



Press Reviews of Halcro during CES 2002.



As We See It

by John Atkinson

There was no question, however, about the pedigree of the amplification driving the Wilson MAXXes at the Tuscany. Yes, the source was also beyond reproach – a 24 bit Nagra-D tape played back via a Muse 24/192 DAC and a Meitner preamp – but the \$25,000/pair Halcro dm58 monoblocks wrung a sound from the big Wilson's that I found astonishing in the natural sweep of its dynamics. Other listeners – Kal Rubinson, for example preferred the sound in the other Halcro room, where the Australian amps were being used to drive Revel Ultima Salons. But on the MAXXes, that Brahms concerto and the following recording – another of Peter's live Florida recordings, "Der Abschied" from Mahler's *Das Lied von der Erde*, with mezzo-soprano Janice Taylor and conductor James Judd-recreated the original event to an extent I have heard only rarely. *High Fidelity. April 2002*



The 2002 Jimmy Awards

by Jim Saxon

My favorite basic amplifier at CES was the Halcro dm58 (\$25,000 per pair), which produced solid images from Wilson Audio's MAXX loudspeakers. Pictures of Australia's proudest power towers do not prepare one for their majestic appearance. These mono amps are the size of Great Danes. To see them is to covet them. As soon as the company's U.S. service center is functioning, Halcro will overcome the only objection I can think of (besides the price!) to buying a pair. The year 2002 could be an interesting one for amplifier manufacturers, but if the market for expensive power amps has room for growth, Halcro should flourish.

<http://www.soundstage.com/hifiinparadise/>



Consumer Electronics Show - High-End Loudspeakers by Jonathan Valin

...this year the Big Lebowskies sounded a lot better –across the board. For instance, the big **Wilson Audio** speakers, the X-1 Grand Slamm (coupled with Ken Steven' **Convergent Audio Technology** electronics) and the Maxx (powered by **Halcro** dm-68), which have been unlucky at previous shows, sounded as musical as I've ever heard them sound. The Maxx system in the Halcro room was exceptionally impressive when fed Peter McGrath's mastertapes via a Nagra-D deck. (is there anyone who records piano and orchestra better than this man ? His Brahms *Second Piano Concerto* was staggeringly good.)

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February 2002
by Clement Perry

Halcro: Simply Another Show Stopper at the Tuscany

Halcro electronics US distributor and On a Higher Note productions setup whiz Philip O'Hanlon, played host to yet another of my recommendations for best sound at show. On static display was the new Halcro dm38 stereo amplifier (\$15,000). This one hundred watt per channel sibling was a sigh of relief for all show attendees who envy the Halcro sound but not their prices (hey, 15k ain't chicken scratch either). Employing a battery of electronics from some of my favorite designers including Ed Meitner's EMM Labs Switchman II preamplifier (\$3,200) and the Nagra D digital tape recorder (\$28,000) playing some serious 24/88 master tapes lent by none other than Peter McGrath. Also getting equal time to sing on the digital front was the Marantz SA-1 SACD player (\$7,500), as well as Sony's XA 777ES (\$3,000). Shunyata Research PowerSnake's Hydra AC conditioner (\$2,495), and Python power cords (\$1,000 each) were also lending their lethal venom to this exquisite sounding front-end of electronics while their newest PowerSnake, the Taipan AC cord (\$650) supported the Halcro dm58 monoblocks (\$25,000) with AC magic. The Wilson Audio Maxx loudspeakers (\$40,000) sounded absolutely breathtaking via the Transparent Reference XL Cables (\$19,000). Accessories included the Vistek Aurios Pro (\$600 a set) while the front end rested upon the Townshend Seismic Sink rack (\$1,600).

For state of the art electronics this was my choice for best sound. The Persuasions newest release on Chesky Records featuring the songs of the Beatles sung a cappella was jaw dropping. I wasn't familiar with the disc since it was brand spanking new to almost everyone at the show (though I did have a copy waiting for me when I got back to NY. Thanks David Chesky). What I've discovered since listening to it home is that this is a reference caliber recording that will become a standard among reviewers and audiophiles for years to come. Even under showroom conditions, which for the most part are a might cruel, there was a singleness of purpose to all this equipment. It simply played the music while the room melted away. Both Greg Weaver and Leon Rivkin thought the sound to be boring. I don't know how they came to conclude that. It certainly wasn't boring on my long visit there. *All I will say is that every time I've designated a best sound at a show the Halcro amplifiers seem to be somewhere in the immediate vicinity.* http://www.stereotimes.com/2002_ces.shtm



Las Vegas conquers US blues

by Ken Kessler

I noted the re-styled Pipedreams, a cluster of Italian exhibitors, the Moondog horn speaker, Edge's and Halcro's magnificent new pre-amps, hang on the wall Magnepans and much more. Halcro's dm10 pre, by the way, looked just like someone sliced off the top section of one of their handsome power amps, and it had such I-want-one-appeal that I suspect Yank reviewers will be fighting for the scoop.

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Enjoy the Music.com Classic

by Dave Glackin

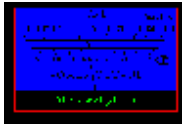
The **Most Refined Sound** in the show, and one of the very best sounds, was in the **Halcro** room. This Australian company builds highly regarded solid state preamps and power amps, and this year I found out why, when I finally heard them. **Philip O'Hanlon** (the US distributor) was demonstrating the Halcro dm10 preamp and dm58 monoblock amps, powering Wilson Audio Maxx loudspeakers. He was playing some gorgeous Nagra master tapes kindly lent by **Peter McGrath**. *This system sounded utterly clean, natural, and effortless, with a delicacy and reproduction of tiny inner details that was bordering on mesmerizing. It was obvious from literally the first note that this system was qualitatively different, and a cut above, almost everything else at the show.* The sound of this system was astoundingly clean, but that cleanliness was coupled with outstanding authority. These amps, designed in South Australia by **Bruce Candy**, appear to be a tour de force. www.halcro.com.

<http://www.enjoythemusic.com/ces2002/bonus/glackin.htm>

by Karl Lozier

The **Halcro** rooms featured their big bold and impressively expensive Australian amplifiers. *The sound quality was truly outstanding and showed off the Wilson Max speakers.* The speakers were separated too far for my taste, probably about fourteen feet apart center to center of cabinets. Listening was about ten to twelve feet away, that plus the speakers being relatively close to the rear wall behind them, resulted in lacking some depth. The **Telarc** Mahler 5th symphony was being impressively reproduced. The bass was surprisingly not overwhelming as might be expected, but overall great clarity was. I did not get to return to see if speaker positioning was eventually changed a bit.

<http://www.enjoythemusic.com/ces2002/bonus/karlozier.htm>



TNT-Audio

BEST OF SHOW

by Richard George

While there were many exhibits that were entertaining and informative, there were two that stood out due to the quality of audio output and despite limitations of the hotel suite environment:

The Australian audio company, **Halcro**, demonstrated their DM68 Super Fidelity Monoblock amplifiers at the Tuscany Hotel. Rated at 225 watts per channel, but with headroom unmatched by almost any amplifier, the DM68 was designed to drive any loudspeaker on the market. The specifications are impressive, including total harmonic distortion of 0.000001%, and a power factor corrected power supply that will operate on 85 to 270v, without any internal or external switches. However, specifications don't tell the whole story. The dynamic range and tonal balance were superb. More to the point, *the music reached into the room and enveloped the listener with a presentation that was involving and moving.* What more could you ask for? If only multi-channel audio could surround the listener with music in the same manner as a pair of Halcro DM68 monoblocks. The DM58, a slightly less powerful version of the same design, also was demonstrated. The sound quality was almost as good as the DM68.



http://www.tnt-audio.com/shows/ces2002_e.html

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