

# THE RECORD NEWS

THE JOURNAL OF  
THE SOCIETY OF INDIAN RECORD COLLECTORS

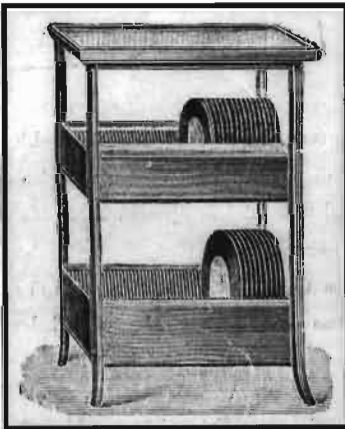
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*Feature Article in this Issue*



Volume — Annual

TRN 2001



S.I.R.C.

{Branches}

- MUMBAI
- PUNE
- GOA
- NANDED
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- TULJAPUR
- BARODA
- CALCUTTA



## Discography

Zohra Bai, M.N.Chatterjee, Moghubai Kurdikar,  
Ravi Shankar, Ali Akbar Khan, Bismillah Khan

The Society of Indian Record Collectors

110 Parashara T.I.F.R. Housing Colony Homi Bhaba Road, Navy Nagar Mumbai, India, 400 005

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Contact Address:

SOCIETY OF INDIAN RECORD COLLECTORS

C/o Suresh Chandvankar, Hon. Secretary

110 Parashara, TIFR Housing Colony, Navy Nagar, Colaba, MUMBAI, 400 005, INDIA

Telephone: {Res} Intl: 91 + 22 + 218 9726

Email: [sschand@tifr.res.in](mailto:sschand@tifr.res.in)

From the Editor –

I am very glad to present this Annual issue of our magazine ' The Record News ' [TRN-2001]. This issue contains discography of 78 rpm records of - Zohrabai Agrewali, Prof. M.N.Chatterjee, Moghubai Kurdikar, Bismillah Khan, Ravi Shankar and Ali Akbar Khan. It also contains the report of the conference on 'Why collect?' held at British Library, London in September 2001.

From July 2001, SIRC membership subscription is revised and the details are given on page number two. Please send me your comments and suggestions. Articles, comments and letters for TRN-2002 are welcome.

- Suresh Chandvankar  
Editor

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# Vande Mataram depicts culture of India, feels Chandvankar

STAFF REPORTER

*Hail To The Mother (Vande Mataram)  
Mother, I bow to thee!*

These very lines ushers in the sense of nationalism, patriotism. 'Vande Mataram' has remained to be a source of inspiration for all the people over the years. The magic of the song still fills the air with the aroma of patriotism.

Although the treatment of the song has changed a lot, the connotation of *Vande Mataram* still remains intact.

Hence it becomes interesting to find out that how far has the rendition and maneuvering of *Vande Mataram* changed.

In order to highlight the musical history of *Vande Mataram*, an interesting and informative programme was arranged by Saptak.

Saptak is holding a three-day fest called - Sangeet Mahotsava. It began with the highly informative programme "125 Years of *Vande Mataram*."

Suresh Chandvankar, Honorary Secretary of Society of Indian Record Collectors, Mumbai was here to deliver a lecture with the help of *Vande Mataram* presented at different situations and by various musicians.

It might be mentioned here that over the years since the conception of *Vande Mataram*, it has been rendered, created and even at times altered by some of the renowned names.

This very concept was captured by Chandvankar in his lecture. What is *Vande Mataram*? Is it a national song / anthem or a cultural song? This very idea forms the gist of the lecture.

In the programme, Chandvankar emphasised more on the presentation of the recordings of *Vande Mataram*. It was well supported by the information imparted by Suresh Chandvankar. Chandvankar is a scientist at Tata Institute of Fundamental Research. He holds Ph.D. in Physics.

But his passion for music lead to the collection of numerous records. One of his acquaintances Milind Sabnis was working on a book titled '*Vande Mataram: Ek Shodh*'. He took assistance from Chandvankar. The study revealed that there are numerous recordings done by the renowned names.

The study ushered in another thought. It revealed that although the renowned names created rather recreated *Vande Mataram*, it had their individual touch. That is why at times *Vande Mataram*

sounds like a devotional number, a classical bandish, a pop number or even a lullaby.

Suresh Chandvankar had divided the recordings in seven parts.

In the first part he presented the tune which is played everyday on Doordarshan and Akashvani. It was composed by Pandit Ravi Shankar in 1945, followed by RSS tune by Shreepad Bhawe. *Vande Mataram* is known by the common man in typical ways. One was the rendition by Lata Mangeshkar in Anandmath (1952).

"But in the present context, the original song has been altered in 'Maa Tujhe Salaam' (Composer - A. R. Rahman)."

Also he highlighted some of the latest recordings of *Vande Mataram*.

It might be noted here that Bankimchandra was criticised for mixing Bengali and Sanskrit. To which, he had replied that the writer writes in a sudden overflow of thoughts and emotions. Hence whatever the outcome, it is genuine.

The treatment has changed drastically over the years. Rabindranath Tagore, Narayan Mukherjee, M. S. Subbulaxmi's rendition was more a mixture of western classical and Rabindra

Sangeet in Raga Desh Malhar. While the solo renderings of Savlaramba (Mumbai), Vishnupant Pagnis, Keshvrao Bhole have an individualistic stamp.

Pandit Omkarnath Thakur used to conclude his *maifils* with the rendition of *Vande Mataram*.

Recordings of *Vande Mataram* composed for chorus and marching performance, in devotional mood etc were also presented. He concluded the programme with Rahman's *Vande Mataram* which highlights the tonal qualities of instruments.

In fact with all these versions it still remains a question whether the musicians treat *Vande Mataram* as a national song/ anthem or a cultural song?

But the most striking and pathetic thing which needs mention is the apathy on part of the people. Very few people attended the programme.

Chandvankar concluding his lecture- demonstration said that *Vande Mataram* is more of a cultural song of our country. It depicts the culture of India

*Mother, I kiss thy feet  
Speakes sweet and low!  
Mother, to thee I bow.*



Suresh Chandvankar delivering a lecture titled 125 years of 'Vande Mataram'. (Pic by Ashok Sawane)

## **Report of SIRC, Mumbai activities [2000 - 2001]**

### **A] 'Vande Mataram' - Listening sessions and lectures held [1999-2001]**

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

2] December 1999 - Sane Guruji Vyakhyanmala at Tasgaon, Sangli - presented by Mr.Ram Page, Mumbai. [audience - around 1000].

December 1999 - at David Sasson Library, Mumbai. Presented by Suresh Chandvankar and attended by about 200 persons.

3] January 2000 - at Adarsha Vidyalaya, Bandra - for 500 school children By Suresh Chandvankar.

January 2000 - at Sanskar Bharati, Goregaon - for about 50 adults

4] February 2000 - at Marathi Vangmay Mandal, Reserve Bank Of India. - presented by Mr.Ram Page. - attended by about 100 persons.

5] March 2000 - at Utpal Singhavi High school, Juhu, Mumbai - for 250 students of std. V. - presented by Suresh Chandvankar

6] March 31, 2000 - at Pune - by Dr.Ashok Ranade - organised by Mr.Milind Sabnis, Pune. Venue - Mehendale Garage.

7] April 23, 2000 - at Birla Krida Kendra, Chowpaty - 15 minutes listening session in the function of release of Hindi version of Bankimchandra Chatterjee's 'Anandmath' novel.

8] April 29, 2000 - at Dombivli - An illustrated talk by Mr.Ram Page in Vasant Vyakhyanmala organised by Shukla Yajurvediya Madhyandin Brahmin Sabha.

9] August 2000 - at Virar - organised by 'Sneha' and presented by Mr.suresh chandvankar. Attendance - around 50.

10] October 2000 - At Tuljapur branch of SIRC. attended by about 100 listeners.

\* Interview of Suresh Chandvankar on SIRC activities was recorded for the Osmanabad radio station.

11] October 2000 - At Solapur branch of SIRC-attended by about 30 listeners.

# These records are long playing ones and nobody wants to break them

By Olav Albuquerque

MUMBAI: Thirty-five people sit mesmerised as the heady 1925 composition *Piya gaye pardes* by Bai Sunderabai wafts through the room. As the black lacquer record rotates slowly on the turntable, a sprightly 70-year-old jumps up and begins swaying to the music. A beatific smile lighting up his grizzled visage as he is transported back to his youth when he romanced girls who have now turned into grandmothers.

We are in the midst of a listening session organised by the Society of Indian Record Collectors (SIRC), which was set up in 1990 to collect old gramophone records and labels of a bygone era. Thanks to SIRC's efforts, one can access old speeches and songs, both film-based as well as classical. For example, a patriotic number like *Vande mataram*, which was sung by Rabindranath Tagore in 1905, and which, incidentally, has over a hundred versions.

The SIRC came into existence after three music aficionados got in touch with an Australian discographer—a person who reconstructs the past by scrutinising labels on old gramophone records and listening to the recorded music. The three music buffs—Suresh Chandvankar, who works at the Tata Institute of Fundamental Research (TIFR), businessman Narayani Mulani and K. R. Merchant, a former bank employee—met Australian Michael Kinnear when he came to Mumbai to sniff out old gramophone records. Kinnear, who took up the study of Indian gramophone records while in Australia, has a mammoth collection of the same.

It all started because of Chandvankar's father's wastepaper shop in Pune which had stacks of old records dumped inside. That's how Chandvankar got hooked. After hunting for years for others who shared his passion, he met Mulani and Merchant. When the trio met Kinnear, their passion found a direction.

"After talking to him, we decided to work on two levels," says Chandvankar. "On the first level,

of artistes like sarangi maestro Pandit Ram Narain, musicians like Sudhir Phadke, Sardar Mullick and Snehal Bhatkar, and actress Vasanti.

The SIRC has painstakingly recorded the discography of select artistes such as K. L. Saigal, Bal Gandharva, Jankibai from Allahabad and old virtuosos from Gauhar in Kolkata who recorded music between 1900 and 1910. Mulani says excitedly, "Our long-

past 60-odd years, upto 3,00,000 gramophone records—including regional ones—have been made in India. There were records of different sizes meant to be played at different speeds and included recordings of advertisements, anthems, bird song, talks by experts, dramas and other variations. Recordings of pure and light classical music have also been made, but not all have been preserved.

## THANK YOU FOR THE MUSIC: OLD SONGS AVAILABLE WITH SIRC

TITLE OF SONG	SINGER	YEAR
Vande mataram	Rabindranath Tagore	1905
Aan baan jiya mein lagi	Gauharjan of Calcutta	1902
Nahi mee bolat	Bal Gandharva	1915
Humse na bolo	Raja Pearasaheb	1912
Piya gaye pardes	Bai Sunderabai	1925
Piya nahi aaye	Heerabai Barodekar	1936
Jamunake teer	Abdul Karim Khan	1935
Bole re papihara	Ramkrishnabua Vaze	1933
Door hato ay duniyawalon	From <i>Kismat</i>	1943
Aayega aanewala	Lata Mangeshkar from <i>Mahal</i>	1950
Jaat kahan ho	Kesarbai Kerkar	1945

we would organise listening sessions for connoisseurs and those interested in old music. On the second, we would invite musicians and singers of yesteryear to play old records and explain the history behind it. We also published a journal called *Record News* and engaged in academic research."

Both projects were a huge hit. "So much so that our listening sessions attracted a 400-strong audience," says Mulani. "We now hold these programmes in public halls. All the sessions are free." Equally enjoyable were the reminiscences

term dream is to build an archive of Indian music history. Today, we have 150 members, of whom 50 are from overseas and 20 from Mumbai. All the Mumbaikars are die-hard record collectors."

The recording of sound dates back to 1877 when Thomas Alva Edison invented the phonograph. But in India, there are no records of the pioneering sound recorders or of how many recordings were made on cylinders coated with zinc or wax between the early years of 1890 to 1920.

Mulani estimates that over the

To access these old treasures, the SIRC started approaching private collectors and the music archives in London, which has records of Asian countries such as India. They soon found out that trying to get copies from either private collectors or the archives in London was an uphill task. Nevertheless, they are determined to continue their archive-building efforts, to preserve even a fraction of the 3,00,000 records made since the 1920s. One hopes that their efforts are long playing.

THE TIMES OF INDIA SEPTEMBER 30, 2001



*The Hallmark of Quality*

\* The programme was recorded by AIR Solapur for broadcasting as a Diwali special programme.

12] October 2000 - At Nanded unit of SIRC-hosted by Mr.P.T.Shastrri and Madhukar Dharmapurikar.

13] October 2000 - at Aurangabad - two sessions held for two different groups.

14] November 2000 - a) At Parvari, Goa by Mr Ram Page. b) at Mr.Pandit's house, Juhu, Mumbai.

15] December 2000 - a) Bharat Vikas Parishad, New Mumbai and b) English Department of Jadavpur University, Calcutta.

16] December 2000 - Dept.of English and comparative literature, Jadavpore University, Calcutta.

17] December 2000 - at National Students Union [NSU] convention at Palghar.

19] January 2001 - On invitation from - 'Saptak' , Nagpur.

20] February 2001 - On invitation from 'Marathi Vrittalekhak Sangh', Mumbai.

21] August 2001 – At TIFR auditorium, Mumbai on account of independence day celebrations.

22] October 2001 – At Mahila Mandal in Ghatkopar, By Mr.Page

23] October 2001 – In two Indian families at Stockholm, sweeden – By Suresh Chandvankar.

24] December 2001 – At India International Center and at American Institute of Indian Studies, New Delhi.

25] December 2001 – At Sane Guruji Kathamala, Imamwada, Byculla, Mumbai.

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**B] Other programs organized by SIRC during 2000-2001**

1] June 2000 - Dr.Ashok Ranade - Hindi film music - 'Aarambhakal' [Saraswatidevi, Gulam Haider and others]

2] September 2000 - Songs on 'Paus' [Monsoon] : by Ashok Thakurdesai and Bhalchandra Meher.

3] October 2000 - Rare Marathi film songs of Lata Mangeshkar - presented by Mr.Ashok Thakurdesai and Bhalchandra Meher for Solapur unit of SIRC.

# Setting a record

ASHLESHA ATHAVALE

**T**HE first Indian record has come a long way. A 78 RPM shillac, sung by Soshi Mukhi and Phanibala and released in November 1902 by a company called Gramophones and Typewriters Ltd, it will turn 99 this year. "The 'Typewriters' was added because the company wasn't sure whether they'll be able to sell the record or not," laughs Suresh Chandvankar, a member of the Record Collectors' Society of India (RCSI). The society that holds a monthly meet at a member's house for record listening and updating sessions, incidentally, has two other records — sung by Mujuddin Khan and Janakibai — from 1902.

The categories of other records with RCSI range from classical Marathi *natya sangeet*, Hindi film music from 1932-50, Bengali music to Ravi Shankar's music. Some members also have speech records of Churchill and Hitler. Apart from advertising records like those of Colgate and Binaca, some old records have comic laughter and bird calls. Alongwith the first Indian

**First Indian record, sung by Soshi-Mukhi and Phanibala, turns 99**

record, the RCSI members tried to acquire different recordings of 125-year-old Vande Mataram last year. Says a member, Subhaschandra Meher, "We had 40 records in different tunes. But last year we managed to collect 110, some of which are in Tagore's voice." In fact, companies like HMV approach the society when they release new cassettes.

As for the kind of records, while the first record was of shillac, other materials used are cardboard, brass, and plastic. There are also puzzle records in which the playing order of the songs is unknown, while Pathay records play the opposite way. However, record care is significant.

At Meher's Dadar residence, more than 4,000 records are stored in their-



DILIP KAGDA

macol boxes. Record collection also means possessing a good record player. That's where the technicians come in. There's 75-year-old Sobhraj Vaswani from Ulhasnagar, famous for his reputation, or the Chor Bazaar shopkeepers.

Creating an archive of all the records will be RCSI's 'dream come true'. The most latest record to come out in the market is that of *Dil to Pagal Hai*. Needless to say, most of RCSI members own it!

MUMBAI ■ MONDAY  
OCTOBER 1, 2001  
MUMBAI Newsline



\* This programme was also recorded by AIR Solapur for a special Diwali broadcast.

4] October 2000 – Old Marathi Bhavgeete – at Bhagini Samaj, Dadar – By Bhalchandra Meher and Suresh Chandvankar

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5] February 2001 - Records from Marathi drama - 'Sharada' by Mr.Ram Page and Prabhakar datar - at Mumbai.

5] March 2001 - Felicitation of Mr.V.D.Ambhaikar on account of his 90th birthday.

6] May 2001 - Records of 'Bharat-Ratna Ustad Bismillah Khan' - by Mr.Suresh Chandvankar

7] June 2001 - Records and Gayaki of Moghubai Kurdikar - by Dr.Ashok Ranade

8] September 2001 – Ek Dhaga Sukhacha – Records of music of Sudheer Phadke – by Tembe family, Dombivli.

9] October 2001 – Rare marathi records of Asha Bhosle – by Ashok Thakurdesai and Bhalchandra Meher

10] October 2001 – “Saare Jahanse Accha” – an Illustrated talk by Suresh Chandvankar at Aurangabad.

11] December 2001 – Life, records and gayaki of late Miss Indubala – an illustrated talk by Dr. Ashok Ranade

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**Corrections to the Vande Mataram list published in TRN - 2000 page 128**

34] From Bengali Film 'Bande Mataram' released on 20.09.1946 at Calcutta.

35] From Film Mahabiplovi Aurobindo released on 15.10.1971 at Calcutta. sung by Aarti (Mukherjee), Hemant Kumar and Pradeep Basu.

page 129 Tapan Sinha - 'Sabuj Dwiper Raja' (1979) Subal [not subbal]

## SIRC News from Pune

### Revival of activities of Pune unit of SIRC -

- 1] May 2001 - "Saare Jahanse Aaacha" - an illustrated talk on Dr.Mohammad Iqbal's famous song with gramophone records – by Suresh Chandvankar.
- 2] August 2001 – Records of Gulam Haider – by Mr.Adwait Dharmadhikari.
- 3] October 2001 – 'Ek Dhaga Sukhacha' – Records of Music of Sudheer Phadke – by Krishnarao Tembe and Mrs.Sandhya Tembe.

**'साहे जहाँसे अच्छा'**

**सो** सायटी ऑफ इंडियन रेकॉर्ड कलेक्टरसच्या पुणे शाखेतर्फे 'साहे जहाँसे अच्छा- गीताचा शोध' हा कार्यक्रम येत्या रविवारी (ता. ६) होणार आहे. लोकमान्यनगरमधील बालविकास मंदिर शाळेच्या सभागृहात त्याचे आयोजन केले आहे. सायंकाळी सहा वाजता कार्यक्रम होईल.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टरसं  
पुणे शाखेच्या पुनरुज्जीवनाभिन्न  
आयोजित कार्यक्रम

**साहे जहाँसे अच्छा**

कवी इकबाल यांच्या या गीताचा  
दुर्मिळ ध्वनिमुद्रिकांच्या सहाय्याने घेतलेला वेध  
सादरकर्ते : श्री. सुरेश घांदवणकर

रविवार दि. ६ मे २००१, सायंकाळी ६ वाजता  
लोकमान्यनगर बालविकास शाळेचे सभागृह  
भारत क्रमांक ४४३ सनोर, जॉर्जिंग पार्कचे पाठीमागे,  
लोकमान्यनगर, पुणे ३०

शिवर प्रकाश

### **'साहे जहाँसे अच्छा - गीताचा शोध'**

वंदे मातरम्, जनगणम व साहे जहाँसे अच्छा ही भारतीय स्वातंत्र्यसंग्रामातील महत्त्वाची राष्ट्रीय गीते. 'जनगणमन'ला राष्ट्रगीताचे स्थान स्वातंत्र्योत्तरे काळ्यात मिळाले. वंदे मातरम् गीताला १२५ वर्षे पूर्ण झाल्यानिमित्ताने त्या गीतालाही उजाळ मिळाला. मात्र 'साहे जहाँसे अच्छा' हे गीत लोकप्रिय असूनही अतीकडच्या काळात वादविषय बनू पाहतयं. त्यामुळे या गीताचा ध्वनिमुद्रिकांच्या माध्यमातून एक शोध क्षेत्राचा प्रयत्न या कार्यक्रमात केला जाणार आहे. जुन्या दुर्मिळ ध्वनिमुद्रिका ऐकवत, इतिहासातील कधी घटनांचा आढावा देत श्रोत्यांशी संवाद साधत सुमारे दोन तासांच्या अवधीत हा विषय मांडण्याचा प्रयत्न करण्यात येईल.हा कार्यक्रम रविवार दि. ६ मे रोजी सायंकाळी ६.०० वाजता लोकमान्यनगर, बालविकास मंदिर शाळेच्या सभागृहात होणार असून सादरकर्ते आहेत सुरेश घांदवणकर.

## SIRC NEWS FROM BARODA [2000-2001]

- 1] January 2000 – Records of Master Vasant Amrut of Surat.
- 2] March 2000 – Records on topic – Badalte saathi
- 3] May 2000 – Records on glimpses of new Theatre.
- 4] July 2000 – Records of Bal Gandharva.
- 5] July 2000 – Records of Talat-Jagmohan-Hemant.

Programs were presented by Mr. Narendra Shrimali and Mr. J.S. Pathak.  
Mr. Narendra Kamal Shrimali has launched a web site – [www.archiveofmusic.com](http://www.archiveofmusic.com)

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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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## **SIRC News from Tuljapur [2000-2001]**

- 1] April 2000 - 'Tere Nainone Chori Kiya' - songs of Suraiyya.
- 2] June 2000 - 'Dastan – E - Khayyam' - songs of musician Khayyam.
- 3] July 2000 – P. L. Deshpande – Vividhangi Smaran .
- 4] August 2000 – Phir Wohi Savan Aaya – at Latur.
- 5] February 2001 – Unforgettable kanandevi.
- 6] March 2001 – Seenemen Sulagate hain Aarman – Tribute to Prem Dahvan.
- 7] August 2001 – Homage to Smt. Jyostna Bhole.

An average attendance to the listening sessions was 200-250.

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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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## SIRC NEWS FROM SOLAPUR [2000-2001]

- 1] August 2001 – Programme based on Marathi Bhavgeete.
- 2] November 2001 – Versatile Asha Bhosle – for Indian Medical Association.
- 3] December 2000 – An exhibition on 'History of Gramophone records' –

This was the most ambitious project towards the end of 2000. It was held at Heerachand Nemchand Vachanalaya during December 24-25 and over 2000 visitors appreciated it. Besides old 78's, LP covers with artists photographs were displayed. Various gramophone models including horn, box and modern turntables were displayed. This became an 'Event' in the city.

For 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



**सोसायटी ऑफ  
इंडियन रेकॉर्ड कलेक्टर्स  
शाखा - सोलापूर**

हिराचंद नेमचंद वाचनालय आणि  
संगवर्धन, सोलापूर यांच्या सहकार्याने  
**ध्वनिमुद्रिकांचा इतिहास  
या प्रदर्शनाचे उद्घाटन**  
रविवार दि. २४ डिसेंबर रोजी सकाळी १० वाजता  
मा. श्रीराम पुजारी यांच्या शुभहस्ते संपन्न होत आहे.  
या आगळ्या-वेगळ्या कार्यक्रमास  
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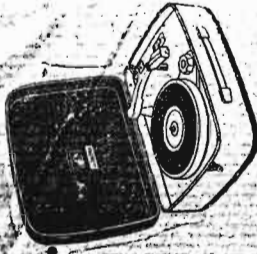
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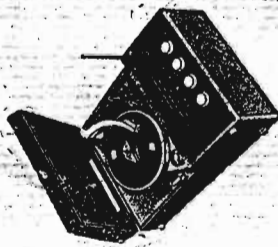
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## **Prof. M.N. CHATTERJEE, M.M.**

**Dr. Manmatha Nath Chatterjee M.B.**

**By Sushanta Kumar Chatterjee \***

Much credit is often bestowed upon the stalwarts of the musical and cultural heritage of Indian Music. But the identity of the true amateur exponents of such music, excepting the remarkable ones is almost left in the dark oblivion. Even the Gramophone records of such exponents made to preserve their outstanding performances are either scarce or lost forever. The skill of such amateur artists as recorded on the Gramophone discs at the beginning of the 20<sup>th</sup> century can never be underestimated or under rated in comparison to those produced by the contemporary stalwarts.

Mr. Michael S. Kinnear (the famous Australian discographer) in his book "The Gramophone Company's First Indian Recordings, 1899 – 1908" has expressed that the second recording expedition (the first being in 1903) of The Gramophone & Typewriter, Ltd., in India was led by Mr. William Sinkler Darby and who was assisted by Mr. Max Hampe, in 1904-05.

Save the vocal ones, various recordings of Indian musical instruments including the Sitar, Beena, Clarionet, Sanai, Esraj etc. were taken by them and were later reproduced on gramophone records from Hanover and elsewhere.

As one of the grandsons, it is a pleasure and proud privilege on my part, to proclaim that, my grandfather Prof. M.N. Chatterjee, was one of the amateur artists of the second record tour recordings. He did cut five single sided 10-inch disc records of Swaradhya "Beena" and sitar and as such he was the only "Beena" artist of that recording tour.

I take this opportunity to express my sincere thanks and gratitude to Mr. Michael S. Kinnear – Discographer, without whose present research work, it would have been next to impossible, to unearth this gramophone record details of my grandfather and which was quite unknown to the present members of Dr. Chatterjee's family.

Originating from the village Boluhati of Howrah District of West Bengal (as now), the father Mr. Silanath Chatterjee of Prof. Manmatha Nath Chatterjee, M.M. went to the western provinces of India, to serve as a Royal officer. His acquaintance with the well-versed classical musicians of those areas made him not only a lover of music but also a patron. He did attend many musical gatherings and also convened such musical meetings at his own residence, where the accomplished showed their skills.

In course of time, Silanath Chatterjee came to Calcutta to reside at Balaram Dey Street, Jorasanko in North Calcutta. Regular musical gatherings were held also held here. Later on, he built a house at Girish Vidyaratna lane, Razabazar (near the present Science College) in 1852-53. He consecrated a Siva Temple in Benares and donated money to several Hospitals there. He also made provision for the free study of the distressed children in the school of his village 'Boluhati' and gave donation there.

Mr. Silanath Chatterjee and his wife Mrs. Ambica Devi had one daughter, Kusum Kumari, and three sons namely, Narayan Chandra, Manmatha Nath and Jitendra Nath. The musical atmosphere at home cherished love of music among the three sons. The three brothers started practicing musical instruments, as they grew older.

The daughter, Kusum Kumari was married to a respectable man of a wealthy family, but, unfortunately, she was widowed soon and she came back to stay with her parents. The eldest son Narayan Chandra played "Pakhwaj". He was the disciple or 'Sishya' of Thanthonia's (a place in North Calcutta) Nimai Chakraborty. Now, this Nimai Chakraborty was the brother and also the 'sishya' of Sri Ram Chakraborty, who was the founder of Bengal's biggest "Pakhwaj" Gharana. The youngest son Jitendra Nath played Esraj. He was the disciple of Ikbul Khan, then a famous Esraj player of Calcutta.

Along with his studies, from his early boyhood, Manmatha Nath started practicing string instruments like Sitar and Beena under various instrument masters. Unfortunately their names are not available. In later life, he became a disciple or 'sishya' of Sitar-Surbahar Master Srijit Jitendra Nath Bhattacharya – the musician and 'Pandit' of the court of His Highness the Maharaja of Mayurbhanj. Incidentally it may be recalled that the only son of Srijit Jitendra Nath Bhattacharya was Lakhan Bhattacharya – a famous sitarist and who had cut only one gramophone record and which is most rare.

Born on 7<sup>th</sup> February 1866, in Girish Vidyaratna Lane, Calcutta, house, Manmatha Nath was the third child of his parents Srijit Silanath Chatterjee and Ambika Devi. After passing the F.A. Exam at the age of 17 years, he took admission at Calcutta Medical College. He was a student of great proficiency and stood first in every exam of the Medical College, acquiring a number of stipends and rewards.

In the Final M.B. Exam, he did not only stand first in every subject but also secured marks, which had never been achieved before him. He was honoured with five gold medals for his splendid achievement. As a medical student, he had the privilege of getting the wise guidance of the famous Professor Dr. Sanders and whom he referred as his 'Guru' of his medical career.

He got himself attached with Chandni Hospital of Calcutta as the House Surgeon, already before the Final M.B. results were out. Later on, he joined the Mayo Hospital, Calcutta, as Junior House Surgeon. Next, he was entrusted with the responsibility of Dr. Neller's Dispensary of Baghbazar, Calcutta. Again he was appointed as the Superintendent and Resident Surgeon of Mayo Hospital. Before him no Indian was given the credit of the said post.

He was the Resident Surgeon and also the Secretary of Mayo Hospital from April 1899 to 31<sup>st</sup> January 1906. After seventeen years of dedicated work in these hospitals, he voluntarily retired from service and started an independent life of the Medical Practitioner of his own. But again, he was appointed as the Senior Professor of ophthalmic surgery, Carmichael College, Calcutta from May 1919 to April 1939 – i.e. till his demise. For some time he was the examiner of the Final M.B. Exam, of the Calcutta University. He was the President of the Calcutta Medical College Centenary Festival.

Retiring from the Medical Service, his mind heeded to the construction of buildings and as such a number of mansions had been built under his direct supervision. He had built his own palatial building at 295/1 Upper Circular Road, Razabazar (now A.P.C. Road) around the year 1908.

He had built another house at the bank of the Ganges near Annapurna Ghat, Baghbazar – the address in those days being 212/1 Baghbazar Street. The Ganges facing side of the house surveyed free sight of the open sky and the river taking a sharp bend towards the Northwest near Cossipore. The first floor room of this house had witnessed many remarkable musical gatherings, alike some others of Calcutta.

Before his death, he had acquired a number of houses and land property with his various business prudence. In his garden at Belgachia (Howrah District) he consecrated a Siva Temple, like his father Srijit Silanath Chatterjee, who did so at Benares.

Besides having a miniature zoo garden (which consisted of different kinds of birds, even like peacocks and animals including an elephant and a cub) at his residence 295/1 Upper Circular Road, he had fine taste for different craftsmanship. As such, he maintained a group of carpenters, making wooden furniture, especially of Victorian Style, with delicate ornamental design of his own.

He had a great fascination for Belgian Mirrors, which were used in homemade 'almirahs' and different types of wall-brackets. A number of horses like "Weller" and horse-drawn carriages like "May Lord Fitton", "Bruham", "Lancelet" etc. flocked his garages. For some years he celebrated Durga Puja at his residence, and above all he was a connoisseur of music (having M.M. or Master of Music degree!) and a Patron of several musical gatherings of Stalwarts at both of his houses. But to the outer world Dr. Manmatha Nath Chatterjee was popular as one of the leading most ophthalmic Practitioner of his time and also a general Physician.

Dr. Manmatha Nath Chatterjee was married with Leelabati Devi, the daughter of Dr. Lal Madhab Mukherjee, K.T.C. I.E. Now Dr. Mukherjee was the colleague and co-worker of Dr. Radha Govinda Kar, who was instrumental in setting up Carmichael Medical College, Calcutta.

The said Hospital has been renamed after him as R.G. Kar Medical College, and Dr. Mukherjee was the younger uncle of Srijit Mohindra Nath Mukherjee (the famous Dhrupad singer) whom we find later on to be the King-pin of Dr. M.N. Chatterjee's musical life and acquaintances.

Prof. Chatterjee and Leelabati Devi had six children, namely: Sourendra Mohan, Gourirani, Giribala, Nagendrabala, Shyamsundari and Kanailal, but Leelabati Devi died soon, leaving the children at their very early age.

After Leelabati Devi's demise, Dr. Chatterjee was married with Sarojini Devi, the daughter of Srijit Abinash Chandra Ganguly of Boluhati – the village of his own. He and Sarojini Devi had twelve children, namely: Apsarasundari, Chopalasundari, Krishnadas, Protivasundari, Byomkesh, Hrishikesh, Parimal, Parul, Jayantakumar, Mukunda Lal, Kanchan and Murary.

[At he moment, of all his children only the youngest son Murary Chatterjee is alive, although there are many grandsons and granddaughters and so on. And Sushanta Kumar Chatterjee – the eldest son of the Late Sri Mukunda Lal, is the author of this short life sketch of his grand father, the Late Dr. M.N. Chatterjee]

At the age of 74 years, Dr. M.N. Chatterjee left for the heavenly abode on 25<sup>th</sup> April 1939 at his own residence at 295/1 Upper Circular Road, (now A.P.C. Road) Calcutta. He was admired by all as an amicable, benevolent and wise man.

Dr. Manmatha Nath Chatterjee had a multifaceted personality with versatile talents in the various fields of activities. He had a special double acquaintance – one as a famous occultist and the other as a "traveller of the Paradise of Music". Apart from the musical gatherings being held at both of his houses at 212/1 Baghbazar Street (– now named as Rabindra Sarani – this portion) and 295/1 Upper Circular Road, (- now named A.P.C. Road), he himself maintained regular cultivation of musical instruments till his ripe age. He practiced Sitar regularly which he had acquired from the music masters.

The first floor facing the Ganges side of his Baghbazar house and the ground floor room of his Razabazar house, had experienced many musical gatherings, generally on Saturday every week and the gathering was quite well known to the elite music society of Calcutta.

Acharya Radhika Prosad Goswami (Dhrupad and Kheyal singer), his disciple Mohindra Nath Mukhopadhyay (Dhrupad singer), Satish Chandra Dutta (well known as Dani Babu – Dhrupad singer and Pakhwaj player), Jitendra Nath Bhattacharya (Sitar and Surbahar player), Krishna Sil (Surbahar player), Nagendra Nath Mukherjee (Pakhwaj player) Durlabh Chandra Bhattacharya (Pakhwaj player) Manmatha Nath Ghose – (M.N. Ghose – alias Monta – Vocalist) and a host of others were the stars, who illuminated Dr. Chatterjee's Musical Soirées.

Himself being a string instrument artist, Dr. Chatterjee had connections with many artists. Mohindra Nath Mukherjee (Dhrupad singer) who had become a close relative of Doctor Chatterjee, was not only the director of such gatherings, but also his decision of bringing different artists, was highly solicited by Dr. Chatterjee.

The well-versed classical vocal artist Monjuddin Khan of Benares often glorified the 1<sup>st</sup> floor room of the Baghbazar house, along with many others. And the most celebrated artist of India, Bhaiya Saheb Ganpat Rao of Gwalior, was also invited here with Monjuddin Khan one day. Bhaiyasaheb played as harmonium accompaniment with his disciple Monjuddin Khan. Ganpatrao in those days could not be visualised in Calcutta, except in very few selected musical gatherings.

The above occasion was for the first time at Dr. Chatterjee's house and it was after a pretty long period, when Bhaiyasaheb had come to Calcutta. Monjuddin Khan and Bhaiyasaheb experienced the graceful voice of 'Dhrupadi' Mohindranath for the first time, in the "Assar" of Dr. Chatterjee. After the song, Mohindranath was not only greatly applauded by Monjuddin Khan but also was most humbly asked to take "Thumri Gharena" from him. But Mohindranath most respectfully declined to have any 'Guru' other than Radhika Prosad Goswami.

After this the audience experienced a memorable musical evening that day. The above is the description of Dr. Chatterjee's one day's "Assar", which can be set as an example of the atmosphere and the artists, who had glorified his house.

The sudden death of Mohindranath in 1918, hampered Dr. Chatterjee's "Assar" to some extent, but by this time, he had become quite well known in the musical arena of Calcutta. His musical gatherings which at first started in his residence on Upper Circular Road, was later shifted to his Baghbazar house only and where it went on functioning till some years before his death. In those "Assar's" his hospitality was also proved in serving delicious food to all.

The leading most ophthalmic Practitioner, a general Physician, of his time, a renowned instrumentalist cum gramophone record artist (amateur), Dr. Manmatha Nath Chatterjee, by his last "will" donated a great portion of his property, for the creation of a Charitable Trust, in the name of his Preceptor and Guru, Late Dr. Sanders, for setting up an exclusive Eye Hospital.

And thus he was the Founder of Dr. Sanders Eye Infirmary Trust, which now stands as Dr. M.N. Chatterjee Memorial Eye Hospital. The said Hospital was inaugurated on the 14<sup>th</sup> April (Bengali new year – 1<sup>st</sup> Baisakh) 1954, out of Dr. Chatterjee's magnificent bounty, at his residential house.

The exclusive eye Hospital, the only one of its kind in the country then (and still now) was inaugurated by Honourable Dr. Bidhan Chandra Roy, Chief Minister, Government of West Bengal. Dr. B.C. Roy was also a student of Dr. M.N. Chatterjee. The baby Hospital which started its journey in 1954, with only twenty beds, has steadily grown up (and still functioning) into a full fledged, more than one hundred bed hospital and has been serving the people of Calcutta as also of West Bengal.

The Foundation Day, i.e. 14<sup>th</sup> April, is celebrated every year, by the Hospital Staff and the members of the Late Dr. Chatterjee's family, to pay homage to this great benefactor and philanthropist.

The present Dr. Sanders Memorial Eye Infirmary Trust Consists of the Trustees

- a) Mr. Murary Chatterjee (youngest son of Dr. Chatterjee)
- c) Mr. Abhijit Chatterjee (grandson)
- b) Mr. Purnendu Sekhar Chatterjee (grandson)

And the writer (Sushanta Kumar) is the eldest son of Late Mukundo Lal (Ex.Trustee) and who has been recently included in the Governing Body of the Eye Hospital, as the 'Sons Representative'. For some years Dr. M.N. Chatterjee Memorial Gold Medal was awarded to the best medical Student of a year, after being recommended by the University of Calcutta.

The Gas Street – the road leading to the east of Calcutta, from the Razabazar Junction (near Dr. M.N. Chatterjee Memorial Eye Hospital) has been named as Dr. M.N. Chatterjee Sarani, by the Corporation of Calcutta, some year's back.



Dr. M.N. Chatterjee, M.B. [Born 7<sup>th</sup> February 1886 – Died 25<sup>th</sup> April 1939]

To conclude, we should all imbibe the spirit of selfless service of this great man who was a great occultist of his time, a general Physician, a happy – wealthy family man with fine tastes, having some business prudence and above all an amateur String Instrument Player who did cut five discs, in those early days (1904-05) of gramophone record history, in India.

Prof. M.N. CHATTERJEE - Gramophone Concert records			10-inch, single-side.
Matrix	Catalogue	Artist /title	Instrument
2828h	17366	Prof. M.N. Chatterjee – Calcutta Ambabati Trital – Jhanjhoti	(Sitar) Beena
2829h	17367	Prof. M.N. Chatterjee – Calcutta Sindhu Madhya Trital C/w 17368	Beena
2830h	17368	Prof. M.N. Chatterjee – Calcutta Bharabi – Trital C/w 17367	Beena
2831h	17369	Prof. M.N. Chatterjee – Calcutta Sindhu Trital	Beena
2832h	17370	Prof. M.N. Chatterjee – Calcutta Bhim Palasi – Madhya Trital	(Sitar) Beena

The above recordings were taken during The Gramophone & Typewriter Ltd. & Sister Company's. – Second Far Eastern Recording tour in December 1904 to March 1905. The recording experts were William Sinkler Darby, assisted by Max Hampe. The gramophone discs were 78-rpm speed – 10-inch, single sided, with Paper labels, and marked as “Gramophone Concert Record” – Pressed in Hanover.

Acknowledgements:

Bharater Sengeet Guni (Part One) by Dilip Mukherjee

“Desh” Binodan Issue – (Bengali Magazine) Bengali year 1388

Ananda Bazar Pakrika (Newspaper) 5<sup>th</sup> May 1939

The Gramophone Company's First Indian Recordings 1899 – 1908. Michael S. Kinnear

**Sushanta Kumar Chatterjee** (\*one of the grandsons of Dr. M.N. Chatterjee)

\*\_\*

## Zohrabai Agrewali – A literature survey

We do not have a complete book or biography of Zohrabai, however several books do mention about her and number of memoirs and reminiscences have been recorded in print form. These are available in English, Marathi, Hindi and Bengali languages in books and articles. Here are some excerpts and translations from various sources –

1] Govindrao Tembe - From Marathi book - 'Majha Sangeet Vyasang' - Mauj Prakashan, Second Edition, March 1988 - page 163

" Along with Gauharjan of Calcutta and Bablibai of Bhavnagar, name of Agrewali Zohrabai has to be mentioned. She had sung for me when she came to Mumbai for recording her gramophone records. She had a wonderful combination of both male and female singers. She was a renowned female singer of India [then often called as 'Hindustan'.]

\*\* Page 160 – Note on Gauharjan – by Mr.R.V.Gokhale:

" Thumri singer Zohrabai began to learn pure classical music to compete Gauharjan of Calcutta " – This remark found in several articles and books is wrong and baseless.

2] Keshavrao Bhole - From his Marathi book - 'Asthayi' Second Edition' May - 1996 – in chapter - 'Majhe Kahi Guru' [Some of my teachers] (1961) Pages - 104-105

" Aalapchari (rendering of slow movements) of Zohrabai was undoubtedly beautiful. This can be judged through her gramophone records. Even today, her music gives an immense pleasure to the listeners. Records do testify that she did not have natural melodious voice, however she took lot of efforts and learnt music and renowned singers of that era also appreciated her music. Ramkrishnaboa Vaze visited her in Agra and stayed in her house as guest for several days. Her father used to give her Taalim (practice) everyday and Vazeboa used to listen them singing. Her father was a renowned Sarangi player and many nuances of sarangi could be traced in her renderings. Vazeboa was very much pleased with her melodious voice. She has cut many gramophone records and the bilampat (slow movements) was her specialty. I used to listen to these records again and again and each time could feel something unusual. Whenever Vazeboa visited me, he would listen to her "Kajarare" record in raga Gaud Sarang, and would remark. "What a 'Shuddha Madhyam' Keshavrao. I am trying very hard, but can't sing as she has, and hence I listen to this record again and again. One day he told me some interesting incidence during his stay at her house – 'During my stay, Gulam Abbas Khan and Natthan Khan came to her house. Everyday we used to listen to her. She also sang many ragas again and again. One day her father requested them to sing, since these were very senior and renowned singers. He

The caption of the photograph in Fred Gaisberg's book is 'A popular Indian singer and her son, and pupil' - - is credited to Arthur Clarke. The same photograph has been published by Joep Bor and Philippe Bruguere in their book - Masters of Raga, Haus der Kulturen der Welt / Musée des Arts Asiatiques Guimet, Berlin, (n.d. - c.1990) on page 36 - attributing the photograph (no.45) to being that of - Zohrabai of Agra (1868-1913).



Arthur Clarke

A popular Indian singer and her son, and pupil



Photograph of Zohrabai Agrewali???????

जोहरा बाई (पृष्ठ २२६)

----- [INSERT] -- Retouched photograph

(Page 233)

The claim that this photograph is that of Zohra Bai of Agra - appears to have been based on an 'extract' of the face of the lady - in a greatly touched-up version that has circulated in India. The touched-up version of the photograph has been published in 'Uttar Bharatiya Shashtriya Gayan Ka Dhwanyankit Adhyayan, Dr. Rama Kant Dwivedi, Sahiya Ratnalay, Kanpur. 1987



also thought that his daughter would also learn from them. They just smiled and kept quite but did not sing. I was surprised, since I thought that they would definitely sing for this little girl Zohra. Her father repeatedly requested and finally asked whether his daughter doesn't deserve to listen to them. They said, "She is so melodious and tuneful that we are afraid that we would be quite out of tune if we sing." Her father thought that they are making fun and he requested again and again. Finally they took the oath of Allah (Allah Kasam) and all of us were stunned".

I have also learnt quite a lot from Zohrabai. She has sung several traditional ragas, Tarana, Thumri, Dadra, Kehrawa and Bandishes on gramophone records. Her style of singing for records has been imitated by many including Khansaheb Abdul karim Khan [this can be verified from the comparison of his early 1905 recordings with the later 1935 recordings – Editor.] and is being followed till today. In other words, unlike old Rishi-Munis [sages] she has created her own tradition/school of singing. Rendering of Astayi, Antara and stretching and twisting of musical notes was also later followed by Bhaskarboa Bakhale in his singing. I have also learnt from her laykari, taans and the style of arriving at sama. In 1918, while listening to Abdulla Khan [elder brother of Vilayat Hussein Khan] and Bhaskarboa, I could listen to the influence of Zohrabai's laykari style on the renderings of these two great singers.

3] Keshavrao Bhole – Marathi book – 'Je Athavate Te' [Recollections and Memoirs] - First Edition, 1974.

Page 25 - " Like Gauharjan of Calcutta, Zohrabai Agrewali was also a popular and well known gramophone celebrity. In about 1905-06, we used to listen to their records and could conclude that in ragadari singing Zohrabai was far better than Gauharjan ".

Page 102 – " Gauharjan and Moujuddin were experts in light classical music like Thumri, Dadra, Kajri etc. In pure classical music, Zohrabai had mastery and had created an ideal model of singing for three minutes and twenty seconds for a 78 rpm shellac gramophone record.

4] 'Avajachi Duniya' [World of Sound] – a book in Marathi – by Shuddha Sarang (alias Mr.Keshavrao Bhole)

Page 12 – " Zohrabai of Agra chose best bandishes of various ragas, recorded prolifically and proved the popularity of these among the music loving and record buying public. Her gayaki as could be heard in these records is undoubtedly great and graceful. Her records in ragas Basant, Marwa, Puriya Dhanashree, Jogiya, Gaud Sarang, Todi, Multani, Kedar, Khamaj, Bhupali, Jaunpuri and many others prove this amply. She was equally great in her records of Thumri, Dadra and Gazal. After singing Astayi and Anantara gracefully, she weaves the words/text of cheeze in Aalap, Murki and Khatka, improvising the raga. She then slowly begins

## मिस जोहरा बाई

P. 9134.

कौवाली

पी० ६१३४

बतहा को बाशी मन मोहन जब अथ प आयो आननमें  
 कासे कहे में सखी जब रूप दिवा मकानन में  
 बन लालमा की जुलफ़ दुता बन कजर मुखड़ा चांदन सा  
 कब मुझसे भला होगा किया की सिफ़्त लिखी पुराननमें—बतहा --  
 जब वह मन मोहन बोल उठा हां मुख परसे पर्दा खोल दिया  
 लौलाक कलमा हक़ बोल उठा मुख नूर नबीकी अचानन में  
 ऐसा रूप दिखावत है मकी मदनी कइलावत है  
 जब ओढ़ कमलया आवत है दिल छीनेलेत इक रानन में—बतहा --

दूसरी तरफ़ :— गज़ल नातया

अरी ऐरी सखी बतहा का बसैया छुपने में मन हर ले गये  
 आंख रसीली लौलाक का छुर्मा लौलेकलमे का चक्र फिरये  
 साबिर मुख पर उजयारी उजयारे में हाजी को प्यार है  
 रहत सहत नाम धरैया—अरी एरी सखी - - -  
 यह नैया मंरुधार पड़ी है तुमरे बिन नहीं कोई और खिबैया  
 हमरी बारी क्यों देर लगैया—अरी ऐरी सखी - - -



### प्रथम भाग

जिसमें हिन्दुस्तानके बड़े प्रसिद्ध प्रसिद्ध

५८ गवैयोंके ५०० रिकार्डोंका पूरा पूरा

१००० गाना है।

जिसको

मिस्टर एस० पी० जेनी

कलकत्ता

ने संग्रह किया

to sing layakari taans and in fast tempo presents faster and faster taans and suddenly concludes her recital by announcing her name – “ Zohrabai Agrewali “ in English and in the same tempo. [In some records she tells her complete address too]. This formula became so popular that it was religiously followed by several gramophone singers for several many almost till the end of 78 rpm era. This is just a small-condensed version of three-hour proper concert of Hindustani Classical music where an elaborate and improvised singing of a raga is presented. Several instrumentalists followed this formula too and no one dared to change it or divert from it. Those who tried to evolve some other formula have failed miserably and their records did not become popular and best sellers. Her formula is based on firm footing that has taken into account factors like – taste of the audience, their psychology and attitudes towards this medium of ‘Canned Music’. In this respect, she is considered to be a trendsetter.

This could be seen and heard in the 78’s of Bade Gulam Ali Khan and Moghubai Kurdikar. In about 1927, Narayanrao Vyas recorded two sides – ‘Yeri Mohe Jane Na De’ and ‘Avinashi Ha Atma Jagati’. He had studied Zohrabai’s formula by listening to her records carefully and this is the reason of the nationwide popularity of his records.

5] ‘Vasant Kakanchi Patre’ [Letters of Vasant Uncle] – a book in Marathi by Mr. Keshavrao Bhole. First Edition 1964.

Page 34 - Vazebova had described that the female singers like Zohrabai and Bablibai used to sing like male singers. Zohrabai Agrewali had a voice in Safed Char and Kali Teen and these were the octaves of male singers of that period.

Page 67 – Zohrabai’s original voice is slightly masculine, sweetness is not natural but lot of practice and taalim has made it sweet and it clings to the musical note and this can be heard in her records. In her Todi record (Alla Jane Alla Jane) all the qualities of her voice have been very well recorded.

6] Aami AU Aamar Shomoy [We and our times] – in Bengali – by Sharbari Roy-Choudhury – ‘Pratikshana’: Sanskriti Visheshank – (1986)

Page 1393 – In our Jamindar family, we had a long tradition of music concerts in our house and hence I listened to music from early childhood and developed a taste towards it. Large number of great singers from all over India used to visit our house and sing-especially classical music. We did not have records and the gramophone then.

While studying sculpture in Baroda, I began to purchase records from second hand market. Here I got one record of Zohrabai and the raga was Jaunpuri. I could not believe that singing can be of this quality and a human being can sing so well. From that time onwards I searched for her records throughout India and could collect 18 records so far (i.e. until 1986). This collection is my treasure, much

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गज़ल जिला दादर

पी० ६१३५

बैठे हैं आज हाथ उठा कर दुआ से हम  
बिगड़े बुतोंसे रूठ गये हैं मालूदा से हम  
जाओ भी अब न दो हमें मूठी तसल्लियां  
मर जायगें तड़प के तुम्हारी बला से हम  
मजनु न करे जो हसीनों से तोफ़ीक  
दीवाना हैं निगाहे जो किसी बँवफ़ा से हम—बैठे --  
तुमको हमारी रश्क पर उसको रोना ही चाहिये  
यह क्या कहा कि रो न सकेंगे हया से हम—बैठे --  
उम्र अबत तुम्हीं को मुबारिक जनाज़े ख़िद  
ऐसे नहीं कि जान चुराये क़ज़ासे हम—बैठे --

दूसरी तरफ़ :—

गज़ल ज़िला

पीके हम तुम जो चले भूमते मैखाने से  
भुकके पुशपात कही किसी पैमाने से  
शबको ख़िलबत में बोसा मोब्बत का हाथ  
शमय से मैंने कहा शमय ने पर्वाने स  
हमने देखी है किसी शोख़ की मस्ती भरी आंख  
मिलती ज़लती है छलते हुए पैमाने से—पीके --  
बावफ़ा कहके तुम्हें याद हसीं करते हैं  
जोहरा एक मात हुआ इश्क़में मिट जाने से—पीके --

—:--:—

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भैरवीं

पी० ६१३६

मानो सैंयां बिनती मोरी—मानो - - - -  
काहे पिया तुम हमसे रूठे  
अरे आओ मनाऊं मनाऊं सैंयां—बिनती मोरी—मानो - - -

दूसरी तरफ़ :—

पील

संवरिया नेहा लगाय दुख पाय - - - -  
जबसे पिया तोसे नेहां लगे हैं  
निस दिन जिया तड़पाय—संवरिया - -

precious than silver, gold and jewels. I would have considered myself great if I could bring in the quality of her voice in any one of my works.

7] An excerpt from an article 'Majlish' written by Kumarprasad Mukhopadhyay in Bengali magazine – 'Desh' dated 04/05/1996.

In Agra gharana, Natthan Khan, Abdulla Khan and Bhaskarboa (Bakhale) were very popular male singers before Faiyaaz Khan. Among female singers only Bablibai and Zohrabai were well known. My father, Dhurjatiprasad Mukhopadhyay used to say, " No critical study has been made so far on the music of these two female singers. Even Abdul Karim Khan and Faiyaaz Khan would say that Zoharbai and Bhaskarboa were the 'Two musicians of the century'. Bhaskarboa learnt from Natthan Khan whereas Zoharbai learnt from Kallan Khan and Mehboob Khan (Daras Piya). Both of them received lot of praise from the music world. For the reasons unknown, Bhaskarboa did not cut any record although he died in 1922 and by this time large number of gramophone records of Zohrabai were already in the market. Even today, her records of raga - Gaud-Sarang, Kedar, Yaman Kalyan and Jaunpuri will leave the listener spellbound ".

8] From the article – 'A Portrait of a Lady' on Shreemati Gangubai Hangal – published in Times of India dated 19<sup>th</sup> March 1988 –

Gangubai received her talim from Shree Krishnacharya and Dattopant Desai. Later she received a special talim from Pandit Rambhau Kundgolkar (Sawai Gandharva). Agrewali Zohrabai indirectly influences Gangubai's gayaki. Gangubai used to say that even today I like the singing of Zohrabai as recorded in her gramophone records.

9] In early eighties, HMV published two LP records on the occasion of 'India Festival' that included 78's of great instrumentalists and vocalists both from North and South India. Among these the foremost was the Bhupali tarana record of Zohrabai Agrewali recorded around 1911. This was followed by the recordings of Abdul Karim Khan, Faiyaaz Khan and Kesarbai Kerkar followed this form

10] Some of the ragas that Zoharbai has recorded – Miyan Ki Todi, Jogiya, Jaunpuri, Bhairvi, Gaud Sarang, Sarang, Barwa, Pilu, Puriya, Puriya Dhanashree, Bhoopali, Basant, Kedar, Yaman Kalyan, Khamaj, Multani and Sohoni.

11] NCPA [National Centre for the Performing Arts, Bombay] Quarterly Journal [September, December 1986, March 1987], Vol. XV 3 & 4, Vol. XVI, 1 - 'The Voice of the Sarangi' – by Dr. Joep Bor.

Page 13 – "---- Many Sarangi players were excellent instrumentalists, singers and composers with such a profound knowledge of raga and the composition that they would pose a threat to the vocalists they accompanied. In addition, they were the foremost teachers of female vocalists. A noteworthy example is Ahmed Khan who

P. 9137.

मजमूआ

पी० ६१३७

दूसरो तरफ़ :—

पहाड़ी

मोरा सैंयां तनक कुलादे  
दीका हराना बागमें रे—मोतिया हराना सैंयां—तनक ---  
अपने पिया की में बड़ी रे दुलारी  
क्वहु न छूरे कन्हैयां—तनक --- मोरा ---  
दीका हराना बाग में हो मोतिया हराना रे सैंयां—तनक ---

दूसरी तरफ़ :—

काफ़ी

तुने महाराजा दरदिया ना जानी ---  
अरे दरदिया न जानी कसक्या न जानी—तुने  
सगरी रे न मोहे तरपत बीती—  
ऐसे स्ठे अरजिया न मानी—तुने महाराजा ---

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कजरी

पी० ६१३

आज मन लेगई मांक भरोके कुलनिया वाली रे दैया  
कुलनिय वाली रे दैया --- आज मन लेगई ---  
बचल चपल चपला सो चमकत है  
नैन मिला गई रे दंया—कुलनिया वाली रे दैया ---

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देस

पी० ६१३६

पिया को डूढन जाऊं सखी री  
सैंयां को डूढन जाऊं सखी री निकस ( बिरम ) गये कौन देस  
घरसे निकसी में जो अकेली संग नहीं मेरे कोई सहेली  
पिया बिना तो रहयों अकेली उन्हीने भरा क्यो न भेस-निकस ---

दूसरी तरफ़ :—

खम्माच

गारी दीनी नन्द को काहन  
ढगर चलत छेरे काहन—सगरी सखी अकेले काहन—गारी ---  
दधकी मटकी छीन लीनी गागर मोरी फोर दीनी  
अचरा पकड़ धोरे कीनी—कैसे जाऊं सखी जमना न्हान—गारी ---  
बन ही बन में मुरली बाजे बन में ही है तेरा राज  
हमारे गाममें न जाओ आज—देखो सखी ऐसी है यह नन्दको लाल ---

was a well-known Sarangi player and a first rate singer and the teacher of Zohrabai of Agra (C.1911). He learnt Dhrupad and Dhamar from Gulam Abbas Khan – one of the stalwarts of the Agra gharana and Khayal from Mehboob Khan – Daras Piya of Atrauli. It is said that Ahmed Khan taught Zohrabai like his own daughter. She became a versatile vocalist and was much praised by all. It was difficult for any woman singer to challenge Zohrabai because her singing was so impressive, so mature. But only those who really understood music would appreciate that style”.

12] ‘Desh’ – Sharadiya 1407 (2000) – From a Bengali article – ‘Khayal’ – by Shree Kumarprasad Mukhopadhyay.

Page –311: I had written about Zohrabai in previous articles. Except her records I have not much heard Sargam from other Ustads of Agra gharana. I also wrote that she learnt from Kallan Khan and Mehboob Khan alias Daras Piya. Later I learnt that Sher Khan [cousin of Ghagge Khuda Baksh] taught her Khayal whereas Daras Piya taught her Thumri.

13] ‘Dastane Tawaif alias Thumri Aur Dadrabai’ – an article in Hindi from book “Swargandha” – by Shree Gajendra Narayan Singh, published by Bihar Hindi Grantha Academy, Patna. (1999) [ \*\* Sent by Mr.Vijay Verma, Jaipur].

“ In the early part of the century, Agrewali Zohra and Mushtari were the best female vocalist so far as talent and scientific rendering of classical music is concerned. Their expertise in Khayal and Chhoti Cheej rendering was unparalleled and several masters of that period could not reach anywhere near. One Zohrabai of Kapoorthala Riyasat [in Bihar] is mentioned in a book – ‘Varvadhū Vivechan’ and she was expert in Pacca raga and Gazal. Zohrabai Agrewali was also an expert in these two styles. In my opinion, Kapoorthalawali Zohra became popular with new name of Agrewali Zohra. She received Talim from Ustad Kallan Khan, Mehboob Khan (Daras Piya) and from his disciple Ahmed Khan. These Ustads became the Era-makers of Hindustani music. It is quite likely that due to Agra gharana she received the name Agrewali Zohrabai. Several years ago Pandit Govindlal Nakphopha, musicologist from Gaya played her Yaman Kalyan record for me and I must admit that I have never heard such Yaman Kalyan before. Pt. Govindlalji had also played this record to Faiyaz Khan and Bade Gulam Ali Khan and both of them said, “ Oh! We could also sing this raga like her Madhyam “. I have listened to another ‘Chaiti’ record and it created a deep and everlasting impression on me “.

Compiled by – Mr.V.V.Navelkar and Suresh Chandvankar

\*\* Along with this article, we have reproduced song texts of some of her popular gramophone records : from the book – ‘ Hindi Gramophone Record Sangeet ’, compiled by Mr. S. P. Jaini, Calcutta. (C.1935)

सारंग  
दूसरी तरफ :—  
पी० ६१४०

तेरी कटीली निगाहों ने मारा  
तेरी कटीली निगाहों ने मारा—तेरी कटीली ---  
निगाहों ने मारा रे अदाओं ने मारा—तेरी कटीली ---  
भवे कमान नंना रसीले—इन दोनो भूठे गवाहों ने मारा—तेरी ---

निराली शोखियां हैं खुद बखुद इतराई जाती हैं  
तेरी तस्वीर आइने से बाहर आई जाती हैं  
उधर जाती है शाने से बिखर जाती हैं अर्थ पर  
चढ़ आया है जो बज़्म में तो पसवाई जाती हैं  
नहीं है कोई बीमार अपनी तुबंत बागो आलम में  
हवा ऐसी चली है कली मुरभाई जाती हैं—निराली - - -  
जलाया जिसके पर्वाने को है तू रे ज़ोहरा  
क्यामत है वह सूरत कि महफ़िल भराई जाती है—निराली - - -

दूसरी तरफ :—

मजमूआ

नजद से जानिचे लेला जो हवा आती है  
दिले मजनू के भड़कने की सदा आती है  
हूर बन कर तेरे कुशते की परदार आती है  
दामने तेरे से जिन्नत की खबर आती है—नजद - - - -  
अबरू अशकों को जिस्म आसानी से बारी  
अब तो रोते हुए आखों को ग़रत आती है—नजद - - - - -  
हिज़्र ददे शब लादे कोई दर्द की ऐ सनम  
ज़ाहिद नख़द हिफ़ाजत कि बला आती है—नजद - - -

सारंग  
P. 9140.

निर्मोही मोरा जियारा कैसा जादू डाला ---  
जब से पिया तोसे नेहां लगी है नैन भर लागे  
बदन भरो जियारा—निर्मोही ---

काले के गई हो गवनवा राम  
सुन्दर सारी मोरे मैके मैली भई—कालेके गई हो - - -  
नाय तो तूने गंग नाय तो जोबना नाय तो पहरू गहनवा राम  
खोल घूँघट मुख देखे वह बापरो एक हू न माने कहनवा

दूसरी तरफ :—

सावनी

पार जवैया ना—केवटा लादे रे मोरी नैया हमको पार जवैया ना  
आन परो गहरे जलमें जहां नाव मल्लाह नहीं खेवन हारो  
पियारो नहीं दिल जान नहीं अब तन नहीं कोई देत सहारो  
काम क्रोध की धार अथाह बहे लोभ का भंवर फिरे अति भारो है  
बृज के नन्द माफ़ करो अब लोटे पंथ को पार उतारो—केवटा - - -



## Zohra Bai – Agrawale

### Recordings for the ‘Gramophone’

**Zohra Bai of Agra** is often referred to as one of the greatest singers of India performing at the turn of the century. Very little is known of her life and most references about her musical prowess appear to be more anecdotal than fact. According to some reports she was born in Agra in 1868, and received her musical training from Ahmad Khan a vocalist and sarangi player also of Agra.

Ahmad Khan is reported to have learnt *dhrupad* and *dhamar* styles from Ghulam Abbas Khan {1825–1934?} one of the progenitors of the Agra Gharana. Ahmad Khan is also said to have learnt *kheyal* from Mehbub Khan Daras {1845-1922?} of Atrauli. It is also related that Ahmad Khan had a particular fondness for Zohra Bai, and had trained her to maturity.

Some references claim that Zohra Bai received musical tuition from Kale Khan of Mathura, who was married to Qadri Begum, a daughter of Ghulam Abbas Khan, and who composed songs under the name of ‘Saras Piya’.

Other references describe Zohra Bai as a courtesan who had for some years in her adult life spent much time performing at ‘Jalsas’ in the Durbars of United Provinces, and is said to have been a fine dancer as well as an exceptional vocalist.

There may be elements of truth in all of these references, however, the a true account of Zohra Bai’s personal life remains open to speculation or debate, until further contributions or research come to light.

The focus of this article is to relate some information relating to Zohra Bai’s career as a recording artist, which, with the passage of time, appears to be the major source of knowledge about her musical abilities.

Although several sound recording companies were active in India during the early 1900’s, The Gramophone & Typewriter, Ltd., had emerged as the market leader, and by 1908 had built a factory at Sealdah, in central Calcutta, to provide for the public interest in ‘Gramophone’ records in India.

During 1906-07, The Gramophone & Typewriter, Ltd., had engaged in an extensive recording tour of India, led by William Conrad Gaisberg, which produced several hundred recordings in a number of dialects and musical styles. While some of these recordings were of musical merit, the general consensus of the record buying public was that the selections on offer was rather mediocre.

For the 1908-09 season, The Gramophone Company, Limited, heeded to local advice, and proceeded to ‘sign-up’ some higher class musicians, which were more appealing to the admirers of classical styles of either North or South Indian music.

Due to the heavy workload of recording in India two recording experts were required with George Walter Dillnutt commencing recording in February 1908 at Bombay, while Frederick William Gaisberg, was in charge of the recording sessions in Calcutta, which commenced in April 1908.

Frederick Gaisberg had been chosen to conduct the recording sessions in Calcutta, which featured some important artists that the company had recently placed under ‘exclusive’ contract, including Zohra Bai of Agra, Mumtaz Jan of Delhi, Bedana Dassi of Calcutta, Miss Achhan of Bombay, Nawab Jan of Meerut, Zeban Jan {Jhajar} of Delhi, and Miss Vanajatchi of Madras.

हिन्दी ग्रामोफोन रिकर्ड संगीत २०१  
स्वर्गीये मिस जोहरा बाई भाग २

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ग़ज़ल कालंगड़ा पश्ते

पी० ३४४

तेरे कूचे से ज़ालिम ऐसी मजबूरी से हम निकले  
तेरे कसम कसम के आंखों को आंखों का दम निकले  
हरएक मसीहा में जब हमने दिल अपना फसांया है  
मगर तुमको बना निकले ग़ज़ब निकले सितम निकले—तेरे - -  
कोई था, हरइक आज़ार हो क्योकर लेकिन यह तमन्ना है  
में सूरत देख लूं उसकी तो फिर आंखोंका दम निकले—तेरे - - -  
कोई खुवाहां न जिस बहबूद हैरत का खुदा बन्दाये  
बहुत तज़ आगाया अब मैं बुते दस्ते रज़ निकले—तेरे - - - -

दूसरी तरफ़ :— तराना टोड़ी एकताला

नादर दर तोम ना दर दर तोम दरना ( इत्यादि )

'Hindi Gramophone Record Sangeet' – Part 2

P. 346.

ठुमरी भैरवीं चाचर

पी० ३४६

आजा सांवरिया गरवा लगालूं रसके भरे तोरे नैन  
जाती है पीहरवा गरवा लगालूं रसके भरे तोरे नैन  
दिन नहीं चंन रात नहीं नींद तड़फत हूं दिन रैन  
सांवरिया रसके भरे तोरे नैन—आजा - - -

दूसरी तरफ़ :— भैरवीं कब्वाली

हज़ारों मानी मुराद व मिन्नत खुदा खुदा कर  
कहां यह परदे सितमगर तुझे जब हुवा तो कोई नहीं गई  
बनाया ज़ालिम हमोंने तुझको हज़ारो अरमां दबा दबा कर  
अरे लबों पर अब जान आ रही है तेरी तमन्ना सता रही है  
दिल मुज़तर है बुत तूही बतादे दवा दवा कर  
ग़ज़ब किये बदगुमानियां हो के मेरी लाशों के पास आकर  
भिजक भिजक कर वह देखते है जिसम को मुझसे हटा हटा कर  
यह डर है मतलब न काढ़ जावे के मुफ़्त है ग़ज़ब का वो बुत  
कलाम करती हूं उससे हज़ार बार पहलू बचा बचा कर

—:वः—

### **The Recording Contract**

On the 5<sup>th</sup> February 1908, an agreement was signed between The Gramophone Company, Limited, 7 Esplanade East, Calcutta, and Zohra Bai, formerly living in Agra, but now in Patna City, at Mohalla Machharhatta, Thana Khowaja Katan.

The agreement describes Zohra Bai as the daughter of Hussaini Jan, {also formerly of Agra}.

Under the terms of the agreement, Zohra Bai was contracted for a period of three years, with an annual salary of Rs. 2500, for which she was required to sing – for the ‘Gramophone’ – the best of her songs such as Gazals, Thoomris, Dadras, etc., in different varieties, for three years – “in good and sweet tune” of twenty five {25} records or songs every year.

Zohra Bai was to be paid her salary at the time of recording or within six months of the recordings being completed. Zohra Bai had also agreed – never – to give her voice to any other talking machine company during the duration of the agreement.

The Gramophone Company, Limited, for their part were to provide, the recording expert and machine necessary to make the recordings, and also to provide for the expenses of travel and lodging, - with “Foodings” for herself and her companions, if the recordings were to be made at any place outside Patna.

### **The Calcutta sessions, April 1908**

The first recording session taken under the terms of the contract were conducted by Frederick Gaisberg at Calcutta, during late April 1908, although the exact location is not known, the recordings were most likely taken in a specially prepared room in a large hotel, such as the Grand Hotel, on Chowringhee, or in one of the theatres in the city.

Zohra Bai, gave twenty-five recordings {88670 to 88910} in the ‘Calcutta’ sessions – preceded by Miss Kali Jan of Delhi, and followed by Miss Gauhar Jan of Calcutta. Of the twenty-five recordings given by Zohra Bai, on this occasion, all but three were suitable for commercial production.

### **The Lucknow sessions, November 1909**

In the second year of the contract recording sessions were organised at Lucknow, with George Walter Dillnutt as the recording expert. The Lucknow recording sessions commenced on the 18<sup>th</sup> November 1909, with the recording of Zohra Bai being taken on the 21<sup>st</sup> and 22<sup>nd</sup> November. The Lucknow recording sessions provided twenty-six recordings, with one song being repeated. All of these recordings were produced commercially, except the repeat recording {117880} although some of the recordings were not issued to the public for up to five years after the recordings had been taken.

### **The Delhi sessions, November 1910**

For the third year of the contract the recording sessions were held at Delhi during November 1910, with the recording sessions again being under the control of George Dillnutt. The recordings of Zohra Bai were taken on the same dates as during the previous year. Zohra Bai’s recording sessions in Delhi began on the 21<sup>st</sup> November 1910, with twelve recordings being taken {136810 to 136920}.

पी के हम तुम चले भ्रमते मैखाने से—पी के - - -  
 आचू के कुछ बात कही थी न पंमाने से  
 तुमको क्या फ़ायदा है पदों में जल जाने से—पी के - -  
 जो मरेंगे यह न पूछा कभी परवाने से—पी के - -  
 हमने देखी आज किसी शोखकी मस्ती भरी आंख  
 मिलती घलती है छलकते हुए पैमाने से—पी के - -  
 आपा जायेगो खुदा आपके राज़ाये को  
 दिल बे काबू बहलता नहीं बहलाने से—पी के - -

दूसरी तरफ़ :— काफ़ी खमसा कहर्वा

राम करे कहीं नैनां न उरभे—नैना - - -  
 इन नैनन की बान बुरी है जब उरभे छुरभाये न छुरभे  
 एक रोज़ गोर ग़रेबां में जो मैं गया, देखता हूँ वहां बजुर्गों के

अजहद मज़ार है

देखा एक मज़ार पे नरगस असर नबू, मैंने कहा कि तू यहां शबनम निसार है  
 थम थम कर दर्द होवे रुक रुक के गले पर  
 रह रह के दिलमें कोई नशतर लगा रहा है—वह - - -

—:--:—

सांवलिया रे काहे मारे नजरिया—नजरिया—सांवलिया - -  
 चल चल गोरी मद भरे नैना चितवन मारे कटरिया—काहे - -  
 बिन्द्रावन की कुंज गलीरे मथरा नगर की गुजरिया रे—काहे - -

दूसरी तरफ़ :— ठुमरी देश दादरा

निपट निडर नटवर वारा डगर सगर घेरी  
 खट पट नित कगत रहत सांज हूँ सवेरे  
 बृज के छैल नन्द क लैल पाछे फिरे मोरे  
 रथके दुर्गन के मेरे कहा मनमें तेरे—निपट - -

होली भैरवी

दूसरी तरफ़ :—

पी० ३५३

बर्वा पीलू

P. 353.

कस कर मारा तीर रे मेरे बारे जोबन पर—कस कर - -  
 बरछी का मारा कोई दम जीने नैनों का मारा फ़कीर—कस - -  
 तेरी निगाह के मजनु और भी दे कई  
 किसी के दिलमें रही और किसी के पार गईं  
 मगर यह मुझसे कही तरफ़ तूने ताब लाई  
 धरूँ व सीने पे सुझलभों पे निशान ज़नी  
 माहर रकम के अजब सीने पर कमाज़ दई  
 मेरे जोबन पे कस कर मारा तीर

रङ्ग देखे जिया ललचाय—रे मोरा जिया - - -  
 या कृष्ण मन है पाक री मोरा—रङ्ग देखे जिया - -  
 कृष्ण कन्हई गुलाल उड़ावे—धन धन मोरे जीवन मोरा  
 रङ्ग देखे जिया ललचाय—

:--:

On the same day recordings were taken of Bawa Kahan Dass, {13693o to 13704o} who had also been recorded on the previous day. On the 22<sup>nd</sup> November, a further fifteen recordings were taken of Zohra Bai, {13705o to 13719o} with the day's work being completed by a couple of Punjabi recordings by Miran Bakhsh, a vocalist from Shamchurasi, Hoshiarpur.

The second of the recordings of Miran Bakhsh recorded on the 22<sup>nd</sup> November {13720 ½o} is of particular interest to collectors of Zohra Bai's recordings, in that, when pressed for commercial distribution in November 1912, the printed label of the disc {G.C.9-12197, matrix 13720 ½o, is labelled as by – Zohra Bai – as a Punjabi Male Song. The actual recording is by Miran Bakhsh, as is the other side {G.C. 9-12205}

The recording sessions held at Delhi in November 1910, were the last recordings to be taken of Zohra Bai, however, some of the recordings taken during the Delhi sessions were not issued to the public for several years later.

### **The 'anonymous' Zonophone releases**

It will be noted in the discography that a number of the recordings produced at the Lucknow and Delhi sessions, were anonymously issued as "Zonophone Record" – without any reference to the performer on the printed label. The anonymous recordings by Zohra Bai and others were initially pressed at Hanover, Germany, in a numerical series allocated to 210000 – with sub-sections for the various repertoires. The German pressings – marked under the name of the International Zonophone Company, were made to test the wearing qualities of a hard disc composition. By August 1911, the recordings issued in the 210000 series were re-numbered to the X3-100, 000 series reserved for India, however, the identity of the performers was not disclosed, even with later pressings.

### **"Zonophone Record"**

Further releases of Zohra Bai's recordings were originally issued on "Zonophone Record" – some with another performer on the reverse side, however, during the early months of 1914, these releases were re-issued, usually with recordings of the same artist on both sides. From January 1914, the "Zonophone Record" was given a 'series' letter of N- beginning at N-1, progressing through the back catalogue, until new releases were added.

It will also be noticed in the discography, that certain recordings of Zohra Bai had been allocated 'Gramophone' catalogue numbers – but were transferred to the 'Zonophone' lists and given catalogue numbers in the X3- series.

The final release of a Zohra Bai recording from the Delhi recordings sessions of November 1910, was issued in July 1919 matrix 13683o - # 8-13989 coupled with 13684o - # 8-13990.

### **The 1927 reissues**

In September 1927, The Gramophone Company, Ltd., Calcutta, re-issued a selection of Zohra Bai's recordings (P-9134 to P-9143) along with a couple of reissues of Ustad Mozud-din Khan (P-9144 and P-9145). With the introduction of the "Twin" label in December 1927, the discs were originally pressed at the Sealdah factory and marked – 'Made in Calcutta' at first issued for a short time as red labelled discs in a T-151 but converted to a Yellow labelled FT-series.

P. 4023.

ज़िला

पी० ४०२३

नाहीं नाहीं जाना सौतन घर सैयां  
में पड़ी मंझधार—नाहीं नाहीं जाना सौतन घर संयां  
ऐ सैयां लागूं पैयां—नाहीं नाहीं जाना सौतन घर सैयां  
कर जोरत तोरी बिनतो करत हूं बांह गहो मोरी सैयां  
नाहीं नाहीं जाना सौतन घर सैयां

दूसरी तरफ़ :— ज़िला

दादवा बोले मोरा शोर करत  
कोयल कूक सुना नारी—बिरहा की मती दर दर कांपे जिया मोरा  
दादवा बोले मोरा शोर करत

P. 1168.

पुर्या धनाश्री

पी० ११६८

चलो री माई औलिया पीर के दरबार  
सखी बिध बनाय चलोरो माई औलिया --  
बियाहन चढ़े छलतान निजाबुद्दीन-सकल पंच मिल भई बरात  
पूरन भये काज—चलो री माई . - -

दूसरी तरफ़ :— पुर्या

अर्ज सुनो दस्तगीर पीर मोरी—पड़ी मोपं भीर मोरी— अर्ज - -  
सब पीरन के पीर तुम्हीं हो—आओ बचाओ हमरो भीर मोरी  
अर्ज सुनो - - - -

P. 1165

गौर सारंग

पी० ११६५

कजरारी गोरी तोरे नैन सलोने

दूसरी तरफ़ :— गज़ल

कोयलिया कूक सुना दे  
सखी री मोहे बिरहा सतावे  
सजन बिन अन्धयारी कारी जिया मोरा डर पावे  
इस बिध मोरी उससे कहियो जाय  
तुम बिन जिया मोरा निकसो जावे  
पिया मोरा घर न आवे रे—कोयलिया - - -

Of the various pressings of Zohra Bai's recordings, most selections had been deleted from the catalogues by 1931, however, "Twin" FT-170 remained on the catalogues through to June 1939; "Twin" FT-2146 – until December 1940; and "Zonophone" N-797 – through to December 1943.

Zohra Bai was paid Rs.2500 {£166.13.4} per year for the three-year contract. The final payment was made on 4<sup>th</sup> February 1911, on which it is noted that the contract was "Dead".

Various references give 1911 or 1913 as the year of Zohra Bai's demise, with a couple of references to her death as having occurred in Calcutta.

From the perspective of her recordings, the 'Gramophone' and 'Zonophone' catalogues usually only mention Zohra Bai, Agra, for the listings, however, for the Nagri supplement of June 1914, the release {8-13994 coupled with 8-13995} and the Persian record {8-13588 coupled with 3-13982, by Achhan Bai} shows – *The Late Zohra Bai*, with both records being issued with 'Violet' coloured labels.

Michael Kinnear

This article and discography © Michael Kinnear 2001.

The discography of Zohra Bai as presented here is a modified version of that which has been presented in 'The Gramophone Company's Indian Recordings, 1908-1910. Michael Kinnear, Melbourne, 2000.

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- |                  |   |
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| Nag, Dipali      | Ustad Faiyaaz Khan<br>Sangeet Natak Akademi, New Delhi, 1985  |
| Kinnear, Michael | The Gramophone Company's Indian Recordings, 1908-1910<br>Michael Kinnear {Bajakhana} Melbourne, 2000.   |

बेताबियां भरी हैं मेरे सुझन सुझन में  
 दिल की कली खिली है गोया चमन दहन में  
 मिलना तो खूब चाहता है फिर मिलना तो जान देना  
 नशतर हो बाज़ की में झंजर हो पाक आकुल में—बेता --  
 ज़ोहरा कैसे शमय वालों में हो रोशन  
 यूँ ही वो नूर खालिक़ इनसान के पीरखन में—बंता --

दूसरी तरफ़ :—

गुज़ल

आंखों वाला तेरे जोबन का तमाशा देखे  
 दीदाको कोई कुजा नज़र का देखे  
 खूब रंगी जो तेरा गिलराना देखे  
 अरे फिर न गुलशन की तरफ़ बुल बुल शंदा देखे  
 चरम मजनुं के अगर पदों गफ़लत हट जाये  
 अपने दिलही में जमाले खूब लेला देखे  
 दिल अगर दीदा वहदत का तमाशा देखे  
 जुवान में खुला नज़र क़तरे में दर्या देखे

P. 5064.

सारंग

पी० ५०६४

निर्मो ही मोरा जियारा कैसा जादू डारा—निर्मो ही ---  
 जबसे पिया तोसे नेहा लगी है

नैना धर लागे बदन भरो—निर्मो ही ---

दूसरी तरफ़ :—

बम्ब्याच

निराली शोखियां हैं खुद बख़ुद इतराई जाती है  
 तेरी तदबीर उसमें से बाहर आई जाती है  
 इधर जाती है आंखों के निकर जाती है अर्श पर  
 नहीं है कोई भी गुल अपने बागे आलम में  
 हवाएं ऐसी चलती है कली मुरझाई जाती है—निराली --  
 जलाया दिलके सरपां को है तूने ज़ोहरा  
 क़यामत है जो सूत में दिखलाई जाती है - निराली --





## Zohra Bai – Agrawale

### Discography

----- The Gramophone Company. Limited, Calcutta. -----				
Recordings taken at	CALCUTTA	by Frederick William Gaisberg		April 1908
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8867o	4-13181	Miss ZOHRA BAI, Agra Badhava Gavo	- RAMKALI KHEYAL	[HINDUSTANI]
		C/w 4-13183		Oct 1911
		C/w 4-13183	.HMV P 343	Jan 1916
8868o	4-13182	ZOHRA BAI Tere Kuchse Jhalam Eisi Majburesse Ham Nikle	- GAZAL KALINDRA PATHTO	[HINDUSTANI]
		C/w 4-13185		Jul 1909
		C/w 4-13185	.HMV P 344	Jan 1916
8869o	4-13183	ZOHRA BAI Nandire Jiyara Na Mane Mora	- KALINGRA GAZAL	[HINDUSTANI]
		C/w 4-13181		Oct 1911
		C/w 4-13181	.HMV P 343	Jan 1916
8870o	4-13184	ZOHRA BAI Makti Mori – JONEPURI TODI {JAUNPURI TODI}		[HINDUSTANI]
		C/w 4-13194		Oct 1911
		C/w 4-13194	.HMV P 345	Jan 1916
8871o	4-13185	ZOHRA BAI Nadardar Tom Nadardar Tom Darna	- TIRANA TODI EKTALA	[HINDUSTANI]
		C/w 4-13182		Jul 1909
		C/w 4-13182	.HMV P 344	Jan 1916
8872o	4-13186	ZOHRA BAI Aaja Sanvariya Garva Lagalun	- THOOMRI BHAIRVI CHACHAR	[HINDUSTANI]
		C/w 4-13188		May 1909
		C/w 4-13188	HMV P 346	Jan 1916
8873o	4-13187 x	ZOHRA BAI {Not traced as issued} - BHAIRVI - DADRA		[HINDUSTANI]
8874o	4-13188	ZOHRA BAI Hazonon Mani Murad-e-Minnat	- BHAIRVI KAVVALI	[HINDUSTANI]
		C/w 4-13186		May 1909
		C/w 4-13186	.HMV P 346	Jan 1916
8875o	4-13189 x	ZOHRA BAI {Not traced as issued} - BHAIRVI - GAZAL		[HINDUSTANI]

7	Zohra Bai	Discography			
8876o	4-13190	ZOHRA BAI Dhola Na Mande Dharami - KHYAL MULTANI TITALA [HINDUSTANI]			Sep 1909
8877o	4-13191	ZOHRA BAI Tadani Tadani Dem - TERANA PALAS TALWARA [HINDUSTANI]			Sep 1909
8878o	4-13192 x	ZOHRA BAI {Not traced as issued} - PILOO [HINDUSTANI]			
8879o	4-13193	ZOHRA BAI Pike Ham Tum Jo Chale Jhumate Mayakhanase - GAZAL PILOO PASHTO [HINDUSTANI]			Feb 1910
		C/w 4-13198			Jan 1916
8880o	4-13194	ZOHRA BAI Kanha Mukh Se Na Bole - PILOO [HINDUSTANI]	.HMV	P 347	
		C/w 4-13184			Oct 1911
		C/w 4-13184	.HMV	P 345	Jan 1916
8881o	4-13242	ZOHRA BAI Kaskar Maara Ter Re More Bare Jauban Par - BARWA PILOO [HINDUSTANI]			Feb 1912
		C/w 9-13004			Jan 1916
8882o	4-13195	ZOHRA BAI Aaj Bandha Sare Naushah Ke Pur Jar Sehra - SEHRA DADRA [HINDUSTANI]	.HMV	P 353	
		C/w 4-13196			Feb 1910
8883o	4-13196	ZOHRA BAI Wuh Mast Hashu Jalwa Dikha Raha Hai - GAZAL KAVVALI [HINDUSTANI]	.HMV	P 348	Jan 1916
		C/w 4-13195			Feb 1910
8884o	4-13243	ZOHRA BAI Bataha Ko Kashi Man Mohan Jab Arche Pai Aaao Anan Mai - KAWALI [HINDUSTANI]	.HMV	P 348	Jan 1916
		C/w 3-13247			Aug 1910
		C/w 3-13247	.HMV	P 354	Jan 1916
		C/w 8-13997	.HMV	P 9134	Aug 1927
8885o	4-13244	ZOHRA BAI Kanha Anokhe Khelari Hori Khele Na Jane - DES PILOO [HINDUSTANI]			Aug 1910
		C/w 4-13199			Jan 1916
		C/w 4-13199	.HMV	P 350	

8	Zohra Bai	Discography			
8886o	4-13245	ZOHRA BAI			
		Nipat Nidan Natvar Varo Dag Sagar Ghore			
		- THOOMRI DESH DADRA [HINDUSTANI]			
		C/w 4-13197			May 1909
		C/w 4-13197	.HMV	P 349	Jan 1916
8887o	4-13197	ZOHRA BAI			
		Sanvaliyare Kahe Mari Nazariya			
		- THOOMRI KHAMMACH [HINDUSTANI]			
		C/w 4-13245			May 1909
		C/w 4-13245	.HMV	P 349	Jan 1916
8888o	4-13246	ZOHRA BAI			
		Kahe Lagi Saiyan Bhailan Jogiya Ho Rama			
		- CHAIT {DADRA} [HINDUSTANI]			
		C/w 8-13165 (Janki Bai)			Mar 1912
		C/w 8-13185	.HMV	P 355	Jan 1916
8889o	4-13198	ZOHRA BAI			
		Ram Kare Kahin Nayna Na Urjhe			
		- KAFI KHAMSA {KAHARVA} [HINDUSTANI]			
		C/w 4-13193			Feb 1910
		C/w 4-13193	.HMV	P 347	Jan 1916
8890o	4-13247	ZOHRA BAI			
		Baythe Hai Aaj Hath Uthakar Diyase Ham			
		- GAZAL ZILA DADRA [HINDUSTANI]			
		C/w 4-13243			Aug 1910
		C/w 4-13243	.HMV	P 354	Jan 1916
		C/w 8-13590	.HMV	P 9135	Aug 1927
		C/w 8-13590	.TWIN	FT 679	Oct 1931
8891o	4-13199	ZOHRA BAI			
		Aiso Tumko Na Janat Thi			
		- KAMOD KHYAL EKTALA [HINDUSTANI]			
		C/w 4-13244			Aug 1910
		C/w 4-13244	.HMV	P 350	Jan 1916



9 Zohra Bai Discography

Recordings taken at LUCKNOW by George Walter Dillnutt November 1909

11768o	X3-103252	ZOHRA BAI	[8-13584]		
21/11		Matki Mori Re Goras - JAUNPURI			[HINDUSTANI]
		C/w X3-103251 {Kali Jan}			Oct 1913
		C/w X3-103251	.ZONO	N 545	Jun 1914
		C/w X3-103264	.ZONO	N 795	Jan 1915
		C/w X3-103264	.ZONO	N 795 'Zonophone'	Jan 1928
		C/w X3-103264	.ZONO	N 795 {Dum Dum}	Dec 1928
		C/w X3-103264	.TWIN	FT 2146	Aug 1932
11769o	X3-103264	ZOHRA BAI	[8-13585]		
"		Allah Jane Jane			
		- TORI MIAN - {TORI MIYAN SAHB}			[HINDUSTANI]
		C/w X3-102829 {Peara Saheb}			Oct 1913
		C/w X3-102829	.ZONO	N 361	Jan 1914
		C/w X3-103252	.ZONO	N 795	Jan 1915
		C/w X3-103252	.ZONO	N 795 'Zonophone'	Jan 1928
		C/w X3-103252	.ZONO	N 795 {Dum Dum}	Dec 1928
		C/w X3-103252	.TWIN	FT 2146	Aug 1932
11770o	X3-103262	ZOHRA BAI	[8-13586]		
"		Tore Jele Jele Ede Ede - BASANT			[HINDUSTANI]
		C/w X3-103261 {Zeban Jan}			Oct 1913
		C/w X3-103261	.ZONO	N 549	Jun 1914
		C/w X3-103257	.ZONO	N 797	Jan 1915
		C/w X3-103257	.ZONO	N 797 'Zonophone'	Jan 1928
		C/w X3-103257	.ZONO	N 797 {Dum Dum}	Dec 1928
11771o	X3-103257	ZOHRA BAI	[8-13587]		
"		Piya Ke Milano Ke As Re Sakhi - JOGIA {JOGIYA}			[HINDUSTANI]
		C/w X3-103262			Oct 1913
		C/w X3-103262	.ZONO	N 547	Jun 1914
		C/w X3-103262	.ZONO	N 797	Jan 1915
		C/w X3-103262	.ZONO	N 797 'Zonophone'	Jan 1928
		C/w X3-103262	.ZONO	N 797 {Dum Dum}	Dec 1928
11772o	8-13588	ZOHRA BAI			
"		Khabaram Rasidah Imshab - BHAIRVIN			[PERSIAN]
		C/w 3-13982 - v {Miss Achhan}			Jun 1914
		C/w 3-13982	.HMV	P 257	Jan 1916
11773o	8-13589	ZOHRA BAI			
"		Mano Saiyan Binati Hamari - BHAIRAVI			[HINDUSTANI]
		C/w 8-13608	.HMV	P 2273	Feb 1916
		C/w 8-13591	.HMV	P 9136	Sep 1927
11774o	8-13590	ZOHRA BAI			
"		Peki Ham Tum Je Chale Jhumte Maykhane So			
		- ZILLA			[HINDUSTANI]
		C/w 8-13591			Dec 1910
		C/w 8-13591	.HMV	P 1162	Jan 1916
		C/w 4-13247	.HMV	P 9135	Sep 1927
		C/w 4-13247	.TWIN	FT 679	Oct 1931

10	Zohra Bai	Discography			
11775o	8-13591	ZOHRA BAI			
"		Sanvariya Naina Lagaye Dukh Paay - PILOO			[HINDUSTANI]
		C/w 8-13590			Dec 1910
		C/w 8-13590	.HMV	P 1162	Jan 1916
		C/w 8-13589	.HMV	P 9136	Sep 1927
11776o	8-13592	ZOHRA BAI			
"		Tika Herana Bagh Men Re – MAJMUA			[HINDUSTANI]
		C/w 8-13643			Dec 1914
		C/w 8-13643	.HMV	P 1163	Jan 1916
		C/w 8-13643	.HMV	P 9137	Sep 1927
11777o	8-13643	ZOHRA BAI			
"		Tune Mahraja Dardya Na Jani – KAFI			[HINDUSTANI]
		C/w 8-13592			Dec 1914
		C/w 8-13592	.HMV	P 1163	Jan 1916
		C/w 8-13592	.HMV	P 9137	Sep 1927
11778o	8-13593	ZOHRA BAI			
"		Aaj Men Legaye Jhank Jharoke – KAJRI			[HINDUSTANI]
		C/w 8-13594			Aug 1910
		C/w 8-13594	.HMV	P 1164	Jan 1916
		C/w 8-13594	.HMV	P 9138	Sep 1927
11779o	8-13594	ZOHRA BAI			
"		Mori Bindiya Chamkan Lagi – PAHARI			[HINDUSTANI]
		C/w 8-13593			Aug 1910
		C/w 8-13593	.HMV	P 1164	Jan 1916
		C/w 8-13593	.HMV	P 9138	Sep 1927
11780o	8-13595	ZOHRA BAI			
"		Kajrari Gori Tere Nain Selone – GOUD SARANG			[HINDUSTANI]
		C/w 8-13596			Oct 1911
		C/w 8-13596	.HMV	P 1165	Jan 1916
11781o	8-13596	ZOHRA BAI			
"		Koyaliya Kuk Sunave - ZILA			[HINDUSTANI]
		C/w 8-13595			Oct 1911
		C/w 8-13595	.HMV	P 1165	Jan 1916
11782o	8-13597	ZOHRA BAI			
"		Piya Ko Dhundan Javun Sakhi Re – DESH			[HINDUSTANI]
		C/w 8-13598			Jun 1910
		C/w 8-13598	.HMV	P 1166	Jan 1916
		C/w 8-13608	.HMV	P 9139	Sep 1927
11783o	8-13598	ZOHRA BAI			
"		Teri Katili Nigahon Ne Mara - SARANG			[HINDUSTANI]
		C/w 8-13597			Jun 1910
		C/w 8-13597	.HMV	P 1166	Jan 1916
		C/w 8-13606	.HMV	P 9140	Sep 1927
11784o	8-13599	ZOHRA BAI			
"		Nekab Unkar Jo Tera Aanoje Roushan Nazar Aaya - SOHNI			[HINDUSTANI]
		C/w 8-13600			
		C/w 8-13600	.HMV	P 1167	Jan 1916

11	Zohra Bai	Discography		
11785o	8-13600	ZOHRA BAI		
“		Dekhne Ko Man Lalchay – SOHNI		[HINDUSTANI]
		C/w 8-13599		
		C/w 8-13599	.HMV	P 1167
				Jan 1916
11786o	8-13601	ZOHRA BAI		
“		Chalori Mai Avaliya Pir Ke Darbar		
		- PURIA DHANASHRI		[HINDUSTANI]
		C/w 8-13602		Jun 1912
		C/w 8-13602	.HMV	P 1168
				Jan 1916
11787o	8-13602	ZOHRA BAI		
“		Aaj Suno Pir Dastigie - PURIYA		[HINDUSTANI]
		C/w 8-13601		Jun 1912
		C/w 8-13601	.HMV	P 1168
				Jan 1916
11788o	8-13603	ZOHRA BAI		
22/11 ... ½o		Piyarwa Tehri Nek Najar – SUDH KALYAN		[HINDUSTANI]
		C/w 8-13604		Dec 1911
		C/w 8-13604	.HMV	P 1169
				Jan 1916
11789o	8-13604	ZOHRA BAI		
“		Tarana		[HINDUSTANI]
		- BHUPALI		
		C/w 8-13603		Dec 1911
		C/w 8-13603	.HMV	P 1169
				Jan 1916
11790o	8-13605	ZOHRA BAI		
“		Gairat Aaj Chasme Baram Ruye Tu Didan Na Deham		
		- MAJMUA		[PERSIAN]
		C/w 8-13606		Jun 1911
		C/w 8-13606	.HMV	P 1170
				Jan 1916
		C/w 8-13599	.HMV	P 9141
				Sep 1927
11791o	8-13606	ZOHRA BAI		
“		Nirmohi Mora Jigaya Kaisa Jadu Dara - SARANG		[HINDUSTANI]
		C/w 8-13605		Jun 1911
		C/w 8-13605	.HMV	P 1170
				Jan 1916
		C/w 8-13598	.HMV	P 9140
				Sep 1927
11792o	8-13607	ZOHRA BAI		
“		Nerali Shokhain Hain - KHAMACH		[HINDUSTANI]
		C/w 8-13999	.HMV	P 1171
				Dec 1915
		C/w 8-13998	.HMV	P 9141
				Sep 1927
11793o	8-13608	ZOHRA BAI		
“		Gari Dini Nand Ko Kahan - KHAMACH		[HINDUSTANI]
		C/w 8-13589	.HMV	P 2273
				Feb 1916
		C/w 8-13589	.HMV	P 9139
				Sep 1927
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11788o	{Repeat}	ZOHRA BAI		
“		{Not traced as issued} – SUDH KALYAN		[HINDUSTANI]
		{Refer to 11788... ½o - 8-13603}		
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Recordings taken at	DELHI	By George Walter Dillnutt	November 1910
13681o 8-13987 21/11	ZOHRA BAI Durgan Logon Ko Ka Kosun – KHAL MULTANI		[HINDUSTANI] Apr 1915
	C/w 8-13996	.HMV	P 1298 Jan 1916
13682o 8-13988 “	ZOHRA BAI Pia Bin Kachhu Na Suhai – BHAIKVI		[HINDUSTANI]
	C/w 9-13944 {Meher-ul-Nisa}	.HMV	P 3353 Dec 1916
13683o 8-13989 “	ZOHRA BAI Nahin Nahin Jana Soutan Ghar – ZILA		[HINDUSTANI]
	C/w 8-13990	.HMV	P 4023 Jul 1919
	C/w 8-13990	.TWIN	T 170 {Calcutta} Jan 1928
	C/w 8-13990	.TWIN	FT 170 {Dum Dum} May 1928
13684o 8-13990 “	ZOHRA BAI Dadurwa Bolay Mor Shor Karat – ZILA		[HINDUSTANI]
	C/w 8-13989	.HMV	P 4023 Jul 1919
	C/w 8-13989	.TWIN	T 170 {Calcutta} Jan 1928
	C/w 8-13989	.TWIN	FT 170 {Dum Dum} May 1928
13685o X3-103259 “	ZOHRA BAI [8-13991] Man Har Lino Mera Mustayee Ke - JHINJHOTI		[HINDUSTANI]
	C/w X3-103258 {Nawab Jan}		Oct 1913
	C/w X3-103258	.ZONO	N 548 May 1914
	C/w X3-103238	.ZONO	N 787 Jan 1915
	C/w X3-103238	.ZONO	N 787 'Zonophone' Jan 1928
13686o X3-103238 “	ZOHRA BAI [8-13992] Balam Naina Tore Naina - JHINJHOTI		[HINDUSTANI]
	C/w X3-103237 {Amir Jan}		Oct 1913
	C/w X3-103237	.ZONO	N 539 May 1914
	C/w X3-103259	.ZONO	N 787 Jan 1915
	C/w X3-103259	.ZONO	N 787 'Zonophone' Jan 1928
13687o [*213009] “	{Anonymous} ZOHRA BAI Sotan Ghar Na Ja Mora Saiyan - DADRA		[HINDUSTANI]
X3-103051	C/w X3-103054		Aug 1911
	C/w X3-103054	.ZONO	N 463 Sep 1914
13688o [*213010] “	{Anonymous} ZOHRA BAI Bedardi Sitamgar Jadu Dal Gayore - DADRA		[HINDUSTANI]
X3-103052	C/w X3-103053		Aug 1911
	C/w X3-103053	.ZONO	N 464 Sep 1914
13689o [*213011] “	{Anonymous} ZOHRA BAI Bethe Hai Aaj Hath Doyase Utha Ke Ham - GAZAL		[HINDUSTANI]
X3-103053	C/w X3-103052		Aug 1911
	C/w X3-103052	.ZONO	N 464 Sep 1914

14	Zohra Bai	Discography		
13690o	8-13993	ZOHRA BAI		
"		Aao Aao Pia Piare Ratian – JHINJUTI	[HINDUSTANI]	
		C/w 9-13001 .HMV P 3345		Dec 1916
13691o	8-13994	ZOHRA BAI * { <i>The Late</i> } accd. Sarangi		
"		Nehin Mane Shyam Tero – DES	[HINDUSTANI]	
		C/w 8-13995 – v		June 1914
		C/w 8-13995 – v .HMV P 1299		Jan 1916
13692o	8-13995	ZOHRA BAI * accd. Sarangi		
"		Saban Ko Man Haro - KHAMBAJ	[HINDUSTANI]	
		C/w 8-13994 – v		June 1914
		C/w 8-13994 – v .HMV P 1299		Jan 1916
		{* first entry in catalogue supplement to show – <i>The Late Zohra Bai</i> }		
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13693o to 13704o		Recordings by Bawa Kahan Dass	[PUNJABI]	
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13705o	8-13996	ZOHRA BAI		
22/11		Chatur Sugar Baiyan Pakrat Ho – KHIAL KEDARA	[HINDUSTANI]	
		C/w 8-13987		Apr 1915
		C/w 8-13987 .HMV P 1298		Jan 1916
13706o	8-13997	ZOHRA BAI		
"		Ari Ari Sakhi Batha Ko Basaiya - GHAZAL	[HINDUSTANI]	
		C/w 8-13998		Apr 1915
		C/w 8-13998 .HMV P 1300		Jan 1916
		C/w 4-13243 .HMV P 9134		Sep 1927
13707o	8-13998	ZOHRA BAI		
"		Najd Se Janibe Laila Jo Hawa Aati Hai - MAJMUA	[HINDUSTANI]	
		C/w 8-13997		Apr 1915
		C/w 8-13997 .HMV P 1300		Jan 1916
		C/w 8-13607 .HMV P 9142		Sep 1927
13708o	8-13999	ZOHRA BAI		
"		Aye Turk Shokh Yin Hamh – MAJMUA	[HINDUSTANI]	
		C/w 8-13607 .HMV P 1171		Dec 1915
		C/w 8-13605 .HMV P 9141		Sep 1927
13709o	9-13000	ZOHRA BAI		
"		Nala Karte Hai Javanse Na Pungan Hai		
		– GAZAL PAGU	[HINDUSTANI]	
		C/w 4-13268 {Gauhar Jan}		Aug 1912
		C/w 4-13268 .HMV P 365		Jan 1916
13710o	9-13001	ZOHRA BAI		
"		Chanchal Tore Nainan - ZILA	[HINDUSTANI]	
		C/w 8-13993 .HMV P 3345		Dec 1916
13711o	9-13002	ZOHRA BAI		
"		Ka Laigo Jaibay Gawanna – ZILA	[HINDUSTANI]	
		C/w 9-13003		Aug 1915
		C/w 9-13003 .HMV P 1714		Jan 1916
		C/w 9-13003 .HMV P 9143		Sep 1927



16 Zohra Bai Discography

13712o	9-13003	ZOHRA BAI			
“		Keo Tala De Mori Niaya – SAWNI			[HINDUSTANI]
		C/w 9-13002			Aug 1915
		C/w 9-13002	.HMV	P 1714	Jan 1916
		C/w 9-13002	.HMV	P 9143	Sep 1927
13713o	[*213012]	{Anonymous} ZOHRA BAI			
“		Kanha Anokhe Khilari - HOLI			[HINDUSTANI]
	X3-103054	C/w X3-103051			Aug 1911
		C/w X3-103051	.ZONO	N 463	Sep 1914
13714o	9-13004	ZOHRA BAI			
“		Rang Dekhe Jiya Lalchey – HOLI BHAIRVI			[HINDUSTANI]
		C/w 4-13242			Feb 1912
		C/w 4-13242	.HMV	P 353	Jan 1916
13715o	X3-103341	ZOHRA BAI [9-13005]			
“		Chun Dayei Rang Chuyori – GARA			[HINDUSTANI]
		C/w X3-103342	.ZONO	N 904	Jul 1915
13716o	[*213013]	{Anonymous} ZOHRA BAI {9-13006 ?}			
“		Tape Judae Ne Funka Tan Man – KALANGDA			[HINDUSTANI]
	X3-103055	C/w X3-103047 {Amir Jan}			Aug 1911
		C/w X3-103047	.ZONO	N 461	Sep 1914
13717o	X3-103342	ZOHRA BAI [9-13006 - rev]			
“		Pari Bhanak Murali Ki Kaan Men			
		– KALENGRA (LAVNI)			[HINDUSTANI]
		C/w X3-103341	.ZONO	N 904	Jul 1915
13718o	9-13007	ZOHRA BAI			
“		Votabiyani Mari Hai Mere Sukhan Sukhan Men			
		- GHAZAL			[HINDUSTANI]
		C/w 9-13008	.HMV	P 4291	May 1920
13719o	9-13008	ZOHRA BAI			
“		Aakhnvala Tore Jovan Ka Tamasha Dekho			
		- GHAZAL			[HINDUSTANI]
		C/w 9-13007	.HMV	P 4291	May 1920
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13720o	9-12197 **	MIRAN BAKHSH, Shamchurasi, Hoshiarpur			
“		Mullan Sanu Monda (Mirza) – TILANG			[PUNJABI]
		C/w 9-12205			Nov 1912
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	9-12197 **	Labelled as by – Zohra Bai			

Note: The actual recording is by Miran Bakhsh of Shamchurasi, but labelled as by Zohra Bai – the catalogue number 9-12197 – is an allocation from the Male Vocal block.  
The printed label indicates a Punjabi – Male song and is simply wrongly printed.



<i>The Late Zohra Bai.</i>		مرحومہ زہرا بانی
}	8-13994 Nehin mane shyam tero	Desh.
	8-13995 Saban ko man haro	Khambaj.
	دیس	۸-۱۳۹۹۴ } نہیں جانے شام تیرو
	کھماج	۸-۱۳۹۹۵ } سبن کو من ہرو

PERSIAN RECORD.

فارسی ریکارڈ

<i>Achhan Bai.</i>		آچھن بانی
}	3-13982 Dilam dar ashk aawara shud aawara	
		tar badah Ghazal.
	فزل	۳-۱۳۹۸۲ } دلم در اشک آوارہ شد آوارہ تر بادہ
<i>The Late Zohra Bai.</i>		مرحومہ زہرا بانی
}	8-13588 Khabaram rasidah imshab	Bhairavi.
	بھیروی	۸-۱۳۵۸۸ } خبرم رسیدہ امشب

{From the 'Gramophone Record' Nagri catalogue – Violet label – New releases June 1914}



{The wrongly labelled pressing of G.C.9-12197}

- The Late Zohra Bai.* स्वर्गीया जोहरा बाई ।
- P 343 { 4-13181 बधावा गावो खियाल रामकली ।  
4-13183 ननदौरे जौयारा न मानि मोरा कालंगडा ।
- P 344 { 4-13182 तेरे कुचेसे जालम ऐसी मजबरी से हम  
निकले गजल कालंगडा पशतो ।  
4-13185 नादरदर तोम नादरदर तोम दरना  
तिराना टीडी एकताला ।
- P 346 { 4-13186 आज्ञा संवरिया गरवा लगालं ठुमरी भैरवी घाचर ।  
4-13188 हजारों मानीं सुराट उ मिन्नत भैरवी कव्वाली ।
- P 347 { 4-13193 पीके हम तुम जो चले भूमते सयखानेसे  
गजल पील पशती ।  
4-13198 राम करे कहीं नयना न उरके काफ़ी खमसा कहर्वा ।
- P 348 { 4-13195 आज बांधा सरे नउशाह के घुर जर सेहरा  
सेहरा दादरा ।  
4-13196 वह मस्त नाज हरसू जलवा दिखा रहा है  
गजल कव्वाली ।
- P 349 { 4-13197 संवलियारि काहे मारे नजरियां ठुमरी खम्माच ।  
4-13245 निपट निडर नटवर वारो डगर सगर घेरे  
ठमरी देश दादरा ।
- P 353 { 4-13242 कसकर मारा तीर रे मेरे बारे जीवन पर बर्वा पील ।  
9-13004 रंग देखे जोया ललचाए होली भैरवी ।
- 54 { 4-13243 बतहा को बाशी मन मोहन जब अरशे पै  
आया आनन में कव्वाली ।  
4-13247 बयठे हैं आज हाथ उठाकर दुयासे हम  
गजल जिला दादरा ।

{From the 'His Master's Voice' Numerical Catalogue, January 1916}

- P II62 { 8-13590 पीके हम तुम जो चले कुम्हते मयखाने से जिला ।  
8-13591 सांवरीया नैनां लगाये दुख पाय पील ।
- P II63 { 8-13592 टीका जेगाना बागमें रे मजमुया ।  
8-13643 तुने महाराजा दर्दिया न जानी काफ़ी ।
- P II64 { 8-13593 आज मन लेगई भांक भरुके कजरी ।  
8-13594 मोरी बिन्दीया चमकन लागी पहाड़ी ।
- P II65 { 8-13595 कजरारी गोरी तोरे नैन सेलोनि गोड़ सारंग ।  
8-13596 कोयेलीया कुक सुनावे जीला ।
- P II66 { 8-13597 पीया को दुंडन जाजं सखी रो देश ।  
8-13598 तेरी कटिली निगाहों ने मारा सारंग ।
- P II67 { 8-13599 नैकाव उड़कर जो तेरा आरीजी रौशन  
नजर आया सोहनो ।  
8-13600 देखने को मन ललचाय ”
- P II68 { 8-13601 चलोरी माई अवलिया पीर के दरबार  
पुर्या धनाश्री ।  
8-13602 अर्ज सुनो पीर दस्तगीर पुर्या ।
- P II69 { 8-13603 पीयरवा तेहारी नैक नजर सुध कल्यान ।  
8-13604 तराना भुपालो ।
- P II70 { 8-13605 गैरत अज चशमे बरम रुप तु दीदन न  
देहम मजमुया ।  
8-13606 निरमोहो मोरा जियारा कैसा जादु डारा सारंग ।

{From the 'His Master's Voice' Numerical Catalogue, January 1916}



- P 1171 { 8-13607 **नेराली शोखियाँ हैं** दबखुद इतराई जात खम्माच ।  
8-13999 **ये तुर्क शोख** इहमा नाज व अदाये तो चिस्त मजमुथा ।
- P 1298 { 8-13987 **दुज न लोगोको का कोसुं** खियाल मुलतानी ।  
8-13996 **चतुर सुगर बैय्यां पकरत हो** खियाल केदारा ।
- P 1300 { 8-13997 **अरी ऐरी सखी बतहा को बसैय्या** गजल नातिया ।  
8-13998 **नज्द से जानोवे खैला जो हवा आतो है** मजमुथा ।
- P 1714 { 9-13002 **का लैगो जैवे गवनवा** जिला ।  
9-13003 **केउ टाला दे मोरो नैय्या** सावनी ।
- P 2273 { 8-13589 **सानो सैय्यां बिनतो हमारी** भैरवी ।  
8-13608 **गारो दिनो नन्दको काहन** खम्माच ।
- P 3345 { 8-13993 **आवो आवो पीया प्यारे रतियां** भंभोटी ।  
9-13001 **चंचल तोरे नयनां मारत बान** जिला ।
- P 3353 { 8-13988 **पीया बिन कछु न सुहावे** भैरवी ।  
Meher-ul-Nisa. **मेहेरुनेसा** ।  
9-13944 **सुमरन कर भज राम नाम को आस्ताई बिलावल** ।  
*The Late Zohra Bai.* **खर्गीया जोहरा बाई** ।
- P 355 { 4-13246 **काहे लागी सैयां भैलन योगिया हो रामा चैत दादरा**  
Janki Bai. **जानकी बाई** ।  
8-13165 **लाग मैले बिरहा नजरिया हो रामां** चैत ।

{From the 'His Master's Voice' Numerical Catalogue, January 1916}

*The Late Zohra Bai.*

مرحومہ زہرہ بائی

غزل 9-13007 **بیتابیاں بہری ہیں میرے سغن سغن میں** } P 4291  
" 9-13008 **آنکھوں والا تیرے جوبن کا تماشا دیکھ** }

یہ مرحومہ کا آخری خیال ہے - نہایت جوش و شوق سے بہرا تھا -

شائقین موسیقی کو تبرک کے طور پر رکھنا چاہئے \*

{From the 'His Master's Voice' Urdu Supplement, May 1920}

- N 461 { X 3-103047 अजब घोज है हुसने एकता तुम्हारा सारंग  
X 3-103055 तपे जुदाई ने फुंका तन मन कालंगड़ा ।
- N 462 { X 3-103049 लचकाती आवे पतली कमरीया कैसी  
कामनी पहाड़ी ।  
X 3-103050 पनघट पर हो रही भीड़ पीलू ।
- N 463 { X 3-103051 सौतन घर न जा मोरा सय्याँ दादरा ।  
X 3-103054 कान्हा अनोखे खेलारी होली ।
- N 464 { X 3-103052 बेदर्दा सितमगर जादु डाल गयोरे दादरा ।  
X 3-103053 बैठे हैं आज हाथ दुयासे उठाके हम गजल ।

*The Late Zohra Bai.* स्वर्गीया जोहरा बाई ।

- N 787 { X 3-103238 बालम नैना तोरे रसिले भंभीटो ।  
X 3-103259 मन हर लिनो मेरा मुसकाए के ”
- N 795 { X 3-103252 मटकी मोरोरे गोरस जौनपुरी ।  
X 3-103264 अल्लाह जानि जानि टोरी मीयां साहब ।
- N 797 { X 3-103257 पीयाके मिलनेकी आश री सखी जोगीया ।  
X 3-103262 तोरी गैली गैली एंडी एंडी बसन्त ।
- N 904 { X 3-103341 चुंदर्या रंग चुयेरी गारा ।  
X 3-103342 पड़ी भनक मूरली की कान में  
कालंगड़ा ( लावनी ) ।

{From the 'Zonophone Record' Nagri catalogue, 1917}

*The Late Zohra Bai.* ज़ोहरा बाई ( स्वर्गीया ) ।

- P 9134 { बतहा को बाशी मन मोहन जब अर्श प कौवाली ।  
आयो आनन में  
अरी एरी सखी बतहा को बसैया गज़ल नातिया ।
- P 9135 { बैठे हैं आज हाथ उठाकर दोआ से हम गज़ल ज़िला दादरा ।  
पौ के हम तुम जो चले भूमते मेखाने से गज़ल ज़िला ।
- P 9136 { मानो सैयां बिनती हमारी भैरवीं ।  
संवरिया नैनां लगाये दुख पाय पीलू ।
- P 9137 { टीका हेराना बाग में रे मजमूआ ।  
तूने महाराजा दरदिया न जानी काफ़ी ।
- P 9138 { आज मन ले गई भांक भरोके कजरी ।  
मोरी बेंदिया चमकन लागी पहाड़ी ।
- P 9139 { पिया को ठूँठन जाऊं सखी री देश ।  
गारी दीनी नंद को काहन खेमाच ।
- P 9140 { तेरी कटौली निगाहों ने मारा सारंग ।  
निरमोही मोरा जिधरा कैसा जादू डारा ”
- P 9141 { गैरत अज़ चरम बरम रूपे तो दीदन न दिहम मजमूआ ।  
ये तुर्क शोख हैं हमना नाज़ो अदाये तो चीस्त ”
- P 9142 { निराली शोखियां हैं खुद-ब-खुद खेमाच ।  
इतराइ जातौ हैं  
नउद से जानिबे लैला जो हवा आती है मजमूआ ।
- P 9143 { का लइ को जैबै गवनवा राम ज़िला ।  
क्यो टा लादे मोरी नैया सावनी ।

{From the 'His Master's Voice' Nagri Catalogue – October 1927}

### The Twin reissues

When 'The Twin' label was introduced in India in December 1927, the Indian series were allocated a letter T- prefix beginning at T-151. The issues on 'The Twin' label up to T-181 issued in May 1928, were given Red coloured labels. These discs were pressed at the Sealdah factory. These pressings are stamped as "Made in Calcutta" on the disc face near the edge of the label. The labels also indicated that the discs were 'Manufactured for The Twin Record Co., Ltd., Calcutta'.

In July 1928 the label colour was changed to Yellow and the series prefix changed to FT- beginning at FT-198. By December 1928, The Gramophone Co., Ltd., pressing plant had been relocated to Dum Dum.

The Zohra Bai release of T-170 of May 1928, – was most likely originally pressed with a Red coloured label – although no example of a Red label has been found. With the introduction of the Yellow labelled pressings – the labels read 'Manufactured for The Twin Record Co., Ltd., Dum Dum, which was later removed – with the labels then reading 'Made in India'.

## Zohra Bai (the Late).

ज़ोहरा बाई (मरहमा) ।

زہرا بائی (مرحومہ)

T. 170	{	नाहीं बाहीं जाना सौतन घर सेव्यां	ज़िस्सा ।
		ضلع	نامین نامین جانا سوتن گھر سیوں
		दादुवा बोले मोर शोर करत	ज़िस्सा ।
		ضلع	دادرا بولے مور شور کرت

{From a 'Twin' Nagri Catalogue, 1928}

Zohra Bai (The Late)

ज़ोहरा बाई (मरहमा)

FT 170	{	नाहीं नाहीं जाना सौतन घर सेव्यां	ज़िला
१७०	{	दादुवा बोले मोर शोर करत	”
FT 2146	{	मटकी मोरी रे गोरस	जोनपुरी
२१४६	{	अल्लाह जाने जाने	टोडी मियांसाहेब

{From a 'Twin' Nagri Catalogue, 1934}

Peter Burgis  
PO Box 1660  
Port Macquarie  
NSW 2444  
Australia  
(Tel : 02 65 810-576)  
15 February 2000

Mr Suresh Chandvankar  
Hon Sec  
The Society of Indian Record Collectors  
207 Parashara TIFR HSG  
Colony  
Navynagar  
Colaba  
Bombay 400 005  
INDIA

Dear Mr Chandvankar,

I am writing to you at the suggestion of Michael S. Kinnear,  
to seek some assistance.

My interest is to document the recordings of Australian  
musicians, particularly those who were pioneers.

I would like to learn of recordings by Australians  
which appeared on Indian 78rpm pressings. Would it  
be possible for you to mention my request in "The  
Record News".

I am also keen to acquire Indian 78rpm pressings of  
both NELLIE MELBA and PETER DAWSON.

Michael informs me that many of their titles were  
included in the Indian catalogue. Could you recommend  
any collector or dealer who might be able to assist  
me in purchasing such recordings?

I would also like to become a member of the Society  
and enclose one US\$10 bank note, which I trust is sufficient.  
As part of my subscription could I obtain a copy of  
Volume 7 (July 1992) of "The Record News", which has an  
article on "English" Indian Gramophone Numbers.

If I can assist society members with information on  
the Australian record industry and musicians, I am always  
willing to assist.

I look forward to your advice, in due course.

Yours sincerely,



Peter Burgis

## LETTER-1

John Marsden  
218 Bannerdale Road  
Sheffield S11 9FE  
England

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Date- October 28, 2001

Dear Mr. Chandvankar,

Thanks so much for your interesting letter and enclosures. I appreciated your trouble in writing and offering to help with researches on Hawaiian Music in India. The Regal-Zonophone listing is nice to have. I have submitted some additions to a fairly short article - roughly two pages - which was written for the 1979 edition of HAWAIIAN MUSIC & MUSICIANS, published in Hawaii. John Berger, the new editor, has just acknowledged the receipt of this and the other articles I sent.

The original article, 'Hawaiian Music in India', was written with the help of my old friend Charles Kohlhoff, who moved to London, and knew many of the Indian performers. I would have liked to get more advice on the article, especially from Frank 'Kahili' Leadon, who now lives in Birmingham, but came from India and knew Garney Nyss, as well as many other Indian musicians, both Hawaiian and dance band. I think Frank's interesting memories would be well worth collating for the article, but of course, so far as the work for John Berger is concerned, there wasn't simply time, as his deadline was October 19<sup>th</sup>. We shall have to wait for the third edition of his book!

I wonder if anyone in India, or elsewhere, is interested in trying to put together the story of Hawaiian music there, and may also in Sri Lanka? John Payne's article on 'Jazz in India [The Record News, Jan.-April 1998] suggests that perhaps less than 300 sides of Western Music - which presumably includes Hawaiian - were recorded in India between 1902 and 1947. If so, then Hawaiian music has a descent presence in this total, and of course there were re-issues from overseas, including our own Felix Mendelssohn's Hawaiian Serenades I know of 29 Indian issues by this band, four on Parlophone and the rest on Columbia. Quite a respectable number! There may be even more that so far have not been identified.

Although Garney Nyss kept performing, I would imagine that after Independence, Hawaiian music and other Western music was much less in demand, as John Payne's article suggests. However it had an interesting presence, with visiting artists like Tau Moe's Tropical Stars, and Anglo-Indian and Goan players such as Garney Nyss or Mellow & Rich, who were really world-class and whose recordings are much sought after by collectors today. None of their recordings are too easy to find - those of Tau Moe and the Aloha Boys (Garney Nyss's group) turn up most 'often' (not the right word!), but I'm sure there must be more that we don't even know about yet.

I would love to make contact with anyone who has an interest in this research, either Hawaiian specialist, or collectors who have information on Western recordings generally. We have so much to learn. Malcolm in Hawaii is compiling a Hawaiian 78's discography and of course Indian reissues are an important element in this work.

I am enclosing a list of the specific Indian issues I'm seeking - it would be wonderful if anyone can help. However, I'm certain there must be more that I simply don't know about!

With very best thanks for your help and information.

Yours sincerely,  
Sd/-  
[John Marsden]

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**Specific Indian Wants -**

**ALOHA BOYS**

HMV NE 768 'To Your Sweetheart/Hawaii sing to me'  
819 'Come out wherever you are/As long as there's music'  
869 'I fall in love too easily/Any moment now'

**TAU MOE'S TROPICAL STARS**

HMV NE 629 'Here you are/Oh! The pity of it all'  
MELODY M 34 'Trade Winds/Hilo Hattie'  
(Plus any others on this label)

**PAQUITA & ZARATE**

Columbia FB 40136 'In Waikiki/White blossoms of Tahiti'

**TEDDY WEATHERFORD**

Columbia FB 40067 'Moon Over Burma/Minnie from Trinidad'  
40154 'In Waikiki/Kiss the boys goodbye'

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**LETTER-2**

John Marsden  
218 Bannerdale Road  
Sheffield S11 9FE  
England

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Date- October 30, 2001

Dear Mr. Chandvankar,

Today I received your very interesting letter and Melody label copies. Thanks so much! I knew about Melody M 34, "Trade Winds/Hilo Hattie" although I don't have the record and it's on my want list. However, M 33 was entirely new to me! Very exciting! If it is not too much trouble, I wonder if you might tell me the title of the other side, please and its matrix? Is Rose Moe credited as vocalist, and also on 'Hilo Hattie'?

By the way, the signature of Tau Moe on the record label looks genuine. At present I have only one record on Melody, and I enclose the photocopy of the labels. Unfortunately, I do not know anything about this company, and in fact I only ever got to know about it two or three years ago! If it was in operation from 1940-55, that would fit perfectly Tau Moe's period in India, as he was there from 1941-1947, I believe, after which he returned to Hawaii with his family. Their daughter, Dorian was born in India in 1945.



Collector's Item





Tau and Rose were also in Calcutta in 1934, when they were members of Mme Riviere's touring show. This had left Hawaii in December 1928 and when it broke up, Tau and Rose, along with Tauivi Moe, Pulu Moe, and Fuifui Moe, plus their wives, were left in Calcutta. Tau and Rose formed their own act, Tauivi remained in India, Pulu and Fuifui joined 'Tropical express', which brought them in Europe. Fuifui died in Germany, while Pulu came to England and later joined Felix Mendelssohn.

It is quite a complicated and confusing story, and there are many details yet to resolve. I think Hawaiian music in India would make an excellent topic for research. The article for Berger goes so far, but I would like to do a lot more work. There are several people I need to contact for further information, but I am wondering if it might be possible to print a notice in the SIRC magazine to say that we would like to make contact with any reader who has an interest in this music, and perhaps photos, information or memories of the performers? There may quite possibly be people around who actually saw Tau Moe's Tropical Stars at the Taj Mahal Hotel in Bombay, for instance! I wonder what they could tell us! I certainly hope something worthwhile could be produced for the magazine.

I had another letter today from a friend in Hawaii who knows Moe family well. He tells me that Tau, who is now in his nineties, would be very difficult to interview, as his speech is difficult to understand. It seems very sad. I was hoping we might get a lead to 'Dr. Jazz'. However there is still a possibility of Lani Moe, who recorded 'Paducah' with Dr. Jazz. I have written to my friend telling him of this inquiry, so we will see if something comes of it.

Meanwhile my very best wishes and thanks again,

Sd/-

[John Marsden]

