

Propelled from the off with one of the most innovative and funkiest bass lines ever is 'Pull Up To The Bumper' by Grace Jones. It is aspirated by the peerless Sly and Robbie on drums and bass; this is an engagingly rhythmic song that never fails to impress with its sheer musical brio and sophistication. The Pinsh 2.1s eagerly feasted on the drum and bass offerings, not only on the controlled but plentiful low-frequencies but also on the (more

Pinsh speakers as they ably handled the classical, dance and reggae-funk compositions in the listening sessions with an unalloyed unflappability.

**CONCLUSION**

The Pinsh 2.1s are a very interesting speaker, as they can do arresting low frequencies with superior bass extension yet combine this with excellent driver integration that dismisses any low-frequency

glaring compromises in musical timing against the smaller standmounters. Combine that with superb bass extension and dexterity, plus the elegant styling and excellent build quality – and you have an adaptable, sympathetic yet engaging speaker with pedigree.

**REFERENCE SYSTEM:**  
 Chord Electronics Blu CD Transport/ DAC64 (£6,190)  
 Densen B-250 pre & B-330 power amplifiers (£6,000)  
 Waterfall Victoria loudspeakers (£2,000)

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complex than it first appears) vocals of Grace Jones. Here her voice was ably revealed when extra echo/reverb has been applied in places and her uniquely entrancing deeper tenor which goes from semi-rap to more melodic singing.

The sophisticated pure instrumentation and efficient rhythm compositions of 'Pull Up To The Bumper' were augmented by deep, lush and expansive synthesisers when it was substituted by the Trevor Horn produced 'Slave To The Rhythm'. Here, even more of Grace Jones's vocals were revealed with a deliciously enveloping acoustic as the beats and rhythms pulsed within the grandly orchestrated synthesiser swathes.

So how do the Pinsh 2.1s compare to my reference Waterfall Victoria speakers costing the same £2,000? The Waterfalls in comparison do not have the bass extension of the Pinsh 2.1s, as they didn't go as low on either the Grace Jones or William Orbit pieces. The Waterfalls are more hardcore than the Pinsh 2.1s though, and the Pinsh proved more sympathetic and forgiving to all the music used in the review which is down to its superb ribbon tweeter.

In contrast the Waterfalls have such a superlatively revealing integration of the upper bass to treble that they can be a little too revealing at times for most people (but not for me). The Waterfalls did have a slight advantage on musical timing over the Pinsh 2.1s but in isolation this was not an issue for the

dislocation that might upset good musical timing. They were a real treat with all the music thrown at them and adept both beyond and below the cost of the £12,000-plus review system that I used. I think the key to understanding the Pinsh 2.1s hinges on their ribbon tweeter, as it is very special, being enjoyably benign. It is this component that gives the Pinsh 2.1s their sympathetic nature to differing musical styles.

I also think that these 2.1 models are even better value than the much cheaper Pinsh 1 standmounters that I reviewed in the October 2005 Issue, as they offer better sound quality with the requisite bigger scale and power of a floorstander without any

**MUSIC**  
 György Ligeti (Edition 1) 'String Quartets And Duets' 1997  
 William Orbit 'Barber's Adagio For Strings' 1999  
 Grace Jones 'Private Life: The Compass Point Sessions' 1998

**VERDICT** £  
 Highly accomplished mid-price floorstander with brilliant treble; an essential audition.

**PINSH 2.1** £2,000  
 Pinsh  
 ☎ +44 (0)208 683 6700  
 www.pinsh.com

**FOR**  
 - bass extension and dexterity  
 - high-resolution sound  
 - elegant design and build

**AGAINST**  
 - fussy styling

**MEASURED PERFORMANCE**

Output from the Pinsh 2.1 plummets below 63Hz, although the port makes a contribution down to 30Hz. However, output from 60Hz to 125Hz is emphasised, so the 'speaker will have strong upper bass. The amount of variation suggests a fairly uneven or lumpy sound, likely coloured by the box. There is a suckout at 200Hz, sufficiently wide to affect cohesiveness, then output falls steadily toward high frequencies. With output around 6kHz -5dB down on the midband the Pinsh 2.1 will have a warm balance.

Frequency response varied markedly with vertical position, due to beaming from the ribbon tweeter. Our published result is the best possible, with measurement on the ribbon's forward axis, so seating height will be fairly critical.

Sensitivity was low at 81dB, partly because the Pinsh has a high impedance of 8ohms and it's almost completely resistive, so it is easy to drive but needs power. The 2.1 looks a little ragged

under measurement but it's ribbon tweeter will doubtless have audible strengths. NK

