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PIANIST LÉON KARTUN, COMPOSER RALPH ERWIN: FROM CELEBRITY TO INTERNMENT IN THE FRENCH DÉPARTEMENT OF LOIRET

by Christophe BENNET

In the interwar period, Léon Kartun and Ralph Erwin both acquired a musical reputation in their domain. This however didn't prevent their being interned as Jews in the camps of Pithiviers and Beaune-la-Rolande. A written version of a communication released in the frame of the exhibition "La musique internée" (The detained Music) at the CERCIL Museum (Memorial Museum of the "Vel d'Hiv" children) in Orléans, this article, through the prism of the broadcasting of the thirties, shows how two musicians, whose origin and routes were different, share many other similarities beyond their tragic fate during World War Two. At first, the monitoring of each of the protagonists' biography will show what their musical role and their influence were at their time. One is going to see that their respective style and the context of their broadcasting summarize their eclecticism in music, such as it was then broadcasted. Finally, the monitoring of the performers of his works, for Erwin, and the wide range of repertoire, for Kartun, will prove their role as "cultural passers", at the crossroad of numerous and complementary aesthetics.

I – TWO INTERWAR CELEBRITIES

If Kartun and Erwin are exact contemporaries by their birth dates, they don't appear comparable. The first is a French music player, the latter a foreign composer. The first fluctuates between one of the most classical repertoire and jazz bands; the second composes movie music and builds up an international reputation. Let's have a brief survey of their respective biographies, by focusing on the time of their internment in the French *département* of Loiret as Jews, since this constitutes their most obvious common point.

1.1 LÉON KARTUN, A CLASSICAL PIANO PLAYER AND A JAZZ BAND CONDUCTOR

A French piano player, Léon Kartun was born in Paris on June 30th 1895¹. In 1911, when he was 15, he was admitted in the *Conservatoire de Paris*, in the class of Mr. Diémer. The following year he obtained a *Premier Prix* for piano. He rapidly forged a strong reputation, due to a talent that expressed itself at many levels: as soloist, chamber music performer, composer and music arranger. Though he had already attracted attention at Concerts Colonne and through recitals, his career really started in 1918, when he gave 25 recitals in Paris and began touring in France and abroad. In August 1924, he performed J.-S. Bach's *Concert for clavier* in London, with conductor Henry J. Wood. Besides, he would frequently play sonatas with violinist and composer Georges Enesco². His artistic reputation

¹ The elements of this biography were found by the crossing of information released by the Cercil and data collected on some websites, especially including: <http://www.bach-cantatas.com/Bio/Kartun-Leon.htm> (consultation of December 2013).

² On Thursday April 6th 1922, Salle Gaveau includes in its program the "additional concert, last of the season", with: Tartini's *Sonata in A minor*, Saint-Saëns' *Concerstück*, George Enesco's *Suite in E major for violin solo*,

had grown beyond the mere field of “serious music” (as classical music was then called), since he founded a jazz orchestra at the beginning of the thirties. He anyway recruited performers that would individually enlighten this emerging genre, such as violinist Stéphane Grapelli. The repertoire performed by Léon Kartun was therefore particularly diversified. During the twenties and the thirties, he recorded pieces ranging from François Couperin, Bach, Domenico Scarlatti, Rameau, to Ravel, Fauré, Albéniz and Falla or W.-A. Mozart, Weber, Mendelssohn, Chopin, Liszt, and Brahms. In 1928, he conducted the operetta *Yes* by Maurice Yvain, in an accompaniment by two pianos in the original score, which shows his openness to less prestigious genres³. In 1934, he recorded classical duos with jazz violinist Michel Warlop (under the name of Waslaw Niemcsyk). In 1934, he performed a record under the name of “*Léon Kartun et son orchestre*” (Léon Kartun and his orchestra) which gathered jazz titles like Jean Wiener’s *Knick Knack Blues*, *Heureux*, *Joyeux*, *Amoureux* or H. Atkins’s *Waiting for you* by. He also composed didactic works, such as the *Quinze exercices pour piano* (Fifteen exercises for the piano) published in 1928 by Alphonse Leduc; he arranged pieces by J.-S. Bach and Nicolò Paganini for the piano and published 36 sonatas by Domenico Scarlatti.

In July 1942, he was arrested as Jew in the village named Hagetmau in the French area of Les Landes. First interned at Mérignac (Gironde), then at Drancy from August 26th on, he was finally transferred to Pithiviers a week later. A Madeleine Fauconneau, who was herself interned at the camp of Pithiviers as a “Jewish’ friend” witnesses:

“Kartun, stoic and bitter, was assigned every morning to collecting garbage. I saw him coming from far (...) he had big stuffed gloves with which he tried to protect his hands, his precious pianist’s hands that long ago in Paris used to give us delightful hours... (...) Kartun carelessly picked up the detritus with his only gloved hand... ‘Poum, poum, poum’, he would hum distractedly. And I knew that he was composing his symphony.”⁴

Hugely weakened, he remained a long time in hospital in Pithiviers, from September 1942 to March 1943. Owing to the closure of the Pithiviers camp, he was finally interned in Beaune la Rolande’s until July 12th 1943. As he had married a non Jewish woman⁵ in 1922 to, he was considered by the Nazis to be an “Aryan husband” and became “temporarily non deportable”. On July 12th 1943, he was again transferred to Drancy then on August 12th deported to the Channel Island called Alderney. Like the other inmates, he was submitted to forced labour, deprivation, humiliation and to the guards’ brutality. His occupation of pianist didn’t prevent him from physical labour, since he had to carry cement bags for the building of fortifications, under the threat of blows and in every weather. He was however to play the piano one evening during his captivity, on Sunday January 30th 1944, as Abraham Noz, another inmate of the camp, testifies in a letter written that very day:

and also Bach’s *Capriccio* (from *Partita # 2*), Liszt’s *Leggerezza*, Liapounow’s 10th *Study*, performed by Léon Kartun, and Beethoven’s “*Kreutzer Sonata*” performed by the two soloists.

³ On the record PATHE X 2164 of 1928, one can hear the song *Moi je cherche in emploi* performed by Arletty, accompanied by Mr. Kartun and Raffit on two pianos. One can listen to abstracts from this operetta on: <http://194.254.96.55/cm/?for=fic&cleoeuvre=240>.

⁴ Léon Kartun’s biography realized by the Cercil in the frame of its temporary exhibition from December 10th 2013 to March 9th 2014.

⁵ His file at the camp of Beaune la Rolande mentions his occupation as musician and indicates his family situation. As “married to an Aryan woman”.



1895 - 1981



“Today we did not work, and this evening there’ll be a concert for the first time that we have been on the island. (...) There is among us Léon Kartun, a famous pianist who has an international reputation. He’s going to play.”⁶

During the 1947-1948 season, Léon Kartun went on a musical tour through France, Switzerland, and Belgium. He in fact gave more than 60 concerts for the benefit of FNDIRP (The French Federation of Interned, deported, resisting people and patriots). As regards the concert given in Metz during this October 1947 tour, the musical critic of the newspaper *Le Lorrain* wrote a eulogistic article, simply regretting that the piano wasn’t at the level of the artist’s talent. The latter was to play again in this same town in October 1950 in the frame of a Beethoven festival. During those post-war years, Kartun was still interested in jazz, even if he hardly recorded⁷. On the occasion of a concert given in Roubaix in 1949, he performed his own transcription, *Caprice rythmique pour le piano sur un motif de Paganini*⁸. One can also find his trace at a concert given on November 27th 1948 at the *Grand Théâtre de Tunis*, with the *Grand Orchestre symphonique de Tunis*⁹. In 1965, he also published at Éditions ouvrières: *Synthèse de la technique quotidienne du piano. 142 exercices résumant toutes les difficultés pianistiques*, which seems to indicate that he then devoted his attention to education. One however doesn’t have any information about the last 30 years of his life, until he died aged 85, in Neuilly-sur-Seine on September 1981.

1.2 RALPH ERWIN, A GERMAN COMPOSER OF MOVIE MUSIC

Ralmund Erwin Vogl, alias Ralph Erwin, was born in Bielitz (Austrian Silesia, today Nielsko-Biala in Poland), the son of a musician¹⁰. His father, Theodor Vogl, was organist, pianist, conductor, and one of Anton Bruckner’s preferred pupils. His artistic gifts rapidly shone out, and he conducted a school orchestra at age 11. In Vienna, he joined up as a volunteer in 1915. After the war, in which he was severely injured, he studied the history of music and philosophy, and also began to earn a living as a pianist in cabarets and cafés¹¹. His first song, *Bar, kleine Bar* (*Bar, little bar*) was soon published, as was the ragtime for the revue of the Apollo theater, *Du bist so schön* (*You are so pretty*). These publications were printed under the pseudonym of Harry Wright. Following his editor’s advice, he took the name of Ralph Erwin. In 1929, he acquired an international reputation thanks to the song *Ich küsse Ihre Hand, Madame*, with lyrics by Fritz Rotter, for the movie of the same title with Marlene Dietrich. In no time, one million record were sold, which is obviously considerable, and also all the little musical parts for the amateur performances (a usual custom at the time). The song was to have several other versions in German¹² and in French for many years¹³.

⁶ Léon Kartun’s biographic board, cited document.

⁷ His last recording was probably in 1957.

⁸ This transcription was published in 1948 by Editions Salabert (the original is visible at the BNF).

⁹ The “famous French pianist” is invited to this concert, and the orchestra is conducted by Louis Gava.

¹⁰ Beside the data personally collected, the elements of this biography were collected by the Cercil. A historian of song, Mr. Yves Borowice, in charge in the University of Marne-la-Vallée, also provided some precious sound documents.

¹¹ A 78t record of 1928 enables to figure out the repertoire that Erwin then used to play: one can hear “at the Grand piano” in the accompaniment of singer Paul O’Montis who performs *Komm Zigany* by Hungarian composer Emmerich Kalman (record Odéon – O-2657a).

¹² Including, among many performers, the Comedian Harmonists in 1928 under the label Electrola, the German branch of His Master’s Voice, a brand which they dealt with the same year.

¹³ Especially including André Baugé, the singer of the Opera-Comique, and also Fred Gouin, Paul Gesky, Jean Sablon, and many others.



1896 - 1943

Ralph Erwin



Premier grand succès :
Ich küsse Ihre Hand, Madame (1929)

After the silent movies era, he composed some successful songs for the speaking movies, that is to say more than forty German and French movies¹⁴. One could mention the great success in France of *Le Roi des resquilleurs* (1930), then *Le Roi du cirage* (1931) with Georges Milton who sang tunes that have become famous such as *J'ai ma combine* and *T'en fais pas bouboule*¹⁵. One is going to see soon that his songs were usually broadcasted by some 30 French radios in the interwar period. In 1933, the arrival of the Nazis made Erwin leave Germany for France. He lived in Paris¹⁶ where he went on composing, mainly for the movie industry. His compositions were recorded by performers of the Opera-Comique such as baritone André Bauge in *Ce n'est que votre main, Madame*¹⁷ as well as by the commercial female singer Lucienne Delyne in *Sur les quais du vieux Paris*¹⁸.

After the war declaration in September 1939, Erwin, who was Austrian, was interned with his spouse as citizen of a hostile country. They were freed five months later and then lived in clandestinity. One more time, he was arrested on May 14th 1941, this time as foreign Jew. Erwin was interned at the camp of Beaune-la-Rolande with, among others, his editor Charles Brull. On Friday July 18th 1941, a "Little evening show given by the artists housed in the camp of Beaune-la-Rolande" was organized. The program promised: "Ralph Erwin, composer: in his works, then 'a little for everyone'."¹⁹ Owing to sickness, he was freed on September 13th 1941²⁰. Did he fear a new arrest if he came back to Paris? Or was he too weak for moving? Astonishingly, he remained in the village of Beaune-la-Rolande after his release, where he lived at Mrs. Henriette Ricois-Ponceau's house, *rue du Clos Thibault*, near the camp. Following a bombing, he was hospitalized in Beaune-la-Rolande where he died aged 46 on May 15th 1943²¹. He's buried at the cemetery of the village, where his tomb remains visible²².

¹⁴ One could mention the following movies: *Der kleine Seitensprung*, with Hermann Thimig, Renate Müller, Otto Wallburg; *Madame hat Ausgang*, (*Madame is off*) with Liane Haid; *La Belle Aventure* with Alfred Abel, Wolf Albach-Retty, Adele Sandrock, Otto Wallburg, Blandine Binger; *Die drei von der Kavalierie*, (*Three from the cavalry*) with Paul Hörbiger; *Liebe Scherz*, Adele Sandrock; and also *So ein Mädel vergißt man nicht*, with Willy Forst, Dolly Haas, realized by Fritz Kortner.

¹⁵ Created by Georges Milton in the movie Pathé-Natan by Pièrre Colombier, - screenplay and dialogues by René Pujol, Pièrre Colombier and Jean Cis - : *Le Roi du cirage*, released in exclusivity at the Moulin-Rouge theatre, on Friday November 13th 1931. This song *T'en fait pas bouboule* was recorded by Georges Milton, accompanied by an orchestra, conducted by Pierre Chagnon: WL 3234-1/M3 37709 – Columbia DF 654.

¹⁶ He lived at 12 Square Gabriel Fauré in the 17th district.

¹⁷ *Ce n'est que votre main, Madame*, by André Bauge: Lyrics: André Mauprey (adapted by Fritz Rotter) ; musique : Ralph Erwin ; paper publisher: Brull / Eschig / Méridian; sounding editor: Pathé; record # X 3393 (matrice # MX N 201 614-1). Many thanks to Mr. Yves Borowice for all these references.

¹⁸ *Sur les quais du vieux Paris*: lyrics by Louis Poterat; music by Ralph Erwin; paper editor : éditions musicales Vog; sounding publisher: Columbia; record # DF 2456 (matrice # CL 6971-1); recorded on February 15th 1939 "accompanied by Marcel Cariven's orchestra". Lucienne Delyne (1917-1962) won a "Monsavon Broadcasting crochet" in 1939 and Jacques Canetti, who was then the artistic manager of the station, decided to beef up her career. She changed her name for Delyne from May 1939 on. One can hear her on the recording *Sur les quais du vieux Paris* by Lucienne Delyne on the internet : http://dutempsdeserisesauxfeuillesmortes.net/50_chansons/43_sur_les_quais_du_vieux_paris.htm

¹⁹ On the program kept in the archives of the Cercil, there is a dedication in Erwin's hand including the first notes of the tune "*Ce n'est que votre main, Madame*": "*Remembering the camp of Beaune la Rolande*", 19.7.41."

²⁰ As stated by his identity file at the Beaune camp, the motive of his internment was: "In excessive number in the national economy".

²¹ The hospital file confirms his death at that date, with this precision: "paying surgery" (instead of "surgery of the camp").

²² The death announcement, written by Mrs. Emilie Vogl, says that the funeral of "Mister Erwin Vogl, called Ralf Erwin, music composer, will be held on Monday May 17th 1943 à 3 pm at the cemetery of Beaune-la-Rolande."

II – THE BROADCASTING OF RECORDS AND THE BROADCASTING OF RADIO-CONCERTS

The dates of their internment do not exactly coincide. We know therefore that they can't have met in the camp of Beaune-la-Rolande. No data enable to confirm that these two Parisians (by birth or adoption) did personally know each other, despite the relative proximity of their respective fields. It is however probable that one knew the "artistic existence" of the other, owing to the celebrity that they each had built during the twenties and that had been strengthened in the thirties, as the musical broadcasting of the decade shows.

2.1 ENTERING THE MUSICAL BROADCASTING OF THE THIRTIES

During the thirties, at the time when radio becomes a mass medium in France, the broadcasting of music represents 60% of the whole programs. Throughout the decade, while this medium is getting more professional, its audience level keeps increasing. Though it only concerns a few thousand bourgeois or qualified workers at the beginning of the thirties, at the eve of World War Two²³, one French citizen in two is connected to the "fairy of the waves". In the frame of a thesis of musicology dealing with broadcasting music in France in the thirties, we built samplings of the musical programs²⁴.

By crossing the information of newspapers, we have scrupulously copied the contents of the musical programs for 10 months of June throughout the decade, based on a model of the public network, Radio-Paris, and a private station, Radio-LL, which was to become Radio-Cité in 1935. In order to give sense to this ten-year computation of programs, we built a typology of the broadcasting programs, by qualifying the genres through the number of slots and their durations²⁵. Thanks to 5,360 programs, that is to say more than 3,350 hours of broadcasting, a wide base of data is usable in progressive, comparative and global perspectives. Based on our samplings of the programs, we have constituted and alphabetically arranged two groups of musicians. Respectively gathering 2,185 authors and 2,014 performers, these lists show the quantitative and qualitative scenery of musical broadcasting of the thirties. They in fact reveal the categories and the subdivisions in which the broadcasting musicians occur. They also enable us to figure out their recurrence, since we have registered the number of their references for every author and performer (that is to say the works mentioned), and the year of their appearance.

Parallel to the building of these lists, we made a typology of the composers and a typology of the performers broadcasted, so that we can assess the genres and the styles corresponding to these musicians. In order to monitor the evolution by year and station of the proportions of the musical categories, we have quantified every targeted section. We then brought sense to the 15,874 references of composers and performers appearing in our computation of the programs²⁶.

²³ Cécile Méadel, "Programmes en masse, programmes de masse", in ROBIN, Régine, *Masse et culture de masse dans les années trente*, Paris, Les Éditions ouvrières, 1991 p. 56. By adding the mass of listeners who eschewed the broadcasting tax, Cécile Méadel put forward the hypothesis that more than 56% of the inhabitants owned a radio set at the end of the thirties.

²⁴ Christophe Bennet, *Musique et radio dans la France des années trente. La création d'un genre radiophonique*, PhD Thesis in History of Music and Musicology, upheld on June 13th 2007, directed by Michèle Alten, Paris-Sorbonne, 2 volumes, 942 p. This thesis was published under the following references: *La Musique à la Radio dans les années trente*, Paris, L'Harmattan, 2010, 314 p.

²⁵ In the whole computation, one can find programs of 5 minutes as well as three-hour concerts.

²⁶ The two topologies of the indexes include 10,656 composers' references and 5,218 performers' references.

The indexes bring out figures that confirm the hypothesis of a sophisticated vs. popular culture duality which would run parallel to a public network vs. private stations opposition. This is however true only for the second half of the decade, when the audience figures of the stations constitute a genuine commercial stake, on the one hand, and an acculturation stake, on the other hand. Even though music is mainly classical on any type of station until the middle of the decade, a split occurs from 1935 on. On Radio-Paris, a station seeking to attract listeners, the domination of classical music has never been so strong as at the end of the decade. On the contrary, Radio-Cité, which doesn't fall in populism for all that, is like any private station of the prewar period: young and innovating. Its programs and music delight a majority of listeners, because it brings a fresh style, a new spirit. The comparative monitoring of the two Parisian stations bore out the evidence of the main features of the musical development of French radio during the thirties. The study reveals a medium that is "caught between the devil and the big blue sea" between apparently contradictory requirements, which make its richness and complexity.

Beside these lists and statistic data, some recordings were found by chance at the beginning of the nineties. They bear witness to what the prewar period stations were. By listening to the program scheduled on Sunday February 25th 1940 on Radio-Cité, one can assess the daily musical diversity:

*"At 9 am 'La Rose des vents', do listen to some Corsican songs; at 9.15, 'The Successes of the great celebrities' ; at 10.15, 'Chansons d'hier' hosted by Max Blot ; [...] at 11am, 'Chansons d'aujourd'hui' hosted by Daniel Clérisse ; [...] at 12.45, 'La Chanson à l'inconnu' by André Claveaux ; at 12.55 'La Minute de l'accordéon' by Médard Ferrero ; at 1.12 pm, some recording of an Hawaiian orchestra; at 2 pm, a recital on a Pleyel piano Pleyel by Alexandre Kagan who will perform Chopin's Sonata in B minor ; [...] at 7.50 pm, 'La Vedette du jour' : Jean, Jacques, sans Jo ; [...] at 8.05 pm, 'Une Chanson douce' by Léo Marjane ; at 10 pm, Les Petits chanteurs à la Croix de bois announced by abbé Maillet ; at 10.15 pm, recorded dancing music."*²⁷

By listening to this daily program on Radio-Cité, one can realize that song and piano were the two pillars of the broadcasting music in the thirties. This assessment makes the comparison of these two ambassadors: piano and song even more interesting.

²⁷ Jean Cocart, *Les radios privées d'avant-guerre*, a set of three CD published in 1994 by EPM Musique., CD 1, track : "Carillon de Radio-Cité et programme sonore du 25 février 1940".

Beyond the comparison of the computations of composers and performers, the survey of these numerous musical programs enlightens a second split, which is particularly interesting in the study of our two musicians: the types of programs. The two patterns which absorb most of our ten-year sampling of programs are the playing of commercial records, on the one hand, and the broadcasting of concerts live, on the other hand. The circumstances of appearance of each of our two musicians on the waves will show the forms of these two types of broadcasting.

2.2 RALPH ERWIN: A COMPOSER WIDELY BROADCASTED THROUGH RECORDS

Ralph Erwin appears in our computation of composers under the pseudonym with which he met an international reputation. He is never mentioned as a performer, which is not very surprising for his notoriety prevented him from the obligation of working as a pianist at that time. In the computation of the sampled programs, the environment of his broadcasting led us to register him in the category of “commercial entertainment” and in the sub-category of “dancing”. Most of the songs we examined have in fact a tempo indication designating them as “lounge dancing” as we’d call it today: “Valse moderato” in *Sur les quais du vieux Paris*, “Tempo di tango” in *Ce n’est que votre main, madame*, “Tempo di fox-trot” in *J’ai ma Combine*. We also mentioned this additional information: “bordering on light symphonic music and operetta” and had, for this reason, classified Erwin as a “cultural passer”. Apart from the years 1930, 1937 and 1939, he’s mentioned in our sampling every year of the decade, which confirms the frequent broadcasting of his works. Another indicator of his notoriety is the fact that he appears on the public stations such as Radio-Paris, as well as on the one that represents the private network (LL-Cité). With nine references, he appears at the 209th rank of the composers, 2,185 in all, as we saw earlier.

Over the nine programs featuring the name of Ralf Erwin, six are sequences of records playing, and the other three are concerts live. The first of those was released in 1934, which already proves his notoriety. This means indeed that his musical pieces were either arranged or performed by instrumental bands linked to the stations, for the enjoyment of the listeners, who already knew them through movies or records.

Here are the titles picked up in this broadcasting sampling:

- *J'ai ma combine*, from the movie "*Le Roi des resquilleurs*" (Erwin), performed by the orchestra of the Vel'd'Hiv, conducted by M. Gaillard, chorus whistled by the announcer Berretrot (Saturday 20/06/31 on Radio-Paris, records);
- *Garde-moi ton amour* (Erwin) (Friday 24/06/32 on Radio-LL, records);
- *Si j'aimais* (Erwin) : Miss Davia (Saturday 25/06/32 on RP, records);
- *La Belle Aventure* (Erwin) (Saturday 03/06/33 on RP, records);
- *Si j'aimais* (Erwin), by Miss Davia (Friday 22/06/34 on RP, records);
- *C'est peu de chose*, waltz (Ralph Erwin) (Wednesday 27/06/34 on RP, orchestra on live);

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Ralph ERWIN (1896-1943)

Pays d'origine : Allemagne

Statut : compositeur

Passeur culturel

Catégorie compositeur : Variétés

Sous-catégorie compositeur : Dancing



Informations : frontière Musique symphonique légère et opérette

Année de diffusion	Titre du programme	Nom de la station	Titre de l'oeuvre	Statut
1931	Musique enregistrée	RP	J'ai ma combine	compositeur
1932	Musique enregistrée	RP	Si j'aimais	compositeur
1933	Musique enregistrée	RP	La belle aventure	compositeur
1934	Musique enregistrée	RP	Si j'aimais	compositeur
1934	Concert	RP	C'est peu de chose	compositeur
1936	Concert	RP	Garde-moi ton amour	compositeur

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- *Malgré vous* (Erwin) (Saturday 15/06/35 on LL, records);
- *Garde-moi ton amour* (Erwin) (Sunday 21/06/36 on RP, orchestra on live);
- *Portrait d'un soldat de plomb* (Erwin) (Thursday 09/06/38 on RP, orchestra on live).²⁸

This list calls for some remarks. First, we can see that, apart from the titles (performed twice by Mademoiselle Davia²⁹), there is a diversity of pieces, within a single broadcasting, which indicates both a renewal of the tunes broadcasted and a strong inspiration. One can also notice that the two competing stations broadcasted different titles of this composer two days in a row, a fact which confirms his popularity, at least in 1932. Concerning the types of programs, which we classified in relation with their contents, one can see that over these nine sampled programs, there are: “light and varied music” (5); “mixed contents” (2); “song” (1) and even one symphonic concert.

By focusing on the very first slot of the sampling, a track of mixed records broadcasted in the early afternoon of Saturday June 20th 1931, one can see that in this eclectic program we find polkas, military music pell-mell with a Viennese orchestra. Six month after the release of *Le Roi des Resquilleurs*, one still proposes the broadcasting of the popular song of Pierre Colombier’s movie released earlier on November 14th 1930³⁰. Here, the song is not performed in the version of Georges Milton, the singer who created it³¹. This custom was usual at this time: as soon as one song was promising, several singers used to record their own version. The one broadcasted by Radio-Paris is particularly interesting. One can notice that the chorus is “whistled by an announcer”, and that the other lyrics seem to be performed by an orchestra. One is quite puzzled face to the name of this orchestra, randomly exhumed by our sampling. Today, le Vel d’Hiv (its actual name!) doesn’t conjures up the name of an orchestra, but of course “the Swoop” on July 16th 1942, when some 13,000 foreign Jews from Paris and its suburbs were led to Drancy, Pithiviers, Beaune-la-Rolande. When we recall that Ralph Erwin precisely ended his days in this very village, the matching of this piece of his with an orchestra whose name was ill-fated necessarily catches the eye of a contemporary observer.

²⁸ Concerning the circumstances of the broadcasting of these pieces, one can see the table below in which tall the contents have been written.

²⁹ The female singer named Davia (1898-1996) appears 5 times in our computation. We placed this artist in the section “operetta and song” of the performers’ index because she’s located at the edge of the musicals.

³⁰ This movie is the first of a series that staged the character of “Bouboule”, created by song writer Milton including *La Bande à Bouboule* (1931) by Léon Mathot, *Le Roi du cirage* (1931) by Pierre Colombier, *Bouboule I^{er}, roi des Nègres* (1933) by Léon Mathot and *Prince Bouboule* by Jacques Houssin (1939).

³¹ Embodying Eugène "Bouboule" Leroy. *J'ai ma combine*, by Georges Milton. Lyrics: René Pujol and Pierre Colombier; music: Ralph Erwin; Sacem submission: February 17th 1931 ; paper editor: Francis Salabert ; sounding publisher: Columbia; record # DF 180 (matrice # CL 2378-1); recorded: July 6th 1930 ; “accompaniment of Jazz orchestra, conducted by Pierre Chagnon”.

The nine programs in which Ralf Erwin is mentioned

station	date	type	format	title	details
RP	June 20 th -31	mixed	records	Musique enregistrée	8. <i>Le Chemin du Paradis</i> , slow fox (Werner-Heymann), exécuté par Dajos Bela et son orchestre viennois ; 9. <i>Fleur de misère</i> , chanson vécue (Spencer-Stolle), interprétée par Mme Berthe Sylva ; 10. <u>J'ai ma combine, du film "Le Roi des resquilleurs" (Erwin), interprété par l'orchestre du Vel'd'Hiv, sous la direction de M. Gaillard, refrain sifflé par le speaker Berretrot</u> ; 11. <i>Un début au théâtre</i> (Bach-Laverne), interprété par Bach et Henry Laverne ; 12. <i>Cortège nuptial à Lilliput</i> (Translateur), exécuté par l'orchestre Dajos Bela ; 13. <i>Emma Livry</i> , polka pour clarinette (Pirouelle), interprété par M. Pierre Lefebvre, clarinette solo de la Garde Républicaine ; 14. <i>Je ne sais pas si je vous aime</i> (Rico), chanté par M. Jean Lumière ; 15. <i>Le tram</i> , pas redoublé avec tambours et clairons (Mougeot), exécuté par la musique du 46 ^e régiment d'infanterie, sous la direction de M. Froment.
LL	June 24 th 32	chanson	records	Concert	Concert de disques : <i>Malgré moi</i> (Borel-Clerc) ; <i>Avec l'assurance</i> (Borel-Clerc) ; <u>Garde-moi ton amour (Erwin)</u> ; <i>La chanson de mon cœur</i> (Verdun) ; <i>Serait-ce un rêve?</i> (Heymann) ; <i>Ville d'amour</i> (Heymann) ; <i>Pour un son d'amour</i> (Chantrier) ; <i>Imaginez que je vous aime</i> (Chantrier).
RP	June 25 th 32	Light and varied music	records	Musique enregistrée	Concert de musique enregistrée. Variétés. 1. Les deux amis (Magnen) ; 2. Voici mon cœur (Crémieux-Varenne) : MM. Leardy et Verty ; 3. L'amour de ma vie (Bosc-Marimer) : Mlle Yvonne Guillet ; 4. Le petit café (Whiting) : Ray Ventura et ses collégiens ; 5. La fontaine et Caraouet (Omer Letorey) : M. Vallies ; 6. Je suis à la mode (Avignon) ; <u>7. Si j'aimais (Erwin) : Mlle Davia</u> ; 8. Eternel printemps (Popy) : le quintette Brancato ; 9. L'âme des vallons (René de Bruxeuil- Febvre) : M. Malloire ; 10. Les fantoches (Raïter) ; 11. Tu m'as juré (Lenoir) : Mlle Rosette Guy ; 12. Grock dans son sketch de music-hall : Grock et son partenaire ; 13. L'oiseau et la fontaine (Lao Silesu) : M. Guy Rémond ; 14. Contes arabes (E. ben Danou) : par M. Ben Danou ; 15. Les saltimbanques (Louis Ganne) ; 16. Mary Ann (Silver) : M. St-Granier ; 17. La Feria (Lacôme) ; 18. Place Blanche (Fred Mélé).
RP	June 3 rd 33	Light and varied music	records	Musique enregistrée	Disques : <u>La belle aventure (Erwin)</u> ; <i>L'Etoile d'amour</i> et <i>Vous êtes jolie</i> (Delmet) ; <i>Shovel up your troubles</i> (Butler) ; <i>La Czarine</i> (Ganne-Rouvierolis).
RP	22-juin-34	Light and varied music	records	Musique enregistrée	Disques : <i>La Czarine</i> (Ganne) ; <i>Clavelitus</i> (Valverde-Juan), par Conchita Supervia ; <i>La Ronde des Fleurs</i> (Sylviano-Falk), par F. Gouin ; <u>Si j'aimais (Erwin), par Mlle Davia</u> ; <i>Histoire de la Forêt Viennoise</i> (Strauss) ; <i>L'Heure douce</i> (Esclacy), par Chardy ; <i>Un Rêve</i> (Grieg), par Franzell ; <i>Brune et Blonde</i> (Waldteufel).
RP	27-juin-34	Light and varied music	live	Concert	Concert donné par l'orchestre Lucien Goldy : <i>On aura tout vu</i> (Raoul Moretti), extrait de l'Opérette <i>Les Sœurs Hortensias</i> ; <i>Ma chanson fait le tour du monde</i> , fox (H. May), refrain chanté par M. J. Sorbier ; <i>Oh, jolie Cubanita</i> , rumba (Hubere) ; <i>Mon désir de vivre</i> , Fox (Harry Revel) ; <i>Over there</i> (William Sterling) ; <u>C'est peu de chose, valse (Ralph Erwin)</u> ; <i>Les Chevaux du Roi</i> , fox (Jack Hart) ; Jean Sorbier sans son répertoire : <i>Le cirque vient d'arriver</i> (Ch. Forge-Wright) ; <i>La Petite Cloche Hollandaise</i> (Sherman Myers) ; <i>Hulo-Willy Clarkson</i> , fox (L. Goldy-Ch. Forge), refrain chanté par M. J. Sorbier ; <i>Santa Lucia</i> , tango (Ch. Forge-Smyth) ; <i>Pas de rigolade</i> , fox (Noël Gay) ; Jean Sorbier dans son répertoire ; <i>J'aime la musique</i> , fox (Vincent Youmans) ; <i>Mets ta robe blanche des dimanches</i> (Irving Berlin) ; <i>Le Cheval Mécanique</i> (Max Wollmer) ; <i>La Fanfare du Dimanche</i> (Fryberg) ; <i>Quelqu'un a tort</i> (Whiting) ; <i>Business in "F"</i> , fox (Archie Bleyer) ; <i>Oh Monah</i> (Ted Weems).
LL	15-juin-35	mélange	records	Concert Disques	<i>Suite orientale</i> (Popy) ; <u>Malgré vous (Erwin)</u> ; <i>Souvenir d'un soir d'amour</i> (Scotto) ; <i>Le vieux chalutier</i> (Menichetti) ; <i>Chicuelo</i> (Courquin) ; <i>La Pilarica</i> (Pandéra).
RP	21-juin-36	musique légère et variée	live	concert	Musique légère, par l'orchestre Victor Pascal : <i>Murmure amoureux</i> (Georis) ; <i>L'Etudiantina qui passe</i> (Popy) ; <i>Les Papillons</i> (Berger) ; <i>Le Coucou</i> (Daquin) ; <i>Qui ne se souvient plus</i> (Barthélémy) ; <i>La Reine Henriette</i> (Trespaille) ; <u>Garde-moi ton amour (Erwin)</u> ; <i>Le valet de carreau</i> [Valse de Barreau?] (Steele) ; <i>Marche des sous-officiers</i> (Faidet) ; <i>Soirs après l'été</i> (Schmitt) ; <i>Joyeuse nuit</i> (Fontenelle) ; <i>Au temps des moulins</i> (Martin) ; <i>Romance populaire roumaine</i> ; <i>La Polka de Polichinelle</i> (Corbin) ; <i>Sur un marché persan</i> (Ketelbey) ; <i>Chanson de Vilja</i> (Lehar) ; <i>Sérénade lointaine</i> (Filippucci) ; <i>Marche des petits marmousets</i> (Ganne).
RP	9-juin-38	concert symphonique	live	Concert	Concert, direction M. G. Bailly : <i>Correspondance</i> , ouverture (Berger) ; <i>Jota</i> (M. de Falla) ; <i>Esclarmonde</i> , suite (Massenet) ; <i>L'or et l'argent</i> (Lehar) ; <u>Portrait d'un soldat de plomb (Erwin)</u> .

2.3 LÉON KARTUN AND THE « HOME CONCERTS » ON RADIO-PARIS

Though Léon Kartun had an occasional activity as a composer and an arranger, he appears of course as a performer in our computation of the broadcasted musicians. With 11 references, he's classified at the 65th rank of the 2,014 performers. We classified him as a "classical performer", with the sub-category of "instrument player", and we mentioned the piano as his specialty and also added as a comment: "chamber music and conductor of entertainment orchestra". Like Erwin, we could also have classified him as a "cultural passer", considering the distance between the recital area and the environment of an entertainment orchestra, and we're going to focus on his second specialty, which he developed around the second half of the thirties.

Contrary to Erwin, Kartun is only mentioned in the Radio-Paris programs, and on only five years (1930, 1931, 1932, 1933, and 1936). Another difference with the German composer is that his name appears in the specialized weeklies almost only through performances in live programs. It clearly appears that Léon Kartun was belonging to the performing musicians who usually worked for the great Parisian station. Apart from the last of this five-year appearances in our sampling, he's mentioned as a pianist in chamber music concerts, recitals, "symphonic and recital" mixed programs (often proposed by Radio-Paris). His repertoire is eclectic, like the numerous recordings he made in the interwar period:

- Radio-Concert : 1. *Sonate en si mineur pour piano* (Chopin), M. Léon Kartun (Monday 11/06/30 on Radio-Paris, in a recital);
- 1. *Sonate en si mineur pour piano* (Chopin), M. Léon Kartun (Monday 01/06/31 on RP, in a program of chamber music);
- *Sonate pour piano en la majeur* (Mozart) : M. Léon Kartun (Tuesday 02/06/31 on RP, in a program of chamber music);
- Radio-Concert : the series of the listening of the 24 *préludes* by Debussy ; third group: *Brouillards*, *La dame de Puck*, *Feuilles mortes*, *Les fées sont d'exquises danseuses*, *Ce qu'a vu le vent d'Ouest*, M. Léon Kartun ; *Sonate pour violoncelle et piano* (Rachmaninoff), MM. Boulmé and Léon Kartun (Thursday 18/01/31 on RP in a program of chamber music);
- Musique enregistrée : Chamber music : *Sixième barcarolle pour piano* (Gabriel Fauré), Léon Kartun (Friday 19/06/31 on RP in a program of chamber music records) ;
- Radio-Concert : *Sonate pour violoncelle et piano* (Sammartini), Mme Lucienne Radisse and Léon Kartun ; *Barcarolle* (Schubert) ; *Chinoiseries* (Noël Gallon) ; *Le rossignol des lilas* (Hahn) ; *Variations sur un thème de Paganini* (Brahms), M. Léon Kartun ; *Quatrième Sonate en ut majeur* (Beethoven), for cello and piano, Mme Lucienne Radisse and M. Léon Kartun (Thursday 25/06/31 on RP in a program of chamber music) ;
- Radio-Concert. Surimpression poétique sur des œuvres de Mendelssohn : *La grotte de Fingal* ; *Caprices*, by Léon Kartun (mercredi 01/06/32 on RP in a "symphonic and recital" program);
- b) *Chanson d'Ophélie* (Chausson), Mme Jeanne Manceau, from the Opéra, piano : Léon Kartun (Wednesday 08/06/32 on RP, in a recital) ;
- Radio-concert. Musique de chambre : *Sonate en ré mineur pour piano* (Beethoven), allegro, adagio, allegretto: Léon Kartun (Thursday 30/06/32 on RP in a program of chamber music) ;
- Concert symphonique sous la direction de M. E. Bigot : *Variations symphoniques* (Franck), for piano and orchestra, performed by L. Kartun (Tuesday 20/06/33 on RP in a "symphonic and recital" program) ;
- Musique légère et variée par Léon Kartun (Sunday 07/06/36 on RP in a "light and varied music" concert, with an orchestra that he conducts)³².

³² For further information on Léon Kartun's appearances, one can watch another table below.



Des Musiciens Radiodiffusés depuis les Années 30 (())

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Léon KARTUN (1895-1981)

Statut : interprète

Catégorie interprète : Interprète classique

Catégorie interprète : Instrumentiste

Informations : et chef d'orchestre de variétés (Enf)



Année de diffusion	Titre du programme	Nom de la station	Titre de l'oeuvre	Statut
1931	Radio-Concert	RP	Sonate pour violoncelle et piano	interprète
1932	Radio-Concert	RP	Caprices	interprète
1930	Radio-Concert	RP	Sonate en si mineur pour piano	interprète
1931	Radio-Concert	RP	Sonate en si mineur pour piano	interprète
1931	Radio-Concert	RP	Sonate pour piano en la majeur	interprète
1931	Radio-Concert	RP	Brouillards	interprète
1931	Radio-Concert	RP	La dame de Puck	interprète
1931	Radio-Concert	RP	Feuilles mortes	interprète

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Marthe COIFFIER (1896-?)

Statut : interprète

Passeur culturel

Catégorie interprète : Artiste lyrique

Catégorie interprète : Opéra-comique et opérette



Année de diffusion	Titre du programme	Nom de la station	Titre de l'oeuvre	Statut
1931	Radio-Concert	RP	Au temps des fées	interprète
1931	Musique enregistrée	RP	Ce n'était pas vous	interprète

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This sampling shows that Léon Kartun's repertoire was strongly diversified. Our pianist is mentioned in the confidential programs (recital, sonata) as well as the soloist of concertos with orchestra. We couldn't find any recording of those concerts, but he recorded a 78T record during the thirties including Joachim Raff's *Berçeuse*, which shows the fluidity of his style³³. On June 19th 1931, the broadcasting of another of his records, and the eclectic repertoire that he conducts on June 7th 1936 enable him to produce a perfect synthesis between all genres, types of program (records or live) and types of music (from recital to orchestra, passing through chamber bands) proposed by the Radio of the thirties. Our 10-year sampling of musical programs therefore confirms Erwin's presence on the waves (mostly through records and songs) as well as Kartun's (essentially as a station's "home musician"). Other indicators yet prove that the only copy of the newspapers is simplistic. Some of Erwin's works can in fact be performed live through live programs in the studios.

III – FROM MOVIE MUSIC TO CHAMBER MUSIC

Dating from 1939, a rare recording witnesses the performance of the female singer Lucienne Delyne in the Boulevard Haussmann studio of Radio-Cité. Performing Erwin's famous song, she's accompanied on the piano by Alec Siniavine³⁴. By listening to this recording, which nuances the idea that Erwin was exclusively broadcasted through records, one could imagine that his repertoire is restricted to the area of soldiers' enjoyers and other female commercial singers'. The performers of his repertoire are sometimes more classical.

3.1 ERWIN'S PERFORMERS: AT THE CROSSROADS OF NUMEROUS AESTHETICS

Very far from the Parisian cockiness of the star of *Le Roi des Resquilleurs*, or the one that can be guessed in Lucienne Delyne's live performance at Radio-Cité, André Baugé was a famous singer who also performed Ralph Erwin's songs. His 19 appearances in our computation of the broadcasted programs (ranking at the 24th rank of the performers) led us to classify him in the category of "Lyrical artist" (sub-category of "Opéra-Comique and operetta"), with a specialty of "lyrical singer and song". This incontestable "cultural passer" could interpret both Figaro's tune from Rossini's *Barber of Seville* (on Tuesday June 8th 1937 in a program of recital by records on Radio-Paris) or the song *Tes lèvres rouges*, from the movie *La Marche à la gloire* (on Tuesday June 2nd 1931 in a program of movie music called "The Pathé half-hour"). He appears in seven types of programs: lyrical, movie music, mixed contents, music-hall, symphonic and recital, operetta, song. The frame of his broadcasting on Sunday June 19th 1938 on the then very popular station Radio-Cité is significant: "Your preferred singer: André Baugé (record.)"

³³ Disque Odéon 166.124, "sur piano Gaveau" The Swiss composer Joachim Raff (1822-1882) is mentioned seven times in our computation. This piece is not mentioned among his works, contrary to *Cavatine* et *Les Dryades*, which are both mentioned three times.

³⁴ Jean Cocart, *Les radios privées d'avant-guerre, op. cited, CD 1, track 5.*

The programs in which Léon Kartun is mentioned

date	type	détails
11-juin-30	récital	Radio-Concert organisé par la Radiotechnique : 1. <i>Sonate en si mineur pour piano</i> (Chopin) : Allegro maestoso; Scherzo, Andante, Presto : <u>M. Léon Kartun</u> .
1-juin-31	chambre	Radio-Concert : 1. <i>Sonate en si mineur pour piano</i> (Chopin), <u>M. Léon Kartun</u> ; 2. <i>Etudes latines</i> (Reynaldo Hahn) : Neere, Lydé, Tyndaris, Phylsis, M. Jean Hazart ; 3. <i>Pièces pour harpe</i> : Fantaisie (Noël Gallon) ; <i>Chanson de printemps</i> (Mendelssohn-Rasseiman) ; Sérénade (Schubert-Godefroid), Mlle Abys Lautermann ; 4. <i>La vague et la cloche</i> (Duparc) ; <i>Les vœux secrets</i> (Pierre Bretagne), Nous avons respiré, Je me sens près de vous ; <i>Lied maritime</i> (Vincent d'Indy); M. Jean Hazart ; 5. Suite de l'audition intégrale des dix-sept quatuors de Beethoven : Le <i>quatorzième quatuor</i> , par le quatuor Radio-Paris.
2-juin-31	chambre	Radio-Concert : Festival Mozart, avec le concours de Mmes Martinelli, Andrée Vavon et de M. Georges Jouatte : causerie et commentaires sur les œuvres exécutées par M. Jean Chantavoine : Menuet de la <i>première sonate pour piano et violon</i> ; <i>Sonate d'orgue en mi bémol</i> ; <i>Dans un bois</i> , air de <i>Così Fan Tutte</i> : M. Georges Jouatte ; <i>Sonate pour piano en la majeur</i> : <u>M. Léon Kartun</u> ; air de Chérubin des <i>Noces de Figaro</i> ; <i>A Chloé</i> ; air de Zerline de <i>Don Juan</i> , Air de la reine de la nuit de la <i>Flûte enchantée</i> : Mlle Andrée Vavon ; <i>Quintette avec clarinette "andante"</i> ; <i>Les Noces de Figaro</i> , air de Suzanne ; air de la Comtesse ; <i>La Violette</i> , berceuse : Mme Martinelli ; air de la <i>Flûte enchantée</i> ; air d' <i>Idoménée</i> ; M. Georges Jouatte ; <i>trio des masques de Don Juan</i> : Mmes Martinelli, André Vavon et M. Georges Jouatte.
18-juin-31	chambre	Radio-Concert : Suite de l'audition intégrale des vingt-quatre préludes de Debussy ; troisième groupe : <i>Brouillards</i> , <i>La dame de Puck</i> , <i>Feuilles mortes</i> , <i>Les fées sont d'exquises danseuses</i> , <i>Ce qu'a vu le vent d'Ouest</i> , <u>M. Léon Kartun</u> , <i>Mélodies : Extase ; Le chat</i> (Zouhaloff) ; Mme Riss-Arbeau ; <i>Sonate pour violoncelle et piano</i> (Rachmaninoff), MM. Boulmé et Léon Kartun.
19-juin-31	chambre	Musique enregistrée : Musique de chambre : <i>Quatuor en si bémol majeur</i> (Beethoven), allegro assai, alla danza tedesca, cavatina, adagio molto espressivo, finale, allegro, par le quatuor Lener ; <i>Sonatine en ré majeur</i> , allegro molto (Schubert), par Albert Sommons et William Murdoch ; <i>Rêve crépusculaire</i> (Richard Strauss) ; <i>Hommage</i> (Richard Strauss), chanté par Alexandre Kipnis ; <i>Sixième barcarolle pour piano</i> (Gabriel Fauré), <u>Léon Kartun</u> ; <i>Berceuse pour saxophone</i> (Gabriel Pierné), par Viard ; <i>Gancion Polo</i> (Manuel de Falla) ; <i>El pano maruno</i> , asturiana (Manuel de Falla), par Ninon Vallin ; <i>Quatuor pour deux violons, alto et violoncelle</i> (Tibor Harsanyi), par le quatuor Roth
25-juin-31	chambre	Radio-Concert : <i>Sonate pour violoncelle et piano</i> (Sammartini), Mme Lucienne Radisse et Léon Kartun ; <i>Barcarolle</i> (Schubert) ; <i>Chinoiseries</i> (Noël Gallon) ; <i>Le rossignol des lilas</i> (Hahn) ; <i>Au temps des fées</i> (Koechlin), Mlle Marthe Coiffier. [à 21h30:] <i>Variations sur un thème de Paganini</i> (Brahms), <u>M. Léon Kartun</u> ; Au loin Schumann) ; <i>Berceuse de Sadko</i> (Rimsky-Korsakoff) ; <i>Ames obscures</i> (Henri Busser) ; Papillon (Jacques Dupont) ; Mlle Marthe Coiffier ; <i>Quatrième Sonate en ut majeur</i> (Beethoven), pour violoncelle et piano, Mme Lucienne Radisse et <u>M. Léon Kartun</u> .
1-juin-32	symphonique et récital	Radio-Concert. Surimpression poétique sur des œuvres de Mendelssohn : <i>La grotte de Fingal</i> ; <i>Caprices</i> , par <u>Léon Kartun</u> ; Ouverture du <i>Songe d'une nuit d'été</i> . Poèmes de Mmes Cita et Suzanne M[?], avec le concours de Mmes Raymonde Fernel, Saraillon, Renée Garcia ; MM Philippe Richard et Sylvain Itkine. [à 21h30 :] Musique enregistrée. L'Ecole romantique : 1. <i>Concerto en mi bémol majeur, pour piano et orchestre</i> (Liszt), 2. <i>L'amour et la vie d'une femme</i> (Schumann) ; 3. <i>La nuit ensorcelée</i> (Chopin-Louis Aubert) ; 4. Ouverture du <i>Carnaval romain</i> (Berlioz) , 5. <i>Double concerto</i> (Brahms).
20-juin-33	symphonique et récital	Concert symphonique sous la direction de M. E. Bigot : <i>La grande Pâque russe</i> (Rimski-Korsakoff) ; <i>Concerto</i> (Boccherini), pour violoncelle et orchestre, par Mme G. Martinet ; Entracte de <i>Messidor</i> (Bruneau) ; <i>Variations symphoniques</i> (Franck), pour piano et orchestre interprétées <u>par L. Kartun</u> ; <i>Symphonie n°3</i> (Brahms). [à 21h15 : revue de la presse ; informations]
7-juin-36	musique légère et variée	Musique légère variée <u>par Léon Kartun</u> : <i>La Bohémienne</i> , ouverture (Balfe) ; <i>Bacchanale</i> (Filippucci) ; <i>Bed Time</i> , blues (Atkins) ; <i>Madame Chrysanthème</i> , Fantaisie (Messenger) ; <i>I'll String along With You</i> (Warren) ; <i>Scène gitanes</i> , 3 pièces (Infante) ; <i>La fête bat son plein</i> (Atkins) ; <i>Carnaval d'Athènes</i> (Bourgault-Ducoudray) ; <i>Ave Maria</i> (Schubert) ; <i>Promenade dominicale</i> (Sadun) ; <i>Bunny</i> (Porret) ; <i>Noces à l'écurie</i> (Stone) ; <i>Maracas</i> (Marzedo) ; <i>Hallelujah</i> (Youmans) ; <i>Fly Flap</i> (Wiener) ; <i>Fancy Blend</i> (Porret).

By listening to the version of the title *Ce n'est que votre main, Madame* that he recorded as early as 1929, one can feel his classical education in the sounds of his voice, and also in the aesthetics of the lyrical stages, which he is familiar with³⁵.

The very wide range of this kind of performer favours the bridges between classical and popular music, whose borders were then well more porous than today. One can find intonations close to operetta and Opéra-Comique style in another interpret of Erwin: Marthe Coiffier, especially in her 1931 recording of the singing waltz called *Garde-moi ton amour*³⁶. Less known than the famous baritone mentioned earlier (she's mentioned in only two programs of our computation), she belongs in our index to the same categories of performers: "Lyrical artist" ("Opéra-Comique and operetta"). Beyond this new link that she embodies between genres considered today very distant, she is the missing link between Kartun and Erwin. Though those did not necessarily know each other, she is an unexpected connexion between them. A performer of Ralph Erwin, she rubs shoulders with Léon Kartun on the occasion of a concert of chamber music in which they share the honors:

date	type	format	titre	détails
June 25 th 31	chamber	live	Radio-Concert	Radio-Concert : <i>Sonate pour violoncelle et piano</i> (Sammartini), Mme Lucienne Radisse et <u>Léon Kartun</u> ; <i>Barcarolle</i> (Schubert) ; <i>Chinoiserie</i> (Noël Gallon) ; <i>Le rossignol des lilas</i> (Hahn) ; <i>Au temps des fées</i> (Kœchlin), <u>Mlle Marthe Coiffier</u> . [à 21h30:] <i>Variations sur un thème de Paganini</i> (Brahms), <u>M. Léon Kartun</u> ; <i>Au loin</i> Schumann) ; <i>Berceuse de Sadko</i> (Rimsky-Korsakoff) ; <i>Ames obscures</i> (Henri Busser) ; <i>Papillon</i> (Jacques Dupont) ; <u>Mlle Marthe Coiffier</u> ; <i>Quatrième Sonate en ut majeur</i> (Beethoven), pour violoncelle et piano, Mme Lucienne Radisse et <u>M. Léon Kartun</u> . [à l'entracte : revue de presse et heure exacte de "Longines"].

³⁵ André Gaston Baugé was a French baritone and a movie actor, born on January 4th 1893 in Toulon and dead on May 25th 1966 in Clichy. He was first a painting artist and was exhibited at 'Salons de la Société des Artistes Français'; like his mother Anna Taril-Baugé, an operetta diva. He however finally chose the singing area in Grenoble in 1912 under the name of André Grillaud. Mobilized, he was wounded twice and gassed. His lungs were injured and sparked breathing problems, which didn't prevent him from recovering and singing again. In 1917 he made his début as first baritone at the Opéra-Comique of Paris. In 1920, he was operetta singer at Trianon and Chatelet. He also wrote the script of an opera-buffa in three acts and four scenes called *Beaumarchais*, on a music by Rossini, arranged and adapted by Eugène Cools (1877-1936), created at the "Théâtre des Variétés de Marseilles" in 1931 (edited by Max Eschig).

³⁶ *Garde-moi ton amour* is a waltz from the movie *Après l'amour* on lyrics adapted by René Pujol and Charles-Louis Pothier. Apart Marthe Coiffier, this song was recorded by Hélène Regelly, Berthe Delny, Germaine Béria, Guy Berry, and Réda Caire.

Marthe Coiffier here performs in a repertoire of classical music and, like many of her counterparts, she passes through the radio medium from one genre to another. Some female lyrical artists indeed occupy “bordering positions” which make it difficult to qualify them either as cantatrices or song singers. Miss Marie Simon “from the Opera”, for instance, sings Saint-Saëns’ melodies³⁷ but she also participates in Paul Clérouc’s entertaining program³⁸. Columnist Jacques Tem wrote this about her:

*“Right from the beginning of radio, she was charmed by the countless opportunities of this art. She then devoted herself almost exclusively to the broadcasted programs, in which she brought a particularly various repertoire. It in fact ranges from the great lyrical works to light operetta, from the classical melodies to entertainment music.”*³⁹

It is precisely in this context of blurred borders (perfectly embodied by the radio artists) that Léon Kartun was also going to create a junction between the works of the grand repertoire and productions at the antipodes of music chamber and recital.

3.2 LÉON KARTUN: FROM FRANZ SCHUBERT TO JEAN WIÉNER

By reading the musical programs, and especially those where Kartun’s name is mentioned, one could be stricken by the incredible distance between the way of classifying the musical styles and the current musicological criteria. We are obliged to state that the nature of the performer, such as a so-called symphonic orchestra⁴⁰, doesn’t enable one (as it would today) to attribute its interpretation to a music that would be qualified as classical (or “serious” in the thirties). On the contrary it sometimes is the only objective element that creates the “unity” of a composite program of heterogeneous pieces. The disparity of the pieces that the instrumental “classical bands” (characterized by a string quartet) may absorb in their repertoire contributes to the complexity of a typology of the programs. This will be easily proven by the numerous contradictions and even incongruities (for a contemporary observer) found in the double page “Programs chosen... and classified for you” from the weekly journal *Mon Programme*. Though the section “chamber music soli” is rather homogeneous and points to classical music, many hazy references are visible in the other three other sections that make the panorama of the musical programs. We could at random mention the Johann Strauss’ concert scheduled on Sunday June 21st 1936 by *La Tour Eiffel* and classified as a “symphonic concert”, while the Strauss’ concert on Wednesday June 24th of the same year fits in the group of “light music”.

³⁷ In the recital that she gives on Monday June 29th 1936 on Radio-Paris (*TSF-Programme*).

³⁸ Program “Les Ondes de Paris” on June 22nd 1938 (*Le Petit Radio*).

³⁹ *Le Petit Radio* #570 of March 11th 1938, p. 1: “ Marie Simon, de l’Opéra”, by Jacques Tem.

⁴⁰ During the thirties, the concept of orchestra doesn’t necessarily refer to a number of musicians: “An orchestra of three disabused musicians [perform] a delightful romance by Gounod; [let’s say no to these] embryos of orchestras whose executions are almost always capital” (*Le Radiogramme de Toulouse*, #308 of September 28th 1930, p. 4) and: “we hear every day knick-knack pieces by an asthmatic orchestra [...] without forgetting the Viennese ritornelli played by three musicians wearing the title of Mr. so-and-so’s orchestra” (*Radio-Magazine*, # 654 of April 26th 1936, p. 3).



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Jean WIENER (1896-1982)

Pays d'origine : France
Statut : compositeur
Passeur culturel



Catégorie compositeur : Savante XXe siècle
Sous-catégorie compositeur : Chambre / récital

Informations : frontière opérette (et pianiste)

Année de diffusion	Titre du programme	Nom de la station	Titre de l'œuvre	Statut
1932	Musique enregistrée	RP	Toccata dance	compositeur

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– jazz”⁴¹. Even worse: the military marches proposed by Lyon PTT on June 4th are among the best “symphonic concerts” of the week of May 31st⁴². As for as the selections of “lyrical theatre”, which is the last musical section, they include in their columns Offenbach’s *Fleurette* (Radio-Paris on June 14th) the very week when works by Delibes, Martini, Poulenc and Palestrina [sic] scheduled by Lyon PTT on June 20th are classified in the category of “light music – jazz”⁴³!

A second element of complexity is based on the phenomenon, already observed in the programs where Erwin is mentioned, of a surprising coexistence, in a same program, of musicians and works whose aesthetics are very far from each other⁴⁴. The private network is less concerned by this habit since musical styles are broadcasted in smaller slots and largely more similar. The most striking example is the principle of “rubbish concerts” which are loudly condemned in 1936 by some of the listeners of Radio-Paris in the columns of *Radio-Magazine*. This year, the concerts of orchestra broadcasted by Radio-Paris (especially at dinner time) indeed have the common feature to mix the most dissimilar titles, on behalf of a lightness apparently linked to the concept of diversity. The concert of “light and various music” conducted by Léon Kartun on Sunday June 7th 1936 provides a nice view of the mixture that occurs during this:

date	type	format	title	Contents
June 7 th 36	musique légère et variée	direct	concert	Musique légère variée par Léon Kartun : <i>La Bohémienne</i> , ouverture (Balfe) ; <i>Bacchanale</i> (Filippucci) ; <i>Bed Time</i> , blues (Atkins) ; <i>Madame Chrysanthème</i> , Fantaisie (Messenger) ; <i>I'll String along With You</i> (Warren) ; <i>Scène gitanes</i> , 3 pièces (Infante) ; <i>La Fête bat son plein</i> (Atkins) ; <i>Carnaval d'Athènes</i> (Bourgault-Ducoudray) ; <i>Ave Maria</i> (Schubert) ; <i>Promenade dominicale</i> (Sadun) ; <i>Bunny</i> (Porret) ; <i>Noces à l'écurie</i> (Stone) ; <i>Maracas</i> (Marzedo) ; <i>Hallelujah</i> (Youmans) ; <i>Fly Flap</i> (Wiener) ; <i>Fancy Blend</i> (Porret).

A columnist at the great weekly journal *Radio-Magazine*, Francis Dorset had been denouncing this kind of jumble for ages, and he backed the stance of one of his coworkers on the issue:

*“Monsieur Dominique Sordet [qualifies as “rubbish concerts”] those concerts where any kind of music, the best and the worst, is neighboring pell-mell in horrible promiscuity. [...] By using this picture, he only wanted to denounce the enemies of music, the vandals who impose unworthy neighbors to Mozart and Beethoven”*⁴⁵.

At the beginning of the thirties, the broadcasting of musically heterogeneous slots was only due to the “records concerts”, composed in relation with the outcoming publications, the trends and ideas of the program makers. As early as the second half of the decade, however, a myriad of little multifunction orchestras, such as Kartun’s in this program, had been bringing flesh to some of the colorful sequences, and to this principle of a heterogeneous style. By surveying the columns of the specialized press and other lines that inform on the broadcasted

⁴¹ *Mon Programme*, June 19th 1936.

⁴² *Ibid*, May 29th 1936.

⁴³ *Ibid*, June 12th 1936.

⁴⁴ Christophe Bennet: “La programmation musicale en 1935 à travers les modèles de Radio-Paris et de Radio-LL”, in *Les Cahiers d'Histoire de la Radiodiffusion*, #84, The broadcasting year 1935, April-June 2005, p. 153.

⁴⁵ *Radio-Magazine*, #655 of May 3rd 1936, p. 3: “Bureau des réclamations”, by Francis Dorset.

musicians, we verified that the microphone and the studios favored artistic polyvalence during the thirties. Mastering several musical styles seems to have been a genuine professional challenge for a 20-performer band and its conductor. In the stations, those little “home orchestras” could make transcriptions of symphonic pieces (like “famous overtures”) cohabit with arrangements of songs in vogue, and even provide dancing music. For the only station Radio-Paris, we noticed no less than 13 polyvalent orchestras, which generated about 200 slots of “colored concerts”. In a decreasing number of references, we can find: the Georges Bailly orchestra (16 references); the Georges Dervaux orchestra (14); the Chapelier orchestra (11); the Visciano orchestra (8); the Ernest Guillou orchestra (7); the Jean Ibos orchestra (6); the Roland Porée orchestra (5); the Robert orchestra (4); the Pierre Mangeret orchestra (4). They all include in their repertoire pieces written by the most accredited authors (Mozart, Beethoven, Rossini), but also works that are either in the field of the commercial entertainment, or in the areas of dancing and the light music⁴⁶.

In this spirit, we find the musical slot conducted by Léon Kartun on Radio-Paris on Sunday June 7th 1936. There isn’t any other reason for explaining the gathering of Schubert’s *Ave Maria* with Jean Wiéner’s *Fly Flap* than the fact that they both pleased a wide audience. Furthermore, Kartun had vastly appreciated Jean Wiéner⁴⁷, this “passer musician”, since the 1934 record “Léon Kartun and his orchestra” already mentioned Wiéner’s *Knick-Knack blues*⁴⁸ in the list of the recorded pieces.

CONCLUSION

Léon Kartun’s and Ralph Erwin’s internment in the French Loiret camps has permitted to monitor these two protagonists of prewar music. At the beginning, the condition of interned Jewish seemed to be their single common denominator, apparently due to the dissemblance of their artistic progressions. The first one, Léon Kartun, was (under his birth name) a French performer (and incidentally composer and arranger) who joyfully fluctuated between a very classical piano repertoire and the conduction of jazz bands. He was to live past 85, even if his activity after the war was visibly less brilliant⁴⁹. The latter, under the pseudonym of Ralph Erwin, was a German composer (and incidentally pianist in his hours) whose talent blossomed in the field of filmed operettas. He became famous by his songs and acquired an international reputation. The war knocked him down, interrupting a career which would have been illustrated by many other productions.

Beyond this formal dissemblance, they commonly embody the dichotomy of the Radio of the thirties by their strong presence on the waves: on the one hand, the popular song, and on the other the concerts of recital or chamber music. Another common point is that they were

⁴⁶ For further information on this issue, one can read: Christophe Bennet, *La musique à la radio dans les années trente*, thesis cited, Chapter 12 : “Le poids des musiciens passeurs dans les échanges entre le savant et le populaire”, p. 365 and following.

⁴⁷ Jean Wiéner (1896-1982) is mentioned four times in our computation as a composer. The circumstances of these broadcastings led us to place him in the category of the passer musicians: Classical XXth Century, chamber / recital “frontier operetta and pianist”.

⁴⁸ Under the references of Echo 113/mx. 517, this title was recorded in Paris in January 1934 and it gathered the following performers: Faustin Jeanjean, (?) Gaston Lapeyronnie, trumpet; (?) Isidore Bassart, trombone; Maurice Jeanjean, clarinet and alto saxophone; Edmond Cohanier, tenor saxophone; Roger Allier, baritone saxophone; Michel Warlop solo violin; (?) Stéphane Grappelli and Sylvio Schmidt, violin; Lucien Moraweck, piano; (?) Edmond Massé, guitar; unidentified: tuba, bass and drums; Jacques Météhen, arranger, orchestra conducted by Léon Kartun.

⁴⁹ We could here point out that he remains known thanks to his piano method.

both very often mentioned in the musical programs of our stations of reference. Concerning Erwin, who remains in a light and popular music, this is due to his celebrity in the movie and record sector. As for as Kartun, this is the outcome of the explosion of the number of “home concerts” scheduled by Radio-Paris, in which he performed either as a classical pianist, or as conductor of a polyvalent orchestra, even of a jazz band. In this way, they both underline the “commercial record concerts” vs. “broadcasting live music from the studios” duality. Though Erwin fairly enters the first category, and Kartun the second, some counterexamples show that any attempt at categorization is simplistic.

It is even less conclusive since the aesthetic criteria of the period have no sense in our contemporary world. The circumstances of their broadcasting in fact show the porosity of the borders between the musical styles. This is due to the policy of those “non specialized” stations which worked to satisfy every taste in nature. This is also due to the features of the period themselves: so heterogeneous programs were also accepted at that time because one used to consider that it was possible to enjoy a chorus by Milton as much as a song by Erwin or a Beethoven sonata by Kartun.

On the one hand, the fact that the performers and the author of *C'est ma combine* come from so diverse horizons, and, on the other hand, the fact that Léon Kartun enjoy playing Franz Schubert as much as Jean Wiéner is not only due to survival motivations. This is also favored by the musical bridges that linked the emerging movie, radio and record industries. They mixed the styles all the more easily since they dematerialized the traditional spaces of their production. Radio especially favored the passage, with a wink to the audience in a musical ad⁵⁰, from a concert venue to a musical-hall stage. The operetta, a genre that we qualified as “middle genre”, which was very in vogue in the interwar period, also played a role in so far as it favored the connections between the lyrical art of the national theatres and songs or musicals (less high-flown genres). Beyond any genre, any style, any sociocultural connotation, hundreds of performers were operating a kind of “cultural mediation” without knowing it. At the core of this relation of artistic exchanges, two means of expression have a major place: the piano and song.

As for the program of the “little evening show given [on Friday July 18th 1941] by the artists housed at the camp of Beaune-la-Rolande”, a concert where well-known tunes from *Barbier de Séville* and “A little of everything for everyone” rub shoulders against each other under the expert fingers of Ralph Erwin⁵¹, the point is not so much to “play it classical” or to “sing it popular”. The point is of course to bring pleasure, to have enjoyment, to share and to “live together” thanks to music.

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

⁵⁰ On the topic of the link between music and broadcasted advertisement, one can read: Christophe Bennet : “Radio Advertising: a typical opposition between serious and popular cultures in Music Broadcasting in France in the Thirties” in *Site du groupe PLM*, Publications des membres de l'équipe, January 2013, 6 p.

⁵¹ The program promises: “Ralph Erwin, Composer: in his works”; Charles Bertry from the Opéra-Comique: *La Rumba* de Gallini, *Napolitana Mia* de Gallini, *Reviens* by Fragon (piano: Ralph Erwin); Charles Degen from l'Alhambra : *Illusionniste*, *La Symphonie des Boules* (piano : Sam Feder); Charles Bertry from the Opéra-Comique: *Torna a Surriento* by L. de Curtis, *Sérénade* by Fr. Schubert, *Le Barbier de Séville* (tune of Figaro) (piano: Ralph Erwin); Ralph Erwin, Composer: *A little of everything for everyone*.