

lp

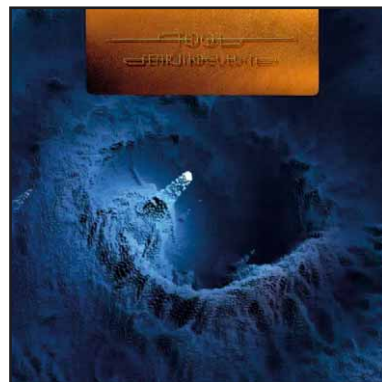
ANALOG HIFI AND VINYL CULTURE





REFERENCE TUBES

After more than 25 years of creating electronics, they did it: It was time for an uncompromising amplifier package from Canor Audio. We are pleased to exclusively present to you the impressive machines



What we played

Tool

Fear Innoculum

Action & Tension & Space

Skåredalen Funhouse

The Twilight Singers

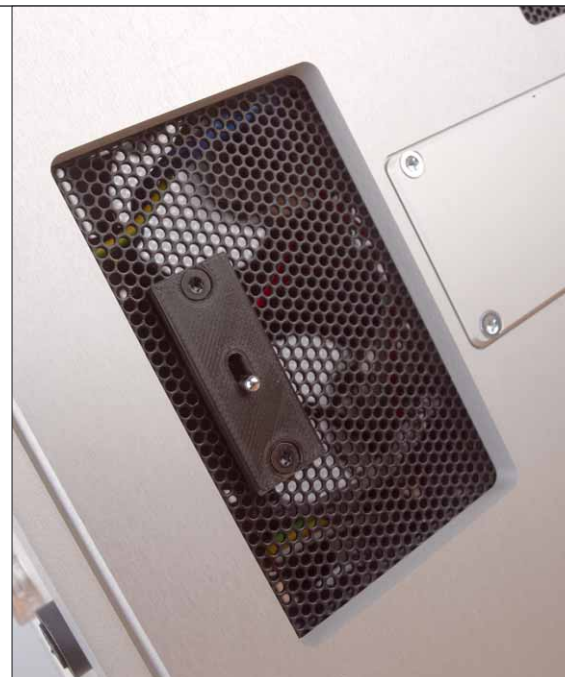
Dynamite Steps

Tindersticks

No Treasure But Hope

We were lucky, I guess. Two months later, writing this story might not have been so funny anymore, which has to do with the fact that the ladies and gentlemen from Canor Audio have hung a giant „Class A“ sign on their brand-new three-piece amplifier set and are pretty serious about it. As a result, the team permanently consumes 700 watts of power during operation – i.e., regardless of the level control – and in the worst case, none of it is converted into energy to drive the speakers, but all of it into waste heat and a pretty noteworthy temperature increase in smaller listening rooms. In summer, that may not be entirely pleasant. On the other hand, if you invest around EUR 40,000 in your new speaker drive, you probably have a few more cubic meters of listening room air, which means the temperature increase doesn't matter.

The Canor preamp is called Hyperion P1 and changes hands for 12,000 EUR. The mono power amplifiers are called Virtus



The switch for the negative feedback is well hidden at the bottom of the device

M1 and cost 14,200 EUR each. Both devices are available in either silver or black anodized cabinets.

The fact that these statement products have seen the light of day at all is not surprising: After more than 25 years of more or less continuous growth of the company from eastern Slovakia, it was simply time to put the cards on the table and show what's possible when you mean business without restraint.

Measurements

Lab commentary

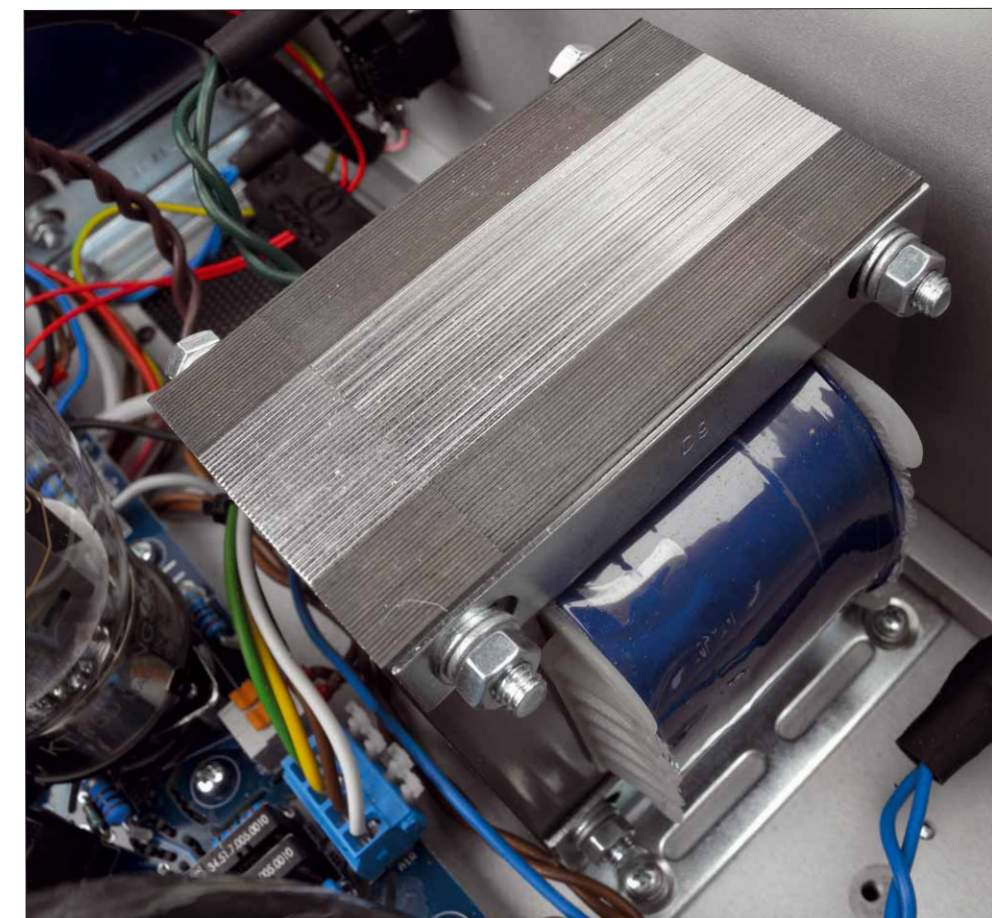
The preamp delivers an exemplary straight frequency response up to almost 100 kilohertz, and the power amp as well. The minus three-decibel point is reached at 55 kilohertz in triode mode without negative feedback. The preamp delivers an outstanding 97.7 decibels(A) of extraneous voltage decay at one volt at input and output with channel separation in the same order of magnitude. That's record-breaking. The distortion factor is a very low 0.04 percent under the same conditions, and the unit consumes a constant 70 watts of power. Depending on the operating mode, the power amplifiers deliver between 180 and 250 watts into both eight and four ohms. They also impress with an excellent impedance ratio of just under 97 decibels(A) at five watts at the output. Without negative feedback and in triode operation, the values become insignificantly worse. The power consumption per monoblock is a constant 300 watts.



The mono power amplifiers deliver an impressive 250 watts – more than double what the manufacturer claims

From the outside, the three heavyweights (35 kg for the preamplifier, 40 kg for a power amplifier) can easily be identified as Canor products. The linear design language with the large centrally arranged „control cylinder“ is part of the Canor „face,“ as is the black acrylic strip running across the front with the control and display elements arranged behind it. In the rest of the product range, the technology is hidden under solid black powder-coated sheet steel covers; in the case of the reference combination, it had to be much finer aluminum with generous cooling openings and milled company logos. By the way, Canor does all the metalwork in-house and is justifiably proud of its vertical range of manufacture.

Let's first look at the preamplifier, which, like the power amplifiers, was implemented strictly balanced. First of all, the four XLR inputs and two XLR outputs on the rear panel, which are supported by five RCA inputs and two RCA outputs, indicate this. Otherwise, the back panel reveals a power input jack and two trigger connectors that can be used to switch on the power amplifiers remotely.



Canor winds the output transformers themselves, using MU metal cores

Teammates

Turntable:

- TechDAS Air Force III / Reed 3p / Reed 1x

Phono preamps:

- MalValve preamp three phono
- DIY with tubes
- DS Audio DS003

Speakers:

- DIY Focal / JBL
- Sound + Tone Ella
- Fishhead Audio StrEight 1.8 F50

Competitors

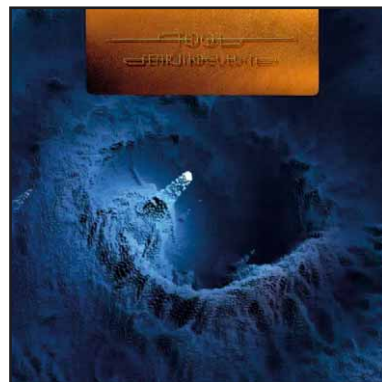
Preamplifier:

- NEM PRA-5

Power amplifier:

- Silvercore Collector's Edition

The preamp's symmetrical amplifier circuitry is impressively short



What we played

Tool

Fear Innoculum

Action & Tension & Space

Skåredalen Funhouse

The Twilight Singers

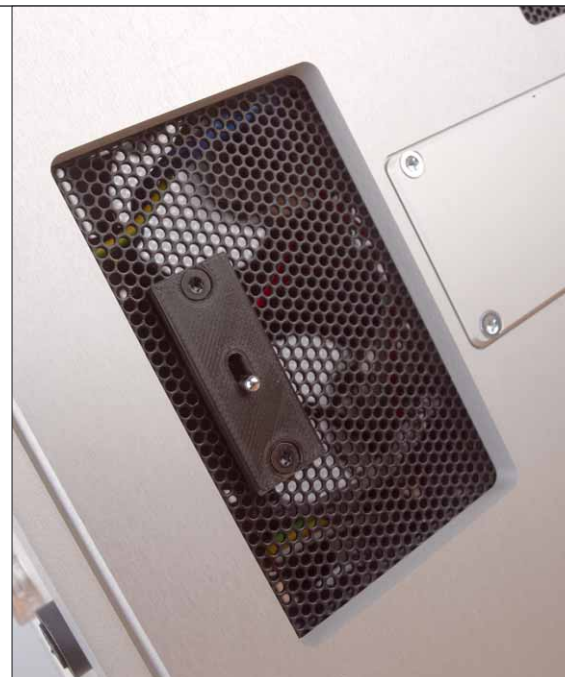
Dynamite Steps

Tindersticks

No Treasure But Hope

We were lucky, I guess. Two months later, writing this story might not have been so funny anymore, which has to do with the fact that the ladies and gentlemen from Canor Audio have hung a giant „Class A“ sign on their brand-new three-piece amplifier set and are pretty serious about it. As a result, the team permanently consumes 700 watts of power during operation – i.e., regardless of the level control – and in the worst case, none of it is converted into energy to drive the speakers, but all of it into waste heat and a pretty noteworthy temperature increase in smaller listening rooms. In summer, that may not be entirely pleasant. On the other hand, if you invest around EUR 40,000 in your new speaker drive, you probably have a few more cubic meters of listening room air, which means the temperature increase doesn't matter.

The Canor preamp is called Hyperion P1 and changes hands for 12,000 EUR. The mono power amplifiers are called Virtus



The switch for the negative feedback is well hidden at the bottom of the device

M1 and cost 14,200 EUR each. Both devices are available in either silver or black anodized cabinets.

The fact that these statement products have seen the light of day at all is not surprising: After more than 25 years of more or less continuous growth of the company from eastern Slovakia, it was simply time to put the cards on the table and show what's possible when you mean business without restraint.

Measurements

Lab commentary

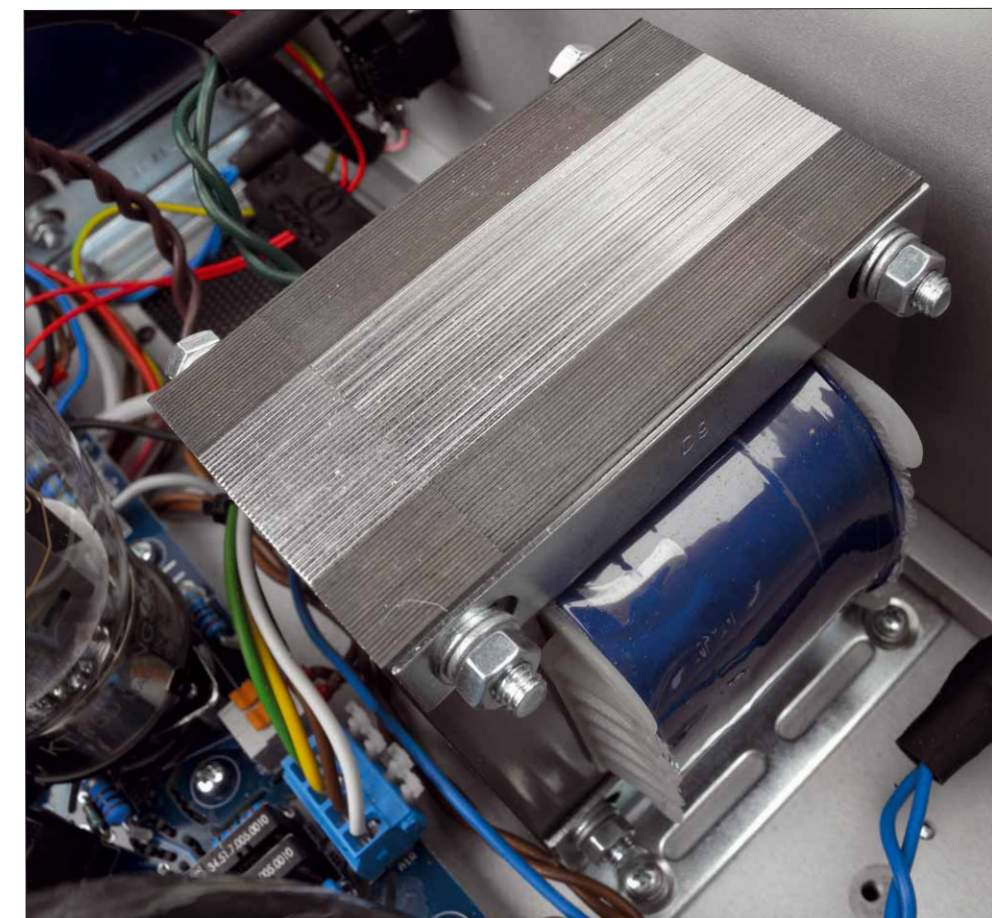
The preamp delivers an exemplary straight frequency response up to almost 100 kilohertz, and the power amp as well. The minus three-decibel point is reached at 55 kilohertz in triode mode without negative feedback. The preamp delivers an outstanding 97.7 decibels(A) of extraneous voltage decay at one volt at input and output with channel separation in the same order of magnitude. That's record-breaking. The distortion factor is a very low 0.04 percent under the same conditions, and the unit consumes a constant 70 watts of power. Depending on the operating mode, the power amplifiers deliver between 180 and 250 watts into both eight and four ohms. They also impress with an excellent impedance ratio of just under 97 decibels(A) at five watts at the output. Without negative feedback and in triode operation, the values become insignificantly worse. The power consumption per monoblock is a constant 300 watts.



The mono power amplifiers deliver an impressive 250 watts – more than double what the manufacturer claims

From the outside, the three heavyweights (35 kg for the preamplifier, 40 kg for a power amplifier) can easily be identified as Canor products. The linear design language with the large centrally arranged „control cylinder“ is part of the Canor „face,“ as is the black acrylic strip running across the front with the control and display elements arranged behind it. In the rest of the product range, the technology is hidden under solid black powder-coated sheet steel covers; in the case of the reference combination, it had to be much finer aluminum with generous cooling openings and milled company logos. By the way, Canor does all the metalwork in-house and is justifiably proud of its vertical range of manufacture.

Let's first look at the preamplifier, which, like the power amplifiers, was implemented strictly balanced. First of all, the four XLR inputs and two XLR outputs on the rear panel, which are supported by five RCA inputs and two RCA outputs, indicate this. Otherwise, the back panel reveals a power input jack and two trigger connectors that can be used to switch on the power amplifiers remotely.



Canor winds the output transformers themselves, using MU metal cores

Teammates

Turntable:

- TechDAS Air Force III / Reed 3p / Reed 1x

Phono preamps:

- MalValve preamp three phono
- DIY with tubes
- DS Audio DS003

Speakers:

- DIY Focal / JBL
- Sound + Tone Ella
- Fishhead Audio StrEight 1.8 F50

Competitors

Preamplifier:

- NEM PRA-5

Power amplifier:

- Silvercore Collector's Edition

The preamp's symmetrical amplifier circuitry is impressively short



An aluminum wall separates the power supply from the amplifier section of the Hyperion P1

Otherwise, it is switched on via infrared or a small button on the front. The machine first acknowledges the switch-on request with a small blinking LED, followed by a distinct clicking of various relays inside, and the usual Canor light

show starts. That is to say: The characteristic orange glow of the dot-matrix display shines. When the pulsating light has given way to a constant glow, the device is ready for operation.

The interior is divided into two parts by solid aluminum walls: the power supply on the left and the signal processing on the right. The device draws power from an encapsulated transformer located directly behind the front, displaying its special merits via laser inscription. It is supplied with an already filtered current. Numerous control circuits on the power supply board ensure a clean supply of the tube section and the control. This includes the 64-step symmetrical relay volume control encased separately in thick-walled aluminum. The amplifier circuit itself is pleasingly simple: Three double triodes (2 x 6922, 1 x 6H30) do the job per channel – of course, also fully balanced. This works excellently, as the lab test proves. Until the power amplifiers are warm, we can enjoy the gentle click of



The preamplifier has no shortage of connection options



The preamp is remotely controllable, of course

the level control relays when turning the volume cylinder – I hardly dare to call it a „knob.“

The power amps are among the most potent tube units I’ve ever had in my hands: 250 watts of continuous power are no problem if you put your mind to it. That is astonishing because it’s more than double what the manufacturer specifies. Canor uses a bridge circuit with two KT150 beam power tubes, some of the most powerful specimens on the market.

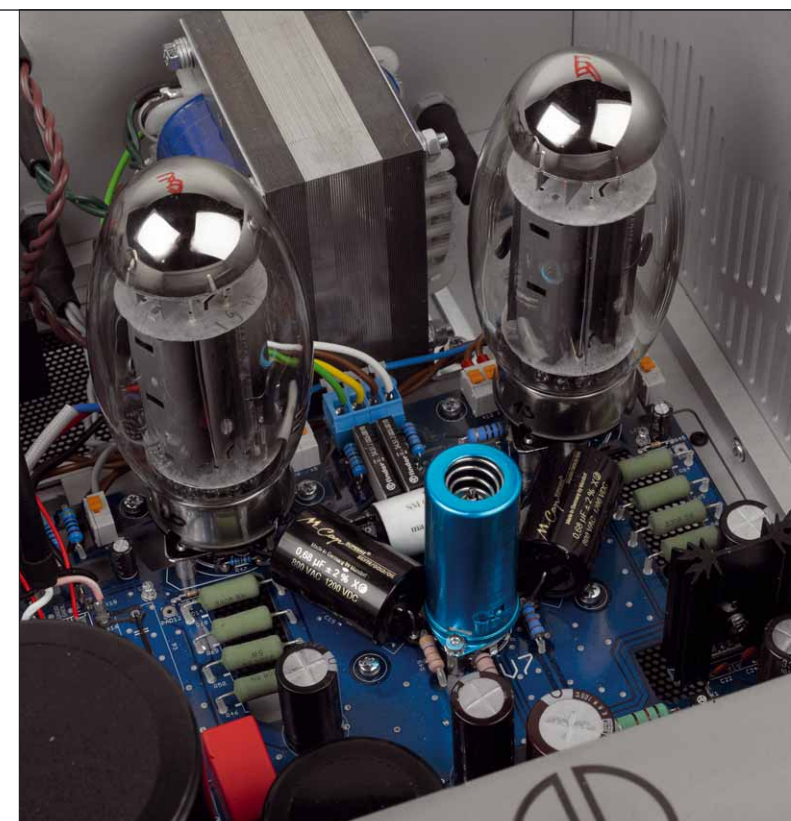
The unit can be switched from ultra-linear to triode operation. A small toggle switch on the bottom can eliminate the already low negative feedback. Even in non-feedback triode mode, these monsters still deliver a whopping 180 watts. Each monoblock constantly consumes 300 watts of electrical power – it remains to be seen how long the power tubes will withstand this. There was no hint of a problem during the test period in this regard. Two ECC82 and one ECC81 are responsible for driving the large tubes. The thick power transformer sits together with the choke for the high voltage supply in a damping and shielding metal box. By the way, to keep the operating voltage



Canor puts a lot of effort into its power transformers



There are connections for four- and eight-ohm loudspeakers



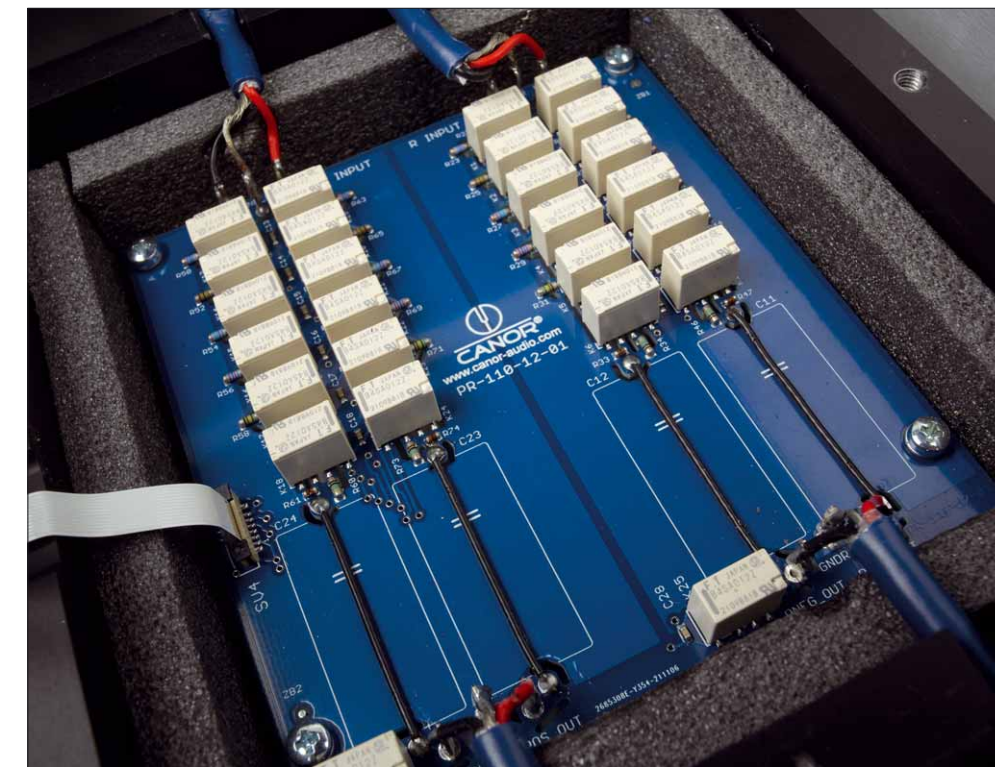
One of the two bridged power amp branches in the Virtus M1

of the amplifier constant under all circumstances, the power transformer has several primary winding taps. An electronic helper continuously measures the mains voltage and selects the appropriate winding. Very clever. Canor manufactures all transformers themselves. For a power amplifier of this performance class, they are surprisingly compact. Still, the measurement technology proves the manufacturer right here as well: No significant drops in the bass and good linearity are the results. The rest of the equipment looks like it was destined to be in amplifiers of this quality class. Starting with the massive filter capacitor for the high voltage and not ending with the silver-gold-oil coupling capacitors from Mundorf.

There are two pairs of luxurious speaker terminals on the rear for connecting four- and eight-ohm speakers. I did all listening tests with the eight-ohm taps, which worked fine.

Of course, I started the listening test with my usual 96-decibel speakers, knowing that amplifiers like the Canor are overkill for transducers with such high efficiency. However, the technical quality of the Ca-

nor combo can be judged very well: With no signal at the input, there is surprisingly little residual noise, even with the level control turned up. Compliments!



This is the symmetrical relay level control

Building blocks of a world-class power amp: KT150, ECC81, and a shielding cup for the small tubes

The two power amplifiers are the dominant devices of this combination in terms of sound. This is due to the switching options for the negative feedback and the operating mode. There is no question that the negative feedback switch is redundant – the Virtus M1 monos play as if unleashed when negative feedback is switched off. With negative feedback, they are well-behaved

and... well, nice. I initially attributed this phenomenon to the „loud“ speakers, but the effect also occurs with the Fishhead Audio StrEight 1.8 FS, which are considerably quieter at 87 decibels. The difference in level between switched-on and switched-off negative feedback is also minimal, so apparently, even a little negative feedback is enough to impair the sound experience permanently. The question of ultra-linear or triode operation is not quite as simple. I prefer the somewhat rougher and more colorful triode mode, but I can understand if someone prefers the more straightforward ultra-linear mode.

The Canor combo reminds me of great American tube technology when adjusted appropriately. It has almost inexhaustible power reserves and makes Tool's insane album „Fear Inoculum“ a feast of music listening via the stomach, perfectly preserves stability and balance even at extremely excessive SPL levels, and always sounds rhythmically convincing, colorful, and authentic. An exceptional voice like Greg Dulli's (Afghan Whigs, Twilight Singers) sounds so beautifully weird and explosive as I have rarely experienced, and Tindersticks frontman Stuart Staples takes us in his arms so lovingly that tear flow is almost inevitable. Great!

Holger Barske




The round button in the middle of the power amplifier has only an optical functionality

Canor Hyperion P1 / Virtus M1



- Prices: approx. 12000 / 14200 EUR
- Distribution: IDC Klaassen, Lünen
- Telephone: +49 231 9860285
- Internet: canor-audio.de
- Warranty: 2 years
- Dimensions: 450 x 190 x 465 mm (WxHxD per unit)
- Weight: approx. 35 / 40 kg



Canor
Hyperion P1 /
Virtus M1

International 2/22

» Canor's top combination is a stellar moment in tube amplifier design. Colorful, rhythmic, smooth, and extremely powerful, they impress with great sound.