

APPENDIX A: CONTENT DATABASE

Introduction

This history deploys an original database of programme content, on a sample week basis derived from *Radio Times* listings. That provides a snapshot of the daily output across each week of the 50 years covered by this narrative. While illustrative rather than definitive, this enables qualitative assertions to be tested against objective data.

The volume of the *Radio Times* listings data is daunting, but pilot analysis has clearly shown consistency across most weeks of each year, and that neither the hours of output nor the audience level chopped and changed with any rapidity. The programme content database therefore addresses radio output in week 19 (either the first or second week in May) every year from 1945 until 1995. This week was chosen after the pilot testing, being outside main holiday periods, major music festivals or significant variations from the norm. Such ‘variations’ are sometimes important for the narrative, but they can be reviewed on a qualitative basis—which has been done where that is appropriate. Both the *Radio Times* listings and the audience data in the BBC’s Daily Listening Barometer (see below) initially began the broadcast week on a Sunday, changing in 1961 to a Saturday. The content database, and the audience database summarised in Appendix B, follow that approach.

The content database identifies and aggregates the total duration of programmes which contain classical music broadcast on BBC Radio and Classic FM. From 1970 onwards, the total hours of ‘sequence programming’ is separated out, where ‘sequence programming’ is understood as a series of works without any conscious link between them and not within a concert setting. Where possible, a quantitative measure of ‘features’ is also shown, comprising programmes of mainly speech content which cover topics relevant to classical music

In listing the number of ‘plays’ which each composer receives, multiple songs included in a single recital are scored as one single play. Major works—notably operas and oratorios—are also scored as single plays, and therefore in this sense at least have equivalence with a single movement of a sonata. However, they are usually identified separately in the narrative text.

Four summaries of the full database are set out in this Appendix, in each instance for the sample week:

1. A longitudinal summary of total hours of classical music radio broadcast and the use of commercially recorded music by the BBC (Table A.1).
2. A summary of the output classical music radio on each national station (Table A.2).
3. BBC featured composers, such as *This Week’s Composer* or *Composer of the Week*, by decades (Table A.3).
4. A longitudinal summary of composers most featured in BBC output (Table A.4).

For ILR station output between 1975 and 1990, the main source is descriptive: the programmes identified in the IBA’s Television and Radio Handbook, and in its Annual Reports. This means that ILR content data are less detailed and robust than for the BBC or even Classic FM, and that no quantitative check can be done. The totals therefore do not include ILR station output, which was in separate and limited localities.

The final table (Table A.4) requires a minimum of 4 plays for inclusion. The symbol = indicates an equal number of plays with the composer in the next column. One further caution is needed in considering these data. The source of them is the *Radio Times*, and some of the sequence programmes—notably *In Tune*—do not have any listings. The information is therefore more valid as comparative than as absolute figures.

Table A.1 Total classical music programmes broadcast 1945–1995

	<i>BBC radio</i>			<i>All radio</i>
	<i>Total hours</i>	<i>Records</i>	<i>Records as % of total hours</i>	<i>Total hours</i>
1945	19'40	4'40	22.9	19'40
1946	24'10	5'30	22.7	24'10
1947	36'00	5'05	15.2	36'00
1948	44'40	3'45	8.4	44'40
1949	39'45	1'30	3.8	39'45
1950	39'05	3'20	8.4	39'50
1951	41'25	1'55	4.6	41'25
1952	44'15	2'05	4.7	44'15
1953	43'05	2'30	5.8	43'05
1954	41'15	3'05	7.5	41'25
1955	40'25	6'00	14.8	40'25
1956	34'25	3'40	10.6	34'25
1957	35'20	3'25	9.8	35'20
1958	33'10	3'10	9.5	33'10
1959	36'15	7'00	19.3	36'15
1960	43'45	3'05	7.1	43'45
1961	41'50	7'20	17.5	41'50
1962	40'40	3'55	9.7	40'40
1963	36'30	4'00	10.9	36'30
1964	36'10	4'40	12.9	36'10
1965	91'50	31'05	33.9	91'50
1966	91'30	31'25	34.4	91'30
1967	90'10	31'20	34.8	90'10
1968	86'35	25'50	29.8	86'35
1969	88'40	24'55	28.1	88'40
1970	88'50	30'15	34.0	88'50
1971	85'35	21'15	24.8	85'35
1972	89'20	27'00	30.2	89'20
1973	83'50	22'35	26.9	83'50
1974	84'45	27'50	32.8	84'45
1975	81'05	27'30	33.9	81'05
1976	86'55	24'35	28.2	86'55
1977	87'45	31'10	35.5	87'45
1978	86'10	24'10	28.0	86'10
1979	85'40	34'05	39.8	85'40
1980	92'55	38'35	41.5	92'55
1981	93'10	37'10	39.9	93'10
1982	92'00	34'50	37.9	92'00
1983	87'40	27'25	31.3	87'40
1984	90'40	35'55	39.7	90'40

(continued)

Table A.1 (continued)

<i>BBC radio</i>				<i>All radio</i>	
	<i>Total hours</i>	<i>Records</i>	<i>Records as % of total hours</i>	<i>Total hours</i>	
1985	100'40	31'00	30.9	100'40	
1986	95'10	31'15	32.8	95'10	
1987	93'35	34'45	37.1	93'35	
1988	95'40	40'30	42.3	95'40	
1989	110'40	29'05	26.3	110'40	
1990	92'30	32'40	35.3	92'30	
1991	96'25	41'05	42.6	96'25	
1992	97'20	36'35	37.5	97'20	
<i>Classic FM</i>					
<i>Total hours</i>					
1993	95'50	45'35	47.5	161'00	256'50
1994	99'45	35'00	35.1	166'00	255'45
1995	101'05	31'00	30.7	157'00	258'05

Total hours and minutes of classical music in programmes in each sample week

Table A.2 Summary of each station's output 1945–1995

	<i>Home</i>	<i>Records</i>	<i>Third</i>	<i>Records</i>	<i>General forces</i>	<i>Records</i>
1945	13'25	4'10			5'00	6'15
<i>Light</i>						
1946	17'30	5'30			6'40	–
1947	16'20	5'05	13'10	–	6'30	–
1948	16'50	3'15	20'35	0'30	7'15	–
1949	15'30	1'10	17'00	0'20	7'15	–
1950	13'10	1'55	20'55	1'25	5'00	–
1951	18'00	1'15	18'30	0'40	6'55	–
1952	17'30	1'15	19'00	0'50	8'45	–
1953	16'00	1'00	21'20	0'30	5'45	0'30
1954	15'42	1'50	19.45	1'45	5'45	–
1955	18'30	4'15	16'40	1'45	5'15	–
1956	15'15	1'40	16'00	2'00	3'10	–
1957	15'00	2'00	16'30	1'25	3'50	–

(continued)

Table A.2 Continued

					<i>Network 3</i>		<i>Features</i>	
1958	18'47	1'55	13'35	0'30	–	–	0'45	
1959	17'25	3'55	17'25	1'30	–	–	1'35	0'30
1960	22'45	3'05	16'35	–	–	–	2'40	0'45
1961	21'10	5'05	16'55	0'15	2'00	–	1'00	0'30
1962	23'35	2'40	14'00	1'15	1'00	–	1'45	1'00
1963	21'15	3'20	13'00	0'40	–	–	2'15	1'15
1964	20'30	2'50	12'45	1'50	1'40	–	1'30	1'00
<i>Radio 4</i>					<i>Music programme</i>	<i>Records</i>	<i>Study session</i>	
1965	13'00	2'30	15'35	0'30	63'25	28'05	–	
1966	11'45	2'20	13'30	–	65'45	29'05	0'30	
1967	10'55	–	16'55	3'20	60'50	28'00	0'30	
1968	14'35	3'05	12'20	0'40	59'40	22'05		
1969	12'00	2'55	16'35	–	60'05	22'00		
<i>Radio 3</i>		<i>Records</i>	<i>Features</i>	<i>Seq. progs</i>	<i>Radio 4</i>	<i>Features</i>		
1970	88'50	30'15	4'45	12'25				
1971	85'35	21'15	3'00	9'00				
1972	89'20	27'00	6'05	12'45				
1973	83'50	22'35	3'10	13'50				
1974	84'45	27'50	2'45	14'50				
1975	81'05	27'30	2'50	18'10				
1976	80'45	24'35	3'50	16'15				
1977	84'35	31'10	2'25	15'45				
1978	82'10	24'10	2'25	14'45	4'00			
1979	85'40	34'05	2'00	14'35				
1980	86'05	31'45	2'50	19'05	6'50	0'45		
1981	90'05	37'10	3'20	22'35	2'50			
1982	89'40	34'50	1'40	22'00	2'20			
1983	87'40	27'25	2'00	17'55				
1984	90'40	35'55	1'40	16'30				
1985	100'40	31'00	2'30	17'30				
1986	95'10	31'15	3'40	20'10				
1987	93'35	34'45	3'00	17'35				
1988	95'40	40'30	1'30	18'25				
1989	110'40	29'05	5'00	17'30				
1990	92'30	32'40	–	22'00				
1991	96'25	41'50	4'35	28'40				
1992	97'20	36'35	2'30	26'30				

(continued)

Table A.2 Continued

					<i>Classic FM</i>	<i>Features</i>	<i>Non-sequence</i>
1993	95'50	43'35	1'40	34'30	161'00	5'00	21'00
1994	99'45	35'00	3'00	39'30	166'00	7'00	22'00
1995	101'05	31'00	3'50	38'15	157'00	7'00	20'00

Total hours and minutes of classical music in programmes in each sample week

Table A.3 Composers selected as either *This Week's Composer* or *Composer of the Week* in each sample week 1945–1995

	<i>This week's composer/Composer of the week</i>
1945	Fauré
1946	Vaughan Williams, Bax
1947	Elgar
1948	Tchaikovsky
1949–1960	None
1961	Berlioz
1962–1964	None
1965	Fauré
1966	Handel
1967	Handel
1968	Rawsthorne and Warlock
1969	Holst and Tippett
1970	Liszt
1971	Rawsthorne, Walton
1972	Vaughan Williams
1973	Nielsen
1974	Tchaikovsky
1975	Domenico Scarlatti, Boccherini
1976	Josquin des Prez
1977	Chopin
1978	Purcell
1979	Brahms
1980	Greig
1981	Monteverdi
1982	Greig
1983	Lennox Berkeley
1984	Smetana
1985	Dvořák
1986	Ockeghem
1987	Rachmaninov
1988	Goldmark
1989	'Mozart's rivals', Ravel
1990	Tchaikovsky, Mendelssohn

(continued)

Table A.3 Continued

	<i>This week's composer/Composer of the week</i>
1991	Poulenc, Gesualdo, Victoria
1992	Beethoven, Barber
1993	Handel
1994	Dvořák, Fauré
1995	Fauré, Brahms

Table A.4 Most played composers in BBC output in each sample week 1945–1995

<i>Year sampled</i>	<i>Total composers</i>	<i>Most</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>
1945	39	Beethoven	Tchaikovsky	Mozart	Bach
1946	47	Beethoven	Mozart	Brahms	Tchaikovsky/ Handel/Purcell
1947	52	Bach	Mozart	Schubert	Tchaikovsky
1948	55	Beethoven	Haydn	Liszt	Chopin
1949	66	Dvořák	Beethoven	Debussy =	Chopin/ Stanford
1950	62	Beethoven	Haydn	Mozart =	Schumann/ Schubert
1951	56	Haydn	Brahms	Beethoven	Mozart
1952	72	Mozart	Haydn	Schubert	Teleman
1953	67	Beethoven	Mozart	Haydn =	Liszt/Handel/ Mendelssohn/ Stravinsky
1954	69	Beethoven	Mozart	Haydn =	Bach
1955	57	Beethoven	Bach	Brahms	
1956	58	Mozart	Handel	Debussy =	Beethoven
1957	81	Bach	Beethoven	Schubert	Schumann
1958	66	Bach	Mozart	Sibelius	Haydn
1959	75	Beethoven	Mozart =	Elgar =	Bach/ Rachmaninov
1960	62	Mozart	Haydn	Bach =	Schumann/ Brahms
1961	66	Beethoven	Mozart	Tchaikovsky	
1962	70	Bach	Beethoven	Bach	Haydn/ Schumann
1963	55	Beethoven	Mozart	Stravinsky	Britten
1964	65	Beethoven	Mozart	Debussy	Dvořák
1965	124	Beethoven	Bach	Haydn	Mozart/ Brahms/ Tchaikovsky

(continued)

Table A.3 Continued

<i>Year sampled</i>	<i>Total composers</i>	<i>Most</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>
1966	100	Mozart	Beethoven	Bach	Brahms/ Schubert
1967	112	Bach	Mozart	Beethoven	Schubert
1968	109	Mozart	Beethoven	Bach	Haydn/Dvořák
1969	98	Beethoven	Brahms =	Mozart =	Schubert
1970	88	Beethoven	Mozart	Bach	Haydn
1971	84	Beethoven	Mozart	Schubert	Haydn
1972	110	Beethoven	Mozart	Brahms	Haydn
1973	89	Mozart	Schubert	Beethoven	Brahms
1974	96	Haydn	Mozart	Brahms	Beethoven
1975	101	Mozart	Bach	Haydn	Beethoven
1976	98	Mozart	Brahms	Beethoven	Bach
1977	98	Beethoven	Mozart	Haydn	Schubert
1978	101	Mozart =	Schubert	Haydn	Brahms
1979	91	Mozart	Bach	Debussy	Mendelssohn
1980	99	Brahms	Beethoven	Mozart =	Schumann
1981	112	Mozart	Haydn =	Beethoven	Schubert
1982	83	Beethoven	Mozart	Dvořák =	Schubert
1983	133	Mozart	Brahms	Beethoven	Handel
1984	92	Mozart	Haydn =	Beethoven	Brahms
1985	100	Beethoven	Schumann	Mozart	Haydn
1986	117	Mozart	Schubert	Beethoven	Fauré
1987	131	Mozart	Mendelssohn	Haydn	Ravel/Brahms/ Schubert/ Britten/ Schumann
1988	125	Beethoven	Mozart	Schubert =	Dvořák
1989	112	Mozart	Beethoven	Schubert =	Mendelssohn
1990	112	Beethoven	Bach	Mozart =	Debussy
1991	115	Beethoven	Chopin	Brahms	Dvořák
1992	111	Mozart	Beethoven	Haydn	Bach/ Stravinsky/ Maxwell Davies
1993	114	Mozart	Schubert	Haydn	Brahms
1994	109	Dvořák	Beethoven	Bach	
1995	107	Brahms	Britten	Debussy	Ravel

APPENDIX B: AUDIENCE DATABASE

Introduction

Actual audience levels—like actual programme content—can help to underpin qualitative observations wherever available. The audience databases involved two separate, sequential cohorts of data. From 1946 until around 1977, that comprised chiefly audience averages for individual programmes, produced by and for BBC Audience Research and reported *inter alia* in the Daily Listening Barometer. From 1977 onwards, there were broader quantitative data sets produced for the independent stations, advertising agencies and advertisers, under the auspices of the Joint Industry Committee for Radio Audience Research (JICRAR); and from 1992 there is radio-wide research conducted jointly for the BBC and the commercial radio companies to the Radio Joint Audience Research (RAJAR) specification.

As discussed in the narrative chapters,¹ for the earlier period there is a further difficulty. BBC audience research analysis and special reports are very largely concerned with the Third Programme, thus starting from an assumption that the classical music audience is somehow ‘higher brow’ than the radio audience as a whole, which became a self-fulfilling hypothesis. Yet the size of audiences for classical music

¹See Chap. 1, pp. 23–24.

programmes on the Home Service and the Light Programme measured by the BBC's own Daily Listening Barometer suggest that it is inconceivable these could be as predominantly upper class as those for the Third Programme.

In an approach similar to the programme content analysis, this history deploys two original databases of listening to this genre of output:

1. A comprehensive data set of maximum and median audiences for individual programmes across the entire period from 1945 until 1995 (Table B.1).
2. A longitudinal series of patronage and reach data (Table B.2).

Maximum and Median Audiences

A complete set of maximum and median audience data for the sample week of each year in the period for every station which broadcast classical music has been compiled by analysing the BBC's Daily Audience Barometer reports, and subsequently independent JICRAR and RAJAR data. The value of the maximum figure is obvious; the median figure provides an indication of the overall success of each station in audience terms. In the absence of reach data for the years before 1977 (as discussed below) it provides a comparative indicator of patronage over time.

Table B.1 Maximum and median audiences ('000s) for individual classical music programmes in each sample week

	<i>Home service</i>		<i>General forces</i>			
	<i>Maximum '000s</i>	<i>Median '000s</i>	<i>Maximum '000s</i>	<i>Median '000s</i>	<i>Maximum '000s</i>	<i>Median '000s</i>
1945 (i)			1900	1100	1350	570
					<i>Light programme</i>	
1946			2800	700	2800	1400
					<i>Third programme</i>	
1947	1050	700	2100	1250	3850	1750
1948	360	180	2160	1080	3240	900
1949	210	108	1080	540	1080	720

(continued)

Table B.1 (continued)

<i>Third programme</i>							
1950	146	73	1460	365	5475	365	
1951	292	109	4745	730	5110	730	
1952	182	109	1095	730	1095	730	
1953	146	73	730	365	730	365	
1954	150	75	1128	376	376	376	
1955	112	75	752	376	752	564	
1956	225	75	752	376	752	376	
1957	75	37	756	378	378	378	
<i>Network 3</i>							
						<i>Maximum '000s</i>	<i>Median '000s</i>
1958	151	75	756	378		37	37
1959	151	75	567	264		75	37
1960	94	47	429	190		94	47
1961	95	47	524	238	286	286	*(ii)
1962	195	97	438	243	341	341	48
1963	98	49	588	196		98	49
1964	98	49	441	196	490	490	49
<i>Third programme</i>		<i>Home service</i>		<i>Music programme</i>		<i>Study programme</i>	
						<i>Maximum '000s</i>	<i>Median '000s</i>
1965	129	49	297	139	232	139	*
1966	200	100	450	200	300	150	*
1967	200	100	400	200	150	100	*
1968	200	100	450	250	250	150	
1969	150	50	300	150	200	100	
<i>Radio 3</i>				<i>Radio 4</i>			
	<i>Maximum '000s</i>	<i>Median '000s</i>		<i>Maximum '000s</i>	<i>Median '000s</i>		<i>Median '000s</i>
1970	353	151					
1971	202	101					
1972	303	151					
1973	303	151					
1974	252	101					
1975	404	202					
1976	454	151		353		202	

(continued)

Table B.1 (continued)

	<i>Radio 3</i>		<i>Radio 4</i>	
	<i>Maximum '000s</i>	<i>Median '000s</i>	<i>Maximum '000s</i>	<i>Median '000s</i>
1977	555	151	555	(iii)
1978	353	151	151	101
1979	313	156		
1980	261	130	313	208
1981	250	100	150	100
1982	200	100	(iv)	(iv)
1983	150	75		
1984	200	100		
1985–1991	Data not recorded			
	<i>Radio 3</i>		<i>Classic FM</i>	
	<i>(v)</i>		<i>Maximum '000s</i>	<i>Median '000s (v)</i>
1992	214	80	428	120
1993	232	69	467	108
1994	168	56	510	95
1995	200	62	485	122

Sources

1945–1991, BBC Daily Barometer, week 19

1992–1995, RAJAR, quarter 4

Notes

(i) Excluding the unscheduled VE Day concert, simulcast on the Home and General Forces Services to an audience of 3.3 million

(ii) *Audience too small to measure

(iii) Median inappropriate for just two programmes attracting respectively 1.1 and 0.1% of total audience

(iv) Data not available

(v) Based on Sunday listening

Reach/Patronage of Classical Music Radio

BBC audience research across most of this period reported only the average audience for individual programmes. It is customary in radio audience research world-wide to establish a ‘weekly reach’ figure: i.e. the total number of adults tuning into a station at some time during a given week. ‘Reach’ roughly equates to ‘patronage’, a term which BBC Audience Research deployed consistently if casually up until the late Seventies, but which did not have the same measured precision as a ‘reach’ figure. From that point onwards, proper ‘reach’ data are available from independent research conducted for JICRAR.

Table B.2 Weekly reach for classical music radio stations 1977–1995

	<i>Weekly reach for Radio 3 (JICRAR/ RAJAR)</i>	<i>Weekly reach for Radio 3 (BBC data)</i>	<i>Weekly reach for ILR (est. from JICRAR)</i>	<i>Weekly reach for Classic FM (RAJAR)</i>
	<i>Radio 3</i>		<i>ILR combined</i>	
1977	2,702,000		750,000	
1978	2,613,000		750,000	
1979	2,350,000		750,000	
1980	2,210,000		750,000	
1981	2,590,000		750,000	
1982	2,684,000		1,000,000	
1983	n/a		1,000,000	
1984	2,695,000		1,000,000	
1985	n/a		1,000,000	
1986	3,109,000		1,000,000	
1987	3,653,000		1,000,000	
1988	3,410,000		1,000,000	
1989	2,750,000	2,690,000*	1,000,000	
1990	3,943,000		Broadcasts ceased	
1991	2,695,000			
				<i>Classic FM</i>
1992	2,500,000			4,255,000
1993	2,736,000			4,494,000
1994	2,380,000			4,587,000
1995	2,397,000			4,751,000

Sources

JICRAR until 1992

RAJAR from quarter 4 1992

*BBC Audience Report 1989

Until the establishment of joint audience research in 1992, under the RAJAR specification, as discussed above, listening figures produced by two rival systems were often contested. For the purpose of this summary, however, JICRAR data can be benchmarked against a number of BBC studies which broadly validate their figures.² The total market for classical music radio can be established for the early years from specific BBC

²Continuous Service Report—radio listening trends 1972–1984, July 1985. BBC WAC R9/979/1.

research and in the later years from reliable independent RAJAR data. BBC research in 1952 suggested a total market of 6.2 million listeners, which indicates the broad level of classical music radio listening in the early Fifties. Reliable data for Radio 3 and Classic FM from 1992 show that between those two stations there was an overlap of around 1 million listeners, which therefore meant an audience for classical music radio in the Nineties of somewhere around 5.5 million listeners a week.³ It is reasonable to conclude therefore that an audience of between 5 and 6 million listeners was available for this genre of radio throughout the second half of the 20th century (Table B.2).

³Robert Silvey. The Third Programme and its market. *BBC Quarterly* Autumn 1953 vol. VIII, no 3.

APPENDIX C: TIMELINE

1920

Nellie Melba broadcasts on Marconi's Chelmsford station (15 June).

1922

British Broadcasting Company formed (18 October).

1923

First opera outside broadcast: *Magic Flute* from Covent Garden (January).

1927

British Broadcasting Corporation comes into existence (1 January); BBC takes over the running of the Henry Wood Prom series.

1930

BBC Symphony Orchestra (BBCSO) formed; J.C. Stobart, Head of BBC Education Department, floats the idea of a cultural network, the 'Minerva' programme.

1931

Adrian Boult appointed Chief Conductor of BBCSO (until 1950).

1937

Theodor Adorno sails to New York (June).

1939

Outbreak of war (1 September); BBCSO evacuated to Bristol (September).

1940

Royal Philharmonic Society takes over the running of the Proms; German troops overrun Northern Europe, silencing the UK-aimed commercial radio stations apart from Radio Luxembourg (May); Walter Benjamin commits suicide in Portbou, Catalonia (26 September).

1941

Messiaen's *Quartet for the End of Time* performed in Stalag VIIIA prisoner-of-war camp, starting the avant-garde era for classical music (15 January); Queen's Hall destroyed by bombing (10 May); Operation Barbarossa, Germany invades USSR (June); BBCSO moves to Bedford (July, until September 1945); Japan attacks USA naval base at Pearl Harbor (December).

1942

Proms move to the Royal Albert Hall and the BBC resumes running the series; Arthur Bliss becomes Director of Music (until 1944); Royal Liverpool Philharmonic becomes a full-time permanent orchestra; Shostakovich Seventh Symphony premiere (March), performed amid the siege of Leningrad (9 August).

1943

Hallé Orchestra becomes a full-time permanent orchestra; Sibelius burns the completed manuscript of his Eighth Symphony.

1944

Henry Wood dies; Butler Education Act; William Haley becomes BBC Director General (until 1952); Basil Nicholls becomes Senior Controller then Director of Sound Broadcasting (until 1952); Victor Hely-Hutchinson becomes Director of Music (until 1946); *Music Magazine* begins on the Home Service (24 May); Krasa's opera *Brundibar* performed in Theresienstadt for the Red Cross visit, then all those involved deported to Auschwitz (16 October); Haley makes first public announcement of a new cultural network (24 November); City of Birmingham Symphony Orchestra reforms.

1945

George Barnes appointed as Head of Third Network (3 May, until 1948); VE day (8 May); Britten's *Peter Grimes* premiered at Sadler's Wells (June); UK General Election returns Labour Government (July); Home Service and Light Programme begin broadcasting in post-war formats (29 July); atomic bombs dropped on Hiroshima (6 August) and Nagasaki (9 August); VJ Day (15 August); Anton Webern shot in Mittersill, Austria (September); Sadler's Wells Opera reopens, Sadler's Wells Ballet goes to Royal Opera House, Covent Garden, opening with *Sleeping Beauty*.

1946

Cabinet approval given for 'the institution of the third programme' (January); official terms of reference approved (14 January); Bank of England nationalised (March) and coal industry (July); *BBC Quarterly* first published (16 April); BBC television transmissions resume (7 June); first *Darmstadt Ferienspiele* (June); Arts Council founded (August); New Towns Act (August); launch of the Third Programme (6 pm, Sunday 26 September); National Health Service Act (November); Royal Philharmonic, London Symphony, London Philharmonic and Philharmonia Orchestra re-established as self-governing institutions.

1947

BBC Charter and Licence renewed for 5 years (1 January); Covent Garden Opera gives first post-war performance, *Carmen* (January); 'big freeze' hits Britain; fuel crisis—Third Programme and Light Programme closed at 11 pm, Home Service at 11.03 pm (9 February); Third Programme and television service suspended (10 February); Third Programme resumed (26 February); Exeter transmitter opened to improve medium wave reception of the Third Programme (26 February); Indian independence announced (February); first Edinburgh International Festival; BBC Director of Music Victor Hely-Hutchinson dies suddenly, Kenneth Wright becomes Acting Director of Music; US announces Marshall Plan (June); *Last Night of the Proms* first televised (13 September); transistor devised by Bardeen, Brattain and Shockley presented to Bell Laboratories (December).

1948

Railways nationalised (January); Light and Third Programmes resume broadcasting until midnight (11 April); Marshall Plan funds to Britain

(April); *Empire Windrush* arrives at Tilbury (22 June); bread rationing ends (July); British Nationality Act (July); Harman Grisewood becomes Controller of the Third Programme (until 1952); Steuart Wilson becomes BBC Head of Music (until 1950); first Aldeburgh and Bath Festivals; T.S. Eliot, *Notes Towards the Definition of Culture*, F.R. Leavis, *The Great Tradition* and Norbert Wiener's *Cybernetics* published; first long-playing record; Haley commissions reports into music on the Home Service, Third Programme and Light Programme (November).

1949

Clothes rationing ends (March); Cultural and Scientific Conference for World Peace at Waldorf-Astoria attended by Shostakovich and Copland (March); NATO established (April); sterling devalued against US dollar (19 September); Prix Italia inaugurated (25 September); Billy Cotton band show begins on Light Programme; George Orwell's *1984* published; music reports completed (summer/autumn).

1950

European Broadcasting Union formed (12 February); Copenhagen Frequency Plan implemented (15 March); Herbert Murrill becomes BBC Head of Music (until 1952); Malcolm Sargent becomes Chief Conductor BBCSO (until 1957); Third Programme moves to new AM frequencies (15 March); Korean War begins (June); BBC Music Division becomes the Music Department, headed by Herbert Murrill (August); Scottish Orchestra reorganised into the permanent Scottish National Orchestra; Heinrich Strobel, Music Director of Südwestrundfunk, relaunches the Donaueschingen Festival in West Germany.

1951

BBC experiments with VHF (January); European Coal and Steel Community founded (April); new Conservative Government under Churchill (October); Festival of Britain; BBC stages *Festival of Britain Proms*; Hallé Orchestra returns to the Free Trade Hall, Manchester.

1952

Accession of Elizabeth II (February); funeral of George VI (15 February); BBC Charter and Licence renewed for 10 years (1 July); Cage's work *4'33"* first performed (29 August); Haley resigns as BBC Director General to become Editor of *The Times* (30 September); Ian Jacob becomes Director General (1 December); Lindsay Wellington becomes Director of Sound Broadcasting (until 1963); Richard Howgill

becomes Controller of Music (until 1959); first production of the contraceptive pill; first British atomic bomb test (3 October); first 45-rpm single released; *New Musical Express* begins a hit singles chart.

1953

John Morris becomes Controller of the Third Programme (until 1958); sugar and sweet rationing ends (5 February); death of Stalin (5 March); Copland appears before the House Un-American Activities Committee (25 May); Coronation of Queen Elizabeth II (2 June); armistice in Korea (July); Sunday broadcasting starts on Third Programme (27 September); Messiaen's *Réveil des Oiseaux* first performed at the Donaueschingen Festival; Press Council established.

1954

Talking about Music with Anthony Hopkins begins (13 January); *Under Milk Wood* broadcast premiere (January); Toscanini's last concert (5 April); Proms Diamond Jubilee; Bournemouth Symphony Orchestra under Charles Groves expands to become full time; Independent Television Authority established; food rationing ends (July); J.R.R. Tolkien, *Lord of the Rings* published in three volumes (July-October).

1955

Samuel Beckett, *Waiting for Godot* first performed in UK (January); first VHF transmitter opened at Wrotham supplying BBC Home, Light and Third to London and the South East (2 May); ITV transmissions begin for London (21 September); Network 3 begins (30 September); Eden succeeds Churchill (April) winning General Election (26 May).

1956

John Osborne, *Look Back in Anger* opens (8 May); Third Programme's 10th birthday marked by Otto Klemperer conducting Beethoven's *Missa Solemnis* at Royal Festival Hall (29 September); Stockhausen's *Gesänge der Jüngelinge* given its premiere in Cologne; Suez crisis (July-December); USSR suppresses Hungarian revolution (November); UK loan from IMF (December); first Marriott Working Party established (early November); ITV extends beyond London; Bill Haley and the Comets, *Rock Around the Clock* and Elvis Presley, *Heartbreak Hotel* issued.

1957

Working Party reports to BBC Governors (January); Macmillan becomes Prime Minister (10 January); Peter Laslett and others launch the Third

Programme Defence Society (24 March); Rudolph Schwarz becomes Chief Conductor BBCSO (until 1962); Common Market established (March); first UK hydrogen bomb test (15 May); Third Programme's frequencies carry test match commentary during daytime for the first time (June); La Monte Young ushers in minimalism with *For Brass* (June); new pattern of broadcasting on the Third Programme frequencies commences (30 September); Third Programme's nightly broadcasting hours reduced by one third (1 October); skiffle craze peaks; Richard Hoggart, *The Uses of Literacy* and John Braine, *Room at the Top* published.

1958

Combined TV and radio licences (8 million) exceed radio-only licences (6.5 million); ITV broadcast nationwide; Committee for Nuclear Disarmament (CND) established (February); first Aldermaston march (April); Howard Newby becomes Controller of the Third Programme (until 1971); Home Service begins *Music at Night* programme, with *Market Trends* moving to the Third Programme (Autumn); Notting Hill race riots (August/September); stereophonic gramophone records first available.

1959

William Glock becomes Controller of Music (until 1972); Glock replaces the Proms Committee with concerts being planned by the BBC Music Division; Vaughan Williams dies (26 August); report under Marriott urges using the three national networks 'to their full capacity'; Keller's series *Functional Analysis* broadcast; UK's first motorway, M1; Macmillan wins 'never had it so good' election (8 October); Colin MacInnes, *Absolute Beginners* and Vladimir Nabokov, *Lolita* published in UK.

1960

Hugh Carleton-Greene becomes Director General (1 January); Pilkington Committee on Broadcasting established (13 July); *Beyond the Fringe* first performed in Edinburgh (conceived by Robert Ponsonby); Glock's first Prom season; first commissioned BBC work at a Prom; Shostakovich and Britten meet for the first time (September); Saturday afternoon music broadcasts begin on Network 3 (8 October); *Lady Chatterley* trial (October/November); 20 BBC VHF stations in operation, covering 97% of the population (31 December).

1961

Glock floats the idea of what was to become the Music Programme to the Pilkington Committee (February); first *Sunday Times* colour supplement published (4 February); Yuri Gagarin completes first manned space flight (12 April); *Private Eye* begins; Establishment Club opens (October); Glyndebourne Festival Opera brings *Don Giovanni* to the Proms for the first time.

1962

Britten's *War Requiem* given its first performance in the rebuilt Coventry Cathedral (30 May); Pilkington Committee reports (June); BBC dispute with Musicians' Union over Music Programme begins; BBC Charter and Licence extended to July 1964 (1 July); BBC starts experimental stereo broadcasts (28 July); Cuban missile crisis (October); first Beatles' hit single issued *Love Me Do* (October); television debut of *That Was The Week That Was* (24 November).

1963

Frank Gillard becomes Director of Sound Broadcasting, then Managing Director Radio (until 1970); National Theatre opens at the Old Vic (22); BBC television broadcasts Ken Russell's *Elgar* (11 November); Antal Doráti appointed Chief Conductor of the BBCSO (until 1966); assassination of President Kennedy (22 November); Profumo scandal; John Robinson, *Honest to God* and E.P. Thompson, *Making of the English Working Class* published.

1964

Top of the Pops begins (1 January); Radio Caroline begins broadcasting (28 March); *Children's Hour* ends; BBC2 television begins broadcasting for London (21 April); BBC reaches agreement with the Musicians' Union and Music Programme begins broadcasting on Sundays from 8 am to 5 pm (30 August); Lou Reed founds The Primitives, later to become the Velvet Underground; Harold Wilson narrowly wins General Election (15 October); Third Programme starts earlier at 7.30 pm, Music Programme extends (12 December).

1965

Steve Reich stumbles upon the tape-recorder phenomenon which produces *It's Gonna Rain* (January); Music Programme on full hours (20 March); Peter Maxwell-Davies's *Revelation and Fall*; Race Relations Act;

Vietnam War escalates; ‘Swinging London’ coined; Early Bird communications satellite launched (6 April).

1966

BBC introduces permanent stereo broadcasts for some programmes; introduction of colour television (3 March); Labour wins working majority at General Election (31 March); Open University proposed; England wins the World Cup (30 July); Aberfan disaster (21 October); *Cathy Come Home* screened (16 November).

1967

Beatles’ *Sergeant Pepper* links with the Darmstadt experiments (1 June); BBC2 starts broadcasting in colour (1 July); Marine &c., Broadcasting (Offences) Act (August); *Face the Music* first televised (3 August); Third Programme and its associated services grouped under the label of ‘Radio 3’; Home becomes Radio 4; Light Programme becomes Radio 2; Radio 1 launches (30 September); Colin Davis becomes Chief Conductor of the BBCSO (until 1971); Pierre Boulez conducts Stockhausen’s *Gruppen* at the Proms; Malcolm Sargent appears at the *Last Night of the Proms* (16 September), dying 17 days later (3 October); Frank Gillard establishes a Second Working Party under Marriott (December).

1968

Charles Hill invites McKinsey to examine BBC Radio (April), producing an interim report in September and a final report in February 1969; Martin Luther King assassinated (4 April); Marriott group replaced by Policy Study Group chaired by Gerard Mansell; Kubrick’s film *2001, a Space Odyssey* released (10 May); USSR invades Czechoslovakia on the same day as the USSR State Orchestra plays at the Proms (20 August); *Die Meistersinger* broadcast from the Coliseum in a collaboration between the Third and the Music Programme (recorded 18 September, broadcast 2 February 1969); abolition of theatre censorship (September).

1969

Civil rights protests start the Northern Ireland ‘troubles’ (January); *Broadcasting in the Seventies* published (10 July); moon landing (20 July); Charles Curran becomes Director General; *Campaign for Better Broadcasting* launched (September); BBC1 and ITV broadcasting in colour (15 November); Peter Maxwell, Davies *Eight Songs for a Mad King* and Harrison Birtwistle, *Punch and Judy* first performed; Phillip

Glass completes a series of minimalist compositions including *Music in Fifths* and *Music in Contrary Motion*; *Monty Python and Civilisation* both begin; Rupert Murdoch buys *The Sun*.

1970

New radio schedules come into operation, with Radio 3 fully operational in its new form (4 April) and Radio 4 shedding all regular music programmes (for the time being); Ian Trethowan becomes Managing Director Radio (until 1975); first late-night Prom; all Proms' broadcasts on Radio 3; *Concert Hall* series on Radio 3; voting age reduced to 18; Edward Heath wins General Election (18 June); Ken Russell, *The Music Lovers* released (December).

1971

First Open University broadcast (3 January); Brian Eno attends the London concert of the Philip Glass ensemble playing *Music with Changing Parts* (26 January); radio-only licence abolished (1 February); *An Alternative Service of Radio Broadcasting* White Paper published (29 March); premiere of Morton Feldman's *Rothko Chapel* (April); David Munrow's *Pied Piper* series piloted (May); death of John Reith (16 June); Pierre Boulez becomes Chief Conductor of the BBCSO (until 1975); Richard Hoggart delivers the *Reith Lectures*; BBC adds full stereo capability to Radio 3; premiere of Morton Feldman's *Rothko Chapel*; Brian Eno attends the London concert of the Philip Glass ensemble playing *Music with Changing Parts*; internment introduced in Northern Ireland (9 August); Richard Hoggart delivers the *Reith Lectures* (November/December).

1972

Stanley Kubrick's *A Clockwork Orange* released (13 January); 'Bloody Sunday' (30 January); Sound Broadcasting Act (12 July); Independent Television Authority becomes Independent Broadcasting Authority; Stephen Hearst becomes Controller of the Third Programme (until 1978); Robert Ponsonby becomes Controller of Music (until 1986); BBC's 50th anniversary is the first concert simulcast by BBC2 and Radio 3 (11 November); *Jesus Christ Superstar* opens; home video-recorders on sale.

1973

UK joins the European Economic Community (Common Market); first ILR stations begin broadcasting with LBC (8 October), Capital

Radio (13 October), Radio Clyde (31 December); Radio 4 launches *Kaleidoscope*; schools programming restricted to Radio 4 VHF; UK school leaving age raised to 16; Arab-Israeli war and ensuing oil crisis (October).

1974

Three-Day Week (1 January-7 March); two General Elections: Harold Wilson forms a minority Government (28 February), then wins overall majority (10 October); Annan Committee established (10 April); BBC starts occasional quadraphonic broadcasts; Robert Ponsoonbysucceeds Glockas Proms' Director; President Nixon resigns (9 August); Birmingham pub bombings (21 November).

1975

Rudolph Kempe becomes Chief Conductor of the BBCSO (until 1976); Parliamentary Broadcasting experiment; Capital Radio launches *Collection*; Radio Clyde relays the Cleveland Quartet and the Scottish Proms; *lieder* recitals on Radio City; Radio 3 and Radio 4 share programming.

1976

Howard Newby becomes Managing Director Radio (until 1978); Ian McIntyre becomes Controller Radio 4 (until 1978); ILR secondary rental £25,000 funding for 11 programmes of classical music on Radio Clyde; Apple Corporation founded; first portable computers; Rudolph Kempe dies (May); David Munrow commits suicide (May); Wren Orchestra first performance (8 August); 30th anniversary of Third Programme celebrated on air and in *Radio Times* (September/October).

1977

Ian Trethowan becomes Director General; Annan Report published (23 March); Queen Elizabeth's Silver Jubilee; *Abigail's Party* broadcast (April); Sex Pistols release *God Save the Queen* (27 May).

1978

Aubrey Singer becomes Managing Director Radio (until 1982); Ian McIntyre becomes Controller Third Programme (until 1987); Gennady Rozhdestvensky becomes Chief Conductor of the BBCSO (until 1981); ILR secondary rental of £1 million funding *inter alia* Capital Radio concert series *Great Orchestras of the World*; first AIRC Copyright Tribunal

reference (October); Radio 3 moves to Radio 1's old AM frequency (23 November); regular broadcasting from Parliament begins.

1979

First BBC radio programmes recorded digitally; Margaret Thatcher wins General Election (3 May); Ian McIntyre announces new schedules for Radio 3 (July); ILR secondary rental of £1.9 million; Independent Television strike (August–October); *Monty Python's Life of Brian* released in the UK (November); Seamus Heaney's *Fieldwork* published; commercialisation of the Internet begins; scandal over the alleged 'forgery' of Shostakovich's memoirs (November).

1980

BBC cancels all live opera relays as economy measure; *Mainly for Pleasure* replaces *Homeward Bound* as 'continuous stream' programming in the early evenings (2 January); Musicians' Union strike (May–August); Proms concerts cancelled (July and August); orchestras including the BBCSO play in alternative Wembley Conference Centre Proms; Arnold Goodman brokers a settlement to the strike (7 August); ILR secondary rental of £2.7 million funding classical music concerts in London, at the Snape Maltings and in Aberdeen, Sheffield and Belfast.

1981

ILR secondary rental of £1.3 million; Greenham Common peace camp established (January); Deptford fire, Toxteth and Moss Side riots (July); launch of MTV (1 August); Salman Rushdie's *Midnight's Children* published; Rupert Murdoch acquires *The Times*.

1982

'Bloody Sunday' in Derry (30 January); Falklands War (April–June); Alasdair Milne becomes Director General; Gramophone Department and Music Division combined into Radio 3 Music Department (Autumn); Richard Francis appointed Managing Director Radio (until 1986); *3: The Radio 3 Magazine* appears (October); John Pritchard becomes Chief Conductor of the BBCSO (until 1989); ILR secondary rental of £794,000.

1983

Voice of the Listener pressure group formed; Brodsky Quartet wins the EBU International String Quartet Days in Cambridge; Messiaen completes his opera, *St Francis of Assisi*; Harrods' car bomb (December); major growth in CD sales commences.

1984

IBA first moots national commercial radio; miners' strike; Orgreave Colliery confrontations (May, June); ILR Heathrow Conference (23 June); IRA Brighton hotel bombing (12 October); start of privatisation with flotation of British Telecom.

1985

Further BBC radio economies, and the scaling-back of the VHF transmitter programme; ILR secondary rental down to £168,000; Peacock Committee established (March); Brixton, Handsworth and Broadwater Farm riots; Heysel stadium disaster (29 May); first Live Aid concert (13 July).

1986

Brian Wenham becomes Managing Director Radio (until 1987); Michael Parkinson presents *Desert Island Discs* following the death in 1985 of Roy Plomley; Chernobyl nuclear disaster (April); Peacock Committee reports (July); revised ruling from the first Copyright Tribunal (23 October); 'Big Bang' deregulates City of London financial sector.

1987

BBC Governors sack Alasdair Milne; Michael Checkland becomes Director General (until 2002); David Hatch becomes Managing Director Radio (until 1993); Green Paper on Broadcasting (25 February); BBC Music Division disbanded, replaced by a Radio 3 Music Department (autumn); John Drummond takes over from Ian McIntyre and is Controller of Music, Proms Director and Controller Radio 3 (1 June); Richard Park at Capital Radio launches UK contemporary hits radio (28 September); John Adams' *Nixon in China* first performance at the Houston Grand Opera (22 October); Wapping strikes.

1988

Sue Lawley takes over *Desert Island Discs* from Michael Parkinson, and the programme transfers from the Gramophone Department to Magazine Programmes; ITV broadcasts *Death on the Rock* (28 April); secondary rental effectively abolished (September); Copyright Act 1988 (November); Brunel Radio in Bristol/Bath/Swindon splits frequencies to carry a 2½-hour early-evening show of classical music every weekday;

IBA advertises ‘incremental’ ILR licences (13 November); Monopolies and Mergers Commission Report into music licensing (7 December).

1989

Hillsborough disaster (15 April); first transatlantic fibre optic cable; Tiananmen Square massacre (4 June); Andrew Davis becomes Chief Conductor of the BBCSO (until 2000); Berlin Wall breached (9 November); Daniel Barenboim conducts performances of Beethoven’s Seventh Symphony in the Potsdamer Platz (12 November); end of need-time limits indicated by Government response to MMC report (20 December); Leonard Bernstein conducts Beethoven’s *Choral Symphony* in Berlin (25 December).

1990

German reunification; First Digital Audio Broadcasting (DAB) trials from Crystal Palace transmitter (January); David Mellor appointed Arts Minister; *Nessun Dorma* theme for Football World Cup (June/July); controversy over Gulf War leads to Mark Elder being replaced as conductor of Last Night of the Proms; Broadcasting Act passed (November); Shadow Radio Authority established; BSkyB formed by the merger of BSB and Sky; Major succeeds Thatcher as Prime Minister (November).

1991

Radio Authority comes into existence (1 January); ‘Desert Storm’ in Kuwait (January); John Birt becomes BBC Director General designate; first national commercial radio licence advertised to be non-pop music on FM (11 January); Showtime group is highest bidder (22 May) but fails to raise its capital finance and is replaced by Classic FM (30 September); BBC Radio Orchestra disbanded (spring); end of the USSR; Maastricht treaty signed.

1992

Drummond leaves Radio 3 to be replaced by Nicholas Kenyon (28 February); Radio 3’s AM transmissions cease (29 February) with the frequency being transferred for eventual use by Virgin Radio; David Mellor becomes Secretary of State for National Heritage (10 April); second AIRC Copyright Tribunal reference (2 June); John Birt becomes Director General; Radio 3 launches *On Air*, *In Tune* and *Brian Kay’s Sunday Morning* (July); Classic FM begins broadcasting (7 September); David Mellor resigns (24 September); Peter Ackroyd, *English Music* published.

1993

Future of BBC orchestras once again an issue (spring); Liz Forgan becomes Managing Director of Radio (until 1996); judgement of the second AIRC Copyright Tribunal (26 February); UK leaves European Exchange Rate Mechanism (May); Rachel Whiteread's *House* completed.

1994

Gardeners Question Time team 'defect' to Classic FM (February); Tony Blair becomes Labour Party leader (21 July); IRA ceasefire (August); Netscape founded; *Three Tenors* USA concert and CD release.

1995

Fairest Isle, BBC Radio 3's *Year of British Music and Culture*; *Morning Collection* presented by Paul Gambaccini (August); Proms' centenary; on Drummond's retirement, Kenyon takes over in addition as Proms' Director; BBC DAB multiplex launches (September); schools broadcasting moves out of daytime hours (November); merger of CNN and Time Warner.

1996

BBC Radio staff split into Broadcast and Production divisions (7 June); Matthew Bannister becomes Managing Director Radio (until 1998); Broadcasting Act introduces UK digital radio (24 July); GWR takes full control of Classic FM; Ralph Bernard becomes GWR executive chairman; first *Prom in the Park* (15 September).

APPENDIX D: SENIOR PERSONNEL IN CLASSICAL MUSIC RADIO 1945–1995⁴

BBC

Chairman

1939–1946	Allan Powell
1947	Philip Inman
1947–1952	Ernest Simon
1952–1957	Alexander Cadogan
1957–1964	Arthur fforde
1964	James Duff
1964–1967	Norman Brook
1967–1973	Charles Hill
1973–1980	Michael Swann
1980–1983	George Howard
1983–1986	Stuart Young
1986–1996	Marmaduke Hussey
1996–2001	Christopher Bland

⁴Titles and honorifics are omitted, as they often apply to only part of the period in question.

BBC Radio Senior Management

Director General

1944–1952	William Haley
1952–1959	Ian Jacob
1960–1969	Hugh Greene
1969–1977	Charles Curran
1977–1982	Ian Trethowan
1982–1987	Alasdair Milne
1987–1992	Michael Checkland
1992–2000	John Birt

Controller (Programmes)

1938–1944	Basil Nicholls
1944–1955	Lindsay Wellington

Senior Controller

1944–1948	Basil Nicholls
1952–1963	Lindsay Wellington
1963–1968	Frank Gillard

Managing Director Radio

1969–1970	Frank Gillard
1970–1975	Ian Trethowan
1976–1978	Howard Newby
1978–1982	Aubrey Singer
1982–1986	Richard Francis
1986–1987	Brian Wenham
1987–1993	David Hatch
1993–1996	Liz Forgan

Director of Programmes, Radio (Deputy Managing Director Radio)

1959–1970	Richard Marriott
1970–1971	Gerard Mansell
1971–1975	Howard Newby
1975–1980	Douglas Muggeridge
1980–1983	Charles McLelland
1983–1986	Monica Sims
1986–1987	David Hatch
1993–1996	Michael Green

Controller of the Third Programme/Controller, Radio 3

1946–1948	George Barnes
1948–1952	Harman Grisewood
1953–1958	John Morris
1958–1971	Howard Newby (Radio 3 from 1970)
1972–1978	Stephen Hearst
1978–1987	Ian McIntyre
1987–1992	John Drummond (merged post with Controller of Music)
1992–1998	Nicholas Kenyon
1998–2014	Roger Wright

Controller of the Home Service

1942–1952	Lindsay Wellington
1953–1957	Andrew Stewart
1960–1965	Ronald Lewin
1965–1969	Gerard Mansell
1969–1975	Anthony Whitby
1975–1976	Clare Lawson Dick
1976–1978	Monica Sims

*Music Department*⁵

Director of Music

1930–1942	Adrian Boult
1942–1944	Arthur Bliss
1944–1946	Victor Hely-Hutchinson
1946–1948	Kenneth Wright (acting)

Head of Music

1948–1950	Steuart Wilson
1950–1952	Herbert Murrill

Controller of Music

1952–1959	Richard Howgill
1959–1972	William Glock
1972–1986	Robert Ponsonby (final year in tandem with Drummond)

⁵Further details of other than senior posts in the Music Department/Division are listed in Kenyon (1980: 440–441), including Chief Assistant posts, some of which are mentioned in the narrative of this book.

1985–1992 John Drummond
1992–1998 Nicholas Kenyon

Gramophone Department

Head of Gramophone Department

1945–1948 Gerald Abraham
1948–1972 Anna Instone
1972–1975 John Lade
1976–1977 Anna Instone
1977–1989 Christine Hardwick (from 1982 as Head of Radio 3 Music
Department)

BBCSO

Chief Conductor

1931–1950 Adrian Boult
1950–1957 Malcolm Sargent
1957–1962 Rudolf Schwartz
1963–1966 Antal Dorati
1967–1971 Colin Davis
1971–1975 Pierre Boulez
1975–1976 Rudolf Kempe
1978–1981 Gennady Rozhdestvensky
1989–2000 Colin Davis

Classic FM

Chairman

1992–1996 Peter Michael

Chief Executive

1991–1992 Ralph Bernard (Executive Chairman from 1996 until
2008)

Managing Director

1992–1996 John Spearman

Programme Controller

1992–1997 Michael Bukht

IBA

Director General

1954–1970 Robert Fraser

1970–1981 Brian Young

1981–1987 John Whitney

1987–1990 Shirley Littler

Director of Radio

1972–1987 John Thompson

1987–1990 Peter Baldwin

Radio Authority

Chief Executive

1991–1995 Peter Baldwin (of Shadow Radio Authority from 1990)

1995–2003 Tony Stoller

APPENDIX E: GLOSSARY OF TERMS, ACRONYMS AND ABBREVIATIONS

AIs	Audience Appreciation Indices, one of the measures gathered by BBC audience research
AM	Amplitude modulated transmission, also known as Medium Wave
BBC	British Broadcasting Corporation (from 1927) British Broadcasting Company (1922–1926)
BBCSO	BBC Symphony Orchestra
BBC WAC	BBC Written Archive Centre
CD	Compact disc
CEMA	Council for the Encouragement of Music and the Arts
DAB	Digital Audio Broadcasting, currently the UK's preferred digital radio transmission system
Drivetime	Usually weekdays between 4 pm and 7 pm
DG	Director General, often shortened in BBC parlance
EBU	European Broadcasting Union
ENSA	Entertainments National Service Association
FM	Frequency modulated transmission, in earlier parlance known as VHF
IBA	Independent Broadcasting Authority
ILR	Independent Local Radio

ITV	Independent Television
JICRAR	Joint Industry Committee for Radio Audience Research, audience numbers research conducted for the Independent Radio companies, advertisers and advertising agencies between 1974 and 1991
MP3	Audio coding format for digital audio material
MU	Musicians' Union
Needletime	Amount of commercially recorded music (records) licensed to be played by a radio station each day/week
Ofcom	Office of Communications, the communications regulator since December 2003
PPL	Phonographic Performance Limited, the record companies' association
PRS	Performing Rights Society, representing composers, arrangers and performers
RAJAR	Radio Joint Audience Research, audience numbers research conducted for the BBC and commercial radio from 1992
Reach	The number of people measured by audience research to be listening to a radio service over a specified time period (usually Weekly Reach)

Sequence programmes:

Specified	Programmes featuring as a series of works, or parts of works, without any conscious link between them and not within a concert setting, where the items are specified in listings
Unspecified	Programmes featuring as a series of works, or parts of works, without any conscious link between them and not within a concert setting, where the items are not specified in listings
Simulcast	A programme broadcast on two or more different stations, either two radio channels or a radio and television channel
VHF	Very High Frequency transmission, now usually expressed as FM

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