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Review of Jeff Rowland Capri S2-SC + Model 125

October 17, 2025 - by Thani Modsonga



Jeff Rowland , or **Jeff Rowland Design Group** , is a high-end audio brand with a strong sense of individuality. It's not a brand that aggressively targets the market; rather, it remains relatively quiet, appealing only to a small group of serious audiophiles who appreciate the **JR style** . However, a deeper dive into their products and the design philosophy behind each model reveals a distinctly different approach from other high-end brands.

When moving up to the level of " **high-end** " brands , many adopt a more " **complex** " design philosophy than at the mid-end level. This complexity is visible in the form of circuit boards composed of numerous components, or some brands separate the functions of different sections, resulting in larger device sizes. **JR 's design philosophy** , however, takes a different approach. They strive to maintain the " **purity** " of the input signal as much as possible by minimizing the complexity of the amplification stage *and* focusing on preventing external interference such as **RFI** and EMI , as well as energy waves generated by vibrations .

The philosophy behind the internal circuitry design, along with the artistry of the external design, influences the product's appearance and the unique sound it produces, making **JR products highly sought after by audiophiles** on par with limited-production luxury cars.

A visionary ahead of his time ...

Jeff Rowland and his class-D amplifier.

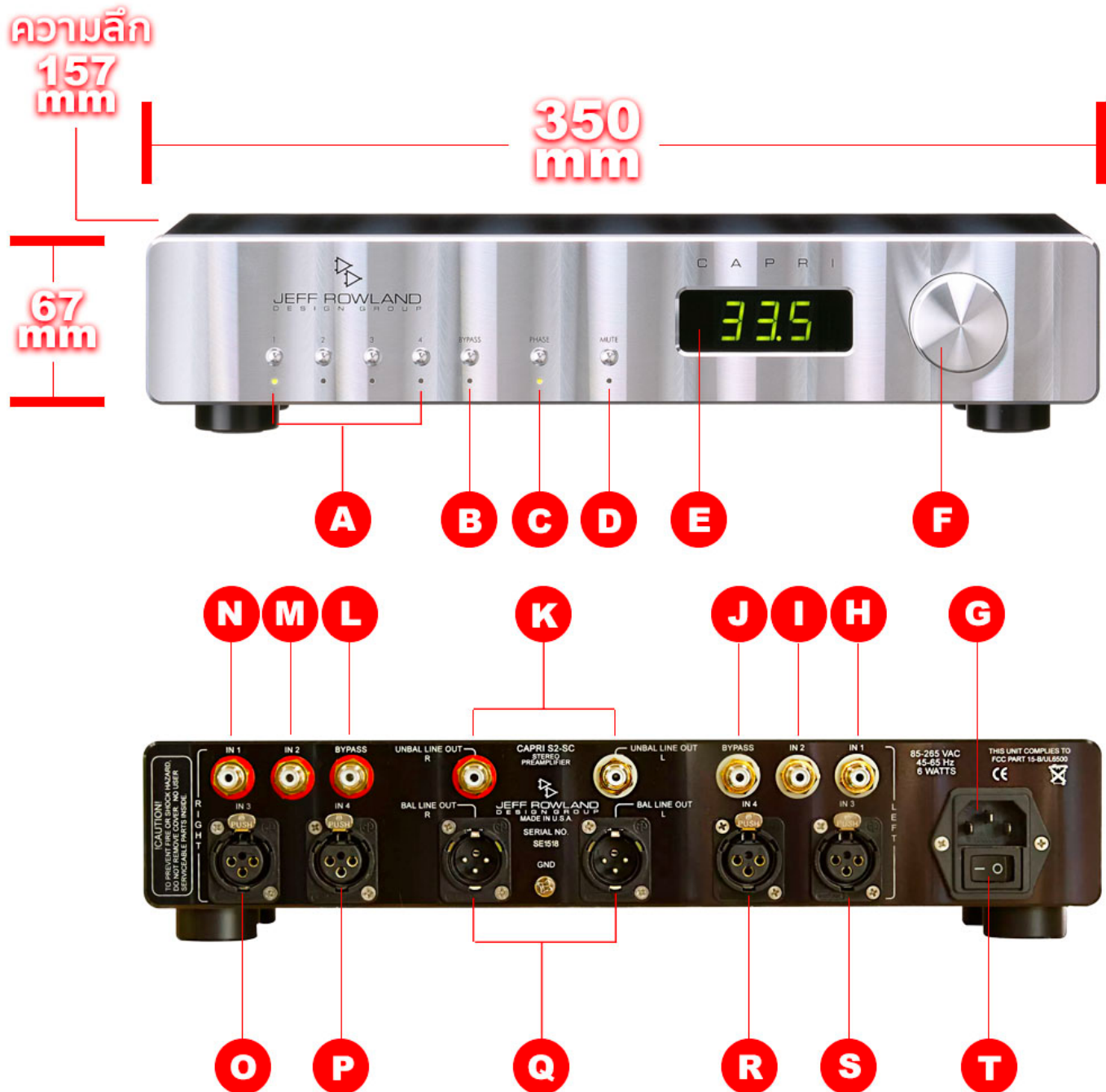
Over a decade ago, **Jeff Rowland** was one of the first high-end amplifier manufacturers to jump into the **class-D amplifier market**. **This was at a time when class-D** amplifiers were not as popular as they are today, a bold move that challenged the high-end audio market of the era. At that time, ninety percent of high-end audiophiles still relied on **class-A** and **class-AB amplifier circuits in large chassis**. **While some were beginning to notice the clean, smooth sound of JR's class -D** amplifiers, the established trend remained strong. Therefore, it was a difficult period for **Jeff Rowland** as a pioneer in this transition.

The Capri S2-SC + Model 125:

A testament to Jeff Rowland 's design philosophy.

As mentioned above, **Jeff Rowland 's design philosophy** is to preserve the purity of the source signal as much as possible. This leads to the design approach known as " **Less is More,** " where simpler circuitry results in shorter signal paths, consequently allowing for significantly smaller enclosures. The *Capri S2-SC preamplifier and the Model 125* power amplifier that I've chosen for testing here are clear examples of **this intentionally compact chassis design** .

Capri S2-SC Preamp



A = **Unbalanced** input selection button

B = **BYPASS MODE** selection button

C = **PHASE** selection button

D = **MUTE** button

E = Display screen

F = Volume control button

G = AC power socket

H / N = **Unbalanced IN 1** input

(left / right) **I / M** = **Unbalanced IN 2** input (left / right)

J / L = **BYPASS** input (left / right)

K = **Unbalanced main output** via **RCA** connector

O / S =

Balanced **IN 3** input (right / left) **P / R** = **Balanced IN 4**

input (right / left) **Q** = **Balanced main output** via **XLR** connector **T**

= **Main** power switch (on / off)

The Capri C2-SC preamplifier is a pure analog preamplifier with a total of **5 input sets** . **Three of these are unbalanced** analog inputs via **RCA** connectors : **IN 1** (**H / N**), **IN 2** (**I / M**), and **BYPASS** (**J / L**). These are selected using **three** push-button controls on the front panel, **each** with an indicator light that illuminates green when the selected input is selected. The buttons are unlabeled, showing only the numbers **IN 1** , **IN 2** , and **BYPASS**. **The BYPASS input** is designed for use when *the Capri S2-SC* is used in a home theater system with a pre-processor. The internal circuitry of *the Capri S2-SC* does not alter the incoming signal through this input; it simply outputs the signal at **full level** , without any volume control. (***** Caution** – Do not connect any external player as a source to this input .)

In addition to unbalanced inputs, this preamplifier also provides **two balanced input channels** , labeled **IN 3** (**O / S**) and **IN 4** (**P / R**) , via **XLR** connectors (**pin 2** is the **positive** signal).

If you are using this preamplifier with a player from a brand that uses a standard **XLR connector** where **pin 3** is the positive (+) signal and **pin 2** is the negative (-) signal, such as an **Accuphase** player, you can use **the PHASE** (**C**) button to switch the signal so that the entire system is in phase.

This is important because it directly affects sound quality; it cannot be done incorrectly.



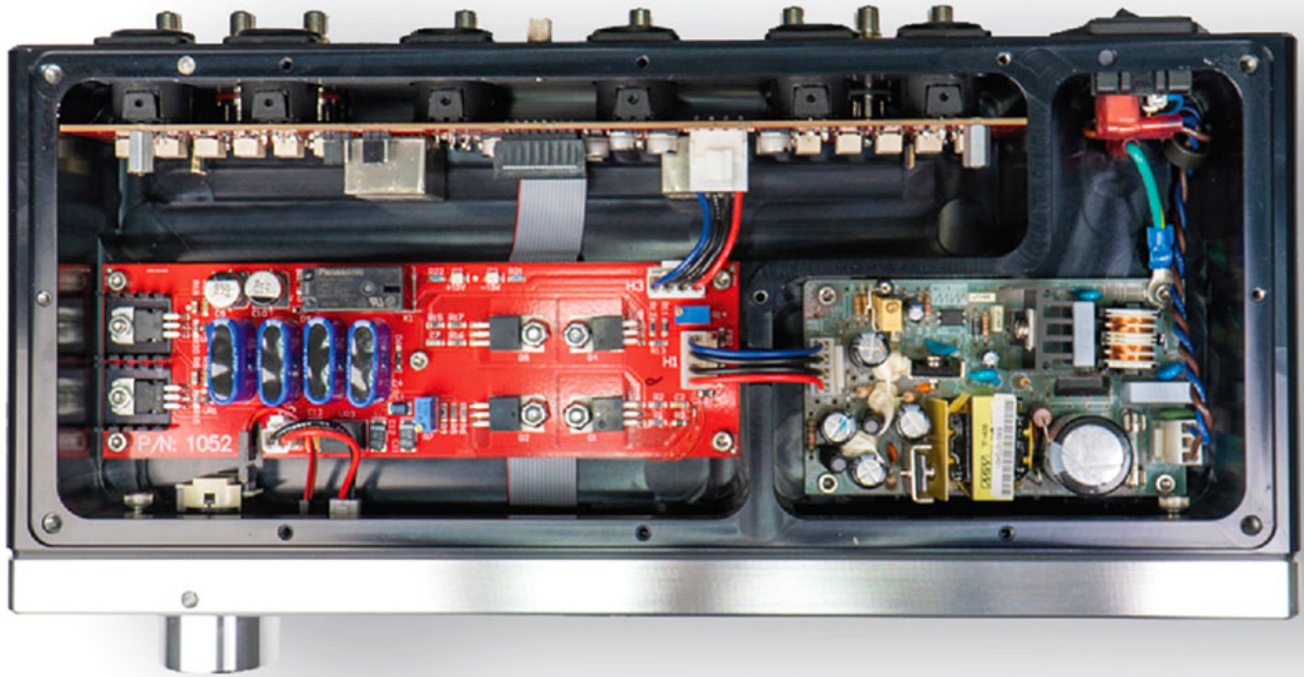
*The Capri S2-SC 's volume knob is designed to adjust the loudness **in two levels** , depending on how fast you turn it. Turning it clockwise slowly increases the loudness slowly, while turning it faster increases it faster. Conversely, turning the knob counterclockwise decreases the loudness; faster decreases louder , slower decreases louder. The difference in loudness per turn is **0.5dB** , ranging from the lowest (0.0) to 99.5dB .*



The box includes a small wireless remote control for operating the Capri S2-SC preamplifier. The pre-installed functions focus on frequently used features such as volume up / down, pause , input selection , phase adjustment , and left / right balance adjustment. In essence , it covers most practical uses .

A variety of design techniques packed into a compact body !

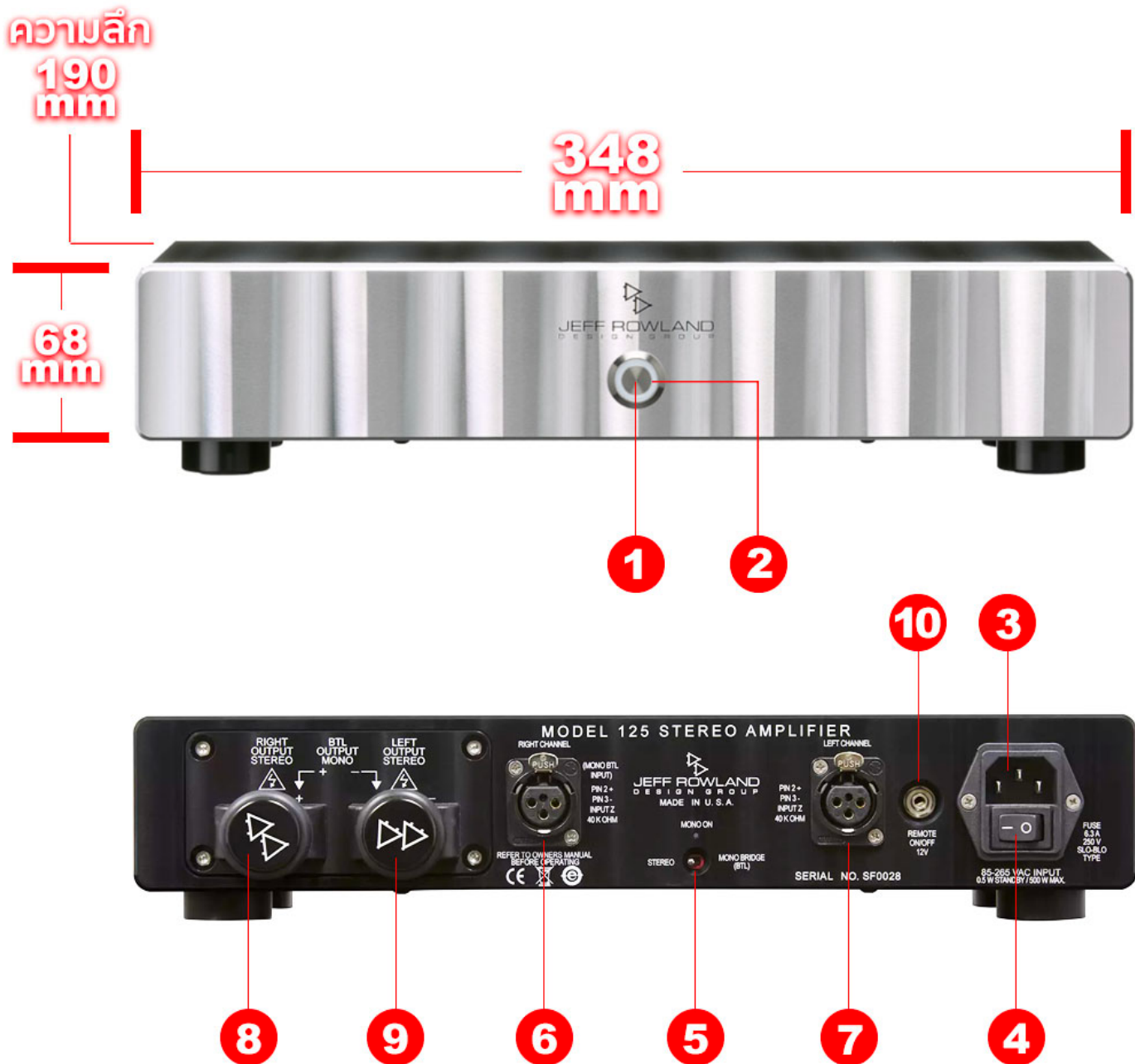
The compact chassis of *the Capri S2-SC* is made from thick, aircraft-grade **6061-T6 aluminum**, CNC -machined to create cavities for housing all the circuit boards inside. This means *the Capri S2-SC* 's main chassis structure consists of only **two components** : the lower cover plate and the top, machined aluminum piece.



The preamplifier section in the *Capri S2-SC* operates in balanced mode for high efficiency with low **noise** potential. It features a low - distortion, high - **current switch-mode** power supply with an automatic power allocation and sensor system for efficient preamplifier operation. The circuit utilizes low-noise **thin-film resistors**, a **four-layer** isolated circuit board with low ground - impedance and short signal paths for improved signal purity. Input transformer coupling prevents ground loops and minimizes external **RFI** / **EMI** interference.

Power amplifier model **125**

This power amplifier model has been around for a while, but I've never reviewed it before. Today, I had the opportunity to test **two sample units** , *paired with the Capri S2-SC* preamplifier, so it was a great chance to thoroughly experiment and listen to them.



- 1** = Power On / Off button
- 2** = / Off indicator light
- 3** = AC power cord socket
- 4** = Power input / output switch
- 5** = Toggle switch for selecting **Stereo Mode** / **Bridge Mode**
- 6** = Right **XLR** balanced input connector
- 7** = Left **XLR** balanced input connector
- 8** = Right speaker connector

9 = Left speaker connector

10 = **Trigger** connector for power on / off control

If you look at the inputs of *the Model 125*, you'll see that it only has balanced **XLR** connectors ; there are no **RCA** connectors . The reason for the absence of **RCA** connectors isn't due to cost-saving measures, but rather related to the internal design. The designers chose a true balanced circuit design throughout the entire signal path, from input to output. Therefore, they decided not to **use** an unbalanced-to-balance converter. This balanced internal circuit design significantly **reduces noise** and distortion compared to a single-ended circuit .

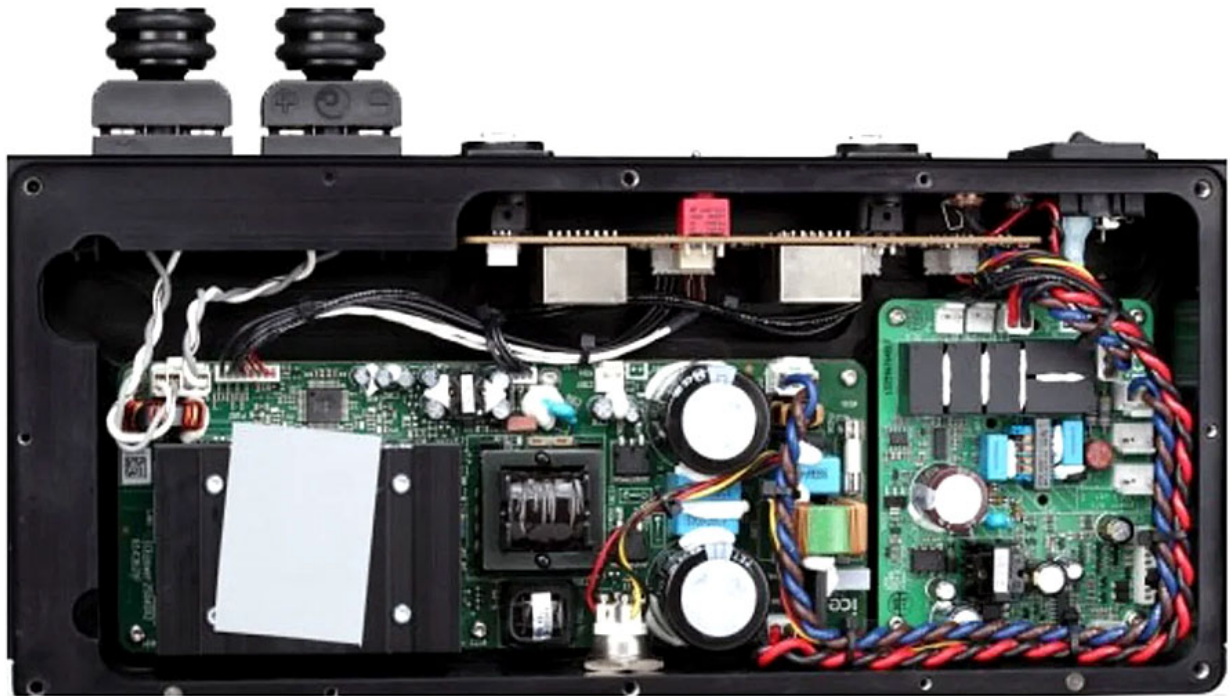
Furthermore, to minimize circuit looping , reduce the likelihood of induction, and reduce noise, they opted for **surface-mount component assembly**. **This involves** using a robotic arm controlled by computer software to embed components onto the circuit board, resulting in higher precision than manual work and significantly reducing the amount of solder used. For key components affecting sound, only high-quality parts were selected. For example, **thin-film** resistors with low distortion and noise (**as low as 0.1%**) were used in **active** circuits prone to high noise levels .

The internal connection cables between input and output points are insulated with **Teflon** , a type of insulation with low energy accumulation.

Transformers are used to couple the inputs to prevent ground loops and protect against RFI / **EMI** noise . **This** transformer coupling also helps maintain a consistent **overall gain** of the amplifier, even when using **RCA-to-XLR** adapters (which involve impedance changes) .

Class-D with a Switch-Mode Power Supply.

Jeff Rowland Design Group (JR) was one of the first high-end amplifier manufacturers to produce **class-D amplifiers, more than a decade ago. True fans of the brand agree that JR has long succeeded in fine-tuning the sound of their class-D amplifiers** to a level comparable to other **class-** based amplifiers. The reason **JR 's class-D amplifiers** didn't achieve widespread popularity back then was simply because they hadn't yet overcome the conventional perceptions of most audiophiles .



Nowadays, most audiophiles are increasingly accepting the sound of class-D amplifiers. Many who have had the opportunity to listen to various brands of **class-D amplifiers today agree that the overall sound quality of modern class-D amplifiers easily rivals class-A and class-AB amplifiers.** In fact , **class-D amplifiers** sometimes even offer superior sonic characteristics in certain aspects compared to class - A **and class -AB amplifiers !**

Jeff Rowland 's *Model 125* power amplifier also uses a **class-D amplification circuit** , although the manufacturer hasn't specified which module it uses. The power supply section is a highly efficient **switch-mode design** , capable of providing stable power even in conditions of fluctuating AC input.

It can be "bridged" to become "mono".



The *Model 125* 's power output, as stated in the manual, is **125W** per channel at an **8 -ohm** load , and can double to **250W** when the load drops to **4 ohms**. This is when using only one *Model 125* in **stereo mode** . However, if your speakers require higher power, the manufacturer offers an option to adjust the amplifier's operation by switching both channels of the *Model 125*

into mono mode, known as **Bridge-Tied Load (BTL)** or **Bridge Mono**. This increases the power output to **500W** at an **8- ohm** load , more than enough to drive demanding speakers.

Matching

Specifications	
Overall Gain	14 dB
Gain Range	99.5 dB, 199 Equal Increments
Frequency Response	10 Hz – 350 kHz, -3 dB
Phono Card (optional)	Adjustable for simple load and gain adjustments for MM, high-output MC and MC cartridges
Inputs	2 x Pair Balanced XLR, 1 x Pair Unbalanced (RCA) Unity Gain (Bypass), 2 x Pair Unbalanced RCA
Outputs	1 x Pair Balanced Line Level, 1 x Pair Unbalanced Line Level
Weight	9.5 lbs / 4.26 kg
Dimensions	2.6”(H) x 13.7” (W) x 6.2” (D) / 6.7 cm (H)x 35 cm (W) x 15.7 cm (D)

Specifications of the Capri S2-SC preamplifier.

Specifications

Output Power (Stereo)	125 watts @ 8 ohms / 250 watts @ 4 ohms
Output Power (Bridge-tied Load)	500 watts @ 8 ohms BTL
Frequency Response	5 Hz – 130 kHz, -3dB
Input Impedance	40k ohms
THD + Noise	< 0.008% @ 1kHz
Damping Factor	> 500, @ 1kHz
Overall Gain	26
Amplifier Weight	7.8 lbs. / 3.5 kg
Overall Amplifier Dimensions (h/w/d)	2.7" x 13.7" x 7.5" / 68mm x 348mm x 190mm

Specifications of *the Model 125 power amplifier*.

Looking at the specifications of the Capri S2-SC preamplifier, you'll see that there aren't many numbers, especially regarding electrical characteristics. What's interesting is the **frequency response** specification, which shows that this **JR** preamplifier offers an exceptionally wide bandwidth, from **10Hz** up to **350kHz (-3dB)**. What we can expect from a preamplifier with such a wide frequency response is an open and free-flowing sound.

In terms of frequency response, the power amplifier's numerical specifications indicate a narrower response than the preamplifier, ranging from **5Hz** up to **130kHz (-3dB)**. In principle, a power amplifier (the end-stage) having a "**narrower**" frequency response than the preamplifier (the source stage) is reasonable, especially regarding high frequencies. However, the overall frequency range that *the Model 125* power amplifier can respond to is still significantly **wider than** the human ear's natural range of **20Hz-20kHz**. (

In reality, the human ear can only hear frequencies much narrower than **20Hz-20kHz** !)

Other figures besides **frequency response** , such as **gain** for both the preamplifier and power amplifier , damping factor, and **THD + Noise** of the power amplifier, are also considered to be within the standard range for typical high-end amplifiers.

Pair the speakers to test the sound.

During the time I received this **Jeff Rowland** preamplifier and power amplifier set for testing, I had the opportunity to use it to drive **four** different **pairs of speakers** : **Wharfedale EVO 5.4** ([REVIEW](#)), **Audio Physic Classic 8** ([REVIEW](#)), **Magnepan MG1.7i** , and **Wilson Audio Sabrina V**. I found that the Capri *S2-SC + Model 125* amplifier delivered satisfactory results with all four pairs . However, if asked which pairs demonstrated the most impressive performance of **this** Jeff Rowland preamplifier and power amplifier set, **the** answer is two pairs that particularly impressed me: the **Magnepan MG1.7i** and the **Wilson Audio Sabrina V**.

ยี่ห้อ / รุ่น	อิมพีแดนซ์	ความไว	ความถี่ตอบสนอง	กำลังขับที่แนะนำ
Magnepan MG1.7i	4 Ohm	86 dB	40Hz - 24kHz	>60W
Wilson Audio Sabrina V	4 Ohm	87 dB	27Hz – 24kHz (+/-3dB)	Minimum 50W

The *Model 125* power amplifier has a power output of **125W** at **4 ohms** , increasing to **250W** at **4 ohms**. **This 4- ohm** power output figure can be directly compared to **the power recommendation** for both speaker

models, as the normal impedance for both *the MG1.7i* and *Sabrina V* is **4 ohms**. Looking at the table above, you can see that *the Model 125* 's power output is approximately **twice** the " **minimum** " recommended power output for *the MG1.7i* and **2.5 times** the " **minimum** " recommended power output for *the Sabrina V*. Considering these power output figures , there's no need to worry about insufficient driving power. The real challenge lies in whether *the Model 125* 's " **reserve power** " (current) can overcome the resistance caused by the speakers' relatively low **sensitivity** . This can only be determined through actual listening tests, as *the action* and *reaction* between " **reserve power** " and " **sensitivity** " of the speaker is a dynamic behavior that only occurs while the speaker is operating; you won't be able to perceive it when the sound is muted. And it also varies depending on the volume level you're listening to.



The source equipment I used for this test consisted primarily of *the Innuos STREAM1* streaming transport ([REVIEW](#)) + *Phoenix USB Reclocker* ([REVIEW](#)) paired with the **Ayre Acoustics** *QB -9 Twenty* external DAC . A second DAC , *the LAiV Audio* μ DAC + μ DDC, was also used briefly. For connecting *the STREAM1* , *USB Reclocker* , and *QB-9 Twenty* , I used the Nordost Blue Heaven Leif 3 USB cable. The *balanced XLR* cables **were** also the Nordost **Blue Heaven Leif 3** ([REVIEW](#)) , and the speaker cables were **Nordost** Type 2. The AC power cables were **Life Audio** *Signature 1* ([REVIEW](#)) and *Essence 1* ([REVIEW](#)) .

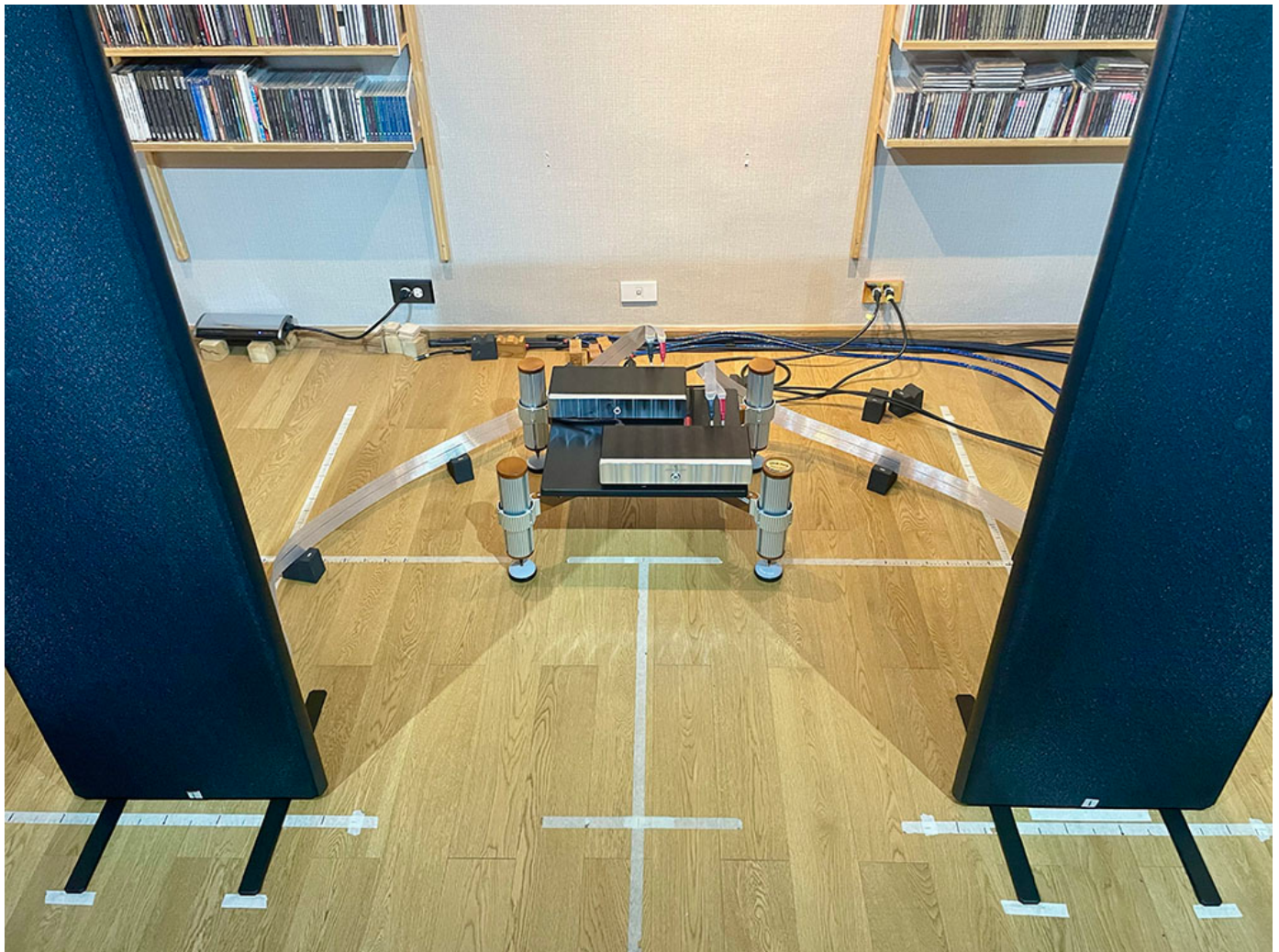
Several accessories were used in the testing, starting with the Life Audio Jump-Up LAN noise filter ([REVIEW](#)) , **the RN Marsh Design** *Noise Trap* parallel power filter ([REVIEW](#)), the Pulito μ *0.6hr* isolation transformer filter ([REVIEW](#)), and the **Solid Tech** *Rack of Silence* audio rack ([REVIEW](#)) .

Try test driving **the Magnepan ' MG1.7i '**.



After using the *Capri S2-SC* preamplifier + *Model 125* amplifier to test the **Wharfedale** 'EVO 5.4' and **Audio Physic** 'Classic 8' speakers, **Jeff Rowland** 's preamplifier and amplifier combination proved to fully utilize the **potential** of both pairs of speakers. The amplifier handled both pairs with ease , even when I increased the volume to create a room-filling soundstage; it remained stable, indicating it could drive them comfortably. Having listened to and analyzed the details of the sound from these two mid - range speakers, it was time to move on to driving higher-end speakers. I started by using **the Magnepan** MG1.7i *film speakers*, beginning with the *Model 125* amplifier alone, operating in **stereo mode** at **250W** per channel at a **4- ohm** load , matching the speakers' typical load. The resulting sound was pleasant to listen to, with an overall soft character. With typical music recorded with relatively high gain , **it** sounds good, with a full, open sound

and clean, smooth tone. However, with music that emphasizes wide dynamic ranges, especially in the bass frequencies, the bass feels a bit soft and lacks the tightness and decisiveness I'd expect from *the EVO 5.4* and *Classic 8 speakers*. I suspect the *Model 125* 's power reserve isn't sufficient to **deliver** the powerful and impactful bass I'd like from the *MG1.7i*. The midrange and treble, however, are acceptable to me . For slower songs showcasing vocal talent or solo instrumental performances, it passes the test. But with complex layered music and strong dynamic ranges, the sound is as if the musicians are **holding** back , resulting in an overall softer tone that lacks the vibrancy I'd desire.



To be honest, I wasn't too surprised by the sound. From experience, I understood that this wasn't the true sonic character of the *Capri S2-SC +*

Model 125 amplifier . Instead, it was a symptom of the amplifier not having enough power reserve to fully " **control** " the diaphragm movement of the *MG1.7i* speakers. There were only two solutions: either " **replace the speakers to save the amplifier** " or " **replace the amplifier to save the speakers** ." Fortunately, iAV, **the importer of this Jeff Rowland** amplifier set, sent me two *Model 125* power amplifiers to use in **Bridge Mono mode** in case I encountered speakers that exceeded the amplifier's capabilities in stereo mode.

The image above shows my setup using two *Model 125* power amplifiers in *Bridge Mono mode*. This increased the power output per channel to 500W at a 4-ohm load—a five-fold increase from the original! The sound changed drastically. The most noticeable change is that each sound is clearer and more realistic. The movement **of each** instrument is tighter, **faster , and** more **impactful** . The softness **that** used to cling to the bass frequencies is gone, replaced by a more dynamic, fast-moving bass with more weight and emphasis. The sound has more body and tense, like a muscular, lean athlete. This results in a wider dynamic range; the gap between the softest and loudest peaks is greater , but the time taken to swing from soft to loud is shorter. This means the dynamic range is sharper, and the space between each sound is more transparent, making it easier to distinguish individual sounds. In short, the overall sound has changed significantly !

Take ' *Model 125* ' to the Limit.!!

Around the same time, before wrapping up my review of **Jeff Rowland** 's *Capri S2-SC + Model 125 amplifier setup* , I received a brand-new, unopened pair of Wilson Audio Sabrina V speakers for testing. After burning in the Sabrina **V** for 100 hours , I tested *the Capri S2-SC + Model 125* setup with the *Sabrina V speakers* to see how far **Jeff Rowland** 's amplifier could push this

combination . *The Capri S2-SC + Model 125* is only about half the price of the *Sabrina V* speakers (*Capri S2-SC + Model 125* = **280,000 + 175,000 = 455,000 THB** , *Sabrina V* = **990,000 THB** / pair). Even though the amplifier and speaker specs seemed compatible, in reality, the final judgment comes down to sound.



I started by experimenting with the *Capri S2-SC + Model 125* amplifier driving the *Sabrina V* speakers. *The Model 125* was set to **stereo** mode with **250W** per channel at **4 ohms**. The sound results from this setup were similar to when driving the *MG1.7i speakers* : the mid - high frequencies were good, with a clear and clean sound, and a smooth, enveloped in harmonics. Slow songs with few instruments sounded very evocative. However, with some tracks that featured detailed and expansive ambient

sounds, the low frequencies seemed incomplete. While the low frequencies were present, they lacked full projection. Increasing the volume to boost those low frequencies had the side effect of affecting the soundstage, making it shallower and less impactful .



Then I added another *Model 125* and set it to **Bridge Mode**. Each became a mono power amplifier with **500W of power** per unit at a **4- ohm** load . I listened to the same song again, and the sound was completely different ! Each sound seemed more alive, like someone was playing their instrument. The clarity extended to *the touching* , the skillful control of the musician's arm movements, mouth movements, and fingertips, revealing every note. When using only *the Model 125*, the details of the musician's " **action** " weren't as clear. Another noticeable difference when using *the Model 125* to drive *the*

Sabrina V in **Bridge Mono** mode was the " **space** " between each instrument. It was n't just empty *space* ; it was a spaciousness that allowed me to hear even the faintest details, like the decay of notes before they disappear into the air. This allows for a clearer and more complete perception of the duration of each note's decay, from the initial sound to the body and finally to the very end of the sound's decay or *natural resonance* of the material used to make the instrument, as it dissipates into a fine mist in the air.

When using two *Model 125* amplifiers to drive *the Sabrina V*, it became clear that *the Sabrina V* has **immense** potential . If the amplifier is truly efficient, the sound coming from *the Sabrina V* can reach even higher levels. On the other hand, this test driving *the Capri S2-SC* + two *Model 125* amplifiers showed that **Jeff Rowland** 's preamplifier and power amplifier combination has potential far exceeding its apparent size.

Summary of the sound characteristics of *the Capri S2-SC + Model 125*.

If you have the opportunity to experience amplifiers ranging from entry-level to high-end, you'll find that while each high-end brand has a distinctly different " **sound character** " —roughly categorized into two tones: " **bright and solid** " and " **soft and smooth** " —there's one thing all high-end amplifiers share: a " sound **quality** " that is **significantly higher than** mid-range and lower-end amplifiers .

The characteristics of sound that fall under the category of " sound *quality* " include dynamics , harmonics , timing , and **body of sound**. High-end amplifiers from different brands will have significantly different levels of quality in these characteristics compared to mid-range and lower-end amplifiers. This difference is clearly noticeable when playing them in the same

system and comparing them back and forth in an **A/B test**. Any audiophile with a reasonable level of experience can easily hear the difference.



In terms of " **tonality**, " this **Jeff Rowland** preamplifier and power amplifier pair would fall into the category of those that lean more towards " **soft and smooth** " than " **bright and punchy**, " in a ratio of approximately **60:40**. Beyond the softness and smoothness, the sound of this *Capri S2-SC + Model 125* combination also possesses an open, airy, and clean quality. Those familiar with **Jeff Rowland** amplifiers (I briefly used their *Concentra* integrated amplifier in the past) will recognize the brand's distinctive tone. Jeff Rowland amplifiers do n't deliver the aggressive, heavy, and impactful sound of **Krell** or **Mark Levinson** ; instead, they offer a transparent and refined tone similar to **Goldmund** , **Threshold** , and **Pass Labs**.

The source of Jeff Rowland 's signature open, clean, and smooth sound comes from a combination of internal and external factors. Internal factors begin with the circuit design, which gives *the Model 125* power amplifier an incredibly wide frequency response range: from almost **5Hz to DC** , up to **130kHz (-3dB)** ! This minimizes distortion, causing it to occur at frequencies well beyond the range of human hearing. It completely avoids the effects of filters in the amplification circuit and is free from *bandwidth compression problems* . The overall sound is therefore incredibly free , open, and relaxed. Another factor directly contributing to the amplifier's clean and smooth sound is its extremely low **THD + Noise level** , measured at less than 0.008 % (at **1kHz**) . This level of distortion and **noise** is virtually inaudible to the human ear .

*Furthermore, the chassis of both the Capri S2-SC preamplifier and the Model 125 power amplifier are constructed from thick, aircraft-grade **6061-T6 aluminum**, CNC -machined to create a robust " **enclosure** " that completely seals the delicate electronic circuitry inside. This provides exceptional protection against **RF** and **EM** interference. The thickness and solidity of the chassis also help to minimize vibrations, both *internal* and*

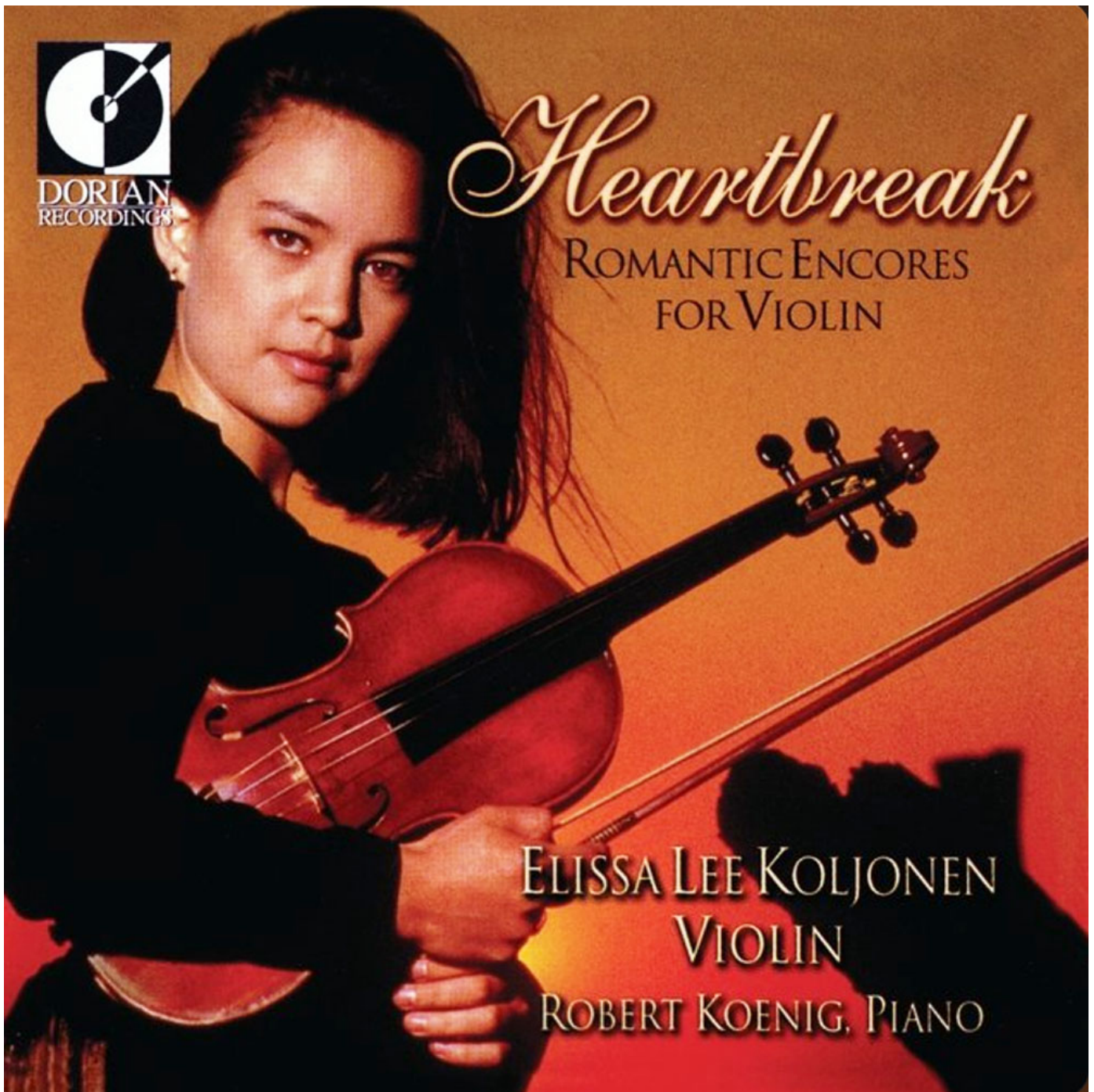
external, preventing them from penetrating the interior. These features ensure that the circuitry within these preamplifier and power amplifier units are completely free from interference from various forms of energy waves.



Album : **Beethoven Violin Concerto** (FLAC-24/96)

Artist : **David Oistrakh**

Label : **TIDAL** (<https://tidal.com/album/136058847/u>)



Album : **Heartbreak – Romantic Encores For Violin** (FLAC-16/44.1)

Artist : **Elissa Lee Koljonen** ; violin & **Robert Koing** ; piano

Label : **TIDAL** (<https://tidal.com/album/17129801/u>)



Album : **Pablo De Sarasate – Spanish Dances for Violin and Piano**
(FLAC-16/44.1)

Artist : **Salvatore Accardo** ; violin & **Laura Manzini** ; piano

Label : **TIDAL** (<https://tidal.com/album/131167911/u>)

"Clean and pristine sound ... High-end sound ... What do we use to measure that ? Classical music is a great way to gauge the performance of an audio system. Authentic classical music is recorded using microphones without any

sound processing or plugins, unlike other genres. This results in a very high degree of purity and naturalness in the **sound of** the instruments used in classical music . Many albums capture the orchestral instruments with a tone very close to the actual performance atmosphere. "

The musical instruments most familiar to classical music listeners are **the violin** and the **piano** , which are instruments that can easily pose problems for audio systems, especially in their ability to reproduce mid-to-high frequencies. If an audio system can pass the test of reproducing the violin and piano sounds in the **three albums** mentioned above, then it can be said that all the audio components in that system are of high-end quality.

I listened to all three albums above through **Wilson Audio ' Sabrina V'** speakers , driven by a **Jeff Rowland** preamplifier and power amplifier. I used two *Model 125* power amplifiers , **bridged in mono to drive the left and right channels separately. The source signal came from an Innuos ' STREAM1 '** streaming transport with *QB9 Twenty speakers* . The violin sound produced by this system was incredibly perfect – possessing both smooth texture and a delicate, resonant quality. Importantly, it had an exceptionally wide dynamic **range**. What stood out most about this **Jeff Rowland** preamplifier and power amplifier setup was its ability to reproduce even very quiet sounds with remarkable detail. The designer managed **the gain** between the preamplifier and power amplifiers perfectly. The preamplifier had very low **noise**, evident in its ability to handle high volume levels without sound strain, indicating an exceptionally high **signal-to-noise ratio**.



Album : **Duet** (FLAC-16/44.1)

Artist : **Doris Day** with **The Andre Previn Trio**

Label : **TIDAL** (<https://tidal.com/album/1791019/u>)

Whether it's a cheap or expensive amplifier, the ability to reproduce quality sound in the mid-range is an essential characteristic. To be considered a truly " **good** " amplifier , the vocals themselves should be the deciding factor .

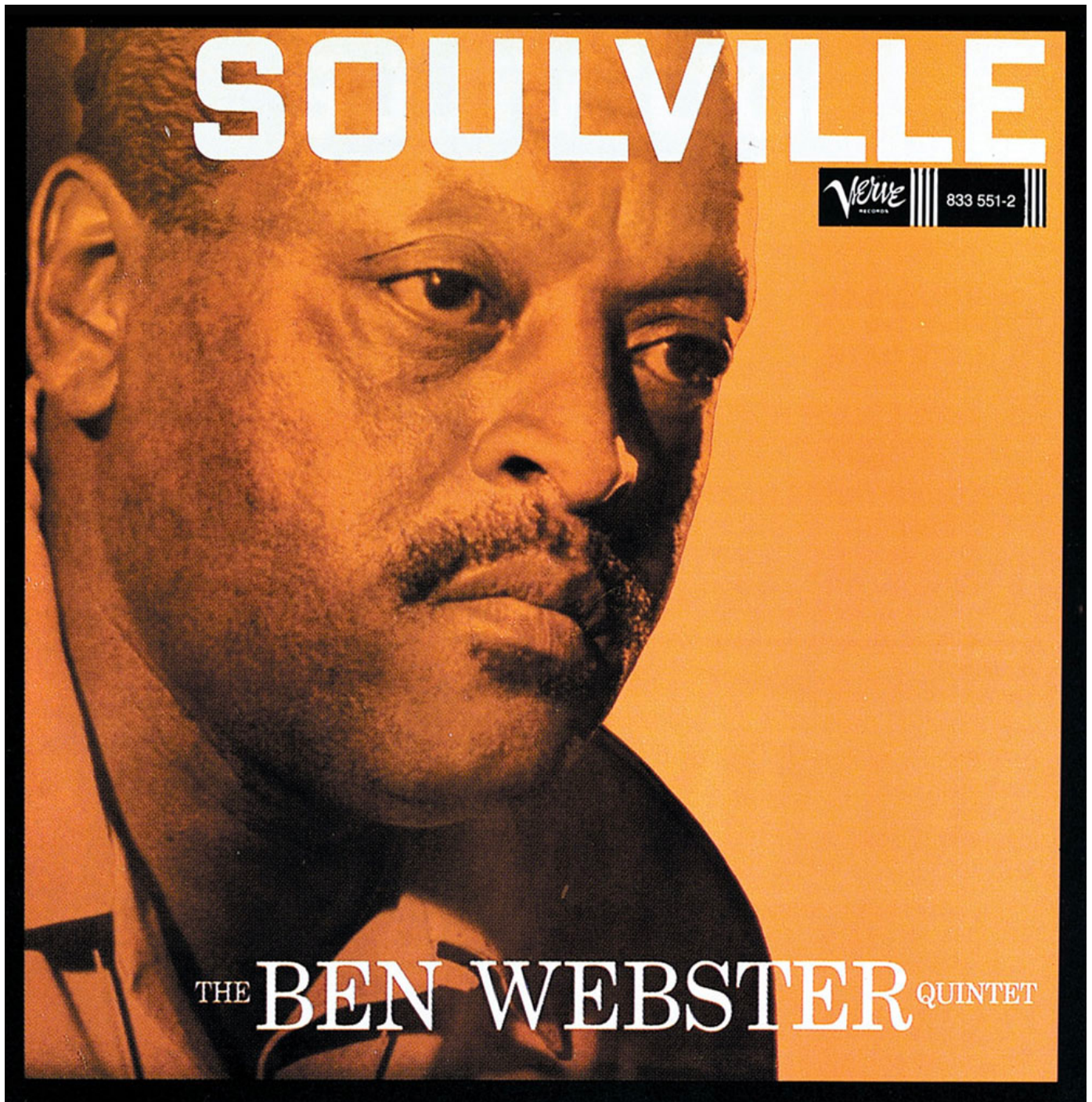
Doris Day recorded this album in late **1961**. Her vocals on this album bear a *signature style typical* of recordings from the 1960s **and 70s** : a large, resonant sound that projects clearly from the speakers, **slightly** forward . The tone isn't very rich, rather thin, and bright with a slight edge. Doris Day's vocals on this album perfectly capture this characteristic .

The bright, slightly edgy tone of the vocals is a real pain for poorly designed amplifiers, especially those with a lot of **noise and a sharp tuning**. **These can easily make Doris Day** 's vocals on this album sound dry , harsh, and rough to the ear. Conversely, some amplifiers with a limited frequency response might make Doris Day's vocals sound dull and muddy; even though they might sound thick and soft, they're actually muddy, lacking the airiness and openness of the original.

This Jeff Rowland preamplifier and power amplifier combination accurately reproduces **Doris Day** 's vocals on this album, capturing the characteristic sound of the 1960s. Doris Day's vocals stand out clearly from the right speaker, with **Andre Previn 's piano** playing on the left. If you listen carefully, you can even detect a faint hissing in the background—the hiss of the master album. Only amplifiers with a wide bandwidth and incredibly clean background noise can reproduce such **low-level detail** without being jarring.

Throughout my listening tests with this JR preamplifier and power amplifier pair, I found that these amplifiers have a captivating ability to "**extract**" the musical essence of a song. Every time I listened to them, it felt like I was "**penetrating**" the electronic sounds to connect with the core of the music seamlessly, like listening to a live performance rather than a playback sound. Personally, I enjoy listening to music in dim light, and listening to these amplifiers in that atmosphere revealed a hidden sexiness in

their sound. I could feel the fluidity and dynamism of the music, driven by **the** artists performing together. This feeling is very difficult to explain, and I can't pinpoint exactly which characteristic of the amplifiers causes it. However, I personally believe that the extremely low noise level **and** the incredibly wide frequency response are major factors in refining the unique and distinct sound of *the Capri S2-SC + Model 125* .



Album : **Soulville** (FLAC-24/192)

Artist : **The Ben Webster Quintet**

Label : **TIDAL** (<https://tidal.com/album/108022860/u>)

This album was recorded in **1957** , so it's quite old. The overall sound is a bit muffled. If the amplifier isn't properly tuned, the background noise isn't clear, and the tone isn't truly clean. Listening to this setup can feel stifling and hinder the enjoyment of the music. However, with this **JR** amplifier pair, the muffledness is significantly reduced. What I've found unpleasant with other amplifiers has become much more enjoyable, adding a classic feel. It's likely the clarity of this amplifier pair eliminates the muddiness and muddiness of this album, and many others. This " clarity " isn't achieved by brightening the sound or " pushing " the overall volume above *background noise* , which would result in a brighter sound but lack the " **rounded** ", three-dimensional **quality** of the body. *The Capri S2-SC + Model 125* combination allows all sounds to maintain their original volume levels. However, it creates a transparent atmosphere around the music by not adding *noise* , *which is a key selling point of class-D* amplifiers. Although it may not provide as much " **weight** " to the sound as comparable **class-AB amplifiers**, **in terms of a clean and transparent sound** , **class-D** amplifiers are on par with any other class.

summarize

There are some amplifiers that, after listening to them and spending some time with them, you will develop a feeling of " **love** " for them. I once read that high-end amplifiers from famous, long-established brands each have their own unique charm and personality, much like a person. If you have the opportunity to discover an amplifier whose personality matches your taste,

you will feel a connection with that amplifier that goes beyond just " sound **quality** . "

Jeff Rowland amplifiers have a distinct personality. They don't try to show off power with heavy, aggressive transients, nor do they attempt to bombard you with immediate detail. Instead, they delve into the " **musicality** " of each song, allowing you to hear and experience it gradually, little by little, until, over time, it becomes a part of your heart .

Many people fall in love with the sound of this brand after just one listen, and no matter which brand they switch to, they often return to **Jeff Rowland** . Because their amplifiers are quite expensive, I've chosen to recommend this *Capri S2-SC* preamplifier + *Model 125* amplifier combination for those who haven't yet experienced this brand. It's the most affordable option from this brand, but you can trust its performance and efficiency, as long as you choose the right speakers .

Price :

***Capri S2-SC* = 280,000 THB / unit**

***Model 125* = 175,000 THB / unit**

For more information, please contact

Inventive AV Co. , Ltd.

Tel . 02-238-4079

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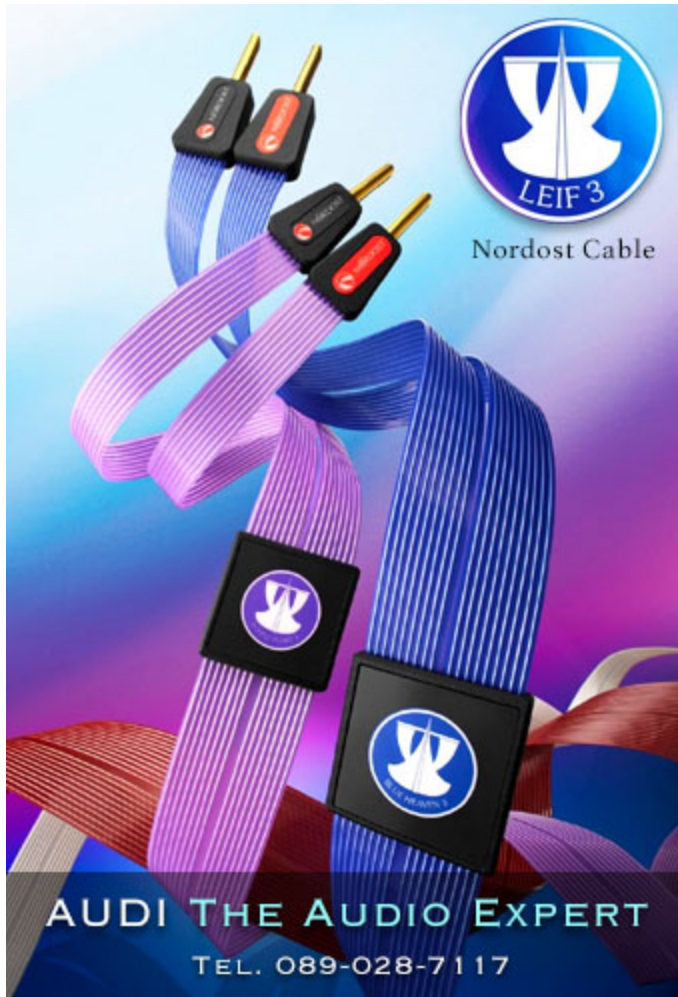


About Thani Modsonga

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ALL ABOUT ME!

Because I've loved listening to music since I was a child, and started to appreciate audio equipment as I grew older, this website serves as a hub for my passions, which I want to share with friends who share the same interests.





The advertisement features a central image of the Accuphase INE-5000 integrated stereo amplifier. The unit is a light-colored, rectangular device with a black faceplate. It has two large, silver-colored knobs on the left and right sides, and a central display area with two analog meters and a digital readout showing '180'. The background is a dark, artistic rendering of the amplifier's internal components, including circuit boards, capacitors, and connectors. The text 'Accuphase' is written in a stylized, orange font at the top. Below it, 'NEW!' is in large, bold, white letters, followed by 'INTEGRATED' in smaller white letters, and 'INE-5000' in large, bold, yellow letters. At the bottom, 'HI-END AUDIO' is in white, and 'Ins. 02-101-1988' is in white. The overall aesthetic is professional and high-end.

Accuphase

NEW!
INTEGRATED
INE-5000

HI-END AUDIO
Ins. 02-101-1988



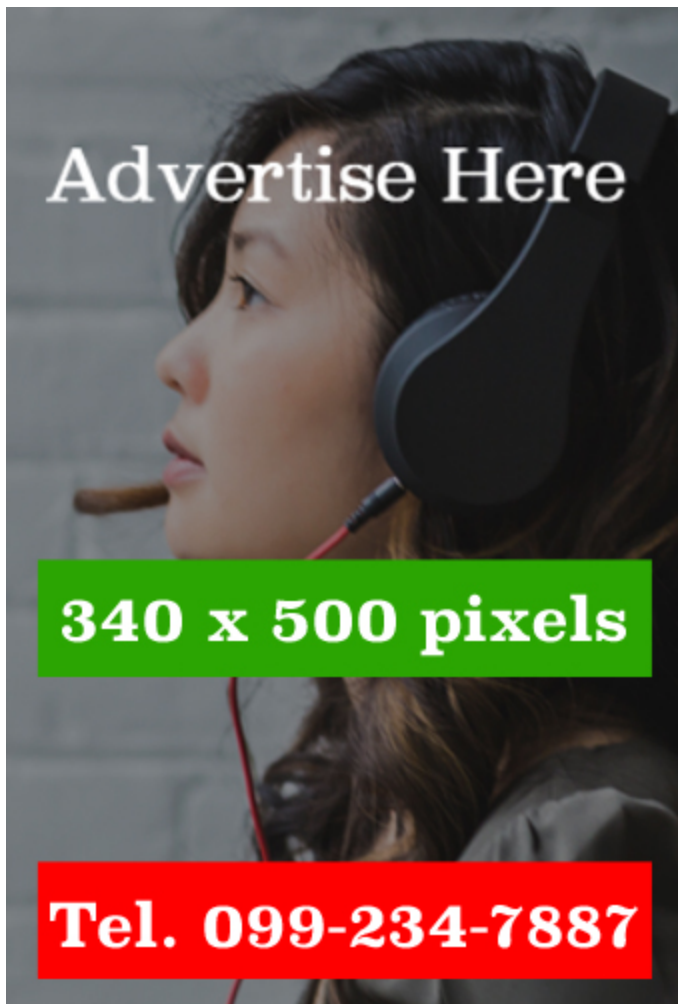
The advertisement features a large, detailed image of a silver Dan D'Agostino audio component, likely a power supply or amplifier, with a prominent orange-rimmed volume knob and two green meters. Above the component is a large, circular analog meter with a green face and black markings, displaying the number 50. The text "The BEST, Ever!" is overlaid in a large, white, serif font. The Dan D'Agostino logo is visible in the top left and bottom center. At the bottom, a black banner contains the "Audio Revolution" logo and the phone number "081 - 626 - 9072".

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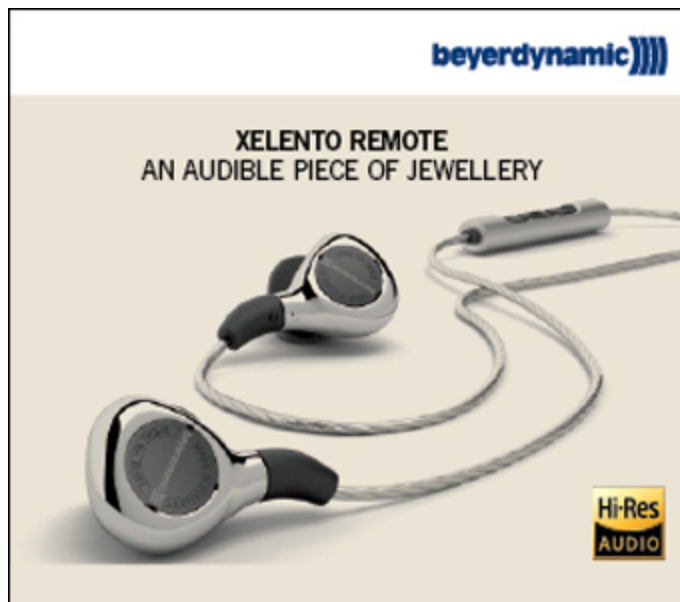


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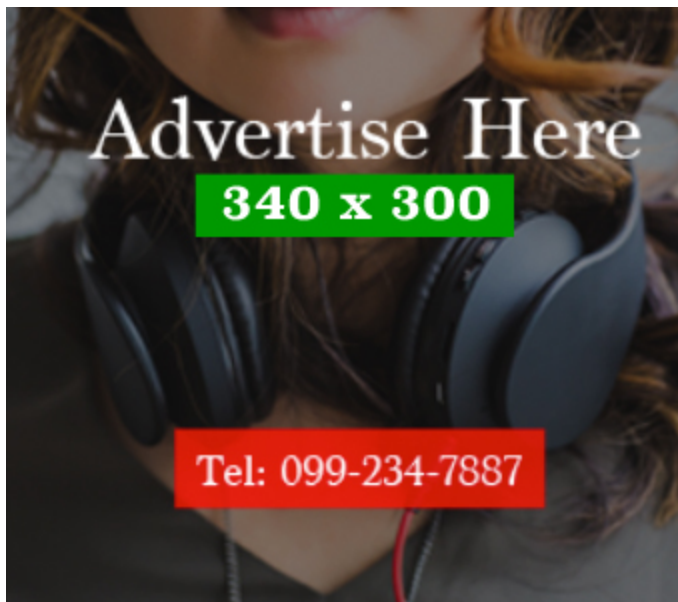
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"...A person who has no music
in their soul is a strange person
indeed. And whoever hears music and finds no beauty in it, that person is fit for
rebellion and wickedness, or for deceitful and cunning
schemes . Their mind is heavy and dark like night, and their heart is black and impure,
like the hell described here. Such a person is not worthy of trust in this world. Listen to
music, and your heart will be joyful..."

**A translation by King Rama VI
(from the original by William Shakespeare).**

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