

# GRAY

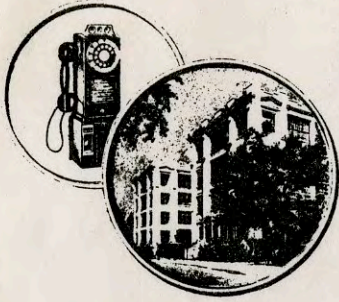
## RESEARCH & DEVELOPMENT COMPANY

INCORPORATED

CABLE ADDRESS  
GRAYPAY

658 HILLIARD STREET

*Manchester, Conn.*



Mr. President:

As President of one of the leading electronics firms in New England, you will be interested in what is going to happen in Hartford, Connecticut on October 9 -- at the Bushnell Memorial, at 8:15 P.M.

At that time, the Symphony Society of Greater Hartford will present the "Hartford Symphony in High Fidelity", a "live" demonstration of the best in high fidelity on tape and records. The entire 75-piece orchestra, conducted by internationally-known Musical Director, Fritz Mahler, and aided by skilled high fidelity engineers, will graphically demonstrate to the whole world the electronic perfection that makes high fidelity possible.

This is the first time in the world that a full 75-piece symphony orchestra has participated in a program of this kind. Nationwide publicity is being arranged, which will spotlight New England's position as the home of the best in electronics.

The total cost of approximately \$5,000.00 will be paid for equally by the Gray Research & Development Company, Inc., of Manchester, Conn., a well-known manufacturer of high fidelity electronic equipment; and the Audio Workshop, a retail dealer of West Hartford, Conn., one of the leading high fidelity distributors of New England. The profit will go to the Hartford Symphony Orchestra.

Please accept our invitation to you and your guests to attend and help participate in this demonstration of New England's fastest growing industry -- Electronics. An order blank for reserved tickets is enclosed.

May we hear from you, today!

Sincerely,

H. G. McKenzie  
General Sales Manager

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TICKET INFORMATION Please

## Wm. Mortensen Bushnell's First And Only Chief

The Bushnell Memorial, dedicated to the memory of one of Hartford's most distinguished figures, has been managed throughout all its years by a man who himself has been outstanding in the civic and public life of this city and state.

Former Mayor of Hartford, former State Senator from Hartford, former chairman of the Connecticut Development Commission, and founder of council-manager government in Hartford, Mr. Mortensen has for the last quarter century been a notable community leader.

HIS PUBLIC offices have included also membership on the Hartford Board of Aldermen and on the Hartford Board of Education. He is a trustee of the Hartford Public Library and a member of the Metropolitan District Commission.

Mr. Mortensen was, during the "growing pain" period of Hartford's new form of government, chairman of the Citizens Charter Committee. In the civic and cultural fields he is also a trustee of the Children's Museum of Hartford, a director of the Hartford Symphony Orchestra, a director of the Institute of Living, and honorary vicepresident of the Connecticut Opera Association. He is one of the most active supporters of the proposed North End Community Center.

HIS BUSINESS associations include directorships on the boards of the Connecticut Bank & Trust Co. and the National Fire Insurance Co.

Recently, in token of his contributions to the cultural life of the Hartford community, Mr. Mortensen was awarded the honorary degree of Doctor of Fine Arts by Hartt College.

# Live and Recorded Music in Test Oct. 9

By EVANS CLINCHY  
Recordings Editor

One of the basic questions plaguing the contemporary music world may well be answered on the stage of Bushnell Memorial, Oct. 9.

For on that evening an historic local music event will take place—the first comparative contest between live music and its recorded counterpart.

In these days when recorded music has boomed to the point where the sale of serious music on records takes in more money than all live serious music put together, the question of whether records can equal the real thing in quality becomes an extremely important one.

The forces involved in this demonstration are the Hartford Symphony Orchestra under Fritz Mahler on the one hand and a battery of latest in hi-fi equipment on the other.

AN UNEQUAL contest? Surely the full, living sound of the Hartford Symphony will far outshine anything that can come from even a regiment of loudspeakers.

Well, maybe and maybe not. I rather doubt that the hi-fi people who are putting this affair on would present a demonstration that would show that recorded music couldn't possibly equal the real thing.

The history of other events of this nature tends to show that recorded music comes off pretty well.

The foremost exponent of such demonstrations is G. A. Briggs of England, manufacturer of Wharfedale speakers. He has put on these shows in England and recently in the United States, notably at Carnegie Hall in New York. The sell-out audience was notably impressed. There is another one on Oct. 3.

On Oct. 9, sponsors of the show here will be the Audio Workshop, 1 South Main St., West Hartford, and the Gray Research and Development Company of Manchester.

In case it is a surprise to anyone that the makers of the famed Gray tone arm are housed in nearby Manchester, I will admit that it was a surprise to me, too. I wasn't even sure that there was any connection between the tone arm people and Hartford's Gray Manufacturing Company, but there is. The research company is a wholly owned subsidiary of the Hartford firm.

The gentleman performing in the Briggs role during this demonstration will be Paul W. Klipsch, inventor and manufacturer of the well-known Klipschorn folded horn corner speaker enclosure.

THE HARTFORD Symphony and its conductor, Mr. Mahler, are well known to most of us already. With the exception of a not too well recorded record of pops

selections conducted by Arthur Fiedler, I don't think anyone has ever heard the local orchestra on records before. Certainly not since Mr. Mahler took over, anyway.

What is going to happen on Oct. 9 is roughly this: T. H. Parker, music critic for the Hartford Courant, will open the evening with an introduction (he will also serve as occasional commentator at other times in the evening).

Then Mr. Klipsch and the symphony will take over. The night before the demonstration, the orchestra will have recorded the pieces (as yet unselected) that will serve as the musical basis of the program.

Mr. Klipsch will speak on the various pieces of hi-fi equipment that will be used and will also give a brief explanation of what high fidelity is. I have a suspicion that somewhere in this maze of wires and tubes there will be some products manufactured by Mr. Klipsch and the Gray people.

Mr. Klipsch restricts his company's output largely to speaker enclosures, but the Gray company, which formerly kept pretty close to its tone arm in the hi-fi field, has now branched out into the manufacture of complete systems. They come either broken down into the various components or else all put together in a manufactured rig called the "Concert Duet."

AFTER MR. Klipsch makes his talk, the demonstration will commence. At this writing, the exact order of the program has not been set, but it will basically, of course, give the audience a chance to hear the symphony perform a piece and then listen to the same piece as it was taped and now played back over excellent equipment.

This, by all odds, should be a fairly reliable test. The tape will have been made in the same hall by the same orchestra. The only factor that will be different is that during the live performances there will be an audience in the hall whereas at the recording session the hall was empty. It will be interesting to see if this makes a difference in the sound we hear.

Sometimes in demonstrations of this kind the tape is made while the orchestra plays the piece, and then the recording of the very same music the audience just heard is played back via the reproducing equipment. But this is a ticklish job, and sponsors feel that things will run more smoothly if the music is pre-recorded.

The part of the demonstration involving the symphony will be on tape, of course, but it is to be assumed, I hope, that Mr. Klipsch will also play some straight disc recordings, since that is what most of us have at home.

disc records are made to be played in the living room, disc records are made to be played in the living room, not in the cavernous reaches of Bushnell Memorial. As

far as the recording itself goes, except for the amplification of any scratches or blemishes on the record surface, this may not make much difference if the recording has been properly done.

Whatever record is played will not have been recorded in Bushnell, either, and that may make some difference in the playback. But the big difference will be in the sound of the record itself, particularly if it is a familiar one.

What we want when we buy a record is not necessarily the equivalent of what we want to hear at Bushnell. We want something that will approximate live sound in our own living rooms. It will be interesting to see if a record that sounds good in the home will still sound well in a large auditorium.

The plan of the demonstration at the moment is to break the orchestra down into its various choirs, and to demonstrate how each sounds live and recorded. I hope, too, that some explanation will be made of the proper way to record not only the various sections but the full orchestra as well.

ANOTHER interesting story connected with this demonstration is just why the Gray Company decided to go into the manufacture of components other than tone arms.

Gray was the outfit that introduced the principle of viscous damping" into tone arm manufacturing, an idea that not only makes for easy and reliable handling but also for good tracking.

About three years ago, the company did a market research survey and found that there was a large untapped market waiting for a complete and packaged home system of high quality.

People, apparently, wanted high fidelity, but they were not sure they wanted to go to all the trouble of making the connections between the various components. Perhaps also they wanted to make sure that all of their components matched. That is, they wanted to make sure that each component fitted the succeeding one in response, flatness, tone, etc.

So the Gray people set themselves to designing such a series of components and put them together in a cabinet with a proper enclosure for the speaker (maybe it is a Klipschorn, who knows?)

And the people gathered in Bushnell Memorial on Oct. 9 will be some of the first people to hear the complete system demonstrated.

There will also be a display of high fidelity equipment in the lobby, courtesy of Max Gubin, president of the Audio Workshop.

All in all, it ought to be quite an evening for hi-fi fans. And it may begin to answer the question of which is better (if "better" is the word I'm searching for)—live or recorded music.

## Donald Engle Lauds Bushnell Musical Taste

To visiting symphony conductors and players alike, a performance at Hartford's Bushnell Memorial is an "especial pleasure."

"We like to come to Hartford," says Donald Engle, manager of the Philadelphia Orchestra, one of the world's greatest symphonic ensembles.

"The Bushnell Symphony Series audience," he said in a recent interview, "is so responsive and shows such discerning taste, that it is an especial pleasure to us all to play for them."

MR. ENGLE RECALLS that the Philadelphia Orchestra was the first orchestra ever to perform in Hartford's celebrated auditorium.

In January, 1930, during one of the three days of dedication, the Philadelphians were presented in a program led by its associate conductor, Ossip Gabrilowitsch. Mr. Gabrilowitsch, famous both as conductor and pianist, had a noteworthy tie with Hartford. He was married to Clara Clemens, daughter of Samuel Clemens, the famous Mark Twain, who lived and wrote much of his work in Hartford.

For the dedication of the Bushnell, the regular Philadelphia conductor of that time, Leopold Stokowski, came to Hartford for the concert, which he enjoyed as a member of the capacity audience.

"Since that opening program, the Philadelphia Orchestra has been a regular visitor to Hartford," Mr. Engle said. "We look forward to our return this season when we shall be playing at Bushnell early in April. Our pleasant association with the Bushnell management, and the warm and appreciative reception from the audience, make our annual trip to Hartford a visit with good friends."

ADVANCE TICKET ORDER FORM

for

"THE HARTFORD SYMPHONY IN HIGH FIDELITY"  
Demonstration and Concert

Bushnell Memorial Hall, Hartford, Conn.  
October 9, 1956 - 8:15 P.M.

Symphony Society of Greater Hartford  
Old State House  
800 Main Street  
Hartford 3, Connecticut

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for ..... seats in:

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FIRST BALCONY	<input type="checkbox"/>	\$3.50	<input type="checkbox"/>	\$3.00	<input type="checkbox"/>	\$2.50
SECOND BALCONY	<input type="checkbox"/>	\$1.50 (unreserved)				

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N. B. Copy of a new booklet entitled "Basic Explanation of High Fidelity" will be sent FREE with each ADVANCE TICKET ORDER.