

# THE HIGH FIDELITY REPORT

GEAR REVIEW NOVEMBER 14, 2013

## HIGH FIDELITY CABLES: CT-1 INTERCONNECTS



One thing I've never liked doing, in the course of audio reviewing, is assessing interconnects and speaker cables. I dread it. And yet it must be done.

I suspect each of us who do the assessing have other things we'd rather review. And I further suspect that no one really gets off on or actually relishes the prospect of a detailed cable review, much less a comparison of competing models.

Well, maybe someone out there does; but as it should be obvious now, that someone is not me.

I warm to reviewing transducers. The very things that change the sound from one medium into another; that means cartridges and speakers. Everything else is a far distant second.

So how, you may ask, do I handle this disinclination, given the vital importance of such importance to the final sound of any given system? As the finishing touch, so to speak, that can make or break all the work that has gone into its design.

Aha! I try to find or seek out a company whose connectors are all, at the very least, good, and better, in ways more than merely good. Because they will have to sound the same no matter what components you associate them with. This might well explain my preference for the works of Nordost, a company that does not make any cable or interconnect that sounds less than superior, given the general run of such.

But then, every once in awhile, along comes a cable that is no less than breathtaking, and my reaction is a modified wow, and this is that w-o-w!

It was fascinating to come across this design, and that given several key things: the technology, the price, but above all, the sound. The correctly named High Fidelity Cables do everything with increased purity and transparency, and, most of all, with a quality I'd call "flow". Thus, they seem "faster" and are distinctly more transparent than most other interconnects I have used. They let you hear more deeply into the music itself. That is, into the sound stage in which the music takes place, with more ease and with less of that almost indefinable interruption between the notes that you hear with virtually every other interconnect at this price range. I assume this has something to do with the "magnetic" design — said to make the electrons flow faster.

I don't care about the technology, just the results. But, in this case, I have a quite real sense of how the magnetics of the design probably accelerate the speed of the electrons through the wiring and thus, into the music itself. There is more than this to be heard, including better dynamic contrasts, better channel separation (read: stage width) and a better capturing of the ambiance in which the music is taking place. Partly this comes from their remarkable ability to capture the leading edge of transient attacks. The cables let you to listen more deeply and critically into the recording, that is, into what has been encoded there.



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These cables really do live up to their name in terms of creating the sense of "Aliveness" inherent in music itself. All of this, by the way, at a fraction of the cost of some quite highly rated competing cables. I wonder what they will come up with next?

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