

A visit to Vivaldi Audio and impressions of a ThivanLabs and Mavis brand front-end system

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Last Friday, we traveled all the way to Dalit El-Carmel to visit Shimon Bouzaglo – the owner of **Vivaldi Audio** – and receive a demonstration of a head-end system consisting entirely of **ThivanLabs** and **Mavis** products , two brands he imports to Israel.



After a long drive, we were hungry, and it is well known that you can't really appreciate sound on an empty stomach. We asked Shimon for a recommendation for a good place to eat, and he sent us to "Shawarma 11" – a small place in the heart of Dalit El-Carmel with an especially kind staff, which specializes in veal shawarma. The dish was simply excellent, so we started the day on the right foot.

After the delicious meal, we arrived at Shimon's, who welcomed us with almost unbelievably delicious local baklava.

Reminder of previous visit

The last time we visited Shimon was about a year and a half ago. We sat down with him for an interview in which he talked about himself, the path that led to the founding of **Vivaldi Audio**, and the choice of the **ThivanLabs** and **Mavis** brands .

If you haven't read it yet, we highly recommend you read our previous article: "[A Visit to Vivaldi Audio and an Interview with the Owner, Shimon Bozaglo](#) ."

To provide context for this article, we will briefly remind you about the two brands: **ThivanLabs** was founded in the early 2000s in Vietnam, although the brand was

only officially launched in 2010. The company produces a wide range of audio products – from amplifiers and speakers to converters and music servers – all characterized by an original approach and a consistent design line. In the amplification field, the company focuses on Class A Single Ended tube amplifiers with high power, hand wiring and no feedback, with an emphasis on natural and rich sound. The management and development team includes founder and chief engineer **Nguyen Hoang Thi** and CEO **Joe Nguyen**.

Alongside the main brand, there is also the **Mavis** brand, which is aimed at a wider audience and offers more affordable audio solutions. The Mavis product line includes hybrid amplifiers (lamp preamps and transistor power supplies), converters, music servers and speakers.

Since that visit, we have also had the opportunity to review and personally and in-depth experience with several of the products: the **MAVIS M-60** hybrid integrated amplifier ([for the full review](#)), the unique amplifier that comes in two boxes, the **MAVIS M-100** ([for the full review](#)), and the music server, streamer, and converter with a lamp output circuit, **the ThivanLabs TMS-3** ([for the full review](#)). So we already have a definite idea of the nature of the company's products.

To conclude the description, I will mention that the stands, wiring, and power splitters were also made by MAVIS.

So what has changed?

Before we move on to describing the system that was demonstrated to us, it is important to note that **ThivanLabs** and **Mavis** have an exceptionally wide and diverse product line. I follow them on social media, and they continue to launch new and impressive products at a dizzying pace. Despite the wide range, almost every model from both companies is on display at Shimon's – and can be demonstrated to customers. This is a fairly rare phenomenon; in most cases, boutique importers spread their attention across several brands, and only a few of the products are actually available for display (if at all).

The system that was demonstrated to us this time was completely different from the one we heard on the previous visit ([see summary of impressions of the system](#)). The only component that was kept between the two systems is the top-of-the-line music server and streamer – **ThivanLabs TMS-9 Premium**. This time, the system included the following components:

Speakers: MAVIS Master 25

The **MAVIS Master 25** is the top model of the Master series, it is a large floorstanding speaker and as usual with MAVIS has an original and unique design. The Master 25 are 4Way speakers, with a 15-inch paper woofer, an 8-inch paper midrange unit, a 1.4-inch titanium front tweeter inside a horn structure and finally an additional rear-facing tweeter that is also made of titanium and has a 1.4-inch diameter inside a horn structure.



The speaker's uniqueness does not end with the use of two tweeters, the **MAVIS Master 25** features a box structure that combines an Open Baffle in the upper part where the midrange and rear tweeter are located with a closed box, where the woofer is located. So the speaker tries to give the best of both worlds, an airy and open sound for the midrange frequencies alongside deep and punchy bass.



The Master 25 speakers feature high efficiency, 98dB with a nominal impedance of 8 ohms and a frequency response of 29Hz – 20kHz.

The Master 25 weighs 71 kg, looks impressive and exudes immense power.

Flagship preamplifier: ThivanLabs Ultimate 300

We told you in detail about the ThivanLabs Ultimate 300 preamplifier in the launch announcement, which you can read [here](#) . This is an analog preamplifier based on a pair of the renowned **300B** tubes for the main amplification circuit, of course in **Class A – Single Ended** configuration. The transformer here is under development by the company and is optimally tuned to work with the 300B tubes.

The Ultimate 300 features a full-width external power supply unit whose components have been specially selected for their ability to filter noise in the power transmission path. In terms of inputs, the **ThivanLabs Ultimate 300** features 3 RCA inputs and 1 balanced XLR input, on the outputs side there is an RCA output and a balanced XLR output.



In addition to the standard analog inputs, the **Ultimate 300** is also equipped with three phono inputs located on the top of the device. There is full support for all types of cartridges, **MM**, **MC** and even **optical cartridges**.

Design-wise, the **ThivanLabs Ultimate 300** features an extremely quiet design, with no screen and only a small light bulb on the front. Even the lamps are unlit, so it's almost impossible to tell the difference whether the amplifier is on or off.



Monoblock Amplifiers: MAVIS P-200

The **MAVIS P-200** monoblock amplifiers are monoblocks in a hybrid configuration, with the input and drive stages being tube-based in **Single-Ended Class A** configuration, and the power stage based on **MOSFET** transistors and an output transformer. The power is 140W at 8 ohms, with 50W of which being in Class A and 200W at 4 ohms, with 75W of which being in Class A. Together with the significant bias towards Class A, these are a pair of powerful amplifiers that will drive most speakers on the market.

Like all ThivanLabs and MAVIS devices, the P-200 operates with zero feedback and is built manually with **point-to-point** connections.



With the rather unique hybrid topology, and the amplification power with the extreme bias almost to Class A, there are almost no such figures at the price levels of the P-200, which makes them particularly intriguing amplifiers.

How does that sound?

Even though it's been a year and a half since my last visit, from the very first notes one thought occurred to me – how different the sound signature of this system is from the one we heard back then, with Open Baffle speakers and full tube amplification. The bass here is powerful and tight in a completely different way. It's not a matter of "which is better", but of taste – each configuration has its own advantages and disadvantages.

We listened to the system for about two hours, moving between various musical styles. We started with **Assaf Avidan**'s new album, [Unfurl](#), from which we played the opening piece. It's an unconventional album, combining rap sections with theatrical music – completely different from the sound associated with Avidan. The vocal delivery was the highlight: a great level of detail, especially in the short acapella sections. However, the delivery of the music itself felt a bit lacking in dynamics – something that was especially noticeable when we moved on to the next section.

Listening to the song *Hallelujah, Love Is Real* by American singer-songwriter **David Ramirez**, from the album [My Love Is a Hurricane](#), the system came to life. The dynamics were

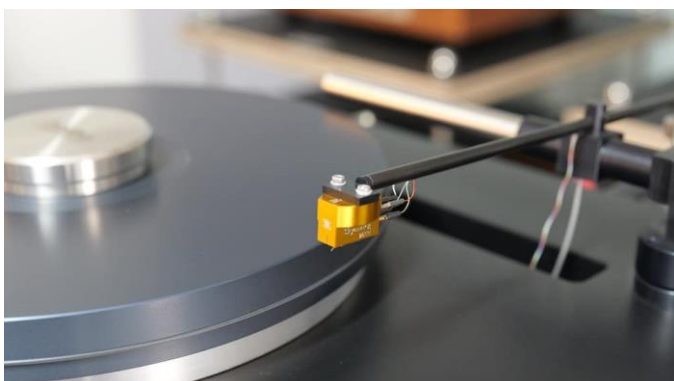
amazing, and Shimon's space suddenly felt like a stadium. The combination of the high efficiency of the speakers, the power of the monoblocks, and the immediate response of the preamp created a natural and effortless feeling of power even at high volumes. If you want to understand what a truly powerful sound is – this is a system you must hear. The vocal separation was very natural, with a successful combination between the voice and the music, even if I have heard systems that separate the vocals a little more. Overall, it is a powerful, energetic, but also soft and natural presentation – an “analog” feeling in the emotional and vivid sense.

Listening to these two tracks revealed the system's high level of transparency towards recording quality. It's a system that rewards high-quality recordings, but is unforgiving towards weaker recordings. This is a long-standing issue in the audio world – should a system reflect the truth as it is, or be a little forgiving to allow for a wider range of music to be enjoyed?

Later we moved between different genres, almost radically. One of the highlights for me was the jazz work *The Peacocks* by **Bill Evans** . Here everything came together – the piano sounded precise, not dry but not too sharp either, and the bass was round, full-bodied and enveloping, like a warm blanket that gives the piano a perfect base. It was an exciting experience, and combined with the huge stage that this system creates, Shimon's living room instantly became an intimate and prestigious jazz club.

“Sometimes I'm Right” from the album [*Blues Guitar Boss*](#) once again revealed the system's impressive micro-dynamics and dynamics. The transitions between quiet passages and powerful solos were immediate and natural, and the separation of instruments across the stage was precise and clean. Hubert's rough vocals were a perfect illustration of the system's micro-dynamics - it went from whispering to full-throated singing, and everything was incredibly noticeable and clear.

Finally, I pushed the system to its limits with **Felix Laband**'s electronic track *Black Shoes*. It's not music I usually enjoy, but it demonstrated the system's power well. We played at high volume, and the bass was unusually deep while maintaining clarity and control. This is a system that can effortlessly fill a living room, or even an entire auditorium – without losing control for a moment.



The listening session was accompanied by a lively conversation with Shimon about recordings, different music styles, and the special relationship between jazz and audio. Towards the end, he suggested switching to analog sound for a bit. We heard classic jazz pieces and a live recording by **Arik Lavie**, using a **Holbo MK2** turntable with a **SkyAnalog** cartridge – two other brands that **Vivaldi Audio** imports. The softness, warmth, and naturalness of the analog sound was a perfect end to the session.

Summary

The visit to Shimon Bozaglo, the owner of **Vivaldi Audio**, was a fascinating and educational experience. The world of audio is a rich world in shades and different approaches to music reproduction, and I believe that every sound enthusiast should experience different technologies and configurations for themselves – from tube amplifiers to various types of speakers – before they find the sound that truly suits them.

The listening experience this time included an extraordinary system, capable of playing at impressive volumes without showing the slightest bit of effort. Alongside this power comes an exciting, detailed transmission, with dynamics and micro-dynamics that are among the highest I have heard.

So if you are looking for an experience that envelops the senses – both musical and culinary – we highly recommend stopping by Vivaldi Audio in Dalit El Carmel.

<https://www.vivaldiaudio.co.il/>

