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REVIEW - FRANCE

FEBRUARY 2025

"Diapason d'Or" AWARD

Take a fully balanced BP-19 preamp, add a 3B amp in front of it: you get the new **Bryston Bi-200 Integrated**.

DIAPASON



Balanced and dual mono from input to output. In addition to the interest in simplification, it is also a good deal: at the current price of the French importer of the Canadian manufacturer.

The main difference lies in the absence of a completely separate power supply for the pre-amp. Let's make a distinction: the two massive toroidal transformers of the Bi-200 are equipped with specific secondary windings for the pre-amp and power stages; the control and control circuits via Ethernet, USB or RS232 are separately powered. No reduction on the twenty-year warranty either; it is reassuring as to the on-board quality and complexity of the Bi-200 and its twelve nested cards. In the running, a fully balanced preamp with six line inputs including two XLR and four RCA – which means four identical circuits in 2G/2D mode. The RCA inputs are balanced from the input and the four-circuit volume control is analog, digitally controlled with on-screen display to within 0.5dB. The screen indicates the chosen source and cuts off after a few seconds after selection.

A MM/MC phono card with a 20 or 26dB MC step-up transformer is added as an option, as well as a 24/192 PCM DAC card. The amps are in dual mono structure from the power supply to the output. Their power goes from 2x200 W, under 8Ω to 2x300 W under 4Ω. The headset has its own amp and a 6.35 jack output.

Listening

Bryston has developed a low-noise super-linear circuit topology with “surprisingly low” distortion developed in collaboration with Ioan Alexan-



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TRANSLATES TO VERY ORGANIC

dru Salomie, who gives his name to the circuit. Why insist on this? Because we are immediately placed in front of a reproduction of a depth, a delicacy and an articulation totally unusual for an integrated, especially at this price. We owe this to the silence and the extreme linearity of this electronics – translated into figures, the distortion is $\leq 0.005\%$ at maximum power and the signal-to-noise ratio is 108 dB. Colossal.

When listening, this translates into something very organic, an almost carnal presence of the voices, a separation of the sound planes and the orchestral desks that bring listening to a recorded track closer to the experience of a concert. Whether the sound recording is intimate as in the piano-voice of Harry Rylance and Cassandra Wright (extract D) or, on the contrary, in a wide shot like the choir and orchestra of the SWR live in Le Martyre de saint Sébastien (extract C), the listener is captured, integrated into the work and no longer a simple spectator.

This Bi-200 can reveal an infinite number of nuances, profoundly change the rendering of the speakers and the perception of the music lover. To try it is to take the risk of adopting (owning) it.

The + PLUS:

- The articulation and the presence.
- Phenomenal at the same time fine and breathing.
- The headphone output is also excellent.

