The Cambridge Companion to Recorded Music

From the cylinder to the download, the practice of music has been radically transformed by the development of recording and playback technologies. The Cambridge Companion to Recorded Music provides a detailed overview of this transformation, encompassing both classical and popular music. Topics covered include the history of recording technology and the businesses built on it; the impact of recording on performance styles; studio practices, viewed from the perspectives of performer, producer and engineer; and approaches to the study of recordings. The main chapters are complemented by ‘personal takes’ – contributions by different practitioners, ranging from classical or pop producers and performers to record collectors. Combining basic information with a variety of perspectives on records and recordings, this book will appeal not only to students in a range of areas from music to the media, but also to general readers interested in a fundamental yet insufficiently understood dimension of musical culture.

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The Cambridge Companion to

RECORDED MUSIC

EDITED BY
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and
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Contents

List of illustrations page viii
Notes on contributors xi
Acknowledgements xviii

Introduction
The editors 1

Personal takes:
  Learning to live with recording
  Susan Tomes 10
  A short take in praise of long takes
  Peter Hill 13

1 Performing for (and against) the microphone
Donald Greig 16

Personal takes:
  Producing a credible vocal
  Mike Howlett 30
  ‘It could have happened’: The evolution of music construction
  Steve Savage 32

2 Recording practices and the role of the producer
Andrew Blake 36

Personal takes:
  Still small voices
  Jonathan Freeman-Attwood 54
  Broadening horizons: ‘Performance’ in the studio
  Michael Haas 59

3 Getting sounds: The art of sound engineering
Albin Zak 63

Personal takes:
  Limitations and creativity in recording and performance
  Martyn Ware 77
  Richard Witts 80
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Author(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>The politics of the recording studio: A case study from South Africa</td>
<td>Louise Meintjes</td>
<td>84</td>
</tr>
<tr>
<td></td>
<td>Personal take:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>From Lanza to Lassus</td>
<td>Tully Potter</td>
<td>98</td>
</tr>
<tr>
<td>5</td>
<td>From wind-up to iPod: Techno-cultures of listening</td>
<td>Arild Bergh and Tia DeNora</td>
<td>102</td>
</tr>
<tr>
<td></td>
<td>Personal take:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A matter of circumstance: On experiencing recordings</td>
<td>Martin Elste</td>
<td>116</td>
</tr>
<tr>
<td>6</td>
<td>Selling sounds: Recordings and the record business</td>
<td>David Patmore</td>
<td>120</td>
</tr>
<tr>
<td></td>
<td>Personal take:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Revisiting concert life in the mid-century: The survival of acetate</td>
<td>Lewis Foreman</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>discs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The development of recording technologies</td>
<td>George Brock-Nannestad</td>
<td>149</td>
</tr>
<tr>
<td></td>
<td>Personal takes:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Raiders of the lost archive</td>
<td>Roger Beardsley</td>
<td>177</td>
</tr>
<tr>
<td></td>
<td>The original cast recording of West Side Story</td>
<td>Nigel Simeone</td>
<td>181</td>
</tr>
<tr>
<td>8</td>
<td>The recorded document: Interpretation and discography</td>
<td>Simon Trezise</td>
<td>186</td>
</tr>
<tr>
<td></td>
<td>Personal takes:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>One man’s approach to remastering</td>
<td>Ted Kendall</td>
<td>210</td>
</tr>
<tr>
<td></td>
<td>Technology, the studio, music</td>
<td>Nick Mason</td>
<td>214</td>
</tr>
<tr>
<td></td>
<td>Reminder: A recording is not a performance</td>
<td>Roger Heaton</td>
<td>217</td>
</tr>
<tr>
<td>9</td>
<td>Methods for analysing recordings</td>
<td>Nicholas Cook</td>
<td>221</td>
</tr>
<tr>
<td>10</td>
<td>Recordings and histories of performance style</td>
<td>Daniel Leech-Wilkinson</td>
<td>246</td>
</tr>
<tr>
<td></td>
<td>Personal take:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Recreating history: A clarinettist’s retrospective</td>
<td>Colin Lawson</td>
<td>263</td>
</tr>
</tbody>
</table>
11 Going critical: Writing about recordings

Simon Frith

Personal take:

Something in the air

Chris Watson

Afterword Recording: From reproduction to representation to remediation

Georgina Born

Notes

305

Bibliography

329

Discography

345

Index

349
Illustrations

1.1 Recording renaissance polyphony: The Tallis Scholars in Temple Church, London, September 2004 (© 2004 Gimell Records) \(\text{page 18}\)

1.2 A set-up for the recording of film music: Metro Voices in Air Lyndhurst Studio, North London, September 2000 (with kind permission of Metro Voices/Jenny O’Grady) \(18\)

5.1 A flash mob event at a London railway station (© 2006 Christopher Grote) \(103\)

PT1 M. S. S. Recording Co. Ltd at 99a Charing Cross Road, receiving station at Hendon. Copy acetate of Holbrooke’s own copy of his piano concerto *The Song of Gwyn ap Nudd*, broadcast on 6 May 1936 (Frank Merrick (piano)/LSO/Sir Dan Godfrey) and used for promotional purposes. This and the following photographs of 78 and acetate labels accompanying Lewis Foreman’s Personal take were specially taken by the author for this book and are used with permission \(142\)

PT2 Disc Recording Ltd at 8 Kew Bridge Arches. Sir Granville Bantock’s own recording of his *King Solomon*, broadcast on 6 May 1937 (London Select Choir/BBC Symphony Orchestra/Sir Granville Bantock) \(143\)

PT3 Private recording by Levy’s. Geoffrey Bush’s Concerto for Oboe and Strings, broadcast on 27 August 1956 from The Proms at the Royal Albert Hall (Evelyn Rothwell/Hallé Orchestra/George Weldon) \(144\)

PT4 Star Sound Studios. Holbrooke’s orchestral song *Annabel Lee* (Frank Mullings (tenor)/BBC Orchestra (Section C)/Sir Granville Bantock), broadcast in the BBC Regional Programme, 14 September 1936 \(145\)

PT5 Recorded Productions (London) Ltd 10-inch acetate. First broadcast performance of Malcolm Arnold’s Second Symphony, 9 February 1954 (BBC Scottish Orchestra/Alexander Gibson) \(146\)

PT6 ISIS Records Ltd, Oxford. John Veale’s *Panorama*. 10-inch acetate from the composer’s collection, broadcast on 5 July 1954. (BBC Scottish Orchestra/Alexander Gibson) \(146\)
7.1 Overview of sound recording and reproduction and the analogue principles used, 1850–2000

7.2 Emile Berliner’s first two-step recording method, 1887, emulating Charles Cros’s method from 1877: tracing on a blackened glass plate, with subsequent contact copying to a surface that was etched to obtain grooves

7.3 Acoustic recording by means of horns for collecting the sound from the instruments. From Fred Gaisberg’s 1907 report to the Gramophone Company on a study tour to the Victor Talking Machine Company in Camden, New Jersey, USA (courtesy EMI Music Archives)

7.4 Electrical recording system and a matched-impedance mechanical reproducing system with a huge, folded horn, invented by Maxfield and Harrison of the Bell Telephone Laboratories in 1925

7.5 Electrical pickup invented by Edward Kellogg in 1925; the prototype for all pickups and many cutter-heads until c. 1940

7.6 Layout used by Ray Noble and dance orchestra (making records under the name New Mayfair Orchestra) on 11 January 1934 at the Abbey Road Studios (courtesy EMI Music Archives)

7.7 Cassette for magnetic recording, introduced by Philips of the Netherlands in 1962

7.8 Alan D. Blumlein’s fundamental patent from 1933

7.9 An analogue film soundtrack, placed just outside the row of images and read by a narrow beam of light

8.1a HMV DB 1555, Matrix Cc17857-IIA, label, with warning sticker added by the BBC Gramophone Library

8.1b HMV DB 1555, Matrix Cc17857-IIA, detail of matrix number

8.2 Lifebelt and Weight Adjuster, from an advertisement in The Gramophone, 1926

9.1 Working with multiple files in Sonic Visualiser
x Illustrations

9.2 Soundbox images of the Hollies, 'King Midas in reverse' (reproduced by kind permission of Allan Moore and Ruth Dockwray) 225

9.3 Spectrograms from (a) Jimi Hendrix’s Woodstock recording of ‘Star Spangled Banner’ and (b) Sophie Braslau’s recording of Schubert, ‘Die junge Nonne’ (Daniel Leech-Wilkinson) 227

9.4 ‘Performance Worm’ visualisation of Mozart’s K. 332, bars 1–4, performed by Daniel Barenboim (reproduced by kind permission of Gerhard Widmer) 229

9.5 Images of four pianists’ performances of five Mozart sonatas plus average values, based on tempo–dynamic associations (reproduced by kind permission of Gerhard Widmer) 230

9.6 Tempo graph of Furtwängler’s 1951 and 1953 recordings of Beethoven, Symphony No. 9, coda 231

9.7 Using Sonic Visualiser to work with Chopin’s Prélude, Op. 28 No. 4 in E Minor, bars 12–15, as recorded by Cortot in 1928 (Daniel Leech-Wilkinson) 232

9.8 A comparative measure of flexibility in recordings of Beethoven’s Symphony No. 3 plotted against date of recording, with Furtwängler’s recordings highlighted (reproduced by kind permission of Eric Grunin) 235

9.9 Multicorrelational tempo plots of Rubinstein’s 1966 recording of Chopin’s Mazurka, Op. 30 No. 2, using (a) full, (b) smoothed and (c) residual tempo data (Craig Sapp) 237

9.10 Arch combiscapes of (a) Neuhaus’s and (b) Friedman’s recordings of Chopin, Mazurka Op. 63 No. 3, bars 1–32 239

9.11 Phrase arching profiles for (a) Neuhaus’s and (b) Friedman’s recordings of Chopin, Mazurka Op. 63 No. 3, bars 1–32 240

9.12 A comparative measure of the overall strength of phrase arching in recordings of Chopin’s Mazurka Op. 63 No. 3, bars 1–32, plotted against date of recording 241
Notes on contributors

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Born in 1946, George Brock-Nannestad graduated in electronics and signal processing in 1971 and is a European patent attorney, focusing on musical acoustics.
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Lewis Foreman’s many books and articles include the standard biography of Bax. He has produced over 250 CD booklets and programme notes for organisations as varied as the London Symphony Orchestra and the Nash Ensemble. Associated with the Kensington Symphony Orchestra and Opera Viva/Pro Opera in the 1970s, he helped programme over 300 revivals for the London 'fringe'. Now a full-time writer, he is also A&R consultant for Dutton Epoch, advises various record companies on new repertoire and booklet notes, and writes musical obituaries for the Independent. Long a record collector, he has sourced many historical CDs.

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Simon Frith has been Tovey Professor of Music at the University of Edinburgh since 2006, having previously been Professor of Film and Media at the University of Stirling. He was for many years a rock critic, writing for a variety of publications in Britain and the USA, and now chairs the judges of the Mercury Music Prize. He is presently directing an AHRC-funded research project on the post-war history of live music promotion in Britain. His most recent publication is Taking Popular Music Seriously (2007).

Donald Greig is a professional singer with twenty-five years of concert and recording experience, most notably – though by no means exclusively – in the field of early music. A former lecturer in film studies and semiotics, he has published several articles in both film and musicological journals.

Michael Haas, now a freelance producer of important classical artists, has worked as an executive and recording producer for both Universal Music Group and Sony Classical. He was producer for Sir Georg Solti for over ten years, winning several Grammies, before leaving for Sony to work with Claudio Abbado and the Berlin Philharmonic. His most regarded work has been in the rediscovery of music lost during the Nazi years in Europe. The recording series Entartete Musik is seen as a groundbreaking recovery of works thought lost, forgotten or destroyed. The series has won most major awards and created an opportunity for launching artists as diverse as Ute Lemper and Matthias Goerne. The London Evening Standard, in their ‘Millennium List of London’s Movers and Shakers’, named Mr Haas as one of classical music’s most influential entrepreneurs.

Roger Heaton, clarinettist and conductor, performs with many groups including the Fidelio Trio and the Kreutzer and Smith String Quartets, and has been a member of the Gavin Bryars Ensemble since the early 1980s. He was a member of
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**Peter Hill** is a pianist and writer on music. He studied at Oxford University, and at the Royal College of Music with Cyril Smith and Nadia Boulanger, and was awarded first prize at Darmstadt for his performances of Cage and Stockhausen. His complete recording of Messiaen’s solo piano works was made with the composer’s help and encouragement, and has been described as ‘one of the most important recording projects of recent years’ (*New York Times*). Other recordings include CDs of Beethoven (the Diabelli Variations), Stravinsky, and the Second Viennese School (Schoenberg, Berg and Webern). He has made over a hundred programmes for the BBC, and among his broadcast talks was the 2,000th edition of ‘Building a Library’ (Radio 3). His books include *The Messiaen Companion*, and *Stravinsky: The Rite of Spring* (Cambridge University Press). Research on Messiaen led to a biography of the composer (*Messiaen*) – co-authored with Nigel Simeone – which was published in 2005 and has been reissued in translation in both Germany and France. A further joint-authored book, *Olivier Messiaen: Oiseaux exotiques*, was published in 2007. Peter Hill teaches at the University of Sheffield.

During the seventies **Mike Howlett** played bass and wrote with esoteric space-funk group Gong. After leaving Gong Mike put together his own group, Strontium-90, with musicians Sting, Andy Summers and Stuart Copeland, who went on to enormous success as the Police. Mike began producing records in the 1980s and had a string of Top Ten hits, receiving a Grammy award for his work on *A Flock of Seagulls*. He is currently Chairman of the Music Producers Guild and lectures in Audio Technology at the University of Glamorgan and at Thames Valley University.

**Ted Kendall** grew up surrounded by music and electronics. After gaining a degree in electronic engineering, he joined the BBC Transcription Service, where he received a thorough training as a recording engineer. A chance meeting with John R.T. Davies combined latent interests in jazz and archive sound, and since 1990 he has remastered material for hundreds of CDs including complete editions of Fats Waller and George Formby, BBC radio comedy (*The Goon Show*, *Hancock’s Half Hour*, *Round The Horne*, *The Navy Lark*), and classical material for Conifer and Teldec. His Front End transfer preamplifier is relied upon by transfer engineers the world over.

**Colin Lawson** is Director of the Royal College of Music, London. He has an international profile as a period clarinetist and has played principal in most of Britain’s leading period orchestras, notably the Hanover Band, the English Concert and the London Classical Players, with whom he has recorded extensively and toured worldwide. Described recently as ‘a brilliant, absolutely world-class player’ (*Westdeutsche Allgemeine Zeitung*), he has appeared as soloist in many international venues, including London’s major concert halls and New York’s Lincoln Center and Carnegie Hall. Colin has published widely on historical performance practice, especially for Cambridge University Press.
Daniel Leech-Wilkinson is a professor of music at King’s College London. As a medievalist he is the author of *The Modern Invention of Medieval Music* (Cambridge University Press, 2002). His more recent research, dealing with musical communication, is focused on the changing relationship between expressive performance and meaning.

While studying architecture in 1965, Nick Mason became one of the founding members of Pink Floyd, and is the only member to have played on every album. Throughout Pink Floyd’s four-decade history they have achieved a blend of both creative and commercial success: *Dark Side of the Moon* still holds the record for the longest continuous period any album has remained in the American charts, and the band’s last two tours played to over 9.8 million people. Nick has produced albums by Robert Wyatt, Steve Hillage and the Damned, as well as a West End musical, *Return to the Forbidden Planet*. In 2004 Nick wrote *Inside Out: A Personal History of Pink Floyd*, which has been published in ten languages and sold over 300,000 copies worldwide.


David Patmore’s research interests focus upon commercial and cultural interactions within the history of the recording industry. His work has been funded individually by the Economic and Social Research Council and by the Arts and Humanities Research Council. He is a research fellow at the Centre for the History and Analysis of Recorded Music (CHARM), based at the University of Sheffield. He has been reviewing and writing about recordings for over twenty-five years and has contributed to numerous consumer magazines and academic journals. He is the author of *The A–Z of Conductors*, published in 2007 by Naxos Records.

Tully Potter, born in Edinburgh in 1942, spent his formative years in South Africa. The human voice was his first musical interest. A serious record collector since he was twelve, he has made a special study of performing practice, especially of vocal, string and chamber music. Over more than forty years he has contributed to international musical journals, notably *The Strad*; from 1997 to 2008 he edited *Classic Record Collector*. He has lectured on historic recordings in Britain, Italy, Austria, France, Belgium and Switzerland. His biography of Adolf Busch is to be published soon by Toccata Press.

John Rink is Professor of Musical Performance Studies at the University of Cambridge. He studied at Princeton University, King’s College London, and the University of Cambridge; he also holds the Concert Recital Diploma and Premier Prix in piano from the Guildhall School of Music and Drama. He specialises in the fields of performance studies, theory and analysis, and nineteenth-century studies, and has produced numerous books for Cambridge University Press, including *The Practice of Performance* (1995), *Chopin: The Piano Concertos* (1997), *Musical Performance* (2002), and *Annotated Catalogue of Chopin’s First Editions* (with Christophe Grabowski, 2010).

Steve Savage is an active producer and recording engineer. He has been the primary engineer on seven CDs that received Grammy nominations. These include CDs...
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**Nigel Simeone** is Professor of Historical Musicology at the University of Sheffield. He has published extensively on the life and music of Olivier Messiaen (notably as co-author with Peter Hill of *Messiaen* and *Olivier Messiaen: Oiseaux exotiques*) and on other twentieth-century French composers; he is also co-author of the standard catalogue of Janáček’s works. At present he is writing a monograph on Bernstein’s *West Side Story* and working on other projects related to the sources and recording of Broadway musicals.

**Susan Tomes** is a concert pianist internationally renowned for her achievements in chamber music. For fifteen years she was the pianist of the innovative group Domus. Since 1995 she has been the pianist of the Florestano Trio, winner of a 2000 Royal Philharmonic Society Award and one of the most recorded piano trios in the world. Susan has made nearly fifty CDs, winning awards in various countries. She is also the author of two acclaimed books on music, *Beyond the Notes* and *A Musician’s Alphabet*. She writes occasionally for the *Guardian* and the *Independent*.

**Simon Trezise** was born in Brighton, England. He studied at Keble College, Oxford, where he wrote his dissertation on Schoenberg’s *Gurrelieder* under the supervision of Derrick Puffett. Since 1984 he has lectured at Trinity College Dublin. He has published books on Debussy, the Cambridge Music Handbook on Debussy’s *La mer* and the *Debussy Companion*. Interests include Elgar, Wagner, romantic opera, music and text, film music and, more recently, the study of performance through recordings, which is reflected in a number of articles, papers, a book project on the conductor Eugene Ormandy, and the creation of an audio archive at Trinity College Dublin.

Following an early career working with computers, **Martyn Ware** went on to form the Human League (1978), production company/label British Electric Foundation, and Heaven 17 (both 1980). He has written, performed and produced two Human League, two BEF and nine Heaven 17 albums. As a producer he has worked with artists such as Tina Turner, Terence Trent D’Arby, Chaka Khan, Erasure, Marc Almond and Mavis Staples. In 2001 he founded The Illustrious Company with Vince Clarke to exploit the creative and commercial possibilities of their unique three-dimensional sound technology in collaboration with fine artists, the performing arts and corporate clients around the world.

**Chris Watson** is a sound recordist with a particular and passionate interest in recording the wildlife sounds of animals, habitats and atmospheres from around the world. As a freelance recordist for film, TV and radio, Chris Watson specialises in natural history and documentary location sound together with track assembly and sound design in post-production.

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Albin Zak holds degrees in composition and performance from New England Conservatory, and a PhD in musicology from the City University of New York. He has taught at the City College of New York and the University of Michigan, and is currently chair of the Music Department at the State University of New York at Albany. His publications include two books, *The Velvet Underground Companion* and *The Poetics of Rock: Cutting Tracks, Making Records*. He is currently at work on a book for the University of Michigan Press entitled 'I Don't Sound Like Nobody': Remaking Music in 1950s America.
Acknowledgements

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