

Kurt Naucks (left) and Suresh Chandvankar near SIRC poster / stall in London conference (September 2001)



Report of the ARSC - IASA conference 2001 on **“ Why Collect? “**

ARSC - IASA conference 2001 on “ Why Collect? “ – ‘The purpose of Audiovisual Archives’ was held at London, during September 23-27, 2001. The National Sound Archives hosted this conference at the British Library Conference Centre. The Association for Recorded Sound Collections (ARSC), founded in 1966 is a non-profit organization dedicated to research, study, publication, and information exchange surrounding all aspects of recordings and recorded sound. With over one thousand members from twenty-three countries, the organization is comprehensive in scope and reflects the interests and concerns of its members, including collectors, librarians and recording engineers.

The International Association of Sound and Audiovisual Archives (IASA) was established in 1969. It supports the professional exchange of information and fosters international cooperation between audiovisual archives in all fields, especially in the areas of acquisitions and exchange, documentation, access and exploitation, copyright, conservation and preservation. IASA has about three hundred members drawn from institutions in almost fifty countries.

Both ARSC and IASA conferences and meetings are held annually in North America. However it was decided to hold 2001 conference in Europe to enable participants to meet at a central place. British Library premises in London was the most ideal and appropriate venue. National Sound Archive (NSA) is one of the largest sound archives in the world. Opened in 1955 as the British Institute of Recorded Sound, it became part of the British Library in 1983. The NSA holds over a million discs, 185,000 tapes and many other sound and video recordings covering the entire range of recorded sound from music, drama, and literature, to oral history and wildlife sounds. The British Phonographic Industry LTD (BPI), Cube Technologies GMBH (CUBE-TEC), UNESCO, The Cutting Corporation and Naxos Historical sponsored the conference.

Over 250 delegates from all over the world attended the conference, mostly from USA and UK. Although some delegates from Canada, Denmark, Finland, Norway, Sweden, Greece, Hungary, Iceland etc. represented small countries from Northern hemisphere, the attendance from Southern part of the Globe was very poor. Handful of delegates from Ghana, Kenya, Mozambique, Namibia, China and Australia attended. There was no one from Japan except the company exhibiting Laser turntables. From India, I represented ‘Society of Indian Recorded Collectors’ and Shubha Choudhury from ‘American Institute of Indian Studies’, New Delhi attended the conference.

Four-day program was full with interesting talks, illustrated lecture demonstrations and exhibitions. Due to parallel and overlapping sessions delegates found it difficult to make choice. Lively discussions and debates followed the presentations. Although several archivists from institutions presented their work very well, several individuals / collectors dominated the conference with their lone efforts and great work.

Title of one of the session was – ‘It’s my collection and I am proud of it’ - and was conducted in two parts. Lectures in these sessions replied appropriately – ‘Why Collect?’ - the theme question of the conference. Although several private collectors have contributed a lot to the

Beyond Recall

... A record of Jewish musical life in Nazi Berlin, 1933 – 1938

After Hitler's seizure of power in 1933, anti-Semitism became a state doctrine. The National Socialists' aim was the physical destruction of the Jews. Every memory of the sound and voice of Jewish artists was to be consigned to oblivion in the same way as the Yiddish language. On being liberated from Theresienstadt concentration camp, the Berlin Rabbi, Leo Baeck, stated his conviction that the 1,000 year history of the Jews in Germany had come to an irrevocable end.

This documentation is proof of the victory of life over death - priceless sound documents have been rescued, then restored with a great expenditure of technological effort and, after sixty years, made available once more for all time.

Under constant surveillance by the Gestapo, the members of a Jewish Cultural League [*Jüdischer Kulturbund*] in Berlin were able to pursue their artistic activities and make and distribute records. Some of the titles recorded in Berlin were released in Palestine from 1934 to 1936 – forming part of the early history of Israel's record industry. These records that are scattered throughout the world for the most part exist only as single copies or test pressings. The repertoire is wide and includes classical music, Yiddish comedians, German cabaret, Palestinian folk songs and, above all, cantorial singing of enormous eloquence.

This edition consists of 11 CDs with a total playing time of more than 14 hours of music and a DVD with a reconstructed version of the sound film 'Hebräische Melodie' [*Hebrew Melody*] featuring the violinist Andreas Weissgerber - this film was believed lost, but is now presented here for the first time. The accompanying hardback book is profusely illustrated and presented in both German and English. The text has been jointly prepared by the biographer Horst H. J. P. Bergmeier, the historian Eyal Jakob Eisler and the discographer Rainer E. Lotz, and also contains an introduction by Rabbi Andreas Nachama, a foreword by Henryk Broder, an 'Introduction to the Jewish Liturgy' by Rabbi David Polnauer as well as an explanation of sound recording techniques by the sound engineer Robert M. Laue.

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knowledge of the records and recordings, the concept / profession of discography is not yet respected by society and academia at large. Many speakers mentioned / hinted at this in their talks and hoped that the situation may improve in future.

Nicole Blain of Canadian Broadcasting Corporation (CBC) talked on 'The Clyde Gilmour Archive at the CBC music library'. Mr. Clyde Gilmour (1912-1997) was a multifaceted personality and important record collector from Canada. Due to his passion, knowledge and art of presentation, he was invited to present weekly one hour program on Canadian radio. His first program was broadcast on 5th October 1956 and it received wide popularity and vast fan mail. Soon this program titled 'Gilmour's Albums' became the most popular one. He presented nearly 2000 programs in 40 years. Soon after his death, CBC acquired his entire collection consisting of over 14,000 recordings, 2000 radio scripts and other documents. This talk explained why a broadcast library would be interested in acquiring private collection, how this collection crossed the lines between library, archive and museum and what the plans are for future. While listening to this talk I recollected my recent interview with Mr. Ameen Sayani (of famous radio program-'Binaca Geet Mala') at his residence in Mumbai and remembered vast collection of gramophone records and steel cupboards full of recorded spools and cassettes. I wondered what would happen to his personal collection?

Dr. Rainer Lotz, senior record collector and an academician from Bonn, Germany presented an illustrated talk on his forthcoming book - "Beyond Recall". During Nazi regime, around 1933, the Reich's Minister of Cultural Affairs, the Gestapo secret police and representatives of the Jewish community agreed to organize a Jewish cultural association named "Juedischer Kulturbund ". Membership was restricted to Jews, all activities were subject to censorship and explicit approval. The history of this Jewish Kulturbund is well documented. However, only the recent research has established the fact that members of Kulturbund operated two independent, Jewish-owned record companies, which existed almost up to the beginning of Second World War. The discs were not for sale to the general public in Germany, but export was possible. Over the years the authorities increased repressive legislation. Whereas in the early stages there was no restriction on repertoire, Jews were first prohibited to record material by Aryan composers and eventually forbidden to record anything at all. The repertoire included the entire range from classical to dance music, from Yiddish comedy to folk songs, even an impressive selection of Synagogal music was available up to the time of the 1938 programs. In Berlin, the members of Kulturbund even recorded the sound track for a Zionist propaganda film that was shot on location in Palestine. During 1934-35 period they made recordings which were not issued in Germany but in Palestine-thus pioneering an independent record production long before the independence of the state of Israel.

Painstaking research has established the biographies of the people involved-entrepreneurs, musicians and cantors. It has been possible to reconstruct the movie film that was thought lost. Almost the entire recorded output of the companies has been restored. Many individuals have not survived the holocaust, but their recorded legacy has now been preserved for the posterity and will be available in a boxed set of 11 CDs and one DVD. [This was ceremonially released in Germany in November 2001]

Another researcher Don McLean from UK talked on 'The restoration of recordings of early mechanically scanned television pictures'. He has published a book titled - 'Restoring Baird's Images'. John Logie Baird, Britain's foremost television pioneer, experimented with video recording onto gramophone discs in late 1920's. Though unsuccessful at the time, his experiments resulted in several videodiscs, some 25 years before the video tape recorder

Henri Chamoux, France exhibiting his cylinder playback machine



became practical. These videodiscs called 'Phonovision' remained neglected over the decades, considered by experts as unplayable. In the early 1980's Mr. McLean sought out and restored the surviving Phonovision discs using the computer based techniques in an investigation reminiscent of an archaeological dig. He has not only revealed the images on the discs but also uncovered details of how the recordings were made. The phonovision discs have now become recognized as one of Baird's most important legacies. This talk shed light on the achievements of Baird, the development of video recording and the definition and invention of television itself.

Dale G. Monroe-Cook, Ph.D from USA has a passion of collecting "Unusual Cylinder Record Boxes and Cylinders" and has collected lot of material. His friend and colleague Bill presented a wonderful talk on cylinder boxes and cylinders with lots of colorful illustrations projected from the files on their lap top computer. They also had an exhibit in the exhibition hall. Their ambition is to publish a comprehensive book on cylinders worldwide. They were surprised to learn about cylinders in India and especially Hemendra Mohan Bose's pioneering work in Calcutta in the early period of last century. They asked several questions and requested help and support in getting more details for the proposed publication.

During this talk on cylinders I learnt that about 100,000 cylinders exist worldwide and they are safe in the hands of collectors or in museums and archives. The problem faced is that of non-availability of machines to play these cylinder recordings. Various innovative ideas that are used by private enthusiast were also described during this talk. In fact, a French young man [Henri Chamoux] exhibited one such machine in the exhibition hall of the conference. He has used a digitally servo controlled lathe machine on which cylinders can be mounted. He has used lightweight gramophone pick-up tone arm with diamond/sapphire stylus to play the cylinder. So, exactly like Edison cylinder phonographs, the cylinder record revolves like a job on the lathe machine and the linear motion of the stylus (tool) tracks the grooves picking up the recorded signal. It is then picked up and amplified using conventional electronic techniques. Various different machines are currently under development and dream is to read out these grooves optically. Unfortunately in India, we do not have any collector of cylinders and at least I have not come across any cylinder so far. These were popularly known as 'Churi's or 'Bangdi's due to their shape and size that resembles the ornament Indian women wear in their arms, especially stack of bangles in Northern part. Very few cylinders of Indian music exist in UK and in Europe and again mostly with the private collectors.

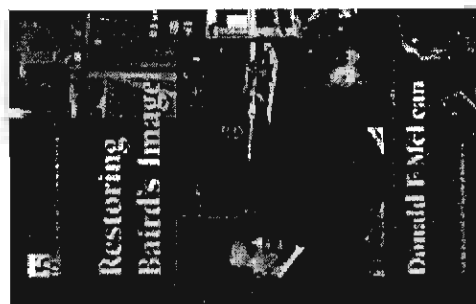
In the exhibition, Mr. Sanju Chiba, President ELP Corporation, Japan demonstrated the Laser turntable that could play shellac and microgroove gramophone records using a laser beam. This was a dream for over 60 years and music lovers and record collectors wanted a player that does not damage recorded grooves. This dream is realized by passions of US and Japanese engineers.

An American graduate student, Robert E. Stoddard, made a theoretical analysis of the feasibility and concluded that the dream could be realized. He proved that the musical information on analog records could be retrieved optically. None of his colleagues, nor his professor, believed that this theoretical analysis could be converted into a practical machine. Upon graduation, in 1983, Mr. Stoddard established Finial Technology Inc. in California and began to develop optical turntable. Several very able engineers including Mr. Robert N. Stark, graduate from California State University joined him and they had skills in laser optics, high-speed servo systems, and analog signal processing and high precision mechanical systems. This was a difficult task but after seven years of efforts and almost 20 million dollars of

IEE Books

RESTORING BAIRD'S IMAGE

D F McLean



In the late 1920s, John Logie Baird - considered to be the inventor of television - was experimenting with 'phonovision' in which he attempted to record television signals onto gramophone discs. His efforts were mostly unsuccessful and this technology largely forgotten, until the 1980s when Don McLean came across the discs and set about restoring them with modern computer-based techniques. The recovery of these images gives us a fascinating glimpse of what the earliest television was like (before official TV services started). As well as helping to explain a poorly understood period of television history, this unique book sheds new light on the activities of John Logie Baird and the definition and invention of television itself.

Contents: Introduction; As others see us; Distant vision; The path to television; Phonovision; Restoring vision; Discoveries; Television develops; It's all in the groove; Capturing the vision; Revising history; Appendix 1: Derivation of aspect ratio; Bibliography; Index

RESTORING BAIRD'S IMAGE (D. F. McLean)

IEE History of Technology Series No. 27, 292 pages, casebound, 234 x 156mm, ISBN 0 85296 795 0, £29

<http://www.iee.org/publish/books>

**The Joint Annual Conference of the ARSCI/IASA held at the British Library, London
23-27 September 2001**

investment, they succeeded the basic development. This was possible in USA where such application of cutting edge technologies are respected and supported by private investors. By this time Compact Discs and CD players had already made their appearance and hence no one was interested in the production of this turntable. Final team did not have expertise and finance for mass production and hence they approached major Japanese audio product manufacturing companies, but they had no real interest in preservation of our heritage of music stored on vinyl/shellac discs. At this point they met Mr. Sanju Chiba of ELP who believed that phonographic recording is a culture and should not be allowed to become extinct. With this firm conviction in mind, ELP invited the Stoddard team to investigate the ways to put the Laser Turntable in the market.

The first and foremost requirement was to cut the cost by means of automated production technology. It turned out that due to variety of records produced and their conditions, high quality individually assembled turntables would only serve the purpose and mass production is not feasible due to limited market. After lot of struggle in 1991 first batch turntable was sold to the music division of The National Library of Canada. This was followed by The National Theater of Japan that houses about 20,000 records of all formats. The company claims that over 1000 turntables have been sold in last ten years and mostly to institutions and collectors.

President Chiba demonstrated the working of turntable by playing discs of different diameters and speeds. At start up, the turntable scans the disc taking note of the blank spaces between tracks. With this information displayed on front panel, the player can be used with all the facilities that a normal CD player has. Even a cracked 78 was played and the sound was quite all right. The most important advantage is that there is no direct physical contact between record groove and stylus hence this eliminates further damage of the recorded grooves. This helps in preserving old, rare and unique recordings available on discs. At present, the cost varies between 12,000 to 15,000 US dollars [i.e. 5-7 lakh rupees] and is beyond the reach of record collectors in India. However if low cost machines are made, the collectors would love to have these turntables.

The exhibitions and poster sessions were visited and appreciated by the delegates. Some of the topics of the exhibits were – collecting and reissuing music hall cylinders on CD-R, 78 rpm era record sleeve project, collecting the unwritten history of railways, The Collections of National Sound archive, Sound documents from the Vienna Phonogrammarchiv (1899-1950). Some private companies undertaking the jobs of transferring entire collections onto new formats also displayed their schemes. Poster of SIRC [Society of Indian Record Collectors] was also put up highlighting the activities through record labels, video screening and slide show. Several delegates visited and remarked that they have seen such colorful Indian labels for the first time.

On the second day of the conference, professional visits at four places were organized - BBC Sound Archive Preservation Project, The audio collections of the Imperial War Museum, The EMI Sound Archive and BBC Sound Archives at Broadcasting House. Although all the four were worth visiting, delegates had to choose one. So, like most record collectors, I joined the group visiting the EMI Sound archive at Hayes. We spent over four hours and had a glimpse of the enormous archival material stored meticulously. Ruth Edge, one of the chief persons behind these archival efforts showed us many sections including the library. She asked me about our society and I was very happy to see 'The Record News' volumes in the library and learnt that researchers do read and refer to this journal.

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 Web site www.elpj.com (in English) www.laserturntable.co.jp (in Japanese)
 Established 1997
 President Sanju Chiba

Specification

System	Contact-Free, 5 Beams Optical Record Player		
Function	Drawer system (Open/Close)		
Play	Automatic lead-in, lead out Programming (Max.15 music) Forward and back scan (2 speed) Forward and back search		
Pause	Cueing (Muting)		
Display	Total, Elapsed, Remaining time Record size, Revolution		
Record Type	Black Records		
Drive system	Computer Controlled Belt-Drive system		
	LT-II XA	LT-1XA	LT-1LA
Revolution	30~50rpm	30~50rpm	30~50rpm
Speed Control	0.1rpm steps 60~90rpm 0.2rpm steps	0.1rpm steps 60~90rpm 0.2rpm steps	0.1rpm steps
Record Size	7",8",9",10",11",12"	7",10",12"	7",10",12"
Frequency	10~25,000Hz 20~20,000Hz ± 3 db (LP record)		
Channel Separation	Depend on separation of Records > 25 db (20~20,000Hz, DIN 45 543 Test Record)		
Output	4.3mV rms 5cm/s 1kHz Lateral 9.7mVrms 8cm/s 1kHz 45° Left or Right modulation 11.3cm/s 1kHz Lateral (much like MM cartridge)		
Distortion	< 0.5% DIN45 543 1kHz Ref. Level		
S/N Ratio	> 55db (Weighted) Ref. Level		
Wow & Flutter	< 0.07% WRMS		
Output Terminal	RCA pin jacks		
Power Supply Voltage	100V 50/60Hz, 120, 220 or 240V Available		
Power Consumption	80W (Max)		
Size	470mm(W)×480mm(D)×170mm(H)		
Weight	19 kg		

A Century of Recorded Music

Listening to Musical History

Timothy Day



Timothy Day is curator of Western art music at the Sound Archive of the British Library, London, one of the largest collections of recorded sound in the world.

320pp. 16 b/w illus. 234x156mm.
ISBN 0 300 08442 0 £20.00

A century of recording has fundamentally changed our experience of music—the way we listen to it and the way it is performed. This highly engaging book is the first thorough exploration of the impact of recording technology upon the art of music. Timothy Day chronicles the developments in recording technology since its inception and describes the powerful effects it has had on artistic performance, audience participation and listening habits. He compares the characteristics of musical life one hundred years ago—before the phonograph—to those of today and offers a fascinating analysis of how performing practices, images of performers, the work of composers, and performance choices in concert halls and opera houses have changed.

The book investigates the work of such great recording engineer-impresarios as Fred Gaisberg and Walter Legge; the recording history of conductors, orchestras, and soloists throughout the century; and the development of great classical recording labels. Day also addresses a variety of questions raised by the study of recordings: What have people expected of a recorded performance? Do recordings constitute an art form in their own right? What is historical authenticity? What is moral authenticity? Are recordings that endow incompetent artists with flawless techniques somehow fraudulent? Why do artists re-record repertoire? This book will inform and engage a wide range of readers, from those who love music and recordings to performers and scholars and all readers with an interest in the social and artistic history of the twentieth century.

Yale University Press
23 Pond Street
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EMI archives, although dates back to the late 1890's, was relocated to state of the art, purpose built premises in Dawley Road, Hayes, London five years ago (in 1996). It consists of buildings covering the area of 37,000 square feet and boasts 12 miles of shelving. All areas are temperatures and humidity controlled and protected from fire by a highly sophisticated system which when activated, releases a non-harmful gas called Inergen. The Archive houses : EMI's Central Research Labs papers and reports, over 7 million historical music related documents, a quarter of million of photographs, half a million of discs dating back to 1897, 450,000 master tapes, 100,000 video masters and rushes, 74,000 metal masters of 78 rpm records, a collection of radios, gramophones, televisions and other trade mark ephemera and a collection of gold and silver discs. In addition to services and support provided on daily basis to EMI Recorded Music, the Archive allows access to visiting researchers and third parties bona fide projects. Delegates were very much pleased with this visit.

A special joint meeting hosted by ARSC and the City of London Phonograph and Gramophone Society (CLPGS, founded in 1919) was held in the evening of the third day of the conference. Members, office bearers of London chapter and conference delegates attended this session. Mr. John Cowley presented a wonderful listening session titled – 'The Dollar and the Pound – West Indian calypsos from a British perspective in the 1950's. About 20 songs from old 78's transferred/burnt on a CD were played. John had circulated written text of each song to the members of the audience and made appropriate comments before and after the song. While listening to these records I could compare some of the tunes with those of the hit songs from Indian Hindi Film of golden period era i.e.1945-70.

After this session, I was asked to talk about Society of Indian Record Collectors for about 30 minutes. I explained in details about SIRC and its activities, beginning with Mr. Michael Kinnear from Australia who introduced and initiated me in this wonderful world of academic and research work related with gramophone records. I also spoke about the Society's journal and was quite thrilled to see Mr. Frank Andrews and Dr. Rainer Lotz from the audience listening to my talk. Both Dr. Lotz and Mr. Andrews have encouraged our small efforts of SIRC in India and have contributed to our magazine by sending their valuable comments, letters and articles. Soon after the Beka story was published in our magazine, there was an interesting correspondence between Mr. Michael Kinnear, Mr. Frank Andrews and Dr. Rainer Lotz and this was published in one of our issues. Many persons and record collectors told me later that they never knew that India was the sole source for lac that is needed for making the shellac for 78 rpm records and that Indian record labels are so colorful.

In this conference, winners of the ARSC-2001 awards for Excellence were announced at the banquet. My article 'Centenary of Indian gramophone records' [published in TRN-2000] was nominated and entered in the final list in the category of 'Best research in the General History of Recorded Sound'. Although it was not selected for the award, it has caught attention of the delegates and members of ARSC/IASA.

This conference gave me a very good exposure to the archival efforts worldwide and also provided me an opportunity to visit British Library and spend few days in the premises. I could also meet several record collectors and academicians whom I knew through their work, books and the correspondence only. I also realized how much needs to be done back at home without the support of any Govt. agency, private institution and the Gramophone company.

Suresh Chandvankar, Hon. Secretary, 'Society of Indian Record Collectors', Mumbai

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Collector's Item

Collectors Item :-

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Record in Slave
of Shakerai by
Vilaito Bismillah
Part of Benaras



Bismillah Khan

Discography

STAR HINDUSTHAN

The Star of Hindusthan Record Co., Benares

Recordings taken at	BENARES {or Calcutta}		
<hr/>			
HSB-828-SB	H-5004	VILAITO BISMILLAH of Benares Sanai Gat - BIHAG {Behag} C/w [HSB-818-SB] .STAR HINDISTHAN H-5004	1936
HSB-818-SB	H-5004	VILAITO BISMILLAH of Benares Sanai Gat - BHAIRAVI {Bhorobi} C/w [HSB-828-SB] .STAR HINDISTHAN H-5004	1936
	H-5015	VILAITO BISMILLAH of Benares Sanai Gat - DURGA C/w .STAR HINDISTHAN H-5004	1936
	H-5015	VILAITO BISMILLAH of Benares Sanai Gat - TODI C/w .STAR HINDISTHAN H-5004	1936
HSB-829-SB	H-5064	VILAITO BISMILLAH of Benares Sanai Gat - BAGESHRI C/w [HSB-830-SB] .STAR HINDUSTHAN H-5064	Sep 1937
HSB-830-SB	H-5064	VILAITO BISMILLAH of Benares Sanai Gat - JAUNPURI C/w [HSB-829-SB] .STAR HINDUSTHAN H-5064	Sep 1937

HIS MASTER'S VOICE

The Gramophone Company, Limited, Delhi

Recordings taken at		DELHI {or Lucknow}	February 1941	
<hr/>				
OMD-3679	N-14543	BISMILLAH & Party Sanai - DADRA C/w [OMD-3680] .HMV	- Part 1 N-14543	April 1941
OMD-3680	N-14543	BISMILLAH & Party Sanai - DADRA C/w [OMD-3679] .HMV	- Part 2 N-14543	April 1941

BISMILLAH KHAN

D/ELRZ-4

THIS RECORD can safely be played on any modern 'monophonic' equipment with a light weight pick up. You will hear excellent reproduction on a suitable mono player and full stereo sound on a stereo player.

SIDE ONE

LALAT • Lalat is a very popular and pleasing six-note Raga which omits the Pancham. The notes used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dha and Tivra Ni. This is one of the few Ragas in which the two Madhyamas occur side by side. The Suddha Ma is kept more elongated than prati Ma and in the ascent Ni is recessive. A nocturne, the melody is sung from midnight to early morning.

TODI • Todi uses all the seven notes though in some variants the Pancham is omitted in the ascent. The use of very soft and oscillated Ga and of phrases which come to rest on Pa which is otherwise sparingly used are distinctive of this Raga. Ideal for a grave meditation, Todi is a morning melody.

AHIR BHAIKAV • A blend of Bhairav and Ahiri, the latter being a mode which was escalated to classical status from the folk tradition like Pahadi, this Raga, usually sung during the early hours of the day, uses all the seven notes of the scale. The notes used are Komal Ri, Tivra Ga, Suddha Ma, Tivra Dha and Komal Ni.

JAUNPURI • This day-time Raga uses all the seven notes in the descent, but omits Ga in the ascent. The notes used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dha and Komal Ni. This northern Raga has become very popular in the South.

HAMSA NARAYANI • This Raga occurs in two variant forms, both being grave evening melodies. The type belonging to the Marwa That uses all the seven notes in the descent but omits Dha and Ni in the ascent. The Poorvi That variant is a six-note melody omitting Dha altogether.

SUDDHA SARANG • When Bhaskhande wrote his treatise, this was a rare Raga, but it has become increasingly popular since his days. It omits Ga and Ni in the ascent, Ga in the descent. Lingered rests on Ri and Ni and the acceleration of Dha Ma in the phrase Ni Dha Ma Pa are characteristic of this day-time melody.



SIDE TWO

BASANT BAHAR • This is a blend of Basant, the mode associated with the spring season, and Bahar. One variant uses the scale Basant for ascent and of Bahar for descent; another reverses the pattern. But even this distinction is not always maintained.

MULTANI • Sung during the last hours of the day, this Raga has a tender and amorous flavour. It uses all the seven notes though Ri and Dha are omitted in the ascent. The notes used are Komal Ri, Komal Ga, Prati Ma, Komal Dha and Tivra Ni.

TILAK KAMOD • This nocturnal melody uses all the notes, though Dha is omitted in the ascent. The notes used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dha and Tivra Ni. Convoluted arabesques (Vakra sancharas) are characteristic of this mode, in both ascent and descent.

MARU BEHAG • A comparatively recent addition to the classical repertory, this nocturnal Raga, said to have been created by the late Ustad Allauddin Khan of Bombay, is a combination of Behag in ascent and Kalyan in descent. It uses all the notes though Ri and Dha are dropped in the ascent. The notes used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dha and Tivra Ni.

BAGESHREE • One of the most pleasing night-time melodies of the classical tradition, this Raga uses Tivra Ri, Komal Ga, Suddha Ma, Tivra Dha and Komal Ni. It appears in full-scale and six-note variants, but in both the Vadi is Ma and Samvadi is Sa.

MALKAUNS • One of the oldest melodies of the Indian tradition, this is a five-note Raga which omits Ri and Pa. The notes used are all Komal variants. A nocturnal melody, it is distinguished by the beautiful swinging glides on Ga, Ni and Dha.

USTAD BISMILLAH KHAN occupies an unrivalled position as a player of the popular Indian instrument, the Shehnai. He was born in 1916 in the State of Bihar and was initiated into the art of Shehnai playing by his uncle. Later after he had attained proficiency and popularity, he became attached to the famous shrine of Lord Vishwanath in the holy city of Banaras. He is now settled there. In recognition of Bismillah's outstanding contribution to the world of Indian Classical Music, and as a tribute to his prominence as a master of the Shehnai, the President of India conferred on him the title of PADMA BHUSHAN in 1968. He performed at the 1965 Edinburgh Festival and enraptured both public and critics. During the summer of 1967, he toured the United States and appeared at the Philharmonic Hall, Lincoln Centre in New York City. He also represented India at the Expo '67 in Montreal in June '67.



Cover Design by : AMAR PAUL

0MD-3681	N-14560	BISMILLAH & Party Sanai - THUMRI	- Part 1	
		C/w [0MD-3682] .HMV	N-14560	June 1941
0MD-3682	N-14560	BISMILLAH & Party Sanai - THUMRI	- Part 2	
		C/w [0MD-3681] .HMV	N-14560	June 1941
0MD-3677	N-14564	BISMILLAH & Party Sanai - TODI	- (Tritala)	
		C/w [0MD-3678] .HMV	N-14564	July 1941
0MD-3678	N-14564	BISMILLAH & Party Sanai - MALKOSH	- (Tritala)	
		C/w [0MD-3677] .HMV	N-14564	July 1941

Recordings taken at LUCKNOW February 1948

0MK-4081	N-24595	BISMILLAH & Party Sanai - PURBI – DHUN		
		C/w [0MK-4082-1P] .HMV	N-24595	February 1949
0MK-4082	N-24595	BISMILLAH & Party Sanai - CHAITI - DHUN		
		C/w [0MK-4081-1P] .HMV	N-24595	February 1949
0MK-4083	N-24653	BISMILLAH & Party Sanai - JAUNPURI		
		C/w [0MK-4084-1P] .HMV	N-24653	July 1949
0MK-4084	N-24653	BISMILLAH & Party Sanai - HANS NARAYAN		
		C/w [0MK-4083-1P] .HMV	N-34653	July 1949

The Gramophone Company of India, Limited, Calcutta

Recordings taken at DELHI c. 1951

0JN-299	N-24847	BISMILLAH & Party Shahanai Gat - LALIT		
		C/w [0JN-300-1BTR] .HMV	N- 24847	September 1951
0JN-300	N-24847	BISMILLAH & Party Shahanai Gat - MARU BEHAG		
		C/w [0JN-299-1BTR] .HMV	N-24847	September 1951
0JN-301	N-24833	BISMILLAH & Party Shahanai Tarz - “Chod Babul Ka Ghar” – Film: Babul		
		C/w [0JN-302-1BTR] .HMV	N-24833	June 1951
0JN-302	N-24833	BISMILLAH & Party Shahanai Tarz – “Panchi Banmen Piya Piya” – Film: Babul		
		C/w [0JN-301-1BTR] .HMV	N-24833	June 1951
0JN-303	N-93002	BISMILLAH & Party Shahanai - PURBI – DHUN		
		C/w [0JN-304-1BTR] .HMV	N-93002	January 1952

0JN-304	N-93002	BISMILLAH & Party Shahanai - DHUN – DADRA C/w [0JN-303-1BTR] .HMV	N-93002	January 1952
Recordings taken at		DELHI	c. 1952	
0JN-545	N-94753	BISMILLAH & Party Sanai - DHUN – ‘Jovan Jyoti’ C/w [0JN-548-1BTR] .HMV	N-94753	Oct 1953
0JN-546	N-94755	BISMILLAH & Party Sanai - TILAK KAMOD C/w [0JN-547-1BTR] .HMV	N-94755	Dec 1953
0JN-547	N-94755	BISMILLAH & Party Sanai - KAJRI C/w [0JN-546-1BTR] .HMV	N-94755	Dec 1953
0JN-548	N-94753	BISMILLAH & Party Sanai - CHAIT – ‘Aavara’ C/w [0JN-545-1BTR] .HMV	N-94753	Oct 1953
Recordings taken at		BOMBAY	c. 1957	
0JW-3521-1	N-92587	BISMILLAH KHAN Sanai Gat - BAGESHRI C/w [0JW-3522-1] .HMV	N-92587	June 1957
0JW-3522-1	N-92587	BISMILLAH KHAN Sanai Gat - PAHADI C/w [0JW-3521-1] .HMV	N-92587	June 1957
0JW-3585-1	N-92598	BISMILLAH KHAN Sanai - AHIR BHAIKAV C/w [0JW-3586-1] .HMV	N-92598	January 1958
0JW-3586-1	N-92598	BISMILLAH KHAN Sanai - SHUDH SARANG C/w [0JW-3585-1] .HMV	N-92598	January 1958
0JW-3832-1	N-92607	BISMILLAH KHAN Sanai Gat - MULTANI C/w [0JW-3834-1] .HMV	N-92607	June 1958
0JW-3834-1	N-92607	BISMILLAH KHAN Sanai Gat - THUMRI C/w [0JW-3832-1] .HMV	N-92607	June 1958
0JW-3587-1	N-92586	BISMILLAH KHAN Sanai - C/w [0JW-3588-1] .HMV	{cancelled} N-92586	May 1957
0JW-3621		MASTER IBRAHIM Sanai - Film: Champakali C/w [0JW-3622-1] .HMV	{replacement} N-92586	June 1957

0JW-3588-1	N-92586	BISMILLAH KHAN Sanai - C/w [0JW-3587-1] .HMV	{cancelled}		
0JW-3622		MASTER IBRAHIM Sanai Tune - Film: Ab Delhi Dur Nahin C/w [0JW-3621-1] .HMV	{replacement}	N-92586	May 1957
				N-92586	June 1957
<hr/>					
Note:	The first coupling of N-92586 by Bismillah Khan, issued in May 1957, was cancelled and replaced by recordings of Master Ibrahim in June 1957.				
<hr/>					
Recordings taken at	DUM DUM				c. 1957
<hr/>					
0JE-11244	N-76058	BISMILLAH & Party Shahanai - BASANT BAHAR – Film: Basant Bahar C/w [0JE-11245-T1] .HMV		N-76058	August 1957
0JE-11245	N-76058	BISMILLAH & Party Shahanai - DHUN – Film: Basant Bahar C/w [0JE-11244-T1] .HMV		N-76058	August 1957
<hr/>					
Recordings taken at	DUM DUM				c. 1959
<hr/>					
Film:	“GOONJ UTHI SHEHNAI”		Prakash Pictures, Bombay		
Music Director:	Vasant Desai				
<hr/>					
0JE-14588	N-53120	AMIR KHAN & BISMILLAH KHAN & Party Ragmala – 1 [HINDI] {Ramkali, Desi, Shuddha Sarang, Multani, Yaman Kalyan}			
		C/w [0JE-14589-T1] .HMV	N-53120		August 1959
0JE-14589	N-53120	AMIR KHAN & BISMILLAH KHAN & Party Ragmala – 2 [HINDI] {Sur Malhar, Bageshree, Chandrakauns}			
		C/w [0JE-14588-T1] .HMV	N-53120		August 1959
0JE-14596	N-52121	ABDUL HALIM JAFFAR KHAN / BISMILLAH KHAN & Party Shahanai and Sitar Jugalbundi – Raga KEDAR – Part 1			
		C/w [0JE-14597-T1] .HMV	N-53121		August 1959
0JE-14597	N-52121	ABDUL HALIM JAFFAR KHAN / BISMILLAH KHAN & Party Shahanai and Sitar Jugalbundi – Raga KEDAR – Part 2			
		C/w [0JE-14596-T1] .HMV	N-53121		August 1959
0JE-14598	N-53122	AMIR KHAN & BISMILLAH KHAN & Party Nis Din - Raga BHATIIYAR [HINDI]			
		C/w [0JE-14599-T3] .HMV	N-53122		September 1959
0JE-14599	N-53122	BISMILLAH KHAN & Party Title Music - Film: Goonj Uthi Shehnai			
		C/w [0JE-14598-T1] .HMV	N-53122		September 1959

0JE-14611	N-53123	BISMILLAH KHAN & Party Shahanai Dhun - KAJARI – {Panghat} C/w [0JE-14610-T2] .HMV	N-53123	August 1959
0JE-14610	N-53123	BISMILLAH KHAN & Party Shahanai Dadra - 'Gudiya Ki Shaadi' C/w [0JE-14611-T1] .HMV	N-53123	August 1959
0JE-14612	N-53124	BISMILLAH KHAN & Party Shahanai Gat - Raga PAHADI C/w [0JE-14613-T2] .HMV	N-53124	August 1959
0JE-14613	N-53124	BISMILLAH KHAN & Party Shahanai Gat - Raga BIHAG {Tere Sur Aur Mere Geet} C/w [0JE-14612-T1] .HMV	N-53124	August 1959
0JE-14614	N-53125	BISMILLAH KHAN & Party Shahanai Gat - Raga JAJJAYWANI {Jeevanme Piya} C/w [0JE-14615-T3] .HMV	N-53125	September 1959
0JE-14615	N-53125	BISMILLAH KHAN & Party Shahanai Gat - Raga BHAIKVI {Dilka Khillona} C/w [0JE-14614-T2] .HMV	N-53125	September 1959

President Mr. K. R. Narayanan presenting 'Bharat Ratna' award to Bismillah Khan
at Rashtrapati Bhavan, New Delhi (2001)



Reissues

Kashi Gramophone Industries, Varanasi
{ Successors to The Star of Hindusthan Record Company, Benares }

SARGAM [45-RPM- extended Play]

EOM-102 Bismillah Khan & Party

Side One:	Shahnai	- BHAIRAVI	[H-5004]
	Shahnai	- BEHAG	[H-5004]
Side Two:	Shahnai	- DADRA	[H-5015]
	Shahnai	- GHAZAL	[H-5015]

The Gramophone Company of India, Limited

HIS MASTER'S VOICE [45-RPM – extended play]

BISMILLAH KHAN & Party .HMV 7EPE-1220

Raga BHIMPALASI
Raga PURVI
Raga KEDAR
Raga CHAITI – DHUN

REGAL [33½ rpm – long Play]

BISMILLAH KHAN & PARTY .REGAL D/ELRZ-4 1969

Side One: Matrix # [XCEIX-2329] {2YS-1200-2}

Raga LALAT	[N-24847]
Raga TODI	[N-14564]
Raga AHIR BHAIRAVI	[N-92598]
Raga JAUNPURI	[N-24653]
Raga HANS NARAYAN	[N-24653]
Raga SHUDH SARANG	[N-92598]

Side Two: Matrix # [XCEIX-2330] {2YS-1201}

Raga BASANT BAHAR	[N-76058]
Raga MULTANI	[N-92607]
Raga TILAK KAMOD	[N-94755]
Raga MARU BEHAG	[N-24847]
Raga BAGESHRI	[N-92587]
Raga MALKAUNS	[N-14564]

{ Export pressing }	.ODEON	MOCE 1171	1969
{ Cassette }	.HMV	STCS-04B-7428	

By Sujoy Bosu

MUMBAI: For the novice, the *shehnai* is a two-foot-long wind instrument, made of reed, which sounds exceptionally melodious. But for the music connoisseur, this ancient Indian instrument is a symbol of the human soul, vitalised by the divinity of human breath.

Wind instruments were neglected in the hierarchy of Indian classical instruments until such time as Ustad Bismillah Khan elevated the *shehnai* from its earlier status as a mere temple ritual-adjunct to an exalted position centrestage, incorporating the sombre grandeur of the *dhrupad*, the intricacies of *khayal* and the nuances of the *thumri* into the lit of folk melody.

Born on March 21, 1916 into a family of professional *shehnai* players in the princely state of Dumraon in Bihar, Ustad Bismillah Khan learnt the basic craft under the able guidance of his maternal uncle Ustad Ali Bux. Thereafter, he honed his skills in solitude through *riyaz* on the banks of the Ganges, as well as in the devout temples of *Balaji*, *Jarau Mandir*, *Mangala Maiya* and *Vishwanath* in Benaras.

Khansaab's first public performance at the age of 14 at the All India Music Conference (AIMC) in Allahabad was quickly followed by another at the Lucknow Music Exhibition where he first won public acclaim, and a gold medal. But real

recognition came only after his performance at the AIMC in Calcutta in 1937 where he won three gold medals in succession.

After this, he never looked back—he played from the ramparts of the Red Fort on August 15, 1947, and did an encore five decades later at the *diwan-e-aam* on the occasion of 50 years of India's Independence.

Now in the city to perform at a concert at the Shanmukhananda Hall on Sunday, the Bharat Ratna award-winner freewheeled with *The Times of India* about his long musical journey.

Can you recall what it was like when your name was announced along with Lata Mangeskar's for the Bharat Ratna?

It was indeed a great honour for me to have received the Bharat Ratna, considered by many to be the highest civilian honour for any Indian citizen. I was overwhelmed and would like to thank the Indian government from the bottom of my heart. I knew Lata would get it this time and I was really surprised when the news of my getting the award was communicated to me.

Many of your well-wishers say

'Music transcends religions, making us all equal before its melodies'

SUNDAY INTERVIEW

THE MAGIC FLAUTIST



SHAHENSHAH OF SHEHNAI: 'The world is listening to India,' says Bharat Ratna Ustad Bismillah Khan

that you should have received the award long ago.

What difference does it make? Does the weight of the award's honour change with time? The end result is that I have received it. The question of when becomes redundant. But I must admit that I haven't physically received the award certificate as yet.

Instead of coming by air, you have come to Mumbai by train, as usual. Why do you avoid air travel?

I find it more convenient travelling by train. I do my *namaaz* every day and hence find it difficult to offer my prayers on a plane when I am travelling for a long duration. There is much more space inside a train. At the same time, I must admit that if the flight is of short duration, I don't mind travelling by air. But I would still prefer a train journey.

Music aficionados say that you concentrate more on non-film music than film-related stuff. Your comment.

I am not against film music per se. I am a great champion of melody in music. If there is melody in film music, I will support it wholeheartedly and even advocate

it to others. Melody is all that matters (breaks into a melodious couplet).

Why is Indian classical music still not popular enough with the masses in a country which is a repository of some of the richest sources of classical melodies in the world?

Music should be heard and not seen. And music transcends all religions, making us all equal before its melodies. Unfortunately, the *sur* of our kids is not being controlled through proper *riyaz*. Parents, today, do not supervise the progress of their kids in music. They just put them in music schools and leave the rest to the teachers. Unless parents take an active interest in their children's progress, how will the children improve? How will classical music as a whole improve?

How would you rate classical music from India vis-a-vis that of other countries?

The world is listening to India. Doesn't this speak volumes for the quality of classical music that we produce? Our artistes are being invited to perform in various parts of the world every other day. They (other countries) have their own music, yet they are extending their ears in our direction. They are keen to learn about our kind of melodies which are becoming more and more popular.

TIMES OF INDIA 22/04/2001

Shahanai-Nawaz

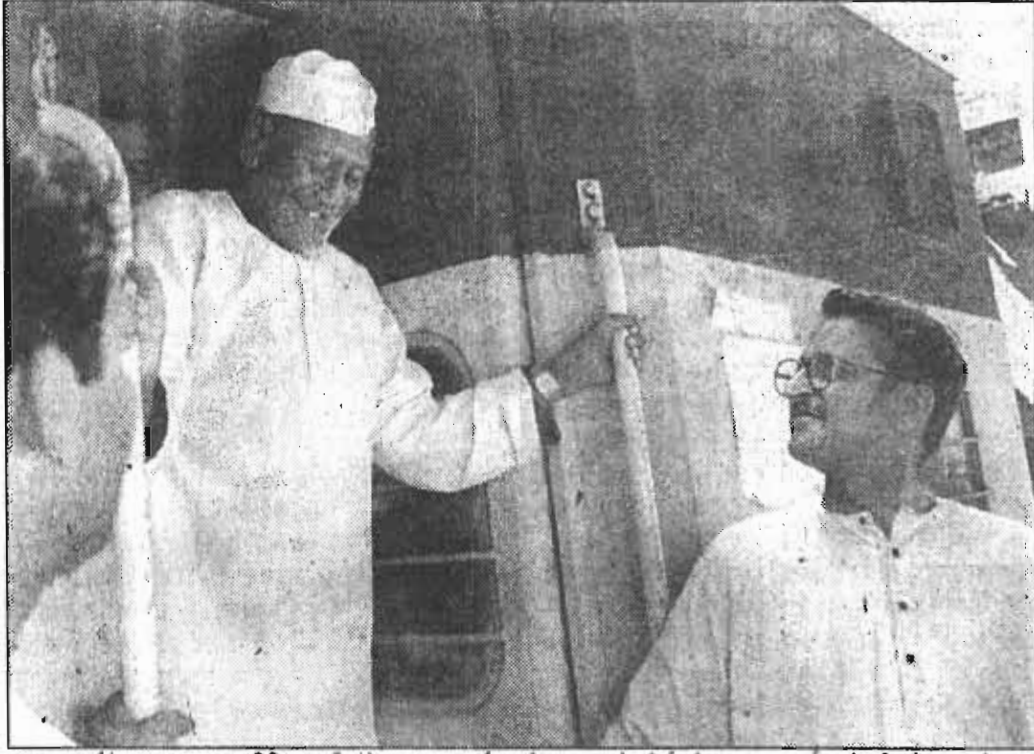
As usual, I was looking into the heaps of old worn out 78 rpm shellac gramophone records at Mumbai Chor Bazaar, an infamous place for real old stuff. Suddenly I saw a Sonai (Shehanai) record by Ali Bakhsh. Green colored Zonophone Company's record attracted my attention because native place of the artist was not mentioned. I had some other shahanai (or Indian bagpipe as mentioned on some labels) records titled - Shaikh Munnah of Calcutta, Talim Hussein of Lucknow and so on. However, this record was exceptional. On my way home, I was thinking about the record and the name sounded quite familiar that I have read this name somewhere recently. As I checked my notebook of paper cuttings, I found that Ali Bakhsh was the maternal uncle (Mamu) of Shahanai-Nawaz Bharat Ratna Ustad Bismillah Khan. Therefore, what I had collected was a real treasure and "The Collector's Item"

To confirm what I have found, I contacted his disciple in Mumbai and learnt that Khansaheb is coming to Mumbai for a program and that he shall discuss this with him. He was also thrilled and told me to take care of the record as it is a precious one.

So, Khansaheb came to Mumbai last week for a concert at Shanmukhanand Hall and as he was performing after a gap of ten years the booking was overfull. In addition, recent 'Bharat Ratna' conferred on him kept him quite busy at the age of 86. Soon his disciple spoke to him about the record that I found and Khansaheb was so much thrilled that he wanted to meet me and listen to the record of his Mamu immediately. However, due to his busy schedule with press and TV channels we decided to meet on Monday after his concert.

So, I arranged for old talking machine gramophone with big brass horn and took trials of the speed, sound and pitch etc. I checked up old discographical books including the one published by Popular Prakashan in 1994. This book lists the Indian gramophone records issued during 1899-1908, but I could not trace any record of Ali Bakhsh. On Saturday, I received a copy of Michael Kinnear's new book from Australia titled - Gramophone Company's Indian Recordings - 1908-10. This was the long awaited book on scientific discography of Indian gramophone records. As I was browsing through, I came across the entry of the record that I was going to play to Khansaheb. It listed two more records and the date of recording as October 1913 but the artist name was Ali Bakhsh [alias of Talim Hussein]. I was puzzled since the record label did not mention this. Talim Hussein had recorded prolifically from 1904-05 recording expedition of Gramophone Company. A fine artist from Lucknow, Talim Hussein had cut about 20 records of Shahanai as well as Nafiri [a short Shehanai giving out high pitch sound]. What is then the reality?

Without disclosing my finding to anyone, I went to Hotel Sahil with my friends, gramophone machine and the records. As expected, several persons/parties were in queue waiting for their turn to meet Khansaheb. We waited for quite some time in lounge till



तब्बल १० वर्षांनंतर भारतरत्न उस्ताद बिस्मिल्ला खाँ यांचे नादमधुर वाहनावाजण ऐकण्याचा सुयोग मुंबईकरांच्या वाट्याला आला आहे. रविवारी षण्मुखानंद

Khansaheb Bismillah Khan at Dadar Railway station [May 2001]



मिने दिल मेरा तुम्हारा... भारतीय संगीत क्षेत्रातील वीर दिग्गजांची झालेली ही भेट. भारतरत्न उस्ताद बिस्मिल्ला खान यांच्या मुंबई भेटीत पंडित सी. आर. व्यास यांनी षण्मुखानंद सभागृहात त्यांचे हात हातात घेऊन आपल्या सद्भावना व्यक्त केल्या तो क्षण.

'Mera Dil Tumhara' Pt. C. R. Vyas greeting Khansaheb at Shanmukhanand Hall in May 2001 before Shahanai concert.

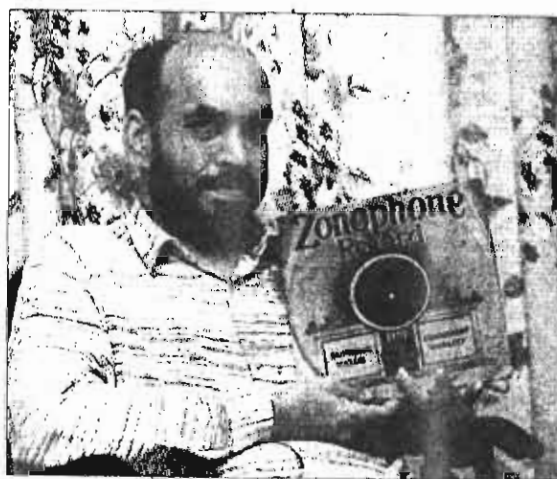
Khansaheb's Namaz was over. When we entered his room, first he asked for apology for keeping us waiting. I quickly took out the records and showed him the one, which was of his interest. With the help of a woman journalist, Khansaheb read the label - Piloo Gat and Dadra - instrumental record played by Ali Bakhsh. Khansaheb declared that this is my Mamu's record. He asked me to play the record. As the sound came out of brass metal horn, it filled the room and went out in the corridors. Everybody in the room was nodding heads appreciating what they were listening. I was watching Khansaheb's reactions. He was listening with eyes closed and without any expression. When one side was over, he opened his eyes and asked me to play other side of the record that contained Dadra in raga Piloo. His disciples and party members were listening something unusual.

We were all quite anxious to listen to his reaction. As soon as the record was over, Khansaheb opened his eyes, stared at me for a moment and turned his head violently in negation and said, "Ye Hamare Mamuki Recard Nahi Hain. Ismen Jarabhi Unki Jagah Kahin Milti To Main Manata. Ye Hamare Mamu Nahin Hain." [This is not the music of my Maternal Uncle. I do not see even a glimpse of his music anywhere in this rendering.] I was stunned with his comment and got direct confirmation to what Michael Kinnear has researched at Australia by referring to documents from EMI available in London office only. Of course, such records in the name of famous artists were cut in Gramophone Company in past too.

However, anyone who holds the record and simply believes what is written on the record label of Zonophone N 661,662 and 663 will say that this is the music of Bismillah Khan's Guru Ali Bakhsh.

- Suresh Chandvankar, Hon.Secretary, 'Society of Indian Record Collectors,Mumbai
110, Parashara, TIFR Hsg.Complex, Navynagar, Colaba, Mumbai - 400 005
Tel.218 97 26. E-mail-sschand @tifr.res.in

Suresh Chandvankar, a connoisseur of old Indian classical music, recently chanced upon a 1913 shehnai record by Ali Bakhsh, the maternal uncle and guru of the greatest exponent of the shehnai, Bismillah Khan, at Chor Bazaar. Excited, he took the record to the maestro, who was in Mumbai recently, and learnt a few lessons.



Suresh Chandvankar with the zonophone

MOGUBAI KURDIKAR (1904-2001)

" Gana Tapaswini " Smt. Mogubai Kurdikar passed away in February 2001 at the age of 96. She leaves behind her world famous daughter - 'Gana Saraswati' Smt. Kishori Amonkar, another daughter Lalita and son Ulhas.

Mogubai was born in Goa at Kurdi on 15th July 1904. She was known as 'Moga' in her childhood. Her mother Jayashreebai had a sweet voice but could not afford to have a training in classical music. So, she joined 'Chandreshwar Bhootnath Sangeet Natak Mandali' of Goa along with nine year old Moga. They acted in many musical plays like Bhakta Dhruva, Bhakta Pralhad and sang songs. Here they met 'Layabhaskar' Khaprumama Parvatkar and Balkrishna Parvatkar who initiated Moga in classical music and taught her few preliminary lessons. Her mother died soon when Moga was just ten years old. In 1919, she joined 'Satarkar Sangeet Mandali' and played the roles of Sharada, Subhadra and Kinkini. Here in this troupe she had the benefit of the guidance of Chintubuwa Gurav in music and Ramlal in dance. The training in dance was ultimately to become a valuable asset in Mogubai's attaining mastery over *tala* and *laya*. After leaving this troupe, she shifted to Sangli in about 1920 and took tuitions from Inayat Khan R.Pathan. [Readers are requested to refer to an article on Inayat Khan R. Pathan in TRN-23, July 1996 - Editor]] that did not last long. However she vigorously continued to practice whatever she had learnt from various Gurus.

One day, she was singing a Marathi Natyapada, 'Madivari Chal Ga Gade' in her house and she saw an impressive personality standing before her who said to her, 'Keep on practicing! I always listen to your music whenever I go by this side. Today I felt like seeing you'. That was the Emperor of music, Alladiya Khan, the doyen of Jaipur gharana. From next day she began to learn under his guidance but the path was not easy one. In 1921 Khansaheb shifted to Mumbai to teach Kesarbai and others. Mogubai followed him, but other disciples of Jaipur gharana (and reportedly Kesarbai Kerkar) prevented Alladiya from teaching Mogubai. She then had to learn from Bashir Khan, Vilayat Hussein Khan and Alladiya's brother Hyder Khan. Hyder Khan was generous in imparting knowledge to Mogubai who absorbed diligently whatever came from the tutor. Again she was a victim of scheming and manipulation and Hyder Khan was made to leave Bombay by those who could not digest the progress Mogubai showed. Alladiya Khan then decided to teach her in about 1934 and the *taalim* continued till his death. The travails of Mogubai were crowned with an enviable success when she was

recognized as a first rate exponent of Indian Classical music. With the able accompaniment of Khaprumama Parvatkar, Kamurao Mangeshkar and others on tabla, her music performances and concerts were always greatly successful and popular.

Apart from her celebrated daughter, names of her disciples include - Padma Talwalkar, Kamal Tambe, Late Wamanrao Deshpande, Late Suhasini Mulgaonkar, Babanrao Haldankar. She was the recipient of - Sangeet Natak Academy Award (1968), 'Padmabhushan' (1974), President of Akhil Bharatiya Gandharva Mahavidyalaya's music conference at Goa (1976), Sangeet Research Academy, [Calcutta] Award (1980).

Her mastery over all the three octaves and her rendition of the composition set to the unusually intricate rhythm of 15 and 15-1/2 beats is unparalleled. Her gramophone records listed in this discography prove this amply. Some of the collectors do have longer duration recordings of her concert performances.

Compiled by - Suresh Chandvankar

फिर आई लौट बहारे
 हृदयों के को-चैन हमारे
 लुट गये थे जैरों के प्रारे ---
 फिर
 चर चर बदनवार सजाये
 जाचीजी को हार-चढ़ाये
 कीर जवाहर और सुभाष की
 अमर कीर्ती प्रारे
 फिर -
 मधुकर राजस्थानी



“आई मोगुआई कुर्डीकर

Song text of 'Phir Aayi Laut Baharen' – in the handwriting of lyricist Madhukar Rajasthani. Mr. Snehal Bhatkar set music to this song when he worked with HMV.

Mogubai Kurdikar

The Jay Bharat Record Company, Bombay

0MH-8192-2	ST-2002	Shrimati MOGUBAI KURDIKAR Ali Piya - JAYJAYVANTI [HINDUSTANI] C/w [0MH-8191-2] JAY BHARAT ST-2002 C/w [0MH-8191-2] COLUMBIA GE-8114{Reissue} May 1948
0MH-8191-2	ST-2002	Shrimati MOGUBAI KURDIKAR Mero Piya Rasiya - NAYAKI-KANADA [HINDUSTANI] C/w [0MH-8192-2] JAY BHARAT ST-2002 C/w [0MH-8192-2] COLUMBIA GE-8114{Reissue} May 1948
0MH-8422	SJ-5014	Shrimati MOGUBAI KURDIKAR Avana Kahe {Tansen} - PURVI [HINDUSTANI] C/w [0MH-8221] JAY BHARAT SJ-5014 C/w [0MH-8421] COLUMBIA GE-8115{Reissue} May 1948
0MH-8421	SJ-5014	Shrimati MOGUBAI KURDIKAR Deva Deva Santa Sanga - SAVANI [HINDUSTANI] C/w [0MH-8422] JAY BHARAT SJ-5014 C/w [0MH-8422] COLUMBIA GE-8115{Reissue} May 1948

Columbia Graphophone Company, Limited, Bombay

CEI-24215	GE-3997	BAI MOGUBAI KURDIKAR Phir Aain Laut Baharen - BIHAG BAHAR [HINDUSTANI] C/w [CEI-24216] COLUMBIA GE-3997 Nov 1947
CEI-24216	GE-3997	BAI MOGUBAI KURDIKAR Bande Mataram - KHAMBAWATI [SANSKRIT] C/w [CEI-24215] COLUMBIA GE-3997 Nov 1947
0MH-8192-2	GE-8114	Shrimati MOGUBAI KURDIKAR Ali Piya - JAYJAYVANTI [HINDUSTANI] C/w [0MH-8191-2] COLUMBIA GE-8114 May 1948
0MH-8191-2	GE-8114	Shrimati MOGUBAI KURDIKAR Mero Piya Rasiya - NAYAKI-KANADA [HINDUSTANI] C/w [0MH-8192-2] COLUMBIA GE-8114 May 1948
0MH-8422	GE-8115	Shrimati MOGUBAI KURDIKAR Avana Kahe {Tansen} - PURVI [HINDUSTANI] C/w [0MH-8421] COLUMBIA GE-8115 May 1948
0MH-8421	GE-8115	Shrimati MOGUBAI KURDIKAR Deva Deva Santa Sanga - SAVANI [HINDUSTANI] C/w [0MH-8422] COLUMBIA GE-8115 May 1948
CEI-21756	GE-8207	Shrimati MOGUBAI KURDIKAR Hare Mana Ka - MULTANI [HINDI] C/w [CEI-21757] COLUMBIA GE-8207 Nov 1948

CEI-21757	GE-8207	Shrimati MOGUBAI KURDIKAR Payo More Rama Nama Dhana – KEDARA C/w [CEI-21756] . COLUMBIA GE-8207	[HINDI] Nov 1948
CEI-21883	GE-8427	BAI MOGUBAI KURDIKAR Chanak Mund Bhai - HINDOL – Trital C/w [CEI-29205] . COLUMBIA GE-8427	[HINDUSTANI] Oct 1949
CEI-29205	GE-8427	BAI MOGUBAI KURDIKAR Kahe Lajai Re Piya - BILAWAL – Trital C/w [CEI-121883] . COLUMBIA GE-8427	[HINDUSTANI] Oct 1949
CEI-24408	GE-8473	BAI MOGUBAI KURDIKAR Tarana - YAMAN C/w [CEI-29204] . COLUMBIA GE-8473	[HINDUSTANI] Jan 1950
CEI-29204	GE-8473	BAI MOGUBAI KURDIKAR Tarana - BAGESHRI C/w [CEI-24408] . COLUMBIA GE-8473	[HINDUSTANI] Jan 1950
CEI-60007	GE-8566	BAI MAGUBAI KURDIKAR Awo Aaj Baje - SHUKLA BILAWAL C/w [CEI-60008] . COLUMBIA GE-8566	[HINDUSTANI] June 1950
CEI-60230*	GE-8566	BAI MOGUBAI KURDIKAR Awo Aaj Baje Bajayen - SHUKLA BILAWAL C/w [CEI-60008] . COLUMBIA GE-8566	[HINDUSTANI] June 1950
Note:		Matrix CEI-60007 – replaced by CEI-60230 *	
CEI-60008	GE-8566	BAI MOGUBAI KURDIKAR Pana Viri Main Kain - SUHA C/w [CEI-60007] . COLUMBIA GE-8566 C/w [CEI-60230]* . COLUMBIA GE-8566	[HINDUSTANI] June 1950 June 1950

STC 04B
7345
SUPREME
HMV

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4/88
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Maximum
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Side A: MULTANI: Haare Man Ka • PURVI: Aayan Kaye • YAMAN: Tarana (Gatalai Maitra 15-1/2) • KEDAR: Payo More Rama Naam Dhan • SOHONI: Dev Dev Sant Sang • JAJAIVANTI: Aaji Piya
Side B: NAYAKI KANADA: Mero Piya Rasiya • SUHA: Pana Viri Main Kai Kab Undini • BAGESHRI: Tarana (Savari Maitra 15) • BILAWAL: Kahe Lajai Re Piya • SHUKLA BILAWAL: Aao Aaj Baje Bajaye • HINDOL: Chanak Mund Bhaiava

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Reissues

MOGUBAI KURDIKAR

REGAL

ELRZ-17

1969

Side One: Matrix XCEIX-2335-T1

Haare Man ka	- MULTANI	[GE-8207]
Aavan Kaye	- PURVI	[GE-8115]
Tarana	- YAMAN (Yogtaal Matra 15½)	[GE-8473]
Payo More Rama Naam Dhan	- KEDAR	[GE-8207]
Dev Dev Sant Sang	- SAVANI KALYAN	[GE-8115]
Aali piya	- JAIJAIWANTI	[GE-8114]

Side Two: Matrix XCEIX-2336-T1

Mero Piya Rasiya	- NAYAKI KANADA	[GE-8114]
Pana Viri Main Kai	- SUHA	[GE-8566]
Tarana	- BAGESHRI (Savaritaal Matra 15)	[GE-8473]
Kahe Lajai Re Piya	- BILAWAL	[GE-8427]
Aao Aaj Baje Bajaye-	SHUKLA BILAWAL	[GE-8566]
Chanak Moond Bhailava	- HINDOL	[GE-8427]

Note:

Reissued on cassette with different track order .HMV, STC-04B-7345 - 04/1988, 10/1989

STC 04B
7345

HMV

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Classical Vocal


10/89

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Ragas: Alhiya Bilawal • Shukla Bilawal • Hindol •
Nayaki Kanada • Suha • Bageshri • Multani •
Purvi • Yaman • Kedar • Savani Kalyan •
Jai Jaiwanti



Side A: Raga Alhiya Bilawal: Kahe Lajai Re Piya • Raga Shukla Bilawal: Aao Aaj Baje Bajaye • Raga Hindol: Chanak Moond Bhailava • Raga Nayaki Kanada: Mero Piya Rasiya • Raga Suha: Pana Viri Main Kai Kab Unadini • Raga Bageshri: Tarana (Taal Savaari)

Side B: Raga Multani: Aare Man Kahe Soch Kare • Raga Purvi: Aawan Kahi • Raga Yaman: Tarana (Taal Gataal) • Raga Kedar: Payo More Rama Naam Dhan • Raga Savani Kalyan: Deo Deo Sant Sang • Raga Jai Jaiwanti: Aali Piya

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RAVI SHANKAR

A 78-r.p.m. Discography

RAVI SHANKAR was born in Benares {Varanasi} on the 7th April 1920. In 1930, at about age of 10 years, he travelled to Paris, along with his mother, two brothers and a group of Indian dancers and musicians for performances by Ravi's elder brother Uday Shankar. The Uday Shankar Company of Hindu Dancers and Musicians performed in Paris and other places in Europe and later performed in the United States.

For the next couple of years, while based in Paris, Ravi Shankar travelled the world. During this time other great musicians such as Timir Baran, Gokul Nag and Ustad Allaiddin Khan joined the Uday Shankar Company, which continued to tour in Europe and the United States. In February 1937, the Uday Shankar Company of Hindu Dancers and Musicians made some recordings for the Victor Talking Machine Company, in New York.

By May 1938, the Uday Shankar Company had completed their international touring and returned to India. Ravi Shankar then decided to take up music as his career, and settled on Ustad Allaiddin Khan of Maihar, as his teacher, with whom he learnt for the next seven years.

In 1944, Ravi Shankar started giving regular radio performances over All India Radio in Lucknow, however within a year he had moved over to Bombay, and while still visiting Ustad Allaiddin Khan for tuition and advice. In 1944, when Uday Shankar closed his institute at Almora, some the dancers and musicians of the group joined the Indian People's Theatre Association in Bombay. Ravi Shankar saw this as an opportunity to expand his musical and cultural horizons and also joined the group.

Ravi Shankar was engaged to prepare the musical score for a ballet named "India Immortal", on behalf of the Indian People's Theatre Association, and was then commissioned to prepare the musical score for a film in the name of "Neecha Nagar" (The City Below) produced by India Pictures, Bombay, with Ravi Shankar as the Music Director.

Although some songs were featured in the film, the songs were not issued on disc records, however, with the next film named "Dharti Ki Lal" (Children of the Earth), produced by the Indian People's Theatre Association, Bombay, again with Ravi Shankar as the Music Director, was a little more adventurous, and featured several songs, most of which were released on disc records.

During these years Ravi Shankar continued to perform recitals over All India Radio, and also came into contact with Alla Rakha Qureshi, a Music Director and Tabla player, originally from the Punjab. By early 1949, Ravi Shankar had been appointed composer-conductor of an ensemble organised for All India Radio, New Delhi, for the External Services, which led to the organisation of a larger ensemble, known as 'Vadya Vrinda' (National Orchestra) for the Home services Division of All India Radio.

By the mid-1950's Ravi Shankar had composed the musical scores for a trilogy of films for Satyajit Ray, named "Pather Panchali" {1955}, "Aparijito" {1957} and "Apu Sansar" {1959}, generally known as 'The Apu Trilogy'. The film "Pather Panchali" became an instant success, particularly with audiences outside India and brought considerable attention to Satyajit Ray, as a film maker, and also to Ravi Shankar, for his musical scores.

By the late 1950's Ravi Shankar, with Alla Rakha as his accompanist, had achieved considerable fame in the West as high-class classical music performers, and along with his brother-in-law and close friend, Ali Akbar Khan, accompanied by Chatur Lal, had exposed Indian Classical music to the world stage and audiences, in a way that had not hitherto been accomplished.

The rest, it might be said is history, with several dozens of recordings, films and other cultural performances, Ravi Shankar has been one of the truly great Indian and International figures, in a career spanning over 50 years, thus far.

The focus of this article is not to dwell on or explore the many and varied contributions that Ravi Shankar has made both to Indian musical culture and the music of the world in general, but rather to shed a little more light and information on his earliest recordings.

The National Gramophone Record Manufacturing Co., Ltd., established in 1934-35, as a rival concern to The Gramophone Company, Limited, went out of business in the about 1955, and very sadly, all of the master recordings, along with documents, and other traces of the company were soon forgotten.

The “National” company, based at Wadala, in the Northern suburbs of Bombay, produced in the region of 10,000 recordings, on a variety of record labels, most prominent of which was its own primary label known as “Young India”. As far as can be determined the “National” was the first record company to produce discs, featuring the talents of Ravi Shankar, with songs from the film “Dharti Ke Lal” in 1946. {when Ravi Shankar was aged about 26} – but alas – no copies have been located to verify the content and style of these recordings.

Between 1948 and 1956, Ravi Shankar provided a small number of recordings to The Gramophone Company of India, Limited, from recordings made at either the Dum Dum or Delhi studios. Some of these recordings are duets with Ali Akbar Khan on Sarod, but rarely if ever, has it been acknowledged in the packaging or liner notes of later reissues of these recordings, as to when the recordings were originally made, and issued.

The following discography, is as far as can be determined the full list of recordings made by Ravi Shankar, both as a solo artist and in duets with Ali Akbar Khan – that were issued on 78-rpm discs.

The Ravi Shankar discography has been supplemented by a similar listing of 78-rpm recordings made by Ali Akbar Khan, in either the Delhi or Bombay studios, as they share a musical affinity with the recordings of Ravi Shankar.

Further details of recordings made by Ravi Shankar, and Ali Akbar Khan, issued on microgroove discs between the early 1950's and 1983, may be found in my earlier Book, ‘A Discography of Hindustani and Karnatic Music’ – Greenwood Press, 1984, and since then there have been a number of books published – particularly the rather lavish volume ‘Ragamala’. There are also several sites on the Internet devoted to the life and works of Ravi Shankar, which may be explored, by looking up the search engines. Of special interest is the Internet site – www.ravishankar.org. (The Ravi Shankar Foundation) which has several sections of interest to followers of Ravi Shankar's life and works.

References:

- | | |
|------------------|--|
| Shankar, Ravi | My Music, My Life. Vikas Publications, New Delhi, 1968 |
| Shankar, Ravi | Ragamala, Genesis Press, 1998 |
| Kinnear, Michael | A Discography of Hindustani and Karnatic Music.
Greenwood Press, 1984 |
| Wood, Robin, | The Apu Trilogy. Studio Vista, 1972 |
| Michael Kinnear | |

Uday Shankar and His Company of Hindu Dancers and Musicians *

78-rpm		Victor Talking Machine Company, New York
Recordings taken at	New York	22 nd February 1937
CS-04960-1	14506	UDAY SHANKAR and his Company [Flute, Sitar, Sarode, Esraj, Tabla-Banya, Saranga, Gongs, Vishnudass Shirali – Drums] Raga Tilang C/w [CS-04961-1] .Victor 14506 [12-inch]
CS-04961-1	14506	UDAY SHANKAR and his Company [Flute, Sitar, Sarode, Tabla-Banya, Saranga, Vishnudass Shirali – Drums] Raga Bahar C/w [CS-04960-1] .Victor 14506 [12-inch]
CS-04962-1		UDAY SHANKAR and his Company {Rejected}
CS-04962-2		UDAY SHANKAR and his Company [Sitar, Sarode, Esraj, Saranga, Vishnudass Shirali – Drums] Danse Gandharva {Raga Malkounsa} C/w [CS-04963-1] .Victor 14507 [12-inch]
CS-04963-1		UDAY SHANKAR and his Company [Flute, Tanapura, Sitar, Sarode, Mridanga, Khunkhuni, Vishnudass Shirali – Drums] Danse Ramachandra {Ragas Sinhendra, Maddhayama, Hansaddhwai} C/w [CS-04962-1] .Victor 14507 [12-inch]
CS-04964-1		VISHNU DASS SHIRALI, Vocal, Drums {Tabla} {Rejected}
CS-04964-2		VISHNU DASS SHIRALI, Vocal, Drums {Tabla} Tabla-Taranga - Raga Adana TABLA-TARANG C/w [CS-04965-1] .Victor 14508 [12-inch]
CS-04965-1		UDAY SHANKAR and his Company [Jala-taranga, Sitar, Sarode, Mridanga, Gongs, Shankha, Zhanzha, Vishnudass Shirali – Drums] Danse Kartikeyya {Raga Malkounsa} C/w [CS-04964-2] .Victor 14508 [12-inch]
BS-04966-1		UDAY SHANKAR and his Company [Flute, Sitar, Sarode, Tabla-banya, Esraj, Sarange, Vishnudass Shirali – Drums] Danse Indra {Raga Bhairava} C/w [BS-04967-1] .Victor 1834 [10-inch]
BS-04947-1		DULAL, SISIR & RABINDRA [Sarode, Esraj, Tabla-banya] Raga Mishra-Kaphi C/w [BS-04966-1] .Victor 1834 [10-inch]

Uday Shankar and His Company of Hindu Dancers and Musicians

BS-04968-1	UDAY SHANKAR and his Company [Flute, Jala-taranga, Sitar, Sarode, Madal, Khol, Khunkhuni, Vishnudass Shirali – Drums] Danse Snamum { Ragas Durga and Khamaj } C/w [BS-04969-1] .Victor 1835 [10-inch]
BS-04969-1	VISHNU DASS SHIRALI, Vocal, Drums { Tabla } [Flute, Sitar, Sarode, Tabla-Banya, Khatal, with Drum Solo] Bhajana – Religious Song C/w [BS-04968-1] .Victor 1835 [10-inch]

Note:

The recordings listed above may have been issued in England, as at least one master recording is known to have been used with an English matrix – {2EA-5455-1 – on Victor 14508}.

Reissues:

78-rpm [Boxed Set]	INDIAN MUSIC – Ragas and Dances .Victor M 382 [Set] USA
Long-Play	INDIAN MUSIC – Ragas and Dances .RCA – Victrola 1361 USA .RCA – Victrola 1361 India 1970

* The listing of recordings by ‘Uday Shankar and his Company of Hindu Dancers and Musicians’ has been given for the sake of completeness. The presence of Ravi Shankar on any or all of these recordings has not been confirmed.

Reference:

Spottswood, Richard K. Ethnic Music on Records{ Vol 5 }, University of Illinois Press, 1990

Film:	“NEECHA NAGAR”	India Pictures, Bombay	1946
<hr/>			
Songs:	Uthe Ke Hamen Vakant Ko Gandesh Ne Pukara Kab Tak Agore Rat Rahogi So Na Aae Nanhon So Na, Na Na Ab So Na Ek Nirale Jot Bujhe Hain, Ek Narile Jot Jale Hai		
	Music Director:	Ravi Shankar,	
	Director:	Chetan Anand	
Cast:	Rafiq Anwar, Uma Anand, Rafi Peer, Kamini Kaushal, Hamid Butt, S.P. Bhatia, Mohan Sehgal, Zohra, Prem Kumar		
NOTE:	No discs were issued of the songs from this film		

YOUNG INDIA

The National Gramophone Record Manufacturing Co., Ltd., Wadala, Bombay

“DHARTI KE LAL” (Children of the Earth) Indian People’s Theatre Association 1946

{Matrix ?}	MP-689	[Soundtrack] Jay Dharate Maiya Jay Ho, Jay Ho C/w . YOUNG INDIA MP-689
{Matrix ?}	MP-689	[Soundtrack] Ayye Ho C/w . YOUNG INDIA MP 689
{Matrix ?}	MP-690	[Soundtrack] Bete Ho Sukh Ko Din, Aee Du: Kha Ko Ratiyan Ho Rama C/w . YOUNG INDIA MP 690
{Matrix ?}	MP-690	MUMTAZ SHAANIT [Soundtrack] Ab Na Joban Par Tale Aale Jo Ka Hal Sunane To C/w . YOUNG INDIA MP 690
{Matrix ?}	MP-691	[Soundtrack] Bukha Hai Bangal... Parab Desh Hai Duggi Baja C/w . YOUNG INDIA MP 691 C/w . YOUNG INDIA MP 692
{Matrix ?}	MP-691	[Soundtrack] Alaap..... C/w . YOUNG INDIA MP 691
{Matrix ?}	MP-692	[Soundtrack] Bukha Hai Bangal... Parab Desh Hai Duggi Baja C/w . YOUNG INDIA MP 692
{Matrix ?}	MP-692	[Soundtrack] Aaae Badal Aaae C/w . YOUNG INDIA MP 692

“DHARTI KE LAL” {Continued}

[Soundtrack]
Suno Manuva Naiya Ye Mose Aur Khodi Nahin Jay
[Soundtrack]
Kokara – 2, Nam Batav Es Jag Men Bande Luthoravi Ho
[Soundtrack]
Aaj Sukhe Khoten Men Aaae Bahar
[Soundtrack]
Badata Ja, Kahon

NOTE: The above four songs from the film soundtrack were not issued on disc

HIS MASTER'S VOICE

The Gramophone Company of India, Limited, Calcutta.

Recordings taken at Calcutta		Dum Dum Studio	1948
OMC23093	N-16996	RAVI SHANKAR Sitar Gat - HEMANTA [Drut] C/w [OMC23094-1].HMV N-16996	SITAR Sep 1948
OMC23094	N-16996	RAVI SHANKAR Sitar Gat - MARVA [Vilambit] C/w [OMC29093-1].HMV N-16996	SITAR Sep 1948
OMC23095	N-20027	RAVI SHANKAR Sitar Gat - YAMANI BILAWAL [Trital – Vilambit] C/w [OMC23096-1].HMV N-20027	SITAR Jan 1949
OMC23096	N-20027	RAVI SHANKAR Sitar Gat - PARAJ [Trital – Drut] C/w [OMC23095-1].HMV N-20027	SITAR Jan 1949
Recordings taken at Calcutta		Dum Dum Studio	1950
OMC24806	N-20183	ALI AKBAR KHAN – Sarod, & RAVI SHANKAR – Sitar Sarod and Sitar - DESH C/w [OMC24807-1P].HMV N-20183	SAROD / SITAR Jul 1950
OMC24807	N-20183	ALI AKBAR KHAN – Sarod, & RAVI SHANKAR – Sitar Sarod and Sitar - KAFI ZILLA C/w [OMC24807-1P].HMV N-20183	SAROD / SITAR Jul 1950
OMC24808	N-20202	RAVI SHANKAR Sitar - THUMRI – MANJ KHAMAJ C/w [OMC24809-1P].HMV N-20202	SITAR Nov 1950
OMC25809	N-20202	ALI AKBAR KHAN Sarod - AHIR BHAIKAV C/w [OMC24808-2P].HMV N-20202	SAROD Nov 1950
Recordings taken at Delhi		Maharaja Lal Lane Studio	1953
OJN582	N-94756	RAVI SHANKAR Sitar - NAT BHAIKVIN C/w [OJN585-1BTR].HMV N-94756	SITAR Jan 1954
OJN583	N-94754	RAVI SHANKAR Sitar - PANCHAM SE GARA C/w [OJN584-1BTR].HMV N-94754	SITAR Nov 1953
OJN584	N-94754	RAVI SHANKAR Sitar - BHATTIYAR C/w [OJN583-1BTR].HMV N-94754	SITAR Nov 1953
OJN585	N-94756	RAVI SHANKAR Sitar - TILAK SHYAM C/w [OJN582-1BTR].HMV N-94756	SITAR Jan 1954

Recordings taken at Delhi		Maharaja Lal Lane Studio	1953
OJN630	N-94757	RAVI SHANKAR Sitar - PURIYA KALYAN C/w [OJN633-1BTRA] .HMV N-94757	SITAR May 1954
OJN631	N-94758	RAVI SHANKAR Sitar - AMIR LALAT C/w [OJN632-1BTRA] .HMV N-94758	SITAR Aug 1954
OJN632	N-94758	RAVI SHANKAR Sitar - RASIYA C/w [OJN631-1BTRA] .HMV N-94758	SITAR Aug 1954
OJN633	N-94757	RAVI SHANKAR Sitar - SINDHU BHAIRAVI C/w [OJN630-1BTRA] .HMV N-94757	SITAR May 1954
Recordings taken at Calcutta		Dum Dum Studio	1955
OJE8178	N-87554	RAVI SHANKAR Sitar Gat - (Raga) HAMIR C/w [OJE8180-1BTR] .HMV N-87554	SITAR Jan 1959
OJE8179	N-87536	RAVI SHANKAR Sitar Gat - KIRWANI C/w [OJE8181-1BTR] .HMV N-87536	SITAR Jan 1956
OJE8180	N-87554	RAVI SHANKAR Sitar Gat - YAMAN MANJ – THUMRI C/w [OJE8179-1BTR] .HMV N-87554	SITAR Jan 1959
OJE8181	N-87536	RAVI SHANKAR Sitar Gat - BANGALI KIRTAN C/w [OJE8179-1BTR] .HMV N-87536	SITAR Jan 1956
Recordings taken at Calcutta		Dum Dum Studio	1956
OJE8500	N-87538	RAVI SHANKAR – Sitar & ALI AKBAR KHAN – Sarod Sitar and Sarod - SINDHU BHAIRAVI C/w [OJE8537-1BTR] .HMV N-87538	SITAR / SAROD Sep 1956
OJE8537	N-87538	RAVI SHANKAR – Sitar & ALI AKBAR KHAN – Sarod Sitar and Sarod - SARANG C/w [OJE8500-1BTR] .HMV N-87538	SITAR / SAROD Sep 1956

Reissues

45-rpm Extended Play

RAVI SHANKAR	.ODEON	EMOE 504	c. 1968
	Raga – MARWA – Gat	(Bilampat)	N-16996
	Raga – HEMANT – Gat	(Drut)	N-16996
	Raga – YAMANI BILAWAL – Gat	(Bilampat)	N-20027
	Raga – PRACH – Gat	(Drut)	N-20027
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RAVI SHANKAR	.ODEON	EMOE 505	c. 1968
	Raga - SINDHU BHAIRAVI – THUMRI		N-94757
	Raga – TILAK SHYAM		N-94756
	Raga – NAT BHAIKAV		N-94756
	Raga – PURIYA KALYAN		N-94757
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RAVI SHANKAR	.ODEON	EMOE 506	c. 1968
	Raga – BHATYAR		N-94754
	Raga – HAMEER – Gat	(Bilampat)	N-87554
	Raga – KIRWANI		N-87536
	Raga – RASIYA		N-94758
<hr/>			
RAVI SHANKAR	.ODEON	EMOE 507	c. 1968
	Raga – AHIR LALIT		N-94758
	Raga – PANCHAM SE GARA		N-94754
	Raga – YAMAN MANJ – THUMRI		N-87554
	– BANGLA KIRTAN – (Dhun)		N-87536

NOTE: These Extended Play discs were pressed in India – for Export to the United States.

33 1/3 Long Play

Anthologie de la Musique Classique del'Inde

	.DUCRETET THOMSON	320-C-096/97/98	France 1955
	.DUCRETET THOMSON	DTL93111/12/13	England 1955
{Reissue}	.DELYSE/ENVOY	EIS 8879	England 1966
Ravi Shankar – Sitar	Raga – AHIRI LALITA		N94758

[Side One, Track Three]

RAVI SHANKAR

Born in 1920 at Banaras, the seat of Hindu Culture, Ravi Shankar left his home soon, contrary to the orthodox ideals then prevailing, and joined his brother Uday Shankar, for a long spell of activities abroad. It was in his brother's troupe that he began his career of music and dance and was destined to a brilliant future on the modern stage.

In his childhood travel all over the continent and America he had the opportunity of hearing such great masters as Chaliapin, Paderewski Toscanini, Pablo Casals, Segovia, Kriesler, Hieftz, Menuhin and some of the best ballets, symphony orchestras and operas. His consequent love, understanding and respect for Western music have greatly helped in his unique success in interpreting the highly emotial and complex gamut of Indian music to Western audiences.

On his return to India, his craving for classical music led him to Ustad Allaiddin Khan, one of the greatest living musicians. After years of rigorous training in the technique of Sitar and music in general, he started his career anew as a classical soloist and soon established himself in the front rank of young musicians. Richer with the foundation of classical values, he started experiments in orchestrating Indian music on an hitherto unattempted scale, and successfully founded, composed for, and conducted the National Orchestra at All India radio. He was the first classical musician to set a pattern of creative compositions and orchestration and also conducted his own works.

His work in the field of ballet and film music has revolutionized the hackneyed approach. In the ballets "India Immortal" and "Discovery of India" the music he wrote was acclaimed as a landmark in contemporary stage creation.

The artistry of Ravi Shankar has many paradoxical facets. His approach to music is the most orthodox among the traditional and the most progressive among the creative. He is, therefore, one of the most popular contemporary musicians of India and also the most controversial.

His recent tours of America and continent, where he appeared in numerous full-fledged concerts, lecture demonstrations and T. V. has stood out as a cultural exchange event of great significance.

SIDE ONE	SIDE TWO
AHIR LALIT	MARWA
NAT BHAIRO	PURIYA KALYAN
BHATIAI	YAMAN MANJ
SINDHU BHAIRAVI	TILAK SHYAM
HEMANT	YAMAN BILAWAL
RASIYA	BANGLA KIRTAN

PHOTOGRAPH • DAVID FARRELL

D/ELRZ-2

THIS RECORD can safely be played on any modern monophonic equipment with a light weight pick-up. You will hear excellent reproduction on a suitable mono player and full stereo sound on a stereo player.



RAVI SHANKAR	.REGAL	ELRZ-2	India 1969
Duophonic – Stereo.	.REGAL	D-ELRZ-2	India 1969

Side One: Matrix – 2XJE 703

Raga – AHIR LALIT		N-94758
Raga – NAT BHAIKAV		N-94756
Raga – BHATYAR	(Sitarkhani)	N-94754
Raga – SINDHU BHAIKAVI – THUMRI		N-94757
Raga – HEMANT – Gat	(Drut)	N-16996
Raga – RASIYA		N-94758

Side Two: Matrix – 2XJE 704

Raga – MARWA – Gat	(Bilampat)	N-16996
Raga – PURIYA KALYAN		N-94757
Raga – YAMAN MANJ – THUMRI		N-87554
Raga – TILAK SHYAM		N-94756
Raga – YAMANI BILAWAL – Gat	(Bilampat)	N-20027
– BANGLA KIRTAN – (Dhun)		N-87536

Reissues:

RAVI SHANKAR	.WORLD RECORD S-4615	Australia 1969
The Exciting World of Ravi Shankar	.MELODISC MLP-12-154	England c.1974
{Cassette}	.MELODISC MC 005	England c.1974

Music from Films

“Pather Panchali” {The Song of the Road}	Government of West Bengal	1955
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Produced and Directed by: Satyajit Ray	Music Director: Ravi Shankar
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* Music re-created on Long Play

IMPROVISATIONS	.WORLD PACIFIC ST-1416	USA 1962
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{Reissued several times under different numbers and in various compilations}

“APARAJITO” {The Unvanquished}	Epic Films Private, Calcutta	1957
“PARAS PATHER” {The Philosopher’s Stone}	Satyajit Ray Productions	1958

Produced and Directed by: Satyajit Ray	Music Director: Ravi Shankar
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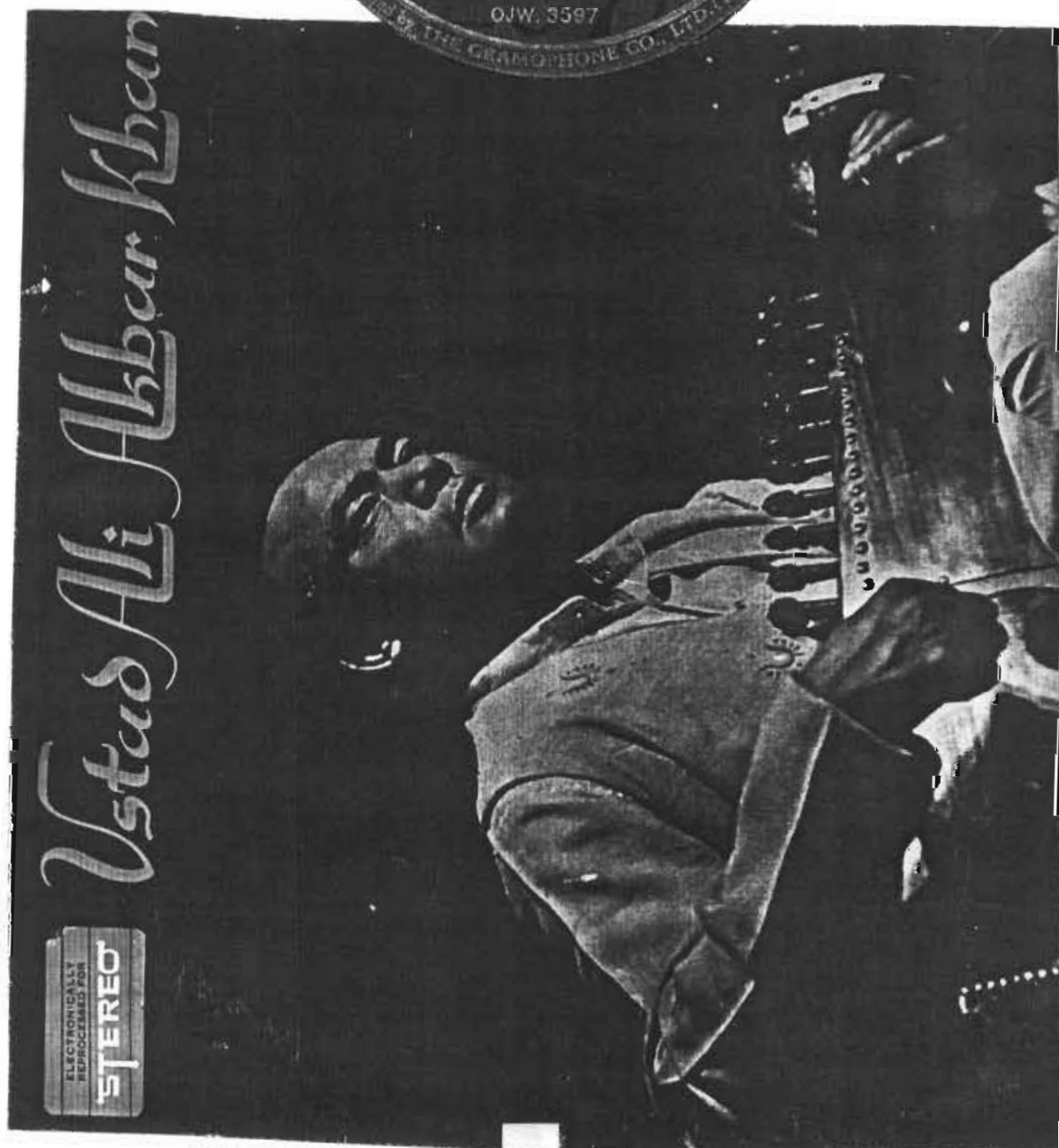
“APUR SANSAR” {The World of Apu}	Satyajit Ray Productions, Calcutta	1959
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Produced and Directed by: Satyajit Ray	Music Director: Ravi Shankar
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 Music composed by Ravi Shankar – performed by others

Film:	“ANURADHA”	L.B. Films, Bombay	1960
	Directed by:	Hrishikesh Mukherjee,	
	Music Director:	Ravi Shankar	
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0JE15399T1	N-53313	LATA MANGESHKAR	
		Haye re woh din kyun - Film: ANURADHA	[HINDI]
		C/w [0JE-15400T1] .HMV	N-53313 Jan 1960
0JE15400T1	N-53313	MANNA DEY	
		Sun mere lal - Film: ANURADHA	[HINDI]
		C/w [0JE-15399T1] .HMV	N-53313 Jan 1960
0JE15401T1	N-53314	LATA MANGESHKAR	
		Kaise din beete - Film: ANURADHA	[HINDI]
		C/w [0JE-15402T1] .HMV	N-53314 Jan 1960
0JE15402T1	N-53314	LATA MANGESHKAR	
		Jane kaise sapno - Film: ANURADHA	[HINDI]
		C/w [0JE-15401T1] .HMV	N-53314 Jan 1960
		C/w [0JE-16398T1] .HMV	N-53506 {Reissue} Jun 1960
0JE16341T1	N-53505	MANNA DEY & CHORUS	
		Jeevan Sangeet - Film: ANURADHA	[HINDI]
		C/w [0JE16342T1] .HMV	N-53505 Jun 1960
0JE16342T1	N-53505	LATA MANGESHKAR, MANNA DEY & CHORUS	
		Jeevan Sangeet - Film: ANURADHA	[HINDI]
		C/w [0JE16341T1] .HMV	N-53505 Jun 1960
0JE15402T1	N-53506	LATA MANGESHKAR	
		Sanware sanware - Film: ANURADHA	[HINDI]
		C/w [0JE15401T1] .HMV	N-53314 {original} Jan 1960
		C/w [0JE16398T1] .HMV	N-53506 {Reissue} Jun 1960
0JE16398T1	N-53506	LATA MANGESHKAR	
		Jane kaise sapne men - Film: ANURADHA	[HINDI]
		C/w [0JE-15402T1] .HMV	N-53506 Jun 1960
<hr/>			
45-EP Reissue		.HMV	TAE 1041
		Sanware, Sanware	{Lata} N-53505
		Kaise din beete	{Lata} N-53314
		Haye re woh din kyun Na Aaye	{Lata} N-53313
		Jane kaise sapne men	{Lata} N-53506

Film:	“GO-DAAN”	Jetly Films, Bombay	1963
	Directed by:	Trilok Jetly	
	Music Director:	Ravi Shankar	
<hr/>			
0JE-18566-T1 N-53939	GEETA, MAHENDRA KAPOOR & CHORUS		
	O Bedardi Kyon Tadpaye - Film: GO-DAAN	[HINDI]	
	C/w [0JE18567T1] .HMV	N-53939	Oct 1961
0JE18567-T1 N-53939	GEETA, MAHENDRA KAPOOR & CHORUS		
	- Film: GO-DAAN	[HINDI]	
	C/w [0JE18566T1] .HMV	N-53939	Oct 1961
0JE18568-T1 N-53940	LATA MANGESHKAR & CHORUS		
	Jane Kahe Jiya Mora Dole Re - Film: GO-DAAN	[HINDI]	
	C/w [0JE18569-T1] .HMV	N-53940	Oct 1961
0JE18569-T1 N-53940	MUKESH		
	Hiya Jarat Rahat Din Rain - Film: GO-DAAN	[HINDI]	
	C/w [0JE18568T1] .HMV	N-53940	Oct 1961
0JE18570-T1 N-53941	MOHD. RAFI		
	Pipra Ke Patwa Sarikhe Dole Manwa - Film: GO-DAAN	[HINDI]	
	C/w [0JE18571T1] .HMV	N-53941	Oct 1961
0JE18571-T1 N-53941	LATA MANGESHKAR		
	Chali Aaj Gori Piya Ki Nagariya - Film: GO-DAAN	[HINDI]	
	C/w [0JE18570T1] .HMV	N-53941	Oct 1961
0JE18572-T1 N-53942	ASHA BHOSLE & CHORUS		
	Janam Liyo Lalna - Film: GO-DAAN	[HINDI]	
	C/w [0JE-18573T1] .HMV	N-53942	Oct 1961
0JE18573-T1 N-53942	MOHD. RAFI & CHORUS		
	Jogira Holi Khelat Nandlal - Film: GO-DAAN	[HINDI]	
	C/w [0JE18572T1] .HMV	N-53942	Oct 1961
<hr/>			
LP Reissue	‘GODAN’	.HMV	ECLP 5981
	Title Music		
	Jane Kahe Jiya Mora Dole Re	{Lata & Chorus}	N-53940
	O Bedardi Kyon Tadpaye	{Geeta Dutt & Ors.}	N-53939
	Janam Liyo Lalna *	{Asha & Ors.}	N-53942
	Play Out Music		
	Hiya Jarat Rahat Din Rain *	{Mukesh}	N-53940
	Pipra Ke Patwa Sarikhe Dole Manwa*	{M. Rafi}	N-53941
	Jogira Holi Khelat Nandlal *	{M. Rafi & Ors.}	N-53942
	Chali Aaj Gori Piya Ki Nagariya	{Lata}	N-53941
	Hiya Jarat Rahat Din Rain	{Mukesh}	N-53940
45-EP Reissue	{*}	.HMV	TAE 1083
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ALI AKBAR KHAN

Ali Akbar Khan was born on the 14th April 1922, in the village Shibpore, {Shivapur} in Tippera district, {then in East Bengal, now part of Bangladesh}. Ali Akbar's father Ustad Allauddin Khan {c.1862 ?, 1881? – 1972} had already established himself, along with his elder brother Aftabuddin Khan as leading musicians in the Calcutta musical world, although they retained a close affinity for their ancestral home in Shibpore. Soon after Ali Akbar was born Allauddin Khan and his family migrated to Maihar State, where Allauddin Khan took up a position as a state musician and formed the Maihar String Band.

The Maihar String Band, became well known enough to be recorded by The Gramophone Company, Ltd., at Lucknow in 1924. As he grew up Ali Akbar was given musical tuition in vocal music and sarod playing by his father and also received tuition in tabla playing from his uncle Aftabuddin Khan. During 1935, Allauddin Khan made some violin and sarod recordings for The Megaphone Company, of Calcutta, which brought his musical talents to a much greater audience. Ali Akbar worked for a time with Uday Shankar's Culture Centre at Almora, which brought him into contact with Ravi Shankar, with whom he formed an enduring relationship.

By the early 1940's Ali Akbar Khan had taken up a position with All India Radio in Lucknow as a staff musician, and also made some recordings for The Gramophone Company, Ltd., which were issued during 1946- 47 on the "His Master's Voice" label. For the next few years Ali Akbar Khan was employed as a Court Musician at the Jodhpur Palace {then in the sate known as known as Marwar}. Ali Akbar's tenure as a musician at the Jodhpur Durbar continued through the reign of Maharaja Hanwant Singh, until his death as the result of an aircraft accident in 1952.

Ali Akbar Khan then resumed his career as a broadcast performer over All India Radio, and made some more recordings in Bombay, which were again issued on the "His Master's Voice" label, from 1952 onwards. In 1955, Ali Akbar Khan was invited to tour America by the renowned English violinist Yehudi Menuhin, which then extended to recitals in London, Paris and Brussels. In 1956, Ali Akbar established the 'Ali Akbar College of Music in Calcutta, and continued to promote Indian Classical Music in India and abroad.

Although 78-rpm discs were still the dominant format in India during the 1950's, Ali Akbar Khan was one of the first Indian musicians to have recordings issued in the new long-play {33-1/3-rpm} format in 1956- complete with a spoken introduction {by Yehudi Menuhin} to the performances.

Recordings of Ali Akbar Khan continued to be issued as 78-rpm discs in India through to 1959, however, by 1961, Ali Akbar Khan was amongst the first Indian Classical artists chosen to have recordings issued on the 45-rpm {extended-play} format. Some of these recordings were originally scheduled to be issued as 78-rpm discs, however, the new 45-rpm {extended-play} format proved successful, and before long became the usual format for releases of short pieces of Indian Classical music.

In 1965, Ali Akbar Khan began teaching Indian Classical music in America, and in 1967, founded the Ali Akbar College of Music, which relocated to Marin County, California in 1968. Apart from long-play recordings made in India between 1962 and 1966. From 1966 onwards Ali Akbar Khan made recordings for the Connoisseur record label in the United States, which are regarded as amongst the finest recorded examples of Sarod performance.

Michael Kinnear

Ustad Ali Akbar Khan – Sarod

Recordings taken at Lucknow			1946
OMD-5104	N-16781	Ustad ALI AKBAR KHAN – Sarod Sarod Solo - DARBARI KANADA - Alap C/w [OMD-5105] .HMV N 16781	SAROD Apr 1947
OMD-5105	N-16781	Ustad ALI AKBAR KHAN – Sarod Sarod Solo - DARBARI KANADA – Gat C/w [OMD-5104] .HMV N 16781	SAROD Apr 1947
OMD-5106	N-16764	Ustad ALI AKBAR KHAN – Sarod Sarod Solo - PILU – Gat (Tritala) C/w [OMD-5107] .HMV N 16764	SAROD Jan 1947
OMD-5107	N-16764	Ustad ALI AKBAR KHAN – Sarod Sarod Solo - SHRI – Gat C/w [OMD-5106] .HMV N 16764	SAROD Jan 1947
OMD-5108	N-16741	Ustad ALI AKBAR KHAN – Sarod Sarod Solo - BHAIRAVI (Tritala) C/w [OMD-5109] .HMV N 16741	SAROD Jul 1946
OMD-5109	N-16741	Ustad ALI AKBAR KHAN – Sarod Sarod Solo - GUJARI-TODI –Gat C/w [OMD-5108] .HMV N 16741	SAROD Jul 1946
Recordings taken at Bombay			1952
OJW2074	N-92518	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - BHAIRVI C/w [OJW2079-1BTR].HMV N 92518	SAROD Jan 1953
OJW2075	N-92523	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - GAURI MANJARI (Bilampat) C/w [OJW2076-1BTR].HMV N 92523	SAROD Mar 1953
OJW2076	N-92523	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - GAURI MANJARI (Drut) C/w [OJW2075-1BTR].HMV N 92523	SAROD Mar 1953
OJW2077	N-92508	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - (Bilampat) C/w [OJW2078-1BTR].HMV N 92508	SAROD Oct 1952
OJW2078	N-92508	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - (Drut) C/w [OJW2077-1BTR].HMV N 92508	SAROD Oct 1952
OJW2079	N-92518	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - LALAT C/w [OJW2074-1BTR].HMV N 92518	SAROD Jan 1953

Recordings taken at Bombay		Universal Building Studios	1954
OJW2856	N-92546	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - JOGIYA KALANGDA C/w [OJW2859-1BTR].HMV N 92546	SAROD Aug 1954
OJW2857	N-92562	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - JAUNPURI C/w [OJW2858-1BTR].HMV N 92562	SAROD Oct 1955
OJW2858	N-92562	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - MANJ KHAMAJ C/w [OJW2857-1BTR].HMV N 92562	SAROD Oct 1955
OJW2859	N-92546	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - PURIYA KALYAN C/w [OJW2856-1BTR].HMV N 92546	SAROD Aug 1954
OJW2860	N-92554	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - MADHURVANTI C/w [OJW2861-1BTR].HMV N 92554	SAROD May 1955
OJW2861	N-92554	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - PAHADI JHINJHOTI C/w [OJW2860-1BTR].HMV N 92554	SAROD May 1955
Recordings taken at Bombay		Universal Building Studios	1956
OJW3330	N-92574	Ustad ALI AKBAR KHAN –Sarod Sarod - KIRWANI – Alap C/w [OJW3331-1BTR].HMV N 92574	SAROD Jul 1956
OJW3331	N-92574	Ustad ALI AKBAR KHAN –Sarod Sarod - KIRWANI – Gat C/w [OJW3330-1BTR].HMV N 92574	SAROD Jul 1956
OJW3332	N-92579	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - BASANT MUKHARI C/w [OJW3333-1BTR].HMV N 92579	SAROD Nov 1956
OJW3333	N-92579	Ustad ALI AKBAR KHAN –Sarod Sarod Gat - BAGESHRI C/w [OJW3332-1BTR].HMV N 92579	SAROD Nov 1956
OJW3334	N-92569	Ustad ALI AKBAR KHAN –Sarod Sarod Gat – Ragmala – MISHRA MAND INIMANT – 1 C/w [OJW3335-1BTR].HMV N 92569	SAROD Mar 1956
OJW3335	N-92569	Ustad ALI AKBAR KHAN –Sarod Sarod Gat – Ragmala – MISHRA MAND INIMANT – 2 C/w [OJW3334-1BTR].HMV N 92569	SAROD Mar 1956

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STEREO

USTAD ALI AKBAR KHAN

Padmabhusan Ustad Ali Akbar Khan is a name renowned in Indian classical music. Although he needs no introduction, it may be noteworthy that he is the son of Padmabhusan Alauddin Khan who was himself a disciple of Wazir Khan of Seni Gharana of Rampore.

Born in the village Shipore under Tipperah, in the year 1922, he was hardly one year old when, his father Alauddin Khan, the foremost sarode player, migrated to Malhar State in Madhya Pradesh.

After a strenuous training under his father and guru, Acharya Alauddin Khan, Sri Ali Akbar joined the All-India radio station at Lucknow and later became the chief court musician at the princely state of Jodhpur. From time to time he would appear at all-India music conferences and soon made a distinct mark as a foremost musician of India.

He also joined the party of Uday Shankar as a music director and thus could acquire wide experience with the different form patterns of the music of our land. He also made some orchestration at this time, a work in which his father had already made a name for himself.

As an ardent devotee, he has made efforts for the propagation of music in India and abroad. All Akbar College of Music was started by him in 1956 and the late governor of Bengal Shri H. C. Mukherjee performed the opening ceremony. Some of the present-day celebrities viz. Sm. Saranani, Shri Nikhil Banerjee and Sm. Sisir-kana Dhar Choudhury owe their brilliance to him.

Some of the famous films e.g. "Ankahiya" "Khudita Pashan" etc. have been adorned with musical renderings by him. The last named brought to him the distinction of the 'best musician of the year'.

He started on a tour of India in 1955 to popularise Indian classical music in the Western countries. In association with the world famous violinist Yehudi Menuhin he went round New York, Washington, London, Paris and Brussels, displaying his skill as a foremost musician. He presented to the audience wherever he went the various patterns of Indian classical music. Later, he represented India in Tokyo. In 1963 he was the only Sarode player who represented India in 'Edinburg Music Festival'. He has just returned after an extensive tour from England and America participating in a series of successful performances.



SIDE TWO
MALKAUNS
KAUSI KANADA
DARBARI KANADA

SIDE ONE
NAT BHAIRAV
ASAVARI
JAIJAIWANTI
BILASKHANI TODI

Recordings taken at Bombay		Universal Building Studios		1957
OJW3592-1	N-92591	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - [LANKA DAHAN] C/w [OJW3593-1] .HMV N 92591		SAROD Aug 1957
OJW3593-1	N-92591	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - RAGA SARANG C/w [OJW3592-1] .HMV N 92591		SAROD Aug 1957
OJW3594-1	N-92597	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - RAGA BHATIYAR C/w [OJW3596-1] .HMV N 92597		SAROD Dec 1957
OJW3595-2	N-92602	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - BASANT MUKHARI C/w [OJW3599-1] .HMV N 92602		SAROD Mar 1958
OJW3596-1	N-92597	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - MADHYAN KI GARA C/w [OJW3594-1] .HMV N 92597		SAROD Dec 1957
OJW3597-1	N-92584	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - RAGA KEDARI – 1 C/w [OJW3598-1] .HMV N 92584		SAROD May 1957
OJW3598-1	N-92584	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - RAGA KEDARI – 2 C/w [OJW3598-1] .HMV N 92584		SAROD May 1957
Recordings taken at Bombay		Universal Building Studios		1958
OJW3857-1	N-92609	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - RAGA SOHANI C/w [OJW3858-1] .HMV N 92609		SAROD Aug 1958
OJW3858-1	N-92609	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - AHIR BHAI RAVI C/w [OJW3857-1] .HMV N 92609		SAROD Aug 1958
OJW3599-1	N-92602	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - BASANT C/w [OJW3595-2] .HMV N 92602		SAROD Mar 1958
Recordings taken at Bombay		Universal Building Studios		1959
OJW4245-1	N-92621	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - RAGA MISHRA C/w [OJW4246-1] .HMV N 92621		SAROD Mar 1959
OJW4246-1	N-92621	Ustad ALI AKBAR KHAN – Sarod Sarod Gat - SHIVRANJANI – (Bilampat & Drut) C/w [OJW4245-1] .HMV N 92621		SAROD Mar 1959

Reissues

ALI AKBAR KHAN	.HMV	7EPE-1201	India 1961
Raga – KAUSHI KANADA Raga – DARBARI KANADA			
ALI AKBAR KHAN	.HMV	7EPE-1209	India 1961
Raga – BILASHKANI TODI – Gat Raga – MALKKAUNS – Gat			
ALI AKBAR KHAN	.HMV	7EPE-1219	India 1961
Raga – NAT BHAIRAV – Gat (Bilampat & Drut) Raga – ASAWARI – Gat Raga – JAIJAIWANTI – Gat			
Ustad ALI AKBAR KHAN	.REGAL	ELRZ-8	India 1969
{Duophonic – Stereo}	.REGAL	D/ELRZ-8	India 1969
Side One:	Matrix 2XJE {S} 701		
	Raga – NAT BHAIRAV		
	Raga – ASAWARI (Sitarkhani)		
	Raga – JAIJAIWANTI (Roopaktal)		
Side Two:	Matrix 2XJE {S} 702		
	Raga – MALKKAUNS		
	Raga – KAUSI KANANDA		
	Raga – DARBARI KANADA		

Music from Films

“AANDHIYAN”	Navketan Films,	1952
Directed by: Chetan Anand	Music Director: Ali Akbar Khan	
“KSHUDHITA PASHAN” {Hungry Stones}	Eastern Circuit (P) Ltd., Calcutta	1960
Directed by: Tapan Sinha	Music Director: Ali Akbar Khan	
‘DEVI’	{The Goddess}	1960
Produced and Directed by: Satyajit Ray	Music Director: Ali Akbar Khan	
“GHARBAR”	{The Householder}	[English / Hindi] 1963
Directed by: James Ivory	Music Director: Ali Akbar Khan (?)	

Ustad Ali Akbar Khan – A 78-rpm Discography

Recordings taken at Bombay

c.1951-52

Film:		“AANDHIYAN” Navketan Films, Bombay	1952
OJW-1515	N-50033	LATA MANGESHKAR Hai Kahen Par Shamani - Film: AANDHIYAN C/w [OJW1517-1BTR].HMV N-50033	[HINDI] Feb 1952
OJW-1517	N-50033	LATA MANGESHKAR Hai Kahen Par Shamani - Film: AANDHIYAN C/w [OJW1515-1BTR].HMV N-50033	[HINDI] Feb 1952
OJW-1507	N-50034	LAKSHMI SHANKAR Ghamshyam Ki Hai - Film: AANDHIYAN C/w [OJW1510-1BTR].HMV N-50034	[HINDI] Feb 1952
OJW-1510	N-50034	SAURINDER KAUR Main Mubarakbad Dine Ahe Hua - Film: AANDHIYAN C/w [OJW1507-1BTR].HMV N50034	[HINDI] Feb 1952
OJW-1842	N-50124	LATA MANGESHKAR Hai Kahen Par Shamani - Film: AANDHIYAN C/w [OJW1512-1BTR].HMV N-50124	[HINDI] May 1952
OJW-1512	N-50124	ASHA BHONSLE & CHORUS Dadu Band Raha Hai Kine Dadu - Film: AANDHIYAN C/w [OJW1842-1BTR].HMV N-50124	[HINDI] May 1952
OJW-1827	N-50125	HEMANT KUMAR & ASHA BHONSLE Vo Chand Nahin Hai Dil Hai - Film: AANDHIYAN C/w [OJW1721-1BTR].HMV N-50125	[HINDI] May 1952
OJW-1721	N-50125	ASHA BHONSLE & CHORUS Dil Ka Khazana Khol Diya - Film: AANDHIYAN C/w [OJW1827-1BTR].HMV N-50125	[HINDI] May 1952

Recordings taken at Calcutta

c.1960

Film: “KSHUDHITA PASHAN” Eastern Circuit (P) Ltd., Calcutta

OJE-16143T1	N-77010	Ustad AMIR KHAN - - Film: KSHUDHITA PASHAN C/w [OJE-16145T1] .HMV N-77010	[BENGALI] May 1960
OJE-16145T1	N-77010	Ustad AMIR KHAN & Smt. PROTIMA - - Film: KSHUDHITA PASHAN C/w [OJE-16143T1] .HMV N-77010	[BENGALI] May 1960
OJE-16144T1	N-77011	Ustad AMIR KHAN - - Film: KSHUDHITA PASHAN C/w [OJE-16146T1] .HMV N-77011	[BENGALI] May 1960
OJE-16146T1	N-77011	ALI AKBAR KHAN & NIKHIL BANERJI Sarod & Sitar - Film: KSHUDHITA PASHAN C/w [OJE-16144T1] .HMV N-77011	[BENGALI] May 1960

An Interesting story about the recordings of Rahimat Khan
[Discography published in TRN-2000]

Translation from Marathi book – 'Bola Amrut Bola' – narrated by Master Krishnarao (Phulambrikar) and translated by Mr. Sudhakar Anavalikar, Suparna Prakashan, Pune (1985)

Page 46 – It was decided to record Rahimat Khan in the gramophone company. He was known as 'Bhoo Gandharva'. This was his first recording and the recording engineer was a European.

Balgandharva and myself accompanied him on tanpura. On tabla Balwantrao Rukdikar and Rajanna were appointed. Khansaheb's nature and behaviour was innocent like that of a child. In place of microphone, big horns were placed, one for Khansaheb and one for us the accompanist. Khansaheb put on his Pheta and got ready for recording. When he saw the brass horn in front, he asked, 'What is this placed before me'? We said, ' Khansaheb, please sing into it. Your song will be heard by this horn and will be recorded. When the recording was replayed, he asked, ' Who is this another Rahimat Khan singing?' and he got angry. With great difficulty, we could explain him the recording techniques and procedures.

He used to talk a lot during singing and that was a nuisance for the recording. We repeatedly told him not to speak during singing but all in vain. Finally HMV trademark – Dog and Horn - was placed before him to catch his attention. In two days the recording was over and he sang Basant yaman Hori and Bhairvi.

=====



लोकरा

१० जुलै २००९

भातांचे ध्वनिमुद्रित संगीत या वर्षी रंगमंचात प्रवेश करील. तीन ते पाच लाख गाणी असा एकूण कारभार या शंभर वर्षात घडून गेलाय. गीतकार, गायक/गायिका, संगीतकार, वाद्ययंत्र रचनाकार व वादक ध्वनिमुद्रक व रेकॉर्ड करण्या यांनी हे ध्वनिमुद्रित धन भावी पिढ्यांच्या आनंदासाठी आणि उपयोगासाठी निर्माण करून ठेवलेय. संगीताच्या या सेवेबरोबर या मंडळीच्या कर्तृत्वाची नोंद इतिहासात राहणार आहे.

सात सुरांची सेवा करणारी आणखी एक वेगळी जमात जगभर आहे, तशी भारतातही आहे. ही जमात या ध्वनिमुद्रित साधनांचे जतन, संवर्धन व प्रसारण करते. ध्वनिमुद्रिका, कॅसेट्स/सॅडीजचे संग्रह, त्याविषयीचे साहित्य, लेख, पुस्तके व कॅटलॉग, परिश्रमपूर्वक जमवून त्याचा निष्क्रियस्वरूपी वेग वेगळी ही मंडळी आहेत.

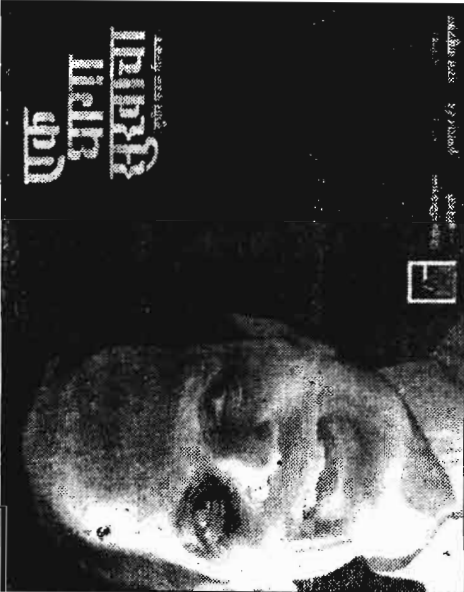
स्वातंत्र्यपूर्वी अशा प्रकारचे दुर्लक्ष झालेले पाहिल्यास मिळतात. गांधर्व महाविद्यालयाचे संगीत कला-विहार, हाथरस इथून प्रसिद्ध होणारे 'संगीत' मासिक, कलकत्ता येथून १९३०/३५ मध्ये प्रसिद्ध झालेले 'ग्रामोफोन रेकार्ड संगीत' ही यातली काही ठळक उदाहरणे! स्वातंत्र्यानंतर वर्तमानपत्रांमधून- विशेषतः पुढण्यामधून- तसेच विश्वविश्वक साप्ताहिके व मासिके यांमधून संगीतवार- विशेषतः चित्रपटसंगीतवर मंडळी भरपूर लिहू लागली. श. माधव मोहोळकरांनी (स्वरयात्री) चित्रपटगीतांवर समग्रगण्य लेखन केले. इतर लेखन हे विशेषतः प्रामाणिक, गाण्यांची यादी

देणार, कवच समोक्षा करणार व विशेषतः अनुकूल एक गाणं फक्त माझ्यापशीच आहे, अशा प्रकारची दपेक्ती करित गानसिकांना चिडवणार (खरं तर जडवणार!) असे होत.

याच सुमारास लता मोशकरांच्या गित्स बुक ऑफ वर्ल्ड रेकार्ड्स मधील २५,००० हून अधिक गाण्यांच्या नोंदींची चर्चा सुरू झाली व काही अभ्यासक, रसिक व संशोधकांचे लक्ष तिकडे वेधले गेले. जगातिक स्तरावर होणाऱ्या नेदो या अवक व कॅटलॉग असल्यात या तळमळणारांचे हे प्रयत्न सुरू होते व यात कवडांचाही फायदा नाही. पुस्तक खपण्याची सुतरात शक्यता नाही. उलट ज्यावर पुस्तक लिहायचे त्या पुस्तकनायकांची वा नाविकेची नाराजीच ओढवून घेण्याची शक्यता जास्त! अशा सारळी परिस्थितीत अमनूही लता मोशकर (मॅग्नो स्वरयात्री), आशा भोसले (स्वरयात्री), नौशाद : ए फिल्योफ्री, पंचम (पहिले देव वर्मन: ओ. पी. नय्यर व शंकर-जयकिशन यांच्या कारकीर्दीचा शतशुद्ध आढावा घेणारी संदर्भपुस्तके सिद्ध झाली. बॅकत नाग्यांशी संबंध असलेल्या विश्वास नेहरू व प्रसाद सिनकर यांनी गाण्यांशी असे सूर बुजवून घेतले.

याच सुमारास म्हणजे १९८५ नंतर मुकेश (हयाशा खुबशी) व तलत महमूद (डॉ. राकेश प्रतापसिंग) यांचे गीतकोश सिद्ध झाले तर १९९८ मध्ये महम्मद रफीकरांचा (शंतम मेहणी व अजित प्रधान) गीतकोश उपलब्ध झाला तर हेमंतकुमार, किशोर कुमार व मन्ना डे यांचे गीतकोश प्रकाशनाच्या वाटेवर आहेत.

माठी व प्रार्थनाक थापमन्ध मात असे नयन अद्याप पूर्ण जेमाने सूरु हत्यचे आहेत. साहित्यिक माठी रीतीच्या निमित्ताने



सहसावधी स्वरसुखाचे धागे

माठी चित्रपटांची सूची प्रकाशित झाली. काही वर्षापूर्वी गाणी गळ्यातली, मनातली व त्यासारख्या पुस्तकातून माठी मने व्यापून टाकणाऱ्या सदाबहार गीतांचे शब्द जाणकार रसिकांना उपलब्ध झाले. मात्र एखाद्या गायक/गायिकेच्या संपूर्ण 'गायन' कारकीर्दीचा कोश निर्माण झालेला नव्हता.

'एक धागा सुखाचा' या संदर्भग्रंथामुळे सुशोर फडके त्या बाबती यांच्या गीतांचा कोश आला सिद्ध झाला आहे. डॉ. विवेक यदील 'मितीन पब्लिकेशन्स' या प्रकाशन संस्थेने या सहस्रकांच्या व शतकाच्या शुभाभिवर्ती हा अनमोल ठेवा घेणे पण येथील ट्रेडप्लेनने मंडळी केले हे या

मुस्तक परिक्षणे

गीतकोशाद्वारे दिसून येते. यात एकूण १०९६ गाण्यांची सूची असून ती देताना त्या त्या गीतशी संबंधित सर्वांचा म्हणजे गीतकार, चित्रपट वा खाजगी, दूरदर्शन, रेडिओ इ.चा उल्लेख केलेला आहे.

सुशोर फडके यांनी एकूण २० हिंदी व ८३ मराठी बोलपटांना संगीत दिले आहे. तर इतरांच्या संगीतदृष्टीने माठी गाणिलेले बोलपट आहेत ७५; या १०९६ गण्यांच्या यादीत सुशोर फडके यांनी गायिलेली, संगीत दिलेली, चित्रपटातील, भूमिका, गीतरचनापत्रातील परे अशा सर्वांचा एकत्रित संपादन केला आहे. त्यामुळे बाबूजींनी एकल (सोली), युगल गीते किती गायली याची एकेत्र माहिती या कोशात सापडत नाही. ती स्वतंत्र धाग्यात हवी होती असे वाटते. अस्फुटित गीतांचा पण शोध घेऊन त्यांचा या सूचीत समावेश केलेला आहे. यामध्ये या संपादकद्वाराची कळकळ व तळमळ दिसून येते. सुशोर फडके यांच्याकडे पार्श्वगायन करणाऱ्या गायक/गायिकांची यादीही शेवटी दिली आहे. हिंदीतील आवाजचे सर्व गायक/गायिका त्यात आहेतच. गमतीची गोष्ट म्हणजे सर्वात अधिक चित्रपट गाणी आशाबाईंनी गायिली आहेत. (१९९१). त्याखालोखाल ललित फडके (६६) तर लताबाईंनी ४५ गाणी गायिली आहेत. मराठीतील गीतकारांमध्ये सर्वाधिक गीते ग. वि. मानडकरांची (३३३) आहेत तर सर्वात कमी म्हणजे (५) स्वातंत्र्यवादी वि. दा. सोवकारांची

या गीतकोशाचे सर्वात ख्यात वैशिष्ट्य म्हणजे

त्यासंबंधित अभ्यासापूर्ण लेख. सुशोर मोरे यांनी प्रस्तावना नेटकी आहे. कृतार्थ मोहि दुध्या गानने या कृष्णराव टेंबे यांच्या लेखात त्यांनी या संकलनाभावी भूमिका विस्ताराने मांडलीय. 'यादी जॉवन ऐसे नाव' या मोठ्या लेखात वसंत वाळुंजकर यांनी बाबूजींचा अद्भुतरस्य असा जॉवनपट तपशीलवार उलगडून दाखवलाय. त्यातली काही माहिती नवी वाटते. उदा. बाबूजींच्या लग्नात माताष्टक गायला दस्तुखुद्द महम्मद रफी आले होते! बाबूजींचा प्रभातकाळ, त्यांना मिळालेल्या सन्मानांची यादी, यांच्याबरोबरच विविध गीतांशी निगडित 'भुर' भुर त्या आठवणी' दिल्या असून त्या वाचताना तो कालखंड प्रत्यक्ष अनुभवलेल्या संवेदशील वाचकाच्या डोळ्यांच्या कडा पाणावल्याखेरीज राहत नव्हते.

अशा प्रकारचे किचकट, वेळखळ व केवळ 'संदर्भ' ग्रंथ असं स्वरूप असलेले काम करताना त्यात काही चुका, उणिवा, दोष राहणारच, पण ते कमीत कमी राहतील याची काळजी सर्वच संवेदीतांनी घेतलेली दिसते आहे. कोशाचे नाव जरी 'एक धागा सुखाचा' असे असले तरी बाबूजींच्या सुरांनी व संगीताने रसिक श्रोत्यांच्या मनात शंभूच नव्हे तर सहस्रावधी स्वरसुखाचे धागे विणले आहेत व त्यांचाच सुरेल गोंक विणून हा कोश सिद्ध झालाय. त्याचा उपयोग व अभ्यास येणाऱ्या पिढ्यांनी करायचा!

एक धागा सुखाचा (सुशोर फडके गीतकोश): संपादक- कृष्णराव टेंबे, सहसंपादक- वसंत दाळेंकर; नितीन पब्लिकेशन्स, डॉ. विवेक; पृष्ठे- १२६, मूल्य १५० रु.

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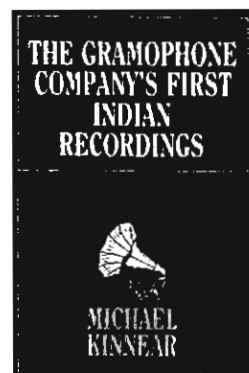
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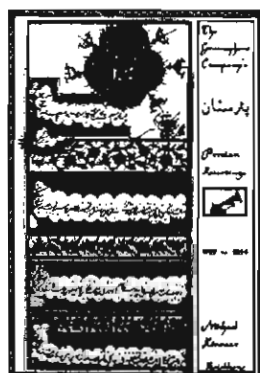
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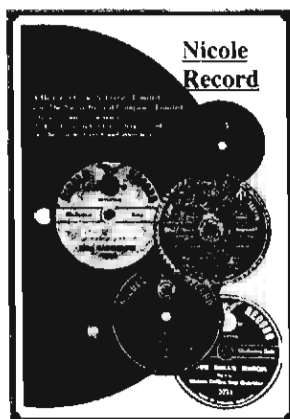
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(ESTABLISHED : 1990)



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AIMS AND OBJECTIVES

The Society of Indian Record Collectors intends to bring together all persons, Institutions interested in-

"PRESERVATION, PROMOTION AND RESEARCH"

in all aspects of Indian musical culture. It intends to-

* Bring together all music lovers for social communication by way of listening to the recorded music.

** Publish a quarterly/annual journal - "THE RECORD NEWS" - in which research articles, reviews, notices, reports, new releases small advertisements, etc. will be published.

*** Freely disseminate information between the members of the society about the collectors of old records, their collections with an emphasis on the preservation of old records and recordings.

MEMBERSHIP FEE

(Inclusive of the Journal subscription)

Annual Membership	Rs. 500
Overseas	US \$ 50
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Hon. Secretary

★ The Society has enrolled 150 members so far. It has units functioning at Solapur, Nanded, Pune, Tuljapur, Baroda & Goa.

★★ Thirty Volumes of the quarterly journal - "THE RECORD NEWS" and two annual issues TRN-1999 & 2000 have been published so far. Life members are entitled to all the back issues of the journal. [Post Packing and binding charges extra - Rs. 800 in India, US \$ 75/- overseas]

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THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS

ISSN 0971-7942

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