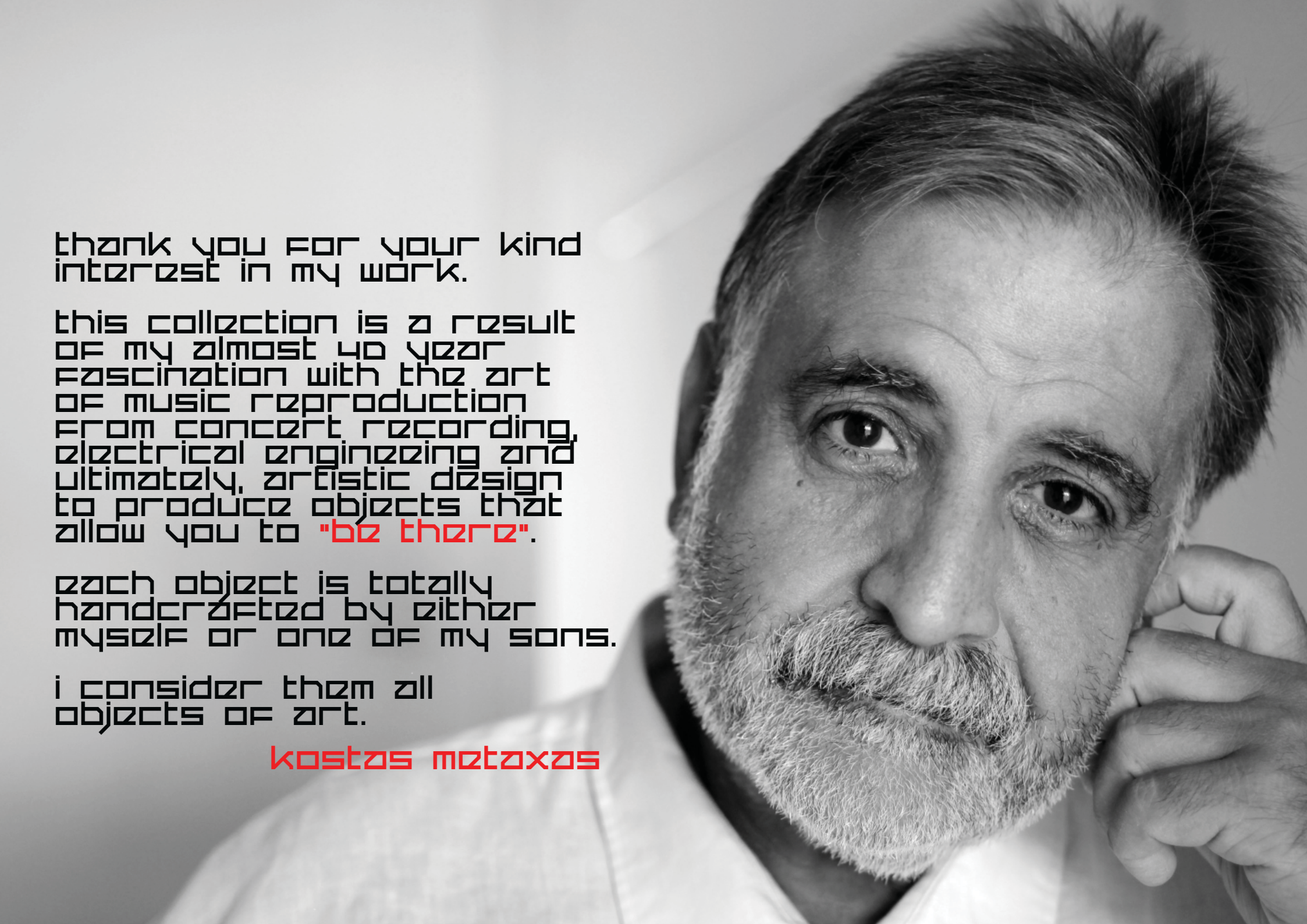

metaxas
& sins
since 1981



thank you for your kind interest in my work.

this collection is a result of my almost 40 year fascination with the art of music reproduction from concert recording, electrical engineering and ultimately, artistic design to produce objects that allow you to "be there".

each object is totally handcrafted by either myself or one of my sons.

i consider them all objects of art.

kostas metaxas

K-DESIGN AWARD'18

May 30, 2018

METAXAS

AWARD **WINNER**
TITLE **METAXAS STATEMENT**
COUNTRY **NETHERLANDS**
AFFILIATION **METAXAS & SINS**

This certificate of award is presented in recognition of submission of works with creativity and efforts to the K-DESIGN AWARD 2018.

PROFESSOR **KEN NAH**
PROFESSOR **ANDY LAW**
PROFESSOR **SHINGO ANDO**
PROFESSOR **SUNAH KIM**

2018 WINNERS
PRODUCT DESIGN

Presented to
Metaxas & Sins Bv

Design
Metaxas & Sins Statement
Amsterdam, Netherlands

Client
Metaxas & Sins

Lead Designer
Kostas Metaxas

Metaxas & Sins Statement has been identified as one of the leading product design by the professional jury of APDC*IDA. Kostas Metaxas is a winner of the APDC*IDA 2018 Design Excellence Awards.

*IDA APDC
Design Excellence Awards

Astrid Hebert
Vice President
International Design Awards (IDA)

Hossein Farmani
President
International Design Awards (IDA)

Jason Wang
Secretary-General
Asia Pacific Design Center (APDC)



about

Kostas Metaxas is an articulate and forceful champion of audio without comprise. He is a connoisseur of fine music, a man for whom second best isn't good enough. In September of 1981, Kostas formed the company which bears his name. Known all over the world today simply by its initials, M&S, Metaxas & Sins was founded for several reasons.

The most immediate of these was to begin producing, his first product, the CP-1 preamplifier in commercial quantities. Whilst studying in Heidelberg, West Germany having transferred from the University of Melbourne, Kostas showed several of his prototype amplifiers to an important German Hi Fi Dealer. He was sufficiently impressed with what he heard to give him a little capital in the form of deposits to reserve the finished products. Thus M&S was born. And the rest as the saying goes, is audiophile history.

Back in Australia, new designs flowed from Kostas' workshop. The PP-1, a moving coil preamplifier appeared early in 1982. Reviewed by Klaus Renner in Das Ohr, the German audiophile publication, it was praised as the finest preamplifier available at the time. Accordingly, a flood of orders from the German audiophile who are known to purchase only the number 1 product in its class, firmly established M&S as a manufacturer of only the highest quality audio equipment.

In February 1988, the GERMAN 'Stereoplay' magazine rated the OPULENCE [Opus] PREAMPLIFIER its absolute reference against amplifiers from the US, Japan and Europe.

The OPUS preamplifier is a unique audio product. Apart from its outstanding musicality it combines the state-of-the-art in high-technology with an incredible array of options which would excite a Recording Engineer.

Kostas is also a familiar sight at local jazz and classical concerts with his prized Stellavox tape recorders in tow. Built with the exacting precision of a PATEK watch, these state-of-the-art models are indeed rarities and are normally the exclusive province of the professional recording studio. The recordings Kostas makes using Stellavox serve as reference for the design of future M&S systems.

M&S products embody not simply audio excellence but a stylistic design sense that would not be out of place in the Museum of Modern Art. M&S products are not meant to be hidden away like traditional sound systems. They are meant to be appreciated both stylistically as well as musically. Science approaches art for the sheer love of music and for that M&S make no apology.

Similarly, Kostas is unapologetic about the market he serves. He aims, quite simply, to provide the "finest objects money can buy." And what sort of people are M &S customers? Generally they view audio as a well-deserved indulgence. But no matter what their occupation, their preoccupation is to know and appreciate the difference between better and best , to listen with their heart and ears and blissfully "get lost in the music"..

Each amplifier is entirely handmade by the Master and his sons [sins] in a similar manner to the meticulous assembly of historic Bugatti automobiles.

To put it mildly, Metaxas & Sins is unlike any other audio business.

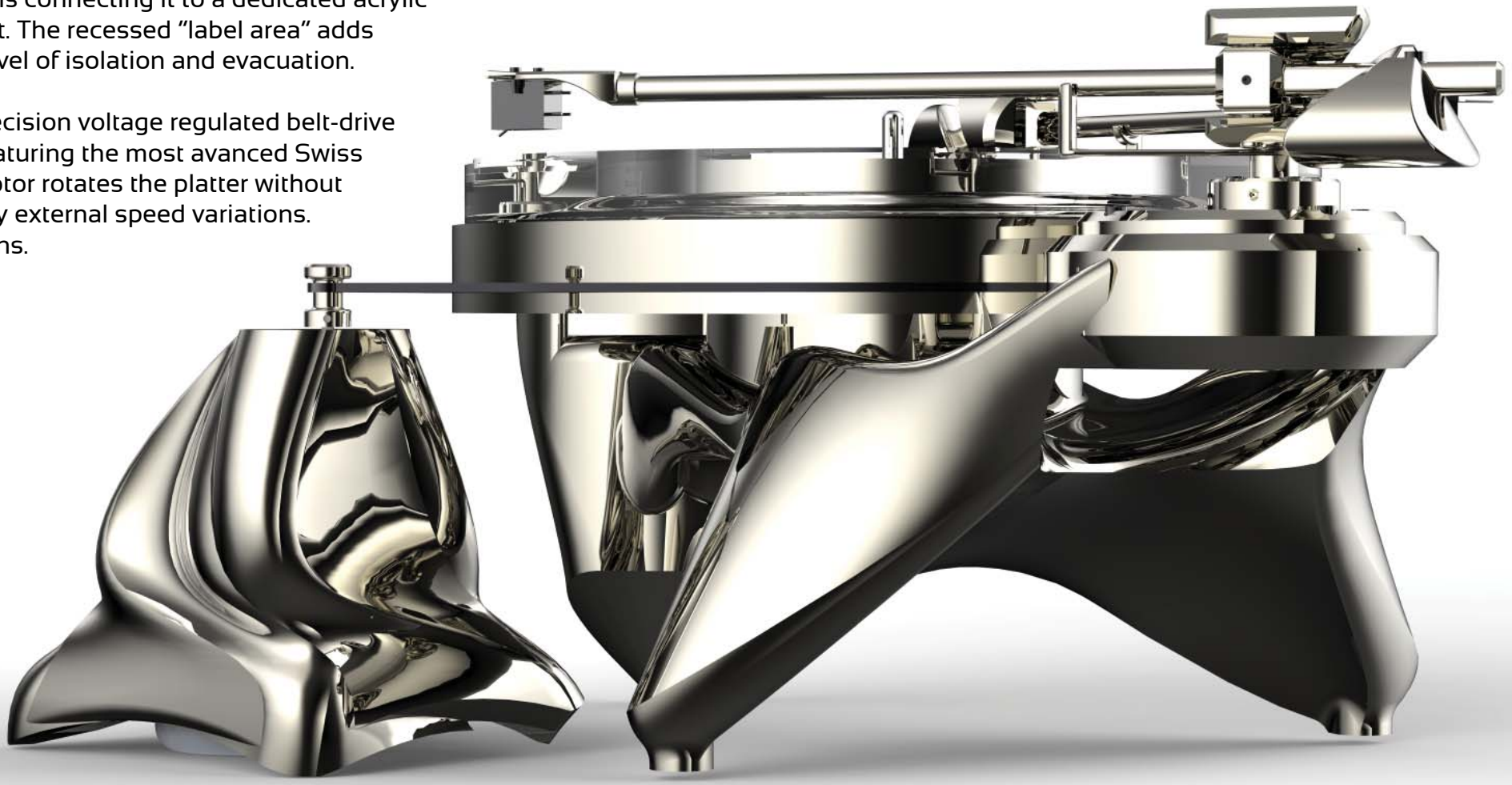
"Flagwaving? Why Not?" wrote Ralph Neill reviewing the MAS PP1 in Australian Hi-Fi in the early eighties. "Australia II proved in a big way that Australian technology can take on the world and win. M&S is doing just the same – on a smaller scale, to be sure, but it's doing it!"

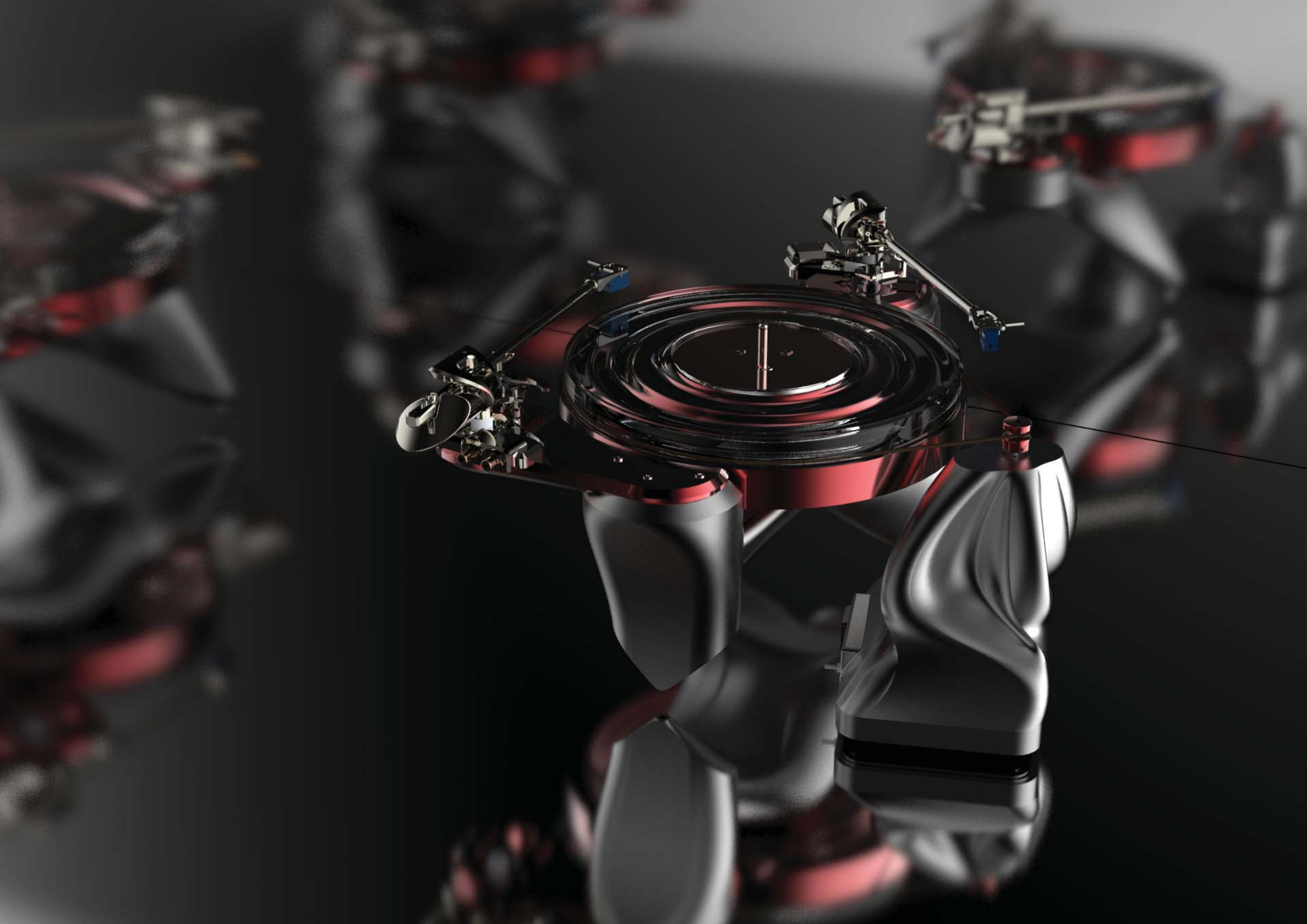
phonographic perambulator no.1

The Metaxas PP1 uses a sensuous organic shape which is non-mirror image, CNC'd from a block of solid 6061 aircraft grade aluminium [or Titanium] to eliminate the usual reflections and refractions of resonances inherent in all turntables constructed from pure geometric shapes.

Metaxas constructs the round platter in such a way that the boundary between the lathe-turned aluminium base has organic undulations connecting it to a dedicated acrylic platter mat. The recessed "label area" adds another level of isolation and evacuation.

A ultra-precision voltage regulated belt-drive system featuring the most avanced Swiss Maxon motor rotates the platter without adding any external speed variations. or vibrations.













phono pickup combobulator

Despite looking like a sculpture, there's a lot of serious engineering in this arm:
1. 100% Titanium construction
2. Underswept Organic Counterweight - which not only accomodates a bigger range of cartridge weights, but decreases the moment of inertia of the arm by keeping the weight closer to the pivot point.
3. Titanium pivots [polished] into sapphire jewel bearings - adjustable and lockable [hex key]
4. Titanium tube with varying diameter fuse-welded to headshell/ pivot
5. Weight balance in line with cartridge cantilever.
6. Open sculpted headshell for ease of mount and connection [and weight reduction] with built in finger lift.







gat portable recording device no.1





There is no doubt that the absolute best "source" for reproduced music is analogue tape recorded on 10" reels at 15ips. The same analogue tape reel-to-reel recorders are also the absolute best way to record and capture music [concert recording].

This is a fact not open for discussion and is responsible for the incredible resurgence in interest in Open Reel Analogue Tape Recorders. The High End Audio industry has embraced and acknowledged this over the past 10 years.

Artist and Recording Engineer Kostas Metaxas has not only been aware of this since the mid 1980s, but in fact been using two portable heavily modified Swiss "Stellavox" portable tape recorders, manufactured in the mid 1980s to record over 300 concerts on analogue tape [www.metaxas.com/recordings.html]. He is probably the most prolific recording engineer using analogue tape of the past 20 years.

"When I purchased my Stellavox SM8 and TD9 in 1986, they cost ~ $50K - the price of a suburban house in Melbourne, Australia. The same house today is ~ $1million. "

Kostas' work with Stellavox including some of his recordings on a DVD have been featured in a book on Stellavox by German writer Roland Schellin.

Fueled by this recent interest, Kostas has decided to produce an entirely new tape machine based heavily on the portable Stellavox SM8 recorder which has even received the blessing of Stellavox founder Georges Quellet.

The Metaxas & Sins "GQT" [Georges Quellet Tribute] is a portable analogue tape machine designed for ultimate location recording and playback duties. Biased for either 468 or 911 1/4" analogue tape, it will operate only at 15ips using a brushless DC motor in a puremechanical operation. In other words, it will be built like a large Swiss mechanical watch mechanism - absolutely no logic/computer control hardware will be employed.

The circuits will also be using 100% discrete transistors and parts similar to construction from the 1960's to early 1970's before all Tape recorders started using Logic controls and 5534 op-amps.

The result is a "kinetic art object" which happens to record and play analogue tape.






munich hi end show 2018


be there
metaxas & sins


london indulgence 2017
ikarus
motorbass sirius


cranage 2017
metaxas sins
sirens
www.metaxas.com
marquis
memento mori
The The Marquis is as fast as the devil,
creates a beautiful aura without any
indication of overshoot, has glow and spirit,
temperament and cunning.
It has fire.
Ulrich Michalik, HIFI EXCLUSIV
metaxas sins
www.metaxas.com
metaxas sins
www.metaxas.com


birmingham 2017


new showroom


the ikarus

The IKARUS started it's life as an "integrated" amplifier 35 years ago, then evolved into a concert monitoring amplifier . Alongside my [modified] 3 Stellavox SM8 Tape machines , it was constantly being refined so I could easily hear what I was doing with microphone placement relative to the performers in a live concert. It's "holographic" transparency, natural low-frequency "bloom", ultra-high speed and low-noise, phase-perfect to well over 100kHz [the limit of the B&K 4135 1/4" capsule microphones] allows you to "be there".

Sporting our signature construction - sculptured massive CNC machined aluminium case , highest quality connectors, milspec double-sided oxygen-free copper PC Board, it uses a complete dual mono approach in power supplies with separate individual high speed rectifier diodes with almost 40,000uF of filtering supplies.

A high quality [Grayhill] rotary switch and potentiometer [ALPS Blue Velvet] are the only components the signal encounters on its way to the ultra-high-speed amplifier circuits, allowing an incredible wealth of fine musical nuance to pass directly through to the loudspeaker.

FREQUENCYRESPONSE : DC - 5.0MHz (-3dB)
POWER OUTPUT: 50WRMS per channel into 8 Ohms
with no more than 0.05% T.H.D.
DAMPING FACTOR : Greater than 500 wide band
SLEW RATE : Greater than 1000V/us small and large signal
T.H.D. : Less than 0.05% 20Hz-20KHz
I.M.D.(S.M.P.T.E.) : Less than 0.05%
SIGNAL/NOISE : -117DBV unweighed input shorted
SENSITIVITY: 0.5VRMS in for 50WRMS out (35dB)
INPUTIMPEDANCE : 100kOhms in parallel with 11pF

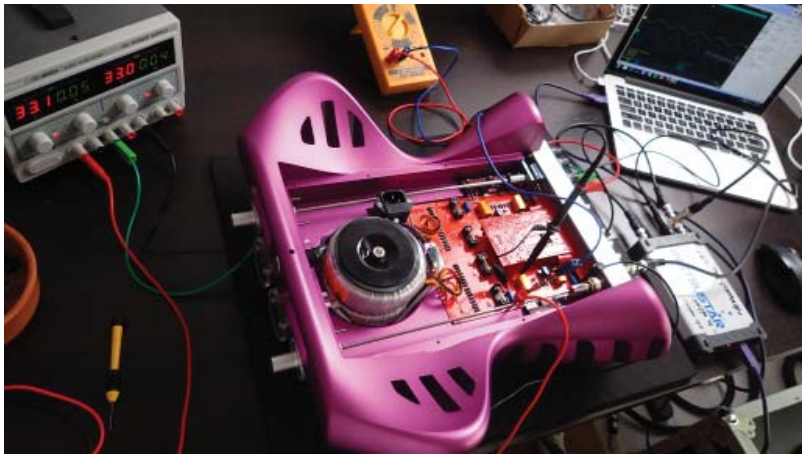












the ikarus reviews

APRIL 2016 VUMETRE MAGAZINE

"It is unsurpassed by any other device in the market
and there is nothing like it.
The most impressive part, without contest, of the Ikarus is the
rapidity and transparency of the sound.
It carries a lightness so inexplicably powerful.
The Ikarus has no match when it comes to capturing sound.

Full review with English Translation:
http://metaxas.com/VuMetre.pdf

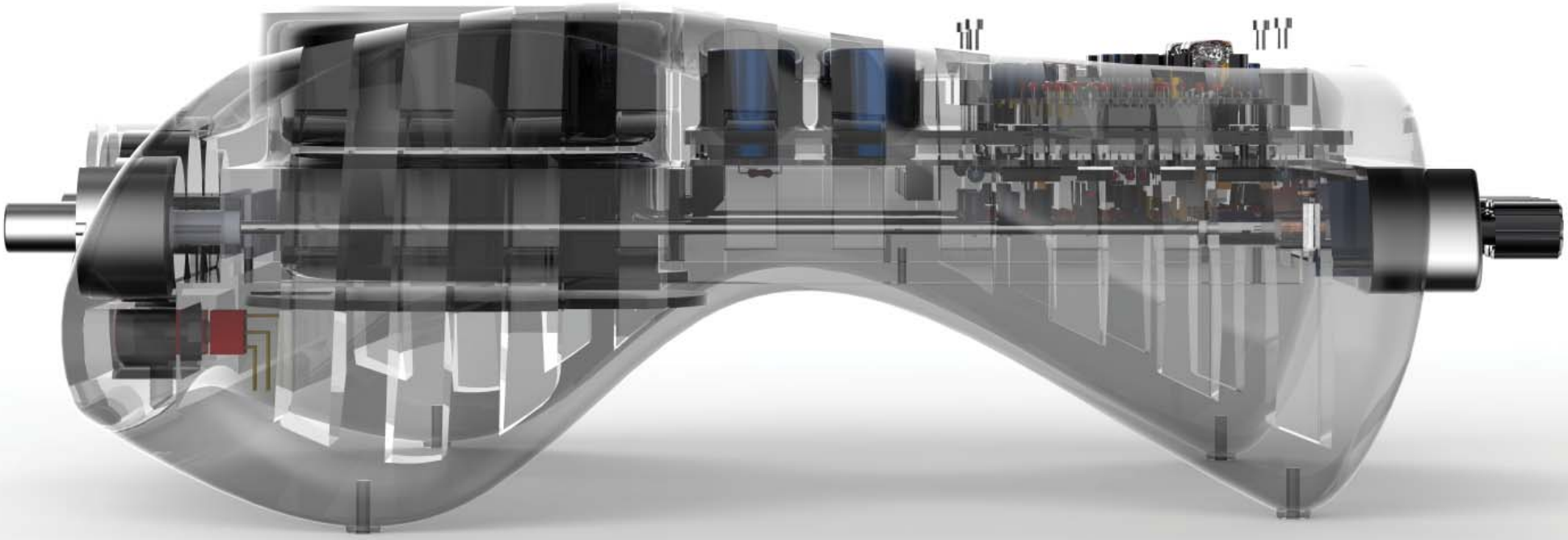


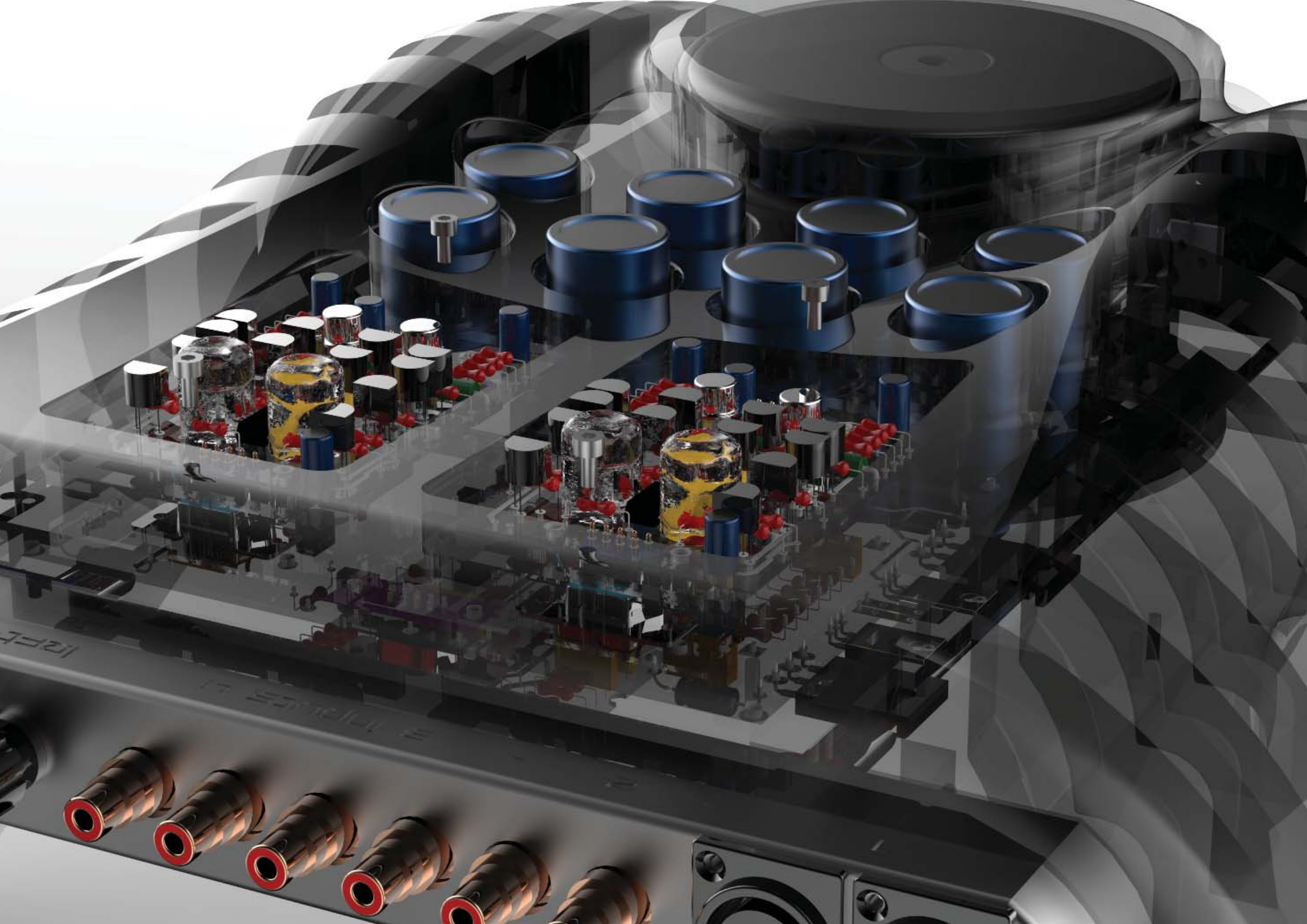
andreas metaxas

SEPTEMBER 2017 UK's Hi Fi NEWS

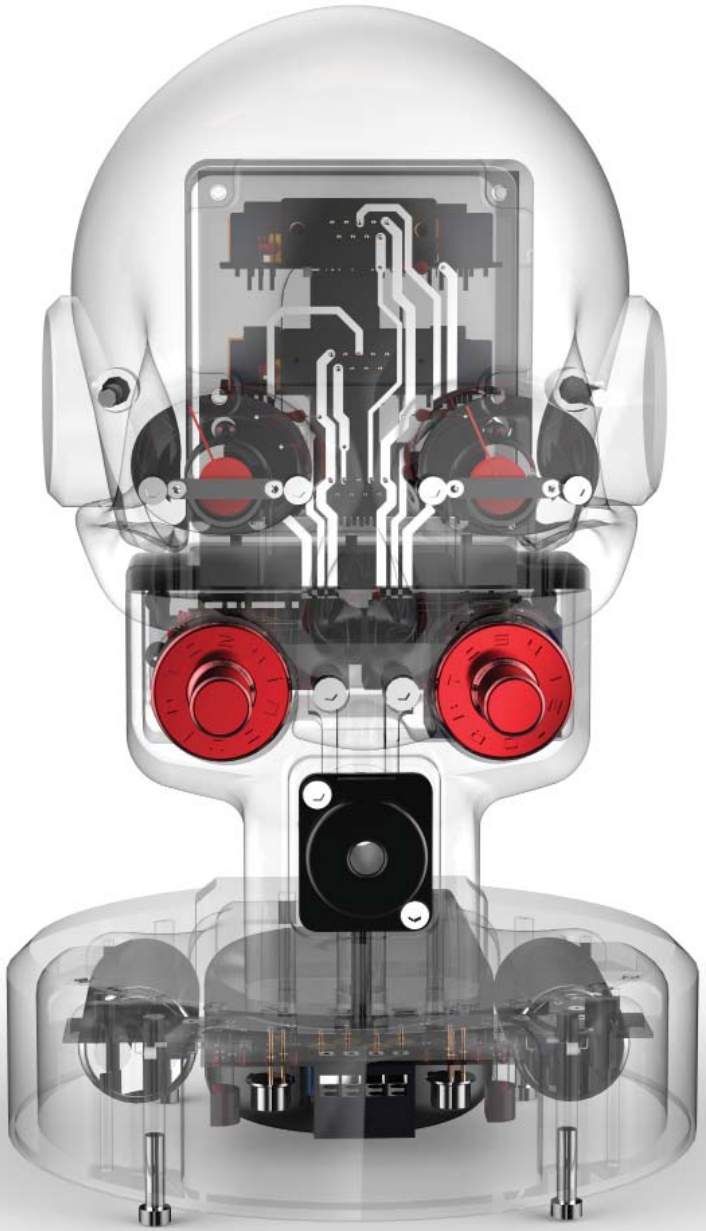
Ken Kessler clearly describes what makes my designs special - past the usual "valve vs transistor" debates, to the next level of serious "uber-hi-end" - the ability to suspend belief , a realism that allows you to "be there". To create an amplifier of sublime transparency is only possible if you have actually recorded the music and were "there"...500 concert recordings later...

You can download the full magazine online:
https://pocketmags.com/eu/hi-fi-news-magazine
and read it for yourselves.









marquis

"memento mori"

The MARQUIS "Memento mori" is a sublime, minimalist Preamplifier-Headphone amplifier "sculpture" designed for music-loving audiophiles who require few functions but insist on the purest sound.

Memento mori means "remember that you must die" in the language of Latin.

For men living in antiquity all the way up until the beginning of the 20th century, death was seen as a motivator to live a good, meaningful, and virtuous life. It served to remind us of our own mortality, of our mistakes and failures and of the shortness and fragility of human life.

Memento mori "sculptures" compel us to meditate on the meaning of life.

Many of the obstacles we face in our lives are rather like the waves of the sea: relentless, bleak, repetitive and, ultimately, not responsive to our wishes or longings. But, in the midst of our struggles, we can still appreciate the immense beauty and grandeur of life.

Finally, and most importantly, the MARQUIS "Memento Mori " also emphasises the fact that life is too short to listen to expensive headphones through a boring headphone amplifier!



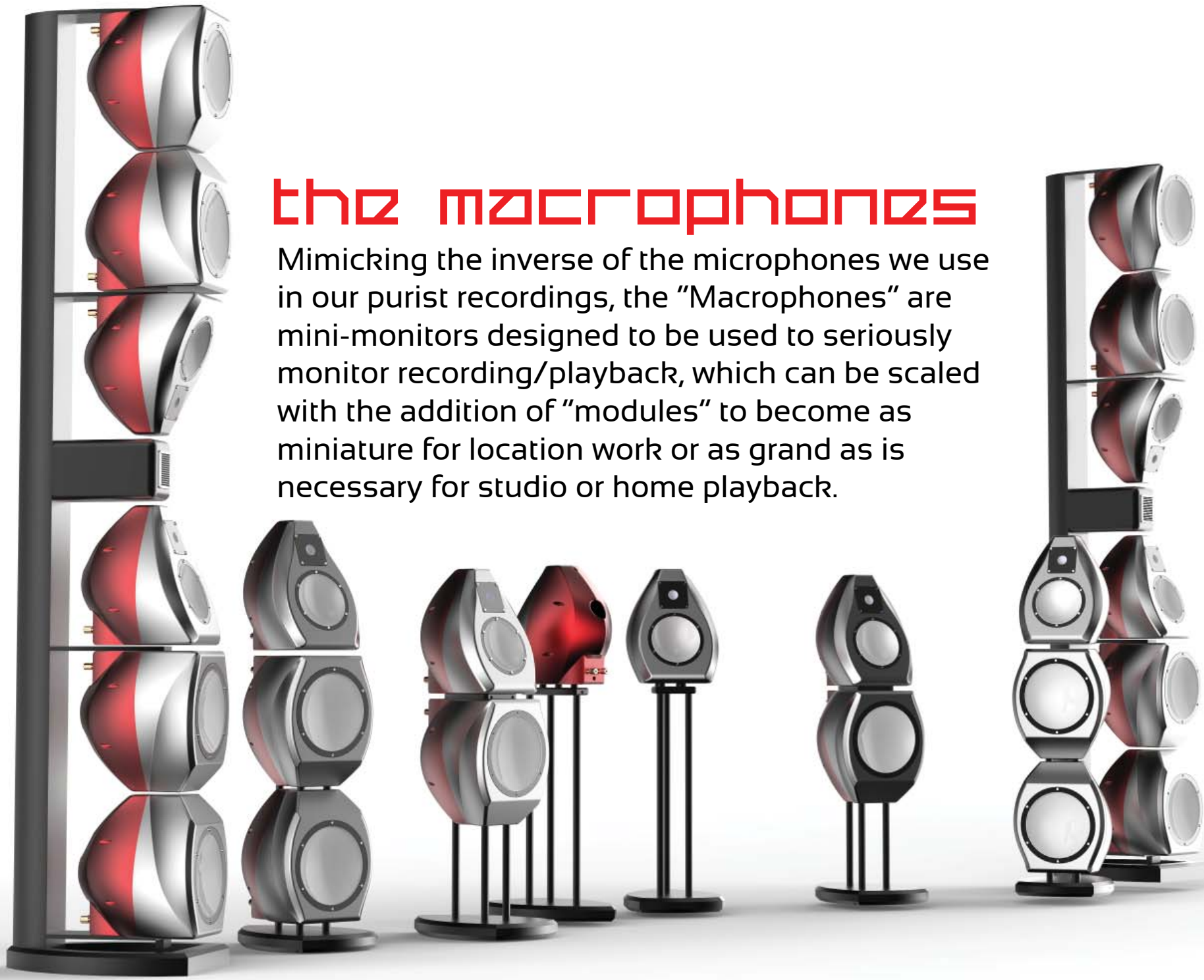


MARQUIS Headphone Amplifier press
Ken Kessler reviewed the MARQUIS Headphone Amplifier recently in the Sunday Telegraph's LUXURY MAGAZINE:
i. http://www.telegraph.co.uk/luxury/technology/mataxas-marquis-headphone-amplifiers
ii. http://aornic.com/reviews/2017/6/2/metaxas-sins-marquis-memento-mori
iii. http://stereo.net.au/reviews/review-metaxas-sins-marquis-headphone-amplifier
iv. http://www.trustedreviews.com/news/metaxas-and-sins-marquis-memento-mori-skull-shaped-headphone-amp-stores-your-headphones
v. http://hifipig.com/metaxas-sins-marquis-memento-mori-premieres-in-uk/
BBC Science Focus:
vi. http://www.sciencefocus.com/gallery/gadgets/cool-gadgets-list-june-2017#marquis-momento-mori-headphone-amplifier
vii. kimber cable's video
https://vimeo.com/228214423
viii. https://www.audionet.com.tw/thread-10003-1-1.html
ix. https://www.facebook.com/www.highendstyle.sk/
x. https://www.audionet.com.tw/thread-9979-1-1.html
xi. https://www.facebook.com/100000143187825/videos/1802388486442573/?fref=mentions
xii. https://www.flatoutmag.co.uk/gear/metaxas-and-sins-unveil-the-marquis-memento-mori/
xiii. http://robbreport.com/gear/electronics/when-death-reminds-you-live-244703/



the macrophones

Mimicking the inverse of the microphones we use in our purist recordings, the “Macrophones” are mini-monitors designed to be used to seriously monitor recording/playback, which can be scaled with the addition of “modules” to become as miniature for location work or as grand as is necessary for studio or home playback.











They were specifically developed to assist us with our location recording work so we could perfectly position the microphones in 3D space and to stereo “mix” the 4-5 channels with the correct levels “in real time” to stereo analogue tape.

Each macrophone is machined in two halves which enable us to produce an ideal shape to mount the accuton ceramic drivers and reduce cabinet colourations.

The basic module consists of a 1-inch ceramic tweeter and 6-inch ceramic mid-bass driver. An additional module is also available which swaps the front section for a deeper mount for an 8” ceramic woofer.

CNC allows us to sculpt a shape with incredible rigidity, in a much smaller form factor than is possible with other materials, at the same time, minimising baffle diffraction whilst maximizing internal volume for an ideal and extended bass response.

FUTURE PROOF: The front section supports most of the accuton driver range so that you can configure the macrophone to suit your absolute taste and budget.







the solitaire

the solitaire

The Solitaire is a straight 150WRMS Stereo Power Amplifier or can be offered like the IKARUS as a higher powered [150WRMS] Stereo Integrated Amplifier.

It best embodies the sculptural design and "lack-of-sound" philosophy of Metaxas & Sins.

After over 35 years of work in the field of High End Audio, from the design and manufacturing of entire playback systems to the recording of over 300 acoustic concerts to gain further musical insights, the last thing that artist-designer Kostas Metaxas wanted to produce was "another box with transistors on a heatsink".

Kostas was dreaming of the most spectacular architecture, design and sculpture he had experienced and wanted to bring that emotional intensity, daring and seductive beauty to an audio amplifier.

As a recording engineer, Metaxas also wanted to "voice it" for extremely realistic recording playback, to be able to reproduce all the nuance and emotion of a musical performance.

His new SOLITAIRE is the result. Machined from a solid block of either aircraft aluminium, copper or titanium, it's totally bespoke and the modular electronics make it future-proof. Even the circuit boards can be CNC machined from 1mm solid silver coated clear polystyrene.

From the sensual, organic and striking casework [inspired by the stunning work in Sports cars of the 1950's/60's of Ercole Spada, as well as the architecture of Hadid, Gehry and Calatrava] to absolutely every part of the amplifier including the circuit, topology, layout and casework has been developed by Kostas Metaxas. It is the logical evolution of his groundbreaking design concepts pioneered in the early 1980's.

Then, it true "Bugatti fashion", each and every amplifier is assembled by the master or his sins — either Andreas or Alessandros Metaxas.

The individually 5-axis CNC'd "sculptural" enclosure presents a very heavy, solid, inert, non-resonant structure to RFI shield and ultimately protect the delicate electronic signals, driving the noise floor to ultra-ultra-low levels, revealing a wealth of detail that has never been heard before.

1. INPUT STAGE:
The fully complementary, dual differential, cascaded input stage is linearised to ensure least distortion over the large voltage swings to the amplifier input from the preceeding preamplifier. A very gradual (6dB/octave) Bessel filter is incorporated at the input to eliminate the needless reproduction of Radio Frequencies.

The second voltage gain stage uses considerable local feedback to ensure that large voltage swings from the input stage are accommodated with the least possible distortion.

An overall negative feedback of only 11dB is required to stabilise the complete D.C. operating point and reduce distortion at full power to below 0.01% T.H.D. which is primarily composed of second harmonics. A D.C. servo is built around an integrated circuit to monitor the output voltage and ensure absolute D.C. stability.



2. OUTPUT STAGE:
Our triple Darlington output stage uses the fastest power transistors we could source, but sadly no longer available since the factory in Japan was destroyed by a Tsunami. Fortunately, we purchased large stocks of these devices 30 years ago.
Our printed circuit design borrows techniques from RF and UHF groundplane technology to maximise the speed of current delivery, especially at high frequencies.

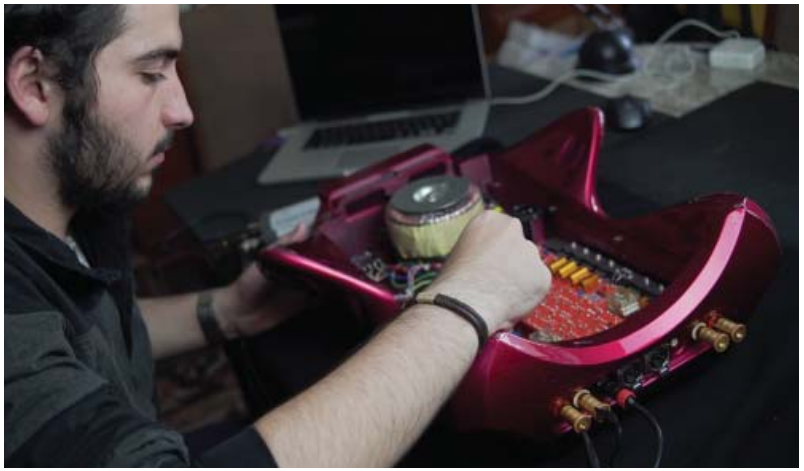
3. POWER SUPPLY INPUT & OUTPUT STAGE:
The input voltage gain stage of the SOLITAIRE is isolated via the high-current output stage via a two stage'capacity-multiplier' circuit which uses the beta of the transistors to multiply the filtering effect of the capacitor used. The simplicity of this circuit eliminates an output bypassing capacitors which would otherwise reduce the apparent speed and degrade the sound quality of this amplifier.

4. PROTECTION CIRCUITS: To eliminate the sonic colourations imposed by sophisticated current limiting protection circuits, the SOLITAIRE uses only the short M205 fuse types to protect the high current stages. Apart from the fuses, a four pole relay is in series with the solid silver binding posts. If over 0.6VDC is sensed at the amplifier output, the relay is activated until the condition is rectified.

Specifications

FREQUENCYRESPONSE : DC - 5.0MHz (-3dB)
POWER OUTPUT: 150WRMS per channel into 8 Ohms
with no more than 0.05% T.H.D.
DAMPING FACTOR : Greater than 500 wide band
SLEW RATE : Greater than 1000V/us small and large signal
T.H.D. : Less than 0.05% 20Hz-20KHz
I.M.D. (S.M.P.T.E.) : Less than 0.05%
SIGNAL/NOISE : -117DBV unweighed input shorted
SENSITIVITY: 0.5VRMS in for 150WRMS out (28dB)
INPUT IMPEDANCE : 100kOhms in parallel with 11pF





alessandros metaxas



What the critics said in the past...

Listener A "There is not much else to say except that the SOLITAIRE leaves far behind our best references".
Listener B " Let's get straight to the point; MAS electronics are more than surprising, they are a real discovery, a rare find. Rarely have we heard on transistor units such liquidity, such an ease of reproduction where voices once again find melody and softness'
Jean Hirage/Patrick Vercher LA NOUVELLE REVUE DU SON, France.

" The Solitaire is yet another solid state amplifier that I liked from the first time I heard it in my system. It passed very musical and unharsh sounds through to the speakers. Its sound is characterised by exquisite spatial presentations, solid dynamics, great transparency and a tonality that is a little soft sounding in the high frequencies. This amp is lyrical and quick sounding.
A Bascom H. King thumbs up for this one!"
Bascom King, AUDIO USA

" This amplifier, once it stops pouting and stamping its feet, has definition, transparency, clarity and solidity which will charm the pants off anyone who regards imaging and detail retrieval as paramount".
Ken Kessler, HI FI NEWS &RECORD REVIEW, England.

" The Solitaire is more impurtable, more steady, more precise and subsonically more tremendous than any SUMO power station of mulitple power output. Furthermore, the Solitaire isn't picky at all with speaker principles. A complex dynamic 4 way speaker like Infinity Kappa 8, it brings the amp to top performance as do the extremely difficult electrostatic speakers of Putz or the old Martin Logan CLS. The real astonishment is met, however if one connects against all odds, the Metaxas power amp with the brilliant 300DM loudspeaker like the Energy Point 1E. Then the Canadian shoe box sounds immediately like a noble speaker of ten times the price, surprises with bass extension, midrange resolution, transparency and easiness of treble ... "
Ulrich Michalik HI FI EXCLUSIV, Germany.



the diva

A scaled back version of our SIRENS
the DIVA offers a more compact, cost-effective
footprint, minimal curves, but still ample
sensuality in a reference mini-monitor.





the diva

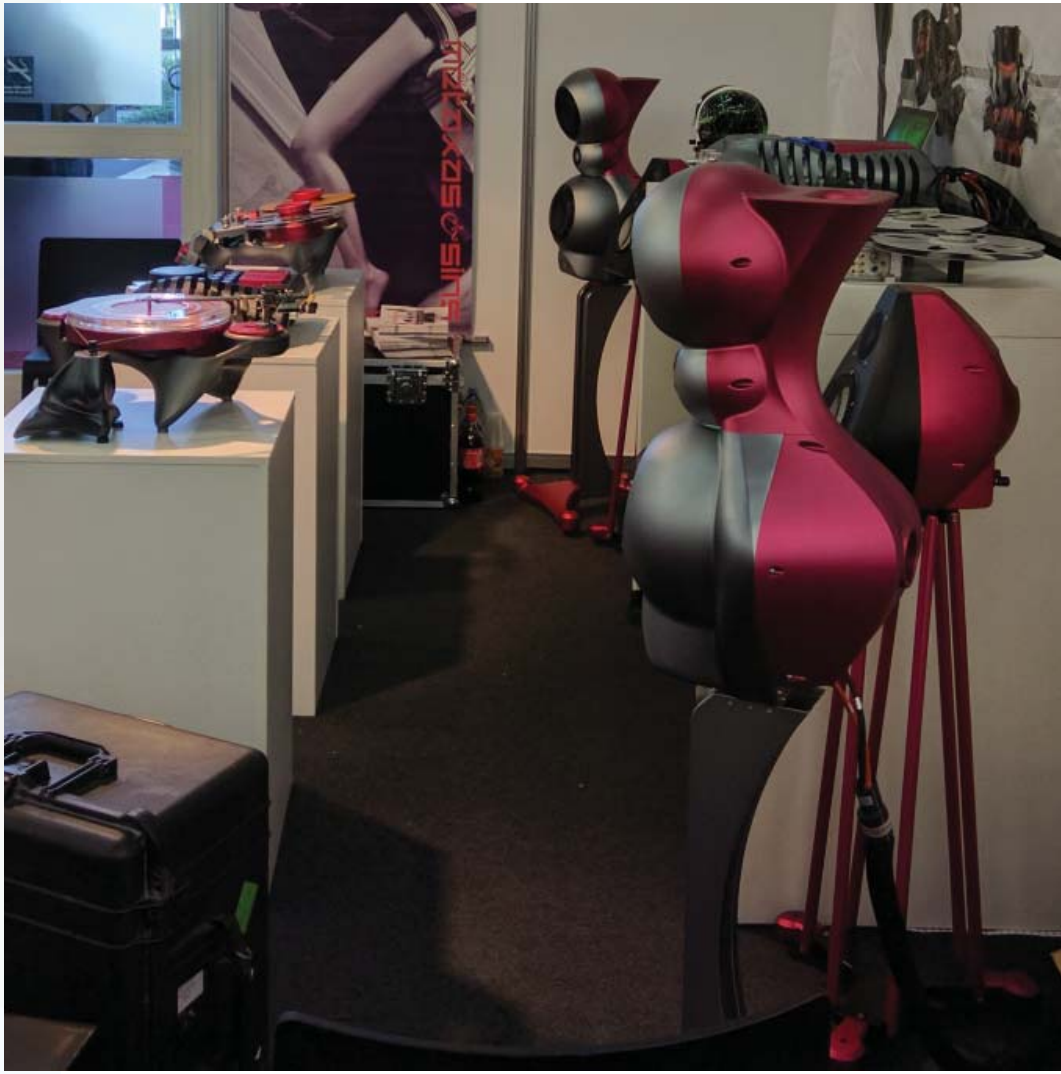
Based on our reference monitors - the SIRENS, the DIVA loudspeaker offers the most discerning audiophile and professional recording engineer a real monitor for serious concert recording and playback.

Voiced using over 500 "in-house" concert recordings and using the most linear and transparent drivers manufactured by Accuton of Germany, the DIVA possesses a virtual "holographic" 3D transparency.

The 100 kg CNC'd aluminium cabinets are time-aligned using over 30 years of knowledge and experience gained from using Neumann's M150 and TLM50 concert microphones.









the diva




the opus "2aha"

the opus "zoho"

An aesthetic engineering triumph, the OPUS preamplifier is the first example of "moulage" or draping with solid aluminium on an imaginary mannequin. The folds and drapes are impossibly sculpted using a 5 axis CNC machine. This organic, non-geometric form, allows a perfect evacuation of all chassis micro-vibrations.

Electrically, the OPUS is the direct result of an intense 35 years fascination with music recording and reproduction to perfect the most transparent, reference calibre "monitoring" preamplifier to complement both the finest domestic audio playback & professional recording systems in the world.

Using technology borrowed from Aerospace and Formula 1, the design also reflects the extraordinary advances that have been made over the last 15 years in modelling and simulation software.

In the early 2000's, Kostas Metaxas underwent extensive training to become one of the first designers who could conceive, model and prototype an entire amplifier on a component by component basis in 3D.

The PCB software he uses not only lays out the boards, but also allows schematic based simulations which can test [or verify] the PCB's signal integrity displaying Reflection and Crosstalk Analysis.

Not content with a strict engineering approach, Metaxas started working on creating the ultimate library of test recordings using three "metaxas-modified" portable Swiss Stellavox SM8 [10" reels @ 15ips] Analogue tape machines with Neumann [M150, TLM50 and TLM170] and B&K [4135 and 4133] microphones to record and film over 300 live acoustic concerts.

To house this cutting-edge technology, a striking "organic" case design was 5-axis CNC machined from a solid block of Aircraft Aluminium [or Copper or Titanium] to shield and mechanically ground the low-level signals.

All switches, attenuators and sockets/plugs [hardware] are of the highest possible quality, many meeting or exceeding millitary specifications.

This future-proof preamplifier offers the simplest, purest signal path. Additional "Plug-in modules' allow almost infinite possibilities for the addition of LP phono RIAA equalized playback, microphone preamplification or Digital recording [ADC] and Playback [DAC].

In its basic format it comes with a "Mainframe" and separate AC Mains Isolated Power Supply connected by two aerospace-grade umbilical cords.

MAINFRAME

The "Mainframe" features all the switching and attenuator pots with internal sockets to accept the following modules:

Standard modules:

1. Master Out Line Stage Module [comes standard]
Single-ended output.

2. Professional VU meter drive circuits.



Optional Modules:

2. Phono RIAA Stage Module Plug-ins
3. Balanced [transformer input] Microphone Preamplifier Module Plug-ins
4. 384kHz/24bit Digital to Analogue or Analogue to Digital converters.

All modules feature their own discrete voltage regulators.

MAINS ISOLATED POWER SUPPLY

The MIPS is essentially one channel of an IKARUS power amplifier driven by an ultra-low-noise discrete sine wave oscillator at ~ 200Hz driving the primary of an output transformer. The secondary of this transformer generates the filtered +/-35V dual mono supply rail voltages for the discrete voltage regulators. This scheme totally isolates the AC mains from the amplifier circuits.

Specifications

FREQUENCYRESPONSE : DC - 10MHz (-3dB)
VOLTAGE OUTPUT: 15VRMS per channel into 50 Ohms with no more than 0.05% T.H.D.
SLEW RATE : Greater than 1000V/us small and large signal
T.H.D. : Less than 0.005% 20Hz-20KHz
I.M.D.(S.M.P.T.E.) : Less than 0.005%
SIGNAL/NOISE : -117DBV unweighed input shorted
SENSITIVITY [Line Stage]: 26dB
INPUT IMPEDANCE : 100kOhms in parallel with 11pF





What the critics said in the past...

" The METAXAS OPUS stretches our acoustic expectiations.
At present, it defines the standard as to how far we can travel into the music ...
and it does so with style ..."
Martin de Wulf, BOUND FOR SOUND, USA

" So neutral though, is the Metaxas Opus/Soliloquy set up that I could have used just about any sources I liked once the interconnecting cables were sorted. All I'd be hearing were the individual characteristics of the source components. However neutral or 'naked' the sound, the MAS doesn't come off as 'transistory' or clinical ... it had a feather-light touch and a way with tiny details that suggest either a pedigreed 60W or 70W per channel tube amp of recent vintage ..."
Ken Kessler, HI FI NEWS& RECORD REVIEW, England.

" It would make a perfect tool to assess equipment by. If any component is not in the top league, the amps will betray the culprit with surprising honesty. Its other great strength is the speed of delivery. It can keep up with the fastes of guitar runs and tambla rolls with a speed normally associated with single-ended valve amplifiers".
Alan Sircom, HI FI CHOICE, England.

"From this moment on, "the miracle" from Metaxas brought out high frequency information with such clarity which was never before heard".
Rating: Absolute Spitzenclasse, REFERENCE.
STEREOPLAY MAGAZINE, Germany.

matrixDSP sins

the "sirens"

With more than a passing reference to Homer's Odyssey, the apt metaphor is testimony to the sheer musicality and realism that allows this potent 3-way monitor , CNC carved from a block of solid aluminium [or titanium] to engage and captivate with its sound and invigorate the mind with it's voluptuous sculptural aesthetic.









Using ideas borrowed from Neumann TLM 50 and M150 microphones, the SIREN embeds the Accuton drivers into spheres mounted onto an organic "time-aligned" sculpture. Despite the unique and unusual shape, the design is a seriously engineered, no-compromise loudspeaker with emphasis on absolute sound quality.

Accuton ceramic drivers are used in some of the most expensive systems currently available, but it's only when you marry them to a curvacious, inert, machined "body" that you can really hear - and probably for the first time, appreciate, their neutrality.

CNC allows us to sculpt a shape with incredible rigidity, in a much smaller form factor than is possible with other materials and at the same time, minimize baffle diffraction whilst maximizing internal volume for an ideal and extended bass response.

FUTURE PROOF.
Since there are different "levels" of accuton ceramic drivers , up to and including their famous "diamond" tweeter, you have the choice of which tweeter, midrange and 8" woofer you would prefer to use now, or in the future.

In a true "bespoke" manner, the configuration of drivers can be chosen.





the soliloquy mono-block pair

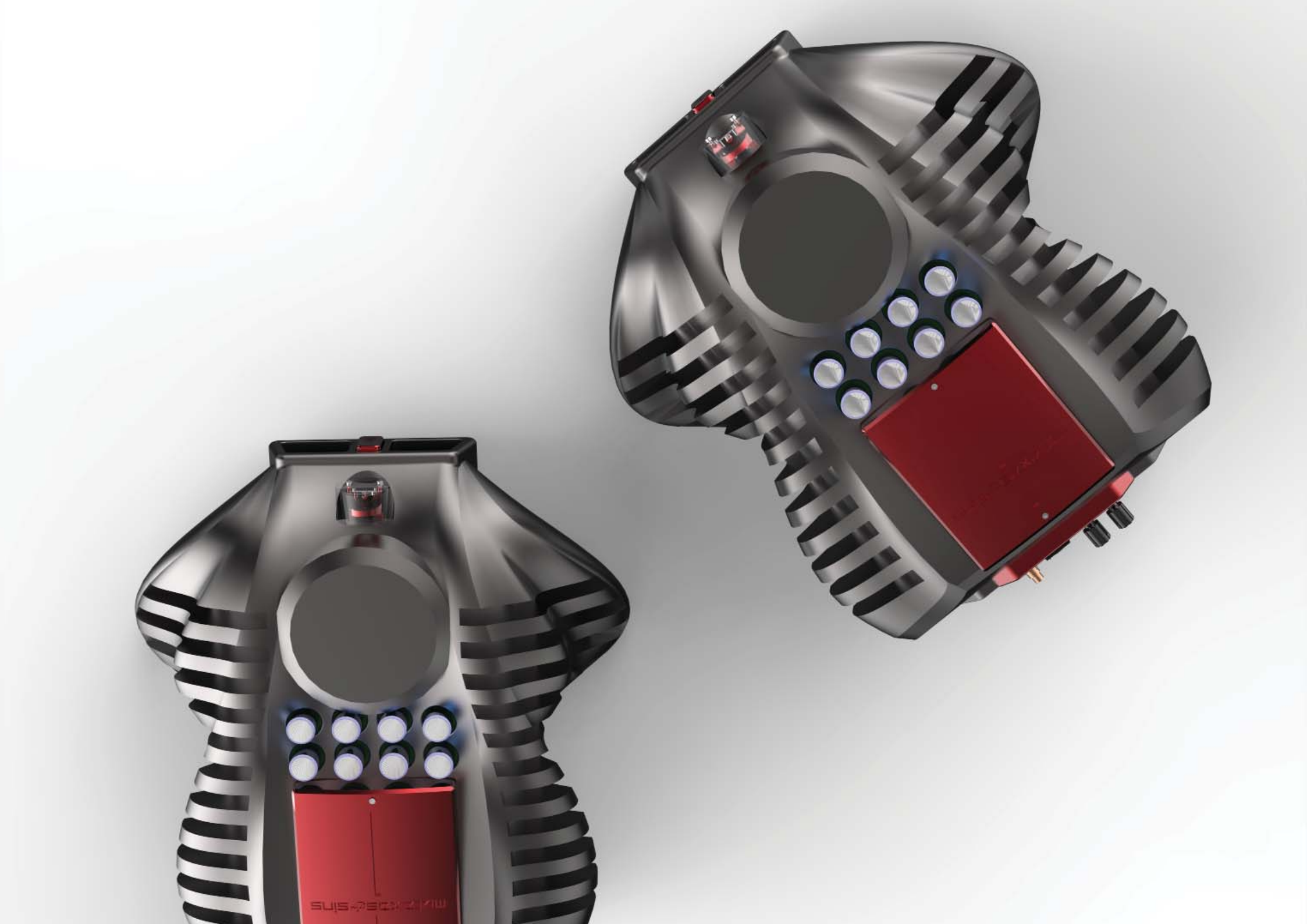
Starting its commercial life as the MAS A1 amplifier in 1979, The SOLILOQUY has been continually refined as faster output transistors and better components have become available.

In its present form, each channel is made up of essentially five complete amplifier circuits, encompassing the linear gain input stage with high current output stage and four amplifier circuits whose role is to supply an absolutely stable voltage and current source irrespective of A.C. line condition.

The U.H.F. and R. F. circuit board techniques have been essential to ensure that the amplifier is unconditionally stable into any known loudspeaker load, including inductive electrostatics or low impedance ribbons.

Each mono-block amplifier features two massive 800W mumetal toroidal transformers and a separate 200W mumetal toroidal to ensure that the high current output stage does not affect the low current input stage. All connectors are of the highest quality, and every component, including the 40,000uF computer grade capacitors are directly connected to the printed circuit "high-current" board or separate "future-proof" input voltage amplifier/discrete voltage regulator board for ease of servicing and to maintain the shortest possible signal path.





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be there

recordings















With over 25 years of concert recording experience we are able to produce amplifiers with unparalleled transparency and effortless realism which enable you to be there.

Reference Recordings [with videos]:
http://metaxas.com/recordings.html

Seminal recordings [downloadable wavs]
http://metaxas.com/concerts.html

Munich Hi End in 2012 about recording concerts:
https://vimeo.com/144719554

be there







www.metaxas.com