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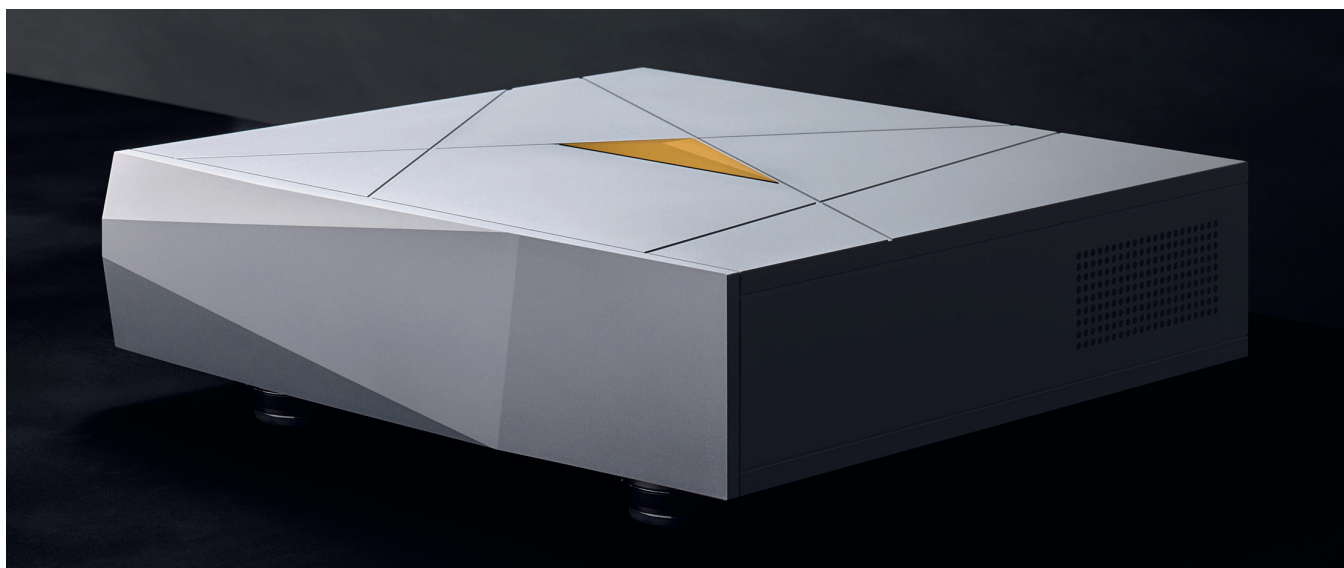


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JASON VICTOR SERINUS

Innuos NazaréNET and NazaréFLOW

NETWORK SWITCH AND RECLOCKER



This is a most unusual review: two premium products reviewed as a set. It was intended as a short review, but the Innuos NazaréNET (\$32,000) and NazaréFLOW (\$32,000 base price + optional custom DAC output module) require lengthy explanations.

Although both the NazaréNET and NazaréFLOW, which I will refer to as the NET and FLOW, were designed to pair with the flagship Innuos Nazaré music streamer-server (\$61,000), which I have already reviewed,¹ they can work with any music streamer-

server and DAC with a USB audio input. Given their prices, I expect they will only be used with top-line products. Owners of lower-priced music streamer-servers will likely gravitate toward either the Next-Gen NET (\$15,200) and Next-Gen FLOW (\$15,200 + optional \$4900 DAC-specific output module), NET3 network switch (\$7600), or the “entry-level” NET1 network switch (\$2100 or \$1680 if bundled with STREAM1). Innuos offers the NET1 as the replace-

¹ See stereophile.com/content/innuos-nazaré-serverstreamer.

SPECIFICATIONS

Description NazaréNET: Flagship Ethernet network switch, connecting the network to the Nazaré music streamer-server or other streamer-servers. Includes high-precision 3ppb OCXO oscillator with dedicated isolated power rail and custom NAZARÉ-grade supply with GaN-ARC8 active rectification and 4× DC4 regulators; 376,000µF total capacitance. Inputs: USB for service/configuration (1), SFP for fiber (1), optimized for single-mode fiber SFP, 1310nm

up to 10km. Comes with Finisar module. Inputs/outputs: RJ45 gigabit Ethernet (4). Chassis ground port. 15A AC inlet, on/off rocker switch. NazaréFLOW: Flagship digital audio reclocker for any music streamer-server with a USB audio output, eg, as the interface between a Nazaré music streamer-server and DAC. Includes high-precision 3ppb OCXO oscillator as the master communication clock with dedicated isolated power rail, custom Nazaré-grade

supply with GaN-ARC8 active rectification and 4× DC4 regulators; 376,000µF total capacitance. Input: USB-B. Output: either reclocked USB-A or optional module equipped with a proprietary DAC-specific output. Chassis ground port. 15A AC inlet, on/off rocker switch.

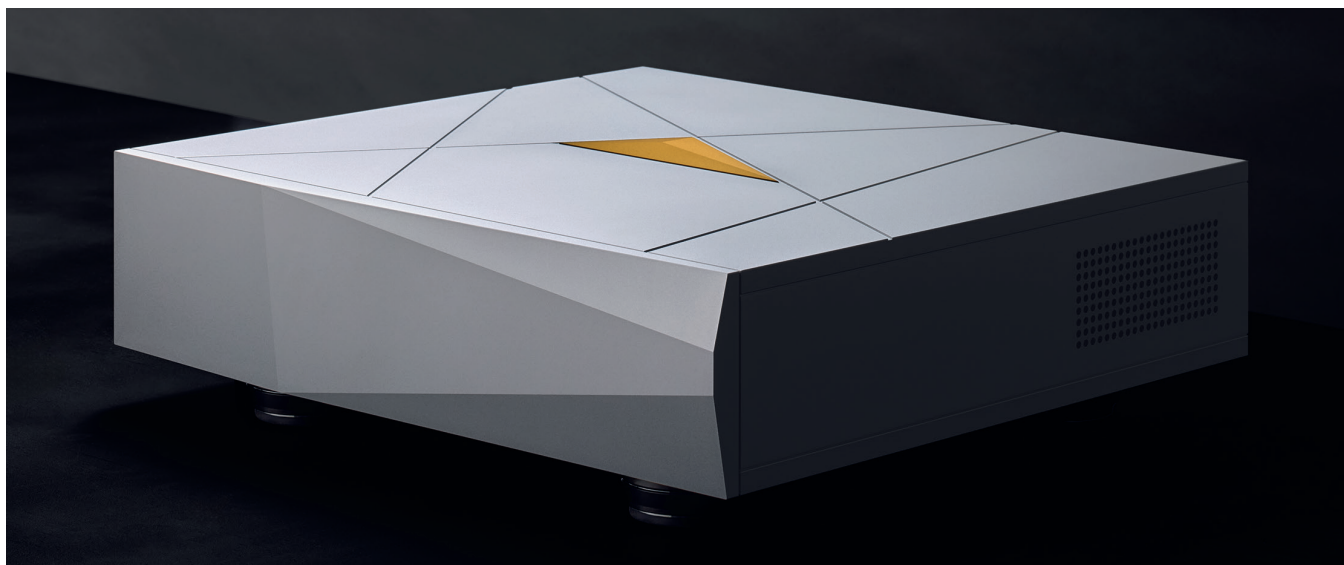
Dimensions Both units: 18.9" (480mm) W × 16.93" (430mm) D × 5.91" (150mm) H with attached IsoAcoustics feet. Weight: 61.73lb (28kg).

Finishes Silver or black.

Serial numbers of units reviewed Final prototypes, no serial numbers. Designed and assembled in Portugal.

Price NazaréNET: \$32,000. NazaréFLOW: \$32,000 + charge for dedicated FLOW DAC module. (Modules for MSB and CH Precision DACs are \$7300.) Approximate number of dealers: US 33, North America 40. Warranty: 3 years.

Manufacturer/Distributor Innuos of Portugal. Email: sales@innuos.com. Web: innuos.com.



ment for the discontinued PhoenixNET network switch, which I have used in my system for several years.

As I mentioned to Nuno Vitorino, Innuos cofounder and director of research and development, at the start of a long WhatsApp chat, the \$125,000 minimum combined price of the Nazaré, NazaréNET, and NazaréFLOW may make it the most expensive music streamer-server package on the planet. If you mate the Nazaré/NazaréNET/NazaréFLOW with a top multibox DAC system from CH Precision, dCS, MSB, or WADAX (to name but four), the price of your digital front end + premium cabling + equipment supports + power treatment is best not contemplated by anyone who suffers from vertigo.

There is also the issue of space. In my case, even without a disc transport, the Nazaré/NazaréNET/NazaréFLOW and dCS Varèse music system together occupied eight shelves on my Grand Prix double rack. That's a lot of real estate.

I can think of three reasons to make such a purchase: sound quality, obsession, and status. I, who just replaced my '94 Toyota Corolla DX with a 2008 Honda Fit, am not qualified to speak to the latter. But as one who has been obsessed with the quality and veracity of sonic reproduction since the operatic voices on my father's acoustic 78s resonated in my mother's womb, I have some thoughts to share.

What are they?

Before I interviewed Vitorino, he shared a 16-page white paper on the three Innuos Nazaré flagship products. In that paper, Vitorino states, "The highest level of digital audio performance can only be achieved by addressing every pillar of the system together, with the same engineering standard and ultrahigh-grade components applied throughout. ... The Nazaré processor is built on a custom mainboard with dedicated boards and clocks for the connections that matter most. The NazaréNET removes the network as a source of noise, with isolation strategies that go far beyond what general purpose equipment can offer." It does those things by *very quietly* regenerating the internet signal and correcting for the usual router limitations with better timing and power, less noise, and more precision.

"The NazaréFLOW takes the digital signal into a clean room of its own, regenerated by a single master clock and delivered to the DAC through a connection engineered specifically for it," the paper continues. "Behind all of them sits a power architecture organized

"The NazaréNET removes the network as a source of noise, with isolation strategies that go far beyond what general purpose equipment can offer."

around a single principle—minimizing impedance to extreme levels—and a chassis engineered to keep the electronics inside operating in a mechanically and electromagnetically quiet environment."

To summarize, the NET specifically addresses electrical noise and other factors on the network that may degrade the audio signal before it reaches the server, and the FLOW ensures that the signal arrives at the DAC as clean and well-timed as Innuos's technology allows. Both regenerate the signal. Innuos strives to achieve a stable electronic and sonic environment by paying special attention to its products' power supplies and their chassis' abilities to manage electromagnetic interference (EMI), heat, and mechanical vibration.

The NET's WaveNET board, with its single SFP input and four RJ45 inputs, contains GaN-ARC8 (custom-designed gallium nitride-based active rectification) modules developed in collaboration with Dr. Sean Jacobs. These modules are said to reduce noise during AC/DC conversion. Innuos claims "an exceptionally large energy reservoir of 376,000µF of total capacitance per module, which acts as a low-impedance current source." There are four "entirely separate, independently regulated power rails, one for each critical function of the board."

Both NET and FLOW contain custom-wound, impedance-reducing high-precision multifilar toroidal transformers whose multiple parallel secondaries are of exactly the same length. The transformers are paired with custom-made Lundahl inductors. Innuos says that its 25MHz OCXO clock, which has its own dedicated power rail and "complete isolation from the rest of the board," is more than 10,000 times more stable than oscillators "typically found" in network switches, and that its position very close to the switch chip eliminates the PLL conversion losses and jitter induced by external signal paths.

Innuos recommends what I use—a fiber connection to the NET—because it breaks "all electrical continuity between the wider home network and the audio system, severing ground loops and EMI from the router at the point of entry." The NET includes a Finisar SFP module that operates over single-mode fiber at 1310nm. Innuos

prefers single-mode fiber “because it carries light along a single, tightly controlled path, eliminating the signal dispersion that requires further processing at the receiver.” Because I was using a multimode SFP module from another company, Innuos’s recommendation initiated a process of re-evaluation and comparison that I discuss below.

The NET’s SFP fiber port can alternatively serve as a dedicated clean output to a music streamer-server with its own fiber input. My server, the Nazaré, does not include an SFP input.

The NET runs custom firmware designed for minimum noise and traffic isolation. “Once initialization is complete,” it claims, “the onboard microprocessor is shut down entirely, placing the switch into a permanent ultra-low-noise mode. From this point on, no unnecessary active components are generating electrical noise while listening—the switch simply does its job and gets out of the way.” As if anything were simple.

The FLOW contains a master reclocker designed to address the accumulation of phase noise that affects the signal to the DAC, a similar power supply to the NET’s, and, where available, a dedicated DAC output module to match the DAC precisely.² “The clock is the same high-end 3ppb OCXO oscillator used on the PreciseNET and PreciseUSB boards in the Nazaré, with its own dedicated power rail to ensure it operates in the cleanest possible electrical environment.” With the module, if and when it is available for your DAC, the FLOW becomes what Innuos calls the streamer-server’s “final, decisive voice, ... a space where the signal can be regenerated and delivered without the noise inherent in any computing environment, no matter how well engineered.”

Both the NET and FLOW use SmartStack technology, “a high-performance vibration dampening system applied in collaboration with TONEO, a division of Meneta dedicated to audio applications. SmartStack is a composite material originally developed for braking systems in Formula 1 ... [that] uses very thin alternating layers of metal and rubber in a sandwich construction that absorbs medium- and high-frequency vibration and dissipates it as small amounts of heat. A switch has a lot of magnets in it that, if allowed to vibrate at high frequencies, generate parasitic currents that create noise. By reducing those vibrations, the NET and FLOW generate far less signal-degrading noise.”

During our conversation, Vitorino acknowledged the difficulty some people have understanding what the FLOW does. “The FLOW cleans up the signal before it goes to the DAC, and it eliminates the need for the DAC to perform further conversions,” he said. “The objective is to use the most direct protocol possible to perform conversions. The FLOW does the hard work so that the DAC can focus on digital-to-analog conversion.”

For your information: The discontinued entry-level PhoenixNET used two power rails rather than four: one for the OCXO clock and one for the rest of the board. The new products are far more complex, with much higher-quality rails, resistors, and regulators. They also have much bigger capacitor banks, and they include TONEO material throughout to damp vibration.

USB vs Ethernet

Ever since I began praising the sound of Innuos music streamer-servers at shows, and then using them with dCS DACs, some readers and audiophile friends have questioned why, when Innuos servers use their own software, Innuos sends information to DACs via USB rather than Ethernet.³ When I first presented the question to Vitorino, he sent a long reply.

First, he noted that the process of playing a digital audio file consists of four steps: 1) reading the file, 2) decoding the file’s PCM or DSD data before sending it to the DAC, 3) receiving the decoded data and converting it to a format the DAC understands, eg, I²S, and

The new products are far more complex, with much higher-quality rails, resistors, and regulators.

4) once that digital information reaches the DAC, converting the digital signal to an analog signal.

Normally, this process requires three components: 1) a streamer that can read and decode the digital audio file, 2) a module that receives the PCM or DSD data and converts it to I²S or another format that the DAC can decipher, and 3) a DAC that performs the digital-to-analog conversion. Many DACs with streaming capability use their own apps to control their internal streaming board, which, in turn, streams and retrieves files. dCS DACs, for example, use either dCS Mosaic or dCS Mosaic ACTUS to control streaming and retrieve files from USB sticks or other external devices.

“When you use a USB connection (or AES, coaxial, or optical for that matter), the DAC receives already-decoded PCM/DSD data,” Vitorino wrote. “It then bypasses the DAC’s internal audio player as it sends the decoded data, first, to the module that converts to I²S or other format, and then to the DAC. Innuos replaces the DAC’s internal audio player with our external streamer. This matters because the cleanliness and timing of the digital signal make a lot of difference in the final sound. It’s about finesse. Not only do you get a cleaner signal from our server-streamer, but you also eliminate the need for an additional digital component inside the DAC that may introduce its own noise and EMI pollution and negatively affect performance.

“USB is a much simpler protocol than Ethernet. USB involves serial communication with a single twisted pair of cables, whereas Ethernet requires four twisted pairs in parallel and a lot more processing and protocol layers to ensure error-free communication. USB sends fully decoded audio packets; Ethernet sends files that need to be decoded, read, and interpreted by the streaming DAC before they are sent on for digital-to-analog conversion.

“Our view is that the simplest approach—one that produces less operating noise—is better. While Ethernet is particularly good for higher speeds (1Gbps and above) at longer distances, audio doesn’t require those speeds or distance. Transmitting a stereo 32/768 file requires around 49Mbps; USB 2.0 transmits at 480Mbps.

“Both USB and Ethernet benefit from reclocking performed by an audiophile switch that receives a signal and regenerates it using cleaner power. Both also benefit from simpler and less noisy chips and more precise clocks. In the context of a Nazaré stack, the job of the NazaréNET is to regenerate the input network signal to the Nazaré so there is a cleaner, better-timed signal, with less noise, entering the Nazaré.

“The FLOW is more than a great USB reclocker. It also receives PCM or DSD data and converts to a format that best suits the DAC. That means we can offload that work from the DAC and relegate it to a separate chassis with dedicated power supplies, vibration dampening, and EMI protection.”

In a follow-up email, Vitorino wrote, “Comparing USB to Ethernet is like comparing apples to oranges. It’s not a matter of us preferring USB to Ethernet. If a user wants to connect via Ethernet, they will connect, not to the DAC itself, but rather to the streamer integrated within the DAC. In that case, they are using the Nazaré as a server only; they’ve chosen to use the DAC as the streamer rather than the Nazaré.”

² At press time, Innuos marketed FLOW output modules for MSB and CH Precision’s proprietary links, and was finalizing pricing for EMM Labs links and DACs with I²S inputs.

³ When you use an Innuos streamer-server such as the Nazaré to run a UPnP server, you can use your DAC’s streaming software to play music via Ethernet. As an example, the Nazaré, running a UPnP server, can use dCS’s Mosaic ACTUS app to play music via Ethernet to the dCS Varèse.

Vitorino also noted that both the software and hardware make a big difference. “When you use the Nazaré as a streamer, the overall signal quality is also determined by the hardware where the decoding software runs. The power supplies, vibration/EMI treatment, OCXO clocking, processor configuration, and more have a huge effect on how good the signal is.

“When you use the streamer board on the DAC, you have to take into account the hardware implementation where that software runs. As an example, if we ran our player software directly on the streamer hardware from a streaming DAC, it would still not sound the same as the Nazaré.”⁴

Further inquiry

Would it have been possible to incorporate the functions of the NET and FLOW into the Nazaré rather than putting them in separate boxes? “It wouldn’t work as well,” Vitorino said. “Unless you want to have three power cables in the same box, you will always have some ground contamination. This is why two mono power amplifiers are better than a single stereo amp with dual mono configuration.”

Similarly, the reason the Nazaré does not have a separate outboard power supply has to do with impedance. Once you separate the power supply from the server, current must travel through an external umbilical cable, more connectors, and more internal cabling until it reaches the regulators. Each additional connector can raise impedance and introduce noise into the system. Instead, Innuos houses everything in a single chassis, and employs Smart-

“Unless you want to have three power cables in the same box, you will always have some ground contamination.”

Stack material to damp vibration from the toroidal transformers and a CNC-machined bracket to separate transformers from electronics.

“This has allowed us to have the best of both worlds,” Vitorino said. “We don’t have vibration issues with the toroidal transformers, and we can use shorter, higher gauge internal cabling to reduce impedance.”

At present, the NazaréNET’s four RJ45 ports pass signal at the speed of 1Gbps. By fall’s end—perhaps by the time you read this—Innuos will release a software upgrade for its SENSE app that will enable NazaréNET users to switch the speed of each RJ45 port from 1Gbps, which is optimal for loading files into the Nazaré streamer-server’s storage, to the quieter 100Mbps that’s ideal for music playback.

At conversation’s end, Vitorino mentioned something I had already intuited. Part of the NazaréFLOW’s unique impact on system performance lies in the potential of its optional modules to connect to specific DACs via their proprietary links. While my DAC system, the dCS Varèse, employs the proprietary ACTUS interface, which carries audio, control, and clock data between Varèse components, no FLOW module for Varèse exists yet.

Hence, I wrote dCS Managing Director David Steven. He responded, “We have not yet developed an ACTUS interface between Varèse and non-dCS components such as the Nazaré. ACTUS cables are now being developed by various cable manufacturers, and there are integration projects underway between dCS and leading server manufacturers such as Innuos.”

Because I could not hear the impact that a Varèse-specific NazaréFLOW module might have on system performance, I could not assess the FLOW’s full potential. If and when an integration effort between dCS and Innuos bears fruit, I shall write a short follow-up.

Setup and sound

Anyone with a standard-sized audio rack (or shelving) can easily install the NET and FLOW. But due to the width of my room, the shelves on my rack and amp stands are intentionally a bit smaller than standard. This enables me to step carefully behind and around my amps, reach behind my double rack, lean over at ungodly angles, and access rear-panel connections 1000 times per month without risk of electrocution or decapitation.⁵

The only way I could fit the NET and FLOW on my rack was by installing them sideways, on separate shelves, one above the other. I couldn’t enjoy their attractively sculpted front panels, but I could easily access inputs and outputs and quickly change cables.

The only issue that arose concerned syncing the NET and FLOW with the Nazaré. Eventually I discovered that if I turned off all the units, waited 30 seconds, and then slowly turned them back on in the order of signal transfer—NET, Nazaré, FLOW—everything proceeded smoothly. Occasionally it was also necessary to restart the five-box Varèse. It took a few minutes, but it was easy.

My fiber-based streaming network uses two Small Green Computer/Sonore opticalModule Deluxe units, powered, respectively, by Sonore and Nordost QSource linear power supplies, to send signal from my router in the second-floor office of our house to the detached music room a significant distance away. For this review, I intended to retain the opticalModule in the office but replace the second opticalModule and the discontinued Innuos PhoenixNET switch in the music room with the NazaréNET. Doing so required moving one of the Avago multimode SFP⁶ modules I’d been using from the music room opticalModule to the NazaréNET.

Not so fast. While, on the recommendation of fiber specialist Sean Tan, I’d used Avago AFBR-5718PZ 1GB SX-SFP, Gen 5 multimode SFP modules for years, Innuos insists that single-mode SFP modules are less error-prone and sound better than multimode. Innuos specifically recommends Finisar single-mode SFP modules.

With ample time to devote to single-mode/multimode comparisons during my recovery from open-heart surgery, I ordered two ATGBICS AFCT-5710PZ-C single-mode fiber optic (SFP) modules.⁷ These were the closest single-mode equivalent to the Avago multimode SFP modules I had been using.⁸

Next, I used the familiar opticalModule Deluxes to compare the sound of the two sets of SFP modules. Without question, in my system the ATGBICS single-mode modules sounded more detailed, transparent, and musically accurate.

I would have liked to compare the sound of the ATGBICS single-mode modules to the Finisar single-mode modules Vitorino prefers, but I was only sent one of them. I did try an ATGBICS on one end and the Finisar on the other; I also reversed which came first. No go. While I initially found the extra warmth seductive, the loss of bass was dismaying.

Once I switched to ATGBICS AFCT-5710PZ-C single-mode fiber optic (SFP) modules, I installed the second SFP module in the NazaréNET, attached my fiber, and sent signal from the NazaréNET to the Nazaré via Ethernet.

I suppose I should have initially evaluated the NazaréNET by itself and left the NazaréFLOW warmed up but unattached. But Mr. Eager Beaver in Port Townsend—that’s me in case you’re not following—could not resist listening to everything all at once. Hence, I ran one Nordost Valhalla 2 USB cable from the Nazaré to the

⁴ For more information, see the flow charts on p.67.

⁵ Thank goodness for power walking, weight lifting, stretching, yoga, and enough supplements to sustain a small village.

⁶ An SFP is a compact small form-factor pluggable transceiver that plugs into network switches or routers and translates electrical signals into light.

⁷ My gratitude to Sean Tan, for locating these for me and assisting in my experiments, is unbounded.

⁸ I tried the best-sounding Finisar multimode modules I could find before switching to the Avago AFBR.



NazaréFLOW and a second one from the FLOW to the dCS Varèse Core. Then, using Innuos’s SENSE app, I cued up familiar music and hit Play.

That’s when my mouth opened wide and unprintable exclamations of holy disbelief emerged.

The “Whoa” moment

This is when I find myself grasping for some novel combination of words and metaphors that will painlessly pierce the veils of cynicism and disbelief that chain the imaginations of too many audiophiles. The only viable analogy that comes to mind is my experience shortly after cataract surgery, when the newly vibrant colors of everything within eyesight left me feeling as though I had crossed a bridge from the gray mundane to a glistening new world.

The word “better” falls short of describing what I heard. The entire paradigm of what I thought possible from my system shifted. Old measures of transparency, vividness, and believability fell by the wayside. It was as though an omnipresent veil had lifted and I was hearing music as I had never expected to hear it through my system.

I’d felt this way only once before, when I went from the dCS Vivaldi DAC system to dCS Varèse. Now, I’d experienced another major qualitative transition. I felt that everything I had hoped to hear from my system was now audible, and levels of listening previously thought beyond my reach had suddenly opened themselves to me. Augmenting the wonderful Nazaré music streamer-server

with the NazaréNET and NazaréFLOW has taken everything more than one giant step further. This was a major reset.

In retrospect, it’s clear I’ve spent the last two years building up to this moment. The dCS Varèse, Innuos Nazaré, and additional room treatment from Artnovion and Nihon Onkyo Engineering, combined with Wilson Audio Alexia V speaker repositioning and the change in SFP modules, have enabled me to move closer to recorded music than ever before.

Once I moved beyond my initial reverie, I remembered that I was writing a review. I could not simply state that the improvements I heard were far greater than the sum of their unquestionably great parts. After numerous joyful listening sessions to music new and familiar, I needed to hunker down alone, return to step one, and dissect what was responsible for what.

Parsing the improvements

To keep things fresh, I chose a track from a recording I had never played before: the first of Manuel de Falla’s beloved *Tres danzas* from *El sombrero de tres picos*, Suite No.2—the first of the Three Dances from *The Three-Cornered Hat*—performed by the Simón Bolívar Symphony Orchestra of Venezuela, conducted by Gustavo Dudamel, on the 2026 recording *Alma y Fuego* (24/96 WAV, pre-release download on Platoon, no catalog number). Falla assembled his suite from his score for the Léonide Massine–choreographed *Three-Cornered Hat* ballet that was premiered by the Ballets Russes on July 22, 1919, in London’s Alhambra Theatre, under the direc-

tion of Ernest Ansermet, with set, costumes, and stage curtain by Picasso.

When I saw that my friend, Grammy Award winner Dmitriy Lipay, had served as both producer and one of the recording engineers, I sensed it boded well for the sound I was about to hear. With the NET and FLOW engaged as designed and the music room's opticalModule and PhoenixNET bypassed, I noted how vibrant and up close the music sounded, how beautifully the soundstage spread between my speakers, how effortless everything sounded.

Then, I retained the FLOW but replaced the NET with my opticalModule and PhoenixNET combination of old. The signal path was now fiber to opticalModule > Ethernet to PhoenixNET > Ethernet to Nazaré > USB to NazaréFLOW > USB to dCS Varèse Core. The sound was now more recessed, as in distant, and significant detail was smeared. All in all, the sound was flatter, less lively, and surprisingly veiled.

When I removed the NazaréFLOW, essentially restoring my system to its pre-NET and FLOW state—fiber to opticalModule > Ethernet to PhoenixNET > Ethernet to Nazaré > USB to dCS Core—the sound was notably less subtle, and double basses were a bit muffled. The change wasn't huge. It was clear that the entry-level PhoenixNET was simply not good enough to enable me to hear the FLOW's full potential.

Next, I reattached fiber to the NazaréNET but removed the NazaréFLOW. That left the signal path as fiber to NazaréNET > Ethernet to Nazaré > USB to dCS Varèse Core. In this configuration, the soundstage remained recessed but the sound was clearer and considerably more colorful and dynamic. It was clear how much greater a difference the NazaréNET made when I attached fiber directly to it.

What if I retained the FLOW but took a big step backward? Keeping fiber in the opticalModule, I connected to the NazaréNET by Ethernet rather than fiber and restored the NazaréFLOW to the system. In that configuration—fiber to opticalModule > Ethernet to NazaréNET > Ethernet to Nazaré > USB to NazaréFLOW > USB to dCS Varèse Core—sound was still a bit recessed, but the addition of the FLOW helped flesh out instrumental color and palpability.

Once I bypassed the opticalModule and reinserted fiber directly into the NET, every aspect of the sound became more tangible, vibrant, immediate, and filled with life. "No barrier," I scribbled in my notes. "This is a whole new world." Except for my handwriting, which remained execrable.

Following Innuos's suggestion and connecting fiber directly to the NazaréNET was the best way to go, but I continued to feel that I had not heard the FLOW's full potential. Whenever Innuos develops an ACTUS-specific module for the dCS Varèse, I'll have more to say on that score. Meanwhile, I repeat what Vitorino said to me during our interview: "Part of the NazaréFLOW's unique impact on system performance lies in the capacity of its optional modules to connect to specific DACs via their proprietary links."

Final thoughts

In my review of the Audio Research Reference 20 preamplifier, I describe the reactions of two guests in my music room who listened through the Audio Research REF20 and 330M mono amplifiers. What I did not mention, because I had yet to review them, was that the NazaréNET and NazaréFLOW were also in the system.

As gorgeous and complete as the Audio Research duo sounded—it is some of the most beautiful-sounding full-range amplification I've ever reviewed⁹—the Innuos NazaréNET and NazaréFLOW played a major part in delivering music so colorful and seemingly true to the source that it brought one visitor to tears. The music responsible was J.S. Bach's *Toccatà and Fugue in D Minor for organ*, BWV 565, from the album *J.S. Bach: Toccatà and Fugue in D Minor* (24/192 FLAC, Nordic

ASSOCIATED EQUIPMENT

Digital sources dCS Varèse five-piece music system, Innuos Nazaré music streamer-server, PhoenixNET; Small Green Computer Sonore opticalModule Deluxe with Sonore Audio-ophile Linear Power Supply; ATGBICS AFCT-5710PZ-C single-mode fiber optic modules (2); ASUS ROG Rapture GT-BE98 Pro and Netgear Nighthawk modem with Nordost QSource linear power supply; ASUS AX6000 and RT-AX88U Pro satellite mesh routers; Synology 5-bay 1019+ NAS with Ferrum Hypsos linear/switching hybrid power supply; Apple 2023 iPad Pro and 2025 MacBook Air.

Preamplifier Audio Research Reference 20, EMM Labs PREI.

Power amplifiers Dan D'Agostino Momentum M400 MxV monoblocks, Audio Research Reference 330M monoblocks.

Loudspeakers Wilson Audio Specialties Alexia V with Løke subwoofers.

Cables Digital: Nordost Odin 2 and Valhalla 2 (USB and Ethernet), Frey 2 (USB adapter); AudioQuest WEL Signature; Wireworld Platinum Starlight Cat8 (Ethernet), OM1 62.5/125 multimode duplex (fiber optic). Interconnect (XLR): Nordost Odin 2 and Blue Heaven (subwoofer), AudioQuest Dragon. Speaker: Nordost Odin 2, AudioQuest Dragon. AC: Nordost Odin 2, Valhalla 2, Valhalla 1; AudioQuest Dragon and Firebird; Turnbull Prestige; Kimber PK10 Palladian. Umbilical cords: Ghent Audio Canare on NAS; QSource Premium DC cables with Lemo terminations for QSources.

Accessories Grand Prix Monza 8-shelf double rack and amp stands, 1.5" Formula platform; Symposium Ultra Platform; Nordost 20A QB8 Mark III, QKore 1 and 6; Titanium and Bronze Sort Kones, Sort Lifts; Stromtank S-4000 MK II XT power generator, SEQ 5 Audio Distribution Bar; AudioQuest Niagara 7000 and 5000 power conditioners, NRG Edison outlets; Environmental Potentials EP2050EE surge protector/filter; Wilson Audio Pedestals; Artnovion Lagos and Alps diffusers and bass corner traps, A/V RoomService Polyflex diffusers, Nihon Onkyo Engineering AGS diffusers, Resolution Acoustics room treatment; Stillpoints Clouds (8); HRS DPX-14545 Damping Plates; Marigo Aida CD mat.

Music room 20' L × 16'4" W; short diagonal eaves flatten at 9'4" H.—Jason Victor Serinus

Sounds/Qobuz). It wasn't the system's bass response per se, which through Wilson Alexia V speakers + Løke subwoofers is solid and perfectly integrated with midrange and treble but far less impactful than through Wilsons with larger drivers. Rather, it was the palpability of the experience—the sense that he had been transported to the recording session in Nidaros Cathedral in Trondheim, Norway—which, along with the sheer beauty of the sound, moved him to tears.

For my part, I sat mesmerized as I heard countertenor David Daniels, from *Serenade* with Martin Katz (16/44.1 FLAC, Virgin Classics/Qobuz), sound as fresh and timbre true as he sounded in a Cal Performances recital at UC Berkeley back in 2008. I'd waited 18 years for that experience.

The NazaréNET and NazaréFLOW are anything but simple additions at a very high price. If you hear them in a good system, you will discover what an enormous difference they make. Innuos's game-changing duo commands and receives my highest recommendation. ■

⁹ You can find the 330M review at stereophile.com/content/audio-research-reference-330m-monoblock-power-amplifier. The Reference 20 preamplifier review is scheduled for the October issue.