



Common ground

The xpressor and mpressor are both based on a fully discrete class-A topology which grants a generally wide, open and transparent sound. Signal and transient projection are excellent, and both compressors cause absolutely no degradation to signals passing their circuitry.

Both compressors are designed to be the opposite of a one trick pony. Flexibility has been one of the most important design criteria in terms of well thought out feature sets as well as wide arrays of useful parameters instead of narrow sweet spots.

While each of these two processors will precisely control and beautifully enhance any signal sent through them, they can both rely on individual strengths which echo in unique compression results:



xpressor 500

The xpressor 500 is a true feed back compressor and as such it behaves quite similar to the alpha compressor: While it provides full control over every aspect of the compression process, the compression itself is rather on the gentle and gluing side.

The xpressor 500 is the perfect buss compressor, offering two stereo linked channels and the perfect feature set to handle even the most complex signals: A mix stage for onboard parallel compression, a sidechain filter for dealing with the low frequencies, and elysia's unique gain reduction limiter for a perfect control on the complete compression process.

Of course, the xpressor can also be used for processing a single mono signal as well, and its straight forward yet substantial feature set makes it one of the most flexible compressors on the planet.

mpressor 500

The mpressor 500 is a pure feed forward design and as such it delivers tight compression with lots of punch and an edgier sound. It is the perfect compressor for getting the dynamics of all kinds of instruments and voices straight.

Like Tom Rowlands (Chemical Brothers) said: "The mpressor is killer on drums!" The same is true for all kinds of bass, guitar, synth and vocal signals. And even though the mpressor has the heart of a racing car, it also plays the mellow tones well if needed.

Advanced features like negative ratios, antilog release and the unique gain reduction limiter create compression effects far beyond the limits of regular compressors – here is the ticket for a journey into the deep rabbit hole of creative compression.



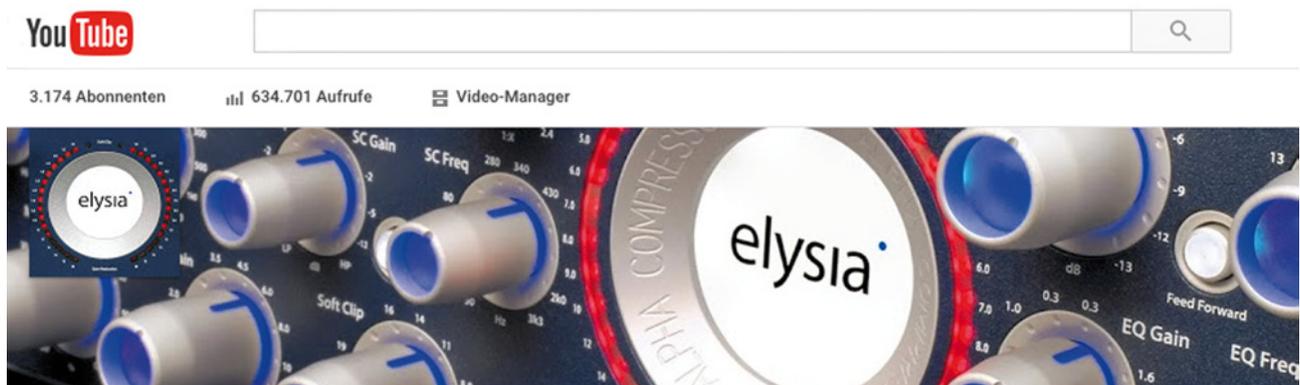
Summary

If you are looking for a compressor to be used for stereo instruments, busses, full mixes and in mastering, the xpressor is the perfect tool. It beautifully controls even complex dynamics without altering the original sound quality, and if you would like to use it on single instruments from time to time, it is perfectly capable of delivering truly professional results.

If massive punch and solid compression without any degradation of signal quality is the ultimate goal, the mpressor 500 will get you there. It also provides a perfect playground for those who are looking to use compression in creative ways. Unlinked stereo and M/S applications of two modules also work fine, as all of its potentiometers are stepped.



To hear and see these two amazing compressors in action, please visit elysia's YouTube channel: www.youtube.com/user/elysiaTV



elysiaTV

Feature	xpressor 500	mpressor 500
Discrete Class-A Topology No integrated circuits and no crossover distortion for a superior sound	✓	✓
Auto Fast The perfect attack setting for every situation – automated!	✓	✓
Negative Ratios Cool compression effects incl. heavy pumping, backward sounds, etc.	✓	✓
Gain Reduction Limiter Unique control over the compression process (max. amount of gain reduction)	✓	✓
Stepped Controllers Fast and precise recall with 41 steps on all potentiometers	✓	✓
Analog Dynamic LED Meter Finally, a fast LED meter with smooth value transitions	✓	✓
Parallel Compression Mix controller for onboard parallel signal processing (wet/dry)	✓	✗
Sidechain Filter Easy control over the amount of low frequency compression (avoid pumping)	✓	✗
Warm Mode Switchable sound flavor (less direct, more glued)	✓	✗
Lin Release Linear release curve as a standard for effective universal compression	✓	✓
Log Release Logarithmic release curve for unobtrusive compression results (master buss)	✓	✗
Anti Log Release Antilogarithmic release curve moving dynamics (effect compression)	✗	✓
THD Boost On-the-fly signal coloration and saturation for a grittier flavor	✗	✓
Channels	2	1
Stereo Link	✓	✗
Headroom (input/output)	21/21 dBu	21/22 dBu
Power consumption	125 mA	75 mA
500 Series Form Factor	2 Slots	1 Slot
VPR Alliance Approved	✓	✓