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FEATURE ARTICLE IN THIS ISSUE



125 years of song "Bande Mataram"

DISCOGRAPHY

Discography of Rahimat Khan

Centenary of Indian gramophone records.

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From the Editor -

Annual issue of 'The Record News' is now with you. This contains four articles on song 'Vande Mataram' because of its 125th birthday. The invention of 'The Gramophone' will be 125 years old in 2002. We have decided to publish articles in TRN to celebrate this event. The first one is published in this issue. I hope that readers will support and appreciate the efforts. Please send me your comments and suggestions. Articles for next volume and donations to SIRC are welcome.

- Suresh Chandvankar
Editor

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From the Editor.....	03
Report of SIRC activities [July 1998-December 1999].....	05
SIRC News from Tuljapur, Solapur.....	10,12
SIRC News from Nanded, Baroda.....	13,14
Vande Mataram-Breath of Indian Patriotism By - Suresh Chandvankar.....	17
Vande Mataram-National Anthem, National song or a cultural song? By - Suresh Chandvankar.....	29
Vande Mataram - Re-Re-Revisited [List of records] By - Mr.Suresh Chandvankar and Sushanta Kumar Chatterjee.....	37
Notes of the talks of Dr.Ashok Ranade on 'Vande Mataram' By - Suresh Chandvankar.....	49
Ustad Rahimat Khan-Life and Discography By-Mr.Michael Kinnear.....	59
The gramophone and the Theatre music By-Mr.Narandra Kamal Srimali.....	65
Centenary of Indian gramophone records By - Suresh Chandvankar.....	77
Obituaries.....	117
Contents of the back issues.....	120
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बर्मनदांच्या संगीताचे आनंददायक विश्लेषण

आपल्या अवीट गोडीच्या संगीताने सिससंगीताच्या रसिकांना मोहिनी घालणारे अनेक संगीत दिग्दर्शक होऊन गेले. त्यापैकी एक दिग्गज संगीतकार म्हणजे सचिन देव बर्मन ऊर्फ एस. डी. बर्मन. त्यांनी हे जग सोडल्याला सुमारे पंचवीस वर्षे होऊन गेली. त्यांची गाणी त्यांच्या हयातीत तर गाजलीच. परंतु आताच्या पिढीलाही ती चांगलीच परिचित आहेत. इतकेच नव्हे तर प्रत्येक तरुण पिढीच्या भावविश्वाचा ती एक अतूट भाग बनून गेली आहेत.

अशा या संगीतकाराच्या कार्याबद्दल 'इंडियन रेकॉर्ड कलेक्टरस असोसिएशन'ने डॉ. अशोक रानडे यांचे व्याख्यान मुंबई माठी साहित्य संघाच्या पुर्तुगे सभागृहात आयोजित केले होते.

संगीतशीर्षिकांनी या कार्यक्रमाला उदंड प्रतिसाद दिला नसता तरच नवल. बर्मनदांच्या संगीताच्या पुनःश्रव्याचा आणि डॉ. रानडे यांच्या

विश्लेषक समीक्षेचा आस्वाद घेण्यासाठी आयुसलेल्या श्रोत्यांनी या कार्यक्रमाला एकच गर्दी केली होती. रानडे यांनी भारतीय संगीताच्या याच 'कोटी' (कॅटेगरीज) सांगितल्या. त्यापैकी जनप्रिय संगीत ही एक कोटी आहे.

प्रत्येक कोटी ही संगीतशास्त्रज्ञांच्या दृष्टीने अत्यंत महत्वाची असते.

त्याप्रमाणे या वर्गीकरणात बर्मन यांच्या संगीतालाही महत्वाचे स्थान आहे. १९४६ पासून सुमारे तीन दशकांची प्रदीर्घ कारकीर्द त्यांनी गाजवली. ऐंशीहून अधिक चित्रपटांना संगीत दिले आणि चित्रपट संगीताच्या मुख्य प्रवाहात राहून आपली एक ओळख त्यांनी निर्माण केली. रानडे यांनी बर्मनदांचे विश्लेषण करतांना विविध प्रकारची हत्यारे वापरून त्यांच्या संगीतिक व्यक्तिमत्त्वाचे शिथ्य उभे केले.

मनोविश्लेषणतज्ज्ञ मनोरचनेचा यावरून हा संगीतकार मातीत किती

रुळलेला होता हे दिसून येते. रानडे यांनी बर्मनदांच्या संगीताचा बंगाली कौर्तन परंपरेशी आणि त्यांच्या आवाजाच्या लगावांचा सूक्ष्म चौकाशी असलेला संबंध फार बहारदार होता. इथे रानडेसारख्या अभ्यासकांची सर्वसमावेशक दृष्टी अत्यंत उपयुक्त ठरते.

बर्मनदांच्या संगीताची विभागणीही त्यांनी सुमारे १५ प्रकारांमध्ये केली. विशिष्ट रागांवर आधारलेली गाणी, स्वतः गायलेली गाणी, विनोदी किंवा विनोदन गीते, साधी-सोपी गाणी, अवघड आणि गुंतागुंतीच्या रचनांनी युक्त अशी गाणी, पाश्चात्य धर्तीची गाणी, कॅबरे नृत्यावली गाणी, निरनिराळे घनी परिणाम (साऊंड इफेक्ट्स) असलेली गाणी, दृढगीते, दुसऱ्या चालीना दिलेला प्रतिसाद भासणारी गाणी, रुळलेल्या साच्यामधील गाणी वगैरे प्रकार त्यांनी सांगितले.

या कोटी किंवा हे विभाग अगदी

एखादा भव्य पट विणावा तसे 'कागज के फूल' मधील 'बिछडे सभी बारी बारी' हे गाणे बर्मनदांनी रचले आहे. त्याची भक्ता आणि व्यामिश्रता रानडेच्या मांडणीतून अधिक उठून दिसली.

अशा प्रकारचे कार्यक्रम सर्व प्रकारच्या संगीतकारांवर व्हायला पाहिजेत. त्यातून एकूण अभिरुची घडवण्याचे मोठे कार्य साधता येईल.

■ अमरेंद्र धनेश्वर



'बर्मनदां'वर रविवारी

अशोक रानडे यांचे व्याख्यान

मुंबई, शुक्रवार (प्रतिनिधी) - आपल्या प्रतिभाशाली संगीताने रसिकांच्या हृदयाचा ठाव घेणाऱ्या सचिनदेव बर्मन यांच्यासंबंधी 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टरस'तर्फे डॉ. अशोक रानडे यांचे व्याख्यान आयोजित करण्यात आले आहे. येत्या ३ मे रोजी सायंकाळी पाच वाजता गिरगावच्या साहित्य संघ मंदिरातील पुर्तुगे सभागृहात हा कार्यक्रम होणार आहे. व्याख्यानबरोबरच सचिनदांची काही गाणीही ऐकाविण्यात येतील.

आपल्या तीन दशकांच्या देदीप्यमान कारकीर्दीत सचिनदेव बर्मन यांनी सुमारे नव्वद चित्रपटांना संगीत दिले. पैकी पाच चित्रपट बंगाली भाषेतील आहेत. त्यांच्या ३५० चित्रपटगीतांपैकी १५० युगलगाणे आहेत. त्यांच्या दिग्दर्शनाखाली सर्वाधिक गाणी लता मंगेशकर (१३२) यांनी गायली आहेत, तर आशा भोसले (७५), किशोरकुमार (५३), महमद रफी (४५) आणि गीता दत्त यांनी ४४ गाणी गायली आहेत.

Report of SIRC activities [July 1998 - December 1999]

During the period of this report, following programs were organized in Mumbai -

1] August 98 - Annual General Body Meeting of SIRC and the Records Bazaar at the residence of President Mr.Narayan Mulani.

2] September 98 - Rare Hindi film songs of Lata Mangeshkar - by Mr.Vishwas Nerurkar, Atul Phanse and Datta Davjekar. [On account of 70th birthday of Lataji]

3] October 98 - 'Chandni Raatonmen' - Records of old Hindi Film songs - by Mr.S.Jayaraman, Dombivli.

4] November 98 - Records and songs of P.L.Deshpande [on account of his 80th birthday] - by Mr.Ashok Thakurdesai and B.G.Meher]

5] December 98 - Rare Marathi songs of Lata Mangeshkar - by Mr.Ashok Thakurdesai and B.G.Meher.

6] January 99 - My records and collection - by Mr.Prabhakar Datar [on account of his 70th birthday]

* An exhibition of old gramophones and records was organized at St.Xavier's college in their annual music festival. [Jan fest]. We participated in this three-day event. Large number of students and music lovers visited the exhibition and appreciated the work SIRC has been doing.

7] March 99 - Bengali songs of Lata Mangeshkar - by Mr.Amiya Chakravarty

8] May 99 - Music of Madan Mohan - an illustrated talk by Dr.Ashok Ranade.

* Mr.Suresh Chandvankar gave an illustrated talk on -

'Scope of music education through old gramophone records' - at seminar organized by Swami Shivanand Pratisthan, Dombivli.

9] June 99 - My career in music and HMV days - By Mr.Kailasnath Jaiswal.

* Mr.Suresh Chandvankar gave an illustrated talk on -

'Centenary of Indian Gramophone Records' - in a two day workshop on 'Indian music in the age of reproduction - tradition, innovation and enterprise' - at the Center of studies in social sciences, Calcutta.

10] August 99 - Annual General Body Meeting of SIRC and the Records Bazaar at the residence of President Mr.Narayan Mulani

मदनमोहन यांच्या संगीताचा डोळस अभ्यास

नोव्हेंबर ३/१९९९

हिन्दी चित्रपट संगीत हा आपल्याकडील एकूण सांस्कृतिक घडामोडीचा आणि चौकटीचा फार मोठा हिस्सा आहे. हिन्दी चित्रपट संगीत हे एका व्यापक अर्थाने भारतीय संगीत आहे. कारण भारतातील विविध प्रांतांचे संगीत आपापल्या प्रांतांचे रंग घेऊन हिन्दी चित्रपट संगीतात मिसळले आणि त्यामुळे हिन्दी चित्रपट संगीताला भारतीय चेहरा आणि रंग प्राप्त झाला. स्वतंत्रपणे काळांतराची सुमारे पंचवीस वर्षे म्हणजे हिन्दी चित्रपट संगीताचा सुवर्णकाळ होता. या काळात अत्यंत उच्च दर्जाचे संगीत चित्रपटांमध्ये होते. हिन्दी चित्रपट गीतांचा सुवर्णकाळ असे त्या काळखंडाचे वर्णन केले जाते. या काळखंडात उत्तमोत्तम गीतांची रचना करणारे किमान डझनभर तरी संगीतकार होऊन गेले. त्यापैकी आपल्या खास ढंगाची छाप उमटविणारे आणि 'यू हसतोंके दाग मोहबत्तमें धो लिए' किंवा 'हम प्यारमें जलनेवालोंको चैन कहाँ' यासारखी अवीट गोडीची गणी निर्माण करणारे मदनमोहन यांचे नाव खऱ्या संगीत शौकिनांच्या तोंडी सततच घोळत असते. अनिल विश्वास, मदनमोहन, सी. रामचंद्र किंवा एस. डी. बर्मन हे अस्सल चित्रपट संगीत रसिकांचे श्रंगार उच्छ्वास असतात. 'इंडियन रेकार्ड कलेक्टर्स असोसिएशन' तर्फे रविवारी मदनमोहन आणि त्यांचे संगीत या विषयी डॉ. अशोक रानडे यांचे उत्कृष्ट व्याख्यान झाले. क्रिकेटच्या सामन्याचे आकर्षण असूनही संगीत रसिकांनी चांगल्या संख्येने उपस्थिती नोंदवली.

रानडे यांनी मदनमोहन यांची मुळे

लखनौच्या सांगीतिक परिसरात घडली असल्याचा महत्वाचा निष्कर्ष काढला. लखनौ हे त्या काळात संगीताचे माहेरघर होते. रागदारी संगीतातील बडे बडे गायक आणि गायिका लखनौ आकाशवाणीवरून गाण्यासाठी येत असत. त्यापैकी बेगम अख्तर आणि बरकत अली या दोन कलावंतांचा मदनमोहनवर सर्वाधिक प्रभाव पडला असल्याचे निरीक्षण रानडेनी नोंदवले. चित्रपट संगीतातील 'लखनौ घराने' असे रानडे यांनी मदनमोहन यांच्या शैलीचे वर्णन केले. 'सेहेद' या चित्रपटातील गाण्याच्या सुरुवातीचे संगीत त्या काळाच्या रेडियो

संगीत

सिलोनेने 'सिनेचर ट्यून' म्हणून वापरले होते. मदनमोहन यांच्या सांगीतिक कर्तृत्वाला अशा रीतीने अगदी सुरुवातीच्या काळातच दाद मिळाली. १९५० साली 'ओखे' या चित्रपटातील मोरी-शरियापे काग बोले' हे गाणे गाजले. या गाण्याचे विश्लेषण करताना रानडेनी त्यातील लोकगीती साधेपणा आणि गोडवा याकडे निर्देश केला. मीना कपूर यांचा आवाज हा अति प्रशिक्षित नाही. आपल्या घरातील किंवा आसपासच्या कुणाही परिचित बाईने सहज एखादे गाणे गुणगुणवते असे हे गाणे.

'हमसे आया न गया' (तलत), 'कौन आया मेरे मनके द्वारे' (मन्ना डे) आणि 'उनको ये शिकायत है' (लता) ही मदनमोहनांची अत्यंत

अविस्मरणीय अशी गणी. 'बागेश्री' किंवा 'रोशनी' सारख्या रंगांचा वापर; परंतु रंगांच्या नियमांच्या कचाट्यात अडकून न पडता गाणे सजीव करण्यासाठी आसपास रोलळणाऱ्या स्वरकाणांचाही मदनमोहन यात वापर करतात. अशा गाण्यांमधून मदनमोहनांनी आपले 'युझिकल स्टेटमेंट' केले असे डॉ. रानडे म्हणाले. पुढे हजारो वाद्यांचा वाद्यमेल वापरून कान भरण्याची फॅशन रूढ झाली असली तरी 'सतार' आणि 'संगी' ही मदनमोहनांची खरी वाद्ये. अब्दुल हलीम यांची सतार किंवा रामनारायण यांच्या सारंगीचे छोटे छोटे चप्पे पण भावगर्भ तुकडे गाणे कसे सजवतात हे या गाण्यांवरून दिसते. संगीत 'ओवर ड्रिफ्टिड' नसले की सर्व घटकांना आपले कर्तृत्व दाखवायला वाव मिळते हा मुद्दा. मदनमोहनांची फसलेली रचना म्हणून त्यांनी 'हम चल रहे थे' (मुकेश) हे गीत ऐकविले. मुकेश यांच्या सानुनासिक स्वर गीतांच्या ठाम भावाचा वाहक म्हणून उपयोगी ठरू शकत नाही. 'जिया ले गये जो मोरा' (अनूप-लता) मध्ये बँदशी सुमारेचा आविष्कार किती सुरेख घडला आहे हे त्यांनी दाखविले. 'तबियत' हा त्यांच्या चालीचा विशेष गुण होता. लयीच्या आघातांमध्ये सण्याऐवजी अत्यंत हळुवारपणे आणि अलगदपणे लयीत प्रवेश करायचा आणि तिच्यातून बाहेर पडायचे हे मदनमोहनांचे आणखी एक वैशिष्ट्य कवनातून छान प्रकट झाले. त्यांच्या गजालींवर मात्र अधिक चर्चा व्हायला हवी होती.

■ अमरेन्द्र धनेश्वर

Society of Indian Record Collectors, Mumbai and Samvaad Pratishthan, Pune
Jointly Present
a Musical Programme based on the archival recording of Late Dinkarrao Amembal
Entitled

D. Ame'l...
his Contribution to Music through All India Radio

By Mohan Nadkarni
on Sunday 10th October 99 at 10.30 A.M.
Venue : Sardar Nattu Sabhagriha Bhartiya Vidya Bhavan, Off Senapati Bapat Marg, Pune 400 016

ADMISSION FREE

सोसायटी ऑफ इंडियन रेकार्ड्स
क्लेक्टर्स मुंबई व संवाद
प्रतिष्ठान, पुणे

यांच्या संयुक्त विद्यमाने

स्व. दिनकरराव अमेबल
यांच्या संगीत रचनांच्या दुर्मिळ
व सग्याह्य ध्वनिसुटिकांवर
आधारीत संगीतमय कार्यक्रम

दि. अमेल...

यांनी ऑन इंडिया रेडियोद्वारे
संगीताला दिलेले योगदान

सादरकर्ते श्री मोहन नाडकर्णी

शुक्रवार १० ऑक्टोबर ९९ रोजी

सकाळी १०.३० रोजी

स्थळ : सरदार नटू सभागृह

भारतीय विद्या भवन

ऑफ सेनापती बापट मार्ग

पुणे - ४११ ०१६.

प्रवेश विनामुल्य

BENGALI SONGS OF LATA MANGESHKAR

SR.NO. / YEAR / TYPE: FILM ETC. / SONG TITLE / LYRICIST / COMPOSER

- 1] 1975 / BASIC / NAO GO MA PHOOL NAO / SALIL CHOWDHURY
/ HRIDAYNATH MANGESHKAR
 - 2] 1952 / AMAR BHOOPALI / GHANASHYAM SUNDARO [WITH PROBODH DEY]
/ GAURIPRASANNA MAZUMDAR / VASANT DESAI
 - 3] 1952 / AMAR BHOOPALI / TUYA PIREETE DOOKH DIONNA MORE
/ GAURIPRASANNA MAZUMDAR / VASANT DESAI
 - 4] 1953 / RABINDRA SANGEET / MODHU GANDHE BHARA [WITH HEMANTA MUKHERJEE]
 - 5] 1953 / BOU THAKURANIR HAAT / HRIDAY AAMAR NACHERE AAJIKE / R. TAGORE
 - 6] 1957 / BASIC / AAKASH PRADEEP JWALE / PABITRA MITRA / SATINATH MUKHERJEE
 - 7] 1957 / BASIC / KATO NISHI GECHHE / PABITRA MITRA / SATINATH MUKHERJEE
 - 8] 1957 / BASIC / RANGILA BASILE KE DAKE / PULAK BANERJEE / BHUPEN HAJARIKA
 - 9] 1958 / BASIC / PREM EKBARI ESECHHILO NEERABE / GAURIPRASANNA MAZUMDAR
/ HEMANTA MUKHERJEE
 - 10] 1958 / BASIC / O PALASH O SHIMUL / GAURIPRASANNA MAZUMDAR
/ HEMANTA MUKHERJEE
 - 11] 1961 / BASIC / OGO AAR KICHHULO NAI / SALIL CHOWDHURY
 - 12] 1962 / BASIC / SAAT BHAJ CHAMPA JAGORE / SALIL CHOWDHURY
 - 13] 1963 / BASIC / KENO KICHHU KATHA BOLONA / SALIL CHOWDHURY
 - 14] JHALAK - 1969 / NA MONO LAGE NA / 1959 / NA JEON NA / 1959 / JA RE UDE JA RE
PAKHEE / BADAL KALO GHIRLO GO / SALIL CHOWDHURY / HRIDAYNATH
MANGESHKAR
 - 1970 / DE DOL DOI DOI [WITH HEMANT KUMAR] / 1975 / YE DIN TO JABE NA MANA TUMI
/ HRIDAYNATH MANGESHKAR
 - 15] 1965 / BASIC / AMAR MALATEE LATA / PULOK BANERJEE / R.D. BURMAN
 - 16] 1966 / MONIHAR / KE JENO GO DEKECHHE AAMAY / MUKUL DATTA
/ HEMANT MUKHERJEE
 - 17] 1966 / SUBHASHCHANDRA / EK BAAR BIDDAY DE MA / TRADITIONAL
/ TRADITIONAL AND APARESH LAHRI
 - 18] 1966 / SHANKHA BELA / AAJ MON CHEYECHHE / PULOK BANERJEE
/ SUDHIN DASGUPTA
 - 19] 1966 / MONIHAR / AASHAD SHRABON MANE NA TO MON / MUKUL DATTA
/ HEMANT MUKHERJEE
 - 20] 1966 / MONIHAR / NIJUM SANDHYAY PANTH PAKHEERA / MUKUL DATTA
/ HEMANT MUKHERJEE
 - 21] 1974 / BASIC / PRIYOTAMA KI LIKHI TOMAY / MUKUL DATTA / KISHORE KUMAR
 - 22] 1979 / MOTHER / HOTAM JODI TOLA PAKHEE / BEERESHWAR SARKAR
 - 23] 1971 / BASIC / PA MA GA RE SA / SALIL CHOWDHURY
LATAJI'S SONDESH IN BENGALI
 - 24] 1956 / EK DIN RATRE / JAGO MOHAN PREETAM / SALIL CHOWDHURY
-

PRESENTED BY -

MR. AMIYA CHAKRAVARTY, MR. ASHOK THAKURDESAI AND MR. B. G. MEHER

MARCH 27, 1999, MUMBAI.

FOR MORE DETAILS PLEASE CONTACT -

SURESH CHANDVANKAR

HON. SECRETARY,

'SOCIETY OF INDIAN RECORD COLLECTORS'

MUMBAI.

PHONE 218 9726

स्वरसम्राज्ञीचा आज ७० वा वाढदिवस

लय-ताल याचा सुरेल संगम म्हणजे लता मंगेशकर !

मुंबई, दि. २७ (प्रतिनिधी) - स्वरसम्राज्ञी आणि या शतकाचा चमत्कार लता मंगेशकर या उषा ७१ व्या वर्षीत पदार्पण करित आहेत. लतादीदीच्या वाढदिवसाच्या पूर्वसंध्येला आज त्यांच्या चारहत्यांना दुर्मिळ अशी सुरीली मेजवानीच मिळाली. सोसायटी ऑफ इंडियन रेकॉर्ड क्लेक्टर्स या संस्थेच्या आज



सायकाळच्या कार्यक्रमात सुप्रसिद्ध संगीतकार दत्ता डावजेकर यांनी 'पिच्या मस्तकावर साक्षात मंगेशाने हात ठेवलाय आणि जिच्या नावातच लय आणि ताल यांनी वास्तव्य केलेय ती म्हणजेच लता मंगेशकर,' अशा चपखल शब्दात लतादीदीचा गौरव केला.

लतादीदी अमेरिकेच्या दौऱ्यावर असून उषा त्या आपला वाढदिवस अमेरिकेत साजरा करणार आहेत, अशी माहितीही चांदवणकर यांनी दिली.

मुंबई मराठी साहित्य संघाच्या गिरगाव येथील पुरंदरे समागृहात सोसायटी ऑफ इंडियन रेकॉर्ड क्लेक्टर्स या संस्थेच्या विद्यमाने दुर्मिळ अशा विविध संगीतकारांनी 'तर्ज' दिलेल्या २५ चित्रपटांतील लतादीदीच्या सुरेल गाण्यांच्या ध्वनिमुद्रिका रसिकांना व चाहत्यांना आज ऐकविण्यात आल्या.

लतादीदीच्या दुर्मिळ गाण्यांच्या ध्वनिमुद्रिकांचा संग्रह करणारे विश्वास-नेरकर आणि अतुल फणसे यांनी दुर्मिळ ध्वनिमुद्रिका ऐकविण्याचा कार्यक्रम सादर केला. १९४३ पासून लतादीदीच्या गाण्यांना स्वरांचा साज चढविणारे सुप्रसिद्ध संगीतकार दत्ता डावजेकर यांच्या प्रमुख उपस्थितीत सायकाळपासून रात्रीपर्यंत सुमारे ४ तास हा कार्यक्रम रंगला. २५ दुर्मिळ हिंदी गाण्यांच्या ध्वनिमुद्रिका ऐकवतामाच डावजेकर, नेरकर, फणसे आणि

अशोक ठाकूरदेसाई यांनी ४५ वर्षांचा लतादीदीच्या आठवणींचा चित्रपट डोळ्यासमोर उभा केला. संस्थेचे अध्यक्ष नारायण मुलाणी व सरचिटणीस सुरेश चांदवणकर यांनी या अभूतपूर्व कार्यक्रमाचे आयोजन केले होते. संगीत दिग्दर्शक स्नेहल भाटकर यांनीही आकर्षक उपस्थित राहून या कार्यक्रमास दाद दिली.

चांदवणकर म्हणाले, लतादीदीबद्दल पर्यायाने त्यांच्या गाण्यांबद्दल म्हणायचं तर एका कार्यक्रमाने भागणार नाही म्हणून सोसायटी ऑफ इंडियन रेकॉर्ड क्लेक्टर्स ही संस्था वर्षभर विविध कार्यक्रम करणार आहे. दीदीच्या मराठी गाण्यांचा 'एक्स्ल्युझिव्ह' कार्यक्रम विशेषकरून करणार आहेत. ऑक्टोबरच्या ३ तारखेला दादरच्या गुरु समागृहात तसेच दीदींनी गायलेल्या १३ भाषांमधल्या गाण्यांचा कार्यक्रमही होणार आहे. ३ ऑक्टोबरला 'चांद तारे सितारे' हा कार्यक्रम तर डिसेंबरमध्ये मराठी, फेब्रुवारी - मार्चमध्ये बंगाली आणि सप्टेंबर ९९ मध्ये समारोप अशी कार्यक्रमांची रूपरेखा आहे.

गाण्याची घाल शोबणारी लता

लतादीदींचा सर्वच संगीत दिग्दर्शकांनी गौरव केलाय. ग. दि. माझगुळकर, सी. रामचंद्र, रोशन, नौशाद, दत्ता डावजेकरांपासून सर्वच संगीतकारांचा यात समावेश होतो. स्वर्गीय मनोहरलाल अरोरा हे संगीतकार तर म्हणत, आमटीत पोळी बुडवल्यावर जशी पोळी आमटीला शोषून घेते तद्वतच लता गाण्याची चाल पटकन शोषून घेते. लता म्हणजे ब्लोटिंग पेपरचा गुण असलेली आहे.

खो जाना बाश्चिरे - लता

आजच्या कार्यक्रमात लतादीदींचा स्वर व संदेश ऐकवण्यात आला. लतादीदी म्हणते, आर्टिस्ट को अपने गाने में खो जाना बाश्चिरे।

चाणास आणि विनोदबुद्धीची झालर लतादीदींच्या स्वभावाला आहे, असा आकर्षून उल्लेख दत्ता डावजेकरांनी यावेळी केला.

(पान ६ वर)

लता मंगेशकर

(पान १ वरून)

जीवनयात्रा (१९४६), आपकी सेवा में (१९४७), मेरी कहानी (१९४८), विधवा (१९४८), वकीली (१९४९), मेरी बंगला (१९४९), मुली वाला (१९५१), बदनाम (१९५२), मदमस्त (१९५३), सुहानन (१९५४), पवित्र (१९५४), शिवकन्या (१९५४), पिंपलिली साहेब (१९५४), रिश्ता (१९५४), झरनीत (१९५४), विनारी (१९५५), सरदार (१९५५), उल्टापटंग (१९५५), आनबान (१९५६), रंगीन झंझ (१९५६), नया जमाना (१९५७), तारा प्रतिज्ञा (१९५८), कौचक कब (१९५९) आणि अप्रकशित चित्रपट 'ये बस्ती ये लोग' या २५ हिंदी चित्रपटांतील दुर्मिळ अशी लतादीदींची गाणी आज रसिकश्रोत्यांनी ऐकली आणि आनंदसागरात बुडाली.

Dr. Shilpa 22/elec Front Page

11] October 99 - Records of Vasant Prabhu - by Mr.Ashok Thakurdesai and Bhalchandra Meher.

* Music of D.Ambel - by Mr.Mohan Nadkarni, Pune.

Talks given on the 125th year of 'Vande Mataram' -

12] November 1999 - Dr.Ashok Ranade, at Sahitya Sangh Mandir, Girgaon, Mumbai. Organized by ' Society of Indian Record Collectors', Mumbai.

13] December 1999 - Sane Guruji Vyakhyanamala at Tasgaon, Sangli - presented by Mr.Ram Page, Mumbai. [Audience - around 1000].

* - At David Sassoon Library, Mumbai. Presented by Suresh Chandvankar and attended by about 200 persons.

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** An episode on 'record collectors' was prepared by Chowdhury brothers and the same was telecast on Doordarshan in November 1998. A video copy of this program is available with me. Please contact me if you are interested in acquiring a copy.

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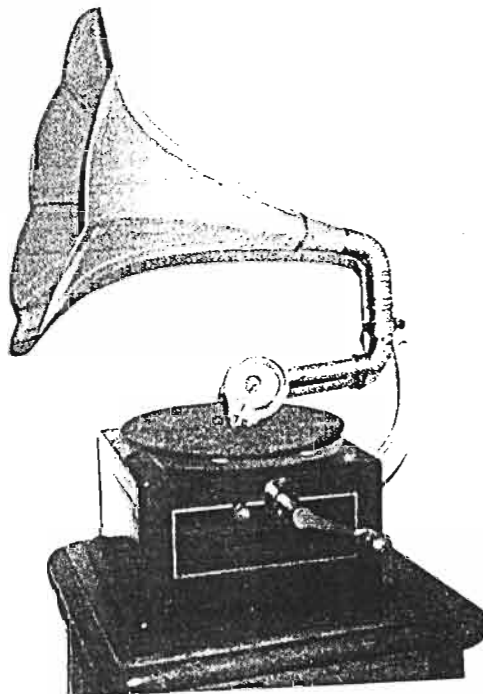
We are thankful to all our members, donors, friends in media and to Mr.Michael S.Kinnear, Australia for his support and guidance.

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Obituary -

Prof.Sharadbhai Mehta passed away in June 1999. He was the life member of SIRC and gave several illustrated talks in our listening sessions. We have sent letter of condolence to his bereaved family members.

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SIRC News from Tuljapur

Tuljapur unit of SIRC has recently presented 25th listening session. This unit is functioning very well with the able leadership of Mr. Sudhir Peshwe. Here is a list of the listening sessions held since June 1996 to June 2000.

- 1] June 1996 - 'Rimjhimke Tarane Leke Aai Barsat'. - Hindi film songs of monsoon.
- 2] July 1996 - 'Phir Wo Bhoolisi Yaad Aai Hai' - on 16th death anniversary of Mohammad Rafi.
- 3] September 1996 - Songs of late musician - Salil Chowdhury.
- 4] October 1996 - 'Aaye Tum Yaad Mujhe' - on death anniversary of musician S.D.Burman.
- 5] December 1996 - 'Aashkone Jo Paya Hai Wo Geetomen Diya Hai' - in memory of late musician - N.Dutta.
- 6] January 1997 - Songs of K.L.Saigal - on his 50th death anniversary.
- 7] February 1997 - 'Dnyaneshwaranche Abhang Aani Dhwanimudrika' - on 700th anniversary of 'Dnyaneshwari'.
- 8] April 1997 - Selected songs of lyricist Indeever.
- 9] May 1997 - 'Marathi Paul Padate Pudhe' - Marathi songs on Maharashtra Day.
- 10] June 1997 - 'Aaye Bahar Banke Lubhakar Chale Gaye' - music of Shankar Jaikishan.
- 11] July 1997 - Marathi Natyasangeet from gramophone records.
- 12] September 1997 - 'Swarasha' - songs from the records of Asha Bhosle.
- 13] October 1997 - 'Versatile Kishore Kumar' - on gramophone records.
- 14] January 1998 - songs of lyricist Shailendra.
- 15] January 1998 - 'Manasicha Chitrakar To' - songs of late P.Savlaram (Patil)
- 16] June 1998 - 'Hai Sabse Madhur Wo Geet' - songs of Late Talat Mahmood.
- 17] July 1998 - 'Jana Tha Humse Dur' - songs of late musician - Madan Mohar

18] August 1998 - 'Swatantrya Sangram Aani Dhwanimudrika' - on account of 50th anniversary of India's Independence.

19] November 1998 - 'Rahe Na Rahe Hum' - songs of late musician - Roshan.

20] February 1999 - 'Tujhe Geet Ganyasathi' - songs of singer musician Sudhir Phadke.

21] August 1999 - 'Mala Umajalela Chitragupta' - songs of late musician Chiptr Gupta.

22] October 1999 - 'Duets of Hemant Kumar'.

23] December 1999 - 'Koi Durse Aawaz De' - songs of late Geet Dutt.

24] April 2000 - 'Tere Nainone Chori Kiya' - songs of Suraiyya.

25] June 2000 - 'Dastan-E-Khayyam' - songs of musician Khayyam.

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Interested readers are requested to contact Mr.Peshwe for further details -
Mr.Sudhir Peshwe, 22, 'Adwait', Mauli Hsg.Society, Near Peshwe Hospital,
Tuljapur - 413 601. District Osmanabad. Phone - (02471) 42897.

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Mr.Sudheer Peshwe [L] and Mr.Jayant Raleraskar [R] at the inaugural function of SIRC, Tuljapur.

SIRC NEWS FROM SOLAPUR -

1] February 1999 - Video film of Madhubala's Hindi Film songs.

2] June 1999 - Duets of Hemant Kumar.

3] July 1999 - Non-film songs of Mohammad Rafi.

4] September 1999 - Mogara Phulala - Lata Mangeshkar's Marathi songs.

5] December 1999 - Khoya Khoya Chand - Part 4. Hindi film music directors. Akashwani Solapur of All India Radio has offered us one hour air time every week. We present a program on Hindi film music at 9.30 p.m. on every Friday. Mr. Jayant Raleraskar, Mr. Mohan Sohoni and Mr. Ashok Thobde present the programs. Our thanks to the authorities of AIR Solapur.

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or more details please contact - e-mail address - jayantraleraskar@hotmail.com

Post address -

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



“ Trimurti “ of SIRC, Solapur - [Left to Right]
Mr. Ashok Thobde, Mohan Sohoni and Jayant Raleraskar

SIRC NEWS FROM NANDED -

Nanded unit of SIRC is eight years old now and during the period of this report, they have presented following listening sessions -

- 1] January 1999 - Records of Suman Kalyanpur - on account of her 62nd birthday.
- 2] February 1999 - Records of Hindi film songs of late Amirkhan and D.V.Paluskar.
- 3] March 1999 - Records of Shahir Sable and Bhalchandra Pendharkar - on account of 75th birthday.
- 4] June 1999 - songs of V.S.Khandekar, Pt.Vinayakrao Patwardhan and Pt.Omkarnath Thakur - on account of their birth centenary.
- 5] July 1999 - Songs of Madan Mohan - 24th death anniversary.
- 6] August 1999 - Film songs from the producers Master Vinayak and Damle-Phattelal - on their smruti din.
- 7] September 1999 - Songs of singer-actress - Noorjehan - on 74th birthday.
- 8] October 1999 - Songs of Vasant Prabhu - 32nd death anniversary.
- 9] November 1999 - Songs from the films of producer-director B.R.Chopra.
- 10] December 1999 - Songs of lyricist Hasrat Jaipuri.

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For further details please contact -
Mr.P.T.Shastri, President, SIRC, Nanded.
32, 'Chaitanya', Bhagyanagar, Nanded - 431 605.

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ઓડિયન રેકૉર્ડ્સ કોમ્પાની ટિકાઈ મનોરંજન કરિનાત.

SIRC NEWS FROM BARODA -

- 1] April 1999 - Records of K.L.Saigal.
- 2] May 1999 - Records of Pankaj Mullick.
- 3] June 1999 - Varsha Geet - 1.
- 4] July 1999 - Varsha Geet - 2.
- 5] September 1999 - Version songs.
- 6] October 1999 - Lata - 1949.

The programs were presented by Shree Narendrakamal Sreemali and Shree J.S.Pathak and were well appreciated both by collectors as well as music lovers.

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For further details please contact -

Mr.Narendrakamal Sreemali, SIRC, Baroda.

23, Jayratna Society, Behind ESI Hospital, Gotri Road, Vadodara - 390 021

Gujrat State, India. Telephone - (0265) - 351 843

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Bande Mataram -125 : [1875-2000]

वन्दे मातरम्

रचना - श्री. बंकिमचंद्र चटर्जी

वन्दे मातरम् ।

सुजलां सुफलां मलयजशीतलाम्

शस्यश्यामलां मातरम् ।

शुभ्रज्योत्स्नापुलकितयामिनीं

फुल्लकुसमितद्रुमदलशोभिनीं

सुहासिनीं सुमधुरभाषिणीं

सुखदां वरदां मातरम् ॥ १ ॥

वन्दे मातरम् ।

कोटि- कोटि- कण्ठ-कल-कल- निनाद- कराले,

कोटि- कोटी- भुजैर्धृत- खरकरवाले,

अबला केन मा एत बले ।

बहुबलधारिणीं नमामि तारिणीं

रिपुदलवारिणीं मातरम् ॥ २ ॥

वन्दे मातरम् ।

तुमि विद्या, तुमि धर्म

तुमि हृदि, तुमि मर्म

त्वं हि प्राणाः शरीरे

बाहुते तुमि मा शक्ति,

हृदये तुमि मा भक्ति,

तोमारई प्रतिमा गडि मन्दिरे-मन्दिरे मातरम् ॥ ३ ॥

वन्दे मातरम् ।

त्वं हि दुर्गा दशप्रहरणधारिणी

कमला कमलदलविहारिणी

वाणी विद्यादायिनी,

नमामि त्वाम् नमामि कमलां

अमलां अतुलां सुजलां सुफलां मातरम् ॥ ४ ॥

वन्दे मातरम् ।

श्यामलां सरलां सुस्मितां भूषितां

धरणीं भरणीं मातरम् ॥ ५ ॥

वन्दे मातरम् ।

वन्दे मातरम् शतकोत्तर रौप्यमहोत्सव जयंती समारोह



Picture post card of 'Bharatmata'
as issued by " Rashtriya Swayamsevak Sangh " [RSS]
- welknown Hindu organization.



बंकिमचंद्र चटर्जी

“ Vande Mataram “ - Breath of Indian Patriotism

Calcutta University was established in 1857. Shree Bankimchandra Chatterjee (1838-1894) was the first graduate of this University. On receiving B.A. degree he was appointed as Deputy Magistrate. Later, he was promoted to the post of Deputy Collector. He continued with his passion and preoccupation of writing even in discomfiting environment of malice, vengeful transfers and other partisan treatment meted out to hapless natives. He happened to witness personally at close hand and live through the uncertain and perilous times of the Indian mutiny of 1857. A new wave of resurgence was arising out of nouvelle concepts, ideas and intellectual deliberations of men like Ishwarchandra Vidyasagar and Raja Ram Mohan Roy in Bengal.

In 1865, Bankimchandra's first novel Durgeshnandini came out in print. Soon it was followed by Kapalkundala, Mrinalini, Vishvriksha, Indira and Chandrashekhar. These were regularly published in their publication 'Banga Darshan'. He and his elder brother Sanjeebchandra were the editors of 'Banga Darshan'. Vande Mataram was the very lyric which was sought by their press to fill in little blank column likely to be left blank in an edition.

By virtue of being a government employee he could have an access to various official papers, documents, gazetteers, classified files etc. The novel 'Anandmath' is the outcome of scrutiny of such classified information about the mutinous agitation of militant monks during 1763 to 1780 at Dhaka, North Bengal, Dinajpur, Rangpur and Purnea. During his tenure as an editor of 'Banga Darshan', between 1880 and 1882, the novel 'Anandmath' was serialized in 'Banga Darshan'. The song 'Bande Mataram' written in 1875 was included in this novel. A number of evidences have come forth that it was in fact scripted in November 1875. Bankimchandra's two articles, 'Amor Durgostav' and 'Ektee Geet' and Purnachandra Chattopadhyay's 'Kamla Kanter Aiso Aiso', all these three articles reveal that in 1875, on the night of Durgashtami during Pooja festival, Bankimchandra must have had a vision (Darshan) of Bharatmata. It is best to peruse his own words, " I was sailing over my raft, and far away at the edge of horizon, I gazed over the surging surf of waves. It was resplendent golden idol of divine mother. Yes, that's my mother, my motherland. Motherly incarnation of my land bedecked with countless gems. Her gem-studded deca-arms outstretched into the deca directions. Each of those ten arms held different kind of weapon in the form of assortment of powers scintillating in its sinister sharpness. Crushed under her feet was mutilated body of the foe hapless and vanquished. Her invincible Lion was seen dragging and felling the foe. Slayer of enemies, lion striding, Oh! Mother, my obeisance to you - 'Bande Mataram' ".

It is true that Bankimchandra wrote and completed the song in such an enthralled and inspired state of mind. However, alas, no one seems to have appreciated it.

শ্রী বুদ্ধিমান চন্দ্রনাথ

9220 3081

Scene 1 ഗ്രാമ്പു-മു

മുഖം മുഖം മുഖം!

[illegible]

৬ □ দেশ সাহিত্য □ ১৩৯৫

BENGALI HANDWRITING AND AUTOGRAPH OF SREE BANKIM CHANDRA CHATTOPADHAYA. — EXPONENT OF "BANDE MATARAM"

COURTESY: BENGALI MAGAZINE "DESH" BENG. YEAR 1395.

Many a budding literature used to flock at the lair of living quarters of Bankimchandra to have an invigorating literary tête-à-tête about each others literary enterprises. The lyric was well debated upon. Some remarked that it lacked the lucid lyrical mellifluousness, while others expressed that its grammar has gone sour. Words like 'Sasya Shyamalam', 'Bhujairdhit', 'Dwitrinshtakoti' etc. sap the vital lyrical lucidity and melody. Bankimchandra merely remonstrated them by saying, "If you dislike it, don't read it. Whatever pleases me and I find good I have gone and written it. Do you mean to say that I should write only by bothering myself always about what pleases others?"

At about that time the composition work of printing of the edition of 'Bangadarshan' had come to a final stage. Some matter to fill up little blank space was required. Management of the press summoned for little left out lyric in the drawer of the desk of Bankimchandra. With a bit of reluctance he consented. Once even his daughter had told him that neither she nor her friends liked it. He however said, "Whether this poem is good or bad will not be revealed now but later after a long time people will realize its value. Well, I may not be alive to see that day, but you all will be there. A day will come when the entire nation and the citizens shall have it on their lips like the incantation of Veda Mantra (Religious Chant). And truly that's what was ornate. At the age of 56, Bankimchandra died in 1894 leaving behind 15 novels, a few volumes in prose and anthology of poems and a sacred hymn as a mantra - 'Vande Mataram' - as a legacy for his countrymen.

Although it is true that during his lifetime things like setting a tune to his lyric and composing the notation for it was done, it really came to the forefront at the annual convention of Indian National Congress in Calcutta. Rabindranath Tagore himself recited this song in the open session. Later on this became a tradition and even today congress (and now parliamentary sessions, public meetings etc.) begin with the song 'Vande Mataram'. It took ten long years to reach to masses. In 1905, Lord Curzon partitioned Bengal into two parts for the administrative conveniences. A large mob gathered at Calcutta town hall to protest this decision. Someone from the crowd shouted a slogan - 'Vande Mataram' - and it spread like a fire. In 1907, Babu Arbindo Ghosh wrote, "In the moment of awakening, in a state of profound quiescent slumber people of Bengal seeking in earnest looked hither, thither and yonder. At such a propitious moment someone blurted - 'VANDE MATARAM'. Mantra like a manna from heaven was ministered. And in a matter of a single day entire nation got baptized into a religion "Patriotism". 'Uttishtha, Jagrata' - [Get up, Wake up] was the cry delivered by this song". Bankimchandra gifted the nation a magnanimous sacred mantra by weaving into the religious concepts a vigorous sense of patriotism, sacred auspiciousness and reverence and mother adoration.

The words 'Vande Mataram' were not only on the lips of every Bengali person, but were also sported on designs of bangles, shirts, hemlines of saris and match box wrappers and labels. People trolled the song all over all the places. Soon it assumed recognition as a national anthem by popular consent. The growing



BENG. FILM BOOKLET COVER PAGE -
 "AANANDMATH" — 13th Sept. 1951

FROM: S. K. Chatterjee, Calcutta — June 2000

popularity of the song invited ire of the authorities. In 1908, British Raj banned its public singing. Ironically these very British and French gramophone companies and their agents, realized the growing popularity and commercial value of the song. They recorded it in the voices of great personalities like Rabindranath Tagore, Babu Surendranath Banerjee, Babu Hemchandra Sen, Satya Bhushan Gupta. Soon the market was flooded with these commercial recordings. A great amount of material and recording equipment of these companies was destroyed in police raids. The worst part is that most of the recordings except one of Rabindranath Tagore are lost to history.

The spell binding lure of mantralike couplet of words was so overbearingly powerful that tossing to the winds all bans, restrictions and prohibitions, it emerged out of Bengal to become an obsession on everybody's lips. Through public meetings, gatherings, political unrest, agitation's, collective battles for a cause, movies and theater melodies, solo and choir singing, concerts of classical music, orchestra and various other musical media it continued to rule with pomp and pageantry the hearts of masses. It turned out to be a morale boosting slogan for the freedom struggle while it was a word of cipher code for the revolutionaries. Madam Cama fabricated the first congress flag bearing the words Vande Mataram. Before independence several singers have recorded this song on gramophone records, with the presumption that this song will be the National Anthem of independent India. As such number of composers indulged themselves in a frenzied madness to set the song to tune in a variety of ways. Some did it in different ragas, some in more simple facile fluent catchy tunes. It was a vindictive antagonism of Islam and primarily still worst petulant, autocratic haughtiness of a single individual who enforced 'Jana Gana Mana' as the anthem.

Even today, very recital of this song triggers each and every vein of a individual, throbs and gets supercharged with resplendent inspired patriotism that can not be tailored into words. It only has to be felt and lived through by the surviving generation of patriots who witnessed excruciating horror of lathicharge and spillage of blood by British bullets. Perhaps that is what must have inspired a brainstorm in a very young and gifted musical genius like A.R.Rehman (formerly Dilipkumar before he changed religion) to venture and set these two words - 'Vande Mataram' in a lyric he recorded in 1997. It is remarkable that Lata Mangeshkar also could not resist recording it again in 1997 in the same tune that was set by Hemantkumar in 1952 for the film 'Anandmath'. Young generation artists like Shubha Mudgal, Kausiki Chakraborty have also recorded in pop and lori style in a recent album titled Vande Mataram-2, released in 1998.

As luck would have it, times have come when it needs to be told in verse meaning of Vande Mataram as ' Ma Tujhe Salam ' or in occidental way, ' Ave Maria '. No doubt, Sanskrit in original verse was very cumbersome to pronounce and hard to grasp its comprehension to its fullest sense for boys and girls who opt for Sanskrit as the language for scoring cent percent marks in the examination and nothing else. Hence this song, entering in its 125th year and its past glory making a fresh



BENG. FILM BOOKLET COVER PAGE — "BANDE MATARAM"
— 20th Sept. 1946

PT. OMKARNATH THAKUR RAGA CHHAYA NAT + VANDE MATARAM

240 361

Raga Chhaya Nat (27:05)
Khayal Vilambit

Raga Chhaya Nat (20:40)
Khayal Drut

Vande Mataram (5:30)

Marketed by Rhythm House Pvt. Ltd. Bombay.

come back is a matter of great admiration and pride for everyone. However it should be seen that it takes its roots in the new young budding generation through madrigal philharmonic societies by way of popularizing choir singing.

Some extra-ordinary anecdotes and the musical aspects related to 'Vande Mataram' -

1] Master Krishnarao Phulambrikar composed this song in a variety of ragas for both vocal and orchestra. In 1935, while performing at All India Radio, he abruptly began to sing Vande Mataram towards the end of his recital. Singing of this song on AIR was banned by the British Government. This attempt was promptly aborted.

Soon he recorded this song on gramophone record and the song reached the music lovers. He boycotted the radio programs. Later on in 1947, after independence he recalled the boycott by singing Vande Mataram.

2] Pandit Omkarnath Thakur used to sing it in Raga Kafi which he called Bangiya Kafi (probably because the song was from Bang-Bengal). EP record plays for about six minutes and contains full song. However in the concerts he used to sing it for longer duration as if some Bandish in Raga Kafi. That music could be scholarly but at the same time very boring and annoyingly tiresome. It used to kill the very spirit of the verse.

3] Shri V.D.Ambhaikar auditioned this song for almost all the leading national leaders since his childhood. Later he incorporated 'Vande Mataram Chorus Party' with the propaganda of the song in mind. On the advise of Dr.Babasaheb Ambedkar he made test records and played these at Delhi in a meeting of members of constitution committee. Although he liked the tune, commercial records were not made. Later in 1950, record was cut in the voice of Moghubai Kurdikar in Raga Khambavati. These were sold commercially on Columbia label. Music on this record is in slow tempo and very high pitched.

4] Netaji Subhashchandra Bose was the president of Indian National Congress in 1939. He expressed a desire for 'Vande Mataram' to be set to tune in a marshal way fit for people to sing in a collective form (chorus) as well as for military parades. On learning this as Netaji's wish from Subhashchandra Muzumdar, editor of 'Anandbazzar Patrika', music composer Timir Baran composed it in Raga Durga. A record of 12" diameter and 78 rpm speed named 'Vande Mataram' with a label -

" Anandbazar / Hindustan standard " was made. On one side complete ' Vande Mataram ' in vocalised chorus and on the other side instrumental symphony was recorded. This record used to be played by the Singapore Broadcasting station and during the parades of erstwhile Azad Hind Sena.

5] In the tunes of Vishwabharati Symphony Orchestra and Haripad Chatterjee one is able to hear typical Bengali pronunciations. The tune itself is charged with

‘वंदे मातरम्’चे तुकडे हे मातृभूमीचेच तुकडे

बंकिमचंद्रांनी लिहिलेल्या ‘वंदे मातरम्’ या गीताला आजवर अनेकांनी चाली दिल्या. सध्या अस्तित्वात असलेली चाल आणि तुम्ही साकारलेली चाल यामध्ये कोणता फरक आहे?

- १९०८ सालापासून ‘वंदे मातरम्’ हे गीत अधिक प्रसिद्ध झाले. हिंदुस्थानातील प्रत्येक कानाकोपऱ्यामधून या गीतावर निरनिराळ्या चाली रचण्यात आल्या. सध्याची चाल कोणत्याही शुद्ध रागात मोडत नसली तरी ती ‘सारंग’ रागाच्या जवळपास जाणारी आहे. मी साधारण १९३७ साली ‘विश्व खंवावती’ या रागात ही चाल बसविली.

रविवारची मुलाखत

दीपक चित्रे

अनेक दिग्गज नेत्यांनी तुम्ही रचलेल्या चालीचे तसेच आवाजाचे कौतुक केले आहे. काही आठवणी सांगाल का?

- १९२६ साली महात्मा गांधी नागपूरला आले होते. बॅरिस्टर मोरोपंत अभ्यंकरांनी महात्माजीकडे माझे कौतुक केल्यानंतर गांधीजींनी एखादे गाणे ऐकविण्यास सांगितले. त्यावेळी मी संपूर्ण ‘वंदे मातरम्’ हे गीत महात्माजीच्या मांडीवर बसून गायले. १९३८ साली स्वातंत्र्यवीर सावरकर नुसतेच रत्नागिरीच्या बंदिवासातून मुक्त झाले होते. प्रबोधनकार ठाकरे यांच्या दादरमधील निवासस्थानी त्यावेळी एक बैठक होती. या बैठकीत मी संपूर्ण ‘वंदे मातरम्’ म्हटले. सावरकरांचेही कौतुक लाभले. १९४० साली नागपूरमध्ये पंडित नेहरू एका सभेसाठी आले होते. सभेची सुरुवात ‘वंदे मातरम्’ने होणार होती. आम्ही सर्वजण तयारीत होतो. एवढ्यात नेहरूंनी बाजावर हात ठेवला. संगीताशिवाय हे गीत म्हणा अशी आज्ञा त्यांनी दिली. संगीताशिवाय आम्ही गाणं म्हटलं. पण त्यानंतर पंडितजींनीही आमचं कौतुक केलं. डॉ. राजेंद्रप्रसाद, सुभाषचंद्र बोस, डॉ. बाबासाहेब आंबेडकर, एसेम

जोशी, डॉ. हेडगेवार यांसारख्या दिग्गज नेत्यांसमोर गाण्याचा सन्मानही मला मिळाला.

नंतरच्या काळात ‘वंदे मातरम्’ला विरोध होऊ लागला. त्यातच या गीताची काही कडवीही कापण्यात आली. तुम्ही अनेक

स्वातंत्र्यलढ्यात सर्वांच्या मनामध्ये देशभक्तीचे स्फुरिल्ले गाणे. वेतविणाऱ्या बंकिमचंद्रांच्या ‘वंदे मातरम्’ या गीतास येत्या १७ नोव्हेंबर रोजी १२५ वर्षे पूर्ण होत आहेत. स्वातंत्र्यसमरात उडी घेणाऱ्या अनेक वीरांच्या तोंडी



असलेल्या या गीतास राष्ट्रगीताचा सन्मान मात्र मिळू शकला नाही. ‘वंदे मातरम्’ राष्ट्रगीत व्हावे म्हणून ‘वंदे मातरम्’ संगीत पार्टीची स्थापना करून १९४० सालापासून तब्बल १२ वर्षे आंदोलन करणाऱ्या वि. दे. अंबईकर यांची या निमित्ताने घेतलेली ही मुलाखत.

पुढाऱ्यांना भेटलात. त्यांचाही या गीतास विरोध होता का?

- मी स्वतः ‘वंदे मातरम्’ची चाल रचून अनेक नेत्यांच्या भेटी घेतल्या. ‘वंदे मातरम्’च्या मी रचलेल्या चालीलाच राष्ट्रगीत म्हणून मान्यता मिळेल असाच एकंदर सूर होता. मात्र त्यानंतरच्या काळात या गीताला विरोध होऊ लागला. १९९८ साली काँग्रेसच्या अधिवेशनात महंमद अली आणि शौकत अली या बंधूंनी हे गीत म्हणण्यास विरोध दर्शविला. मात्र

खुद्द अनेक मुस्लिम नेत्यांचाही या गीतास आक्षेप नव्हता. खान अब्दुल गफारखान, डॉ. हसन, तल्यारखान हे सर्व नेते उभे राहून ‘वंदे मातरम्’ म्हणायचे.

आपल्याच राजकारण्यांनी या गीतास विरोध केला. मातृभूमीस वंदन करणारी बंकिमचंद्रांची कडवी कापली. या गीतामध्ये मातृभूमीबद्दलचे प्रेम ओतप्रोत भरलेले आहे. तरीही हे गीत कापण्यात आले. ‘वंदे मातरम्’चे तुकडे करणे म्हणजे मातृभूमीचे तुकडे करण्यासारखेच आहे.

‘वंदे मातरम्’ला राष्ट्रगीताचा दर्जा मिळावा म्हणून तुम्ही आंदोलन उभारले. या गीतास विरोध करणाऱ्यांचा प्रमुख मुद्दा कोणता होता?

- ‘वंदे मातरम्’ संगीत पार्टीची स्थापना करून ‘वंदे मातरम्’ राष्ट्रगीत व्हावे म्हणून झगडलो. आंदोलने केली. अनेक नेत्यांना महत्त्व पटवून दिले. महात्मा गांधीजींचा ‘वंदे मातरम्’ला विरोध जाणवला नाही. मात्र काँग्रेसने त्यास मान्यता दिली. पाहिजे असा त्यांचा आग्रह होता. सरदार वल्लभभाई पटेलंना भेटलो. त्यांचेही तेच म्हणणे होते. ‘डॉ. राजेंद्रप्रसादंना भेटा’ असे सरदार पटेलंनी सांगितल्यानंतर त्यांनाही भेटलो. रवींद्रनाथ टागोरांचा या गीतास विरोध होता. मात्र कारण वेगळे होते. राष्ट्रगीत सोपे, सहज म्हणता येण्याजोगे आणि संस्कृत नसावे, असा त्यांचा मुद्दा होता. ‘दुसऱ्यांच्या भावना दुखाविल्या जाऊ नयेत म्हणून स्वतः दुःख सहन करण्याच्या आपल्या संस्कृतीला धरूनच अखेर १९५० साली ‘वंदे मातरम्’ला डावलून ‘जन गण मन’ला राष्ट्रगीताचा दर्जा मिळाला आणि आमचे आंदोलनच शमले. आमचा विरोध आम्ही गुंडाळून ठेवला.

‘वंदे मातरम्’ला नाकारून ‘जन गण मन’ला राष्ट्रगीताचा दर्जा जाहीर झाल्यानंतर काय वाटलं?

- आपली सेवा फुकट गेली याचे अतिशय दुःख झाले. लढा वाया गेला. हे का घडलं अजूनही समजत नाही. पण निदान ‘वंदे मातरम्’ला दुय्यम स्थान तरी मिळालं याचाच आनंद वाटतो.

२५/११/९९

पान ४ - मुंबई, रविवार, दि. १४ नोव्हेंबर १९९९

refined, high integrity western music and style of croonship.

6] In 1952, Lata Mangeshkar and Hemant kumar have sung this song in both Bengali and Hindi versions of film 'Anandmath'. The tune is set so as to suit the situation in the movie. This song is composed in a very fast tempo. Therefore original concept of a passion or a melody of adoration and worship is lost. Instead it has assumed the form of a marshal song fit for a military parade, an inspirational muse. In 1998, on the occasion of golden anniversary of independent India, Lata Mangeshkar re-recorded afresh the same song in the same tune. Remarkably, between the old and the new recording, there is not an iota of difference in its notes and rendering except for the somewhat tired voice.

7] The feeling of the spirit of veneration and adoration in " Oh! Mother, my revered bow to you ! " is clearly depicted in the gramophone disc of Mr.Vishnupant Pagnis recorded in Raga Sarang. A portion of the piece is rendered with an accompaniment of tabla. The third stanza begins with ' Tumhi Vidya, Tumhi Dharma...' precedes in the original composition. In the end, the first stanza upto - " Sukhdam Vardam " only is sung omitting the last two lines.

7a] In the classical style other ragas used are - Deshkar (Keshavrao Bhole), Jhinjhoti (Master Krishnarao), Kalingda (Savilaramboa), Desh-Malhar (various singers), Sarang (Pagnis), Kafi (Master Krishnarao, V.D.Paluskar, Pt.Omkarnath Thakur, Pt.Vinayakrao Patwardhan), Khambavati (V.D.Ambhaikar and Moghubai Kurdikar).

8] The easiest composition for collective singing for men in general who are not very adept at vocal music is in Raga Desh. The first stanza of this tune is regularly played every morning at the start of the Akashwani (the radio) and Doordarshan (the T.V.). This practice is continuing for many years. It is believed that this tune has been composed by Pandit Ravishankar while he was with Akashwani.

9] An extra-ordinary session of the parliament was convened at the midnight of 14th August 1997 to commemorate the beginning of the golden (jubilee) anniversary of independence. On that occasion Pandit Bhimsen Joshi sang this song with proper accompaniment of Tabla and Harmonium. Although he was standing while singing, it appeared as if he gave a recital of the song in Raga Desh with proper rendering including taans etc. In a special session it was broadcast by Nabhovani (All India Radio) and telecast by Doordarshan (Television). In this very program, Lata Mangeshkar gave a recital of another national song - " Saare Jahanse Achha " and concluded it with words 'Vande Mataram'. Many members of Parliament were seen with lips murmuring the song and they clapped at the end.

Next year, on August 14, 1998, again in the parliament and during the concluding session of golden jubilee celebrations Pt.Jasraj sang the song with his group of chorus singers. This was without any accompaniment, but with the rhythm of

humming by his fellow singers. At the pitch of his voice, Pt. Jasraj sang it in the shouting manner. Again the audience clapped at the end while the ceremony was being telecast nationwide.

Vande Mataram song has been declared as the song having equal status of " The Anthem " Is it then proper to sing it in this manner ? Do we sing our anthem - 'Jana Gana Mana ' like this and do we clap after singing it ?

10] Further, in 1997 A.R.Rahman and Sony music brought out an album titled - 'Vande Mataram'-Ma Tujhe Salam. This contained traditional first stanza of Vande Mataram sung in chorus in Raga Desh with beautiful orchestration exhibiting colorful instrumental music. The main title song was written by Mehboob and it used the key words - 'Vande Mataram-Ma Tujhe Saalam'. Video album of this song was telecast on network TV channels and one can see Rahman dancing in Michael Jackson style. In the same video we see Indian villagers carrying flags of different sizes, some lying even on ground during the process of hoisting. Although modern, this album disturbs a sensitive mind. Surprisingly, the same group performed live at the India Gate on midnight of 14th August and the whole 'Tamasha' was telecast for the entire nation at the expenses from the celebration committee where major funding came from the government. This album is being telecast quite regularly on both Indian and satellite channel networks.

11] Inspired by the success of this album, the producers G.Bharatbala and Kanika brought out 'Vande Mataram'-2 in 1998. This time the music was by Ranjit Barot and both audio and video albums were produced and marketed by Sony music as in the past. It contained again lyric by Mehboob that used key words - 'Vande Mataram-Ma Tujhe Salam' - this time sung by Lata Mangeshkar. Surprisingly, Mehboob used part of the song from Bankimchandra's lyric as the intro.line in his song and was sung like - " Sujjalaam, Supphalam, Malayaaaja Sheettalam, Sasya Shyamaalam Maattaram'. No one felt anything wrong in tampering with the song which has the status of 'The Anthem'.

In the same album, Kaushiki Chakravarty has sung the first stanza of Bankimchandra's 'Vande Mataram' in the lori style, whereas Shubha Mudgal has sung it in pop style, stretching the words like - Phullla Kusumit Drumadaala-Ga,Ga,Ga - Shobhinim' or shouting - 'Sheetaalaam'. It is really an experience to listen to this album and also to watch it on TV. It shows the loss of our sensitivity towards these modern musical experiments and the way in which the most beloved song of the nation is being presented as a salable commodity. [Incidentally they have now dared to touch our anthem on the occasion of 50th year of Indian Republic, and the comments are given in a separate article]

=====C
onsidering this musical journey of Vande Mataram in last 125 years, it appears that perhaps so many tunes were also partly responsible for the non-acceptance of this song as the 'National Anthem' of independent India.

'Vande Mataram' is probably the only song / lyric which is so much popular for last 125 years and touches the hearts of all Indians. The tune has been set from classical, western, Rabindra Sangeet, chanting to lori and pop and who knows younger generations of musicians will compose it in metal and rap in 21st century. Its evergreen popularity may be due to the devotion and worship of - "THE MOTHER" as expressed in this song and that is what appeals us.

Suresh Chandvankar

Hon. Secretary, 'Society of Indian record collectors', Mumbai.

हिंदी अनुवाद

पानी की कुछ कमी नहीं है,
हरियाली लहराती है।
फल ओं फूल बहुत होते हैं,
रात रात छवि छाती है ॥
मलयानिल मृदु मृदु बहती है,
शीतलता अधिकाती है।
सुखदायिनी, वरदायिनी तेरी,
मूर्ति मुझे अति भाती है ॥
वन्दे मातरम् !

तीस कोटी लोगों की कल कल,
सुनी जहाँ पर जाती है।
उसकी दुगुन खडधारा की द्युति,
विकाश जहाँ पाती है ॥
तिस पर भी 'तू अबला है,'
यह बात व्यथा उपजाती है।
हे तारिनि! हे बहुबलधारिनि!
रिपु तू काट गिराती है ॥
वन्दे मातरम् !

तू ही धर्म, कर्म भी तूही,
तूही विद्यावानी है।
तूही हृदय, प्राण भी तूही,
तूही गुण गण खानी है ॥
बाहुशक्ति तूही मम,
तेरी भक्ति महामन मानी है।
प्रति घट, प्रति मन्दिर के भीतर
तूही सदा समाती है ॥
वन्दे मातरम् !

हे दुर्गे! दस भुजा तुम्हारी
दुर्गति नाश निशानी है।
हे कमले! हे अमले! अचले!
तू सब सुख की खानी है ॥
नहीं एक भी भारत खण्ड में ऐसा पापी प्रानी है।
कहै न जो नित 'यही हमारी
महामहिम महारानी है' ॥
वन्दे मातरम् !

आचार्य महावीर प्रसाद द्विवेदी

उर्दू अनुवाद

सलाम, ऐ मादरेवतन सलाम,
ओ पुरअबेहयात, पुरसमर, तरोताज: संदली
हवावाली, फस्ले अख्जर,
खुशगवार पुरनूरशवेमाह, पुरबहार सरसब्ज,
खंदहजन, शीरी गुत्फार,
पुरसुकून, नेमतबख्श मां तुझे सलाम !

ओ माँ, तेरे करोडो बेटे बलंदी से आवाज देते हैं,
उनके करोडो हाथों में
शम्शारे आबदार हैं, तब कौन कहता है कि तू नाचार
है? आ पुरताकत
नाखुदा, ओ दुश्मनो को नेस्तोनाबूद करनेवाली, माँ
तुझे सलाम!

ओ माँ, तूही इल्म है, तूही मजहब है, तूही दिल है,
तूही गैबदां है, तूही बदन में रूह है, बाजुओं में तू कुव्वत
है, दिल में तू परस्तारी है,
हर सनमखाने में तेरे ही बुत पैवस्त है;
तूही दस हाथों से हिफाजत करनेवाली दुर्गा है, तूही
गुलेकमल पर
बैठी दौलत की देवी कमला है, तूही इल्मो महारत
की देवी बानी है
तुझे हम सलाम पेश करते हैं।
सलाम ओ बेऐब, बेमिसाल दौलत की देवी, तुझे
सलाम

पुरआव, पुरसमर, ऐ मादरेवतन सलाम।
सरसब्ज मुस्तकीम खंदलब मुरस्सानिगार जीनते बज्म
ओ सरजमीं पर्वरिशगाह, ऐ मादरे वतन सलाम।

- भानू

राष्ट्रभक्ती प्रेरणा का गान वन्दे मातरम्



भारतमाता

वन्दे मातरम्.
१२५

Cover picture of Marathi book - 'Vande Mataram-125, Ek Shodh
- by Mr.Milind Sabnis, Pune [1999].
Painting by Mr.Sachin Joshi, Pune.

'Bande Mataram' - National Anthem / National song or a Cultural song ?

Sunday, 7th November 1875, - 'Akshay Navami'. Bankimchandra Chatterjee [1838-1894] wrote his famous song 'Bande Mataram' at his residence in Kantalpada of Naihati village, few miles away from Calcutta. This year this 'Akshay Navami' is on Sunday November 5, and the song will be 125 years old. This is probably the only Indian song which is still popular and musicians and singers want to compose and sing it again and again. During this year of celebrations, one book in Marathi - 'Vande Mataram: Ek Shodh' - by Mr. Milind Sabnis, Pune was published. This is a carefully researched document and will be translated in Hindi and English soon. Edited Hindi version of the Bankimchandra's novel 'Anandmath' was also published in Mumbai. Few audio/video albums featuring 'Bande Mataram' were also released in last five years. 'Society of Indian Record Collectors' - a Mumbai based organisation traced about 100 different versions of 'Vande Mataram' recorded in this long period. These versions vary from the voices of Rabindranath Tagore to A.R. Rahman. Based on these available recordings, an attempt has been made to note the musical aspects of this evergreen song.

Bankimchandra was among the first batch of graduates from Calcutta University. Soon after graduation [B.A.], he was appointed as Deputy Magistrate and became Deputy Collector during his career. Bankimchandra had an easy access to old papers and gazettes. He came across the documents related to mutiny of Sanyasi's (Saints) in Dhaka, North Bengal, Nepal, Tarai, Dinajpur, Rangpur, Purniya during 1763-1780. He then decided to write a novel 'Anandmath' based on the heroic deeds of these sanyasis. In his youth, he had witnessed the unsuccessful mutiny of 1857. Around 1870, British rulers were trying hard to force their anthem 'God save the queen' in India. This all had a deep impact on the sensitive mind and he wrote 'Bande Mataram' song in one sitting in a transcendental mood. He wrote this as a prayer in which the nation - 'Bharat' was described as "The Mother". The song was later included in his famous novel 'Anandmath' published serially in his magazine 'Bangdarshan' during 1880-1882. This song was heavily criticised by his friends and by his daughter, for the words difficult for pronunciation, mixture of Bengali and Sanskrit words. He argued that he wrote it spontaneously to express his emotions and thoughts without caring for its future. However, like a prophet, he said, "I may not live to see its popularity, but this song will be sung by every Indian like a Ved Mantra." And it really happened after the partition of Bengal in 1905.

1) **Beginning of the century** - The song remained in the novel 'Anandmath' until it was sung by Rabindranath Tagore at the Beadon Square in the 1896 convention

of Indian National Congress. It then became a tradition and even today congress conventions, Loksabha and Vidhansabha sessions begin with the recitation of the first stanza of 'Bande Mataram'. In 1905, large crowd gathered at town hall in Calcutta to protest partition of Bengal and someone among the crowd shouted "Bande Mataram". It became a very popular slogan overnight. It crossed the boundaries of Bengal and spread all over the country like a flame. Soon British rulers banned the song and the very slogan "Bande Mataram". Considering the popularity of this song H.Bose records and Nicole Record company recorded it in the voice of Rabindranath Tagore, Babu Surendranath Banerjee, Satyabhushan Gupta, R.N.Bose and others. Hemendra Mohan Bose had released it commercially on H.Bose Records in 1907. Police destroyed the factory, and the records. However few copies of the disc survived in Belgium and Paris [where Pathe/H.Bose records were pressed]. Hence we can listen to "Bande Mataram" in Rabindranath's voice. He has sung it in very shrilled, high pitched, bit nasal voice and in extremely slow tempo. This is the oldest recording available on gramophone record. it has been now released on CD and is available along with a book - 'Rabindranath Tagore - facets of a genius' -- published by All India Radio, New Delhi in 1999.

2] **Pre-Independence period** - Due to the ban, the song became even more popular and turned out to be a source of inspiration. The couplet "Bande Mataram" received the status of 'Vedic Mantra' and the slogan for revolutionaries. Pandit Visnu Digambar Paluskar sang it in Raga Kafi in congress conventions for several years. After his death in 1931, Pt.Omkarnath Thakur used to sing it in raga which he called 'Bangiya Kafi'. Paluskar did not cut any gramophone disc but Omkarnath Thakur's commercial recording is available and he has sung it in very slow tempo, with only haunting notes of tanpura in the background. This rendering reminds us to his famous record 'Mitawa Balamva' in raga Nilambari.

In addition to its status in political organisations, several composers and singers both in Bengal and in Maharashtra considered it as a wonderful lyric for expressing devotion towards mother/motherland. In about 1928, Vishnupant Pagnis (later famous for his role in Prabhat Film Company's Marathi film - 'Saint Tukaram') cut record in raga Sarang. Sung in a very loud and clear voice of a Bhajan singer, he has even changed the order of the stanza's of the original text. In 1910/12, another bhajan singer Savlaramboa from Mumbai [Lalbaug/Parel] sang it in raga Kalingada and his rendering really touches the soul of a sensitive listener. While setting the tunes in famous folk and popular music, Keshavrao Bhole [famous music composer of Prabhat film company] cut Odeon record in 1935 in raga Deshkar - an early morning melody. His singing is scholarly with showers of taans and reminds us of the famous Marathi stage song - "Priye Paha".

During this period, Bengali composers and singers were also setting different tunes encashing the popularity of this song. Desh Das, Satyabhushan Gupta, Dilipkumar Roy, Bhavanicharan Das, Hemchandra Sen, Harendranath Dutt recorded under different labels. Typical Bengali pronunciations, Mridanga

accompaniment are the peculiarities. The style is inclined towards Rabindra Sangeet with somewhat western style. In south Smt.D.Vasanta and D.Vimla have cut records but are not available for listening. M.S.Subbulakshmi has sung it as a duet with Dilipkumar Roy with different raga and tempo for each stanza. M.S. has also sung Tamil version of 'Bande Mataram' translated by Subramaniam Bharati. This recording creates a devotional mood. Among other duets, Geeta Dutt has sung it with G.M.Durrani.

3] **Chorus/Orchestral Bande Mataram** - Several such records were made and released commercially. These were especially used in public functions or meetings. Rabindranath's original tune was sung by Vishwa Bharati artists and is available both in vocal and in instrumental form. Upon the suggestion of Subhashchandra Bose, Timir Baran set tune in Raga Durga and in a marching song style. This gramophone record was used for the parades of Azad Hind Sena and the record was frequently broadcast from Singapore radio. There is a mixture of both Indian and western instruments in the orchestration. Similar efforts were made by Sursagar Jagmohan, Matrusevak Dal of Kamal Dasgupta, Pankaj Mullick, Anadi Dastidar, Rajan sarkar and others.

Several composers, musicians and singers from Bengal and Maharashtra were almost certain that this would be the 'Anthem' of independent India. Hence, they set number of tunes. Among these were Master Krishnarao Phulambrikar and Mr.V.D.Ambhaikar. who is now 90 years old and living at Dadar, Mumbai. Master Krishnarao composed it in raga Kafi and also in raga 'Jhinjhoti'. The tune is simple and could be sung easily by anyone. He cut gramophone record in about 1935, when his radio programme was suddenly interrupted soon after he began to sing the banned song at the end of his program. He then boycotted the radio programs. He popularised his tunes by gramophone records and by singing it in his music concerts. After independence, he was invited to sing on All India Radio and he began his concert by singing 'Vande Mataram'. In 1948, he learnt that Pandit Nehru is against the music of the song and not the contents, he volunteered and took challenge to set tunes as per the norms and guidelines set out for the 'Anthem' as per the British model. He prepared test records of solo, chorus, marching, with and without accompaniment and played these records to members of constitution committee.

Similar efforts were made by Mr.V.D.Ambhaikar. He set tune in raga 'Khambavati' and prepared similar test records. He also presented his tunes to the constitution committee. Dr,Babasaheb Ambedkar liked the tune very much and suggested that the gramophone record be made in the voice of Kesarbai Kerkar and he would be the first person to buy it. However she refused and finally the record was cut in the voice of Smt.Moghubai Kurdikar. This rendering does create serene and pious mood, however the pitch and the higher octave used is beyond the capacity of common man. No wonder then, these efforts were rejected by Pandit Nehru. Around the same time, musician Vasant Desai made records on 'Young India' label in which he has sung the first stanza of the song. He sings and the chorus

repeats after him. There are two versions using Indian and western instruments like Shingha, Choughada, Flute and Piano, trumpet and Jhanj.

The final verdict was of course given by Pandit Nehru. In a meeting of the constitution committee held on 24th January 1950, President Dr. Rajendra Prasad announced that "Jana Gana Mana" will be the National Anthem of independent India and "Vande Mataram" will be the National song with same status as 'The Anthem'. With this, all the efforts ended and the recordings have now become important documents and part of our cultural heritage.

4] **Post Independence era** - In 1947, this song was included in Hindi feature film Amar Asha [Immortal Hope]. As no gramophone record was cut and the film reels are not available, the details and the tune are lost to history. Pannalal Ghosh set tune in a typical Bengali folk style for the film "Aandolan" in 1951. It is sung by Manna Dey, Parul Ghosh, Sudha Malhotra, Shaileshkumar and others. Film "Anandmath" was made both in Bengali and in Hindi in 1952. The tune is still very famous and popular. It is composed using the mixture of Malkauns and Bhairavi and is highly inspiring. Hemant Kumar and chorus have sung it in Aarati style with prominent Mridanga accompaniment in Bengali film "Mahabiplovi Aurobindo". Credit titles of Hindi film 'Leader' (starring Dilip Kumar) had Vande Mataram sung in chorus in background. Music was given by Naushad. No gramophone record was cut and singers are not known. This is a very simple marching tune. In 1997, Usha Uthup sang it in Shyam Benegal's 'Making of Mahatma' in the tune set by Vanraj Bhatiya. It is in somewhat pop style and used as a background score in Gandhiji's famous long march in south Africa in the first decade of this century and appears to be somewhat out of context.

Both 'Jana Gana Mana' and 'Vande Mataram' have five stanza each and with time because of their special status only first stanza is sung/played. As a result, most of the Indians have either forgotten or are unaware of the complete song. Both the songs were recorded specially by gramophone company for playing on some 800 and odd AIR [All India Radio] stations. It is believed that the tune is set by Ravi Shankar when he was a radio staff artist. Both vocal and instrumental versions are recorded each lasting for about 58 seconds. This tune is very simple for anyone and does create pious and serene mood of worship of motherland. Every morning, all the radio stations play 'Vande Mataram' vocal record soon after the signature tune. Later the same practise was observed on TV / Doordarshan too. These records are also played in public meetings/functions especially in South Indian states where Hindi was not accepted as the national language for quite some time.

In 1982, Mahendra Kapoor cut one 45 rpm disc in which he has sung both the songs with chorus. Apart from this, no one has dared to tamper with the original tune in about 50 years. It is sung in the opening sessions of parliament and state legislative assemblies. Citizens are expected to stand in 'attention' while it is sung/played in public meetings.

5] **Golden Jubilee celebrations of India's Independence and 'Vande Mataram'**

In 1997, Indian citizens celebrated 50th year of independence. They had made a lot of progress then and number of TV cable channels were operative throughout the country. In these celebrations, A.R.Rahman's audio/video album was launched by G.Bharatbala reviving the words - 'Vande Mataram' - (meaning) - "Maa Tujhe Salam"! Although this album also contained original Bankimchandra's 'Bande Mataram' sung beautifully in raga Desh-Malhar with wonderful tonal colours of the instruments, the title song was readily accepted by the music lovers of all generations and the sacred words were again uttered by all but in different context. The song text was totally different with "Vande Mataram" as the lead words. The video showed citizens of all age groups with tricolor of different sizes in their hands. Some were trying to hoist the huge flag lying on ground. No one seemed to care and obey basic norms and guidelines of flag hoisting during shooting and telecasting. National flag, a symbol of National prestige and pride was used as a toy in this video. The tune set in western Michael Jackson style became extremely popular all over the nation and other countries telecasting this video. Rahamna himself posed, sang and danced in Michael Jackson style. On the eve and at midnight of 14th August 1997, his group gave a live performance at India gate dancing on " Vande Mataram - Ma Tujhe Salam ", probably sponsored by the celebration committee of our great government.

At the same time, a special session of Parliament was convened. Our MP's were standing and nodding their heads when Pandit Bhimsen Joshi sang it for over five minutes In a manner of classical music concert with an excellent accompaniment of Tabla and harmonium [one of the reasons for which objections were raised before independence and hence even today the govt. approved AIR tune is without any accompaniment]. In the following year, on 14th August 1998, Pandit Jasraj sang it at the same place, with his choir group with no instruments but chorus humming and Panditji shouting at the pitch of his voice towards the end. On both the occasions, our MP's clapped at the end. Do we ever clap after singing 'The Anthem'? Is this the way in which we respect our National Anthem/Song?. Even after 50 years of independence and the government declaration, we do not want to give the status and respect of Anthem? and at the same time several hardliners want to have it as the anthem of " Hindu Rashra ?'

6] **'Vande Mataram' at the turn of 20th century -**

Due to the mega success of this album the same group launched another album 'Vande Mataram - 2 in 1999 with music score by Ranjit Barot, son of yesteryears famous dancer - Sitaradevi. This album too had a reissued version of Lata Mangeshkar's 'Vande Mataram' from film 'Anandmath' of 1952. Same lyricist Mehboob wrote another one for Lata Mangeshkar with a lead line - " Sujjalam, Suffalam, Malayyaj Sheetalam, Sasya Shyyalam Maataram " - words easily borrowed-or marrowed? from the sacred song of national pride. Rest of the lyric, as before is different and Lataji has sung wonderfully in same old Anandmath

tune, with "Maa Tujhe Salam, Maa Tujhe Pranam". Lyricist has coined both the words 'Salam' and 'Pranam' together, although there is a world of difference in the meaning between the two. In the same album, Shubha Mudgal has sung the familiar first stanza of 'Vande Mataram' in pop music style, whereas Kausiki Chakravarty in a lullaby style.

Around the same time, several musicians, composers and singers presented the song in different styles and forms. Guru Kelucharan Mahapatra staged a ballet on 'Vande Mataram' in Elephanta festival, Ustad Rashid Khan sang it in one of the Indian Music Group's concert at St. Xavier's college in Mumbai, Pandit Ram Narain played it on Sarangi in concluding a recital, Anoop Jalota sang it in his latest album of Deshbhakti songs. On 15th August 2000, new video album 'Vande Mataram' was released with voice of Sadhana Sargam and music by Hindukush.

What is 'Vande Mataram' then ? An answer to British Anthem - 'God Save the Queen?', or a song that inspired revolutionaries and thousands of freedom fighters during their long struggle that ended in 1947? In last 125 years, we have seen it as a song of inspiration, marching, chorus singing, solo, vocal and orchestrated renderings, song of devotion, song as a saleable commodity, dance number, duet song etc. It has been sung in Bhajan, Aarti, Powada, natyasangeet, lullby, pop style. This shows that we want to consider it as a '**Cultural Song**' rather than a national song.

7] **Vande Mataram in 21st century** -

'Vande Mataram' song is now 125 years old and soon will enter into the 21st century. In 1975, while celebrating centenary, a conference was organised at Banaras, books, monographs and proceedings were published. In 2000, a Marathi book was published by Vande Mataram Shatkottar Rajat Jayanti Samiti, Pune. 'Society of Indian Record Collectors' found over 100 recorded versions of the song and presented over 20 illustrated listening sessions to audience of various age groups in Maharashtra.

As usual, no political party (including Indian National Congress) took any note of this event. Hardliners with slogans like "Garva Se Kaho...." and/or "Is Desh Men Rahana Hoga To Vande Mataram Kahana Hoga " did not even seem to know about this event. Bengalis have forgotten the celebrations probably because of communist rule over last 50 years. Rashtriya Aghadi Government only announced one committee and one does not know anything thereafter.

Musically speaking, it seems that Indians will never forget this lyric even after another 125 years. This is clearly seen with the new compositions and renderings. Beginning with R.N.Tagore to A.R.Rahman and beyond, several tunes were set and no other song in Independent India has received so much attention. This is probably because we Indians do not consider this as the national song or Anthem. We treat it as a song of our culture or a 'Prateek'. In Hindu culture, mother is

considered as God and worshipping mother through songs is an age old tradition. 'Vande Mataram' is one such song which describes motherland and hence this cultural song reappears again and again in different forms. No wonder if someone sets the tune in jazz, rock, rap or metal in 21 st century. Its appeal and purpose will keep changing from time to time but the basic "Ave Marie-Mother I bow Thee" will remain. In this sense then, all the tunes described above could be justified and appreciated.

- suresh chandvankar

Hon. Secretary, 'Society of Indian Record Collectors'

110 Parashara, TIFR Hsg. Colony

Navynagar, Colaba, Mumbai - 400 005

Phone - 218 9726.

=====

इंग्रजी पद्यानुवाद

श्री. अरविंद

Hail To The Mother
(Vande Mataram)
Mother, I bow to thee!
Rich with thy hurrying streams,
Bright with thy orchard gleams,
Cool with thy winds of delight,
Dark fields waving, Mother of might,
Mother Free.
Glory of moonlight dreams
Over thy ranches and lordly streams,
Clad in thy blossoming trees,
Mother, giver of ease,
Laughing low and sweet!
Mother, I kiss thy feet
Speakes sweet and low!
Mother, to thee I bow.

Who hath said thou art weak in thy
lands,
When the swords flash out in twice
seventy
million hands
And seventy million voices roar!
Thy dreadful name from shore to
shore?
With many strengths who are mightily
and stored,
to thee I call, Mother and Lord!

Thou Who savest, arise and save!
To her I cry who ever her foemen drave

Back from plain and sea
And shook herself free,
Thou art wisdom, thou art law,
Thou our heart, our soul, our breath,
Thou the love divine, the awe
In our hearts that conquers death
Thine the strength that nerves the arm.

Thine the beauty, thine the charm.
Every image made divine
In our temples is but thine

Thou art Durga, Lady and Queen,
With her hands that strike and her
swords of sheen,

Thou art Lakshmi lotus-throned,
And the Muse a hundred toned,
Pure and perfect without peer,
Mother lend thine ear.
Rich with thy hurrying streams,
Bright with thy orchard gleams,
Dark of her, O candid-fair
In thy soul, with jewelled hair
And thy glorious smile divine
Lovliest of all earthly lands,

English translation of 'Bande Mataram'
by-Shree Aurobindo.

Yash Indir April 1948
Cataline

Vasant Desai

वसंत देसाई

TM { वन्दे मातरम्

8475 { हिंदोस्ताँ हमारा

म्युसिक-वसंत देसाई

एक बाजू—

वन्दे मातरम्

सुजलाम् सुफलाम् मलयज झीतलाम्।

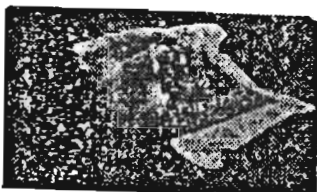
सत्य श्यामलाम् मातरम् ॥ धृ ॥

शुभ्रज्योत्स्ना - पुलकित - यामिनीम्

फुल्लकुसुमित - दुमदल - शोभनीम्

सुशशिनीम् सुमधुर - भाषिणीम्

सुखदाम्, वरदाम् मातरम् ॥ १ ॥



दुसरी बाजू—

गुन गा रहे है मनमे, सारां जहाँ हमारा
सारे जहाँसे अच्छा हिंदोस्ता हमारा
अन्यायका सिंघासन ह्मनाफने संभाल
आपसमें अब झगड़ना है राखेंगों हमारा
आझाद हो चुका है हिंदोस्ता हमारा
आझाद है जहाँमें दिलशाद है जहाँमें
मंजिल पे आगया है कारवाँ हमारा
अबतक् न दबसके है अबमी नहीं दबेगे
आसां नहीं है करनां अब ह्मतिहां हमारा

लेखक-फिरोज जालंधरी

TM { वंदे मातरम् (ट्रम्पेट, झाज, पियानो)

8474 { " (शिंग चायडा)

TM { वंदे मातरम् (शिंग चौघडा)

8476 { " (सिपटर्सओके लिये)

पं. भार. भट्टाचार्य आणि पार्टी

TM { वन्दे मातरम्
8463 { जय हो, जय हो.



BANDE MATARAM - PATHE - H. BOSE'S RECORD LABEL.
SUNG BY - RABINDRA NATH TAGORE.

COURTESY: "KABE KANTHO O KOLER GAAN" by SANTOSH KR. DEY.



वन्दे मातरम् काठियावाड़ (१९०५) काठियावाड़ (१९०५) काठियावाड़ (१९०५)

NATIONAL FLAG OF SWADESHI MOVEMENT 1906
- WOODEN BLOCK - ARTIST: HEMCHANDRA DAS

COURTESY: "DESH", BENG. YEAR 1395.

“ VANDÉ MATARAM ”

Some interesting events before the song became popular nationwide -

- Vande Mataram song - composed by Pujjyosri Bankim Chandra Chattopadhyay in 1875. Now it is established that the date was 7th November 1875. As per Hindu calendar
- S.J. 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, Pratiba 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 recognized 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 list could still be incomplete and readers are requested to send additional information.

Sr.No. / Company, Label / Record Number (year) / singers and other details

- 1] Nicole Records / C 465 (c.1905) / Narain Chandra Mukherjee
- 2] Nicole Records / 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 (C.1908) / Rabindra Nath Tagore
- 6] Pathe / H.Bose's double sided vertical cut Record / 3512 (C.1908) / Sevak Sampradaya
- 7] H.Bose's Record / Pathe / 36-250 (C.1908) / Rabindra Nath Tagore (Standard size record - 250 ml.)
- 8] H.Bose's Record / Pathe / 36-350 (C.1908) / Rabindra Nath Tagore (Concert size record - 150 ml)
- 9] Gramophone Monarch Record (12") / 012112 (1906) / R.N.Bose - 'Mullar Kawali' - single sided record containng entire song.
- 10] Gramophone Concert Record (10") / 5 - 12638 (1906) / Narain Chandra Mukherjee
- 11] Gramophone Concert Record (10") / 5 - 12639 (1906) / Narain Chandra Mukherjee
- 12] National Grand Record / 20290 / Babu Surendranath Banerjee
- 13] Beka Grand Record (12") / 21125 (1908) / Swadesh Sevak Babu Hem chandra Sen (Amateur)
- 14] National record / 462 / 541 (1907) / Narain Chandra Mukherjee
- 15] Odeon Record (10 3/4") / 94131 (1911) / Satya Bhushan Gupta (C.1914)
- 16] Viel-O-Phone Record / T 6003, C5 (KC1) / (1912) / Desh Dass - complete song in raga Tilak Kamod.
- 17] Viel-O-Phone Record / VR 1567 [1073-74] / Shree Goswami - sung in Raga Desh - complete song in two parts.
- 18] Phon-O-Phone Record / G 438 / 1029 (C.1910) / Savlaram Boa, Mumbai / sung in Raga Kalingada.
- 19] Binapani Record / Just newspaper advt.(1908) only. Actual record not seen.
- 20] H.M.V / P 5182 (C.1920) / Harendra Nath Dutt (Amateur) - September 1922.
- 21] Hindustan Record / H 570 (C.1940) / Prova Roy, Jay Dass, Vijaya Devi, Dhiren Gupta, Haripada Chatterjee. - specially trained by Dr.Rabindranath Tagore.

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Musical Direction by S.J. Haripada Chatterjee.

22] Megaphone J.N.G. 5224 (C.1935) / Bhawani Charan Dass - complete in two parts - Matrix numbers - DMC 8661/8662.

23] H.M.V / N 6944 (C.1950) Matrix number - OMC 8468 / Matruvesvak Dal - Music by Kamal das Gupta

24] Anand Bazaar, Hindustan Record (12") / (Megaphone) AHR 1 (C.1938) / Chorus in raga Durga. Music by Timir Baran.

25] Columbia GE 3132 (C.1935) / Pt.Omkarnath Thakur - Raga Bangiya Kafi

26] Columbia BEX 201 (12") [C.1935] / Pt.Omkarnath Thakur

27] Columbia 7 EPE 4227 (C.1965) / Pt.Omkarnath Thakur [reissued]

28] Rhythm House Classic 240 361 (c.1990) / Live recording in Mumbai c.1960.

29] Young India TM 8463 (C.1948) / N.R.Bhattarcharya and Party

30] Young India TM 8474 (C.1948) / side 1-Trumpet,Jhanj and Piano, side 2-Shing and Chaughada. Music - Mr.Vasant Desai

31] Young India TM 8475 (C.1948) / side 1 - sung and music by Mr.Vasant Desai

32] Young India TM 8476 (C.1948) / side 1-Shing and Chaughada,side 2 - for use in theaters.

** The tunes are like the marching songs.

33] H.M.V. N 17014 (C.1950) / Sati Devi, Kamal Das, Ajay Biswas, Somen Gupta.
Music Direction - Sur Sagar. HINDI VERSION - N 6944.

34] H.M.V. HT 80 (12") [C.1945] / Dilip Kumar Roy - full song.

35] H.M.V. N 14421 (C.1950) / Dilip Kumar Roy, and M.S.Subbulaxmi (different tunes for different stanzas).

36] Columbia GE 3997 (C.1950) / Bai Mogubai Kurdikar, Raga - Khambavati
Music - Mr.V.D.Ambhaikar

37] Columbia GE 7357 (C.1950) / Surshree Orchestra - conducted by Rajan Sarkar

38] H.M.V. N 20109 (C.1950) / Vocal and instrumental by Sur Sagar Jagmohan.
Side one - vocal, Side two - instrumental.

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VOICES OF FREEDOM CDNF 154034-35

- 39] H.M.V. N 27829 (C.1950) / Jagonmoy Mitra, Dwijen Chowdhury, Debbrata Biswas, Niharbindu Sen, Kanak Das, Suchitra Mukherjee, Supriti Ghosh, Gita Nabar. Music Direction - Anadi Dastidar.
- 40] H.M.V. N 27893 (C.1950) / Jagonmoy Mitra, Beehu Dutta, Roma Devi, Supriti Ghosh. Tune and Music Direction - Timir Baran.
- 41] H.M.V. N 28000 (C.1950) / Smt.D.Vasanta and D.Vimala (Tamil)
- 42] H.M.V. N 28002 (C.1950) / Miss D.Vasanta (Tamil)
- 43] H.M.V. N 16872 (C.1950) / Varat Vyas and Party (Hindi)
- 44] H.M.V. N 16331 (C.1950) / Ram Asram Girl's School (Hindi)
- 45] Hindustan Records / H 1348 (C.1940) / Pankaj Mullick and others
Orchestra with vocal refrain.
- 46] H.M.V. P 11361 (C.1928) / Vishnupant Pagnis - Raga Sarang
- ** The same track is reissued on Rounder CD 1083 (1993)
'Vintage Music From India - North India - track no.17
- 47] Ramagraph R 920 (C.1930) / 6029-30 / Vishnupant Pagnis - Part 1 & 2.
- 48] H.M.V. N 36170 (C.1950) / Geeta Roy and Durani
- 49] Columbia GE 17512 (C.1938) / Master Krishnarao - Raga Jhinjhoti
- 50] H.M.V. N 16939 (C.1951) / Chorus - Vishwa Bharati Artists
- 51] H.M.V. N 31073 - Orchestration A.Danielou. Conducted by J.Neumann in collaboration with Vishwa Bharati music board.
- 52] H.M.V. N 16985 (C.1951) / Chorus - Brass Band Group
- 53] Senola Records / QS 711 (C.1935) / Chorus from Film 'Bande Mataram' (Bengali). Tune - Sukriti Sen.
- 54] H.M.V. PMLP 1703, cassette STHV 24172 (C.1965) / " Shraddhanjali " (LP) / Hemanta Mukherjee and others - from Bengali film ' Mahabiplavi aurobinda '
- 55] H.M.V. N 27606-611 (C.1950) / Bengali Drama Set Records - 'Anand Math' - Dramatized by Manmatha Roy. Direction - Dhiren Das, Tune - Kamaldas Gupta.

56] Columbia GE 7323-29 (C.1950) / Bengali Commentary Drama set Records - 'Swadhintar Saadhana' [partly] / by Sachin Sen Gupta, Music - Durga Sen.

57] Test Record / ?? / Chandra Bandare - more or less in the tune as sung by Pt.Omkarnath Thakur.

58] H.M.V. N 82936 (1962) / Chorus - AIR Choral Group

59] H.M.V. 7EPE 1006 (1965) / Chorus - AIR Choral Group

60] H.M.V. (LP) ECSD 35518 (C.1970) / Bharati Songs - I / Smt.M.S.Subbulaxmi (Tamil Version), side two - track one (different tune).

61] Odeon A 245012 b (C.1935) / Vande Mataram / Mr.Keshav Rao Bhole - in Raga Deshkar.

62] Star Hindustan Record JSA 5305 (C.1940) / Shobha Khanna, Kamala and Suresh. Music - Purshottamdas Jalota.

63] Music India EP 2067 842 (1982) by Mahendra Kapoor and Chorus - National songs. - arranged and conducted by Y.S.Mulki.

64] Janata Audio (JA 1001, Calcutta) cassette - 'PREYRONA' / side one - Sree Radha Bandopadhyay, side two - Haimanti Shukla. Sung by two artists in two different tunes.

- 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.

65] In Hindi film - "Amar Asha' [Immortal Hope] Music-
No gramophone record was issued. Singers are not known.

66] H.M.V. N 50169 (C.1952) / Lata Mangeshkar and others - Film 'Anandmath' (Hindi). Music - Hemant Kumar

** Reissued in "Vande Mataram" - 2 (1999) HMV TPHVS-854 126

67] In Hindi film 'Aandolan' (1951) / Manna Dey, Shaileshkumar, Sudha Malhotra, Parul Ghosh and others / Music - Pannalal Ghosh.

68] In Hindi film 'Leader' (1964) / used as a background chorus score for the credit titles. / No record made - music by Naushad.

** Tune is like marching song.

69] In Hindi and English film - 'Making of Mahatma' (1996) / sung by Usha Utthup /

Music by Vanaraj Bhatia.

70] Sony Music 488 7094 (1997) / sung by Anuradha, Sujata, Kalyani Menon and Seema / Music by A.R.Rehman.

71] HMV SPHOS 854083 (1996) / Mere Vatanke Logo [50 years of India's Independence] / Lata Mangeshkar : New Recordings.

72] CDFN 154034/35 (1997) - 'Voices of freedom' - sung by Auro Mira Choir group, Shri. Aurobindo Ashram, Delhi Branch. [Also issued on audio cassette].

73] 'Azadi Ke Geet - Part 1' - (1997) : Pandit Omkarnath Thakur - Radio recording of 9 minutes and 50 seconds duration.

** This was a four cassette pack consisting of 50 patriotic songs (Hindi and Regional) from the archives of All India Radio. Re-recorded and released by AIR, New Delhi on T-series [Super cassettes Industries Ltd.] in celebration of Golden Jubilee of India's Independence.

74] HMV TPHVS 854124 (1998) - Vande Mataram 2, Bharatbala Productions.
1) Lata Mangeshkar - Vande Mataram 1998 & 1952, Jai Jai Mataram by Shubha Mudgal and Tarana by Kaushiki Chakravathy.

75] Polygram 6337 763 (1999) - A tribute to Nation - India Tu Hai Meri Pooja - nine patriotic songs first time sung by Shree Anup Jalota.

76] LDER [Little Darling Educational Rhythms] presentation, New Delhi (1999) - Desh Bhakti Geet - sung by Vandana Bajpai and others.

77] Fountain FMB 509 (2000) - Bharat 2000 - Top 10 Desh Bhakti Geet, Music by Prasad Ranade. [Various artists]

78] Sagarika (cassette) 31065 (1998) - 'Swadesh Aamar Swadesh' - compilation of 14 Bengali patriotic songs - issued by Paschimbanga Rajya Sangeet Academy and sung by the students of academy.

79] Wings (cassette) - SSDH/WHC (Jan.2000) - 'Saare Jahanse Achha Hindustan Hamara' - Patriotic songs:side A - sung by Sadhana Sargam, Bipin Sachdeva, Vinod Rathod and chorus [in same tune sung by Lata Mangeshkar in 'Anandmath'].

80] Cassette HMV SPHOS 843255 (8/1999) - Vande Mataram - Tunes of Bengali patriotic songs - played by Calcutta Cine Musicians Association under the direction of Pandit V.Balsara - side one - song no.1.[AIR tune].

81] Genius Rabindranath Tagore CD [June 1999] - Bande Mataram [2 minutes

and 40 seconds duration song reissued from Pathe / H.Bose disc (originally sung by Dr.Rabindranath Tagore)]. Recording digitally remastered from Germany.

A book - ' Rabindranath Tagore : Facets of a genius ' - published by Director General of All India Radio - CD / cassette available with this book.

82] Pandit Sharad Sutavane - Creative cassettes and CD's, Pune. (1999) - Sung in four ragas for about 60 minutes.

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Song sung / telecast, broadcast etc. but not recorded for commercial release

1] Pandit Vishnu Digambar Paluskar - in Raga Kafi. Sung at 1923 Kakinada Congress Convention ignoring the opposition of muslim leaders.

2] Mr.Anandbihari Telang - Raga Desh.

3] Mr.S.S.Nigani - Raga Bhairavi.

4] Dr.Lalmani Mishra - Raga Malkauns.

5] Mr.Balwant Bhatta - Raga Sarang.

6] Test records of Mr.V.D.Ambhaikar - Three versions recorded (1948). These are vocal, Instrumental and chorus recordings.

**** Mr. Ambhaikar set this song in many different ragas since his childhood. He sang it to almost all the great national leaders and at several congress conventions. He spent most of his life in popularizing these tunes and formed 'Vande Mataram chorus Party' for this purpose. On the insistence of Dr.B.R.Ambedkar he cut three records and were played to the members of Parliament.**

7] Test Records of Master Krishnarao - Chorus and Band. (C.1938)

8] Recording from private program of Master Krishnarao. - first two stanzas. (C.1952)

9] Recording from private program of Pandit Ram Marathe. (C.1960)

10] Recordings of son of Pandit Shankar Abhyankar. (C.1955)

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

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

Music - Tapan Sinha

13] In a special session of Parliament - on 14th August 1997 - Pandit Bhimsen Joshi sang first stanza of 'Vande Mataram' in Raga Desh. In the same session Smt.Lata Mangeshkar concluded the song 'Saare Jahanse Acchha' by the words 'Vande Mataram'.

14] Pandit Jasraj sang On 15th August 1998 in Parliament.

15] Sanskar Bharati Cassette - sung by Smt.Chitra Joshi.

16] Geet Bharati Cassette, Bangalore - full song sung by Mr.Shankar Shanbhag.

17] Ustad Rashid Khan sung Vande Mataram in a concert of classical music organized by IMG group of St.Xavier's college in Mumbai (1999).

18] Sung by eminent researcher Mr.Anant Chakraborty (partly) in an unpublished audio cassette. This recording was done on 8th May 1990. Tune is in Raga Mallar as directed in the novel 'Anandmath' by the author Bankimchandra Chatterjee himself.

19] Sung by Smt.Sapana Chattopadhyaya in Raga Mallar (as set by Mr.A.Chakraborty) in an unpublished cassette. The song was first sung on the lawns of Sahitya Samrat Bankimchandra's ancestral house at Kathalpara, Naihati, on 8th April 1994 and also on his birthday in 1994. [A copy of this recording is available with Mr.S.K.Chatterjee by courtesy of Mr.Ajitkumar Bhattacharya, Bhatpara, West Bengal]

20] Sung by Shri Jagonmoy Mitra in two different tunes, set by himself in an unpublished cassette - Courtesy - Shri. Dipankar Chattopadhyaya.

21] Sung by 'Indira Sangeet Shikshayatan' - Akashbani, Calcutta on 12.12.1991 - in the tune set by Late Jyotirindranath Tagore.

22] Every day just after the signature tune Doordarshan plays first stanza of 'Vande Mataram' along with the telecast visual images .

23] Notation of first two stanzas (in Raga Kafi) - by Pandit Ratanjankar in the revised version of the book of his compositions.

24] Instrumental: on Naval band - composed in Raga Kafi by Mr.H.V.alias Bapurao Datey, Poona. [Both notation and recording is available.]

25] Sung by Pandit Vinayakrao Patwardhan for Mr.H.V.Datey. [Private recording available]

26] Renowned dancer Kelucharan Mahapatra presented 'Vande Mataram' ballet in the Elephanta festival in Mumbai - Feb/March 1999. It is telecast from video on Indian TV channels occasionally.

27] Pandit Ram Narayan played it on sarangi in one of the music festivals organised in Mumbai in 1999.

28] Musician Hindukush and Cameraman C.K.S.Rao have released a video cassette for the telecast on 15th August 2000. The entire song is included and is sung by Sadhana Sargam.

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' - Journal of 'Society of Indian Record Collectors', Mumbai. Vol.27-30 (1998-1999). Ed.Suresh Chandvankar

6] Commercial CD's, cassettes and gramophone records. [record labels, inlay cards and sleeve notes]

7] Collection of recordings of Vande Mataram - Milind Sabnis, Pune

8] Details sent by Mr.Sushanta Kumar Chatterjee, Calcutta. [March 2000]

HARIPURA CONGRESS 1938 SESSION



Honour for Sm. Sati Devi and Kanak Das

These artistes were invited to sing VANDE MATARAM at the Congress Session at Haripura. These are the artistes who made the Vande Mataram record in Bengali (N17014).

The Hindi version appears on N6944 which has already become popular.

संगीत

एखाद्या गीताने एखाद्या गायला सव्याशे वर्षे मोहिनी घातली असल्याची उदाहरणे इतिहासात फारशी सापडत नाहीत. 'वंदे मातरम्' या गीताने हिंदुस्थानला गेली सव्याशे वर्षे भुळ घातली आहे. बंकिमचंद्र चट्टोपाध्यायांनी १८७५ साली हे गीत लिहिले. मात्र आजही ते लोकांना भुळ घातत असते. समाजमानाची पकड घेणाऱ्या या गीताकडे संगीतकारांचे लक्ष जाणे साहजिकच होते. 'इंडियन रेकॉर्ड कलेक्टर्स असोसिएशन'चे पुरेश चंदवणकर यांनी घेतलेल्या शोधानुसार गेल्या पाचशे वर्षात सुमारे ७५ गायक-गायिकांनी विविध प्रकारच्या चाली लावून 'वंदे मातरम्' गायले आहे आणि त्या ध्वनिमुद्रिकाही उपलब्ध आहेत. 'वंदे मातरम्'च्या संगीतिक जडणघडणीबद्दल आणि त्या गीताच्या सांस्कृतिक पार्श्वभूमीबद्दल सुप्रसिद्ध वंशसंगीतशास्त्रज्ञ डॉ. अशोक रानडे यांचे व्याख्यान या संस्थेने आयोजित करण्यात आले होते. डॉ. रानडेच्या विद्वत्तापूर्ण विवेचनानुसार आणि विविध संगीतकारांच्या 'वंदे मातरम्' ध्वनिमुद्रिकांमुळे श्रोते दंग झाले होते.

भारत हे राजकीयदृष्ट्या राष्ट्र असले तरी सांस्कृतिकदृष्ट्या एक संघराज्य आहे. कारण भारतात प्रांतांप्रमाणेच वेगवेगळ्या तऱ्हेची आणि रंगांची संस्कृती नांदत आहे. राष्ट्र ही

संकल्पना आपल्याकडे तशी नवीनच आहे. युरोपात एकोणिसाव्या शतकात राष्ट्रवाद उत्कर्षाला पोहोचला. त्याचे पडसाद हिंदुस्थानात उमटणे स्वाभाविक होते. राष्ट्रवादाच्या जन्माशी आणि विकासाशी 'वंदे मातरम्'चा घनिष्ठ संबंध आहे. डॉ. रानडे यांनी केलेल्या विवेचनानुसार, आपल्याकडे राष्ट्र हीच संकल्पना नवीन असल्यामुळे राष्ट्रगीत अर्थात राष्ट्र गीत हेही नव्हतेच. पूर्वी जयघोष होत असे तो निशिष्ट देवाचे नाव घेऊन!

राष्ट्रीय गीताचा सांगीतिक आढावा

'वंदे मातरम्' हे अचानक निर्माण झाले नाही. त्याची सांस्कृतिक पार्श्वभूमी आणि संदर्भ सांगताना डॉ. रानडेनी १८७५ साली घडलेल्या इतर घटनांचा उल्लेख केला. आर्य समाजाची स्थापना, बाळकृष्णबुवा इचलकरंजीकरांच्या 'संगीतदर्पण'चे प्रकाशन, मौलाबख यांनी गाणेबजावणे लिहून ठेवले पाहिजे यासाठी केलेली नोटेशन मोहीम, विल्कीन्स यांनी केलेल्या भगवद्गीतेच्या भाषांतराचे प्रकाशन. हिंदुस्थानी समाजात विविध टिप्पणी घडून आलेल्या या विविध घटनांकडे पाहिले की, 'वंदे मातरम्' का निर्माण झाले याचा अंदाज येतो, हे रानडेचे निरीक्षण पटण्यासारखे आहे. १८५७ च्या

चंडांतरात कंपनी सरकारचे शासन समाप्त झाले आणि थेट ब्रिटीश संसदेचा अंमल सुरू झाला. त्यावेळी 'गॉड सेव्ह द क्वीन' हे तिबले राष्ट्रगीत हिंदुस्थानात रुजविण्याच्या दृष्टीने प्रयत्न सुरू झाले. रेकॉर्ड फ्रीन्स यांनी राष्ट्रगीतामुळे राजे आणि प्रजा यांच्यात सौहार्द निर्माण होईल, राजपत्नी निर्माण होईल, व्हिक्टोरिया ही स्त्री असल्यामुळे अश्वत्थ पुरणाम होऊन हिंदुस्थानातील स्त्रियांच्या दर्जात सुधारण होईल आणि संगीताला समाजात योग्य तो मान मिळेल, अशा पद्धतीने हे गीत गायले जाऊ नये. गणारा कलावंत कितीही मोठा असला तरी त्याने केलेली निर्मिती ही सांगीतिकदृष्ट्या तरी किंवा सांस्कृतिकदृष्ट्या तरी चांगली असयला हवी, असे त्यांनी ठामपणे सांगितले.

ओकरानांच्या 'वंदे मातरम्'मधील गंधीराव भाव आणि हेलावून टाकणारा स्वरांचा लगाव यामुळे ते प्रभावी ठरले. तसेच वाद्यमंडळामुळे उषा उग्रपूनी गायलेले आणि स्वरांमधुळे ए. आर. रेहमानने रचलेले 'वंदे मातरम्' परिणामकाक ठरले असा निष्कर्ष डॉ. रानडेनी काढला. सुभाषबाबूंनी आझाद हिंद सेनेच्या संचलनासाठी निवडलेली चाल ही पुढे 'जनगणमन' या राष्ट्रगीताची चाल झाली. 'वंदे मातरम्' हे जरी राष्ट्रगीत झाले नाही तरी राष्ट्रीय गीत म्हणून त्याचे स्थान 'अद्वल' आहे.

■ अमरेन्द्र धनेश्वर

शनिवार, ४ डिसेंबर १९९९

साक्षिप्त

'१९२५ वर्षाचा संगीताचा प्रवास'

■ सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स व डेव्हिड सपून लायब्ररी यांच्या संयुक्त विद्यमाने विविध भाषांमधून वंदे मातरम् आणि बंकीमचंद्र चटर्जी ते ए. आर. रेहमान इत्यदी असलेल्या १८७५ ते १९९९ दरम्यानचा प्रवास केंद्रन करणारा शैशिल्यपूर्ण कार्यक्रम ४ डिसेंबर रोजी सायंकाळी पाच वाजता डेव्हिड सपून लायब्ररीच्या हिरवळीकर सादर होणार आहे. कार्यक्रमाचे सूत्रसंचालन सुरेश चांदवणकर करणार आहेत. या कार्यक्रमासाठी सर्वाना प्रवेश खुला आहे.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : वंदे मातरम् संगीताच्या १२५ व्या वर्षापासून दिनानिमित्त डॉ. अशोक रानडे यांचे व्याख्यान, विषय - राष्ट्रवाद आणि गीत, पुरंदरे संगणक, पाचवा मजकूर, साहित्य संघ मंदिर, निरसाव, संय ५.०० वा.

Notes of the lectures (talks) given by Dr.Ashok Ranade

References - Talks on " Vande Mataram " -

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1] November 1999 {Rashtravad Aani Geet}, Mumbai.

2] March 2000, {Rashtra + Geet + Rashtrageet}, Pune.

3] An article in Marathi titled - " Rashtra + Geet = Rashtrageet ", - published in Daily ' Maharashtra Times ' on May 5, 2000.

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Can one write an equation - Rashtra + Geet = Rashtrageet ? Is it necessary to write such an equation ? Did we have our own national anthem ? History tells us that we had songs in praise of Gods and Kings, we had slogans for war and Deities. We had Royal songs of praise and devotion but no 'anthem'. Even concepts like 'Nation' and 'The Anthem' are not our own, but imported. Basically, nationalism and romanticism are not our own ideas but are the reactions against the dominance of British rule. In reply to the ruthless governance and militant imperial nationalism, an Indian nationalism began to rise in different forms and in various sectors of Indian society. Naturally, it had the influence on music too. As an immediate manifestation, one should consider the rise, propagation and use of 'The National Anthem'. It will be particularly useful to examine this at the turn of century when new sets of values and life styles are evolving. This is because, ' Vande Mataram ' - its lyric, tune and the impact on Indians is a cultural phenomenon.

In 1813, British empire announced that the East India Company shall rule over India and after 1833, the 'Company Government' became an administrative wing of the British rule. After the unsuccessful mutiny of 1857, and the Proclamation of Queen of England in 1858, the British Rule in India was firmly established. As an outcome of this event, Prince of Wales visited India in 1875. He was offered a grand wel-come with a royal treatment [in a manner, as if he was the son in law of India]. This was heavily criticised both in private and in public. Even a skit - 'Gajanando Aaro Yuvraj' was written and staged. British rulers had taken a note of this skit and had realised the intensions behind it. Bankimchandra was inspired to write 'Vande Mataram' on this same very year. Was it coincidental ? Let us consider other important events that took place during 1874-76. These are -

1] Establishment of 'Arya Samaj'. 2] Balkrishnaboa Ichalkaranjikar published his book 'Sangeet Darpan' in Mumbai. Also 'Parsi Gayanottejak Mandali' came into existence. 3] Foundation of 'Vedshastrottejak Mandali' and 'Pune Gayan Samaj' in Pune. 4] 'Bengal Academy of music' was formed and first private music program was organised (Baithakiche Gane) in Calcutta 5] Rabindranath Tagore wrote his first poem for the magazine 'Bharati'. 6] Saurindramohan Tagore reprinted the original article of William Jones (1784) titled - 'Musical modes of Hindustan'. 7]

वंदेमातरम राष्ट्रीय गीत ठरवण्यासाठी बौद्धिक प्रयत्न करावे लागणार

डॉ. अशोक दा. रानडे यांचे मत पुणे, ता. ३१ : राष्ट्रगीत ही कल्पना मान्य नसल्यामुळेच वंदेमातरम या गीताला वेगवेगळ्या चाली लावण्याचा प्रयत्न झाला. हे लक्षात घेता ते राष्ट्रीय गीत ठरविण्यासाठी आपल्याला बौद्धिक पातळीवर प्रयत्न करावे लागणार आहेत, असे मत ज्येष्ठ संगीतज्ञ डॉ. अशोक दा. रानडे यांनी आज येथे व्यक्त केले.

कलाश्री पुणे आणि वंदेमातरम शतकोत्तर रौप्यमहोत्सव जयंती समारंभ समिती यांच्या संयुक्त विद्यमाने 'वंदेमातरम' या गीतमंत्राच्या १२५ व्या जयंती वर्षाविनिमित्त 'राष्ट्र+गीत = राष्ट्रगीत' या विषयावर डॉ. रानडे यांचे सप्रयोग व्याख्यान मनोहर मंगल कार्यालयामध्ये आयोजित करण्यात आले होते.

सुमारे अडीच तास चाललेल्या या कार्यक्रमात डॉ. रानडे यांनी आपल्या व्याख्यानात १८५७ पासून संगीताचे प्रवाह मांडले. 'गॉड सेव्ह द ब्रीन' हे आपले राष्ट्रगीत भारताच्या राष्ट्रीय गीत म्हणाले, "ते गीत कसं महत्त्वाचे होते, याबाबत सातत्याने युक्तिवाद करण्यात येत होते. मात्र, त्यांनी ते आपल्यावर लादले नाही आणि संगीत हे अंतरागाशी निगडित असल्यामुळे ते लादताही येत नाही. याच सुमारास भारत हे स्वतंत्र राष्ट्र मानायचे असेल, तर आपले स्वतंत्र राष्ट्रगीत असले पाहिजे, असा एक जोरदार मतप्रवाह होता. त्याचे फलित म्हणून बंकिमचंद्रांनी वंदेमातरम लिहिले. त्यानंतर त्याला चाल कोणी लावण्याची याबाबत चर्चा सुरू

झाली."

ते म्हणाले, "भारतात 'गॉड सेव्ह द ब्रीन' या गीताचा प्रसार होण्यासाठी राजा गोंयदामोहन टागोर यांची नेमणूक करण्यात आली होती. श्री. टागोर यांना ब्रिटिशविषयी आदर असला, तरी भारतीय संगीत हे कसे श्रेष्ठ आहे, हे पटवून देण्याचा त्यांनी सातत्याने प्रयत्न केला. परंतु राष्ट्र ही कल्पना माध्यम नसल्यामुळे १८८५ मध्ये झालेल्या राष्ट्रीय काँग्रेसच्या बैठकीत हेच गीत गायले गेले. त्याला प्रतिसाद म्हणून राष्ट्रीयत्वाची कल्पना निर्माण झाली आणि त्यानंतर वंदेमातरम हे गीत लिहिले गेले."

वगभंगाच्या चळवळीनंतर वंदेमातरम या गीतावर बंदी घालण्यात आली होती ती केवळ आपण ते चिन्ह म्हणून वापरले नाही म्हणून, असेही त्यांनी स्पष्ट केले.

भारतात संगीताच्या प्रेरणा कशा होत्या, हे डॉ. रानडे यांनी वंदेमातरम गीताच्या १९०६ पासूनच्या जुन्या ध्वनिमुद्रिका ऐकवून पटवून दिले. सुरवातीला त्यांनी १९०६ मध्ये रवींद्रनाथ टागोर यांच्या आवाजातील देस रगातील या गीताचे ध्वनिमुद्रण एकविले. त्यानंतर विश्व भारतीने तयार केलेले वाद्यमेळातील गीत, केशवराव भोळे, विष्णुपंत पगनीस, पं. भीमसेन जोशी, पं. जसराज, वि. दे. अर्भईकर, मोगूबाई कुडीकर, वसंत देसाई, जगमोहन, मास्टर. कृष्णराव, एम. एम. सुब्बलक्ष्मी आणि डी. एन. राम यांच्या आवाजातील इंदीत, लता मंगेशकर, हेमंत कुमार, उषा उत्पुल आणि शेवटी ओंकारनाथ टाकूर यांच्या आवाजातील ध्वनिमुद्रिका या वेळी ऐकविण्यात आल्या.

अशोक दा. रानडे यांचे व्याख्यान

पुण्याच्या कलाश्री आणि वंदे मातरम शतकोत्तर रौप्यमहोत्सव जयंती समारोह समिती यांच्या सहकार्याने 'वंदे मातरम' या गीतमंत्राच्या सव्वाशेव्या जयंती वर्षाविनिमित्त ज्येष्ठ संगीत समीक्षक डॉ. अशोक दा. रानडे यांचे सप्रयोग व्याख्यान आयोजित करण्यात आले आहे. मनोहर मंगल कार्यालय (मेहेंदळे गॅरज- एंडवणे, पुणे) येथे शुक्रवारी (ता. ३१) संध्याकाळी सहा वाजता हा कार्यक्रम होणार आहे.

डॉ. रानडे यांच्या व्याख्यानाचा विषय 'राष्ट्र+गीत = राष्ट्रगीत' असा असून रवींद्रनाथ, ओंकारनाथ टाकूर, मोगूबाई कुडीकर अशा नामवंतांनी गायलेल्या 'वंदे मातरम'च्या दुर्मिळ ध्वनिमुद्रणासह ते हे व्याख्यान देणार आहेत.

वंदेमातरम १२५ व्या जयंती

भारतीय स्वातंत्र्यसंग्रामात अत्यंत महत्त्वाचे स्थान असलेल्या 'वंदे मातरम' या गीताच्या लेखनास या वर्षी १२५ वर्षे पूर्ण होत आहेत. याविनिमित्त पुण्यातील 'कलाश्री' आणि वंदेमातरम शतकोत्तर रौप्यमहोत्सवजयंती समारोह समितीतर्फे ज्येष्ठ संगीततज्ञ डॉ. अशोक दा. रानडे यांचे 'राष्ट्र + गीत = राष्ट्रगीत' या विषयावर सप्रयोग व्याख्यान आयोजित करण्यात आले आहे. कै. रवींद्रनाथ टागोर, पं. ओंकारनाथ टाकूर, मोगूबाई कुडीकर, विनायकबुवा पटवर्धन, मा. कृष्णराव वि. दे. अर्भईकर, हेमंतकुमार, वसंत देसाई आदींच्या दुर्मिळ ध्वनिमुद्रिकांसह या संगीतरचनांवर डॉ. अशोक रानडे विवेचन करणार आहेत. प्रसिद्ध ध्वनिमुद्रिका संग्राहक व अभ्यासक सुरेश चांदवणकर यांचाही या कार्यक्रमात विशेष सहभाग आहे. याशिवाय 'वंदेमातरम: एक शोध' या श्री. मिलिट प्रभाकर सबनीस यांनी संपादित केलेल्या पुस्तकाच्या द्वितीय आवृत्तीचे प्रकाशनही या वेळी होत आहे.

हा कार्यक्रम शुक्रवार, ३१ मार्च रोजी सायंकाळी ६.०० वाजता मनोहर मंगल कार्यालयात (मेहेंदळे गॅरज, एंडवणे) होणार आहे.

आज शुक्र. दि. ३१ मार्च २००० सायं. ६ वाजता
मनोहर मंगल कार्यालय (मेहेंदळे गॅरज) एंडवणे, पुणे

कलाश्री पुणे

आणि वंदे मातरम

शतकोत्तर रौप्यमहोत्सव

जयंती समारोह समिती, पुणे

यांच्या संयुक्त विद्यमाने

विषय

राष्ट्र + गीत = राष्ट्रगीत

रवींद्रनाथ, ओंकारनाथ टाकूर,

मोगूबाई कुडीकर, मा. कृष्णराव

यांनी गायलेल्या वंदे मातरमच्या

दुर्मिळ ध्वनिमुद्रणासह

सर्वोच्च आग्रहाचे निमंत्रण

'वंदे मातरम' या गीत मंत्राच्या

१२५ व्या जयंती वर्षा निमित्ताने

ज्येष्ठ संगीततज्ञ

डॉ. अशोक दा. रानडे

यांचे सप्रयोग विवेचन

सहभाग

श्री. सुरेश चांदवणकर

प्रसिद्ध ध्वनिमुद्रिका संग्राहक

व अभ्यासक

Maula Baksna was appointed as a state musician in Baroda. He was assigned a task of teaching music in special schools. He (and even Abdul Karim Khan) was asked to organise and train band squad which would also play orchestral music. 8] Prince of Wales visited India. 9] In south India agitations and demonstrations were staged on the food scarcity issue. Thus, musical, cultural and social life in Maharashtra and Bengal was undergoing a major and a spectacular change. Considering this background, it is difficult to believe that Bankimchandra wrote this song spontaneously. All the above mentioned events could also be responsible and would have led him to compose this lyric.

From 1877, Indians were considered as the citizens of British Empire of Queen Victoria, thus bringing an abrupt and official end to the Mughal empire. British soon began to realise that the natives will not accept us so easily. In order to make a strong bond between the rulers and the citizens many different novel ideas were put forward. One of them was to enforce the British Anthem - 'God save the queen'.

A committee was set up around 1882 and the project was discussed at length. It became a newspaper item followed by debates and discussions. Secretary of this committee - Reverend Francis Harphard wrote in his preamble - " On the good that may result to England and India from the establishment of 'God save the queen' as a national anthem on her Majesty's eastern empire. ". He further announced the five major advantages of this project as -

1] This will help in bringing closer the rulers and the citizens of queen Victoria (i.e.Indians). 2] This will provide a means to express the devotion (Word Devotion was used and not loyalty, since devotion is more appropriate word for a typical Indian mental set up) towards the British Empire. 3] Through the song viz.'God Save the Queen', Indian women will get to know about the queen and this will help in elevating the status of Indian women. 4] The song is addressed to almighty queen. This will help in reaffirming the Vedic belief of Single almighty God. 5] This song will improve the social status of Indian music and shall unite both western and Indian music. This will improve the behaviour of citizens, shall uplift the downtrodden and will boost the moral strength of people in general.

While this project was taking final shape on the banks of Thames river in London, it is interesting to take a note of what was happening (especially in the field of music) on the banks of Hoogly (i.e.in Calcutta). This is because the events on both sides were complimentary.

Since 1860, nationalistic songs (lyrics) were sung in Hindu Mela (social gatherings). " Indian music could be and should be written in staff notation " - was debated since 1874. In many states, Indian musicians began to write staff notation with the intension to prove that this is also possible in Indian music. They wanted to demonstrate that we can do everything that is possible in western music. Is it not then a 'Nationalism' ? Some other musicians advocating Indian music would



‘वंदे मातरम् एक शोध’ पुस्तकाच्या द्वितीय आवृत्तीचे प्रकाशन करताना संगीततज्ज्ञ डॉ. अशोक रानडे. उजवीकडे पुस्तकाचे संकलक, संपादक मिलिंद सबनीस व डावीकडे ध्वनिमुद्रिका संग्राहक सुरेश चांदवणकर.

राष्ट्रवाद ही संकल्पना आपल्याकडे नव्हती-रानडे

प्रतिनिधी

पृष्ठ ३१ मार्च

खोदनायापसून विचक्षण केशवराव भोळे, विष्णुपंत पागनीस, मान्जर कृष्णराव, अंबईकर, भीमसेन जोशी, जसराजजी, एम. एम. मुळलक्ष्मी, लता मंगेशकर हेमंतकुमार व वसंत दसाई अशा सर्वानीच सादर केलेल्या ‘वंदे मातरम्’ मधून राष्ट्रवाद ही संकल्पना आपल्याकडे नव्हती हेच टिप्पून येते. असे मत ज्योष्ट संगीततज्ज्ञ डॉ. अशोक दा. रानडे यांनी आज येथे व्यक्त केले.

‘वंदे मातरम्’ शतकोत्तर गौरवमहोत्सव जयंती समारोह समिती आणि येथील कलाश्री संस्थेच्या वतीने आयोजित ‘राष्ट्रगीत’ या विषयावरील व्याख्यानात ते बोलत होते. या कार्यक्रमासाठी सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सचे कार्यवाह व ध्वनिमुद्रिका संग्राहक सुरेश चांदवणकर यांनी हे दुर्मिळ ध्वनिमुद्रण उपलब्ध करून दिले होते. ‘वंदे मातरम् एक शोध’ या मिलिंद सबनीस यांनी संकलित-संपादित केलेल्या पुस्तकाच्या द्वितीय आवृत्तीचे प्रकाशन डॉ. रानडे यांच्या हस्ते या कार्यक्रमातच करण्यात आले.

बंकिमचंद्र या एका माणसाला राष्ट्रगीत सुचले, असे कधी होत नाही, असे मत व्यक्त करून डॉ. रानडे यांनी तत्कालीन ऐतिहासिक घटनांचा आढावा घेतला. प्रिन्स ऑफ वेल्सचे

आगमन, त्याच्या प्रतिक्रियेस्वरूप निघालेले व बंदी घालण्यात आलेले नाटक. तत्कालीन भारतीयांचा ‘ब्रिटिशोपेक्षा आमचे संगीत कमी नाही’, हे मांगण्याचा विविध प्रकारचा प्रयत्न, त्यातून विविध पातळ्यांवरील अंतर्गत: आमचे राष्ट्र श्रेष्ठ आहे, हे सांगण्याचा प्रयत्न दिमून येतो, असे त्यांनी सांगितले.

अर्थात, असे असले तरी मुळात आपल्याकडे राष्ट्र वा राष्ट्रगीत ही संकल्पनाच नव्हती. त्यामुळेच पूर्वापार देवतांच्या घोषणा व राजांचे जयघोष असले तरी आपल्याकडे राष्ट्रगीत नव्हते. केवळ प्रतिक्रिया वा प्रतिसादरूपात ही संकल्पना आपल्याकडे निर्माण झाली. अंतरिचा उदगार म्हणून निर्माण झाली नाही. परिणामी, आजही राष्ट्र या संकल्पनेला वेगळ्या स्वरूपात छेद जात असल्याचे दिसून येते.

आपल्या सध्याच्या पिढीतील अनेकजण अमेरिकादी देशात जाताहेत. पण त्यामुळे त्यांच्याकडून आपल्याला नुसते पैसे हवेत, असे नाही. तसेच त्यांचे भारतरंम कमी होईल, असेही नाही. पण या गोष्टीतून राष्ट्रीयत्व या कल्पनेचा वेगळा अर्थ लागतोय का ? इतकेच बघायची वेळ आली आहे, असे मतही डॉ. रानडे यांनी व्यक्त केले.

भाषा, व्यवहार, चालीरीती एकवेळ बदलल्या जाऊ शकतात. पण एका समाजाचे

संगीत दुसऱ्या समाजावर कधीच लादता येत नाही आणि असे एखाद्या समाजाने संगीत स्वीकारले की मगच संपूर्ण बदल झालाआहे, असे म्हणता येईल, असेही ते म्हणाले. आपल्याकडे संगीतातील संदिग्धतेचा, त्यातील अशोभनाही आशयतेचा विचार करायला हवा. त्याप्रमाणेच ‘नॅशनल अन्थेम’ यामधील ‘अन्थेम’ला पर्यायी शब्द राष्ट्रीय गाणे वा राष्ट्रीय गीत याऐवजी राष्ट्रगीत असा वापरला गेला. त्यामुळेच सगळ्या घाळ झाला आहे, हे लक्षात घेतले आणि त्यादृष्टीने आपल्याला राष्ट्रगीत या संकल्पनेबद्दल काय वाटते, हे व्याख्यान वा लेखापेक्षाही आपल्या त्याबद्दलच्या व्यवहारातून अधिक स्पष्ट होते आणि त्यामुळेच त्यादृष्टीने या सर्व ध्वनिमुद्रणाकडे डोळसपणे बघायला हवे आणि १९०५ मधील खोदनायांचा आवाज व देश रागातील गाणे, विचक्षण केशवराव भोळे यांचे जणू ‘प्रिये पहा..’च्या धर्तीवरचे ‘वंदे मातरम्’, विष्णुपंत पागनीस यांनी गायलेले हेच गीत, संसदत भीमसेन जोशी व जसराज यांनी गायलेले हेच गीत, या सर्वांतून हीच गोष्ट स्पष्ट होते, असे मतही डॉ. रानडे यांनी व्यक्त केले.

चांदवणकर यांनी प्रास्ताविक केले व हा कार्यक्रम आयोजित करण्यामागची भूमिका स्पष्ट केली. प्रा. अरुण नूलकर यांनी सूत्रसंचालन केले तर सबनीस यांनी आभार मानले. ■

show their 'Nationalism' by asserting that Indian music is so good that it can't be confined in notations. In 1875, Bankimchandra wrote 'Bande Mataram' and Saurindramohan Tagore wrote two books - the first one was about the Indian music set to English verses and it was dedicated to Prince. The second one, dedicated to the Queen contained compilation of the articles written by Indians on British history.

In new (Post-British) Calcutta, two Tagore families were eminent - Saurindramohan belonged to Tagore's of Pathuria Ghat, whereas Rabindranath hailed from Tagore's of Jorasanko. The former family was rich, learned and pro-British, whereas the latter (although modern) considered British as foreigners. Both families contributed a lot and in variety of fields. Saurindramohan Tagore (1840-1914) dedicated his life to music. He wrote over 50 books on music, opened schools for teaching music, honored / felicitated the renowned musicians by giving awards and titles, gifted specially manufactured instruments to number of universities and museums / archives abroad. This helped several researchers like Mahilin (1841-1924) in discovering new methods of classification and indexing Indian instruments (organology - a branch of research related to instruments). Saurindramohan Tagore published Yantrakosh [Dictionary of musical instruments] in 1875. He never went abroad, (since it was not permitted by the religion that he believed in) but several universities and governments honored him with prestigious titles. Several renowned musicians of that period had met him in his house in Calcutta. These include Balkrishnaboa Ichalkaranjkar and V.N.Bhatkhande and they have mentioned about his great work in their books and diaries. Music was the mission of his life and he did everything possible for it. He wanted to put Indian music on world scene without losing our identity. He wrote lot of books on music in English for the rulers, but never used their staff notation. He used the indigenous notation in his books. Is this not then a 'nationalism' ?

Considering his authority in Indian music and the inclination of the Tagore family towards the rulers, the above mentioned committee appointed him as a musician in 1882 so that their new project will have an Indigenous touch. With great vigour and enthusiasm, Saurindramohan set tune to 'God save the Queen' in twelve different ragas viz. Jhinjhoti, Bibhas, Todi, Jogiya, Bihag, Sarang, Khamaj, Gauri, Sorath, Shahana, Mishra Devgiri and Bhairvi.

He also printed a booklet including notes and explanations. He mentioned that the twelve ragas are chosen to suit the moods of different hours in a day, as required in Indian music. It is remarkable to note the choice of raga Shahana - favourite raga of muslim sufis and musicians of Indo Persian doctrine. He used Nagar Keertan style, In quoting ancient book - 'Sangeetnarayan' - he wrote that the anthem (Rajgeet) should begin with serious and serene mood expressing the leniency towards the king and the music should contain full octave. ['Janaganamana' is in one full octave]. The committee began to work with full vigor by fund raising programs and schemes. 'God save the queen' was translated in many Indian languages and expert musicians were appointed for

INDIAN EXPRESS

17/2/2000

LETTERS TO THE EDITOR

Vande Mataram

Sir: One wonders whether Prof Mushirul Hasan's apprehensions about *Vande Mataram* expressed in "Hindu ethos, Muslim fears" (IE, Feb. 9) are founded in reality. Many progressive Muslim intellectuals have opined that *Vande Mataram* is not against the Muslim ethos; in fact it is the manifestation of love for one's country in the purest form and so above all sectarian and communal divides.

The controversy over *Vande Mataram* has its roots in the communal venom spewed by the Muslim League which went to the extent of saying that "singing of *Vande Mataram* is a declaration of war on Islam" and hence it should be deleted from the national movement (Pirpur Report, Nov. 15, 1938). In its misplaced "secular" fervour, the Congress chose to adopt *Jana Gana Mana* as the national anthem of free India though by his own admission Rabindranath Tagore had first sung it to welcome King George V at the Calcutta Congress Session on December 26, 1911.

The slighting of *Vande Mataram* was a great historical injustice.

Probably the most effective slap in the face of those who drove *Vande Mataram* underground was the retort of Mahatma Gandhi when he wrote in the *Harijan* of July 1, 1939: "I associated the purest national spirit with *Vande Mataram*. It never occurred to me that it is a Hindu song or meant only for Hindus. Unfortunately now we have fallen on evil days". Gandhiji understood the implications of alar doning a national symbol which his followers did not.

Incidentally, *Vande Mataram* was repackaged and popularised in its inspiring new avatar by A. R. Rahman, a devout Muslim, who sang *Maa Tujhe Salaam* with a fervour that brought out our innate but sublimated patriotism and made us hold our heads high as Indians. It's high time we got rid of our ostrich-like mentality and looked at things with a fresh perspective.

—ASHISH CHAVAN Mumbai

II

Sir: Mushirul Hasan's piece on the doubts of the minorities over the singing of *Vande Mataram* is the result of reading too much between the lines and making a non-issue into a national debate.

The minorities are asking for too much indulgence, which they have received over the years in India, far more than in any other country. If a popular musician like A. R. Rahman can sing *Vande Mataram* and bow down to the "mother" in his video, why should other Muslims hesitate to do so? In case of doubt, they could interpret the "mother" as Mother India.

—ALOK SRIVASTAVA Mumbai

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Vande Mataram

Sir: I read both the letters on *Vande Mataram* and feel that while the criticism is correct, there are couple of serious mistakes (IE, Feb. 17). The misconception that *Jana Gana Mana* was composed and sung by Rabindranath Tagore to welcome King George V has cropped up in this letter. There is ample evidence both in literature and also on web site which clears all doubts.

Another misconception is about A. R. Rahman and his *Vande Mataram*. First of all, he is a converted Muslim (as a result of deep personal crisis). His name is Dilip Kumar and he was an expert keyboard player in Ilayraja's group. This information is available on several web sites.

Around 1997, when golden jubilee celebrations of Indian Independence was being chalked out, he came out with the album *Vande Mataram* in which he has sung an altogether different song which has the words *Vande Mataram* in it.

He has also put to music *Vande Mataram* in the same album but has not sung it in his own voice. So, to say he is a Muslim singing *Vande Mataram* is not correct.

Vande Mataram sung in Michael Jackson style music was staged at a public place in New Delhi on August 14, 1997. Around the same time Pandit Bhimsen Joshi sang it in Parliament (later Pandit Jasraj sang it one year later on August 14, 1998). All the three expositions were an insult to the song.

Do we nod our heads or clap after singing the national anthem? The whole nation watched on TV as MPs nodded their heads and clapped at the end in the special session convened on August 14 when the above-mentioned great artistes gave their short concert of *Vande Mataram*. It is really a matter for shame.

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IE 22/02/2000

setting the tune. Mirza Mohammad Bakir Khan - a student of Calcutta University was appointed for the translation in Arabic, Persian and Urdu (Hindustani).

Around the same time, Bankimchandra Chatterjee published 'Anandmath' in 1882. The song 'Bande Mataram' was the high point of this novel and although written in 1875, this song reached to readers through this novel. Even though the song was inspiring, it was not sung in the first convention of Indian National Congress. In the historical first convention of 1885, 'God save the queen' was sung. This was heavily criticised and subsequently in 1886, 'Bande Mataram' was sung in the tune set by renowned Dhrupad singer Pt. Yadu Bhatta [S.J. Jadunath Bhattacharya] who was also 'guru' of Rabindranath Tagore. Ten years later, in 1896 Calcutta convention of the Indian National Congress (INC), Rabindranath himself sang 'Bande Mataram' and thereafter it became a tradition to sing it in the opening ceremony of the INC conventions. Great musicians like Pt. V.D. Paluskar, Omkarnath Thakur have sung it on number of occasions and the tradition continues till today.

In the second phase, in 1905 this song became as the song of protest during the partition of Bengal. 'Bande Mataram' became a very powerful and effective slogan and hence the British rulers banned it and singing was declared as the crime. In 1905 INC convention, thousands of volunteers sang it in chorus in spite of the lathicharge. In the same year i.e. 1906, a newspaper titled 'Bande Mataram' was launched. Great revolutionaries like Khudiram Bose, Sardar Bhagatsingh, and Chandrashekhar Azad uttered the words 'Bande Mataram' with pride before they were hanged to death. Thus these two words became as sacred as the 'Ved Mantra'. In 1911 INC convention, Rabindranath Tagore's 'Janaganamana' was sung for the first time, whereas the provincial state governments adopted 'Bande Mataram' as 'The National Anthem' in 1938.

Thus, 'God save the queen' was enforced anthem by British rulers, whereas 'Bande Mataram' became the song of cultural heritage, although in the beginning it was a manifestation of Indian Nationalism and was considered as the National Anthem. Unlike anthem, it lost its virtues like wider appeal, suggestion and definite purpose and soon it became the most popular and beloved lyric. Thus it became an emblem (Prateek) and not the symbol or sign [as is associated with The Anthem]. As a result, several musician set different tunes to this song.

If we examine different versions of Bande Mataram, both vocal and instrumental, we find - Rabindranath Tagore's voice and singing is too harsh, Kesharao Bhole has rendered it in raga Deshkar and is no less than a popular Marathi stage song. Vishnupant Pagnis has sung it in raga Sarang and is in Bhajan style. Master Krishnarao has set tunes in Kafi and Jhinjhoti that can be sung in chorus and could please both to singers as well as listeners. Ambhaikar-Moghubai Kurdikar's tune is balanced but difficult for layman. Dilipkumar Roy and M.S. Subbulaxmi have sung it in duet form and is sung skillfully and intelligently. Hemantkumar and Lata Mangeshkar's 'Anandmath' song is filmy. Pt. Jasraj and Bhimsen Joshi's singing in



મી. કેશવરાવ ભોળે.

રા. કેશવરાવ ભોળે એમનો કંઠ સુરીસો છે અને તેમની ગાવાની પદ્ધતી ધણાજ ઉંચા પ્રકારની છે. રેડીયોમાં રા. ભોળેનું સંગીત હર-હંમેશ બ્રોડકાસ્ટ કરવામાં આવે છે. અને લોકપ્રીય થાય છે. રા. ભોળે એમના સંગીત બાજતમાં વધુ વખાણ કરવાં તે સોનાઉપર ઢાળ ચડાવવા સરીખું છે. રાષ્ટ્રીય ગાણું ગાવામાં તો રા. ભોળે ખરેખર કમાલ કરે છે. તેમનું “વંદે માતરમ્” નું ગાણું ખાસ સાંભળવા જેવું છે:—

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મસ્ટર કેશવરાવ ભોળેની આવાજ સુરિયો છે અને તેમની ગાવાની પદ્ધતી ધણાજ ઉંચા પ્રકારની છે. રેડીયોમાં રા. ભોળેનું સંગીત હર-હંમેશ બ્રોડકાસ્ટ કરવામાં આવે છે. અને લોકપ્રીય થાય છે. રા. ભોળે એમના સંગીત બાજતમાં વધુ વખાણ કરવાં તે સોનાઉપર ઢાળ ચડાવવા સરીખું છે. રાષ્ટ્રીય ગાણું ગાવામાં તો રા. ભોળે ખરેખર કમાલ કરે છે. તેમનું “વંદે માતરમ્” નું ગાણું ખાસ સાંભળવા જેવું છે:—

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રા. કેશવરાવ ભોળે.

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National Song.

(રાગ સુપ)

વંદે માતરમ્

સુજલામ્ સુફલામ્ મલયજ શિતલામ્ ॥ વંદે ॥

શસ્ય શામલામ્ વંદે માતરમ્ ॥

શુભ જોત્સ્ના પુલકિત યામિનીમ્

ફુલ કુસુમિત દુમદલ શોભિનીમ્

સુહાસિની સુમધુર ભાષણી સુવદાં વરદા માતરમ્ ॥

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Bankim Chandra Chatterjee-Composer of Vande Mataram

વંદે માતરમ્
20/12/76
BOMBAY G.P.O.
VANDE MATARAM

વંદે માતરમ્
સુજલામ્ સુફલામ્ મલયજ શિતલામ્
શસ્ય શામલામ્ વંદે માતરમ્ ॥
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ફુલ કુસુમિત દુમદલ શોભિનીમ્
સુહાસિની સુમધુર ભાષણી
સુવદાં વરદા માતરમ્ ॥

વંદે માતરમ્ VANDE MATARAM

વંદે માતરમ્
સુજલામ્ સુફલામ્ મલયજ શિતલામ્
શસ્ય શામલામ્ વંદે માતરમ્ ॥
શુભ જોત્સ્ના પુલકિત યામિનીમ્
ફુલ કુસુમિત દુમદલ શોભિનીમ્
સુહાસિની સુમધુર ભાષણી
સુવદાં વરદા માતરમ્ ॥

25 ભારત INDIA

ભારત સરકારને ૨૦ ડિસેમ્બર ૧૯૭૬ રોજી
પ્રકાશિત કલેલેલ ટપાલ તિકીટ વ આવરણ

Parliament is with purpose (?), Vasant Desai's solo and orchestral (on both Indian and western instruments) marching tunes are 'made to order', Orchestral music of 'Vishwa-Bharati' and 'Jagmohan' appears to have lost the purpose in trying to make it for marching / parade. Pandit Omkarnath Thakur's singing is serious and makes you look inward whereas A.R.Rahman's music with tonal colors seems to be made for creating the atmosphere of patriotism.

'Nationalism' is usually shaped by external pressures whereas 'culturism' manifests by internal forces. How then the music will react in the same manner to both ? 'Vande Mataram' appears to be 'national' due to its subject, but it is a 'cultural' entity as seen through the contents and the tunes of the song. Should we consider this as the most beloved song that we want to sing again and again and in the tune that we want, or should we treat it as the song having a status of 'Anthem' and give due respect to it both in our actions and behaviour ? Researchers, academicians, singers, musicians and music lovers will have to answer this in 21st century.

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Translated by - Suresh chandvankar



Bankimchandra Chatterjee [1838-1894]



Sourendra Mohan Tagore

S.M.Tagore [1840-1914]

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 millennia 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 Ichalkaranjikar.

Stylistically the gaikkee 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 meends, choots, gamaks, labaks and bhaks - 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.

This unique album brings together collections of recordings of the greatest representatives of this great gharana which the Gramophone Company of India alone had the privilege to acquire through the 20th century. The earliest recording of Ustad Rahmat Khan who was the son of the virtual founder Haddu Khan himself, was made before 1910.

Great Luminaries of Gwalior Gharana - Vol. 1

Side A

Kumar Gandharva
Sohini Bhatiyar
Vinayakrao Patwardhan
Bhupal Todi
Krishnarao Shankar Pandit
Gaud Sarang (Tarana)
D.V. Paluskar
Marwa
Vinayakrao Patwardhan

Side B

B.R. Deodhar
Sindhura
D.V. Paluskar
Hanskinkini
Rahmat Khan
Yaman
Haribhan Ghangrekar
Suddha Kalyan
D.V. Paluskar
Meera Bhajan
Krishnarao Shankar Pandit
Jaijivanti
Mirashi Bua
Adana
Vinayakrao Patwardhan



Great Luminaries of Gwalior Gharana - Vol. 2

Side A

B.R. Deodhar
Hindol Bahar
Kumar Gandharva
Malavati
Vinayakrao Patwardhan
Puriya
D.V. Paluskar
Kalyan
Vinayakrao Patwardhan
Jaijivanti
Haribhan Ghangrekar
Khambavati
D.V. Paluskar
Meera Bhajan

STC
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Side B

Vinayakrao Patwardhan
Mishra Kafi
Rahmat Khan
Malkauns
Vinayakrao Patwardhan
Adana
Mirashi Bua
Bahar
D.V. Paluskar
Bahar
Krishnarao Shankar Pandit
Darbari, Bhairavi Tappa

Ustad RAHIMAT KHAN Sahib

[c.1860 - 1922]

RAHIMAT KHAN is one of the legendary figures of Hindustani music of the 19th century and a leading exponent of the Gwalior Gharana. Precise or factual information about his life is rather sketchy and for the most part appear to be anecdotal and the lineage of his family varies from one account to another.

Rahimat Khan is believed to have been born at Gwalior in 1860, and was one of the sons of Haddu Khan, who along with his elder brother Hassu Khan had achieved fame as Khayal singers at the court of Gwalior. The ancestral home of this family was originally at Hussainpur, which later became known as Husanpur-Lohari, a twin village some twenty miles northwest of Muzaffarnagar in the district of the same name, and some twenty miles north of Kairana. This area north of Delhi is generally known as the 'Bara-basti'.

This area has produced a number of gifted families of musicians of Pathan origin, but it is not known for certain if the generations of this particular family originally came from Husanpur-Lohari, or had migrated there from Lucknow during the rulership of Nawab Saddat Ali Khan II (r.1797 - 1814).

Of the ancestors of Rahimat Khan, Ghulam Rasool Khan and Mian Jani Khan were Qawali singers at Lucknow under the patronage of Nawab Shuja-ud-Daulah (r.1753 - 1775), and Nawab Asaf-ud-Daulah (r. 1775 - 1797). Ghulam Rasool Khan's son Ghulam Nabi Khan, known as Mian Shori, was also a reputed Qawali singer of the time, and is said to have been an originator of the 'Tappa' style of singing. Ghulam Rasool Khan's sister is said to have been the mother of Shakkar Khan and Makkhan Khan, while her sister is said to have been the mother of Kadar Bakhsh Khan and Abdullah Khan, who achieved some fame at Lucknow as Khayal singers.

It is said that Nawab Saddat Ali Khan did not have much interest in music and that during his reign many musicians left Lucknow to seek their futures elsewhere. Of these musicians, Shakkar Khan's sons: Bade Mohammad Khan and Ahmed Khan went to Rewa, while Makkhan Khan's son Nathan Pir Bakhsh went to Gwalior. With Nathan Pir Bakhsh and his sons, Nathu Khan and Ghulam Imam, the families that had been residing at Hasanpur-Lohari, including Kadar Bakhsh Khan's sons - Haddu Khan and Hassu Khan, relocated to Gwalior and established a musical tradition there in the service of the Gwalior Darbar, which has become known as the 'Gwalior' Gharana.

After his service at Lucknow, Kadar Bakhsh Khan is thought to have gone into retirement at Husanpur-Lohari, and to have died there at an early age. Although young Kadar Bakhsh Khan is said to have had at least three wives and a very large family, of whom Hassu Khan (c.1790 - 1851) and Haddu Khan (c. 1800 - 1870) were singers, born of one wife, while a younger wife gave birth to Masid Khan (c. 1820 - 1880) who became a wrestler.

Masid Khan had at least three daughters, of whom Mije was married to Rehman Bakhsh Khan, a Sarangi player of Kandhla. Another daughter Jile was married to Kale Khan, a Sarangi player from Kairana, and the father of Abdul Karim Khan and a third daughter Habiban, was also later married to Rehman Bakhsh Khan of Kandhla, and was the mother of Majid Khan, Hamid Khan and Bashir Khan.

Hassu Khan spent most of his life as a professional musician at Gwalior and had one son named Ghuliman Khan, while Haddu Khan had three sons: Chote Mohamed Khan, Hyder Khan and

LATE PROF. RAHIMAT KHAN.

(मरहूम) प्रोफेसर रहिमखान

P 4696 {	सयां दसन जमुना के तीर	(भैरवी टप्पा) (होली)
P 4697 {	पीरन जा धन धवया धन धन तेरो	(मालकौस) (यमन)
P 4698 {	एरी मै कौव जतन से चाल पयकानी	(होली काफ़ी) (टप्पा)
P 4699 {	जवसें तुम मन लागी जाय कही कुबरी	(भूप) (तिलंग)

प्रत्येकी किमत ३-८-० १९

Late Prof. Rahimat Khan. (Continued)

(मरहूम) प्रोफेसर रहिमखान

P 4700 {	पठ भिजना मूला बोले गोरी का	(बसन्त) (पिलू)
P 4701 {	मैका न छेडो जी Master Krishna तुम जागे कौन	(भैरवी) मास्टर कृष्णा. (भैरवी)



Prof. Rahimat Khan