



A small British manufactory has been manufacturing equipment for over 20 years. It is run by the same people who hold the offer in audiophile minimalism. It consists of just two integrated amplifiers and one phono preamplifier, and the production is definitely small-scale, concentrated in the UK.

Orton is the more expensive, but at the same time ... the weakest of the two integrated amplifiers.

Today we have already dealt with his fourth version, which appeared in 2014, the 20th birthday of the company. The housing, although without fireworks, looks very good. Almost entirely made of aluminum profiles, the front is thick and along with the mirror surface of the middle part determines the nature of the device.

On both sides of the volume knob, the source indicators (a total of 1 to 6) are provided, which switches between two buttons; The third acts as a power switch. The knob works in a typical "analog" way, and the **Sonneteer Orton** looks rather simple, with no hidden extras and intricate settings, although after taking a remote control your hands appear surprises. One of them concerns the sensitivity index; The setting "High" is signaled by the light of a small LED.

The manufacturer stresses that the **Sonneteer Orton** is a dual-mono design, which is the way the layout of the components on the back is. Single speaker terminals are placed on two sides, embedding the input jacks (six) and two (RCA) jacks. One output is fixed and the other is adjustable signal level. For multiroom systems an infrared sensor has been prepared.



A small LED next to the gain knob indicates the sensitivity mode selected (low or high).

The amplifier is equipped with a typical security system, the task of which is to disconnect the columns. This will happen when the systems detect the presence of signals with the input constituent in the case of a short circuit (loudspeaker terminals) or override inputs (too high from the source).

The power supply was prepared with special care, separating the individual blocks and preparing three independent steps; Two of them (of course identical) were posted to the reinforcement channels, while the third was used for digital control circuits.

The task of the 8-bit microprocessor, which manages everything, is to support remote control signals as well as select and adjust input sensitivity. The interior design is based on three large PCBs - one of them, screwed to the front wall, contains control electronics.

On both sides toroidal transformers were placed; The rest of the power supply, including the rectifiers and filter capacitors, occupy the second of the plates, which also applies to left and right channel circuits. The electronics for the audio signals are already located on a large, wide plate that fills almost half of the housing.



The volume knob incorporates a diode that activates the mute function.

Signal input from RCA inputs goes to high quality relays. The gain regulator is also nearby, with a motorized potentiometer connected to the knob on the front panel with a long stem.

Output systems are located symmetrically on two sides of the main board. The amplifier does not have a typical heat sink - this is the job that actually fills the entire enclosure; Power transistors are attached to the metal profiles beneath the printed circuit board, and those to the lower chassis plate. The housing warms up evenly, but does not become hot even after long listening with high volume levels. There are no ventilation openings on the upper plate, which was possible due to Orton's relatively low power. Each channel has one pair of power transistors.

The specifics of low-volume production have allowed Sonneteer to offer a unique service that involves custom-made versions of the device in almost any color. In addition to standard black and silver, the manufacturer proposes red, but the palette does not end there; The selected color will have not only the components of the amplifier but also the (metal) remote control transmitter.



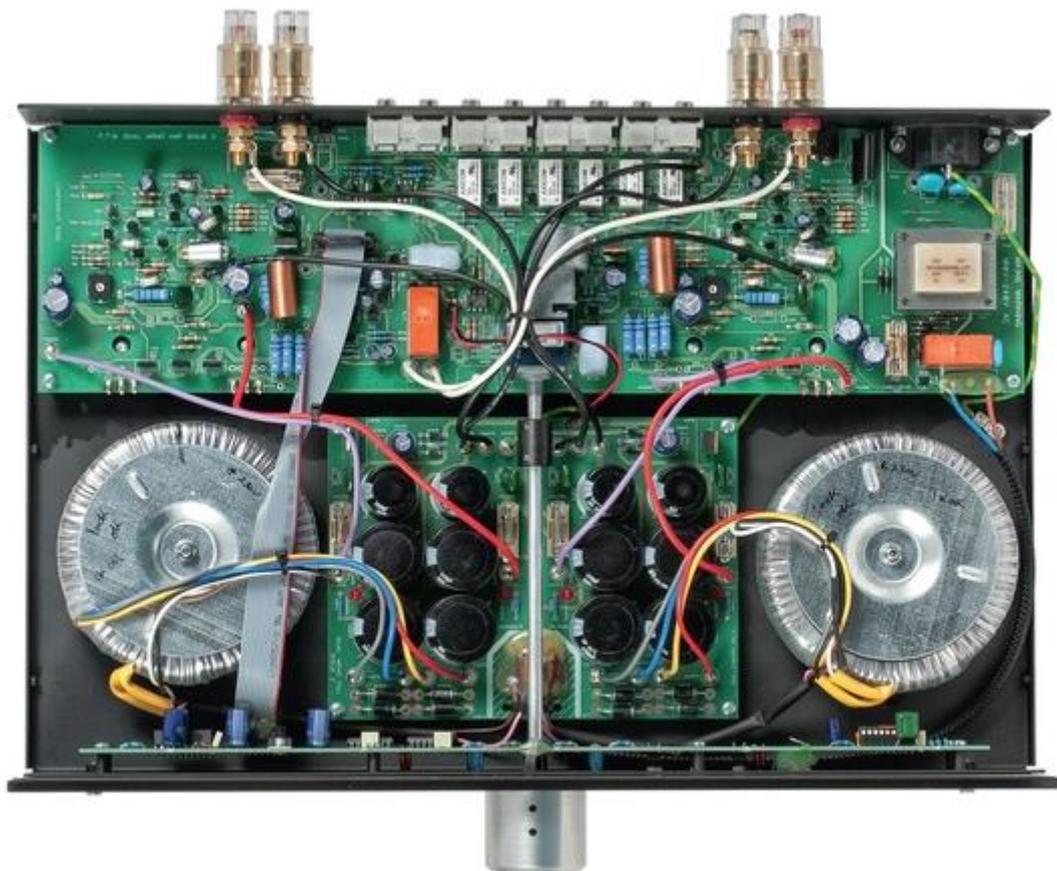
Entry descriptions were made double - "normal" and "upside down" to be legible from above.

listening

Medium tones are often put on pedestals, considered the most important - they are, by definition, centered on the acoustic spectrum. Here the human ear has the greatest sensitivity, the most energetic acoustical instruments, the most music, etc., etc. As with any view, one can discuss this with one another, especially when it is too unilateral and to signify the marginalization of the meaning of the bands.

This was not the case for generations of engineers, but for the entire audio spectrum to be heard from hi-fi equipment. In spite of appearances, however, there are no such amplifiers, which would have a serious problem with low and high pitches, the emphasis being on the accents, and sometimes the splitting of the hair on the four and exaggerating really tonal nuances.

However, if we remain in the audiophile stream of such perception and description, then **Sonneteer is certainly suitable for the amplifier pattern created for primitive supporters of the diameter** . But not only - whether thanks to such a situation on the "tonal front" or any other, deeper hidden features, **Sonneteer plays in a really convincing, often enchanting, sometimes magical way. The effects are spectacular, and although distant from neutrality, they are extremely rich in content, diverse, juicy and colorful.**



There are some cable connections here, but Sonneteer shines with its dual-mono display.

Sonneteer has developed a distinctive and charismatic diameter in the direction of "analogue" , which everyone agrees, regardless of the extent to which the style will meet expectations. I would advise, however, in this unique case not to focus on previous expectations,

leave them aside, on another occasion, and listen to Sonneteera "in the open", allow him to reach us with his arguments rather than demanding our conditions. The results can be quite unexpected.

As for the facts that can be presented here: the **color is slightly oily, the sounds are a bit soft but well differentiated and isolated; The analytical accuracy is absolute in magnitude, however, the proposed composition will not leave a gap** ; Greater detail activity and even better clarity would worsen the feeling of coherence and overall harmony. The mountain is loud and agile, just as far from dryness and sharpness.

An amplifier with such low power will not move the walls, but the volume and dynamic range will largely depend on the efficiency of the columns. If we avoid "flips" with low value columns, **Sonneteer Orton** should suffice in mid-size rooms. Ultimately, however, the assessment of the situation depends on our preferences, here it is difficult to apply one measure. However, everyone will appreciate the space - this is extensive, yet saturated. Even when we do not play loud, there is a lot of sound, the music is "present".



The power switch and input selection are the only functions available from the front panel.

Lightweight pilot power

In the amplifier of such a provocation I do not expect complex equipment, even without the remote control I would not be surprised. But Orton has a pilot, and that's not the case. Metal, heavy, is worthy of high-end amplifier. The choice of inputs, volume control or fast muting is still standard, but it is hard to justify the function of a flashlight.

A small but very bright diode is installed at the front of the infrared transmitter - perhaps it will help you find plates, plugs, cables, or maybe the amplifier itself. The remote also offers access to

input sensitivity control (not available from the front panel), individually prepared for each source. There are two modes, low sensitivity (factory configuration) and high sensitivity.

Orton remembers and stores settings provided that we do not disconnect the network plug and use only standby mode. The amplifier remembers the sensitivity settings individually for each source. Another remarkable feature of this controller is the battery power and charging port in the form of a USB socket - exactly as in smartphones, which Sonneteer's pilot beats the head in terms of working time on a single charge - up to ... one year.

Radek Labanowski

Orson SONNETEER

- Rated power (1% THD + N, 1 kHz) [W] 8 Ω , 2x **33**
- Rated power (1% THD + N, 1 kHz) [W] 4 Ω , 2x **52**
- Rated power (1% THD + N, 1 kHz) [W] 8 Ω , 1x **0.73**
- Signal / noise ratio (A-weighted filter, with respect to 1W) [dB] **90**
- Dynamics [dB] **105**
- Attenuation factor (with respect to 4 Ω) **79**

Lab

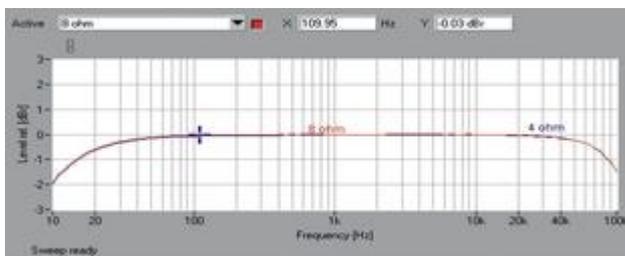


Fig. 1. Sonneteer ORTON - Frequency response.

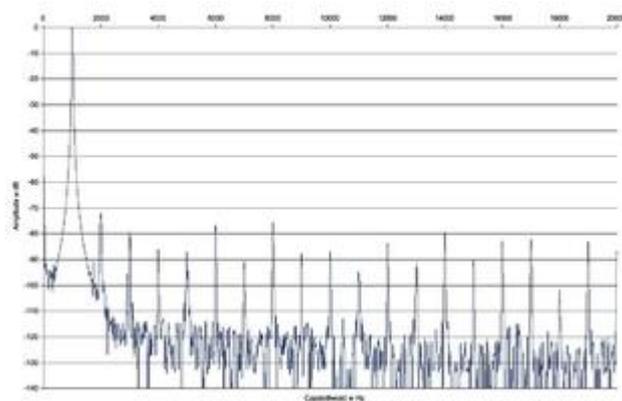


Fig. 2. Sonneteer ORTON - harmonic distortion.

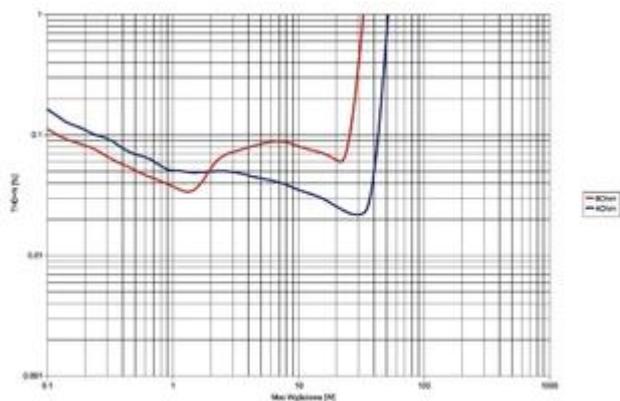


Fig. 3. Sonneteer ORTON - power.

Sonneteer is the amplifier with the lowest power output among all tested output devices. At 8 ohms it gives 33 watts, which is perfectly matched with the manufacturer's declaration; The 4-ohm load brings the expected increase in power, but still to a modest 52W. With dual-mono design (with two power transformers) these parameters do not change in stereo.

At the factory, the amplifier is set to low sensitivity mode and so was measured; The sensitivity is then 0.73 V (manufacturer gives 0.5 V). Thanks to this calibration, the S / N ratio reaches as much as 90 dB, and dynamics, in spite of low power, up to 105 dB.

In Figure 1 you can see -2 dB drops at 10 Hz and -1.5 dB at 100 kHz. The spectrum of Fig. 2 reveals a large proportion of harmonics with even parity.

The diagram in Figure 3 has a greater variation than usual, especially in the case of an 8-ohm load, with a local maximum even before the actual overdrive area. However, the THD + N distortion of less than 0.1% can be achieved at low power. What's also unusual (but in practice good), above the 2 W power, lower distortion values are available for 4-ohm load.

- [HOME](#)
- [TESTS](#)
- [VADE MECUM](#)
- [NEWS](#)
- [MUSIC](#)
- [RETAILING](#)
- [DISTRIBUTORS](#)
- [WAREHOUSE](#)
- [EXCHANGE](#)
- [FORUM](#)

Audio Comparison Tests



- [LYNGDORF AUDIO TDAI-2710](#)



- [NORMA AUDIO Revo IPA-70B](#)



- [ROTEL RA-1592](#)



- [HEGEL Rost](#)

Basic data

• **12,500 zł**

- Brand available in 1 shop
- [Audio Gallery](#) Distributor

Our rating

- **Execution:** British amplifier in (somewhat) German style. Powerful, dual-mono.
- **Functionality:** Seemingly minimalist, it hides elements of advanced digital control. Only analog inputs and outputs (regulated and unregulated), without the possibility of installing phono preamplifier modules or DACs.
- **Laboratory:** Low power output (2 x 33 W / 8 ohm, 2 x 52 W / 4 ohm), but also low noise level (-90 dB), high harmonic even, deformation lower for 4 ohms.
- **Sound:** "Analog", fluid and plastic, very natural diameter, large and filled space. The seat does not squeeze, but stops in it. Exceptional.

Artukul comes from



[Audio 12/2016](#)

- **Download the** article in PDF format

gallery



- The controller is supplied in an elegant, elegant box.



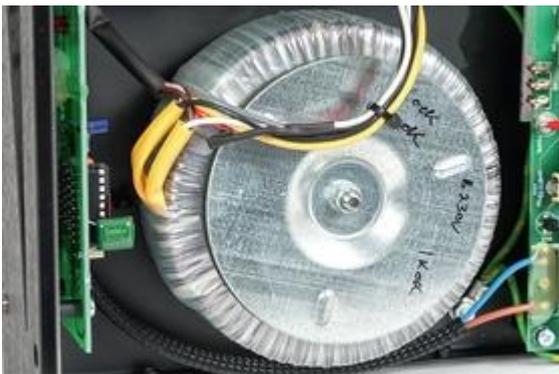
- Loudspeaker terminals look great, but peeled cables or pins need to be inserted from the bottom into narrow plastic flanges. It is better to make life easier and to use banana tips.



- The 12V trigger connector is not typical, but its use can be universal.



- Low level outputs are two - one fixed and the other with adjustable level.



- Each channel supplies an independent toroidal transformer.



- The power supply section with fixtures and rectifiers are also designed as mirroring of the two channels.



- The selection of entrances was entrusted to very good TE relays of the Axicom family.



- The source selection signal will go almost immediately to the gain adjusting potentiometer located in the preamplifier section near the rear panel and the input sockets.



- The amplifier does not have a typical heat sink, its role is filled with a profile attached to the bottom