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Integrated amplifier
ASR EMITTER II

Price: 36 500 zł (+1200 zł for XLR inputs)

Distributor: [RCM](#)

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r e k l a



Mr Friedrich Schäfer, owner and designer of [ASR Audio Systeme](#), is one of the most interesting characters in audio business. Huge knowledge, warm, friendly, unpretentious personality make him a fabulous interlocutor. When you talk to him there is no pressure, you don't have to be careful to avoid some mistakes he could hold against you. I think that the way he is, his character are reflected in the sound of his amplifiers manufactured since 1980. ASR devices from Emitter line have been known for many years and both the design and the sound are easily recognizable so you don't need anything special to remember them. These are huge devices with chassis with acrylic panels and lots of LED indicators showing present state of the device. One of Mr Schäfer's priorities is proper power supply circuitry. That's why he uses external power supply and large and powerful high quality Philbert Mantelschneit EI transformers. Additionally the current supply is equipped with an enormous amount of high grade buffering capacitors. The reviewed basic version of Emitter II (there is also less expensive Emitter I) has two external power supplies (one per each channel) and they are equipped with caps of total capacitance of 586 000 μ F. In the most fancy version of Emitter II - Exclusive that is equipped with battery powered preamplifier section, total capacitance reaches 1 140 000 μ F. That is a huge amount of energy stored so it has to be managed by special microchip, that is available with different software versions. The amplifier is a dream of most demanding audiophile as it might be customized in many different ways. You can add additional speaker posts, headphone amp, phono stage, change number of inputs and outputs, color of the display (nice, big one that displays information very clearly so you can actually see even from some distance), etc, etc. And there come power supplies – number of all combinations is almost infinite. The device is equipped with two huge radiators as it offers 2 x 250W at 8 Ω , 2 x 450W at 4 Ω and up to 2 x 800W at 2 Ω - yes, advanced safety circuitry turns off Emitter only when shortcut appears. On top of all that frequency range of the amplifier is also very impressive.



So now I had a dilemma like I asked the Distributor to make it didn't do it – as hard as this of its presentation that were sound". Did it mean it wasn't sure – it was just amplification offers a different thought that sound Emitter II My system combined of Lux dynamics, sounds are presented more precisely the contours. ASR is better between the sound's leading presents both instruments and But for me it was bit TOO about – that all the recording after all, right? Well, that is what is there in the recording going on in the front of a new approach to listening to the recording consider that my amplification to add one more IC I must attractive product. I was also my amp and pre use [Acrolit](#) permanent development – new elements can be added price is quite high so if after you miss something it is suitable with new company's development quite a big unit – you should and the amplifier itself above aware that system that is too why an integrated amplifier



SOUND

Just recently when reviewing [Accuphase P-7100](#) and [McIntosh MC-501](#), absolutely amazing devices, my conclusion was that it would not be really possible to design SS amplifier that would have all advantages of tube design combined with those of SS. Especially when current efficiency was concerned – and I still think so. There must be something in it as even my [M-800A Luxman](#) - best solid state amplifier I've heard so far, when compared to tube amps like: [Reimyo PAT-777](#), [Art Audio Jota Sentry](#) or [Ancient Audio Silver Mono Grand](#) showed some weaknesses. But that's life – I thought – and kept using Luxman only sometimes missing the beauty of Reimyo and resolution of Grand. So I was shocked when I started to listen to the ASR Emitter II – here were the elements of the sound that I thought were out of reach for this type of amp. The German monster has its own problems, different than the ones of amplifiers mentioned above, but also advantages that were unimaginable for devices with silicon chips amplifying signal and not the ones where electrons travel through vacuum or some gas.

ASR offers quite soft sound – but this is a natural softness that we experience every day in our lives. Its timbre seems bit warm but it is not truly so. If I was to point the main range it would be the mid-range and mid-bass. That is exactly how I could start any review of high quality tube amplifier. Voices of Judy Garland or John Wetton from King Crimson's *Red* sounded fantastic – rich and full. It was not just a bump in a mid-range achieved by tone manipulation or some sort of forced distortions. But I couldn't help the feeling that vocals were somehow handled in a special way. The lower mid-range was clearly dominant and this part was responsible for the volume and so called „tangibility“. I don't know how they do it in ASR but the voices don't „jump“ to the front. Sometimes – like when listening to new remasters of The Beatles or Depeche Mode recordings – I had an impression of the voices being even bit blurred. I am referring to high-end sound and that was a comparison to what I could expect from top high-end device. Altogether it resulted in a very well rendered sound-stage –

good choice. The sound of everybody because is sou amplifiers, but ... Beau possibilities combined with t territory – and all that fo Incredible...

DESCRIPTION

ASR amplifiers are simply c find on the market. It is an ir are both placed in one cha separate external power sup power supplies – one for e version called Exclusive whe just for preamp section (ju section)... The main unit oversized radiators at both transparent acrylic plates. T volume control in the middl standby/regular/power savin input selector. Current leve easily readable display. The orange display but you car several nicely glowing LE already mentioned this amp can be adjusted to your pref single, double or even triple and/or phono stage inside. Th panel. There is a balanced X device (amp is) and so signa for unbalanced in Analog D detail – to adjust the input t there is a small switch chang 1kΩ or 10kΩ. There are als LED indicators showing whi input sockets of the direct volume control relays via solution! Speakers binding p right. In the middle of the ba this version of the device) directly from the inside of supplies. The power suppli solid connectors. Manufactu those are 1,5m long AC Ma That excluded possibility of [PC7100](#).

nothing is over-exposed, nothing is taken out of context.. Each element, even the smallest one has its own „cocoon”, which makes it an important part of the whole musical presentation. This reminded me of a sound of live performance – quite difficult to accept as we all have this „mechanical reproduction” way of most devices imprinted in our minds and we have to change our attitude to accept what we hear. It was absolutely amazing how the recordings with a lot of non-musical elements sounded, like for example Pink Floyd from *Wish You Were Here*. It was a mesmerizing experience to „watch” what was going on in the recording, waiting for next move, next sound. It was incredibly dense, rich sound.

ASR showed here its potential for reproducing great timbre. This was absolute top solid-state, top any-amp performance. Floyd's and King Crimson's guitars sounded remarkable – I had never heard them sounding that well in my place before. OK – maybe once with Reimyo amp. On one hand both Ancient and my Luxman can deliver more details and better resolution but on the other presentation of ASR or Reimyo is more plausible. That is right ‘plausible’ not ‘realistic’. The meaning of both words is quite similar but this case proves that they are not identical, synonymous but not quite meaning the same. The presentation of German device is plausible because the sound is remarkably organic it gets under listener's skin. It is very easy to loose yourself into the music, to forget that this is just a presentation of the recording. It is not a perfect reproduction of reality (I will explain later) but such treatment of the signal that uses psycho-acoustic methods to give listener an „image” that he accepts as a sure thing. Therefore some recording like *Spiritchaser* Dead Can Dance and *IV* Peter Gabriel's constructed of many layers of natural and electronic sounds seem to be very „acoustic”. Beautiful deep bass, richness and grand scale created such an effect. It unified a bit the character of each layer because they all sounded just ... pretty, which is not quite real, but you have to listen for yourself to find out what you really expect from life.



Power supplies are extremely contains two huge PM trans negative (-). There are also really huge amount of those two large PCBs inside ampl circuitry and the lower one v cover the whole PCB offering 586 000 μ F. To manage such to control proper charging advanced microchip. Interest of the software for this different sound ... so I've heard

As already mentioned the ir gold plated with thick leads is switched by excellent elec is marked with a LED) and i says Emitter II is more a main input sensitivity and an attenuator requires high performance them. Attenuator is built switches that control a resistor are always only two resistors volume control with relay Than signal goes via single g Analog Devices AD 843 B side. In some versions they The output stage is made with push-pull config, in AB class Toshiba's Mosfets 2SK153 slabs and then to radiators. used, gold plated, thick track single designated point on

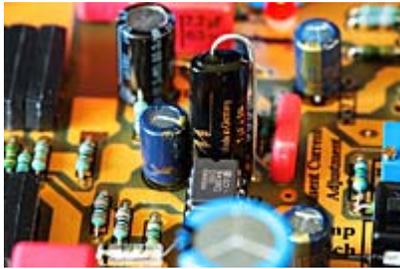
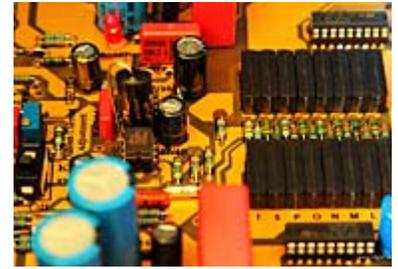
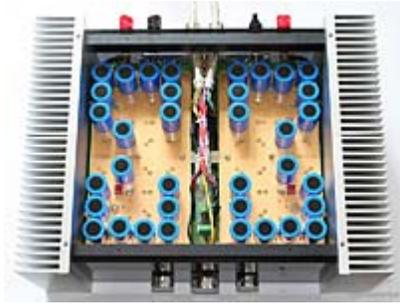


polypropylene caps. Path of a couple of centimeters. The of Corian (artificial marble) is perfect and assures you the

Technical data (according to manufacturer)
 Output power: 2 x 250W/8Ω
 Total harmonic distortion: <0.1%
 S/N ratio: >90dB (1W/8Ω)
 Frequency response: 0,2Hz-50kHz
 Input impedance: 10kΩ
 Dimensions: 570 x 440 x 230mm
 (power supplies)
 Weight: 47kg (amp) + 2 x 32kg (power supplies)

I have listened to jazz recordings for a very long time. Starting from great Italian band Trovajoly with their *Softly* to amazing *Peace* of Chet Baker, with Coltrane and Pepper somewhere in between. It always sounded in a quite similar beautiful way, I would even say too beautiful. I was particularly impressed by the way of presentation of top-end range. If I hadn't known I would have said that it was driven by 300B tube – maybe not configured for maximum resolution like in Ancient Audio but more for coherency like Reimyo or Art Audio. Or Kondo. Yes – that is the correct lead - Kondo and Japanese versions of Audio Note present crash cymbals in the same way. The top treble was a little bit rounded, bit warm but so ... delicious. Only the best tube devices are capable of delivering not only the sense of impact, but following it also rich harmonics, this little „rustle” - I don't know how to call it – it is always there during performance but it is usually lost when played even by very good systems. These are small, one would say insignificant, signals but they make the whole presentation complete, full, or not if missing. ASR is capable of showing them effortlessly, making presentation of each instrument complete.

g a l l e r y



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ASSOCIATED EQUIPMENT

- CD player: Ancient Audio Lektor Prime (tested [HERE](#))
- Phono preamp: RCM Audio Sensor Prelude IC (tested [HERE](#))
- Preamp: Leben RS-28CX (tested [HERE](#); soon to be changed to Polaris II, tested [HERE](#))
- Power amp: Luxman M-800A (tested [HERE](#))
- Integrated amp: Leben CS300 (reviewed [HERE](#))
- Loudspeakers: Harpia Acoustics Dobermann (tested [HERE](#))
- headphones: AKG K701, Ultrasono PROLine 2500, Beyerdynamic DT-990 Pro, 600 Ω versi and [HERE](#))

- interconnects: CD-preamp: Wireworld Gold Eclipse 52 (tested [HERE](#); soon to be changed to DA6300, article [HERE](#)), preamp-power amp: Velum NF-G SE (tested [HERE](#))
- speaker cable: Velum LS-G (tested [HERE](#))
- power cables: Acrolink Mexcel 7N-PC9100 (CD; reviewed [HERE](#)) and 2 x Acrolink Mexcel power amp (reviewed [HERE](#))
- power conditioning: Gigawatt PF-2 Filtering Power Strip (reviewed [HERE](#))
- audio stand Base
- resonance control: Finite Elemente Ceraball under the CD (article [HERE](#)) Turntables change cartridges. My dream setup: SME 30 with Series V tone-arm and Air Tight PC-1 cartridge (a version).

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