

Audio Physic Classic 25 40th Anniversary extra specials

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Audio Physic Classic 25 40th Anniversary Limited Edition

Back in the UK under new distribution from Elite Audio (to re-establish a former relationship), German loudspeaker manufacturer Audio Physic has unveiled a 40th Anniversary edition of its three-way floor-standing Classic 25 with glass cabinets. Yes, glass.

Audio Physic

Celebrating four decades of loudspeaker innovation and experimentation, Audio Physic has developed new technologies in-house and ingeniously 'borrowed' others from associated industries. "We have always loved the 'Nothing but music' ethos and sound of Audio Physic's speakers," Mark Cargill, Elite Audio's proprietor, said. He admires how speaker designer Manfred Diestertich is "always full of ideas and inventions but never loses sight of the ultimate goal: enjoying our music!"

The products are hand-made in Brilon, Sauerland and Audio Physic remains one of a dwindling number of loudspeaker brands manufacturing in Germany. Not only that but many of their suppliers come from the surrounding area – they believe in regionality and sustainability almost as part of their DNA. Audio Physic loudspeakers are the result of R&D which involves sophisticated measurement and acoustic tests.

The company's name was made largely due to its developers such as Joachim Gerhard, known as 'the Magician', and Manfred, the current chief developer who has been at the engineering helm for over 20 years. He is noted for his work on decoupling technologies and is constantly researching new materials and innovative applications. These have led to the use of materials such as ceramic foam, honeycomb sandwich board and copper foam, in addition to

developing spiderless drivers, and new proprietary technologies such as active cone damping and magnetic vibration control feet.

Design

The limited 40th Anniversary edition of Audio Physic's Classic 25 sports several features from the brand's Reference series which are not seen on the regular Classic 25 model. Namely: aluminium trusses instead of base plates, a Reference Line HHCT III tweeter with closed tweeter chamber, optimized crossover and vibration control terminal connection, while the base tray has ceramic foam at the mouth of the reflex port.



Only 40 pairs have been manufactured for worldwide consumption and are offered in glass black, glass anthracite, glass white or matt walnut veneer, strictly 'while stocks last'. After that it's the regular edition Classic 25

In the Classic 25 model we are treated to Audio Physic's unique sandwich cabinet construction. This consists of a strong internal core to which back-painted glass panels are glued from the outside with elastic acrylate adhesive stripes. The design makes use of the different resonance characteristics of glass and MDF, and the damping properties of the elastic acrylate in an effort to reduce cabinet vibration and eliminate the unwanted resonances. The adhesive stripes also provide an exactly defined gap between the core and the outside panels, with a sound-insulating effect similar to that of double-glazed windows. This means there is no transmission of sound from the internal cabinet to the outside other than what comes out of the front of the drivers themselves.

The Classic 25 inherits another design feature of the Classic 20, the so-called invisible subwoofer. Thus, the 215mm paper-coned bass drive unit is located in its own chamber with the bass-reflex port firing towards the floor. Unusually, high-tech hard ceramic foam in front of the opening helps prevent undesirable chuffing noises common to some bass-reflex designs. The 150mm midrange driver sports Audio Physic's unique dual-basket design, with a woven glass fibre diaphragm and a phase plug mounted directly onto the magnet motor to help with heat management inside the driver. The magnetic motor of the Classic 25's 22mm tweeter is elaborately ventilated to allow the cone driver (with dome dust cover), made by a German specialist company, to provide high power.

Setup

Mighty speakers deserve a decent amplifier so I use the single-pair of WBT connectors on each cabinet to connect the Classic 25s to the hefty Hegel H600, not least to be able to use Qobuz Connect as a primary source. I know that the H600 will cope with the quoted 4 ohm impedance and a claimed sensitivity of 89dB.



The units were supplied already run-in, nevertheless I left them in situ for a week with a variety of programme material playing. It became obvious quite quickly that these are not my usual fare of BBC-style studio monitors. Audio Physic's strapline is 'nothing but music' and this is very apt – here is a high-end audiophile loudspeaker designed for the music lover. That in mind I abandoned my usual diet of speech-based material and settled down to enjoy a raft of music like I've not enjoyed it before.

Placement was easier than I imagined in a room where I often struggle with floor-standing loudspeakers. The downward-firing port meant that the Classic 25s could be placed closer to the back wall than I had envisaged and it was apparent that the bass produced was well controlled. So well controlled such that it did not set off known room resonances. We were off to a great start.

Having unpacked these heavyweight 27kg speakers and screwed in the brass feet with their spikes, I settled down intending only a quick listen to make sure all was well but found myself spending several hours enjoying the delights of the Classic 25s. These are loudspeakers which produce such an immersive sound that they become addictive. Selecting a single track from an album, I found myself enjoying the whole thing. The soundstage verges on the holographic and the Classic 25s play loudly but cleanly at the same time.

The more raucous the source material the more the Classic 25s seemed at home, rather than struggling to cope with musical complexities as is often the case. The larger the scale of material the greater the listener involvement and level of realism projected by these Audio Physic speakers.

Panel musings

Before the panel assembled, I enjoyed Mozart's *Piano Concerto No. 21* (ECO/Murray Perahia on Sony Classical) and noted how open, clear and clean the sound was, how each strike of the piano key was revealed with precision and authenticity. To be able to wallow in the harmonic complexities of the composition transported me to the recording venue in a most natural and lifelike way via the Classic 25s.

The panel now settled they began with Track Tribe's *Flying*, a pop anthem with a funky bassline that the Audio Physics lapped up and had our feet tapping. The upper-bass in this catchy tune was well defined and stood out as highly detailed, adding to the overall soundscape. The track also showed how the Classic 25s are very good at extracting detail and extending definition. We were also treated to great handling of dynamics and speed in an energetic track that combines retro with undeniably modern vibes.

Back on more solid ground we indulged in Simon & Garfunkel with a great discussion on which song, so ended up enjoying a suite, beginning with the musical and cultural landmark that

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is Mrs Robinson, theme to the 1967 film *The Graduate*. It's infectious rhythm and sophisticated harmonies epitomise the genre and it's driven by acoustic guitar and vocals – both excellent for evaluating a loudspeakers. The Classic 25s did not disappoint here, there was enormous depth to the presentation, both spatial and in terms of digging into the recording to retrieve information. Clarity of vocals was also highlighted in the panel's notes along with a presentation that seems highly realistic and extremely natural, with one member mentioning how the guitar seemed to be just at arms' length.

Moving to Taylor Swift's Reputation the panel were blown away by how 'real' the soundstage from the Classic 25 was; how natural and believable from what are, after all, both



modestly-sized and reasonably-priced loudspeakers. I noted how expected cabinet colorations were absent and how room resonances which I often get with larger cabinets were non-existent with the Audio Physic design. That decoupling work has clearly paid off and these are floorstanders I could live with.

Conclusion

These Classic 25 loudspeakers should come with a public health warning – they are Addictive, with a capital A. Clearly designed for music lovers, and not for studio balance work, they are well designed, beautifully constructed and produce a sound of exemplary quality.

A speaker I shall have to shortlist for a PotY (Product of the Year) award, the Audio Physic Classic 25 Anniversary is one of those rare designs that truly brings music home. The presentation, across an array of genres, was so lifelike, so natural, so open and so transparent that, tune after tune, the hairs on the back of my neck tingled with joy.

Many transducers pass through the listening room which I am pleased to see the back of for one reason or another. But the Classic 25 40th Anniversary from Audio Physic is a rare breed and a model I am very sorry to see go – it is a music lover's delight and comes at a fair price as well.