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THE  
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MAGAZINE

SUONO E COMUNICAZIONE

# The Dawn Of A New Era

by Stefano Mazzoli,  
CEO of Suono e Comunicazione s.r.l.  
Klimo's European distributor

o history of the last thirty years of hi-fi could leave out Dusan Klimo's creations. Absolute milestones that have set the standard against which all others must be measured. Initially a handicrafts operation, Klimo today has set world-wide distribution as its goal, with incredible new machines for home listening of the greatest of the arts: music. This publication was created to relate the past and build a bridge to a future that, we are sure, will reach the heart of every serious listener. Bon voyage!

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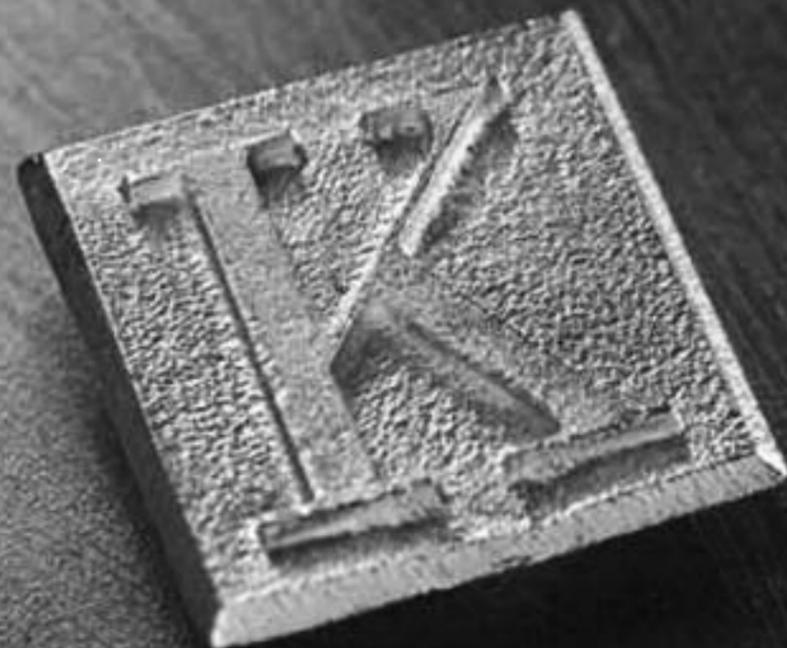
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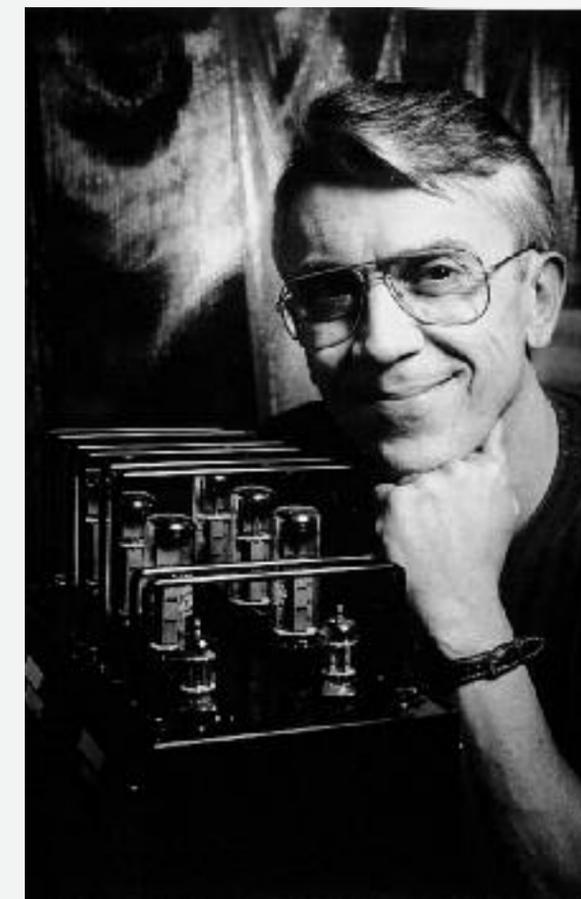
## For The Love Of Music

The history of a passion



Dusan Klimo is a Czech engineer, who has always lived and worked in Germany, able to nurture boundless love for music. First as the head of music label aimed at producing authentic musical gems offered in the highest quality audio possible by producing and releasing many works on vinyl.

Then, not satisfied with what the market of hi-fi equipment offered in the early 70s, as a designer of highest level elec-



*Dusan Klimo*

tronics.

In a thousand years of music history, only the last hundred involve that of high fidelity, and only fifty for what we consider modern hi-fi.

So the high fidelity market is still in a certain sense very young, and still in great ferment.

Just think of what has happened in the last thirty years of recorded audio. The world of quality music playback has nothing to do with the immense electronics market.

The main objective of someone who, like Klimo, with the care of a craftsman and agonizing research into quality, builds objects intended to reproduce as accurately as possible the musical message, that of communicating emotions.

Klimo's philosophy is entirely based on his stubborn will, which must always completely satisfied, to produce intact all the emotion that only great music can give.

Through tube equipment, much of which can be separately powered, including as a later choice, with external tube units, clearly able to establish each time a reference for constant renewal over time, while remaining faithful to the ideal of absolute perfection.

Every single product adorned with Klimo's K symbol has been put on the market after years of continuous design refinements, and only when it is deemed to have not only reached a high performance level but also a precise reason for being.

In fact, could any Klimo product be eliminated without leaving a huge gap?

Over the years Klimo has used the most sophisticated technological equipment to refine his products more and more, but he could never do so without the fundamental contribution of dozens of expert technicians and artisans.

Some production phases have, in response to overwhelming success, been outsourced to continue to guarantee and sometimes improve their legendary quality.

Some Italian suppliers, among the world's best for quality and production control, also partner with Ferrari. Listening has always had the last word. Since 1977 Klimo has brought timeless objects to market, with intriguing design and sonic performance that is at the absolute top. Materials chosen to last over time, with sober and extremely elegant design in a triumph of steel and precious lacquers on a wooden frame, tube lay-out that is out of the ordinary and state-of-the-art components are the creative hallmarks of every Klimo product.

Electronics which have become the paradigm of reliability, practicality and investment longevity, to guarantee years of pure listening pleasure.

In the following pages we offer the history of Klimo through some of his most significant creations. □



*Merlin preamplifier and Kent stereo amplifier*

## 1977-1993

### Merlin, Kent, OTL

#### A revolution in Hi-Fi

1977 was the year in which the first devices were introduced. These were a pair of mono OTL final amplifiers, called just that, **OTL**, a stereo preamplifier, **Merlin**, a stereo final amplifier, **Kent**, and a step up for pickups, the **Argo**.

Each of these products set a new standard in its market sector.

Aficionados responded with such enthusiasm that some of these products in their various versions stayed in the catalog for more than twenty years. Merlin, in its different incarnations up through the **Merlin Ultimate** configuration, was in production for all of 34 years until it was retired in 2004!

This preamplifier, together with the OTL final amps, were the products that introduced Klimo to the majority of audiophiles.

Merlin, built with a wooden frame coated in shiny black lacquer, and with smoked crystal in place of the top panel to reveal spectacular circuitry designed around a Telefunken E88CC vacuum tube and with chrome knobs; Merlin stirred the dreams of every audiophile able to hear its voice –velvety, precise, warm. A voice, literally, that immediately made the best valve preamplifiers of the age sound obsolete, tired, dull.



*OTL mono amplifier*

While the Kent, in its first monophonic version, a small but melodious and enchanting amplifier built around a push pull of EL34 tubes, flaunted all-chrome livery that made it an immediate classic. For years these products have made things hard for every other producer of tube equipment in the world. Dusan Klimo was starting to become a highly thought-of personage among the most demanding audiophiles.

It was with the introduction of the OTL and **Linnet** mono final amplifiers that his fame reached that of a star.

The OTL final amps could, with good reason, be considered the best mono final amplifiers based on vacuum tube technology without output transformers.

For sonic purity that was unbeatable then and is still simply incredible today.

The OTL is perfect for driving loudspeakers with high impedance and efficiency. Because of its inherent traits, however, it could not meet the requirements to drive the new speakers that manufacturers had made in those years, with ever-lower impedances and efficiencies. And so the Linnet, with its 100 watts of power, was created. These amplifiers clearly showed their muscle, thanks to a push pull with six EL34 tubes, leaving the Klimo sound intact: accurate, yet extremely refined. □



*Linnet mono amplifier*

1994 - PRESENT

# Beltaine, Viv, Kent Gold

## The years of consecration

In 1994 Bebo Moroni, then editor of the legendary Italian magazine *Suono*, defined this amplifier the best in the world. The sensational **Beltaine** mono final amplifier.

Judged better than Audio Note's OnGaku and Mark Levinson's 20.6 final amplifiers! It was a real revolution: a 300B tube-based final amplifier, ample with 5 watts of power per channel, but equipped with an external tube power supply (with GZ34 tube in the first 5 watt version and the Gz 37, then 5U4GB, in the second release with 7 watts), drove just about any loudspeaker with great authority, enormous transparency and an unequalled general refinement. It was finally possible to really approximate the ideal of a wire with gain audio amplifier.

By virtue of simple but revolutionary layout, even though the single-ended triode amplifier type dated back to about 1920; it was even possible to choose between tube or solid state power supply and add, if desired, just a bit of feedback to permit driv-



*Beltaine mono amplifier*

ing even speakers that need a great bass control. Used as a reference for years by many audio reviewers that, sometimes used as a double pair for biampification, could fill vast spaces with sound despite the reduced power of the small German final amplifier.

Over the years Beltaine, which had become a legend among those discerning of absolute quality in home music reproduction, went through three revisions, of which the last, the **Ultimate**, is still in production and is solidly among the most prestigious systems of the most passionate listeners, music critics and conductors.

To drive the Klimo **Taneburg** speaker, three pairs of Beltaine are used, for a resulting performance that many authoritative reviewers judged peerless.

In the meantime later versions were developed of the Merlin preamplifier, with com-

*The Klimo Beltaine represented a genuine de-  
volution in High End. A monotriode with just 7  
watts per channel, equipped with separate  
400Volt/Ampere power supply, with a sound of*

*infinite authority and refinement. An instant  
classic that is still today among the best in the  
world of most extreme amplification.*

ponent improvements and equipped with a separate optional tube power supply, called **Merlin LS+**.

To this was added, with the same materials and aesthetic as Merlin, a state-of-the-art phono preamplifier, also with a double frame, called **Viv**.

The pairing of Viv and Merlin LS+ formed a four-chassis preamplifier that sounded incredibly good, keeping the brilliance, the correct timbre and the great refinement of tubes but surpassed every other pre of the time for control, dynamics and resolution.

The Kent lineage, which started with a stereo final amplifier with 35 watts per channel, expanded first with the mono version Kent and then, with the **Kent Gold Improved**, representing a serious contender for the most renowned amplifiers on the world scene.

In those years, when Klimo's creations had reached performance that could hardly be improved, and had won unconditional praise from the greatest critics of the sector, Klimo decided that the moment had come to undertake economically more affordable production.

And so in 1996 the preamplifier **Merlino** was introduced, which is still produced today in two versions, Silver and Gold. Both can be powered with separate valve



*Tine Silver mono amplifiers*

units, Standard and Gold; both can be powered with separate tube units in the Plus version.

Today this preamp quartet plays in combination with the Tine Silver monos and with the Tine Gold monos, a natural evolution...

The **Merlino Gold Plus**, in its most recent implementation, sonically superior to any other preamplifier that Klimo has ever produced, was joined in 1994 by the Merlin Reference and in 2004 it even superseded the Merlin Ultimate.

To back up the Merlino, the phono preamplifier **Lar** came along a little later; it was a preamp dedicated to analogue. The Lar was to the Merlino what the Viv was to the Merlin.

A double pair, in the super-powered versions, with typically Klimo sound: sweet, inviting, velvety but at the same time highly dynamic, controlled, transparent and tonally flawless.

Today this preamp quartet plays in combination with the Silver Tine monos and with the Gold Tine monos, a natural evolution and further improvement of the legendary Kents. □



*Viv phono preamplifier*



*Merlino preamplifiers*

2002 - PRESENT

# Klimo and the knights of the Round Table

## Tafelrunde, Lancelotto & the others

To celebrate the supremacy of analog reproduction, Klimo reunited King Arthur's Round Table.

The Round Table, *Tafelrunde* in German, was encircled by knights and fairies with names that are high-sounding but absolutely appropriate for the incredible sonic quality of these new objects that have caught the attention of serious listeners. The new millennium opened with great innovations. The first of these was the appearance of one of the highest-performing analog players in audio history.

In 2002 the **Tafelrunde** turntable, the **Lancelotto** arm and the **MC Ertanax** pickup were re-released. Together they make up the **Musikalität** analog system.

The design of the first Klimo turntable was, as always, revolutionary.

A turntable without a base or, rather, in which the structure itself acts as the base, in a way that eliminates any problem of resonance, with a belt drive and a high-mass plate that is, for the first time in the world, **magnetically suspended** on the bearing! Magnetic levitation is also used for the horizontal joint of the Lancelotto arm, while a bi-pivot system regulates the vertical one.

The Reference model accommodates up to four arms of over 13 inches in length and the particularly accurate power supply of the motor unit immediately made *Tafelrunde* the object of desire

of the most extreme supporters of the vinyl record, of whom Dusan Klimo has always been one of the most passionate.

Some years after introducing his turntable, Klimo had gradually united the *Tafelrunde* experience with analog equipment that is less demanding and expensive to build.

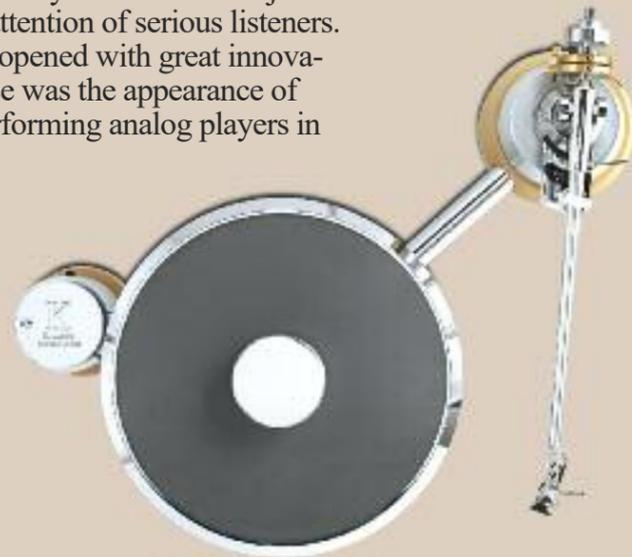
From that have come the **Beorde** and **Stern** turntables, authentic masterpieces of design and champions of the world for the ratio of price to performance.

With the boost from the Merlin preamplifier exhausted, its production having ceased completely in 2004 (leaving legions of audiophiles constantly searching for specimens in the vintage market), Dusan Klimo began to devote his creative efforts towards a goal which had been not considered possible.

The preamplifier **Parsifal** was introduced. A device astounding for its build, weight, performance.

With a super power supply as is the German brand's tradition, through the **Atlas**, a separate power supply unit never before seen in the entire High End sector.

It has two frames in aluminum/steel and other fine materials that contain a preamplifier and a completely dual mono tube power supply (5U4GB rectifiers are used as in the Beltaine power supply and ECC81 stabilizers).



*Tafelrunde turntable and Lancelotto arm*

*Parsifal preamplifier and Atlas power supply*



The lay-out on gilded boards with a triumph of state-of-the-art components is elastically suspended to avoid the onset of distortion due to vibration. Inside there's nothing more and nothing less than what it takes to create that balanced sound that generates the maximum musicality. One curious feature is the presence of only a single RCA input, in order to avoid the presence of any selector, able to virtually sully the delicate audio signal.

The press hailed the new arrival in the house of Klimo with the title of King...

The Parsifal was presented in 2009, and the next year the phono preamplifier **Morgana** was introduced, entirely identical to the earlier one: the same chassis, totally dual mono layout, separate and super-stabilized power supply.

The Parsifal and the Morgana, together, today make up in their Reference versions the world's greatest feat in audio signal pre-amplification.

After the astounding success of all the versions of the Beltaine and Kent final monos, the audience of enthusiasts called for an amp of the same stellar level as the Parsifal preamp and the Morgana phono preamp.

Dusan Klimo didn't make them beg, and with his usual simultaneously traditional and revolutionary approach, he released the Monolith finals to worldwide attention after years of painstaking

research.

The Monolith is the tube amp of reference, in 4 frames: two monophonics, each with its separate power supply.

These finals, mounted on an identical frame as the one used for the Parsifal and the Morgana, are capable of delivering 180 watts per channel from 1 to 8 Ohms, all with the sound of the legendary Beltaine !!!

On the wave of ever growing successes, Klimo decided to propose a complete audio system, rigorously analog.

For this the **Glomen** loudspeakers were the first to emerge, with two-way, floor-loaded bass reflex of medium-high efficiency and, more recently, the **Taneburg**, and today the new flagship **Taneburg Reference**.

Over the last ten years Klimo has also developed a series of cables, divided into ranges according to its catalog.

And so signal, speaker and power cables with ever-increasing performance were introduced, starting with the **Eis**, **Ais** level, then **Dis** and finally the **Reference** series.

These are cables manufactured at the state-of-the-art and able to ensure that the signal flows as purely as possible, providing neutral sound, smooth but absolutely respectful of the phase and the tone of the signals being relayed.

Needless to say, Klimo wiring has earned a solid reputation and has become a genuine best seller in the international market.



*Taneburg loudspeakers*

## TANEBURG REFERENCE LOUDSPEAKERS

### Sounds like no others

With Taneburg loudspeakers Klimo offers to passionate the chance to achieve a reference audio system.

This speaker's been fine tuned with the new Klimo final amps Monolith and with a tri passive amplification with Beltaine amps, allowing all the thrilling timbral and dynamics characteristics of the amps to come alive.

This was made possible by the great sensibility and a crossover built with no compromise that helps the driveability of the amps.

If you love a very refined sound but also a massive one, like listening to a real symphonic orchestra, the Taneburg Reference might be paired by the "bass" modules, a couple of loudspeakers of the same dimensions of the three way ones, hosting just the woofers that are identical to those in the main units. The four modules system however doesn't aim to reach a far lower bass response (already very deep in the main speakers). A bigger and more tridimensional sound is what one can get for sure.

Using the bass module will end in a more real, more entertaining performance.

The elegant chassis of the Taneburg Reference hides a number of inner treatments capable to cut vibrations and unwanted resonances between loudspeakers and wood enclosure.

The Taneburg is a three way system with five speakers, four of whom have been realized exclusively under specifics for Taneburg. A painstaking research has led to the development of the three main speakers: the woofers, mounted in separate volumes with a front large reflex opening, and the midrange host in



a closed enclosure in which there's also the crossover. Either the midrange and the two woofers, 16 cm in diameter, uses the same paper based cone and the same rubber suspension.

The reason for this is to be found in the aim to obtain a similar behaviour to transients and also a great coherence in phase, both things that make the Taneburg Reference a system that really shines in terms of soundstage reproduction, with a large, deep, stable definition of all musical instruments.

The cone of the drive units is very light and the suspension is silk based, this makes the loudspeakers to be a very fast one, with awesome transient response. The final sound happens to be similar to that of an electrostatic unit with enlarged power handling and dynamic and a wider soundstage, with vivid and natural instruments.

The midrange differs from the woofer for its phase plug in the centre.

A long time spent in listening tests has led the many people involved (among them many musicians) in developing the Taneburg Reference to a sky high result in terms of musical enjoyment. The dead silent background and the richness of the timbral bouquet let every note come alive for a listening pleasure that is untouched even after many hours.

The truthfulness of the treble is achieved by a custom ribbon tweeter capable to reach the highest frequencies without being harsh or unnatural, allowing to reach a low directivity also at a very low volume.

The back tweeter, set to different frequencies

compared to the ribbon one, is used to enlarge the soundstage.

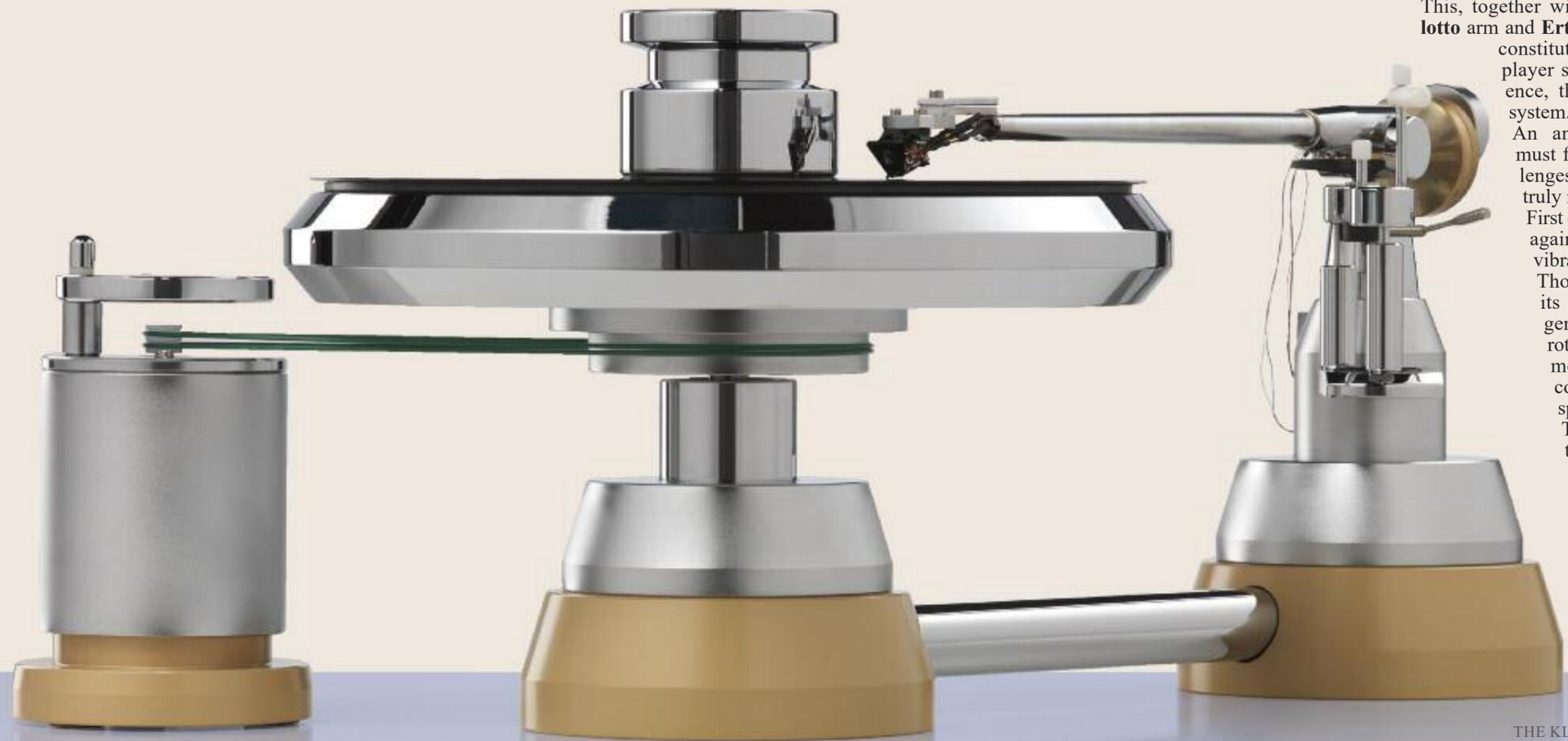
All speakers are linked using a Klimo cable which is technically an advanced one. It is indeed very important to work with the purest materials in order to reduce impurities and oxydes.

It is also mandatory that a cable keeps its sonic signature for a long period of time. To obtain this Klimo uses a complex zone drawing process which consists in drawing a little amount of metal at a time at a very slow pace. During this process impurities concentrate towards the end of the cable and so they are easily cut off. The Klimo cable is also used in the crossover, one that allows the tri wiring with six connectors. Anyway Klimo suggests to use Klimo cables also to link amps to loudspeakers and in all the signal path. □



# Vinyl: Almost A Religion

## Klimo's analog machines



usan Klimo's passion for music can't leave out that which he considers the king of audio sources: the analog turntable.

That's why after having perfected and taken his system's amplifier section to the highest levels, he dedicated himself to designing and building the best of the audio sources: the **Tafelrunde** turntable. This, together with the **Lancelotto** arm and **Ertaanax** cartridge, constitute his analog player system of reference, the **Musikalität** system.

An analog turntable must face many challenges in order to be truly musical.

First of all is the fight against the smallest vibrations.

Those produced by its own operation, generated by the rotation and by the motor, and those coming from the speakers.

The cartridge transforms the mechanical stimuli detected in the vinyl groove into electrical impulses, that is, the audio signal. So any vibra-



tion, whether self-generated or passed to the cartridge from sound waves in the environment, becomes noise.

In almost one hundred years of existence the analog disk has seen different theories of operation implemented, but one fact is absolutely undisputable: whether one chooses a coupled or an uncoupled system, no turntable belongs absolutely to one or the other.

Klimo's solution is simultaneously simple and ingenious.

To create an analog system in which any degree of freedom of movement of the subsystem was without friction and, especially, that any element able to behave as a panel receiving vibration was eliminated from the start.

To achieve this he decided to eliminate the frame, reducing it to just the support for the spindle, for the turntable and for the arm.

The Musikalität therefore pursues maximum uncoupling, starting from the **Gestell** support table, whose construction simulates a series of mechanical filters acting at different frequencies.

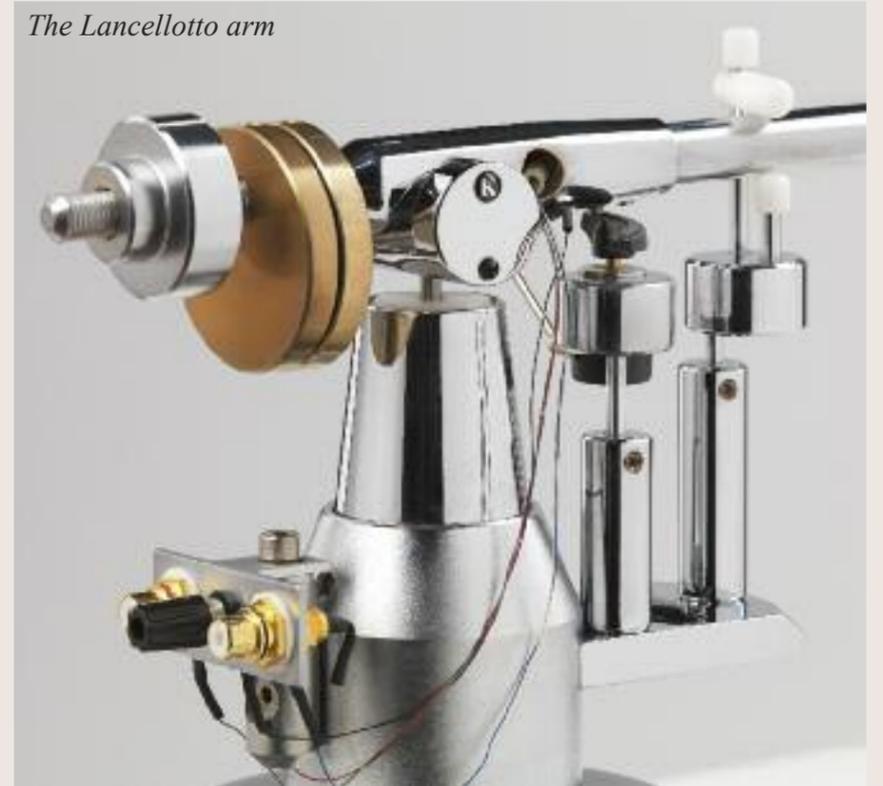
The spindle base and the arm are made in conical bronze and aluminum trunks, on large Teflon support bases.

The base for the arm and that of the turntable are linked to make perfect calibration of the system possible, as well as permitting the use of arms of different lengths.

In fact, with Tafelrunde, up to four additional arms can be installed besides the Lancellotto.



*The Tafelrunde Reference turntable on its Gestell support table*



*The Lancellotto arm*

The Tafelrunde plate is magnetically suspended thanks to the repulsive force of the magnets used in the spindle. This way it outperforms the classical solution of a spindle placed on a thrust bearing pocket in an oil bath or unreliable air systems. The centering system is built with bearings of very high precision.

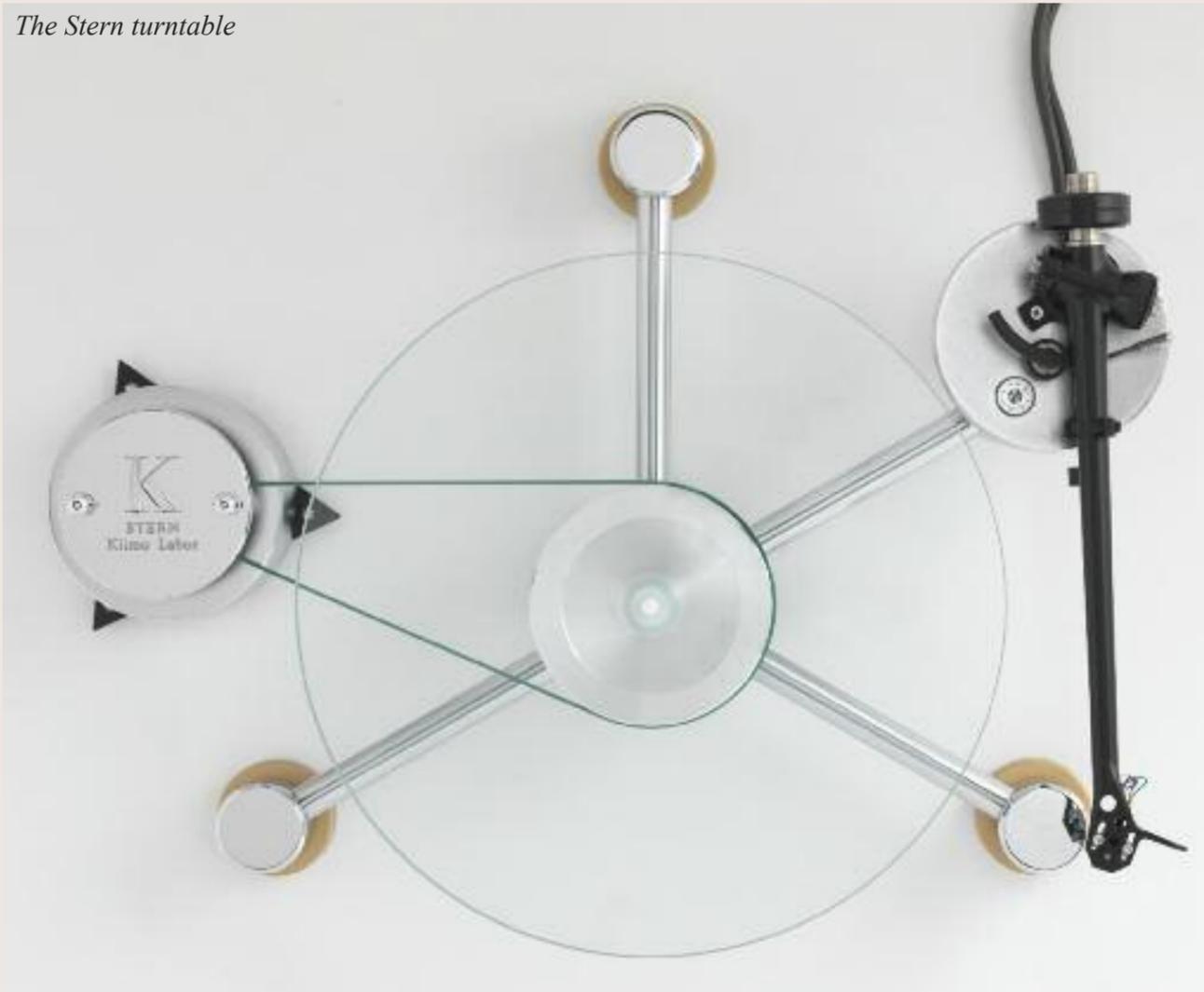
In this way, the source of one of the most detrimental disturbances is eliminated from the start, for analog support playing that, with its great sensitivity to any mechanical stimulus, will overlay the deleterious effects of friction on what is read from the groove.

The motor, synchronous with 12 + 12 poles and equipped with a solid state stabilized ex-



*The Beorde turntable*

The Stern turntable



ternal power supply with dual circuit quartz control, is set in its base, also in bronze and aluminum, on top of which is a pulley with double belt.

To build the Lancellotto arm, an equally innovative approach has been used.

Its articulation is bipivotal for vertical movement and magnetically suspended for horizontal movement.

The Lancellotto assures the best possible reading of the grooves thanks to its increased length of more than 13 inches, to cut down on the radial read-

ing error, in addition to the 50 solutions used to reduce friction in the articulation and in the control and deadening of spurious resonances.

A true masterpiece in analog playback: accurate, fast, refined to the highest level imaginable, tonally excellent and equipped with devastating dynamics for listening that thrills like never before!

In recent years, systems that are structurally and economically less challenging have come out, but all able to set new standards in their respective market seg-

ments: the **Musikant** system consisting of the **Beorde** turntable, a simplified Tafelrunde, and the **Bliant** arm, derived from Lancellotto.

More recently, in 2010, the **Stern** turntable was introduced, representing an absolute best buy among players with High End performance at a more accessible cost.

Klimo feels true reverence for the vinyl disk and his analog players exist to demonstrate that, with performance at the absolute top of what today's state-of-the-art allows. □

## Unico Pre, Unico 35

Klimo has reinvented the integrated amplifier

The Klimo sound, finally within reach of most aficionados!



**E**

xcellence never comes cheap.

But Klimo has also set himself the goal of making it possible for as many people as possible to be able to enjoy his machines and through them get in contact with music.

His is nearly an attitude of cultural popularization.

On the other hand, if he didn't love music so immensely, his creations simply wouldn't exist.

Normally, integrated amps are either final amps with volume and passive input selectors (and so without preamplification) or hybrids, with a tube pre section and a solid state final amp section.

The performance of these integrated amps is never excellent and a possible future improvement involves replacing the object with a pre-amplifier and a final amp.

For this new pair of Klimo devices, however, because there are two separate sections that are both served by a dedicated power source, superior sonic performance is possible, with more contained costs, than with a single frame.

It also offers the advantage of taking up the same space as the amplifier, contained in a single chassis.

It is also possible to upgrade it in the future, replacing either just the pre or just the final amp,

according to the listener's requirements.

The **UNICO PRE** preamplifier is substantially nothing other than a simplified Merlino.

Relative to a Merlino, besides its smaller size, it lacks a remote control, does not have a tape output and instead of five inputs, it has just two. The lay-out and components, however, **are those of Merlino**, because Klimo can find ways to reduce costs by relinquishing some interface features, but certainly never by lowering the quality of the layout or of the sonic end result.

The **UNICO 35** is a solid state final amplifier, the first ever built by Dusan Klimo, completely dual mono, with toroidal transformers, with power of 35 W per channel into 8 Ohms and 70 W into 4 ohms. The layout chosen and the fine-tuning of the amplifier have allowed the attainment of a sound that faithfully follows that of the Klimo brand final amplifiers: dynamic and transparent in the mid range, bass control, great harmonic richness, for a very musical sound.

The unparalleled musicality of these final amplifiers leaves us to perhaps wonder whether in the future we will have solid state reference-level amplifiers that are close to the brand's great tube classics?

Who knows! □

# Monolith, Parsifal, Morgana Milestones In High End Audio

Simply the best...



tl / Kent / Beltaine / Linnet. Powerful amplifiers that immediately set new standards in their respective categories. It isn't easy to maintain these levels of excellence...But again Dusan Klimo amazes us. Here is the Monolith, the latest and is already an absolute reference!!!

Again in this case the basic requirements of the project were the greatest refinement, absolute tonal fidelity and driving capacity.

On first listening, a large panel of expert journalists, sound engineers and highest level musicians found that its goals had been clearly surpassed!

The **Monolith** are tube final amplifiers of reference, with four chassis, made up by a pair of mono final amps each with a separate power supply.

Amps with **180 W of power** over one, four or eight Ohms!

So these are final amplifiers able to drive any speaker on Planet Earth, but with the refinement

of a pure A-class 30 W small tube amplifier. The energy and dimension of the sound of these colossal amplifiers are comparable to solid state amplifiers with two or three times more power. The bass control, the very fast transient impact, the real-scale dynamics and surprising detail (even for those already accustomed to Beltaine final amps) would leave nothing to presume in the presence amplifiers built around EL 34 tubes (considered the most musical pentode by most famous designers, like Frank McIntosh, Saul Marantz, etc.).

The incredible rendering of the harmonics, the overwhelming airiness and the carnal yet at the same time intangible structure of the sound clearly demonstrate that it is a tube final amp of a better kind, or maybe simply the best tube amplifier ever built. Except that this claim has already been made by many critics and aficionados about the Beltaine...

As always for Klimo, the fundamental point of

"If you want to play with Hi-Fi or want to buy technology or want products to show your friends, don't waste your time listening to my products.

If you're interested in music and the quality

of its reproduction (balance, fidelity and realness of the reproduction), listen to my creations and you will absolutely be rewarded".

Dusan Klimo

the amplifier is the power supply. For the Monolith the **Spark** power supply unit was introduced, that, besides being housed in a separate frame, is also powered separately from the lay-out of filaments and anodes to further improve the signal to noise ratio.

It's no accident that the Monolith have three different power cords, one dedicated to the filaments, one to the anodes and one to the safety circuit.

This way a sound has been attained that is harmonically richer, more transparent and with an absolutely inexistent grain.

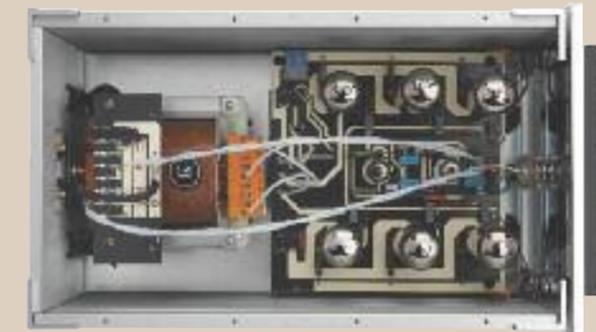
The fine-tuning of these final amps has taken many years.

Every single component of the circuit has been selected for optimal reciprocal interaction with each of the others, for a result that leaves you speechless.

A pair of Monoliths can drive even speakers with extremely low efficiency but, given the incredible purity and the magic of the sound, it is highly adapted even to speakers with efficiency up to 120 dB.



Spark power supply



Monolith mono power amplifier



Monolith mono power amplifier and Spark power supply rear view



*Morgana phono preamplifier*

With these electronics Klimo completes its reference line, which includes the Parsifal and Atlas preamplifier line, the Morgana and Atlas phono preamplifiers and the pair of monophonic amplifiers Monolith and Spark.

This line preamplifier debuts a new series, called Performance, which will once again redefine the state of the art in very high quality amplification. It is designed with the usual dedication to research and innovation, and is not merely a novelty.

The Parsifal is also available in the Reference version, with the usual option to upgrade. To maintain the highest possible sound quality, the preamplifier has just a single input.

For those needing to have greater flexibility of connections an external input selector is available that allows connecting from multiple sources (4 in 1 + Power Dist).

The detail of the double suspension of the signal boards with silicone dampers and a PTFE sheet has a double effect: of electrical insulation to prevent the formation of parasitic capacitance.

The power supply is completely dual mono with two large toroidal transformers and two 5U4GB rectifier valves. The selected components are of the highest quality -Vishay, among others.

There is a further transformer with a special circuit to power all the service parts of the preamplifier, with a separate feed for everything that

does not affect the signal circuit, to avoid contamination.

The side strips are 12mm aluminium spaced 2 mm apart, to allow for perfect heat dissipation from the frame. With the development of the turntables Klimo has already witnessed the creation of a frame that is not only stylish but also functional to the performance.

There are two military-type connectors with silver-plated contacts to separately supply the two channels. Eight are RCA, one input and three outputs for bi- or triamplification.

The choice of a single input, as well as the choice of a non-motorized potentiometer, and that to leave off a Rec out, arise from the precise desire to provide an audiophile machine without compromises.

The input selector, even if made with care, always leads to a minimum decay of the audio signal, as with the Rec out.

Considering that many enthusiasts have, as a rule, only one CD player or turntable, a single input is considered sufficient.

For those who still need for more inputs, an extender connectable to Parsifal, 4 in 1, is provided, which allows selecting up to 4 inputs, through a high-quality selector to be set under the preamplifier and the power supply, like a pedestal.

The 4 in 1 is an input extender created to in-

crease the versatility of the preamplifier of the Klimo Parsifal line. It is available also for the Morgana MM/MC phono preamp. All the same, it can be considered a universal product, since it can be used by all those needing to increase the number of inputs on their preamp or amplifier, not necessarily Klimo.

#### **MORGANA**

Klimo presents its second entry of the new performance line, the Morgana MM / MC phono preamplifier, in two frames with an external Atlas tube power supply.

This phono preamplifier is redefining a new quality standard.

In fact, the Morgana, along with Parsifal Reference have become the new reference in the preamp.

This preamplifier is made possible thank to the experience gained with the Parsifal; Morgana's output section faithfully follows the pre-line pre-amp section.

It keeps only the equalizer of the Lar or earlier Viv or Merlin series.

This model, too, has passive RIAA and it has obviously been made with uncompromising components, for example, resistors handmade with tolerances within 0.01%, extremely stable to frequency changes.

MC's input section has been redesigned to have sonic characteristics of even higher quality and to be less sensitive to the input load given the variety of characteristics among the MC heads on the market. There's no need to emphasize once again the quality of the components, both passive and active (Vishay / Olco / Arcotronics) that Klimo carefully selects from among those companies able to produce technologically advanced products, while also taking into consideration their constancy of production and stability over time.

The phono pre, even more than the line pre, is sensitive to vibrations generated by the speaker. In this case too, below the board we find double mechanical insulation with silicone dampers and a sheet of PTFE.



On Morgana as on Parsifal we have very high quality cabling and cards with 2.4 mm thick epoxy glass to reduce the capacitive effects between tracks printed on two sides.

The Atlas paired with Morgana is very similar but not equal to the version that supports the Parsifal.

Once again the power supply is completely dual mono.

The 4 in 1 Phono is not just a input extender but can be defined more precisely as a transformer step up for MC heads.

It consists of two aluminium frames. One contains the actual selector (4 in 1 phono), the second contains the power supply (Power Dist). The Power Dist power supply also allows you to power two devices (amplifiers or sources) using a convenient front panel button to switch them on. □

# Meet The Legend

## An interview with Dusan Klimo

The man behind the gems of Klimo Audio

We meet Dusan Klimo on a mild Italian afternoon, at the headquarters of Suono e Comunicazione in Bologna.

It's the perfect setting to gather in front of a super system with fiery tubes, that floods the rooms of this gorgeous location with music, and put some questions to the man who has given the world the most beautiful and high-performing audio equipment of all time.



**What does Klimo think about the current Hi-Fi market?**

I think that it's essential to modify the term "High Fidelity" which is not very appropriate, to move toward "musical reproduction" which is much more suitable to describe the equipment we are involved with. The world of musical reproduction must find the courage to admit sharing very little with the consumer electronics market.

Sales volume, profits and sales techniques were valid arguments in the '70s, when Hi-Fi was fashionable.

A builder of machinery for music must today be an artisan, not a merchant.

There shouldn't be competition between someone who decides to build objects to reproduce music and another who is in the world of home cinema or domotics. There's no connection between the technique for musical reproduction, and satellite or space technology applied to certain consumer electronics.

Those of us who build objects for musical reproduction have a precise objective.

**What is this objective?**

Our mission is to build objects conceived to communicate emotions and not diminish the art in the music. To design audio systems able to present strong sensations, to make you dream.

I keenly hope that those who own my equipment, what I call tools for listening to music, dream hearing music and are intoxicated by the pleasure of possessing objects created with a definite style, able to last forever yet continually renewing themselves.

**Yours are expensive objects...**

It must be so, even if recently we have introduced



equipment much more affordable to our catalog, economically speaking. The design for a new product takes years of work. Dozens of people are involved in the development and production, every object is painstakingly looked after in the smallest details to obtain the highest possible quality.

**Built entirely within the company?**

Within the company the ideas begin, projects are developed, products must be assembled and then tested with maniacal care.

But it would be unthinkable to have in our catalog sources, speakers and wiring without having outside partners to support us in their realization.

We have chosen the most able artisans, among the best in their respective fields, who have become part

of a larger family over time. This has allowed us to guarantee that every product reflects the Klimo way of thinking one hundred percent.

**Why is Klimo active exclusively in the field of analog sources?**

The new digital standards, however refined, have still not demonstrated anything new with regard to the highest attainable quality. The task of companies like Klimo isn't to join in the brawl of digital formats or to be the first to bring out some revolutionary machine in this area. Our job is to guarantee the highest musical reproduction quality possible.

Constantly raising it, but keeping in the area of what we still believe to be the best possible source: analog.

**Actually, even today's recordings don't seem to be able to rival those of the past.**

Many of today's titles are made taking into account all possible listening situations except that fundamental one: a home hi-fi system.

For this reason we ask ourselves what sense is there in pushing the resolution of the media to ever-higher peaks when upstream there's a complete lack of any notion of reproduction or, if I may say, of a little culture, too.

Over the years I have also curated many recordings, analog, from which I learned in the field how important software is.

Well, today I still have yet to encounter contemporary recordings able to rival the best titles of the '60s and '70s of the last century...

**What does Klimo see for the future?**

The world of high fidelity, or rather, of musical reproduction, is always finding new outlets, in ever more countries.

The time is right to draw more and more people into the fantastic world of home high fidelity listening.

We are, and will remain, steadfast in our company mission: to build the best audio systems possible.

Our cooperation with Suono e Comunicazione, our partner and world distributor, is strong; we are sure that there will always be more room and opportunity for those who commit themselves passionately to honoring the greatest of the arts: music. □

**S**uono e Comunicazione is an Italian company, active since 1984 in the high fidelity sector.

The main goal of the Bologna-based group has always been to serve the domestic and international hi-fi market with the best-qualified companies of the audio world.

Its range of products selected through the years feature brands such as Naim, Rega, Brodman, Epos, Micromega, VDH and, naturally, Klimo, for whom Suono e Comunicazione is, and has been in some cases for many years, the Italian importer and distributor.

Its partnership with Klimo was the first and has been the most solid since Suono e Comunicazione was founded.

Over the years the Bologna company has become importer and distributor of Dusan Klimo's products, first for Italy and then for Europe.

Today Suono e Comunicazione handles every aspect of the Klimo brand: from importation and distribution in various countries to technical assistance to managing the brand's image and external relations.

In recent years Suono e Comunicazione has also become a technical partner, through the foundation of **Klimo Labor** providing different parts of Klimo's production built using outsourcing.

One of the main characteristics of Suono e Comunicazione's activities is its great passion for music that resounds all day throughout its wonderful premises in an old farmhouse in the countryside of Emilia just ten minutes from Bologna, one of



## Partners Since The Beginning Suono e Comunicazione

the world's most beautiful and cultivated cities (the oldest university in the world was founded there in 1088).

In the offices of Suono e Comunicazione there's a daily coming and going of aficionados or the simply curious who find just what they're looking for in the listening rooms set up within the beautifully restored farm-

house.

Suono e Comunicazione's philosophy is to give every demanding listener the home audio system that best meets his requirements.

From small integrated amplifiers and English bookshelf speakers through to the incredible top lines from Klimo, they assemble systems with fanatical



care, and their after-sales support is legendary.

Every product sold over the years has its dedicated record book which tracks the life of the product since its creation.

That is particularly important for Klimo electronics, designed and built to last a whole lifetime, and can be easily upgraded to more recent models to

continue to offer year after year of intense listening pleasure.

It's no accident that all the brands handled over the years by Suono e Comunicazione have had or still have great personalities behind them.

In fact, even though the great importance of the technology is acknowledged, the human and cultural aspects are more impor-

tant.

Particularly in the case of Klimo, the technology is merely the means to reach the end result.

And the high level result is achieved only if someone possessing great sensitivity and culture, like Dusan Klimo, uses the technology.

Stefano Mazzoli, CEO of Suono e Comunicazione, loves to say that "the final result in a High End device must be correct and thrilling sound, not necessarily technologically evolved, because to make music, building an instrument of perfect measure is not enough.

"Today, Big Business, which has the most evolved technology, rarely has the interest or capability to pursue quality as we passionate fans of music and its reproduction define it. Those working in distribution must necessarily be both a seller and an artisan, able to match the different components that make up a hi-fi system, tuning them in their environment."

So the meeting with Klimo, thanks to perfectly aligned views, was essential to start a collaboration aimed at the highest quality product, as well as quality of service and of the attention to the synergy among the various components and the listening environment.

When an exceptional product, like every Klimo device, is supported with an extremely high level of attention to every aspect of its distribution chain, it can be said, to use a favorite slogan of Suono e Comunicazione that "that product is forever. Beyond fashion and time". □

**The Catalogue**

	<i>PERFORMANCE</i>	<i>CLASSIC</i>	<i>REFERENCE</i>
<b>Integrated Amplifiers</b>	Unico 35 (Unico Pre + Unico 35)		
<b>Line Preamplifiers</b>	Unico Pre Merlino Silver Merlino Silver Plus	Merlino Gold Merlino Gold Plus	Parsifal Parsifal Reference
<b>Phono Preamplifiers</b>	Lar Silver Step Up	Lar Gold Lar Gold Plus	Morgana Reference
<b>Final Amplifiers</b>	Unico 35 Tine Silver Mono	Tine Mono Gold	Monolith
<b>Turntables</b>	Stern	Beorde Plus	Tafelrunde Chrome Tafelrunde Chrome Plus Tafelrunde Reference
<b>Arms</b>		Bliant	Lancellotto Chrome
<b>Cartridges</b>		Klinge	Ertanax S Ertanax G
<b>Loudspeakers</b>			Taneburg Reference Taneburg Bass
<b>Cables</b>	Eis Aisis Power Improved	Ais Dis Fisis	Reference Rca Reference Speaker Ref Ac
<b>Accessories</b>	Power Consolle Gestell Bod		