

WILSON BENESCH

PRECISION P1.0



The 25mm soft-dome Leonardo tweeter is just as impressive. It's a development of the Semisphere high-frequency unit used in the company's well-established (and much pricier) Geometry series, and uses the same Neodymium motor system. The clever bit here is the tweeter faceplate, which is elaborately shaped to minimise any distortion caused by reflections of the dome's sound output. The result should be a flatter frequency response.

High tension

While most rival designs use reinforced MDF boxes for the enclosure, the P1.0s' enclosure is a hybrid construction of aluminium and birch plywood that is braced, damped and held in tension to create a rigid but low-resonance platform for the drive units to work from.

We're not fans of the P1.0s' brutal appearance, particularly in the standard black finish, but there's no denying the effectiveness of the speaker's elaborate construction. These are expensive speakers and the build standards are appropriately high too. They are also available in white, or black with the side panels in either burgundy or graphite for a £495 price premium.

Speakers at this level demand a suitably stellar system, so we use Naim's ND555/555 PS DR music streamer and Technics' SL-1000R turntable as sources, with Gamut's D3i/D200i pre/power.

The Precision P1.0s prove relatively unfussy about positioning. While a close-to-wall placement adds bass emphasis, it also thickens the midrange and reduces the speaker's openness. We settle with the WBs further out into our test room, slightly angled towards the listening position, though it isn't massively critical thanks to the P1.0s' even dispersion characteristics.

These are compact speakers, so don't expect to get the kind of bass that rattles your furniture. But they do well for their size, delivering lows that are taut and agile. We play Neneh Cherry's *Spit Three Times* and the P1.0s deliver the song's driving bassline with gusto, each note reproduced with punch and texture.

We note the P1.0s' surefooted sense of rhythm and their ability to separate each musical strand without losing sight of the whole. This is a cohesive, dramatic performance, but also one that keeps a firm grip on the subtleties.

We move to Dvořák's *New World Symphony* and the Precisions sound right at home. Something this size will never get close to reproducing the full authority of an orchestra, but the P1.0s give it a try. They render an expansive soundstage populated with securely located instruments. It's nicely layered, giving a fine sense of depth. Things are convincing tonally, with the speakers sounding even across the board.

Keeping things interesting

These speakers don't shy away from large-scale dynamics either, punching out crescendos with enthusiasm and composure. At the same time they have the finesse to keep things interesting during the more low-key movements.

Cap it all off with an impressive ability to resolve low-level detail and the talent to organise it in a wholly musical manner, and you have a pair of speakers that set sky-high standards for the price.

The Precision P1.0s' appearance may split opinions, but there should be no such dissent when it comes to performance. These are insightful and composed performers that work well across a range of musical genres. Give them a signal of appropriate quality and they won't fail to impress.

Entry-level is a relative term. In Wilson Benesch's world, it refers to the Precision range. The P1.0s are the babies, both in terms of size and price. They're about as big as a couple of stacked shoeboxes and have an internal volume of around 14 litres. They are also deceptive in that the stands are an integral part of the structure. In fact, you could even describe them as floorstanding standmounters.

While the P1.0s come in at the bottom of the company's range, there's no sense of compromise in the engineering and technology. The hand-built 17cm Tactic II mid/bass driver used here is identical to that used in the company's range-topping £140,000 Eminence.

This mid/bass driver is an innovative in-house design that uses an Isotactic Polypropylene cone claimed to deliver an ideal balance between rigidity and damping. The cone is built into a high-pressure die-cast chassis and driven by a powerful, heavily optimised Neodymium motor system.

Much work has gone into honing the magnetic behaviour of the motor. A downward firing port helps to tune the low frequencies.

WHAT HI-FI?

RATING ★★★★★

SOUND



COMPATIBILITY



BUILD



FOR

- Impressive detail resolution
- Expressive dynamics
- Good build quality

AGAINST

- Appearance splits opinion

VERDICT

Exceptional standmounters that can deliver a class-leading performance with a capable system