Allnic M-2500

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Teaming the Lecturers 12A4, 300B PP

Korean audio producer Allnic recently unveiled the M-2500 monoblock power amplifier that drives 300B. 300W is obtained by using a representative pull-through triode 300B as a push-pull. But the grain is different. I've been using Olnick's 300B single stereo power amplifier A-1500 for more than two years at home, and it's not the '300B sound' I've known. Considering the difference in output (30W Vs 12.5W), it was understood that there was no clipping even at high volume, but the sound itself became much more transparent. The uniqueness of the 300B, which may be attractive, has completely disappeared.

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The secret was in the triode 12A4 committed to the phase reversal and drive tube. I know that this is the first time Olik has used this three-pole, 12A4. 'Because of the legendary 12A4 that existed only on paper, I was able to make the ideal 300B push-pull amplifier I've always dreamed of,' Park explained. 'The midfielder was good at sticking the ball in the forward, so I'm bound to sound better.'

Park's affection for the 12A4 is exceptional because 80-90% of the tube amplifier sounds are determined by the drive tube. Even though my A-1500 uses 300B as a single unit, the output is 12.5W, thanks to the 6GV8, which has one tube per channel. In particular, the 300B doesn't come out of the bass itself unless it's strongly driven. However, the 12A4 is a 'power drive tube' that can be used as an output tube because the plate loss reaches 6W. In addition, the voltage amplification factor (mu) is suitable at 40, and the internal resistance is only 2kΩ, which is the optimal specification for the drive tube.

It's not just the 12A4 that comes with the M-2500. No matter how 12A4's 'youngest' Lee Kang-in played, the amplifier is also a 'one team'. First, the ultra-short tube was used by connecting 5 poles 6485 with high current amplification factor (gm) three times, and then connected to 12A4, which acts as a phase inversion tube, with a leak mullad circuit. The five poles are connected three times because the treble is better. The tube shown on the right side of the chassis is 5U4G, which is a rectifier tube, and the M-2500 is orthodox because it uses a tube instead of a semiconductor diode in the rectifier circuit. The rectifier also serves to protect the output tube.

It is also important to use a fixed bias circuit for the output tube 300B. In other words, it draws the bias voltage directly from the power supply and supplies it to the 300B grid, which is much more consistent and stable than the self-biasing method that automatically adjusts the bias by resisting the cathode.

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Especially when using push-pull, self-biasing does not secure the output itself. Also noticeable are the large transformers, which are located above the power inlet, with extremely low voltage fluctuations and the Permalloy output transformer next to it.

According to Olnick, the compact design allowed the M-2500 to obtain a square wave at 20 kHz. As you know, it is difficult to obtain vertical rising and falling square waves at 10kHz input signal, but even at 20kHz, it means that the transient distortion is very low even at high frequencies. In fact, the M-2500 felt like an OTL / OCL amplifier and the sound was not distorted even when the volume was turned up to 12 o'clock. Of course, the output could be higher, but the compromise at the stable 30W line would have contributed to this sound.

The City Hall mobilized Olnick's preamplifier L-10000 and Wilson Venetian's speaker cardinal. Can the M-2500 with its 30-watt output sound a large cardinal with nine units per unit? As soon as he heard the Shostakovich Symphony No. 5 and 4th movement, played by Andris Nelsons and played by the Boston Symphony Orchestra as a rune-tidal sound, this worry turned out to be depressing. It was a natural driving cardinal. At the same time, the notes are uneven and cold. Speed is outstanding, too. The high range stretches refreshingly, and the low range pops out firmly and elastically. Steps are not entangled at all in complex passages, and breathing is not rough even when the volume is turned up. The unusually loud sound of harmonics along the day is a testament to the fact that square waves are coming out of high frequencies.

In Curtis Fuller's Oscalypso, the saxophone's heat is thick and the breathing is hot. Drum rims play a unique metal texture, almost bends. There is also the impression that the cardinal is not stuck at all. Domingo and Cottubas' song 'Toast Song' was a famous performance that helped me realize that the treble can sound so beautiful. But I personally want to give a high score for the cleanliness. This was also crucially different from the 300B single or existing 300B push-pull amplifiers. Clear and transparent, but lightly stubborn 300B unique color itself is volatilized. right. With the addition of the Lecturer 12A4, the 300B PushPull M-2500 has become the world's only team.

Distributor Audiomentos (031)716-3311
Price Distributor Inquiry **Vacuum tube** 300B (output tube), 5U4G (rectifier tube), 6485 (super short tube), 12A4 (drive tube) **Effective output** 30W damping factor 20 **Frequency**

response 20Hz-50kHz **S / N ratio** -100dB **distortion** 0.01% **gain** + 26dB **input impedance** 100㏀ **Input Sensitivity** 0.7V **Size (WHD)** 44 × 26 × 37cm **Weight** 20㎏

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