

and they're done very nicely indeed. Dark-weave grilles are supplied sub-surface magnetic fixings, so there are no ugly mounting recesses, and the speaker drivers are tipped off with aluminium trim rings for the subtlest touch of bling. The speakers are supplied with custom plinths and floor spikes with easy thumbwheel locking. Thoughtfully, dedicated spike cups are supplied to protect floors.

### Sound quality

There's nothing quite like the sound of a Tannoy Dual Concentric. I've reviewed ten or so over the past 20 years, at differing price points and widely varying shapes and sizes, and they all have that distinctive sound that – for better or for worse, depending on your point of view – marks them out from their price rivals. What you get is a wonderfully spacious soundstage, one that's more Albert Hall than Albert Square in its general scale!

Listening to the Precision 6.2s, you wonder how so many other loudspeakers manage to make it look so difficult. After all, punch 10W or so (which is all a listening room usually requires) into any £1,000+ speakers and surely your room should fill with music! It certainly does with these Tannoys, and tweaking them is a simple case of toeing them in so instruments in the mix lock into the right position, and getting their distance from the rear wall right. In my largish room, they work best some 40cm or so out.

This done, they're ready to sing. Sand-loading the cabinet recesses will tighten up the bass slightly and give

marginally superior focus, but the main choice is with or without grilles. I find the high treble just a touch too recessed with the grilles on, although there's no denying that the lower treble and upper mid is quite lively. I wouldn't call it harsh, but it certainly makes its presence felt in a way a more balanced floorstander such as the Spondor D7 doesn't. Freeez's *Mariposa* is a lovely summery-sounding track, and a relatively unprocessed one – this early Beggars' Banquet recording didn't have a ham-fisted producer fiddling with the faders, so it's pretty even – but the Tannoys certainly liven it up a bit, and make it bright and breezy fun.

## A great addition to the swelling ranks of £2,000 floorstanders

These speakers image wide and tall, in the mode of a MartinLogan (although they don't quite scale their dizzy heights), and set up a clean and open soundstage across the midband. I love the way the music integrates so well, appearing to come from a single point source (for indeed that is what happens). It's so much easier on the ear, and the brain doesn't have to do any rebalancing or phase compensation on the fly. That's why – despite being a little bright – they're pretty easy to listen to. This holds for the rhythms as well, which come over in a wonderfully explicit way on Alex



The princely sum of £2,300 buys you a pair of Monitor Audio's GX200 loudspeakers – a bit pricier than the Tannoys, but you need to spend a bit more than their sticker price to find something that gives them a run for their money. And indeed the GX200s do; they're immaculately finished, better than the Tannoys, and sport some very high-quality drive units including a ribbon tweeter. This – along with the C-CAM drivers gives the GX200 a very open, detailed, clear and precise sound with a lovely spacious treble; much better than the Precision 6.2. By the same token, however, the Tannoys' Dual Concentric driver gives a wider and more spacious sound than the Monitor Audios. It's a little looser and less incisive, but way more expansive.

**Tannoy Dual Concentric drive units have come a very long way since the first 1947 examples!**

Reece's *Feel the Sunshine*. Even with the grilles off, and that high treble liberated just a touch, I still sense a slight lack of atmosphere to the decay on the hi-hat; not bad but others do better. Yet that doesn't stop the tweeter capturing the leading edges of the hi-hat strikes well, and powering them along nicely.

As well as sounding fast and lithe, these speakers seem really rather good at carrying the music's phrasing – it is as if they are trying especially hard to signpost the accenting every fourth phrase, and this makes for a very musically coherent rendition. Things seem to have a purpose and a trajectory; the music is busy and detailed yet doesn't come over as choppy or confused. Rather, the Tannoys communicate the overall musical picture in a well controlled and structured way – it is easy to listen to, yet exciting and enjoyable.

One thing that the Alex Reece track also reveals is the bass performance, which to my ears isn't quite so polished. The cabinets appear to advertise their presence ever so slightly with just the teeniest bit of overhang. The Precision 6.2s are fast and pacy, but there's definitely the sense that you can hear the cabinets in a way that you don't from Monitor Audio's (slightly pricier) GX200s.

Mass loading and careful positioning helps to alleviate this somewhat, but unfortunately doesn't eliminate it completely. For this reason, a nice taut-sounding solid-state amplifier is an essential companion to the Precision 6.2s, and I certainly don't get the sense that they'd be naturally synergistic partners to tube amplifiers with their somewhat underdamped bass response.

Cueing up some classical music in the shape of my favourite Deutsche Grammophon/Karajan recording of Beethoven's *Pastoral Symphony* shows the Tannoys to be a little tonally coloured, but in a nice, smooth, euphonic sort of way. As you might expect at the price, they don't give you an electrostatic-like 'clean window on the world', so one recording sounds a little closer texturally to another than perhaps it should. Classical music fans might tut-tut at this, but they'll certainly be enamoured by the world-class soundstaging and pin-point image location; instruments appear to hover in space effortlessly. The other plus-point about the Dual Concentrics with classical music is the good sense of integration between midband and treble, although the more intense parts of the Beethoven piece do show

