



**ALLNIC AUDIO**  
**H-10000 OTL/OCL**  
**SIGNATURE PHONO-PRE**

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H-10000

LCR

mute  
operate

# ALLNIC AUDIO H-10000 PHONO-PRE

The H-10000 OTL/OCL Signature Phono-stage Preamplifier represents the Korean manufacturer Allnic's latest addition to its line up, and also its new flagship phono preamp. What makes this new addition quite an eye opener is Allnic's decision to integrate an OTL/OCL (Output Transformer-Less / Output Capacitor-Less) design into a phono-stage is essentially new territory. bringing the clarity and purity of sound typically associated with this design to a phono playback, which of course demands the utmost precision.

One of the game changing aspects of the H-10000 OTL/OCL Signature is the elimination of permalloy core output transformers, which are typically a hallmark of Allnic's devices. Instead, the use of a single-ended push-pull (SEPP) circuit with 7233 output tubes ensures powerful drive capabilities with minimal coloration or distortion. This choice, combined with the unit's silver-wired, built-in MC step-up transformers (SUTs), underscores Allnic's philosophy to minimizing energy loss and maximizing sonic purity. The SUTs, with their easy adjustability, allowing for what Allnic says is a precise amplification factor and correct input impedance adjustments.

Lead designer and founder of Allnic Audio, K.S. Park has already executed several other OTL/OCL designs, such as the line-stages such as the recently reviewed. L-10000 OTL/OCL Signature (<https://www.audiokeyreviews.com/the-reviews/allnic-l-10000-signature>), HPA-10000 OTL/OCL headphone amplifier/preamplifier, and world's first OTL/OCL DAC, the D-10000 OTL/OCL. The H-10000 OTL/OCL retails for \$45,000.

At the heart of the H-10000 OTL/OCL Signature lies its separation of the power supply and amplification units, a feature characteristic of Allnic's premium phono-stages.

This design insures that the sixteen vacuum tubes, eight per channel on each side, are fed a robust, quiet, and efficient power source for maximum performance. The dual-circuit power supply, with separate DC outputs for each of the preamplifier's gain stages makes it clear that Allnic and Park are fanatical about details. They consider state of the art power supplies to be critical factors for any high end audio component.

The amplification unit is equipped with a combination of ECF802 triode-pentode tubes, double triode E180CCs, and 7233 triodes. The dual-stage amplification process,



# ALLNIC AUDIO H-10000 PHONO-PRE

configured with these tubes, achieves a stated gain range of 40-72dB, likely making it versatile enough to handle a wide array of cartridges with ease. The reversal of tube order in the second gain stage is a particularly interesting approach, which is said by Allnic to optimize the performance of the amplification process.

The front panel of the H-10000 OTL/OCL Signature is designed with the classic audiophile in mind, offering intuitive control over the unit's various functions. The input selector dial, LCR multicurve EQ knobs, and balance meters are all nicely laid out, allowing for precise adjustments. The inclusion of four RCA inputs, along with XLR and RCA output connectors, ensures compatibility with a wide range of audio setups.

A final interesting feature set of the H-10000 OTL/OCL Signature is its support for multiple phono curves, including the standard RIAA as well as the Decca and Columbia curves. The ability to fine-tune turnover frequencies and high-pass attenuation levels via the front panel EQ units adds another layer of customization, ensuring that vinyl enthusiasts and record collections are well served. Lastly, the H-10000 allows you to select the amplification factor and input impedance of the step-up transformer.

The build quality is over the top, typical of Allnic retro inspired designs. The H-10000 is

another piece of industrial art, with the old school meters and switches lending a vintage vibe, and a feel that inspires confidence in use. Our unit arrived in a black finish, which we loved for contrast, as our other Allnic review samples were in silver.

## SET UP & LISTENING:

On the main unit's front panel, there is an input selector, and two pairs of LCR multi curve EQ knobs, one for each channel. Controls include turnover, and roll off. There are two balance meters, per channel, that monitor whether DC is involved during the amplification process. There is also a mute button, thankfully. As noted, there are four pairs of RCA inputs, for MM and MC cartridges. We used the unit's RCA inputs, and the XLR outputs exclusively,

We set the H-10000 up in our main system currently consisting of a Rogue Audip RP-7 balanced tube preamp, an Audio Research VS120 power amp, Magnepan 3.7i speakers, and Clarus Cabling. We used two turntables during this period, the Rega Planar 8, and a SOTA Comet Vi. Both are excellent tables and even more so considering their relatively modest prices. The Planar 8 was equipped with a Rega Ariaia cartridge, and the SOTA with an Audio Technica AT33S.

Hookup was not eventful. We simply connected the umbilical cords from the power supply to the main unit, and dialed in our settings. We always let the unit warm up for a period of time before use. We made sure there was good ventilation around both the main unit and the power supply.

yet individual elements were distinct. Tracks like “Stone Flower”, “Song Of The Wind” “La Fuente Del Ritmo:” are filled with exotic touches and syncopated rhythms, and the Allnic flagship phono stage brought out all the mysticism these songs are steeped in.



We ran through many of the records we listened to while reviewing Allnic’s H-7000 phono stage.( <https://www.audiokeyreviews.com/the-reviews/allnic-h7000-phonopreamplifier>) First up was an original pressing of Santana’s fourth album, *Caraavanserai*. The album is a masterful fusion of rock, latin, and jazz influences, and even some nods to new age. The H-10000 unraveled the percolating layers of the album in such a way as to make it as if we were hearing for the first time!

The layers of guitars, keyboards, percussion, drums, and vocals was coherent,

Joan Baez’s 1970 album Gothic folk rock masterpiece *One Day At A Time* particularly highlighted the way H-10000 delivered amazingly present and solid images, with a harmonic richness and texture on acoustic instruments and voices. Baez’s version of the Jagger / Richards classic “No Expectations” is a show stopper, with Dobro, acoustic guitars, and an immersive vocal. The H-10000 had that “reach out and touch it” type of dimensionality. The H-10000 also showed that the pressing, and original on the Vanguard label, was done with attention to detail.



# ALLNIC AUDIO H-10000 PHONO-PRE



We pulled our mint original Columbia mono pressing of *The Sound Of Jazz*, which featured a dream ensemble, including Billie Holiday and Count Basie. The H-10000 captured the studio ambiance, making the horns, piano, drums, and vocals sound warm, present, and cohesive, as did the H-7000 before it, but with a keener sense of the recording space. Bass articulation was also sublime, with the lower end of the instruments register sounding very defined.

Another album we were thrilled to listen to via the H-10000, is Living Colour's 1988 debut on Epic records, *Vivid*. The band brought an entirely new dimension to hard rock, and took MTV by storm. The songs stand up to this day, and the production is

spared the ultra sheen much of the music from that era fell victim to. Hearing "Cult of Personality" explode out of the speakers was goosebump inducing. There was more dynamics, solidity, and overall presence than we have ever heard, even through the excellent H-7000.

Out of the numerous albums we spun, one that really stood out was the all analog reissue of Nick Drake's seminal *Pink Moon*. This is an album that sold few copies, but had immense influence on later generations of songwriters and recording artists. The reissue was done with care, purportedly from a copy of the master tape, as opposed to other reissues cut from high resolution digital files.



*Pink Moon* was Drake's third and final album, and was stripped down to the core of his vocals, acoustic guitar, and piano, as opposed to the orchestrations heard on his first two releases. The H-10000 presented these performances in such an immersive way, it was like eavesdropping on a private performance. The Allnic showcased the intimacy of Drake's close mic'd voice and the sublime texture of his guitar. Hearing the H-10000 extract the beautiful melancholy of Drake's songs was a thing to behold.

As with any tubed component, we let the H-10000 OTL/OCL warm up for a good twenty or thirty minutes before using. This was both for maximum performance and to allow the circuitry to stabilize. There were no other considerations aside from ventilation. The H-10000 is basically plug and play.

#### **CONCLUSION:**

Is the H-10000 OTL/OCL Signature the best phono preamplifier on the market? Impossible to say, but it is the best we ever heard to date. With regards to dynamics, tonal balance, and texture, we were left wanting for nothing. The H-10000 is without a doubt worthy of a flagship product. The price is nothing to sneeze at, but it will satisfy tube and vinyl enthusiasts with the most discerning tastes and

commensurate playback equipment.

Allnic has established itself at the cutting edge of tube based audio components. Where they can go from here is anybody's guess. But for the here and now they are breaking new ground both sonically and technically. We can safely say that Allnic products are for those who can afford to fulfill their audio dreams. \$45,000 is a considerable amount of coin for an audio component, but that is the cost of attaining the state of the art or close to it.

Without hesitation, we can conclude the Allnic H-10000 OTL/OCL tube-based Phono Stage is the most ambitious analog component design that Allnic has attempted, and pulled off. It offers unparalleled attention to detail and build quality. If one has invested a significant sum into their analog playback set up, the H-10000 OTL/OCL is a must audition.

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