



# First test: Floorstanding speaker FinkTeam Borg Episode 2



Norbert Theisges and Karl-Heinz Fink of the FinkTeam have reworked the Borg: Episode 2 costs only marginally more than the first Borg, but sounds a lot better ... (Graphic: FinkTeam)

At the HIGH END 2018, Karl-Heinz Fink presented the Borg, a floorstanding speaker that is unusual even on the outside, with which he consistently took the 2-way principle to the extreme. This speaker is so good that it has been the reference at **LowBeats** since its test in April 2019. But for someone like Fink, who develops speakers for many other manufacturers (currently known are, for example, AVM, Castle or

Peak Consult), five years is a long and usually insightful time. And with all this new knowledge in his luggage, he took on the old Borg again and turned it into another chapter. Result: With the FinkTeam Borg Episode 2, which has remained largely unchanged in terms of both appearance and price, the master has once again crowned himself - and thus provides **LowBeats** with a new reference...

<https://www.lowbeats.de/erster-test-standbox-finkteam-borg-episode-2/>



The Borg next to the new FinkTeam Borg Episode 2: Here they are different color versions, but the external differences are minor (Photo: H. Biermann)

## The FinkTeam Borg Episode 2 ...

.. is the spitting image of its predecessor Borg. As before, we're dealing with a massive 2-way floor-standing speaker: a combination of that high-end, very level stable 10-inch Wavecor bass-midrange driver and this equally level stable Air Motion Transformer (AMT) by Mundorf. And also, the characteristic, extremely massive baffle with its elaborate chamfers remained the same.

The fact that Fink simply used the „old“ cabinet somehow forced itself upon us, but at the same time it is also a good message. Because there certainly would have been savings opportunities here: The bass reflex cabinet of

the Borg and Episode 2, respectively, is one of the most elaborately made in its class. Different wall thicknesses (between 28 and 38 mm) correspond here, each consisting of at least two layers, which are glued together via a damping gel and are additionally stiffened at individual points. The low resonance of the heavy Borg cabinet sets standards.

Externally, only die-hard connoisseurs will recognize the subtle differences. First of all, there's the base plate, which is flatter towards the back. In Episode 2, it provides for a slight tilt (5 degrees) to the rear.



**Author:**  
Holger  
Biermann

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Secondly, the Fink team has slimmed down the connection terminal. It was probably not so much a red pen idea as the realization that quite a few users felt overwhelmed by the extensive possibilities.

So, nothing new at all? Well, because Episode 2 sounds refreshingly much better. This was probably due to the research work on the sinfully expensive Peak Consult Dragon Legend MK II (pair price: 185,000 euros), which Fink drove forward over a long period of time together with Peak Consult boss Wilfried Ehrenholz (the older ones among us will remember: the man founded Dynaudio in 1977).

For this „cost-no-object“ transducer, Fink simply had the best and most expensive components come in to try them all out again - and find that there was more going on than he would have guessed. Some of the components that were considered good for the Dragon Legend MK II also found their way into the Episode 2 at the relevant points.

However, according to Fink, perhaps the greatest progress in terms of sound is in the level reduction of the tweeter. This is no longer done via classic resistors, but via suitable transformers. The

The Episode 2 also has the characterful appearance of the first Borg (Photo: FinkTeam)



<https://www.lowbeats.de/erster-test-standbox-finkteam-borg-episode-2/>



(Foto: H. Biermann)

The base plate of the new Borg provides a slight tilt to the rear



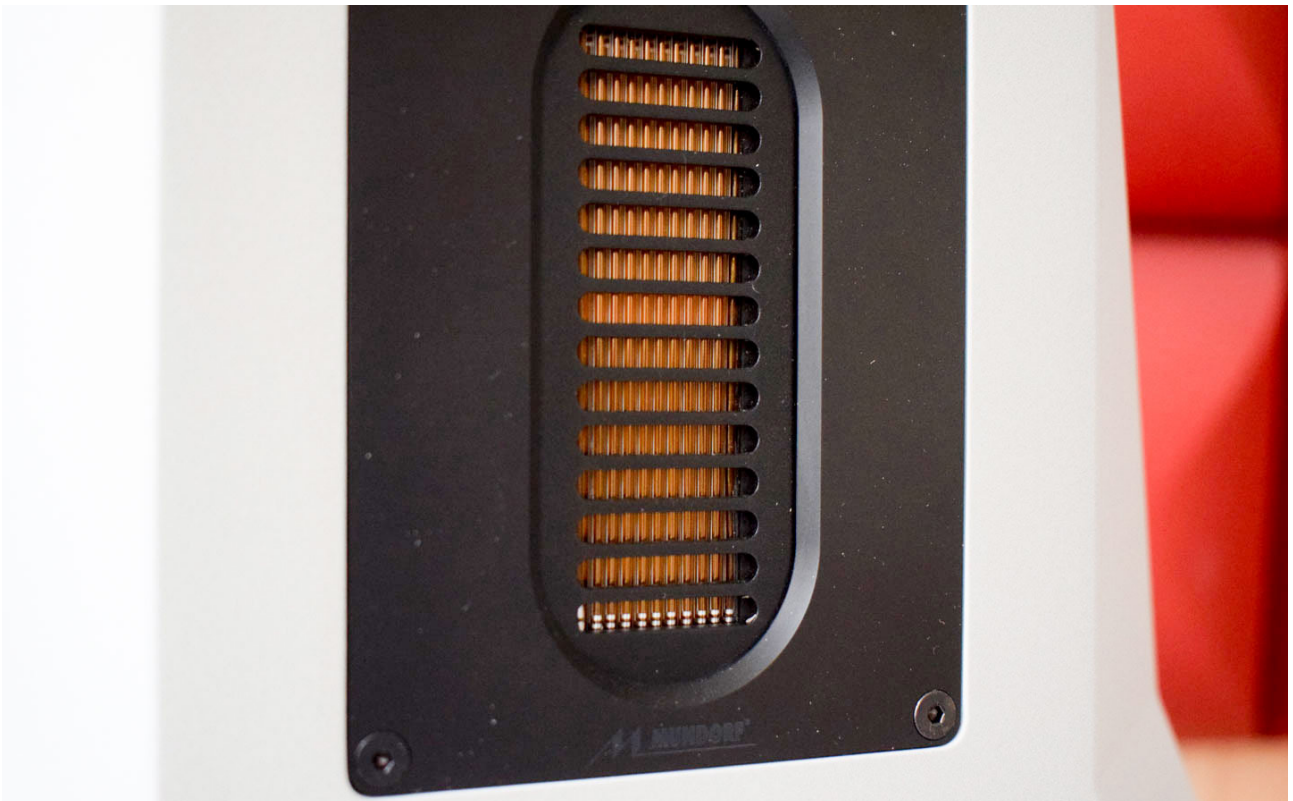
The connection panel of the Borg Episode 2 has been made a bit clearer, because it offers less possibilities to influence the sound than the „old“ Borg ... (Photo: FinkTeam)



... because its connection panel allowed additional adjustments in the midrange, where the presence filter is also effective (Photo: Fink Team)

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(Foto: H. Biermann)

The Mundorf AMT has also remained the same on the outside, but has been mechanically decoupled even better



The Borg Episode 2 uses both the wickedly expensive Duelund and Mundorf Supreme EVO capacitors (Photo: FinkTeam)

idea is not entirely new: In the past, one often stumbled across this special form of level reduction in highly ambitious studio monitors. Today it is hardly used, because it is - of course - quite expensive. The actually much louder AMT of Episode 2 is thus brought to the right level. At this point, however, the otherwise always wide flow of information of the master dries up: Which transformer he used and why, he would rather keep for himself.

And there were two further advances around the AMT, which possibly explains the somewhat finer high frequency of the Episode 2: The AMT was not only better damped to the rear, its decoupling from the cabinet also became even more efficient.





The two Borgs in the LowBeats listening room: the dark color version looks much more bulky. But that's deceptive: the dimensions are identical (Photo: H. Biermann)

## Practice

First of all, I have to state that the Borg holds the reference status with us not only because of its outstandingly natural sound, but also because it is electrically largely unproblematic and does not immediately push even small tube amplifiers (like many other hi-fi speakers) to the edge of their capabilities. It is electrically uncomplicated in the best sense, which is always a development goal of Fink.

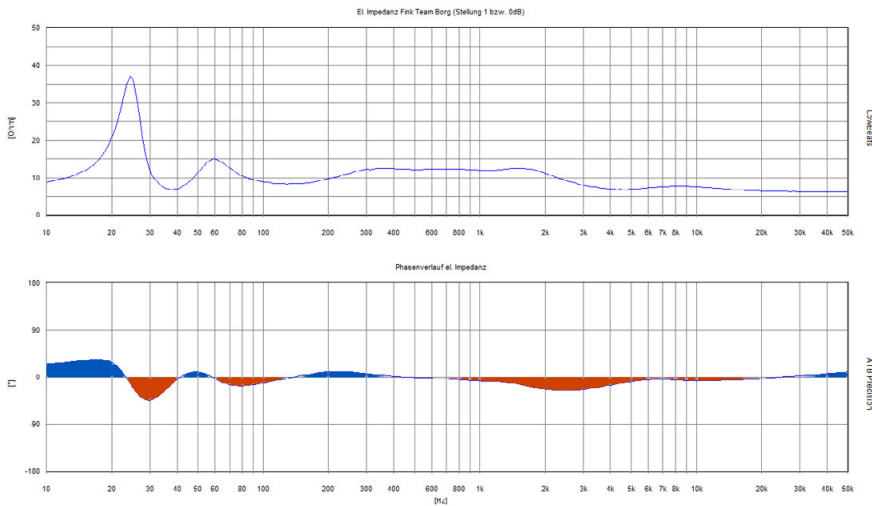
The same applies 1:1 to the Episode 2. Its impedance is with its stable 10 ohms (above 200 hertz) still a bit higher than the Borg and also its phase rotation is negligible. Especially tube amplifiers appreciate something like this...

The efficiency also remains at the same level: namely 87 dB (2.83 volts / 1 meter). That is already high for HiFi in any case. The bass is more on the precise side in terms of tuning, which facilitates placement even near the rear wall.

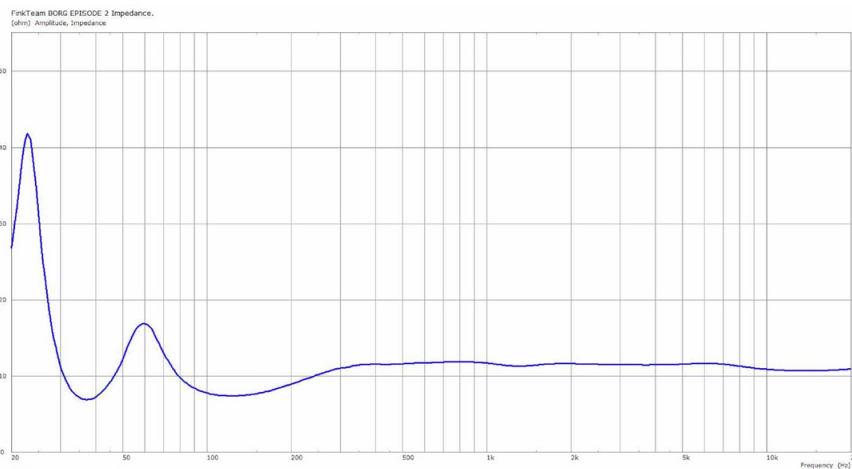
Compared to the first Borg, the Episode 2 lacks two adjustment options for the mids. The jumper labeled „High“ takes over part of these two adjustments and causes a discreet adjustment of just 0.2 dB in the sensitive midrange. That doesn't sound like much, but it's still clearly audible - don't worry.

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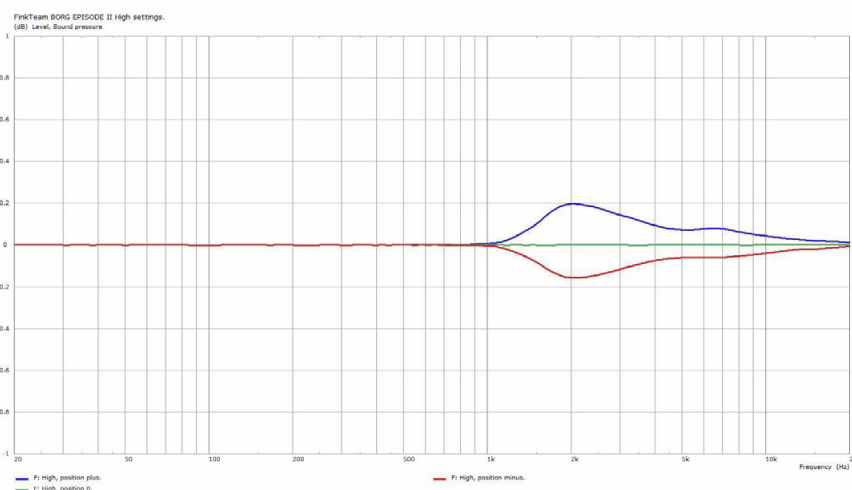
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Electrical impedance and phase curve of the impedance FinkTeam Borg. Tends to be an 8-ohm loudspeaker with amplifier-friendly, very flat phase response (Measurement: J. Schröder)



Compared to the first Borg, the impedance of the Episode 2 is consistently above 10 ohms from 200 hertz (Measurement: FinkTeam).



The „High“ jumper on the terminal allows a discreet adjustment of the mids (Measurement: FinkTeam)

(Messung: J. Schröder)

## The listening tests

... were of course performed on our reference chain with the tube combination [Canor Hyperion P1 + Virtus M1](#). It is said that the Slovaks had a Borg to listen to during the development of their amplifier flagships. So it's no wonder that both sound so outstandingly good together - which we can convince ourselves of over again every day in the listening room.

And because the Borg together with the [Canor Hyperion P1 + Virtus M1](#) make such a dream team, it was all the more astonishing how clearly the Episode 2 stood out in the end. It's by no means a matter of more bass here - even if the Episode 2 might sound just a tad „warmer“ and fuller. It's these mids that seem newly tidied up and these trebles that seem a bit finer once again....

The quartet „Masaa“, located between world music and jazz, is our current audiophile record tip with the album „Beit“. On „Freedom Dance“ the Borg places Rabih Lahoud's voice finely and extremely naturally in the room in her usual expressive manner. The trumpet has shine and power, but does not annoy and the drums accompany here quite discreetly with rare exclamation points.

The Episode 2, however, does even better. The spatiality, always a hobbyhorse of the Borg anyway, gains felt double to the rear. In this case, it sounds not only more spectacular, but more correct and, moreover, more corporeal. The singer's voice is better pronounced and pleasingly clear. Above all, the Episode 2 fans out this so discreetly placed percussion even more beautifully and finely: The broom stroke comes even more airy, more detailed, more alive, the individual hits on the snare more effortless. We were really surprised: You hear more, the experience is greater and ultimately also the satisfaction.

### Technical data – FINKTEAM BORG EPISODE 2

<b>Concept:</b>	2-way floorstanding speaker, bass reflex
<b>Mounting:</b>	HT: 1 x AMT, TMT: 1 x 26.0 cm
<b>Crossover frequency:</b>	1.600 Hertz
<b>Efficiency:</b>	87.0 dB (2.83 volts/meter)
<b>Max. Sound pressure (continuous /short term):</b>	100 / 112 decibel
<b>Minimum recommended power for max. level:</b>	>20 / 300 watts
<b>Feature:</b>	Impedance linear over 10 Ohm
<b>Weight:</b>	52 kilo
<b>Dimensions H x W x D:</b>	105 x 30 x 40 cm

All technical data



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The massive Canor tube monos from the loudspeaker's point of view: better amplifier electronics have not yet played in the LowBeats listening room  
(Photo: H. Biermann)

That the Episode 2 has lost nothing of the wonderful power and dynamics of the Borg even with the new tuning, it showed at the latest with James Blood Ulmer's „Crying“ (Live At Bayerischer Hof), which we heard with a proper distance, but VERY high level. The beastly monos provided both Borgs with enough power for each of the hammer-hard bass drum hits. Both made us think we were sitting more or less right in front of the stage - so impulsive and real it sounded, so distinctive came the voice and so

vivid James Blood Ulmer stood right in front of us. The old Borg perhaps made the bass drum bang a touch more precisely, but it was the Episode 2 that modeled everything a bit more vividly and rousingly - fascinating.

Of course, we're still talking about two very similar speakers here - only that one sounds not insignificantly more spatial and even more dynamic, plastic and transparent in the mids. And the mids determine the quality ...

## Conclusion FinkTeam Borg Episode 2


The old Borg is a great transducer and still available. So the king is still alive and yet there is already a new one. The Episode 2 is good 1,000 euros more expensive for a pair, but sonically in my ears in any case preferable. The fact that Karl-Heinz Fink can freshen up the sound of our Borg reference speaker so much, just by reworking the crossover, is astonishing and promptly gives us a new reference that will probably set

the standards again in its own way for the next five years.

And then there's this: owners of an old Borg can have their good piece brought up to Episode 2 standard for about 4,000 euros per pair. Against the background of the extensive conversion work, this is a fair price and a fine example of sustainability.



## FINKTEAM BORG EPISODE 2



<b>EVALUATION</b>	
SOUND	★★★★★
PRACTICE	★★★★☆
PROCESSING	★★★★★
<b>TOTAL</b>	★★★★★

**LowBeats®**  
**REFERENCE**

**4,7**  
RESULT

2023-07-14

The rating always refers to the respective price class.

### Pro & Contra:

- ⊕ Precise, natural sound with generous spatiality.
- ⊕ High level stability, high efficiency
- ⊕ Electrically undemanding: linear impedance, hardly any phase shifting
- ⊕ Superb workmanship

### Price:

(Manufacturer recommendation)  
FinkTeam Borg Episode 2:  
30.000 Euro

### Teammates and counterparts:

[Test Vor-/Endstufen-Kombination Canor Hyperion P1 + Virtus M1](#)

### Distribution:

IDC Klaassen  
Am Brambusch 22  
44536 Lünen  
[www.idc-klaassen.com](http://www.idc-klaassen.com)

### More about FinkTeam:

[Test FinkTeam Kim: kleine Box für die ganz große Bühne](#)  
[Test FinkTeam Audio Borg: die neue LowBeats Referenz](#)  
[Vorreiter Fink Team: Lautsprecher-Phasenkorrektur per Room](#)

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#### Lowbeats-Author: Holger Biermann

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