

Perreaux Audiant DP32 & 100p

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In this test, watching and listening more closely at newest addition from New Zealand Perreaux: Audiant DP32 preamplifier / DAC and 100p power amplifier



Audiant series is the latest in Perreaux's range, and has until now only consisted of the integrated amplifier 80i. But now the range is extended with the two products: Amplifier kit DP32 and 100p. The cabinets are the same as those used to 80i, that is, "upside-down", wherein all the electronics are mounted on the high aluminum profile which constitutes the top and front of the cabinet. It also acts as a heat sink for the power stage, along with some openings in the bottom and sides. Speaking of power stage, this is almost identical to 80i's, but here is performance high 100 watts per channel, since there is no forforstærkerdel which draws current.

The construction of 100p is very traditional, and yet not, the power supply contains a very large transformer followed by a large amount surprisingly small let listening, with a total capacity of approximately 40.000 μ F. There are four transistors in the output stage, two for each channel. This is genuine minimalism! All internal circuits are balanced, and the unbalanced inputs are a small circuit that converts this. Component quality is high! Due to the "reverse" construction, as is the balanced connectors on the head, causing problems with rigid cables.

The front is completely bar without buttons, with only a single touch panel used for on / standby. On the back is a single set of speaker terminals in high quality, as well as balanced and unbalanced input. Beside netbrønden is the real on / off switch for the power.

DP32 is a completely new design, in addition to a pre-amplifier stages, and so contains a complete DAC. DP32 is an extravaganza of flexibility and can be configured in all directions. First, it can act as a standard preamplifier, with both analog and digital inputs, both balanced and unbalanced. DP32's circuit is balanced throughout. However, it is also possible to run at a fixed signal at the output, and thus bypassing the preamplifier, as a stand alone DAC. The digital circuit is a 32 bit ESS Sabre, known as one of the best on the market currently.

Housing, components, connectors, etc. are of the same quality as the power stage, with the exception of the unbalanced jacks to the analog inputs of the DP32. Maybe Perreaux estimated that they will not be used so often? The front is of good reasons not as minimalist as the 100p, but it's close. Only a large round aluminum button for volume breaks the discrete front. All input select, and power on / standby, controlled by the same kind of touch panel as the power stage. But it would have put the icing on the cake, the volume also was controlled by a touch panel. But I think that Perreaux have chosen it from, for reasons of sound quality from a chip versus a good potentiometer.

Fit and finish is really nice on this set, and the special design of the reverse design gives not a thought, once it is set up.



Listening Impressions

DP32 is as I said a very versatile product and can be deployed in many configurations. First, there is the possibility that pure D / A converter, where it is fed with input from the drive or streaming, with fixed signal output. In this configuration, there is no difference to Lyngdorf'en, when it is used as a drive to DP32. Many discs were listened through and I simply could not detect any differences. It is in itself a tribute to Perreaux'en!

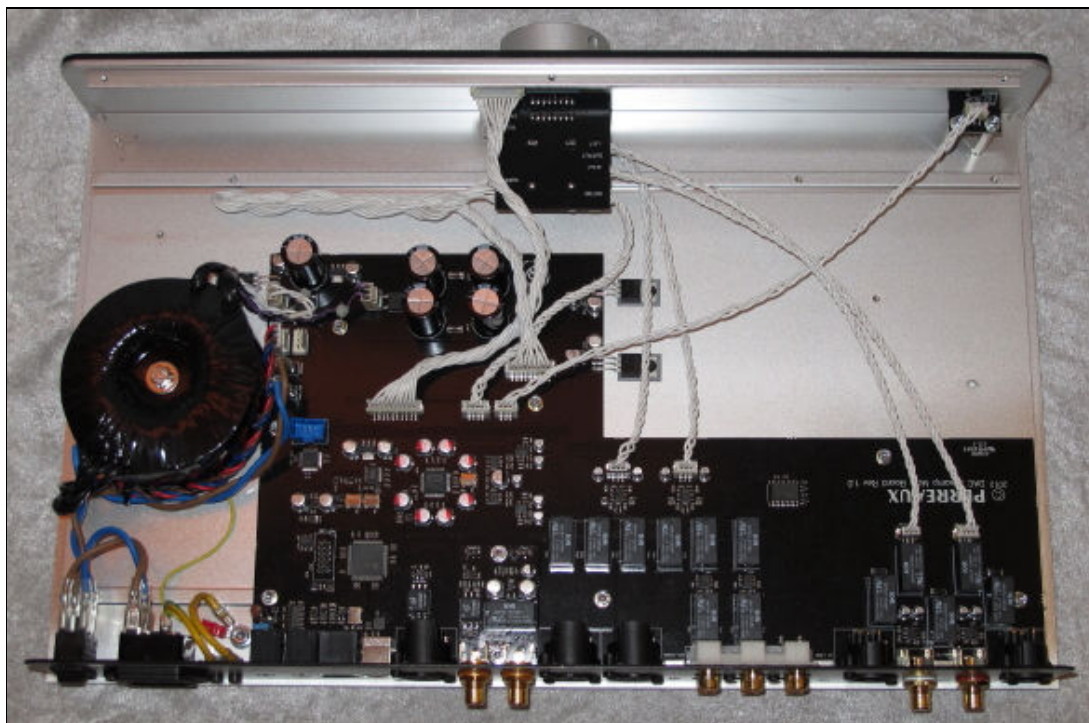
This means that the sound from the DP32 as DAC enjoy the same qualities as Lyngdorf'ens analog output. Pure neutral sound, with a super precision through the entire tonal range. The soundstage is wide and precise, with details and locations as more expensive products often have to look enviously after. But it is partly Lyngdorf'ens honor, since it provides the exact data so Perreaux'en can pass it on in Lydkæden. However, DP32 not free for the same bit "digitalitis" that I experience from Lyngdorf'ens analog output. Perhaps this is because Lyngdorf'ens drive?

It is also said that DP32 in no way inhibits signal, and may contain more than Lyngdorf'en can provide. However, most still be impressed by this combination. But I dare not think of what a drive as McIntosh's MCD'ere, together with Perreaux'en.

And the reason why I dare to take this premonition because of streaming to the USB input on the DP32, I experienced for the first time a real difference to Lyngdorf'en as drive. With many other DAC, both more expensive and cheaper, I still could not pull better sound out with streaming!

But with DP32 and USB input, I found that the aforementioned "digitalitis" disappeared, and the sound got a gentleness about him, as I have only experienced with vinyl, or the aforementioned McIntosh players. It is a huge achievement, as DP32 can be quite proud of. I have only experienced the same "analog" sound from one other digital player, namely with McIntosh MCD500 costing 60,000, -!

As preamplifier lose DP32 a bit of its luster. The preamplifier in DP32 is simply not geared to the same extent as the built-in DAC, and it is a real shame, as the price suggests, that most just want to use it as a combination of both.



The explanation is probably in the power supply is fine sized DAC and real output, but when to pull a power stage or two, then turn it simply does not. The same trend is seen with the supply of power level 100p.

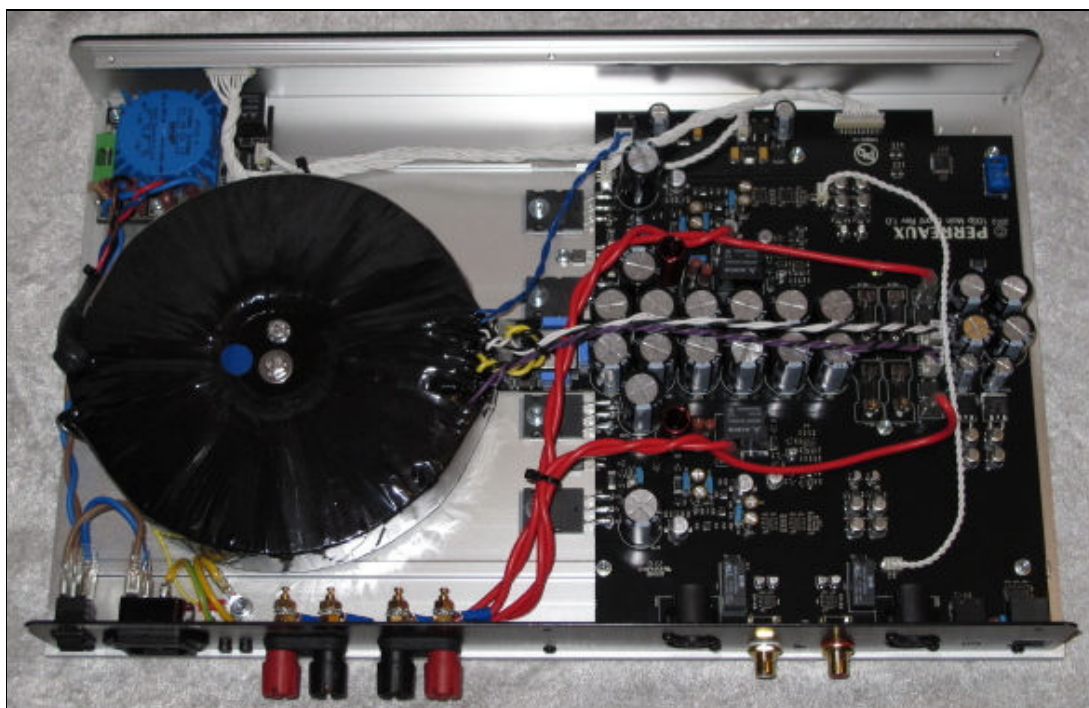
The good news is that the analog inputs are not left to the DAC, when they both delivered via preamplifier. In this way, it was not possible for me to trace the difference between Lyngdorf's analog and digital outputs, when they both drove through Perreaux's as preamplifier.

Generally narrow soundstage but through DP32's pre-amplifier stages. The sound is the same as via the fixed signal output; neutral and very straightforward. But banks deteriorate and reach and not in there behind the Bellini preamplifier can reach. Just as the locations of the executive not as precise. But no detail is perfectly fine, and everything can be heard as clearly as we Bellini.

With power level 100p I have suffered the same feeling as when I first tested the kit from Audio Analogue, where Bellini preamplifier comes from. Along with Bellini followed a power stage, which could not keep up with the same performance as preamplifier supplied.

Not to 100p can not keep up with the DP32, it may in itself well in the case of the pre-amplifier of this. But 100p is also in the shadow of the performance, as the DAC in DP32 delivers! And therefore I can not help but think that 100p "just came with" because you already had a running power section in Audiant 80i, which could quickly be converted to a pure power amplifier, as a partner to DP32.

The sound of 100p is generally a la what I experienced with the DP32's forforstærkerdel. Soundstage narrower than by Vincent effect steps. Again, the breadth and depth of soundstage that loses size and precision, and the sound is generally pushed a little further back. Just as smoking some of the 3D feeling, although it is somewhat easier to place the executive, than through DP32s preamplifier. Unfortunately, the noise level is slightly higher than what is normally acceptable. And whatever level, then it follows that all the time a slight hiss in the background.



But looking away from the art of music, then 100p gathered a little nicer sound than DP32. Hard to say what the right is doing it. But 100p experienced warmer, a la what I long ago saw with the integrated Perreaux R200i, from the previous Radiance series. However, lose a little bass level, but without sacrificing accuracy, and treble rounded Nor does. But there is little of the same focus on mid-range, without being intrusive. Just delicious and natural liquid.

And let me therefore make it clear that musically can not put a finger on this set. Only in the technical areas I could have asked for more for the price!

Overall conclusion

Audiant set in this test is the usual Perreaux style delicious made with attention to detail. And while very innovative in terms of solutions. And uses Mon DP32 as pure DAC, there is hardly a dry eye. Especially with streaming, where I first saw a DAC distance themselves sonically, compared to Lyngdorf'en as drive. Here Perreaux definitely onto something of it right!

DP32 is in the same price range as Bellini preamplifier, which is the reference in the listening room. And therefore it is hard not to compare the two directly. The only difference is that one has a DAC built in, the other has a RIAA. As clean preamp should both be equally good. But it is not ... for although DP32 is a very musical preamp, so it can not keep up with the performance as Bellini deliver at the technical aspects of music.

Just as it is with 100p power stage, which in turn is in the same price range as Vincent mono steps in the listening room. Again, I have the experience of a very musical amplifier, which lose ground in the technical aspects of music. And the feeling that DP32 is the main product, which would follow a power stage with, to make the set complete, lurking determined in the background.

It is clearly DP32 as pure DAC with fixed output, which is the star of this set. And despite the fact that it does less well as a preamp, so is its performance with streaming so good that it will be called "Top notch" anyway. But mark you ... only as pure DAC!

Specifications:

- Digital: S/PDIF, AES/EBU & USB, 24-bit/192kHz
- Output power: 100W / 8 Ohms.
- Dimensions: 43 x 7 x 31 cm (W x H x D).
- Weight: 8 & 12 kg.

Price:

DP32: DKK 19,995, -.
100p: DKK 18,995, -.

Dealer:

Audiocompagniet

Web: www.audiocompagniet.dk
Mail: audiocompagniet@gmail.com
Tel.: 41 26 12 34

Reference equipment:

- CD player: Lyngdorf CD-1 m Holfi Stabilizer.
- Turntable: Michell GyroDec SE & Reed 3P.
- Pickup: Benz Micro Ebony TR, London Jubilee & Ortofon Rondo Bronze.
- Amplifiers: Ortofon ST-80SE, Audio Analogue Bellini & Vincent SP-995th
- Speakers: Xavian XN360.
- Cables: Vincent XLR, Silver Sonic AirMatrix RCA & Silver Sonic Q10.
- Accessories: Brinck Br 507 Netstøjsfilter.



Listening:

Listening room is rectangular, just under 20 m². The speakers play across the room with ½ feet to the back wall and 1 meter to the side walls. Speakers and the listening position is an isosceles triangle, with 2 meters on each side. Space subdued with absorbents and diffusing panels from Sound InVision.

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