

Isotek EVO3 Genesis

By Jason Kennedy

Power conditioning has got itself something of a bad rap in the UK. It seems to be big in the US, because they only have 110 volts to work with and the flimsiest looking plugs and sockets to connect to it. The mains grid in the UK delivers 230 volts of rock solid power (say the naysayers), and you connect to it with a fairly beefy three pin plug that can cope with rather more than the 13 amps it's rated for. So why do we need anything to improve the power that goes into our kit? The answer is that the increasing amounts of pollution that the computer, wi-fi and general electronica that fills our homes all produces noise that feeds back into the mains. Unless you live up a mountain with 300 solar panels and as many batteries to store the energy, your mains supply is a carrier for alarming amounts of RFI and EMI, detritus, which if the results I got with the Genesis are anything to go by, have a marked negative effect on the potential of hi-fi components.

The Genesis is not a filter, a lot of mains conditioners are just that and this is not a bad thing if it's done well, in fact it's just about the only way to get enough juice to a big

power amp without cramping its style. Instead Genesis is a re-generator, a device that takes the power coming out of the wall and uses it to build an 'optimised' mains sine wave which is fed to the output sockets. Genesis can deliver up to 600 watts, which is enough to run four source components and/or a preamp; possibly some low power amps as well, but it's designed for front end stuff first and foremost.

Inside the substantial and elaborately isolated case, which many mistook for a power amplifier, lies about as much copper and heatsinking as you find in a power amp. This is a substantial device because it runs two independent generation cells as Isotek likes to call them. These create a cleaned up version of the incoming sine wave, which is then amplified by a 300 watt 'generation engine', effectively a class A/B amplifier. Isotek is keen to point out that Genesis works in a different way to most AC regenerators, because it doesn't synthesise the



► mains by imposing a template frequency on it (50Hz in the UK) as that approach doesn't remove distortion. Instead it builds a completely new sine wave at the desired frequency, which is then amplified and delivered via transformers with copper foil between primary and secondary outputs to stop any noise and distortion getting through. It's designed to dramatically cut harmonic distortion (THD) on the mains.

I put it to Isotek founder and chief proselytiser Keith Martin that the makers of serious audio equipment go to great lengths to design and build regulated power supplies that deal with the problems inherent in the mains supply, and asked him why Genesis should be able to do a better job. His response was: "We specialise in understanding power and what's going on and that makes a big difference. If you're designing an audio component there are always compromises and it's usually the areas that most people won't notice that are compromised rather than the features or casework, and power conditioning is one of those areas." He went on to say that he spends a great deal of time demonstrating his equipment to audiophiles around the world and has never found a system that doesn't benefit. But he would say that; the irritating thing is that results I got back this up.

Build quality is extremely high on the Genesis. The case is made from aluminium extrusions with an anodised finish that ensures resistance to knocks and looks great. It's a substantial beast too, thanks to the massive output transformers, extensive heatsinking and ISIS or independent system isolation support frame that sits like an exoskeleton around the body of the unit. It consists of aluminium uprights that are spanned by damped acrylic plates top and bottom which are shaped to minimise vibration. It's an elaborate arrangement that increases the units footprint and height quite considerably but does allow it to be stacked atop Isotek's conditioner for power amps the Super Titan.

On the connection front Genesis has a single input for the IEC input cable, an Isotek Extreme power cable is supplied to make the connection to the wall, and four independently connected output sockets, in this case 13A three pin types. The sockets themselves are silver (24k gold in the US) and internal cabling is silver plated, six nines OFC with PTFE dielectric. A proper job in other words which is probably why it works so well.

The improvements that can be wrought with Genesis vary from component to component but there are a few underlying qualities that are always apparent when switching from a decent extension block. The key one is an obvious drop in noise floor which makes low level resolution significantly better. Indistinct sounds are now fully formed, quieter instruments are far easier to identify and follow and reverb and decay extend

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for considerably longer. This brings significant amounts of the recording's character with it, acoustic spaces are precisely defined and soundstages expand in all directions, it's not at all subtle and very moreish. You have to play familiar albums again just to hear what's been hidden in the noise, it really does revitalise your record collection and I use the term in the broadest sense.

I put the Metrum Acoustics Hex DAC on first and revelled in the clarity of leading edges, this meant that timing improved – which it seems to with a lot of components. Subtleties of phrasing and character came out in John Lurie's voice (*The Legendary Marvin Pontiac – Greatest Hits*) which sounds richer and at the same time cooler than usual, and it always sounds cool. I also tried it with a Canary Audio CD300, a big tube powered CD player that already sounded pretty special but suddenly unearthed loads more space and delivered a far wider image. This was pretty dramatic. It sounded like the noise floor had literally disappeared below the threshold of audibility.

Going back to the Hex and then moving the Naim UnitiServe from standard to Genesis supply was also pretty dramatic, I didn't expect that the server would benefit as much as devices that process analogue signals but I was wrong. Again there was acres more space and far more depth of tone, high notes had real shine and vibrancy because so much grunge had been removed. Now there was a radiance to the sound of Michael Hedges 'Aerial Boundaries' that you usually have to spend a fortune on a vinyl front end to achieve.

Which reminds me, when you switch on Genesis its display tells you how many volts its receiving and how much THD is coming in and how much going to the output. The display turns off after about 10 seconds because it needs to connect in and outputs in order to display the information. It runs quite hot, much as you would expect of a 300 watt amp ►

TECHNICAL SPECIFICATIONS

Number of outlets: 4

Type of outlets: UK, EU, US, CH, AU, ZA

Mains inlet: C20 IEC High Current

Mains voltage: 230V 50Hz

Maximum current: 16Amps

Total power: 600W continuous

THD: between 0.05% and 0.17% (typical).

RFI reduction: +85dB extending down to zero Hz

Voltage stabilisation: 230V +/- 1%

Dimensions (WxHxD): 500 x 300 x 500mm

Weight: 45Kg

Price: £12,950

Manufacturer: Isotek Systems

URL: www.isoteksystems.com

Tel: 01276 501392

and has a near quiet onboard fan that comes on when a lot of power is required. I can't say that I heard them once.

Back with the music I dropped Fleetwood Mac's 'Never Going Back' (the highlight of *Rumours* in my opinion) and discovered the way that echo and reverb was used to create the impression of a wall of acoustic guitars from only two. It sounded superb that was for sure. There is always a danger with extra transparency that detail can take centre stage and usurp the music but because the Genesis merely improves the hardware you have its musical capabilities remain as strong if not more so than ever. There were a number of occasions when timing became clearly stronger. Power and dynamics are likewise reinforced, there is less hash so the power is cleaner and this had an unexpected side effect. I started playing at higher levels than usual, not significantly nor deliberately but it became clear at the end of the session that the volume was quite a bit higher than usual. Of course the source material needs to be clean enough to encourage this but with a hi-res file of Samuel Yirga's superb new release Guzo (24/48 on Society of Sound) that is very much the case and I revelled in the sound of his piano and a great sounding rendition of Black Gold of the Sun at pretty serious levels without discomfort.

I tried the Genesis on all the source products that came through the listening room and in every instance it allowed them

to produce significantly superior results. If

I had an active preamp rather than the Townshend Allegri I have no doubt that it would have benefited to the same extent if not more.

Genesis is extremely expensive for a power conditioner but the fact

that it can do so much for a system means that you really don't know what any component is capable of if you are just plugging it into the wall.

It's also a lot cheaper than a self powered mountain top listening room, and easier to install. +

