

motzoxos & sins
position

1000 RECORDS

motzoxos
& sins

SINCE 1987

rew play stop rec puls

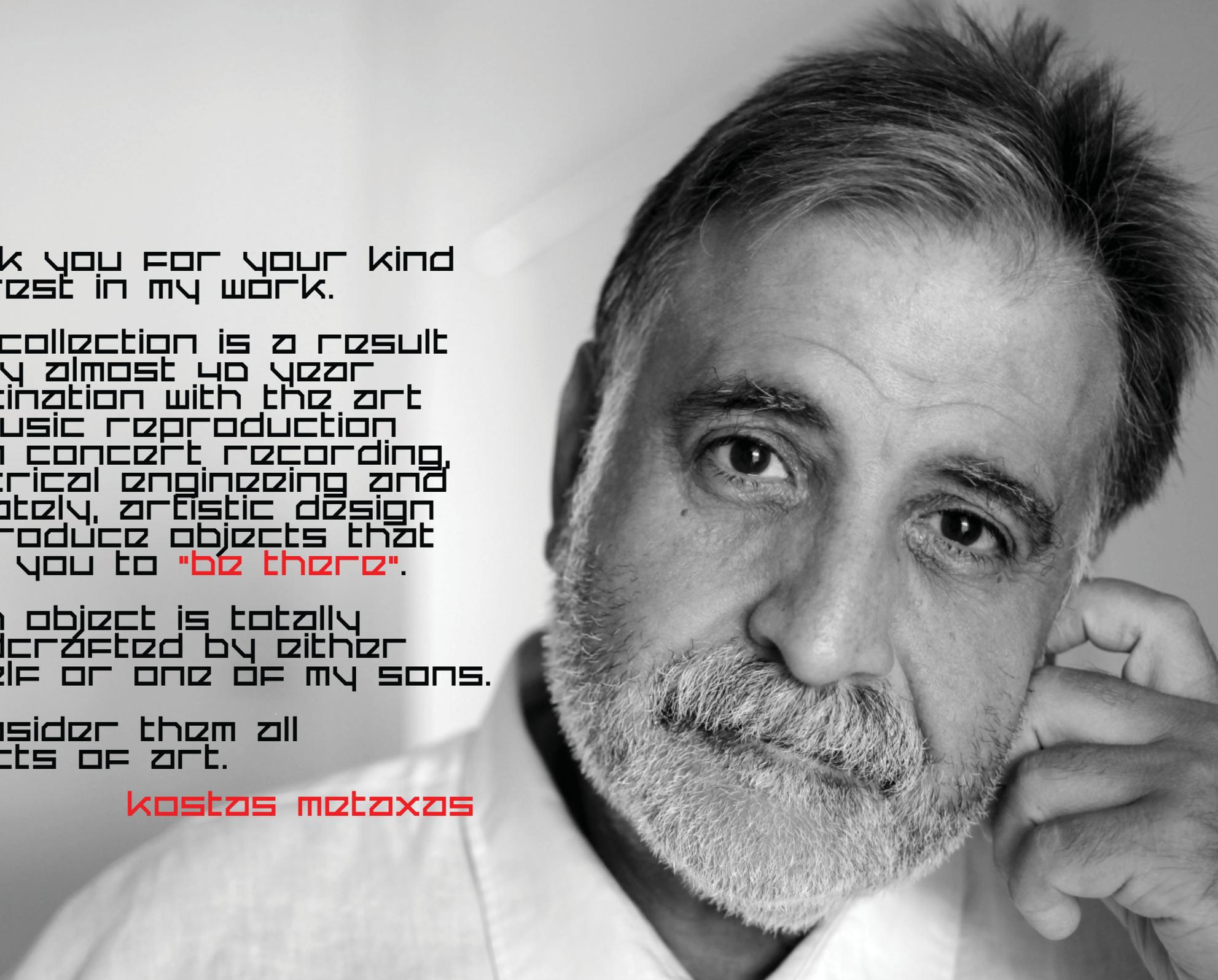
thank you for your kind
interest in my work.

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 motaxos



K-DESIGN AWARD'18

May 30, 2018

METAXAS

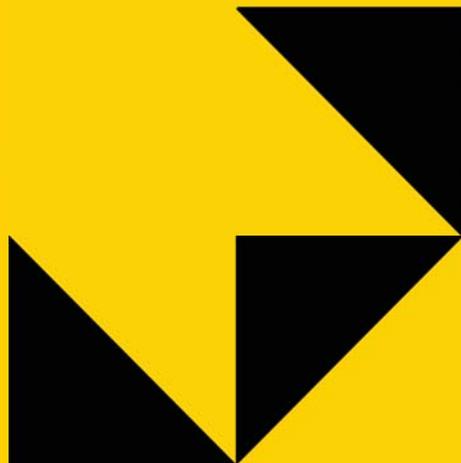
AWARD WINNER

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.

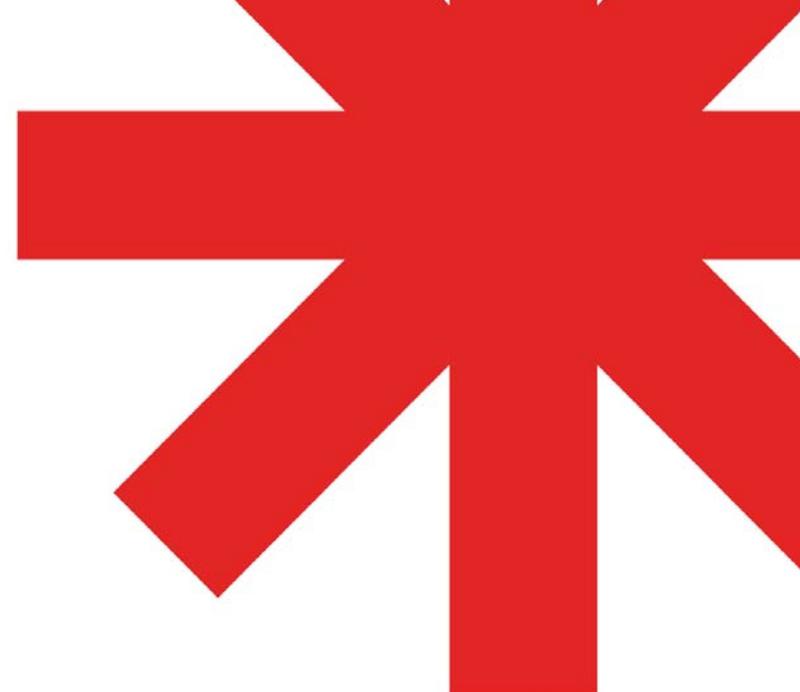


PROFESSOR
KEN NAH

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)



GOOD DESIGN AWARD

2018

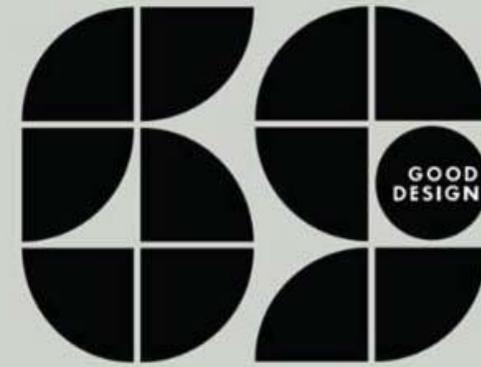
The Statement

Designed by
Kostas, Andreas and Alessandro Metaxas

Manufacturer
Metaxas & Sins

THE CHICAGO ATHENAEUM
MUSEUM OF ARCHITECTURE AND DESIGN

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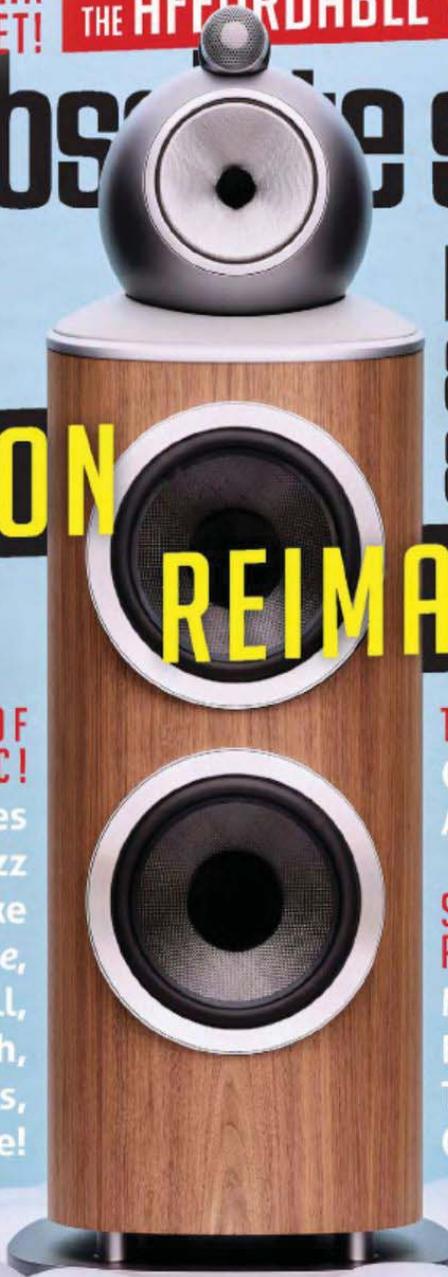
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the absolute sound

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by female jazz
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SPECIAL
REPORT

Metaxas & Sins'
Fabulous Tourbillon
Tape Deck +
Open-Reel Primer

FEBRUARY 2022
\$6.99 US / \$8.99 CAN



DISPLAY UNTIL FEBRUARY 20, 2022

Special Feature



The Birth of the Cool

Metaxas & Sins Tourbillon
T-RX Tape Deck

Jonathan Valin

I'm not going to kid you: I am among the mechanically inept—high among them, I would say. If there were a merit (or demerit) badge for hastiness, clumsiness, and willful inattentiveness around machinery of any kind, I'd be wearing it (and would have royally earned it). And yet I very much doubt whether I would have gotten into this hobby when I did, which was as a teenager, or stuck with it as long as I have, which has been a lifetime, if it weren't for the spell that complex, finely crafted mechanical objects have cast on me from youth to old age.

Now, in the world of high-end audio, there is nothing as intricately or as spellbindingly crafted as a reel-to-reel tape deck. You can see this simply by looking at one. (Of course, if you're like me, you will look at one at your peril for, once seen, that spell will be wound up.) Here is the ultimate in high-end-audio mechanics—a concoction of motorized reels, motorized capstans, motorized retractable capstan bars, tension arms, metal rollers, and rubber pinch rollers, with an electromagnetic transducer (the record/playback head assembly) at its center—that when fed a spool of pre-recorded tape comes closer to recreating “the absolute sound” than any other playback medium extant. Indeed, if the words “absolute sound” are something more than a catch phrase, if they mean what they say, then highest-fidelity playback of 15/30ips, two-channel, reel-to-reel mastertapes is what they mean.

Special Feature Metaxas & Sins Tourbillon T-RX Tape Deck

jobable. That assess can be summed up in a word: quality. The quality of the performance and the sound, the quality of the mix and tape deck used to record them, the quality of the engineering at the session and the mastering after the session, and the quality of the tape transfer itself. When the T-RX was so faithfully reproducing, and what I was consequently hearing, were the warmth and body of the Neumann U87 mic that recording engineer Mike Ross used for Fernandez's vocals (and of the similar vintage mics he used on the instrumentals), the warmth and body of the tube electronics with which mastering engineer Bernie Goodman mastered those vocals and instrumentals, and something else... something that I couldn't put my finger on until Genevieve Noto's propounder Ying Tan told me what I just called the quality of the tape transfer.

As is the case with LPs, where the generation and level of wear of the production master tape (and of the metal work pulled from it) make marked differences in the sound of vinyl pressings, R2R tapes will vary in sound quality with the generation and level of use worn by the master tape they are dubbed from. All other things being equal, dubs made from early production masters are likely to be better sounding than dubs made from later-gen ones, just as dubs made from tapes that have seen a lot of use (and/or rough handling and long storage in inadequate conditions) are likely to sound worse.

Thanks to Greg Beron, I've heard proof of this proposition. As an experiment, Greg kindly loaned me a pristine production master tape of the great *Gary Muligan Meets the Wilsons* album from Norman Geatz and Verve Records. Note that I said a "production master tape," and not a dub of same. King, who is as connected in the world of reel-to-reel as a person could be, knows someone in Europe whose father worked at an LP pressing plant and who, when digital came along, rescued all the production master tapes that came to him to be turned into vinyl records. On direct comparison with a dub, the actual production tape sounded better, richer, fuller, more "complete"—very much like the difference I heard with Ying's master tape through the Tourbillon.

As it turns out, there are good reasons for this. To begin with, Genevieve Noto tapes like ULM were made quite recently (his one just eight years ago); consequently, they haven't had occasion to be overused or poorly handled or badly stored. More importantly, Bernie Goodman, who also handles the mastering of Genevieve Noto R2R tapes for the small market, doesn't dub from a second-generation 15ips production master but from the original 30ips master itself. Since no additional generation dubbing master is used, the Genevieve Noto R2Rs are one audibly important step closer to the definitive sound magically preserved on that 30ips master tape's dual sides.

Even though I didn't know precisely how to interpret them at the time, the Tourbillon was telling me three things in the unassuming high quality of its playback. In other words, this is one exceptionally neutral, faithful, and transparent source component, as I said earlier, the most neutral, faithful, and transparent I've ever heard (albeit the UHIA SuperDeck).

Let's move from recording and mastering revelations to musical ones.

You hear recorded music with a fidelity and completeness that are unrivaled in my experience.

The highly celebrated album *Thelma Houston with Job Casave* (Jazzland/Piglet Sound Studio) has an interesting backstory. Though famous for deconstructing a pivotal moment in jazz history when two young bebop and hard bop joined forces, *Thelma Houston with Job Casave* almost didn't come to be. Though it was released in 1961, it was assembled from outtakes recorded at three different studios in 1957, at the time when the Monk Quartet was enjoying its fabled residency at The Five Spot in NYC.

Casave wouldn't have been able to join Monk's group if he hadn't recently been fired by Miles Davis from Davis' first great quintet/sextet, ostensibly so that "Tina could shake his horns in hell." (He was rehired by Davis in '58.) Monk himself wouldn't have been able to form a quartet and play in a high-profile New York City nightclub if he hadn't had his cabaret card renewed that very year, after it had been put aside in 1951 following a marijuana bust. But such is life. The stars aligned, and Monk, Tina, and the rest of this groundbreaking group (Willie Ware on bass and Shadow Wilson on drums) got that gig at The Five Spot, where their music-making proved to be so popular (particularly with the jazz cognoscenti) that they were held over for half a year.

It was around this time that Casave began experimenting with his so-called "sheets of sound" improvisational style.

Though I recognize what that style is, I can't tell about one of the great classical recordings—Edward Elgar's gorgeous, free-song rhapsody for Piano (EMI/Horch House), with incomparable mezzo-soprano Dame Janet Baker singing and the great Sir John Barbirolli conducting the London Symphony Orchestra. People have sometimes complained about the initial "quality" of the piano Elgar set to music in this piece—as if contemporaneous composers like Mahler or Schoenberg were orchestrating sonnets from Shakespeare. But the fact, as someone once said, is that the quality of the verse is now inseparable from the quality of the music, and the quality of the music is sublime.

The performance on this 1965 recording has long been considered a benchmark (as is the Barbirolli/Jacqueline du Pré performance of the Elgar Cello Concerto on the flip side). Recorded by Christopher Parker at EMI's Abbey Road Studios 1 in St. John's Wood, *Job Casave* was mixed with a Brampton pair of Neumann KM50s (what EMI called its "two-headed monster"), and also with various Neumann outtakes scattered among the orchestra for added coverage, and a separate M49 or KM50 for Baker herself.

When listening to this famous recording on LP, you might think that it was made (as the Cello Concerto was) in Kingsway Hall. It has a warm, dark, also-like-soul balance that is very familiar and attractive. On tape, however, *Job Casave* sounds far more like what it actually is: a great recording made in a studio. The Kingsway hall ambience and timbral warmth are somewhat reduced, but the clarity of parts and articulation is increased—markedly. The harp glissandi, the scaled woodwinds, the divided strings, the Egyptian *awala* mimosas of "Sabbath Morning at Sea," the slow, stately, leaping of the low-string arpeggios of "In Haven," in sum, everything about the orchestra, the score, and the performance is suddenly more fully available to the ear.

If you were worried on the LP this new clarity of orchestration, scoring, and inner detail will come as a bit of a shock. Oh, it's there on the LP, but you have to work (which is to say, deliberately concentrate on this or that individual chair of instruments) to find and hear it. Here, it comes to you unbidden, as it would in a concert hall. Such effortless transparency is one of the weaknesses of the slow, stately, leaping of the low-string arpeggios—a slight overall timbral darkness, an added touch of treble sweetness, an extra dollop of low-to-midbass punch, or, conversely (particularly with big studio decks from back in the day), a slight overall scintilla. As far as I'm able to tell, the Tourbillon T-RX is unlike any of these.

With the Metaxas deck, you hear what is there—no more and no less—reckless, as I've indicated, the quality of the transfer. But you hear it with a fidelity and completeness that are (let me say it yet again) unrivaled in my experience (or only rivaled by the far larger and more expensive UHIA SuperDeck).

Functionally, the Metaxas & Sins Tourbillon T-RX is by a completely different degree. You may need to adjust playback

Special Feature Metaxas & Sins Tourbillon T-RX Tape Deck

at least, you won't hear it with the same paradigmatic clarity unless you hear it through a Tourbillon, whose neutrality and completeness, as I can only say once again, unparalleled in my experience of source components.

Let us finish this journey down Tourbillon Lane with what the T-RX can tell us about one of the great classical recordings—Edward Elgar's gorgeous, free-song rhapsody for Piano (EMI/Horch House), with incomparable mezzo-soprano Dame Janet Baker singing and the great Sir John Barbirolli conducting the London Symphony Orchestra. People have sometimes complained about the initial "quality" of the piano Elgar set to music in this piece—as if contemporaneous composers like Mahler or Schoenberg were orchestrating sonnets from Shakespeare. But the fact, as someone once said, is that the quality of the verse is now inseparable from the quality of the music, and the quality of the music is sublime.

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Functionally, the Metaxas & Sins Tourbillon T-RX is by a completely different degree. You may need to adjust playback

And yet the T-RX is considerably less money than other top-line tape decks.

balance via the front-panel volume knob to compensate for any channel-to-channel imbalance in the output of the playback heads or in the tape recording itself. (But this will be true regardless of deck.) It can also be a chore to load a tape on the T-RX, as Kostas doesn't use the easily adjusted "ratchet" hub-spindle design with built-in flanges that you find, for example, on Greg Beron's UHIA model. Instead, he employs a large, removable device he calls the "Hubsie Hubbie," which has two parts (one counting washers and springs)—a flanged bottom section onto which the reel is fixed, and a screw-on top piece that tightens the reel down to the turntable. Like everything else Kostas makes, it looks very cool. The trouble is that the flanges on the bottom part of the Hubsie don't always fit smoothly into the corresponding slots on the reel. Though this is intended to be a low-maintenance, easy-to-use system, whereas you simply loosen the top clamp and lift the reel on and off the bottom part, the occasional tight fit of the flanges sometimes requires you to take the entire mechanism off the turntable and disassemble it—in order to tap the bottom part off of (or onto) a tight-fitting reel. It doesn't take a lot of time or force to do this, and it only happens occasionally—most reels slip on and off as designed. But it is less convenient and careful than what

I'm used to with Greg's decks. There is this, as well. Though the online instruction manual warns you about it, you need mute your preamp whenever you load the T-RX, or you'll power supply on or off. If you don't, you'll hear a series of loud pops through your speakers—some of which are good for your ears, your temples, or your drivers.

At \$36,000 (equipped with record and playback heads), the Metaxas & Sins Tourbillon T-RX tape deck is scarcely cheap. And yet it is considerably less money than other top-line tape decks (\$50,000 less than Greg's wonderful SuperDeck, for example). It is also a brand-new item—innovatively constructed from the best parts in the world and warranted for two years (parts and labor). And, oh yes, it is also (albeit the UHIA SuperDeck) the most realistic-sounding, highest-fidelity tape deck I've ever heard, as well as one of the coolest-looking pieces of stereo gear I've ever seen. It will surely be my nominee for TAS's Overall Product of the Year Award in 2022.

You simply don't come across something that is this sonically flawless, functionally innovative and rigorous, and aesthetically breathtaking every day. In fact, I haven't come across anything like it in nearly 60 years of looking. That should tell you something. I'm going to finish by saying something I probably shouldn't say (and have never said in TAS before), but...if you've got the dough and access to R2R tapes—and you aren't wedded to the idea of owning a full-sized machine like the SuperDeck—then don't even think about it just buy the T-RX. I did.

Special Feature Metaxas & Sins Tourbillon T-RX Tape Deck

JV Talks Tape With Kostas Metaxas

You are as much a visual artist as a hi-fi equipment designer and manufacturer. How have you balanced your two careers? And what led you to a career in hi-fi, rather than in the fine arts?

For me, art and design are "visual music." If something is organic, well-proportioned, and beautiful to look at, chances are that it is also literally lyrical and harmonious. My process for design or "art" is one of discovery rather than creation. I start on a path, and let it lead me to where it has to go. I remember seeing a well-known Michelin chef—Michel Roux—if creating a plate of food was "art." He answered that it was actually more than art, because it utilized all the senses. Composing a plate of food includes not only the visual for the eye, but texture for the tongue, perfume for the nose, and sounds for the ear. What does me to hi-fi and the artform of music reproduction is, similarly, the balance of sensibilities between technical, visual, and aural. For me, a great hi-fi system has to bring together very complex technologies to be able not just to communicate the very emotional character of the music, but also to itself be an object d'art that gives enormous pleasure to the owner.

I also work in the fine arts through my contributions to companies such as S.T. Dupont (making instruments) and Epelec clocks, amongst others. It's a welcome distraction!

How did you first become interested in tape recording (and tape recorders)? And what is the aesthetic that you follow when you make your recordings?

I had a passing interest in tape recorders when I was a teenager, but I could never afford them. Once I set up my company to produce hi-fi amplifiers, I realized that even the best turntables, somearms, cartridges, and LPs (i.e., sources of the time, such as the Goldmund Reference of the mid-1980s), weren't good enough. By pure chance, a colleague in Switzerland introduced me to Sotilavox records. I knew that the best LPs came from R2R masters, so I logically assumed that tapes would be an improvement to using LPs as my references. The improvement was, in fact, revelatory and looking further into the machines I owned, I realized I could improve them, which I did. Over 100 concerts later, I started to understand that as much as I enhanced a tape deck's electronics (such updates are common nowadays on most old machines from the 60/70/80s), I eventually hit a brick wall because I could not do the same with the mechanics. This led me to build my own machines, the Tourbillon and Pajillon, where the mechanics have been improved.

As for my recording work, I was particularly interested in capturing the entire "soundscape width and depth"—not just an intimate "close-miked" sound, but a real soundscape similar to those of the engineers I admired from the concert recordings of

the 1960s and 1970s (Bob Fin [Mercury], Lewis Lightson [RCA] and Ken Wilkinson [Decca]). As a teenager using Quad ESL57s, I could hear a huge and very realistic soundscape on their recordings. This recording style was my reference. Armed with my portable Sotilavox SMI, I initially used a pair of Blue Kaper V4 capsules 41335 to record with, then the much-faster V4-capacitor 41335, with very little of the subtle sound of my Neumann ULM55 and M1205 15-µF titanium-capacitor microphones. My initial idea was to start recording with tape, then graduate to an equivalently pure "digital" recording setup, which would be easier to haul in and out of concert halls. Sadly, absolutely none of the digital setups I tried could capture the scale, bloom, detail, density, and sheer naturality of analog tape.

In this digital age and age, what made you decide to build and market a brand-new tape recorder? And how do you see the future unfolding for reel-to-reel tape enthusiasts?

As I said, digital recording, sadly, simply doesn't have the sonic realism of tape. Also, I knew that if I was hitting a brick wall with my Sotilavox machines (and others were, too, with their "updated electronics" machines), then none of us had really heard the true potential of tape as a medium. In other words, I wanted to see how far I could push the realism of R2R in a serious high-end way. Doing some research into the well-known brands of the 1960-80s, I found out that the mechanical engineers and electrical engineers generally didn't work together. Since I'd already spent 30+ years improving the electronics of my Sotilavox SMI, if I was able to develop a tape transport that I could adjust and listen to for improvements (it's a way similar to adjusting a turntable setup), I should be able to hear much more information from my R2R. This has been the case with both the Tourbillon and Pajillon. The improvements with the transport parts, rollers, bearings, and tape heads has also led to further improvements to the electronics and power supplies. It's a constantly evolving process.

As for the future of tape, I believe there will always be a market, not just from enthusiasts, but also from archivists. There are so many tapes that were hidden for decades, which are now starting to emerge.

Will there be more Metaxas & Sins tape-recording-and-playback products beyond the Tourbillon T-RX and the Pajillon decks?

The Tourbillon and Pajillon are essentially a starting point. They have allowed me to investigate the absolute latest technology with mixers, encoders, controllers, PID systems, and mechanicals for the tape path. I'm hoping that this will give insights to producing an even better and more dedicated system for tape handling and operation in the future. The fun always is the journey. **JB**



"At \$36,000 (equipped with record and playback heads), the Metaxas & Sins Tourbillon T-RX tape deck is scarcely cheap. And yet it is considerably less money than other top-line tape decks (\$50,000 less, for instance, that Greg Beron's playback-only SuperDeck). It is also a brand-new item—innovatively constructed from the best parts in the world and warranted for two years (parts and labor). And, oh yes, it is also (and for one last time) the most realistic-sounding, highest-fidelity source component I've ever heard, as well as one of the coolest-looking pieces of stereo gear I've ever seen. It will surely be my nominee for TAS's Overall Product of the Year Award in 2022. You simply don't come across something that is this sonically flawless, functionally innovative and ingenious, and aesthetically breathtaking every day. In fact, I haven't come across anything like it in nearly sixty years of looking. That should tell you something.

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U.motax





Kostas Metaxas is an articulate and forceful champion of audio without compromise. 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 OPULLENCE [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 PPI 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

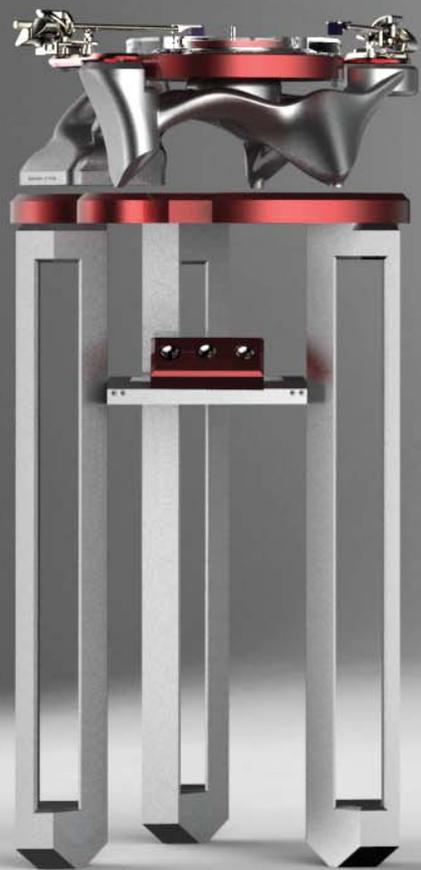
The Metaxas PPI uses a sensuous organic shape which is non-mirror image, CNC'd from a block of solid 6061 aircraft grade aluminium [or Titanium] to eliminate the usual reflections and refractions of resonances inherent in all turntables constructed from pure geometric shapes.

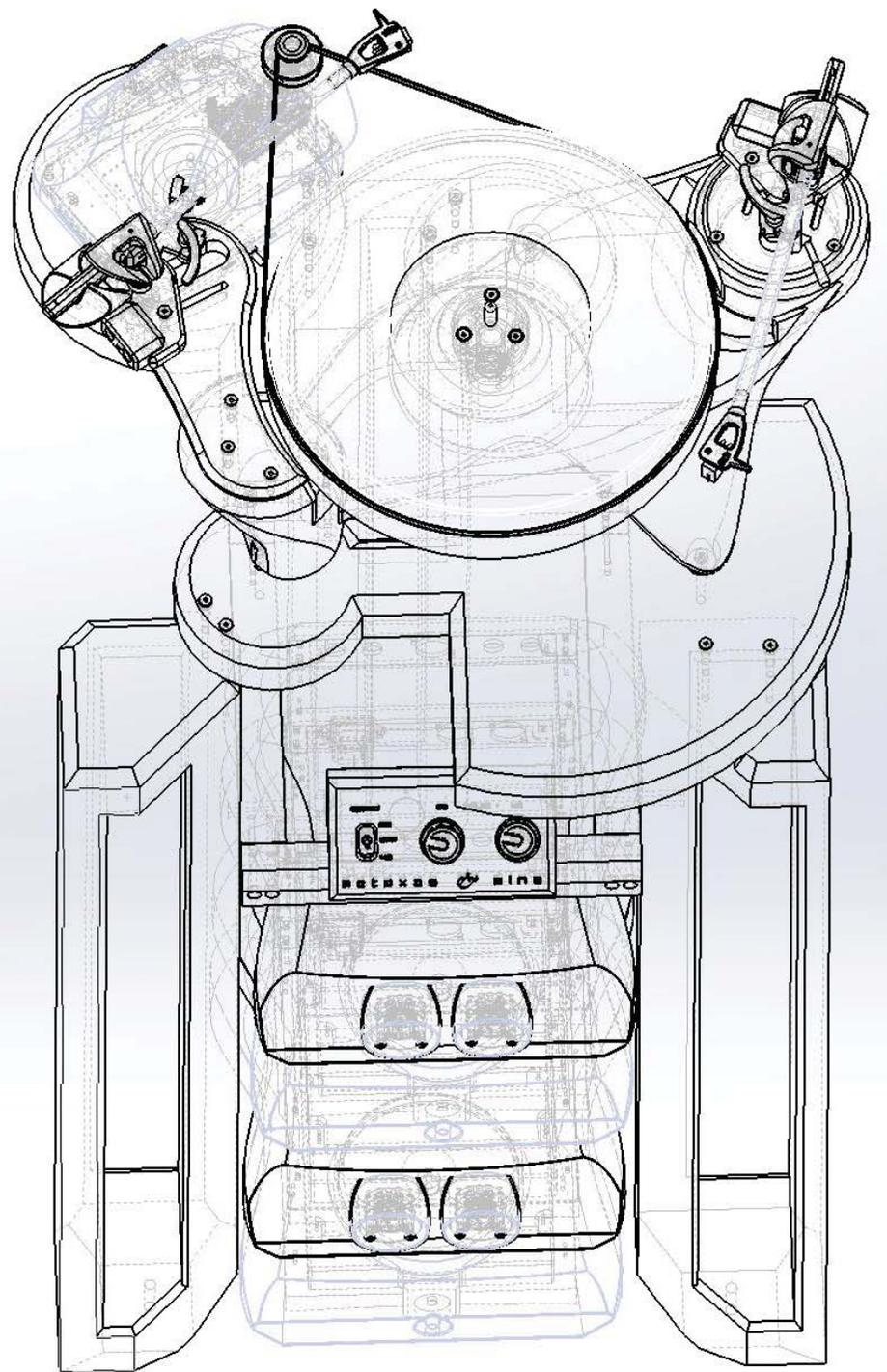
Metaxas constructs the round platter in such a way that the boundary between the lathe-turned aluminium base has organic undulations connecting it to a dedicated acrylic platter mat. The recessed "label area" adds another level of isolation and evacuation.

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









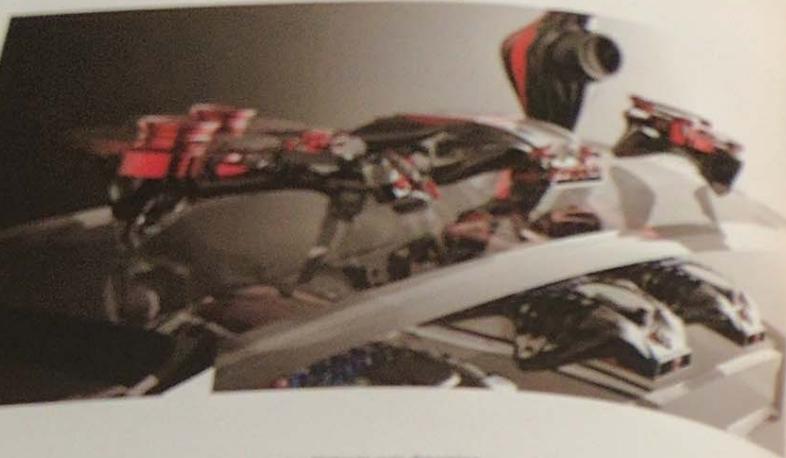




x1 electrostatic speakers



METAXAS STATEMENT



ETAXAS & SINS
ETAXAS
THERLANDS

Artist Nikos Metaxas 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 system.

As a recording engineer, Metaxas also wanted to "use it" for extremely realistic recording playback, to be able to reproduce all the nuances and emotion of a musical performance. Then, if true "Eugene Ionesco", every object is assembled by the master or his assistants.

ING ROBOT



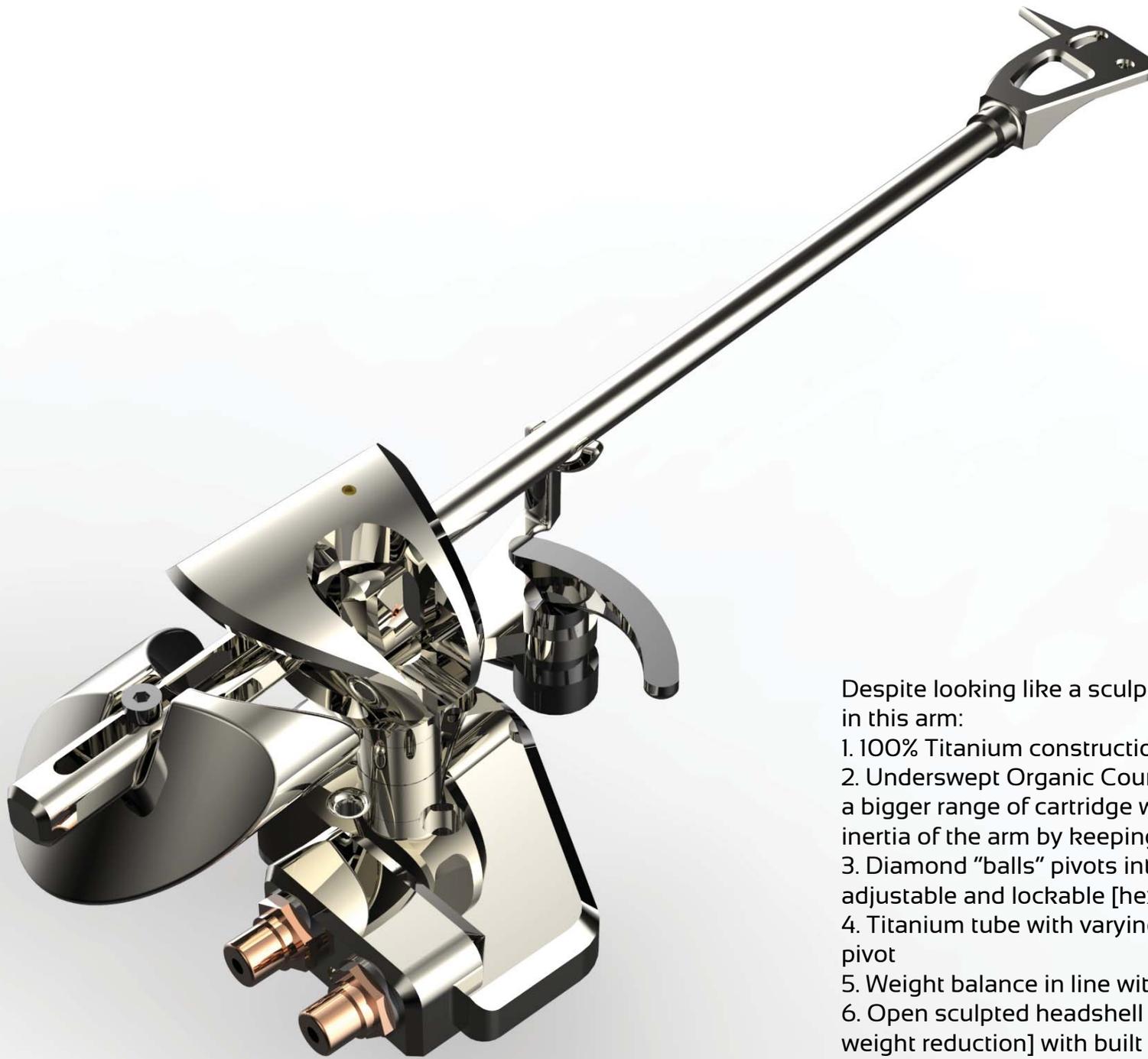
LKKER TECHNOLOGY CO., LTD.
XIAO BO
CHINA

This product aims to make it the best intellectual partner for children through cute modeling and simple use. It has three main functions which includes automatic identification of page turning, book changing and book closing.

奇太阳智能绘本伴读机器人是一款0-6岁儿童使用的智能早教机。本产品旨在通过可爱的造型和简便的使用让其成为孩子最好的知识伴侣。使用时将绘本放到机器人上面再调整好模式便可开始读书。其他夜间自动识别、中途换书、合上书自动读完三个主要功能。

phono pickup combobulztor





Despite looking like a sculpture, there's a lot of serious engineering in this arm:

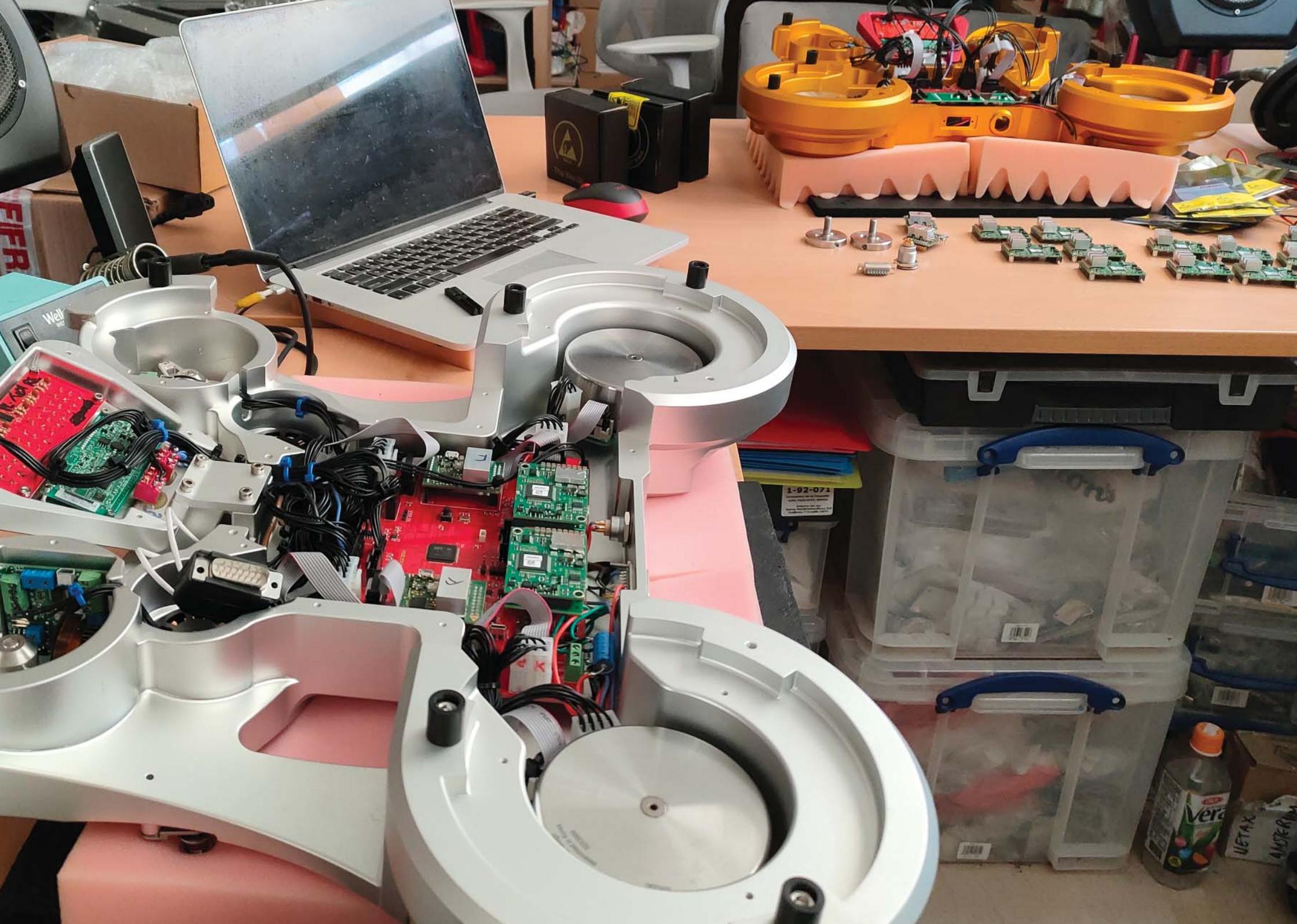
1. 100% Titanium construction
2. Underswept Organic Counterweight - which not only accommodates a bigger range of cartridge weights, but decreases the moment of inertia of the arm by keeping the weight closer to the pivot point.
3. Diamond "balls" pivot into sapphire v-jewel bearings - adjustable and 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.





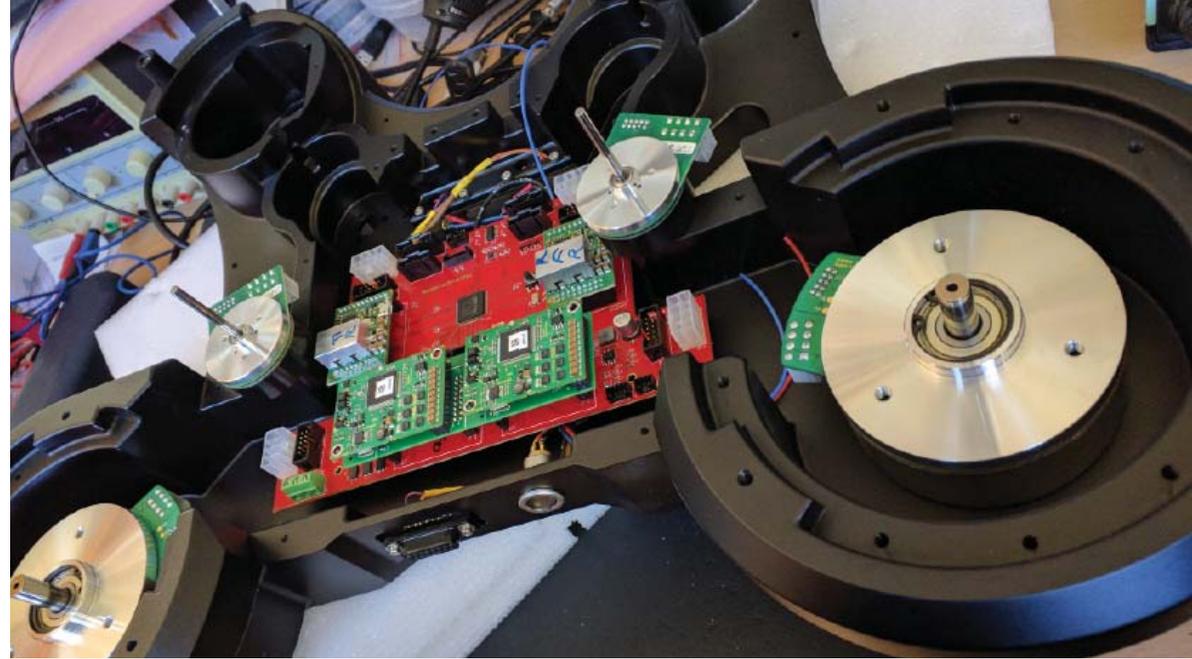
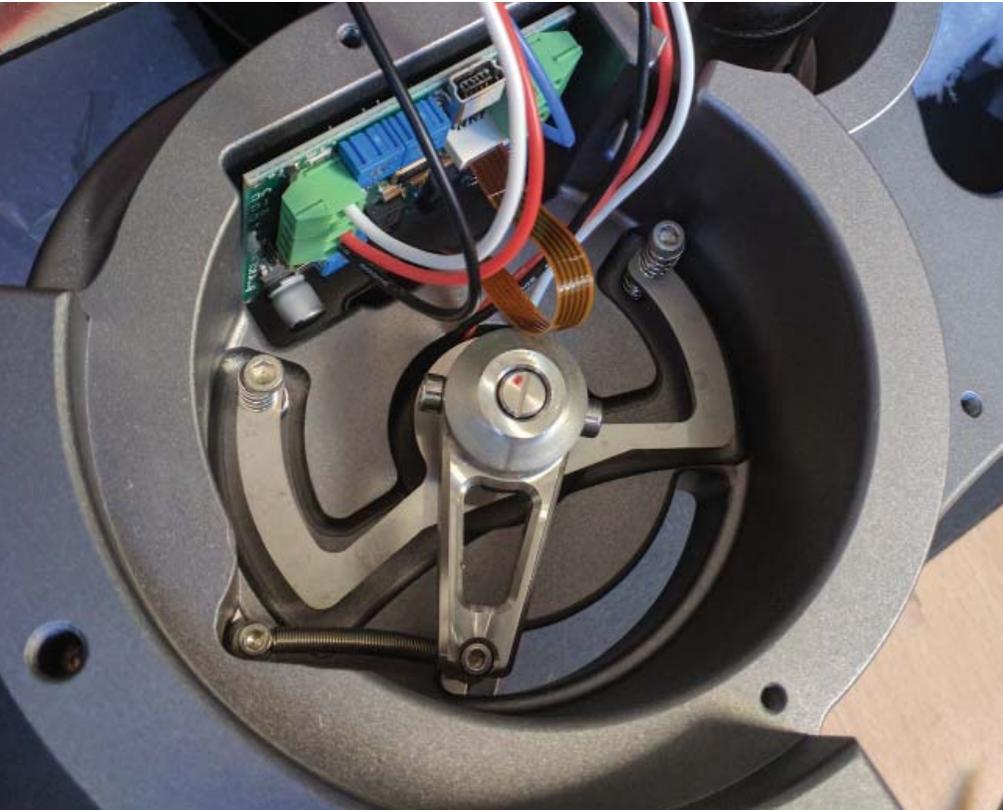
papillon 75" studio tape recorder

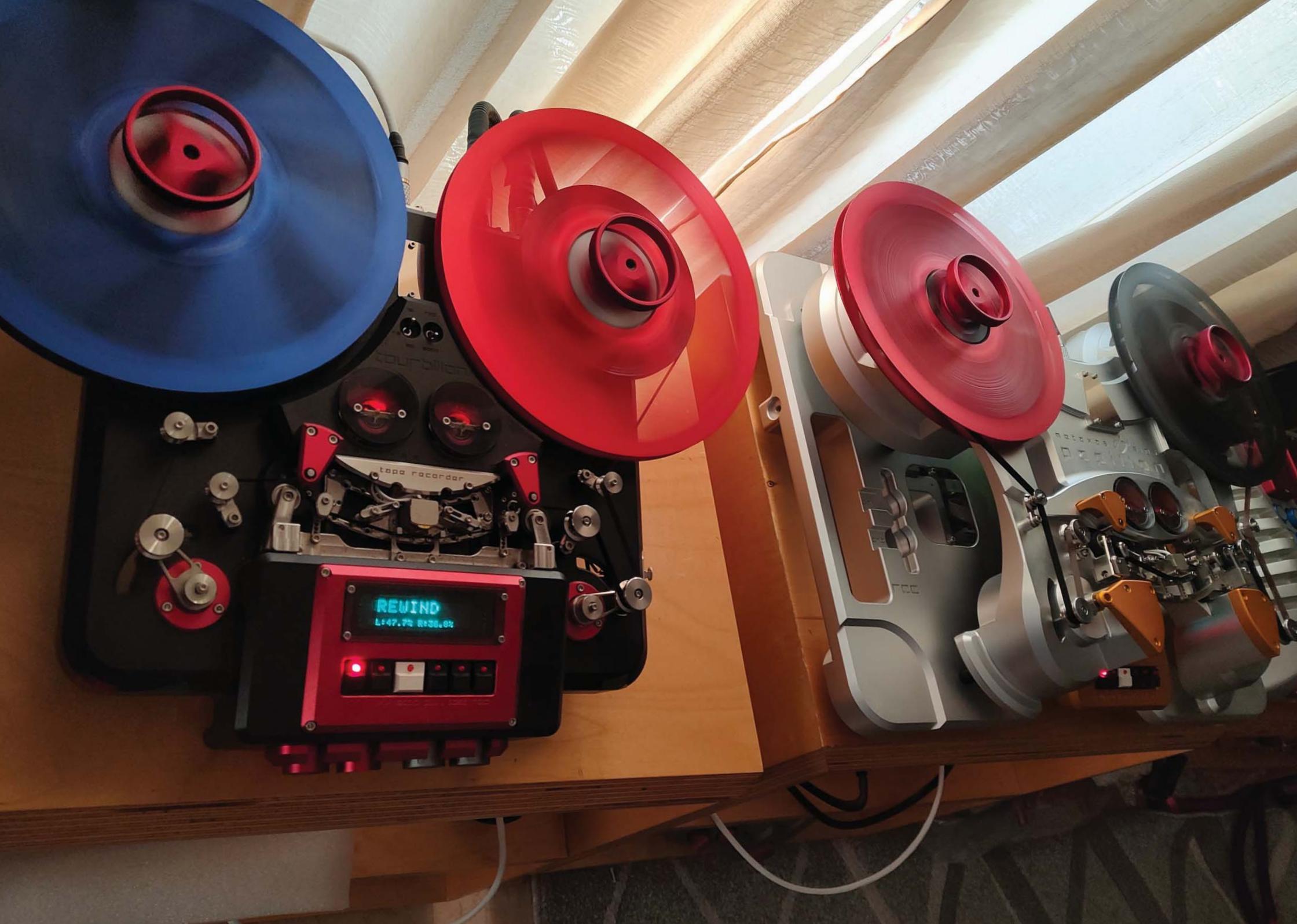




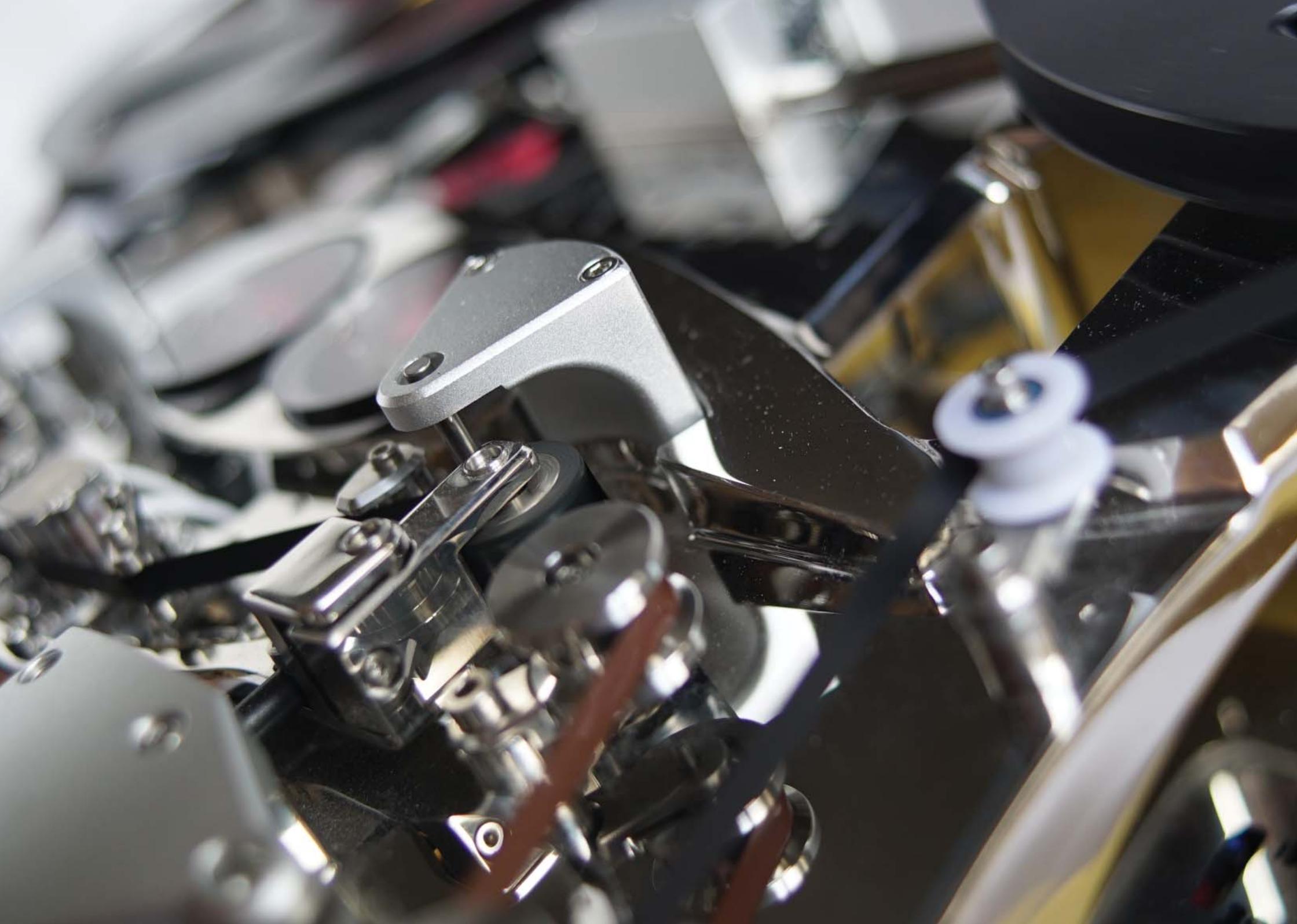
















REXOS SING

REXOS SING

PLAY 15 IPS
00:02:48

raw p/w stop play test mac



ms 5-channel portable mixing device

mozzaxos & sins MX-5

pad insert

pad insert

pad insert

pad insert

pad insert



out

out

out

out

out



lights



ON

CH1-PAN-CH2

CH1-PAN-CH2

CH1-PAN-CH2

CH1-PAN-CH2

CH1-PAN-CH2

75
70
05
0db
-5
-10
-20
-30
-40
-60
-90

75
70
05
0db
-5
-10
-20
-30
-40
-60
-90

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70
05
0db
-5
-10
-20
-30
-40
-60
-90

75
70
05
0db
-5
-10
-20
-30
-40
-60
-90





49

49

High level \oplus
mic transformer
LL1538XL
1+1:5
LUNDAHL
TRANSFORMERS
SWEDEN

High level \oplus
mic transformer
LL1538XL
1+1:5
LUNDAHL
TRANSFORMERS
SWEDEN

High level \oplus
mic transformer
LL1538XL
1+1:5
LUNDAHL
TRANSFORMERS
SWEDEN

High level \oplus
mic transformer
LL1538XL
1+1:5
LUNDAHL
TRANSFORMERS
SWEDEN

SWEDEN

JP1_4

JP1_3

JP1_2

JP1_1

C33

C33

C33

C33

T1_4

T1_3

T1_2

T1_1

100 μ F
10V

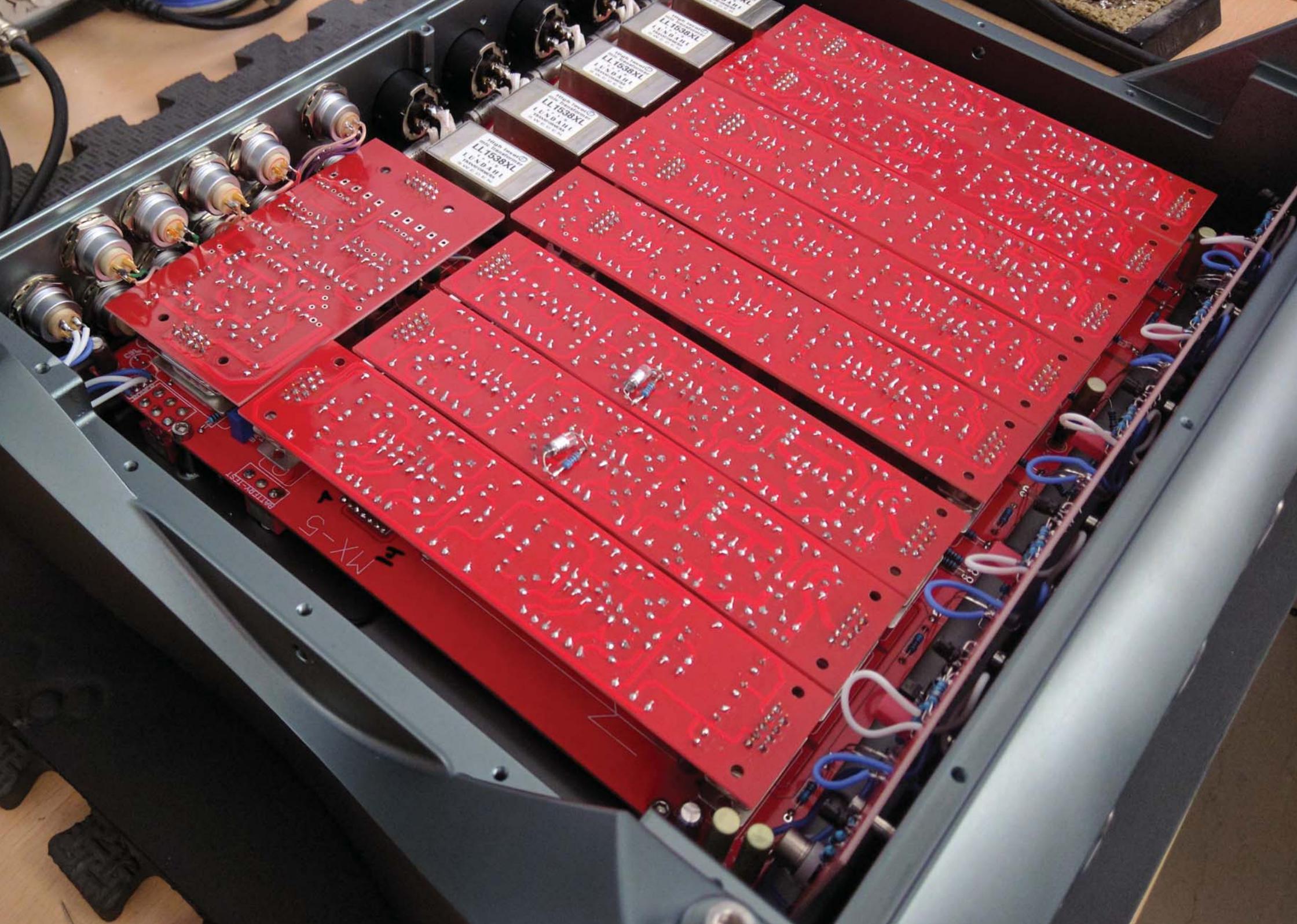
100 μ F
10V

100 μ F
10V

100 μ F
10V







High Power
Output
LL1538YL
1A0A3
1A0A3H1
PENTODE

MX-5

500

500

500

500

500

500

500

t-rex portable recording device no.1





tape recorder

H3 ✓

H9 ✓



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 “T-RX” 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 6 brushless DC motors in a puremechanical operation. In other words, it will be built like a large Swiss mechanical watch mechanism.

The circuits will also be using 100% discrete transistors and parts similar to construction from the 1960’s to early 1970’s.

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









STOP

1.348v, 1.289v

STOP REWIND PLAY TEST

SellaVox

SellaVox
MITSUBISHI AUDIO SYSTEM

CAUTION
DO NOT FORCE THE
LEVER BY HAND

ERASE 1.8

REC 10.2
10.3

6





REWIND
00:00 00:00 00:00



london indulgence 2017

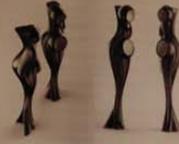




matroxas
& sins



sirens



www.matroxas.com

marquis
memento mori

The Marquis is as fast as the devil,
creates a beautiful aura without any
indication of overshoot. Has glow and spirit,
refinement and cunning
It has fire.

Ulrich Michalek, HIFI EXCLUSIV



www.matroxas.com

matroxas
& sins



www.matroxas.com



Paul Lewis - Papriar Church - Melbourne



chalkida atelier

the ikarus





The IKARUS started its 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. Its "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

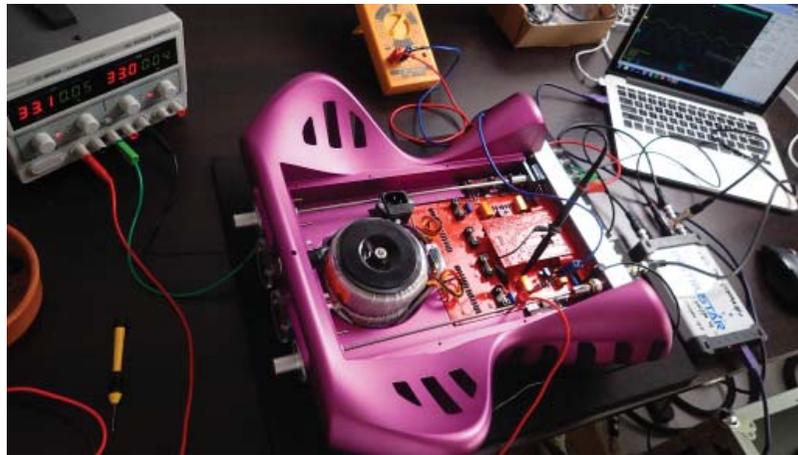
I.M.D.(S.M.P.T.E.) : Less than 0.05%

SIGNAL/NOISE : -117DBV unweighed input shorted

SENSITIVITY: 0.5VRMS in for 50WRMS out (35dB)

INPUTIMPEDANCE : 100kOhms in parallel with 11pF





andreas metaxas

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>

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.

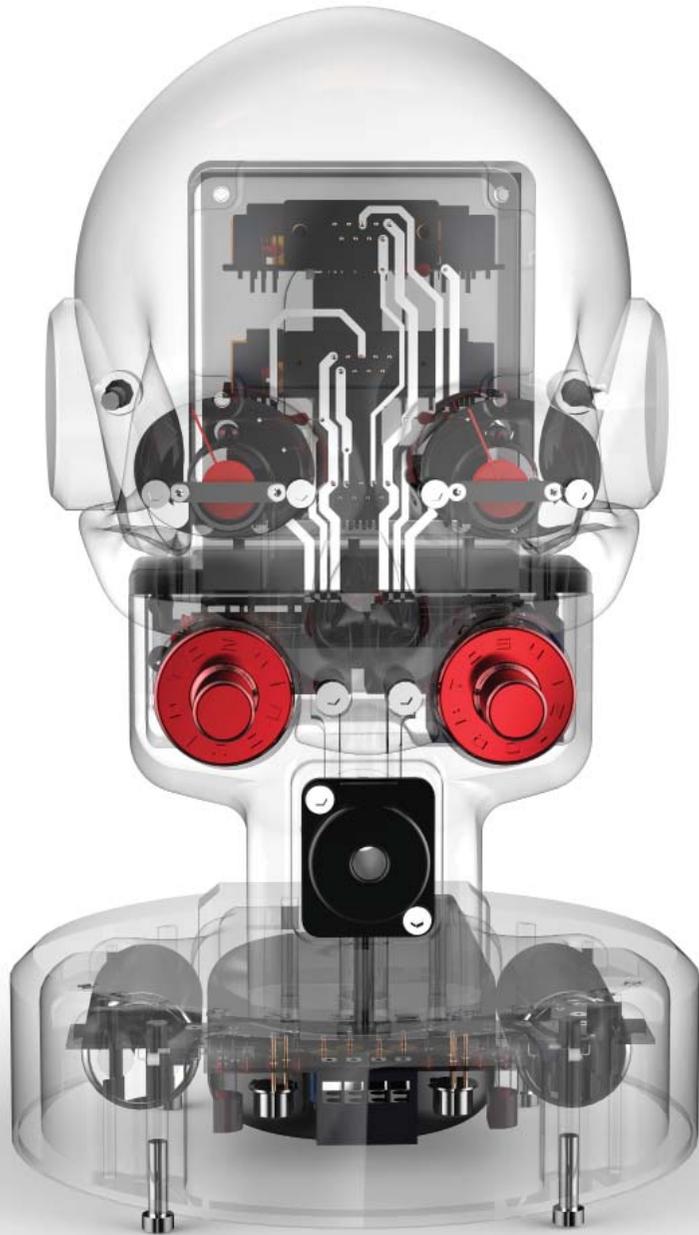




MARQUIS

"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/metaxas-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-memento-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, in true “Bugatti fashion”, each and every amplifier is assembled by the master or his sons — either Andreas or Alessandro Metaxas.

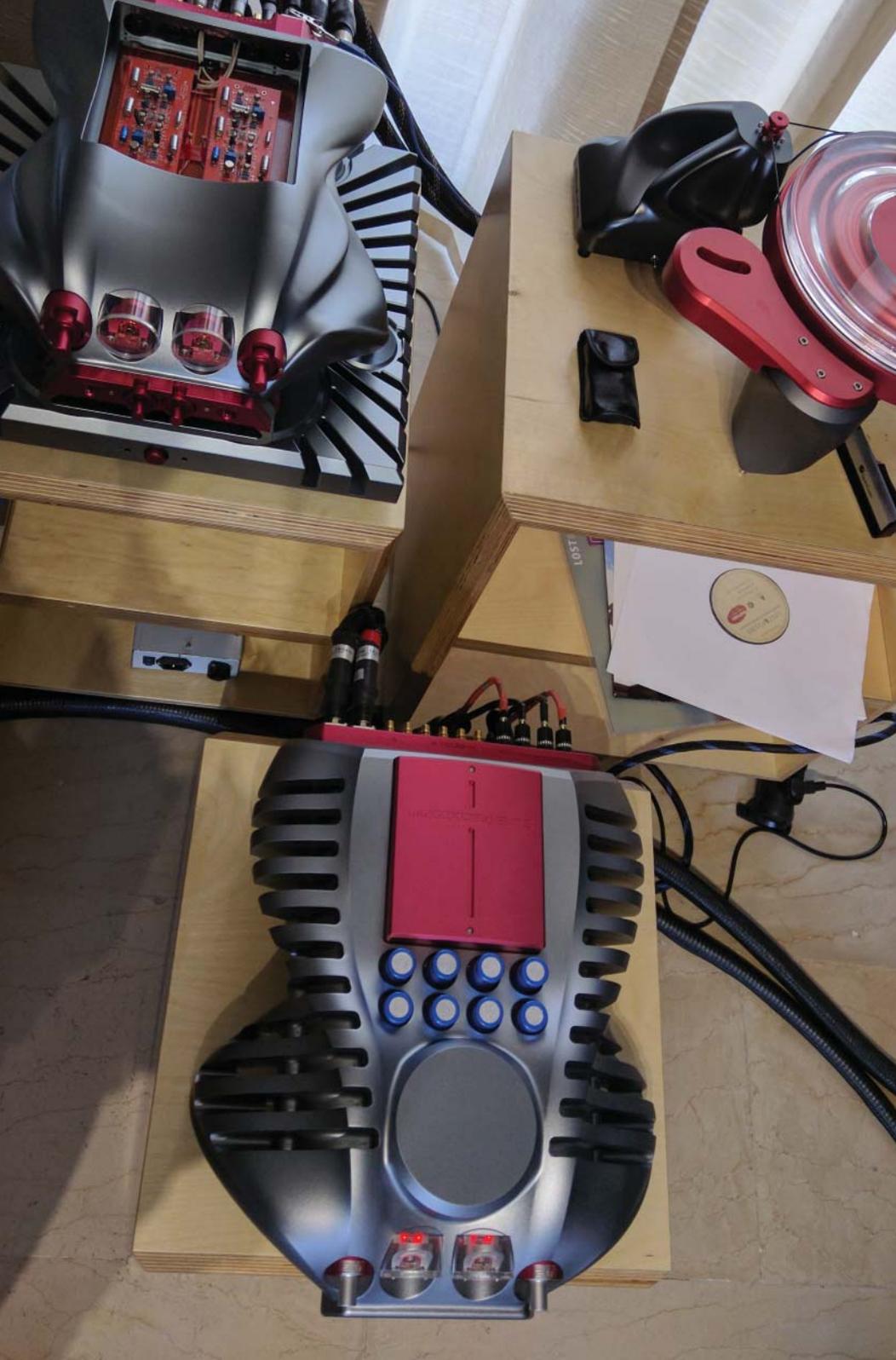
The individually 5-axis CNC'd “sculptural” enclosure presents a very heavy, solid, inert, non-resonant structure to RFI shield and ultimately protect the delicate electronic signals, driving the noise floor to ultra-ultra-low levels, revealing a wealth of detail that has never been heard before.

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 preceding 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

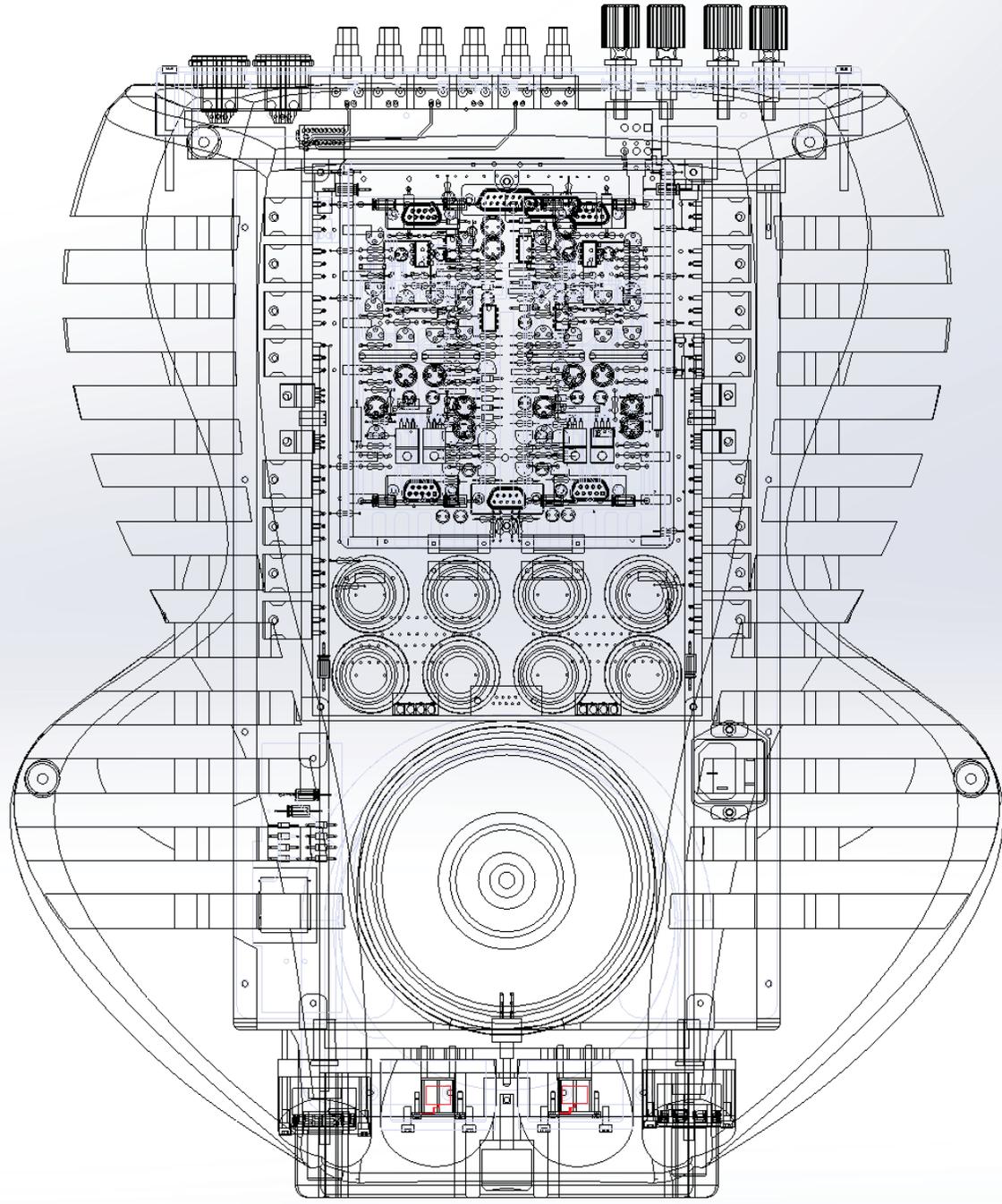
I.M.D. (S.M.P.T.E.) : Less than 0.05%

SIGNAL/NOISE : -117DBV unweighed input shorted

SENSITIVITY: 0.5VRMS in for 150WRMS out (28dB)

INPUT IMPEDANCE : 100kOhms in parallel with 11pF







alexandros 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

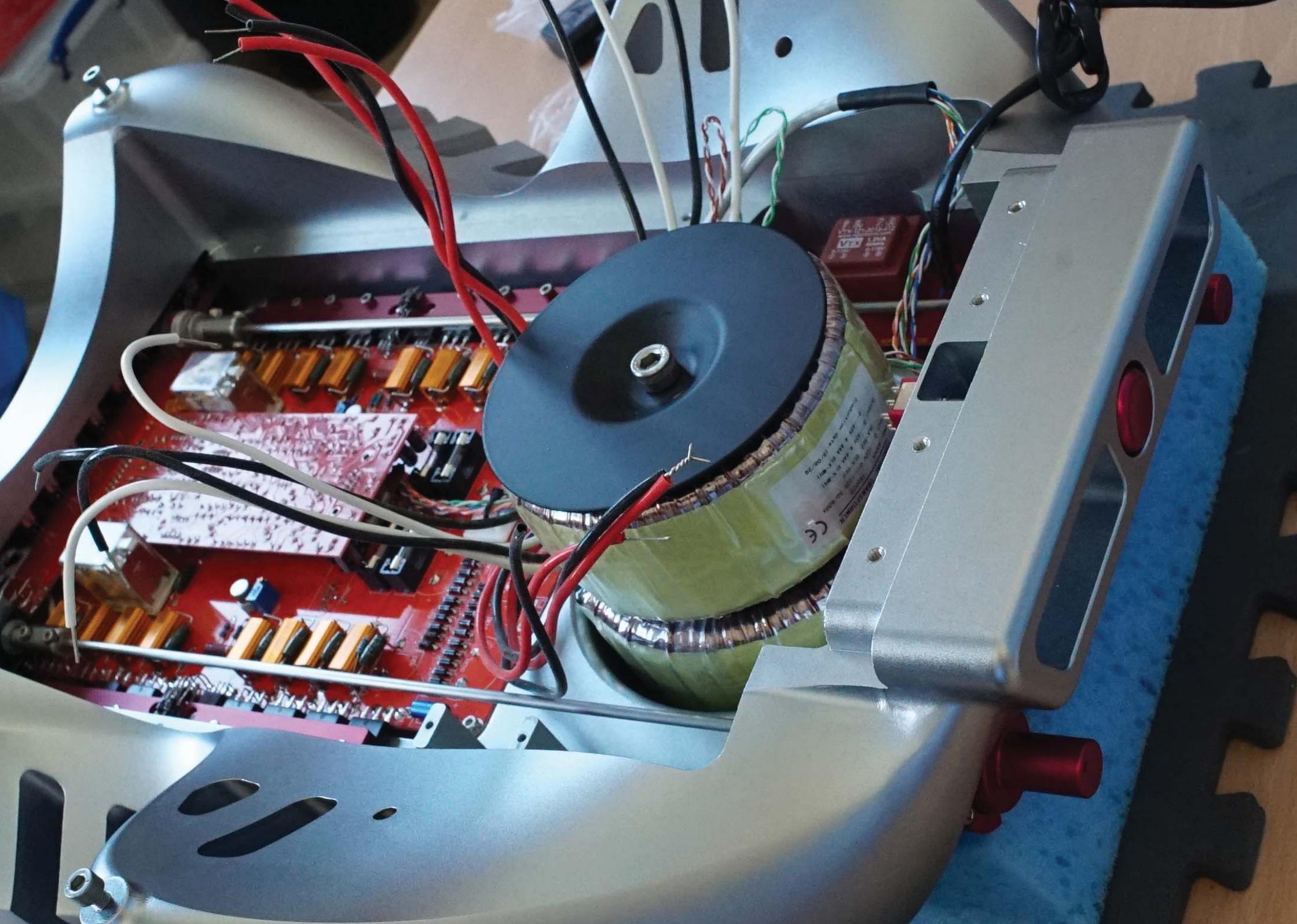
" This amplifier, once it stops pouting and stamping its feet, has definition, transparency, clarity and solidity which will charm the pants off anyone who regards imaging and detail retrieval as paramount".

Ken Kessler, HI FI NEWS & RECORD REVIEW, England.

" The Solitaire is more impertable, more steady, more precise and subsonically more tremendous than any SUMO power station of multiple 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.



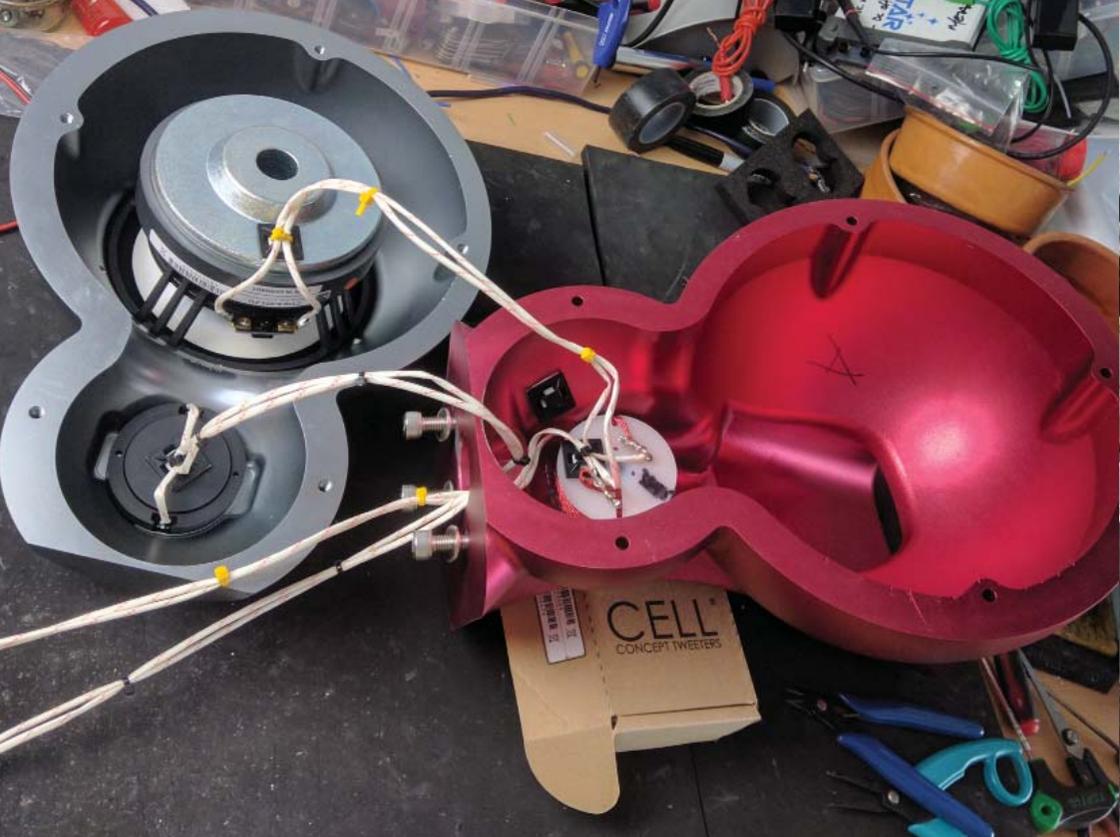
the diva

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 "zohz"



the opus "zohz"

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 military 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].

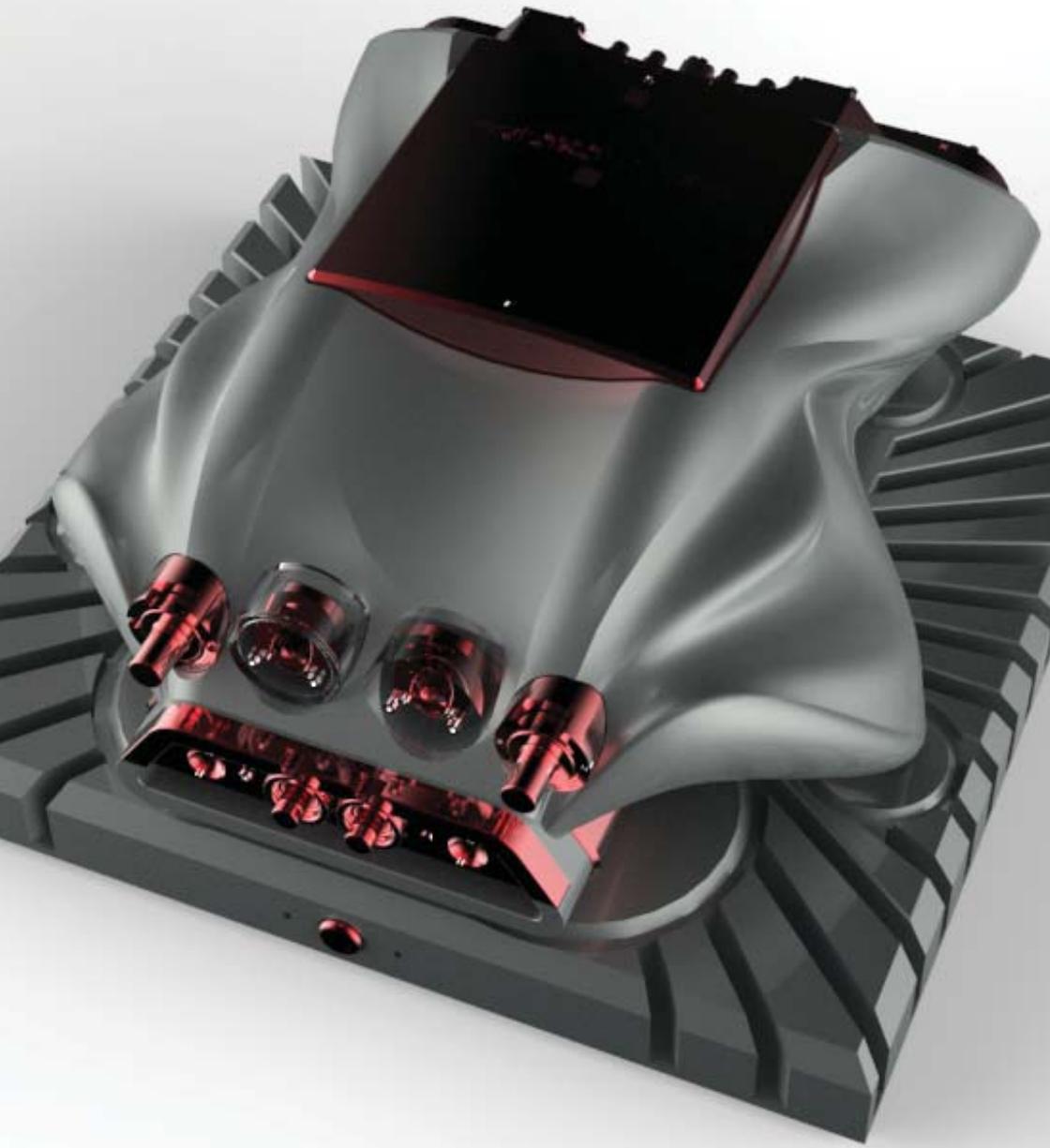
In its basic format it comes with a "Mainframe" and separate AC Mains Isolated Power Supply connected by two aerospace-grade umbilical cords.

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





inputs

channel balance

deazat



What the critics said in the past...

" The METAXAS OPUS stretches our acoustic expectations. 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.

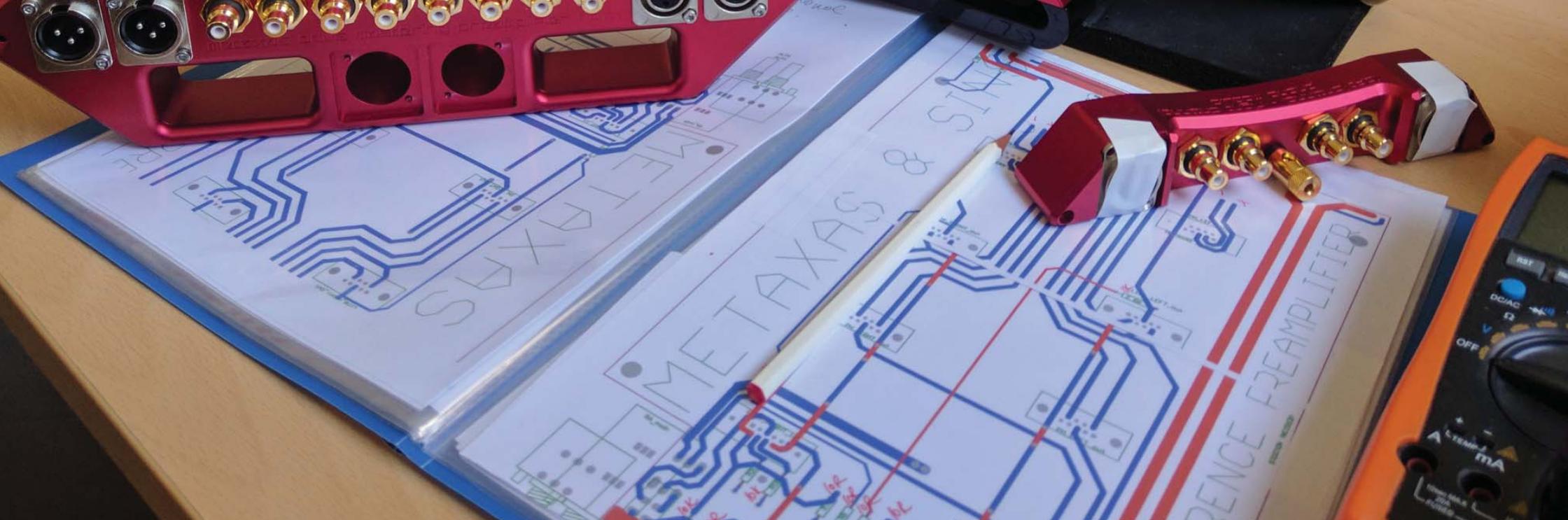
"From this moment on, "the miracle" from Metaxas brought out high frequency information with such clarity which was never before heard".

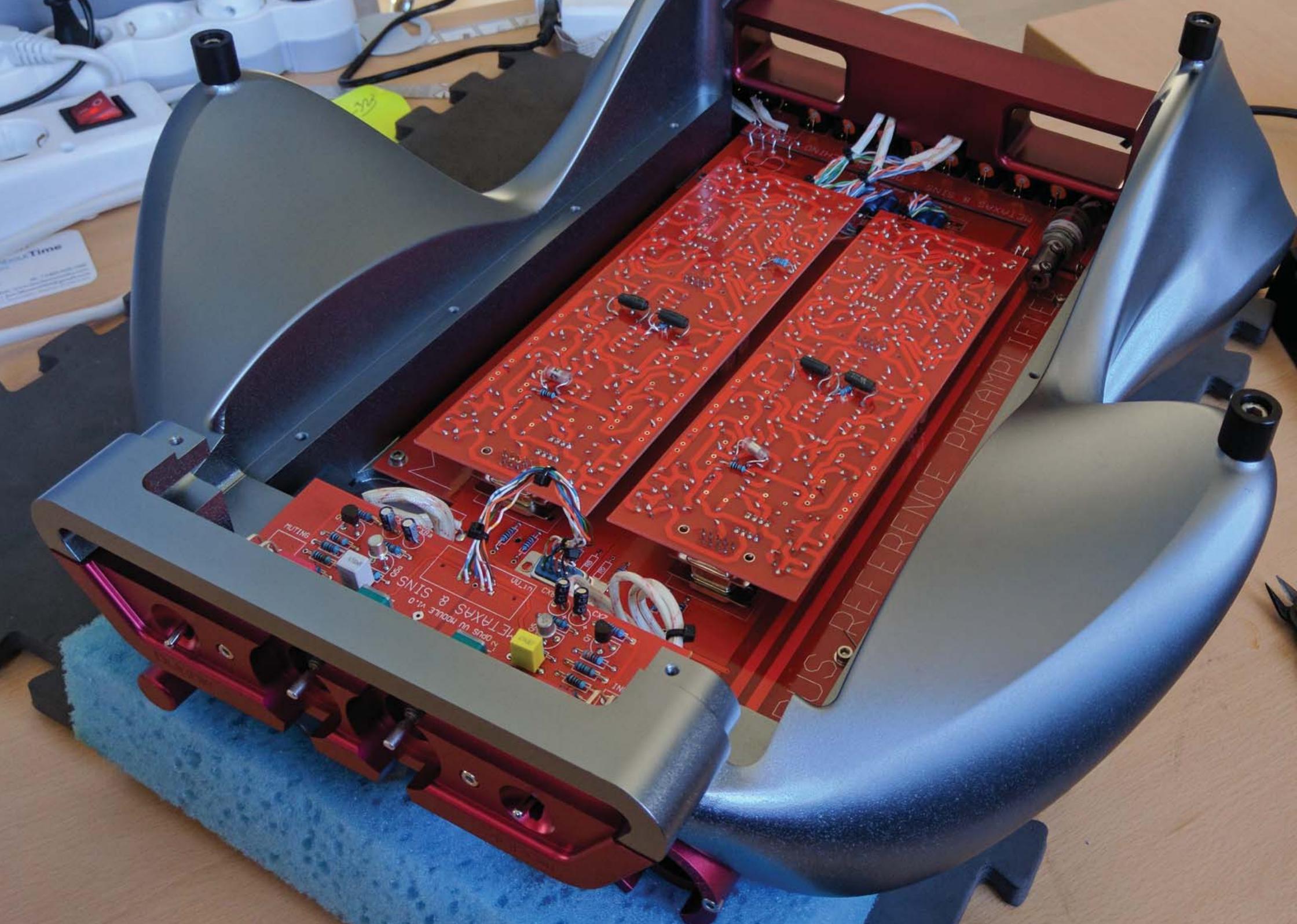
Rating: Absolute Spitzenklasse, REFERENCE.

STEREOPLAY MAGAZINE, Germany.



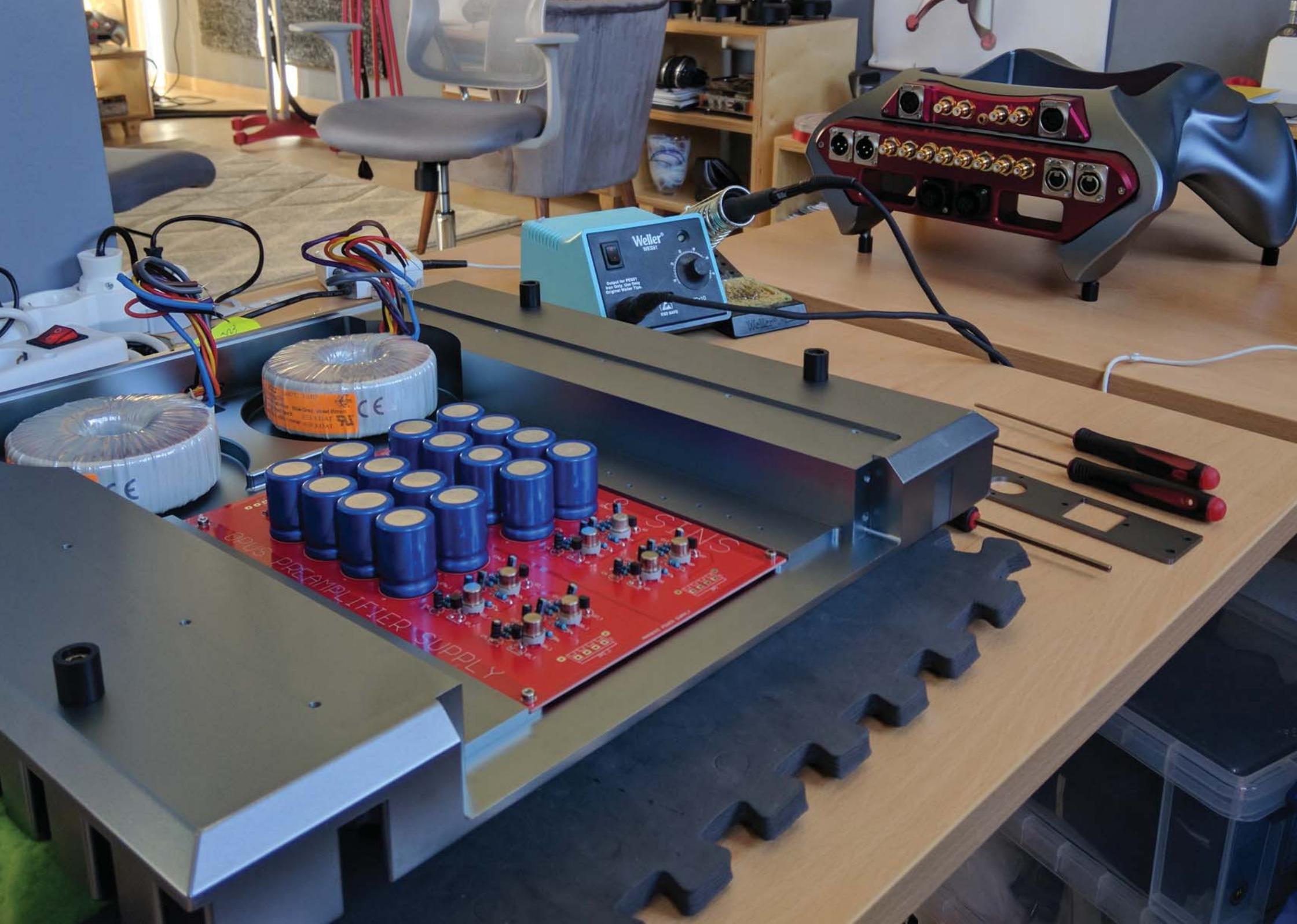






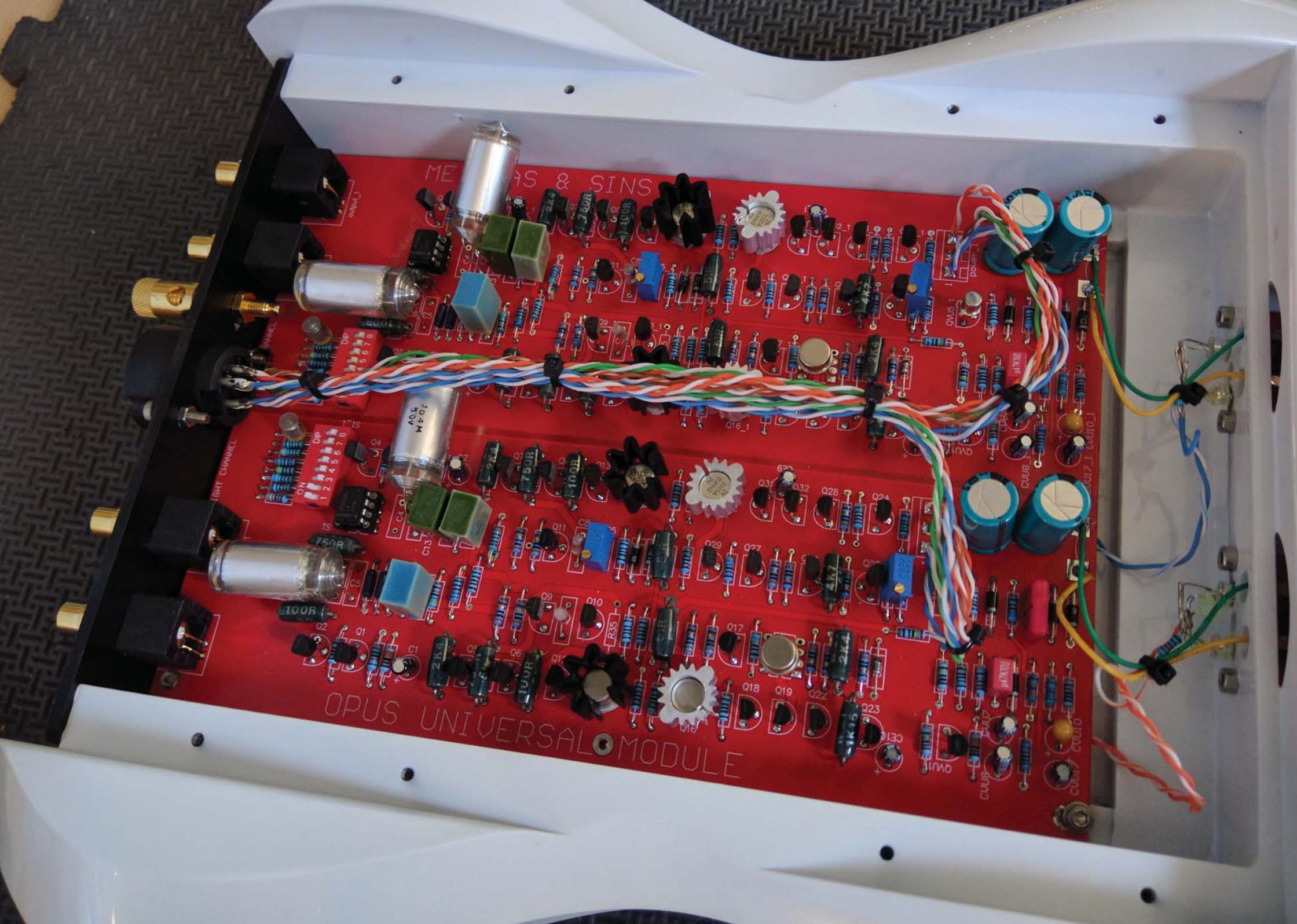
EUS-REFERENCE PREAMPLIFIER

KEYS UI MODULE v1.0
METAXAS & SINS
ULTRA
MUTING





the opus "phono"



MEAS & SINS

OPUS UNIVERSAL MODULE

LIGHT CHANNEL

DIP
1 2 3 4 5 6 7 8

10.4 M
50V

100R

750R

100R

750R

100R

750R

100R

750R

470R

100R

<

the static speaker

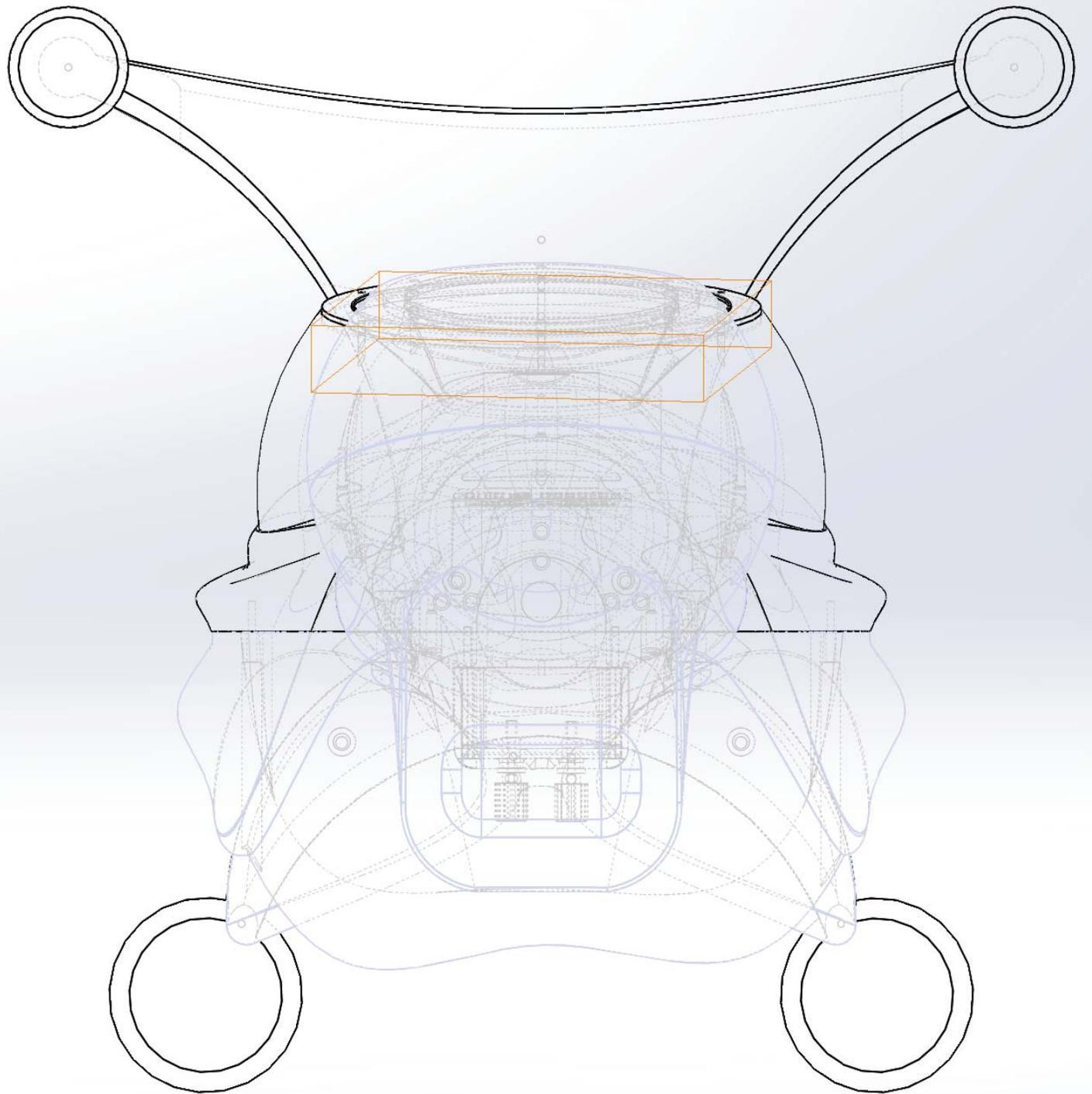




the "sirens"

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 its 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 AI 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.





What the critics said...

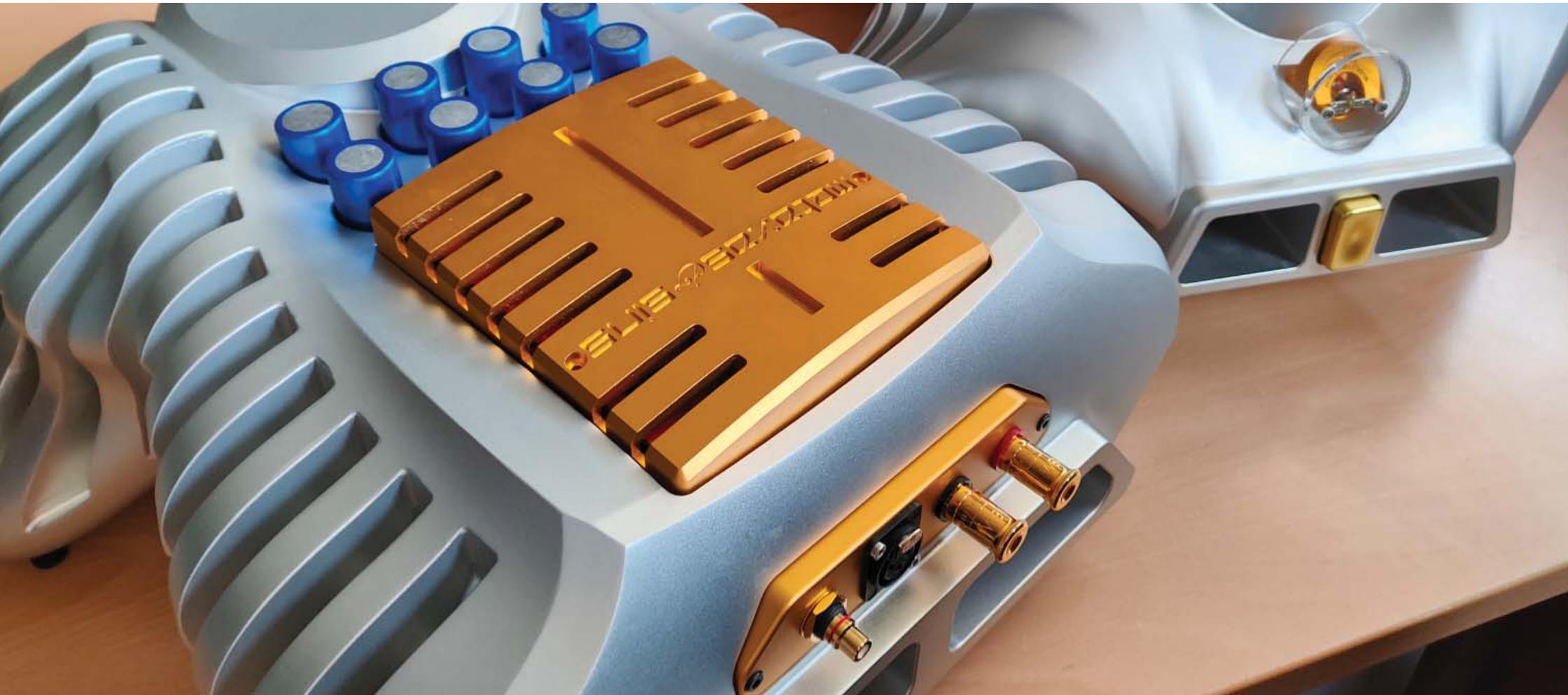
" So neutral though, is the Metaxas Opulence/Soliloquy set up that I could have used just about any sources I liked once the interconnecting cables were sorted. All I'd be hearing were the individual characteristics of the source components. However neutral or 'naked' the sound, the MAS doesn't come 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.



the grande damme









be there



recordings



With over 35 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.motaxos.com