

image hifi





Loudspeaker Auer Acoustics Versura V2

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Amerang is a parish village with a population of 3700 in the Upper Bavarian district of Rosenheim. It is also the headquarters of Auer Acoustics, a young loudspeaker company that many people have probably never heard of. This is something that will have to change quickly.



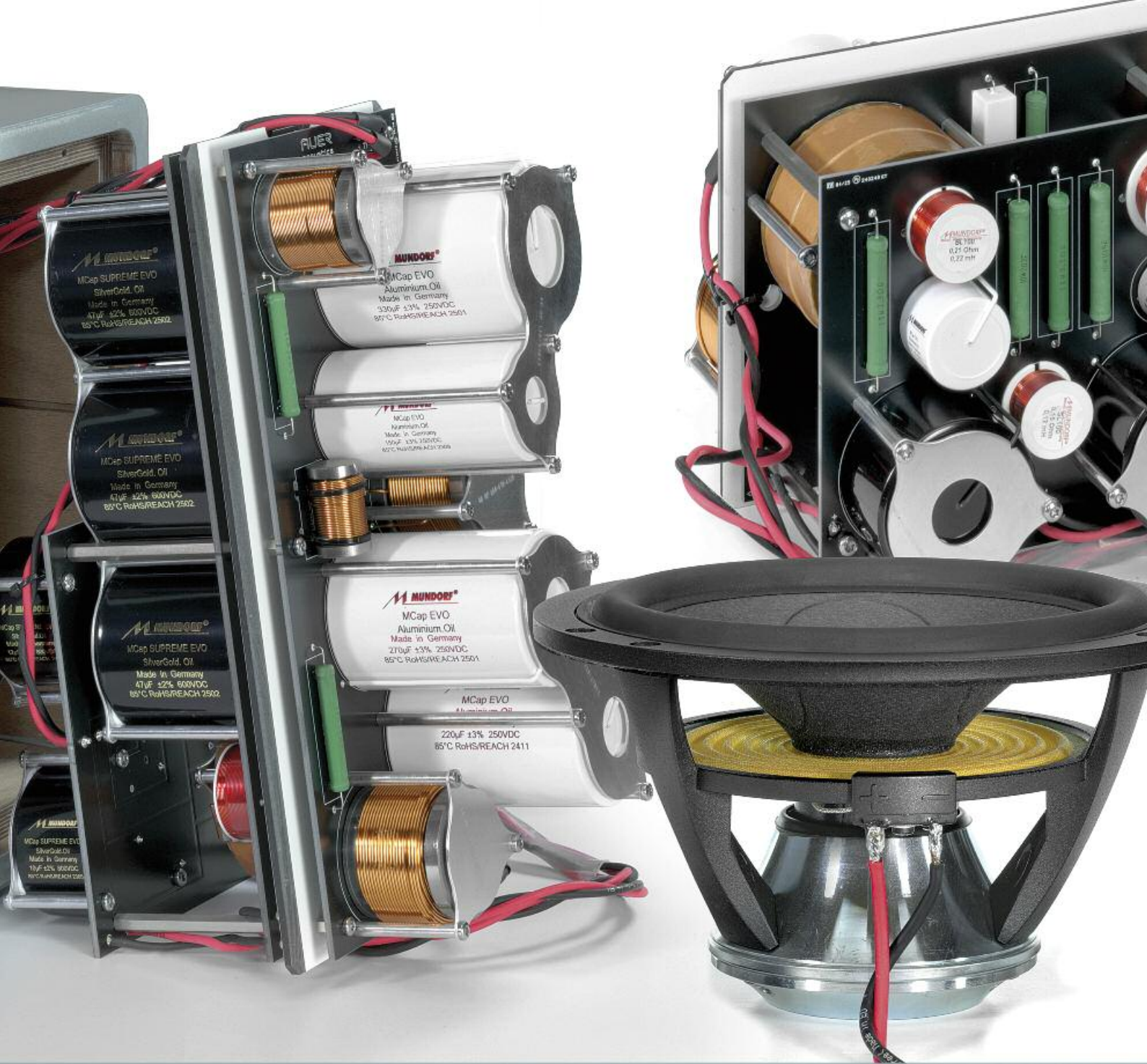
Ultrafine

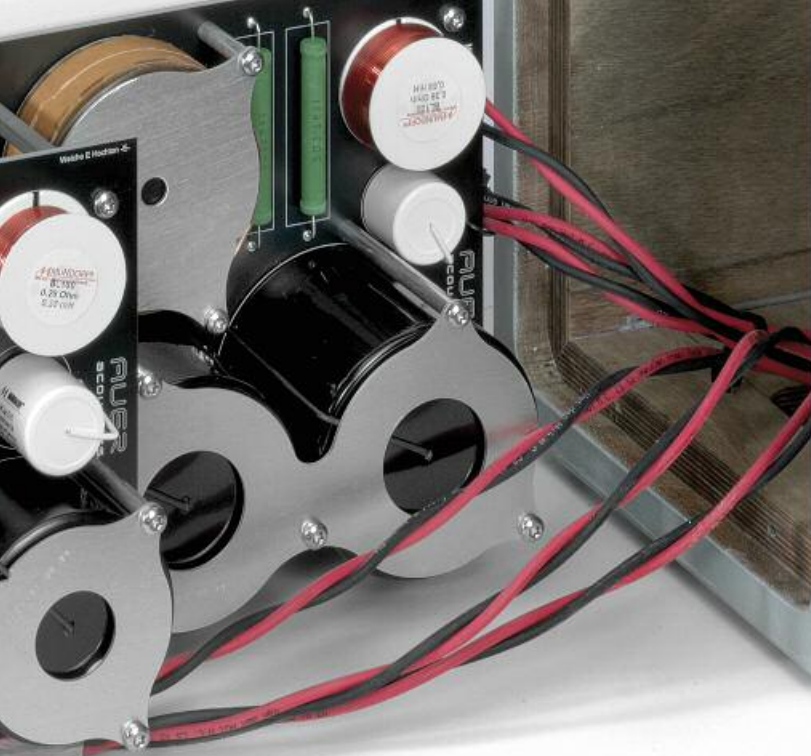
And it probably will, because our first test object, the Versura V2, is a decidedly audiophile loudspeaker. No, not a monster speaker, but so diminutive that it could easily be underestimated: a small free-standing loudspeaker, 1.20 meters high, elegantly slender and not particularly deep. For its dimensions, however, it is extremely heavy, which can be attributed to the special cabinet material. But more on that later. The speaker has an elegant appearance - despite its Bavarian-Baroque origins it has a rather Scandinavian feel. The workmanship is extremely high-quality, the corners are finely rounded, everything is decidedly simple, not because anyone wanted to cut corners (the opposite is the case!), but because it is a conscious design decision. I rarely mention this because there is usually no reason to: But in its simplicity, this is an exceptionally beautiful speaker, finished in Shade-green-Metallic high-gloss lacquer.

This is a welcome side-aspect in the everyday dreary visual equipment scene, but for me personally, frankly, it is of secondary importance at best. A loudspeaker should sound good, preferably in such a way that I can also use it to evaluate other parts of a system relatively accurately. If a loudspeaker does not achieve this, because, for example, it produces too much distortion and colouration (either out of negligence or intentionally), we are not dealing with a loudspeaker, but rather with a “sound box” - which puts some kind of signature on the music. This is my firm conviction, which I regularly have to defend against friends of so-called “emotional loudspeakers”. In my eyes, real emotion only arises on the basis of neutrality. Everything else is kitsch, to which we can be susceptible. This is not a crime, but it should not be confused with authentic music reproduction. Fortunately I am not alone in this opinion: it is also the maxim of Auer Acoustics.

So with this in mind, is the Versura V2 a good speaker or just beautiful? Before we approach this question in the usual manner (and you can already guess the happy ending, of course), a few words about the company. Although it was only founded three and a half years ago, behind Auer Acoustics is an old hand, so to speak, who has felt a lifelong connection to loudspeakers - even









Previous double page:

Three-level crossover: On the far left, the crossover for the tweeter. Below it is the mid-range crossover with the large black Mundorf Supreme Evo capacitors (silver-gold oil). The board on the right of the picture (white Mundorf capacitors, copper coils) is responsible for the bass range. In between is the carrier plate, which is pushed into the grooves of the housing. The right-hand side shows how this is done. At the bottom of the picture, above the transverse speaker, the precision drivers in sequence from left to right, twice Scan-Speak, once Bliesma: bass, midrange and tweeter

though he has been exceedingly successful at other things in his time.

Robert Auer, now 59, used to play a lot of music at the family home. His father played the trumpet in a jazz band, so Robert started learning classical guitar at the age of six. A little later, he became interested in more modern music - and hi-fi equipment. At the age of 13 he built his first pair of loudspeakers, a powerful 12-inch bass and piezo tweeter, a simple construction and, as Auer says today, "obviously pretty terrible". But at the time, at least one of his classmates was so impressed that he had to build the same set for him. So he made a second speaker and then another - and there was always plenty of immediate interest, first at school and soon further afield. At 15 he adopted a more professional approach. Because the Quadral Titan and Vulkan were very popular models at the time, and he had found out which drivers were used, he advertised "Quadral" self-assembly kits in Germany, which sold well. Several customers asked whether he could assemble the floorstanding speakers for them. Of course he could - until he received a warning from Quadral and things got serious.

But this did not diminish his passion for building loudspeakers. He then called his creations "Cello" and "Viola"; classic 3-way systems for which he continued to find many buyers. He completed a carpentry apprenticeship, which, as he says, gave him a "basic understanding of materiality", but at 19 he had another, much more ambitious idea and at the same time set up a company for fully automated plastics production: a field in which, as he realized at the time, "there was much more potential". The company "Auer Packaging" has developed very dynamically all over the world (today 200 employees work at the Amerang plant alone). In the Handelsblatt ranking, it is one of the 100 fastest-growing SMEs and as early as 2018 it broke the magic turnover mark of 100 million euros. Understandably, loudspeakers had to take a back seat - until Auer placed the company management in the hands of his eldest son three and a half years ago when he pulled out completely in order to devote more time to his old love on an area of 400 square meters - but now with a different financial background, a wealth of experience and six employees.

It was clear to him right from the start that he wasn't interested in making "overdesigned" speakers. He wanted them to have a simple appearance and be living room-friendly. Above all, they should sound natural. Not with a certain signature, a sound

which would violate the music. He wanted it to be exactly as it is. Over the years his standards have risen considerably, for a long time he was discontent, combining chassis and materials in brisk succession. In the beginning the cabinets were trapezoidal, but then he discarded that idea in favour of working with separate subwoofers. But at some point he reached a “point where it starts to be really fun”. Last year, at hifideluxe, he presented his products to the public for the first time. And this is his test premiere in a hi-fi magazine, for which we should like to congratulate him.

A hi-fi friend once told me that he would never be interested in speakers that are not “divas”. Because if a loudspeaker immediately shows its full potential, it has no reserves left. I see things a little differently and am happy because I like to be comfortable when a product makes it reasonably easy for me. The same applies to the Auer speakers. They are relatively easy to set up. Slightly less wide than my own and a few centimetres closer to the wall, slightly angled in: and then everything clicks into place.

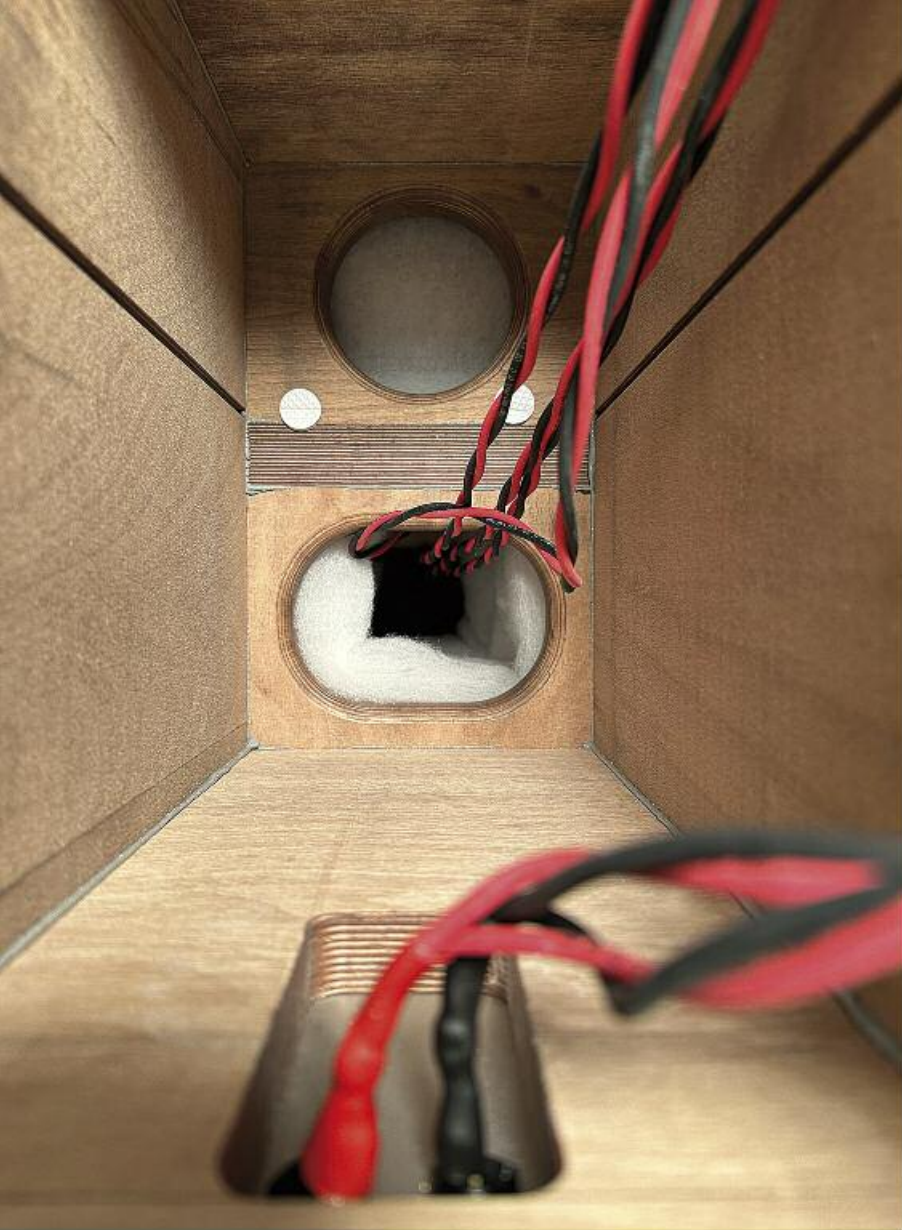
The solid speaker base is made of aluminium, each speaker stands on five height-adjustable feet, although if you take a closer look, there are actually only three for reasons of stability, because the other two hover two millimetres above the floor and are only attached for safety to ensure that the speaker cannot fall over in the event of a very clumsy event (almost impossible). Unlike spikes, the feet do not couple, but provide decoupling, which Auer considers to be a better choice for large cabinets because the floor has less influence on the overall sound. High-quality spikes are also available on request.

A bit of music now: Piano Concerto No. 1 by Dmitri Shostakovich with Marc-André Hamelin and the BBC Scottish Symphony Orchestra (Hyperion LPA67425, Europe 2024, LP). In the first movement there is a piano melody that heralds discord rises from a dynamic string background. A speaker has to be able to capture something so restless in complete tranquillity. Often you can't have both to-

gether: Either it plays very dynamically and with a high resolution which can sound a little nervous, or it is so quiet that a lot of information is not reproduced at all and you almost fall asleep. But the Versura V2 doesn't smother anything, it follows the music into every corner, the orchestral formation is large, beautifully illuminated and positioned in the room. The impulses are fast and the speaker's sound is perfectly accurate. Without colouration. In the second slow movement, the Lento, rumbling basses that generate an astonishing depth in relation to the size of the speakers, but at the same time sound very clearly and cleanly; there follows an elegiac string section before the tremolo of the grand piano kicks in live and pushes the marvelling listener (“Who put the grand piano in my living room?”) a little deeper into his sofa. A concert hall illusion, engaging and beautiful. Not embellished beauty, mind you, but real beauty. Or rather: beautifully real. Authentic. An initial impact that imme-

Partnering equipment

Turntable: Acoustic Signature Typhoon NEO **Tonearms:** Acoustic Signature TA-5000 NEO, Acoustical Systems Aquilar, ViV Rigid Float HA 9 Mk II **Cartridges:** Acoustic Signature MCX4, Sound-smith Hyperion, Kiseki Blue **Phono pre:** Aurorasound Vida Supreme, Keces Sphono **Preamplifier:** Funk MTX Monitor V3b-4.3.7 (modified by Sehring) **Power amplifier:** Acousence pow-amp **Speakers:** Sehring 945 Pro **Cables:** Sehring Pro 1 (mains), Oyaide AR-910 silver cable (XLR), Rike Audio Nr. 4 (RCA), Sehring LS 4 (speaker cable) **Accessories:** CT Audio Resonanztechnik Mirage Bleu power strip, Furutech FT-SWS NCF wall socket, Giga-Watt G-C20A circuit breaker and LC-Y MK3 + 3X4 flush-mounted cable, Quadraspire Reference Rack, CT Audio Resonanztechnik: Steepness I + II, Doppio, Pace, Songer, Woopies; Audiophile Rooms resonators, Audiophil Schumann generator (current version with better mains cable), Audio Replas acoustic module RAC-100, miniature fuses: Refine RA fuses + Hifi Tuning Supreme 3 (silver/gold), Flux Hifi Sonic vibrating needle cleaner, Lyra SPT needle cleaning fluid, Acoustic Revive ECI-50 contact spray





Packed in polyester wadding: The picture top left shows a view into the cabinet from below, the grooves for the carrier plate with the three individual crossovers and the internal cabling (Van den Hul CS12, silver-plated). To the right is the expensive diamond tweeter, below is a view of the midrange chamber. At the bottom left, framed by damping material, we can see into the woofer cabinet, looking down towards the crossover. And, because it's so beautiful, also on this side: a woofer cabinet, the second one

diately makes you want more.

The reason why this elegant box weighs a whopping 65 kilos is that it is made of an extremely interesting, very expensive material: armoured wood, 30 millimetres thick. Now and again, says Auer, people mistake it for simple moulded wood because it looks similar, but that's not what it is. Armoured wood consists of layers of wood soaked in phenolic resin, which are pressed and glued together under high pressure. It is a "heavy" material with an extremely high density that is used in mechanical engineering, and also for bullet-proof doors, for example. Auer tried out a wide variety of materials because that is his speciality, including plastics of course, he experimented with multiplex and high-density Swiss CDF, but in the end he opted for the even denser armoured wood. Because it is a sensible compromise. High rigidity, extremely low resonance (impressively recognisable by testing it with a knock), but still easy to work on with the appropriate milling machines.

The chassis: until recently a beryllium tweeter adorned the upper part of the loudspeaker, but Robert Auer has now thrown it out because he was so impressed with the result that he invested additional money in his creation. Instead, the much more expensive Bliesma diamond tweeter now has an impressive diameter of 34 millimetres. Among other things, this benefits its dispersion properties - with this speaker you don't have to sit slavishly in its sweet spot.

Perhaps the most important driver is the 5-inch Scan Speak midrange unit



with a specially bonded paper cone (the familiar flower pattern), which with Auer covers 200 hertz to three kilohertz and enables a very clean transition to the treble. The chassis is small enough to prevent the cone from breaking up. Frequently, 6 or 7-inch drivers are used for the midrange, and then cut off relatively early at 1500 or 1600 hertz. But Auer lets it run much higher, very broadband, and thus avoids splitting in the 'difficult' mid-range area. According to Auer, music is played primarily in the mid-range and should therefore be entrusted to a single driver, which he runs like a full-range driver, only extending it upwards and downwards a little. This brings him very close to the ideal of the point source. Auer considers the chassis to be one of the best midrange drivers in the world: 'And I'm not alone in this.'

The two 7-inch bass drivers, which are connected in parallel and have very fast transient response, come from the same Scan-Speak series and have a very light diaphragm and an underslung voice coil which, because it is located directly between the pole plates, moves ideally in the magnetic field. Like the midrange driver, they are also made of paper because Auer considers the inherent sound of paper to be more neutral than that of plastic, aluminium or carbon. Of course, there is no membrane that does not have a certain colouration, but paper seems to Auer to be the most pleasing in comparison - because it comes closest to the natural sound.

Rear and bottom views: The speaker terminals consist of an aluminium plate from our own production and fine silver pole terminals, which Auer obtains from WBT. The height-adjustable feet on the solid aluminium base plate are an in-house development. Only three of them touch the floor, the two outer ones (picture below) 'float' and only come into action as helpers in the unlikely event that someone with great strength or utter clumsiness should try to unbalance this very stable box

That should be verifiable. For example with the fantastic disc Paris-Berlin by the Joscho Stephan Trio (Berliner Meister Schallplatten BMS 1817 V, D 2018, LP), finely produced gipsy jazz with two acoustic guitars and one double bass. This direct cut sounds so vivid through the Auer loudspeakers it is as if the combo were materialising in the room. In 'My Little Green Cactus', you can see the lead guitarist's fingers nimbly rushing across the fretboard, hear wonderfully resolved micro-details such as the shifting of the hand over the steel strings and the strumming noises of the plectrum.

The vibrato makes the air vibrate and we almost lose our breath. The rhythm guitarist's wonderful chord work is reproduced with enormous impulse fidelity, very quickly, precisely and with a full underlying tone. And I have rarely heard an even cleaner bass. Yes, the relatively small drivers (in a closed speaker) naturally move less air than fat diaphragms in a bass reflex design and, as Auer himself says, have "no thunderous impact". On the other hand, the speaker plays low enough, but with slightly less sound pressure, which will benefit most listening rooms. There's no sound bloat here, I can even remove my bass traps from the corners. Even though the bass is naturally less powerful than a 12-inch speaker, it has a great musical quality: slim without appearing thin, yet extremely fast and precise. And why did Auer opt for a closed loudspeaker design when a bass reflex port would have allowed him to go a little deeper? 'Because, in my experience, it has better impulse behaviour, the bass runs nicely downwards without a hump'. Bass reflex tuning, says Auer, is always tuned to a specific frequency (to extend the frequency response downwards) and is ultimately unchangeable for the user because the entire system is optimised to achieve this.

With my Sehring loudspeaker cable the speaker plays excellently, but the "Ruby Crown" Siltech silver cable supplied by Auer opens yet another type of door to the music: even more harmonious, more resolved and also more assertive in the bass - but at



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around 16 times (!) the price of my own cable. (The Ruby-Crown is not only a "Pure silver cable" but with monocrystalline signal conductor and costs 14220 euros in 2,5 stereometer.) Although it could be cheaper silver seems to me to be an ideal conductor when it comes to teasing the last few per cent out of this great speaker. Incidentally, this also applies if you dare - with the manufacturer's permission - to remove the magnetically attached grille cover over the sensitive tweeter: the sound is then a little freer and more open. Maybe this is not the best idea if there are children in the house. However, if you know exactly who is approaching your speaker (ideally only you), and how to do it, it is definitely recommended!

Incidentally, Auer uses a silver-plated Van den Hul cable for the internal cabling of all chassis, which he twists and solders directly to the chassis using WBT silver solder. The pure silver terminals also come from WBT. The epoxy resin PCBs are fitted with particularly thick (150 µm) circuit boards - the standard is 30 µm. They are fitted with fine Mundorf capacitors (the expensive silver-gold-oil version for the mid-high range) and Jantzen audio resistors. Auer swears by Jantzen wax coils for the mid-range.

Robert Auer recommends transistor amplifiers with at least 20 watts for his speakers. I connected the speaker not only to my own chain with excellent results, but also to the Riviera hybrid integrated amplifier 'Levante', which not only delivers 30 watts in Class A mode, but can also be switched to AB and then - with slightly reduced radiant power - generates a full 120 watts.

A musical finale: Three Little Words by Canadian singer Dominique Fils-Aimé (Modulor, MOD-LP090, Europe 2021). Compared to most of the other songs, which are elaborately arranged, set off percussion fireworks and work with doubled voices, 'Fall And All' is extremely reduced: simply piano and vocals, nothing else. Wonderfully clear, distortion-free and vivid, the mesmerising voice rises above piano chords that seem to float. This is a

voice that touches you. Yes, it can also do this with lesser speakers, but with the Versura V2 you get to appreciate the voice a little better because it is illuminated in all its nuances: breathy and delicate, fragile and saturated with life. The treble is beyond reproach, but this speaker also achieves results in the upper mid-range that I have rarely heard before in my home. Compliments, Herr Auer! □

Speaker Auer Acoustics Versura V2

Functional principle: 3-way floorstanding loudspeaker **Efficiency:** 89 dB **Nominal impedance:** nominal 8 Ohm, minimum 6 Ohm **Frequency response:** 30 Hz - 40 kHz (-3 dB) **Special features:** Armoured wooden housing, optional bi-wiring **Finishes:** Standard white, black and orange matt; high-gloss lacquer in blue, green, chalk, orange and slate grey for an extra charge; RAL and car lacquers are also available; in addition, veneers **Dimensions (H/W/D):** 119/22/35 cm **Weight:** 65 kg **Warranty:** 5 years **Pair price:** 35000 euros

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