

TEST.

Dayens Ecstasy III Custom 2

29.07.2016 // WOLFGANG KEMPER

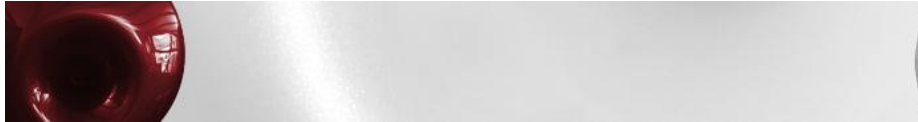
A small, established and globally successful family company from Serbia builds amplifiers in its own style. Today you would rather not expect such a full-featured amplifier as the brand Ecstasy III Custom 2 is.



The black aluminum front of the Dayens Ecstasy III has an appealing layout at the bottom



This is true for the version given to us by the German importer. If I'm properly informed, this is the first review of the Custom version at all. There are already very positive tests from the Ecstasy III in the simple regular version. The company and son Dobrins, founded in 1991, has profiled itself with amplifiers, which stand out due to an unusually favorable price. Speakers and cables are part of the brand's offerings. The Ampino and Menuetto amplifiers offer tremendous sound. An extraordinary level of quality is achieved by the resourceful developers through a musically oriented technical concept of solid, not too expensive components. All Dayens products are handmade in Serbia. In addition to the small amplifier preamplifiers and power amplifiers. The Ecstasy III full-range amplifier, designed in AB technology, is based on its principle and available in three stages. All three variants of the Ecstasy III are inherent in the fact that the expenditure in the inner mode and not only better, but also excellent components are used. On the outside, the difference between the three variants is at the back of the unit. While the basic version of the Ecstasy III provides a familiar image with simple, gold-plated RCA connections, our test device includes the WBT-0703-Cu-nextgen™ circuit boards and two pairs of WBT-0210-Cu-nextgen sockets. The third version offers four WBT RCA input pairs. As far as the inner values are concerned, the two Custom versions do not differ, the basic version Regular is not quite as expensive and elaborate. It is equipped with Mundorf MCaps Supreme optimized variants Custom 2 and Custom 4 are integrated in the input stage Mundorf MCaps Supreme SilberGold.



The Custom 2 version of the Ecstasy III offers an unfamiliar image because of the chinch inputs

If you have lifted the amplifier out of its simple, functional packaging, without having known it by means of what I did before, one can wonder a bit. The above-described back features with the qualitatively different RCA inputs and demand for German sales, I got a plausible explanation: The three variants are offered to let the customer choose and wants to invest. If you do not have more than two sound sources, you do not need four expensive WBT inputs, which is not uncommon to combine the digital sources via a DA converter and to use a phono stage. Then two inputs are sufficient. Something strange I find the labeling of the WBT inputs with CD and tuner. The normal, gold-plated Aux 1 and Aux 2. A simple numbering Input 1 to Input 4 would be, I think, more meaningful or at least phonetic. On the other hand, this is not really important. Finally, with a hi-fi device, quite different things come to mind, namely operational safety and, above all, the sound.

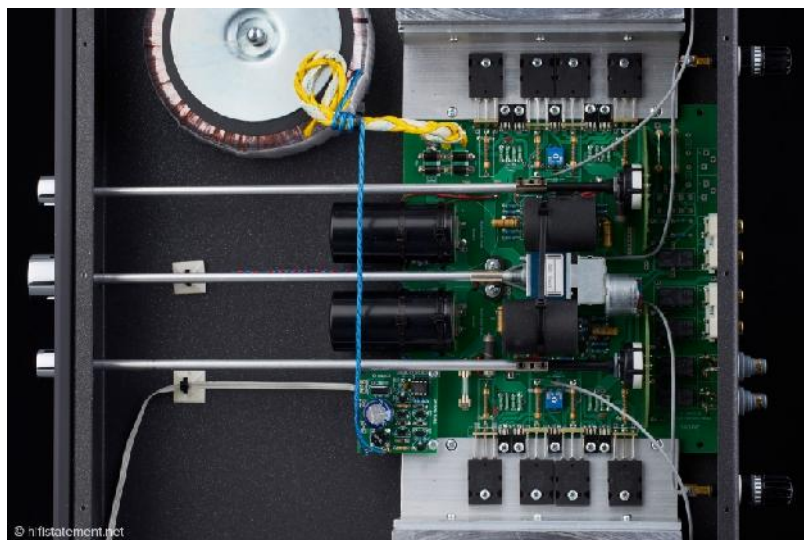


WBT-0703-Cu-nextgen™ poles are an important feature of the more elaborate Custom models of Ecstasy

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Remarkable are the RCA connectors for tape-in and tape-out. This is a real monitor loop for rear-band con means of a solid rotary switch on the front. Do not say such an thing is anachronistic. On the audio market interest in high-quality audio tape copies and thus also for tape recorders. Whether you want to record you function needs remains an open question. However, this monitor loop can be used for a different, modern c comfortably integrate any type of equalizer and switch it over easily and without operation. I think less about or parametric equalizers. On the other hand, modern, digital space-control processors are in some cases the domestic audio chain. It is not to be underestimated, however, what sound gain is possible if the spatia suboptimal. If you do not need either the tape function or a processor loop, you have at least a fifth input, ar monitor loop will need in the future. Finally, an investment in Ecstasy III is a long-term investment. That Day for many, many years of listening pleasure confirms the view inside. There is a careful layout. The control € directly on the board by means of linkage. Cable routes with corresponding losses are avoided. The comp class. The volume controls the motorized Alps RK27MC Blue Velvet potentiometer. Two pairs of bipolar tra per channel generate 100 watts at eight or 150 watts at four ohms. Mundorf's MLYtic AG electrolytic capaci alongside the already mentioned Mundorf MCaps Supreme SilberGold. A 400 watt ring core transformer dc supply. Even if there is still space in the above-average heavy housing, the clean construction and the mat

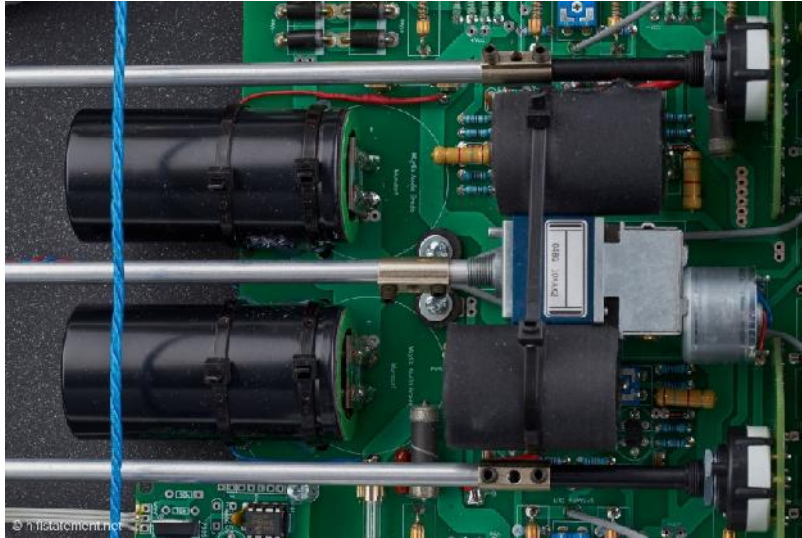


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An ordered structure with short paths inside



Feine Plattenspi

The thick aluminum front of the Ecstasy III, which is designed with a fine lines, is also a distinguishing feature. It has six elements: the left-hand side of the on-off toggle switch, symmetrical almost invisible window for the infrared sensor. The Ecstasy III is not an in-house remote control, Dayens can control the volume remotely - only this single function is possible - please use any freely programmable remote of your choice. Between the monitor rotary switch located to the center and the input selector knob on the right is a large speaker with circumferential markings for the reconstruction of desired levels. A small, green operating LED is in front of the device is not at eye level. It is deeply embedded in the thick aluminum front. The lamp is positioned at the listening position well, but not glaring light.



Good to see: the Alps Motor Poti RK27MC Blue Velvet and the capacitors from Mundorf

I had to give the Ecstasy III about two hours of playing time before he could replace my audio-gd / Spectral to the Legacy Audio Signature SE Premium. This loudspeaker has been tested for about two months in my factor is not only unclouded, but is growing steadily. The Ecstasy III Custom 2 can easily contribute to this, something different, but by no means less to offer than my Audio-gd / Spectral Set. It is a fraction of a fortune following listening hours and days, he gained additional musicality, became even more subtle and detailed. seem to have created a musical character that has been successfully balanced between pleasant timbre and is nothing to complain about. The Ecstasy III Custom-2 captivates all music styles with its delicate warmth. give the slightest incentive to blame him for dying. Nevertheless, he sounds beautiful.

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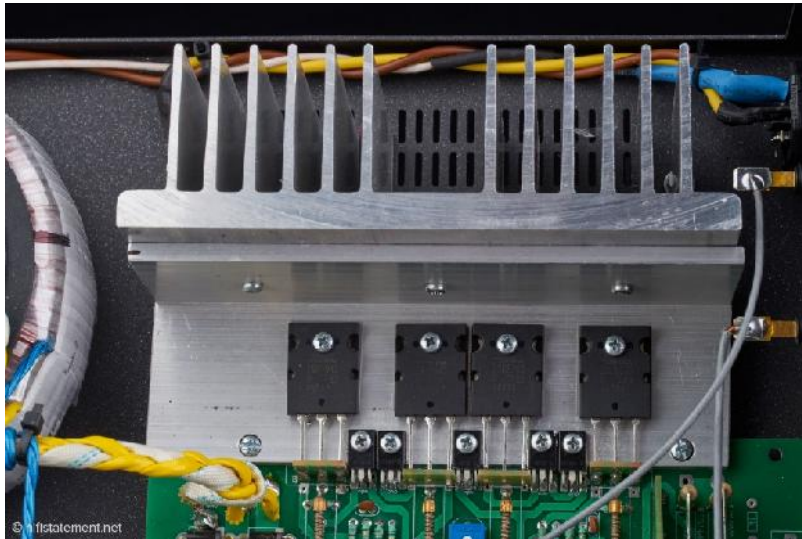


The stately transformer is not mass-produced but specially manufactured



When I double-LP Gregory Porter Be Good in the Bardo was scanned with the Audio Exclusive 103, I was : chased and plastically the details were worked out. Frappierend I found the drums, with which I felt the diar centimetergenau. Gregory Porter's voice also impressed with nuances and was only a minimal touch warr seemed very credible to me. There is no shortage of enemy dynamics. Joni Mitchell's music of Lady Of Th beautiful, the guitar filigree shimmering. Again, I felt the voice as authentic, also a little bit warmer than know about this album was the absence of any harshness in the musical process. The stage opens far beyond t known detail that would not have been heard. The speech intelligibility is excellent, which in the modern ver Wolf , entitled Peter and the Wolf in Hollywood , interpreted by Alice Cooper - clearly is based in CD - yes, t "School's Out" -Quality of Qobuz. In German language, there is this work spoken by Die-Toten-Hosen-Fror Campino. Requested with the furious wind intro with Jack DeJohnette's "Tin Can Alley", the ecstasy shines power, even at higher volume. Here he could go a little faster, more dynamically. I wanted something more music, he is able to showcase all his quality, for example, in Stravinsky's "Pulcinella Suite" on Decca with t Academy of St. Martin-in-the-Fields. It pairs transparency with colored enamel of the strings. He presents t force. The orchestra is graded beautifully in this recording especially in the depth. The Dayens amplifier ha potential. His way of playing music does not make him tired. You can also put an LP on the plate or start a i when I do maximum effort and the legacy audio speakers on my Air-Tight-Tube-Monos, I still gain in spatial tuning. This is the financial expenditure but is in a questionable relationship to the sound profit.

Audio Interstellar



On the heat sinks the Toshiba power transistors are screwed

After the Dayens on the Legacy Audio Signature SE, which is also a demanding player because of its equipment, good figure, I would like to know how to get my Audio Analysis Epsilon full-Band. The new album of Gregor Altmann, starts the test Reigen than 96 kHz File. Again, the Ecstasy shows its skills in the points convincing to sound colors and transparency. The Serbian Vollverstärker celebrated the 96 kHz file of van Beethoven's F Carlos Kleiber and the Vienna Philharmonic. Fine drawing and sound colors seem perfect, even dynamical missing. The Ecstasy harmonizes very well with the Epsilon. It seemed to me that he was even more dynamic audio chain the Dayens aroused the desire for more music. It is a pleasure to hear with him, because he is clear, clean and pleasant.

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The controls are high-quality



STATEMENT

The Dayens Ecstasy III in the Custom 2 version captivates in every aspect: it is cleanly processed with high-quality components and sounds absolutely magical, because the listener captivates with its nuanced, feindynamic and tonally perfectly balanced reproduction. Its price proves that you do not have to grab an amplifier with excellent sound and sufficient performance not necessarily abgrundtief into the portmonee. The Dayens is probably the loud choice for many loudspeakers.



BELONGS TO

computer	Apple MacMini with OS X El Capitan, Amarra 3.0.3, Audirvana, Plus and Qobuz
DA converters	Antelope Zodiac plus or Audio-gd Master 7
CD player	Primary DVD 30
Record player	Brinkmann Bardo with Musical Life Conductor 10
Pickup	Clearaudio Da Vinci, Audio Exclusive 103
Phono preamp	Plinius Koru or Primare R-20
speaker	Legacy Audio Signature SE, Premium, Analysis Audio Epsilon
accessories	Audioquest Diamond or Carbon USB, Inakustik Black & White NF-1302, QED Shunyata Constellation Andromeda with Enacom LS, MudrAcoustics Max Power Bar, Mudra and Audioquest NRG-X2 Power Cable, AHP Reinkup Fuses, Groneberg Wall Outlets, mbakustik Room Absorbers
furniture	Creaktiv audio with absorber floors, finite elements pagoda, audio exclusive dCd basis

MANUFACTURER'S SPECIFICATIONS

Dayens Ecstasy III

concept	Transistor AB
Remote control	For volume with universal remote control
power	2 x 100 watts at 8 ohms, 2 x 150 watts at 4 ohms
connections	5 Cinch, including 1 Tape Monitor and 1 Tape Out
Frequency range	1 Hz to 200,000 Hz
Noise distance	92 dB
Measurements	B 460 x H 120 x D 400 mm
weight	14 kg
price	2790 euros

DISTRIBUTION

Listen for Audiophiles

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