



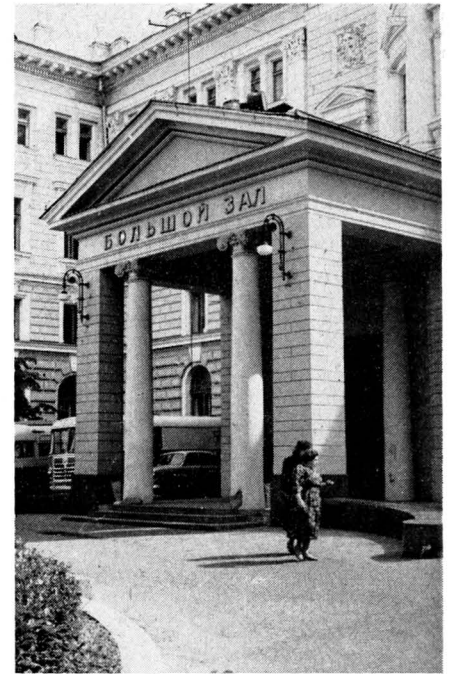
ABOUT MUSIC

Harold Lawrence

Recording in U.S.S.R.

In June, 1962, a maroon-colored van was driven off a flatcar in a Moscow railway station, into the heart of the Soviet capital, past the swirling domes of St. Basil's Cathedral in Red Square, and down the driveway of the famed

Tchaikovsky Conservatory where it was parked outside the stage entrance. Housed inside the truck was a fully-equipped "recording studio," including tape and magnetic film machines, amplifiers, cables, microphones, and monitor



Bolshoi Hall, Tchaikovsky Conservatory, Moscow.

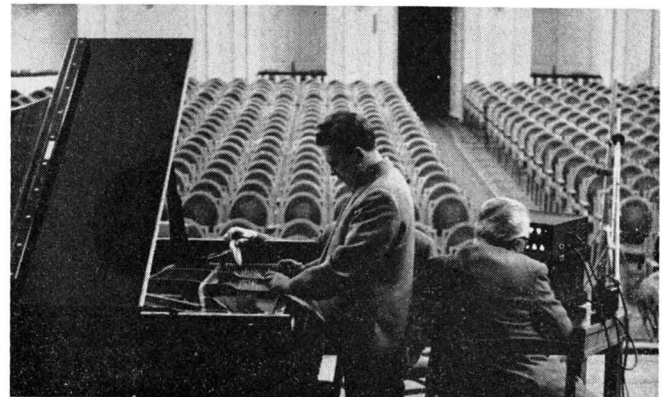


speaker systems. The arrival of this recording unit marked a turning point in the history of recording in the U.S.S.R. This was the first time the Russians had permitted a Western company (Mercury) to set up operations with its own technical and musical staff. The Soviet approval came through after no less than four years of negotiations. As musical supervisor of the sessions, the author accompanied the American team.

The photographs on this page and on page 90 were taken at the Tchaikovsky Conservatory by the author.



Above, while soloist practices, women engineers set up for recording session in Tchaikovsky Conservatory. Left, below, Soviet sound technician edits master tape on U.S.S.R.-made tape recorder. Below, three tuners work on piano in preparation for Byron Janis' evening recital.



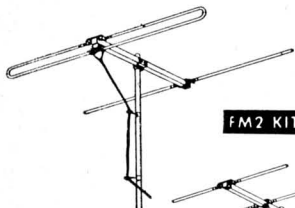
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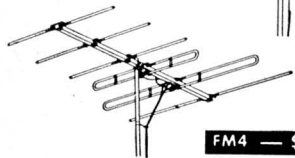
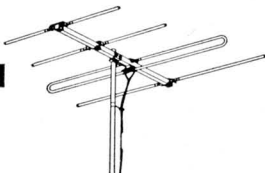
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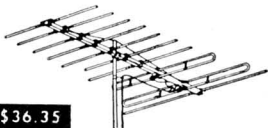
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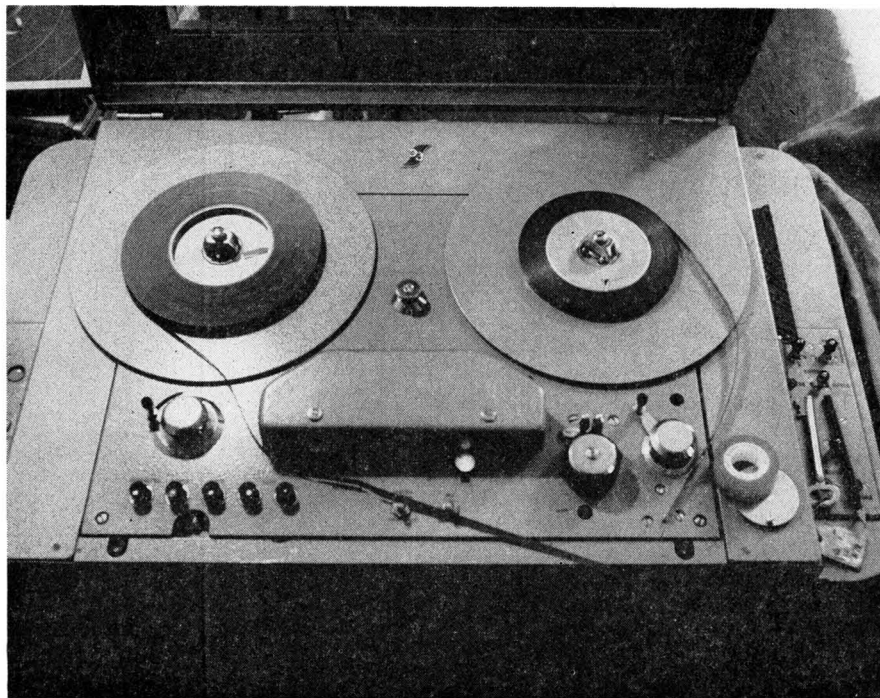
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Mercury recording truck in Red Square. Engineer C. Robert Fine talking with Soviet traffic officer.



Closeup of U.S.S.R.-made tape recorder.