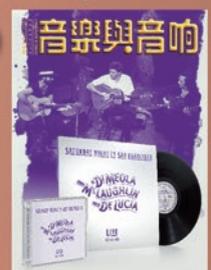


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Audio Note

The Legend

# 一個傳奇的誕生

# Audio Note

# Legend 單聲道後級

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**2022.07**

**Audiotechnique Cover Feature**

**The Birth of a Legend –**

**Audio Note The Legend Single-Channel Amplifier**

When I rewind the memory tape in my brain, twelve years ago in 2010, on a day when I could not withstand the provocation from Peter Qvortrup, the founder of Audio Note any longer, I borrowed Gaku-On, their flagship mono power-amp, along with the M10 pre-amp as a set and took them back to my Grass Hut to try out. After listening to them, as expected I couldn't go back to my previous setup, and my short-term speculation purchase turned into a long-term hold, and the set became one of the Most Valuable Players in the sound system at the Grass Hut.

I still remember when I decided to keep the Gaku-On for myself, Peter wrote to me so proudly in an e-mail: "Not now, and not ever will there be another amplifier better than Gaku-On. You might as well mark my words on your calendar ten years from now!" Naturally I did not take Peter's brazen declaration to heart, after all, audio production technology changes rapidly, and who knows what will happen in ten years? But then again, if the Gaku-On was the pinnacle of tube amplifier design of its day, I completely agree that it was worth every penny to own it. Frankly speaking, I'm still very happy twelve years after with the Gaku-On's performance at the Grass Hut. At the very least, I haven't heard any power amps that made me want to love another.

### **A Bold Idea**

Who knew the person who would have the wits to challenge Gaku-On's unparalleled status as the ruling power-amp would turn out to be Peter Qvortrup himself... During the 2017 High End Munich Show in Germany, TH from Elephant and I were at Hi-Fi Deluxe, Audio Note's exhibition venue. When we were chatting with Peter over a beer at the bar of the Marriott Hotel lobby, Peter presented us with a bold idea: he wanted to design and produce without any restrictions a super power amp that the Audio Note had never seen before. It will be a single-ended direct heated mono amplifier. Creating a beautiful sound will be the primary prerequisite, and the production will be extraordinarily luxurious, with a spectacular sound and appearance so exquisite that audiophiles around the world will be amazed! TH and I looked at each other and smiled helplessly, alas! I believe most audiophiles would agree that Audio Note's equipment offers a beautiful sound, but its appearance does not have anything to do with "beauty". However, since Peter spoke so enthusiastically, and the plan is only in its early stages of conception, it didn't matter. There was no point in dampening Peter's enthusiasm. After a few more drinks, TH and I egged him on from the side line, saying that if it really happened, I would consider becoming one of the first users of the new power amp. Although the three of us had a good time chatting, it was all talk, and it never occurred to me this would materialize someday. By the time I returned to Hong Kong, I forgot about this in the blink of an eye. Never had I thought Peter would put his words into action, and start work immediately upon returning to England with Andy Grove, the lead designer of Audio Note, on the development of the new power amp."

## **"A Legend" is born**

Eighteen months later in November 2018, TH received an e-mail from Andy with a computer rendering image, saying that this is the conceptual design of the super power amp that Peter talked about a year and a half ago, and that the model will be named, 'Legend'. Details of the design and production were to be revealed to us gradually. Although it was only a computer rendering, the exterior design seemed to have evolved from the Gaku-On, but the beautiful and sumptuous appearance had been elevated dramatically. It seemed that Peter and Andy really put a tremendous effort into research and development, and a sense of longing started to arise in my heart. But since then, other than Peter asking me what type of power tube I plan to choose, I never received any information about the Legend. Even when TH occasionally inquired about the development progress of Legend in their daily correspondence, Peter's answers were all It's just going well. It has been more than three years. In early April this year, I received a few photos of the actual amp from Peter's email, stating that the Legend specially created for me has been completed, and that it can be shipped to me by air after passing the final stage of testing. Well! At last came the time to pay up for my promise lightly made in jest after a few drinks, but this is also good. It brings me great joy in life to be the first person to own the Legend power-amp customized for me by Audio Note. As a loyal fan of Peter Qvortrup's, the prospect is even more irresistible, so I arranged to send Gaku-On away, and quietly awaited for the grand arrival of the 'Legend'."

### **Tailor-made**

When I saw the actual photos of my Legend for the first time, I was very excited, but I was also surprised. I was excited because I can finally own a pair of Audio Note power amps that are made with exquisite precision, and I no longer have to accept the maker's traditional concept of focusing only on the content and neglecting the appearance of their equipment. I was pleasantly surprised because Legend's actual appearance is almost exactly the same as the computer rendering from over three years ago, the only difference being the model of the valves, which proves that Legend's sumptuous and beautiful appearance had been decided at an early stage. After studying numerous photos of Legend's insides sent by Peter and corresponding with Andy, I have a better understanding of the design and structure of this new power amplifier.

First of all, 'Legend' was conceived as a new semi-bespoke series, the shape and circuit design of which are inspired by the Ongaku and Gaku-On, both highly respected by audiophiles. However, the sound effect has been vastly improved upon, and the production of the chassis is the epitome of luxury. Users can choose to use 845, DA100, 212D or even 300B for their power tubes, but I still love two 211s for a balanced single-ended amplification, followed by VT25 for primary amplification. If the user wishes to choose special vacuum tubes or in the planning of the circuitry, they can also contact the maker through their distributor to study whether the technical feasibility. As each pair of Legend will have their own unique design concept, there will not be traditional serial numbers; each pair are instead named after famous pianists. My 'Legend' is named after the late American pianist Julius Katchen who passed away prematurely (hereinafter referred to as JK)."

## **Ultra-luxe, Premium Production**

For audiophiles who know the Audio Note brand (including myself and my fellow writers naturally), when they see JK for the first time, I believe their eyes will be drawn by the sturdy and shiny chassis of the super amp. It turns out the appearance of the amp is a signature of renowned British industrial designer Simon Langham, and the chassis was produced by Audio Note in collaboration with the British brand Lamberts London, a specialist manufacturer for the world's most premium metal parts. You can find metal parts made by Lamberts London's in First-Class cabins of international airliners, supercars, superyachts, and even inside ultra-luxe mansions. In the case of JK, the entire chassis is machined from solid 6082-T6 aluminium alloy, with steel and brass components in key sections. The finish of the two transformer hoods and the side panels on both sides use Lambert's unique "Jet Chrome" chrome plating. The largest panel and top panel are first polished to the highest standard, and then electroplated with the latest "Mocha Gold" colourway developed by the factory. The entire chassis is not only smooth like a mirror with a lustrous sheen, the gold and silver tone also compliment the glow emitted by the 211 vacuum tubes. This setup is unconventionally magnificent, with off-the-charts appeal! This may sound ironic: if I hadn't been told in advance, I would never believe this is an Audio Note product!"

## **Simple and clear wiring**

The circuit design in JK mostly references the Gaku-On, with a two-stage transformer coupling design. A simple and direct balanced signal is first input through the input transformer, then through the VT25 direct heated triode valve for primary amplification, and then through a 1:1 intermediate stage transformer, coupling to the output stage, directly driving a pair of parallel amplified 211 direct heating triode power tubes, and then transmitted to a super large output transformer. The only passive components on the entire signal path are two non-magnetic tantalum film silver wire resistors. There are no signal capacitors, so the circuit is simple and clear! According to Andy, the role of the input transformer is to accurately and smoothly pass the music signal transmitted from the pre-amp, so it can eliminate any possible signal interference. JK is just like the Gaku-On, where the input transformer core is made of Mumetal and wound with silver wire. The precise winding technique makes the positive and negative nodes of the balanced transmission signal completely symmetrical, which can completely eliminate any hum or noise. JK has an even larger input transformer, with a larger core and more space for winding wire, so its low frequency response is better, as are the performance of its other acoustic characteristics. Both the JK and the Gaku-On uses a special coil winding technique, where the primary and secondary coils are almost perfectly coupled, so the secondary coil does not require any resistive damping, and the grids of the VT25 and 211 valves can be simply coupled by the magnetic field generated by the silver coil. Similarly, the JK's intermediate stage transformer uses more silver wire than that wound on the Gaku-On's larger C Cores. This is because the amount of core material directly relates to the quality of low-level playback, whilst the content of nickel in the alloy has also been increased from 50% to 55%. Andy especially emphasizes that the power of this 5% upgrade should not be underestimated, because it fundamentally changes the crystal structure of the alloy, which in turn makes the production much more difficult. They worked closely with the transformer factory on the production and adjusted the alloy heat treatment procedure both through data analysis and listening experience. All adjustments were based on

the replay of music. JK's output transformer is a newly developed component specially for the Legend series. It uses silver wires with different diameters, insulated with a variety of materials (including silk), which are then wound onto a giant 55% nickel-[45%] iron alloy transformer core with a special technique. The resultant music signal has excellent extension on high and low frequencies, and the balance of the full frequency is also excellent.

### **Using the Best of the Best Materials**

The JK uses three power transformers designed by Andy himself: one is a pocket power supply that provides low-power DC for the power switch function; the other is a super-large power supply using UHiB silicon steel plate made in Japan to supply power to the filament voltage circuit; and finally, a giant power supply using a special annealed non-directional silicon steel core made in South Korea to supply power to the high-voltage anode circuit. Both the power supply transformers and choke coils are made of custom-made high-quality copper wire. All internal wiring is done with Audio Note's silver wire (parts are even with the flagship-level AN-Sootto). The power supply and decoupling capacitors are top-notch: Black Gate VK, Black Gate NH non-polar and Black Gate N. All audio resistors are non-magnetic tantalum and niobium film silver wire resistors specially customized by the manufacturer. The parts and wiring of the entire machine are point to point hand wiring, providing a soldering platform for these parts, and a wooden board for securing the position of the wires. The base board for installing the output transformer and the back panel of the case are all made of Permal wood – a multi-layer heat and pressure-treated beech plywood that has been permeated with phenolic resin. It is evident that each and every design detail of JK have been carefully considered, and the production process is bound to be meticulous.”

### **Difference of Night and Day**

When JK arrived at Elephant by air from the UK, TH was startled, because the photos show that the actual size of JK is only about two inches wider and two inches deeper than Gaku-On, but I have now received two disproportionately large wooden crates with four rubber wheels each. In order for me to enjoy the fun of unboxing, TH specially arranged for four colleagues to escort JK to *Audiotechnique* for its cover photo shoot, before transferring it to the Grass Hut to place it for its big debut. When I saw the wooden crates in person, the boxes are beautifully crafted out of solid wood, and the way JK is packed is completely different from the previous cardboard boxes. When I opened and lowered the side panel, it acted like a springboard on a landing craft, and I discovered that the power amp was locked onto a large wooden trolley with long screws. When the brakes on the four rubber wheels of the trolley were loosened, the 60kg power amp can be safely pushed away together with the trolley from the wooden crate. Since all dimensions of the wooden crate and the packing protective materials are calculated with precision, and the thick side of the trolley is also locked with four long screws on the other side panel, the JK is made absolutely safe and steady in transit, no matter how it is transported. This is worthy of praise. At long last, I get to see with my own eyes my new Legend power-amp for the first time, wow! Although I was mentally prepared after having seen photos early on, now that I am looking at JK up-close in person, the awe I have for its super luxe appearance is truly indescribable.

Its flawless "Jet Chrome" mirror chrome finish on the two transformer hoods with the side panels on both sides is smooth yet not slippery, which complements the unique mocha-gold fascia. The impeccable craftsmanship completely lives up to the world-renowned luxury metal parts manufacturer Lamberts London's sterling reputation! The JK comes with two pairs of 4242E (211) power tubes specially produced by Psvane for Audio Note, and a pair of VT25 direct heated transistors from Sylvania in the United States. I of course transplanted two pairs of RCA 211s from 1936 and a pair of Wester Electric VT25 that were used on Gaku-On to continue using them. However, Audio Note changed their rectifier tube from 5R4WGB - commonly known as 'hand grenade' - to 42EC4A/PY500 (two per channel). The rectifier that came with JK is NOS made in Hungary.

## **Mentally Prepared**

The process of transporting JK back to the Grass Hut went smoothly. Once the amps were placed in the original position of Gaku-On and the cables connected, it was ready for its debut. Since JK has many large transformers, and is covered with Black Gate capacitors and non-magnetic tantalum film/niobium film silver wire resistors, experience tells me that for JK to fully get into its best shape, it would take at bare minimum 500 hours to warm up. That said, for our group of writers to successfully complete this series of cover stories for this issue, we had to use all our primordial, alchemical powers to whip JK into shape. When the three of us—Beatle, KF Leung, and Stephen sat down in the Grass Hut to give their verdict on JK, the warmup time had barely been over 200 hours. Although there is definitely still a lot of room for improvement, I can already sense their sound performance has been improving throughout the warmup process. On the day when we gathered to try JK out, we all agreed that it has greatly surpassed Gaku-On, and that we can write with confidence. I already know deep down after listening that JK's performance still has a long way to go before reaching its very best...

Let's first review the current system at the Grass Hut: Wadax Atlantis CD Player + Atlantis Reference DAC; Brinkmann Balance Dual vinyl turntable + Acoustical System Titan G.C. tonearm + X-quisite Extreme Exotics cartridge; Thales Statement 'chopsticks' tonearm + TechDAS 01Ti cartridge; HSE phono stage; Audio Note M10 Signature pre-amp; Tidal Akira speakers. The cables are Siltech Triple Crown paired with Crystal Cable Da Vinci, and Audio Note Sootto power cable.

## **Regal Style**

My three writer brothers have written extensive subsequent articles about how appealing JK's performance is at the Grass Hut. I will first talk about my personal feelings about the new Legend power amp. Since the only change I have made to my entire system is the switch from Gaku-On to JK, while the vacuum tubes, connecting cables and CMS Olympus V12 rack have remain unchanged (except the rectifier tube), any changes in sound effect must come from the JK itself. First of all, the clarity and detail in the effect of the music replay have been significantly improved. When there is no music, the background noise is a pitch-dark silence. The sound is denser, and the extension of the high and low frequencies are much further. The improvement in these sound effects is at least two-folds compared to Gaku-On. Listening to Jacky

Cheung's *How Can I Part with You*, his singing skills, the changes in his voice, the details in his breathing, inhale and exhale, and the emotional nuance in the song's imagery are so clear and transparent, it was as though a real person was singing right in front of my eyes. The vividness is shocking. The vibrations in the strings of Peter Pan's solo guitar, the beat of his fingers as he presses on the strings, the fullness of the chords and the resonance in the cavity of his guitar are all astonishingly real. It is surprising to hear so many highlights in this classic song that we've all heard so many times. Listen to [Istvan] Kertesz / Vienna Philharmonic Orchestra's classic *New World* symphony, wow! The delicacy and ups and downs of the strings, the brilliance and splendour of the brass, the power and energy of the bass drum and timpani, and the fullness of the sound of the recording venue are a completely new listening experience. Finally, we listened to the precious LP Stephen brought, a first pressing of Julius Katchen playing Ravel's piano concerto, hey! JK's piano-playing skills are truly extraordinary. The sound of the piano is high-speed and sonorous, and its interpretation is crisp and neat. With the magnificence of a philharmonic orchestra, I suddenly understood why Peter named my Legend after Julius Katchen. It absolutely shines with the brilliance of a maestro!

## **Epilogue**

Although my new favorite the 'Legend' Julius Katchen may seem exorbitant, when you carefully study and appreciate the super luxe craftsmanship of its chassis, then listen attentively to its infinitely superior replay sound effects, you will no doubt be pleased, and be completely convinced that it is worth every penny. Since each pair of Legend will be semi-tailored to the user, there is no standard price. Fans who are interested in the Legend series should contact Elephant for a consultation.

- Big Grass

**2022.07**

**Audiotechnique Cover Feature**

**Audio Note Legend**

**The Legend in the Grass Hut**

Over the past decade or so, whenever Big Grass's hi-fi system gets a major upgrade, he invites a group of us writers to the Grass Hut to witness the difference before and after the upgrade. This time, two Audio Note Gaku-On mono amplifiers are upgraded to Legend from the same maker. As usual, brother Stephen, Sir Beatle and I visited the Grass Hut together one night in late June to experience Audio Note's latest. We wanted to see and hear with our own eyes and ears, when the production cost means nothing to the designer, what kind of culmination can the amplifier reach?

Even before the arrival of the Legend, Big Grass has always shared with us photos of the Legend before it left the factory. Everyone already knew about its design and physical appearance, as well as the excellent craftsmanship, but when I saw this pair of power amps in person, I was still blown away. Given its shiny chassis, with its elegant and stately colourway, the overall visual effect is so much better than in the photos. No wonder Audio Note's Peter Qvortrup gave it such a high-profile name, Legend.

In terms of appearance, 'Legend' can beat 99.9% of the competitors in the market, but at the end of the day, the sound performance is the most important part. If an audiophile applies normal logic to estimate the extent of improvement in sound performance that can be brought by upgrading a pair of power amps, the improvement this time round is definitely jaw-dropping, because what I heard is not as simple as merely upgrading the power amp. The magnitude and scope of the improvement made me think that both the pre-amp and the power amp have been upgraded. The Legend has shown unexpected improvements in sound density, analytical power and dynamics. For instance, when playing *John Denver Best Live* that audiophiles are familiar with and that I like very much, the outline and texture in John Denver's voice are so clear that I am speechless. It made my ordinary CD sound like a crystal CD. The sensation of being directly in contact with the music is exactly what impressed me the most about the Legend. The sense of presence was so strong that I deeply felt the atmosphere in the 1985 concert in USSR, it was as though I have travelled back in time to the scene.

I also played another recording that I liked very much, Schubert's piano trio collection released by Philips in 1985, performed by the Beaux Arts Trio. I like it so much that I have listened to it countless times, but no matter how many times I've listen to it, this time playing it through Legend, I experienced something I never did before. The three instruments of piano, violin and cello had such clarity in tone. It goes without saying how the texture of the violin and piano, and their micro-dynamics showed excellent performance, even the melody of the cello is staggeringly clear. The resonance of the piano is so harmonious and steady, I have never heard anything like it before. With the beautiful melody created by Schubert, there is no higher enjoyment in life than this!

Since I had such a good opportunity to play my own music selection at the Grass Hut, I also picked a piano concerto recording with Martha Argerich that others may not appreciate, but that I regard as a treasure. The most challenging part of this recording is that the two main instruments in the song – the piano and the trumpet - are not very 'complimentary' instruments. Yet the composer boldly put them together to create an incongruous effect. I used to play this disc on relatively basic equipment, and I always felt that some of the phrases were particularly harsh on the ear. Later, I discovered with better quality equipment, the less noise I felt. Now using Legend, I realized that the composer wanted to create a provocation and a mischievous effect, not just a sense of incongruity. I believe that if I had the opportunity to listen to live performances before, I wouldn't have to wait until now to find this out. When hi-fi reaches this ultimate level of sound effect, it has the ability to transport you to a performance venue that you have never been to before, so you can appreciate the amazing performances of legendary musicians!

- KF Leung

**2022.07**

**Audiotechnique Cover Feature**

**First Taste of Power from**

**Audio Note Legend Amplifier**

The chance came to visit the Grass Hut to listen to Audio Note's newly designed ultra-high-end classic power-amp Legend. Big Grass's set is named after the contemporary American pianist Julius Katchen instead of a serial number inscription, which makes every Legend truly unique. From the outward appearance of this power amp, I can already sense that the production has an extraordinary level of craftsmanship worthy of gold and jade."

Once the amp is on, listening to Jacky Cheung's *How Can I Part with You*, in the articulation skills, the details of the vocal line, and the delicate and delicate accompaniment of the guitar, the song has never sounded so realistic! Listening to the sound of Min Huifen's erhu on the *Jiangheshui* (River of Sorrow) album, I can hear the texture of the bow and string, even the slight change in the flow of air in the studio at that time. I've listened to this Super Audio CD dozens of times, yet it's the first time I've heard it this way! You can tell that the Legend has a precise full-frequency balance and an excellent ultra-high frequency extension, which is truly rare. On the Kertesz / VPO version of the *New World* SACD, the layering of each section of the orchestra sounds crisp, and the energy and tension in the timpani crescendos to new heights. Listening to the ultra-dynamic crystal CD *Flamenco* again, each set [of amps] uses a pair of 211 vacuum tubes to balance the single-ended 45-watt output driving the Akira speakers at the Grass Hut. Not only is this more than sufficient, the character of its sound is also smooth and unhurried as expected. coupled with its unusual and amazing penetration, the percussion is so powerful that you can say that hearing is believing!

Switching over to vinyl, Cat Stevens' *Father and Son*, where the same person plays both 'Father' (a deep voice an octave lower) and 'Son' (normal voice), you can experience the singer's skillful handling, the varying strength in the plucking of the guitar, the ambiance of the scene – the allure is irresistible! When contemporary violinist Ruggiero Ricci performed Elgar's *La Capricieuse* on the famous Stradivarius violin, the sound pushed through the Legend to the Akiras creates a tone that is delicate yet lustrous, mellow and fragrant, and the full-bodied clarity brings about a haunting reverie. It is particularly worth mentioning that the treble strings are clear and smooth, as if silkily ascending up the sky without a glitch, which is another first experience in my life.

For the finale, we played Julius Katchen, the famous contemporary pianist, performing the final chapter in Ravel's *Piano Concerto in G Major*. This very high-speed movement has a deeply complicated philharmonic orchestral section, not to be outdone by the lighting-paced piano playing. When processing music that has frequent notes changes at the speed of lightning, the sound emerging from the Legend is crisp and clean. You can hear that its instantaneous response is good, and it tends to outshine its peers. With its all-rounded performance in terms of energy, large dynamics

and micro-dynamics, the sense of real musicality that the Legend emanates is naturally out of this world.

In other words, Audio Note's ultra-high-end special power-amp, Legend – Julius Katchen has a delicious sound comparable to the King of Cognac Louis XIII!

- Stephen

**2022.07**

**Audiotechnique Cover Feature**

**Audio Note Legend**

**Wonders Never Cease with Each Visit to the Grass Hut**

But how can one have 'the best' in this world? Whenever Big Grass learns of a way to make his system better, he would go out of his way to seek it out to make the improvement. The first time I went to the Grass Hut to listen to music was over ten or twenty years ago, and I have no idea how many times I have been there since. Every time I go, I am amazed by the performance of his system and can only be dumbfounded! He has been up to something new recently, and I certainly won't miss the chance to be 'amazed' again

This time, he has changed his amplifier. Readers of *Audiotechnique* will know that Big Grass has been playing with Audio Note for a long time, and this time round, it is still Audio Note, but from the new Legend series. Each set of two mono amplifiers are named after a legendary pianist. Big Grass's set should be the first set ever [produced], and it is named after the pianist Julius Katchen. It is incredibly expensive, yet what makes it expensive is not only reflected in its value, but more importantly, there is only one unique set. Each set can be tailored to the buyer's individual requirements, so there is only one set of Julius Katchen (hereinafter referred to as JK) in the world. Isn't that alone precious enough?

Big Grass will certainly introduce the ins and outs of JK in great detail, so I will only talk about my impression after listening. I didn't bring software to the Grass Hut, and Big Grass usually plays almost the same songs every time, so that I can compare. The first song this time was Jacky Cheung's *How Can I Part With You* in [the musical] *Snow Wolf Lake*. After listening to only half of the song, I dare say that JK plays the best vocal and guitar I have ever heard! Its sound was as clear as water! The vocals were not at all exaggerated, and the sound was as focused as one's mouth... No! The word 'focus' should not be used, for it sounds too 'dead'. It sounds as natural as a person sitting in front of you and talking to you, only they are not speaking, they're singing! As his emotions changed with the lyrics, there was a consistence between lightness and weight, and I have never sensed this so clearly before. Similarly, the chord of the wooden guitar is so real that I want to see what brand and model his guitar is!

Then, I listened to the *Jiangheshui* (River of Sorrow) album passionately performed by Min Huifen that I must listen to every time. Every time Big Grass can't wait to ask me, "How is it?" To which I always reply with my standard answer, "Better than last time!" Big Grass would snap back, "Hey, that's your answer every time!"

Ha! How would you want me to reply? It is a fact that speaks for itself! What I noticed in particular is that the erhu is slenderer this time. I used to think that the outline of the erhu is very authentic, but compared with this time, what we usually hear is still slightly rough. (Actually, if that counts as 'rough', then nothing is not coarse.) This time, the erhu has the perfect silhouette. Too much would make it be too fat, and too little would

make it too thin. The same goes for the accompanying yangqin, the Chinese dulcimer. Each and every detail is brought out as much as possible." The overall sound of the hi-fi does not sound like hi-fi at all! I was thinking, had Mrs. Grass not known the song was playing at night, and walked into the living room when the lights were off, if she heard Master Min's voice whisper, "River of sorrow", it would scare her witless!

After that, we admired the software brought by Paul and Fen, and I will leave it to them to introduce the software themselves. At the end, before leaving, Big Grass at my request, played *Che gelida manina* (What a frozen little hand) sung by Pavarotti on the *La Boheme* record. I threw whatever notions I had of Hi-Fi and Hi-end behind me and surrendered myself to savouring the performance of the King of the High Cs. I was completely enjoying being surrounded by his tenor voice, and was in utter awe beyond words."

Every time I visit the Grass Hut, I return satisfied. Would I wish to emulate Big Grass? Nope, nor would I dare to hope! I am just glad to have the opportunity to listen to such wonderful music replay. Although Big Grass's system sounds ideal whatever it plays, because of the venue, the effect is the most enchanting when he plays simple vocals or chamber music. Once again, I'm amazed! After my amazement comes admiration and appreciation!

JK is still brand-new this time, and it hasn't warmed up enough. I can't even imagine how it will improve in two to three months' time! I hope to have the opportunity to be amazed one more time!

- Beatle