

What an end user has to say about the Kithara speakers April 2022

Dear Martin,

Hope you are all well and keeping safe avoiding the pandemia.

Just wanted to show you the status of my project by sending two pictures of the change from the "oldish 2007" ash enclosure to the restored enclosures in white.

Extremely happy with the result and even more happy with the sound in this "studio" setup.

This is a smaller room where I found an out of this world near field listening experience :)

Earlier I had them in my 55m2 living room and liked the big sound, but now when the room acoustics have less impact on the sound I really appreciate the incredible high quality 3D realistic sound reproduction these speakers deliver.

There is a naturalness I have not experienced from any speaker until now.

These speakers outclass anything I have owned in > 40years in this hobby.

Over that period I have had >27 different speakers pairs just mentioning a few from the more expensive end like Avantgarde Duo Mezzo, Sonus Faber Stradivari, Sonus Faber Guarneri Evolution, Tannoy Westminster. These are all great speakers no question about it. But just think about the money I would have saved by finding the Kitharas as the first and last pair of speakers. At least I do not have my doors open for anymore as the search has ended :)ttt



Environment:

Equipment: Nelson Pass Class A Firstwatt F6 Class A DIY, Luxman CL 35 tube preamp restored using Philips NOS (NOS tubes)

Speaker Cables: Tellurium Q Blue

Interconnect cables: Duelund

Source; Vinyl and Hirez streaming using Qobuz

Room treatment: very modest treatment

Thank You Martin for your excellent support.

P.S. you may use this on your website if you like.

With Best Regards

Peter Fagerström

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What an end user has to say about the Kithara speakers 2009

Dear mr Durrenmatt,

I just want you to know that the Kitharas that i now enjoyed for about 6 months are the most satisfying hi-fi equipment i ever had the pleasure to own.

Every time i listen to them i just are more convinced i made the right choise!

All The Best!

Lasse Karlsson Sweden

Dear mr. Dürrenmatt,

Thank you very much and thanks for making such beautifull sounding speakers!
(and I like the looks to ;-)

I wish you and your company the best.

Kind regards,

Joost Haytink Holland

What an end user has to say about the Kithara speakers January 2005

Hello Martin,

I had a local hi-end dealer visiting me to hear my system and his verdict was: "fantastic". That's largely because of your excellent Kithara! And I think that going biamping with good single ended tube amps way is the only way to reveal it's true potential, which is absolutely amazing. They do not reproduce sound. They SING themselves!

I must say I am absolutely addicted to sound of AMT. I don't even imagine using anything else. The delicacy, speed and ease that it plays music, is incredible. Thank you very much for making AMT!
Wish you all the success in upcoming shows,
Most sincerely,
Dmitri

Dec. 99 B. Kotmel Konzertmeister Czech Philharmonic Orchestra...



There are four reasons why I have chosen Heil A.M.T. speaker boxes: As far as I can judge, the performance of string instruments timbres is exceptionally faithful, which is very important for me as a violinist. The spatial performance feeling of both small and big ensembles creates the original atmosphere. There is virtually no loss on sound character change during quiet listening. The superbly looking outside design creates the atmosphere of recording studios of the 60's. Since I don't support any kind of outside extravagance I give many thanks to the manufacturer for the design given to these speakers. While listening to my favourite music, I need peace in my soul and Heil A.M.T. - Kithara speakers always give my soul that kind of rest.



Soundstage Canada 2001

.....That quibble aside, I was thrilled to have a speaker with real bass. When you couple that with the exceptional qualities of the Heil driver, you have a real winner.

I tried two records in particular. The first is a vinyl recording from 1958, easily available, of Johann Strauss Jr. waltzes. Fritz Reiner conducts the Chicago Symphony Orchestra.

[Strauss Waltzes, RCA Victor Red Seal, LSC-2500] The strings in "Vienna Blood" on side one can be catastrophic if any part of the system is not up to the job of capturing the quality of this string section. The strings are transparent and smooth. Do the violins have a creamy, rich tone? No, but then the record does not have that to offer. What it also provides, along with great strings and wind instruments, is a well defined line in the double basses which the Heils handle beautifully. The bass fits seamlessly with the rest of the spectrum - if balance is a measure of quality, then this speaker excels. Claudio Abbado gives another demonstration of the Kithara's ability to handle the orchestra and the strings in particular, as he conducts the Berlin Philharmonic in Johannes Brahms's symphonies and coral works with orchestra [Deutsche Grammophon, 435 683-2]. Listen to the Alt-Rhapsodie. Op. 53 - the horns, the strings, Marjana Lipošvek's rich contralto grip us in the darkness of this piece's opening. The Heils reproduce both the textures and the rich harmonics of these instruments to dramatic effect.

Turn to some jazz singing and the same thing happens. When Shirley Horn sings "If you leave me" on her album You Won't Forget Me [Verve 847 482-2] you feel her in the room. You hear the metal of the cymbals, the extraneous vibrations of one piano note Horn hits especially hard, and the near-drone qualities of the bass. What is more, you hear all of these characteristics without being especially aware of hi fi, but being very aware of the music they make.

When James Carter takes on "Nuages (Clouds)" on his album Chasin' the Gipsy , [Atlantic, CD83304] the rasp and thump of the reed in his bass saxophone rattles you - these Heils are fast and detailed and give you every little ripple of Carter's innovative playing. The Kithara's civilized voice makes the accordion (accordion??? what's next, the jazz oboe?), playing throughout this piece melt like butter over the rest of the musical popcorn: the snapping saxes, the drum skins, the bells, triangles and guitars. This cd gives you lots of complex, mingled sonic textures and the Kitharas gives them to you, no additions, no subtractions, every instrument working on its own and with the others. Finally, set aside all the classical music and jazz qualities and ask, can this speaker rock?

You bet. Its high efficiency and its unflappability give your amp lots of room to shake up the house. Demonstrations abound: Photek aka Richard Parkes performs a beautiful drum and bass piece, "The Hidden Camera," from his album Modus Operandi [Virgin Records, QEDLP1 LC3098].

The Kithara's balance over its 28 to 22,000 Hz range made it like a new experience.

Same thing with turntablist Kid Koala's brilliant album Carpal Tunnel Syndrome [Ninja Tune, Zen 34].

More: <http://www.enjoythemusic.com/magazine/equipment/0701/heil.htm>

HI FI Czech HI FI February 98 Sound: I would recommend that with these speakers, unlike most others, one should use decorative - protective covers made from material through which sound can travel, because in this case I consider the difference in the sound to be minimal.

On the contrary, the enhancement of the acoustic aesthetics brought about by the inserted covers is significant with this product in creating the overall impression from the reproduction. I first heard these magically appealing cabinets in the hall of the Hotel Panorama at last year's Top Audio exhibition. The sound source was the gramophone Clear Audio Reference the electron -tube pre-amplifier Klimo Merlin and the triode mono blocks Klimo Beltaine.

The Heil AMT Kithara demonstrated their great sensitivity because even with the triode (about 5 Watts) single acting amplifier they were easily able to fill the entire Hotel hall with sound. The listener present spoke first foremost about a sensationally Crystal clear and deep, specious representation of the reproduced scene,

I was very interested to learn how the speaker would perform in an ordinary, smaller space, similar to the home listening environments of the majority of our fellow-citizens. With pleasure I exploited the opportunity to experiment with these loudspeakers in a rather small space with a surface of 17 m², and 45 m³. Fears that in this environment the basses of the large cabinets would boom were totally dispelled.

Even here there is a balance between the amount of bass and treble and in contrast to a large hall they perform more clearly. Fears that the spaciousness of the reproduced scene would suffer on account of the smaller dimension of the room were also overturned. Not even this assumptions were confirmed by the decrease in the external environment of the loudspeaker. Even in this sense the distinct quality of the generally shorter reverberation of the small space was apparent and in such a favourable manner that the author of this profile, in the course of the sound trials, started to long intensively for the Heil AMT Kithara loudspeakers and gradually he even fantasised about owning them...

Audio 5/98 Kithara speaker by Joachim Pfeiffer..... This new Heil Theory was translated into products thanks to Dürrenmatt, who produces also the famous Jecklin Float electrostatic and ERGO headphones. That the Kithara is content with a two way system is due to the relative low crossover point situated at 650 Hz. The AMT then takes over the sole responsibility to reproduce one of the most spectacular sound, which I have ever heard in this price region. The Kithara attacks with a great dramatic stage picture, which others in this priceclass just cannot do. Large but luckily stimulating, in its proportions between the instruments and interprets was guaranteed. The system convinced in addition with a airiness in the upper mids and highs which conventional chassis, mounted on MDF or wood, just cannot match without strain. The future proud owner of a Kithara will have to do some researching for the best positioning of the speakers, however, the electronics are not problematic, (but also here quality before power, Dürrenmatt) already a small integrated amplifier will work fine.

Oskar Heils vision has been realised thanks to Martin Dürrenmatt.

The Kithara counts for an absolute high light in the world of Hi Fi.

She fascinates with the large and great sound. She is also able to indulge the listener with a great sound stage, which is oriented in its size to the original. Only a few competitors are able to achieve this. Who? in this priceclass I cannot find any.

Sound 3/90 The Heil A.M.T. Kithara presents the trumpets with a fantastic brilliance and without any unnatural harshness in the listening room. A special mentioning has to be made of the warm and natural reproduction of the strings. The voice-reproduction possesses a warm and clean sound timbre. Personally I have seldom experienced such a fantastic reproduction of this recording.

sound 1/96 Violins, Violas and Cellos are reproduced with unbelievable sound timbre and extraordinary details. No harsh or grubby sound gets on your nerves. Also, the sound is not attached to the boxes, but floats in the room. Not only small ensembles, also large sound bodies are reproduced phenomenal.

Alta Fedelt... 9/95 TESTS.....We find ourselves in front of a speaker of great class, characterised with a reproduction of music of the best we have ever heard. Its Terrain is certainly the acoustical music and not the "Hurricanes" One has to remember, that the Kithara shows all the defects in the chain of amplifier or sources. The Kithara is easy to drive, but at the same time difficult to cheat.