



Design language can hardly be any clearer: two heavy chrome-plated rotary controls made of solid brass, a blue, easy to read display and a headphone socket that can hide out behind an attachable cap, are sitting on the massive aluminium front – the face of the Power I integrated amplifier from Accoustic Arts has likewise been refined since its first appearance back in 2002. Turning it on and off is done with the left knob which, owing to the well-written manual, also guides you through the comprehensible menu structure at the touch of a button.

Four RCA and two balanced inputs are available, level differences between the sources can be adjusted in small steps in the menu. One of the RCA inputs may be configured as a »surround bypass« so that the amplifier can be integrated into a multi-channel system. On the rear side solid, gold-plated connectors can be found. The RCA line-level output offers a smart concept since it can either be used for a recorder in the »Fixed« setting or as a pre out using the »Variable« function which enables bi-amping or the docking of an active subwoofer.

Inside the amplifier a 500 watts transformer

Radiance

With the Power I Accoustic Arts is presenting the latest version of this classic.

with separate windings for the pre and power sections is on duty. The current is buffered in a bank of electrolytic caps with 54,000 microfarads of sieve capacitance to enable a constant energy supply to the altogether 12 power transistors even with a high power consumption. The resulting thermal energy is dissipated by the heatsink which is integrated into the housing. A built-in protection

circuit is to prevent damages to the amplifier due to clipping, high temperature, DC offset or HF oscillations.

Weighing in at about 20 kilogrammes, the Power I is still reasonably portable. In my listening room it met two ambitious contenders, the Audionet SAM 20 SE and the new Pass INT-25. These duels were really big fun because each amplifier has its own strengths and definitely none of them revealed any flaws. At first the Accoustic Arts Power I competed against the SAM 20 SE, showing a finer resolution particularly at higher frequencies. Regarding low-end energy and control the two of them sort of won't give



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anything away for free. The class-A output power of the more expensive Pass INT-25 is indeed not that high, nevertheless it offers more substance in the deep bass, it simply plays »blacker«.



What I find most fascinating about the Accoustic Arts is how it handles tonal shades and renders them with radiance, creating a very pleasant listening atmosphere. For example the live album »A Sort Of Homecoming« by Anathema greatly benefits from this. Recorded in a church – literally translated Anathema means »excommunication« –, the room must be perceivable, notably the natural reverberation reflections. When »Ariel« sets in with delicate piano playing and Lee Douglas fills the nave with her clear voice, the listening experience turns into an emotional one which the Power I can easily convey. I can no longer locate a distance between the music and myself for what, however, the Dynaudio Confidence 30 speakers must be given credit as well.

Following a spontaneous mood I'm looking for »The Very Thing That Makes Her Rich« by Ry Cooder, because his guitar playing should also benefit from the resolution of the Accoustic Arts. Skilfully and pointedly it goes about it, impeccably delivering the agile drums and bass performance while letting the tones from Cooder's guitar float – this is amplifying culture that's worth listening to. By the way, I'd rather set the volume on the amplifier itself because the remote control, which offers only this function exclusively, doesn't do justice to the manufacturing standard defined by the amp.

The Accoustic Arts also knows how to perform analogue material. For we can mingle effortlessly with the audience who experiences »The World Of Hans Zimmer – A Symphonic Celebration« live. What happens e.g. on »Mission Impossible 2« is impressive: first we hear the voice of Lisa Gerrard who is

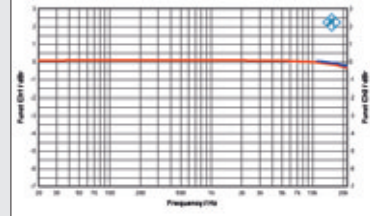
singing in a symphonical, wonderfully embedded way while the Power I is firmly holding the reins even in the tutti passages. It doesn't allow itself the smallest weakness, that's quite an accomplishment.

Result

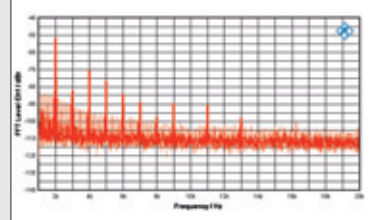
The fact that the know-how from over two decades of serious ampbuilding »Made in Germany« is reflected by the Accoustic Arts Power I, is already audible in the first few minutes. Yet the marvellously crafted amp will reveal its true effect only over time, because once you have become used to its resolving qualities, you don't want to miss them any more. It belongs to the most attractive integrated amplifiers in its class. *Olaf Sturm* ■

Lab-Report

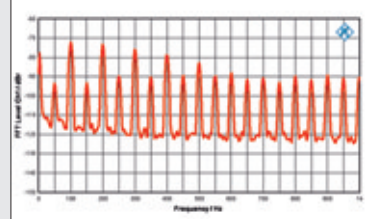
Frequency response: Accoustic Arts Power 1



Harmonic distortion: Accoustic Arts Power 1



Noise: Accoustic Arts Power 1



Accoustic Arts Power 1

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|------------------------------------|----------|
| Nominal output power 8Ω (1% THD) | 203 W |
| Nominal output power 4Ω (1% THD) | 316 W |
| Distortion (THD+N, 10W/4Ω) | 0,042 % |
| IM distortion (SMPTE, 5W/4Ω) | 0,099 % |
| IM distortion (CCIF, 5W/4Ω) | 0,065 % |
| S/N ratio (unweighted) | -82,4 dB |
| S/N ratio (A-weighted) | -88,3 dB |
| Upper cut-off frequency (-3dB/10W) | 72 kHz |
| Channel deviation | 0,052 dB |
| Input impedance | 42 kΩ |
| Idle power consumption | 42 W |

Accoustic Arts Power 1

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|--------------|---|
| WxHxD | 48 x 15 x 39 cm |
| Warranty | 3 years |
| Price | 6.900 euros |
| Distribution | Accoustic Arts Audio Hoher Steg 7 74348 Lauffen |
| Phone | 0049 - 7133 - 97447-0 |