



**BOENICKE**  
audio



“Perhaps I have spent more time in concert halls recording live music than most other loudspeaker manufacturers. Wherever I go, the tone of real instruments is with me. In my memory, in my body – and I promise you can hear it in our products.”

A handwritten signature in orange ink, appearing to read 'Boenicke', written in a fluid, cursive style.

SVEN BOENICKE





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# swiss happiness.

**Boenicke Audio was founded in 1998. Against the overwhelming number of brands in today's hifi market (some say 20,000 worldwide!), we've closely scrutinised each of our products by asking ourselves, "does anyone really need this?" So we have grown Boenicke Audio slowly and organically. We don't focus on number of sales but product quality and relevance.**

Despite so many loudspeakers in today's market, they all roughly break down into three main categories.

**First category:** This is the loudspeaker being "re-invented" time and again as your basic bass-reflex MDF box with foam damping, dome tweeter, one or two cone drivers on a perpendicular front baffle, plastic-based lacquer coating, spikes and a standard crossover.

Many even big speaker houses no longer possess real in-house engineering skills. They must outsource to third parties who don't have a genuine emotional link to the finished product. They're just contractors for hire. This is a fact and the main reason we believe why in so many ways, the hifi market has become so cookie-cutter impersonal.

This paint-by-numbers protocol without real passion leads to a situation where a product's retail value becomes paramount. Now it is more about buying and selling (possible only if 99% of all gear is interchangeable) than finding an excellent product to keep for many years of pleasure and satisfaction.

Twenty years ago there might have been fewer models with 'perfect' piano gloss lacquer but there were more which gave us an opportunity to discover and hear the actual designer's handwriting. The ratio between what you see and what you get has never been as deceptive and superficial as is the case with many of today's loudspeakers.





Boenicke Audio's goal and deepest wish is to conceive of, design, build and then market products which do it all the other way. We are determined to create products that far exceed what meets the eye, which reflect an honest way of living based on accurate perceptions. In short, we absolutely couldn't bring ourselves to sell you another loudspeaker in this first category of me-too MDF boxes.

**Second category:** The second category of loudspeakers are the brands for whom 'less is more' is true. They use better-sounding enclosure materials or build dipoles that sometimes use no enclosure at all. Whether they are unique or not, these brands create loudspeakers of actual merit.

**Third category:** The third category goes a step further to do things no one else does. These loudspeakers boost playback quality by adding certain elements to the signal path, enclosure, drivers or any other part of the speaker.

In doing so, they create loudspeakers with true identities and unique selling propositions. In this category there are very few speaker houses and we are deeply convinced that Boenicke Audio is its leader and only true contender.

Sven Boenicke, founder, head and owner of Boenicke Audio, performs the acoustic design of everything we sell. That's what brings it all to life with one coherent voice and vision.

All products carrying his name bear his uncompromised handwriting which we consider key to create a truly outstanding product and playback experience. Sven makes all final decisions. It's never the case that opposing interests from different departments within the company undermine the vision, unity and final quality of any product.

The finance department for example will never forbid the use of superb but costly tuning parts or enclosures milled from solid wood.

**Of course there are many other reasons why Boenicke Audio speakers are truly unique and exceptional. We are one of less than a handful of companies who build their loudspeakers from solid wood.** There is much Internet gossip that solid wood speakers are always built as resonating structures to try and imitate musical instruments. If someone took an actual look at the cross sections of our CNC-milled enclosures, they'd be quickly disabused of that notion. Our enclosures very clearly are not designed to act as resonating bodies. On the contrary, we try to make our enclosures as solid and non-resonant as possible.

"So why then use natural wood?" The answer is very simple. First, if you mount a driver to a certain mass such as solid wood, MDF or aluminium, the inherent properties of that material will strongly affect how the driver sounds. This is a fact either virtually nobody seems to know about it or cares to respect for its consequences when designing a driver or loudspeaker.





Almost all driver manufacturers know that using an aluminium phase plug can help to move heat out of the magnet system and eliminate the little echoic chamber behind the dust cap. Compared to a wooden phase plug, aluminium simply adds a gross coloration. That's because to the human ear, aluminium is a highly coloured material. Second, there is no such thing as a 100% non-resonant enclosure. To some degree, sound energy will always dissipate from the enclosure itself.

It seems evident that a body of solid wood with a thin coating of oil will resonate in a more natural way than the same body made from MDF then coated in shiny impervious plastic proudly sold as polyester lacquer.

**Our W13 is a perfect example of the benefits of solid wood enclosures.** The W13 is heavy and extremely non resonant. Solid wood's low degree of inner damping with only minimal amounts of extremely hard glue allows the speaker to reproduce music with so much true light in the harmonic structure of each tone that you first must hear it to even understand it. This is something we haven't heard from any other speaker brand regardless of price.

Do you know any other manufacturer who uses the wide variety of tuning devices we do especially in our SE and even more our SE+ versions?

Do you know of another manufacturer who tests each individual driver for its correct sonic (not marked!) orientation? How about elite LessLoss C-MARC™ internal cabling?



Each of these items and tuning devices represents a gain in playback quality which we assure you is well and truly audible. If you leave out just one, or for example replace the terminals with inferior ones to save money, that speaker no longer operates on the same level. One or two small changes might not seem dramatic but for better or worse, it all accumulates.

We agree that all this would be for naught if each model wasn't masterfully tuned and balanced in the end. To ensure that every speaker is perfectly tuned, we have a method that is as individual and phenomenal as the products themselves are.

**We are very privileged that Sven started to make his own recordings in the early nineties.** With the help of one or two splendid minds, he managed to create and build something we would call the most radical, perhaps best-sounding 8-channel recording chain in the world.

Over the last 20 years, Sven has recorded in close to 300 concert venues, many of them with live audiences. Each recording was made in concert halls, churches and other real buildings. Instead of being stuck in a recording studio's control room, Sven was always present in the acoustic field of the original performance beginning to end.





Technicians who deem their memory of the control room sound their reference will always have a problem when judging the absolute sound quality in the field. They never were in the field in the first place. They always only listened through their headphones or monitor speakers locked into a control room.

**Like synaesthesia, Sven can photographically remember sound.** He can see its harmonic texture as colour. By storing that colour in his memory, he can vividly recall his experience in the acoustic sound field of incredible live performances even months later. Each Boenicke speaker in its development stage is fine-tuned with his own recordings. The same holds true for our electronics, cables and power distribution solutions.

**Sven uses his recall of the concert hall reality as the only valid reference to ensure the tuning and sonic balance of all Boenicke products.** From time to time we demonstrate this process to interested parties. In 2010 during a Vienna show exhibit for example, we performed live music and played back the recording over our system immediately afterwards.

We're happy if we get somewhere in the vicinity of 90% of the original sound. That's a value which most professionals would dismiss as an abstract impossibility.

At Boenicke Audio, coming very close to the original sound is not an illusion or pipe dream. It's an achievable goal and actual promise to our customers. And even though we have already achieved this goal, we won't stop working on an even better experience of the beauty of reproduced music in your home.





# family.

**Each model in Boenicke Audio's W family of speakers shares the same intrinsic DNA and construction using only the finest natural components.**

The 'W' designates solid wood and each model is available in a variety of species like oak, ash, walnut and cherry.

Every speaker cabinet is carefully formed as two individual clam-shell halves whose interiors are routed out by precision CNC cutters before being joined to create the final structure. Regardless of model or cost, the cabinet concept remains unchanged.

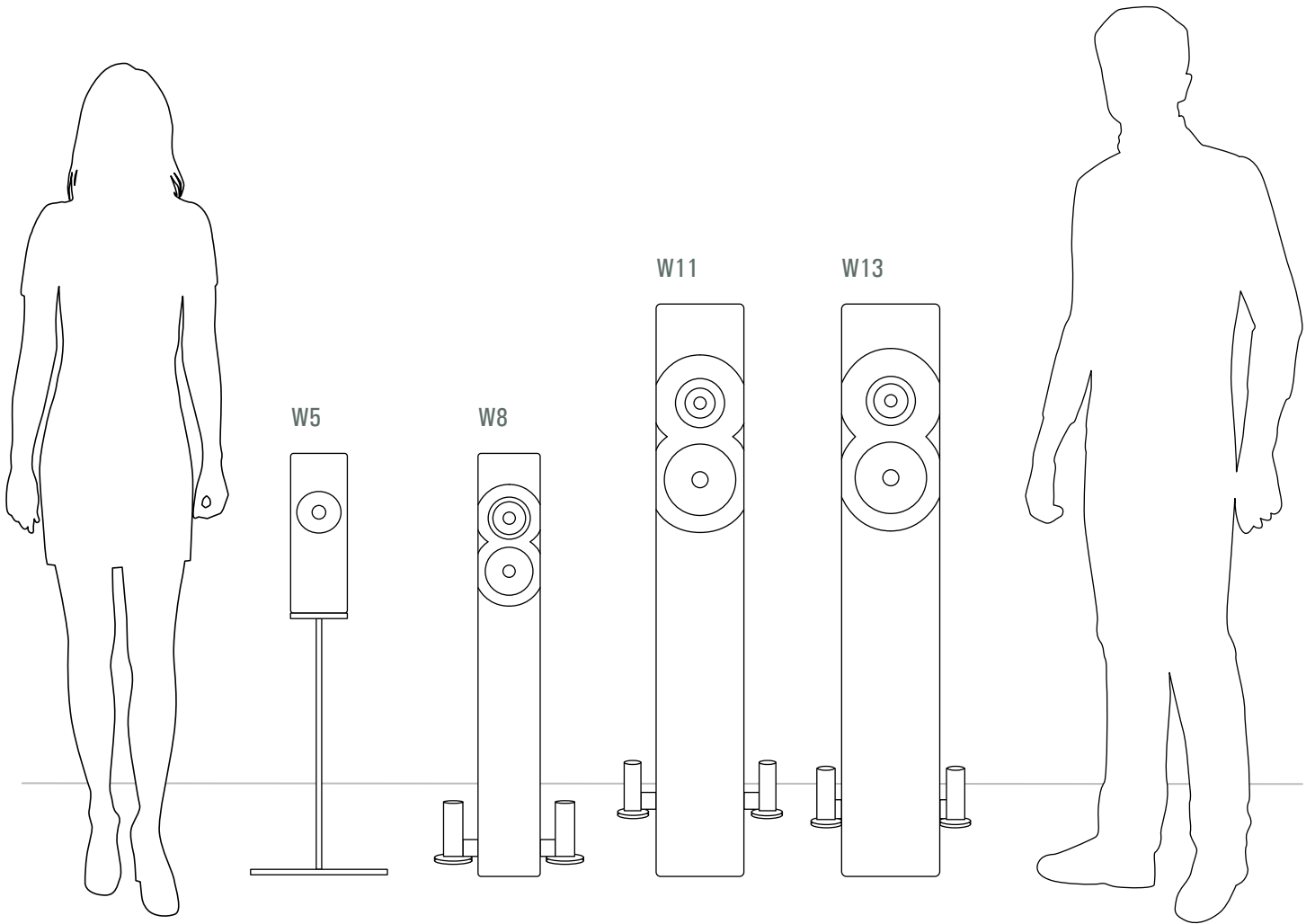




We do not believe in simplifying our complex cabinets as our range becomes more affordable. Instead, we work to the principle that a range of speakers must share the very same foundation and follow the very same vision.

**Wherever possible, the drive units are shared across models and all our speakers feature:** A unique electromechanical 8 cm parallel spiral resonator, orientation-optimised stranded Litz hookup wiring wrapped in silk, WBT NextGen binding posts and an ambient rear tweeter.

Perhaps the W models' greatest achievement is their ability to go beyond the usual hifi trickery and draw you deep into your music, connecting you emotionally to truly **Feel It All**.





**BOENICKE**  
audio





# W5.

Standing just 293 mm tall and 104 mm wide, the W5 doesn't impose itself on any listening space. Once you listen, you'll be hooked on just how big the little W5 sounds.

Boasting just 2.8 L of cabinet volume, the W5 really shouldn't fill your listening space with such grace and ease. Punchy bass comes from a driver capable of 18.5 mm of excursion. A liquid and lucid midrange with an accurate top end emanates from our 3" widebender made to spec just for Boenicke Audio. The ambient rear tweeter complements the main drive units and augmented by premium silk-wrapped Litz hookup wiring and WBT NextGen binding posts, this is a very grown-up little speaker.

Expect the usual Boenicke soundstaging as breathtaking as any vast landscape, a liquid midrange, accurate tone and harmonics which combine to connect you to your music in a way that defies what you thought possible.



# versions.

## GENERAL

**Sensitivity:** 83 - 88 dB / watt / m depending on frequency

**Nom. Impedance:** 4  $\Omega$

**Dimensions:** 10.4 x 29.3 x 23.1 cm

**Weight:** ~ 3.5 kg / ea. depending on version and wood type

**Stand Height:** 48 cm

## W5 STANDARD

- 5" long-throw woofer (X-max = 9.25 mm) tuned to 50 Hz without an electrical crossover
- 3" widebander made to spec with unique electromechanical 8 cm parallel spiral resonator, 1st order high pass
- Orientation-optimised silk-wrapped stranded Litz hookup wiring
- WBT NextGen binding posts
- Ambient rear tweeter

## W5 SE

- 16 cm spiral resonator on widebander and woofer
- Mundorf silver / gold / oil capacitor for widebander, added Duelund tinned copper foil 0.01  $\mu$ F bypass capacitor

## W5 SE+

- 16 cm spiral resonator on widebander and woofer in both parallel and series
- Additional Harmonix Tuning Bases on widebander magnet
- Proprietary acoustic phase linearization network



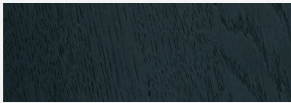
OAK (PURE)



OAK (NATURAL)



OAK (WHITE PIGMENTED)



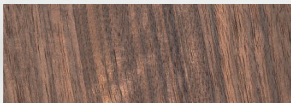
OAK (BLACK PIGMENTED)



ASH (WHITE PIGMENTED)



ASH (CORE)



AMERICAN WALNUT



# review excerpts.

**“To say that the W5 blew our minds would be putting it criminally mild...”**

SRAJAN EBAEN, [6MOONS.COM](http://6MOONS.COM)

**“...highly recommend the Boenicke Audio W5... these are the most impressive small speakers I’ve heard in a long, long while.”**

SUJESH PAVITHRAN, [AUDIOFI.NET](http://AUDIOFI.NET)

**“Long story short, the unique W5s are the best monitors I’ve had the pleasure of familiarising myself with thus far...”**

DAVID GRZYB, [HIFIKNIGHTS.COM](http://HIFIKNIGHTS.COM)

**“Many larger speakers cannot compete with these W5. Thanks for selling them to me !!”**

G.C.

**“...really fabulous imaging is what I am getting with loads of detail and texture to the instruments...”**

STUART AND LINETTE SMITH, [HIFIPIG.COM](http://HIFIPIG.COM)

**“Quite simply the most stunning pair of bookshelf speakers we have heard – be prepared to be amazed.”**

JOHN ROBERTS, MIDLAND AUDIO EXCHANGE

**“So glad I was able to get over the mental block of paying big speaker price for a small speaker. It is the audio equivalent of the Tardis time travel machine.”**

JOSHUA JACOBSON, ESTONIA

**“There might be quite few people out there being reserved and sceptical about the actual potency of W5 based on their size. Yet, upon first few notes strike things change dramatically...”**

MATEJ ISAK, MONOANDSTEREO.COM

**“I have just experienced Swiss happiness in a box, and i’m emotionally shaken and just moved to tears...”**

THOMAS HELLELAND HOMME, NORWAY

**“Sometimes you hear a speaker that redefines what you believed possible: A paradigm shift. How good are the W5SE+ ? Well, I purchased a pair...”**

DAVID GRAHAM, WHOLE NOTE DISTRIBUTION





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# W8.

The W8 is the first floorstander in the Boenicke Audio range.

You'll note how the design aspects flow from the little W5 into the side-firing woofer and widebander to which the W8 adds a dedicated midrange and larger ambient tweeter.

The midrange driver is custom and sports an apple tree phase plug and maple cone on the back of the magnet.

Expect deeper and more plentiful bass with the ability to fill most domestic listening spaces.

Listening to the W8 for the first time is finally hearing your favourite musicians as living entities within your listening space and no longer as two-dimensional cut-outs. The magic of individuals playing together to create a performance is laid bare by the W8 as an experience you will enjoy each time you listen.



# versions.

## GENERAL

**Sensitivity:** 84 - 88 dB / watt / m depending on frequency

**Nom. Impedance:** 4  $\Omega$

**Dimensions:** 77.6 x 11.4 x 26 cm

**Weight:** ~ 10 kg / ea. depending on version and wood type

## W8 STANDARD

- 6.5" long-throw woofer tuned to 28 Hz without any electrical crossover
- 4" custom-made paper cone mid / woofer, 1st order low pass, no high pass, apple tree phase plug, maple wood cone on back of magnet
- 3" widebander with unique 8 cm electromechanical parallel spiral resonator, 1st order high pass
- Orientation-optimised silk-wrapped stranded Litz hookup wiring
- WBT NextGen binding posts
- Ambient rear tweeter

## W8 SE

- 16 cm parallel resonator on widebander
- Additional 16 cm parallel resonator on mid / woofer
- Additional latest-gen Bybee Quantum Purifiers
- Additional proprietary phase linearization network
- Duelund tinned copper foil 0.01  $\mu$ F bypass capacitor
- Swing Base included

## W8 SE+

- 16 cm spiral resonator on both widebander and mid / woofer in parallel and series
- Additional Steinmusic Speaker Match Signature
- Additional Harmonix Tuning Bases on widebander magnet
- Mundorf silver / gold / oil main capacitor on widebander with Duelund tinned copper foil 0.01  $\mu$ F bypass capacitor
- Mundorf silver / gold / oil capacitor for rear tweeter
- Swing Base included





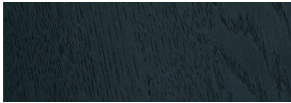
OAK (PURE)



OAK (NATURAL)



OAK (WHITE PIGMENTED)



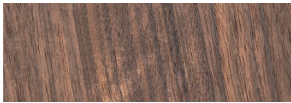
OAK (BLACK PIGMENTED)



ASH (WHITE PIGMENTED)



ASH (CORE)



AMERICAN WALNUT



CHERRY



# review excerpts.

**“With the proper amplification and the right tracks, a pair of Boenicke speakers will outperform almost anything that you’ve ever heard.”**

GEAR PATROL, 2018

**“A giant killer...”**

HI-FI NEWS, YEARBOOK 2017

**“The Boenicke W8s do absolutely glorious things to the voices of female vocalists...”**

ERNEST DENMAN, AUSTRALIAN HIFI

**“But what really makes it all click with a proper bang and make these speakers very unique is their imaging capabilities. This aspect is literally out of this world...”**

DAWID GRZYB, 6MOONS.COM / HIFIKNIGHTS.COM

**“Maybe in some subconscious way Sven Boenicke goes beyond just hearing the live event...”**

TONY SCHMIDT, AUDIO ADDICTION

**“Quite simply the most stunning pair of small floorstanding speakers we have heard – be prepared to be amazed.”**

JOHN ROBERTS, MIDLAND AUDIO EXCHANGE

**“...glass-clear purity which makes it incredibly easy to follow even the smallest details. It comes from the bottom of the bass to the brightest tones...”**

ROY ERVIN SOLSTAD, HIFI+

**“So glad I was able to get over the mental block of paying big speaker price for a small speaker. It is the audio equivalent of the Tardis time travel machine.”**

JOSHUA JACOBSON, ESTONIA

**“...its performance with voices is such that it gets you wondering if Boenicke has also found a way to equip the W8 with lungs...”**

ED SELLEY, HIFI CHOICE

**“It was an fantastic experience – and as i can say it was the first time in my life to see a really tiny speaker sounding as loud as a hungry T-Rex...”**

HENDRA WIJAYA, JAKARTA





BOENIGKE



# W11.

The W11 cabinet size gives it real sonic advantages and allows the solid wood's beauty to truly shine.

Crafted for those with larger listening spaces, W11 takes the emotive performance of the W5 / W8 to a new level.

The carbon-fibre honeycomb woofer adds a new bass dimension. Fine adjustments to it can be made to ensure room-tailored performance courtesy of a super high-quality autoformer providing 2.5 dB increments of cut / boost.

The custom wood-cone mid / woofer renders textures in instruments so real that you will reach out to touch what isn't physically present.



# versions.

## GENERAL

**Sensitivity:** 86 - 88 dB / watt / m, depending on frequency

**Nom. Impedance:** 6  $\Omega$  (drops to 2  $\Omega$  below 120 Hz if loudest bass setting is chosen)

**Dimensions:** 105 x 16.1 x 39 cm

**Weight:** ~ 25 kg / ea. depending on version and wood type

## W11 STANDARD

- 10" long-throw flat carbon-fibre honeycomb woofer tuned to 27 Hz on a 1st order crossover
- 6" custom wood-cone mid / woofer on a 1st order low pass, no high pass, ash tree phase plug, magnet structure force fit to the wooden mass of the enclosure
- 3" custom widebander with unique electromechanical 8 cm spiral parallel resonator, 1st order high pass
- Bass level adjustable in 2.5 dB increments using a custom-made super high-quality autoformer
- Orientation-optimised silk-wrapped stranded Litz hookup wiring
- WBT NextGen binding posts
- Ambient rear tweeter

## W11 SE

- 16 cm parallel resonator on widebander
- Additional 16 cm parallel resonator on mid / woofer
- Additional latest-gen Bybee Quantum Purifiers
- Additional proprietary phase linearization network
- Mundorf silver / gold / oil capacitor on widebander
- Additional Duelund tinned copper foil 0.01  $\mu$ F bypass capacitor
- Swing Base included

## W11 SE+

- 16 cm spiral resonator on widebander and mid / woofer in both parallel and series
- Additional Steinmusic Speaker Match Signature
- Additional Bybee Quantum Purifier directly before positive driver terminal
- Additional Harmonix Tuning Bases on widebander magnet
- Mundorf silver / gold / oil main capacitor on widebander, Duelund silver foil 0.01  $\mu$ F bypass capacitor
- Mundorf silver / gold / oil capacitor on rear tweeter
- 2 x LessLoss Firewall for speakers built in
- C37 lacquer on rear side of wood cone and inner side of voice coil former
- Swing Base included



OAK (PURE)



OAK (NATURAL)



OAK (WHITE PIGMENTED)



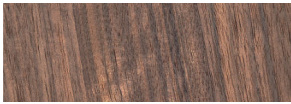
OAK (BLACK PIGMENTED)



ASH (WHITE PIGMENTED)



ASH (CORE)



AMERICAN WALNUT



CHERRY



# review excerpts.

**“...the naturalness with which the W11SE+ celebrates Father John Misty’s vocal timbre can only be described as benchmark setting...”**

AMRÉ IBRAHIM, IMAGE HIFI (ENGLISH REVIEW)

**“...after all, audio is usually a game of compromises. But not this time...”**

6MOONS.COM

**“The amount of delivered details was staggering...”**

DAWID GRZYB, HIFI KNIGHTS

**“...package that very consistent quality with cloudless blue-sky soundstaging of epic proportions and fully grounded powerful bass. Voilà, the perfect wanted ad for Boenicke’s W11.”**

6MOONS.COM

**“...comparatively inconspicuous relative to performance, the W11 remains an efficient ego killer...”**

6MOONS.COM



**“A Swiss made luxury item and a very unusual, highly energetic joy provider for years to come, designed by the poker-faced vet who clearly knows better.”**

DAWID GRZYB, HIFI KNIGHTS

**“Fine Swiss audio engineering done up in wood? Spot on!”**

6MOONS.COM

**“The more quality I “fed” the Boenickes, the more they repaid me.”**

AMRÉ IBRAHIM, IMAGE HIFI (ENGLISH REVIEW)

**“...W11 reached to places my W8 wasn’t capable of, delivered bass more vigorous, feistier, showcased ambience roar and slam rarely heard and in general sported pleasantly substantial lows on top of that.”**

DAWID GRZYB, HIFI KNIGHTS

**“But what really makes it all click with a proper bang and make these speakers very unique is their imaging capabilities. This aspect is literally out of this world...”**

DAWID GRZYB, 6MOONS.COM / HIFIKNIGHTS.COM







# W13.

The W13 is the current flagship of the W range.

While appearing similar to the W11, like with all Boenicke models there's more than meets the eye. Utilising an active bass array with balanced-force woofers and programable DSP settings radically changes perceptions of bass performance for a home audio speaker.

Each aspect of the W13 improves over the other models and Sven uses all available tuning tricks to take performance to unprecedented levels. The result is a speaker that pulls on your heartstrings, excites and wows and ultimately lets you hear deep into the soul of the musicians you have chosen to share your space with.

A few loudspeakers can offer breathtaking imaging, texture and realism or rhythm and timing. None can combine all of these qualities as cohesively and convincingly as the W13. As a speaker, it truly fulfils the design ethos and desire of Sven Boenicke to not just to listen but to feel; To Feel It All.



# versions.

## GENERAL

**Sensitivity:** 85 - 88 dB / watt / m, depending on frequency

**Nom. Impedance:** 6  $\Omega$

**Dimensions:** 105 x 18 x 39 cm

**Weight:** ~ 40 kg / ea. (depending on version and wood type)

## W13 SE

- Twin 13" long throw woofers with ultra-hard injection-moulded diaphragm in sealed chamber driven by 2 x 350 W class D modules with programmable DSP and 4 user-selectable presets for optimal integration in any listening room
- 6" custom wood-cone mid / woofer with 16 cm electromechanical parallel spiral resonator, 1st order low pass, no high pass, ash tree phase plug, magnet structure force fit to the wooden mass of enclosure
- 3" custom-made widebander with unique 16 cm electromechanical parallel spiral resonator, 1st order high pass
- Lessloss C-Marc internal wiring
- WBT NextGen binding posts
- Ambient rear tweeter
- Additional latest-gen Bybee Quantum Purifiers
- Additional proprietary phase linearization network
- Mundorf silver / gold / oil capacitor on widebander
- Additional Duelund tinned copper foil 0.01  $\mu$ F bypass capacitor
- Swing Base included

## W13 SE+

- 16 cm spiral resonator installed at widebander and bass-midrange driver both parallel and in series
- Added Steinmusic Speaker Match Signature
- Added Harmonix Tuning Bases to widebander magnet
- One more Bybee Quantum Purifier added, now directly placed before positive driver terminal
- Duelund pure Tinned Copper Foil main capacitor for widebander
- Mundorf Silver Gold Oil capacitor for rear tweeter
- 3 Lessloss Firewall for speakers filters installed
- C37 lacquer on rear side of wood cone and inner side of voice coil former
- Swing Base included



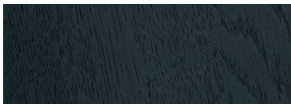
OAK (PURE)



OAK (NATURAL)



OAK (WHITE PIGMENTED)



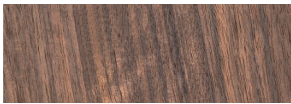
OAK (BLACK PIGMENTED)



ASH (WHITE PIGMENTED)



ASH (CORE)



AMERICAN WALNUT



CHERRY



# review excerpts.

**"After an endless search for the perfect speaker I have finally found it."**

PETER DUCKWORTH, MUSIC INDUSTRY CONSULTANT, LONDON

**"The W13 goes much lower and has so much power on tap that bass is effortless. It reveals texture in bass that was missing before, and has amazing scale and authority. It integrates beautifully with the mid and treble, unlike separate subs I've tried in the past. A significant investment yes, but a significant upgrade."**

RICHARD LOWE, UK

**"...from a personal perspective, it was only the second time that I was emotionally moved, hearing nuances from familiar tracks, that just simply blew me away."**

GEOFF FAIRLAMB, STEREOMUSICALITY, CAPE TOWN

**"You could call it sensational when a loudspeaker comes so close to a live experience! The difference being that Sven Boenicke's unique W13 SE+ is an experience that can be repeated at any time."**

UWE KIRBACH, IMAGE HIFI (ENGLISH REVIEW)

**“What I love about their speakers is that each model sounds ‘complete’ – nothing seems missing, one wonders what more one can get. Each model has huge soundstage, proper tonal colour, huge coherence (like a single driver but plus plus), dynamics but especially micro-dynamic expressiveness, and through these characteristics an ability to bring out the emotional connection with the music. They really are music-lovers’ speakers.”**

DAMIEN ANCIANO, SOUTH AFRICA

**“I have heard big Magicos, YGs, Martin-Logans, Sonus Fabers and none of them were as musically moving (while still dishing out the hi fi drugs of detail, soundstage, transparency etc). They just sound like real musicians playing in my room.”**

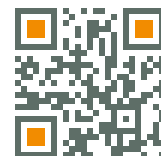
DAMIEN ANCIANO, SOUTH AFRICA





BOENICKE





# cables.

Working closely with renowned company LessLoss, Boenicke has created a collection of near no-compromise cables.

## **No detail is ever too small.**

Every Boenicke cable is handcrafted. There is quite a bit to say about each cable we make - some features you will not find elsewhere whatsoever: Please visit the website for more details.

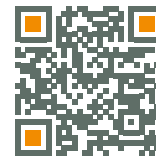
## **The conductors use the multiple award-winning noise-cancelling Lessloss C-MARC™, which is a new type of Litz wire.**

C-MARC's noise reduction is based on the bucking coil method using two counter-polarised coils. Every strand's clock-wise turn aligns with a corresponding counter-clockwise turn of exactly mirrored diameter and step. The two resulting counter-polarised coils are mutually superposed. A second-scale fractal replication of the already bucking coils is then repeated. Through electrical cancellation of the induced noise, C-MARC™ provides an enormous signal-to-noise ratio in today's demanding environment.

## **Dawid Grzyb from [HifiKnights.com](https://www.hifiknights.com) wrote in his review:**

"...It's a major understatement to just call it very good. None was as effective on as many fronts as this one. That's why it's become my new benchmark to beat."





# b:there records.

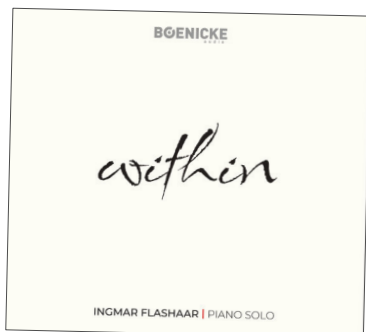
Written by Sven Boenicke

## INTRODUCTION.

Let's face it: Since it is the physical recording equipment that actually produces the CD in your hands or the data in your playback machine, the overall quality of the final recording is primarily dependent on the quality of the equipment used. The recording engineer picks the right microphone characteristic and places the mic to his liking for a given situation – hence the results will diversify. Yet, this I consider a matter of taste or aesthetics.

But what went wrong with that art of sound engineering when a state-of-the-art violin on the recording suddenly sounds more like a cheap violin that seems to be made from plastic? Where did it go, that wonderful light that can emanate from a true violin's harmonics? Why do most classical recordings tend to sound like fluorescent light, cold and artificial? Unfortunately, there are hardly any recordings that do not suffer from that estrangement and reduction to a greater or lesser degree. This fact is hardly ever discussed, and if the problem is identified at all, it is certainly the digital medium that gets blamed for it. Yet most factors that really ruin sound quality are generally ignored.

Please keep reading to discover how B:THERE RECORDS are produced and why they truly are an enjoyable anomaly and fantastic addition to every music lovers collection.





**THE MICROPHONES.** While in the past we mostly used only two microphones, we today can use up to 8. From 2019 on we use our own state-of-the-art ribbon microphones. The motors come from Bumblebee and Rode, the wooden housing is built by us and the output transformer is made to spec by the best transformer maker: Audio Consulting.

Microphone stands are made from wood and carbon – because not only right at the microphone, but throughout the whole recording chain eddy current brake phenomena and the Material Inherent Sound plays an important role. The Material Inherent Sound and the Acoustic Paradox are intrinsically tied to each other. The Acoustic Paradox proves:

“The more a sound is coloured according to the C37-Harmonics-Structure, as the less coloured, but warm, beautiful, natural, meaty and communicating it will be perceived by our brain.”

C37-Harmonics-Structure means the highly complex series of resonance patterns that are created by every human ear’s mechanics during the act of vibration transmission: Hearing. As our brain actually wants to perceive our environment’s noises and sounds only and not the noises and distortion (coloration) caused by our own hearing apparatus’ mechanical components, it seems to have developed a truly extraordinary complementary filter which acts like a super intelligent and accurate parametric equaliser, removing the coloration’s occurring in the ear’s mechanical components themselves from the wanted signal with utter precision.

The Harmonics Structure of aluminium or all sorts of plastics (at room temperature) do not have too much in common with the structure described above (meat, hair, flesh, bones, inner ear liquid at 37°C). Therefore such coloration's cannot be "treated" or subtracted by our brain without fatigue, resulting in sounds that we perceive as coloured, unnatural, cold, in-your-face, fatiguing, unsettling and loud. This is the reason why the term "loudness" is so variable: A really high volume level is required to perceive a natural (C37-textured) tone as too loud, whereas the opposite is true for an unnatural tone.

In a record or playback system, there is no component that (by its in whatever way natured materiality) does NOT affect the signal's Harmonics Structure.

So, there is only one thing to do: Carefully check in which direction that affection happens!

MICROPHONE CABLES are an own construction based on the ultra-highly praised and multiple award-winning LessLoss CMarc design. The conductors are cryo treated pure copper high-frequency litz, geometrically optimised in a way the cable itself becomes highly immune against high-frequency pickup. If possible we always run short length of cable, although these cables are of ultra grade quality – far ahead from what is typically used in recording studios.









THE 8-CHANNEL MICROPHONE PREAMPLIFIER / A/D CONVERTER is a custom and handmade design by Swiss Audio Consulting ([www.audio-consulting.ch](http://www.audio-consulting.ch)). No single capacitor is used in the signal path throughout the whole design. The amplifying circuit is considered as one of the most transparent and fastest on the planet, using a minimum amount of parts, and those parts are simply the fanciest available: For example, all 8 channels together use 64 resistors only, but each one costs us 35f.

The whole unit is point to point wired with cotton-wrapped CMarc wire and is hand-built on a dimensionally optimised (accurate to 1-2 micrometers) Bakelite board (not epoxy-board) and is supplied by two ultra low-resistance newest generation LiFePo batteries with the best, custom-and handmade reservoir capacitors available.

Volume control is performed by the cost-no-object world-famous silver rock transformer volume control. In the same wooden enclosure sits the also custom- and handmade analog to digital converter by LessLoss ([www.lessloss.com](http://www.lessloss.com)). It features one of the most accurate clocking circuits available and direct audio inputs on the A/D-chip's input pin (no op-amp, no buffer), and the same Bakelite boards trimmed to exact dimensions.

Power is supplied by the best available batteries (yes, there are big differences!) and Bybee Quantum Filter and resonator-tuned, too, as nowadays (due to multiple distortion components in the mains-power) no ordinary power supply, be it passive or switching, is able to deliver ultra low-impedant current within very short time at low enough noise levels. Especially with digital circuits it is the combination of power-consumption-magnitude and the quality of the power supply which makes most of the sonic performance – conclusion:

A power consumption as low as possible (around 1 watt only!) combined with the best battery power supply represents pretty much the only possibility to get truly amazing results from digital technology (no matter what sampling frequency or word length is used - while the higher the sampling frequency gets, the more difficult it becomes from the power supply's view). However, the professional audio market has not come up with a solution that can even rudimentarily meet described requirements.



**THE RECORDING MEDIA** is a custom-made, our completely fanless full-blown recording computer stores the digital data directly on SSD HD via a Lynx interface. It is powered by its own 60 Ah LiFePo 12 V battery. The Lynx interface is clock-slaved to the A/D converter, representing the optimal working condition for the converter.

**POSTPRODUCTION** comprises as few interferences as possible. In post-production, nor during the recording process does any processing at all take place. Except for re-quantisation 24 to 16 bit and sample rate conversion 88.2 to 44.1 kHz by the best plug-in we could find, if output format needs to be Red Book.

**IMPORTANT!** Please note that, if CDs are purchased, you should allow the CDs at least 5 days time to settle at its new place, your home. Make the following test: Listen to the CD right after it has arrived and then once again after 5 days. In most cases you will hear an appreciable improvement in sound quality.

Sven Boenicke  
**B:THERE RECORDS**







# Happy Listening

SVEN BOENICKE



## Boenicke Audio

Ramsteinerstrasse 17  
4052 Basel  
Switzerland

Telephone: +41 (0)79 959 05 50

[info@boenicke-audio.ch](mailto:info@boenicke-audio.ch)

[www.boenicke-audio.ch](http://www.boenicke-audio.ch)

