

## About L2 Reference line stage preamplifier

Model L2 Reference represents top of the line in LAMM hybrid and solid-state audio equipment. It is one of the best creations of its designer's professional career--a result of years of intensive research directed at attaining the most accurate reproduction of recorded music. Unique topology and application of the most advanced technological resources and processes bring the L2 near the threshold of excellence in sound reproduction. A main distinction of the L2 from any other comparable type of preamplifiers is its almost inaudible sonic signature. When connected to an appropriate type of power amplifiers, and especially LAMM amplifiers, it assures the extraordinary transparency of perceived sound and recreation of a three-dimensional soundstage in the home, recording studio, etc., without boundaries and limitations.

The L2 features a topology that brings out the most natural sound performance in the audio path, as well as graceful and sophisticated design. Its unique circuitry utilizing specially selected super-linear high voltage MOS-FET transistors ensures a class A operation from input to output, with no overall feedback at any stage. All stages, including high current output buffers, are single-ended. A unique electronic protection circuit enables manual muting of the outputs until the preamplifier has stabilized after a turn-on; it also enables functioning of the preamplifier in a "muting" mode during operation and automatic switching to muting in case the AC line voltage drops or is interrupted. Other features include 3 inputs; 1 tape loop; output signal phase switch; balanced and single-ended outputs; and built-in remote on/off for LAMM power amplifiers.

The L2 has a separate power supply that utilizes a choke contained filter, vacuum tube rectifier and voltage regulator.

Special care was taken in designing a high voltage (+350V) high speed vacuum tube voltage regulator. Using this voltage regulator, in conjunction with other technical aspects, enables the reproduction of tiniest nuances and three-dimensional subtleties in the music palette (provided that such details had not been lost in a recording process). A somewhat unusual combination of high voltage vacuum tube power supply and super linear high voltage MOS-FETs allows to attain an enormously large output swing while retaining practically constant harmonic contents of the signal with an absolute dominance of the second harmonic.

In designing the L2 special attention was directed toward optimization of the output impedance of the preamplifier with an aim of attaining practically full independence of the output impedance from frequency, as well as to allow the preamplifier to drive (without audible sonic degradation) significant capacitive loads created by many modern interconnect cables.

Each preamplifier is carefully hand-crafted with matched components of the highest quality, some of which include military graded low noise DALE metal film resistors; unique TKD stepped potentiometers (41 detents); PRC wire wound resistors; ELECTROCUBE and ROEDERSTEIN film capacitors; high frequency switching grade CORNELL DUBILIER electrolytic capacitors; specially selected long life vacuum tubes; high quality heavy duty gold-plated RCA connectors; and gold-plated NEUTRIC XLR connectors. The preamplifier power supply features a custom-designed super-low noise toroidal power transformer. AC voltage is filtered by special RFI power line filter.

Summing up the above, we take the liberty in stating that we have been able to create a preamplifier with practically no sonic signature, of course, taking into consideration the fundamental limitations inherent in reproduction of live music by electronic means.

The L2 works on all world AC line voltages (100/120/220/230/240V) without elaborate modification.

## What prominent audio critics have said about the L2 Ref.

*...the L2 has soul, baby, and lots of it—but without being obvious or euphonic about it...*

*...Describing the sound of the Lamm L2 is not hard at all. Now, you might think that's bad: "Oh, it has a sound of its own. It shouldn't—especially at that price!" That's correct; it shouldn't. And it doesn't.*

*...The highs were simply breathtaking, even if somewhat paradoxical in nature: sweet and very pleasingly harmonic, yet remaining clean, extended, soaring, pure, and detailed. Not once did the L2 tip over into the chaffy, harsh, or overly analytical, or make me wince in any way—yet I was sure I was hearing as far up into the audible spectrum as I ever had. Beautiful and inspiring.*

*...It was a great listening session. I came away from it "holding" the music, as it were. It was in me and it stayed there. ... Maybe it was the L2's hybrid build, its tube regulation—whatever. It seemed to give the music passing through its circuits that extra sense of roundness that tubes do so well. Not the softness or euphony some tube designs delight in, but an emotional softness. The music seemed to enter my soul via osmosis rather than as an e-mail to my head.*

**Jonathan Scull, Stereophile (May, 2001)**

*"Balanced, organic, natural" -- "sounds like a detailed and exceedingly smooth solid-state preamp with a touch of tube ease and romanticism".*

*...It's for those who are chasing the best reproduction that money can buy...*

*The L2 is... like an old friend, one whose company I valued without thinking about it (which is what makes a person an old friend, come to think of it). With the L2, I immediately recognized the Lamm sound, which I know well, but it also struck me as being more complete than that of the L1, and this makes the L2 the most musically satisfying preamp I've heard.*

*I'll consider the L2 to be at the top of the preamplifier heap.*

**Marc Mickelson, soundstage.com (May, 2001)**

*...This is a product that you buy for one reason and one reason only: its performance.*

*...The L2 Reference offers the listener a sound that's full of movement and energy, propelling the musical performance along.*

*...It's subtly correct, almost insidiously seductive, without ever drawing attention to itself or its performance. It never steps up and introduces itself. It just quietly charms you.*

**Roy Gregory, Hi-Fi+ (U.K.) (issue 19, 2002)**