

# KLEI gZero20 ICs by Stefano Bertoncello (Two Good Ears)

KLEI™gZero20 ICs cable or only the fools have no doubts!

During my recent cable trials activities, I had the rare opportunity to listen to the KLEI™gZero20 ICs from Australia, a premium quality cable which was handled directly from the hands of KL Eichmann, during MOC 2015, in Munchen.

Something should have clicked – and maybe it did... – as KL was REALLY pushing me hard – proudly so – to listen and taste and enjoy his new top-quality cable and to give it the time to mature and blossom, as copper crystals should stabilize... etc. etc.

You know, the usual blah, blah of getting accustomed to a new cable in a new environment/audio system...

I'm experiencing these days a periodic, sort-of tiredness re. Audio, its lingo and drama and the related dynamics among WEB-zines, magazines, Blogs and friends and shop chattings.

Everyone owns the Truth and wish to – literally – indoctrinate and convince everyone about this or that, quite boring for yours truly, actually.

I'm full of doubts, not truth, folks, as only the fool knows it all and never have doubts, ever! What I'm writing here is something I truly experienced, humbly... these are my first hand, unreported findings and feelings.

## Honestly said.

KL was so proud and confident about the stellar quality of his cable I felt reassured and connected my – I guess – more sensitive – signal-wise – area – i.e. the phono LCR/MC transformer/line-stage.

Listened – when still playing only few days ago with Musto's Wazari and Yuko silver cables – for about 10 hours. I usually hate voodoo also but I do care about cables layout and some burning-in, I felt it was just OK expressing my very personal thumb-up or down about the sonic strengths or weakness of the KLEI's.

I expressed my very first thoughts and listening impressions to KL during a short email conversation and he – always calm and positive – simply told me... listen to them more and more...

Don't get me wrong: the nice sonic qualities were audible, but... some weeks ago I wished for more...

The KLEI cable wasn't flashy, only extremely natural...

I decided to follow my instinct and, most of all, the maker wise suggestion... I changed the position of the gZero's in my system from phono/analog rig to digital and simply forgot about the cable... I listened to it every day for the last month or so... 3-4 minimum hours a-day...

A rough-counting... I reached about 100+ hours listening, now...

The sound from my Meridian's DAC and transport sounded, *both suddenly and abruptly*, natural, open, clear and detailed.

The first two parameters were, SURE were, lesser in the brand new cable... the continuous playing made something and the sound became day after day different and improving.

I will try to better explain myself with the following, instead of using the usual audio hypes...



# KLEI gZero20 ICs by Stefano Bertoncello (Two Good Ears)

My system is sounding to me like a Rudy Van Gelder's recording: despite he used tubes mikes, he seeked and obtained a clear, detailed sound, maybe enhanced by the wooden domed studio the Master Recordist used most of his life.

The balance of the Van Gelder's recording are a very delicate balance of smoothness and details... and everything must be preserved to get this balance intact.

If I insert a "blanket" or a "curtain" somewhere in the chain, the slowness is immediately apparent. Horns, violins, voices must keep their crispness and overtones... romantic sound isn't nothing BUT an excuse for average sound... please forgive me: that's my opinion.

The best reproduced sound is luscious and detailed... music or mood can be romantic... instruments aren't romantic, yet a rolled-off sound can be defined as romantic if you feel "romantic"... definitely not my cup of tea. All recordings must sound different from the previous and the next...

The sound in my system with the KLEI™gZero20 ICs is something to be heard to be believed... the correctness, overall beauty of my digital rig, the broad and deep soundstage, the palpable presence of musicians, the size of musicians, instruments and recording venues is greatly improved to the limits of my discerning abilities, as I still cannot imagine if the improving will go on and on or it will eventually stop!

I also re-checked the KLEI's between MC transformer and LCR and the result didn't change from previous great results in digital rig: Rudy Van Gelder's sound was preserved, untamed, liquid, crispy and effortless!

Tried with Partridge 300B mono blocks and Luxman AT-3000 passive preamp and Cabasse and... WOW!

This cable, physically unassuming, correctly, honestly priced and sized is like the superb KLEI™Harmony Plugs already in my system: I cannot think of my system without this balance, anymore. A cable is only a brick of the whole system, but you know a badly conceived corner brick can destroy also most perfect building stability.

## CONCLUSION

KL Eichmann's cables are a statement of cable making art... only, PLEASE, as per KL Eichmann's suggestion: do not play them for less than 50-60 hours, Settling Time, because the KLEI cables always require Settling Time and also a long Burn-in, pals!

This is very important, as Burn-In time is >400hrs and even >500hrs, while Settling Time is >6hrs and preferably >48hrs (once plugged and replugged).

- Settling Time is the time between plugging in (connecting) the ICs between two components, then unplugging (disconnecting) the ICs. Even moving the ICs around may require fresh period of settling-time.
- KLEI literature states the KLEI™gZero20 ICs require 48 hours Settling Time to properly settle and 60+ hours if you want superb results... so, hopefully, I do expect for even better and better.

Allow for Settling Time (>50-60 hours) and Burning-in (>400hrs and even >500hrs) and everything will blossom like I have very seldom experienced, period!

**A true pleasure, indeed and another Gotorama's brick-in-place.**



*A highly recommended product*

[Stefano Bertoncello \(Two Good Ears\)](#)

[Stefano Bertoncello System \(Two Good Ears\)](#)