

BRYSTON

NETHERLANDS



BRYSTON Bi-200 & FINAL MODLE 5 SPEAKER REVIEW



BRYSTON Bi-200 AMP FINAL MODEL 5 SPEAKER REVIEW

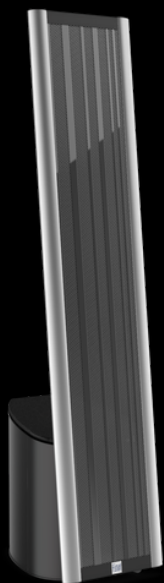


Amplification

After a few days of listening, however, I swapped the (ED) for the Bryston Bi-200 amplifier supplied by Mafico. Within seconds, the reason became clear: **the Bi-200 added nothing to the sound — it simply revealed the true character of the speakers.**

Normally I dislike the term authority, but that's exactly what I experienced here. The bass had incredible fluidity and punch, and the treble was flawless — transparent, bright, yet never harsh or sibilant. I never once felt the need to use EQ; the tonal balance was simply perfect.





**FINAL MODLE 5
SPEAKER**



The Bryston Bi-200

The Bi-200 deserves serious consideration if you're looking for an amplifier and preamplifier in one. This is truly what the term integrated amplifier means: the BP-19 preamplifier and 3B "Cubed" power amplifier, combined in a single chassis. Unless you specifically want to separate them, there's little advantage in buying the separates — and doing so would cost around €3,000 more.

The Bi-200's functionality is straightforward: no digital processing, no digital inputs, no EQ — but what it does, it does at the highest level.

Listening Session

For extended listening, I used Roon with Qobuz as the source and a Lyngdorf MP-60 as the Roon endpoint. The setup was short and clean: a Grimm TPR balanced cable from the MP-60 to the balanced input of the Bi-200. No RoomPerfect or EQ was applied, and the Bi-200 has no filters of its own.

When Roon unexpectedly queued up "Jennifer" by Eurythmics from the remastered Sweet Dreams (1982), the result was breathtaking. A 44.1 kHz / 16-bit FLAC sounded almost like high-resolution audio. The drums and bass were tight and centered, while synth details seemed to float beyond the speakers. Annie Lennox's voice was ethereal and perfectly integrated.





More Listening Your paragraph text

On “The Places You Find Love” by Quincy Jones, the deep, synth-driven bass sounded wonderfully powerful without muddying the mix — thanks to the Model 5+ Hybrid’s careful integration between its electrostatic panel and woofer.

With “Babylon Sisters” by Steely Dan, the system simply delighted. While you can’t really pigeonhole a speaker and amplifier into one genre, I found that ’70s and ’80s recordings provided the most engaging experience. The Bryston delivered punchy yet smooth drums, beautifully nuanced transients, and a natural attack — never fatiguing.

Conclusion

The Bryston Bi-200 and Final Model 5+ Hybrid seem made for each other — a synergy carefully matched by product manager Garmt van der Zel.

Though the Model 5+ Hybrid might benefit from an active subwoofer in some setups, it mainly needs ample, clean power, which the Bi-200 delivers in abundance — along with finesse and neutrality.

