

BRINKMANN
Real High Fidelity.



Helmut Brinkmann's never-ending search for the perfect illusion.

Some say that perfect music playback is an illusion. Helmut Brinkmann, however, leaves nothing to chance as he works on perfecting this illusion, thus making music playback as real as possible.

Are you familiar with the term “High Fidelity”? No, we are not talking about Nick Hornby’s novel, the cult-classic film adaptation or the movie soundtrack (although all three are highly recommended).

We are strictly referencing the ideal of perfect music playback, in essence making it indistinguishable from the original. For Brinkmann, “High Fidelity” stands as the ultimate pinnacle of achievable sound reproduction. Simply put, there is nothing better than “High Fidelity”: after all, a facsimile can never sound better than the original.

Having said that, we caution you not to be confused by the use of such marketing terms such as “High-End”, “State of the Art”, or “Ultra-Fi”: these terms simply stand for what is currently technically fea-

sible. Actually, you will be surprised to hear that one of the more funny oxymorons in music playback history is the so called “Hi-Fi Norm DIN 45500”. This “standard” which dates back decades is the ultimate proof that it has nothing in common with what is technically possible.

So, let’s examine true “High Fidelity”: placing your favorite recording of, say, “Ella and Louis” on your turntable, you lean back in the comfort of your chair and close your eyes. Suddenly, Ella and Louis appear before you, in full Technicolor 3D sound.

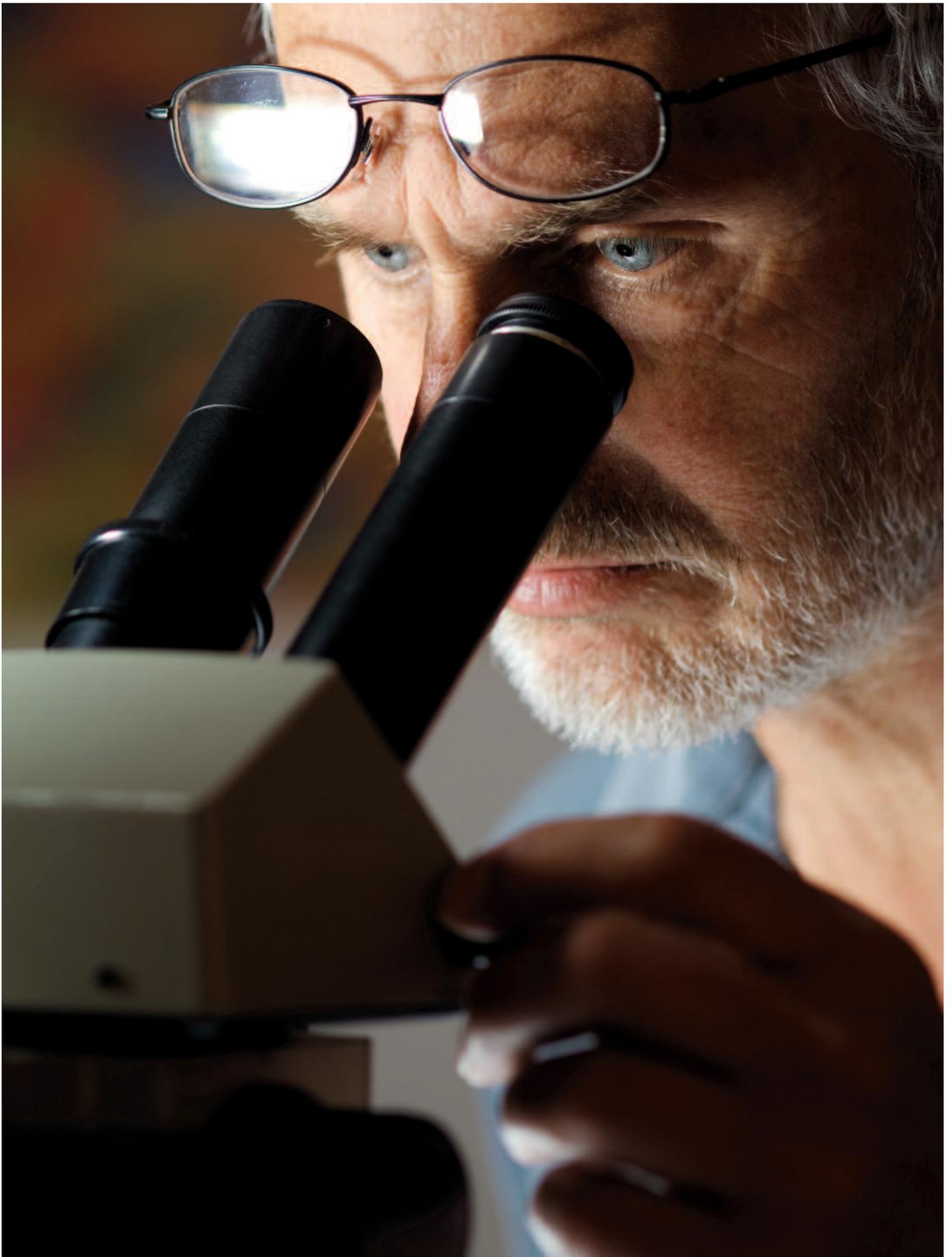
When the duet of “Potatoes” and “Potatos” comes along, you not only hear all its nuances and marvels, you quite literally see Ella and Louis perform before you, even though you know that this is only

an illusion as both Ella and Louis have long since passed away.

When you open your eyes, however, all you see are your loudspeakers. High Fidelity is a perfect illusion and High Fidelity remains our ultimate goal, even though we know that we will never reach it, as illusions aren’t real.

Fortunately for us then, we appear to be pretty close to that goal, as professionals in the audio industry tell us on a regular basis.

At Brinkmann, we leave nothing untried, no detail overlooked in our quest to keep improving music playback, therefore making it that much more real.



Listening to the sound of tiny screws is a vital part of Helmut Brinkmann's daily routine.

We have come to the conclusion that everything has an influence on sound. And we have to accept that these influences are real—even if (for the moment at least) we have no scientific explanation.

Each device, no matter whether a turntable or an amplifier, has a well defined function. Good design is the reduction of the ingredients to their most essential; ideally there is nothing to be found inside or elsewhere on a device that is not directly related to the device's function. Hence we conclude that each single part of the device, no matter how trivial, has an influence on sound. Yes, even the smallest screw.

One day, as Helmut Brinkmann was looking through his microscope, he noticed that the three tiny screws (see picture lower left) which serve to adjust the cantilever on an EMT cartridge are made

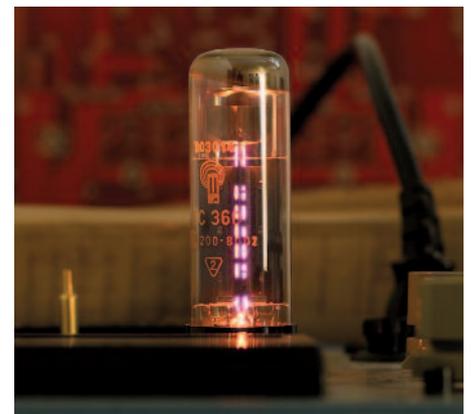
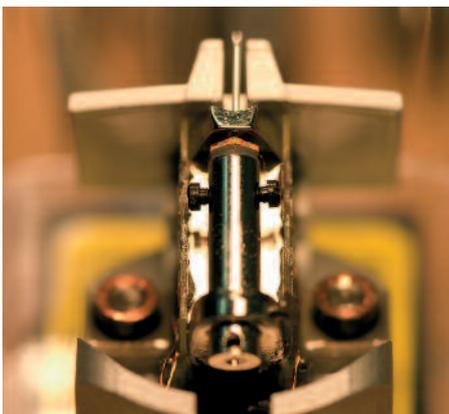
of steel. He then asked himself whether a magnetizable material so closely surrounded by powerful magnets was really that clever of a design idea.

One by one, he replaced these tiny steel screws with ones made of aluminum, brass, nylon, titanium, and many other even more exotic materials. Next, he spent countless weeks performing critical listening tests.

As the listening sessions progressed, he became more and more astounded by just how much the sound quality changed as he replaced such a seemingly trivial element. After all, these very tiny screws measure just a mere 1 mm in diameter!

At the end of his exhaustive research, he concluded that the sound resembled the original most closely when only one of three screws were replaced by a model manufactured of titanium.

(By no means is this example a one-off experience: in the end, perfect music playback is a careful optimization process that involves 0.1% inspiration and 99.9% perspiration. As they say, for High Fidelity to truly shine, you need patience, diligence, more patience, a dash of tenacity and of course even more patience – not to mention many tiny screws made of exotic materials).





Behind Brinkmann (the brand) stands Brinkmann (the man).

“You can design a technical device differently, but not better”. We were unsettled by this praise of a renowned audio publication: have we reached the end? Is it really impossible to further improve upon our level of performance?

Brinkmann does not build according to cost-optimized manufacturing processes; instead, Brinkmann is handmade. Prior to delivery, Helmut Brinkmann personally scrutinizes each and every component, making sure that every piece works and functions exactly as intended. Only this level of rigorous quality control assures that components bearing our name will meet our—admittedly very high—standards.

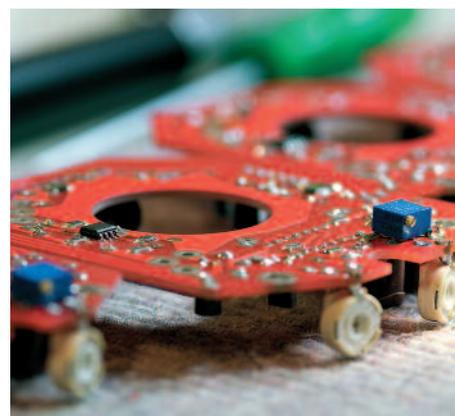
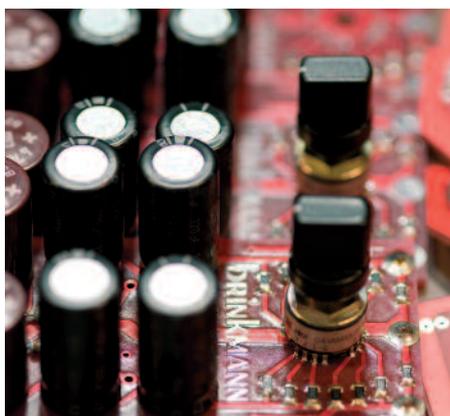
Don't let the term “handmade” fool you, however; of course we don't really manufacture by hand. Instead, our facilities utilize only the finest high-performance machines and tools available today, which

allow for precision manufacturing not possible only a few short years ago.

This level of precision is of utmost importance, as it allows us to build our components to the exact tolerances we have identified during painstaking listening sessions and product evaluations. As we then begin to assemble each of the parts by hand (as opposed to mass manufacturing on an assembly line) and turn them into amplifiers, tonearms and turntables, we can eliminate any compromises from the equation. Through this process, we can leave assembly line optimizations to others and instead focus on optimal sound quality and perfect execution. The

longevity of our products is a direct result of our careful and complete attention to every (tiny) detail—after all, it is our (and our customers') belief that once a Brinkmann component is made, it should ideally never return to our factory.

Naturally, such level of uncompromised performance can't come cheap—even though in absolute terms, the price we charge for our products can actually be considered somewhat of a bargain, especially considering their sonic qualities and manufacturing quality. Ultimately, we vouch for this with our name; as we said earlier: behind Brinkmann the brand stands (firmly!) Brinkmann the man.



Mechanical engineering by Brinkmann, or the art of extracting colorful soundscapes from black vinyl.

Despite continued advances in digital playback, the vinyl record (in spite of its limitations) remains the foremost important music format in the world. This is also especially true for Brinkmann.

Vinyl record playback is an exceedingly delicate and massively complex undertaking. The undulations in the record's groove are so minuscule that even loud music passages produce less than a millivolt of signal. Most importantly, in addition to producing only tiny amounts of voltage, tracing these grooves produces all sorts of unwanted vibrations. These vibrations add a layer of noise over the already minuscule and fragile signal.

As good as the cartridge is at tracing groove undulations (more or less accurately), it unfortunately also tends to convert all sorts of other external influencers such as motor and bearing noise into electrical voltage as well. As records are cut at precisely $33\frac{1}{3}$ revolutions per minute,

they therefore must also be played back at exactly the same speed; otherwise pitch will be off. This explains the most important requirements for proper playback:

- Accurate and consistent speed.
- Gentle groove tracing.
- High level of immunity from external and internal vibrations.
- Ultimate quietness and low friction of platter and tonearm bearings.

All is easier said than done, however, precisely because the groove's undulations are so minuscule in size.

Brinkmann offers a complete lineup of analog playback equipment consisting of three turntables, two tonearms and one phono cartridge. Alternatively, you can of course use components from other manufacturers. Consider, however, that at Brinkmann, each and every component is optimized to work in synergy, hence your mileage with other components may vary. Put differently, at Brinkmann, the whole is greater than the sum of its parts.

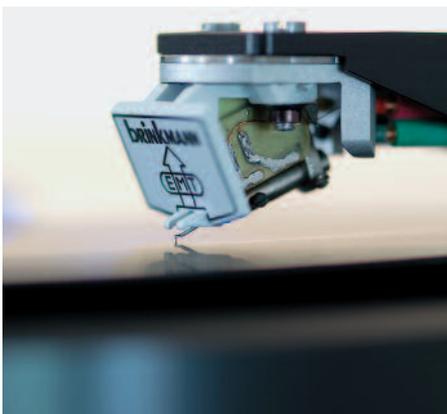
Turntable "Oasis"

The most prominent feature of the "Oasis" turntable is most probably its direct drive mechanism. In our never-ending search to improve sound quality, we did not stop short of evaluating different drive mecha-

nisms or other alternatives such as belts of various consistencies. We quickly discovered, however, that belts, for example, impart a fundamental sonic characteristic on the sound. We therefore decided to forgo them altogether for this new model. As it turns out, the platter of the "Oasis" is driven directly instead of with a belt.

The drive mechanism consists of a ring-shaped permanent magnet contained in the platter's bearing and four air-cored inductors on the "Oasis's" chassis plate. These inductors are adjusted and driven with utmost precision to different phase angles. Thus, the ensuing magnetic field rotates the platter.

Well aware of the reason for the bad reputation and uneasy sound of the direct



"Oasis" direct drive mechanism

TURNTABLE "OASIS"



TURNTABLE "LAGRANGE"



drive turntables of the 1970s and 1980s, we resisted tight regulation of the direct drive mechanism. Instead, we take advantage of the many years of experience and insight we gained from manufacturing our own "big" turntables. We use a precision bearing that is capable of smoothing out the drive's miniscule speed variations. This results in a rotational smoothness hitherto unimaginable with "classic" direct drive mechanisms.

Our clamping mechanism allows for quick and precise adjustments, without any play, of the aluminum arm base for 9 to 10.5-inch length tonearms. The platter is made of a special resonance-inhibiting alloy of aluminum, copper, magnesium and other materials.

A crystal glass platter top layer and a screw-down record clamp allow any vibrations to be quickly absorbed by the platter. Finally, three height adjustable spikes allow for a precise leveling and optimal contact of the turntable to your choice of platforms (although we recommend HRS' M3 Isolation Base).

Turntable "LaGrange"

Utmost mechanical stability is a prerequisite for perfect LP reproduction. In order to achieve it, all parts have to be made with extremely tight tolerances. In order to rotate the "LaGrange's" platter, weighing in at 16 kilograms, securely and without radial run out, the bearing has to have extremely tight clearance and absolutely

minimal play. But with tolerances that tight, the different coefficients of expansion of the materials used begin to come into play. We therefore heat the bearing electronically in order to render it insensitive to temperature changes.

The platter measures 9 cm in height and is slightly tapered towards the bottom. It is composed of a resonance-free alloy containing aluminum, copper, magnesium and several other materials. The LP is pressed onto the crystal glass platter top by means of a screw-down clamp. This intimate contact leads any tracking related vibrations quickly and directly into the platter.

We offer the "LaGrange" turntable in versions for one or two tonearms up to 12 inches length. The arm bases are securely fixed to the base plate by means of adjustable collars. Adjustment of the tonearm is easily—and precisely—done by simply loosening a small set screw and rotating the arm base.

The platter is driven via a precision-ground round belt. Two speeds (33 $\frac{1}{3}$ and 45 rpm) are individually adjustable and selectable by buttons. The power supply for the drive and heating of the bearing is built with solid-state elements. The sound quality can further be optimized by using the optional "RöNt" power supply with vacuum tube technology for the drive whilst keeping the solid-state power supply for the bearing heater.

Customers and the audio press alike are truly thrilled by the performance of the "LaGrange", claiming it plays music with a hitherto unheard-of transparency.



The single arm "LaGrange"



Tonearm bases for the "LaGrange"

TURNTABLE “BALANCE”



Turntable “Balance”

Our heaviest turntable keeps on running and running and running... with legendary quietness. Since its introduction in 1984, the “Balance” combines timeless beauty, highest sound quality and perfect build quality. The basic design has remained the same (honestly, there isn’t much to improve), but in the best Brinkmann tradition, the turntable has seen continuous evolution und sonic optimizations. Hence today, the turntable is state of the art in terms of aesthetics and technology—as it has always been—while sounding better than ever. Little wonder then that the “Balance” is used as the absolute reference turntable not only by Brinkmann, but quite a few renowned publications as well. Not surprisingly, the “Balance” has received quite a few awards over the years: the “Gold Medal” for turntables from the “Image Hifi Millenium Awards” or the “Blue Moon” award from www.6moons.com.



The “Balance” MOS-FET bearing heater assembly

TUBE POWER SUPPLY “RÖNT”



Tube power supply “RöNt”

This power supply caused quite a stir. First because of the seemingly far off idea of using vacuum tubes for a low-voltage turntable power supply. And second because the sound of our “Balance” and “LaGrange” turntables is—albeit slightly, but clearly—improved in terms of clarity, openness and spaciousness. Maybe the idea wasn’t that far off to begin with: the vacuum in the rectifier tubes not only isolates their plates from the cathodes, but also the power line from the drive circuitry. In other words: as it turns out, the best power line filter for our turntables is simply... a void!

Tonearm “10.5”

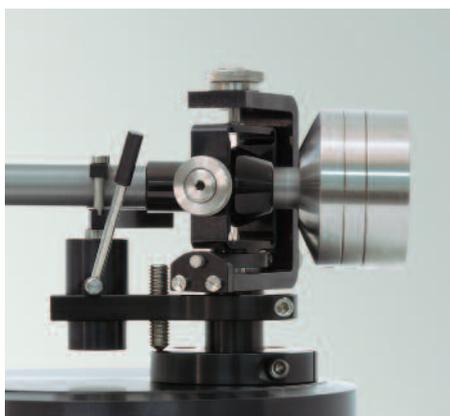
The “10.5” is considered one of the best tonearms in the world and is used as a reference (and highly recommended) by magazines and reviewers alike throughout the world. The “10.5” is a true all-

around tonearm. With a dynamic mass of 12 grams, it works well with any modern cartridge; and with 10.5” length, it is still short enough for most turntables designed for 9-inch arms, yet also long enough for 12-inch arm bases.

For optimum resonance control and high torsional stability, the “10.5” is made from aluminum and stainless steel; a high tech synthetic material is also used. For the same reasons, the headshell is non-detachable and the surface of the arm tube has also been treated with special anodizing.

A double gimballed suspension, with precision ball bearings free of play, ensures precise and frictionless tracking. The vertical downforce and the dynamic mass can be adjusted over a wide range thanks to the split collar counterweight. Skating is compensated for without any contact by magnetic force.

(Too bad you actually will hardly ever notice any of these efforts. Because simply put, the better a tone arm works, the more you’ll hear what has been cut into the vinyl: music!)



Identical suspension design on “10.5” and “12.1”

Tonearm “12.1”

By definition, when tracking a record with a pivoted tonearm, the cantilever is aligned perfectly perpendicular to the groove in only two instances. The longer the tonearm, the smaller the offset error will be between these two instances, resulting in lower distortion.

TONEARMS "10.5" AND "12.1"



This explains why LPs tracked with the 12.1-inch long tonearm sound just a tad more poised, relaxed and natural (no rose is without thorns however: there are not that many turntables that can accommodate the "12.1"—among them our "LaGrange" and "Balance").

By the way: The "12.1" is not just a "10.5" with a longer arm tube. Since a longer arm tube offers lower torsional stability and is more prone to resonances, we had to implement quite a few structural changes. We're proud of the fact that you will probably not notice any them at first sight, and even more proud of the fact that the "12.1" sounds even better than the "10.5".

Cartridge "EMT-ti"

The cartridge is essentially an EMT, which then undergoes heavy modifications. The list of modifications includes a vdH stylus, an aluminum mount with a resonance optimized contact patch (made of several layers of copper, titanium, beryllium, other special materials) and lastly our special sound-optimized tiny screws (see page 5).

The "EMT-ti" has been carefully optimized to sound its best with our tonearms and turntables, although you may of course use it with any combination of your choice. Either way, our "EMT-ti" will reproduce records with uncanny musicality and unheard-of great sound.

TURNTABLE "OASIS"

Drive: direct drive
Dimensions (WxDxH): 520 x 400 x 125 mm
Weight: 26 kg
Platter: weight 10 kg, Ø 316 mm, height 50 mm
Platter surface: planar polished crystal glass (recessed mounting)
Tonearm base: available for 9...10.5" tonearms (arm mountings available for virtually any tonearm), easy and quick exchange and adjustments are provided via a collar system
Wood plinth: maple or cherry, other wood finishes and colors available upon request
Scope of delivery: turntable, screw-down record clamp, power supply, tools
Options: additional arm bases, dust cover

TURNTABLE "LAGRANGE"

Drive: precision ground round belt
Dimensions (WxDxH): 550 x 430 x 140 mm
Weight: 30 kg (1 arm), 32 kg (2 arms)
Platter: weight 16 kg, Ø 316 mm, height 90 mm
Platter surface: planar polished crystal glass (recessed mounting)
Tonearm base: one each for 9...10.5" and 10.5...12.1" tonearms (arm mountings available for virtually any tonearm), easy and quick exchange and adjustments are provided via a collar system.
Scope of delivery: turntable, screw-down record clamp, solid-state power supply, tools
Options: tube power supply "RöNt", additional arm bases

TURNTABLE "BALANCE"

Drive: precision ground round belt
Dimensions (WxDxH): 550 x 430 x 140 mm
Weight: 33 kg
Platter: weight 18 kg, Ø 316 mm, height 90 mm
Platter surface: planar polished crystal glass (recessed mounting)
Tonearm base: available for 9...10.5" tonearms (arm mountings available for virtually any tonearm), easy and quick exchange and adjustments are provided via a collar system
Scope of delivery: turntable, screw-down record clamp, solid-state power supply, tools
Options: tube power supply "RöNt", additional arm bases (also for "12.1" tonearms)

TUBE POWER SUPPLY "RÖNT"

Optional power supply for turntables "Balance" and "LaGrange" (solid-state power supply will still be used for bearing heater)
Tubes: 2x EC360, 2x 6BW4, 1x 6111WA
Dimensions (WxHxD): 180 x 95 x 310 mm (with granite base)
Weight: 12 kg (with granite base)
Scope of delivery: power supply, power cord, umbilical cord

TONEARMS "10.5" AND "12.1"

Distance platter center to tonearm bearing center ("10.5"/"12.1"): 244 mm/292 mm
Effective length: 259.8 mm/305.6 mm
Overhang: 15.8 mm/13.6 mm
Cartridge mount: 1/2" connector, long holes
Minimum distance between mounting surface and platter top: 25 mm
Mounting depth: 30 mm
Cartridge weight: min. 4, max. 16 g with standard counterweight
Dynamic mass: ca. 12 g/14 g
Total weight: ca. 300 g/ca. 350 g
Counterweight: 180 g/200 g
Scope of delivery: tonearm with flying leads (unterminated), tools
Options: tonearm with standard 5-pin connector (SME type)

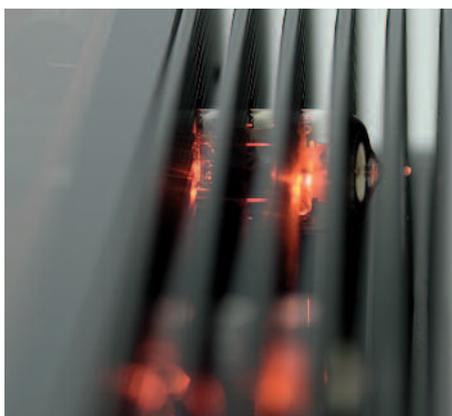
CARTRIDGE "EMT-TI"

Type: moving coil
Weight: 11 g
Stylus: vdH, radius 4 µm
Compliance: 15 µm/mN
Tracking force: 1.8–2 g
Vertical tracking angle: 23°
Output voltage: 0.21 mV (velocity 1 cm/sec)
Output impedance: 25 ohms
Load (recommended): 600 ohms
Body: mounting patch with M2.5 thread, resonance filter made of aluminum, copper, titanium and beryllium
Scope of delivery: cartridge, mounting hardware, individual measurement info sheet

Brinkmann amplifiers and the secret of musically gifted electrons.

You are right: Brinkmann is a specialist for vinyl playback. Not only, however; as it turns out, even before designing his first turntable, Helmut Brinkmann already enjoyed a great reputation for his amplifiers.

Mechanical and electronic devices have a lot more in common than is commonly thought. On the one hand, because electronics play a vital role in our mechanical components (the MOS-FET heating of the platter bearing or the sonic differences between our tubed and transistorized power supplies are just two instances of this relationship). On the other hand, because resonances and other mechanical phenomena have a direct influence on the sound of an amplifier. Put differently: in order to build a superior turntable, a designer must have a profound electronics know-how. Vice versa, it sure helps the sound of an amplifier if its designer has some solid insights into mechanics as well.



Perfect reproduction simply does not happen by accident. Instead, it is the result of careful optimizations. Which, for instance, is why Brinkmann defines the optimal capacitance values not only by computer but also by ear. But capacitors of different manufacturers also sound different. Therefore, Brinkmann spends a lot of time not only defining the optimal values by ear, but also the make and type of each capacitor. (The same goes for all other parts, resistors, printed circuit boards or solder. Remember: everything has an influence on the sound, hence everything has to be optimized by ear.)

Listening to the sound of components led Brinkmann to the insight that industrial ceramics are detrimental to good sound. When the metal oxides are sintered, they develop a tendency to resonate that leads to distortions of the mid and high frequencies. Too bad we can not dispose of industrial ceramics entirely, because they are ubiquitous and found in all resistors, switches, potentiometers, tube sockets, and of course capacitors. So we pay great attention to using as little ceramics as possible in our devices—which again is much easier said than done.

Brinkmann offers a wide range of pre- and power amplifiers as well as an inte-

grated amplifier for all possible uses and demands of music lovers worldwide.

Line stage “Marconi”

A line stage has three duties. First, it switches the various sources. Second, it controls the playback volume. And third, it conditions the signal in such a manner that even long runs of cable between line stage and power amp will not have an influence on the sound. The most important of course being that the preamp has as little as possible—ideally none—influence on the signal's musical integrity.

As usual for Brinkmann, we didn't accept any compromises when developing the “Marconi”.

The volume control, for instance, is purely electronic and works in two planes. First, the sensitivity of each of the six inputs (two of them balanced) can be adjusted individually and saved, thus eliminating the obnoxious jumps in volume when switching between sources. Second, the “actual” volume control consists of a motorized potentiometer that can be operated either remotely or with the knob on the front plate. This potentiometer digitally controls ICs which in turn adjust the playback volume passively with discrete resistors in precise steps of 0.5 dB.

LINE STAGE “MARCONI”



The utmost immunity against any influences can only be achieved with balanced signal processing. Which means that for a stereo preamp, four complete amplifiers are required since the signal is processed both in phase as well as with a 180 degree phase shift.

Since components and external interferences influence the in- and the out-of-phase signal to the same degree, they can be eliminated at the input of the power amplifier by means of a circuit that only amplifies the differences between the two signals (i.e. the music), but not what they have in common (i.e. the interferences).

This immunity of influences alone in our opinion justifies the doubled parts count and complexity.

We use a vacuum tube phase inverter stage. And it's not for nostalgic reasons that we rely on tubes—it's because they operate (practically) without delay and thus guarantee an inverted signal that is perfectly in sync with its non-inverted counterpart.

The tubes sit in two large side-mounted heat sinks and can thus dissipate their heat without many obstacles in the way. The remote control allows the selection of the inputs, controls the volume (including mute) and allows the switching of the absolute phase of the signal.

The display on the front panel informs about the selected input, its level and the absolute phase.

Phono stage “Edison”

The “Marconi” line stage and the “Edison” phono stage are closely related, visually as well as sonically. They both process the signal with vacuum tubes and solid-state components. And of course they are both optimized for sound quality without cutting corners and are built with highest precision in mind.

The “Edison” offers three separate phono inputs followed by switchable 1:1 input transformers. The impedance can be optimized for each input in 12 steps between 47 Ohms and 47 kOhms. The gain can be adjusted for each input individually in 16 steps by means of a knob on the front plate; the settings for gain, impedance and routing (transformer in or bypassed) are saved in an EPROM chip when switching to another input.

The first gain stage employs bipolar transistors carefully selected for their sonics. The RIAA equalization curve is applied between the two following tube stages; the EQ network is implemented partly as local feedback and partly as plate load of the first tube stage. A third tube stage handles the phase inversion for the balanced outputs. (As is to be expected from Brinkmann, the equalization is very precise and switchable between RIAA and IEC curve.)

With its adjustable gain, the superior S/N ratio and the extremely low distortions, the “Edison” will extract all possible information from any given cartridge.

Phono stage “Fein”

The black finish hides yet another “Golden Oldie”. Even though the “Fein” has been in production since 1985, it is anything but an oldie. Continued refinements have pushed this phono stage well ahead of its class. It features a single input, a volume control, and low output impedance; vinyl purists can thus drive an amplifier directly with their “Fein” should they so chose to.

Sonically, “Fein” (engl. *fine*) lives up to its name. Amongst the reasons is because it runs in pure Class-A with all operating points referenced to a single and temperature-compensated voltage source; the power transformer will never run into magnetic saturation thanks to ultrafast diodes and noninductive resistors; and last, but certainly not least, because the power consumption is so low that we decided to omit a power switch. (We recommend instead to leave the “Fein” powered up continuously because it sounds even better that way.)



Phono stage “Fein”

LINE STAGE/PREAMPLIFIER “CALVIN”



Line stage/preamplifier “Calvin”

“There it is once again, that breath of infinity ... utterly transparent, precise spatial image replication; dynamically and tonally nothing comes even close. A first class investment for the ages.” We can’t possibly add anything further to these words, except to say that they are quoted from “image hifi”. Adding a phono board to our “Calvin” line stage replaces one of the five line level inputs with an MM and MC capable input and makes “Calvin” one of the best preamplifiers available—this addition therefore isn’t really so much an option as a must-have.

Power amplifiers “Mono” and “Stereo”

Today’s speakers are capable of reproducing the full frequency range of music at realistic levels, including the deepest growling lows, the most subtle midrange shadings and the finest shimmering highs. Prerequisite are amplifiers that master the art of letting the music flow freely, yet keep the speakers under tight control at every moment. The “Mono” and “Stereo” power amplifiers live up to these requirements in the best Brinkmann tradition and style with a musically compact yet sonically open music reproduction regardless of frequency range and volume level.

“Mono” and “Stereo” are amplifiers that come very, very close to the ideal amplifier as “straight wire with gain”. There are

POWER AMPLIFIERS “MONO” AND “STEREO”



Integrated amplifier “Vollverstärker”

“Vollverstärker” translates in English as “integrated amplifier”. To be absolutely correct, we should probably rename our “Vollverstärker” to “stereo power amplifier with high input sensitivity and a passive line stage”. But that is probably the only thing we could still improve on this device. As for the rest, everybody seems to agree that the “Vollverstärker” has looks to die for and sound that is even better.

In the typical Brinkmann manner, the “Vollverstärker” is reduced to the max, finished perfectly in the smallest of details and optimized for sound without compromise. You’ll have to look elsewhere if you’re looking for coupling capacitors, ceramic resistors or an on/off switch. Instead you will find servo direct coupling, protection circuits, thick-film and SMD resistors with no or low ceramic content as well as a clever energy and music saving standby function. (Not to mention a headphone output with a dedicated amplifier, a buffered tape output, or a remote volume control.)

Thanks to its spiked feet, the “Vollverstärker” sounds great on every surface—which makes the optional granite plate truly only an option

many reasons for their musicality. One of them is an extremely stable power supply consisting of a transformer that can deliver up to 1500 watts peak power and four capacitors with a capacitance of no less than 132 millifarad. Another one is the fully balanced driver stage. And let’s not forget the output stage in “Diamond” topology that retains its low impedance at all frequencies and phase angles without feedback. The four Sanken high-performance transistors are attached directly to the speaker terminals—exemplary for the shortest possible signal path which results in an extremely compact build.

One last bit of trivia: one “Stereo” amplifier is half the cost of two “Monos”, although we do like to think that it sounds just as good!



Rear view of the “Mono” power amplifier

INTEGRATED AMPLIFIER "VOLLVERSTÄRKER"



LINE STAGE "MARCONI"

THD/IM distortion: 0.01%/0.05%
S/N ratio: 90 dBA
Frequency response: DC ... 250 kHz
Gain: 12.5 dB
Output voltage: maximum ± 12 V symmetrical
Output impedance: symmetrical ± 0.1 ohm
Input impedance: 20k ohms
Input sensitivity: 150 mV
Input gain adjustment: 0 ... -12.5 dB (0.5 dB/step)
Dimensions (WxHxD): 420 x 95 x 310 mm (with granite base); power supply 120 x 80 x 160 mm
Weight: 12 kg; granite base 12 kg;
power supply 3.2 kg
Scope of delivery: preamplifier, power supply, power cord, granite base

PHONO STAGE "EDISON"

THD/IM distortion: 0.01%/0.05%
S/N ratio MM/MC: 82/78 dBA
Frequency response: DC ... 250 kHz
Gain: adjustable, max. 66 dB
Output voltage: maximum ± 12 V symmetrical
Output impedance: 600 ohms symmetrical
Input impedance MC: 47 ohms ... 47k ohms
Input capacitance MM: 50 pF
Dimensions (WxHxD): 420 x 95 x 310 mm (with granite base); power supply 120 x 80 x 160 mm
Weight: 12 kg; granite base 12 kg;
power supply 3.2 kg
Scope of delivery: phono preamplifier, power supply, power cord, granite base

LINE STAGE/PREAMPLIFIER "CALVIN"

THD/IM distortion: 0.01%/0.05%
S/N ratio line: 92 dBA
S/N ratio MM/MC: 82/78 dBA
Frequency response line: DC ... 250 kHz
Frequency response phono: 20 Hz-50 kHz
Output voltage: maximum 12 V
Output impedance: 0.1 ohms
Input impedance line: 20k ohms
Input impedance MC: 600 ohms
Input capacitance MM: 50 pF
Weight: 7.1 kg; granite base 8.4 kg;
power supply 3.2 kg
Scope of delivery: preamplifier, power supply, power cord, granite base
Option: phono board

PHONO STAGE "FEIN"

THD/IM distortion: 0.01%/0.05%
S/N ratio MM/MC: 80/78 dBA
Frequency response: : 20 Hz-50 kHz
Gain: adjustable, max. 55 dB
Output voltage: maximum 4 V
Output impedance: 200 ohms
Input impedance MC: 600 ohms
Input capacitance MM: 50 pF
Input sensitivity: switchable 1 mV/47k ohms (MM), 0.5 mV/600 ohms and 0.2 mV/600 ohms (MC)
Dimensions (WxHxD): 120 x 80 x 160 mm (with granite base); power supply 105 x 60 x 100 mm
Weight: 1.5 kg; granite base 2.8 kg;
power supply 1.2 kg
Scope of delivery: phono preamplifier, power supply, power cord, granite base

POWER AMPLIFIERS "MONO" AND "STEREO"

Output power "Mono": 250/150 W (4/8 ohms)
Output power "Stereo": 2 x 125/75 W (4/8 ohms)
Minimum loudspeaker impedance: 3 ohms
Damping factor: 80 into 8 ohms load
THD: 0.1% at 50% power
Inputs "Mono": XLR (symmetrical) and RCA
Inputs "Stereo": RCA
Input sensitivity /impedance "Mono": 1.55 V/1k ohms (RCA), ± 775 mV/2k ohms (XLR)
Input sensitivity /impedance "Stereo": 775 mV/600 ohms
Power consumption "Mono" (per channel): 90 W/8 ohms (idle), 380 W/8 ohms (full power)
Power consumption "Stereo": 100 W/8 ohms (idle), 380 W/8 ohms (full power)
Dimensions (WxHxD): 190 x 220 x 315 mm (with granite base)
Weight ("Mono" per channel): 18 kg; granite base 5 kg
Scope of delivery: power amplifier(s), granite base(s), power cord(s), terminating connector for unbalanced use ("Mono" only)

INTEGRATED AMPLIFIER "VOLLVERSTÄRKER"

THD/IM distortion: 0.01%/0.05%
Output power: 2 x 100/70 W (4/8 ohms)
Output resistance: 0.1 ohm
Input impedance: 20k ohms
Input sensitivity: 300 mV
Frequency response: DC ... 250 kHz
S/N ratio: 92 dBA
Dimensions (WxHxD): 440 x 85 x 310 mm
Weight: 14 kg
Scope of delivery: integrated amplifier, power cord, remote control
Option: granite base



The back panel of the line stage "Marconi"

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