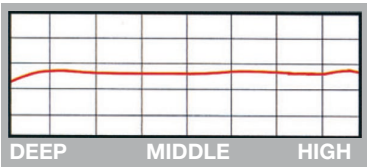




**► ROMAIN BUTHIGIEG**

Together with the Mulidine units, the quadral Certos are undoubtedly the sleekest loudspeakers in the test, and at the same time impress with their natural sound reproduction. The quality of the tonal colours, the aural illumination of the soundstage, indeed in all aspects, quadral has invested the utmost care and, even if the deepest-down basses don't quite get their fair share, the speakers work enthusiastically in the bass spectrum. And the design too is a match for the Certo's musical qualities: excellent finish, ribbon tweeters with honeycomb diaphragm, sophisticated speakers equipped with an Altima (a composite of aluminium, titanium and magnesium) diaphragm which is a real plus. Nimble and exciting, perhaps a bit too warm but never too heavy-handed, and at all times generating an exceptionally natural sound. The quadral is a seductive loudspeaker that sweet-talks the listener's ears and has them asking for more, and offers excellent value for money into the bargain. A visually attractive loudspeaker in which we wholeheartedly welcome the 100%-successful integration of the ribbon tweeter and which, with its particular sleekness, makes for an excellent investment for all audiophiles who care about the interior architecture of their living rooms.



**► JEAN HIRAGA**

The quadral Certo was the smallest floorstanding loudspeaker that we tested this month, but its true strength lies in the symbiosis of elegant lines (in our opinion one of the most stylishly successful designs), an attractive price and a small footprint; this symbiosis is important since it is frequently the case that the decision on a purchase of this kind is not taken by one person alone. Even if the both the resonance volumes as well as the woofers' diameter of 135 mm are a "size smaller" than those of the other loudspeakers in this test, the Certos gave an exceptionally good account of themselves. They unite the advantages of an excellent general coherence and marvellous tonal equilibrium. The basses are only minimally restricted, but this is more than compensated for by what is overall a full, well structured and defined bass spectrum as well as by the finely matched mid and treble sound ranges that blend superbly and clearly contoured with the basses. All in all an excellent investment which, as required, can be supplemented with elements for home cinema applications.

**RATINGS (Points of 5)**

	R.B.	J.H.	1	2	3	4	5
Sub. perc. dynamics	4	4					
Resolution	4	4					
Sound	4	4					
Tonal spectrum	4	4					
Value for money	4	4					

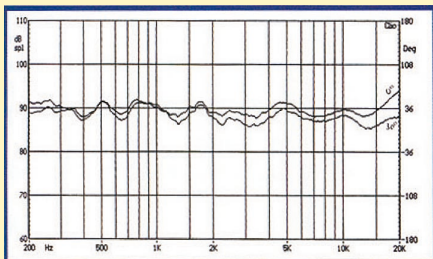
**WHAT WE LIKE**

- The highly successful looks
- Painsstaking finish
- Musical qualities

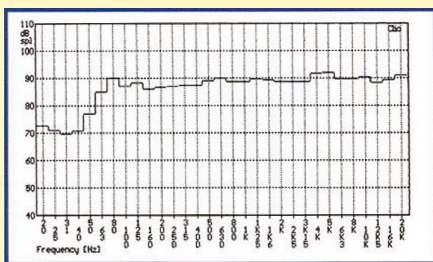
**WHAT WE MISS**

- Nothing, given such an optimal product

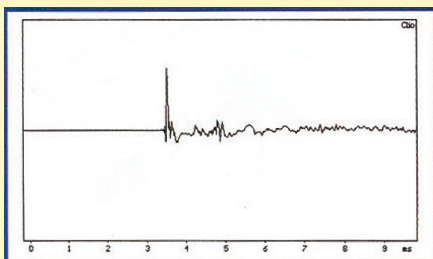
**MEASUREMENTS**



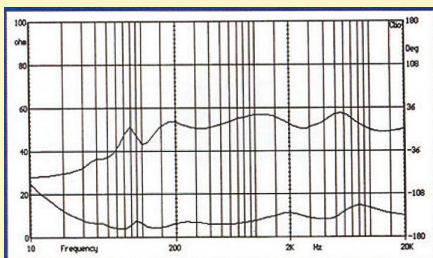
**Amplitude characteristic at a distance of 1 m (axial) at 0° and 30° for the quadral Certo loudspeaker:**  
Average efficiency level of 89 dB/2.83 V/1 m. Excellent linearity in spite of slight fluctuations. Trebles with low directivity. Horizontal directivity more marked.



**Amplitude-frequency characteristic in the third octave band at a distance of 1 m (axial) for the quadral Certo loudspeaker:**  
Very linear frequency response without any loss whatsoever in the upper range. An excellent result despite being measured in the semi-echo chamber.



**Pulse response of the quadral Certo loudspeaker:**  
Such a clean pulse response is seldom. It is rapidly damped, with the microamplitudes reproducing the ribbon tweeter's long ultrasonic oscillations.



**Impedance characteristic as factor of the quadral Certo loudspeaker's frequency:**  
The bass chord is quite high at 65 Hz with strongly damped secondary resonance. The measured impedance module is 6 W.

**CRITICAL LISTENING TEST**

**■ NEUTRALITY, GENERAL COHERENCE**

**Ella Fitzgerald, "Reach for Tomorrow", Verve Classic Compact, VSCD 4043.**

**R.B.:** Marvellous sonic illumination of the piano's basses, no sign whatsoever of any distortion, the loudspeaker sounds melodic and takes a relatively homogeneous curve right up into the trebles, with a slight boost not being subjectively perceptible there.

**J.H.:** The general coherence already makes itself evident in this initial listening test, and makes for a pleasant surprise. Everything fits perfectly in place. A fantastic voice, very expressive and with silky contours. The piano comes over melodically and with really well restrained sonority in the basses.

**■ STEREO IMPRESSION**

**Juan del Encina, "Solo de batterie", BNL 112 848.**

**R.B.:** Given its compact dimensions, the quadral reaches right into the basses from the outset and comes over as a pretty nimble unit. Focusing is precise in terms of both breadth as well as depth.

**J.H.:** Even if the first octave does come over somewhat restrained, this is made up for by a full, clearly contoured and structured bass spectrum in the way one likes to hear. The listener experiences one surprise after another, and discovers the enormous expressive capabilities with slightly diminishing acoustic intensity.

**■ DYNAMIC RESPONSE, RESPONSE AT GREATER LOAD LEVELS**

**Mark Curry, It's only time, track 1, "All over Me", Virgin CDVUS 49.**

**R.B.:** No perceptible compression whatsoever, the signal retains its full amplitude, the overall impression is balanced, the voice comes over where it should and

sounds neither pinched nor cramped. However, audio enthusiasts should not economize where the amp to be used with the Certo is concerned.

**J.H.:** The quadral Certo masters this test effortlessly as well. You can follow every last guitar note at close quarters. The slightly "rejuvenated" voice is full of details, with an impression of distortion that is far less than the norm.

**■ FREQUENCY RESPONSE Applause, percussion tests. CD NRDS no. 10, tracks 14, 17 and 21.**

**R.B.:** Outstanding depiction of the individual spatial levels, precise reproduction of the applause. Excellent dispersion, crystal clear bells, nice, gentle modulations. Basses OK, but a bit too short.

**J.H.:** Excellent results with all three tracks. Placing the units parallel next to the side walls ensures the best blending effect between the individual frequency ranges.

**■ CROSSOVER BETWEEN THE FREQUENCY RANGES, TRANSPARENCY**

**Johann Strauss, "Egyptian March" Op. 335, The Microphone, track 2, tacet 17.**

**R.B.:** The individual levels hardly give any impression of being compressed, and each instrument takes its place on the soundstage in a completely natural manner. Excellent crossover between the individual frequency ranges, refined and precise. Really nice acoustics, the orchestra is given a true spatial dimension.

**J.H.:** One can't fail to be impressed by such seldom-experienced transparency, a concert atmosphere that puts over the auditorium's acoustics with a high degree of presence yet never dominating, doing so with just a slightly lower volume level. Beautiful and refined.