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FRENCH MUSICAL BROADCASTING FROM 1965 TO 1974:

A MULTIPLICATION OF THE PRODUCTIONS BUT A REDUCED NUMBER OF THE STATIONS

by Christophe BENNET

In 1965, Henry Barraud retired. One can suggest, like historian Karine Lebaïl, that “this was the end of an age for broadcasting music.”¹ Although no longer in charge of music, he was still exerting an administrative supervision on its broadcasting, but the director of the Chaîne nationale’s manager fiercely opposed the project of a specialization of the various possible stations of the ORTF. In fact, he was afraid of a ghettoisation of classical music, already criticized as being elitist : culture is indivisible. He however wouldn’t be able to slow down this inexorable movement of specialization of the stations. Henceforth, non specialized stations object to broadcasting classical music, since it now has its own station and listeners. The years 1960 were the time of the blossoming of the microgroove and the authorities draw the conclusions, painful as they are for the bands linked with the Radio. The steady disappearance of the links between the diverse provincial orchestras and the Radio leave only three remaining regional orchestras in 1970: in Lyon, Nice and Toulouse. The splitting up of the ORTF, in 1974, will be the occasion of a radical reorganisation: the last provincial orchestras will be part of the regionalization plan implemented by the new “Directeur de la Musique”, Marcel Landowski, as decided by a “Ministry of Cultural Affairs” led by André Malraux².

1 – FRANCE CULTURE KEEPS A STRONG MUSICAL BROADCASTING POLICY

A sampling of about thirty days over the 1965-74 decade gives an idea of what the musical broadcasting of France Culture was. The station which actually continues Henry Barraud’s station keeps a wide space dedicated to classical music, even though it tends to decrease. Fed by 75 programs (that is to say one third, anyway, of the programs of France Musique on the same days when we picked up the samplings³!), this panel is dominated by the 15 slots during which the regional orchestras are performing. Among them, the most

¹ Karine Le Baïl : “Musique en ondes : la musique à la radiodiffusion française, de l’après-guerre aux années 1980” in “Les Cahiers de l’audiovisuel”, #97, mai-juin, 2001, “Musique : le péché originel des médias ?”, p. 6-9.

² The French version of this article can be read in : Christophe Bennet, 1925-1975 : Cinquante ans de musique classique à la radio (direction), Les Cahiers d’Histoire de la Radiodiffusion, Cahier thématique n°95, janvier-mars 2008, 250 p.: http://cohira.fr/cahier_n_95_de_1925_a_1975_janvier_a_mars/

³ For each year of the decade, one following Saturday, Sunday and Monday were monitored under the angle of the classical music programs (at least when the contents were significant).

frequently broadcasted one is the Strasbourg orchestra, often conducted by Charles Bruck or Georges Tzipine⁴. Like all the others, the Nice orchestra is often scheduled at mid-day. On Saturday November 12th 1966, André Jouve is conducting it, and he notably proposes *Fingal's Cave* overture, by Mendelssohn⁵. As early as 1970, these bands are even sometimes broadcasted on late hours, like the concert of the Nice orchestra, conducted by Michel Plasson, on Sunday November 21st 1971, from midnight to 1 am.

Considering the number of non classifiable programs like the “didactic cycles” (9), we can hail the longevity of the program hosted by Henry Barraud, on Sundays from 11 am to noon from 1967 on. His analyses and explanations of works like *Saint-Sébastien's martyrdom* (Debussy), *Orfeo* (Monteverdi), *Missa Solemnis* (Beethoven) enables France Culture to broadcast the recordings of prestigious bands⁶. We could also mention a program entitled “A Musical Encyclopedia through records”. The episode of Monday November 20th 1967 is honored with the presence of Jacques Chailley, Myriam Soumagnac, Rémy Stricker⁷, Claude Roland-Manuel, Jacques Loey and Jean-Paul Aron.

The station also relays music festivals (7 in our sampling) such as those of Bregenz (1962), Saint-Paul-de-Vence (1967), “Festival estival de Paris” (1972), Besançon and Bayreuth (1973). On Saturday September 29th 1973, in a 5-hour program, lyrical art amateurs can hear Wagner's *Mastersingers from Nuremberg*, by the Norbert Balatsch Choir and the Orchestra of the Festival, conducted by Silvio Varviso.

One can also notice some “recorded and isolated pieces” (7) which are curiously very precisely described in the programs⁸. We could mention for example the four short minutes in which the Minuetto of Haydn's *Divertimento in D major* is performed under the masterly baton of Jean-François Paillard⁹. On the other hand, we can find programs that almost last a full hour, like Charles Ives's *Symphony #4*, performed by the American Symphony Orchestra, conducted by Léopold Stokowski with the Schola Cantorum of New York¹⁰.

The sequences of chamber music (6) are as numerous as those that could be called “original productions around the classical music” (owing to their theme and the tone of their announcement). In the program “*Prestige de la Musique*” realized by Jean Fontaine in the evening of Monday November 13th 1972, the latter proposes nothing less than a concert at the salle Pleyel, by the Orchestre national of the ORTF, conducted by Lorin Maazel with Christa Ludwig. The program: Schubert's *Symphony #8*, Mahler's “*Lieder eines jungen Wanderer*” and *Chaikovsky's Symphony #5*¹¹.

⁴ As early as 1965, this band became known as “*Orchestre radio-symphonique de Strasbourg*”, and then “*Orchestre symphonique d'Alsace*” from 1974.

⁵ At that time, he was “more or less the official conductor of the orchestra” (interview of André Jouve on February 15th 2007). André Jouve was the “*Directeur des services et programmes musicaux de Radio France*”.

⁶ With, for the mentioned examples, nothing less than the “Choir, Maitrise and the National Orchestra of the ORTF, cond. Inghelbrecht”; the “*Ensemble Vocal et Instrumental de Lauzanne*”, cond. *Michel Corboz*,” and the “*Berlin Philharmonia, cond. Herbert von Karajan*.”

⁷ Those are musicologists who also produce programs on France Music.

⁸ We could here tell the story of a certain Madame Launay, from France Inter, who was an expert in the art of dividing these into short pieces of “stop-gap” music between two actual programs in relation with the timing required. The presence of these stop-gaps pieces on the program scripts can be explained by the fact that these documents were used as guideline of the programs. These were anyway prepared by the department in charge of the regulation of the programs (Pierre Guitton, first, then Jacques Guinchard).

⁹ On Saturday November 12th 1966, from 7.36 to 7.40 am !

¹⁰ On Monday November 20th 1967, from 6 to 6.40 pm.

¹¹ For the genesis of this program, one could read the statement by Agathe Mella in the previous article.

We should mention that this program is simultaneously broadcasted in stereo on France Musique. It's also the case for the relays of the great concerts (6), like the one released in 1966 at the "Théâtre des Champs-Élysées" by the Montreal Symphony Orchestra¹². We should also add some "focuses on the composers", like the program "Musiciens français contemporains"¹³ (4), which anyway existed before 1965. It's also the case of the "cult programs" (3). The very popular productions "Les grands musiciens" by Jean Witold and "Plaisir de la musique" by Alexis Roland-Manuel however hardly lasted two years after Henry Barraud's dismissal from the "Chaîne nationale"¹⁴. The latter is anyway not entirely disconnected from the life of the station, since his Sunday program will soon replace the one of Alexis Roland-Manuel. By assuring a transition, he is the one who hosts one of the last editions of "Plaisir de la musique", on Sunday November 13th 1966: a "tribute to Alexis Roland-Manuel, by Henry Barraud, with the Orchestre Philharmonique de l'ORTF, cond. Daniel Chabrun."

With an average of 2.5 programs of about one hour everyday¹⁵, France Culture still has a genuine policy of musical program. Along the years, one can see that the part dedicated to music is shrinking. But music still has its own station.

2 – FRANCE MUSIQUE:

THE STATION OF MUSIC LOVERS AND MUSICIANS

A COHERENT PROGRAM OF QUALITY TARGETING CLASSICAL AND MODERN MUSIC

After Marius Constant's departure, Charles Chaynes remains alone at the helm of the musical station "almost abandoned, as we could say"¹⁶. He expects to assure a balance between symphonic music, the great soloists, vocal music, chamber music, religious music, entertaining music, romantic and modern music. Jean-Louis Alibert has well shown that symphonic music constantly gets the biggest share. It absorbs 17.7% of broadcasting time. Then comes instrumental music (especially concertos) with 17.5%, chamber music absorbing

¹² On Sunday November 13th 1966, from 5.48 to 7.30 pm. Zubin Mehta especially conducts Richard Strauss's *Don Giovanni*.

¹³ On Sunday November 17th 1968, from 8.45 to 9.45 pm, the program is dedicated to André Jolivet. The ORTF band "Ars Nova", conducted by Daniel Chabrun, notably performs his "*Suite en concert pour flûte et quatre percussions*."

¹⁴ Concerning the program "Les grands musiciens", Jean Witold actually disappeared in 1966. His wife Joëlle took up the program for a while in 1967.

¹⁵ Over the thirty days monitored, the 75 programs represent a little more than 78 hours of programs. For France Musique, the sampling for the same days shows, a figure of 233 programs, for a cumulated duration of 252 hours.

¹⁶ Interview of Charles Chaynes on May 3rd 2007: "In 1962, Marius tells me he's going to found a band of modern music, Ars Nova: 'I can no longer deal with France Musique's programs, and I agree with the general direction that France Music has two heads.' Eventually, he completely abandoned his post in 1964. I then became the manager of France Music, since he had left."

15.7 and vocal music 9.1% of broadcasting time¹⁷. These genres are those most in demand with the audience, but other genres are also broadcasted, like lyrical music (5.1%), light music (6%) or modern music. Concerning the latter, even if this musical genre does not usually get a wide success, it must be present in the program schedule. France Musique, as a station of public service, makes efforts and has an obligation of promoting musical creation in France. Furthermore, Charles Chanés is himself a composer, and particularly sensitive to these new forms of “sophisticated music”.

Concerning the broadcasting of these genres, we should notice, on the one hand, Charles Chayne’s devotion to multiplying “live music” to the detriment of records¹⁸. On the other hand, the broadcasting of this station on the MF band guarantees a much better quality of listening than on the long waves. The number of programs broadcasted in stereophony on France Musique keeps growing: 17 hours a week in 1966-1967; 21 hours in 1967-1968; 31 hours in 1968-1969; 35 hours in 1969-1970; 40 hours in 1970-1971¹⁹. In connection with the Public Relations Service of the ORTF, some days are coordinated by Jacques Vaudoux, a producer at France Musique²⁰. “Every month, a city of France [is] chosen, either for its importance, or because the local station [has] just been equipped in stereophony²¹.” The purpose actually consists in inviting the retailers of radio sets to a studio of the local radio or in a local venue in order to show them the quality of the sound in stereophony / MF, by making them listen to a program of classical music. The sellers are targeted by these campaigns, yet the operations aimed at the audience are the ones that most mobilize the ORTF’s attention. By studying the activity reports and the presentation of the program schedules of every new season during Charles Chaynes’s period, one can realize how important for France Musique the contact with the audience is. The station mobilizes all its energy in order to offer its audience programs of an ever increased quality and to increase its audience.

A STATION OPEN TO ITS LISTENERS

Charles Chaynes recalls that the levels of the audience figures were constantly being monitored:

“First there was the ‘cumulated audience figure over one week’ (‘I’m listening at least one day a week’): we reached 2.7 million listeners, that is to say 7.5% of the listeners; it was not so bad compared to today (with the competition of Radio Classique). Anyway, you can see that by 1973, we had reached strong figures and very deeply monitored: so many men, women, the little company owners, and so on.”²²

¹⁷ Jean-Louis Alibert, “Dix neuf heures de musique par jour : les fonctions de France Musique”, third cycle thesis in information and communication, Grenoble III, November 1982, p. 87.

¹⁸ Cf. in the frame our interview of May 3rd 2007.

¹⁹ According to the “Archives de la Direction de la Musique”.

²⁰ In 1965 and 1966, together with Charles Chanés he presents on Saturday mornings a program which will last the whole decade: “Pour l’amateur de stéréophonie”. The argument of the program is technical, but its content is artistic, like the genesis of the station.

²¹ Jacques Chardonier, “La promotion de France Musique et de la stéréophonie”, in “Les Cahiers d’Histoire de la Radiodiffusion”, #55, janvier-mars 1998, p. 63.

²² According to the 1973 report provided by Charles Chaynes.

PRODUCERS AND FAMOUS PRODUCTIONS AT FRANCE CULTURE

by Charles CHAYNES

Christophe Bennet: - “How did you begin the job as manager of France Musique, after Marius Constant had left?”

Charles Chaynes: -“At the beginning, I continued in the same way, yet I added some things. For example, we had several public programs with highly qualified producers, pioneers like Myriam Soumagnac (a well-known musicologist); Claude Lehmann; Rémi Stricker (who had been professor of musicology at the Conservatoire for a long time); François Serette (a composer who was very interested in the radio).

I had attributed themes to each of them: François Serette produced a program entitled “*Les jeunes filles sont musiciens*” (young ladies are musicians). Every week, he focused his interest on a junior high school or a high school. He chose guinea-pigs, let them hear some music, and it was the occasion to broadcast music with young people who hardly knew it.

Just before Marius’s leaving (in 1964), there was a great program called: “*France Musique reçoit*”. In 1963, the main studios were open to public programs, with invited artists. This was really the star program. Great celebrities used to come, because we were linked to the record labels, which sent their stars as guests. For example, we made the first program with Elisabeth Schwarzkopf. We also had many famous people, through the launching of their records. The records’ producers were glad that the station should be placed under the auspices of their favorites, and it enabled us to provide great moments. This took place at the “*Maison de la Radio*”: we opened three studios at the same time: studios 105, 106 and sometimes 104. The idea of this program was a free broadcast: the spectators could go from one program to another. From 8 to 11 pm, these actions took place simultaneously in the three studios where the producer of the program chose to make people hear such or such a thing.

Gilles Cantagrel, a famous musicologist and fecund writer, was a producer on France Musique. After my leaving, he was the manager of the program for a while. There was also a very famous producer, Philippe Caloni, whom I had appointed. A friend had told me: “there is a good guy, he knows the microphone as well as music”; I then gave him a program: he was remarkable at the microphone. He was still there in 1975.

I have mentioned four producers who made public programs, but there were many others. I had a team of almost 40 producers!

Apart from their programs, which were most often weekly ones, there was a star daily program, in the morning from 10 am to noon. It lasted for ages (it’s still going on 40 years later under other names). At the beginning we called it : “*Que savons-nous de...?*” (*What do we know about...?*). Actually, for the whole week, there was a top producer with a musical background (a composer, an artist), who took up an issue and developed it throughout the week: “What do we know about such performer, such school, such music?” This program lasted until it became, a few years ago (I

don't know if it still exists): "*Le matin des musiciens*" (*The morning of the musicians*). Yet, it was my idea in 1965!

CB: - "*So, in 1965 you remained alone at the head of France Musique and for some years?*"

CC: - "Yes, for 10 years, from 1965 to 1975. During those ten years, I was responsible for the whole program. Then I struggled to bring more and more "live music", because we only used records at the beginning. We multiplied the concerts of chamber music, the thematic concerts. For example, among the producers that I mentioned, there was Rémi Stricker (who has recently retired from the Conservatoire). He used to produce a program called "*Lever de Rideau*" (*Curtain up !*). He used to broadcast young, not very well-known artists. This was successful and interesting. "What do you think about this or that one?" he would ask me. We chose together, but I gave him a free rein because I knew his capabilities. It led to live music in the studio and in public, in studios 105 or 104 (depending on the importance of the band). As early as 1964, there were more public programs; my purpose was to bring in constant live music (with or without spectators) in order to break the idea of records."

CB: - "*As far as the concerts are concerned, I suppose that you didn't stay in France?*"

CC: - "Indeed not! We had many relays from abroad. We were in touch with the service of international relays. Every week, I was sent a choice of foreign programs, and we sometimes broadcasted in the evening, as concerts, programs coming from Germany, Austria, a little from everywhere. They were proposed by the EUR (European Union of Radio), which still exists. Gilles Cantagrel has anyway dealt with that for years."

CB: - "*In what circumstances did you leave France Musique?*"

CC: - "The pivotal years 1974/1975 were a tormented period. On January 1st 1975, there was what was called the "explosion of the ORTF". This reshaping of the French audiovisual organization was a drama for many people: in the last months of 1974, no one knew what was going to happen; which company we were going to join. I even didn't know where I was about to land! Pierre Vozlinsky, who became the manager of the music department in 1973, had made me a proposal: "Listen, it would be a good idea if you dealt with the international relations of France Musique; you would invite foreign concerts, via the records companies, via the foreign radios. Are you interested?" – "Yes, why not?" I answered. This was the situation until the day when Tolia Nikiprovetzki, who was in charge of the "*Illustrations musicales*" department (he succeeded Henri Dutilleux after his leaving in 1962) came and talked to Pierre Vozlinsky. He told him about his plan to retire. Immediately, Pierre called me and say: "Niki is about to leave: I'm ready to make a big effort on musical creation; if you want this department, I double the budget and you'll be able to lead a policy of creation. This time, I didn't say no. With further financial means, I was going to develop a great sector. This is how, after leading France Musique for 10 years, I was appointed head of Radio France's department of musical orders, and remained in charge for 15 years."

(Abstract of an interview realized on May 3rd 2007)

In a survey carried out over 11 000 people during the second trimester 1971, a question was asked to the listeners of France Musique about their musical tastes. In this rating, a person was considered as a listener of France Musique if “they listened to France Musique at least once a week.” Defined as such, the population almost reached 2 million people. One question was: “here is a list of the different musical genres, what are the two genres you are most interested in?” Here is the outcome of the survey²³:

Are listening France-Musique	Every day	Almost every day	2 to 4 times a week	1 to 2 times a week	Total
Symphonic music	69,4	60,1	57,7	48,6	55,9
Chamber music	30,3	31,1	27,1	17,3	23,9
Jazz	17,3	20,7	26,0	20,6	21,3
Folkloric music	15,6	13,3	15,6	24,6	19,2
Pop music	6,7	16,0	14,0	14,6	13,4
Opera	22,1	15,3	11,2	10,3	13,2
Soloists' recital	24,6	16,1	10,6	7,3	12,3
Religious music	12,9	9,2	9,4	13,6	11,8
Military music	3,7	10,8	6,7	7,8	7,3
Lieder and Melodies	7,8	2,3	4,3	8,8	6,6
Entertaining music	11,3	12,3	21,0	29,6	21,8
Others	3,4	1,9	0,5	0,6	1,2
Basis	165	155	234	446	1000
Result	300 000 people	310 000 people	468 000 people	892 000 people	1 970 000 people

The hierarchy is not the same, according to the frequency of the listening. The attraction of certain genres is growing with the recurrence of the listening: symphonic music, chamber music, opera, and soloists' recitals.

One can clearly see that the result of the survey is entirely consistent with the level of the broadcasting of the genres pointed out by Jean-Louis Alibert. Yet, as Gilbert Amy stated when he was appointed musical adviser of the radio in 1973: “Music is not only an object of consumption and digestion.” In a long interview given to the daily newspaper “*Le Monde*”, the man who will soon create the “*Nouvel Orchestre Philharmonique*” explains that it is urgent to reform the music played on the radio, to struggle against a kind of disaffection of the audience, and to properly use an incomparable potential. To this purpose, “*The commented programs must obey to the same wish of a sophisticated culture, targeting a wide audience.*”²⁴

These commented programs are in fact constituting the major activity of the station.

²³ Table presented “in order of importance” and realized upon the survey: “Tastes and preferences of the listeners of France Musique” JPA / CD / 17.11;71, Fonds Jacques Durand, consultable at INA.

²⁴ “*Le Monde*” of June 10th 1973 : “La musique n’est pas seulement un objet de consommation”, an interview of Gilbert Amy, by Jacques Lonchamp.

CONSTANCY AND STABILITY OF THE PROGRAM SCHEDULES

Though the broadcasting essentially consists of continuous recorded music, framed by the “announcement – disannouncement” of the works, the station offers different kinds of programs realized by the producers, such as the magazines dealing with artistic news, including the famous “*Quotidien de la Musique*” by Philippe Caloni or the information about the new records, with the “*Tribune des critiques de disques*” by Armand Panigel. This program had been created at the Club d’Essai in 1947 and knew an exceptional longevity and success²⁵ on France Musique.

As we saw, there were also programs with invited audiences (“*France Musique reçoit*”, “*Invitation au concert*”) and musicology programs. The latter were devoted to the explanation of the works or the history of music, and concerned diverse periods and styles (like “*Que savons-nous de... ?*”). As a whole, the 17 hours of daily programs during the working week are spread over the morning, from 7 am to 9 or 10 am, with uncommented musical programs. From 10 to 11.30 am or 12.30 pm, there is a magazine slot, or more elaborated and musical topics. In a second part of the day, from lunchtime on to 2.30 pm, one can again hear musical and information programs. From early afternoon until 6 pm the programs are more pedagogical, focusing on a topic. From 6 to 8 pm, the uncommented programs are coming back until the evening concert, from 8.30 to 11 pm. The end of the evening is usually dedicated to connoisseurs, with more elaborate programs, targetting more original styles.

In the making of the program schedules, Saturdays and Sundays are always different from working days, in which there are regular rendezvous from one day to the other²⁶. On the weekend, the program slots are longer, for the listeners are liable to devoting a more important time to listening to France Musique. Besides, in summer, the program schedules are also different from the rest of the year, especially to leave a broad space to the relays from festivals.

THE TYPOLOGY OF THE PROGRAMS SHOWS THEIR DIVERSITY

Among the 230 programs or so that constitute this survey corpus, one can make out 26 different categories, which well illustrate the diversity of the productions. The following table doesn’t claim to be exhaustive, owing to the narrow sampling. It however gives a rather realistic idea of the proportion and longevity of the types of programs. For each of the sequences, one can read a significant title and observe a frequency.

²⁵ Cf the framed interviews of Charles Chaynes and Paulette Vernerey.

²⁶ This is why the samplings that we have collected for this article are focusing on the Saturdays, Sundays and Mondays.

Typology of the France Musique programs of the 1965-1974 period

Type of program	nbr	in %	Title as an example	Years
Original production around classical music ²⁷	63	27,0%	<i>Des notes sur la guitare</i>	65 ; 66 ; 67 ; 68 ; 69 ; 70 ; 71 ; 72 ; 73 ; 74
At dinnertime	18	7,7%	<i>Dîner-Concert</i>	65 ; 66 ; 67 ; 68 ; 69 ; 71 ; 72
Focus on a composer	18	7,7%	<i>Beethoven en stéréophonie</i>	65 ; 66 ; 67 ; 68 ; 69 ; 70 ; 73 ; 74
Focus on a performer	14	6,0%	<i>Les grands solistes</i>	65 ; 66 ; 67 ; 68 ; 70 ; 71 ; 72
Cult program	12	5,2%	<i>Tribune des critiques de disques</i>	65 ; 66 ; 67 ; 68 ; 69 ; 70 ; 71 ; 72 ; 73 ; 74
Regional orchestra	12	5,2%	<i>Orchestre Symphonique d'Alsace</i>	68 ; 69 ; 70 ; 71 ; 72 ; 73 ; 74
Stereophony	11	4,7%	<i>Pour l'amateur de stéréophonie</i>	65 ; 66 ; 67 ; 68 ; 69 ; 70 ; 71 ; 72 ; 73 ; 74
Musical news	10	4,3%	<i>Actualité du microsillon</i>	65 ; 68 ; 71 ; 72 ; 73
Records on request	10	4,3%	<i>Nos disques sont les vôtres</i>	65 ; 66 ; 67 ; 68 ; 69 ; 71 ; 72 ; 73
Festivals	10	4,3%	<i>Festival de Salzbourg</i>	68 ; 69 ; 70 ; 72 ; 73 ; 74
Qizz	7	3,0%	<i>Comment, pourquoi, de qui?</i>	69 ; 71 ; 72
Light music	7	3,0%	<i>Matinales</i>	65 ; 70 ; 71 ; 74
Recital	7	3,0%	<i>Récital d'orgue</i>	65 ; 66 ; 69 ; 71 ; 72
Didactic cycle	5	2,1%	<i>Que savons-nous de... ?</i>	67 ; 69 ; 71 ; 72 ; 74
Chamber music	5	2,1%	<i>Les grandes heures de la musique</i>	66 ; 71 ; 72
Symphonic concert	4	1,7%	<i>Orchestre philharmonique de l'ORTF</i>	67 ; 71 ; 72
Instrumental or vocal competition	4	1,7%	<i>Concours international de guitare</i>	65 ; 66 ; 67
Relay of a great concert	4	1,7%	<i>Orchestre Symphonique de Montréal</i>	66 ; 70 73
Long slot of records	3	1,3%	<i>Prélude symphonique</i>	66 : 71
Baroque music	3	1,3%	<i>Luth, harpe et clavecin</i>	65 ; 66 ; 67
Ancient music	2	0,9%	<i>Soirée de musique ancienne</i>	65 ; 66

27 These are commented programs, which don't enter the other categories, owing to their theme or the lack of information.

Type of program	nbr	in %	Title as an example	Years
Commemoration	1	0,4%	<i>Charles Ives</i>	74
Modern music	1	0,4%	<i>Musique contemporaine</i>	71
Isolated recorded piece	1	0,4%	<i>Œuvre sélectionnée pour le Prix Italia</i>	74
Focus on modern music	1	0,4%	<i>Éphémérides de la musique moderne</i>	65
Total	233	100,0%		

Compared to the previous period, the rhythm of the listeners' occupation is carefully respected (with the "dinner-concert" and "supper-concert"), with the desire to match their musical tastes. Let's notice the significant proportion of record programs chosen by the listeners, a concept born during the thirties²⁸: "*Disques classiques demandés par les auditeurs, réunis par Denise Chanal*" (in 1965); "*Carte blanche aux auditeurs, prés. par Pierre Massé*" (in 1966); "*Nos disques sont les vôtres, microsillons demandés par les auditeurs et réunis par Berthe Bailly (ou par Denise Chanal*²⁹)" (from 1967 to 1974).

On the issue of the bonds with the listeners, we also can notice some quizzes or games punctuating the program schedules, whose origins are not less old than those of records on request. From 1969 to 1972, the program "*Comment, pourquoi, de qui?*" by Claude Roland-Manuel is recurrent. Broadcasted on Saturdays, this program is split into two short sequences of 5 minutes each³⁰, and systematically mentioned by the newspapers (a proof that the listeners were interested in them), followed by a wide slot, from 11 pm to midnight: "*L'heure des connaisseurs, comment, pourquoi, de qui?: Claude Roland-Manuel répond*".



Charles CHAYNES and Paul RICOUD, on November 15th 1960

²⁸ Christophe Bennet, "*Musique et radio pendant les années trente. La création d'un genre radiophonique*", PhD thesis in History of Music and Musicology, Paris-Sorbonne, 2007, p. 269-298: "L'amateur au micro".

²⁹ This title already existed in 1964, when Denise Chanal was accompanied by Philippe Moreuil.

³⁰ At noon for the first and in the middle of the afternoon for the second.

Charles Chaynes perfectly recalls the genesis and the form of this program:

“There was also a program a little more sophisticated that I used to produce with Claude Roland-Manuel, a program of musical riddles. Marius [Constant] had told me: ‘If you agree to team with Roland-Manuel, he’s quite good at the microphone, but he needs someone to find out the ideas of riddles’, like going and searching Schubert in Mendelssohn’s style, Monteverdi in Vittoria’s, difficult things, the relations between the composers. We would propose 5 or 6 riddles per program broadcasted by the station and the listeners would send their answer. The following week, Claude released the report of the previous week. And so it went on from one week to the other! Sometimes, we quizzed them on the performers; this was quite an arduous program, which was eventually addressed the great music lovers, and there was a loyal audience. I used to say: ‘they are impressive, they are unbeatable!’ I sought the most twisted questions, the most complicated; but they always answered them!”³¹

By watching the table above, one can understand that the classification is not easy. In fact, the “original productions³²”, which are actually commented programs, sometimes overlap several categories of the typology proposed. We could for example mention the programs dedicated to “modern music”, by means of a “focus on a composer” (precisely a modern one), or through a “symphonic concert”. A program that could be classified in the category of “baroque music”, but coming from a “festival” recording can also be considered as a “recital” or a “focus on a performer”. As for the program with the delightful and promising title “*Beethoven en stéréophonie*”, the promotion of “stereophony” could similarly be associated with : “focus on a composer”...

Charles Chaynes’ term is therefore homogeneous as a whole, even if modifications were brought in and little arrangement occurred from one year to the next. For example, “the return from the 1968 summer holidays will be dedicated to a renovation of France Musique’s program.”, and “the programs of France Musique were shaken in 1973 by the reform starting on January 1st, whose key lines were reaffirmed at the start of the school year in October³³”. In 1973, an attempt at harmonization was in fact made, since the producers were entrusted with programs at the same hours daily throughout the week. These little arrangements, however, were little in comparison with the huge movement of reform which hit the ORTF and France Musique in 1974-1975 and ended Charles Chaynes’ managerial career³⁴. In 1975 there was indeed a clear and distinct decision to really reform the station. It differed from the previous tendency that had been torn between the desire of conquering new audiences and the fear of disappointing the former ones, the basis of its listeners.

As early as July 1974, Pierre Vozlinsky, the deputy chairman of the ORTF for music, in charge of the orchestras and the choirs publicly stated the terms in which the problems of music were settled at the “Office”:

“The difficulties that we face in the organization of the musical programs, which are held by a genuine coherence and allow long term projections, come from the scattering of the forces. The example of France Musique is particularly meaningful. This station is dedicated to

³¹ Abstract from the interview of May 3rd 2007.

³² We use inverted commas for the quotation of some of the items of the typology of programs.

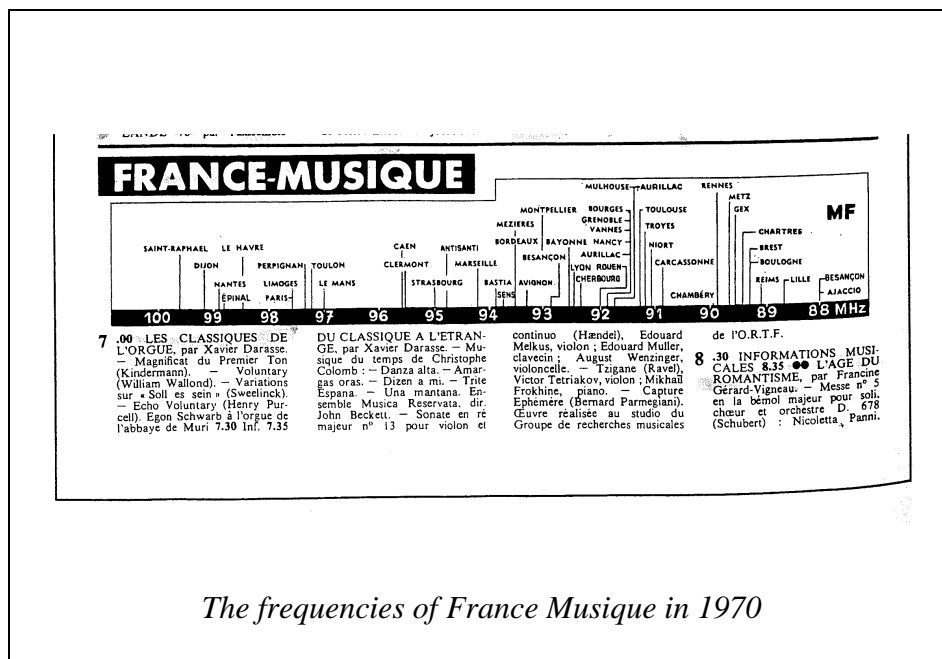
³³ Archives of the Direction de la Musique, 1960-1976, V. 92 W.C. "Origine du programme France Musique".

³⁴ One can read the frame section on this topic.

*music, but it is practically separated from the performing areas, that is to say the orchestras and even the services of production of the radio's music. [...] The Government must therefore have an interventionist position; a national radio and television must have a combined cultural attitude. There is no other answer to the visual and auditive terrorism of industrialized hammering.*³⁵”

One can immediately see that the reshaping of the station will be significant and in proportion to the upheaval in the audiovisual landscape. At the beginning, it will curiously be embodied by Louis Dandrel, the journalist who interviews Vozlinsky for the newspaper “*Le Monde*”.

By comparison with the new program schedules sparked by the latter (whose team will remain only two years in charge of France Musique³⁶), the long years which preceded may appear conventional. Charles Chaynes however says that he has “always fought” to bring substance to his station, so that France Musique should not be a ‘music tap’, but a lively station, close to its listeners. The myriad of new productions and the level of the audience figures, never equaled since then, respectively prove this energy display and the good reception of the musical programs by the audience.



The frequencies of France Musique in 1970

Many thanks to Gérard Hocmar for his help with the language issues.

³⁵ "Radio-Télévision : un entretien avec Pierre Vozlinsky", "Le Monde" of June 30th – July 1st 1974, p. 1; 11.

³⁶ Concerning the Dandrel period, one could read : Christophe Bennet, "France-Musique en 1975 : une réforme qui décoiffe !", in "Les Cahiers d'Histoire de la Radiodiffusion", #86, octobre-décembre 2005, p. 120-149 ; and id., "France-Musique : la fin de l'épisode Dandrel", Ibid., # 94, octobre-décembre 2007, p. 147-166.

In the backstage of the program *La Tribune des critiques de disques*

by Paulette VERNEREY

Christophe Bennet: - “Before your occupation as ‘chargée de réalisation’ in the *Orchestre National*, didn’t you do anything else?”

Paulette Vernerey: -“Of course, I had been working for six years for the program “*La tribune des critiques de disques*” by Armand Panigel, a two-hour program which was broadcasted every Sunday afternoon. The recordings took place every Monday from 5 to 8 pm. Then a 4 of 5-hour-long editing session was following in the week, because the duration often exceeded the expected length...

The choice of the program was inspired by a recent publication that had drawn the interest of Armand Panigel. I had to select the chosen records from our rich record library. In a listening room, just before the recording, the producer chose five or six versions that were to be compared with the new publication.

When he went for an opera, A. Panigel listed for me the sequences and the tunes he was interested in. In the listening room, I marked the spots thanks to a previously prepared graduated sheet. This had to be very accurate. At the time when I was assigned this mission (coming after Gérard Auzanneau, who afterward became the manager of the principal record library of the ORTF), Armand Panigel, Jacques Bourgeois, José Bruyr, Antoine Goléa, Michel Hofmann (and sometimes a guest) used to gather around the microphone.

I recall rather sharp arguments between Jacques Bourgeois and Antoine Goléa about the performance of an opera role by some performers. Public programs were broadcasted live – or recorded – especially during the Aix en Provence Festival scheduled during the summer of 1966: Mozart’s *Idoménéo* and *Ariane à Naxos* by Richard Strauss. In 1969: Berlioz’s *La Damnation de Faust*.

I left Armand Panigel’s *Tribune* in order to collaborate to a great series commanded by Charles Chaynes, who then was the manager of France Musique, and entitled *Que savons-nous de... ?*: every week, from Monday to Friday (10 to 10.30 am), a different release was screened by a musicologist or a musician. For example, “*Que savons-nous de...*” : Heinrich Schütz, by Paul Mefano; of Spanish music, by Martine Cadieu and Maurice Ohana; of the Pléiade poets by Myriam Soumagnac; of Monteverdi, by Maurice Le Roux; of Charles Ives, by Harry Halbreich, etc.

For 180 programs or so, I stuck the famous red label “READY TO BE BROADCASTED”! on the recording lists.

Abstracts from an interview realized on November 24th 2006.