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THE
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OF
INDIAN
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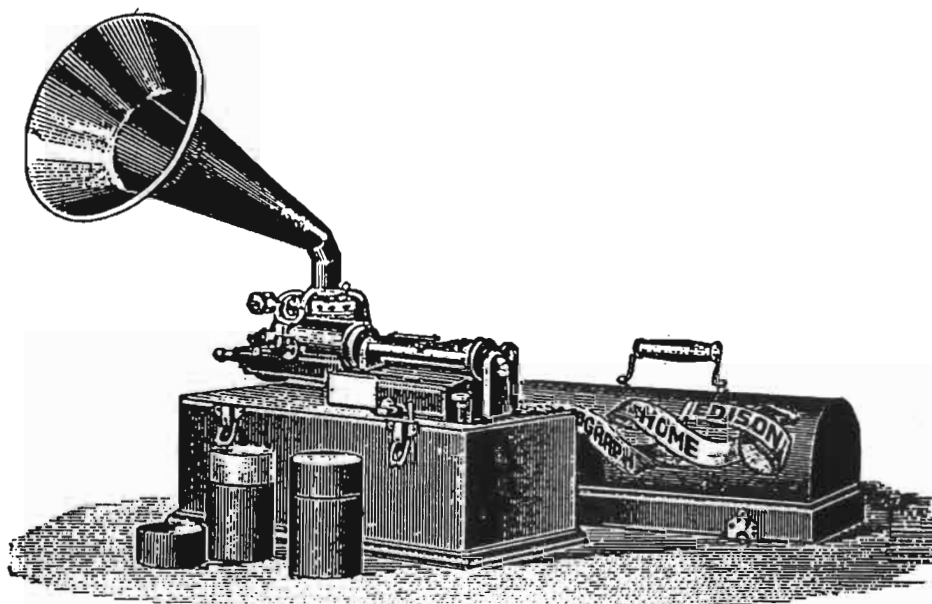
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Volume
ANNUAL

TRN-1999

MUMBAI
PUNE
GOA
MANGALURU
SOLAPUR
Tuljapur
Baroda

FEATURE ARTICLE IN THIS ISSUE



THE PRE-COMMERCIAL ERA OF WAX CYLINDER RECORDINGS IN INDIA

DISCOGRAPHY

BAI SUNDRABAI OF POONA

THE SOCIETY OF INDIAN RECORD COLLECTORS

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SOCIETY OF INDIAN RECORD COLLECTORS

c/o Suresh Chandvankar, Hon. Secretary.

***207 Parashara, TIFR Housing Colony, Navy Nagar,, Coloba,
MUMBAI, 400 005, INDIA, Tel. (R) 91 22 + 218 9726***

From the Editor -

I am very glad to present this annual issue of our magazine ' The Record News '. As mentioned in the editorial of TRN-29/30, only one issue will be published annually from 1999. Also the membership subscription [inclusive of journal subscription] is increased now and the details are given elsewhere. Please send me your comments and suggestions. Articles for next volume viz. TRN-2000 are also most welcome.

- Suresh Chandvankar
Editor

=====	
From The Editor.....	03
SIRC News from Solapur, Nanded.....	05
SIRC News from Tuljapur.....	07
SIRC News from Baroda.....	11
Bai Sundrabai Jadhav of Poona By - Suresh Chandvankar.....	13
Discography of Bai Sundrabai of Poona By - Suresh Chandvankar, Michael Kinnear and Arun Athalye.....	19
Letters to The Editor.....	50
Vande Mataram - Revisited By - Mr.Sushanta Kumar Chatterjee.....	65
The Pre-commercial Era of Wax Cylinder Recordings in India By - Mr.Amitabha Ghosh.....	73
Report on SIRC Activities [July1997-June 1998].....	98
Contents of the back issues.....	104
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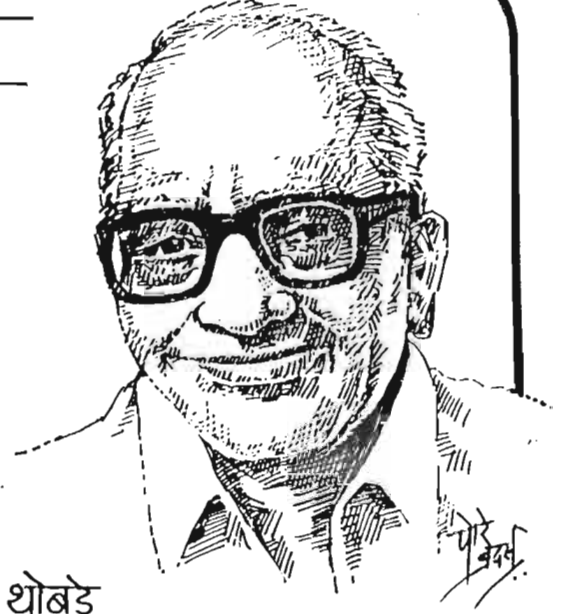
सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स
शाखा - सोलापूर आयोजित

अस्सल मराठमोळ्या मोहक गीतांचा बादशाहा
कै. पी. सावळाराम यांच्या गीतरचनांचा कार्यक्रम

हृदयी जावा तू अनुरावा

- ◆ रविवार दि. ४ जानेवारी ९८, सायं-६:३०
- ◆ सेवासदन प्रशाला, सभागृह, सोलापूर
• विनीत.

मोहन सोहनी जयंतराळेरासकर अशोक थोबडे



सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स शाखा तुळजापूर

० रसिक हो - - - -

आज दि. १२-७-९८ (रविवार) रोजी स्व. मदनमोहन
यांच्या संगीत रचनांचा ध्वनीमुद्रीकावर आधारित
कार्यक्रम

० जाना था हमसे दूर ... ॐ श्री गुरु गुरु श्री ५
आयोजित केला आहे.

० मधाळ, अवीट गीते आपण आमच्या कार्यक्रमांद्वारे
नेटमी ऐकता. मदन मोहनची गाणी ऐकणं हा एक
सुरवद अनुभव. म्हणूनच आपण कार्यक्रमास
अगन्त्यपूर्वक यावे हि विनंती

० वेळ : सायं ५ वा. दिनांक : १२-७-९८

० स्थळ : स्वरधारा संगीत विद्यालय
हिरोवीकर बंगला
जि. य. शाळेजवळ, तुळजापूर

० आपला विनीत ०

सुधीर पेशवे

निमंत्रण

SIRC NEWS FROM SOLAPUR

During 1997/98, SIRC, Solapur presented following listening sessions -

- 1] October 1997 - ' Gata Jaye Banjara ' - Two programmes on songs of Sahir Ludhianvi were presented with the help of gramophone records.
- 2] January 1998 - ' Hridayi Jaga Tu Anuraga ' - a programme based on Marathi songs of Mr.P.Savlaram (Patil). Twenty-one songs were played.

Both the programmes were held at Sevasadan High School and were attended by large number of music lovers. We are thankful to the management of Sevasadan High School and to Pore Brothers who are with us in our activities from very beginning.

Further details are available with -

Mr. Jayant Raleraskar,
Hon. Secretary, SIRC, Solapur
154 / A, Indira Nagar, Bijapur Road, Solapur - 413 004.
Maharashtra, India. Telephone - 311 424.

SIRC NEWS FROM NANDED -

Following programs/ listening sessions were presented during 1997 / 98. -

- 1] December 1997 - Songs of Dilip Kumar - on account of 75th birthday of tragedy king Mr. Dilip Kumar
- 2] February 1998 - (i) Songs from Marathi films of Bhalji Pendharkar - on account of his birth centenary. - 18 songs played. (ii) Songs of film actress Meenakumari - on account of her 25th death anniversary. 16 songs played.
- 3] March 1998 - Songs of lyricist Kaifi Azami - on account of his 75th birthday. 17 songs were played.
- 4] July 1998 - Songs of music directors Master Krishnarao, Shankar Rao Vyas and Dada Chandekar - on account of their birth centenary. 17 songs were played.
- 5] August 1998 - (i) On account of birth centenary of famous film producers and directors Devki Bose, Nitin Bose, Sardar Chandulal Shah and Sohrab Modi, 19

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स
शाखा-सोलापूर आयोजित

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वसाहीर लुधियानवी यांच्या व्युत्पन्न आधारे
द्विनिर्मुक्तिकांवील गीतांचा संग्रह कार्यक्रम

गातांजलि

• शनिवार दि. २५ व रविवार दि. २६ ऑक्टोबर. सायं. ६.३०

• प्रेवासदन पुराला, स्वभावुड. सोलापूर.

• विनीत.

मोहनसोहणी जयंत बळभारकर अशोक थोबडे

द्विपावलीनिमित्त आमच्या सर्व बल्कि शैलाना हादिक शुभेच्छा



songs from their films were played. (ii) - Mohammad Rafi's 17th death anniversary was celebrated in a programme in which 19 records were played.

7] September 1998 - Songs of music director Vasant Pawar - 19 Marathi songs were played on account of his 33rd death anniversary.

8] November 1998 - On account of birth centenary of Acharya Atre and K.C.Dey a joint listening session was held in which 18 records were played.

9] December 1998 - Songs of music director S.D.Burman - On account of his 33rd death anniversary. 21 records were played.

For further details please contact -

Mr.P.T.Shastrri
President, SIRC, Nanded
32, ' Chaitanya ', Bhagyanagar, Nanded - 431 605, Maharashtra, India
=====

SIRC NEWS FROM TULJAPUR -

During 1997 / 98 following listening sessions were held -

1] January 1998 - (I) Songs of lyricist ' Shailendra '. (ii) songs of late Mr.P.Savlaram (Patil)

2] June 1998 - Songs sung by Late Mr.Talat Mahmood. - on account of second year of SIRC, Tuljapur

3] July 1998 - ' Jana Tha Humse Door ' - Songs of Late music director - Mr.Madan Mohan

4] August 1998 - ' Swatantrya Sangram and Dhwanimudrika ' - on account of 50th anniversary of independant India.

5] November 1998 - ' Rahe Na Rahe Hum ' - songs of music director Roshan.

For further programme details please contact -

Mr.Sudheer Peshwe,
Hon.Secretary, SIRC, Tuljapur
22, 'Adwait ', near Peshwe Hospital
Shukrawar Peth, Tuljapur, Maharashtra, India.
=====

* सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स तुळजापूर *

○ स्वतंत्रता दिवस निमंत्रण ○



रहे ना रहे हम.....

ध्वनिमुद्रिकावर आधारित हा कार्यक्रम श्रेष्ठ संगीतकार स्व. रोशन यांच्या संगीत रचनावर आयोजित केला आहे अवश्य येवें •

- दि १ नोव्हेंबर वार रविवार ■
- वेळ: सायंकाळी ठिक ६ वा ■
- ठिकाण: श्री तुळजाभवानी कॉम्प्लेक्स
जुने ब्लॉक आय.टी. आय. क्रांती चौक तुळजापूर.

आपला विनिमय
अपि यथावत्

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स

● तुळजापूर ●

स्वतंत्रता दिवस महोत्सवी वर्ष
१५ ऑगस्ट राष्ट्रीय चैतन्य दिन
देशभक्तीपर गीतांचा अग्रुतपूर्व स्मरण रोहता

स्वतंत्रता संग्राम आणि ध्वनिमुद्रिका

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आसतो गाणी, संवाद, भाषण नाट्यछटा
त्यापैकी स्वतंत्रताची गीते हा स्वतंत्र
विषय, त्यातील निवडक गीते
आपण ऐकू यात... याचसाठी



हे आग्रहाचे निमंत्रण

स्थळ- तुळजाभवानी कॉम्प्लेक्स क्रांती चौक तुळजापूर.
दि ०१३ ऑगस्ट १९८० रविवार. वेळ- ६=०० वा

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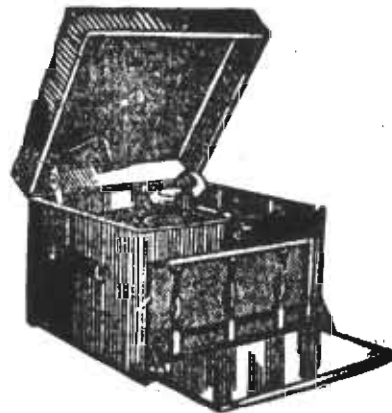
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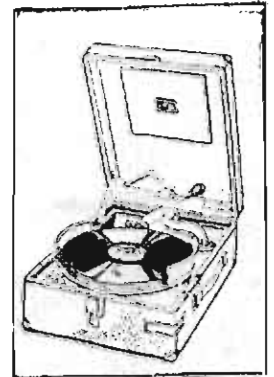
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मॉडेल नं. ११३

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मजबूत कॅबिनेट
टिकाऊपणांत उत्कृष्ट



SIRC NEWS FROM BARODA -

New SIRC unit has begun in Baroda under the able leadership of Mr.Narendra Kamal Sreemali. Programme details are -

1] July 1998 - During July 19 - 22 1998, an exhibition of rare gramophone records was organised at the Cultural Resources Centre under the campus diversity program in Maharaja Sayajirao University of Baroda.

Each day one hour listening session of old gramophone records was held and it was followed by open discussions. The themes were - 1] History of Hindi Film Music upto 1950. 2] Music of Theatre - covering Urdu, Parsi, Marathi and Gujrati theatre music. 3] Classical music upto 1950. 4] Patriotic songs.

All the listening sessions were well attended with overwhelming responses from the listeners both from city and university campus. The programmes were covered extensively by media including press.

2] October 1998 - Programme based on records of Mr.G.N.Joshi was presented by Mr.Narendra Kamal at the residence of Mr.J.S.Pathak. 20 records were played.

3] November 1998 - Programme based on old Marathi Bhavgeete was presented by Prof.Jayant S.Pathak at his residence and 17 records were played.

For further details please contact -

Mr.Narendra ' Kamal ',
Hon. Secretary, SIRC, Baroda
23, Jayratna Society, Behind E.S.I.Hospital
Gotri Road, Vadodara - 390 021.
Gujrat State, India. Telephone - (0265) - 351 843.



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लावव्यगीत गायिका सुंदराबाई

सुंदराबाई

Bai Sundrabai (Jadhav) of Pune [C.1885-1955]

=====

Bai Sundrabai Jadhav (Punekarini) was a very famous and legendary figure in the field of music during 1920-40. She was born in Pune around 1885 and died in Mumbai at the age of about seventy years. Very little is known about her life and career except some information available from couple of newspaper articles. She has cut about one hundred 78 rpm gramophone records, mainly of light classical music. Around 1918/19, on the insistence of Mr. Bal Gandharva she gave music for the Marathi drama ' Ekach Pyalla '. All the songs of this musical drama were great hits. She also acted in couple of films, including Prabhat Film Company's hit Manooos (in Marathi) and Aadmi (Hindi version).

She was born in Pune. Her father Marotrao was a petty contractor. She had no formal school education but had learnt reading and writing. However she had a great sense of music from early childhood. Her father encouraged her and took her to Satara. She began to learn many musical forms of ' Kuccha Gana ' - i.e. light classical music. She collected large number of song texts in Lavni (a famous folk music form of Maharashtra) at Satara from her guru Dabhade Gondhali and soon became an expert in presenting it in a traditional way. Soon she returned to Poona. Her father took her to a Kanoji Brahmin - Thakurdasboa for further lessons in music. Thakurdasboa realized the hidden talent and agreed to teach her. After few months he suddenly left Poona and settled in Gora Ram Mandir of Thakurdwar in Girgaon, Mumbai. He asked Sundrabai's father to come to Bombay. Her father hired one room in Chirabazar, a place near Girgaon. Sundrabai began to sing in temple with her guru from early morning. Her training shifted from Lavni to Bhajans. It is here in this temple that she learnt her bhajans which later became very popular on her gramophone records. Some of these are - ' Mora Bansivala Kanha ', ' Aavat Hai Girdhari ', ' Radhe Krishna Bol Mukhse ', ' Kanha Charavat Gai ' [Later she recorded these bhajans for gramophone Company]

In Poona she had taken initial lessons in pure classical music and in taals on tabla from Mr. Shankarrao Ghorpadkar. In Bombay soon she began to perform in small groups and received many invitations. In those days, Laxmibaug was a very famous place in Girgaon where often music concerts were held and musicians from all over India would perform. She sang in many programs especially in Ganesh Utsav. Among her admirers were - Bhachubhai Bhandare - famous harmonium player, Painter Kotkar, Moroba Dhage, Vithoba Zavaba (of Zavabawadi), Bhaskarboa Bakhale, Bal Gandharva, Master Krishnarao and Mr. Ramakant Roopji who later took her to gramophone company for recordings. In few years she became famous in Maharashtra.

When her first guru Thakurdasboa went to Indore, She began to learn from Dhamman Khan, Gulam Rasool Khan and Keshav Bhaiyya. She realized the

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जनवारी १९२२.

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मुंबई.] (इन्डिअन स्थपायेती.) [इलकता.

Bai Sundarabai of Poona. सुंदराबाई. (पुणे.)

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importance of Urdu and Hindi and with lot of efforts she learnt these languages from her gurus. Dhamman Khan taught her many items in light classical music like Thumbri, Hori, Kajri, Chaiti. Keshav Bhaiyya taught her Banarasi styles. After few years of strict Talim, she began to perform outside Maharashtra and was invited at several music conferences. Her guru Dhammankhan was also a renowned tabla player and he used to accompany her in her performances. We can listen to this tabla accompaniment in her gramophone records. In her tours in North India, she met Siddheshwari Devi, Vidyadhari, Rasloonbai and learnt many fine renderings from their singing styles. Her music tours extended from Lucknow to Benaras and upto Hyderabad. In Hyderabad she sang in the Darbar of Nizam Usman Ali in 1929. Nizam was so much pleased with her urdu renderings that he permitted her to sing his compositions. In those days musicians had to stand in front of him while singing, but Sundrabai was asked to sit and sing in his court.

Soon Sundrabai became very famous and high rank artist in Bombay music circle. She took two cars and hired entire top floor of Empire hotel opposite Boribunder (V.T.) Railway Station in Bombay. Bal Gandharva decided to stage new Marathi drama - ' Ekach Pyalla ' in 1920 and asked her to set tunes to the songs in this drama. Their relation was like a brother and sister. She readily agreed and the outcome was all hit songs in this drama. She used traditional tunes from light classical music. Some of the songs that she set tune to and became very popular are - Dil Bekarar Tune (Gazal) - ' Kashi Ya Tyaju Padala ', Katla Mujhe Kar Dala Rama (Kawali) - ' Satya Vade Vachanala Natha ' . With these songs her popularity increased. Original songs are available on her records.

Around this time she was invited by gramophone Company. She cut her first gramophone disc in October 1921 - ' Phurkatmen Wo Nahi To ' - Gazal. At the end of some of these records she has made an announcement - ' Sundrabai of Poona ' . It is interesting to note this since Calcutta factory was set up in 1908 and records were being pressed in India. So there was no need to make these announcements. She made 12 records under Zonophone label. Later she cut 30 records on HMV black and red labels. Some of these were by electric method using carbon microphone. She has described her recordings in acoustic era, where she had to shout in three horns set in front of her and she had a feeling as if her voice was being snatched away by those horns. Later with more and more refined techniques she could sing in her natural voice without shouting. She also recorded for Odeon (37), Regal (2), Young India (2). Some of her records were reissued on The Twin and Columbia labels. Thus in a span of about thirty years she recorded about 180 songs on 100 records. All these (three minute play time) 78 rpm records are 10 " diameter, and only one record of 12 " size. She has recorded pure classical music in ragas Durga, Pilu, Tilak Kamod, Kedar, Khamaj, Bhairav, Bageshree, Bhimpalas etc. In light classical music she has recorded Lavni, Thumbri, Hori, Kawali, Dadra, Kajri, Gazal, Chaiti and Bhajans. She has sung songs in Urdu, Hindustani, Marathi, Pharsi and also in Bhojpuri.

Among these records most popular songs are -

Bhajans - Man Papi Bhoola Kaun Ise Samjhaye - from Prabhat film Manooos, Aadmi [c.1935], Radhe Krishna Bol Mukhase, Mathura Na Sahin Gokul Hi Sahin, Kanha Mukhase Na Bole Rama, Vanavasi Ram Majha Sanga Kuni Pahila, Bhuvan Padhare Prabhu, Allah Ho Namvali, Sunder Sari Mori, Pavitra Te Kula Pavan To Desh.

Hori, Gazal, Dadra, Kawali, Thumri etc. - Kaun Tarahase Tum Phekat Hori, Bari Umar Larkainyya, Manungi Na Hargij, Jao Jao Krishna Murari, Piya Rahe Pardes, Matvare Tore Nainava, Tum Ek Bosa Karo Inayat, Akeli Mat Jaiyo Radhe Jamunake Teer, Sakhiri Piya Nahin Aaye.

Lavni - Khun Balpanat Aambevanat, Deepvalichya Sani Rajasa, Kathin Bai Badudyachi Chakari, Nako Naadi Lavun, Sneha Tumhin Kela, Sakhaye Nayan Kurang Rang, Bholi Disala Masi, Tumhi Majhe Savakar, Lutalasi Rang,

Her gramophone records were very popular and around 1927/28, she was awarded a ' Gold Medal ' by HMV for highest sale of her records. Unfortunately very few records have survived over past fifty years and these are with private gramophone record collectors. Although many songs are worth preserving for posterity, neither HMV nor institutions involved in music, research etc. are interested in reissuing these in modern formats.

In her long life span Sundrabai witnessed many events like changing styles and new trends in music, rise and downfall of Marathi theater staging musical dramas, popularity of gramophone records, radio broadcasting stations (c.1925) and arrival and encroachment of talkies (cinema) in 1930/31. She worked in all these media. In early days of radio, she would encourage and persuade many upcoming and established artists to perform on radio. It is believed that because of her efforts Bal Gandharva gave performances on radio. She worked with Bombay radio station from very beginning and was employed there in her old age. She acted and sang songs in two films. Prabhat Film Company, Poona produced Marathi film ' Manooos ' (Aadmi in Hindi). Mr. Shahu Modak was the hero of this film. Sundrabai played the role of his mother. It was very much appreciated both by the audience and the film director V. Shantaram. She has sung Raga Lalit and a Bhajan - ' Man Papi Bhoola ' in this film. Records of both these songs are available on Young India label. Later when V. Shantaram launched his own film company (Rajkamal) in Mumbai he invited Sundrabai to act in small roles in some of his films. Around 1940/41, she acted in another Marathi film ' Sangam '. Two songs from this film are available on HMV label record.

Whether it was drama on stage, film role, music concert or radio program, Sundrabai was always ready to cope up with the changing medium. She was not a beautiful woman but was a very kind hearted woman and was always ready to

help others. She was very fond of children and had lots of sweets for them in her velvet bag. The bag was always full with gifts and souvenirs like chocolates, biscuits, scent bottles, handkerchiefs, and she used to give these away freely to her friends, relatives and admirers. In this bag she had three small notebooks in which she had written song texts of old bhajans, thumris, dadras etc. and would give the same to anyone who would ask.

Because of her helping nature many persons deceived her and took away her wealth. Considering her popularity of gramophone records, some persons from gramophone company proposed to launch new record company and named it as - ' Navbharat Record Company '. They took large amount of money from her for setting up this record company. Later the whole project was wound up, no records were issued and she was totally bankrupt. She was living on entire third floor of Empire hotel and had two cars. She had to sell the cars and was moved to a single room of the hotel and lived there till end. She had to work with radio in her last days. The radio station was located on Queens Road, in the building near Churchgate Railway Station. Mr.Z.A.Bukhari, then the Station Director of Bombay Radio appointed her as an advisor. During 1945-50, both Sundrabai and Bal Gandharva worked for radio as honorary advisors. Around 1953, she fell unconscious while working on radio. Her assistance admitted her in nearby Bombay hospital where she died after few days. There were very few persons to attend her funeral. Nobody in media took proper note of her sad demise.

She is of course still alive in the form of her voice that is inscribed in the microgrooves of about one hundred 78 rpm gramophone records and these should be preserved and reissued on audio cassettes / compact discs etc. These will be very much useful for music lovers and researchers.

- Suresh Chandvankar

REFERENCES

- 1] ' Tumhi Majhe Savkar ' - by Mr Seetakant Lad, Maharashtra Times March 1988 [in Marathi]
- 2] ' Lecture Notes ' of the listening session presented by Late Dr.Arun Athalye for SIRC - Oct.1996.
- 3] Memoirs of Dr.S.V.Gokhale, Mumbai who knew Sundrabai for many years.
- 4] ' Lavanyageet Gayika Sundrabai ' - by Pt..A.P.Narayangaonkar in Daily Navshakti, 1998 [Marathi]

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Bai Sundra Bai.

બાઈ સુન્દરાબાઈ.

N. 1642 { મય મરી મોરી ગુવાંડે. દાદરા
 2/53 { કહાં માનલે પગેય:- 16-13/98 તીલક કામોદ.
 2/63 આ રેકૉર્ડમાં એક બાણુપર દાદરા અને બીજી બાણુપર તીલક
 કામોદ રાગનાં ગાયનો ઉતારવામાં આવ્યા છે. આ બંને ગાયનો
 ગાવામાં સુંદરાબાઈએ એની ચાલુ ઢબ તથા હમેશ માફકનો સુંદર
 અને સાફ કંઠ વાપર્યા છે અને તેથી તે આગળ લખતા પરમાણે
 સહેલાઈથી સમજી શકાય છે. ગાનારાનો કંઠ કુદરતીજ તીણા હોવાથી
 અને સાંયંટીશીક રીતે ગાવાની વાલીમ લીધેલી હોવાથી સાંભળનારાને
 મજાની મધુર લાગે છે. તેથી સાંભળતાં કંઠાળો આવવો નથી.
 એક બાણુ:—

મય મરી મોરી ગુવાંડે નજરીયાં કી મારી ॥
 નજરીયાં કી મારી રે કરીયાં કી મારી ॥

આ બહુ માર વાહી બેદ જુલાયાં આનવરે ॥
 મારી નાહીરે નજરીયાં કી મારી ॥ ૫ ॥

બીજી બાણુ:—

કહાં માનલે પગેયરા નાલે પીયાકો નામ ધુ ॥
 મોરી બારી ઉમરીયાંકો દેખ સુની સેજ રીયાકો ॥
 દેખ મુઝતર પીયાસે યુંગલ કહીયો ॥
 રંગ ભયો હવ પીયરા નાલે પીયાકો નામ ॥

Bai Sundra Bai

બાઈ સુન્દરાબાઈ.

N. 1643 { કનહેયા મોસે ખેલો 16-13/99 સીં યુરાહોરી.
 2/55 { જવ જવ કૃષ્ણ મુરાગી -13202 ગજલ ભેરવી—

2/60 આ રેકૉર્ડમાં બંને બાણુપરનાં ગાયનો અતી સમુજ અને
 સુંદર છે. અને સુંદરાબાઈએ હમેશા માફક તેની ક્ષમી ઢબ અને
 મધુરતા અને તીણાં રાગમાં એવી તો ઉત્તમ રીતે ગાઈ બતાવ્યાં
 છે કે સાંભળનાને ખુશ ખુશ થઈ ગયા બીના રહેવાઈ નથી—રાગો
 જેટલે અંશે ચઢીઆતા છે તેટલેજ અંશે એની સાંયેનું વાજંત
 પણ ચઢીઆઈ છે. વીલરખા સીતાર વગેરે સમજી ચાલુ સરંગનામ
 બાણુદ છે. આગળ કેટલીકવાર આ ગાનાર થીજે લખાઈ ચુકેલું
 હોવાથી હવે વીજેષ લખી વાંચનારને કંઠાળો આપવા હમે રાજ
 નથી. દરરોજ રેકૉર્ડો વાપરવાના મહાવરાવાળાએને તો આ
 ગાનારની ઉત્તમતા થીજે માહીતી પડી ચુકેલી છે—સાંભળો.

એક બાણુ:—

કનહેયા મોસે ખેલો નારોરી બીજામે ॥ ધુ ॥
 ભર રંગ પીચકારી મારે કુચન પરે મારી ॥
 દેખત હૈ સખ લોગ તારી ॥

બીજી બાણુપર એ કરતાં પણ વધારે 'અપકુડે' ચીજ
 િ શું કરીએ!

જેઘને તો મન લલચાઈ જન છે. સાંભળો તો ખરા—

જવ જવ કૃષ્ણ મુરાગ મુરાગીરે બતીયાનાં બતાવ ॥
 ભર રંગ પીચકારી મારે મુખપર મારી ॥
 સાસ નનંદ દેખેગી દેગી મારી ॥ ૧ ॥

બાઈ સુન્દરાબાઈ.

કારસી ગજલ.
 " " ગજલ.
 " (કાલિંગીકા.)
 દુર્ગા ખ્યાલ.
 પીલુ લજન.
 ડુંભરી.
 પીહરવા (બાગેશી)

Bai Sundra Bai

N. 1551 { નરસીસ અંદરખાગ
 નુરે યજ્ઞદા નુરેઆલા
 N. 1552 { ચેરે યુવ યુવ હુંમય રંગે
 ધસ ઈછી સુરત
 N. 1592 { ઉંસાઈ સતાર સખકો દાતા
 રાધે કૃષ્ણ બોલ મુખસે
 N. 1598 { નાહી માનત છયા પીયા
 આયો અતમતારા

જુલાઈથી સપ્ટેમ્બર સુધીમાં બાહર પડેલી નવાં દસ
 ધંચી બેતરફી હીઝ માર્ટર્સ વોઇસ ગ્રીન લેખક
 રેકૉર્ડ્સ હીંદુસ્તાની.

દરેકની કીંમત રૂ. ૨-૧૨-૦. Rs. 2-12-0 each.

BAI SUNDARA BAI

Discography

Recordings taken at BOMBAY by GEORGE WALTER DILLNUTT		1921
7109ak X3-103399	BAI SUNDARABAI (of POONA) Phurkatmen Wo Nahi To - GAZAL c/w X3-103401 .ZONO N 1329	[HINDUSTANI] Oct 1921
7110ak X3-103401	BAI SUNDARABAI Main Tose Nahin Bolu Re - KHAMAJ c/w X3-103399 .ZONO N 1329	[HINDUSTANI] Oct 1921
7111ak X3-103402	BAI SUNDARABAI Jane De Maiko Suno - KEDAR x/w X3-103403 .ZONO N 1330	[HINDUSTANI] Oct 1921
7112ak X3-103403	BAI SUNDARABAI Piya Manse Bisarana - TILAK KAMOD c/w X3-103402 .ZONO N 1330	[HINDUSTANI] Oct 1921
7113ak X3-103404	BAI SUNDARABAI Bari Umar Larkainya - DADRA c/w X3-103405 .ZONO N 1331	[HINDUSTANI] Oct 1921
7114ak X3-103405	BAI SUNDARABAI Manungi Na Hargiz Dil Tunne Liya Hai - BHAIKAV c/w X3-103404 .ZONO N 1331	[HINDUSTANI] Oct 1921
7115ak	BAI SUNDARABAI (Not traced)	[HINDUSTANI]
7116ak X3-103406	BAI SUNDARABAI Sneha Tunhi Kela - LAVNI c/w X3-103407 .ZONO N 1333	[HINDUSTANI] Oct 1921
7117ak	BAI SUNDARABAI (Not traced)	[HINDUSTANI]
7118ak X3-103407	BAI SUNDARABAI Chodo Chodo Meri Baiyya - PILU c/w X3-103406 .ZONO N 1333	[HINDUSTANI] Oct 1921
7119ak X3-103408	BAI SUNDARABAI Horike Bhanak - HORI c/w X3-103409 .ZONO N 1332	[HINDUSTANI] Oct 1921
7120ak X3-103409	BAI SUNDARABAI Dil Churaye - KAWALI c/w X3-103408 .ZONO N 1332	[HINDUSTANI] Oct 1921



Recordings taken at BOMBAY by ROBERT EDWARD BECKETT		1923
	X3-103410 BAI SUNDRA BAI Eri Ma Mora Man Har Lino - BHIMPALAS c/w X3-103411 .ZONO N 1413	[HINDUSTANI] Apr 1923
	X3-103411 BAI SUNDRA BAI Aat Man Bhaye - KAMOD KHAYAL c/w X3-103410 .ZONO N 1413	[HINDUSTANI] Apr 1923
BD245	X3-103412 BAI SUNDRA BAI Nahi Pade Maiko Chain - KHAMAJ THUMRI c/w X3-103413 .ZONO N 1414	[HINDUSTANI] Apr 1923
BD250	X3-103413 BAI SUNDRA BAI Na Kadi Sukh Man Payo - PAHADI c/w X3-103412 .ZONO N 1414	[HINDUSTANI] Apr 1923
BD248	X3-103414 BAI SUNDRA BAI Kanha Mukhse Na Bole Rama - PILOO BHAJAN c/w X3-103415 .ZONO N 1415 c/w 16-13200 .TWIN FT 633	[HINDUSTANI] Apr 1923 Aug 1931
BD253	X3-103415 BAI SUNDRA BAI Sej Chadhat Dar Lage - BHAIKVI c/w X3-103414 .ZONO N 1415 c/w 16-13199 .TWIN FT 703	[HINDUSTANI] Apr 1923 Oct 1931
	X3-103416 BAI SUNDRA BAI Khud Guft Aanal Hak - GAZAL c/w X3-103417 .ZONO N 1416	[HINDUSTANI] Apr 1923
	X3-103417 BAI SUNDRA BAI Ek Mehamanka Gujar - GAZAL c/w X3-103416 .ZONO N 1416	[HINDUSTANI] Apr 1923
	X3-103418 BAI SUNDRA BAI Hori Aayi To Sainyase Dhar Aaye - HORI c/w X3-103419 .ZONO N 1417	[HINDUSTANI] Apr 1923
	X3-103419 BAI SUNDRA BAI Mane Nahi Sainya - DADRA BIHAG c/w X3-103418 .ZONO N 1417	[HINDUSTANI] Apr 1923
	X3-103420 BAI SUNDRA BAI Mohe Bayran Ratiyan Daraye - DESH DADRA c/w X3-103421 .ZONO N 1418	[HINDUSTANI] Apr 1923
	X3-103421 BAI SUNDRA BAI Hanse Lagaye Nazriya - DADRA c/w X3-103420 .ZONO N 1418	[HINDUSTANI] Apr 1923

NOTE: Only a few matrix numbers for this section have been traced so the above list is given in coupling number sequence.

Recordings taken at BOMBAY by ROBERT EDWARD BECKETT		1925
BD2150	16-13196 BAI SUNDRA BAI Tu Sai Sabka Data - DURGA KHYAL c/w 16-13200 .HMV N 1592	[HINDUSTANI] Sep 1925
BD2151	16-13197 BAI SUNDRA BAI Nahi Manat Jiya Piya - THUMRI c/w 16-13201 .HMV N 1593	[HINDUSTANI] Sep 1925

નવી હિન્દુસ્થાની દસ ઇંચી બે તરફી

“હિંદી માસ્ટર્સ વોલ્યુમ ૨”

ગ્રીન લેબલ રેકોર્ડ્સ.

Rs. 2-12-0-each. દરેકના રૂ. ૨-૧૨-૦.

Bai Sundrabai. 16-13193 બાઈ સુંદરાબાઈ.
N. 1551 { નરગીસ અંદર આગ કારસી ગઝલ.
નુરે યજ્ઞા નુરે આલા

વાહ, વાહ, ડુનીયામાં વળી ચેની ખેટ છે? તમે કોઇ દીવસે
સુંદરાબાઈની રેકર્ડ સાંભળે છે? ને નહીં સાંભળી હોય તો સાંભળો
આ રેકર્ડ:—

કેવા મીઠો રાગ અને કેવું ધીમથી મધુર ગાવું. અરે! એક
વાર આ રેકર્ડ સાંભળ્યો. એટલે તે મગજમાં રમજી કર્યો. અને
વળી બીજી ખુબી તો એ છે કે અંદર ને ને કેવામાં આવે છે તે
ચોકપે ચોકપુ. સમજાયામાં આવે છે. જ્યારે ગાયણુ એટલું સુંદર
હોય અને સુંદરતાથી ગાયામાં આવું હોય ત્યારે વળી વાજીત્ર.
કેમ કમ પડે! વધુ લખવાથી શું કાપતો! લગાર લીજી રાખીને બેસા
ને સાંભળો. એટલે એની બધી ખુબી આપો આપજી માહુમ પડ્યો.

એક બાણુ:—

નરગીસ અંદર આગ હયરા આજ નીગાહે ચલમ તો ।
મસ્ત આહું દર ખીયામાં આજ નીગાહે ચમ તો ।
બહુબરા કુસ્ત ખુબી દામને ગુલદર ચમન ગાહ ।

ગતનાં તાં ગરીબાં અજ નીગાહે ચમ તો ॥
કુલ દીયા કુકુત માયા અંદલીયા સદહાજર દરતી યામે.
દશને નાકાં અજ નીગાહે ચમ તો ॥

બીજી બાણુ:—

નુરે યજ્ઞા નુરે આલા આહુમદી વા હે દરી ।
નુ હક ખાબ મહનો ધન ચિ સુતી સંજરો ।
એન અખદુક કારરે ગંવસે જમા કુતમે જહા સરમેદ ।
ચુંલ્યાં ગરીબો ખનાબ બંધા પરવરી ।
એન નુરે કાતમી એસે હુંસેન બેન હુંસેન ।
એન દિનો એન હમા હોન હોને કો સરી ॥ ૧ ॥

B.D. 2154 Bai Sundrabai બાઈ સુંદરાબાઈ 16-13191
2158 { ચેરે ખુલખુલ હું મેં રંગે ગઝલ.
N. 1551 { ઇસિ હુંકી સુરત ગઝલ (કાલીગઝા) ૧૯૫૧

ઘેઓ આ વળી આજ કલતી એક ચાહુ ગજબ છે; નહીં
નહીં થાકેલાનો થાક ઉભારવાનો એક નવી તરેહનો ખામ છે. ગાયન
એવા તો મધુર રાગથી અને ધીમે સાદે ગાયવામાં આવ્યું છે કે
સાંભળતાં સાંભળતાં મસ્તક પણ ડોલન કરવા મંડી જાય છે. બંને
બાણુપરના ગાયનો એક એકને ટકોર મારે તેવાં ઉત્તમ છે. આ
રેકોર્ડ એવા તો સુંદર અને છે કે પૈસા તો એક બાણુપરનું
ગાયન સાંભળી તેમાંજ વસુલ છે. કેમ નહીં હોય? ઉત્તમ ગાયન
અને વળી ઉત્તમ રીતે ગાવામાં આવ્યું! અને વધારામાં એની ઠબ
અને કળા પણ ધણાં ન્યારાજ છે. ત્યારે તો સાંભળો:—

એક બાણુ:—

ચો રે ખુલ ખુલ હું મેં રંગે ગુલે રાના મેં હું ।
આશકે જલ્લવે માતુક તમન્ના મેં હું ।
બેલને કુટને સખનેબે સમરસને ગુલે હર જંગે ।

BD2152	16-13190	BAI SUNDRA BAI Noore Yananda Aala Aahe - BHAIRVI GAZAL c/w 16-13193 .HMV N 1551	[HINDUSTANI] Jul 1925
BD2153	16-13198	BAI SUNDRA BAI May Bhari Mori Guiyare - DADRA c/w 16-13203 .HMV N 1642	[HINDUSTANI] Oct 1925
BD2154	16-13191	BAI SUNDRA BAI Shere Bulbul Hun Main Range - GAZAL c/w 16-13192 .HMV N 1552	[HINDUSTANI] Jul 1925
BD2155	16-13199	BAI SUNDRA BAI Jao Jao Krishna Murari - GAZAL BHAIRVI c/w 16-13202 .HMV N 1643 c/w X3-103415 .TWIN FT 703	[HINDUSTANI] Oct 1925 Oct 1931
BD2156	16-13200	BAI SUNDRA BAI Radhe Krishna Bol Mukhase - PILU BHAJAN c/w 16-13196 .HMV N 1592 c/w X3-103414 .TWIN FT 633	[HINDUSTANI] Sep 1925 Aug 1931
BD2157	16-13201	BAI SUNDRA BAI Aave Matvari Piharava - BAGESHREE c/w 16-13197 .HMV N 1593	[HINDUSTANI] Sep 1925
BD2158	16-13192	BAI SUNDRA BAI Is Ishka Ki Surat - KALANGDA GAZAL c/w 16-13191 .HMV N 1552	[HINDUSTANI] Jul 1925
BD2159	16-13193	BAI SUNDRA BAI Nargis Aandhar Bhag Pyara - GAZAL PHARSI c/w 16-13190 .HMV N 1551	[HINDUSTANI] Jul 1925
BD2160	16-13202	BAI SUNDRA BAI Kanhaiya Mose Khelo Na Holi - SINDHURA HORI c/w 16-13199 .HMV N 1643	[HINDUSTANI] Oct 1925

BD2161		BAI SUNDRA BAI -	[HINDUSTANI]
BD2162		BAI SUNDRA BAI -	[HINDUSTANI]

BD2163	16-13203	BAI SUNDRA BAI Kahan Manle Papaiyara - TILAK KAMOD c/w 16-13198 .HMV N 1642	[HINDUSTANI] Oct 1925





Recordings taken at BOMBAY by ARTHUR JAMES TWINE			1927
BX64	17-13489	BAI SUNDRA BAI Gai Hai Dil Men Sharmili Nigai - GAZAL c/w 17-13490 .HMV P 9293	[HINDUSTANI] Oct 1927
BX65	17-13819	BAI SUNDRA BAI Aayo Gayore Wo To Nandkumar - KHAMAJ DADRA c/w 17-13820 .HMV P 9699 c/w 17-13820 .TWIN FT 2390	[HINDUSTANI] Feb 1928 Dec 1932
BX66	17-13490	BAI SUNDRA BAI Imati Aasen Aalmen - KHAMAJ GAZAL c/w 17-13489 .HMV P 9293	[HINDUSTANI] Oct 1927
BX67	17-13892	BAI SUNDRA BAI Aavat Hai Giridhari - c/w 17-13891 .HMV P 9830	[HINDUSTANI] Apr 1928
BX68	17-13820	BAI SUNDRA BAI Tumhise Lage - KHAMAJ DADRA c/w 17-13819 .HMV P 9699 c/w 17-13819 .TWIN FT 2390	[HINDUSTANI] Feb 1928 Dec 1932
BX69	17-13891	BAI SUNDRA BAI Kanha Charavat Gai - c/w 17-13892 .HMV P 9830	[HINDUSTANI] Apr 1928
BX70	17-13491	BAI SUNDRA BAI Char Dina Din Sath - BHAIKVI THUMRI c/w 17-13492 .HMV P 9294	[HINDUSTANI] Oct 1927
BX71	17-13242	BAI SUNDRA BAI Khun Balpanat Aanbevanat - LAVNI c/w 17-13243 .HMV P 8752	[MARATHI] Jun 1927
BX72		BAI SUNDRA BAI -	[HINDUSTANI]
BX73	17-13243	BAI SUNDRA BAI Sakhe Nayan Kurang Rang - LAVNI c/w 17-13242 .HMV P 8752	[MARATHI] Jun 1927
BX74	17-13492	BAI SUNDRA BAI Madivarti Madi Bandhali Sakhaya - LAVNI c/w 17-13491 .HMV P 9294	[HINDUSTANI] Oct 1927
Recordings taken at BOMBAY by ARTHUR JAMES TWINE			1928
BX4808	19-13191	BAI SUNDRA BAI Chandani Raat Chadhat - THUMBRI KHAMAJ c/w 19-13192 .HMV P 13268	[HINDUSTANI] Nov 1928
BX4809	FT-890	BAI SUNDRA BAI Larje Hamara Jiya - c/w [BX-4823] .TWIN FT 890	[HINDUSTANI] Mar 1932
BX4810	19-13192	BAI SUNDRA BAI Pili Pad Gayi Rasiyake - SARANG RASIYA c/w 19-13191 .HMV P 13268	[HINDUSTANI] Nov 1928
BX4811	19-13193	BAI SUNDRA BAI Teri Tasbeer To Wo Dekhe - GAZAL c/w 19-13194 .HMV P 13269	[HINDUSTANI] Nov 1928

BAI SUNDERABAI.**बाई सुंदराबाई.**

ॐ. ५४३१ } कठिण बडोद्याची चाकरी लावणी
 P 13259 } ऐकुन दर्द आले डोळ्याला पाणी १९-१३/८५ ८८ ,,
 ५४१९ }

बाई सुंदराबाई या सुप्रसिद्ध गायिकेच्या सुस्वर व श्रृंगारिक गायनाने मोहित होत नाहीं असा मनुष्य विरळा ! त्या आपल्या नैसर्गिक जनानी पण उच्च सुरांत ज्यावेळीं चटकदार लावण्या म्हणतात, त्यावेळीं तर श्रोतृवृंद डोळू लागतात. यांचा विशेष म्हणजे श्रृंगार रसावर । या वेळच्या “ कठिण बाई बडोद्याची चाकरी ” व “ ऐकुनि दर्द आले डोळ्याला पाणी ” या दोन लावण्यांनीं त्यांचे रेकार्डास अपूर्व नोड मिळाली आहे. श्रृंगार-रस-लोलुप रसिक जन श्रृंगानीं हें रेकार्ड अवश्य संग्रहीं ठेवून घरवसत्या त्यांचा आस्वाद घ्यावा.

एक बाजू:—कठिण बाई बडोद्याची चाकरी । कशाला हवीं आपुल्याला तरी । हीं गोष्टी नाहीं बरी । भरमात राही । देशांत नाहीं रोजगार करावे काहीं ॥
 बाई सद्याचा गमान फार । होऊन बसलेत दिलदार । रडानी घेतले घर । भोदूनी सारे । मोठे मोठे शिपाई रणशूर झाले बेजार । सख्याला ढाल पद्याचा शोक फार । कमरेला विलायती तलवार । धोतर अमदा-बादी गंगाजमनी । भर गच्चीचा अंगरखा पगडी तिनकोनी ॥

दुसरी बाजू:—एकूनी दर्द आले डोळ्याला पाणी । म्हणे प्राण सखे तूं रत्नाची खाणी नको । पाडूं विषाड होईल फकड निवीणी । याछेल बटाऊ सती मोहना-राणी । समरांगणी हटकून येते प्राणेश्वरा । एकदा उगिच गडे हात लाउदे उरा ।

P 13229 } येणें जाणे कांही वर्जित लावणी
 कुठवर पाहूं वाट माथ्यावर ,,

BAI SUNDERABAI.**बाई सुंदराबाई.**

ॐ. ५४२३ } येणें जाणे कांही वर्जित लावणी
 P 13229 } कुठवर पाहूं वाट माथ्यावर १९-१३०७५ ७५ ,,
 ५४१८ }

बाई सुंदराबाई यांचा स्वर पहाडी भरून श्रृंगाररसपूर्ण गायनावद्दल त्यांचा लौकिक सर्वश्रुत आहे. या त्यांच्या अमोलिक गुणावद्दल त्यांना सुवर्णपदकेही मिळाली आहेत. त्यांच्या लावणीच्या गायनावर श्रोतृवर्ग नेहमीं तल्लिन असतो. म्हणून यावेळीं वरील दोन लावण्यांची मुद्दाम भर घातली आहे.

एक बाजू:—येणें जाणें कांही वर्जित सखया माझे घरीं तुलारे मी काय बोललें तरी । प्रित होती तुझी माझी तेव्हां जे चलणा वलणा ते कसे । आतारे ते मन निघुर फारसे । मी स्वरूपावर लुब्ध होवुनी । तुज भवती फिरत लें । मुकैली मी धन द्रव्याची नसे । आजपासुनी सांगाल जरी मी हवी तशीच वागत । परंतु एक ऐकू सांगते तुम्ही न जावें दुसरेकडे हो । हेंच वचन मागते । खचित सांगा मला कायते ॥

दुसरी बाजू:—कुठवर पाहूं वाट माथ्यावर चंद्र किण ठललाजी । सखे बाईंग येण्याचा बखत टललाजी ॥ कशी भाळलीस याच्या थाटाला । धरून लागवीस विषय घोटाळा हा संशय मला वाटला कलि माझी रालग बाई रालग

5 BAI SUNDRA BAI - Discography

BX4812	19-13078	BAI SUNDRA BAI Bin Dekhe Tihare Main Mar Jaungi - DADRA c/w 19-13079 .HMV P 13233	[HINDUSTANI] Sep 1928
BX4813	19-13194	BAI SUNDRA BAI Shabe Mahobatmen - GAZAL c/w 19-13193 .HMV P 13269	[HINDUSTANI] Nov 1928
BX4814	19-13080	BAI SUNDRA BAI Sun Samval Bansivala - BHAJAN c/w 19-13081 .HMV P 13234	[HINDUSTANI] Sep 1928
BX4815	19-13081	BAI SUNDRA BAI Bhor Bhayo Re Bhor Bhor - DADRA c/w 19-13080 .HMV P 13234	[HINDUSTANI] Sep 1928
BX4816	19-13079	BAI SUNDRA BAI Katla Mujhe Kar Dala Rama - DADRA c/w 19-13078 .HMV P 13233	[HINDUSTANI] Sep 1928
BX4817	FT-2003	BAI SUNDRA BAI Bai Me Bholi Aapuli Manat - LAVNI c/w [BX-4820] .TWIN FT 2003	[HINDUSTANI] May 1932
BX4818	19-13075	BAI SUNDRA BAI Kuthavar Pahu Vat - LAVNI c/w 19-13074 .HMV P 13229 c/w 19-13074 .TWIN FT 2355	[MARATHI] Sep 1928 Nov 1932
BX4819	19-13186	BAI SUNDRA BAI Aikuni Dard Aale Dolyala Pani - LAVNI c/w 19-13187 .HMV P 13259	[MARATHI] Nov 1928
BX4820	FT-2003	BAI SUNDRA BAI Bhola Disla Masi - LAVNI c/w [BX-4817] .TWIN FT 2003	[MARATHI] May 1932
BX4821	19-13187	BAI SUNDRA BAI Kathin Badudyachi Chakari - c/w 19-13186 .HMV P 13259	[MARATHI] Nov 1928
BX4822	19-13074	BAI SUNDRA BAI Yene Jane Kan Ho Varjile - LAVNI c/w 19-13075 .HMV P 13229 c/w 19-13075 .TWIN FT 2355	[MARATHI] Sep 1928 Nov 1932
BX4823	FT-890	BAI SUNDRA BAI Dile Nadanko Hum - c/w [BX-4809] .TWIN FT 890	[HINDUSTANI] Mar 1932

 Recordings taken at BOMBAY by ROBERT EDWARD BECKETT 1930

BD8521		BAI SUNDRA BAI - -	[HINDUSTANI]
BD8522	80-1629	BAI SUNDRA BAI Dil Bekarar Tune - GAZAL c/w 80-1630 .HMV P 13379	[HINDUSTANI] Sep 1930
BD8523	80-2752	BAI SUNDRA BAI Aalla Ho Namvali - BHAJAN c/w 80-2753 .HMV P 13451	[HINDUSTANI] Dec 1930
BD8524	80-2087	BAI SUNDRA BAI Lagire Najariya - DADRA c/w 80-2088 .HMV P 13387	[HINDUSTANI] Oct 1930
BD8525	80-2753	BAI SUNDRA BAI Mora Piya Rahe Pardes - KALINGDA c/w 80-2752 .HMV P 13451	[HINDUSTANI] Dec 1930

BAI SUNDERABAI.

बाई सुंदराबाई.

७४x. ५४०४ { चांदनी रात बटक रहे तारे १९-१३१९, (दुसरी खमाज)
P 13268 { पीली पडगयी रसियाके बोलनसे १२ (सारंग-रसिया)
५४१०

बाई सुंदराबाई यानी गायिलेया या चार दिदुस्थानी पदांतोल अवगतीग धंग
रस रसिदांच्या चित्तचुत्ति मोहित केल्याशिवाय खास रहणार नाही.

ए.६ बाजू:--चांदनी रात बटक रहे तारे यासमया
पिया परदेस सिधारे । कर शृंगार आटापर
चैडी कहां गुंथा पिया मोहे मनसे
हां बिसारे-चांदनी रात.....

दुसरी बाजू:--पीली पडगयी रसियाके बोलनसे पीली
पडगयी । पीलिहि गोरी पिलोही रसिया
पिलोही गोद खिलवे ललना ।

७४x. ५४११ { तेरी तस्वीर तो वादके दीन खिचने के (गझल)
P 13269 { शबे माह हो बादये नाव हो लवेमहो १९-१३१९
५४१३

एक बाजू:--तेरी तस्वीर तो वादके दिन खिचने के काविल है
ये शरमाई हुई आंखें है घाराया हुआ दिल है
न पुछो लये हो क्या नत्र है लेने के काविल है
हमारे हाथमें स्माल है स्माल मे दिल है
चला है छुत्रे मेहेशर देखने में ला हसीनाका
खुदाका डर नहीं क्या वे अदब क्या चुलबुला दिल है ।
तकल्लुम शायदाना उस्कीबायोमी हकीमाना
चलो गादलमें गिल आश्रेग वो गिल्लो के कानील है ।
दुसरी बाजू:--शबे माह हो बादये न व हो लवे जूही फ्रें हियाव हो
वो निवारे मस्त शराब होना तो पर्दा होना हिजाब हो
भरे पास बैठा हो वो रानम लिये अपने हातमें जाये जप ।

BAI SUNDERABAI.

बाई सुंदराबाई.

बाई सुंदराबाई याना शृंगारिक गाण्यासंबंधाने अनेक सुवर्ण पदके मिळाली
आहेत. जोरदार आवाज व व्यवस्थित गायनपद्धति या गुणांमुळे त्यांची रेकाई फार
-खपतात. या वेळीं पुष्कळ मेहनत घेऊन ही रेकाई लोकांसाठी तयार केली आहेत.

७४x. ७५५ { आय गयोरी वो तो नंदकुमार (खमाज दादरा)
P 9699 { तुमहिसे लागे मोरी नैन पिया १७-१३१९
७५६ { " " २०

एक बाजू:--आय गयोरी वो तो नंदकुमार अचानक
हाथ मुरलीया काये कमलिया
तिरछी अदा मोहे मार रहेरी ॥
वो तो नंदकुमार ॥ १ ॥

दुसरी बाजू:--तुमहिसे लागे मोरी नैन पिया
हां हां रे मय तरपत हूं दिन रैन पिया । हां हां रे ॥ ४० ॥
विग देखते होरे कलना परत है
तरपत हूं दिन रैन पिया हां ॥ १ ॥

BAI SUNDERABAI.

बाई सुंदराबाई.

बाई सुंदराबाई यांची शृंगारिक गाण्यासंबंधाने फार प्रसिद्धी आहे. पहाडी
आवाज, शास्त्रीय गायन व योग्य अभिनय यामुळे त्यांची रसिकांवर तेव्हांच छाप
पडते. रसिकांचे अत्याप्रहावरून व त्यास फार मागणी असल्यामुळे त्यांचे लोक-
प्रीय रेकाई चालू महिन्यांत विक्रीस तयार आहेत.

७४x ६९ { कान्हा चरावत गयी हो दैया (खिचोटी) मजन
P 9830 { आवत है गिरधारी १७-१३१९ (तिलककामोद) हुंमरी
६७ १२

एक बाजू:--कान्हा चरावत गइया हो दैया
मयतो मुरलिया सुन बांवरी ॥ ४० ॥
चलोरी सखी सब दरशन को
मयतो वारुंमी प्राण मोरे कृष्ण कन्हैया

दुसरी बाजू:--आवत है गिरधारी श्याम बेहारी
छिन झपट मोरे हाथसे गार
फोर दईरे बनवारी. आवत है गिरधारी

BD8526	80-2854	BAI SUNDRA BAI Nahi Kuch Kam Duniyase - BHAJAN c/w 80-2855 .HMV P 13461	[HINDUSTANI] Feb 1931
BD8527	80-1630	BAI SUNDRA BAI Agarch Bandan Va Jinki - GAZAL c/w 80-1629 .HMV P 13379	[HINDUSTANI] Sep 1930
BD8528	19-13834	BAI SUNDRA BAI Matware Tore Nainava - BHAIRVI c/w 19-13835 .HMV P 13305	[HINDUSTANI] Sep 1929
BD8529	19-13832	BAI SUNDRA BAI Tarun Jwaiche - LAVNI c/w 19-13833 .HMV P 13298	[MARATHI] Sep 1929
BD8530	80-1032	BAI SUNDRA BAI Tujha Tharkat Tharkat Chalana - LAVNI c/w 80-1033 .HMV P 13358	[MARATHI] Jun 1930
BD8531	19-13833	BAI SUNDRA BAI Chandra Chakori Pari - LAVNI c/w 19-13832 .HMV P 13298	[MARATHI] Sep 1929
BD8532	80-1033	BAI SUNDRA BAI Nako Nadi Lavun - LAVNI c/w 80-1032 .HMV P 13358 c/w 80-2088 .TWIN FT 5351	[MARATHI] Jun 1930 Jan 1936
BD8533	80-2089	BAI SUNDRA BAI Maj Parisa Dusari Kon - LAVNI c/w 80-2090 .HMV P 13388 c/w 80-2090 .TWIN FT 5061	[MARATHI] Oct 1930 Dec 1934
BD8534	80-2090	BAI SUNDRA BAI Aanachya Gagori Wo To Nandkumar - LAVNI c/w 80-2089 .HMV P 13388 c/w 80-2089 .TWIN FT 5061	[MARATHI] Oct 1930 Dec 1934
BD8535	19-13830	BAI SUNDRA BAI Tunhi Majhe Savkar - (Part 1) c/w 19-13831 .HMV P 13297	[HINDUSTANI] Sep 1929
BD8536	19-13831	BAI SUNDRA BAI Tunhi Majhe Savkar - (Part 2) c/w 19-13830 .HMV P 13297	[HINDUSTANI] Sep 1929
BD8537	80-2088	BAI SUNDRA BAI Dipvalichya Sani Rajasa - LAVNI c/w 80-2087 .HMV P 13387 c/w 80-1033 .TWIN FT 5351	[HINDUSTANI] Oct 1930 Jan 1936
BD8538	80-2855	BAI SUNDRA BAI Mehaphilmen Kahin Wo - GAZAL c/w 80-2854 .HMV P 13461	[HINDUSTANI] Feb 1931
BD8539	19-13835	BAI SUNDRA BAI Tum Ek Bosa Karo Inayat - GAZAL c/w 19-13834 .HMV P 13305	[HINDUSTANI] Sep 1929

P 9293	{	गई है दीलमें शरमिली निगा	(गजल)
		इमति आसैं आलमें	(खमाज गजल)
P 9294	{	चार दिना दिनो साथ	(भैरवी)
		माडी वरती माडि वांधिली सखया	(लावणी)
P 9699	{	आय गयोरी वो तो नंदकुमार	(खमाज दादरा)
		तुमहिसे लागे मोरी नैन पिया	

“ हिन्दु मास्टर्स र्वॉर्ड्स ”

BAI SUNDERABAI.

वाई सुंदराबाई.

७४४ ५४१२
P 13233
५४१६

विन देखते हारे में मरजाङ्गी १९-१३०-७८ दादरा
कल्ल मुझे करडाला रामा ७९ दादरा

श्रृंगारिक गायनावद्धल प्रसिद्ध असलेल्या वाई सुंदराबाई यांची “ विन देखत हारे में मरजाङ्गी ” व “ कल्ल मुझे करडाला रामा ” वगैरे हिंदुस्थानी पदें शालंत हृदयंगम आहेत.

एक वाजू:—विन देखते हारे में मरजाङ्गी ।
तेरी एक नजरियामे तरजाङ्गी ।
आजा पियारे दरस दिख लाजा
मूसा नहीं जो मैं डर जाऊंगी ॥

हांतीरे नजर तुकें कमादार इधर भी
हां खंजरे अबहूँ कहो एकवार इधर भी
कुलान तेरे ओ भेरे दिलदार इधर भी
रहे जायतां ये तालिबे दीदार इधर भी

दुसरी वाजू:—कल्ल मुझे कर डाला राया पास बुलाके नजर मिलाके ॥
ना कोई तीर तलवार नाखंजर येना लिये हाथमे माला ॥
हमने देखी न सुनी ऐसी फिसंगार बांखे ।
ले लिया करती है दिल आंख मिलाकर बांखे
तेरी भाखोंसे करे कौन वरावर बांखे
के मिजा तीर है जालीम तो है खंजर आंखे ॥

BAI SUNDERABAI.

५४१५
P 13234
५४१६

सुन सांवल वन्सी वाला १९-१३०-८० भजन
भोर भयीरे और भोर ८१ दादरा

एक वाजू:—सुन सांवल वन्सीवाला नंदलाल गोकुलका
उजियाला । कोई कहत है कृष्ण मुगरी कोई
कहत है शाम बेहारी कोई कहत गिरवर गिर-
धारी । जपते है तुमरी माला ॥ नंदलाल गोकुल
का उजीयाला ॥

दुसरी वाजू:—भोर भयीरे और भोर भयीरे ना आये पिया ।
शबको वादाथाके हम कल जरूर आयेंगे ।
बादये वसल पियेंगे तुमे पिलायेंगे तुमे पिलायेंगे ।
छुःफ सोबत के मझे ऐसे उठायेंगे ।
ये क्या मालूम था के मूल हमें जायेंगे
तरप तरप सारी रैन गयीरे ना आये पिया ॥

P 9699 { आय गयोरी वो तो नंदकुमार (खमाज दादरा)
तुमहिसे लागे मोरी नैन पिया ”
P 9830 { कान्हा चरावत गयी हो दैय्या (शिखोटी) भजन
आवत है गिरधारी. (तिलककामोद) हुंमरी

ODEON

Recorded by Carl Lindstrom, A.G. Berlin, through their agents in India:

The Comsos Engineering Co., (India) Ltd. 139 Meadows Street, Fort, Bombay.

245000 - Series

Recordings taken at BOMBAY by Mr. R. SCHKOLZIGER 1930

Ke8	245000a	BAI SUNDRABAI - Poona Mora Bansivala Kanha - BANARASI BHAJAN			[URDU]
		c/w [Ke-13]	.ODEON	245000	[Germany]
		c/w [Ke-13]	.ODEON	245000	[India] 1932
		c/w [Ke-13]	.COLUMBIA	VE 5022	1943
Ke13	245000b	BAI SUNDRABAI Piya Rahe Pardes - JOGIYA			[URDU]
		c/w [Ke-8]	.ODEON	245000	[Germany]
		c/w [Ke-8]	.ODEON	245000	[India] 1932
		c/w [Ke-8]	.COLUMBIA	VE 5022	1943
Ke3	A-245001b	BAI SUNDRABAI Wo Hamse Chup Hain Hum Unse Chup Hain - GAZAL			[URDU]
		c/w [Ke-18]	.ODEON	245001	[Germany]
Ke18	A-245001a	BAI SUNDRABAI Aakeli Mat Jaiyo Radhe - BHAIIRVI			[URDU]
		c/w [Ke-3]	.ODEON	245001	[Germany]
		c/w [Ke-5]	.ODEON	245001	[India]
		c/w [Ke-5]	.COLUMBIA	VE 5060	Jun 1954
Ke5	B-245001	BAI SUNDRABAI Kaun Tarahase Tun Phekat - HORI KAFI			[URDU]
		c/w [Ke-18]	.ODEON	245001	[India]
		c/w [Ke-18]	.COLUMBIA	VE 5060	Jun 1954
Ke18	B-245001	BAI SUNDRABAI Aakeli Mat Jaiyo Radhe - BHAIIRVI			[URDU]
		c/w [Ke-5]	.ODEON	245001	[India]
		c/w [Ke-5]	.COLUMBIA	VE 5060	
Ke7	A-245022a	BAI SUNDRABAI Mere Maula Bulale Madineme Mujhe - KAWALI			[URDU]
		c/w [Ke-14]	.ODEON	245022	
Ke14	A-245022b	BAI SUNDRABAI Is Ishkaki Surat Main Bataun - GAZAL			[URDU]
		c/w [Ke-7]	.ODEON	245022	
Ke5	A-245023	BAI SUNDRABAI Kaun Tarahase Tun Phekat - HORI			[URDU]
		[Ke-10]	.ODEON	245023	
Ke10	A-245023	BAI SUNDRABAI Aaji Yashile Jartari - GAZAL (THUMRI)			[URDU]
		c/w [Ke-5]	.ODEON	245023	

BAI SUNDARABAI.

बाई सुंदराबाई.

बाई सुंदराबाई यांची शृंगारिक गाण्यासंबंधाने फार प्रसिद्धी आहे. पहाडी आवाज, शास्त्रीय गायन व योग्य अभिनय यामुळे त्यांची रसिकांवर तेव्हांच छाप पडते. रसिकांचे अत्याग्रहावरून व त्यास फार मागणी असल्यामुळे त्यांच्या दोन लोकप्रिय लावण्यांचे रेकार्ड चालू महिन्यांत विक्रीस तयार आहेत.

BX 71

खुण बाळपणांत

P 8752

सखे नयन कुरंग

73

17-13242

लावणी

"

43

पहिली बाजू:—खुण बाळपणांत, आवे बनांत, आले माझे भनांत, पहिली ओळख गोडीची । कशी विसरेल कुरघोडीची ॥ अण वईती मग तुझे पाहुडे निरण वर आलय तुण माझे उईदे हरण पोपट मैनेसी ल्हूदे ल्हू । उडी मारूं दे उह । माजि न धरिता सनी कुस्ती जीरवीन । पतीराया साफ निरवीन वेढा वेज्नी वारु फिरवीन । उत्स थाट धाम जिरवीन ॥ अहो भावोजी तुम्हां मी विकले । धान्य पीकले, बाळबोध शिकले, घाला पुस्ती मोडीची, मला आशा तुमच्या जोडीची ॥ १ ॥

दुसरी बाजू:—सखे नयन कुरंग गोरा रंग सुरंग दे अंग संग खुप लाली तवटवती । नारीची लाली तवटवती मुलतानी क्मर लवती ॥ बुख्यांत सदा ॥ हसे गदगदा । दावी भाव अदा अली धुंद कुंद नवती । नारीची । गमले विसती भोवती कुसुम फुलांची थडी ग । नंसली पैठणी घडी । चमकती चोळीवर खडी । वेळ दंडामध्ये वाकडी । अग तिचा बांधा सडसडी । उभी चौका मधी फाकडी ॥

BAI SUNDRA BAI.

बाई सुंदराबाई.

बाई सुंदराबाई यांची शृंगारिक गाण्यासंबंधाने फार प्रसिद्धी आहे. पहाडी आवाज, शास्त्रीय गायन व योग्य अभिनय यामुळे त्यांची रसिकांवर तेव्हांच छाप पडते. रसिकांचे अत्याग्रहावरून व त्यास फार मागणी असल्यामुळे त्यांच्या दोन लोकप्रिय लावण्यांचे रेकार्ड चालू महिन्यांत विक्रीस तयार आहेत.

17-13489

गई हे दीलमें शरमिली निगा

P 9293

इमति आस आळमें

एक बाजू:—गयी हे दीलमें शरमिली निगाइ पोशिदा

हमारे दिलमें आयी हर अदा पोशिदा

हमारे आपके राजो नियाजे ईलक मगकी हे

वफा पोशिदा पोशिदा जफा पोशिदा पोशिदा

खिलाये संकडों गुलपर न बुलबुल आखसे वेले

चमनमें ज्यायगी चांदिसबां पोशिदा पोशिदा

दुसरी बाजू:—इमति माजे आळमें जौरा सितमभी ना रहा

कसते गम सेवो अंदाजये गममी ना रहा

चलते चलते हुई करसुदा जवाने खंजर

खिचते खिचते तेरी शमशीरमें खभमीना रहा

कौन बनता है दफे तिरें जफा मेरे बाद

अबतो पहिला सा तुसे मरक सितममीन रहा ॥२॥

P 9294

चार दिना दिनो साथ

माडी वरती माडि बांधिली सख्या

एक बाजू:—चार दिना दिनो साथ जोबनवा मोरा रहे ॥ १ ॥ रूप जोबन धन

कौन कामको जात-न पुछे बात चार दिना दिनो साथ ॥ १ ॥

दुसरी बाजू:—माडी वरती माडी बांधिली बहुत नखन्याची बावन झुरके त्यामधे बैठक दोघांची । हाता न गजरे नयन भुछिनिया मार्की नय सरज्याची गळ्यांत नवस घातला पंचलड आहे वर लाली तुला न पहाताना झरर शरर मला गिरकी आली ॥

From HMV Catalogue October 1927

8 BAI SUNDRABAI - Discography

Ke2	A-245045a	BAI SUNDRABAI Sanvariya Kahe Mare Najariya - JILHA c/w [Ke-15]	.ODEON 245045	[URDU] May 1931
Ke15	A-245045b	BAI SUNDRABAI Sakhiri Piya Nahi Ghar Aaye- KAJRI c/w [Ke-2]	.ODEON 245045	[URDU] May 1931

Ke4	A-245067a	BAI SUNDRABAI Hato Hato Sainya - THUMRI c/w [Ke-12]	.ODEON 245067	[HINDUSTANI]
Ke12	A-245067b	BAI SUNDRABAI Lage Mori Bindiyan - GARBI c/w [Ke-4]	.ODEON 245067	[HINDUSTANI]

Ke6	A-245078a	BAI SUNDRABAI Kahe Rama Manat Jiyara Hamara - DEHAKA c/w [Ke-9]	.ODEON 245078	[URDU]
Ke9	A-245078b	BAI SUNDRABAI Kaise Jiyo Ram Nagariyan - THUMRI c/w [Ke-6]	.ODEON 245078	[URDU]

Ke40	A-245092a	HIRABAI BARODEKAR Me Aghana Na Shive Bhiti Mani - PIL00 c/w [Ke-16]	.ODEON 245092	[MARATHI] Nov 1931
Ke16	A-245092b	BAI SUNDRABAI Lutalasi Rang - LAVNI c/w [Ke40]	.ODEON 245092	[MARATHI] Nov 1931

Ke1	A-245108a	BAI SUNDRABAI Kaheko Neha Lagay - TILANG c/w [Ke-17]	.ODEON 245108	[HINDUSTANI] Dec 1931
Ke17	A-245108b	BAI SUNDRABAI Char Dina Din Sath - BHAIRVI c/w [Ke-1]	.ODEON 245108	[HINDUSTANI] Dec 1931

Ke11	A-245847a	BAI SUNDRABAI Lat Uljhi Suljhya Dere Balma - BIHAG c/w [Ke-106]	.ODEON 245847	[HINDUSTANI] Apr 1932
Ke106	A-245847b	MALKA JAN (Gaya) Lage More Bindiyan Chalak Na Jay - DADRA c/w [Ke-11]	.ODEON 245847	[HINDUSTANI] Apr 1932

	A-245848a	BAI SUNDRABAI & VATSALABAI Kaysi Bajavat Bansariya - THUMRI c/w	.ODEON A 245848	[HINDUSTANI] Apr 1932
	A-245848b	BAI SUNDRABAI & VATSALABAI Akeli Mat Jaiyo Radhe - BHAJAN c/w	.ODEON A 245848	[HINDUSTANI] Apr 1932

NOTE: Some matrix numbers not traced, listing is by catalogue numbers.

१९३१ साली बाहेर पडलेली
नवीन ओडियन रेकॉर्ड

१० इंची दोन्ही बाजूंस पदे असलेली 'ब्ल्यू लेबल' रेकॉर्ड
प्रत्येकी कि. रु. ३-८-०.

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हिंदुस्थानी रेकॉर्ड

Bal Sundrabai (Poona).

पुनावाली सुंदराबाई.

No. A 245000 } २४५००० }	मोरा बन्धीवाला कान्हा पीया रुहे परदेश	(भजन) (जोगिया)
No. A 245001 } २४५००१ }	अकेली मत जईयो राधे वो हमसे चूप है	(भैरवी) (गझल)
No. A 245023 } २४५०२३ }	कौन तराहयें तुम फेंकत होरी अंगीया शीये जरतारी	(होरी) (ठुमरी)
No. A 245045 } २४५०४५ }	सखीरी पीया नही घर आये सांवरी यारे काहे मारे नजरिया	(कजरी) (जिरहा)
No. A 245067 } २४५०६७ }	हटो हटो सैया लागे मोरी बिदिया	(ठुमरी) (गरबी)
No. A 245078 } २४५०७८ }	काहे रामा मारत जीयरा हमार कैषे जीयो राम नगरिया	(देहका) (ठुमरी)
No. A 245108 } २४५१०८ }	काहे को नेहा लगाय चार दीना दिन साय	(तोलंग) (भैरवी)

ओडियन १० इंची दोन्ही बाजूंचे ब्लू लेबल रेकॉर्ड कि. प्रत्येकी रु. ३-८-०.



3059	} खुंड रहिरे पीया कवाली फंस गया है दिल . गझल अंधुवा मोरी वसंत ख्याल खाली री मैं जागी खंबावती
३०५९	
3060	
३०६०	

Bai Sundrabai
बाई सुंदराबाई
Mr. Gururao
Deshpande
श्री. गुरुराव देशपांडे

3073	} जो बात है जाना कालीगडा इन दिनों जीसजीनुं गझल कितो नाजूक सुंदर नार लावणी मसि कां हसलां साजणा	Sundrabai
३०७३		सुंदराबाई
3074		"
३०७४		"

3014 } सेंबा हटो मोसे न बोलो देस Mr. G. M. Londhe
३०१४ } फूल मंगवो हार बनावो जिरहा श्रीयुत जी. एम्. लोडे
3015 } यू तो बंदा सभोसे मिलता गझल Sundrabai
३०१५ } गानही इसका जो शोहरत सुंदराबाई
3016 } तुम बिन मेरी हिंदु भजन Bal Gandharv
३०१६ } प्रभु तेरा महिमा, बागेश्री भजन बालगंधर्व

ODEON

 Recorded by Carl Lindstrom, A.G. Berlin, through their agents in India:

Ruby Record Company, 10-12 Churchgate Street, Fort, Bombay.

SA-3000 Series		BLUE Label
Recordings taken at BOMBAY		1934
s-629	SA-3002 BAI SUNDRABAI Mathura Na Sahi Gokul Hi Sahe - BHAJAN c/w [s-630] .ODEON SA 3002	[HINDI] Aug 1934
s-630	SA-3002 BAI SUNDRABAI Sundar Sari More - KEHARVA c/w [s-629] .ODEON SA 3002	[HINDI] Aug 1934
s-551	SA-3008 BAI SUNDRABAI Vanvasi Ram Majha - BHAJAN c/w [s-552] .ODEON SA 3008 c/w [s-552] .ODEON SA 3008 c/w [s-552] .COLUMBIA VE 5002	[MARATHI] Sep 1934 reissue May 1941 1943
s-552	SA-3008 BAI SUNDRABAI Maya Bharalya Ya Jagatin - BHAJAN c/w [s-551] .ODEON SA 3008 c/w [s-551] .ODEON SA 3008 c/w [s-551] .COLUMBIA VE 5002	[MARATHI] Sep 1934 reissue May 1941 1943
s-546	SA-3015 BAI SUNDRABAI Yun To Banda Sabhesi Milta Hai - GAZAL c/w [s-547] .ODEON SA 3015	[HINDI] Aug 1934
s-547	SA-3015 BAI SUNDRABAI Gam Nahin Daska Ji Sheharat Ho Nadu - GAZAL c/w [s-546] .ODEON SA 3015	[HINDI] Aug 1934
s-545	SA-3022 BAI SUNDRABAI Chinat Nahin Badal Gaye Naina - PIL00 c/w [s-694] .ODEON SA 3022	[HINDI] Nov 1934
s-694	SA-3022 BAI SUNDRABAI Naina Lagake Nibhaye Kanha - BHAIKVI c/w [s-545] .ODEON SA 3022	[HINDI] Nov 1934
s-554	SA-3025 BAI SUNDRABAI Deva Val Mi Tujhoni - BHAVGEET c/w [s-624] .ODEON SA 3025 c/w [s-624] .ODEON SA 3025	[MARATHI] reissue May 1941
s-624	SA-3025 BAI SUNDRABAI Mole Ho Notra Khule - BHAVGEET c/w [s-554] .ODEON SA 3025 c/w [s-554] .ODEON SA 3025	[MARATHI] reissue May 1941

ओडिअन रेकॉर्ड्स

Marathi Records.

मराठी रेकॉर्ड्स

Bai Sundrabai

बाई सुंदराबाई.

S A. 3008
नं. ३००८

वनवासी राम माझा
माया भरल्या या जगतीं

(भजन.)
(भजन.)



गेल्या महिन्यांत स्वरदेवता बाई सुंदराबाई यांचा एक हिंदुस्थानी रेकॉर्ड काढला होता. त्यांच्या त्या पहिल्या रेकॉर्डने अल्पावधीत रासिकांचीं मने खेचून घेतली आहेत. पहिल्या रेकॉर्डप्रमाणे, "वनवासी राम माझा" व "माया भरल्या या जगतीं" ही डॉ. के. आर. वैद्यकृत दोग्दी भजने संगीतप्रेमी श्रोत्यांचीं मने आकर्षण करतील.

एक बाजू:—

वनवासी राम माझा सांगा कुर्मी पाहिला ॥ १ ॥
तया पायीं वाही काया भरत या क्षणाला ॥ १ ॥
वलकले दारीगभवतीं शाम नेसलेला ॥ २ ॥
लक्ष्मण भाई सीता माई सर्वे घेतलेला ॥ ३ ॥
वन्य फ्यू पक्षी सारे विनवितो तुम्हांला ॥ ४ ॥

(SA)	ब्ल्यू लेवल १०" रेकॉर्ड रु. ३-८-०
(SB)	रेड लेवल १०" रेकॉर्ड रु. २-१२-०
(SS)	रेड लेवल १२" रेकॉर्ड रु. ४-०-०

SA 3001

माता प्रभु सकळींचा बागेश्री मिराबाई Mrs. Hirabai Barodekar सो. हिराबाई बडोदकर

3001 सखे, मी मुरारी बती पाहिला भीमपलास

3002 मथुरा न सही गोकुळी भजन Bai Sundrabai बाई सुंदराबाई

3070 पायोरी मैने भजन Mrs. Hirabai Barodekar सो. हिराबाई बडोदकर

3071 हरी नाम विना भैरवी Bai Sundrabai बाई सुंदराबाई

3072 प्रिय बाले झणी धांवगे मांड सुवर्णमंदीर Mrs. Hirabai Barodekar सो. हिराबाई बडोदकर

From ODEON Catalogue September 1934

10 BAI SUNDRABAI - Discography

s-553	SA-3029	BAI SUNDRABAI Jivase Chhand Tujhe - BHAJAN [MARATHI] c/w [s-621] .ODEON SA 3029
s-621	SA-3029	BAI SUNDRABAI Kali Kali Palanvala - BHAJAN [MARATHI] c/w [s-553] .ODEON SA 3029

s-548	SA-3034	BAI SUNDRABAI Dekho Jiya Bichan - THUMRI TILAK KAMOD [HINDUSTANI] c/w [s-549] .ODEON SA 3034 Jan 1935
s-549	SA-3034	BAI SUNDRABAI Hori Khelo Mose Nandlala - SINDHURA [HINDUSTANI] c/w [s-548] .ODEON SA 3034 Jan 1935

s-628	SA-3037	BAI SUNDRABAI Yohe Hai Aarju More - GAZAL [HINDUSTANI] c/w [s-692] .ODEON SA 3037
s-692	SA-3037	BAI SUNDRABAI Hriye Judadi Mai Tore Vokub - GAZAL [HINDUSTANI] c/w [s-628] .ODEON SA 3037

s-544	SA-3043	BAI SUNDRABAI Kunjanbanamen Sakhi - YAMAN - DHUN [HINDUSTANI] c/w [s-550] .ODEON SA 3043 c/w [s-550] .COLUMBIA VE 5035
s-550	SA-3043	BAI SUNDRABAI Tun To Karat Barjore - HORI - BADU [HINDUSTANI] c/w [s-544] .ODEON SA 3043 c/w [s-544] .COLUMBIA VE 5035

Recordings taken at BOMBAY

s-1206	SA-3050	BAI SUNDRABAI Aiso Jhulvun Nako - BHAJAN MISHRA JANGLA [MARATHI] c/w [s-1207] .ODEON SA 3050 Sep 1935
s-1207	SA-3050	BAI SUNDRABAI Palbhar Chain Naso Mani - BHAJAN SARANG [MARATHI] c/w [s-1206] .ODEON SA 3050 Sep 1935

s-1197	SA-3055	BAI SUNDRABAI Bhuvan Padhare Prabhu - BHAJAN [HINDI] c/w [s-1198] .ODEON SA 3055
s-1198	SA-3055	BAI SUNDRABAI Do Diya Dashun Jo - BHAJAN [HINDI] c/w [s-1197] .ODEON SA 3055

s-627	SA-3059	BAI SUNDRABAI Dhund Rahire Piya - KAWALI [HINDUSTANI] c/w [s-1202] .ODEON SA 3059 Nov 1935
s-1202	SA-3059	BAI SUNDRABAI Phans Gaya Hai Dil - GAZAL [HINDUSTANI] c/w [s-627] .ODEON SA 3059 Nov 1935

s-1212	SA-3061	BAI SUNDRABAI Horikin Bhanak More - KAFI [HINDUSTANI] c/w [s-1362] .ODEON SA 3061

पुण्याची नामांकीत गाणारीण बाई सुंद्राबाई हीची
सर्वोत्कृष्ट व मधूर गाणीं अवश्य ऐका व खात्री
करून घ्या.

Bai Sundra Bai. बाई सुंद्राबाई.

N 1413	{	शत मन भाये एरी मा मोरा मन हर लिनो	कामोद खियाल. - भिमपलास.
N 1414	{	ना कदी सुख मन पायो नाही पडे मेकें चैन	पहाडी. खमाज दुंबरी.
N 1415	{	सेज चढत डर लागे काना मुखसे न बोले रामा	भैरवी. पिलू भजन.
N 1416	{	खुद गुफ्त अनल हक एक मेहमांका गुजर	गजल. ”
N 1417	{	माने नाही सैया दोरी आई तो सैयासे धार गये	दादरा बिहान होली.
N 1418	{	मोहे बयरन रतीयां उराये हमसे लगाये नजरीया	देश दादरा. दादरा

Bai Sundra Bai. बाई सुंद्रा बाई ।

P 9293 { गई है दिख में
इसतियाज आलस

P 9294 { चार दिना डीनो साय
माझी तरती माडी बांधी ली

आपने रेकार्डों द्वारा बहुत से रागियों को सुना होगा परन्तु बाई सुंद्रा बाई जैसे रागों बहुत कम मिले होंगे जो रागदारी तथा गज़ल कीवाली में ऐसी निपुणता रखते हों ।

बाई सुंद्रा बाई जो के यह दोनों रेकार्ड अति अनमोल हैं । रागविद्या में रुची रखनेवाले अत्यन्त ग्रहण कर लें ।

Bai Sunderabai. बाई सुंद्रा बाई ।

N 1551 { नरगिष अन्दर बाग हैरां अज़्ज निगां
चरमे तो

N 1552 { श्रीर सुलसुल हूँ मैं रंभे गुले रागा में हूँ
इस धरक की मूरत में बताऊं तुम्हें

N 1592 { तु माई सत्तार भवकी दाता
राधे कृष्ण बोल मुझ से

N 1593 { नाहीं मानस अिषा पिया बिन रे
आयो अत मतटारी पीहरवा

N 1643 { कन्हैया मोसे खेली न होरी
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Price Rs. 2-12 each.

प्रत्येक का मूल्य २॥) रुपये ।

s-1362	SA-3061	BAI SUNDRABAI Rang Dekhajiya Lalachay - BHAIIRVI c/w [s-1212] .ODEON SA 3061	[HINDUSTANI]
s-1360	SA-3062	BAI SUNDRABAI Premasi Prem Sajh - THUMRI c/w [s-1359] .ODEON SA 3062	[HINDUSTANI] Jan 1936
s-1359	SA-3062	BAI SUNDRABAI Ruchla Tula Aabela - BHAIIRVI c/w [s-1360] .ODEON SA 3062	[HINDUSTANI] Jan 1936
s-1479	SA-3064	BAI SUNDRABAI Ekdin Janare Bhadi - BHAJAN c/w [s-1482] .ODEON SA 3064	[HINDUSTANI] Mar 1936
s-1482	SA-3064	BAI SUNDRABAI Ab Hot Hun - BHAJAN c/w [s-1479] .ODEON SA 3064	[HINDUSTANI] Mar 1936
	SA-3066	BAI SUNDRABAI Yedu Tvarit Prabhu - HANS KINKINI c/w [s-1481] .ODEON SA 3066	[HINDUSTANI] Jun 1936
s-1481	SA-3066	BAI SUNDRABAI Pavitra Ne Kul Pavan Ne Desh - BHAJAN c/w .ODEON SA 3066 c/w [s-1680] .REGAL RL 2026	[HINDUSTANI] Jun 1936
s-1204	SA-3071	BAI SUNDRABAI Badh Kovi Kairvanin - BHAJAN c/w [s-1199] .ODEON SA 3071	[HINDI] Aug 1936
S-1199	SA-3071	BAI SUNDRABAI Mol Na Tab Prema - MISHRA MAND c/w [s-1204] .ODEON SA 3071	[HINDI] Aug 1936
s-1201	SA-3073	BAI SUNDRABAI Jo Bat Hai Jata - KALINGDA c/w [s-1484] .ODEON SA 3073	[HINDI] Sep 1936
s-1484	SA-3073	BAI SUNDRABAI Shan Dino Josajinun - GAZAL c/w [s-1201] .ODEON SA 3073	[HINDI] Sep 1936
s-2075	SA-3074	BAI SUNDRABAI Kiti Najuk Sundar Nar - LAVNI c/w [s-2076] .ODEON SA 3074	[MARATHI] Nov 1936
s-2076	SA-3074	BAI SUNDRABAI Masi Kan Ruslan Rajana - LAVNI c/w [s-2075] .ODEON SA 3074	[MARATHI] Nov 1936
s-2077	SA-3078	BAI SUNDRABAI Tujavina Gopgopina - BHAVGEET c/w [s-2081] .ODEON SA 3078	[MARATHI] Jul 1937
s-2081	SA-3078	BAI SUNDRABAI Yog Yog Gadu - 'Shishugat' c/w [s-2077] .ODEON SA 3078	[MARATHI] Jul 1937

‘स्वरदेवता’ बाई सुंदरबाई.

SA 3066 नं. ३०६६	} येई त्वरित प्रभु. पवित्र तै कुळ.	हंसकिकिणी. भजन.	SR. 5002 नं. ५००२	} वं-हांसलीस मजला. वं-नको करूं चाई.	भावगीत. ”
SA. 3064 नं. ३०६४	} एक दिन जाना रे भाई. अब होत हूं उगारी.	भजन. ”	SA. 3002 नं. ३००२	} मथुरा न सही गोकुलही. सुंदरी सारी मोरी.	भजन. केहरवा.
SA. 3008 नं. ३००८	} वनवासी राम... मा... या जगती.	भजन. ”	SA. 3015 नं. ३०१५	} यूं तो बंदा सभीसे मिलता. गम नहीं इसका जो शोहरत	गझल. ”
SA. 3025 नं. ३०२५	} भोले हे नेत्र खुले. देवा बाळ मी तुझे ना.	भावगीत. ”	SA. 3062 नं. ३०६२	} प्रेमासि प्रेम साक्ष कां. रुचला तुला अबोला.	Lyric भैरवी.
SA. 3029 नं. ३०२९	} जिवासी छंद तुझा. कलिकाली पालनवाला.	भजन. ”	SA. 3034 नं. ३०३४	} देखो जिया बचैन. होरी खेले मोसे नंद.	दुपरी. सिंधुप.
SA. 3050 नं. ३०५०	} ऐसे झुलवुं नको रामा. पळभर चैन नसे मनी.	मिभजंगला. भजन, सप्त.	SA. 3037 नं. ३०३७	} येही है आरजू मेरी. हुये जुदाई मै तेरी.	गझल. ”
SA. 3061 नं. ३०६१	} होरी की भानक मोपे. रंग देख जिया.	होरी काफी. भैरवी.	SA. 3055 नं. ३०५५	} भुवन पधारे प्रभू हमारे. दे दिये दर्शन जो प्यारे.	भजन. ”
SA. 3073 नं. ३०७३	} जो बात दे आसान. इन दिनो जोस जुनु.	कलीगडा. गझल.			

“हिज मास्टर्स व्हॉईस”

पोर्टेबल ग्रामोफोन : माफक किंमत

मध्यम आकाराचें
आणि
मजबूत बांधणीचें
हें पोर्टेबल मोडेल
आजच आपल्या नेहमीं-
च्या डीलरकडे वाजवून
पाहा.



किंमत रु. ७०

मॉडेल नं. ९७

विशेषः--ऑटोमेटिक आणि हँड ब्रेक, रेकॉर्ड ट्रे-यामध्ये १२
रेकॉर्ड्स ठेवता येतात-निबल्स ठेवण्यासाठी कॅबिनेटच्या एका
कोपऱ्यामध्ये कप्पा.

ODEON

SB-2000	Series			RED Label
	SB-2281	BAI SUNDRABAI		
		Sakhyo Koni Javlo - BHAVGEET		[MARATHI]
		c/w [s-1680] .ODEON SB-2281		Nov 1937
s-1680	SB-2281	BAI SUNDRABAI		
		Ved Tujhya Muraliche - BHAVGEET		[MARATHI]
		c/w .ODEON SA 2281		
		c/w [s-1481] .REGAL RL 2026		
s-2078	SB-2320	BAI SUNDRABAI		
		Tun Ek Prata - BHAVGEET		[MARATHI]
		c/w [s-2229] .ODEON SB-2320		May 1938
s-2229	SB-2320	BAI SUNDRABAI		
		Hota Kal To - BHAVGEET		[MARATHI]
		c/w [s-2078] .ODEON SB 2320		May 1938
s-1661	SB-2348	BAI SUNDRABAI		
		Naya Kuthen Challi Svavi - BHAVGEET		[MARATHI]
		c/w [s-1485] .ODEON SB 2348		Aug 1938
s-1485	SB-2348	BAI SUNDRABAI		
		Nari Dulat Kashi Ga Chalo - BHAVGEET		[MARATHI]
		c/w [s-1661] .ODEON SB 2348		
s-2489	SB-2373	BAI SUNDRABAI		
		Raghu Kumara Tuj Vinavun - BHAVGEET		[MARATHI]
		c/w [s-2490] .ODEON SB 2373		Apr 1939
s-2490	SB-2373	BAI SUNDRABAI		
		Kan Man Hot Adhir - BHAVGEET		[MARATHI]
		c/w [s-2489] .ODEON SB 2373		Apr 1939
s-2082	SB-2376	BAI SUNDRABAI		
		Dhav Sakhya Vanmali - BHAJAN		[MARATHI]
		c/w [s-2418] .ODEON SB 2376		
s-2418	SB-2376	BAI SUNDRABAI		
		Bhulavila Mam Jeev Bhola - BHAVGEET		[MARATHI]
		c/w [s-2082] .ODEON SB 2376		

ODEON

SR-5000	Series	[12 inch]		RED Label
Rs1419	SR-5002	BAI SUNDRABAI		
		Tun Hansalis Majla - LAVNI		[MARATHI]
		c/w [Rs-1421] .ODEON SR 5002		Mar 1936
Rs1421	SR-5002	BAI SUNDRABAI		
		Tun Nako Karun Ghadi - LAVNI		[MARATHI]
		c/w [Rs-1419] .ODEON SR 5002		Mar 1936

NOTE: Some matrix numbers not traced, listing is by catalogue numbers.

‘स्वरदेवता’

बाई सुंदराबाई

SA 3008



यांचे दोन

अत्युत्कृष्ट रेकॉर्डस् !!

SA 3025

एक बाजू:—वनवासी राम माझा सांगा कुणी पाहिल ॥धृ०॥

तया पायीं वाही काया भरत या क्षणाला ॥१॥

बल्कलें शरीराभंवतीं शाम नेसलेला ॥२॥

लक्ष्मणभाई सीतामाई सर्वें घेतलेला ॥३॥

वन्य पशू-पक्षी सारे विनवीतो तुम्हांला ॥४॥

दुसरी बाजू:—माया भरल्या या जगतीं मज

कोण दुजा तारी रामा ॥धृ०॥

ऐसि प्रीति तूझि मजला लागो

भूल निवारील सारा ॥ १ ॥

दीनांचा प्रभु रघुपति राघव

शरण तूजशीं मज तारी ॥२॥

एक बाजू:—भोळे हे नेत्र खुळे जीव झुरे साहु कसा ।

बाग वसे प्राण रुचे नच गवये पाहुं कसा ॥

हांसविली नाचविली बाहुली नयनावरली ।

प्रेम कळी सांवरली थावरला सजन कसा ॥

काय करी जाहु खरी सवत हुर्जा नेइ दुरी

नाहीं कुणी पाठवणी आठवणी देई कसा ॥१॥

दुसरी बाजू:—देवा बाळ मी तुझे ना तूं रे कमाई नाही ना ।

आजवरी कधिं न मनीं कैर कुणाचें धरिले ॥

परि त्याचें विरगित हें फळ भाळीं कां लिहिले ।

काय असे पाप घडे शां पडे त्याचा हा ॥

पळभर ना शांति मिळ जीव धरूं कैसा हा ॥२॥

BAI SUNDRA BAI

 Issued by The Twin Record Co., Ltd., Calcutta and Bombay

a subsidiary company of The Gramophone Co., Ltd., Calcutta and Bombay.

TWIN YELLOW Label

BD248	X3-103414	BAI SUNDRA BAI Kanha Mukhse Na Bole Rama - PILOO BHAJAN c/w [BD-2156] .TWIN FT 633 [N 1415]	[HINDUSTANI] Aug 1931
BD2156	16-13200	BAI SUNDRA BAI Radhe Krishna Bol Mukhase - PILOO BHAJAN c/w [BD-248] .TWIN FT 633 [N 1592]	[HINDUSTANI] Aug 1931
BD2155	16-13199	BAI SUNDRA BAI Jao Jao Krishna Murari c/w [BD-253] .TWIN FT 703 [N 1643]	[HINDUSTANI] Oct 1931
BD253	X3-103415	BAI SUNDRA BAI Sej Chadhat Dar Lage c/w [BD-2156] .TWIN FT 703 [N 1415]	[HINDUSTANI] Oct 1931
BX4809	FT-890	BAI SUNDRA BAI Larje Hamara Jiya - c/w [BX-4823] .TWIN FT 890	[HINDUSTANI] Mar 1932
BX4823	FT-890	BAI SUNDRA BAI Dile Nadanko Hum - c/w [BX-4809] .TWIN FT 890	[HINDUSTANI] Mar 1932
BX4817	FT-2003	BAI SUNDRA BAI Bai Me Bholi Aapuli Manat - LAVNI c/w [BX-4820] .TWIN FT 2003	[MARATHI] May 1932
BX4820	FT-2003	BAI SUNDRA BAI Bhola Disla Masi - LAVNI c/w [BX-4817] .TWIN FT 2003	[MARATHI] May 1932
BX4818	19-13074	BAI SUNDRA BAI Yene Jane Kan Ho Varjile - LAVNI c/w [BX-4822-2] .TWIN FT 2355 [P 13229]	[MARATHI] Nov 1932
BX4822	19-13075	BAI SUNDRA BAI Kuthavar Pahu Vat - LAVNI c/w [BX-4818] .TWIN FT 2355 [P 13229]	[MARATHI] Nov 1932
BX65	17-13819	BAI SUNDRA BAI Tumhise Lage - KHAMAJ DADRA c/w [BX-68] .TWIN FT 2390 [P 9699]	[HINDUSTANI] Dec 1932
BX68	17-13820	BAI SUNDRA BAI Aaye Gagori Wo To Nandkumar - DADRA c/w [BX-65] .TWIN FT 2390 [P 9699]	[HINDUSTANI] Dec 1932

BAI SUNDRABAI

बाई सुंदराबाई

FT 2390 { आय गयोरी वो तो नंदकुमार
 २३९० { तुमहिसे लागी मोरी नैन पिया

खमाज दादराः

मार्च



१९३७

मराठी रेकॉर्ड्स



'स्वरदेवता' बाई सुंदराबाई.

SA 3074 } किती नाजुक सुंदर-लावणी
मासि कां रसला साजण ,
बाई सुंदराबाई यांच्या स्पष्ट आणि भावनानुकूल वाणीमुळे त्यांचा पत्थेक रेकॉर्ड आजपर्यंत लोकांप्रय
होत आलेला परंतु आमच्या किथेक प्रेमळ आश्रयदात्यांच्या खास प्रेमाप्रहावरून या खेपेला
त्यांच्या दोन लावण्यांचा चटकदार रेकॉर्ड ऑडियन रेकॉर्ड्सवर पहिल्याप्रथमच घेतलेला
आहे. त्यांच्या लावण्यांच्या रेकॉर्ड्समुळे आपल्याला चटका लागून सोडल्याशिवाय राहणार नाही.

ए.क.वाजू:-

किती नाजुक सुंदर नार ग किती ।
फार सुकुमार चमेली फुलली ही ॥ धृ० ॥
बिंबाधर साखिचे फुलले ।
बहारास गेंद उरिं आले ।
नाटे मज खास ही न्हाणवली ॥ १ ॥

दुसरी वाजू:-

मासि कां रसला साजण मनमोहना ॥ धृ ॥
कां धरिली मासि अढी । बोलाया घडी । मला ग करमेना
असं सहा महिन्यापासून फाकलगं मन शाला उदास ॥
फोडे भ्रमाचा भोपळा । कर मोकळा । तुझं र काय जातं ।
चंदना परिस मी वेडी ग । जहाले ग बाई
या प्राणसंख्याला तीळभर करुणा नाही ।
पिंज्यात कोंडीला मैना ग । रात्रभर सारी ।
राशु बागवणीच्या मधे भरान्या मारी ॥ १

BD8533	80-2089	BAI SUNDRA BAI Maj Parisa Dusari Kon - LAVNI c/w [BD-8534-2] .TWIN FT 5061 [P 13388]	[MARATHI] Dec 1934
BD8534 ...2	80-2090	BAI SUNDRA BAI Aamachya Manamadhye Nako - LAVNI c/w [BD-8533] .TWIN FT 5061 [P 13388]	[MARATHI] Dec 1934

BD8537	80-2088	BAI SUNDRA BAI Dipvalichya Sani Rajasa - LAVNI c/w [BD-8532] .TWIN FT 5351 [P 13387]	[MARATHI] Jun 1936
BD8532	80-1033	BAI SUNDRA BAI Nako Nadi Lavun - LAVNI c/w [BD-8537] .TWIN FT 5351 [P 13358]	[MARATHI] Jun 1936

NOTE: Most of the 'TWIN' releases are reissues of recordings originally issued on 'HIS MASTER'S VOICE' (as indicated by brackets)

Bai Sundrabai

FT 633	{ कान्हा मुखखे न बोले ६३३ { राधे कृष्ण बोल मुखसे	बाई सुंदराबाई पीलू भजन " "
FT 703	{ कन्हैया मोसे खेलोना होरी ७०३ { सेज चढत डर लागे	सिधुरा होली भैरवी
FT 2390	{ आप गयोरी वो तो नंदकुमार २३९० { तुमहिसे लागी मोरी नैन पिया	खमाज दादरा " "

Bai Sundera Bai

FT 633	{ कान्हा मुखसे न बोले ६३३ { राधे कृष्ण बोल मुखसे	बाई सुंदराबाई पिलू भजन " "
FT 5061	{ मज परिसा दुवरी कोण ५०६१ { आमच्या मनामध्ये नको जनामध्ये	लावणी "
FT 5351	{ दिवाळीच्या सर्गी राजसा ५३५१ { नको नादी लावू तू	लावणी "

Bai Sundrabai

FT 2003	{ बाई मी भोळी अपुले मनांत २००३ { भोळा दिसला मशी झाली
FT 2355	{ कुट्टर पाहुं वाट जिवळ्या २३५५ { येणे जाणे कांही वजिले

आदमी



(माणूस)

चित्रपटमैसे लिये हुअे

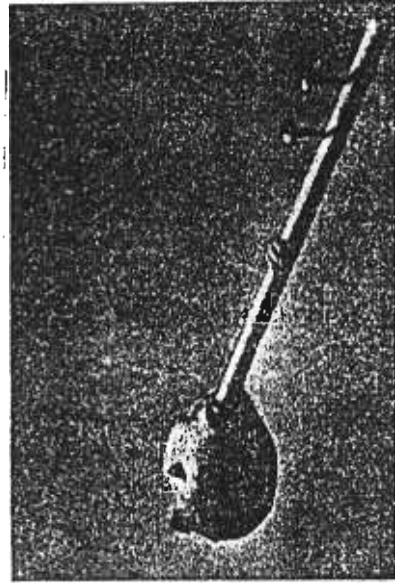


यंग इंडिया

रेकॉर्डिस.

एम. पी. ५८३ } "मन पापी भूला"
M. P. 583 } "जाग जाग मीठी नींदसे"

भक्तिरसपूर्ण गाये हुअे रसमजनोंको सुनताही मन भक्तिभावसे भरकर
हृदयमें ईश्वरमात्सी की प्रज्वलित ज्योतियां झळकने लगगी है। जगतके अनुभवी
मायांकी उमजपडती है।



आदमी

M. P. 583 } "मन
एम. पी. ५८३ } पापी
भूला"

"जाग जाग जाग मीठी
नींदसे"

भ्युक्तिक डायरेक्टर:—

मा. कृष्णराव.

काव्य अनुवादक:—

मुनशी अझीझ.

एक तरफ:—

माँ:—मन पापी भूला कौन इसे समझाए।
सुख का साथी दुख संकटमें
कभी काम न आए।
जिसको तूने जगमें जिलाया
वोही तुझको जलाए ॥ मन पापी ॥
शहद शक्कर से मिलके न होगा—
मीठा, कडवा फल ॥
तन धोएगा मनको कैसे
धोए गंगाजल ? ॥ मन पापी ॥

मोती:—जबतक जी है साथ लगा है
जी के हंसना रोना।

माँ:—कसके कसौटी कहती है—
यह पीतल है, यह सोना ॥ मन पापी ॥

जब तक तन में सांस रहेगी
तबतक जगकी आस।

यही कवीरा कह गया
यही कह गया तुलसीदास ॥ मन पापी ॥

दुसरी तरफ:—

जाग जाग जाग जाग
मीठी नींदसे जरा।

भाग भाग भाग भाग
जग सागर जहर से भरा ॥

माया के जालसे। दुनिया की चालसे बचा!
वह है आदमी ॥

लोभ मोह हैं चोर साथ
भूल ना कभी।

जला न आगसे
तन मनको मान ले ॥ १ ॥

एम. पी. प्रमात स्पेशल लेवल रु. २-४-०

COLUMBIA

 Issued by Columbia Graphophone Co., Ltd., Calcutta and Bombay.

an associate company of The Gramophone Co., Ltd., Calcutta and Bombay,

COLUMBIA VE 5000 series

VIOLET Label

 Reissued from original recordings taken by Carl Lindstrom, A.G. Berlin,
 and released on the 'ODEON' label, through The Cosmos Engineering Co.,
 (India) Ltd., Bombay, and Ruby Record Co., Bombay

Ke-8	VE-5022	BAI SUNDRABAI			
		Mora Bansivala Kanha - BHAJAN			[MARATHI]
		c/w [Ke-13]	.COLUMBIA	VE 5022	[Reissue]
		c/w [Ke-13]	.ODEON	A 245000	
Ke-13	VE-5022	BAI SINDRABAI			
		Piya Rahe Pardes - JOGIYA			[HINDUSTANI]
		c/w [Ke-8]	.COLUMBIA	VE 5022	[Reissue]
		c/w [Ke-8]	.ODEON	A 245000	
s-544	VE-5035	BAI SUNDRABAI			
		Tun To Karat Barjori Kanha - HORI			[HINDUSTANI]
		c/w [s-550]	.COLUMBIA	VE 5035	[Reissue]
		c/w [s-550]	.ODEON	SA 3043	
s-550	VE-5035	BAI SUNDRABAI			
		Kunjan Bannan Sakhi Jhule			[HINDUSTANI]
		c/w [s-544]	.COLUMBIA	VE 5035	[Reissue]
		c/w [s-544]	.ODEON	SA 3043	
Ke-5	VE-5060	BAI SUNDRABAI			
		Kaun Tarahase Tun - HORI			[HINDUSTANI]
		c/w [Ke-18]	.COLUMBIA	VE 5060	[Reissue]
		c/w [Ke-18]	.ODEON	A 245001	
Ke-18	VE-5060	BAI SUNDRABAI			
		Aakeli Mat Jaiyo - BHAJAN			[HINDUSTANI]
		c/w [Ke-5]	.COLUMBIA	VE 5060	[Reissue]
		c/w [Ke-5]	.ODEON	A 245001	



REGAL

 Issued by Columbia Graphophone Co., Ltd., Calcutta and Bombay,
 an associate company of The Gramophone Co., Ltd., Calcutta and Bombay.

REGAL RL-2000 Series RED Label

 Original recordings taken by Carl Lindstrom, A.G. Berlin.

s-1481	RL-2026	BAI SUNDRABAI Pavitra Te Kul - BHAJAN	[MARATHI]
		c/w [s-1680] .REGAL RL 2026 [Reissue]Dec 1945 .ODEON SA 3066	
s-1680	RL-2026	BAI SUNDRABAI Ved Tujhya Muraliche - BHAVGEET	[MARATHI]
		c/w [s-1481] .REGAL RL 2026 [Reissue]Dec 1945 .ODEON SB 2281	
s-2494	RL-2032	BAI SUNDRABAI Holi Kasali Aashi - LAVNI	[MARATHI]
		c/w [s-2495] .REGAL RL 2032 Nov 1949	
s-2495	RL-2032	BAI SUNDRABAI Sneha Tumhi Kela - LAVNI	[MARATHI]
		c/w [s-2094] .REGAL RL 2032 Nov 1949	

NOTE: RL-2026 is a reissue of 'ODEON' SA 3066, however, RL 2032, has not been traced as having been previously released by Ruby Record Co.

YOUNG INDIA

 Recorded and manufactured by The National Gramophone Record Manufacturing Co., Ltd., Sewri Cross Road, Wadala, Bombay.

PF3080	MP-576	BAI SUNDRABAI, SHAHU MODAK & SHATA HUBLIKAR Man Papi Bhoola - Film: MANOOS	[MARATHI]
		c/w [PF-3081] .YOUNG INDIA MP 576	
PF3081	MP-576	BAI SUNDRABAI Tod Tod Re Moha Jala - Film: MANOOS	[MARATHI]
		c/w [PF-3080] .YOUNG INDIA MP 576	
PF3080	MP-583	BAI SUNDRABAI, SHAHU MODAK & SHANTA HUBLIKAR Man Papi Bhoola - Film: AADMI	[HINDI]
		c/w [PF-3082] .YOUNG INDIA MP 583	
PF3082	MP-583	BAI SUNDRABAI Jag Jag Meethi Nindse - Film: AADMI	[HINDI]
		c/w [PF-3080] .YOUNG INDIA MP 583	

HIS MASTER'S VOICE

Recorded by The Gramophone Co., Ltd., Bombay

HIS MASTER'S VOICE N series PLUM Label

OML2319	N-15097	BAI SUNDRABAI			
		Pooja Shevatachi Payi Tujhya - Film: SANGAM		[MARATHI]	
		c/w [OML-2326] .HMV N 15097			Nov 1941
OML2326	N-15097	BAI SUNDRABAI			
		Deva Tujhiya Aale Dari - Film: SANGAM		[MARATHI]	
		c/w [OML-2319] .HMV N 15097			Nov 1941

Discography:

Prepared by Suresh Chandvankar, Michael Kinnear and A.T. Athayle.



Miss Sunderabai.

मिस सुंदराबाई.

LETTERS TO THE EDITOR

=====

From-
Dr.S.V.Gokhale
5, Shiv Shakti, Naigaum Rd.No.2,
Dadar (E), Mumbai - 400 014.

Date : April 12, 1998

Dear Mr.Chandvankar,

Mr.Meher was kind enough to lend me the January 1996 (vol.21) issue of 'The Record News'. Some remarks are called for on the material concerning Vaze Bua, whom I had heard for over ten years (1925-35). and who had the kindness to befriend me and give guidance.

1] He died on May 5, 1943 and not 1945.

2] His younger son Laxman, could make a living by the Sitar which his father had taught him. Such was Vazebua's command on instruments. But his forte was the 'Tabla'. That is why he could challenge, and hold his own as a singer, with giants like Natthu Khan, Kanthe Maharaj, Tirakhawa etc. He used to say - and has written too - that he had assisted Sir C.V.Raman in his research on the tabla. I became familiar with Sir C.V.Raman in the post war years, and pointedly asked him about this. He had forgotten the name but remembered the person. This was at Calcutta.

3] The only pupils who can claim to his ' gayaki ' are his elder son Shivrama and to some extent only, Haribhau Ghangrekar. Gajananrao Joshi could not pick up much, and Bhaskar Joshi was a ' student ' in his last two years only.

4] High fundamental pitch, with a powerful throw and loud voice, were - according to him - a legacy of Nissar Hussein Khan. In my 80 years of listening to Indian classical vocal music, I have not heard a more powerful and louder voice than that of Vaze Bua. Pandit Vishnu Digambar Paluskar comes next, but unfortunately there is no gramophone record to testify this. Bade Gulam Ali Khan had a powerful throw too and so had Keshav Rao Bhosle. Then comes Master Deenanath Mangeshkar.

5] His ' short phrases ', " abrupt cut-offs ', and the likes were not a result of the so called " aesthetic perceptions ". He was a chronic asthmatic with severe diabetes,

and had to make the best of his handicaps. [such was the case with Master Krishnarao after his bout with pleurisy]. The account given by Mr.Govindrao Tembe in his ‘ Majha Sangeet Vyasang ‘ suggests that Vazebua’s handicaps arose as he aged.

This malady was sometimes dormant, and then he was a terror. We had night long concerts (with about 30-50 listeners) which were a torrent of continuous musical phrases. He had a peculiar ‘trick’ of contracting throat muscles which enabled him to sing even with C’ as the tonic !, His repertoire was a legendary in his time, and diverse obscure ragas and bandishes were in his stock.

6] It is not correct to say that he preferred teen taal and zaptaal. He was at home even in Dhamar, Sawari, etc.and used them with gusto.

7] His enunciation, however was atrocious. Particularly offensive to my ears is ‘ch’ for ‘s’. (e.g.’Chaki Mukchounde’ for ‘sakhi Mukha Chandra’) This has led to the errors in transcribing the text of the songs, for example in ‘Sangeet Kala Prakash’. I bear witness that the score (notation) and song texts in that book is authored by his pupils Mr.Phatak and assisted by Haribhau Ghangrekar. An example of the ‘distortion’ I complain is ‘Damani Sikonde Chonde Sumanua Laraje’ - which should be ‘Damanise Kaun De Sandesa Manava Laraje’ - which says a lot about phatak and ghangrekar.

8] His handicap coupled with old age must have, I think, resulted in fatigue. He is obviously tired in his Barwa record (Bol Radhe Tun) and more so in Gara Bageshree (Joban Rasa). He is definitely out of tune : something unheard of about five years previous to the recordings. I have witnessed that on occasions, when his blood pressure rose very high, he used to forget even well-known asthayis. He appeared to be bewildered on such occasions.

9] Personally I am disappointed to the cheej’s and ragas he has chosen for recordings. Bhajan, Tilang, Khamaj is childish. He used to sing all the four types of Raga Khat, at least eight types of Todi and he used to enjoy the renderings thoroughly. ‘ Balabal Jaiye ’ is Khamaji Bhatiyar and ‘ Har Har Shankar ’ is Bibhasi Bhatiyar.

All this goes to emphasize that the gramophone records can not be taken as primary data for music or for history. These are secondary sources. For example, one would commit a gross error if one draws conclusions from Rahimat Khan Haddu Khan’s records. There is no trace of the qualities recorded in reminiscences by contemporaries of that great musician. One gets merely the impression of a God given voice. There is no bandish, no diversity of aalap-taan patterns, no bol-taan, no layakari...nothing !. Abdul Karim Khan’s concerts were an entirely different affair from what one would deduce from his recordings. Master Krishnarao is another example. On the other hand Kesar Bai Kerkar or Bal

Gandharva can be 'sampled' from the gramophone records. [Perhaps that is why you could unearth 'Mr. Bal Gandharva' recently as Mr. A.N. Barodekar (on Sun Disc Records) from the record archives. (please see TRN - Bal Gandharva revisited)].

11] To fathom the depth of Vaze Bua's outlook on music, I recommend his 'Reminiscences and experiences in my musical life' (Original in Marathi titled - 'Majhya Sangeet Vishayak Aathavani Aani Anubhav') in 'Sahyadri Masik'. This was published around 1938-40 and reprinted by Mr. V.V. Bhat in his 'Sangrahalaya Masik'. As a matter of fact the text handwritten by Vaze Bua was 'polished' by Mr. N.C. Kelkar.

12] As regards the discography, the Columbia records are said to be light green. As far as I remember they were so 'light' as to appear - to me at least - nearly white. Nine records containing eighteen songs are listed. I had one more record with the song 'Jeevan Aab Thoro' (Thodo) in Raga Manjh. The full song text is -

“ Jeevan Aab Thoro | Ka Mope Aat Kathan Aayo ||
Na Liyo Naam Na Kiyoo Dhyan | Na Gayo Ganga Snan || etc.

I don't remember just now the song on the other side. I am making enquiries, and shall let you know soon.

[* We have not seen or heard of this record. May be this was a test copy and not released commercially. - Editor]

- On p.27, Nos. we 12765 to 12777 - Shamshad Bai of Delhi - I had a white (light green) Columbia label record of this Bai - 'Payalki Jhankar' in Puriya Dhanashree. On the other side there was a thumri - 'Mera Man Manat Nahi Re' in raga Khamaj.

- Regarding the photograph on p.24, from recording studio -

a) The studio is stated to be that of Columbia Co. (and not the Columbia Gramophone Company). The photo includes Bapurao Pendharkar, who died in 1937. But records on p.29 are dated 1939-40. Therefore the photo must have been taken at Rampart Row for Columbia.

b) "Ratnakar Pai on Harmonium" - needs verification (so also perhaps 'Shetty')

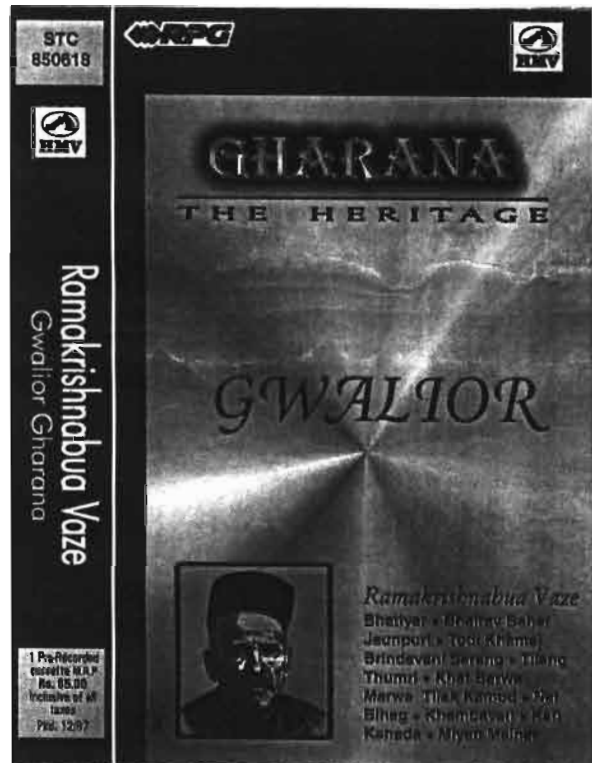
c) On p.29, the only record which is not dated 1939 or 40 is Khat (Vidyadhar Gunijan) and Todi (Masalat Poonch) : Columbia GE 3177 of August 1933. Is this an anomaly or a misprint for 1939-40 ?

* This is not a criticism but an appreciation of the good work that you people are doing. If and when you write to Mr. Michael Kinnear, please give him my regards. I

have not seen him for years. He was going to write a definitive biography and discography of Abdul Karim Khan. What happened to the project I wonder.

With regards to yourself and to your society,

Yours,
sd/-
[S.V.Gokhale]



SIDE A - Bhatiyar - Bhairav Bahar - Jaunpuri - Todi - Khamaj -
Brindavani Sarang - Tilang Thumri - Khat
SIDE B - Barwa - Bhajan - Shawa - Tlak Kamod - Nat Bihag -
Khambavati - Kafi Kanada - Miyan Malhar

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B 47

Gharanas - the lineages of Indian classical music

'Gharana' is derived from the root word 'Ghar' connoting house, home and, most appropriately, family. The term is applied to the various schools of Hindustani classical music, especially khayal. The concept is closely linked to the oral tradition, the Guru-Shishya Parampara and to the ethos of the guild system which continues to operate in the development and handing over of skills from father to son, in closetted traditions in many fields of Indian learning and expertise.

As Indian art music flowed along the millenia developing from gandharva to gana, and from prabandha to dhrupad to khayal, multifarious sub-traditions of raga music crystallised into several gharanas of khayal as we know them today. These lineages germinated around seats of patronage and often were named after them. The critical factor about the gharana system is the prevalence of individual styles of rendition, which acquired distinct and special aesthetic value, along with individual repertoires of compositions and even raga specialities. The styles of the gharanas often tend to be dominant creations of individuals, whose command over audiences has been extraordinary.

As Indian classical music moves into the 21st century, it is significantly redefining its position within the blitz of commercial music proliferation. The sensitive and subtle aesthetics of gharana individualities may merge into an eclectic approach. Yet, the significance of gharana ideology will remain, representing the aesthetic and functional value of heritage (virasat) - living tributes to centuries of disciplined artistic endeavour.

Gwalior Gharana

The Gwalior gharana owes its establishment to Ustad Haddu Khan and Ustad Hassu Khan. From this source not only have several branches of the gharana emerged but almost all gharanas of vocal music today seem to trace a part of their origin to this great source. Maharashtra owes its musical wealth to this gharana, thanks to Pandit Balakrishnabua Ichalkaranjkar.

Stylistically the gaikce of this gharana is best described as wholistic and, in a sense, representative of the original form and principles of khayal. The Vilambit Khayal bandish constitutes the nucleus of this style. Improvisation is seen fundamentally as variations along contours of the composition. Alaap is more appropriately Sthai-Bharna in akaar and with bols -leading progressively through behlava and bol-taans to taans. Alankars employed are predominantly moende, choots, gamaks, lahaks and khatkas - all sensibly balanced towards a copybook approach. Taans are strongly raganga. This gharana is the only one which continues to follow the original temporal canvases of talas like Tilwada, Adachautal, Jhumra etc. without extension into ati-vilambit laya which came later and was adopted by almost all other gharanas.

Ramakrishnabua Vaze was one of the greatest doyens of the Gwalior Gharana. Also known as Vaze Bua, this maestro left an indelible mark on the musical map of India.

Ramakrishnabua Vaze

Gwalior Gharana

Side A
Bhatiyar
Bhairav Bahar
Jaunpuri
Todi
Khamaj
Brindavani Sarang
Tilang Thumri
Khat

Side B
Barwa
Bhajan
Marwa
Tlak Kamod
Nat Bihag
Khambavati
Kafi Kanada

anderson printing
calcutta

Original sound recording made by The Gramophone Co. of India Ltd.
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BIRGIT LOTZ VERLAG

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BIRGIT LOTZ VERLAG * JEAN PAUL STR. 6 * 53173 BONN

Suresh Chandvankar, SIRC
207, Parashara, TIFR Housing Colony
Navy Nagar, Coloba
Mumbai, 400 005, INDIEN

Bonn, den 27.04.98

Dear Suresh,


Thank you for the recent Tagore special issue of *The Record News*. You may be interested to know that I have documented Tagore's recordings in Germany and that the information was published as part of the *German National Discography*, which I currently edit:

Rainer E. Lotz, Michael E. Gunrem & Walter Roller: *Discographie der deutschen Sprachaufnahmen, Band 1* (1995: Birgit Lotz Verlag, Bonn, Germany)
(ISBN 3-9803461-4-5)

I enclose a print-out of the relevant page, as well as a flyer for the entire project which attempts to document all historical sound documents ever made in Germany during the „shellac era“. The details on Tagore were published in volume 1 of the series devoted to spoken word recordings. RRG is the Reichs-Rundfunkgesellschaft, M+T means Music and Text (composer and writer).

Record RRG Ffm.58 contains a recital in Bengal language, transcribed from a wax cylinder. The title, retranslated into English, would be „Is it true, then?“ or something like that. Can you identify the original source? It is possibly a recording brought to Germany by Tagore himself.

I am glad to see that you keep the SIRC going!! Yours -


Rainer.

PS: I intend to visit India again, later this year and in the company of my wife, but shall probably confine my stay to Bangalore.

Response to Dr.Lotz's letter from Amitabha Ghosh, Calcutta -

Dear Sureshji,

Thanks a lot for sending me the copy of Dr.Rainer Lotz's letter with the annexure. I strongly recommend that this should be included in our journal. I propose to add the following information as a response from an Indian discographer -

Tagore visited Europe on number of occasions. But even in the Rabindra Bhavan of Shantiniketan - the richest archive pertaining to Tagore - there is no audio information available regarding Tagore's voice recordings in Germany. There are only three examples of Tagore's voice recorded outside India - a recital from Sonar Tori, in Sweden (1921), ' The Message of the Forest ' procured from the Prussian academy and Imperial Archives (recorded in 1921) and ' Message of Rabindranath Tagore to Canada ', Audio Scription Inc.,New York, Aluminum record.

In View of this Dr.Lotz's discography has opened a new horizon. I am taking the liberty of sending a photocopy of this letter to Professor Swapan Majumdar, Director, Rabindra Bhavan, Vishva Bharati, Shantiniketan with the hope that he will be able to open a dialogue with Dr.Lotz.

Regarding Record RRG Ffm.58, containing a recital in Bengali as mentioned by Dr.Rainer, I have the following comments to make. Dr.Lotz has suggested that this recital was transcribed from a wax cylinder and was " possibly a recording brought to Germany by Tagore himself ". It is true that Tagore's voice was first commercially marketed in wax cylinder format by H.Bose's record in 1905, but the till existing advertisements or catalogues of H.Bose's records / wax cylinders do not reveal that this recital was marketed. This of course does not rule out that Tagore never recorded this piece for H.Bose. But none the less it is really difficult to accept that Tagore brought a wax cylinder recording to Germany in 1930. On a commercial basis, wax cylinder recording in India commenced with H.Bose in 1910-11. When Bose entered into a collaboration with Pathe to transfer his cylinders into disc records - wax cylinders were obliterated. I am very curious to know how Dr.Rainer attributes this piece as one 'transcribed from a wax cylinder'.

" ist es denn wahr ? " - translated as : ' Is it true then ? ' - the Bengali recital of Tagore can easily be identified with Tagore's poem ' Pranay Prashna ' written in 1897. Later the poet also set it into tune but then the text was somewhat changed - " Is it true, absolutely true ? ". - something like that. It will be nice if we can obtain this recording and that Dr.Lotz tells us about the availability of this CD / Cassette outside Germany.

- Amitabha Ghosh
26 Central Road, Calcutta - 700 032. India.

Rabindranath Tagore

Indischer Dichter und Philosoph (geb. 1861 in Kalkutta; gest. 1941 in Santinikiten, West-Bengalen). Die von ihm komponierte "Indische Nationalhymne" wurde am 17 August 1938 von einer indischen Kapelle unter der Leitung von Ambique Majundar für den Deutschen Kurzwellen-Sender auf Schallplatte 38274 aufgenommen.

Rabindranath Tagore

WILHELM DOEGEN/LINDSTRÖM

Aufruf zur Versöhnung der Völker (3'25")
(In englischer Sprache, zum Schluss Sanskrit)

Berlin, Hotel Esplanade, 04 Juni 1921

Autophon 48

Bengalisches Lied
M+T: Rabindranath Tagore

Autophon 49

Autophon 48 enthält das Schlusswort der Rede, die Tagore am gleichen Tage in der Friedrich-Wilhelm-Universität, Berlin, gehalten hatte. Autophon 49 ist wahrscheinlich eine Gesangsaufnahme, vom Verfasser komponiert.

Rabindranath Tagore wird von Dr. Kurt L. Heymann über seine literarischen und malerischen Arbeiten befragt REICHS-RUNDFUNK

Berlin, Senderraum, 12 Juli 1930

- | | | |
|------|--|----------|
| 1062 | Interview, 1. Teil
Mit Kurt L. Heymann
(In englischer Sprache mit deutscher Übersetzung) | RRG 1062 |
| 1063 | Interview, 2. Teil
Mit Kurt L. Heymann
(In englischer Sprache mit deutscher Übersetzung) | RRG 1063 |
| 1064 | Interview, 3. Teil
Mit Kurt L. Heymann
(In englischer Sprache mit deutscher Übersetzung) | RRG 1064 |
| 1065 | Interview, 4. Teil
Mit Kurt L. Heymann
(In englischer Sprache mit deutscher Übersetzung) | RRG 1065 |
| 1066 | Interview, 5. Teil
Mit Kurt L. Heymann
(In englischer Sprache mit deutscher Übersetzung) | RRG 1066 |
| 1067 | Interview, 6. Teil
Mit Kurt L. Heymann
(In englischer Sprache mit deutscher Übersetzung) | RRG 1067 |
| 1068 | Interview, 7. Teil (Gesamtdauer: 25'15")
Mit Kurt L. Heymann
(In englischer Sprache mit deutscher Übersetzung) | RRG 1068 |

Rabindranath Tagore spricht REICHS-RUNDFUNK

Berlin, Senderraum, 12 Juli 1930

- | | | |
|------|---|----------|
| 1133 | Gruss- und Dankworte anlässlich seines Besuches in
Berlin (0'38")
(In englischer Sprache) | RRG 1133 |
|------|---|----------|

Die Platten Nr. 1129-1133 enthalten einen "Rückblick auf Schallplatte" aus Anlass der Berliner Funkausstellung. Es handelt sich bei dieser Aufnahme von Tagore möglicherweise um einen Ausschnitt der Aufzeichnung mit Heymann.

Vorlesung des indischen Dichters Rabindranath Tagore
REICHS-RUNDFUNK

Frankfurt am Main, Universität, 25 Juli 1930
RRG Ffm.53

53	Principles Of Art, 1. Teil (45") (In englischer Sprache)	RRG Ffm.53
54	Principles Of Art, 2. Teil (4'07") (In englischer Sprache)	RRG Ffm.54
55	Principles Of Art, 3. Teil (4'15") (In englischer Sprache)	RRG Ffm.55
56	Principles Of Art, 4. Teil (2'40") (In englischer Sprache)	RRG Ffm.56
57	Principles Of Art, 5. Teil (4") (In englischer Sprache)	RRG Ffm.57
58	a) Der Gärtner T: Rabindranath Tagore b) Ist es denn wahr? T: Rabindranath Tagore (In bengalischer Sprache)	RRG Ffm.58

Die Platte 53 enthält Begrüßungsworte in englischer Sprache: Dr. Alfons Paquet (1'10") und einleitende Worte in deutscher Sprache (45"). Die Platte 58 enthält "Ist es denn wahr" im Urtext, von einer Wachsaufnahme (?Wachswalze) wiedergegeben (2'27"). Die deutschen Übersetzungen wurden am gleichen Tag im Senderraum des Reichssenders Frankfurt von Dr. Paul Laven rezitiert und auf den Platten 56+(12) und 59 (2'23") aufgenommen.

Dr Paul Laven rezitiert Rabindranath Tagore in deutscher Übersetzung
REICHS-RUNDFUNK

Frankfurt am Main, Reichssender, Senderraum,
25 Juli 1930

56+	Der Gärtner T: Rabindranath Tagore	RRG Ffm.56+
59	Wir müssen das Spiel des Todes spielen T: Rabindranath Tagore	RRG Ffm.59



LETTERS TO THE EDITOR

From-

Mr.V.V.Navelkar
27 / 718, Nehrunagar
Kurla (E), Mumbai - 400 028

Date:May 12, 1998

Dear Mr.Chandvankar,

I read TRN 27&28 [July / Oct.1997] with interest. As per the information that I have,discography of Rabindranath needs following additions/corrections -

1] On the occasion of 125th birth day of Rabindranath Tagore, HMV published 12 long playing gramophone records in 1986. Among these, BMLP 2001 contains following songs / poem recitations in his voice -

Matrix 2XJE 16550 - ' The Voice of Tagore ' - Karna-Kunti Samvad, Andhajane Deho Aalo, Aami Sansare Man Diyechinu, Aamare Ke Nivi Bhai, Aamar Sheshtha Paranir Kadi.

This LP is not included in the discography.

2] Page 55 - ' Hindustan Record ' 1425-0002 LP is titled as ' Rabindranath Tagore. Discography mentions - (Voice of Tagore). Publication year on both sides of this label is 1977 and not 1978 as mentioned in discography.

3] Page 55 - HMV ECLP 3422. Title of this record is - ' Sedin Theke Aaj - Prathom Khanda '. The record label shows ' 50 years of Bengali Talkies and Golden Jubilee Presentation. ' Discography mentions the words Talkies and celebration which are incorrect. Also the publication year is 1982. Side 1 of this record [Matrix number 2XJE 3261] contains recitation of poem 'Asha' in Rabindranathji's voice. This recitation is also available on Hindustan record H 812 (Page 45 of discography) but LP contains edited version, omitting some last portion.

4] Page 45 - Mr.Neerad Bandopadhyay was sound recordist in Hindustan Record company from 1937-1977. He has written his memoirs in January 1983 'Desh' weekly magazine [in Bengali]. According to him, the last poems of Rabindranath were recorded in November 1939 in which he recited - ' Sonar Keri ' and ' Duusamay '.

5] Page number 3 - ' The Gramophone Co.Ltd.Calcutta ' - mentions that Rabindranath's recordings were taken in March 1924. Mr.Santoshkumar De writes in - ' Kavikanth Aau Koler Gaan ' [Vishwabharati Publication Dept.Shantiniketan, 1993, pages 29/30.] : " In India, electrical recordings began in 1926. In the company's Beliaghat, Main Road factory first electrical recordings were taken in 1926 in the voice of Rabindranath Tagore. " Considering the fact that Mr.Santoshkumar De was working in gramophone company for very long time, this information seems to be more authentic.

Now small correction in the Vande Mataram compilations -

Page 60, item / entry number 7 - Pathe / H.Bose's record - This record is mentioned in 1906 catalogue of H.Bose's records. But this entry shows 1908. Which is true ? Also this record is not preserved in Vishwabharati University, but it is in the museum of Rabindrabharati University, Calcutta. Vishwabharati has its recording in cassette.

I hope this information will be useful to researchers, collectors and music lovers.

sd/-
[V.V.Navelkar]

তৃতীয় বর্ষ : তৃতীয় পর্যায়ের রয়েছে ১৯১৫-১৯২৭
মাস পর্যন্ত রচিত গান।
চতুর্থ বর্ষ : চতুর্থ সেকেন্ডে ঘান পাবে ১৯২৮
থেকে কবি-রচিত শেষ গানটি অর্থাৎ ১৯৩১ পর্যন্ত
রচিত গীতিগুচ্ছ।

সম্মুখভাগে রবীন্দ্র-সংগীতের ঐশ্বর্যময়
বিচিত্রাব্যাকে একটি সূত্রে বেঁধে পরিচয় করিয়ে
দেওয়া বাংলার রবীন্দ্র-সংগীতপিসু কোডসের
কাছে। শুধু সংখ্যার বিচারে নয়, বরিশ্র-সংগীতের
যে পুস্তির রূপটি ক্রমবিকাশিত হয়ে উঠেছে তার
কিছুটা পরিচয় তুলে ধরাই এই প্রকাশের মুখ্য
উদ্দেশ্য।

পরিশেষে গানের কালক্রম দিগে রেখে পুরোনো
রেকর্ড থেকেই এই নির্বাসন করতে হচ্ছে বলে
এ-কম সংকলনে যতাবতই কিছু সীমাবদ্ধতা
থাকে। তবু যতদূর সম্ভব শিল্পী নির্বাচনেও যতশীল
হতে সচেষ্ট থাকা হয়েছে। এই সংকলনে শিল্পী নয়
গানেরই প্রাধান্য।

আত্মানুসন্ধান আর আত্ম আস্থাদান

ভারতীয় সংগীতের প্রবহমান ধারায় রবীন্দ্রসংগীত
আজ্ঞা তার শুধু এক প্রাদেশিক গীতধারার সংকীর্ণ
পরিচায়ক নয়। রবীন্দ্রসংগীত আসলে এক মঙ্গল ও
স্বস্তির একক। যার স্মৃতিও জিহ্বায়—পূজা প্রেম ও
প্রকৃতি। নিতৃত্ব করনী আর মনস্ত্র মোতো এই বাদে
পেতে মান আর এ অনেক মুখ্য অন্তর্ভুক্ত, যা পূজা
প্রেম প্রকৃতির বিহীন থেকে উপস্থিত হয়ে পড়ে
বহুবিধ বিস্তারিত। তার কারণ রবীন্দ্রনাথের গান রচনা
শ্রুতগণের আর স্বাধীনস্বাক্ষর আর
আত্ম-আধিকার। সেই স্ববরেণের ব্যাপ্তি তিনি

ধুইয়ে সেন পূজার হোমে, প্রেমের ভাবে ও নিসর্গের
রূপে। সেই স্পর্শে ঐ তিন বিশ্ব হয়ে ওঠে নতুনতর,
অভিন্ন, নিত্যস্বামী, চায়োমান।

আই তাঁর যে কোনো পীড়িতসাকলি পেয়ে যায় এক
খর্বোন্মিত সতীততা। তার একলিকে সেনন মুটে
থাকে রূপাত্য সূত্রে সমৃদ্ধি আরেক দিকে তেন্দাই
জোপন পুষ্পপঙ্কজের মত থাকে বিহ্বলত সূত্র
গুণ্ডা। নিবেদিত পীড়িতসংকলনের বহিষ্কৃতি গানে
রবীন্দ্রনাথের অনেকান্ত রূপ ও প্রসঙ্গ পাতীর ভাবে
আমাদের চোনে। অনেক দিনের শূন্যতা আর সেনার
অভিষ্কারের সঙ্গে সেনরনে সেনে সোমরকলের
বিরহের মতো সেকুসজ্জাধারত খাতি। প্রাচীন
ককশ মলিন শব্দের উপলব্ধি আর তারসমীর আঘাতে
কীলতে পারার ব্যত্যস্ত পেয়ে যায় সর্গিত। বাসস্তী
তুলনামৌলিকী রূপের পরাতন্ত্র বিস্তারের সোথায় সেন
লোপে থাকে স্বাধুনের অপ, তার চলে যাওয়ার
শ্রীকিত। কিন্তু সিয়ে যাওয়া আর কিছু সিয়ে যাওয়ার
যে বিকল বিশ্ব অশুশ বিদিনিময়ের হয়ে মাপ্ত হয়ে
থাকে তার আরেককিটকী রূপে সেনা আর
না-সেয়ার রকিত আয়োজন। যাকে না চাইলিলে
পাওয়া যায় অক্ষত তাকে হয়েও যা থাকে হতুগু
তেনন ভাবনাকে গানে ষাধা বী সন্তর ৭ তার
চোমেও অপলন, প্রাণের পানে অকুল বিধি
সম্মুখে রবীন্দ্রনাথ শুধু যে গানে থাকে তাই নয়,
চিত্তবেথাতোরে বেঁধে সেন বাস্প দিলের প্রথম
কনমমুত্রেয় স্বপ্নময় যৌনককে। মেঘের সসী
উত্তে-চলা মন, সনে বনে দুকল ধরার অনুচ্চরে
মনের মধ্যেও বসিন হাওয়ার বেশ ভাষা, অন্যদিকে
ভাবনাকে মাতানো হাওরায় অকরণ বরষের
খতিকর কেবল রবীন্দ্রনাথই শোনাতে পারেন তাঁর
পানে। তার চোমেও গান অস্তরকথায় তিনি শোনা
অবিরাম বর্ষধারে জন্মে-ওঠা কবীর গভীরে
অন্তঃশীল সূত্রে সবেকতে চকল পুঞ্জিত বেননাকে।
সনে বনে রহিতে করে পজা ব্যাপ্ততেনের পার্থীর্থ
তাঁর পানে কখনা সালকোবতা হয়ে নেচে ওঠে
স্বপ্ন-মনে-হওয়া অস্বাভের ব্যঙ্গারে। শেষ পক্ষই
জাশো রবীন্দ্রনাথের গান আমাদের চোকে অতলতার
দিলে, অন্য ভাষণার্থে ও সংকটে ৥ শিল্পিত মেঘের
হাওয়া মেলে-মেঘা মন আর তাঁর মুখের
সাধনাকে নিবেদন করার সন্তপ্ত আনন্দ আমায়ের
চোতাকে কেমন করে যে উদ্বিগ্নিত করে সে যা তা
বোঝাতে হতে বিয়ে তুলে হয় তাঁরই এক গানের
উচ্চারণ। আমায়ের শিখিল তুলন হারলেন অমি যে।
রবীন্দ্রনাথের গান আমাদের চোনা তুলন থেকে আই
করে আমাদের স্থিত করে অন্য এক অমনো বসের
তুলনে।



১৯৩১
From Santosh Kumar De
23/11/2018, 11.16 AM
Calcutta

1 Husseywell Crescent,
Hayes,
Bromley,
Kent BR2 7LN

9 September 1998

Mr Suresh Chandvankar,
Hon. Secretary, S.I.R.C.

Dear Sureshji,

For many months I have been intending to acknowledge receipt of *The Record News*, Vol. 27/28 but never got around to doing so. A very interesting issue, especially for the article and discography concerning the recordings of Rabindranath Tagore.

Apart from the duet with Rama Devi, shown in the discography as a sample record, all the sides recorded for Hindusthan have also been issued on cassette. Hindusthan **1724-C168** has the same titles as the lp, 1425-0002. The four recitations in English that were issued on ep, LH-3 and 1225-0001 are on **1724-C182**. This cassette is entitled "The Poet and the Singer" with the remaining tracks being by Debabrata Biswas sung in English and Bengali:-

Thine is this a beginning/Tomar holo suru
This weariness forgive me/Klanti amar ksama karo
With a high hope/Baro asha kori.

In your piece on "Vande Mataram" on gramophone records, you omitted the 5 1/2 minute version by Pt. Omkarnath Thakur on cassette, Rhythm House **240 361**. This was recorded at a live concert in Mumbai in the early 1960s and is, I assume, in Raag Chhaya Nat. Perhaps your article was concerned with "gramophone records" only and not with other means of reproducing sound, as this is a rather important version of the song, I think.

"Vande Mataram" appears on the following:
HMV **7EPE. 1006**. Produced by All India Radio. Published 1962
7 TJE 165-1A Jana-Gana-Mana - Military Band (arr. Harbert Murril & Norman Richardson)
Vande Mataram - Orchestra: Akashvani Vadya Vrinda
Jana-Gana-Mana - Chorus: Akashvani Choral Group
7 TJE 166-1T1 Jana-Gana-Mana - Orchestra: Akashvani Vadya Vrinda
Vande Mataram - Chorus: Akashvani Choral Group
Jana-Gana-Mana - Band: Indian Naval Band

I wonder if these two versions of Vande Mataram are the same as, or extracts from, those which you have listed on an HMV 78 record under item (20)? All tracks are of short duration, the orchestral version of Vande Mataram lasts for 58 secs; the vocal version is of one minute duration.

Incidentally the musical sound track to "The Making of the Mahatma" is on cassette, PAN SPL-5417. This would have been issued after your article was written, I assume. I have to admit a preference for Vanraj Bhartia's earlier work for Shyam Benegal, such as "Bhumika" and "Junoon".

In April I received a letter from Bill Dean-Myatt in which he informed me that the nadhaswaram solo on Rounder CD 1083 was recorded in Colombo, not in the United States, as I had erroneously assumed.

Since I wrote that article on recordings of Western music in India, I have received from Marco Pacci information that Michael Kinnear had sent to him of "Country & Western" (to use a modern term) and Hawaiian type sides recorded in India and issued in the HMV "N" series. Marco Pacci also let me have a note of Indian issues of some similar records of which he had been advised by a collector in Australia. These included two records on Melody. This is the first that I have heard of that label.

With best wishes.

Yours sincerely


John A Payne



1 Husseywell Crescent,
Hayes,
Bromley,
Kent BR2 7LN

30 October 1998

Mr Suresh Chandvankar,
Hon. Secretary, S.I.R.C.

Dear Sureshji,

I had a visit from Marco Pacci a few weeks ago. He has found two more Columbias to add to the list of Western music recorded in India, one was by **Chic Chocolate**, the other by **Maurice Arnold and his Jive Boys** on FB.40463. I have not heard of this band before. It is really quite good and I think that those seeking jazz recorded in India may find it interesting.

In my letter to you of the 9th September, I mentioned that Marco had received from Michael Kinnear a partial listing of the HMV "N 4000" series. Based upon the records that I had encountered I had thought that this series was for non-Indian material. But it appears that this may be the case only from N 4199 onwards, except for some private recordings and a block N 4438 to N 4449 described as "Arranged & Spoken By Dr M. Sahai M.A., Ph.D" and as being in English and Hindi. I have to say that this list is incomplete as to details and I may be making a wild assumption as to the exact use of this series.

It was also my belief that the N 14000 series was also devoted to non-Indian material and mostly recorded outside India, with the exception of N 14006 and N 14007 by **Bob Lee** with Teddy Weatherford and his Boys and recorded in Calcutta around January 1945. However, I just found some old lists which I obtained over forty years ago which have two Indian records in this series, amidst a run of foreign recordings. Issues in this series between April 1952 and October 1953 were as follows:

- N 14086 Betty Hutton
- N 14087 Patrice Munsell
- N 14088 Rico Creole Band
- N 14089 Lata & Chitalkar
- N 14090 Orchestra Tanghi Diretta Dall'Autore
- N 14091
- N 14092 Fats Waller
- N 14093 The Four Aces/Linda Baptista
- N 14094 April Stevens
- N 14095 Perry Como
- N 14096 Hoagy Carmichael
- N 14097 The Three Suns
- N 14098 Uncle George's Party
- N 14099 Oscar Peterson
- N 14100 Wilf Carter (Montana Slim)

I do not know what was on N 14091 but N 14089 and N 14093 look to be out of place in a series in the "International" catalogue. These are listed as:-

N 14089 **Lata, Chitalkar and Chorus:** *Bubdi Bubdi Bumb/Shin Shinaki Boobla Boo*
These two songs are presumably from the 1952 film having the name of the second title. Are they in this series because Chitalkar Ramchandra used western instrumentation as he did on *Albela*? The only song that I know from this film is "Tum kya jaano tumhari yaad mein hum kitna roye" but this has "traditional" instrumentation, with sarangi, harmonium and tabla prominent.

N 14093 **The Four Ases and E.I. Coringa:** *Boneca de Pano - Samba/*

Linda Baptista: *Viganca - Samba cancao*

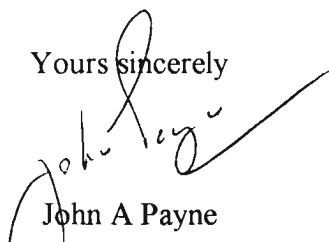
I assume that these are both Goan songs and I wonder if this again is here, because the nature of the music is such that it would appeal to both Indian and European listeners. I think that **The Four Ases** should probably be **The Four Aces**.

Three years ago readers of *The Record News* were discussing Indian film songs and other Hindi songs that were adaptations of Western popular songs. I enclose the back cover of the Gramophone Company's list for November 1953 of International Records which gives details of some more. You may recall that in my letter of 9 September 1996, I mentioned that *Aai Aai Chhute Aai* by **Bhupen Hazarika** was also adapted from *Rose, Rose, I Love You*.

I enclose my cheque for £10, as a donation to SIRC.

With best wishes.

Yours sincerely



John A Payne

POPULAR TUNES ON HINDUSTANI RECORDS
'His Master's Voice'

P. FERNANDEZ, MISS P. RUMNONG
MAT DE HUM KO CHOR (Adapted from "Sugar Bush")

MISS P. RUMNONG
EK WOH CHAND (Adapted from "Half As Much") N 80069

MANMOHAN KRISHNA & CHORUS
MAZE LE LO (Adapted from "Jambalaya")

MANMOHAN KRISHNA & LOURDES LOBO
BIBI HAI B.A. PASS (Adapted from "Mexican Shuffle") N 88085

JIMMY SINGH with Orchestra
MAR MAR MAR DALA (Yodelling)
TERE BINA YEH DIL JALE (Yodelling) N 88087

Columbia

SANDHYA MUKHERJEE with Orchestra
AAO NACH SUHANA NACHEN
(Adapted from "Buttons And Bows")
BOL BOL O! PANCHHI (Adapted from "Rose!
Rose! I love you") GE 24056

LETTERS TO THE EDITOR

=====

From-

Mr.Amitabha Ghosh
Centre for studies in social sciences
10 Lake Terrace,
Calcutta - 700 029

Fax:033-466-6958, e-mail:abhijit@csssc.ernet.in

Date: April 25,1998

Dear Mr.Chandvankar,

Congratulations for the special issue of 'The Record News' (TRN) devoted to the discography of Late Dr. Rabindranath Tagore. Wonderful ! This gives me an opportunity to tell you that I frequently write in the pen-name of Siddhartha Ghosh. In fact one of my articles in The Statesman has also been referred to in this issue of TRN. I have great pleasure in sending you a copy of my Bengali book which gives discography of Tagore songs upto 1941. It also contains analysis of Tagore songs by graphically presenting,among other things,male female exponents of Tagore songs and how over the years number of songs rendered into discs by certain artists reached a peak.

The discography in your journal however suffers from a great confusion regarding H.Bose's Records and 'Pathe-H.Bose Records'. 'H.Bose Records' were all issued as cylinder records. Later when Bose got into a collaboration with Pathe of France,some of his cylinder records were reissued in the disc format. There is no evidence that other than 'Sonar Tari' (recital) and 'Bande Mataram' [sung by Tagore],-Pathe-H.Bose disc records reproduced any other piece of Tagore's voice that was earlier available in the cylinder format

Thanking you once again for the efforts in the wonderful discography of Tagore songs.

Yours Sincerely,

sd/-

[Amitabha Ghosh]
Life Member,SIRC
Scientist (NISTADS)

VANDE MATARAM - REVISITED

- Vande Mataram song - composed by Pujjyosri Bankim Chandra Chattopadhyay (Chatterjee) in 1875.
- S.Jadunath Bhattacharya was asked to set tune to this song just after it was composed.
- S.J.Gopal Chandra Dhar of Hooghly District, Bengal sung it in Raga Desh Malhar in 1876.
- The song was included in his novel 'Anandmath' by the composer and was printed out in 1882.
- In 1885, Prativa Devi, niece of Rabindranath Tagore, made a swar lipi (notation) of the song which was published in 'BALAK' magazine.
- Sung in National Congress in 1896, at Beadon Square, Calcutta by Rabindranath Tagore and the song was declared to be recognised as the National song. Piano accompaniment with the song was given by Jyotindranath Tagore.
- S.J.Dakhina Charan Sen, a specialist in western tunes, sung the song in Calcutta Congress in 1901.

=====
Bande Mataram on " Dhvani Mudrika " [Gramophone Records and cassettes]
=====

Note - This listing contains vocal recordings only. This list could still be incomplete and readers are requested to send additional information

=====
Sr.No. / Company, Label / Record Number / singers and other details
=====

- 1] Nicole / C 465 (c.1905) / Narain Chandra Mukherjee
- 2] Nicole / C 436 (c.1907) / Narain Chandra Mukherjee
- 3] H.Bose's Cylinder Record / 250 (c.1906) / Rabindra Nath Tagore (Concert size)
- 4] H.Bose's Cylinder Record / s 250 (c.1906) / Sevak Sampradaya (Standard size)
- 5] Pathe / H.Bose's double sided vertical cut Record / 3511 / Rabindra Nath Tagore
- 6] Pathe / H.Bose's double sided vertical cut Record / 3512 / Sevak Sampradaya



Bai Mognbai Kurdikar
 বাই মোগুবাঈ কুরডিকার
 GE 3997 { বন্দে মাতরম
 { কির আয়ে লোট বহারে

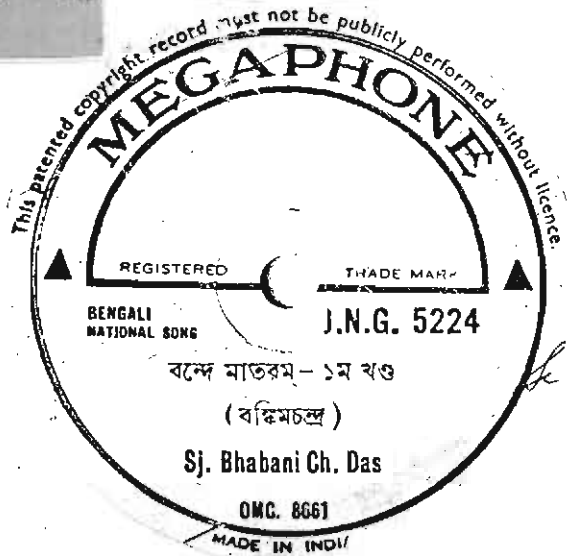


বাই মোগুবাঈ কুরডিকার

THE COMPOSER:



Poojyasri Bankim Chandra



- 7] H.Bose's Record / Pathe / 36-250 / Rabindra Nath Tagore (250 means - Standard size - 250 ml.)
- 8] H.Bose's Record / Pathe / 36-350 / Rabindra Nath Tagore (350 means - Concert size - 150 ml)
- 9] Gramophone Monarch Record (12") / 012112 / R.N.Bose
- 10] Gramophone Concert Record (10") / 5 - 12638 / Narain Chandra Mukherjee
- 11] Gramophone Concert Record (10") / 5 - 12639 / Narain Chandra Mukherjee
- 12] National Grand Record / 20290 / Babu Surendranath Banerjee
- 13] Beka Grand Record / 21125 / Babu Hem chandra Sen
- 14] National record / 462/541 / Narain Chandra Mukherjee
- 15] Odeon Record (10 3/4") / 94131 / Satya Bhushan Gupta
- 16] Viel-O-Phone Record / T 6003 / Desh Dass
- 17] Binapani Record / Just newspaper advt. only. [Actual record not seen]
- 18] H.M.V / P 5182 / Harendra Nath Dutt
- 19] Hindustan Record / H 570 / Prova Roy, Jaya Dass, Vijaya Devi, Dhiren Gupta, Haripada Chatterjee. - specially trained by Dr.Rabindranath Tagore. Musical Direction by Sj. Haripada Chatterjee.
- 20] Megaphone Record Company / J.N.G. 5224 / Bhabani Charan Dass
- 21] H.M.V / N 6944 / Matri Sevak Dal - Music by Kamal Das Gupta
- 22] Anand Bazaar, Hindustan Record (12") / AHR 1 / Chorus in raga Durga. Music by Timir Baran.
- 23] Columbia GE 3132 / Pt.Omkarnath Thakur - Raga Nilambari
- 24] Columbia BEX 201 (12") / Pt.Omkarnath Thakur
- 25] Columbia 7 EPE 4227 / Pt.Omkarnath Thakur
- 26] H.M.V. N 17014 / Sati Devi, Kamal Das, Ajay Biswas, Somen Gupta.
Music Direction - Sur Sagar



স্বাধীনতা

বন্দে মাতরম্

সুর : বিশ্বকবি রবীন্দ্রনাথ

পরিচালনা : অনাদি দস্তিদার

N 27829—

বন্দে মাতরম্

ভারতের অভ্যুদয়ের সিদ্ধমন্ত্র
 “বন্দে মাতরম্”
 গেয়েছেন বাংলার শ্রেষ্ঠ শিল্পীগণ
 অগ্নয়, বেচু দত্ত, রমা দেবী ও
 স্বকীর্তি ঘোষ
 আর
 সেই সুরকে যন্ত্র-সীতে পরিবেশন
 করেছেন এইচ-এম-ভি অর্কেস্ট্রা
 পাট N 27893 রেকর্ডে।

সুজলাং সুফলাং মলয়জশীতলাং
 শশ্যশ্যামলাং মাতরম্।

শুভ্র জ্যোৎস্না-পুলকিত যামিনীং

ফুল্লকুম্বমিত-ক্রমদল শোভিনীং

সুহাসিনীং সুমধুর ভাষিনীং।

সুখদাং বরদাং মাতরম্ ॥

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দ্বিত্রিশকোটি ভূজৈধৃত খরকরবালে

কে বলে মা তুমি অবলে।

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রিপুদলবারিণীং মাতরম্ ॥

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 খাষি বঙ্কিমচন্দ্রের
 বন্দে মাতরম্
 (সম্পূর্ণ গানটি এখানে
 হয়েছে)
 চারণ কবি বিজ্ঞানজ্ঞানের
 ধন-ধাণ্ডে পুষ্পভরা
 (আমার জন্মভূমি)
 এইচ-টি ৮০

শ্রীমতী এস. এম. শুল্কলক্ষ্মী সাধক-শিল্পী দিলীপকুমারের সহ-কণ্ঠে

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‘বন্দে মাতরম্’ ও ‘ধন ধাণ্ডে পুষ্পভরা’ (আমার জন্মভূমি)

এন্ ১৪৪১

- 27] H.M.V. HT 80 (12") / Dilip Kumar Roy
- 28] H.M.V. N 14421 / Dilip Kumar Roy, and M.S.Subbulaxmi
- 29] Columbia GE 3997 / Bai Mogubai Kurdikar, Raga - Khambavati
Music - Mr.V.D.Ambhaikar
- 30] H.M.V. N 27829 / Jagonmoy Mitra, Dwijen Chowdhury, Debbrata Biswas, Niharbindu Sen, Kanak Das, Suchitra Mukherjee, Supriti Ghosh, Kum.Gita Naha.
Music Direction - Anadi Dastidar.
- 31] H.M.V. N 27893 / Jagonmoy Mitra, Bechu Dutta, Roma Devi, Supriti Ghosh
Tune and Music Direction - Timir Baran.
- 32] H.M.V. N 28000 / Smt.D.Vasanta and D.Vimala (Tamil)
- 33] H.M.V. N 28002 / Miss D.Vasanta (Tamil)
- 34] H.M.V. N 16872 / Varat Vyas and Party (Hindi)
- 35] H.M.V. N 16331 / Ram Asrem Girl's School (Hindi)
- 36] Hindustan Records / H 1348 / Pankaj Mullick and others
- 37] H.M.V. P 11361 / Vishnupant Pagnis - Raga Sarang
- 38] H.M.V. N 36170 / Geeta Roy and Durani
- 39] Columbia GE 17512 / Master Krishnarao - Raga Jhinjhoti
- 40] H.M.V. N 16939 / Chorus - Vishwa Bharati Artists
- 41] H.M.V. N 16985 / Chorus - Brass Band Group
- 42] H.M.V. N 50169 / Lata Mangeshkar and others - Film 'Anandmath' (Hindi)
Music - Hemant Kumar. Also available on LP and cassette.
- 43] Senola Records / QS 711 / Chorus from Film 'Bande Mataram' (Bengali)
Tune - Sukriti Sen.
- 44] H.M.V. PMLP 1703, cassette STHV 24172 / " Shradhdhanjali " (LP) / Hemanta Mukherjee and others - from Bengali film ' Mahabiplavi Aurobinda '



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জন্মশতবর্ষে -
- কলকাতায় ভারতীয় জাতীয়
কংগ্রেসের -
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শ্রী সোমেন মিত্র-র সভাপতিত্বে
পশ্চিমবঙ্গ প্রদেশ কংগ্রেসের
শ্রদ্ধাঞ্জলি

প্রিয়না

স্মৃতি আলেখ্য
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মিলে সব ভারতে সঙ্গীত
আমরা মিলেই যে আজ... মৃত্যু উপলক্ষ্যে
অতি কুল মনোমোহিনী - প্রেমের মুখোপায়ে বিলুপ্ত সখীর থেকে গড়িত করা
বাক্যের মাটি হাকের ভল - উপলক্ষ্যে সঙ্গীত ও স্মৃতিচিহ্ন
জানো গো জানো জাননী - স্মৃতির অস্তিত্ব
মায়ের বেগম মৌজা আশু - উপলক্ষ্যে মুখোপায়ে ও স্মৃতিচিহ্ন
হেঁকে মাত বেগমী চিহ্ন - ইজ্ঞান সেন
একবার বিদায় যে মা - অক্ষয় ভট্টাচার্য (.....গৃহীত কর)
শশ হাজার প্রাণ - সচিত্রজিত দত্ত (.....গৃহীত কর)
এই শিকল-শরা জল - সীমন্তের ভাটচার
তোলে আমি একা করাগারে - প্রতিমা বন্দ্যোপাধ্যায়
Side-B
উঃ গো ভারত-শক্তি - তেলুগী দত্ত ও স্মৃতিচিহ্ন
বনোভবন - হেবলী ঘোষা
তোমার ছাপন শব্দে ছাতি - স্বয়ংক্রিয় সিন্দু
যে দিন সূর্য্য জলনি হইতে - মৃগেন সরকার
যোরা একই মৃত - বিটু সমান্তরিত ও মিতা গাল
যে যোগ্য স্মি - পতিত দাস
জল যে জল মনে - রূপা সঙ্গের ও স্মৃতিচিহ্ন
মুগন শিরি আত্মার মল - অক্ষয়ী দাস, উল্লি স্মিতিক, কলকাতা মতিলাল
ঐ মঙ্গলিক ও গার থেকে - সীমন্তের ভাটচার
SOG-A & B
শত্রু ও আত্মিক - স্বপ্নমাধব বসু, দেবরাজ রায়, অনুপ্রাণা রায়,
সেবাসিন বসু, মারা ভট্টাচার্য, মনস ভূঞা, হিরণ মজুমদার
স্বপ্নময় পরিচালনা - সর্দার বাসুদেব
স্বপ্নময় - হাজল হনু (স্মৃতি ও উপলক্ষ্য)
বংগাল ও অধিবাসী - সীমন্তের ভাটচার
সংকলন, রচনা, নির্দেশনা - হিরণ মজুমদার
পরিকল্পনা ও রূপায়ণ - ডাঃ মানস ভূঞা
প্রধান উপদেষ্টা - সোমেন মিত্র
প্রেস ও মিডিয়া উপসমিতির (৮০ তম পূর্ণাঙ্গ অধিবেশন) পক্ষে
বিজয় কল্যাণীর সৌজন্যে প্রকাশিত ও প্রচারিত।

45] H.M.V. N 27606-611 / Bengali Drama Set Records - 'Anand Math' - Dramatised by Manmatha Roy.

46] Columbia GE 7323-29 / Bengali Commentary Drama set Records - 'Swadhintar Saadhana [part of the song only] / by Sachin Sen Gupta, Music - Durga Sen.

47] Test Record / ?? / Chand Bandorey

48] H.M.V. N 82936 / Chorus - AIR Choral Group

49] H.M.V. 7EPE 1006 / Chorus - AIR Choral Group

50] H.M.V. (LP) ECSD 35518 / Bharathi Songs - I / Smt.M.S.Subbulaxmi (Tamil Version), side two - track one (different tune)

51] Janata Audio - Calcutta in cassette 'PREYRONA' / side one - Sree Radha Bandopadhyay, side two - Haimanti Shukla

- Tribute by W.B.P.C.C.: 50 years of independence and birth centenary of Netaji Subhash Chandra Bose. Commemorating 80th session of Indian National Congress, 8-10 August 1997, at Calcutta - W.B.P.C.C. President S.J. Somen Mitra.

=====
Song used but not recorded -

1] Bengali Film - 'Anand Math' - by Satish Dasgupta
Music - Subal Dasgupta (13th September 1951)

2] Bengali Film - 'Sabuj Dwiper Raaja' - by Tapan Sinha (17th August 1979)
Music - Tapan Sinha

References -

1] Bengali Magazine - 'Desh' 1995 - "Bande Mataram - O -Swadeshi Aandolan" - by Chittaranjan Bandopadhyay.

2] The Gramophone Company's First Indian Recordings - by Mr. Michael Kinnear

3] Discussions with - Mr. Ajit Kumar Bhattacharya and Mr. Dulal Chandra Ghosh.

4] Catalogues, booklets, Records etc. from my collection and from others.

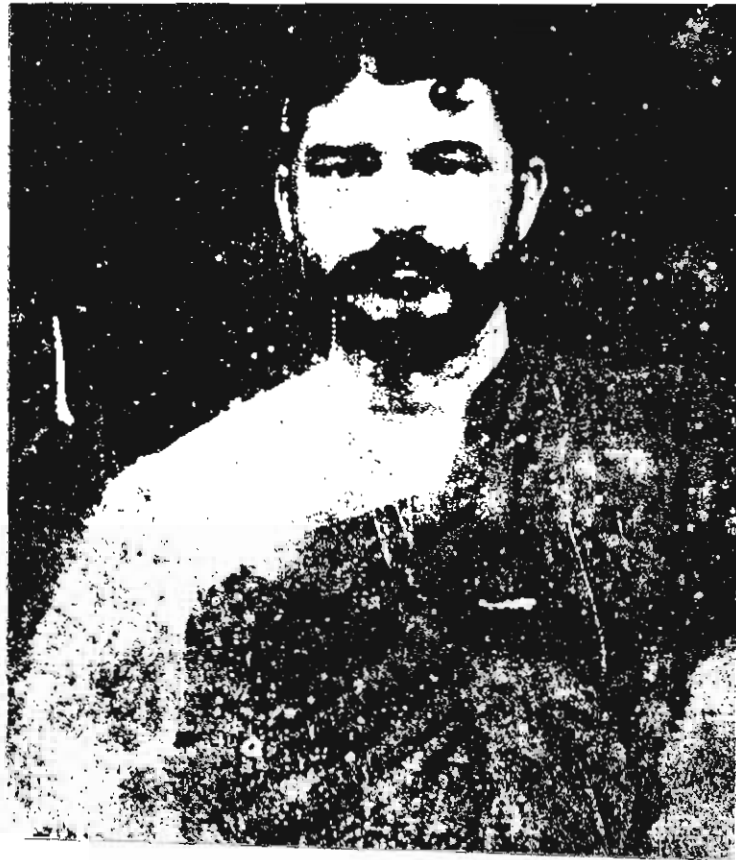
5] 'The Record News' - Vol. 27 & 28, Jul. / Oct. 1997. Ed. Suresh Chandvankar

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Compiled by -Mr. Sushata Kumar Chatterjee, 295 / 2W, A.P.C. Road, Razabazar
Calcutta - 700 009, West Bengal, India, Date : May 7, 1998

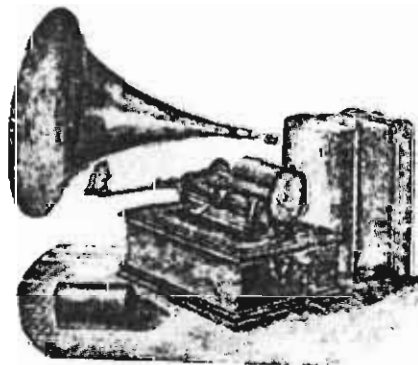
One more record on Vande Mataram -

Odeon A 245012 b / Vande Mataram - by Mr. Keshavrao Bhole

* From the Collection of Mr. Prabhakar Datar



H. BOSE. A rare early age photograph.



One of the various models of phonographs offered for sale by H. Bose. Enlargement of a sketch from a 1906 advertisement. Collection: Siddhartha Ghosh.

THE PRE-COMMERCIAL ERA OF WAX CYLINDER RECORDINGS IN INDIA

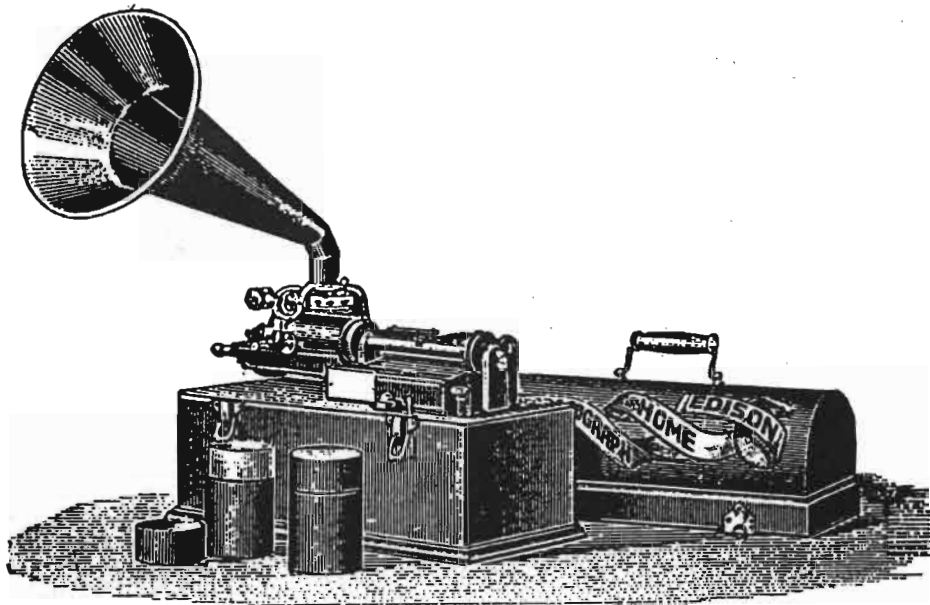
- AMITABHA GHOSH, SCIENTIST, (NISTADS) CENTRE FOR STUDIES IN SOCIAL SCIENCES, 10 LAKE TERRACE, CALCUTTA - 700 029.

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PART ONE

Mr. Harry Hobbs - 'a long time resident of Calcutta since 1880' has vividly described working of an early day talking machine in India. In his reminiscence 'It Was Like This' [Calcutta 1918] he writes, "The first talking machine I saw was in Calcutta in 1883. It had a clockwork movement, and a needle made the record on a tinfoil placed around a cylinder. The reproductions were very poor, but I used to play the cornet into it because the machine needed something strong and strident to take an impression. Imperfect as they were, they sold comparatively freely for thousand rupees each. The first 'Pucca' phonograph came here about twenty years ago. A rather mixed company turned up, consisting of carrot-whiskered, squint eyed business manager, who knew enough about business to hire local men to do his work, a male vocalist who used to sing with a magic lantern oblogato - one of his songs being 'The Little Hero', which had on the screen a picture of a little boy of about three. During the second verse, the boy appeared to grow but in the last verse after the child had knelt on the deck to pray, the Captain, who was deeply affected by the strong piety of the little martyr's all ship Captains naturally would be, clasped in his arms a stalwart of about eight feet. However the show was unusual and not unkindly received. The phonographs brought out by the company were fitted with tubes that had to be inserted in the ears, people paid one rupee to hear a tune, and some of them were reputed to have been able to hear nothing at all three months later."

We will have occasions later to find out from other contemporary observations that the above comment by Hobbs was perhaps a literary exaggeration only to sound humorous. There was an era which can be considered as the precommercial period which paved way for both the wax cylinder records and the shellac discs to appear as commodities in India. There are numerous references in periodicals particularly in vernacular (Bengali gets the preference by the author's inability to probe into other languages), reminiscences and advertisements which witness that the era of this non-commercial recordings in India should find a chronicler. I shall be only content if what follows encourages researchers from all parts of India and abroad to join hands in the endeavor.



Cartoon of a well-to-do Bengali family listening to a 'Gramophone' - complete - with an 'original nipper' in 1907

There is little doubt that the trademark of the Gramophone Company featuring an image of a dog listening to a gramophone horn accompanied by the caption "His Master's Voice", is one of the earliest ventures which aimed at the globalisation of a cultural commodity. "His Master's Voice" can be interpreted in many ways. It is interesting to note that the so called science fiction writer Stanislaw Lem, who basically deals with the problems of epistemology of science and technology captioned one of his books as "His Master's Voice", where the unseen master is the Dictator of the universe. A Bengali cartoonist in 1940's also commented obliquely about the power of the unseen master. Like the unseen master there are also some unseen elements in this image. We have a very clear idea of these unseen images from a 1907 Bengali catalogue of HMV. Gerry Farrel ["The Early Days of the Gramophone Industry in India", in *The Place of Music*, Ed.A.Leyshon, David Matles and G.Revill, London, 1998] brilliantly analyses the picture that appears on the cover of the catalogue, "In the picture the hound is shown sitting in front of the new gramophone in a comfortable middle class Indian household. The text is in Bengali but the decor of the room and the dress of the inhabitants are a mix of Western and Indian. The gramophone is the focus of attention, the centerpiece of the room. The status of the gramophone is reflected by the man of the house who stands with arm outstretched, presumably extolling the wonders and virtues of new technology and proudly presenting it to his family and relatives. His wife stands at the other side of the table and she is clearly delighted with this latest addition to the household. The couple's two children, a boy and a girl, listen attentively. An elderly man, the grandfather perhaps listens with a younger relative or friend. There is also a servant who has been invited in to listen. The latter, wearing only dhoti, crouches on the floor. The HMV dog sits beneath the gramophone, implanted out of context, a corporate trademark come to life in an Indian domestic scene." The above interpretation definitely holds good as far as the Gramophone Company's strategy of capturing Indian market is concerned. There is little doubt that in the colonial context the trademark was conceived to promote the dog's master's voice. The voice is that of the Master of Indians as well. Incidentally, Gramophone Company's early recordings bore a different trade mark featuring an Angel.

But whether all these had the desired effect on Indian customers is quite doubtful. The rest of this article will make it amply clear that for Indians, both in urban and rural area, the talking machine by 1905 was not a novelty. Even a Bengali entrepreneur, H.Bose, had started marketing talking machines and his indigenous recordings. Bracketing Modern with Western was the general tendency of the British historians to legitimate their domination of the colonies. This attitude also permeated to the sphere of British manufacturers aiming to gain grounds in India.

"Samachar Chandrika" was the first Bengali periodical which announced the news of the invention of Edison's phonograph. In its issue dated 9th January 1878 we read, "By the help of this machine words can be stored in its bottle and

নাই। ইনি ত্রিবাঙ্কের হলকার এবং গায়কোয়ার রাজ্যের প্রধান মন্ত্রীর কার্য্য অতি দক্ষতার সহিত সম্পন্ন করিয়াছিলেন।

কলিকাতা প্রেসিডেন্সী কলেজে একটা কথা কাঁহবার এবং গান গাইবার যন্ত্র স্থাপন আছে। ইহা হইতে মনুষ্যের কণ্ঠ-বিনিঃসৃত সঙ্গীতের অবিকল সুর শব্দ-কম্পন গিট্‌থিরি পর্য্যন্ত পুনঃ পুনঃ উৎপন্ন হয়। মানুষ পরলোকে চলিয়া গেলেও এই যন্ত্র সাহায্যে তাহার কণ্ঠরব বাক্য-উচ্চারণ পৃথিবীতে থাকিতে পারিবে।

এবারকার লোক গণনায় ঠিক হইয়াছে বঙ্গদেশে একাত্তলক্ষ তিন হাজার চারিশত সাতান জন। গত দশ বৎসরের মধ্যে শত করা সওয়া ছয় জন করিয়া বেশী। ইহা ব্যতীত কুচবিহার রাজ্যে ৫,৭৮,০২৮ জন এবং স্বাধীন তিপারায় ১,৩৭,৪২২ জন। কলিকাতার মধ্যে প্রত্যেক বর্গ মাইলে ২১,৭২২ জন লোকের বসতি। আমরা বিবিধ প্রশংসের মধ্যে যে কলিকাতার লোক সংখ্যা দিয়াছি তাহাতে ভুল আছে। সমস্ত ভারতে বাইস কোটি লোক। দশ বৎসরে তিন কোটি লোক বাড়িয়াছে।

মনিপুর রাজ্যে মহাবিপ্লব আরম্ভ হইয়াছে। ইতঃপূর্বে যিনি রাজা ছিলেন সপ্তমি তাঁহাকে সিংহাসনচ্যুত করিয়া তাঁহার বৈমতের ভ্রাতৃবর্গ কেহ রাজা কেহ প্রধান সেনাপতি হন। অল্প কয়েক দিন ইহল আসাম প্রদেশের প্রধান রাজপুরুষ

Facsimile of a page reporting working of College, Calcutta.

কুইনটন সাহেব কতিপয় অমাত্য এবং সৈন্য সমভিব্যাহারে শেখোক্তদিগকে তাড়াইয়া দিবার জন্য মনিপুরে হঠাৎ প্রবেশ করেন। কিন্তু তথাকার বর্তমান রাজা এবং সেনাপতি ছয় সহস্র সৈন্য এবং যুদ্ধ সজ্জার সহিত অগ্রেই এ জন্য প্রস্তুত ছিল। ইংরাজেরা তাহাদিগকে আক্রমণ করিতে গিয়া বিলক্ষণরূপে আক্রান্ত হইয়াছেন। তারের সংবাদে জানা গেল, এজ কন ইংরাজ সৈনিক পুরুষ মারা গিয়াছেন, চিক কমিসনর প্রতৃতি কয়েকটা সাহেবকে মনিপুরেরা বন্দী করিয়া রাখিয়াছে, কি মারিয়া ফেলিয়াছে তাহা এখনো কেহ জানিতে পারেন নাই। উহাদিগকে আক্রমণ করিবার জন্য ইংরাজের সৈন্য সকল মনিপুরের দিকে যাইতেছে। মনিপুরী লোকেরা বৈষ্ণব, এবার ইংরাজদিগকে ক্ষেপাইয়া মহা বিপদে পড়িল। ইহারা হাতে পাইয়া ইংরাজদিগকে বড়ই অপমান করিয়াছে।

স্বর্ণরেণু ।

নিজের অবস্থাদর্পণে অন্যের চরিত্র বিচার করিলে তাহা নিরপেক্ষ হয়।

বরং সিদ্ধান্ত না করা শ্রেয়ঃ কিন্তু মিথ্যা সিদ্ধান্ত আশ্রাবনতির কারণ।

পরের হুখে অশ্রুপাত করা কঠিন নহে, কিন্তু পরের হুখে সুখী হওয়া অত্যন্ত কঠিন।

from *Paricharika*, 1890, a Phonograph in the Presidency

whenever one prefers he can open the cork and hear the words. Even after hundred or even thousand years, by reopening the cork one could hear the same words. " Obviously the reporter had very little idea about the working of a phonograph and the report today appears amusing. At the same time the report is also very modern in its terminology if we remember that the recorded music is now called Canned Music which is not very far away from bottled music.

The news of the first live demonstration of a phonograph in Calcutta was published in the Bengali periodical " Sambad Prabhakar ". Here is a transliteration of a portion of the news from the issue dated December 21, 1878 - " Messers Herbert Harraden (son of Mr. Samuel Harraden *) has demonstrated in the Dalhousie Institute a machine named phonograph invented by Mr. Edison. In this tiny machine any kind of words or songs can be inserted and later the machine can reproduce the same without any alteration. A lot of crowd gathered during the exhibition. A Hindi song rendered by Mr. Dave Carson was clearly reproduced from this machine" Incidentally, Mr. Dave Carson was well known in the Calcutta theatrical circuit. He produced a pantomime titled ' Dev Carson Sahib Ka Pucca Tamasha ' which was staged at English Opera House. His dig at the ' Bengali Babu ' provoked Ardhendusekhar Mustafi and he wrote and produced 'Mustafi Sahib Ka Pucca Tamasha ' which was first performed on January 15, 1873 at the National Theater.

[* Herbert's father Samuel Harraden was the first teacher of Western music in the Hindu College, Calcutta (estd. 1816). He also taught at La Martiniere for Boys and Girls, Calcutta and Free School Institution. He was the organist for the earliest Catholic Church of Calcutta - The Old Mission Church. Circumstantial evidence can not rule out the possibility that he was encouraged by Dwarkanath Tagore to make a trip to Calcutta. Unfortunately Tagore died in England before Samuel joined Hindu College in 1845-46. Around 1850 the Western class of music in the Hindu college was abolished and Samuel founded his house of music, Samuel Harrold and Company. He was not merely an importer of western musical instruments and books on music. He undertook repair and even improvisation of many of them. There is every reason to believe that he played a key role in the manufacture of an Indian version of harmonium. As a connoisseur of Indian music he found among his pupils cum admirers Jyotindramohan and Sourindramohan of the Tagore family of Pathuriaghata. It is on record that Jyotindramohan introduced piano and harmonium as musical accompanying instruments in Bengali drama. Samuel returned to England in 1857 and spent the rest of his life there until he expired in 1897. Herbert - Samuel's only son came to India in 1885 to take charge of his father's other firm, Harold & Co. As a publisher of music books Samuel also forged collaboration with W. Newmann & Co. - the oldest extant publisher and bookseller of Calcutta. (Pratap Mukhapadhyay, Hindoo College: Presidency College, (in Bengali), Pustak Bipani, Calcutta 1993, pp 27-176)].



Rev. Fr. E. Lafont, Rector, 1871-1879

The Statesman

(Letter to the Editor)
THE 'PHONOGRAPH'.

To the Editor.

Sir,—It may perhaps interest some of your readers to know that on Thursday evening at 7-30, I shall exhibit and work an excellent "Phonograph" at the lecture hall of the Indian Association, No. 210, Bow-Bazaar. I shall make this wonderful talking machine speak, cough, laugh, and sing.

E. LAFONT, S.J.

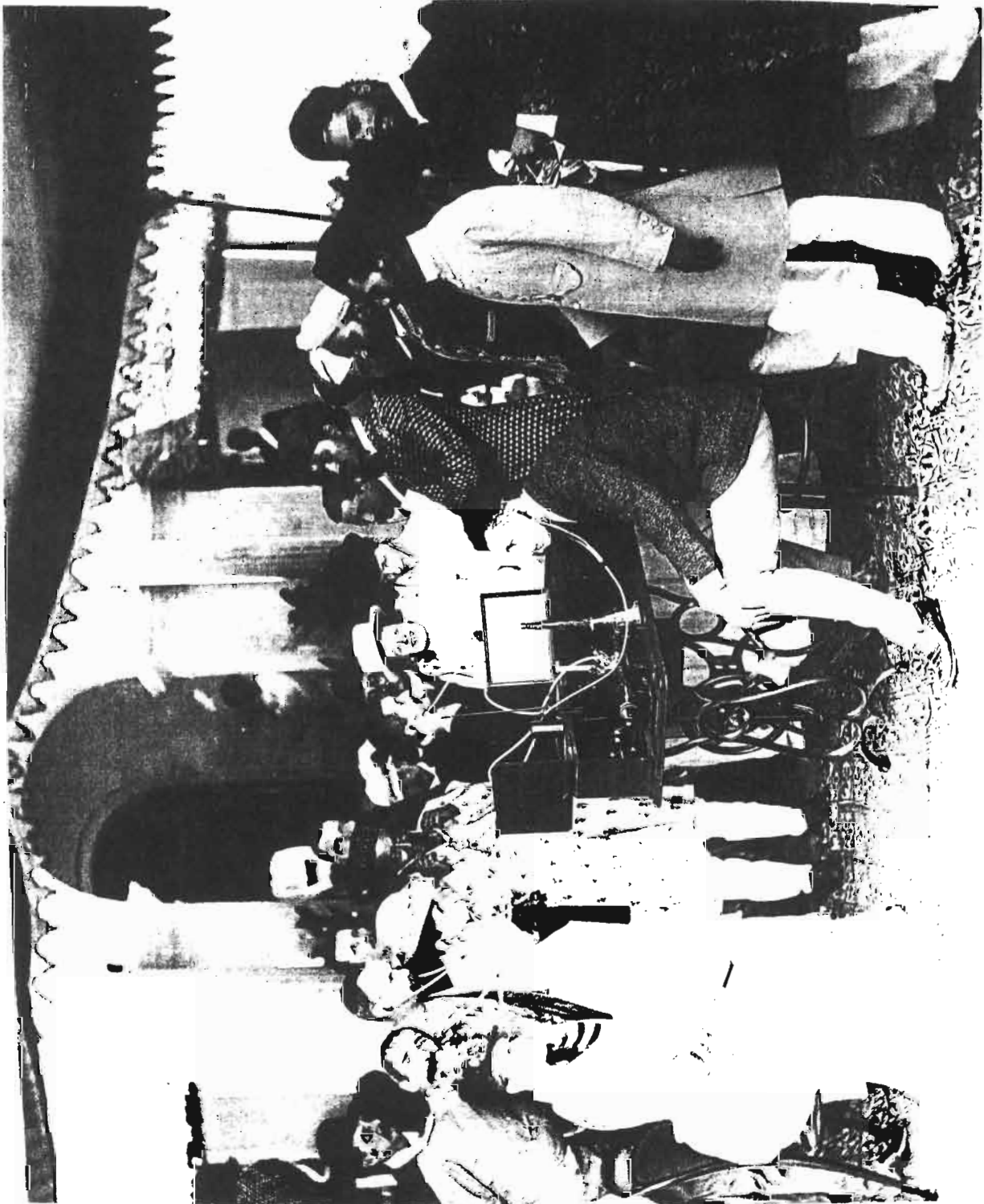
July 13, 1886.

The same Bengali paper reported on February 13, 1879 that two days ago in the annual conference of the Mahomedan Literary Society a phonograph was demonstrated. The editorial of ' Sambad Prabhakar ' on February 17 carried further details of the demonstration, " In the meeting place Babu Pannalal Seal sang a Bengali song in the mouth of the machine. Later the song was immaculately reproduced with its tune by the machine automatically . Another Indian sang a Hindi song which was also likewise reproduced by the machine. " From a letter published in The Statesman (June 10, 1890) it is known that the above mentioned conference was held at the Town Hall.

Father Eugene Lafont who taught science at the St.Xavier's College, Calcutta was a legendary figure. Among his students were Rabindranath Tagore and Jagadish Chandra Bose. Lafont's activities were not confined within class room. Both as a populariser of science and promoter of scientific research in the nineteenth century, Calcutta should be grateful to him. It was primarily Lafont's active support which ultimately saw the founding of the Indian Association for Cultivation of Science (IACS) by Mahendralal Sirkar. Lafont gave a series of lectures in IACS among which one was entitled "The history and capabilities of Edison's speaking phonograph with numerous illustrations and experiments." (delivered on July 15, 1886) Lafont wrote to the editor of The Statesman that he would make this wonderful machine speak, cough, laugh and sing. It is obvious that Lafont had already procured an Edison's phonograph for his college. From 1886 to 1899 he demonstrated the working of the phonograph at many places which was reported in The Statesman, The Indo-European Correspondence, Bamboodhini Patrika and Paricharika. [Siddhartha Ghosh, ' Kaler Shahar Kolkata ' , Anand Publisher, 1991 and Arun Kumar Biswas, ' Lafont - a biography ' in Bengali, forthcoming]. The Statesman in 1899 reported, " The latest concert phonograph, a gift of the Maharaja of Darbhanga to father Lafont intends to give a matinee at St.Xavier's college on an early date. "

In June 1888 - ' Sakha ' the first illustrated exclusive periodical in Bengali for the children carried a news item which touched upon a particular aspect of recorded music which has not yet lost its relevance. It reads like this- " A machine has been made in which human voice could be kept alive. That means, the words which are now uttered by me - if someone captures in the machine - then after my death, even after thousand years, with the help of this machine my words can be heard. " This 'immortality' aspect of phonographic recording along with the same aspect offered by photography for preserving images was later employed by H. Bose in his campaign for marketing H. Bose's Records (The first indigenous effort in commercial recording). This again reminds us that home recording facility offered by cylinder records was not available with the shellac discs. The opportunity was restored much later with the advent of magnetic tape recorders. In the publicity campaign Bose did not fail to press this advantage of his cylinders over the discs of his rival companies.

Demonstration of New American Treadle Phonograph.
Hyderabad, 1892. Photo reproduced from Princely India,
(ed.) Clark Worswick, Hamish & Hamilton, London, 1980.



Around 1890 the renowned physicist Professor Jagadeesh Chandra Bose procured a phonograph for the Presidency College, Calcutta. Paricharika-a Bengali journal for the women first reported about it in its Chaitra issue of the Bengali year 1297 (April 1890). This report again repeated that even after a man's death, the deceased voice can now ever 'hover' in the earth. The same periodical reported a year later (in May/June 1891) a very amusing incident related to the above phonograph of Presidency college. It is worth translating. - " We have already referred to a musical or voice machine called phonograph. The way it works could not but bring smile to all of our women readers. This machine can exactly reproduce calls of dogs, cats, birds as well as songs of instrumental music. Babu Jagadis Chandra Basu, Professor of science preserved a couple of songs rendered by male and female members of Brahmo community in the machine which had come to the Presidency college. For two hundred years these voices are supposed to be preserved. Even after one's death, his songs, voice or words will be contained therein. There are number of wax cylinders, within which the preservation is made. If necessary one can erase an earlier one (recording) and store a new song or voice of someone else. This has recently caused a great tamasha (amusement). Someone, a Babu imitated calls of dogs, cats and birds. These were preserved in a cylinder. Later in the same cylinder Babu Rabindranath Thakur's (Tagore) song was recorded. It was purely devotional in recognition of the greatness of God. One day the machine was singing that song and the listeners were attentive. Suddenly a dog started barking, when the singing had not yet come to an end. What a difference between a profound divine song and the barking of the dog. The earlier recording of the barking of the dog was not properly erased which caused the sudden barking of the dog. " This amusing incidence however also contains some valuable information. First of all this is the earliest document related to Tagore's voice recording. [But that is a different story altogether and already partly dealt with in my articles on H. Bose and in the discography of Tagore songs upto 1941 by Mr. Michael Kinnear, and Mr. S.K. Chatterjee in TRN29/30] It also indicates why even a scientist like Bose later depended on H. Bose to make perfect recordings.

1892 has also left us with a visual document of the phonograph as seen in the picture reproduced here. This is a photograph dated 22 May 1892 and was taken by Lala Deen Dayal in Hyderabad. Interestingly we need not try to translate the image into words but simply translate the relevant portion from the reminiscences of Nalinikanta Sarkar - a wellknown poet, journalist, singer and a close associate of Aurobindo, Nazrul and Dilip Kumar Roy. Far away from Hyderabad, in a mofussil town of Murshidabad of Bengal, he witnessed a similar happening. The entertainment-wallahs were already pitching their tents of phonograph at different parts of India. Hyderabad, as visualized by Deen Dayal was a Royal Court but Sarkar's impression was gleaned from a traditional annual village fair held during 'holi' festival. Sarkar writes, " The price of admittance was one paisa. The talking machine was inside a tent. A crowd had gathered outside the tent. I also went in and took a seat. By the side of me were two or three persons occupying their own

H. BOSE, FOUNDER OF 'THE TALKING
MACHINE HALL'



H. Bose with a stereoscopic camera in his hands. An amateur photographer of great merit, this self-portrait dates back to 1911-12. Reproduced from Chobi Tola (History of Photography in Bengal) by Siddhartha Ghosh.

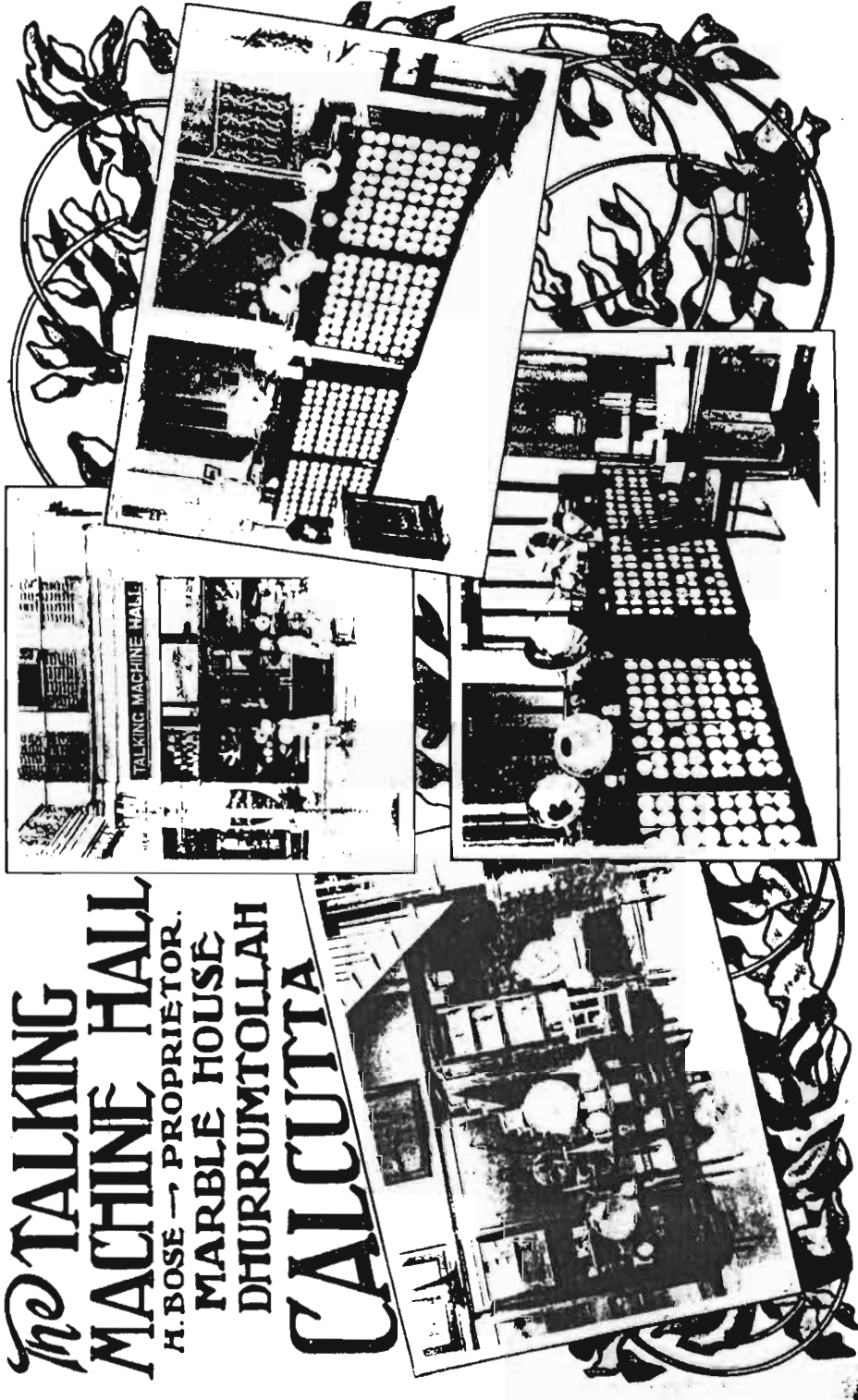
seats. In the front there was a small box. There were a number of holes in the box. From each of these holes came out a rubber tube. Each of the tube ultimately forked out into two smaller ones-something like a stethoscope used by physicians. They plugged into my ears the endings of this twin tube. Within a few seconds the machine started to sing,' Aar Ghumao Na Man ,Maya-Ghore Aar Katakal Rabe Achetan.' [meaning - ' O my mind,do not sleep any more,for how long do you want to remain unconscious in the web of illusion. '] What an inexplicable sensation that was,what a pleasure. The elders told me this is called a phonograph. "

There is only one detail missing from the narrative. Sarkar did not mention how the machine worked,while from the photograph it is clear that the machine was pedal driven. It was only in 1896 that the spring wound phonograph came into the market. However it is yet to be ascertained whether the above song belonged to the repertoire of H.Bose's records. Almost an identical account of demonstration of a phonograph with hearing tubes has been described by Prabhatkumar Mukherjee,renowned for his biography of Tagore in Bengali. In his reminiscences,Mukherjee has written that it was also during a village fair when a tent was pitched by the entertainers. He however adds that he had already been acquainted with the talking machine because two Hindustani traders ,by that time had visited their house with their ware of phonographs and cylinder records. [Phire Phire Chai,Mitra O.Ghosh,Calcutta,1992 (second edition) p.23] In the house of Tagore at Jorasanko,Calcutta,a literary club was established in 1896 and in its first meet we read the agenda,"Listening to a phonograph". The meeting was hosted by Rabindranath Tagore and Gaganendranath Tagore. [Purnananda Chattopadhyaya,"Khamkheali Sabhar Pratibedak Rabindranath",Desh, Annual Number 1981]

Michael Kinnear's pioneering work - ' Gramophone Company's First Indian Recordings ' (1899-1908), [Popular Prakashan, Mumbai 1995] - contains information about a very interesting pre-1902 non-commercial use of a phonograph for a practical purpose. Kinnear writes, " Amarendranath Dutt of the Classic Theatre purchased an Edison phonograph (exact date not given) and thereafter he would often make recordings of the dialogues and songs of the plays being performed at his Classic theatre,to be used as a rehearsal aids and also for his own use as a director and producer of many of the plays then being performed. " It is needless to repeat here Kinnear's account of the Amarendranath Dutt and Gramophone Company connection in the years to come.

Hemendramohan Bose's (H.Bose) voice recording activities can certainly be ascribed to start from 1902 if not earlier - the year in which Fred Gaisberg made his first voice-recording expedition to India. There are two reminiscences both speaking about the proficiency of Bose as a voice recordist. The renowned physicist D.M.Bose who succeeded Professor J.C.Bose as the director of the Bose's Institute had written that after J.C.Bose's return from England in 1902,he

**The TALKING
MACHINE HALL
H. BOSE - PROPRIETOR.
MARBLE HOUSE
DHURRUMTOLLAH
CALCUTTA**



Advertisement in 1906. Collection: Siddhartha Ghosh

started residing in his newly constructed house in Persibagan Lane and at that time Rabindranath Tagore frequently visited him. During these visits he used to sing songs in the drawing room so that H.Bose could record them in his new Pathephone machine. (Dr.D.M.Bose,'Abala Bose-Her life and times,Modern Review, June 1966, p.448).There is little doubt that writing years later Dr.D.M.Bose has made a confusion about cylinder records with Pathephone. Elsewhere the same author has commented that H.Bose could very skillfully make recordings in the wax cylinders of the phonograph and made a number of recordings of Tagore's swadeshi songs.(Quoted from a Bengali manuscript of D.M.bose by Dibakar Sen, " Rabindranath O Jagaish Chandrer Uttarsuri ", Bharat O Samajtantrik, G.D.R.May-June 1983, p.16)

Charuchandra Bhattacharya provides us with the second evidence which again shows how much Bose was active in 1902 and the reliance of Professor J.C.Bose on him for voice recording. Bhattacharya writes,"When we were students of M.A.class,Jagadishchandra Basu returned from England. Sometimes he invited students of M.A.class to his house...I remember an afternoon like that. The phonograph had recently made an advent in our country and H.Bose was making 'dishi' (indigenous) records. A record was made to play - " Majhi tor baitha nere ami aar baite parlam na " (A ' Bhatiali ' or boatman's song.) [Amar Pathaddashar Kale, Jugantar, Annual Number, 1950] Whether these recordings as well as other contemporary ones were commercially released as H.Bose's records from his Talking Machine Hall,41 Dharmatalla Street (presently Lenin Sarani) can not be ascertained.

Hopefully, it will not be out of context here to discuss in brief the first article in Bengali which provided a comprehensive account of the cylinder record trade in Bengal before the first batch of gramophone disc records (recorded in India) reached India. The article was not published in any mainstream periodical but in ' Mahajanbandhu ' - a rather obscure one (very rarely referred to by researchers) published by sugar merchants of Calcutta to promote ' Agriculture,crafts commerce and industry. ' The article was also unconventional in the sense that it was contributed not by a person but by a firm named Sukha Sancharak Co.of Mathura Published in 1903, it made a comparison between different makes of phonographs with reference to merit cum price. Two varieties of Edison's phonographs-Edison Standard and Edison Gem were mentioned. It wrote that like all other German products,German phonograph is also cheap but the quality of sound reproduction was quite poor. The article also recounts some historical details, " About twenty one years ago an American phonograph was brought to the science department of Calcutta University. It was heard that at that time its cost was two thousand rupees. Now it costs Rs.80. At present a German phonograph costs Rs.15 but it does not have rubber tubes. London Gem phonograph costs Rs.30. " In the next chapter the above article differentiates between two chief categories of phonographs - one with the horn and the other

ফনোগ্রাফ।

এডিসন সাহেব ইহার আবিষ্কার-কর্তা, ইহাই আমাদের ধারণা। পাশ্চাত্য
খণ্ডে ইংলণ্ড, জার্মানী, ফ্রান্স প্রভৃতি দেশে এই যন্ত্রের অনেক কারখানা আছে।
অতএব অনেকে বলেন, এডিসন সাহেবের আবিষ্কৃত যন্ত্র হইলে, তাঁহার
অবশ্য রেজেষ্ট্রী করা হইত; এবং এত অল্পদিন মধ্যে ইহার এত কারখানা
হইত না। তবে আজ প্রায় ৩০ বৎসরের কথা, সুবিখ্যাত ডাঙ্কিংবেল
এডিসন সাহেব এই যন্ত্রের নূতন “এক সংস্করণ” বাহির করেন; ইহার
আবিষ্কৃত যন্ত্রে ৫০ হস্ত দূর হইতে ৫০০ লোকের স্পষ্ট গান শুনিয়া থাকেন।
ইহার একটা মার্কি এডিসন সাহেবের রেজেষ্ট্রী হইয়াছে মাত্র। পরন্তু একত্রে
একটা কারখানাও উক্ত সাহেব খুলিয়াছেন। ইহার কারখানায় যে ফনোগ্রা-
ফ পাওয়া যায়, তাহাকে “গ্লামার্ড ফনোগ্রাফ” কহে। ইহা ভিন্ন আর
এক প্রকার ক্ষুদ্র ফনোগ্রাফ ইহার কারখানায় হয়, তাহাকে “এডিসন
জেম ফনোগ্রাফ” বলা হয়। জেম এক সাহেবের নাম। ইনিও বৈজ্ঞানিক
ছিলেন। আমাদের ধারণা, এই জেম সাহেবের ফনোগ্রাফ যন্ত্র লণ্ডনে
এডিসন সাহেবের বহুপুর্বে প্রচলিত ছিল। কেন না, অত্য়পি লণ্ডনে
জেম সাহেবের কারখানা রহিয়াছে এবং “লণ্ডন জেম ফনোগ্রাফ” ইহার
নাম দেওয়া হইয়াছে। লণ্ডন জেমসের একটা নূতন সংস্করণ এডিসন
করিয়াছেন নিশ্চিত। ইহা ভিন্ন জার্মান ফনোগ্রাফ পাওয়া যায়, মূল্যও
শস্তা! জার্মানীর সকল জিনিষই শস্তা। জার্মান ফনোগ্রাফ যেমন শস্তা,
তেমনই ইহার চুঙ্গি ঘুরার শব্দ ও মাহুষের কণ্ঠস্বরের প্রভেদ ভাল বুঝা
যায় না। এডিসন সাহেবের ফনোগ্রাফকে আমেরিকান ফনোগ্রাফ বলিতে
পারা যায়। আজ প্রায় ২১ বৎসরের কথা, এডিসন সাহেবের এই ফনোগ্রাফ
কলিকাতার বিশ্ব-বিদ্যালয়ের বিজ্ঞান-বিভাগে একটা আনয়ন করা হয়। তখন
ইহার মূল্য শুনিয়াছিলাম দুই হাজার টাকা। এক্ষণে ইহার মূল্য ৮০ টাকা
হইয়াছে। জার্মান ফনোগ্রাফের মূল্য এক্ষণে ১৫। ইহাতে কিস্ত রবরের
নল নাই। লণ্ডন জেম ফনোগ্রাফের মূল্য ৩০ টাকা মাত্র।

আজ প্রায় ৬৭ বৎসর হইবে, কলিকাতার সুবিখ্যাত বৈজ্ঞানিক
সঙ্গীত শ্রাব্যে সিটি কলেজে এ সম্বন্ধে একটা বক্তৃতা করেন এবং স্বয়ং যন্ত্র

Facsimile of the first page of the first
comprehensive account of Phonograph in
Bengali published in Mahajan Bandhu, 1902

DON'T USE FOREIGN RECORDS,

WHEN YOU CAN OBTAIN RECORDS MADE IN YOUR OWN COUNTRY WHICH ARE
INFINITELY BETTER EVERYWAY.

It may be hard to believe but it is true all the same.

H. BOSE'S RECORDS

Are another proof of the great success already achieved by us in our
endeavour to supply own needs.

You can now have the Songs of the most celebrated Musicians of the Country,
permanently preserved by a
COUNTRYMAN OF YOURS

in a state of perfection which the Foreigners could not achieve.

PLEASE COME AND HEAR THEM AT

The Talking Machine Hall,

MARBLE HOUSE, DHURRUMTOLLAH, CALCUTTA.

A LARGE and VARIED STOCK of BENGALI and HINDI SONGS.

IF YOU LOVE GOOD MUSIC COME AND HEAR OUR RECORDS;

You will be simply astonished at the marvellous results given by them
YOU NO LONGER HEAR A MACHINE BUT THE SINGER HIMSELF

The Special recommendations of H. Bose's Records are that there are--

No hissing, no screeching, no nasal or metallic twang, which are the inseparable,
companions of the Foreign Records which you have been so long using.

They also save you one great trouble, you

DON'T CHANGE THE NEEDLE EVERYTIME.

GENUINE
EDISON
PHONOGRAPHS
FOR
Rs. 35 only.

T. E. BEVAN & CO.,
CALCUTTA.

Advertisement in The Statesman, January 1900.

Advertisement in The Amrita Bazar Patrika,
April 1906.

NICLOPHONE,

KING OF ALL

TALKING MACHINES,

Will play any size Disc Records,

PHONOGRAPHS,

GRAPHOPHONES,

DISCOPHONES,

Victor Talking Machines,

Records, Blanks, Needles.

ALL AT MANUFACTURERS' PRICES.

LARGEST STOCK OF RECORDS

IN ALL LANGUAGES.

NEW SONGS BY

MISS CHAKRABARTY.

Write for selected List of Records.

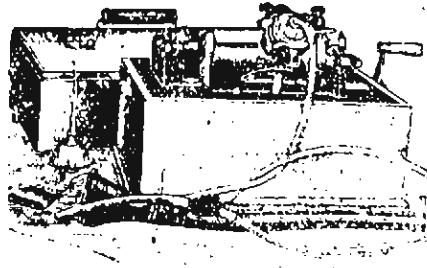
Universal Talking

Machine Depot,

170, Dhurumtolla Street, Calcutta.

Advertisement in The Statesman,
April 1905

EDISON'S PHONOGRAPH AGENCY.



Every Edison Phonograph bears my
signature; without it no machine
is genuine
Thomas A Edison

Edison's Phonographs!

Edison's Records!!

Edison's Blanks!!!

AT AMERICAN PRICES.

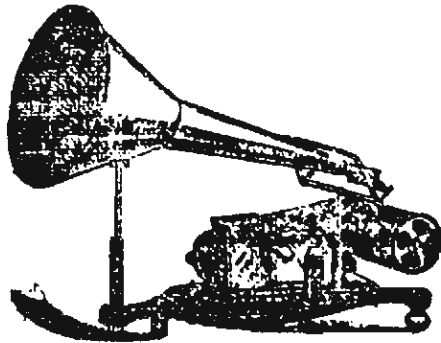
SPECIAL TERMS TO THE TRADE.

Write for Manufacturer's Catalogue—172, Churambolla Street
OPPOSITE COLLEGIAN THEATRE, CALCUTTA.

Advertisement in The Statesman, November
1901.

PHONOGRAPHS

AT STARTLING PRICES.



The "Eagle" Phonograph" as
per illustration ... Rs. 20 0 each.
The "Household" in cabinet
with recorder and reproducer Rs. 40 0 ..
Staxolene—A smart liquid pre-
paration for shaving your re-
cords Re. 1 4 ..
Records and Blanks Re. 1-8 ... A. 0 14 ..

G. C. MOOKERJEE & SONS,
62, BENTINCK STREET, CALCUTTA.

Advertisement in The Statesman,
October, 1901

with the hearing tubes. Making comparison with the disc records it also points out that the facility of re-recording is only offered by cylinder records.

In view of the comments regarding the prices of phonographs in Mahajanbandhu, a comparative study can be made from the advertisements published in 'The Statesman' between 1897 and 1902. While the cheapest one called the 'English Phonograph' was priced at Rs.20, the 'Edison Phonograph' was for Rs.35. The most expensive one, 'The Columbia Graphophone' was priced at Rs.125.

In the Calcutta market, phonographs were first offered for sale in 1897 by T.E.Bevan & Co., 10 Old Court House Street. By 1901, a number of houses including Indian ones, started advertising different makes and models of phonographs:

1900 - Kidar Baksh Khan, 80 Bentinck Street.

1901 - The Western Trading Co. 17 Chowringhee.

1901 - G.C.Mookerjee & Sons, 62 Bentinck Street

G.C.Mookerjee offered the cheapest phonograph and his was the first illustrated advertisement of a phonograph in 'The Statesman'. (Ranbir Roy Chowdhury, Early Calcutta Advertisements, 1875-1925, Calcutta, 1991). Dr. Amlan Dasgupta, Professor of English in Jadavpur University and a connoisseur of Indian music, provided me with an information, which in this context is worth recording. Amlan could not remember the source but said that he had heard, "Pandit Vishnu Narayan Bhatkhande is said to have recorded compositions by Ustad Ashiq Ali Khansaheb of Jaipur on phonograph. This was done before the death of Ashiq Ali's father Mohammed Ali 'Hasrang' who later also taught Bhatkhande some bandishes. Mohammad Ali died in 1905: as such it seems that these recordings were also in the pre-commercial era though I have not been able to find a precise date." Amlan is hoping that members of SIRC would respond to this piece of information in a more concrete way.

This brings us to the concluding paragraph of the first part of this article. It must be apparent that so long we have been pursuing only a literature survey. None of the recordings referred to including the post 1902 commercial cylinder recordings (H.Bose's Records) have survived physically. At least today no counter evidence has been produced by anyone.

PART TWO

Two sets of non commercial recordings made in India on wax cylinders are still extant and are in the safe custody of the National Sound Archive (NSA), a wing of British Library in London. (Not taking into account 13 cylinders of an unidentified Baluchistan series). There are 137 cylinder records - including duplicates and

THE AMRITA BAZAR PATRIKA MONDAY FEBRUARY 26 1906

It has created a sensation!

H. BOSE'S RECORDS

ON

OUR NEW MODEL

Phonographs

have created a sensation indeed!!

FAMIL. PHONOGRAPH RS 70

GRAND TRIPLE PHONOGRAPH RS 150

If you have not heard these records you don't know what a talking machine can do. **H. BOSE'S RECORDS** will prove to you that it has become possible for a Talking Machine to take the place of a Singer.

No hissing, no screeching, no nasal or metallic twang, which are the inseparable companion of the Foreign Records you have so long heard, but it is

THE PURE SONG AND NOTHING BUT THE SONG

For the First time in Calcutta

We have secured the exclusive right of placing before the public the voices of the celebrated artistes of

THE STAR THEATRE COMPANY

Advertisement in The Amrita Bazar
Patrika, February 1906.

MARCH, 1906

**H. BOSE'S
RECORDS.**

PART II.

**THE TALKING MACHINE HALL
MARBLE HOUSE,
CALCUTTA.**

Title page of the only extant catalogue of cylinder records in Bengali. Reproduced by courtesy of Late Professor Sukumar Sen and Professor Subhadra Sen.

may be a few stray ones - in NSA [Ref.No.C 624] which were recorded by Edgar Thurston and his assistant K.Rangachari. In the report of NSA dated 2nd September 1994, there is an indication that this collection belonged to Madras museum. No mention is however made when and how the collection was transferred from Madras to London. However A.H.Fox Strangways in his *Music of Hindostan* (first published in 1914) is quite categorical when he observes that the phonographic records of the melodies of Todas collected by Thurston are " at present in the hands of Dr.Myers of Cambridge. " (foot note p.48 2nd Indian edition,1994). Moreover, the bibliography of the Strangway's book is also quite revealing. It helps us to identify Dr.Myers as Charles S.Meyer, the author of chapter XIII of *The Vedda* by C.G.&B.Z.Seligmanu (Cambridge,1911). The bibliography mentions that this chapter was a product of " Phonograms closely analyzed. " In short, the Thurston collection or a part thereof was already in England by 1911.

The NSA report, already referred to provides us with the following information, " These (Thurston's collections) are a mixture of South Indian classical music and tribal music from the same region...Thurston was a doctor turned museum curator, Superintendent of the Madras Government museum from 1885 to 1908. In 1894 he took up anthropology, and at least for the next 15 years he studied the various castes and tribes of southern India, publishing a number of papers and books culminating in the 7 volume work - ' Caste and Tribes in Southern India ' (Madras 1909). It is not clear when he began recording cylinders - for, if it was in 1894 he would have been the first British field recordist. He certainly seems to have been recording by 1901, when he makes reference in a paper to songs he has collected from the Todas (see - *Todas of Nilgiri's*, Madras Government Museum Bulletin, Vol.IV.No.1, pp.7-10). A similar paper of 1896 makes no mention of songs however. " Dr.Janet Top Fargion, Curator, International Music Collection of NSA communicated to the author that 17 Thurston cylinders have been dubbed and are accessible for listening.

In the Indian context, the second important cylinder record holding of the NSA is the Fox Strangway's collection [Ref.No.C 72]. Strangways as the author of ' *Music of Hindoostan* ' is a familiar name with the connoisseurs of Indian music. He enjoys a great reputation in the Bengali cultural zone as an early admirer of Tagore. He considered Tagore as a person who personified Indian music in broadest sense. It is rather unfortunate that in spite of this great compliment he apparently did not record any Tagore songs - at least there is no indication in his book nor is there any physical evidence in the NSA collection.

In a different article I have noted how Strangways orientalist thinking caused him to create a divide between melody and harmony, a ladder of progress which starts from melody and reaches the zenith with harmony. In the present context I shall borrow from Strangways own words to explain why he took recourse to the phonographic recordings to supplement his transcriptions. Strangways cylinders

ফটোগ্রাফে

ফনোগ্রাফে

ফটোগ্রাফে আপনার দূরস্থিত বন্ধুর চিত্র দর্শনে আপনি পুলকিত
হন। নব আদর্শ ফনোগ্রাফে তাঁহার কণ্ঠস্বরের অবিকল
চিত্র চিরস্থায়ী করিবার উপায় হইয়াছে।

এইচ বসুর রেকর্ড

ও

নব আদর্শ ফনোগ্রাফ

আপনার পরিবারের মধ্যে বিমল আনন্দ প্রদান করিবার পক্ষে
বিশেষ উপযোগী এমন কি একান্ত প্রয়োজনীয়।

ইহা দ্বারা আপনি স্বদেশের সর্বশ্রেষ্ঠ গায়কদিগের গান যখন ইচ্ছা
শুনিতে পাইবেন।

ইহা দ্বারা আপনি আপনার স্বজন ও বন্ধুদিগের গান বা কথা বেজায়
তুলিয়া রাখিয়া ইচ্ছামত শুনিতে পারিবেন।

ইহা দ্বারা আপনি প্রতিবার পিন বদলান ও তাঁহার জন্ম অনর্গক অর্থব্যয়
হইতে অব্যাহতি পাইবেন।

ইহা দ্বারা আপনি পর্যটন কালে নানা দেশের সঙ্গীত বাগ বা ভাষা
তুলিয়া-আনিয়া বন্ধুদিগকে শুনাইয়া স্তম্ভী করিতে পারিবেন।

এইচ বসুর রেকর্ডগুলি

যে কিরূপ আশ্চর্য্য অস্বাভাবিক হইয়াছে তাহা জানিবার জন্ম আপনার কোন
বন্ধুর নিকট পত্র লিখুন, অথবা সবিশেষ জানিতে হইলে আমাদের
অগ্রই পত্র লিখুন।

টকিং মেশিন হল—মার্সল হাউস্,

ধনুতলা, কলিকাতা।

Advertisement of Talking Machine Hall
in the Bengali periodical Prabashi
in 1905. Collection: Siddhartha Ghosh.

were recorded all over India and his 'musical diary' extends over "half a dozen months of 1910-11." Strangways found it extremely difficult to visually (in the way of notation) represent the 'niceties of expression' of the different renderings of the melodies - particularly so in the case of specifying exact pitch - and as such took recourse to phonograph as a backup. However he admitted, "It would have been good to have been able to note the exact pitch in each case, but the absence of the proper means made this, except in a few instances, impossible. A phonograph can not be carried on the person or unlimbered and brought into action, such as distance of the sound, or movement of the producer (e.g. in dance) with attended dust, which precludes its employment altogether."

From the index of this book, one can readily see that Strangways himself identified sixteen of his notations which were recorded in cylinders. Out of these eleven have been identified and are preserved in the NSA. But the NSA collection is still a treasure-trove for researchers because it consists of a still extant eighty-four cylinder records all of which have been dubbed into a tape. The scope of research will be exemplified if I am permitted to quote the following relevant passage from the report of the NSA cylinder collection, "Many of the other (cylinders) originate from this trip (1910-11) but were transcribed either 'live' or from cylinders which broke before he could get them home and check them. The fact that there are no references to any cylinders which I have not identified, suggests that we have the bulk of the collection. There are some gaps however. there are two boxes marked 'Jaltarang' for example (a set of tuned water bowls) but the cylinders do not match the inscription... the database contains ninety-nine entries of which nine refer to stray lids, three cylinders are broken and three more were too poor to be dubbed. Hence a total of eighty-four cylinders were dubbed. One of the unidentified cylinder is almost certainly a FS (Fox Strangways) stray, and several more might be some of the lid-less Frazer duplicates and may correspond to FS lids."

The author had an opportunity to visit the prime archives of sound recordings in Paris and in London viz. Bibliotheque Nationale Department de la Phonotheque Nationale at de L' audiovisuel, Paris and the National Sound Archive, Exhibition Road, London - but it is rather saddening to note that even extra-literary searching (physical rummaging) failed to reveal any trace either of H. Bose's voice recording activities in the cylinder era or in the era of Pathe-H. Bose's Records in the Hill and Dale format. It was particularly frustrating to find that Bibliotheque Nationale, so rich in its holdings pertaining to Pathe's activities offered nothing about the Pathe-H. Bose collaboration. The Indian record collectors including myself can put forward physical as well as literary evidence that Pathe-H. Bose records were in great circulation. What were the factors which contributed to obliterating H. Bose and his activities from the well documented history of Pathe remain an unresolved puzzle although even after its merger with EMI, Pathe is still a celebrity in cultural studies.

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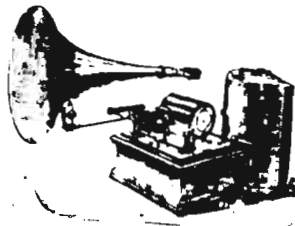
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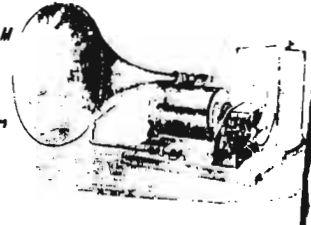
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Two advertisements of H. Bose's Records
in The Amrita Bazar Patrika, 1906.

Acknowledgements

I am grateful to NISTADS (CSIR), New Delhi and Centre for Studies in Social Sciences (CSSSC), Calcutta for providing me with all the support. Particularly I am indebted to Sarvashree Dr.Amlan Das Gupta, Jadavpur University, Mr.Abhijit Bhattacharya, CSSSC, Calcutta and Mr.Suresh Chandvankar of Society of Indian Record Colectors for providing me with information and impetus. I am also thankful to Dr.Janet Top Fargion of NSA of The British Library for the valuable information on cylinder recordings.



Cartoon in a Bengali Magazine
by Benoy Basu. (1945)

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MICHAEL S. KINNEAR is a consultant to the music industry and a discography researcher in Australia. Founding member of Society of Indian Record Collectors Society

CONTENTS: Title Page . Table of Contents . Foreword . Acknowledgments . Introduction . Explanation of the System . Discography . Hindustani Instrumental . Hindustani Vocal . Karnatic Instrumental . Karnatic Vocal . Anthologies, Including Classical and Folk Dance Music: Classical and Folk Dance Music Anthologies: Miscellaneous . Glossary . Hindustani Raga Index . Hindustani Tala Index . Hindustani Karnatic Instrument Index . Karnatic Style Index.

[NOTE] This Discography does not contain information about Cassette and Compact Disc issues beyond 1983 - but it does provide the origin and source information about thousands of tracks that have subsequently been released on Cassettes and Compact Discs, the origin of which is not usually given in the documentation of these more recent formats.

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REPORT ON SIRC ACTIVITIES (JULY 1997 - JUNE 1998)

Dear Member,

I am very happy to present to you the report of our activities in the last year. As most of you are aware, two preliminary meetings were held in February/March 1990 to discuss the possibilities of forming the proposed Society. Subsequently the Society was formed in May 1990. It was decided to have monthly meetings of listening to some recorded music on a pre-announced theme / subject and to publish a quarterly journal - "THE RECORD NEWS". The formal functioning of SIRC committee commenced from July 1991.

The membership fee (inclusive of the journal subscription) at present is revised to Rs.200/-per annum & Rs.2000/- for life membership. For membership from outside India the rates are Rs.600/-per annum & Rs.6000/- for life membership. Details of the members is given in the list of members. During this year following programmes/meetings were held at Mumbai with an average attendance of about one hundred persons.

- 1) July 97 - Vasanti geete - Records of child actress Vasanti of Prabhat,Ranjit - in presence of Vasanti Patel,now 75 years old. Musician Mr.Datta Davjekar was also present.
* This programme was presented in collaboration with Pt.Vamanrao Sadolikar Pratisthan. Smt.Shruti Sadolikar,niece of Mrs.Vasanti Patel compered the programme.
- 2) August 97 - Annual General Body Meeting of SIRC and The Records Bazaar.
- 3) September 97 - Me and my records collection
- by Mr.B.G.Meher,Mumbai
- 4) October 97 - Records of Prof.Narayanrao Vyas
- Mr.K.R.Merchant,Mumbai
* Mr.Vidyadhar Vyas,son of Narayanrao Vyas was also present and made valuable comments on the records/recordings and music of his father.
- 5) November 97 - Me and my records collection
- by Mr.Ashok Thakurdesai,Mumbai
- Records of Smt.Manik Verma
- by Mr.Ashok Thakurdesai and Mr.B.G.Meher
* Daughters of Smt.Manik Verma were also present.
- 6) December 97 - An informal get together at Mr.Mulani's house for the recordings of 1] Music Asia programme on music of Late Mr.Vasant Desai and 2] Doordarshan serial on record collectors : to be telecast in 1998.

- 7) February 1998 - Records of Swar-raj Chota Gandharva
- Mr.Prabhakar Datar and Mr.Ram Page
- 8) March 98 - Records of National songs and voices of our
leaders.
- by Mr.V.D.Ambhaikar and Dr.S.V.Gokhale
- 9) April 98 - Tukaram:Ek Darshan-a programme based on the
recordings of Programme of Kumar Gandharva
- by Mr.K.R.Tembe,Dombivli.
- 10) May 98 - Life and Music of S.D.Burman
an illustrated talk by Dr.Ashok Ranade,Mumbai
- 'Gagani Ugavala Sayantara' - a programme on old
Marathi songs:in presense of Mr.Bal Samant and Mr.Yeshwant
Deo. * In collaboration with Girgaon unit of Konkan Marathi
Sahitya Parishad,Mumbai
- 11) June 98 - 'Bhaktisangeet from Vedic Period'
an illustrated talk by Mr.Ram Page.

The listening sessions were held at - a] Purandare Hall of
Sahitya Sangh Mandir,Girgaon b] Chhabildas High School,Dadar
and at c] Dhuru Hall of Dadar Sarvajanic Vachanalaya. We are
thankful to all the managers and trustees.

*** SIRC branches at Nanded,Solapur and Goa are functioning
very well. The details of their activities are published in
TRN from time to time. We are very much thankful to the office
bearers and the music lovers at all units.

During the period of this report SIRC activities were reported
by Mr.Shekhar Suman in Daily Indian Express - July 12,1997.
The article titled 'The fading sounds of LP records is also
available in a web site on music on internet in cyber space.

** Mr.Hemant Desai of 'Maharashtra Times' and Mr.Shreekant
Bojewar of 'Loksatta' have helped us in announcing the
programme notices in the leading Marathi newspapers.

SIRC COMMITTEE IS THANKFUL TO ALL MEMBERS,FRIENDS,WELL WISHERS
& TO MR.MICHAEL S.KINNEAR,AUSTRALIA.

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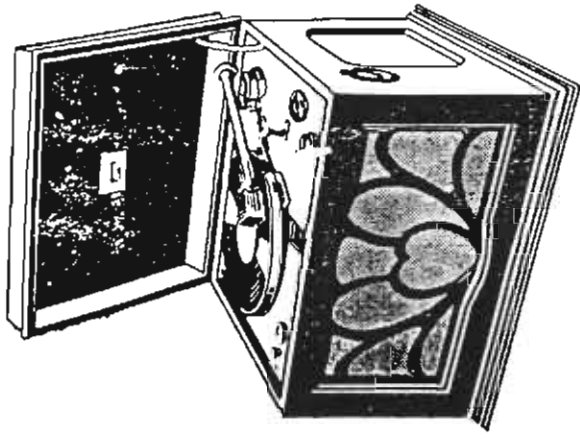
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“હિઝ માર્ટર્સ વ્હોઈસ”



મોડેલ નં. ૫૦૧

રેડીયો -----
--આ મોડેલન

ઓર્ડર સાથે વોલ્ટેજ અને મેહન સંધાન જણાવવા.

આ ત્રણ વાલ્વ ઓલ-ઇલેક્ટ્રીક રેડીયો-ગ્રામોફોન એ કીમ્તે આવેલી બધી વસ્તુઓ કરતાં બધી રીતે ચાડયાતું છે.

ક્રમ: ઉચ્ચાઇ ૧૪૩ ઇંચ, પહોળાઇ ૧૮૩ ઇંચ ઉડાઇ ૧૭૩;

રેડીયો રિસીવર તરીકે એ એરીયલ વિના બધા ડ્રોડકાસ્ટીંગ સ્ટેશનો પર લાઉટસ્પીકર બળ સાથે લાવશે. એરીયલ હોય તો એની રેષનન્સ પૂર્ણ મોડા પ્રમાણમાં વધે છે. ડ્રોડકાસ્ટીંગ પ્રોગ્રામ અને ગ્રામોફોન રેકોર્ડો-માંથી હુબેહુબ-જીવંત સંગીત આપે છે.....દરેક સુર ખાતરીકીત યુદ્ધ-તાથી રજૂ થાય છે. આઉટપુટ એટલા મોટા છે કે જે વધારાનાં લાઉડ સ્પીકરોની સમવાડ થઇ શકે છે.

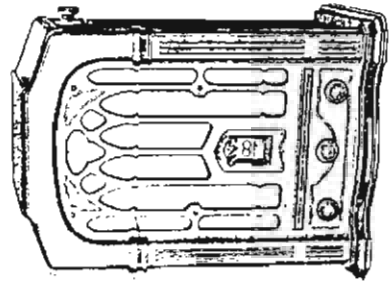
એ. સી. અથવા ડી. સી. કીમત ફક્ત રૂ. ૪૫૦.

“હિઝ માર્ટર્સ વ્હોઈસ”

સુપર હેટ ટેન

દર વાલ્વ સુપર હિટીરોસાઇન ડોન્સો-લેટ મોડેલ, જે તમારી સમગ્ર હલ્લેરી માઇક્રોફોન ડ્રોડકાસ્ટ સંગીત, યુરોપ અને બીજા ખંડોના બધાં દેશોમાંથી લાવે છે.

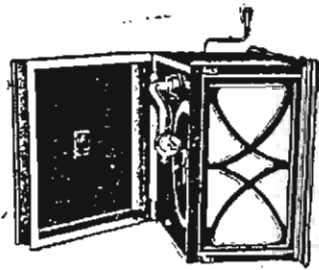
એમાં ખાસ ઢબનાં સર્કીટ સમાયાં છે, જે બિહદ સિલેક્ટીવીટીની ખાતરી આપે છે અને વાતાવરણીય અંતરાયો દૂર કરે છે, એટામિક વાલ્વુમ કન્ટ્રોલ સંગીતક હાયલ ટ્યુનીંગ શોર્ટ અને સ્ટેન્ડ-વેઇવ ડ્રોડકાસ્ટ હોવા માટેનું રિસીવર, જે રેડીઓ એન્જનીયરોના મોટામાં મોટા વિજ્યનો પુરાવા છે. સુંદર કેબીનેટમાં એમાં ગેરરીઓ નથી; ચક્રાવચમાં ખાણક પશુ ચલાવી શકે એટલું સહેલું અવાજ મૂળ લેવોજ, (ઓસ્ટરેલોગી કરન્ટ મેઇન-સનેજ માટે)



રેડીયો રીસીવર

વધુ વિગતો માટે, તમારા નજીકના “હિઝ માર્ટર્સ વ્હોઈસ”ના ડીલરને પુછો

ડબલ સ્પ્રીંગ એટોમીક ગ્રામોફોન મોડેલ નં. ૧૩૦ મહોગની ડા. ૧૮૫



આ મરળીન કે જે હકકા અને મજબુત કાક-કાલું બનાવેલું છે અને એમાં ઇબક સ્પ્રીંગ મોટર મુકેલી છે. ઉપરાંત સ્પેરીઅલ આઉંડ લોકસ નં. ૫ એ મુકેલી છે અને અંદરના હોર્ન એક્સપોનેન્સીઅલ છે. આ હોર્નથી રેકોર્ડ ઉપરથી જે લે પરથી પડે છે તે આ હોર્નમાંથી આબિહુબ બહાર આવે છે અને એટામીક ગ્રેક હોવાથી રેકોર્ડ વાગી રહ્યા પછી આપોઆપ બંધ થઇ જાય છે, આજુ શાસ્ત્રીય પદ્ધતીથી બનાવેલું મરળીન કોઇપણ

હેઠલે મળશે નહિ, આ મોડેલ તમે એક વખત સાંભળો.

CONTENTS OF THE BACK ISSUES OF -

" THE RECORD NEWS "

TITLE OF THE ARTICLE / COMPILATION (NAME OF THE AUTHOR)

VOLUME 1 - JANUARY 1991

- Reading Indian record labels - Part One - Gramophone and Zonophone Records (Michael Kinnear)
- Surshree Smt.Kesarbai Kerkar - A Discography (Suresh Chandvankar)

VOLUME 2 - APRIL 1991

- A short introduction to Discography (Bill Dean-Myatt)
- Letters to the Editor
- Reading Indian record labels - Part Two - Nicole Record (Michael Kinnear)
- Discography of Late Pandit Kumar Gandharva (K.R.Tembe)

VOLUME 3 - JULY 1991

- Peculiar Records (Suresh Chandvankar)
- Records of Old Marathi Bhavgeete (A.G.Thakurdesai)
- Reading Indian record labels - Part Three - Beka Record (Michael Kinnear)
- Canned Concerts (Prof.R.C.Mehta)

VOLUME 4 - OCTOBER 1991

- Records of our national songs (Suresh Chandvankar)
- Records of the music composers from the oblivion. (S.Jayraman)
- Records of classical music in film songs (Prabhakar Datar)
- Reading Indian record labels-Part Four - Odeon Record and Odeon (Michael Kinnear)
- First annual report on SIRC activities - 1990/91

VOLUME 5 - JANUARY 1992

- Jugalbandi on records (K.R.Tembe)
- Records of Raga Marwa and Raga Shree (V.R.Joshi)
- Records of film songs of Madan Mohan (Pradeep Acharya)
- Khayal and Thumri gayaki of Late Miss Gauhar Jan of Calcutta (Prof.S.R.Mehta)
- Letters to the Editor
- The First Indian Disc Record Manufacturers (Michael Kinnear)
- Preserving the musical past of India through old Gramophone Records (Suresh Chandvankar)

VOLUME 6 - APRIL 1992

- Records of Desh Bhakti Geete (S.Jayraman)
- Records of old Marathi Bhavgeete (S.A.Sukhtankar)
- Records of Classical music and Popular songs (Prabhakar Datar)
- Records of Marathi Film Songs - 1930-1960 (Prabhakar Datar)
- Reading Indian record labels - Part Five - Pathe and Pathephone (Michael Kinnear)

VOLUME 7 - JULY 1992

- Musical tribute to Late Pandit Kumar Gandharva through old Gramophone Records (K.R.Tembe)
- Records of Late Master Deenanath Mangeshkar (Prabhakar Jathar and Ram Page)
- Records of Hindi film songs composed by O.P.Naiyyar (Jayant Raleraskar)
- 'Mera Naam Jankibai of Allahabad' (Prof.S.R.Mehta)
- Letters to the Editor
- W.S.Burke - The First Disc Record Artist of India (Michael Kinnear)
- " English " Indian Gramophone Numbers (Frank Andrews and Michael Kinnear)
- A Review of an audio cassette - "Swaranjali - A Homage to the Maestro" (Suresh Chandvankar)

VOLUME 8 - OCTOBER 1992

- Rare records of Asha Bhosle's Marathi Songs (Sharad Dalvi)
- Rare Hindi Film songs by Lata Mangeshkar on video (Prakash Joshi)
- Records of Late singer Mukesh (P.T.Shastri)
- Records of Bal Gandharva - Ek Smaran (Prabhakar Datar)
- Biographical note on Late Mr.K.L.Saigal (Suresh Chandvankar)
- Discography of Late Mr.K.L.Saigal (Michael Kinnear)
- Second annual report on SIRC activities - 1991/92 (Suresh Chandvankar)

VOLUME 9 - JANUARY 1993

- Moujuddin Khan - Notes on Biography and Discography (Prof.S.R.Mehta)
- Glenn Miller Army Air Force Band and his records (E.F.Polic)
- Discography of Late Miss Gauharjan of Calcutta (Michael Kinnear)

VOLUME 10 - APRIL 1993

- Hindi Film songs composed by C.Ramchandra on video (Prakash Joshi)
- Records of old Marathi Bhavgeete (Prabhakar Datar)
- Records of unforgettable songs of forgotten composers (Prakash Kamat)
- The Record Collector - Mr.Mallappa Ankalgi,Solapur (Jayant Raleraskar)
- Biographical Note on Bal Gandharva (Suresh Chandvankar)
- Discography of Bal Gandharva (Michael Kinnear)
- Stamps on Records (Adam Miller)

VOLUME 11 - JULY 1993

- 'Gani Galyatali Gani Manatali (Moreswar Patwardhan)
- Records of Multifaceted Ravi Shankar (K.R.Tembe)
- Records of Hindi Film Songs Composed by N.Dutta (Pradeep Acharya)
- 'Surshree Smt.Kesrabai Kerkar' (Prof.S.R.Mehta)
- Discography of Surshree Smt.Kesrabai Kerkar (Michael Kinnear)
- Reading Indian Record Labels - ' Sun Disc Record ' (Michael Kinnear)

VOLUME 12 - OCTOBER 1993

- 'Ustad Faiyazkhan' - A living legend in his life time (Prof.S.R.Mehta)
- Music recording in digital format (Mr.Sunil Dutta)
- Letters to the editor
- The record collector - Mr.Philip Yampolsky
- Third annual report on SIRC activities - 1992/93 (Suresh Chandvankar)

VOLUME 13 - JANUARY 1994

- Galaxy of musicians (Dr.Prakash Joshi)
- Record details - 'Shakuntal to Kulvadhu'(Prabhakar Datar)
- Discography of Moujuddin Khan (Michael Kinnear)
- Records wanted - Wants Lists
- Collector's items
- Book Reviews / Announcements

VOLUME 14 - APRIL 1994

- Discography of Jankibai of Allahabad (Michael Kinnear)

VOLUME 15 - JULY 1994

- Records of Mr.Sudheer Phadke - (Mr.K.R.Tembe)
- Records of the programme:'Gani Manatali / Galyatali'
(Mr.Moreshwar Patwardhan and Mr.Prabhakar Datar)
- 'Records of Mr.Datta Davjekar' - (Mr.Prabhakar Datar)
- Khan Saheb Abdul Karim Khan:Life,Gayaki and records
: Lecture notes (Prof.S.R.Mehta)
- Collector's Items (Mr.Suresh Chandvankar)
- An appeal for the information on 'National Gramophone
Company' (Mr.Michael S.Kinnear)
- Letters to the editor

VOLUME 16 - OCTOBER 1994

- Reading Indian Record Labels - Part 7
'Singer Record' and 'James Opera Record'(Michael Kinnear)
- In the Matter of Mahomed Hussain (Naginawale)
(Michael Kinnear)
- Lecture notes on Pandit Omkarnath Thakur
(Prof.S.R.Mehta)
- Fourth annual Report of SIRC (Suresh Chandvankar)

VOLUME 17 - JANUARY 1995

- Lecture notes on Great Thumri Exponent - 'Siddheshwari Devi'
(Prof.S.R.Mehta)
- 'The Romance of Recording'-India-Articles I,II and III
(William C.Gaisberg)
- Notes on the articles [I-III] - 'The Romance of Recording'
(Michael Kinnear)

VOLUME 18 - APRIL 1995

- Lecture notes on Ustad Bade Ghulam Ali Khan:Life,Gayaki and
records (Prof.S.R.Mehta)
- Notes on Late Mr.V.B.Alias Bapurao Pendharkar
(Suresh Chandvankar)
- Discography of Late Mr.V.B.Alias Bapurao Pendharkar
(Michael Kinnear)
- Letters to the Editor
- Collector's Items (Mr.S.K.Chatterjee)

VOLUME 19 - JULY 1995

- Rare record of Late Mr.Morarjibhai Desai
- Note on Pandit Ram Narayan
(Suresh Chandvankar)
- Discography of Ustad Allaudin Khan (Michael Kinnear)

- Lecture notes on : Vilayat Hussein Khan (Prof.S.R.Mehta)
- Discography of Vilayat Hussein Khan (Michael Kinnear)
- Letters to the Editor

VOLUME 20 - OCTOBER 1995

- Reading Indian Record Labels - 'Ramagraph'
'The history of Ram-A-Phone and Ramagraph records'
(Michael Kinnear)
- The Rama-phone catalogue (September 1907) (Michael Kinnear)
- 'Bal Gandharva'-revisited (Michael Kinnear)
- The Record Collector (Mr.Bill Dean Myatt)
- Report on SIRC activities [July 1994-June 1995]
(Suresh Chandvankar)

VOLUME 21 - JANUARY 1996

- Note on Ramkrishnabuwa Vaze (Suresh Chandvankar)
- Discography of Ramkrishnabuwa Vaze (Michael Kinnear)
- SIRC news from Mumbai,Pune,Goa,Nanded and Solapur

VOLUME 22 - APRIL 1996

- Notes on Mehboobjan of Solapur (Jayant Raleraskar)
- Discography of Miss Mehbubjan of Solapur (Michael Kinnear)
- Letters to the Editor
- SIRC news from Mumbai and Pune

VOLUME 23 - JULY 1996

- CD Review:Inayat Khan-The Complete Recordings of 1909
(Suresh Chandvankar)
- Cassette Review:'Natya Geet Ganga-Shakuntal Te Kulvadhu
[1880-1942]' - (Suresh Chandvankar)
- Letters to the Editor
- SIRC News from Mumbai,Solapur and Tuljapur
- The Record Collector - Mr.Andre' Brunel,Paris,France

VOLUME 24 - OCTOBER 1996

- Biographical note on Mr.J.L.Ranade
(Suresh Chandvankar)
- Discography of Mr.J.L.Ranade
(Mr.J.L.Ranade and Mr.Michael S.Kinnear)
- SIRC news from Solapur,Goa,Nanded and Tuljapur
- Letters to the Editor
- Report of SIRC activities [July 1995-June 1996]

VOLUMES 25 & 26 - JAN./APR. 1997

- The uncrowned king of the legendary Bengali songs -
Mr.Krishna Chandra Dey (Blind Singer)
By - Mr.Sushanta Kumar Chatterjee
- Discography of Mr.Krishna Chandra Dey (Blind Singer)
By - Mr.Sushanta Kumar Chatterjee and Mr.Michael S.Kinnear
- The Record Collector - Mr.Sushanta Kumar Chatterjee

VOLUMES 27 & 28 - JUL./OCT. 1997

- Discography of Dr.Rabindranath Tagore
By - Mr.Sushanta Kumar Chatterjee and Mr.Michael S.Kinnear
- 'Vande Mataram'on gramophone records
By - Mr.Suresh Chandvankar
- The record collectors - Mr.K.R.Tembe
- Report of SIRC activities [July 1996-June 1997]

VOLUMES 29 & 30 - JAN./APR.1998

- Gandharva Hero - Late Mr.G.M.Londhe
By - Mr.A.G.Londhe
- Discography of Mr.G.M.Londhe
By - Mr.Michael Kinnear
- Letters to the Editor
- Was Jazz Recorded in India ?
By - Mr.John A.Payne
- Discography of Faiyaz Khan
By - Mr.Michael Kinnear

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