





Audiovector R 10 Arreté

WINNER
EXTREME AUDIO OF THE YEAR

The R 10 Arreté are Audiovector's most ambitious loudspeakers yet, despite being smaller and more affordable than the R 11 they replace. Less surprising is that the Danish company's DNA courses through the R 10 Arreté's veins. Like previous Audiovector models, these are classic slim floorstanders in the brand's tradition – timeless and devoid of unnecessary embellishments, just taller and deeper – that strive above all else to bring musical realism into the home. And their innovations focus on combining established technologies rather than reinventing the wheel.

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Sticking to the design guns

The familiar teardrop-shaped cabinet is here constructed from vacuum-formed high-density hardwood fibreboard, with a 6061-grade aluminium baffle that further enhances an already acoustically inert structure. The well-regarded Air Motion Transformer tweeter, with its distinctive rear radiation control, returns, but now a second unit reinforces the 20kHz to 53kHz range. And a more sophisticated Line Array Bass System sees *eight* 12.5cm long-throw drivers adorn the rear panel. There are also specially developed 165mm AFC carbon sandwich midrange and lower midrange drivers that enhance the diaphragm's initial movement.

This is the very model of 'Extreme Audio' but this time fed through the lexicon of Audiovector's elegant design language. 'Extreme' doesn't need to be a massive audio edifice, or a tribute to the designer's years of reading hard sci-fi and dreaming of alien space-cruisers. Here, 'extreme' is more about what goes on inside the loudspeaker, rather than elaborate design gestures on the outside. With two tweeters and a Line Array Bass System in a super-solid cabinet... the R 10 Arreté is pretty extreme!

Fed the adequate power they require to perform optimally, the R 10 Arreté take Audiovector sound – extended, unforced treble, open midrange, tuneful bass and excellent driver integration – to the next level.

In his test, Alan Sircom said, "that AMT tweeter array, for example, gives the R 10 Arreté an effortless and fluid upper midrange and top that makes most dome tweeters sound unbalanced somehow; some soft dome tweeters sound relaxed almost to the point of unconsciousness by comparison."

A slight warmth to the sound in the lower midrange works in the Audiovector R 10 Arreté's favour. This adds a little body to musicians and voices, making them more exciting and alluring. Most importantly, though, this never adds or detracts from the music and isn't the cabinet joining in with the music.

However, that warmth does not detract from the performance. After listening to 'Sunson' from Nils Frahm's *All Melody*, Alan commented that, "There's more precision to that bass and upper midrange caused by that characteristic, not stymied by it."

Alan found it hard to focus on writing about the loudspeakers because he was enjoying the music they make so much. "My listening notes on this loudspeaker were extremely scattergun," he said, adding his notes were, "resembling Olivia Colman's award acceptance speeches more than proper notes, in fact. ("Lady Blackbird... Oooh!" "Webster Lewis... waaaagh!") This boils down to a loudspeaker that is as flexible and enjoyable as Audiovector can produce, and that's saying something."

They pack a real, rhythmically strong punch, deliver an effortless, fluid upper midrange and top that make most dome tweeters sound unbalanced, and revel in a slight warmth in the lower midrange region that makes musicians and voices sound more alluring. "For a small Danish company that keeps knocking it out of the park, the R 10 Arreté needs a bigger park!" concludes Alan's review.

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