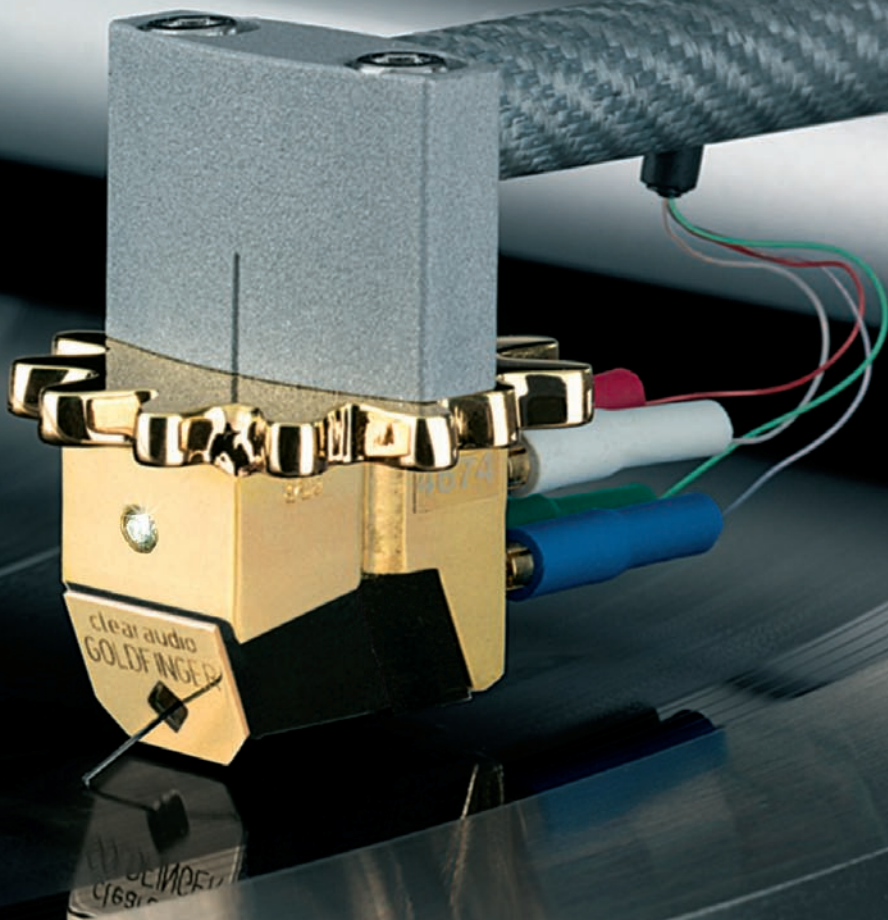


# AUDIO

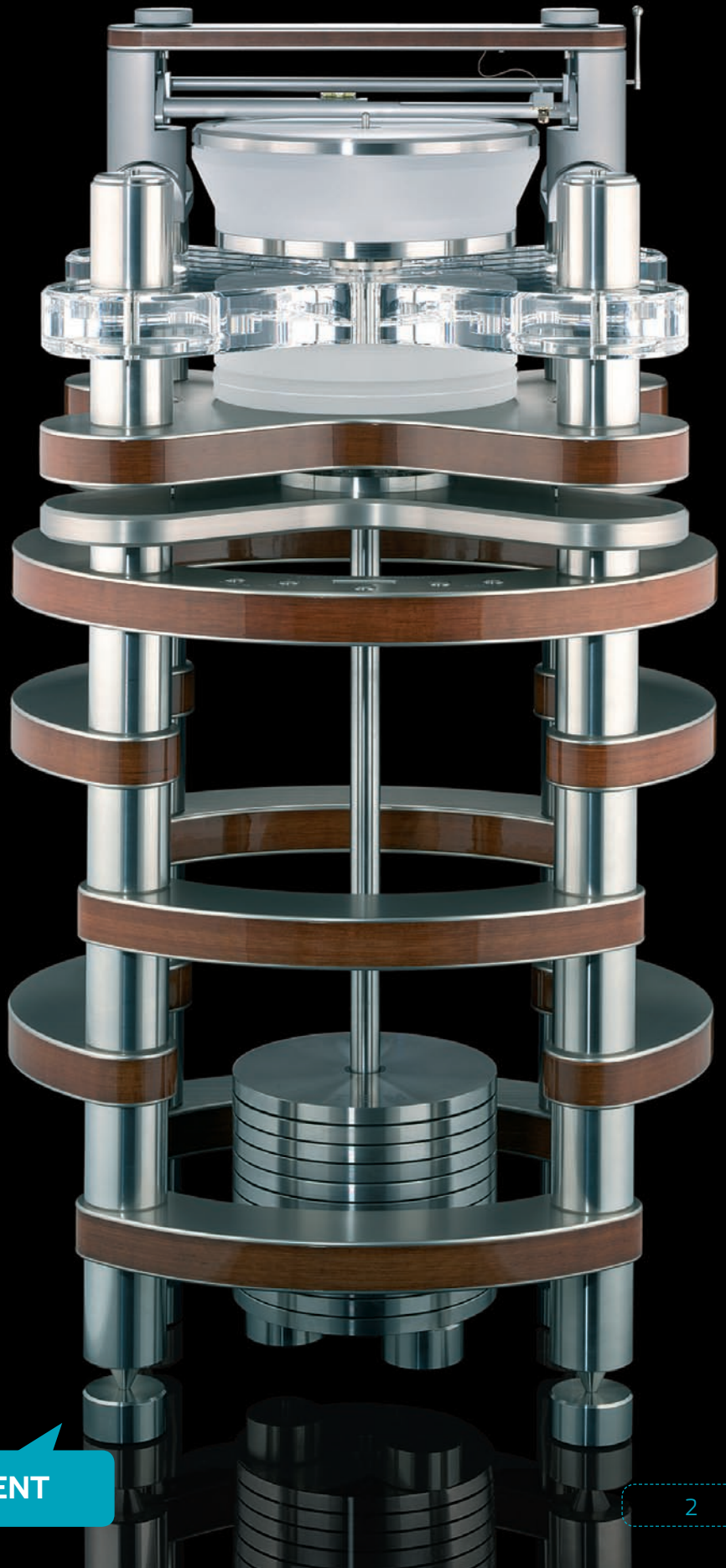
# REPORT 01

## CLEARAUDIO A FASCINATION WITH ANALOG



# AUDIO REPORT

## CLEARAUDIO



### CONTENTS

#### **THE STATEMENT** 3

THE PINNACLE OF ANALOG DESIGN

#### **THE CONCEPT** 5

SUPERB SOUND WITH COMPLETE EASE-OF-USE

#### **THE PERFORMANCE** 6

AFFORDABLE ENTRY TO THE HIGH-END

#### **THE INNOVATION** 8

TOTALLY QUIET RUNNING AND POWERFUL SOUND

#### **THE PRODUCTION** 9

MADE IN GERMANY

#### **THE MAKER** 10

INTERVIEW WITH PETER SUCHY

#### **THE HISTORY** 12

32 YEARS OF CLEARAUDIO

#### **THE RECORDS** 14

DEUTSCHE GRAMMOPHON AND DEUTSCHER BLUES

#### **THE PRODUCT LINE** 16

CLEARAUDIO'S TURNTABLE RANGE

CLEARAUDIO STATEMENT

# THE PINNACLE OF ANALOG DESIGN

## THE STATEMENT

**350 kilograms of stainless steel, aluminium, acrylic, panzerholz and an immeasurable amount of brainpower come together to achieve one goal: to provide a tiny diamond with the finest of working conditions.**

The comparison is simply unavoidable: this magnificent 125 centimeter tower of finely sculpted engineering stands before you like an altar. What Erlangen firm Clearaudio have created on four highly polished stainless steel legs is definitely worthy of cult status - beautiful enough to kneel before, high-tech enough to gather respect and euphonic enough to worship. Yet embraced within it is nothing metaphysical, but rather its creators' combined knowledge of physics and acoustics. It is justifiably christened 'Statement'.

Its inner qualities reveal themselves immediately when the needle is lowered into the record groove and the first sounds fill the listening room. Seldom before have the eyes, the ears and the sense of touch all had as much to admire.



**1 /** A joy to use: the control panel.

**2 /** Crowning design: the sliding base for the Clearaudio Statement TTI tangential tone arm. **3 /** 80 kilograms of solid stainless steel: the weight at the bottom end of the pendulum. **4 /** Every element is meticulously checked before hand assembling each individually numbered Statement.



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# THE PINNACLE OF ANALOG DESIGN

## THE STATEMENT



**1 /** Heavyweight engineering, graceful form: the Statement is a design triumph. **2 /** Everything is considered: the harmony of the design works even from above. **3 /** Nimble fingers: this lever lowers the stylus into the groove. **4 /** No contact drive: the lower, powered platter has no physical connection to the turntable above.

How silently the multiple platters, linked only by a magnetic field; glide into motion. How fluidly the massive 'Statement TT1' tangential arm is slid forward over the record, and how gracefully the slender carbon tonearm, complete with pick-up cartridge, hovers in anticipation over the lead-in groove. The microprocessor-controlled motor maintains a cast-iron grip on the speed – selectable at the touch of a button between 33 1/3, 45 and 78rpm. The exquisitely engineered mass of the superstructure combined with the massive pendulum hanging from the top chassis ensure that the pick-up cartridge precisely tracks across the record – following exactly the path that was cut in the studio – the stylus is entirely protected from interference while performing the intricate task of tracing the groove's minute oscillations. All the effort was worth it: AUDIO has already twice picked the Statement for a dream system, and presented it as 'The most expensive system in the world', to a rapturous reception at the IFA consumer electronics show in Berlin.

What some people apparently find initially interesting about such a masterpiece is the price. Complete with tonearm the Clearaudio Statement costs \$150,000; equivalent a top-of-the-range luxury car (or a fifth of some particularly exclusive watches). Everything, after all, is relative. Except this beauty's sound: its quality is absolute!

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# SUPERB SOUND WITH COMPLETE EASE-OF-USE

## THE CONCEPT

**Music today is often stored on digital media such as Flash cards in a relatively disembodied way. This makes record players appear to be expensive and complicated anachronisms. Wrong! Fundamentally wrong! The Concept from Clearaudio (\$1,500) disproves all of the myths about sensitive high-end equipment and sounds so good that as a CD, HDD or SD user you will be forced to ponder long and hard.**

The Clearaudio Concept's great plus is simplicity. Not the cheap manufacture and technical inferiority of the low-end record players that are currently celebrating a merry revival everywhere. But rather the elegant simplicity that makes ownership joyous and hassle-free. Thus the Concept arrives ready to play: every parameter, from tracking force to anti-skating, has already been expertly and precisely set. All that's left for you to do yourself is to set it down and plug it in.

What you then hear acknowledges what everyone who maintains that analog sound is the better choice, with its full-bodied, natural sound and sweet, extended high frequency range the Clearaudio Concept makes an enjoyable musical experience even out of questionable pressings, such as the thin CBS records of the eighties. It gives the recordings the body and warmth that were last heard by the sound engineers as they were being mixed.

None of this is a matter of chance, for the fundamental technologies of the Concept are every bit as purposeful and subtle as you could possibly want. The first of these is the tonearm – magnetically suspended, it is low maintenance and low wear. Clearaudio have made a significant investment to be able to manufacture this in-house. In this case, however, the sound alone justifies any risk.

Then there is the DC motor, which is completely isolated from the chassis in order to avoid transferring any noise, and also the external, voltage-stabilised mains adapter. The turntable platter is made of polyoxymethylene. It is driven by a precision-ground belt and runs on a steel and Teflon bearing. Together this produces the Concept's superb sound.

All of this is packaged in a design that is as modern as it is refined, as contemporary as it is understated and as elegant as it is unobtrusive. However, Clearaudio would not be Clearaudio if the stylish exterior did not conceal technical sophistication: the core of the chassis is made of medium density wood fibre and its coating of a special synthetic material. This mix of materials negates any detrimental effects that could arise from unwanted resonances running through the chassis. In addition, the exterior surface is dirt resistant and hardly shows any sign of wear even after intensive use.

The extremely good rating achieved by the Concept in the November 2009 issue of AUDIO is impressive proof that the exquisite pleasure gained from listening to analog music doesn't have to cost a fortune. In addition to all the clever technology it is also the value-for-money that makes the Concept an exceptional product.



CLEARAUDIO CONCEPT

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# AFFORDABLE ENTRY TO THE HIGH-END

## THE PERFORMANCE

**High-class audio admittedly has its price – but in the case of the Clearaudio Performance it is relatively moderate. The complete package including Satisfy Carbon direct wired tonearm and MM Maestro Wood pick-up cartridge gives, even experienced listeners, a complete record player that leaves little to be desired.**

That starts right away with its appearance. No superficial adornments and unnecessary appendages designed to show what an acoustic monster has begun to rotate, no weights supposed to demonstrate in eye-catching fashion what great bulk wants to be set into motion. The Clearaudio Performance needs none of this. And despite that you're astonished at how handsome, elegant, balanced and graceful this is. A doctrine of good design: 'form follows function'. In this respect the Performance is not just a record player, but also a manifesto of good taste.

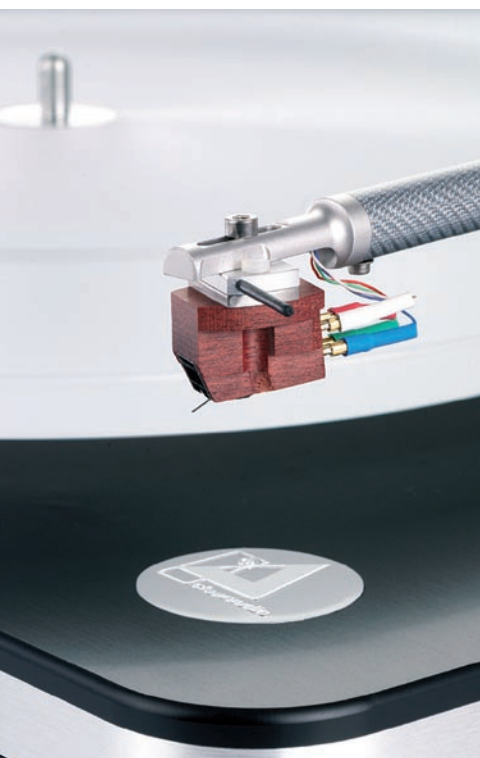
The materials used naturally contribute to the sound – but that's not all they do. The two aluminium plates above and below the chassis' highly compressed wooden core produce not only an acoustically perfect sandwich, but their clean, crisp lines also produce an eye-catcher of the highest order.

Good design brings with it obligations. At least it should. An obligation to ensure that functionality does not take second place to form; not unless you want to risk becoming all show and no substance. Clearaudio does not fall into this trap. In fact, you can even classify the design as a refined understatement, if you look more closely at the total package.



The direct wired 'Satisfy Carbon Fiber' tonearm working with the the Maestro Wood MM pick-up cartridge, together with an AC Synchronous motor and a 40 millimeter thick, silently revolving acrylic platter guarantees superb listening pleasure.

The quiet running of the turntable is, incidentally, not achieved by chance: it rotates in a 'ceramic magnetic bearing', a floating bearing free of almost any friction. Used here is an effect known to everyone who has ever pushed two magnets together with identical poles facing and noticed that these same poles oppose each other. This principle is employed in the Performance using two neodymium rings in the main bearing of the record player. The result of the interplay of arm, pick-up cartridge and turntable is a fantastically superior sound.





/ The Satisfy tonearm with the wood-bodied Maestro cartridge.

In the test (AUDIO, March 2007) the Performance captivated us with its effortless reproduction of the entire spectrum of tonal color, be it the fine timbre in the sound of a violin or the full range power and lyricism of a tenor voice. It is at these moments when equipment and art combine as one, when it is no longer vibrations being emitted but music produced, that art suddenly becomes tangible as art and not as a pale facsimile.

However, the Performance can also perform with entirely different music: rock classics, which can sometimes sound a bit harsh and tinny, are free to unfurl their full force and power without degenerating into a nerve-deadening noise. In this respect too the Performance delivers an excellent show, with the listener benefiting here from the music's great differentiation and depth.

**All of that would make the Performance a definite recommendation, even without it being so good-looking. But coupled with the exquisite design it is very much more than a mere playback device for music.**

## SUPPLEMENTARY MEASURES THE ACCESSORIES

As well as turntables, tonearms and pick-up cartridges, Clearaudio has many other elements of the analog 'value creation chain' in its product portfolio. Phono preamplifiers, for example, like the 'Smartphono' (pictured), for \$600. It's an audio bargain that we at AUDIO are happy to recommend, just like its tiny brother, the 'Nanophono' for \$350. In addition to these there are cables, plugs, turntable mats and record clamps.



Anyone who has lots of old records or buys them second-hand will be delighted by a record washing machine such as the Double Smart Matrix Matrix (pictured). Of course, the comprehensive Clearaudio range also includes conventional cleaning brushes for both records and style.



To ensure that everything is correctly set up and aligned the company also offers round spirit levels (shown below), alignment gauges and stroboscope test records.

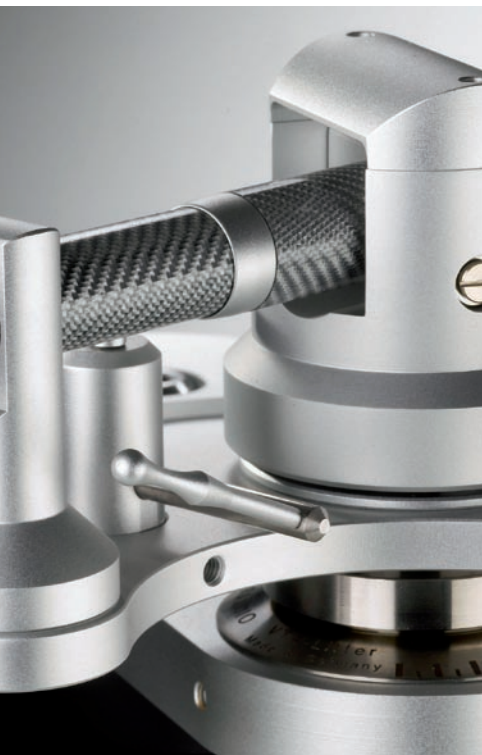


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# TOTALLY QUIET RUNNING AND POWERFUL SOUND

## THE INNOVATION

**New motor, new speed control, new tonearm, new ideas: seldom has a record player earned its name more than the Innovation. With an explosion of new features, here is a product that has become a classic at lightning speed.**



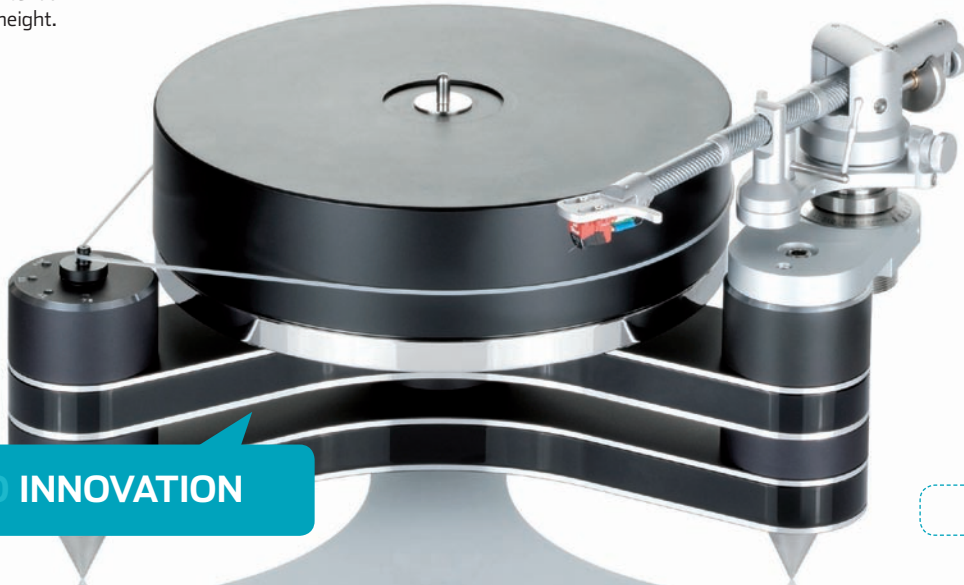
/ Discretely set within the Universal's aluminium arm-board, the VTA lifter adjusts the tonearm to the correct height.

We say this, as this fine sculpture, weighting around 25 kilograms, was not only a winner in 2009 of a prestigious Red Dot Design Award for its visual appearance, but in our November 2008 edition AUDIO's testers, rather more interested in acoustic appeal, also elevated this work of art, costing \$10,000, directly into the highest of categories: the reference class. Commenting on the pivoted 'Universal' tonearm fitted on the Innovation, they also said: "Its design looks nothing short of cool – one of the most elegant and striking tonearms on the global market."

This arm tube alone, made from three carbon fiber tubes pushed inside one another with micron precision, merits the highest respect. Since the initial review, it has taken up residence at AUDIO as a genuinely universal test bed for pick-up cartridge reviews. In addition to its excellent acoustic properties, the nine-inch arm can incorporate Clearaudio's own VTA lifter, which is as simple as it is ingenious, even allowing precise height adjustment while a record is being played, i.e. pinpoint setting of the vertical tracking angle, which in turn creates optimum working conditions for practically every pick-up cartridge.

The Innovation's drive system perfectly accommodates the Universal tonearm. With enormous torque, a DC motor, fitted for the first time by Clearaudio, effortlessly rotates the 70-millimeter thick platter, precision-turned from a highly compressed high tech synthetic material. As it does so the imposing eleven-pound platter rotates in a virtually frictionless environment upon its stainless steel sub-platter held contact-free in Clearaudio's patented ceramic magnetic bearing (CMB). This solid, 8.75-kilogram sub-platter hides yet more amazing technology: hidden away on its underside is a stroboscope ring microscopically etched with an incredible 1,595 bars. An infrared sensor constantly scans this strobe ring, and if the speed of rotation is not absolutely correct, the control unit, called 'Optical Speed Control' (OSC), adjusts it accordingly. The result is outstanding level of speed stability with variation of less than 0.048 percent.

Looks and technology harmonise with rare beauty and a captivating authenticity of music reproduction. In addition to Clearaudio's familiar dynamics and resolution, new qualities come into play: poised silence, from which an orchestra's entire might, the true magnificence of beautiful voices or the brute power of hard rock drumming, can discharge like a bolt of lightning in a thunderstorm. It becomes rapidly clear that the Innovation will set the benchmarks for many years to come. It is indeed an instant classic.



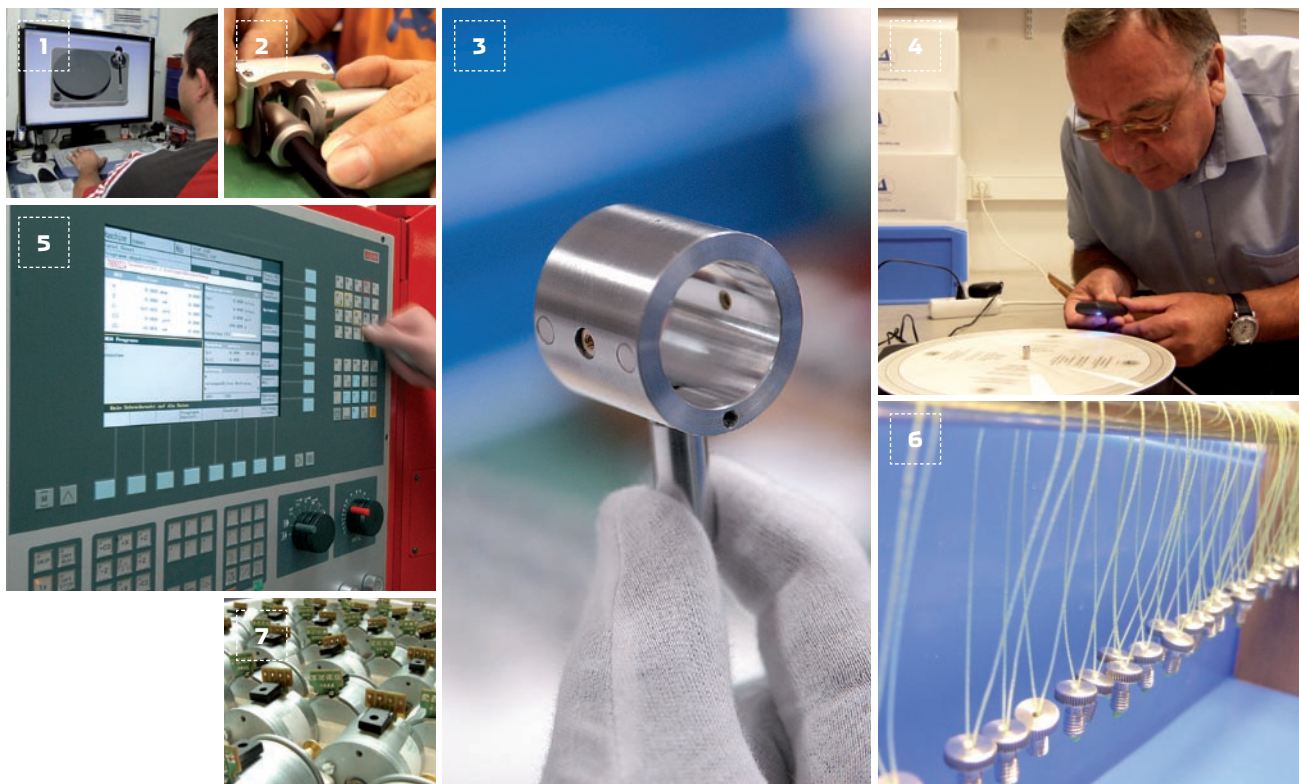
CLEARAUDIO INNOVATION



# MADE IN GERMANY THE PRODUCTION

**To be told something is good, but to witness it with your own eyes is far better. Hence AUDIO visited Clearaudio and got an insider's view of the in-depth nature of the production work. Where it says 'High End – Made in Germany' on the box, that's exactly what is inside.**

Naturally, even Clearaudio brings in certain parts from suppliers, such as wooden elements, and motors. Nevertheless it remains astonishing how much gets machined, milled, cut, joined, built, developed, perfected and checked on the company's own machinery and by the 38 employees. A perfect example is the innovative magnet-suspended tonearm for the \$1,500 record player, the 'Concept' – a business gamble that can only be countered with appropriate logistics. Numerous patents protect the many innovations developed by the Clearaudio team; a team brimming with highly qualified engineers and mechanical experts. It may be expensive to manufacture in Germany, but in the long term, it evidently pays off.



- 1 /** Computers help with the design.
- 2 /** Production of the 'Concept' tonearm.
- 3 /** Parts for items like the 'Satisfy' tonearm call for extreme precision.
- 4 /** Boss Peter Suchy checks the speed of revolution using strobe disc and blue light.
- 5 /** Computer-controlled milling.
- 6 /** Prepared threads for the 'Concept' tonearm's bearing.
- 7 /** Motor assemblies.
- 8 /** Robert Suchy with the superb 'Universal' pivoted tonearm.



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# INTERVIEW WITH PETER SUCHY

## THE MAKER



### ABOUT THE MAN

Peter Suchy was born in Sobieslav in what is now the Czech Republic. He studied nuclear technology in Prague. After emigrating to the West, he worked from 1969 to 1975 at Interatom in Bensberg on the development of nuclear reactors for ships. In 1975, he moved to Siemens/KWU, working on the development of fuel elements for pressurized water reactors. Clearaudio Electronic GmbH was set up in May 1978. Peter Suchy has been married for 40 years to wife Vera, who provides valuable support in the background. In 2005, he transferred equal numbers of shares in the company to his three children, Veronika, Robert and Patrick. In his limited free time Peter Suchy likes to play tennis and enjoys listening – no surprise here – to classical music.

”YOU HAVE TO BE  
IN THE RIGHT PLACE  
AT THE RIGHT TIME.“

**Mr Suchy, when you set up Clearaudio, could you have imagined that the company would still be going 30 years later?**

If you don't believe that, you shouldn't really set a company up!

**You began with pick-up cartridges and then added record players. At the end of the 70s, was that more a gamble or wise foresight?**

Actually we originally started with loudspeakers. They were called the Delta and the Sigma. It was not until 1980 that we added pick-up cartridges. Looking at it retrospectively, it was both a gamble and good foresight. The real motivation, however, was to achieve music reproduction of the highest standard.

**Yours is seen very much as an analog company. For a while, however, there were also Clearaudio CDs and you toyed with digital electronics. Did you ever consider jumping totally onto the digital bandwagon?**

I never had any thoughts of jumping on the digital bandwagon. At the end of the 80s, however, the demand for CDs was growing. That's why we brought out a few of our recordings on CD as well. However, we released substantially more LPs. That doesn't mean that we disregard 'digital'. We've started some OEM developments in the digital field and some of them are already in use in the high-end market. At the moment, however, we do not see the need to market such products under the Clearaudio brand.

**Your portfolio today covers the entire chain of analog 'added value' products, including pick-up cartridges, phono pre-amps, tonearms, cables, accessories, set-up aids, your own record label, and both your own and licensed high-quality pressings. Is that not slowly becoming too much for you or even quite scary?**

No. It all belongs to our core business. If you make good record players, pick-up cartridges, tangential tonearms and phono pre-amps, then you've got to provide very good records for them too. And they're not available everywhere. Otherwise you're leaving the proof of great sound reproduction to chance. Through our collaboration with Deutsche Grammophon, and now other major labels, we've become a company of cultural significance.

**Clearaudio products are sold around the world. Which markets are the most important?**

Every market is important to us. However, the stronger markets include the USA, Russia and Asia.



/ Interview with Peter Suchy, founder and now co-owner of Clearaudio Electronic GmbH, right, with AUDIO editor Lothar Brandt

**The family's latest offspring was developed in Germany, and is also made in Erlangen, and yet it costs under \$1,500 including tonearm and pick up cartridge.. How do you pull off such a 'Concept'?**

The fundamental principle of the 'Concept' was to make high-quality analog music reproduction affordable even for analog audio beginners. We have been researching how best to implement this idea for years. The Concept is based on know-how, innovation, design, process optimisation and, the most important thing of all, dedicated employees! Beforehand, however, you've got have the courage to invest heavily for mass production of this volume.

**When you look back today at over 30 years of Clearaudio history, what were the highlights for you?**

There were lots of highlights. Every Clearaudio product is a highlight. Through many new developments and enhancements we've also achieved a lot of prestigious patents over the years. The most important highlight for me, however, is the fact that all my children have already secured Clearaudio's future.

**Who was it back then who managed to get a Clearaudio record player used in the blockbuster film 'Tomb Raider' as one of Angelina Jolie's 'toys'? How's that done?**

You have to be in the right place at the right time... my kids do that frequently!

**You have transferred shares in your company to your three children. Will you really be able to let go one day?**

That's how it is with children: can you ever really let go? As long as I'm able, I will always support my children.

**What is harder: to split an atom, to produce the sound of a violin from a plastic groove or to bring up three children?**

As a nuclear physicist: splitting an atom. As a record-cutting engineer: producing the sound of a violin from a groove. And as a father: bringing up children.

**Let's assume for a moment you were 20 again. Would you do everything the same?**

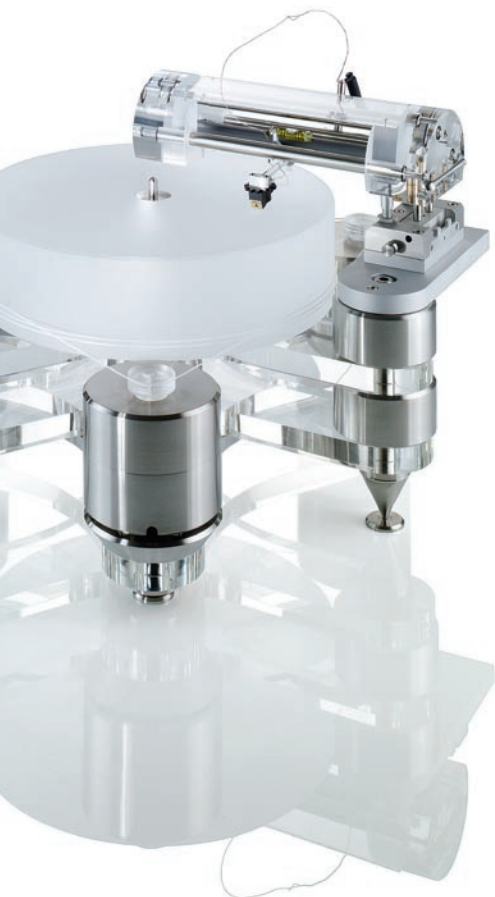
Yes.



**The Family** / Patrick Suchy (R&D), Robert Suchy (export & sales), Peter Suchy (the boss), Veronika Suchy, (HR & accounts)

# 32 YEARS OF CLEARAUDIO THE HISTORY

When talking about Oscar Wilde, people often like to cite the fact that he used to say he had very simple taste: he was satisfied with the best. Why do we start with this sentence? Because Clearaudio is its logical continuation: "Take the best, make it better, then it's just about good enough..." (Peter Suchy). For 32 years, Clearaudio has been tirelessly working on ceaseless improvement. Just how much is probably best illustrated by showing the company's history as a timeline.



## 1978

Founding of Clearaudio electronic GmbH and acquisition of company premises in Fürth, near Nuremberg.

Joint development and modification of the first Dr. Weinz 'Paroc' diamond stylus for pick-up cartridges. First 'Boron' cantilever.

Development and production of the first phase-corrected 'Sigma' and 'Delta' two-way loudspeakers.

## 1979

Development of extremely low distortion tweeters for the phase-corrected loudspeakers.

Development of the Clearaudio 'Trygon' parabolic diamond stylus for pick-up cartridges

## 1980

Patent on the new kind of symmetrical moving coil pick-up (MCIS)

Development and production of the first boron cone for the Clearaudio HCA 25 tweeters

Patent on the development of the 'quartet magnet circuit' for moving coil pick-ups

Patent on the first usable tweeter reflection angle equaliser for Clearaudio 'Delta 3' loudspeakers

## 1981

Development of boron tube hollow cantilever

## 1982

Relocation to new premises in Erlangen

## 1983

Development of the 'Trygon I' parabolic line contact stylus

## 1984

Patent, development and production of the world's smallest high-end phono pre-amp for moving coil pick-ups, the 'Harmony' (weight: 3 grams per channel)

## 1985

Patent on the 'Optimal Connection System' (OCOS) for audio cable

## 1986

First expansion of the Clearaudio factory

## 1987

Acquisition of patents and manufacturing licences from American company Souther for the Souther linear tracking tonearm

## 1988

Relocation of Souther's entire production operation to Germany and the start of production of the improved Clearaudio/Souther design: the TQ-I linear tracking tonearm

Development of the 'Tube Harmony' high-end tube phono pre-amps for Clearaudio/Souther

## 1989

Patented development of the first active moving coil pick-up.

## 1990

Development of the improved 'Trygon II' diamond stylus

## 1991

Robert Suchy joins the firm as a precision mechanics apprentice.

## 1992

Clearaudio Records, Music and Publishing House is set up. First in-house recordings and records released.

## 1993

Development of Clearaudio record players. The legendary 'Reference' range is launched.

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## 1994

Development of the 'Clearaudio Master Reference' high-end record player

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## 1995

Development of the Clearaudio class A balanced amplifier

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## 1996

Development of the 'Champion' range of record players

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## 1997

Development of the Clearaudio balanced pre-amplifier

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## 1998

Patrick Suchy joins the firm as a technical design trainee

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## 1999

Development of the 'Master TQ-1' linear tracking tonearm with improved bearing

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## 2000

Relocation of the company within Erlangen due to expanding production

Clearaudio's in-house CNC manufacturing department set up

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## 2001

Development of a new generation of Clearaudio moving coil cartridges featuring 24-karat gold coils

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## 2002

Development of the 'Stage' balanced reference phono

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## 2003

Development of the Clearaudio 'Goldfinger' moving coil pick-up

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## 2004

Development of the Clearaudio 'Statement' record player

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## 2005

New patent on the 'Statement TT 1' tangential tonearm

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## 2006

After gaining her MBA, Veronika Suchy joins the business.

Development of a record cleaning machine that cleans both sides at once

New patent on a high-efficiency moving coil pick-up with improved circuitry

New patent on a ceramic magnetic bearing for turntables

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## 2007

Development of the TT2 and TT3 tangential tonearms based on the patent for the 'Statement TT1' tonearm

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## 2008

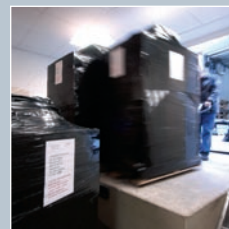
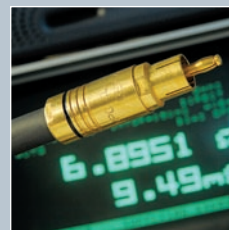
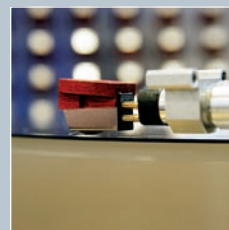
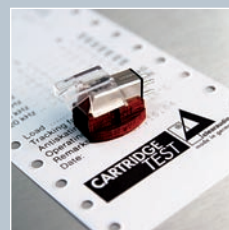
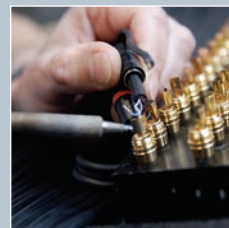
Development of a new generation of Clearaudio record players with an OSC drive (OSC = optical speed control)

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## 2009

Expansion of CNC production

Launch of the new Clearaudio 'Concept' range of record players



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# DEUTSCHE GRAMMOPHON AND GERMAN BLUES

## THE RECORDS

**Creating added analog value starts from the very beginning at Clearaudio. For many years, the company has had its own record label and gets legendary recordings repressed – on black vinyl, of course.**

In order to provide his outstanding record players with equally outstanding records, perfectionist and company proprietor Peter Suchy took the most direct of all possible routes: he started producing records himself.

Recording is a curious business in many respects. As such are the recordings of blues musician Wolfgang Bernreuther. For first of all Bernreuther is an anachronism. He's a man who sings and plays blues today like Lightnin Hopkins used to do back in the 1930s, and like Louisiana Red still does today as one of the last remaining exponents. Its music that you might initially be tempted to file under 'Archive'. But it's so full of life and paradoxically in tune with the times that you immediately wipe away any such thoughts about its historic style.

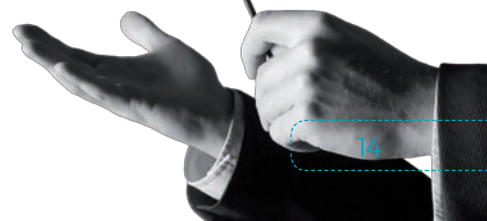
The second thing that makes Bernreuther's music fascinating is the equipment. With the old recordings you certainly got lots of atmosphere – but also much less sound. Whether it was Leadbelly or Hopkins, Sunny Boy Williamson or Willie Dixon, in technical terms the recordings were poor. With Bernreuther's records the fact that with these new recordings nothing of the atmosphere gets lost is perhaps the ultimate discovery. The 'romantic' association of blues recordings with crackle and rumbling noises is neither good, nor is it necessary.

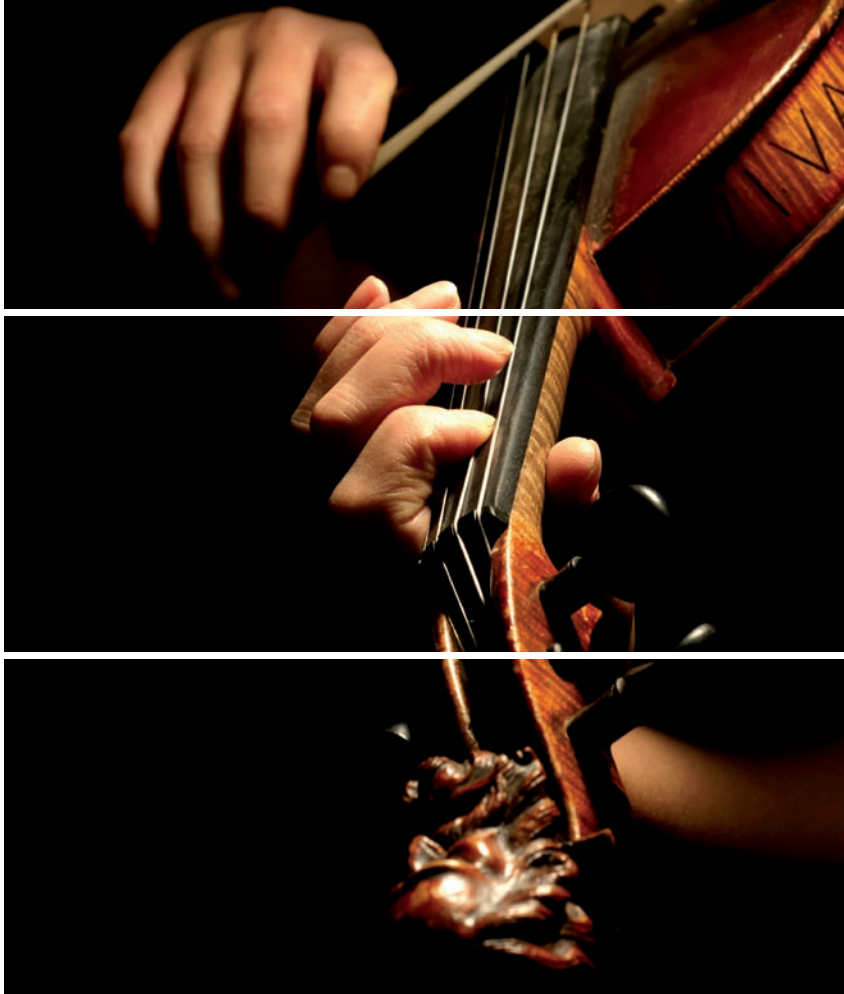
The chief audio engineer on these recordings is incidentally an old hand from the days of the legendary 'Deutsche Grammophon' recordings: Heinz Wildhagen. He prefers to this day to record in analog. He works fastidiously with the best microphones and a feel for the overall sound. An art that has now practically died out.

In Wildhagen we also have the bridge to another, important part of the product range. Thus in the classical music section there are not only modern recordings with Netrebko and Garret, but also new repressed examples of archived gems from Deutsche Grammophon: Claudio Abbado directing Igor Stravinsky's 'Firebird Suite', Ferenc Fricsay celebrating Beethoven, the legendary Martha Argerich playing Tchaikovsky's Piano Concerto in B-flat minor, Beethoven's Violin Concerto by Anne-Sophie Mutter and Sviatoslav Richter playing the Piano Concerto in B-flat minor by Rachmaninoff.

**And as a further highlight, Fritz Wunderlich, the great lyrical tenor, an exceptional musical talent of the 20th century, is represented in the collection with three recordings. Recordings that present the tenor as a young performer (1954-59) and as one of those artists who reach great heights very early, whose musical skills and creativity seem to be present from the start.**

Indeed they present his voice as one that has retained its naturalness – that despite all the artistry is not artificial. Whether you like operetta and opera or not, Wunderlich's voice is phenomenal and the recordings are much more than just historical documents. This applies likewise to the second Wunderlich disc, which presents the tenor as a court singer. Once again taking a diversion into more popular areas, for as well as operatic arias popular Neapolitan ballads and Viennese songs are included in the programme. This, however, is a voice that you'd probably still love, if it was singing from the telephone directory!



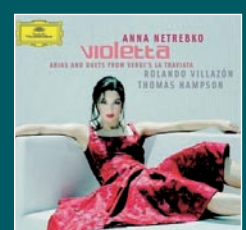
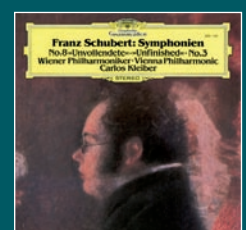


It's therefore well worth popping into Clearaudio's analogue shop more than once ([www.analogshop.de](http://www.analogshop.de)). You'll find familiar oldies there, such as Charly Antolini's legendary Jeton recording 'Crash'. The Swiss drummer's tempestuous drumming was decried back then as the ruin of many a bass loudspeaker. A fact, incidentally, that Antolini always responded to laconically by saying "they ought to buy themselves better loudspeakers".

You can also look forward to finding recordings that can't always be obtained even on CD, and even then not without a lot of effort. Repressed copies of Frank Sinatra's recordings from the 1960s, for example. And for lovers of contemporary female jazz: Diana Krall and Madeleine Peyroux. Warmly recommend for making comparisons with the corresponding CDs.

All of this has its price. The fine discs are, after all, intended for listeners who appreciate a technically perfect pressing with choice vinyl and moulds that are not worn to their limit through excessive use.

These 180-gram pressings are records for eternity. However, not everyone has the appropriate player for them. For such other lovers of fine music the company also offers CDs. The fact that it goes without saying that these are sold in the shop as well as vinyl shows that Clearaudio has no need for sectarianism or senseless purism. Something that delights their clientele.



# THE PRODUCT LINE CLEARAUDIO'S TURNTABLE RANGE



**Concept**



**Emotion SE**



**Performance Black SE**



**Performance Silver SE**



**Innovation**



**Innovation Compact Wood**

[www.clearaudio.de](http://www.clearaudio.de)

## IMPRESSUM

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**MANAGING EXECUTIVES** Werner Mützel, Alan Markovic, Stephan Quinkertz

**EDITOR-IN-CHIEF** Lothar Brandt **EDITOR** Michael Außerbauer

**LAYOUT** Patrick Diepold **PHOTOS** Clearaudio, M. Ruhnke, H. Härle, archive