Silbatone Acoustics mission is to capture the impact and excitement of the great Western Electric triode and horn theater sound systems of the 1930s for modern home musical enjoyment. We are great enthusiasts of great classic equipment but we recognize that progress can and must be achieved. Modern materials, manufacturing techniques, and generations of perspective on circuit design are resources which allow us to take this inspiration to ever-higher levels.

As dedicated tube lovers and collectors, we put a lot of emphasis in choosing the highest quality tubes for our creations. Given our small-workshop handmade approach, we are not limited to currently manufactured tubes from China and Eastern Europe. All of our products feature NOS tubes and we often select extremely rare specimens from our extensive collection to produce limited or custom designs. Too many legendary tubes are being “conserved” forever in closets...they deserve to be heard and appreciated! Life is too short to save every rare tube. Let’s enjoy!

Our concern with parts quality goes far beyond vacuum tubes. Silbatone creations use the best silver wired magnetics available. Our power amps use our proprietary high bandwidth, low-loss silver foil output transformers on high nickel or Hitachi Finemet cores. All of our products are wired with silver litz cabling. Volume controls are silver transformer type or broadcast-grade attenuators. Substantial precision machined, hand finished aluminum chassis contribute to the sound as well as the beauty of our instruments.

The Silbatone design team of JC Morrison and Dr. Stefano Bae specialize in minimal parts count, directly coupled designs using intelligently innovative topologies with sophisticated power supply implementations. In recent years, our engineers have been working with hybrid circuitry and refined implementations in digital to follow the path of technical and musical improvement and meet the needs of our listening public. No Silbatone products are copycat designs and we do not make any design compromises to meet arbitrary price points.

Since Silbatone’s target market is limited and our audience consists of highly-specialized and experienced audiophiles like ourselves, we feel a special relationship with the people who appreciate our extremist approach. Our goal is not to profit in the marketplace but to achieve musical enjoyment and contribute to the evolution of sound system design. Our 2017 lineup represents the current state of our engineering achievement and we are pleased to share it with you today!
Our Demonstration Loudspeaker System for 2018

Every year we put together a special system drawn from our museum collection to entertain and educate our guests. This year we have chosen to showcase a pair of rather obscure antique horns from the Golden Era of early 1930s theater sound and team it up with a novel subwoofer implementation of Altec 515s 15" LF drivers, an arrangement inspired by the Air Motion Transformer concept magnified to low bass dimensions.

The London Western Electric 30154 is the HF horn. This horn was used in British theater systems with a PM adaptation of the WE 555 driver, here driven by original field coil WE 555s. We have reproduced this horn in limited quantities and it has become a favorite among Korean Western Electric lovers, offering an enjoyable and rich listening experience in a package that is not unreasonably large for domestic use.

The bass horns are incredibly rare and obscure fiber horns made by Racon, who manufactured the small KS-series fiber horns for Western Electric. Clearly some special reciprocal agreement was in place since the Racons bear a very close resemblance to the iconic Western Electric 12A snail horn from the Vitaphone system of 1928. WE 555 drivers are also employed on the Racon LF horns.

The two horns are run in parallel with no crossover, much in the manner of the 12A and 13A Vitaphone system previously demonstrated at the show. Doing so extends the frequency downward over the London WE 30154 alone and adds a significant boost to the sense of scale portrayed by the system. This adds up to a "wall of sound," quite literally.

The Altec/AMT inspired subwoofer comes into play below 70Hz where the horn response tails off. Jc Morrison's novel design yields a very low resonant frequency, high output, and very low distortion for a room-filling cloud of bass. Eight Altec 515s should provide a very satisfying low end foundation for our presentation.

The addition of this novel woofer demonstrates our commitment to ongoing development within and occasionally moving beyond classic paradigms and hopefully it will add an extra dash of the excitement and impact a good demonstration systems should possess!

We hope you will appreciate and enjoy our loudspeaker entry for this year, a tasty salad of international theater sound technology that is unlikely to be repeated anywhere else, ever. This system is all about fun and enjoyment, hearing something new and potentially interesting. This is the core spirit and intention of the audio show, after all.
Silbatone DAC100 Silver Edition

Although we are great fans of analog and we have access to superb phono systems, as well as top of the line CD players, we learned that often high-quality FLAC or DSD files are the best available versions of many recordings, easily superior to CD in most cases. And let’s face it, the convenience factor of hard drive storage is difficult to ignore for casual listening.

In pursuit of better digital experiences, Silbatone developed our first in-house digital product last year: the very successful DAC105 USB processor. For 2016, we are proud to debut the DAC100, an upmarket model incorporating refinements on our original digital approach and the finest analog stage we could think up to create a USB DAC that truly satisfies.

The DA100, is like the DAC105, a 2X ESS9018 USB processor that relies on our own control software, non-oversampling on 16/44 and native DSD up to 32bit/384kHz sampling rate with automatic switching.

Most ESS9018 designs are minor variations on the published reference circuit, leading to a routine similarity in sound, often considered very detailed but somewhat mechanical. This chip is highly configurable but most run it in the easy but inferior default configuration. Getting rid of the digital volume control was one major improvement as was a thoughtful optimization of the filter algorithms. We tried all options and ended up very far from the mundane standard, transforming the performance of this popular platform into an instrument of great nuance and musicality.

The tube analog section of the DAC100 is inspired by studio line amplifiers of the classic era, using balanced differential 12AY7 input stage from the I/V converter and a buffer stage of parallel NE Enciux 6900s driving a pure silver output transformer. We tried many configurations and we believe we got it totally right with this design.

We feel the DAC 105 is a technical tour de force and we invite musical comparison with any D/A converter at any price!
SQ-102 Mk.II Phono Amplifier

Over the past decade, Silbatone has dedicated tremendous resources to designing and refining very ambitious tube phono preamplifiers. We think the phono preamp remains foremost among challenges for the designer and continues as the promised land of the art of music reproduction, yet in general, the field lags behind other areas of audio in innovation and evolution. It may be a digital world but for really deep listening, many here in attendance still turn to analog, as we do. We believe that phono is still the soul and conscience of specialists: audio, the reality check.

Our newest entry in the stable, the SQ-102 Mk.II is a phono-only preamplifier incorporating various refinements that emerged in the course of our R&D programs. The new SQ-102 features a new twist on j.c. morrison’s transconductance amplifiers using the German Post D3a. The all-important input stage sets the noise figure of the entire system and does much to establish its character. This first stage can swing 45V and the gain window is optimized for headroom to lessen record noise. The phono EQ is craftily incorporated into the input stage circuitry as opposed to a separate lumped filter stage driven by the input stage, as found in most non feedback RC and LCR based preamps. This topology minimizes series components and enhances the dynamic and nuanced presentation we have come to expect from the D3a transconductance circuit. A DC servo on the 6903 buffer is used to avoid coupling capacitors errant to the transformer output.

Admittedly, we are dealing with difficult technical minutiae and it doesn’t always make great sales copy to talk about it, but such arcane developments are what allow us to make incremental progress in phono design, even after all these years. Such is the path to Mk.II status, the current state of the art.

The SQ-102 is built to high Silbatone standards. A handsome and heavy milled chassis provides a non resonant foundation for the electronics, Input (1:10) and output transformers (600 ohm) are super quality pure silver wired models that we have relied on for years. Two MC and Two MM inputs are supplied with front panel push button selectors. Single ended and balanced XLR outputs are available on the back. No fuss, no muss...just high performance.

For those who wish to experience the leading edge of phono preamplifier performance, Silbatone invites you to audition the SQ-102 Mk.II, a perfect partner for our line amplifiers and integrated amps, and a gateway into the magic of high-end phono reproduction in the 21st century.
Silbatone SQ-100R Silver LCR Phono Amplifiers

For the past decade, Silbatone has specialized in the design of truly reference grade phono preamplifiers, not only because we are great fans of this medium, but also because we feel that the potential of LP playback is only recently beginning to be fully understood. Technologically and in performance terms, the phono preamp has lagged somewhat behind in development compared to power amplifiers. Indeed, phono preamplifiers offer very difficult challenges to designers and manufacturers and these have often gone unmet in even very expensive models. We want to do better.

Our latest entry in the reference grade preamplifier arena is the SQ-100R all-silver LCR preamp. There are a total of six silver transformers in this unit: switchable 1:10 and 1:20 silver lifter MC transformers of the finest grade and a silver-wired nanocrystal core output transformer. LCR inductors are also silver wire on permalloy cores. Great measures were undertaken to make the SQ-100R a fully direct coupled instrument, with no signal capacitors aside from the few shunt caps necessary for RIAA equalization.

The SQ-100 employs only the highest-quality vacuum tubes. A German Post D3a in a super low noise configuration is the input tube, followed by a 7044 buffer, silver inductor LCR EQ filter, a triode WE 310A voltage amplifier, and then our 7044 silver transformer-coupled output buffer. The output stage has been refined through several generations of line amplifiers, including a medium priced unit introduced last year, the L-103, that was adopted as personal reference unit by the two most prominent audio magazine editors in Japan.

We designed the SQ-100R circuit for incredible headroom which we consider a neglected quantity in phone amplifiers. This circuit can tolerate an astounding 0.5V signal at 10kHz before overloading! Sensitivity is 2V output for 5mV in at the MN input. Exceptionally low noise and a combination of great detail, delicacy, and free realistic dynamics make this a true stand-out among reference quality preamplifiers.

Frankly, it is not easy to equal, let alone surpass some of our best previous efforts in phono amplifier design. Even incremental improvement comes at the expense of considerable resources and experimentation. In the case of the SQ-100R, we put forth our best parts and design concepts in a rather ambitious program to create a reference unit that we believe stands with the best phone preamplifiers the world has known.

We invite analog enthusiasts who are weary of compromises to consider the Silbatone SQ-100R Preamplifier, luxurious in construction quality and execution, and built that way by phono fanatics to bring home the ultimate luxury of profound musical enjoyment of your treasured LP collection.
Silbatone L-101 Line Amplifier with WE 262B Triode

Back in the 1980s, the ideal audio component was considered to be equivalent to a “straight wire with gain.” At Silbatore, we know this is not enough. In the case of our L-101 Line amplifier, comparing it with a direct connection from a digital source shows that it is the direct connection that is missing something crucial to musical understanding and appreciation that our preamplifier provides. Our goal is to produce preamplifiers that make musical experience better in every way—both more vivid and more realistic, making an important contribution to listening pleasure rather than adding noise and electronic colorations to the signal as do so many current designs.

The L-101 is a marvel in circuit simplicity, requiring very novel and advanced thinking to achieve. A silver wire input transformer allows for balanced or unbalanced inputs. A 64 step relay-switched silver wire nickel core autoformer provides adjustable gain trim to establish proper system sensitivity. A Western Electric 262B small signal triode is the primary active device in the signal path, configured in a unique “zero volt in, zero volt out” structure which is directly coupled, requiring no signal capacitors at input or output. The 262B is directly coupled to a buffer using a very powerful WE 437A driving silver wire output transformers, providing balanced and unbalanced connections. Bandwidth is 10Hz-200kHz with a remarkable musical presentation.

The L-101 power supply is double-regulated, with a remarkably low noise floor and featuring an extremely fast buffer optimized for audio performance sidestepping the sonic footprint that lesser regulator designs impose on musical sound. Noiseless, smooth, and natural music is our goal and sophisticated power supply approaches are essential resources for getting there.

As dedicated preamplifier specialists, Silbatone has been leading the way in low level amplification for some years but we feel that a new level of performance has been discovered with our L-101 Line Preamplifier. Those seeking the best possible line amplification need look no further!
L 103 and L106 Line Amplifiers

Although many believe that an active line amplifier is not necessary with digital sources, we find that interest in line amplifiers seems to be continually growing at the higher end of the audio market. Not only do separate amplifiers provide convenient control center functions, but a really fine line amplifier can greatly improve the overall presentation of a quality system. Even in the best DACs and players, the output stage is usually somewhat of a compromise and this can become a weak point in an otherwise well-appointed system, one which Silbatone can remedy with our specialist preamplifiers.

The newest Silbatone collection of line amplifiers features trickle-down technology from our reference-grade L-101 preamp which features a WE 262B triode in a unique zero volt in/zero volt out circuit that requires no coupling capacitors from the silver autoformer input to the Bandix 6900 driven silver wired double C core Finemet output transformer. To date, this is the best line amp topology we have experienced and we decided to explore the possibility of this approach on a slightly less costly basis.
For the L-103 and L-106, we use somewhat less exotic but still super high grade tubes in the same ultra simple but uncompromising circuit. The L103 uses two silver input transformers, then a 24 step autoformer volume control, with a WE 310A triode stage directly coupled to 6550 tubes driving a single core Finemet silver-wired transformer. Five unbalanced line inputs and balanced or unbalanced output. The L103 has been adopted as reference line preamp by the two most famous magazine editors in Japan, so we are definitely doing something right!

The L-106, which is the baby of the line, but still much nicer than most commercial top of the line units, has a TKD broadcast-grade 40 step attenuator, NCS German Post C3m triodes, an excellent performer, and 7044 output stage with double core Finemet copper output transformers. The L-106 also features five line inputs, two balanced/three unbalanced, and balanced or unbalanced outputs.

The musical portrayal of the L-103 and L-106 Line Amplifiers illustrates our basic argument, which is that something is missing in most “direct connection” or passive line stages. A Silbatone line amp adds vivid dynamics and realism to your system with no adding noise or overt coloration. The verdict of our experiments is that Silbatone’s 21st century approach to analog tube technology is the answer for those who want a little more than they are now achieving from digital playback. Great with Silbatone phono stages as well!
JI-300 Mk V 300B Integrated amplifier

The JI-300 series of amplifiers has always been Silbatone’s most popular product line, with hundreds sold in the Korean home market since 2001. Introduced as a moderately priced but very high performance amplifier, many JI-300 owners replaced far more expensive imported high end gear with Silbatone. Today even the earliest models remain very well loved by their owners and few appear on the used market.

Over the past fifteen years, the JI-300 platform has undergone a continuous program of enhancement and upgrades. With the introduction of the Mk. V, we are taking our “standard” 300B amplifier to a new generation of design and performance.

The new JI-300 is a directly-coupled design incorporating our latest perspectives in circuit topology, including a novel super low distortion current feedback driver circuit field tested in our most expensive and elaborate recent efforts. We retained the broadcast grade Tokyo Ko-on stepped attenuators and straightforward ergonomics of the JI-300. But changed.

The heart of the JI-300 and the secret to Silbatone amplifiers’ remarkable performance is our unique semi-silver foil transformer, upgraded in the Mk. V to an over sized permalloy core unit that trickled down from the premium Reference 300B amplifier line. The extremely good low frequency coupling, low distortion, and low losses of our transformer contribute to an amplifier whose real world drive and authority stand apart from the general run of single ended triode designs. All voltages including the main B+ supply are intelligently regulated, delivering extremely low noise levels inaudible on the most sensitive loudspeakers and a refreshing purity of sound.

The end result of the extensive JI-300 makeover is a cutting edge 300B integrated that we are proud to offer.
Silbatone Reference 300 Silver Signature Amplifier

For over a decade, Silbatone has led the way with the finest stereo integrated tube amplifiers ever produced. The Reference 300 Silver Signature is the latest generation of our flagship 300B single amplifier, now featuring all directly-coupled circuitry for maximum purity and quality of musical reproduction and massive upgrades for 2016.

The new driver stage features a current feedback architecture using premium 7062 and 6900 dual triodes for very low distortion, large signal performance at an impressive bandwidth-180 Volts, peak to peak, -3dB at 200KHz, into 100K ohms—a level of performance rarely achieved in tube or solid state designs from any era. There is little in the signal path except triode tubes and wire and no error correction or feedback is used in the final stage. This elegant design imparts very little of its own character but allows the signature of the 300B output stage to be presented in all its simple beauty.

Build quality of the Reference 300 is far beyond other commercially-produced amplifiers. Teflon boards and silver litz internal cabling are employed for ultimate musicality and detail. We now use an expensive 62 step silver-wired remote control autoformer for volume control because it is by far the best we have heard. Our latest generation silver wire Finemet core foil output transformer pushes the limits of performance. This is an no compromise effort, deserving of true reference status.

We feel that the Reference 300 is easily the ultimate integrated amplifier in existence today and we are quite confident that it is among the very finest music amplifiers on the market, even when compared to our own more expensive designs. This is a platform to realize the highest musical potential of the WE300B triode, engineered for the way today’s audiophiles build world-class systems.
Silbatone RP252 and RP300 Amplifier

One very interesting program at Silbatone is our effort to shine the spotlight on rare, seldom heard, and under-appreciated vacuum tubes. The Western Electric 252A power triode is the immediate predecessor of the famous WE300B and is best known to historians and collectors as the power tube used in the WE 59B amplifier. Sadly, this tube is extremely hard to find today and quite expensive on the auction block, so very few modern listeners will get to know the 252A.

Although a beautiful piece of engineering art and historically significant, the late-1920s WE 59B amplifier is not one of the greatest amps for today’s music listening. Until now, no serious attempt at a world-class 252A amplifier has been made. Silbatone decided to create a worthy platform to explore the sound of this important and triode. This is our mission, because we love this fabulous tube and we need to experience and share her ancestral voice.

The Silbatone RP252 amplifier is based on a low distortion, directly-coupled topology with no feedback in the output stage. The voltage amplifier and driver tubes, 12AY7 and 6900, are selected from the best specimens in our tube locker. The output transformer is a special in-house wound silver foil unit with a Permalloy core. Our goal is to hear what the 252A can do so we tried our best to give it a proper stage on which to perform.

Our evaluation of the RP252 Amplifier is that it provides a very tasty eight watts and it sings with an authority and depth that engages the ear and commands respect. Not bad for an 80 year old tubes!

A 300B version, the RP300, which shares the inspiration and design of the RP252 is also available. If you want to experience the highest level of performance available in a medium-power single triode amp, you must audition the RP-300 and RP-252. A revelation for newcomers and old hands alike!
Silbatone P106 NeoHyb 45 Amplifier

At Silbatone Labs, we engage in a lot of experimentation and exploration to discover new things that work. Our newly-patented NeoHyb current multiplier circuit is one of our best inventions yet.

Our NeoHyb circuit uses parallel mosfets to enhance the current delivery of vintage triodes, yielding greater power and allowing for more conservative tube operating points at the same time. The mosfet is completely locked to the plate of the tube and adds no measurable influence, except greater current swing. The musical performance and distortion spectra are pure triode. All signal current passes through a Silbatone foil output transformer. It acts and sounds like a pure tube stage, only boosted in output power.

Although we use mosfets in this topology for their awesome current delivery capabilities, this is completely unlike previous “hybrid” attempts, which usually involved a tube driver slapped onto a transistor output stage, the worst of both worlds, and never a high performance solution. This is why we call it NeoHyb. It has nothing to do with 1980s style hybrid amplifiers.

Take, for example, the 45 tube, a 1930s design triode often considered one of the very best sounding tubes on the planet but very low powered at only two watts output. Now, imagine an eight watt SE 45 amplifier. This is what we have accomplished in the new P106 NeoHyb amplifier. A single 45 amp that can really drive a practical speaker, finally!

The NeoHyb P106 plays with all of the grace, dynamics, and musicality we know from the legendary 45 triode, but with a magnified power output that is far more useful in the world of practical speakers. Thanks to the high current output stage and low ratio foil transformer, the P106 will demonstrate more drive and punch than expected from an 8 watt amplifier. Although it works great with super-high efficiency horns, the P106 can play many dynamic speakers with satisfying weight and authority.

We love to fit this amplifier with beautiful antique globe shaped 45s from the 1930s, not only because they are very great sounding tubes but they also symbolize the marriage of old and new that is at the core of the Silbatone NeoHyb project. This is no vintage style amplifier, being very low noise, wide bandwidth, and dynamic, yet it evokes the cream of the golden days when musical electronics were new and the triode amplifier ruled the empire. Those days are back with Silbatone NeoHyb!
Silbatone P105 NeoHyb WE 275A Amplifier

Although not as famous as its' big sister, the Western Electric 300B, we really can’t think of enough good things to say about the WE 275A tube. Another 1930s triode designed for sound reproduction, the 275A was only used in several rare WE push pull amplifiers which most audio people don’t know anything about. This tube is natural, detailed and very lively, just sweet enough to be emotionally compelling while never sounding processed or overblown. A tour de force of early triodes and a great favorite of ours.

Perhaps one reason this sleeper tube has not attracted more attention is due to the lowish power rating. This is essentially a three watt tube, more or less Western Electric’s answer to the 2A3. And although single 2A3 amps are favorites among specialist tube maniacs, many listeners require more juice to make their speakers come alive.

Well, this is exactly the job that the Silbatone NeoHyb circuit was intended to perform. We take the wonderful—but-low power 275A, and with our current multiplier arrangement, the P105 can produce a potent 8 Watts of musical bliss! Low output impedance, plenty of drive for real world loads, and the harmonic characteristics are an exact match for the standalone tube. Pure 275A sound!

Since this will be the first time most people ever heard a 275A tube, we wanted to provide a top notch platform for the power stage to perform at its’ best. We outfitted it with a really excellent 12AY7 driver stage using select types of 1950s NOS tubes and we designed a special foil transformer with a Hitachi Finemet double C core. Operating points are chosen to ensure stress free operation and long life for the NOS antique output tubes.

In listening sessions between the P105 and P106, both eight watt class NeoHyb amplifiers, it is interesting to observe how some are drawn to one design and some to the other. Maybe one can say that the 45 tube based P105 is a favorite with jazz lovers and classical listeners might prefer the 275A based P106, but the next listener will surely break that mold, or the next song.

For Silbatone, the NeoHyb project is all about providing more options for music lovers to find their sound. Our NeoHyb series brings great classic triodes forward into the realm of practicality for today’s systems. Give them a listen, you just might fall in love!
Silbatone RP-100 205D VT-2 NeoHyb Power Amplifier

At Silbatone Labs, we engage in a lot of experimentation and exploration to discover new things that work. Our newly-patented NeoHyb current multiplier circuit is one of our best inventions yet, allowing us to explore tubes in a whole new light, bringing previously ignored classics to the forefront of the art.

Although we use mosfets in this topology for their awesome current delivery capabilities, this is completely unlike previous “hybrid” attempts, which usually involved a tube driver slapped onto a transistor output stage, the worst of both worlds, and never a high performance solution. This is why we call it NeoHyb. It has nothing to do with 1980s style hybrid amplifiers.

Our NeoHyb circuit uses parallel mosfets to enhance the current delivery of vintage triodes, yielding greater power and allowing for more conservative tube operating points at the same time. The mosfet is completely locked to the plate of the tube and adds no measurable influence, except greater current swing. The musical performance and distortion spectra are pure triode. All signal current passes through a Silbatone foil output transformer. It acts and sounds like a pure tube stage, only boosted in output power.

Our RP-100 VT-2 Amplifier uses one of the very first vacuum tubes, the WWI era VT-2, a very low powered triode of simple construction, which happens to be one of the very best sounding tubes on the planet. This tube is not well known because it is very early and rather scarce, but it is also not particularly useful as a power tube in conventional circuits. In our NeoHyb configuration, we can produce 20 watts with the pure sound of the VT-2, enough to drive many practical speakers to room filling volumes, transforming it into an extremely usable treasure of the first decade of tube electronics.

This is not our first round with the venerable VT-2 tube but we have been so impressed with it in past trials that this time we pulled out all the stops. The RP-100 amplifier uses a silver input transformer, a WE 205D, directly coupled to a VT-2 and our first “Six Star” output transformer, all silver foil, primary and secondary, on a double Finemet core. By virtue of novel design, we have managed to eliminate all capacitors from the audio path so the voice of the RP-106 is the tone of triode tubes and silver signal conductors.

The NeoHyb RP-100 plays with all of the grace, dynamics, and musicality expected from an amplifier of its class. Thanks to the high current cutout stage and low ratio foil transformer, the RP-106 will demonstrate more drive and punch than expected from a typical 20 watt “high end” amplifier. Although this amp works great with super-high efficiency horns, the RP-100 can play most dynamic speakers with satisfying weight and authority.

We love to use fabulous antique tubes like the Western Electric 205D and VT-2. They are beautiful and superb sounding devices, but they also symbolize the marriage of old and new that is at the core of the Silbatone NeoHyb project. This is no vintage style amplifier, being very low noise, wide bandwidth, and dynamic, yet it evokes the dream of the golden days when musical electronics were new and the triode amplifier ruled the empire. Those days are back with Silbatone NeoHyb.
RP30W Mono and RP 310 Stereo 300B NeoHyb Amplifiers

Sibatone has always been a great champion of the Western Electric 300B tube and many of our highest aspiring amplifiers have been based on this ancestral triode. It is no exaggeration to say that the triode revival and the rise of single ended amplifiers over recent decades was built on the reputation and outstanding performance of the famous and fabled WE 300B.

One factor in the success of the 300B is that it can provide eight watts, enough to play many speakers for home listening... or fill a movie theater, with appropriate speakers, of course. Beyond that, the musical balance of a good 300B tube has been a great education for music lovers. It is natural but animated, detailed yet lush when it is supposed to be. Organic sound that captivates the ear and brings the musical message home. Yes, we love the 300B.

Naturally, when we developed the NeoHyb circuit, a voice from somewhere above began “What would a 15 watt 300B amp sound like? How about a 30 watt SE 300B amp??” We had to try it, and the results were very rewarding. NeoHyb boosted the power as expected and the familiar 300B flavor was retained, one could even say enhanced in some ways. Dynamics, low frequency drive, and midrange speed were magnified. The harmonic structure of the NeoHyb measured on our Audio Precision workstation was extremely close to or Reference 300 stand-alone 300B amplifier. It worked better than we hoped!
We decided to create two new reference grade models to showcase this new accomplishment in the historical development of 300B amplifiers, the Mono RP-30W and the fifteen watt Stereo RP-310. The 30 watt version had to be made in mono block format due to the size of the required transformers and the heat management issues of a 30W Class A amplifier.

When we say “Reference Grade” that means we put everything we have into the design: our finest chassis construction and our best transformers. These amplifiers use a pure silver input transformer, then a particular selected 1950s era 12AY7 voltage amplifier into a 7044 in our very strong, ultra low distortion current amp driver topology, genuine NOS WE 300Bs, and silver wired pure silver output transformers on Hitachi Finemet double C cores. The build quality is reflected in the peerless performance of the amplifiers, which we think will surprise even the most experienced triode listeners.

An additional version, RP-300 Mk.II, was executed for the ultra rare WE252A triode to round out our high end NeoHyb applications research.

The lesson in our NeoHyb project is that what makes these tubes so great has nothing to do with low power output, per se. The struggle with low power output of so many of the best sounding tubes does not have to be obstacle to enjoyment. NeoHyb will satisfy with a wide range of popular speaker types, not only 110dB+ theater horns! And even with the most sensitive horn speakers, the headroom and drive created by our current multiplier technology opens new doors for old favorites, such as the classic among classics, the Western Electric 300B! If you think you already know 300B amplifiers, prepare to be amazed!