

ALEX HALBERSTADT

Fezz Audio Silver Luna Prestige

INTEGRATED AMPLIFIER

The last time I had to box up my roughly 2600 records, during a move, I cursed up a storm and drank almost an entire bottle of tequila. I struggled to keep the vinyl alphabetized and kept running out of boxes, markers, and tape. And I discovered that I had more LPs of music by Miles Davis and Bach than by anyone else. In third place was George Jones.

The vectors of tradition, originality, and talent came together in Jones to produce a strange and unlikely gift. His music can make you feel things as suddenly and deeply as just about anyone's, but on top of this, Jones had the greatest instrument of any male vocalist in country music, almost outlandish in its range and power. Then there was his technique: He could wring four syllables out of a four-letter word, and even when performing the same hit night after night, he varied the stresses and melismatic leaps depending on his mood. Sinatra called him "the second-best singer in the world."

His specialty was the kind of ballad that plumbed the depths of lost love and despair. Like his idol Hank Williams, who drank himself to death at 29, Jones believed that country singers sang about their lived experience, and he created a life that often embodied those ballads' harrowing lyrics. Off stage, he was a timid man haunted by crippling stage fright, which he medicated with increasingly desperate helpings of bourbon, cocaine, Librium, speed, and whatever else happened to be on hand. By the time Jones

scored his biggest hit, "He Stopped Loving Her Today," in 1980, he had become so emaciated and ravaged by substance abuse that he was living in a car parked in a Nashville alley that he shared with a cardboard cutout of Williams. During this period, he often communicated in the voice of Donald Duck.

Yet Jones's singing remained so transcendent that few other vocalists could even imitate him convincingly (though Johnny Paycheck tried). Every phase of his recording career has much to recommend it, but the most original and important one began in the early 1970s, when together with Nashville producer Billy Sherrill he recorded several albums that managed to fuse country music with the emotional register and dramatic sweep of opera. Sherrill surrounded Jones's baritone with string arrangements that might have turned another singer's work maudlin but



SPECIFICATIONS

Description Push-pull, class-AB1 auto-bias, tubed stereo integrated amplifier with tetrode/pentode mode switch and two sets of single-ended outputs for compatibility with 4 ohm- and 8 ohm-rated speakers. Tube complement: 4 EL34 (power output), 2 ECC83/6N2P (pre-amp and driver). Circuit type: Push-

pull class-AB1. Max output power: 35Wpc. Inputs: 3 single-ended on RCA. THD: < 0.35%. Frequency response: 15Hz-77kHz -3dB. Power consumption: 170W.

Dimensions 16.1" (410mm) × 6.5" (165mm) × 12.6" (320mm). Weight: 33.7lb (15.3kg).

Finishes "Big Calm," "Black Ice," "Bleach," "Burning Red,"

"Republika."

Serial number of unit reviewed Serial 3484/22.

Designed and manufactured in Poland. "Assembled by Kinga; Tested by Marek."

Price \$2995. Approximate number of US dealers: 20. Warranty: 24 months.

Manufacturer Fezz Audio/Toroidy,

Kolonia Koplany 1E, 16-061 Juchnowiec Kościelny, Poland. Tel: +48 724 430 404.

Email: info@fezzaudio.com. Web: fezzaudio.com.

US distributor: Bluebird Music Ltd., 1100 Military Rd., Kenmore, NY 14217. Tel: (416) 638-8207.

Web: bluebirdmusic.com.

in Jones's case had the effect of heightening a song's emotional stakes and scale until it sounded almost like an aria from Turandot.

My favorite of these is 1974's "The Grand Tour," about a man making his way through a house he'd shared with a wife who left him and took their infant. Or the song may be about a man whose wife has died while pregnant with their child. In any case, what Jones does with the lyric is chilling and, on a technical level, almost difficult to believe. Buffeted by strings and a weeping pedal-steel guitar, with a four-note piano motif marking time, his voice seems to become grief itself while bending notes in ways that seem to violate the anatomical imperatives of human vocal chords. Listen to the way he sings "lay in love together"; if it doesn't raise a lump in your throat, you may be beyond the reach of music. It would be coy not to mention that Jones's wife, singer Tammy Wynette, filed for divorce while "The Grand Tour" was still on the charts, and that several years later she married George Richey, one of the song's writers.

Jones's song became a crucial support for my mental health in the early 2000s, when I began writing for a West Coast magazine that required me to fly from New York to Los Angeles. I hated flying, most of all over the Rockies, when turbulence shook the jet so hard that I nearly pried the armrests from my economy seat. Eventually I discovered that the only remedy was to become engulfed in an emotion more extreme than my fear of turbulence,



and that's where "The Grand Tour" came in, which I listened to on repeat through Grado headphones and a Sony Discman. (This worked reasonably well until I discovered Xanax.) By the time the flight smoothed out over Nevada, my tears had dried.

It may be unscientific to suggest that not every hi-fi is suitable for reproducing the recorded legacy of George Jones. We are told that decent audio gear should be

agnostic to the music played through it, but most of us know better. As it happens, many pedigreed, high-resolution systems of the kind one finds in audio salon demonstration rooms are simply too fussy and hung up on sound effects to do justice to this music. But recently I lived for a few months with possibly the most George Jones-friendly amplifier I've heard, an integrated tube amp called the Fezz Audio Silver Luna Prestige. Unlike any country singer I can think of it, it hails from Poland.

Fezz Audio is the sister company of transformer manufacturer Toroidy. Not surprisingly, the former company's amps use the latter company's toroidal transformers. Both are located near the northern Polish city of Białystok and owned and managed by father Lech and sons Maciej and Tomasz Lachowski. Fezz Audio claims that compared to traditional EI-profile transformers, toroidal units offer higher efficiency, less mechanical noise, and much lower stray magnetic fields. Obviously, having transformer manufacturer and an amplifier builder under one roof can only

MEASUREMENTS

I performed the measurements of the Fezz Audio Silver Luna Prestige amplifier with my Audio Precision SYS2722 system,¹ confirming some of the results with the higher-performance APx500. I carefully installed the tubes, following the numbered guide that had been packed with the amplifier. I carried out a complete set of tests with the 12AX7 tubes that AH had told me he preferred, with the output stage in both pentode and tetrode modes. I then repeated some of

the testing with the alternative 6N2P small-signal tubes. I powered down the amplifier before changing the output modes or operating the input tube switch on the top panel. The 6N2P is not pin-compatible with the 12AX7; I assume the switch changes the internal connections.

As usual, I waited for an hour after powering up the amplifier before starting the testing. The Silver Luna Prestige inverts polarity from both the 4 ohm and 8 ohm transformer taps in both output

modes. The input impedance with the 12AX7 tubes was a usefully high 74k ohms at 20Hz and 1kHz, 45k ohms at 20kHz. The input impedance was slightly lower with the 6N2P tubes, but still high at 69k ohms at 20Hz, 67k ohms at 1kHz, and 45k ohms at 20kHz. Both channels' source impedance from the 8 ohm and 4 ohm output transformer taps was the same in both the pentode and tetrode modes.

¹ See stereophile.com/content/measurements-maps-precision.

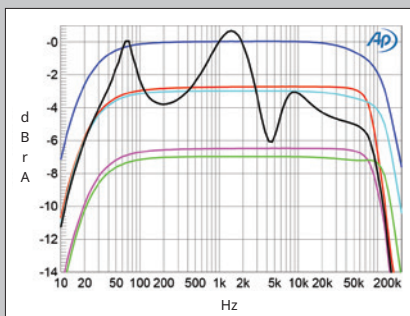


Fig.1 Fezz Silver Luna Prestige, Pentode mode, 8 ohm output tap, frequency response at 2.83V into: simulated loudspeaker load (right channel, gray), 8 ohms (left channel blue, right red), 4 ohms (left cyan, right magenta), and 2 ohms (green) (2dB/vertical div.).

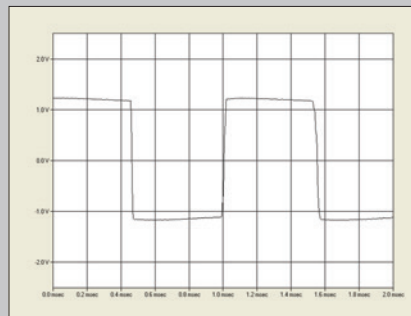


Fig.2 Fezz Silver Luna Prestige, Pentode mode, 8 ohm output tap, small-signal 1kHz squarewave into 8 ohms.

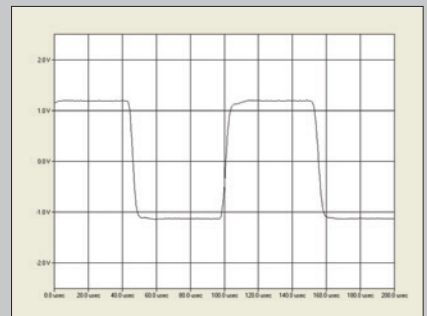
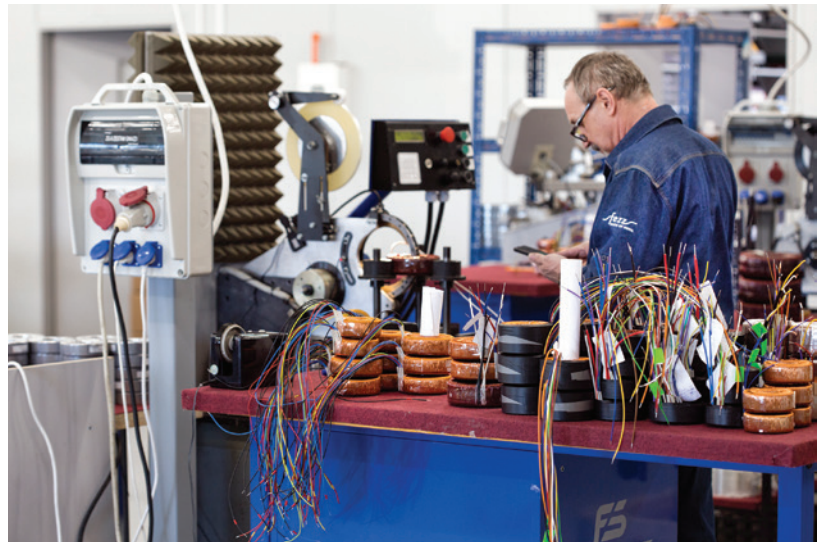


Fig.3 Fezz Silver Luna Prestige, Pentode mode, 8 ohm output tap, small-signal 10kHz squarewave into 8 ohms.

be a good thing in terms of both the economies of scale and the design process.

The Silver Luna Prestige is an integrated amplifier that uses four Russian-made EL34 pentodes in a push-pull configuration operating in class AB1 to deliver 35Wpc, and a pair of Russian 6N2P miniature dual triodes for input duties. (Because of the war in Ukraine, Fezz Audio has recently switched to tubes produced in China.) A company representative told me that the self-biasing circuit relies on “minimal” amounts of negative feedback. The front of the unit has two knobs, for selecting volume and one of three line inputs. The back contains three sets of RCA inputs, speaker terminals allowing a choice of 4- or 8-ohm output impedance, an IEC jack, and a power switch. The amp also comes with a tube cage and a remote for controlling volume (though, in my system, it changed the volume in increments large enough to render it mostly useless).

On the top of the unit there are two switches offering a fairly unusual set of options. The first allows the input tubes to be switched between the stock 6N2Ps and 12AX7s. The second switch toggles between pentode and tetrode operation; the latter mode takes the screen grids and suppressor grids of the EL34s out of the circuit, reducing the power output and changing the sound. I found that the 12AX7s produced a larger, meatier sound than the 6N2Ps. I also preferred listening in pentode mode, which lent the Silver Luna a fuller-bodied and more extended sound with a



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more forthright sense of drive. I could hear no advantages to tetrode operation and wondered why the designers opted for it instead of the more common triode mode option. During my time with the Fezz amp, I used it mostly in pentode mode using a pair of 1960s RCA Command 5751s (a ruggedized US military 12AX7 variant) in the input section.

My initial impressions of the review unit weren't encouraging. The company's website shows two integrated amplifier models

measurements, continued

From the 8 ohm taps, it was a very high 6.5 ohms at 20Hz, 5.4 ohms at 1kHz, and 6.25 ohms at 20kHz. From the 4 ohm taps, the source impedance was a still-high 3.2 ohms at 20Hz, 2.8 ohms at 1kHz, and 3 ohms at 20kHz.

When I estimated the voltage gain at 1kHz, I found a significant difference between the two channels. With the volume control set to its maximum and the 12AX7 tubes, the left channel's gain in pentode mode into 8 ohms was 31.6dB

from the 8 ohm tap and 30.52dB from the 4 ohm tap. The right channel's maximum gain was almost 3dB lower from both taps, however. The differences in gain were the same at lower settings of the volume control, in tetrode mode, with the 6N2P tubes, and with the APx500 analyzer. I tried swapping the 12AX7 tubes between the channels, but the right channel's gain was still lower than the left's.

This difference in channel gains can be seen in fig.1, which plots the Fezz's

small-signal frequency response from the 8 ohm tap in pentode mode. The response in both channels is flat to well above the audioband, with no resonant peaks present, but starts to roll off in the low bass. The amplifier's high source impedance means the variation in the frequency response with our standard simulated loudspeaker² (gray trace) was high, at ± 3.4 dB. The response variation

² See stereophile.com/content/real-life-measurements-page-2.

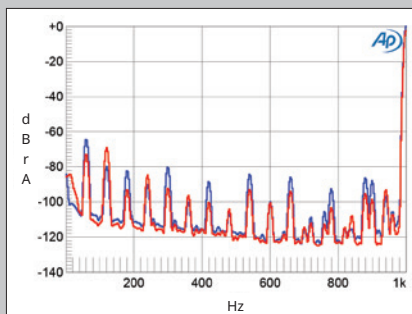


Fig.4 Fezz Silver Luna Prestige, Tetrode mode, 8 ohm output tap, spectrum of 1kHz sine wave, DC–1kHz, at 1Wpc into 8 ohms with volume control set to its maximum (left channel blue, right red) (linear frequency scale).

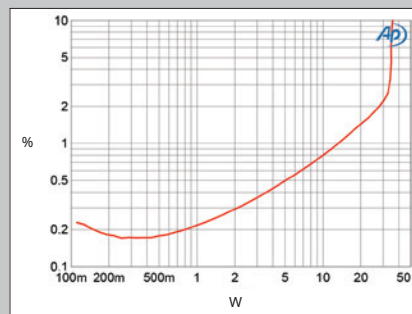


Fig.5 Fezz Silver Luna Prestige, Pentode mode, 8 ohm output tap, distortion (%) vs 1kHz continuous output power into 8 ohms.

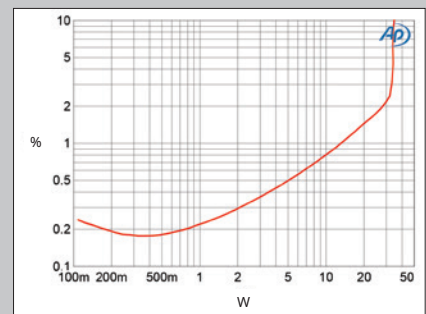


Fig.6 Fezz Silver Luna Prestige, Pentode mode, 4 ohm output tap, distortion (%) vs 1kHz continuous output power into 4 ohms.

named the Silver Luna Prestige that appear to be largely identical except for the casework: the one from the Evolution line looks natty and modern, with rounded corners and clean lines. I saw several of these Fezz Audio amps at this year's High End Munich and found them to be downright lovely. I'd like to say that the unit I received, from the (ostensibly older) Legacy line, looks industrial, but that's a kinder word than the one that popped into my head. Inexplicably, the website calls the whitish color scheme of my unit "Bleach," and I was surprised to discover that the chassis is made mostly of plastic, a design choice I've yet to encounter in another tube amplifier. The black metal output transformer housing is decorated with a little silver-colored badge that reads "Prestige," a touch that brought to mind a television set from the 1980s. On the plus side, measuring 16" x 6.5" x 12.5" and weighing about 34lb, the Silver Luna is no bigger or heavier than it needs to be, and these days an integrated tube amp that costs \$2995 feels like a bit of a gift.

Connected to the Klipsch La Scalas, the Fezz amp emitted a steady hum that was quite audible from the listening seat, about 10' away from the speakers. Given the Klipsch's sky-high sensitivity rating of 105dB, this wasn't surprising, but the Silver Luna hummed louder than the half-dozen tube amps I have on hand. The hum wasn't affected by lifting the ground on the power cable, so I assume it's a feature of the design. It wasn't noticeable during playback but may be



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a concern for owners of extremely sensitive speakers.

Once I began listening to the Silver Luna, things got considerably more interesting. In some ways, the amp is a reminder of why the EL34 push-pull circuit has remained perennially popular since the heyday of the Dynaco Stereo 70: with their well-balanced, punchy, and generally pleasing sound, these amps tend to be as familiar and comforting as an old flannel shirt. As it happens, the Silver Luna's rattle-

measurements, continued

with the simulated speaker from the 4 ohm tap was lower, at ± 2 , 1dB. However, there will be audible modifications of loudspeaker responses with both output taps. The Fezz's reproduction of 1kHz and 10kHz squarewaves into 8 ohms (figs.2 & 3) was excellent, with no overshoot or ringing.

The Silver Luna Prestige's channel separation (not shown) was good below 3kHz, at >70dB, L-R, and >80dB, R-L. The separation decreased by 15dB in both

directions at the top of the audioband, but this is still good performance. In pentode mode with the 12AX7 tubes, the unweighted, wideband signal/noise ratio (ref. 1W into 8 ohms), taken from the 8 ohm taps with the inputs shorted to ground and the volume control set to its maximum, was 62.9dB in the left channel, 66.9dB in the right. These ratios improved slightly when the measurement bandwidth was restricted to 22Hz-22kHz, and to 75.0dB, left, and 81.4dB, right, when

A-weighted. With their lower gain, the ratios from the 4 ohm outputs were 1dB higher and another 1dB higher from both taps in tetrode mode.

Spectral analysis of the low-frequency noise floor while the Fezz's 8 ohm taps in tetrode mode drove a 1kHz tone at 1Wpc into 8 ohms, with the volume control set to the maximum (fig.4), revealed a low level of random noise. However, AC supply-related spurious at 60Hz and its odd- and even-order harmonics were

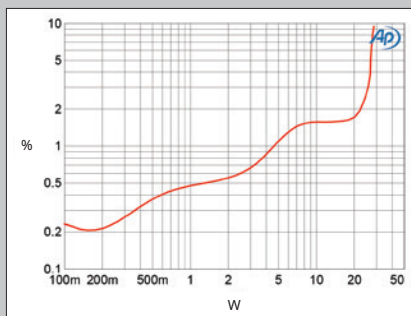


Fig.7 Fezz Silver Luna Prestige, Tetrode mode, 8 ohm output tap, distortion (%) vs 1kHz continuous output power into 8 ohms.

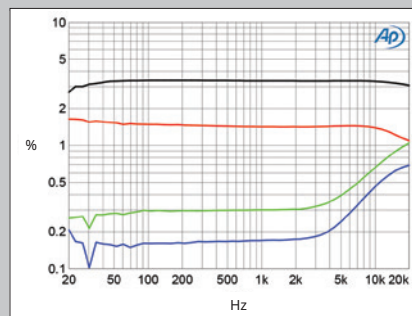


Fig.8 Fezz Silver Luna Prestige, Pentode mode, 4 ohm output tap, THD+N (%) vs frequency at 2.83V into: 8 ohms (left channel blue, right red), 4 ohms (left green, right gray).

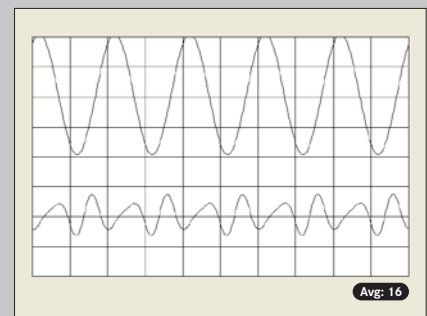


Fig.9 Fezz Silver Luna Prestige, Pentode mode, 8 ohm output tap, left channel, 1kHz waveform at 4W into 8 ohms, 0.42% THD+N (top); distortion and noise waveform with fundamental notched out (bottom, not to scale).

rousing character sets it apart from the sometimes middle-of-the-road EL34 mold.

It took a while to figure this out. I've been on a jazz kick, and I began auditioning the Fezz with "Tin Tin Deo" from a 1973 pressing of *Art Pepper Meets the Rhythm Section* (Contemporary S7532). It sounded fleshy, with great pace, a vivid sense of interplay between the musicians, and good color—a largely satisfying rendition. Listening into Roy DuNann's pristine early

stereo recording, I noticed that the Silver Luna rendered Philly Joe Jones's champagne-grade stickwork with a little less transparency and more truncated decay than I was used. On dynamic peaks, the Polish amp sounded just a bit splashier and less controlled, too.

I began to get a measure of the Silver Luna's rather special abilities when I put away the jazz LPs and switched to country. My vinyl LP copy of *The Grand Tour* (Epic KE 33083) has "MARY JANE -N- ERNIE" written on the label in thick black marker, a detail that for some reason makes me happy. After I lowered the needle on the title track, I found myself pinned to the sofa. The familiar string, pedal steel, and piano lick sounded shockingly present, and Jones's voice appeared above my speakers like an apparition of grief. The Silver Luna sounded like it was putting a slight emphasis on the



upper bass, which made its rendering of the electric bass notes sound scary good and turned it into a propulsion engine for the track. Could the amp really sound this vivid? Just to make sure I wasn't experiencing a minor seizure, I listened to the track twice more; each time, my skin roiled with goosebumps.

I began to pull out more country, pop, rock, and R&B records, and over the next several weeks it became clear to me that the Fezz amp was a master of making listening

to these genres fun and often thrilling. Its sonic signature brought the best out of music with brash dynamic peaks, ample mid and upper bass content, and blazing rhythms; in turn, this type of music tolerated and sometimes celebrated the amp's deviations from ultimate transparency and control.

On the Pretenders' "Back on the Chain Gang" from *Learning to Crawl* (LP, Sire 1-23980), Billy Bremner's guitar sounded sweeter than I'd heard it, and the metallic, sharp timbre of Chrissie Hynde's voice felt like a jab to the jaw. Rhythm-wise, the Silver Luna kept things in the pocket, and its punchy, dynamic, and somewhat forward sound spiked the excitement meter, making my feet tap, my head nod, and my arms waggle. And the Polish amp showed a remarkable affinity for the human voice, which it reproduced with

measurements, continued

present in both channels. The highest of these spuriae, at 60Hz and 120Hz, lay close to -73dB (0.02%). Repeating the analysis with the volume control set to -20dB (and the input signal increased by 20dB) didn't change the levels of these spuriae.

Fezz specifies the Silver Luna Prestige's maximum power as 35Wpc, which is equivalent to 15.44dBW into 8 ohms and 12.44dBW into 4 ohms. Looking at how the left channel's THD+N percentage changed with power, the Silver Luna Prestige didn't meet its specified power

with our usual definition of clipping, which is when the THD+noise reaches 1%. Significantly relaxing that definition to 10% THD+N, the amplifier did meet its specified power in pentode mode from both the 8 ohm tap into 8 ohms (fig.5) and from the 4 ohm tap into 4 ohms (fig.6). Less power was available in tetrode mode, the THD+N from the left channel's 8 ohm tap reaching 10% at 29W (14.62dBW, fig.7) and 23.4W into 4 ohms (10.68dBW). The rise in THD+N as the power increases above 500mW in these graphs suggests

that the circuit has little or no loop negative feedback.

When I examined how the percentage of THD+N in both channels varied with frequency, I found that not only did the right channel have lower gain than the left; it also had a much higher level of distortion. This can be seen in fig.8, taken with the 4 ohm tap in pentode mode at 2.83V into 8 ohms (left channel blue, right red) and 4 ohms (left green, right gray). Something was obviously wrong in the right channel's circuitry—I therefore

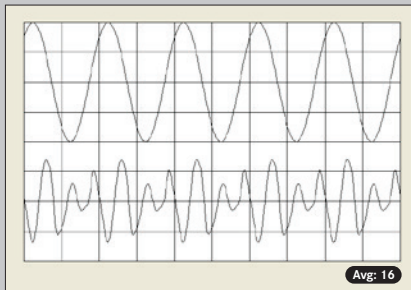


Fig.10 Fezz Silver Luna Prestige, Tetrode mode, 8 ohm output tap, left channel, 1kHz waveform at 4W into 8 ohms, 0.82% THD+N (top); distortion and noise waveform with fundamental notched out (bottom, not to scale).

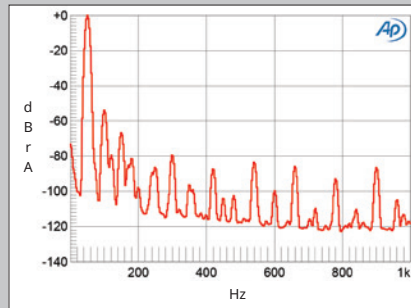


Fig.11 Fezz Silver Luna Prestige, Pentode mode, 8 ohm output tap, spectrum of 50Hz sine wave, DC-1kHz, at 1W into 8 ohms (left channel red; linear frequency scale).

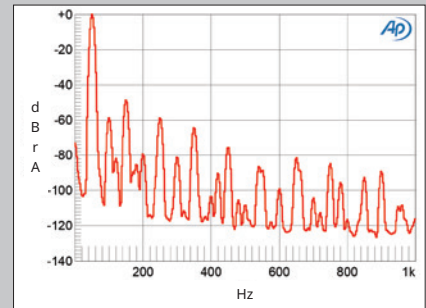


Fig.12 Fezz Silver Luna Prestige, Tetrode mode, 4 ohm output tap, spectrum of 50Hz sine wave, DC-1kHz, at 1W into 8 ohms (left channel red; linear frequency scale).

eerie presence.

When called on, the Fezz could also throw a soundstage as panoramic as a sunset over L.A. Jorge Ben is arguably the most beloved of the unclassifiable geniuses of Música Popular Brasileira; *A Tábuá de Esmeralda* (Philips 6349 083), from 1974, contains two sides of his classic songs that deal with, among other things, the racial politics of Brazil, sexual longing, and Hermes Trismegistus, the Hellenistic deity and purported author of several sacred treatises on alchemy. On “Os Alquimistas Estão Chegando Os Alquimistas,” with its rousing chorus (“The alchemists are coming!”), the backup singers and string embellishments spread nearly to the edges of my room. In the center, Ben’s voice and acoustic guitar sounded as pure as an April breeze and, again, were defined by that sense of rightness and euphony that I think of as sweetness.

I compared the Silver Luna to the larger, hotter, and more expensive Line Magnetic LM-845IA integrated amp, and to the Prima Luna EVO 400 preamplifier driving the Manley Mahi monoblocks—an amplification chain that costs about four times as much as the contender from Poland. These pricier components sounded more refined and transparent, with better control, longer decay, and clearer rendition of ambient information. Yet the Fezz amp more than held its own in terms of drive, pace, jump, and sheer fun—think of the difference between a Rilke poem and a column by Jimmy Breslin. And the Silver Luna was just as capable at extracting meaning and emotion from my records, once again underscoring the difference between a component’s sonic performance and its musical acuity.

The Fezz Audio Silver Luna isn’t for everyone—listeners of primarily classical or jazz will probably feel happier with a more pellucid sounding, better-mannered amplifier. But if you subsist on a musical diet heavy on pop, rock, country, reggae, Afropop, metal, or R&B, the Fezz amp is likely to delight you. And given that you’re getting an amplifier with a volume control, a set of ubiquitous, inexpensive tubes, and enough wattage to drive many speakers, its price can only be considered a flat-out bargain. Wholeheartedly recommended. ■

ASSOCIATED EQUIPMENT

Analog sources Garrard 301 turntable in a Box Furniture Co. plinth; TW-Acoustic Raven GT2 turntable and Raven 12” tonearm; Thomas Schick 12” tonearm and headshell; Dynavector Te Kaitora Rua, Miyajima Shilabe, Hana Umami Red, Ortofon Cadenza Bronze, Ortofon SPU Classic G, and Zu/Denon 103 cartridges.

Digital sources Sonnet Pasithea and Morpheus DACs; Lejonklou Källa streamer/DAC; Sonore ultraRendu streamer; Denafrips Iris digital-to-digital converter; Small Green Computer sonicTransporter i5 server running Roon Core.

Preamplification Prima Luna EVO 400 preamplifier; Shindo Aurieges preamplifier; Manley Steelhead SE phono preamplifier; Sutherland Little LOCO phono preamplifier; Parasound Halo JC 3+ phono preamplifier.

Amplification Manley Mahi monoblocks; Manley Neo-Classical SE/PP 300B monoblocks; Decware Zen Torii Mk 5; Line Magnetic LM-845IA; Pass Labs INT-60; Ayre AX-5 Twenty; SET amplifier with triode-wired 307A output tubes built by Oliver Sayes.

Loudspeakers Klipsch La Scala AL5; Altec Lansing Valencia 846A.

Cables Interconnect: Auditorium 23; Linn Silver; AudioQuest Firebird and Thunderbird; Speaker: AudioQuest Thunderbird Zero; AC: AudioQuest Thunder and Hurricane; Triode Wire Labs Digital American. USB: AudioQuest Diamond; Ethernet: AudioQuest Diamond.

Accessories Box Furniture Co. Heritage stand; Box Furniture Co. amplifier stand; AudioQuest Niagara 3000 power conditioner; Vinnie Rossi MIINI PURE-DC-4EVR 9V DC Power Supply; IsoAcoustics OREA Bordeaux isolation footers; Ayre/Cardas Myrtlewood blocks; Feickert Next Generation Universal Protractor, AudioQuest Anti-Static Record Brush; Last Stylus Cleaner; VPI Industries HW-16.5 record cleaning machine.
—Alex Halberstadt

measurements, continued

continued the testing using just the left channel.

The distortion waveform in pentode mode was predominantly the subjectively innocuous second harmonic (fig.9), while the third harmonic made an appearance in tetrode mode (fig.10). While higher-order harmonics are present, these are much lower in level in pentode mode (fig.11), but not in tetrode mode (fig.12). With the Silver Luna Prestige’s 8 ohm tap in tetrode mode driving an equal mix of 19 and 20kHz tones at 1W peak into 8 ohms (fig.13), the 1kHz difference product lay at -44dB (0.5%), though the higher-order intermodulation products were much lower in level. The noise floor was relatively high, however.

The Fezz Silver Luna Prestige’s measured performance is a mixed bag. The cleanly extended high frequencies and excellent squarewave performance, coupled with the fact that the distortion doesn’t rise at

low frequencies, indicate that the output transformers are of high quality. But the high source impedance and the relatively high level of distortion, even in the left channel, suggest that the amplifier will sound different with every loudspeaker with which it is paired.

As for the lower gain and much higher distortion in the right channel, these suggest that something was broken in that channel’s circuitry, presumably after Alex completed his audition, as a 3dB intra-channel difference would be very audible. The amplifier’s packaging was first-class, so I very much doubt that the damage occurred in shipping. I initially wondered if the problem was due to the input tube switch malfunctioning. However, the different behavior in the two channels was consistent with both tube types, which rules that out. All I can think of is that the sockets for the input tubes were very tight,

which required more force than I was expecting to properly seat them. If these sockets are mounted on a printed circuit board, it is possible that repeated removal and insertion of the tubes broke a circuit trace.—John Atkinson

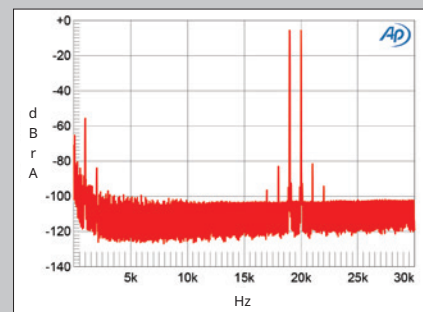


Fig.13 Fezz Silver Luna Prestige, Tetrode mode, 4 ohm output tap, HF intermodulation spectrum, DC-30kHz, 19+20kHz at 1W peak into 8 ohms (left channel red; linear frequency scale).