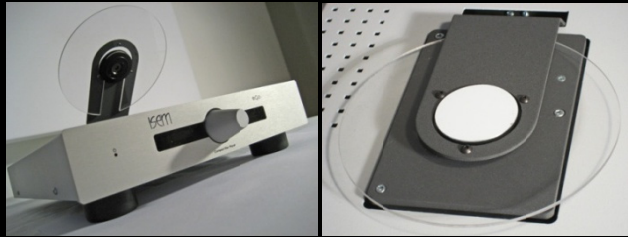


Test: ISEM audio eGO phase 4



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Strange sometimes already is it: There are events, are past long, are in principle inconsequential - and remain nevertheless to a certain extent in or to one sticking. To me `s goes anyhow in such a way. Do you know Rolf for example still? No? Rolf was times correctly important. However its large appearance is past already approximately 14 years. Perhaps but you still remember its wheel-breaking slogan: "Five is Trümpf". Yes, it concerned the introduction of the new postal zip code system. Thus actually around somewhat relatively banal. Nevertheless there were not at that time straight few, which feared in this unspektakulären change the complete collapse of the German correspondence - and by Rolf (a strangely seeming, yellow male in form of a hand) more or less charmingly to be calmed down had.

Tja, which bad is afterwards then also not happened; I noticed nothing anyhow. In order to come however times on the actual point - old Kammellen hervorzukramen, is not my intention: At that time ad hoc a quite lasting insight overcame me - and that, although I kept in principle still less with "beginning 20" from ancient people wise sayings, than that is today the case:

"Which the farmer knows, "does not eat" he not". Yes, even if one does not stand otherwise on such sayings: This rule has in any case a deep-going, practical Bewandtnis...

According to this statement it might not have Mr. *Peter Steinfeldt* on the local market likewise too easily. Particularly since it as far as I know after also over no Rolf orders. The boss of the Frankfurt *hearing company* specialized to introduce HiFi marks which - and I believe, with this assumption leans I me not too far from the window - which might more or less appear "strange" majority of the listeners. However makes exactly this circumstance the thing for **fair audio** particularly exciting...

ISEM audio?

Resident in the counting small town *Belfort* lying nearby the German border, this company - beside some accessories - manufactures 58.000 inhabitants first of all HiFi electronics. The smallest branch from the CD Player-team - and at the same time our test rehearsing and - hears thereby on the name *Isem audio eGO phase 4*:



Actually Isem audio would have to celebrate this year anniversary (or to have probably celebrated): The company was created already in the year 1987 - by Mr. *Erick Isler*. Up-to-date one employs 5 coworkers and serves with *Isem Industry* still another further trading area aligned to industrial customers, which covers the range of the signal and data processing.



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After firm names however the straight audio section profits in particular from this resulting synergies - the engineering regarding electrical connection and mechanics as well as the assembly of the Hi-Fi component take place from there completely locally. "Hand-made in France" is therefore also a circumstance, which Mr. Steinfadt stresses gladly, if it concerns its "Isems".

Of Subchassis, OTC and long Rädchen...

Yes, the *Isem audio eGO phase 4* looks good, as I find personal. It is completely objective beyond that in any case as "small" to designate - around no illusions arise to let times from the outset. External dimensions of 240 x 80 x 290 mm leave some anyhow compared with a normalbuilt CD player "at air" in the rack:

If one considers that volume-referred "air evenly specified" frequently the main part of CD players constitutes, then may not be shifting this air of "inside" after "outside" in principle the worst idea. Particularly since it is not a secret that the housing of HiFi devices generally does not represent a cost factor which can be underestimated.

It does not look improperly in-squeezed nevertheless, if one robs the *Isem audio eGO phase 4* of its hood: Beside a properly dimensioned Trafo Burr Brown becomes visible inside for example also 24 bits/96KHz-Wandler-Sektion von, which is spatially in close neighbourhood to the output stage switched into Class A. Besides important ranges (drive assembly control, D/A transformation, output stage) with independent and independently working filter systems are laid out.

Even if the acoustic use is not doubted by aufwändigen, mechanical uncoupling measures in connection with CD drive assemblies of few listeners: The "thick block" in the center of the equipment represents likewise somewhat very interesting. Indeed, a three-foldspringy Subchassis reminding of record player technology - on then finally the respective CD including laser unit rests:

Altogether the manufacturer expects with the fact that the technical measures in a "similar Klangbild", applied to *eGO the phase 4*, settle.

Relatively simply the sight of the back of the small Frenchman turns out: Secondary clearly - similar Cinch exits one gave still another coaxial digital exit to the Isem straight also on the way. "More there eh not", one fits now could think. However: Larger connection variety - for example in the form of XLR exits - is generally in this Preisklasse everything else than standard:

Complete nonkonform compared with devices of other manufacturers one can call against it the control concept of the *Isem audio eGO phase 4* - colleague Ralph found for this responsible "Rädchen" anyhow spontaneously "a little long" on the front side of the player. O.k. - optics and associated personal taste are one - *One Touch control* (so the name of the control concept; OTC) is briefly the other one:

The "long nose" in the face *eGO phase 4* serves for the control of all control functions. *Switch on* functioned e.g. with easy pressure and simultaneous rotation. Likewise *skipping* - for this must itself the player logical-proves in the *Play mode* to rule. One - just like the *stop instruction* - reaches these by a short "Stupser" on the nose. After short acclimatizing that works quite actually well. Missed I however the possibility, "reel" - the salient Knubbel controls the *Scan instruction* unfortunately not (the same is valid also for the enclosed remote maintenance).



While red shining displays unfortunately always remind me of stressig sounding radio bells, I am all the more done to *phase 4* of the mechanical processing *eGO*. Yes, *small* is not under any circumstances equivalent to *fragil*. Even the bolted cover and/or the metallic "hinge" of the Top loader stands surely times (inadvertently) a rougher pace - even if this construction may work at first sight much filigran.



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Small, silver and in the hearing area "strongly"?

The fact that the *Isem audio* is acoustic *eGO phase 4* not only optically, but also nothing ordinary became already clear with the first short check me - actually this first hearing serves only the examination whether a component is worth at all a hearing report. Unusually leichtfüßig, details and felt homogeneous I spontaneously what entgegenschallte there me from my Thiel C.S 2,4. Honestly said, a small surprise effect even arose: Yes, so completely of distrust I was also not free before this first acoustic meeting with the unusually conceived Frenchman...

Around however all distrust from me to "blow", inserted I only times **Jesus Lizard**: Yes, hard are and/or were the four already skirt-end Americans. "Music like dirty pants" did not headline a music magazine times over those already since 1999 any more did not existente volume. Admission-technically it sounds however everything else as dirty - there so some Mainstream production could surely cut itself a disk off of.

However: Honestly can the *Isem audio* rocken anyhow *eGO phase 4*. And without nerve factor: Everyone has so its personal hearing sensitivities - I for example react completely particularly allergisch, if the brass and/or bronze department of the Schlagzeuges silvery and bodyless before itself hissing ELT. However I am satisfactory just as few, if the absence agitates nerve-killing Zischelns alone from the fact that a component the upper Frequenzgefilde would have in such a manner kastriert that I during the music hearing the feeling not loose will, I times again with the Wattstäbchen in the ear.

This feeling does not come with the entrance Isem now at all up and "zischeln" does `to s likewise not the bean. No whether guitar, voice or basin and rear-have: Present and starting `s the small Frenchman arranges. And with much fine sense, straight which concerns the middle and evenly the sensitive upper situations. My according to standard met comparison tools from the CD Player-department seemed to me against it occasionally already nearly a little grobschlächtig. Not badly...

The Plattentipps of *Uwe Kirbach* from the column *new CD of the* magazine *Stereo* is again and again gladly read by me. Also on **Burial** and its album of the same name I became times so attentive. And minimalistic comes along this, the Londoner Dubstep surrounding field electronically, intelligently arranges zurechenbare disk. Fine sense and the ability to represent subtle sound events true to scale are in particular in demand, if the domestic plant is to obtain the correct atmosphere. Certain low bass qualities should however likewise bring along the Hi-Fi component.

The TRACK *Spaceape* is dominated by an urgent voice and is gespickt with teilweise hardly perceptible Samples and sound chips. The high and central clay/tone range of the *Isem audio eGO phase 4* have thereby now at all no problems: Colleague Ralph - with this TRACK coincidentally to guest - even marked to notice concrete details which remained before - heard over the Audiomeca Obsession II - in secret.

Further worth mentioning: The requality of the Frenchman, which concerns voices. This strength had been noticeable to me already before, but straight in this piece comes it particularly clearly to light: In such a way the voice sounds completely unangestrengt, openly, freely and less nuschtig, than I by many other Zuspilern (unfortunately) knows. Yes, also the associated Sprachverständlichkeit ranks thus among the large strengths of the small Isem. Less the chocolate sides of the Frenchman zurechenbar is however the rendition, of the low-frequent bass Beats there-dragging in the piece: There I am already a little more pressure used...

Dominant factor bass lines are a brand name the volume **Primus** likewise originating from the USA. However are less electronically, than pure this "hand larva". *Les Claypool*, so the name of the prime US bassists, is considered generally even as constituted Virtuose "at the board" - of it witness also the not straight few honors, which it - in particular in the 90's - attributed by the technical literature got.



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My name is Mud of the album *Pork soda* begins equal initially with "geslappten" (with this perkussiv sounding technology the strings are as it were struck by thumbs and fingers as cleverly) bass insert. Enough is fast the *Isem audio eGO phase 4* for such Spielchen always, outlined shows up it also - again I miss however a little pressure and depth. Not dramatically, but somewhat more strictly one may already be for 1500 EUR...

In the middle and higher Frequenzlagen then again the fascinating strengths of this player show up: The bulky, partly sawing guitars come so airily, drying, precisely and starting directly, as I get to hear otherwise only rarely. And besides it sounds pleasantly in detail: The individual, fine oscillations of the guitar are fine-drawn in such a manner that one notices the "teeth" of the "guitar saw" nearly separately too believes. In this connection is valid however, just like for the Schlagzeug and the voice: Individual sound events are outlined clearly and shown with the necessary Körperhaftigkeit - however under any circumstances clinically does not analyze.



Also regarding its qualities in things space representation is not the Frenchman at things to repair - is not naturally only valid for pieces of prime US: Selectively and also in the close instrument Getümmel right overview retaining, it understands to create the Frenchman (other components of similar quality naturally presupposed) a realistic and as it were involving stage, which separates pleasantly from the boxes.

Result:

The Isem audio eGO phase 4 is surely a genuine enrichment for the "scene". And I do not mean regarding the somewhat avant-garde seeming (serving) concept. In order to make it short - mostly I do with (überschwänglichem) praise rather heavily:

O.k., you are right - I say `s more briefly & more concisely: There are determines a quantity listeners (like me), that will find the Frenchman very much, very good...

***The Isem audio eGO phase 4* characterizes itself through:**

- expressed a homogeneous and natural Klangbild, which is characterised by the complete absence of digital hardnesses.
- by a high homogeneity and "Leichtfüßigkeit" in the rendition.
- by the symbiosis from detail wealth, Körperhaftigkeit and reaching of the much-praised musical river.
- a localization-sharp and involving stage illustration.
- a perfect processing.
- for or other perhaps habituation-needy control concept.
- by the absence of the all-last Quäntchen of pressure in the lower frequency range.



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