



S O U N D R E B E L S

Gauder Akustik Capello 40 Be Double Vision English ver.



Opinion 1

Having it's (un)official premiere during last year's Munich High End, the Capello series is kind of a successor to the Ceramic line, present in the Gauder acoustic portfolio from the very beginning, but now being faded out, at least that is what I think. It is also the evolution of the Arcona series, one which was a tested for new solutions, not always associated with the German manufacturer. It is also an evident lure for all, who want to taste the German specialties, but are not fully convinced, that investing in the higher positioned Darc or Berlina makes sense. A kind of assurance offering in the middle, giving a satisfactory foretaste of that, what you can expect from higher shelves, but with prices not far away from entry level. Am I exaggerating? Absolutely not, as our experience with the '100', the biggest loudspeakers from the series showed that, in some aspects, those are absolutely outstanding loudspeakers, surpassing expectations you might have looking at their price tag. So while the three-way floor standers made such a good impression on us, the guys from the Katowice based RCM decided to follow the blow and gave us the smallest of the Capello family for testing – the cute, stand-mount 40.





Moving on to the visuals you must notice, that similar to its bigger brethren, the **100 Be**, the pair supplied by the distributor, the company RCM, is painted piano black. As you probably know, this kind of varnish is not my favorite, because in person it looks appropriately elegant, but when photographed, the shapes get flattened, not even mentioning the reflections. And in the table below the text you can read, that besides the monochromatic black and white, the factory in Renningen Germany can supply cabinets with olive wood, palisander, walnut or cherry veneer, something we could see while testing the “diamond” version of the **Vescova Mk. II**. Of course, I cannot blame anybody here, because when RCM received it’s first pair, which turned out to be black, sent it out into the world. You would have need to wait for the veneered version for a few more weeks. The 40 look very sleek, those are two-way stand-mount speakers, wider in the front, and narrower to the back. And it is a closed cabinet construction. I am mentioning this in the very beginning, as their looks when placed on dedicated stands with special supports would suggest, that not seeing the bass-reflex port just means it is venting down, but it is absolutely not the case. And yet, the mentioned metal-rubber supports do not only have an esthetic aspect, but can model the final sound of the 40 adjusting the force of pressing them together. But let us have a look at the front baffle of the tested speakers, which hosts two drivers – a novelty on top, the 25mm beryllium dome tweeter, and below it, 14cm midwoofer with a membrane from polypropylene-aluminum sandwich called X-Pulse. The back, reduced to a vertical, narrow strip, offer quite a wealth of eye-catching attractions. Starting with the double wire terminals WBT NextGen, through a jumper adjusting the amount of treble in a range of $\pm 1.5\text{dB}$ to a jumper protected socket dedicated to Bass Extension modules, which we described shortly during the test of the **100**, and which we used also this time.

Moving on to the technicalities, which are, as usual, very sparsely provided by Dr. Gauder, we have here a symmetrical cross-over with very steep slope (60dB/octave). Fortunately in the box regarding impedance we do find a value of 4Ω , instead of the usual “acceptable”, but there is absolutely no information about their sensitivity, so we need to assume that it is “sufficient” following the manufacturer’s advice. But unveiling the mystery a little, and jumping a bit in front of myself, I will just mention, that the Gauder absorb Watts and Amperes like a sponge water, so you need to take this fact into account, when searching for appropriate amplification. In my case I used my trusty 300W power amplifier **Bryston 4B³**, as well as the integrated **Vitus Audio RI-101 MkII**, and according to my ears and in my opinion, this is the direction to take, although I have heard, that strong tube amplifier also can produce very admirable results.

Sound wise we also deal here with obvious relying on the traditions known from the previous loudspeaker series, as well as using the capabilities of the new drivers, including the beryllium tweeters, which did a brilliant job in the tested speakers, being able to compete with their resolution and refinement with the diamond Accuton tweeters also used by Dr. Gauder. But I need you to understand me correctly here, you do not need to fear excessive offensiveness of the treble, as in this case, the mentioned resolution comes hand in hand with truly creamy consistency, or even slight darkening, so it is the obvious antithesis of analytic coldness and splitting hairs in four. Additionally, the 40 create the virtual sources with sizes surprisingly close to reality, so we do not have the impression of looking at the events on the musical stage from a perspective of a tilt-shift lens, and this is a great achievement for such small speakers. For example, on “**Minione**” the piano caressed by the fingers of Gonzalo Rubacalba, the bass played by Armando Gola and the percussion of Ernesto Simpson were reproduced at the same scale as “our” Anna Maria Jopek, so there are no distortions in how forceful the musicians are reproduced, the only differences in emission come from articulation and placement of them on the stage. A truly fulminant impression is created by their palpability with the sensual voice

of AMJ in the main role. At the same time the Gauder were able to underline the timbre of the voice of the vocals, reproduce all the tastes and yet avoid overexposing the sibilants, which diminish the enjoyment of the whole, and for which our export diva is well known. Did this approach soften the realism of the album? Absolutely not. It just upped the amount of sugar in sugar and music in music. I hope you do understand what I am trying to tell here – the whole thing sounded better, but not by being sugarcoated, but through normalization and nobleness, and intensification of refinement.

While the smooth jazz mix with Cuban rhythms and the climate of pre-war era dancing we can unanimously classify as pleasant, yet quite safe testing material, “**The Third Secret**” from Fifth Angel, inspired by the third secret of Fatima, absolutely does not bring such associations to mind. This is the purest kind quintessence of power-metal, so what counts here is pure speed and power, build around a skeleton of catchy melodcity. But what am I telling you? Heavy playing and small stand-mount speakers? This must be the ideal recipe for a spectacular disaster. But obviously Dr. Gauder did not know that, because the smallest speakers from the Capello line sounded in such a way, that the mighty riffs and epic vocals not only I enjoyed, but also a substantial subset of our neighbors. As it turned out, with appropriate amplification demons awoken in the Gauder, able to shake the walls of a 25m2 room (open to the hall) in a way not achieved by some floor-standers. The usual ability of stand mount speakers to disappear from the listening room aside, the true icing on the cake were the definition, differentiation and timing of the bass. That was something truly spectacular – I was looking at a pair of small bookshelves, and the almost infrasound notes reaching my ears, and guts for that matter, suggested use of a subwoofer (in terms of looks, color, size and sound I would see here a REL S/510), or at least them being of a much bigger size. Frankly speaking, delicate and resulting from the obvious, physical limitations of the 40, compromises start appearing with grand symphonics, as to properly reproduce the complexity, multiple planes and might of the orchestra, you need bigger speakers. But it does not mean, that you cannot listen with joy to the soundtrack from “**Gladiator**” or “**Rhapsodies**” under Stokowski, because you can, but you need to be aware, that this can be done better, with better swing, breath and more real scale. How? You might just reach for the bigger brethren and forget about this completely (but also forget about around 9k Euros you need to pay more). And seriously, to not nitpick the tested stand-mount speakers about such a minor item, like slight narrowing and re-scaling of the stage with grand symphonics, you need to have obsessive-compulsive disorder, so I just suggest to not care about that and listen to everything you wish and be happy with great sound.

Switching over from full-band floor-standers to the stand-mount, two-way and additionally closed cabinet speakers you expect a painful reduction of almost everything, even if this expectation is subconscious, starting with the size of the stage and virtual sources and ending with dynamics. Yet the Gauder Akustic Capello 40 Be Double Vision defied most of those compromises. They sound with incredible joy, swing and dynamics, and only with grand symphonics they give way to much bigger constructions, and for that you should not blame them.

Marcin Olszewski

System used in this test:

- CD/DAC: Ayon CD-35 (Preamp + Signature) + Finite Elemente Cerabase compact
- Network player: Lumin U2 Mini + Omicron Magic Dream Classic + I-O Data Soundgenic HDL-RA4TB
- Digital source selector: Audio Authority 1177
- Turntable: Kuzma Stabi S + Kuzma Stogi + Dynavector DV-10X5
- Phonostage: Tellurium Q Iridium MM/MC Phono Pre Amp
- Power amplifier: Bryston 4B³ + Graphite Audio IC-35 Isolation Cones
- Integrated amplifier: Vitus Audio RI-101 MkII
- Loudspeakers: Dynaudio Contour 30 + Brass Spike Receptacle Acoustic Revive SPU-8 + Base Audio Quartz platforms
- IC RCA: Furutech FA-13S
- IC XLR: Organic Audio; Vermöuth Audio Reference; Acrolink 7N-A2070 Leggenda
- Digital IC: Fadel art DigiLitz; Harmonic Technology Cyberlink Copper; Apogee Wyde Eye; Monster Cable Interlink LightSpeed 200
- USB cables: Wireworld Starlight; Fidata HFU2; Vermöuth Audio Reference
- Speaker cables: Signal Projects Hydra; Vermöuth Audio Reference Loudspeaker Cable + SHUBI Custom Acoustic Stands MMS-1
- Power cables: Furutech FP-3TS762 / FI-28R / FI-E38R; Organic Audio Power + Furutech CF-080 Damping Ring; Acoustic Zen Gargantua II; Furutech Nanoflux Power NCF
- Power distribution board: Furutech e-TP60ER + Furutech FP-3TS762 / Fi-50 NCF(R) /FI-50M NCF(R)
- Wall power socket: Furutech FT-SWS(R)
- Anti-vibration platform: Franc Audio Accessories Wood Block Slim Platform
- Switch: Silent Angel Bonn N8 + Silent Angel S28 + Silent Angel Forester F1 + Luna Cables Gris DC
- Ethernet cables: Neyton CAT7+; Audiomica Anort Consequence + Artoc Ultra Reference + Arago Excellence; Furutech LAN-8 NCF; Next Level Tech NxLT Lan Flame
- Table: Solid Tech Radius Duo 3
- Acoustic panels: Vicoustic Flat Panels VMT

Opinion 2

Frankly speaking, I will not be surprised if some of you are surprised with today’s test. And I am not talking about the manufacturer, because he is well known on the Polish market for years, but about the offered product. Of course I am talking about loudspeakers. But with a twist – despite the fact, that Gauder Akustik was offering stand-mount speakers besides the bigger, floor-standing ones, they usually were not featured in branch magazines or discussed between happy owners. What is the reason for that, I do not only not know, but I do not want to dig into it, what is important, that after a series of floor-standing speakers, there is time to have a look at the smaller ones. Also interesting because instead of the usual ceramic Accuton drivers, they are using aluminum and beryllium drivers, similar to their older brethren. Are you interested? I must confess I was very interested what resulted from that approach. So if you are in a similar situation, I would like to invite you to read the few paragraphs below about the stand-mount speakers Gauder Akustik Capello 40 BE supplied to us with proprietary stands by the Katowice based RCM.





As you can imagine, the tested stand-mount speakers have a cabinet, which follows the same design ideas of the manufacturer for a flat front baffle and sides arching towards a narrower back. This standard shape, for this manufacturer, allows not only the speakers to look nice, but also takes care of any standing waves, that might have been produced inside, which are obviously harmful to the sound. On the front of the Capello 40 we find two drivers – a beryllium tweeter and an aluminum mid-woofer, on the back a quite rich command center. What do I mean with the latter? Well, we have double wire terminals, separate for treble and midrange/bass, and due to two sections of bass tuning we have additional means of adjusting its amount and quality according to our needs, besides the usual cabling shuffle, of course. And this is especially important in this model, because we have here a closed cabinet setup, which usually makes the setup of the speaker in the listening room more difficult. This adjustment, similar to the Capello 100 BE, is done using jumper cables and dedicated, special modules, which re-tune the cross-over to another setting. So yes, Roland Gauder not only offers stand-mount speakers in his portfolio, but also something without a bass-reflex port, which is not acceptable for some music lovers due to the way it shapes the lower registers or the reproduced sound. Full functionality of the tested speakers is achieved when using the dedicated stands. Due to the use of soft padding under the speakers and bolted mount, the force applied for fastening does have an impact on the final sound, and can be used for that. You must admit, that this is a very nice idea, especially as it comes at no additional cost to the end user.

Frankly speaking, my adventure with the tested speakers was split into two separate meetings in two different environments. The first one was short, and there were many unknowns, as it happened during a visit at the distributor's showroom, the second one however, described hereunder, happened in a room I know very well and with known electronics. But why am I mentioning this? Maybe to your surprise, but without stretching facts, I can tell you, that the first encounter heavily impacted the direction of assessing the 40 in my listening room. It is about how those tiny speakers manage unconstrained sound, regardless of its genre, sound level, and although it seems impossible, the size of the listening room. And I learned that due to a trick played on me by the curator of the brand, who, wanting to show me their potential, turned off the lights in the listening room, and played rock madness at high decibel levels. In one word I got a wall of sound, with a lot of expression, without strained bass, but with splendid control of its layers. Of course I was aware of the somewhat different specifics of the propagation of the musical spectacle, than coming from my two meter high assault towers, but I would never guess, that such volume can be created by stand-mount speakers. I was counting on mid-sized floorstanders, and I got a “Zonk”. And the best thing was, that it was not about showing how loud the Gauder can play, but how incredibly well they did it – as in without the usual pumping effect, that happens in small bookshelf speakers when they are required to produce bass at higher volumes of sound. So why this whole mascaraed? It seems banal, but in this case I was shown clearly, how a small speaker, albeit with a large soul, can sound so unrestrained, when tuned as a closed cabinet. And I need to add, that the presentation happened in a room of about 50m², what additionally increased my level of surprise. But of course those are not speakers directed to such extreme stunts, we are talking about small bookshelves, but if they can find themselves in such an extreme situation, everything else should go smoothly. And about this “smoothly” I will be telling you in the next paragraph devoted to the sound of those black speakers.

So how things go in my room? I must confess, that in the very beginning I repeated the session with the loud crash with rock music. But due to a different specifics of how bass

is created in my listening room, I needed to apply the dedicated modules to increase it. Was it a problem? Not at all. It is just different electronics, the Vitus Audio used in the showroom sounded with a different saturation than Gryphon, and in addition the response of the room in the area of the low frequencies, so in the end I had it a little too sparse. But this is just for a moment, because after application of the discussed “capsules” tuning the speakers, I got it on the level of my expectations – and everybody has different ones – without issues. Besides brilliant dynamics, swing and breath, appropriate level of oomph on the bottom end appeared. This of course resulted in the usual one-disc meeting with this genre to evolve into a full-range listening to the nicely recorded “13” from Black Sabbath, which has nice and strong guitar riffs and shows the charisma of the vocalist, and the somewhat compressed, but due to the splendid performance of the speakers also showing its spice “72 Seasons” by Metallica, which I lately bought on vinyl, and finally the disc that formulated my musical taste for the whole life, in that genre, “Highway to Hell” by AC/DC. As you can see, I managed to go through three different eras, and due to that three different levels of quality of recording music, and despite that the speakers not only showed the amount of adrenalin intrinsic to that music clearly, they did not try to better anything, but showed the work of the sound engineer correctly. Was it their problem? Absolutely not. For me this is an asset. Of course it is nice to color the “screwed up” recording, but after all, the consequences of the recording era should be noticeable, so for me hearing that kind of approach of the tested speakers, is absolutely an asset for me.

After such turn of events, nobody should be surprised that the Capello fared equally well in repertoire emanating with other kinds of emotions. Emotions based on skillful piercing of silence with individual phrases fulminating with reverie – a nice oxymoron – produced by my personal number one in this genre, RGG “Szymanowski”, emotions hidden in the beauty and intimacy of voices of artists like Carla Bruni “Quelqu’un m’a dit”, or emotions created by live recordings of an equally skilled vocalist Melody Gardot “Live in Europe”. In this case, the tested speakers reached the summit of reproducing the three most important nuances for our hobby. The first one was showing the most minute recording details, with articulating the sense of their existence – vividness, lightness and decay in the readably planned out ether – in the RGG material. The second one was the enchanting timbre of the voice of Carla Bruni, able to make everybody love her. And the third one was the presentation of the size of the sound stage, done during a live recording and as such sometimes vast, but also keeping timing of the energetic and vivid instruments. Someone can say “But this is something most stand-mount speakers can manage”. Yes, this is true. But in this case, we deal with two very interesting aspects. One of them is realizing, that “most” does not mean “all”. The second one refers to the competitive, in a good way, projection of such music, without deteriorating aspects like overexcitement or monotony. With the small Gauder, everything gets just right. And what is most important, and I experienced that twice – once in the showroom and once at home – without paying attention to the position of the volume knob, something that many times is the nail to the coffin of other constructions. So how is it possible, that those speakers can manage that? Let me put it this way. I think, that for Roland Gauder it was a simple puzzle, which he solved by constructing a closed cabinet loudspeaker.

So trying to collect all those mentioned positives into one digestible whole, I would need to repeat myself. To avoid that let me tell you this: the loudspeakers Gauder Akustik Capello 40 are wolves in a sheep’s coat. Small in size, but with a big, and importantly, kept in tow, temperament. So well designed, that they can enchant in quiet music, but in rock, they are able to provide the expected headache. Is this impossible? Truly? Before the presentation with the lights turned off, I thought it was impossible for a stand-mount speaker. But this trick showed me, how wrong I was. And if you do not believe me, please check for yourself. Then you will see, that those are not small speakers, but small devils. If this is your game, it will depend on many aspects. But I can assure you, that during verification attempts, you will not be bored. And I think this is exactly what you need when listening to music.

Jacek Pazio

System used in this test:

Source:

- transport: CEC TL 0 3.0
- streamer: Lumin U2 Mini + switch Silent Angel Bonn N8
- DAC: dCS Vivaldi DAC 2.0
- Master clock: Mutec REF 10 SE-120
- reclocker: Mutec MC-3+USB
- Shunyata Research Omega Clock
- Shunyata Sigma V2 NR
- Preamplifier: Gryphon Audio Pandora
- Power amplifier: Gryphon Audio Apex Stereo
- Loudspeakers: Gauder Akustik Berlina RC-11 Black Edition
- Speaker cables: Synergistic Research Galileo SX SC
- IC RCA: Hijiri Million „Kiwami”, Vermouth Audio Reference
- IC XLR: Tellurium Q Silver Diamond, Hijiri Milion „Kiwami”, Siltech Classic Legend 880i

Digital IC: Hijiri HDG-X Milion

Ethernet cable: NxLT LAN FLAME

Power cables: Hijiri Takumi Maestro, Furutech Project-V1, Furutech NanoFlux NCF, Furutech DPS-4.1 + FI-E50 NCF(R)/ FI-50(R), Hijiri Nagomi, Vermouth Audio Reference Power Cord, Acrolink 8N-PC8100 Performante, Synergistic Research Galileo SX AC

– Table: BASE AUDIO 2

– Accessories: Harmonix TU 505EX MK II, Stillpoints ULTRA SS, Stillpoints ULTRA MINI, antivibration platform by SOLID TECH, Harmonix AC Enacom Improved for 100-240V, Harmonix Room Tuning Mini Disk RFA-80i

– Power distribution board: POWER BASE HIGH END

– Acoustic treatments by Artnovion

Analog stage:

Drive: Clearaudio Concept

Cartridge: Essence MC

Phonostage: Sensor 2 mk II

Eccentricity Detection Stabilizer: DS Audio ES-001

Polish distributor: **RCM**

Manufacturer: **Gauder Akustik**

Prices: 5 998€ / pair; +5 000€ beryllium tweeter; + 1 500€ Double Vision; + 200 € Front-grilles; + 2 000€ stands

Specifications

Konstrukcja: 2-way closed-box monitor

Impedance: 4Ω

Power Handling: 100W

Dimentions (H x W x D): 39 x 24 x 34 cm

Weight: 10 kg

Finishes: Piano lacquer black/white; wood veneers: Walnut, Rosewood, Olive

Link do tekstu: [Gauder Akustik Capello 40 Be Double Vision English ver.](#)