

“... **WONDERFUL DETAIL,**
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“... these floorstanders are a very fine buy indeed ... lovely detail ... fine musical presentation ... a true bargain at the price.”



by Greg Fleming

PARADIGM SHIFTERS

After you've been reviewing audio gear for a while you tend to get rather blasé. You're soon over the novelty of having brand new expensive toys at your disposal, and you're especially over the installing and unpacking tasks—the bane of every audio reviewer's life! However, occasionally you come across a product that renews your passion. The Paradigm Studio 60s jolted me out of my critical languor with their wonderful detail, musical delivery and airy top end. Available in Sycamore, Cherry, Rosenuit or Black Ash these sturdy, weighty floorstanders mightn't win any design awards, but they deliver where it counts.

LIVE SOUND

Charlie Haden's live CD *Night and the City* was the first disc I played through the Paradigms. Now this disc not only contains some very fine jazz, it is a live recording which really captures the atmosphere of an intimate New York club.

Studio 60



Through a good system it really is like being there, with the clinking of glasses, the occasional cough or conversation, and when the applause comes you can almost see the seating plan, so well is it recorded. Over the years, when I have played the disc through other speakers I found a lot of the liveliness of the music was lost. Haden is one of the premier jazz bass players alive today, and Kenny Barron a superb pianist, and on *Night and the City* the pair explore jazz standards like “Body and Soul” and “Spring is Here.” Much of the beauty of the music lies in the subtle interplay that goes on between them.

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CLASS ACT

The bass/piano combo is an unusual one, and I have found it is a good demonstration disc for this very reason. A poor speaker will lose the pianist's right hand bass notes in the similarly pitched notes of the bass player, and will struggle to deliver an honest representation of the high notes of the acoustic piano. Often they will be too tinkly, and will fail to communicate the heft of the note. Subtle shading and texture is lost. Yet the Paradigms handled *Night and the City* with ease. The sense of live musicians playing in front of an audience, and of Haden and Barron playing off each other, was captured superbly. There was a nice sense of ease, even at volume, and bass and piano were clearly separated. At this price these floorstanders are a very fine buy indeed.