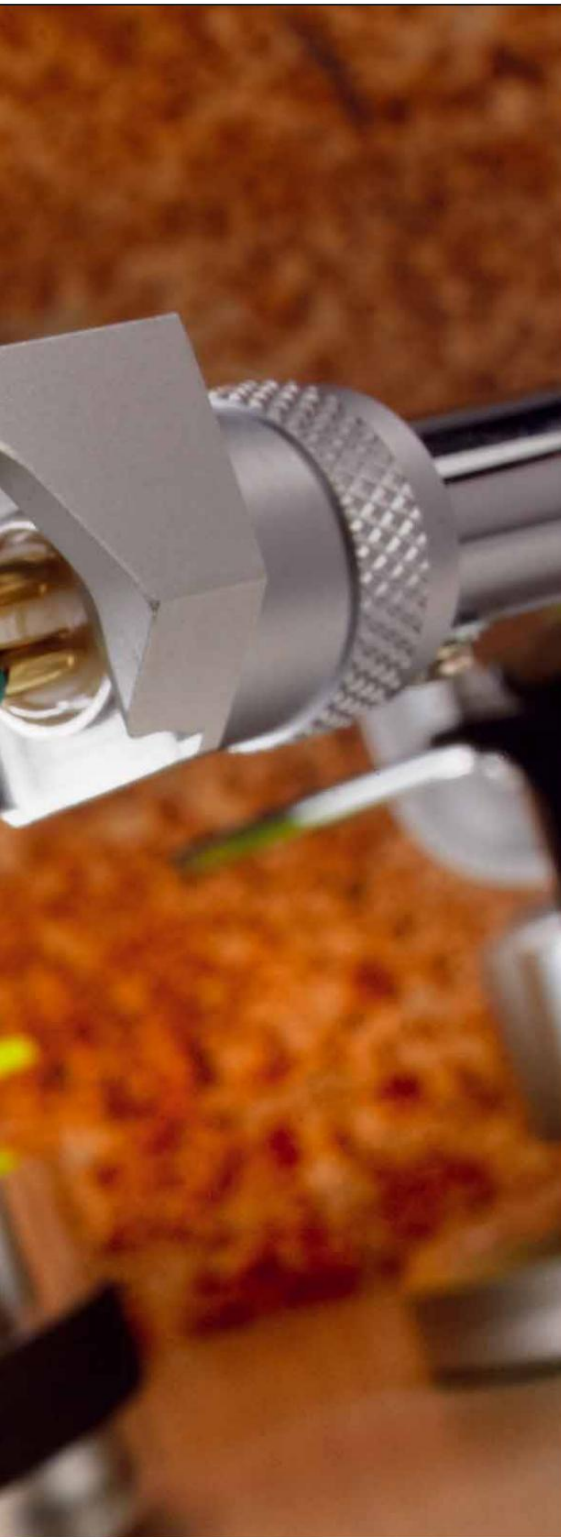




Unlimited

My grandmother taught me that a special offer doesn't have to be cheaper than the regular offer. How right she was.

Because a special offer like this pickup is more expensive than its normal counterpart. In return, we can expect something special.



The only other models available are the comparable Hyperion with a cactus needle carrier and the Strain Gauge, which, however, requires a special preamplifier because its signals, which are recorded by a strain gauge, cannot be amplified with a conventional phono preamplifier. But I was actually prepared for the SoundSmith experience by someone completely different, who some readers will know at least by name: Frank Schröder, developer and manufacturer of the world's best tonearms. Over many years he has demonstrated SoundSmith pickups at various events and each time left a lasting impression on me. Of course I spoke to him about these pickups and, not surprisingly, learned some very interesting things. Schröder had planned his own pickup in collaboration with a partner, but it was not realized. It was to be built in collaboration with SoundSmith boss Peter Ledermann and became the Sussurro. Ledermann had made a name for himself with repairs and rebuilds of classic B&O Moving Iron pickups.

Frank Schröder based his pickup on exactly this principle and ultimately co-founded his own Ledermann line of Moving Iron pickups.

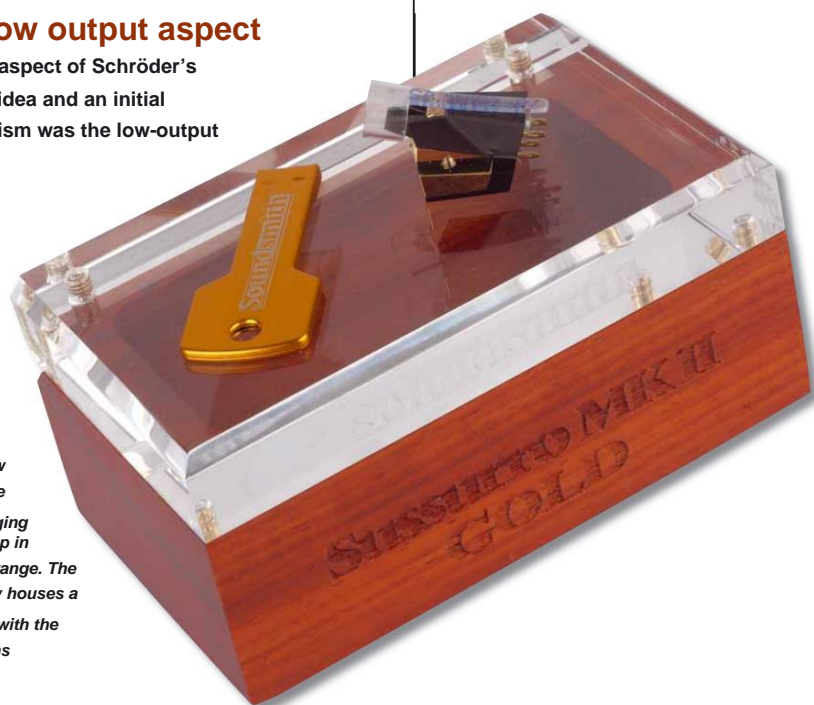
The low output aspect

Another aspect of Schröder's Original idea and an initial My criticism was the low-output variant

Rise

It seems as if Uwe Heile and Peter Ledermann are leading me to the ultimate consecration of the SoundSmith pickups. I have now reached the winner's podium, so to speak, because the Sussurro is number 3 in the SoundSmith hierarchy if you base it solely on price.

This is how we imagine the packaging for a pickup in this price range. The golden key houses a USB stick with the instructions



Teammates

Record player:

- Garrard 401
- Luxman PD-151 MKII

Tonearm:

- Chic 12
- Luxman LTA-309

Preamplifier:

- Stax SRA-12s modified

Power amplifier:

- Acoustic Masterpiece M-101

Transformer:

- Altec15095

Integrated amplifier:

- Soul note A-2

Speakers:

- Greenwall Ivy
- Sound & Tone Nada

Opponent

Pickup:

- Hana Umami Blue
- Goldring Ethos SE



Played

Charlie Mingus
Blues & Roots

Steely Dan
Gaucho

The White Stripe
Elephant

Carlos Kleiber
Beethoven 5th Symphony

Shelly Manne & His Me
Live

te of these pickups. My criticism was based on the fact that the high-output version of the Soundsmith pickups can be connected directly to any MM phono stage. So why make life difficult with a not entirely trivial adaptation to an MC phono stage, a transformer or an active MC pre-amplifier? Frank Schröder gave me the answer: in this way, users can compare their MC systems directly with the Soundsmith MI pickups and use the same peripherals. In this way, the MIs compete directly with the MC pickups, which are seen as the last resort.

Makes sense and a bit more work.

Specialties

It is always exciting to see how Peter Ledermann finds solutions to problems that were not even known before. I wrote about it in my last Soundsmith article and I think that a feature like this cannot be mentioned often enough. I mean the so-called DEMS (Dynamic Energy Management System).

This refers to the round rod and the two half rods made of alumina (aluminum oxide with ceramic) that go into the recesses on top of the mounting part. If you put the round rod in the middle, you can change the azimuth if the arm and/or headshell do not allow this.

This is the case with the newer Audio

Note UK tonearms: fixed headshell and no possibility of azimuth adjustment.

With a Soundsmith pickup of the new ES generation, no

Problem anymore. With the two semi-circular rods that fit into the outer recesses of the mounting part, you can remove the pickup from the headshell and/

or isolate the tonearm, which can prevent possible hum loops. You have to think about that first.

Lighter, always lighter

I would like to remind you once again of the main advantages of MI technology, especially the significantly lower weight of the fittings compared to MC systems, the solid connection of suspension and damping with the MI element and the significantly lower moving mass.



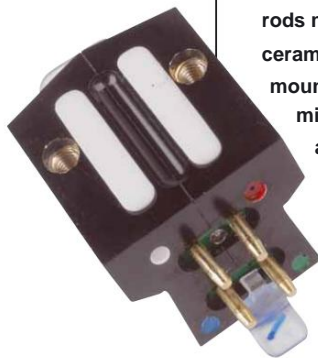
Soundsmith Sussurro Gold MKII Limited

| | |
|------------------------|-----------------------------|
| · Price | 6,500 euros |
| · of new needle insert | 750 euros |
| · Weight | 12.2g |
| · Distribution | Audio Offensive / Falkensee |
| · Internet | www.audio-offensive.de |
| · Telephone | 03322 2131655 |
| · Guarantee | 2 years |



» The Soundsmith Sussurro MKII Gold Limited is a world-class pickup with a pocket square for the experienced listener who no longer needs any artificial extra stimulation.

Here you can see the two aluminum Half bars in the outer recesses to avoid any Ground loops



Material mix and processing have long since met the requirements of the Soundsmith and the significantly lower moving mass. Pickup appropriate

Above all, the fact that the damping is always in contact with the scanning unit makes the systems practically immune to varying tracking forces, even with warped records. And this also leads to one of Peter Ledermann's favorite topics, the dramatically reduced stylus jitter in his systems.

You may rightly ask yourself what this means, since the term "jit-ter" is otherwise only known from the digital world as data jitter. Ledermann means a time difference caused by the needle jittering on the groove flanks, which results in a more or less long loss of contact and information. I am happy to repeat it, the silence in the groove of these systems is world class, only with Koetsu or EMT is it similarly striking.

Differences

The Sussurro MKII Gold Limited differs from the normal model in that it has a 70% lighter MI element thanks to a newly developed metal alloy - details remain a company secret. The material also has better conductivity and resonance dissipation. The diamond is specially polished, which means that the system practically no longer needs any break-in time. A lot of time and research went into different damper materials and adhesives. Ledermann repairs many pickups and was extremely surprised when he received an early Fairchild stereo system that Joe Grado built in the 60s. His damper was as good as new, which of course had to be examined. He does not reveal the materials for the damper and adhesive. The Sussurro differs from the Hyperion primarily in its cactus needle carrier, also an idea from Frank Schröder. According to Ledermann, the boron used here sounds a

little softer. He also buys the needle carrier assembly. And as always with Soundsmith, you get a new generator for 750 euros with the Sussurro MKII Gold Limited, which is quite unique and extremely cheap. The systems are also apparently insensitive to moisture and the associated corrosion and appear to have a service life of 20 to 30 years.

High flights

I was very curious to see whether the Sussurro sounds more spectacular or even more refined than the cheaper "The Voice". I consulted Charles Mingus for this. If ever an album title perfectly captured the content, it is the title of his perhaps best album, "Blues & Roots". With its marching band elements and ecstatic but always grounded solos, it is also probably his most accessible. "Wednesday Night Prayer Meeting" starts with an earthy, dirty bass, which the Sussurro reproduces mercilessly cleanly.

Then the wild brass sections begin.

What sounds almost like a big band is ultimately "only" two alto saxophonists, a tenor and a baritone saxophone and two trombones. Real "church music" as Mingus himself calls it in the liner notes.

The breaks, the clapping, the crazy Booker Ervin solo, the "chants" of the other wind players - all of that is in the room

here, I'm sitting in this jazz church in 1959. In contrast,

"Babylon Sister" by Steely Dan's

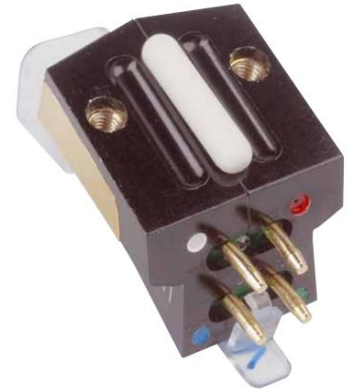
Gaucha, perhaps the band's smoothest album, is the sharpest contrast to

Mingus. Despite the musical polish, the music does have sharp edges.

And the Sussurro remains exactly what it was since the first note - a system with a pocket square, a noble stylist who does not beautify, but fully explores the spectrum of beauty within neutrality.

The fact that it never sounds fat, unless the music offers it, makes it so wonderfully transparent and suitable for long-term listening.

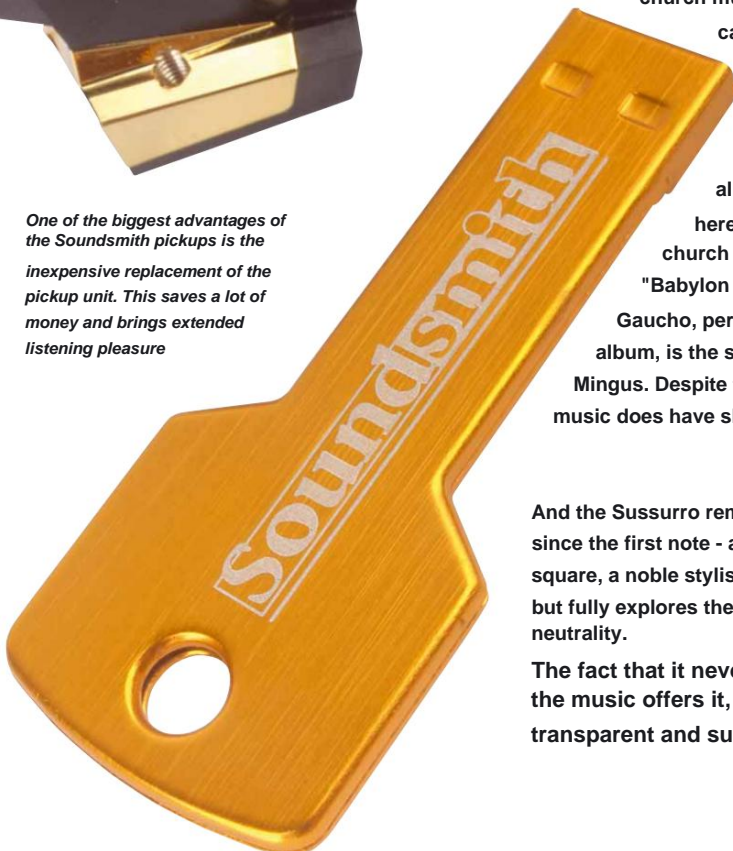
Christian Bayer



This is a really brilliant idea from Peter Ledermann: the round rod enables azimuth adjustment if this is not possible in any other way



One of the biggest advantages of the Soundsmith pickups is the inexpensive replacement of the pickup unit. This saves a lot of money and brings extended listening pleasure



You can see it: a necessary Due to the jagged shape of the body, precise adjustment is not for beginners