Allnic A-2000 25th Anniversary

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Meet the pinnacle of vacuum tube power amplifiers

Many audio files are left and right today. 'Clean and complete integrated amplifiers are the mainstream these days' Vs 'Separate audio is still the right answer'. That's because the smarter integrated amps often sound better and offer better visual satisfaction than any pre- and power-separated amp. But this is also a hasty conclusion. Each well-made, well-matched pre and power amplifier has a sanctuary that can't be exceeded by the short-term integrated amplifier.

I recently listened to the power amplifier A-2000 25th Anniversary, which Olnick celebrated

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its 25th anniversary this year. In the previous model, the output tube was changed from KT120 to KT150 to increase the output from 70W to 100W and upgraded Olnick's proud Permalloy output transformer. From the conclusion that I have heard with Olnick's preamplifier L-3000, the end of the question of 'integral amplifier or detachable' has already been decided!

At first glance, the A-2000 25th Anniversary is indistinguishable from the All-Nic T-2000 25th Anniversary. Of course, there are missing attenuators to adjust the volume and the front panel design has changed. However, both amplifiers have a large egg-shaped KT150 (two shots per channel, four shots in total), and the number of ultrashort tubes (two) and drive tubes (four) is equal to six. The same is true of the polycarbonate chimney design on top of it. The output is also 100W (8Ω, pentod mode) and 50W (8Ω, triode mode), and the same button to select output tube mode is located on the left side of the front panel. In addition, a gel type damper that reduces microphonic noise is inserted into the ultra short tube socket, a current meter is attached to each side of the top to check the condition of the output tube, and a soft starter is added to protect the tube. . However, if you look closely, it is also different from the integrated amplifier. From this point on, the A-2000 25th Anniversary is the world of true sword fight under the name of power amplifier.

First of all, the gain is lower than the integrated amplifier. The T-2000 25th Anniversary is + 38dB, while the A-2000 25th Anniversary is + 26dB (all models + 24dB). This is combined with the preamplifier at the front to achieve optimum overall system gain. The integrated amplifier amplifies the incoming music signal by itself, so the gain is inevitably high. In contrast, a separate amplifier, where the pre and the power divide the gain, does not increase the gain rapidly, so the amplified sound is accurate, especially the low range. This is the same principle as when the picture is enlarged at once, the picture grain becomes coarse.

But it is also important to see how well the power amplifier has gain. An integrated amplifier typically has gains of + 35dB and above, and power amplifiers with gains of + 26dB and below. However, if the power amplifier gain is increased to + 30dB, the sound amplifier can `` pop '' and pour out of the power amplifier even if the volume is increased by one stage in the preamp. The first time you hear it, 'I'm good!' But the sound quality is actually below the level. These power amplifiers are hard to sound with any quality preamp (with proper gain).

The A-2000 25th Anniversary has adopted ultra-short tube and drive tube different from the integrated amplifier T-2000 for the proper gain of this power amplifier. The ultra-short tube is 6AK6 (integrated amplifier 6485) and the drive tube is E282F (integrated amplifier D3a). A careful comparison of the tube specifications is obvious for this reason. The mu of the 6485 is 40, whereas the mu of the 6AK6 comes in about 23 with three poles. Similarly, the D3a's mu is 60, while the E282F's mu is 25.5. In short, the 6485 and D3a are optimized tubes for use in integrated amplifiers, but the voltage amplification factor (gain) is too high for power amplifiers.

There is another reason for the ultra short tube 6AK6 and the drive tube E282F. It is no exaggeration to say that 90% of the sound of a tube amplifier is determined by ultra-short tube and drive tube. In particular, the drive tube is an important parameter that determines

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tone and musicality. However, the E282F has a very low plate resistance (rp) of 800Ω, resulting in flat frequencies and good bass characteristics. The 6AK6 is also very suitable for use as an ultra-short tube because it shows 2.3 gm (current amplification factor), 10 rp, and 23 mu. The similarity between the two tubes' mu (6AK6 23, E282F 25.5) is also important, because if the mu of the tubes differs greatly from each other, the sounds are distorted.
I listened to some songs. For reference, the gain of the L-3000 is + 20dB, the output impedance is 150Ω, the maximum output voltage is 15V, and the compatibility with the A-2000 25th Anniversary (gain + 26dB, input impedance 100kΩ, input sensitivity 1.3V) Good without. Introduce the listening notes at that time.
Marian Herzog 'No Sanctuary Here'. The low end and punch force are different from the integrated amplifier. It feels like you are painting the canvas generously and vigorously with a large brush. There may be a reason for the bite of a full-range speaker with sensitivity of 4dB to 97dB, but that's the sound of free and power. It also uses 100W of tube power and uses Permalloy output transformer with super permeability at the end of pre and power. Still, the S / N ratio of the tube full system is so high that white noise is not detected even when the ears are brought close to the unit. Ultra-short tube socket dampers for pre and power, and power transformers with extremely low voltage fluctuations, seem to have contributed greatly.

Diana Crawl's 'Desperado'. The overtones and reverberations of piano sounds are no joke. It is also one of the typical advantages of a vacuum tube as an amplifying element. The vocals are husky and muddy but they don't get rough or rugged. Moist The vocals are in front and the piano is behind. Compared to the integrated amplifier T-2000 25th Anniversary, the thickness of the sound stage has increased significantly. The stage slid backwards. These resolutions and stages would be pre-emptive, but impossible without the strong secondary attack of the power amplifier. Of course, the outstanding properties of the 6AK6 and E282F adopted in the A-2000 are not to be missed. In any case, implementing this vast sound stage as an integrated amplifier would cost a lot of money.
Gustavo Dudamel conducts the Mahler Symphony No. 5 in 1 performance by Simon Bolivar Orchestra. The note end of the trumpet is alive. The bass thumps down. This is due to the increased resolution and driving power that cannot be compared with the integrated amplifier. The micro-expression in the ultra-low range and taste is also great. Most of all, the quietness of no-signal poems. Along with ultra-short tube damper sockets and high-quality power transformers, the power cable (OLNIC ZL-3000) and speaker cable (ZL-5000) used in this listening system will be greatly appreciated.

Oscar Peterson Trio's 'You Look Good To Me'. Triangle is very cool. The sound of the metal is too loud for the eyes. Bass vibration is the best system I've heard in recent months. Due to the high S / N ratio, the bassist mutters a lot. The speed and rhythm are excellent, and the rhythm and pace unique to jazz songs, and the stop & high drum sounds are exciting. The most surprised part is denseness. The sound stage was full with sound strands. This is the dense pleasure that only separate systems can offer.

Design Based on design and listening results, I would like to recommend the A-2000 25th Anniversary to these people, in this case.

① You are not yet looking for an even power amplifier to match a good preamp.

② When you want to feel the upgrade of the sound stage size, density and driving power

④ **A** music lover who can't feel the level of 100W output of a tube power amplifier.

Distributor Audiomentos (031)716-3311

Price 8.5 million won **Vacuum tube** KT150 × 4, E282F × 4, 6AK6 × 2 **Effective output** 100W (8Ω)

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