

THE RECORD NEWS

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Feature Article in this Issue



S.I.R.C.
(Branches)

MUMBAI
PUNE
AMRAVATI
NANDED
SOLAPUR
TULJAPUR
BARODA
CALCUTTA

YOUNG IRAN RECORDS

Discography

Prof. Narayanrao Vyas
Smt. Heerabai Barodekar
Uma Bose (Hashi)
Master Ebrahim

THE SOCIETY OF INDIAN RECORD COLLECTORS

801, Bhaskara, TIFR Hsg. Complex, Navy Nagar, Colaba, Mumbai-400 005, India.

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Contact Address:

THE SOCIETY OF INDIAN RECORD COLLECTORS

801, Bhaskara, TIFR Hsg. Complex, Navy Nagar, Colaba, Mumbai-400 005, India.

Tel.: (R) 0091-22-2280 4986 Email: sschand@tifr.res.in

From the Editor -

I am pleased to present our annual issue – 'TRN-2005' to all the members, well wishers and friends of 'Society of Indian Record Collectors' [SIRC]. In addition to Mumbai, Pune, Solapur and Nanded, record collectors at small and remote places such as Amravati and Tuljapur are doing very well in preserving the records and the music. Now, we have new units functioning at Ahemadnagar and Sangli in Maharsashtra.

This issue contains an interesting article on 'Young Iran' records, discographies of Prof. Narayanrao Vyas, Smt. Heerabai Barodekar, Kumari Uma Bose (Hashi) and clarinet nawaz: 'Master Ebrahim'. Also included is the 1938 catalogue of 'The Dadaphone Talking Machines Company of Mumbai, one of the oldest one founded in C.1888.

Any suggestions, comments are most welcome.

- Suresh Chandvankar
- Editor

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For news and program details from our units, Please contact:

PUNE – Mr. Adwait Dharmadhikari, Mr. Milind Sabnis.

SOLAPUR – Mr. Jayant Raleraskar, 154 A, Indira Nagar, Bijapur Road, Solapur - 413 004. Maharashtra, India.

TULJAPUR - Mr. Sudhir Peshwe, 22, 'Adwait', Mauli Hsg. Society, Near Peshwe Hospital, Tuljapur - 413 601. District Osmanabad.

NANDED - Mr. P. T. Shastri, President, SIRC, Nanded. 32, 'Chaitanya', Bhagyanagar, Nanded - 431 605.

BARODA - Mr. Narendra Kamal Sreemali, 23, Jayratna Society, Behind ESI Hospital, Gotri Road, Vadodara - 390 021. Gujarat State, India.

AMRAVATI – Mr. Arvind Hambarde, Ekvira Colony, Aakoli Road, Sainagar Amravati- 444 605. Maharashtra state, India.

॥ श्री ॥

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर, मुंबई

(SIRC)

शाखा अमरावती

दहीसाथ, अंबागेटचे आत, अमरावती - ४४४ ६०१

☎ ५६१ ०३७९ (टाटा फोन), भ्रमणध्वनी ९४२३३ ७४९६८

अरविन्द हंबर्डे

समन्वयक



* आमंत्रण *

आवाज दे कहा है

पाचवी श्रवण संध्या

(वर्ष २००५-२००६)

मलिका-ए-तरनूम “नृजहाँ” च्या या स्मृती दिना निमित्त (२३ डिसेंबर) तिची अजरामर गाणी मुळ ध्वनिमुद्रिकेच्या माध्यमातून ऐकण्यासाठी आपण आमंत्रित आहात. कार्यक्रमाचे विशेष म्हणजे मरहूम नृजहाँ यांनी वापरलेली त्यांची आवडती फोर्ड कंपनीची जुनी गाडी.

त्या मोटरगाडीत रेकॉर्डप्लेअर ठेऊन ध्वनिमुद्रिका ऐकविण्यात येतील.... जणू काही नृजहाँच गाडीत बसून गाणी गात आहेत....

कार्यक्रम दुपारी ठिक ३.३० वाजता सुरू होऊन सायंकाळी ५.०० वाजता संपेल याची कृपया नोंद घ्यावी व कार्यक्रमास वेळेच्या अगोदर १० मिनीटे येऊन आपले स्थान ग्रहण करावे ही नम्र विनंती.

कार्यक्रम दिनांक : रविवार, दि. २५ डिसेंबर २००५
कार्यक्रमाचे स्थळ : श्री बहल यांचे निवासस्थान
जोग बंगल्यामागे, मांगीलाल प्लॉट्स,
कॅम्प रोड, अमरावती.

आयोजक

समन्वयक

SIRC अमरावती शाखा
भ्रमणध्वनी - ९४२३३ ७४९६८

Young Iran records

By - Amir Mansour, Iran

In summer of 1945, just after the end of World War II, the "All India Radio" New Delhi invited some Persian artists and musicians to take part in the Persian broadcasting. They were Badizadeh (vocal), Khaledi (violin), Zahedi (vocal & zarb) Parvaneh and Kamoosi (tar). They stayed for about 6 months in India.



From left: Khaledi, Kamoosi, Badizadeh, Zahedi and Parvaneh
From: Memories of Badizadeh, p 298

They stayed in 'Anglo American Camp' in New Delhi for about four months and had many performances in All India Radio, Delhi that was managed by Captain House, an English officer of the Political Information of India. The troupe had some concerts for Iranians in India and especially in Iran Embassy. Then they went to Bombay (Mumbai) accepting the invitation of Mr. Rustam Irani, who was representative of Persians of Mumbai. The troupe stayed in Mumbai at Colaba for about two months before leaving for Iran by ship in February 1946.



'Young Iran' records were yet another accomplishment of their stay in India and it was an important event because of restarting Persian recordings after a gap of several years. EMI had stopped recordings in Tehran in 1933 and the last Persian recordings were taken in Aleppo, Syria in 1933. That was the second recording session of Badizadeh in Syria and his third abroad.

Rameshni Brothers, were the owner of The United Iranian Co. of Bombay and had an active business in recordings in Tehran and Bombay. After the contract with the artists, the first recordings of Persian artists in India were taken in Bombay by The National Gramophone Manufacturing Co. in early 1946 and manufactured specially for the United Iranian Co. Bombay with a small quantity to export to Iran and distribute in India.

There is no published report and no catalogue of this session and its records. According to memories of artists, they had recorded over 80 records (about 160 sides). I have recorded matrix numbers between I 8966 and I 9131 and if all the matrices had continuous numbers, may be more than 160 sides had been recorded. It is possible that the Company used some in between matrix numbers for some other recordings.

The catalogue numbers start at UI 1001 for matrix numbers I-8966 & I-8967 for a song in Mahoor mood, called Taj Mahal. The last known record of Young Iran is UI 1048 (matrix numbers I-9052 & I-9053) dedicated to the late Dinshah Irani Solicitor.

Because of two label varieties located so far viz. "black & white" and "blue & white", we guess that the release of these records has taken place twice [re-issued?] and the United Iranian Co. has selected about 100 matrices for pressing 50 records and UI 1050 might be the last catalogue number.

Javad Badizadeh (1903-1980) was one of the most famous composer-singers



and had many recordings in Tehran (1929), Beirut & Aleppo (1936 & 1939) and Berlin (1937) before second world war and then became one the members of the Music Council in Radio of Tehran. He has mentioned details of this journey in his memories beside interesting pictures (two of them are used

here) and lyrics of about 20 songs in 44 pages of his book. [Ref. 'Memories of Seyyed Javad Badizadeh', ISBN 946-312-590-4].

The songs on 'Young Iran' records (as Badizadeh mentions without referring to any matrix or catalog numbers) are:

- 1] Iran and India, composer & singer: Badizadeh, songwriter: Mashyekh
- 2] Sobh e Bahar, lyrics by Meraat
- 3] Bahar e Tehran, lyrics by Meraat
- 4] Homa ye bineshan, lyrics by Meraat
- 5] Bad e Mehregan, lyrics by Meraat
- 6] Raz e Del, lyrics by Meraat
- 7] Kohan giti, lyrics by Meraat
- 8] Bاده e kohan, lyrics by Meraat
- 9] Dasht o sahra, lyrics by Nayyersina
- 10] Fasl e gol, lyrics by Nayyersina
- 11] Mah e delafruz, composer Badizadeh, lyrics by Nayyersina
- 12] Jan faza, composer Badizadeh, lyrics by Nayyersina
- 13] Nasim e sahari, lyrics by Mashayekh
- 14] Arezuye man, lyrics by Mashayekh
- 15] Ghebleh e omid, lyrics by Mashayekh
- 16] Tabiaat, lyrics by Mashayekh
- 17] Rahat e jan, lyrics by Mashayekh
- 18] Mey parast, lyrics by Mashayekh
- 19] Mah, lyrics by Mashayekh
- 20] Abr, lyrics by Mashayekh
- 21] Navid o shadi, lyrics by Nayyersina
- 22] Sorood e nowruzi, lyrics by Nayyersina
- 23] Abr e bahari, lyrics by Mashayekh
- 24] Yar e nazanin, lyrics by Homayoon
- 25] Booseh e shirin, lyrics by Mojarrad
- 26] Mehr e to, lyrics by Mashayekh
- 27] Tabrik e eyd, lyrics by Mashayekh
- 28] Golha shekoft, lyrics by Mashayekh
- 29] Bashar ey napak, lyrics by Banisoleyman
- 30] Yar e nazanin, lyrics by Mashayekh
- 31] Dars e sabr, lyrics by Mashayekh
- 32] Sorood e Azabajan, composer, songwriter and singer: Badizadeh
Korayshim, singer: Ali Zahedi
- 33] Robabeh jan, singer: Ali Zahedi



After partition, Badizadeh went to Pakistan for concerts in Lahore and Karachi and taking part in Persian broadcasting of Karachi Radio but he did not have any recordings of this period.





Saba is the most important violinist and a great composer in Iran and Mahdi Khaledi was his best student and conductor of all performances and recordings in troupe. He and his friend Ali Zahedi who was a singer and zarb player, were coordinating the programs. In 1947, they returned to India to record new songs in Bombay with the most famous female star of Iran, Delkash.

Khaledi

Although Aliakbar Parvaneh, the tar player was also in the group, we don't see his name on 'Young Iran' records. Beside Persian artists, some unknown Indian artists (on piano, clarinet, trumpet and saxophone) had accompanied the orchestra during the recordings. These could be paid staff artists of The National Gramophone Mfg. Company of Bombay.

Any comment and additional information to this article is most welcome.

amirmansour78@yahoo.com



Concert in Iranian Embassy, New Delhi 1946
From: Memories of Badizadeh, p 297

Discography / listing of known 'Young Iran' records

Matrix No.	Catalog No.	Singer	Title	Orchestra
I 8966	UI 1001	Badi Zadeh	tasnif: Taj Mahal-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8967	UI 1001	Badi Zadeh	tasnif: Taj Mahal-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8968	UI 1002	Badi Zadeh	Iran & Hind-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8969	UI 1002	Badi Zadeh	Iran & Hind-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8974	UI 1022	Badi Zadeh	Taraneh e Mahoor-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8975	UI 1022	Badi Zadeh	TARaneh e Mahoor-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8976	UI 1003	Badi Zadeh	Naghmeh e Farvardin-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8977	UI 1003	Badi Zadeh	Naghmeh e Farvardin-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8978	UI 1004	Badi Zadeh	Jashn e Noroozi-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8979	UI 1004	Badi Zadeh	jashn e Noroozi-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8982	UI 1011	Badi Zadeh	Aram e del-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8983	UI 1011	Badi Zadeh	Aram e del-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8984	UI 1015	Zahedi	Mah e Man-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8985	UI 1015	Zahedi	Mah e Man-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8986	UI 1023	Zahedi	Mahalli Bakhtiyari	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 8987	UI 1023	Zahedi	Nar e Shirin	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9004	UI 1006	Badi Zadeh	Booseh e Shirin-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9005	UI 1006	Badi Zadeh	Booseh e Shirin-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9014	UI 1013	Badi Zadeh	Farr e Farvardin-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9016	UI 1013	Badi Zadeh	Farr e Farvardin-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9023	UI 1010	Badi Zadeh	Khosrow e Khooban-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9024	UI 1010	Badi Zadeh	Khosrow e Khooban-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9025	UI 1014	Badi Zadeh	Yar e Nazanin-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9026	UI 1014	Badi Zadeh	Yar e Nazanin-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9042	UI 1008	Zahedi	Koraishem	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9043	UI 1008	Zahedi	Joon Joon	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9052	UI 1048	Badi Zadeh	Khan Ashem Vohu-1	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9053	UI 1048	Badi Zadeh	Khan Ashem Vohu-2	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9075	UI 1042	Zahedi	Shukh e Parivash	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9076	UI 1042		Violin Solo: Shoor	Khaledi (violin)
I 9081	UI 1005	Badi Zadeh	Azarbaijan	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9082	UI 1005	Badi Zadeh	Iran e Ma	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9087	UI 1043	Badi Zadeh	Del e Parishan	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9088	UI 1043	Badi Zadeh	Emshab	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9123	UI 1034	Zahedi	Robabeh	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9124	UI 1034	Zahedi	Poker	Khaledi (violin), Kamousi (tar), Zahedi (zarb)
I 9130	UI 1021		Instrument: Bayat e tork-1	Khaledi (violin), Zahedi (zarb)
I 9131	UI 1021		INstrument: Bayat e tork-2	Khaledi (violin), Zahedi (zarb)

Silver disc of Smt. Asha Bhosle

Smt. Asha Bhosle [b. September 8, 1933 at Sangli, Maharashtra], most popular female singer of India will enter her early seventies this week. She first recorded in 1948 for Hindi film – ‘Bhakta Gopal Bhaiyya’ [music-Shankar Rao Vyas] at the age of 15 years. Since then she has been singing for over 55 years and has sung over 11,000 songs in almost all Indian languages, of which major chunk, of over 7000, comes from Hindi film songs. Although not recorded in the ‘World Records’, this seems to be the highest number of songs recorded by an Indian artist so far.

In 1974, Gramophone Company of India Ltd. [EMI or better known as HMV] felicitated Ashaji on account of Silver Jubilee of her recording career. On this occasion, they brought out a souvenir titled – **“Asha Bhosle – Play back singer with a difference”**, and a silver disc [7 EPE 0025, 45 rpm extended play record] consisting of spoken words from great musicians of that time along with song excerpts in Ashaji’s melodious voice. Among these were Shankar [*Baj uthegi hare kaanch ki chudiya*, Hare Kaanchki Chudiya (1967)], Madan Mohan [*Jhoomka gira re, Mera Saaya*], Rahul Dev Burman [*Dum maro dum*, Hare Rama Hare Krishna], Ravi [*Tora man darpaan kahalaye*, Kajal], Sachin Dev Burman [*Raat akeli hain*, Jewel Thief], Kalyanji Anandji [*Dil toota roye naina*, Bazi], Laxmikant Pyarelal [*Khat likhde sanvareyake naam babu*, Aaye Din Bahar Ke], and Naushad [*Tora man bada papi*, Ganga Jamna]. Most of these songs are from 1960-70, supposedly the golden period of Hindi film songs.

Along with this record, the booklet contains wonderful B & W photographs. Front silver cover contains an unusual tiny portrait of Ashaji with her face down. Inside there is a gallery of over 16 photos consisting of 1] Asha Bhosle, six month old with a mischief in her eyes, 2] Three sisters Asha, Lata and Meen with mother Mai 3] Lata and Asha with father Master Deenanath 4] With Pt. Jawaharlal Nehru during a program held at Nagpur 5] With Swatantryaveer V.D.Savarkar 6] With husband G.P.Bhosle and eldest son Hemant Bhosle in the ethereal environs of Taj Mahal at Agra 7] with the winning cricket team and 8] A grand family photograph of ‘Mangeshkar’s in traditional Maharshatryan dress code.

This record has become very rare and a collector’s item. With 50 years of Ashaji’s career will HMV bring out similar gold disc or fresh recordings of her Marathi Natyasangeet and make it available to music lovers?

- suresh chandvankar
- Hon.Secretary, ‘Society of Indian Record Collectors’
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30 May 2005

Dear Suresh,

I recently received from you the latest annual edition of The Record News, No. TRN2004, accompanied by a CD. of reproduced Broadcast Records of the Indian artist, Kesarbai Kerkar, for which I thank you very much.

My ears are not attuned to Indian Raag music and I have no criteria with which to assess the performances on the Broadcast recordings as presented on the present CD disc.

Nevertheless I have played over the first minute or so of all six tracks and was pleasantly surprised that the melodic line was not so alien to my ears as I had erroneously anticipated. There does appear to be some affinity with some of the melodic strains to be heard within the vocal Flamenco music of Spain, but the artistic style and format are entirely different

I applaud the quality of sound transferred to the discs from the Broadcast Records, and I am surprised to read, on page 15 of TRN, that the latest Marconi patented recording process had been used. Surprised, because I thought that any Marconi process under which Vocalion of London's records had been recorded, with the initial issues during 1926, had disappeared from the scene, when the exclusive licence, owned by The Vocalion Gramophone Co. expired in April 1931.

Besides the various Broadcast labels, other Vocalion Gramophone Co. labels had carried a letter M within a circle to denote the use of the Marconiphone process.

Obviously a new Marconi patented recording process had been invented and licensed to Musical Products, Ltd. of Madras, but the M within a circle logo appears not to have been used on their Broadcast labels of the 1930's.

That the Indian Broadcast Records were made in England by The Crystalate Gramophone Record Manufacturing Co., Ltd. is consistent with the fact that The Vocalion business had been acquired by Crystalate in March 1932 - I have already mentioned this in my earlier letter to you

I guess this is all I can write about at present. I am always extremely busy and I am presently preparing my Autumn presentation for the London Society in London

I wish you continued success with your own Society.

Yours sincerely

Frank Andrews.

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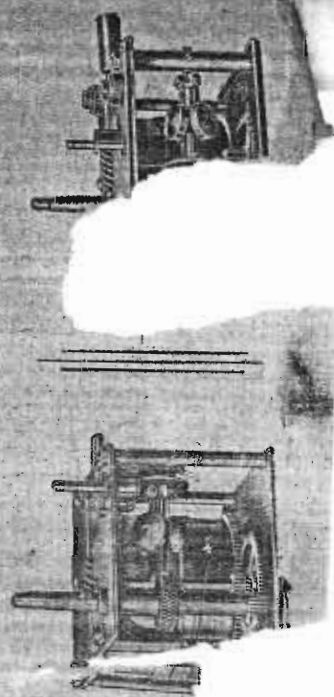
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6	Moto No. 141, double spring spiral drive playing 3x10" records, not nickled, complete with 10" turntable	12 0
7	Motor No 144, nickle plated	12 8
8	Motor No 53, double spring spiral drive, playing 3x10" records, not nickled, complete with 10" turntable	11 8
9	Motor No. 24, BC. Double spring spiral drive, playing 3x10" records, not nickled complete with 10" turntable	12 8
10	Motor No. 24, BCN. nickled plated	13 0
11	Motor No. 45, double spring spiral drive, playing 3x10" Records nickle plated, complete with 10" turntable,	12 8
12	Motor No., 43, TRIPLE spring, spiral drive playing 6x10" records, nickle plated complete with 12" velvet turntable	35 0
13	Motor No. 26, N. FOUR Springs, spiral drive playing 18x10" records, nickle plated, complete with 12" velvet turntable	96 0
14	Motor No. 14 N. JURASSIA, double spring spiral drive, playing 6x10" records, nickle plated, complete with 12" velvet turntable	33 8

Gramophone Motors Made in England:-

15	Motor No. 20, Garrard Double spring playing 3x10" records, complete with 10" turntable	15 0
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Gramophone Motors Made in Germany:-

Price per each, @ Rs. As.

16	Motor No 10 single spring verticle drive, not nickled playing 1x12" record complete with 10" turntable	4 14
17	Motor No. 10, nickled...	5 2
18	Motor No. 18, single spring spiral drive, nickle plated, playing 1x12" records, complete with 10" velvet turntable	6 0
19	Motor No. 26, double spring spiral drive, nickle plated, playing 3x10" records, complete with 10" velvet turntable	7 0
20	Motor No. 26, Nickled...	7 8
21	Motor No. 29, Double spring spiral drive playing 4x10" records, not nickle complete with 10" turntable...	8 0
22	Motor No. 29, D/S. fully nickled...	8 8

The Above Motors will be Available with 12" Turntables with Rs. 1-0-0 One Rupees Extra Charge.

Gramophone Motors Made in Japan:-

23	Motor No. 600, D/S, complete with turntable	4 0
24	Motor No. 350, Nickle plated, D/S. complete with turntable	4 8
25	Motor No 330, Nickle plated, D/S complete with turntable	4 12
26	Motor No. 130, Garrard type D/S. complete with turntable	5 0

Tone Arm for Horn Model:-

Price per Doz. @ Rs. As.

- 27 Tonearm for horn model superior quality, decorated and nickle plated complete with elbow 30 0

Tonearm for Portable Models:-

- 28 Tonearm for portable, H.M.V. type chromium plated, 102, type with one leg complete with automatic brake 17 0
- 29 Tonearm for portable nickle plated best quality (with cangri) 8 8
- 30 Tonearm for portable nickle plated without cangri 8 4
- 31 Tonearm for portable nickled ordinary .. 8 0

Tonearm for Table Grand:-

- 32 Tonearm for tablegrand, (OLD TYPE) small size swiss made 24 0
- 33 Tonearm for tablegrand, (Old type) big size, German made... .. 27 0
- 34 Tonearm for tablegrand, "S" type, British make, H.M.V. type, without automatic brake, black or white base with ball bearing 51 0
- 35 Tonearm for table grand very best and extra superior quality with ball bearing "Thorens" swiss made nickled .. 66 0
- 36 Tonearm for tablegrand "S" type, very best quality, nickle plated 15 0

Metal Horn for Gramophone horn Model:-

Price per Doz. @ Rs. As.

- 37 Horn German made, very best shining coloured 22" 60 0
- 38 Horn German made very best quality & Bright shining coloured with flower decoration, 22" 78 0
- 39 Horn made of real brass, shining as gold 22" with pressed decoration 42 0
- 40 Do ... Do ... Plain, 22" 36 0
- 41 Horn wooden made best Mahoghany coloured 22" Made in Germany 60 0
- 42 Horn, Shining plain coloured (Green, red, blue, Etc.) 22" superior quality made of best tin 21 0
- 43 Horn shining coloured with pressed design, 22" made of best tin (Red, Green, Blue etc.) 24 0

Sound Boxes for Gramophone:-

- 44 Sound box "Thorens" swiss made No. 112 similar to "PIANO" 15 0
- 45 Sound box "Thorens" swiss made N. 3 M. SONOTA 20 0
- 46 Sound box "Thorens" swiss made "Lordophonic" No. 3 MR. 24 0
- 47 Sound box "Thorens" swiss made, "Extra Sonore 6 M. 36 0
- 48 Sound box "Thorens" swiss made, "Electric" No. 7 M. 39 0

	Price per Doz. @ Rs. A.
49 Sound box "DADAPHONE" Swiss made, with mica superior quality ...	24 0
50 Sound box "Thorens" swiss made, with mica, "Exportation" best quality, with sweet voice ...	24 0
51 Sound box "Dadaphone" German made with mica, sweet voice ...	12 0
52 Sound box "Polydor" electric with metal diaphragm ...	24 0
53 Sound box British made with metal diaphragm ...	13 0
54 Sound box "Thorens" swiss made "Miraphonic" with mica No. 14, clear & sweet voice, same as H. M. V. No. 4 ...	66 0
55 Sound box "Thorens" swiss made, "Primaphonic" No. 15 very best and durable quality, with metal diaphragm ...	60 0

Sound Boxes Made in Japan:-

56 Sound box nickled, No. 75-BADAM ...	4 0
57 Sound box nickled superior quality ...	4 4

Main Spring for Gramophone Motors, (Made in Sweden.)

	Price per 1 Doz. @ Rs. As.
58 Main spring $\frac{3}{4}$ " (19x55x2300) with Holes both ends ...	5 8
59 Do ... Do (19x55x2500) ...	5 12
60 Do ... Do (19x55x2800) ...	6 4
61 Do ... Do (19x55x3000) ...	7 0

	Price per Doz @ Rs. As.
62 Do ... Do (19x55x3300) ...	8 0
63 Do ... $\frac{3}{8}$ " (23x60x260) ...	8 4
64 Do ... Do (23x50x260) ...	9 8
65 Do ... Do (23x60x260) Hub centre ...	8 12
66 Do ... Do (23x60x300) Hub centre ...	10 0
67 Mainspring $\frac{1}{2}$ " (25x60x3300) with holes both ends ...	11 0
68 Do ... Do (25x60x3500) ...	12 0
69 Do ... Do (25x60x4000) ...	13 0
70 Do ... Do (25x60x4100) with Hub centre ...	13 8
71 Do ... $1\frac{1}{4}$ " (32x55x5300) with holes both ends ...	21 0
72 Do ... Do (32x55x5300) with Hub centre & Hook end ...	22 0
73 Do ... $\frac{3}{8}$ " (15x70x5300) with holes both ends ...	7 8
74 Do ... $\frac{3}{4}$ " (19x55x3000) Hub centre Garrard size ...	8 0
75 Do ... $1\frac{1}{8}$ " (30x60x4500x80) with holes ...	21 0
76 Do ... $1\frac{3}{16}$ " (35x70x500x100) with holes ...	60 0

Main Spring for Gramophone Motors, Made in Japan:-

77 Main spring $\frac{3}{4}$ " with holes ...	4 0
78 Do ... Do with hub centre ...	4 0
79 Do ... $\frac{3}{8}$ " with holes ...	4 4
80 Do ... Do with Hub centre ...	4 4

	Price per Doz. @ Rs. As.
81 Do .. 1" with Holes	... " 5 0
82 Do .. Do with Hub centre	... " 7 5
83 Do ... 1" with hub centre & Hook End	... " 12 5

Needles for Gramophones;—Made in Germany.

	Price per Thousand, Rs. As.
84 Needles "Lion Brand" superior quality extra loud tone	... " 0 0
85 Needles "Phono brand" best needles, extra loud tone	... " 0 0
86 Needles, "Bird with Flag brands," special needles for 10" or 12" records	... " 0 0
87 Needles "MARSHAL" Golden coloured (Each needles play 10, Records) Contents 100; needles in each Tin	... " 0 0

Needles for Gramophone Made in Japan:—

88 Needles superior quality	... " 0 0
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Accessories for Gramophone Motors & Cabinets:—

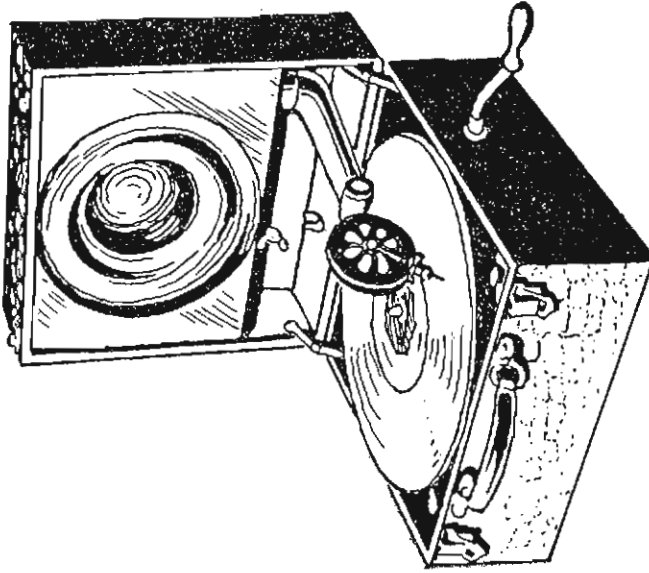
Price per Doz. @ Rs. As.

89 Lid support for portable nickled, German made (No 97, H.M.V.) style	... " 1 5
90 Lid support for portable 102, H.M.V. type Chromium plated, with spring	... " 3 0
91 Lid support for Horn Model, medium size	... " 1 5
92 Lid support for table grand or Cabinets	... " 3 0
93 Lid support for Table grand Model No. 112, H. M. V. type chromium plated	... " 6 0

	Price per Gross, @ Rs. As.
94 Corners for Portables and Table grand, nickled, German made	... " 2 0
95 Corners for portables, Nickled H.M.V. style, German made	... " 4 0
	Price per Doz. @ Rs. As.

96 Corner for portables Decca style, 3½" size, Black oxidized	... " 1 0
97 Do ... 4½"	... " 1 4
98 Key Clasp for portables or Tablegrand	... " 0 6 0
99 Goose neck clips for tonearm, H.M.V. style Chromium plated	... " 1 12
100 Needle cups for Portable, H. M. V. type, Chromium plated	... " 4 0
101 Needle Cups (round) for Portable or Table grand, nickled	... " 1 8
102 Hinges for portables, Decca style, nickle plated, British make, best quality	... Per Gross 9 0
103 Hinges for Portable, nickled, Size, 1x10" German made	... Per Doz. 1 8
104 Hinges for Tablegrand, Nickled, Size, 1x1½" German made	... " 2 4
105 Leather Handles for Portables, Ordinary	... " 1 8
106 Leather Handles for Portables, with Spring H. M. V. type	... " 3 8
107 Locks for Gramophone cases, nickled, German made H. M. V. type	... " 1 8
108 Cleaning Pads for Records, superior quality	... " 1 8
109 Record cleaner Oil (for Old Record)	... " 6 0
110 Lubricating Oil for Machines	... " 6 0
111 Styles Bars for Thoren's Sound box	... " 6 0
112 Automatic Brake, self start & stop, extra superior quality "Thorens", swiss made	... " 30 0
113 Do ... Do	... " 15 0
114 Do ... Ordinary	... " 3 0
115 Fiber wheels for swiss and German Motor Assorted	... " 7 5

Dadaphone Portable Machines:-



Model No. 54.

Price per each neat, Rs. As.

1. Model No. 5 A. Decca Patent, quite decent and durable, fitted with double spring Motor, and all complete with Mahoghani or walnut Polish 40 0
- 2 Dadaphone Portable, Model No. 114, (H. M. V. Patent No. 114,) complete with Double spring SWISS Motor, fitted in Wooden box polished with Mehoghani or walnut, chromium plated Tonearm with Automatic Brake, and swiss made sound box 3 8 0

Price Per Gross of Rs. As.

116	Governor Springs British made. Assorted	1 0
117	Governor Spindles for swiss and German motors Assorted Per Doz	9 10
118	Winding Keys For Motors Assorted	4 10
119	Turntable Brakes, ordinary, inside action	4 10
120	Turntable Brakes medium outside action	6 10
121	Turntable Brakes Large size, out side action, Swiss made	15 10
122	Rubber Brack for Sound box with two holes	4 10
123	Rubber Bracks for Sound box with three holes	6 10
124	Needle Screws for Sound box, assorted	6 10
125	Micas Metal diaphragm to fit for SONOTA etc	1 10
126	Gauge for Mask of Table grand machines (Gold silk) british made per Yards	3 10
127	Key spring (chek), assorted	1 10
128	Record partition clips for Portable model	5 10
129	Motor Screws for Motor Frames	2 10
130	Push balls for cabinet Doors	2 10
131	Rubber gasket for Sound box, per Yard	1 10

Harmonium Goods:-

132	Celluloid thick size, 24x 7", made in France, Ivory colour, per each piece	1 10
133	Do ... Do ... variety coloured	1 10
134	Reeds German made 'Jubilate' 3 1/2" Oct. C. to D. Male per set	3 10
135	Do ... Do ... Female	3 10
136	Do ... Do ... Bass	3 10
137	Handles for Harmonium Outer wooden Cases, (Iron Black) ... per doz.	6 10

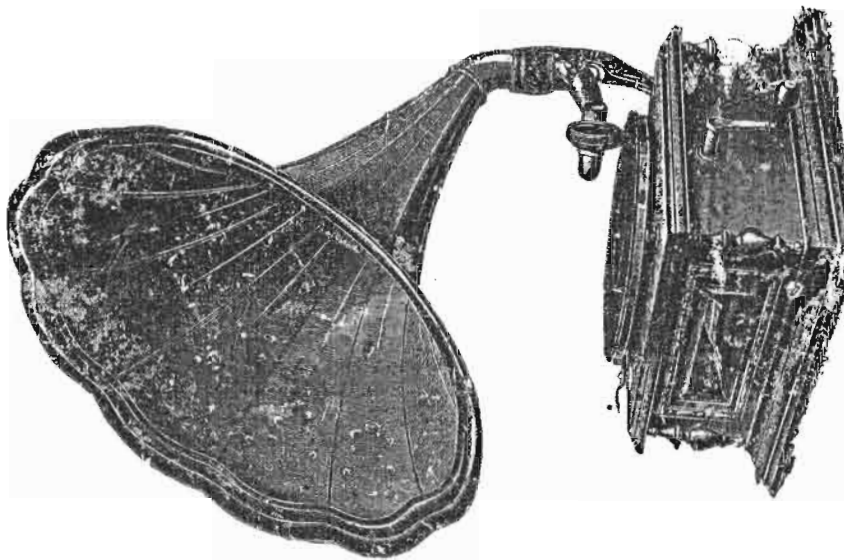
Record Albums:-

138	Record album No. 1, very nice and superior quality Made in Germany (contents of Twelve Records) per Doz.	10 10
139	Record Album, No. 2 Made in Germany, (Contents of Twelve Record)	6 10

	Price per each nett, Rs. As.
3. Dadaphone Portable Model No. 114, same as above, fitted in leather box	31-0
4. Dadaphone Portable Model No. 114, (H.M.V. Patent No. 114) complete with Double spring German Motor, fitted in Wooden box polished with Mehoghany or Walnut, all fitting accessories as per above mentioned	30
5. Dadaphone Portable No. 114, (H.M.V. Patent No. 114) complet with Double spring English Garrard Motor No 30, fitted in best wooden box, polished with mehoghany or walnut, all fitting accessories as per above mentioned...	37
6. Dadaphone Portable No. 114, (H.M.V. Patent No. 114) same as above fitting in leather box	37
7. Dadaphone Portable Model No. 102 (H.M.V. patent No. 102.) complete with double spring Swiss Motor, chromium plated tonearm, automatic brake swiss made sound box, fitted in wooden box polished with mehoghany or walnut, or leathared...	30
8. Dadaphone Portable Model No. 102.) complete with double spring German Motor, all fitting accessories as per above	30
9. Dadaphone Portable Model No. 102, (H.M.V. patent No. 102) all complete as per above, fitted with English Motor No. 30, Garrard, double spring	35
10. Dadaphone Portable, Model No. 112, A complete with Swiss made Double spring motor, fitted in wooden box, with best polished, nickle plated tonearm, swiss made sound box, space for stocking records	25

	Price per each nett, Rs. As
11. Dadaphone Portable Model No. 112, A. complete with German made Double spring Motor, fitted in wooden box with best polished, nickle plated tonearm, swiss made sound box, space for stocking records	22-5
12. Dadaphone Portable model No. 112, C. complete with SWISS motor Double spring, fitted in wooden box with best polished, nickle plated Tonearm, swiss made sound box, and side needle cup	24-0
13. Dadaphone Portable Model No. 112, C. same as per above, with Double spring GERMAN Motor	21-0
14. Dadaphone Portable model No. 111, quite decent wooden case with best polished, and fitted with German Single spring Motor, nickle plated tonearm, Swiss made sound box, side needle cup, and space for stocking records	15-0
15. Dadaphone Table grand Model No. 267, (H.M.V. patent No. 130.) complete with Swiss made Double spring Motor, highly polished, inside metal horn of latest tyle, needle bowls, automatic lid stay, automatic brake with start and stop, 12" turntable, nickle plated big size tonearm, swiss made Sound box	48-0
16. Dadaphone Model No. 113, (H.M.V. patent No. 113.) complet with Swiss made double spring Motor, highly polished, inside metal Horn of latest style, needle bowls, automatic brake, with start and stop, 12" turntable, nickle plated big size tonearm swiss sound box	43-0

Dadaphone Horn Model Gramophone:-

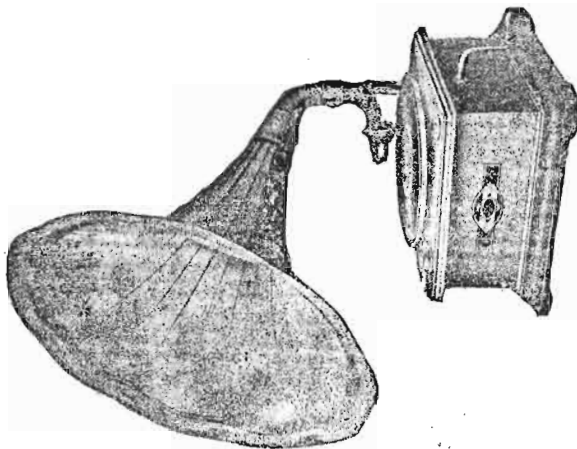


Model No. 157.

Price per Each nett. Rs. 45.

17. Dadaphone Horn Model No. 157, with best finishing fitted with durable swiss made double spring Motor. bevelled glass panels fitted on two side in fancy moilim, fluted glass and fancy base, complete with 100 turntable, swiss made superior quality tonearm, swiss made superior quality sound box, coloured Horn with fine design ...

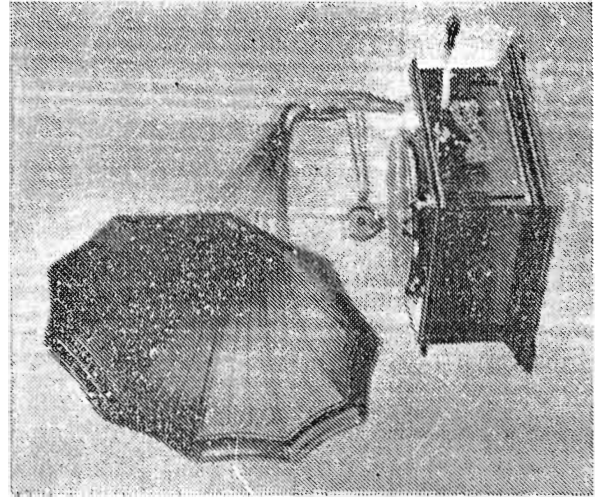
18. Model No. 154, with same fittings as per above mentioned, with swiss made motor, double spring Rs. 28-0 each nett.



No. 154.

Model

19. Model No. 153, with same fitting as above mentioned, complete with Swiss made double spring motor Rs. 27-0 each nett

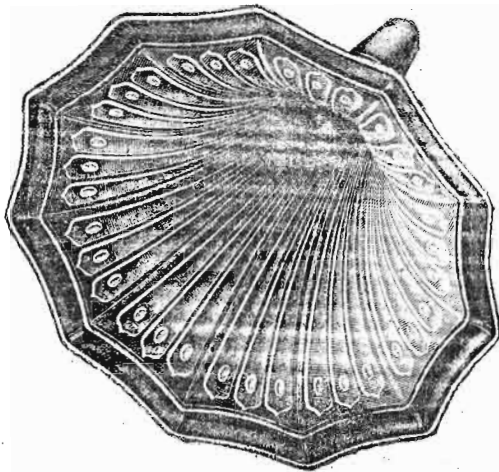


Model No. 153.

	Price per each nett, Rs. As.
20. <i>Hydram</i> Model No. 153, fitted with Double Spring German Motor complete with as above mentioned accessories ...	28-0 22-0

Gramophones with Japan Motors:-

21. Portable No 1, fitted with Double spring Japan made motor, nickel plated tonearm, loud voice sound box, internal horn, side needle cup, leather handle etc. complete in a smart and light polished wooden case "	9-8
22. Portable No. 2, fitted with Japan made double spring motor, superior tonearm and sound box, without needle cup, with smart and light finishing	8 8
23. Horn Model No. 1, fitted with Japan made Double spring motor, nickel plated tonearm, loud voice sound box, coloured horn, complete finishing of mehoghani, or walnut...	17 0



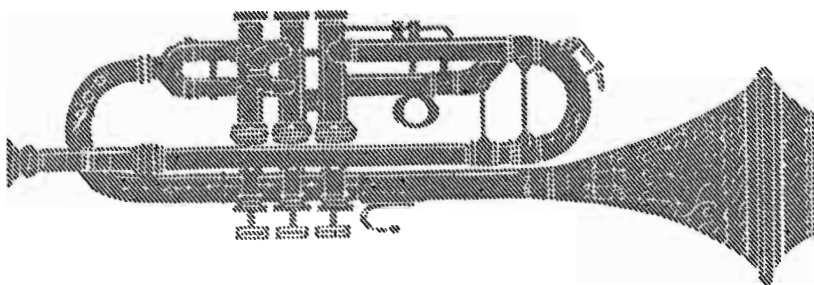
Horns for Horn Model very fine & extra superior quality with best Shining Colour made in Germany.



extra loud tone
Needles

Made in Germany.

Dadaphone Needles play all Records Better.



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“हिज मास्टर्स व्होईस”



मराठी

व

हिंदुस्तानी रेकॉर्डे



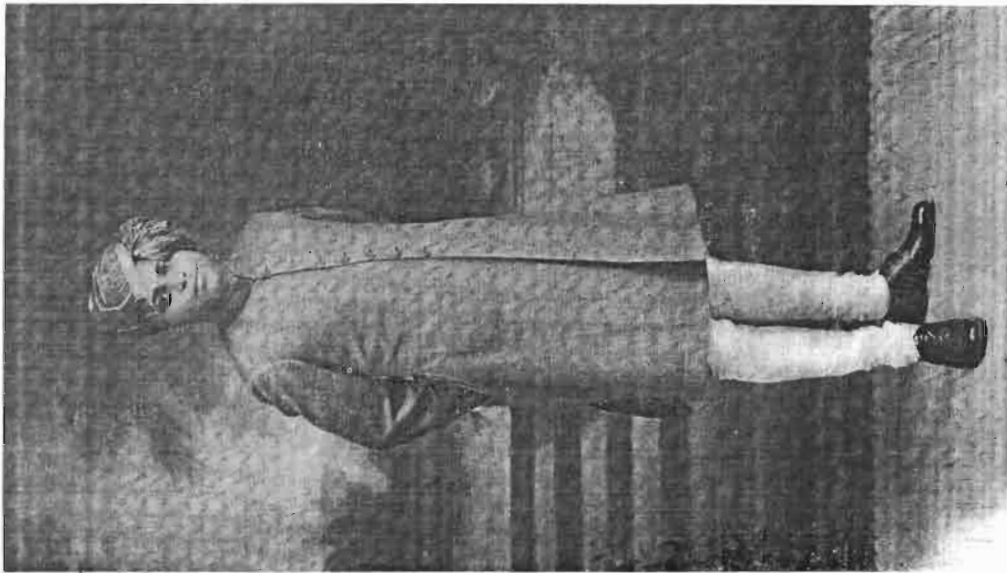
MARATHI & HINDUSTANI SUPP.
MARCH 1934



मार्च १९३४



राजहंस नव्हे ! व्यासच



‘नारायण, तू नटसारखा दिवलास बरी हरकत नाही, पण अंतरी नाचा कळा असणा-
‘याचा वेप रुबावदारच होता!’ हा गुलमंत्र पं. विष्णु दिवांबराजीच दिला असावा.

Professor Narayanrao Vyas (1902-1984)

Prof. Narayanrao Vyas, the younger brother of Shree Shankar Rao Vyas (1898-1956), was born in Kolhapur in 1902. At the age of nine years, he joined *Gandharva Mahavidyalaya* at Lahore where his elder brother had already joined in 'Gurukul' system of music education initiated by Pandit Vishnu Digambar Paluskar in 1901. After completing the education, under the guidance of Pandit Paluskar, the two brothers came to Ahmedabad in 1922 and began to teach in the local *Gandharva Mahavidyalaya* branch.

In 1937 they came to Mumbai (Bombay) and opened the music school at Dadar which they named as the 'Vyas Sangeet Vidyalaya' and is functional even today. This was the period when talkies had well-established in India and Bombay was one of the hubs of film industry. Shankar Rao Vyas took this opportunity to enter the industry as a music director. He composed music to over fifty talkie films in Marathi, Hindi and Gujarathi over the period from 1937-55. However, Narayan Rao Vyas did not take up a career in the film industry. He chose to remain a teacher and a concert performer. He used to sing on All India Radio (AIR) too. He toured and traveled extensively and sang in number of prestigious music conferences and concerts throughout North India. He was one of the popular and most sought after-vocalist of his generation.

In order to cash in on his popularity, Gramophone Company (HMV) in Mumbai invited him to record for them in 1929. Until 1955, he cut over 150 records in 78-rpm format (i.e. 300 songs), each of three to three and half minutes duration. These discs are 10/12 inch in diameter and made out of breakable shellac containing classical/light classical Hindustani vocal music. Some of these records were re-issued subsequently on 'The Twin' label. The recorded songs are in Hindustani, Marathi and few are in Gujarathi. Narayan Rao Vyas sang ragas using Marathi bandishes (some composed by his brother Shankar Rao), and bhajans. His records were among the biggest best sellers of his day and they brought him and the HMV Company a very wide publicity through their retailers who published his photographs in their catalogues. Some of his most popular records are:

Sakhi Mori Rum Jhum (Raga Durga), Neer Bharan Kainse Jaun (Tilak Kamod), Tuma Jago Mohan Pyare (Bhairav), Neer Bharan Main Chali Jaat Hun (Malkauns), Balam Mori Suni Ho (Mand), Bahut Sahi Tori Sanvariya (Bhairvi).

He was very active even in his old age. During LP/EP era, he cut couple of records of longer duration, one of which is a duet with his guru-bandhu (colleague) Prof. Vinayakboa Patwardhan in raga Malgunji.

His most popular and all time favorite record for many years was released in March 1934 (HMV HT 19) - Mishra kafi bhajan-'Radhe Krishna Bol Mukhase'. In the publicity catalogue he was presented with a photograph wearing a turban and he was given titles such as 'Sangeet Praveen',



The Hallmark of Quality



'Taanke Kaptan' and 'Adhunik Tansen'. His rendition of the bhajan became so popular throughout North India that it was also sung by Bai Sunderabai and Heerabai Barodekar on gramophone records. Narayanrao Vyas's records were very popular among middle-class Maharashtrian families during the late 1940's. The song text of his most famous bhajan is:

Radhe Krishna Bol Mukhase, Radhe Krishna Bol, Tero Kya Lagega Mol
Hath Pava Nahi Hilana, Das Bees Kos Nahi Chalana
Kuch Gire Ganth Nahi Chutana, Teri Manki Gundi Khol,
Tero Kya Lagega Mol
Radhe Krishna Bol Mukhase, Radhe Krishna Bol

राधे कृष्ण बोल मुखसे राधे कृष्ण बोल तेरो क्या लगेगा मोल ॥
हात पाव नहि हिलना, दस बीस कोस नहि चलना ॥
कुछ गिरे गांठ नहि छुटना, तेरी मनकी गुंडी खोल ॥ तेरो



खास लोकाग्रहाकरतां !
'राधे कृष्ण बोल मुखसे'
या लोकप्रिय पदाचा
दोन भागांत तयार केलेला
स्पेशल रेकार्ड.



प्रोफेसर नारायणराव व्यास.

संगीतप्रवीण; तानके कप्तान; आधुनिक तानसेन.

“हिज मास्टर्स व्हॉईस”

मुंबई, पो. वा. ११८]

[३३, जेसोर रोड, डम डम. (बेंगाल).



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GRAM DISC INDIA.

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جدید
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طلب فرمائیے



دی ٹوئین ریکارڈ
کمپنی لمیٹڈ



Prof. Narayanrao Vyas: list of 78rpm recordings

[HMV recordings made in Bombay c. 1929-1942; dates refer to record advertisements in the HMV catalogues.]

1] July 1931 P 13503	Gaud sarang Todi tarana	khaware naliti jani yarave nadir dir tom tanana tan
2] Sep. 1930 P 13377	Mishra mand <u>Bihag</u>	balam mora suni ho <u>phulawale kant</u>
3] June 1930 P 13366	Mishra pilu thumri Malkauns	kadar pyare lage nir bharan maito chali jaat
4] Sep. 1929 P 13304	Adana Deshi tilang	yeri mohe jane de shyam sundara madan
5] Dec. 1930 P 13394	Gandhari Bhairavi	manharwa mori re chunari bahut sahi tori sawariya
6] Sep. 1929 P 13296	Durga Khamaj mand	avinashi ha atma janakinath krupa kari
7] Sep. 1930 P 13447	Ragsagara 1 Ragasagar 2	ye mana hamir ye mana hamir
8] Jan. 1931 N 3364	Kafi Bhairavi [Gujrathi]	koeyi sath nathi mangal mandir chalo
9] Feb. 1931 P 13458	Lalat Malgunji	maee ghungarawa muraliki dhun
10] April 1931 P 13480	Bihari prayer Bhairavi prayer	jaijagadisha hare racha prabhu tune
11] Aug. 1931 P 13521	Bhairav Des	jago brijaraj shyam tori bansuri
12] Oct. 1931 P 13530	Jhijnhoti bhajan Bibhas	kahanke pathik kahan chando Krishna jugal
13] Aug. 1931 P 13520	Khamaj Bilawal	bharat hamara desh hai kawana badariya
14] Oct. 1930 P 13428	Mishra kafi 1/2	radhe krishna bol mukha se
15] March 1932 FT 884	Sindh kafi Mand	patita ya dina [THE TWIN] kuthe disasi tu ata rama

HINDUSTANI RECORDS हिंदुस्तानी रेकॉर्ड्स

Prof. NARAYANRAO VYAS प्रो. नारायणराव व्यास

P 13530 { छांदो कृष्ण जुगल मैया विभास
१३५३० { कांदा के पथीग कहां किनु है क्षिप्रोटी भजन

खमंग कांफ्रंजापेक्षाही प्रोफेसर मजबूरांच्या रेकॉर्डसना खप आहे. त्यांच्या नवीन रेकॉर्डची लोक चातकाप्रमाणे वाट पाहत असतात. हिंदुस्थानातील बहुतेक मोठमोठ्या शहरी त्यांच्या गायनाचे कार्यक्रम नानाविध भाषा जाणणाऱ्या जन समुदायासमोर झालेले आहेत. यांच्या रेकॉर्डसनी इंग्लंड, अमेरिकेचा किनारा गांठला आहे. अशा या त्रिखंड विख्यात गवयाचा नवा रेकॉर्ड नितंशय लोकादरास पात्र होईल, यांत तिलमात्र शंका नाही. एका बाजूला 'छांदो कृष्ण जुगल मैया' हे विभास रागातील उस्तादी गाणे आहे. तानाचे निरनिराळे खटे व तबल्याची उत्कृष्ट साथ यामुळे हे गाणे फारच रंगले आहे. दुसऱ्या बाजूला तुलसीदासजीचे रामवनवासातील 'कहां के पथीग कहां' हे करणरस पद क्षिप्रोटी रागांत गाइले आहे. पदांतील भावार्थ त्यास अनुसरून यथायोग्य चालीची निवड यामुळे हा रेकॉर्ड रसिकांच्या वृत्तिहालवून सोडील. कोणीएक मायाळ खेडवळ बाई वल्लल वेषधारी राजकुमारांना पाहून शोकाशा आश्चर्याने आणि ममतेने आपण कोण, कोतून आलां म्हणून श्रीरामाशी चौकशी करित आहे. रामप्रभूही तिला समजेल अशा सोन्या सरळ भाषेत आणि थोडक्यांत उत्तर देतात. नंतर ती बाई सीतामाईकडे वळून सहातु-मतीने विचारते मुली तुझा पती कोण व दीर कोण ? या प्रश्नांचेही उत्तर चटकदार पण समर्पक मिळालेले आहे. हे गाणे ऐकत असतांना सदरहू भावविक्त्र अंतःतक्कसमोर उभे राहून डोळे ओले झाले किंवा धधधारा वाहू लागल्या तब नवल ते काय ?

७ १० ईवी दोन्ही वाजूंचे रेकॉर्ड, किंमत रु. ३-८ प्रत्येकी 7

एक बाजू:—छांदो कृष्ण जुगल मैया भोर भई अंगना ॥

दीपककि ज्योती फिकी, चंद्र हुको चांदना ।

मुखको तंबोल बिडी नैन तुमे अंजना ॥ १ ॥

दुसरी बाजू:—कहां के पथीग कहां किनु है गम जुबा ॥

कोन गांव कोन ठाव के बासीराम, केकारन तुम त्यजो है भवजुबा ॥

उत्तर दिसा एक नगर अयोध्या, राजा दशरथ रुप आइ है भवजुबा ॥

हा रेकॉर्ड येकला कां ? नाही तर आजच ऐका.

Mr. KRISHNARAO SHENDE मि. कृष्णराव शेंडे

P 9818 { अं नमो भगवते वासुदेवाय भैरवी-संस्कृत

९८१८ { स्यां लोटीली संकटों जीवनपुरी-शारदा

उन हीके हम दोनों कुंव रुवा, माताके बचन सुन त्यजो है भवजुबा ॥

ग्राम वधू पुछत उनसी यासे, कोनसे प्रीतम कोनसे देखरुबा ॥

सिया मुस काई बोलत मृदुवानी, सांवरो से प्रीतम गोरेसे देखरुबा ॥

तुलसीदास प्रसु आस चरनकी, मेरा मन हारलिनो जानकी रमजुबा ॥

P 13480 { " जय जगदीश हरे " बिहारी प्रार्थना

१३४८० { " रचा प्रभु तुंने यह त्रंशाण्ड सारा " भैरवी प्रार्थना

P 13503 { खबरे नलीती जानी चारवे गौड सारंग

१३५०३ { नादिर दिर तोंम तनन तन देरेना तोडी, तराणा

P 13520 { भारत हमारा खमाज

१३५२० { कवन बटरीया बिलाबल

P 13521 { जागो ब्रिजराज भैरवी

१३५२१ { शाम तोरी बत्सरी देस

16] March 1931 N 4138	Asa (dipchandi) Bageshri (jhaptal)	thakur tawa sharnaee ayo binati suno mori
17] April 1931 N 4118	<u>Jangla dadra</u> Jogia (jhaptal)	<u>sodi na me tuj rama</u> wahi chinta tuzhi rama
18] May 1931 N 4155	Khamaj (tintal) Multani (tintal)	gurune aisi chatak lawili vandan kari tujla shrirama
19] June 1931 N 4177	Kamod(trital) Miya malhar (trital)	jane na dungi sadho manka maan tyago
20] June 1931 N 5600	Patdeep (trital) Jhinjhoti (dipchandi)	piya nahi aye baithi hai radha
21] July 1931 N 5605	Basant (tintal) Gaud malhar(tintal)	piya sanga khelori balma bahar aae
22] Feb. 1933 N 5633	Shankara Khamaj mand thumri	mathe tere balma chede
23] March 1933 N 5638	Bhupali Bhupali	barana naina soondhe bol
24] May 1933 N 5647	Durga Tilak kamod	sakhi mori rumjhum nir bharan kaise jaoon
25] June 1933 N 5049	Sindh kafi Lalat	ugicha ka kanta pranatapal tu asashi
26] July 1933 N 5658	Shree Kanada bhajan	eri hun to aas na gaili tu ghataka pat khol
27] Dec. 1933 FT 2970	Puriya Jhinjhoti	sapneme aye (V. Patwardhan) mero to giridhar gopal
28] Sep. 1933 HT 12	Todi (ektal) Todi (trital)	ab more rama patiya patakawa mora
29] March 1934 HT 19	Mishra kafi bhajan Mishra mand	radhe krishna bol mukhase balam mora suni ho
30] Jan. 1934 N 5681	Bhimpalas Hori Kafi	dholana mere ghar awe eri mai kon jatanse
31] Oct. 1933 N 5059	Yaman kalyan (jhaptal) Jeevanpuri (jhaptal)	prabhu to ramchandra sharana tuja yei to

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N 5658 { યેરી હું તો આસ ન ગૈલી શ્રી રાગ
વંદતકા પટ ખોલ કાનડા-લગન

પ્રો. નારાયણરાવ વ્યાસ આમની પ્રત્યેક માસ બહાર પડતી રેકૉર્ડો-થી તમારું ધર ભરાઈ ગયું હોય, તો પણ આ રેકૉર્ડો વસાવજો. ક્વચિત્તજ સાંભળવામાં આવતો શ્રી રાગ આ રેકૉર્ડો દ્વારા તમારી સમક્ષ રજુ થાય છે. અનેક રાગ રાગિણીઓની રેકૉર્ડો પ્રોફેસરે સંગીત રસિક જનતાદ્ય ને આપી છે. અને જનતાએ પણ એનો સારો સત્કાર કર્યો છે. સંયુક્ત એમની આ નવી રેકૉર્ડ શ્રીકૃષ્ણ વિષેની બે ઉત્તમ વસ્તુઓ વડે અમંદુત્તર બનેલી છે. જેમણે એમની અન્ય રેકૉર્ડો સાંભળી છે, તેઓ તો આ રેકૉર્ડો જરૂર સાંભળ્યા વિના નહીં રહે એવી અમને આશા છે.

એક બાણુ:—

શ્યામસુંદર બન મેરો મન હરલીતો ।

બન વારી કેસી બન્સીઆ બજાઈ

બિસરાઈ સુધ ॥ ૧ ॥

બીજી બાણુ:—

છાંડ મોરી બાલમ બૈયા મરોરો ।

બૌવો હટોરી સૈયાં બેરાન બેરી ॥

અંતરા ॥ ચતુરાશી કરકે શ્યામ બનત હું ચતુરશ્યામ ।

છલકી સબ બાત તોરી લાજ નહીં તોરી ॥ ૧ ॥

{ કિત ગયો આવરી બના માંડ કેરવઢ

{ શ્યામ સુંદર તોરી ખમાજ હુમરી

N 5645



નવીન રેકૉર્ડ

મરાઠી વ હિંદુસ્તાની પદાંચે

૧૦ ઇંચી ઢોન્હી ઘાજુંચે રેકૉર્ડ.

MARATHI RECORDS

મરાઠી રેકૉર્ડે

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N 5059 { પ્રમ્ તો રામચંદ્ર

૫૦૫૬ { શરણ તુજ યેઈ તો

જૈમિની કલ્યાણ-જાપતાલ
જીવનપુરી

પ્રો. નારાયણરાવ વ્યાસ યાંચા યા વેલ્લચા મરાઠી રેકૉર્ડે ત્યાંચ્યા લૌકિક-કાસ સોમેલ અસાચ આહે. ઢોન્હી પદે રામમજાંસ પ્રીય હોતીલ વ તે ત્યાંચા સંગ્રહ કરતીલ બશી ઉમેદ આહે.

एक बाणू:— प्रम् तौ रामचंद्र जरि पाठिराखा ।

મય તો કાય કરિ અહિત કર્યો કોણ તરિ કા ॥

जग चालवितोचि हे तोचि राजा ।

મર્ની યેઈ કરી તેહો વિક્રહ હો કર્યો કાં ॥

दुसरी बाणू:— शरण तुज येइ तो धन्य रघुनंदना ।

તવ કૃપે સહજ તો તોહિ મવબંધના ॥

पुण्य तव पायीं या सौख्य वाटे जया ।

સર્વ જર્ગે યા તયા વૃંચિ રઘુનંદના ॥

32] Sep. 1931 N 5316	Hamir (ektal) Mishra kalyan (jhaptal)	mangalamaya paramdeva hari hari ratan kar
33] May 1934 N 5693	Sarang (trital) Pahadi bhajan	vando santa sajana charan harina bhaje sab
34] June 1934 N 5698	Pilu thumri <u>Jaijaiwanti</u>	kamaniya kaheko bandhe <u>jabte lagani ankhe mori</u>
35] Aug. 1934 HT 26	Kedar Kedar (drut ektal)	banthan kaj chale aisi ko tum sudhar chatur bhaiyya
36] Oct. 1934 N 5721	Bihag Brindabani sarang	ab to kab hoon kar janido jamunatat shyam khele hori
37] Nov. 1934 N 5725	Bahar Bhairavi	bhaj raghuvir shyam tum jago mohan pyare
38] Jan. 1935 N 5733	Sohoni Durga	sanwaro charawat gaiyya manamohan muraliwala (Comp. By S. Vyas)
39] Feb. 1935 FT 5090	Tilang Malkauns dhrupad	dinanath ab bal tumhari ave raghuvira dhira lanka
40] March 1935 N 5741	Nayaki kanada Khamaj thumri	langan mori lagi (S. Vyas) ada jaan leti hai
41] April 1935 N 5102	Pilu jilha Bhairavi	rama mala tu tari chitta shantata rama [Comp.V.N.Sukhtankar]
42] Aug. 1935 N 5766	Multani Gara	nainanunme aanabaana ankhiyan haridarsan ki
43] May 1936 HT 49	Malgunji Malgunji	paniya bharana chaliyat ye baname charawat gai
44] Oct. 1936 N 5184	Bageshri Mishra Pilu	ata rama payi mana lage tu patita jagiya trata khara
45] Aug. 1937 N 15609	Basant (jhaptal) Kafi (jhaptal)	nawal raghunath nav aaj khelo shyam
46] Oct. 1938 N 15698	(Shankarrao Vyas)	songs of s vyas
47] Oct. 1938 N 15700	song (Comp.S. Vyas) Bhim kafi (trital)	chel chabila nandlala kahe karat mose raar

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ज्यांच्या घरी ग्रामोफोन आहे त्यांच्याकडे प्रो. नारायणराव व्यास यांचे रेकॉर्ड्स असावयाच्याच. हिंदुस्तानच्या कोनाकोपन्यांतून, जेथे जेथे लोकांना गाण्याची आवड आहे, तेथे तेथे व्यासांचे नांव दुमदुमत आहे. ग्रामोफोन सुट्टीमध्यें त्यांना मिळालेल्या या अद्वितीय यशाचें कारण म्हणजे लोकांना काय पाहिजे याचें अचूक ज्ञान त्यांना आहे. याचें प्रत्यंतर पाहिजे असल्यास एव टी १९ या रेकॉर्डवर गायिलेली ' राघे कृष्ण बोल मुखसे ' व ' बाल्म मोरा ' हीं दोन गाणीं रसिकांनीं अवश्य ऐकावी. ' राघे कृष्ण बोल मुखसे ' हे गाणें पुष्कळ गवई-गायिकांच्या तोंडून श्रोत्यांनीं ऐकलें असेल. परन्तु व्यासांसारख्या सुल आवाजीच्या व सुरलेल्या गवयाच्या गळ्यांतून ऐकतांना या गाण्यामध्यें निराळीच व अननसृत गोडी उत्पन्न होते. ' बाल्म मोरा सुनी हो ' ही मिश्र मांडातील चीज प्रोफेसरसाहेब इतक्या सुरेलपणें गातात कीं ती ऐकतांना श्रोत्याला देहमान रहात नाही. त्यांच्या गाण्या-संबंधीं एका लेखकानें एके ठिकाणीं म्हटलें आहे कीं त्यांची तान कितीही पछेदार असली तरी तिच्यातील सुरेलपणा व स्वच्छपणा तंतोतंत असतो. आणि ' बाल्म मोरा ' चीजेतील त्यांच्या वैचित्र्यपूर्ण ताना ऐकल्यावर वरील विधानाची सत्यता पटेल. प्रोफेसरसाहेबांनीं आतांपर्यंत दिलेल्या रेकॉर्डसंप्रमाणें हा रेकॉर्डही संग्रही ठेवण्यासारखा असून रसिकांनीं एकेवेळ खालील दोन गाणीं ऐकल्यास त्यांचेही मत आपल्यासारखेंच होईल याविषयीं आम्हांस शंका वाटत नाही. या दोन्ही चीजा



१० इंची रेकॉर्डवर अति लोकप्रिय झाल्या आहेत. या गायनांनी मोहित झालेल्या अनेक रसिकाग्रणींनीं सद्यःकालीन १२ इंची रेकॉर्डवर आल्यास " और मना उपमोगितां येईल असे वारंवार सुचविल्यावरून हा १२ इंची रेकॉर्ड स्पेशल बनविण्यांत आला आहे.

व्यासांचो नवी रेकॉर्ड केव्हां बाहेर पडते इकडे सर्वांचे लक्ष्य लागलेले असतें. आणि प्रत्येक रेकॉर्ड ऐकल्यावर आपण आज कांहीतरी नवीन व जास्त आकर्षक असे ऐकले असता श्रोत्याचा प्रह होतो हा प्रह व्यासांची ही HT 12 रेकॉर्ड ऐकल्यावर कायम होईल. या रेकॉर्डवरील दोन्ही गाणी तोडी रागातील असलीं तरी गाण्याच्या पद्धतीत फरक असल्यामुळे प्रत्येक बाजू नाविन्यपूर्ण वाटते.

HT 12 { अब मोरे राम तोडी एस्ताल (ख्याल)
१२ { पतिया पतकवा मोरे तोडी त्रिताल

एक बाजू:—अब मोरे राम रामरे वैराम राम रामरे ॥

निस दिन तेहारी डेर करत मगरंग

अमचेरी तुम शाम रामरे ॥

दुसरी बाजू:—पतिया पतकवा मोरे पीयासन मोरा

संदेशा बेग लिया ॥

धरि धरि पल पल छिन छिन पैका

जुगत बिततु है बेग लिया

क्षिती हो छतिया ॥

Prof. NARAYANRAO VYAS प्रो. नारायणराव व्यास

HT 19 { राघे कृष्ण बोल मुखसे मिश्र कोपी भजन

१९ { बाल्म मोरा सुनि हो मिश्र मांड दिपचंदी



48] Nov. 1938 N 15712	Gunji kanada (Comp.S. Vyas) Sorath (trital)	bolo bolo madhusudana eri sakhi nahi
49] Feb. 1939 N 15743	Khamaj mand Hansakinkini	tore nain jadu bhare bajata nupur kinkini
50] Dec. 1941 N 25810	Deshi mand (tintal) Tilak kamod	pharkat mori ankhiyan madhur gaan hari gawat
51] April 1942 N 15111	Mand dadra (trital) song	mohaka madhur madhur murali naad
52] July 1942 N 26027	Rageshri (tintal) Jhinjhoti (dhumali)	banban bolat koyaliya kanhaiya bajao bajao
53] Nov. 1941 N 26091	Khambavati (ektal) Pahadi (keharva)	chalori aaj sab sakhi mil mohit bhai sakhiya sari
54] Sep. 1935 N 88062	Bhairavi (keharva) <u>Jhinjhoti bhajan (dadra) kahan ke pathik kahan</u>	aji radha wrujame chali [Tulsidas bhajan]
55] Sep. 1935 N 5831	Sindhura Bhajan	hori khelat jat kanhaiya mai maine govinda lino mol [Comp.Prof.S.G.Vyas]
56] N 5224	Khamaj (trital) Jaunpuri (trital)	kiti goda goda tawa murti rama gai tochi bhava ha [Comp.Prof.S.G.Vyas]
57] N 88049	Bhavani (trital) Bhatiyar (tintal)	chando chando mose jago jago pyare [Comp.Prof.S.G.Vyas]
58] N 5823	Tilang Bhairavi	yeri radha pyari dulari mat kar moha tu [Comp.Prof.S.G.Vyas]
59] N 5890	Khambavati (trital) Bhinna shadja(trital)	mukhase bajawata bansuri bajat sundar raga murali [Comp. and organ accomp. By Prof. S. G. Vyas]
60] N 5772	Bhavani Kaushiya bhajan	madhuri bhari sun bansuri sumaran kar le mere mana
61] N 5788	Sinhendra madhyamakan (karnataki) karat batian Purvi	 hariye maika sab sukha

HINDUSTANI RECORDS. हिंदुस्तानी रेकॉर्ड.

Prof. NARAYANRAO VYAS. प्रो० नारायणराव व्यास.

P 13458 { माई धुंगरवा ललत.
१३४५८ { सुरलीकी धुन मालगुजी.

प्रो० नारायणराव व्यास हे किती प्रसिद्ध आहेत हे पृथ्वी व ग्रहमाला यांमधील अंतर जाणणारा गणितशास्त्रज्ञ नको किंवा एकाद्या खनिज पदार्थाचे गुणधर्म सांगणारा रसायनशास्त्रवेत्ताही नको. यांचे यशोगीत प्रत्येक माणसाच्या माहित आहे. इकडे लाहोर पासून तों कर्नाटकातील कोनार्कोपन्यांत यांच्या गाण्यांचे मधूर ध्वनी दुमदुसून राहिले आहेत व म्हणूनच यांच्या रेकॉर्डवर सर्वांच्या सारख्या उज्या पडत असतात. परवांच लाहोर येथे भरलेल्या संगीत परिषदेचे वेळी अध्यक्षपद यांनाच देण्यांत आले. ह्या एकाच गोष्टीने यांचे संगीत शास्त्रातील अद्भुत कौशल्य कळून येते. यांचे खालील रेकॉर्ड महत्प्रयासाने यावेळी आम्ही घेतले आहेत.

एक बाजू:—माई धुंगरवा खेलनुवा काट देरे सुंदरवा

हूं तो जइये पियाको मिलनको तबहि बाजे ॥

माई धुंगरवा खेलनुवा....

एक तो डर मोहै दुरनी जठनी ननंदल

सासू जागे ॥ माई धुंगरवा खेलनुवा....

दुसरी बाजू:—सुरली की धुन सुनी सखीरी आज ।

सुझत नाहि कछूं कामकाज आज ॥

जात रही थी जमुनाजल भरवा ।

भजन लगी डुव गइ घगरी मोरी ।

क्यारी करूं सुध गई मोरी तनकी ।

चोर लियो चित बनसीधरन आज ॥

सुरलीकी धुन सुनी.....

11 १० इंची दोन्ही बाजूंचे रेकॉर्ड, किंमत रु. ३-८ प्रत्येकी १६

P 13304 { १३३०४	येरी मोहे जाने दे रीमा श्याम सुंदरवाके संगवा: अडाणा	देशी तिलंग
P 13366 { १३३६६	नीर भजन मैं तौ चली जात हूं	मालकौस
P 13377 { १३३७७	कदर प्यारे लागे तुमसे नैन	मिश्र पिल्लु ठुंबरी.
P 13394 { १३३९४	फुलवाले कंत मैका बसंत	राग-बिहार
P 13428 { १३४२८	बालम मोरा सुनी हो	राग-मिश्र मांड.
P 13447 { १३४४७	मन हरवा मेरीरे चूसरिया	गांधारी.
P 13447 { १३४४७	बहुत सही तोरी सांवरिया	भैरवी.
P 13447 { १३४४७	राधे कृष्ण बोल मुलसे	भाग १ ला. मिश्र-कौफी
P 13447 { १३४४७	ये मन हमीर	भाग २ रा. ”
P 13447 { १३४४७	” ” ”	भाग १ ला. राग-सागर.
P 13447 { १३४४७	” ” ”	भाग २ रा. ”

Prof. Narayanrao Vyas प्रो० नारायणराव व्यास

HT 32 { अब मोरे राम- तोडी एकताल (ब्याल)

३२ { पतिया पतक्का मोरे ” त्रिताल.

प्रो० नारायणराव व्यास यासारख्या कसलेल्या गवयाचे कौशल्य १२

इंची रेकॉर्डवर जास्त उजळून दिसल्यास त्यांत आश्चर्य नाही. या रेकॉर्डचा विशेष

म्हणजे त्यांनीं एकच राग दोन्ही बाजूवर गायिला आहे. पहिली चोज त्यांनी

दयालांत गायिली असून दुसऱ्या बाजूवर जलद त्रितालांत “पतिया पतक्का मोरे”

ही चोज म्हुटली आहे. ह्या रेकॉर्ड रसिकानीं एकवेळ अवश्य ऐकावा अशी त्यांना

आमची आग्रहाची सूचना आहे.

एक बाजू:—अब मोरे राम रामरे बैराम रामरे ॥

निषादिन तेहारी टेर करत मनरंग

अमचेरी तुम शाम रामरे

दुसरी बाजू:—पतिया पतक्का मोरे पीयासन मोरा

संदेश बेग लिया ॥

घरि घरि पल पल छिन छिन मैका

जुगत बिततु है बेग लिया

शिराँ हो छतियाँ ॥

Prof. NARAYANRAO VYAS प्रो. नारायणराव व्यास

N 5725 { भज रघुवीर शाम जुगल चरना
५७२५ { तुम जागो मोहन प्यारे

यांच्यासंबंधी रसिकांना माहित नवलेले असे आम्ही काय सांगणार ? या महिन्याच्या रेकॉर्डवर त्यांनी बहार व 'भैरव' या रागांची निवड केली आहे. सफाईदार वैचित्र्यपूर्ण ताता हे प्रोफेसर साहेबराव गायकीचे वैशिष्ट्य या रेकॉर्ड-मध्याह्नी विशेषतः बहार रागातील चीज गातांना दिसून येते. चीजांचा अर्थ सोपा, सर्वांना सहज समजेल अशा अश्लयामुळे या गाण्याच्या आकर्षकतेमध्ये भर पडली आहे. रसिकांनी " हा रेकॉर्ड अद्वय संप्रदी ठेवावा " ही पुढची जोडण्याची

मुळीच जरूरी नाही असे आम्हाला वाटते, कारण आमच्या शिफारसीच्या अभावी हे हा रेकॉर्ड गायनाचा प्रत्येक शोकीन घेतल्याखेरीज खास राहणार नाही.

एक बाजू--भज रघुवीर शाम जुगल चरना ॥

इति हि अयोध्या निर्मल शरयू । उत गोकुल जमुना ॥

इतं कौशल्या गोध खिलावे । उत जशोदा दिलो वे पलना ॥

इत बाहिर सीय बिराजे । उत राधासंग रभना ॥

इत तुलसी उत सूर बिराजे । जुगलचरन चित धरना ॥

दुसरी बाजू--तुम जागो मोहन प्यारे ॥

सांवली सुत मोहे मनही भावे सुंदर शाम हमारे ॥

प्रात समय उठी, भानु उदय भये, ग्वाल बाल सब भूपति,

तुम्हारे दरसको काज ठाडे, उठि उठि नन्द किशोरे ॥

HT 26 { बनटन काज चले ऐसी को

२६ { तुम सुवर चतुर मैया

N 5721 { अब नो कब हू कर जानि हो

५७२१ { जमुनातट शाम खेले होरी

केदार-ख्याल

केदार-दुत एकताल

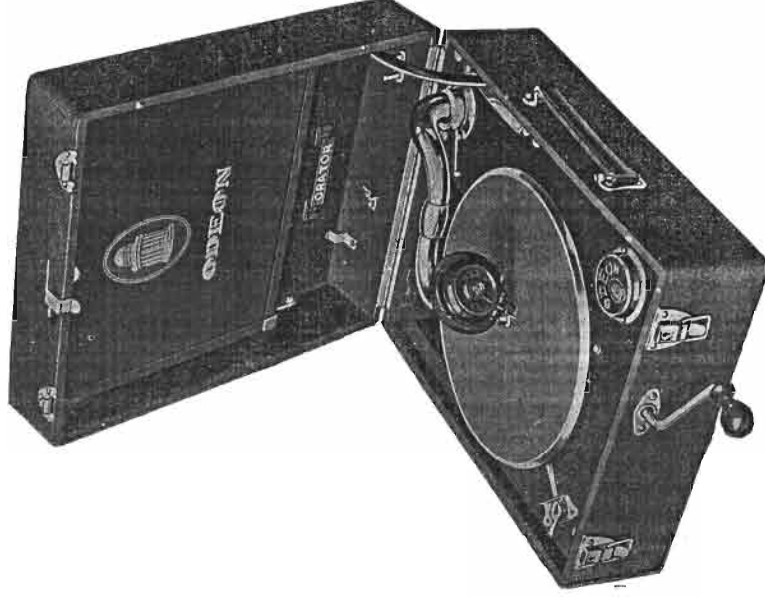
बिदाग

बिदागनी सांग

डबल सिंग, ऑटोमेटिक स्टार्ट व स्टॉप असलेला

ऑरेटर

किंमत रु. १००-०-०



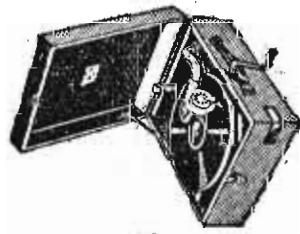
हे ग्रामोफोन अतिशय सुंदर व मजबूत असून तऱ्हेतऱ्हेच्या रंगित बॉक्सेसमध्ये असतात. यांचा आवाज कॅबिनेट अगर इतर मोठ्या मशिन्सपेक्षांहि जास्त स्पष्ट व मोठा असतो. याच्या जोडीला बसवितां येण्यासारखे दुसरे मशिन बाजारांत नाही.

Hindustani Records हिंदुस्तानी रेकॉर्डे

Prof. NARAYANRAO VYAS प्रो. नारायणराव व्यास

HT 19 { राधे कृष्ण बोल मुखसे मिश्र कौफी भजन
१९ { बालम मोरा सुनि हो मिश्र मांड दिपचंदी

प्रो. नारायणराव व्यास हे ग्रामोफोन सुट्टीतील राजे आहेत हे नव्याने सांगण्याची गरज नाही. शिवाय त्यांनी या रेकॉर्डमध्ये गादलेली "राधे कृष्ण बोल मुखसे" व "बालम मोरा सुनि हो" ही गणी गायक लोकांची आवडती असल्यामुळे वारंवार जनतेपुढे येऊन लोकप्रिय अशी आहेत. पूर्वीचे त्यांचे राधे कृष्ण बोल हे भजन एका रेकॉर्डच्या दोन बाजूवर मिळून असल्यामुळे त्यातील तटकपणा आता या १२ इंची एकत्र मोठ्या रेकॉर्डमुळे नाहीसा होऊन रस परिपोष उत्तम झाला आहे. तसेच "बालम मोरा सुनि हो" ही मिश्र मांडातील चीज उत्तमोत्तम तानाचे विविधतेमुळे फार आकर्षक झाली आहे व रेकॉर्ड ऐकताना ऐकणारांची एकलय होऊन वेदमान विसाविते. तानातील विविधता हा या रेकॉर्डमधील विशेष होय. प्रो. नारायणराव व्यास यांचा हा रेकॉर्ड त्यांच्या पूर्वीच्या याच रेकॉर्डपेक्षाही अधिक होईल अशी आशा बाळगिणी अस्यानी होणार नाही.



बालम मोरा सुनी हो ॥ महेल पवारो धीमा मोसे वोलो
वारीरे झरोके झुका रंग दे ॥

एक बाजू:—येरी मोहे जाने दे रीमा श्याम सुंदरवाके संगवा ॥ लोके

लाजे लाजन लजवूवा लाग रहुं मै उनही के गखा ॥ १ ॥

दुसरी बाजू:—श्यामसुंदर भदन मोहन कुवरी संग श्रीत कीनो अब

मोसे गोकूल रहो न जाय ॥ गोकूल रीत छांड कीनो

मथुरामे न्याहू लीनो ध्याय ध्याय गाय गाय अब

मोसे गोकूल रहो न जाय ॥ १ ॥

P 13366 { नीर भरन मै तो चली जात हूं मालकौस

१३३६६ { कदर प्यारे लागे तुमसे नैन मिश्र पिदुंढरी

एक बाजू:—नीर भरन मै तो चली जात हूं, बिचमें मिल गये ॥

जमुनाके तट मै तो नहिं चलीगी वैयां पकड मोसे करत रार ॥

दुसरी बाजू:—कदर प्यारे लागे तुमसे नैन ॥ जबते गये

मोरी सुवहु न लीनी, विन देखे नहिं चैन ॥

P 13377 { फुलवाले कंत मेका वसंत बहार

१३३७७ { बालम मोरा सुनी हो मिश्र मांड

एक बाजू:—फुलवाले कंत मेका वसंत गरवा मोल ले देरे ॥

अतर पियासो वो जहां कहीं तन ऐसो विरवा मोलरे देरे ॥

दुसरी बाजू:—बालम मोरा सुनी हो ॥ महेल पवारो धीमा

मोसे बोले, वारीरे झरोके झुका रंग दे ॥ १ ॥

P 13394 { मन हरवा मोरीरे चूनरिया गांधारी.

१३३९४ { बहुत सही तोरी सांवरिया भैवी.

एक बाजू:—मन हरवा मोरीरे चूनरिया रंग दे ॥

अचानक मै ठाडा भरै मालवीया और रंग दे

चूनरिया रंग देसवा अपने उमंग और मंगादे सखे हाखा ॥ १ ॥

दुसरी बाजू:—बहुत सही तोरी गारी सांवरिया अब ना सहुंगो ॥

जाय कहुंगी नंदराजसो तुरतही देत निकारी ॥ १ ॥

Bombay Vaibhav Press, Bombay No 4.

62]	N 5797	Des Puriya	tuhi ek mera madadgar hai hari murli tori sudha
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LP/EPE format

1] 7EPE 1230 (1961)	Bageshri Champak	dil nahi lagta banme bajawat bansi
2] 7EPE 1357 (1969)	Mishra kafi bhajan Bihari Bhajan	radhe krishna mukhase jai jagadisha hare racha prabu toone
3] CP EALP 1314 (1967)	Malgunji Tarana	Khayal – banmen charavat Tarana tintal

=====



Prof: Narayanrao Vyas

प्रोफेसर नारायणराव व्यास

پروفیسر ناراین راؤ ریاس

दिल नही लगदा	} 7EPE 1230	دل نہیں لگدا -
—राग बागेश्री कानड़ा		राग बागेश्री कानड़ा
धन में बजावत बन्सी		धन में बजावत बन्सी
- राग चम्पक		- राग चम्पक





गायनाचार्य पं. नारायणराव व्यास अमृत महोत्सव स्मरणिका

RECORDS FROM INDIA'S FIRST MULTICOLOUR PICTURE " SAIRANDHRI " PRODUCED BY PRABHAT FILM COMPANY LIMITED IN 1933. MUSIC BY MR. GOVINDRAO TEMBE.

BY - MR. N. P. MULANI

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HINDI VERSION

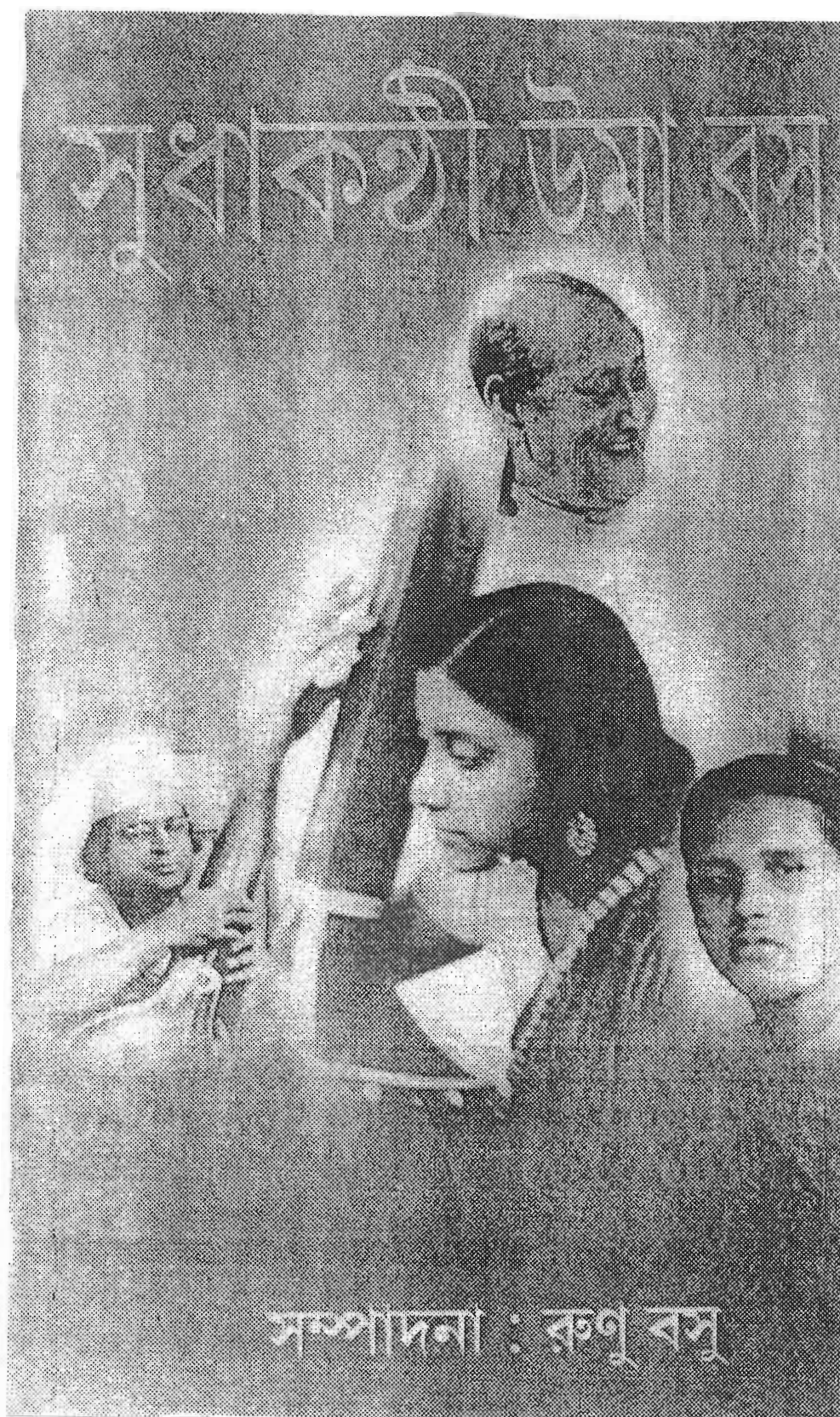
	MATRIX NUMBER	SONG TITLE
PRABHAT RECORD No. 1	Jn - 19286	AAB NA DULAO
	Jn - 19287	SARANGUN SHARM SE HO
PRABHAT RECORD No. 2	Jn - 19288	GULAMIKI GAM KO
	Jn - 19289	MAN HARAT RANG PHULONKE
PRABHAT RECORD No. 3	Jn - 19290	AAIYE BAL NIRBALONKE
	Jn - 19291	KUSUM KUMKUM AMIT
PRABHAT RECORD No. 4	Jn - 19292	KOI DUJO NAHIN
	Jn - 19293	NISHIDINI SOCH RAHAT

MARATHI VERSION

PRABHAT RECORD No. 5	Jn - 19294	MANJU MURLI PARISAYA
	Jn - 19295	BALLAVA SAMAN BALI
ODEON SB 2108	Jn - 19296	ITI PARADASYA PANKI RUTLA
	Jn - 19297	NAVBAHAR YEI LATIKANA
PRABHAT RECORD No. 7	Jn - 19298	YEI RE DHAVONIYA MADHUSUDANA
	Jn - 19299	KUSUM KUMKUM AMIT
PRABHAT RECORD No. 8	Jn - 19300	AAHA DHANVALA SAKHA
	Jn - 19301	HE PAKSADAN NOHE



A Sairandhri Disc



Book cover: 'Sudha Kanthi Uma Basu

Pictures – From top:

Haren Chatterjee, Dilip Kumar Roy
Uma Basu and Vishmadev Chatterjee

A Queen of Melody

Kumari Uma Bose (Hashi) – [22/01/1921 – 22/01/1942]

By – Shree Sushanta Kumar Chatterjee, Kolkatta

There is a saying." Old men go to death, but death comes to the young. " This became true in case of Uma Bose (Hashi)-a vocal music adorer. The sweetness and the timber of her glorious voice and admirable command of taal (rhythm) impressed all, although she had received very little serious training in music. Her marvelous receptivity and power to render with meticulous perfection, the subtle grace of Hindustani and modern Bengali music including Kirtans and Bauls moved everyone to the depths. The emotional fervor of her songs mingled with difficult tans, delighted all but very little is now available on gramophone records for posterity.

Born of a Calcutta based, then respectable aristocratic family, Uma Bose (Hashi) was the eldest daughter of Mr. Dharani Kumar Bose and Mrs. Prova Ghosh. Mr. Bose was an England returned engineer specialized in reinforced cement concrete. She was born on January 22, 1921 at 145 Dharamtolla Street, Calcutta at her maternal uncle's house. The music lovers of the family welcomed the birth of a baby by playing a record on the gramophone. Although her name was Uma, she was also called Hashi.

Music minded father Mr. Dharani Bose, entrusted his daughter Hashi, to Haren Chatterjee, for music lessons. Mr. Harendranath Chatterjee in those days was well known not only for his mastery over of all types of songs but also had cut a number of gramophone discs. Uma Bose alias Hashi started her music career only at the age of nine years. Kabi Atul Prosad Sen once went to Hashi's house to listen to her songs. After listening, he expressed his blessings by teaching Uma his self composed and tuned songs-'Daakey Koela Baarey Baarey'.

In June 1932, the gramophone company published first record of Uma Bose-a duet with Harendranath Chatterjee-'O Akash Bol Hamarey'. Next, in January 1935, her solo record of two Tagore songs came into the market. The songs were: 'Tomar Sur Sunaye' and 'Sei Bhalo Sei Halo' and the tune was set by Dinendranath Tagore. Hashi was already fortunate to sing the Tagore song before the great poet Rabindranath Tagore.

In 1937, she was introduced to Dilip Kumar Roy (son of famous poet Dwijendra Lal Roy) who had come to Calcutta for a short visit from Aurobindo Ashram, Pondichery. Coached by him, some songs were recorded by the Gramophone Company and she became literally adorned by the music lovers everywhere-her records were even broadcast on BBC London.

In March 1938, when Mahatma Gandhi visited Calcutta at Sarat Bose's house, Dilip Kumar Roy brought Uma Bose before Gandhiji. Uma sang the famous Meera bhajan 'Mere to Giridhar Gopal'. Mahatmaji wrote on a piece of paper –

"I will always call her nightingale" and penned his signature. Again in October 1938 at Peshawar, hearing the songs of Uma Bose, Gandhiji expressed himself in these words, "The heart has no language, it speaks to the heart". The songs were, one duet with Dilip Kumar Roy 'Chakor Rakhoji' and a solo song of Uma Bose, 'Aaj Sokhi Suno Bajato Bansuriya'.

In July 1939, a large number of musicians were traveling together in a bus from Srihatta to Silchar for attending a music conference. Mr. Dharani Bose (who was then a councilor of Calcutta Municipal Corporation) accompanied by his wife and two daughters Uma and Renu, Son Tarun, sister in law Leela Mitra, the famous actor Pahari Sanyal and his wife Mira Sanyal, music Director Jnan Prakash Ghosh, Dilpi Kumar Roy and many others were together. In an unfortunate incidence the bus had an accident and Mr. Dharani Bose died after this accident in a hospital in Srihatta on July 5, 1939. On September 7, 1940, her brother passed away after short illness. These two incidents brought down a disaster to the family and they were unable to bear with the mental shock. From May 1941, her own health started breaking down, Her pessimistic view towards life may have enhanced her early demise.

Before leaving for Pondichery, Dilip Kumar Roy had also entrusted Uma with the tuition of another great master Pt. Bhishma Dev Chatterjee. She learnt and rendered this new master's ragas with great perfection. Her musical lessons were often attended by music maestros such as Karamatullah Khan, Kabi Jasimuddin, Sachin Dev Burman, Jnan Prakash Ghosh, and many others. Had she not left prematurely, she would have certainly cut few more discs for the Gramophone Company. She has sung over fifty songs in Bengali Hindi and in Urdu. She visited Pondichery and other places for her music performances. Sir Akbar Heidery of Hyderabad, a well known music connoisseur, was also delighted to listen to Uma's sweet and glorious voice.

She received several letters from 'Hotuda' (Dilip Kumar Roy), 'The Mother' (Pondichery) for revitalizing her mental state and carrying on her musical life. Loved by all, for her cordial and affectionate behavior, simple way of living, intake of most informal food and using 'Swadeshi' clothes. Uma was of introvert type. In May 1941, she became seriously ill with pluracy and was soon moved to Ranchi for better medical care. However, her health deteriorated further and on January 22, she passed away at the tender age of 21 years. For an artist who was admired by Ustad Faiyaz Khan, Kesarbai Kerkar and many others, it was truly exclaimed by Shri Aurobindo: "A passage towards higher state, which she was not prepared for but towards which she was moving".

Reference: Sudha Konthi Uma Basu – 'A collection of literature on Uma Basu'
Published by Rama Chatterjee, Kolkatta.

Her recorded songs were mainly composed and set to tune by Shree Dilip Kumar Roy, Rabindra Nath Tagore, Atul Prosad Sen, Nishikanta, Ajoy Bhattacharya, Sumirjol Basu, Subodh Purokayastha, Jasimuddin, A. A. Jalandhari. Sur Sagar Himangshu Dutta set tunes to some of her songs.

List of gramophone records (HMV) of Uma Bose (Hashi): H. C. Haren Chatterjee

Month/Year	Number	Song title	Lyric/Tune
1] June 1932	N 7003	O Akash Bol-[Baul] Ke Tumi Bosi Nodi	Atul Prosad Sen [duet with H. Chatterjee]
2] Jan. 1935	N 7323	Tomar Sur Sunaaey Sei Bhalo Sei Bhalo	Tagore Tagore
3]	N 7445	Shri Ramchandra Kripalu Agon Na Dohey	Bhajan-Tulsidas Bhajan-Kabir
4] 1936	N 7481	Kobey Bhuley Gacho Banshi Tui Bajbi	H. Chatterjee H. Chatterjee
5] Oct. 1936	N 9790	Jol Dekhitey Jamunatey Ami Kano Taarey	Jasimuddin Jasimuddin
6] 1937	N 9837	Aaj Faguner Jharano Pattar Pothey	S.Purokayastha/H.Dutta
7]	N 9916	Hori Hey Tuni Ki Sukhey Lo	A. P. Sen [duet with H. Chatterjee] Kazi Nazrul [H. Chatterjee]
8] Sept. 1937	N 9951	Andharer Ei Dharani Montumi Krishni Kaaj	Nishi Kanta Ram Prosad Sen
9] Jan. 1938	N 17027	Sunder Eso Aaj Fotey Ful Monger	D. K. Roy Ajoy Bhattacharya
10] May 1938	N 17070	Akasher Chand Matir Chand Kohey	S. Basu/ H. Dutta S.Purokayastha/H.Dutta
11] May 1938	N 17078	Oi Si Hori-Bhajan Jhuloto Nand-Bhajan	- / H. Dutta - / H. dutta

12] Oct. 1938	N 17200	Bulbul Mon Ful-Modern Muroli O Nritya	D. K. Roy D. K. Roy
13] Nov. 1938	N 17217	Sey Kano Dekha Tomai Guni Jano Shuni	D. L. Roy D. K. Roy [duet with H. Chatterjee]
14] Dec. 1938	N 17232	Yu To Keya Na Loyey Janney	[duet with D. K. Roy]
15] Jan. 1939	N 17238	O Amar Mon Bholano Radha Boley Bhairey	Jasimuddin Jasimuddin
16] Feb. 1939	N 17248	Akuley Sodai Cholo Mona Sindhur Opar [sung by Dilip Kumar Roy]	D. K. Roy [with Dilip Kumar Roy] D. L. Roy
17] April 1939	N 17282	Nirjhorini-Dance Song Nil Pori-Bhatiali	D. K. Roy Jyotirmala Devi / D. K. Roy
18] 1939	N 17289	Aaj Sokhi Sunoto-Bhajan Tune Keya Kiya-Bhajan [with Dilip Kumar Roy]	- - -
19] July 1939	N 17313	Eso Ma Amritmoyee Aadh Fota Chototara	D. K. Roy Latika Devi/D,K,Roy
20]	N 17343	Ek Mohana Ki-Gazal Nibaha Ulpoth-Gazal	- -
21] Oct. 1939	N 17360	Jiboney Moroney Eso Udasi Banshi Nupurey	D. K. Roy D. K. Roy
22] Jan. 1940	N 17405	Sri Charaney Nibedon Ranga Jobaai Kaaj Buddhodeb Bhattacharya/D. K. Roy	D. K. Roy D. K. Roy
23] April 1940	N 17446	Roopey Borney Chondey Modhu Muroli Baajey	D. K. Roy D. K. Roy
24] Aug. 1940	N 17494	Tobo Pronoy Pulak Key Toharey	Nishikanta/D.K.Roy Ramprosad/D.K.Roy
25] Dec. 1940	HT 82 [12"]	Bodhu Ki AarBolibo Okey Gaan Geyey	Chandidas D.L.Roy/D.K.Roy

26] Sept. 1941	N 27208	Bhorer Pakhi [with Dilip Kumar Roy] Tomar Murotikhani [Dilip Kumar Roy]	Nishikanta
27]	N 27231	Muroli Madhur Kahi-Thumri [Dilip Kumar Roy] Muroliwale Nondki Laley-Thumri [Lyric: Abdul Asar Jalandhari / Sung By - Uma Bose]	
28] Oct. 1942	N 27322	Dio Na Dio Na Andharer Dorey-Toppa Kheyal	Nishikanta/D.K.Roy D. K. Roy
29]	N 27371	Holi Khelot Aaju Kanhai [with Dilip Kumar Roy] Nek Naami Sari Rokshot	

Reissues:

1] 7 EPE 1104
(45 rpm) Aaj Gaguner Pratham Diney (N 9837)
Aakashar Chand Hatir Fuleyey (N 17070)
Chand Kohey Chameli Go (N 17070)
Jhorano Pattar Pothey (N 9837)
Tune: Himangshu Dutt-Sur sagar

2] ECLP 2546 (1977) LP record (33 1/3 rpm):

Side I Roopey Borney Chondey (N 17446)
Jiboney Moroney Eso (N 17360)
Ke Tomarey Jaantey Parey (N 17494)
Bulbul (N 17200)
Andharer Dorey Gatha (N 27322)
Ranga Jobai Kaaj Ki Na (N 17405)
Aaj Sokhi Suno Bajato (N 17289)

Side II Akuley Sodai Cholo [with D. K. Roy] (N 17248)
Modhu Muroli Baajey (N 17446)
Sri Charaney (N 17405)
Nirjharini (N 17282)
Nilpori (N 17282)
Montumi Krishi Kaj (N 9951)
Muroliwaale Nond Ki laley (N 27231)

** HMV also issued audio-cassette tape of this LP record.

3] HMV STHV 24272 (July 1991) 'Pushpo Uchol Gaahey Kanoney'
one side has six songs of Uma Basu

4] SaReGaMa CDNf 142895 (Dec.2005) – 'Smaroniyo Gaaner Sonkolon'

'Jharano Patar Pothey' – by Uma Bosu (Hashi)

Test records in possession with Mrs. Leela Mitra:

1] Aaji Tomar Kachey Bhasiya Jaai (16/12/1943)

2] Prokritir Ghomta Khani (01/08/1935)

3] Tuhi Modhu Tuhi Modhu (Sept. 1935)

4] Mono Jibon Haajhey (07/06/1937)

5] Piyasi Pran Jaha Chaai (-)

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Sushanta Kumar Chatterjee, Kolkatta



Uma Basu (Hashi)



'Gayan Heera' Smt. Heerabai Barodekar (1905-1989)

Smt. Heerabai Barodekar has left behind a large number of gramophone records ranging from the era of 'acoustic/electrical' recording technique to the production of microgroove Extended Play (EP) / Long Play (LP) records. She has recorded over 200 songs from 1923-1970. She was the eldest daughter of Ustad Abdul Karim Khan and Tarabai Mane and sister of Sureshbabu Mane, Krishnarao Mane, Kamlabai Barodekar and Saraswati Mane (Rane). Heerabai took her early training from Sureshbabu. Later she received rigorous taalim from Ustad Abdul Wahid Khan from 1918-1922.



MRS. HEERABAI BARODEKAR.

मीसेस हिराबाई.

मिसेस हिराबाई.

سسز ہیرا بائی پروڈکر

Odeon 10" Double sided Electrical Records Rs. 3-8-0 each.

Photograph from Odeon Records catalogue (C.1935)

पद मध्यमग्राम

विनवित शबरी खुरायां रे । तुज सांठी वेचिली बोरे ॥
भागला भुकेला असशिल देवा । जमविला रानचा मेवा ।
दीनेची दुबळी सेवा । ही गोड मानुनी घे रे ॥ १ ॥
नच उघावली कुणी । मीच स्वये तोडिली ।
चिमणीचे लावुनी दात चवी घेतली । शिवली न दुजी पाखरे ।
मनी शंका धरिसी का रे । तुज मधुर लागतिल ही शबरीची बोरे ॥ २ ॥

पद मध्यमग्राम

नंदलाला नाचरे नाचरे ब्रिजलाला । नाद बन्सरीचा पायी बांधीते वाळा ॥ धृ ॥
नयन मनोहर तू घननीळा थांबू नको चल नाचरे नाचरे । झाले वेडी मी बघ राधा ।
काय सांगू सखयाना । काय जादू केलीत शामा । एकदाच चल नाचरे नाचरे ॥ १ ॥

पद मध्यमग्राम

ताल— दादरा [मात्रा-३]

उपवनी गात कोकिला । ऋतुराजा जीवाचा दिसला तिज ॥
रसिकराज तिज दिसला । जीव जीवा सापडला ।
खुलत चंद्र पाहुनीया । कमला जणु ॥ १ ॥



हिराबाईंच्याच गायकीने जन्मशताब्दीची सांगता

आपल्या मुलीने डॉक्टर व्हाव, अशी हिराबाई बडोदेकरांच्या आईची इच्छा होती. पण हिराबाईंनी संगीताच्या क्षेत्रात आपलं स्थान पक्कं केलं. हिंदुस्थानी गायक रामकृष्णा वझे यांनी त्यांचं गाणं ऐकलं आणि जाहीर केलं की, 'हिराबाईंच्या आईची इच्छा पूर्ण झालीय. कारण, त्यांच्या गाण्यात 'बरं करण्याची' ताकद आहे.

किराणा घराण्याचे संस्थापक उस्ताद अब्दुल करीम खाँ यांच्या शिष्या असलेल्या हिराबाईंनी आपल्या गायकीने आपलं खास असं स्थान निर्माण केलं. माझ्यासमोर स्त्री गायिकांनी उभं राहूनच गायलं पाहिजे, हा हैदराबादच्या निजामाचा आदेश धुडकावण्याचा स्वतंत्र बाणा त्यांच्यात होता. आदेशाच्या निषेधार्थ त्यांना देण्यात आलेला हार्मोनियम नाकारण्याची धमकही त्यांच्यात होती.

वर्षभर चाललेल्या त्यांच्या जन्मशताब्दी कार्यक्रमाची सांगता उद्या एका खास सोहळ्याने होतेय. सोसायटी ऑफ रेकॉर्ड कलेक्टर्स आणि कलाभारती यांच्यातर्फे कर्नाटक संघात सकाळी १० वाजता हिराबाईंच्या गायकीच्या निवडक कॅसेट्स ऐकण्याचा कार्यक्रम होणार आहे. प्रख्यात शास्त्रीय गायिका श्रुती सडोलीकर या कार्यक्रमाचं सूत्रसंचालन करतील.

Tarabai Mane founded 'Nutan Sangeet Vidyalaya' in 1922 and Sureshbabu Mane began to teach. Tarabai was very keen in trying every possible medium that was useful in bringing the children in limelight and on the concert stage. Bai Sunderabai (Jadhav) of Poona was very active and she used to sing in concerts, cut gramophone records, play roles in films and was also a staff artist on Bombay Radio Station. With her initiative, FIRST gramophone record of 'Miss Heerabai' was cut in February 1923 (P 5687) and contained 'Shree Dattatreya' Bhajans in ragas Pilu and Khamaj. Her first public concert was held in 1921 in the annual gathering of Gandharva Mahavidyalaya in Mumbai with the special invitation from Vishnu Digambar Paluskar. Like her father, she was the FIRST singer to give ticketed programs. Around 1930, drama wing of Nutan Sangeet Vidyalaya staged number of old Marathi plays such as 'Sangeet Saubhadra', 'Sanshay Kallol', 'Manapman' etc. Other plays viz. 'Sadhwi Meerabai', 'Yugantaar' and 'Jagati Jyot' were quite successful. This was the era when leading female roles were played by male actors such as Bal Gandharva, Master Deenanath, and others. Heerabai was the FIRST to play female roles on Marathi stage. During 1937-47, she also acted in talkies 'Survana Mandir', 'Pratibha', 'Sant Janabai' 'Municipality' and a documentary film 'Lalat'. Very few songs from these films on gramophone records are available today. Film reels and strips have already disappeared and lost to history. Since 1937, she was a frequent invitee to number of music conferences in North India and a frequent broadcaster of All India Radio. She spent most of her life in concerts and in teaching music to number of her disciples.

Awards and distinctions:

- 1] 'Gayan Heera' by Sir Chunilal Mehta in 1925. 2] 'Gaan Kokila' by Shri. Dadasaheb Kharapade in 1926. 3] Sangeet Natak Academy Award in 1965. 4] 'Padma Bhushan' Award in 1970.
- 5] ITC Sangeet Research Academy Award in 1978.

References:

- 1] Dhanya Janma Jahala – By Rajaram Humne, Shree Vidya Prakashan, Pune (1980)
- 2] Gaan Heera – Memoirs of Heerabai (in Marathi) – By Mrs. Shailaja Pandit and Mr. Arun Halbe, Maharashtra Rajya Sahitya Sanskriti Publication(1985)
- 3] Sangeet Ratna -The Jewel of music-Khansaheb Abdul Karim Khan: A bio-Discography, Michael Kinnear, Australia (2003) –
Few copies of this book are available with me.

- Compiled by – Suresh Chandvankar. Tel. 22 80 49 86
- e-mail: chandvankar@yahoo.com



ODEON

TWIN RECORDS



The
TWIN
RECORD COMPANY, LTD.

**LEADING
INDIAN
ARTISTES**

Records of 'Gayanheera' Smt. Heerabai Barodekar

Smt. Heerabai Barodekar (1905-1989) lived a long and successful life and has left behind a large number of gramophone records ranging from the era of 'acoustic/electrical' recording technique to the production of microgroove Extended Play (EP) / Long Play (LP) records. It is interesting to know about these recordings towards the conclusion of her birth centenary event. Her mother Tarabai Mane (alias Tahirabibi-wife of legendary Ustad Abdul Karim Khan) wanted Heerabai to be a doctor, but young Champutai (Champakali) had a natural liking towards music. She used to listen to the 'talim' that her father gave to his brother Abdul Rahman and the disciples and then practice herself privately. Abdul Karim Khan had noticed it but was not in favor of teaching music to his daughter.

In 1922, due to domestic reasons, Tahirabibi left Karim Khan's house with her five children and soon settled in Pune. She had realized the potential of her children in music and firmly decided to groom them in this profession. Hence, she invited Ustad Abdul Wahid Khan (cousin of Karim Khan) for their training. She took her maternal name/surname - Tarabai Mane for herself and changed the names of children as – Sureshbabu Mane (Abdul Rahman), Heerabai Barodekar (Champakali alias Champutai), Kamlabai Barodekar (Gulab), Saraswati Mane [Rane] (Sakina, chotutai) and Krishnarao Mane (Abdul Hamid alias Papa).

Period 1920-30 was the golden and the glorious one for Marathi musical drama and also for music schools. In line with Arya Sangeet Vidyalaya of Karim Khan, Tarabai founded Nutan Sangeet Vidyalaya and Sureshbabu began to teach along with others. Heerabai took her early training from Sureshbabu. Later on, drama wing of Nutan Vidyalaya staged number of old Marathi plays such as 'Sangeet Saubhadra', Manapman etc. and all the children were active in this new venture. Prof. N. S. Phadke of Pune wrote play 'Yugantaar' and Mama Varerkar wrote 'Jagti Jyot' and these also were quite successful. This was the era when leading female roles were played by male actors such as Bal Gandharva, Master Deenanath, Pendharkar and others. Heerabai was one of the first to play female roles on Marathi stage. Several songs from these plays were extremely popular and naturally Gramophone Company saw lot of sales potential if the records were made.

Tarabai was very keen in trying every possible medium that was useful in bringing the children in limelight. Bai Sunderabai (Jadhav) of Poona was very active and she used to sing in concerts, cut gramophone records, play roles in films and was also a staff artist on Bombay radio station. She persuaded several senior and much junior musicians and helped them in using these powerful media. With her initiative, first gramophone record of Heerabai was cut in February 1923 (P 5687) and contained ragas Pilu and Khamaj. Two more records were cut in the same session and the label reads as Miss Hirabai. During 1923-26, she cut over 20 songs on ten 78-rpm records in



Hindustani Records हिंदुस्थानी रेकॉर्ड्स

Mrs. Hirabai Barodekar सौ. हिराबाई बरोदेकर.

No. S.A. 3009 } घेरा बादरी रामा. (पिल्.)
नं. ३००९ } गिरीधर गोपाला. (भजन.)



गायनहिय सौ. हिराबाई बरोदेकर यांच्या रेकॉर्डची मोठ्या आऱुतेने वाट पाहणाऱ्या ग्राहकांना चावू रेकॉर्ड ऐकून समाधान वाटेल यात बिल्कूल शंका नाही. “घेरा बादरी रामा” पिल् व “गिरीधर गोपाला” भजन ही दोन्ही गणी रेकॉर्डमध्ये गातांना त्यांनी आपली वैशिष्ट्यदर्शक छाप ठेवून दिली आहे.

एक बाजू:—

घेरा बादरी रामा ॥
नहीं आये घर घनशाम ॥ धृ० ॥
बैठे सोचे बिजभाम ॥
नहीं आये घर घनशाम ॥ १ ॥

दुसरी बाजू:—

गिरीधर गोपाला, अबतो राख लाज मेरी नंदके दुलारे ॥ धृ ॥
मोर मुकूट बनवारी कानन कुंडल मुरलीयाघर वैजयंती माला ॥ १ ॥
No. S.A. 3001 } आता प्रभू सकलांचा. (बागेश्री. मिराबाई.)
नं. ३००१ } सखे मी सुररी वनी पाहिला. (भीमपल्लव.)

S. A. 3001 } आता प्रभू सकलांचा. बागेश्री. मिराबाई
नं. ३००१ } सखे मी सुररी वनी पाहिला. भीमपल्लव

एक बाजू:—

आता प्रभू सकलांचा, हा अंतरीचा साचा, दृढभाव निरंतरीचा ॥ धृ० ॥
नच जिवास आसरा । प्रभुवांजुनी दुसरा ॥
वैतवी खजनांचा । तो भार शिरां सारा ॥ १ ॥

दुसरी बाजू:—

सखे मी सुररी वनी पाहिला । दिनरात जो या मनीं शुजिला ॥
न दावी वंदीनी मनाभावना नथनीच बोलेनी जिंकी मना ॥
हृदयीं निराजे अर्वां धुकला ॥ १ ॥

Hirabai & Sunderabai हिराबाई आणि सुंदराबाई.

No. A 245092 } मी अधना, न शिवे मीति मना (पिल्)
२४५०९२ } लुटलासी रंग भरनवती पणांत (लावणी)

एक बाजू:—

मी अधना, न शिवे मीति मना;
योध्या धना चौरचितना ॥ धृ० ॥
रवि हिमकरहि भययुत ग्रहणीं, भय नच
ते दीपमना, समयी त्या दीपमना ॥

दुसरी बाजू:—

लुटलासी रंग भरनवतीपणांत । नेउनी मज
तिसऱ्या खणांत । घेतलें घर ग पुरे गोवूनि
वचनांत । हुजाकार ठेवुनि मनांत । असा कपटी
साजण नव्हता मला माहित । मी म्हटलें सख्या
माझा कंठीचा ताइत । कलयुगीं पुरुष मानी
ग नाहींत । मनच्या मनीं झुरते काय लाज बाजा ।
अवल तुला तळतळाट माझा ॥

black label P series. These recordings use 'acoustic' technique of recording in which a metal horn is used as a microphone. In all these recordings she has sung pure classical raag such as – Kafi, Durga, Malkauns, Puriya, Kamod, Bageshree, Bhoop, Bihag, Bhimpalas, Bhairvi and Shankara. After her marriage with Mr. Manikchand Gandhi of Solapur in 1924, all the records carried label as Mrs. Heerabai Barodekar. In 1926, she recorded two songs from Marathi drama 'Patwardhan'. No further records were issued for next ten years.

Her first public concert was held in 1921 in the annual gathering of Gandharva Mahavidyalaya in Mumbai with the special invitation from Vishnu Digambar Paluskar. Soon, like her father, she began to give ticketed programs and they were very well received. During 1929-33, along with her brother and sisters she sang and acted in several drama produced by her own company. In 1934, she acted in a talkie 'Survana Mandir' produced by Menaka Pictures. Later she also played roles in films such as Pratibha (1937), Sant Janabai (1938), 'Municipality' (1941) and a documentary film 'Lalat' in 1947 that was produced by Nav Jhankar Films, Bombay. Very few songs from these films recorded on gramophone records are available today. Film reels and strips have already disappeared and lost to history.

In 1935, German 'Odeon' record manufacturing company was active in Bombay and took large number of recordings in the field of classical music and light music like 'Marathi Natya Sangeet'. Once again, with the initiative and encouragement of Bai Sunderabai all the Barodekar's and Mane's recorded prolifically for Odeon label. Sunderabai also successfully persuaded Abdul Karim Khan to record for this label. Now, the 'electrical' recording using carbon microphone was developed and hence the recordings were quite clear. Khansaheb gave fine recordings after a gap of about 30 years. Earlier in 1905, he had given over 25 recordings for Gramophone Company in Bombay. Both father and children were meeting through the music recorded on 'Odeon' label only. Heerabai has recorded over 60 songs on thirty 10-inch diameter shellac records revolving at 78 rpm and playing for 3 minutes. Apart from classical music, she has recorded Natyageet, Bhavgeet, Thumri, Gazal and even skits and drama sets – 'Sangeet Saubhadra', 'Shambharavi Mulgi', 'Mangal Devata' and 'Baivina Buva'. Later in 1942, due to merger of Odeon Company with Columbia, several of these songs were reissued on 'Columbia' label. Some of her famous songs are – 'Nandalala Naachre', 'Upavani Gaat kokila', 'Brijlala Gade', 'Pandu Nrupati', and 'Radhe Krishna Bol Mukhase'. These records were very popular and were best sellers.

With the advent of microgroove recording techniques, around 1960, some of her most popular songs were reissued on Extended Play (EP) records. In 1957, Long Playing (LP) record titled, 'History of Music in Sound – Part 1' was released in England and it contained one track of Heerabai's Todi –

पुणे नूतन संगीत विद्यालयातर्फे

गुरुवार ता. १६-१०-२४ रोजी

पुणे-नूतन आर्यभूषण थिएटरांत

गायन-वादनाचा जलसा

सामोकोनमब्वे मुळायाच घेतलेल्या रेकार्डसमूह केवळ महाराष्ट्रातच नव्हे तर अखिल हिंदुस्थानात कंठमाधुर्य व गायन-शास्त्रनिपुणता याबद्दल प्रसिद्ध बाबदेच्या नूतन संगीत विद्यालयातील शिष्य मिसेस हिराबाई बडोदेकर व सौ. सुरेश बाबु यांचा गायन-वादनाचा जलसा पुणे नूतन आर्यभूषण थिएटरात फारच घाटाने होणार आहे रसिकांनी ही संधि दुरु नये. म्यानेजर नूतन संगीत विद्यालय, पुणे.

फक्त एकच जलसा.

सौ. हिराबाई बडोदेकर यांच्या

गायन-वादनाचा जलसा

शुक्रवार तारीख १५/१०/२६ रोजी रात्री ९ वाजता

किर्लोस्कर थिएटरमध्ये होईल

म्यानेजर—ही. वाय. के. कर.

रेकार्डस्वर घेतलेले

पहिलेंच

संगीत मराठी

नाटक



शंभरावी मुलगी

या नाटिकांत सौ. दुर्गाबाई खोटे, सौ. हिराबाई बडोदेकर, सौ. कमलाबाई बडोदेकर, श्री. लोंढे वगैरे सुप्रसिद्ध नट नट्यांनी कामे केली आहेत.

रुबी रेकार्ड कंपनी, फोर्ट, मुंबई

'Kankariya Ji na Maro' reissued from 78 rpm record. In 1962, she recorded a LP record and sang Multani and Yaman. In 1968, she recorded a duet with her sister Saraswati Rane singing raag's Chandrakauns and Basant Bahar. Both these records had beautiful photographs on cover and are now very rare and have already become Collector's Items.

In 1934-37, 'Odeon' record catalogue, several photographs and song texts of the recordings of Ustad Abdul Karim Khan and children are printed. Later, many songs were reissued on Columbia label due to merger of two companies. In 1984, an audio-tape containing Marathi songs of Karim Khan [on side A] and Heerabai Barodekar [on side B] was released and the cover carries photographs of father and the daughter. In 1998, again in 'Classic Gold' series, several songs of Heerabai were released on audio-tapes and now on CD's. Let us hope to have her entire repertoire on MP3 or CD done either by the Gramophone Company or by music lovers during these centenary celebrations.

- Suresh Chandvankar

References:

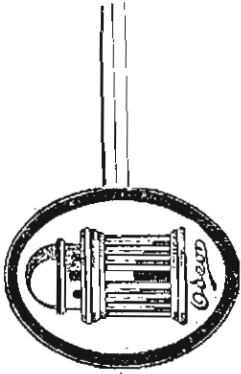
HMV Catalogues [1920-30], Odeon catalogues [1934-37]

HMV Odeon and Columbia discs from the collection of Mr. Prabhakar Datar

Gaan Heera – Memoirs of Heerabai (in Marathi) – By Mrs. Shailaja Pandit and Mr. Arun Halbe, (1985)

Sangeet Ratna-The Jewel of music Khansaheb Abdul Karim Khan: A bio-Discography, Michael Kinnear, Australia (2003)





Mrs. Hirabai Barodker.

सौ. हिराबाई बरोडकर.

सौ. हिराबाई ह्या रंगभूमीवर काम करू लागल्यापासून त्यांची काही नाटकांतील पदे अतिशय लोकप्रिय झाल्यामुळे मुद्दाम आम्ही त्यांची रेकार्ड्स घेतली आहेत व त्याचा फायदा गायन प्रेमी लोक घेतील अशी आम्हाला उमेद आहे.

NO. A 245002

{ राधेकृष्ण बोल मुखसे.
जार भारा दूर दूर.

एक बाजू.

भजन.

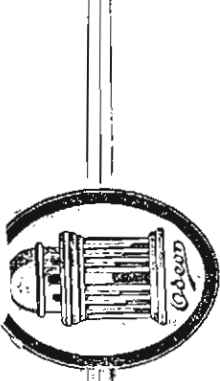
राधे कृष्ण बोल मुखसे राधे कृष्ण बोल तेरो
क्या लगे गो मोल ॥ हात पांव नही हिलना
दस वीस कोस नही चलना कुछ गिरा
गांठ नही खुलना तेरे मनकी गुंडी खोल ॥ १ ॥

दुसरी बाजू.

सून सारंग.

जारे भौरा दूर दूर । तेरो सो अंग रंग है ।
उन्ही के जाने मेरो चित क्रियो चूर ॥

Odeon 10" Double sided Electrical Records Rs. 3-8-0 each.



Mrs. Hirabai Barodker.

सौ. हिराबाई बरोडकर.

NO. A 245003 { त्रिज लाला गडे पुरवी हृदयींची.
पांडू नृपती जनक जया.

एक बाजू

पिठु मिश्र कवाली.

त्रिज लाला गडे पुरवी हृदयींची आस ॥ धृ० ॥
वाजिव श्री हरी मंजुळ बांसरी ।
पाजिव शांति सुधा जीवास ॥ १ ॥

दुसरी बाजू.

पांडू नृपती जनक जया
माता कुंती यदुतनया
धर्म भीम बांधव जया
नामे विजय जो ॥ धृ० ॥

Odeon 10" Double sided Electrical Records Rs. 3-8-0 each.

Records of Mrs. Hirabai Badodekar (Barodekar)

HMV Black Label Records: P series

- | | | |
|---|--------------------------------|--|
| 1] P-5687 G-C-13 13416 (BD 232)
P-5687 G-C-13 13417 (BD 233) | Pilu
Khamaj | jayantarai bhagawant
dharma sthapanecche
[Sung by Miss Hirabai] |
| 2] P-5688 G-C-13 13418 (BD 234)
P-5688 G-C-13 13419 (BD 235) | Durga
Kafi | krupa karore
majha anathasi
[Sung by Miss Hirabai] |
| 3] P-5689 G-C-13 13420 (BD 236)
P-5689 G-C-13 13421 (BD 237) | Malkauns
Bhairavi | prem bhawe na bhawe
arti avadhuta
[Sung by Miss Hirabai] |
| 4] P-6209 G-C-13 13891 (BD 1017)
P-6209 G-C-13 13892 (BD 1018) | Durga
Kamod | sakhi mori rumzum
lagire mori |
| 5] P-6213 G-C-13 13893 (BD 1014)
P-6213 G-C-13 13894 (BD 1015) | Multani
Puriya | aaisi kahan preet lagai
milire aai kavan piya |
| 6] P-6346 G-C-13 13900 (BD 1033)
P-6346 G-C-13 13901 (BD 1034) | Shankara
Bhoop | dev jawali antari
aaji ugavala |
| 7] P-6347 G-C-13 13902 (BD 1035)
P-6347 G-C-13 13903 (BD 1036) | Bageshri
Bihag | aata yoga sadha
saguna ramya murti |
| 8] P-6349 G-C-13 13905 (BD 1038)
P-6349 G-C-13 13904 (BD 1041) | Bhoop
Bhimpalas
(Aarati) | brahma nandam
sukh sahita dukh rahita |
| 9] P-8754 G-C-17 13246 (BK 249)
P-8754 G-C-17 13247 (BK 250) | Jilha
Durga | shantvaho manasa
ananda mani gudha
[From Marathi drama – Patwardhan] |
| 10] P-9698 G-C-17 13817 (BK 256)
P-8254 G-C-17 13818 (BK 257) | Bihag
Bhairavi | balmure more manko
piya matwale |



‘ गायन हिरा ’ सौ. हिराबाई बडोदेकर —यांची ‘ जागती ज्योत ’ नाटकांतील दोन निवडक गाणी—

SA. 3021 { हांसवी नाचवी हृदयाला
नं. ३०२१ { जर्गो आभास हा दाविला

मोड
भैरवी

एक बाजू:—

हांसवी नाचवी हृदयाला ।

हा हृदयनाथ टाकुनि गेला ॥

भासवी हा रवि रजनीला ।

कां रजनीनाथ हा दिवसाला

हा काय रंजविल ललजासुमना ।

स्वानंदे आनंदे धाला ॥१॥

दुसरी बाजू:—

जर्गि आभास हा दाविला ।

वितराग तो झर्गि मालविला ॥२॥

उगाची विकास दुरावला ।

धादांत वेदांत खुळावला ॥

करगत हरविली झळकत मिरविली ।

अविस्त दिपविली प्रतिभा असला ॥३॥

Odeon Records: SA / SS and SB series

- 1] SA 3001 S 588 Bageshri trata prabhu sakalancha
[From Marathi drama-Sadhwi Meerabai]
S 589 Bhimpalas sakhe mi murari vani pahila
[Composed by Mr. Vasant Shantaram Desai]
- 2] SA 3003 Patdeep piya nahi aye
Hori Dipchandi hori khelo mose nand
- 3] SA 3009 S 592 Pilu ghera badari rama
S 595 Bhajan giridhar gopala
- 4] SA 3021 S 584 Mand hansavi nachavi hridayala
S 587 Bhairavi jagi aabhaas ha dawila
[From Marathi drama – Jagti Jyot]
- 5] SA 3027 S 593 Bhairavi sundar swarup jaake
S 594 Bhajan chakar rakhoji sanvariya
- 6] SA 3030 S 580 Kafi kiti sukhakar ha bhaas
S 582 Mishra mand bol tujhe goad aasale
[From Marathi drama – Yugantar]
- 7] SA 3039 S 583 Bhairavi pada pankajate prabhuchya varoni
[From Marathi drama – Yugantar]
S 586 Tilang kathinata varin kashi
[From Marathi drama – Jagti Jyot]
- 8] SA 3042 S 578 Kafi vrujavanicha harilal
[Composed by Prof. N. S. Phadke, M. A.]
S 585 Jaunpuri katu ya abala nama balwaan
[From Marathi drama – Jagti Jyot]
- 9] SA 3045 S 579 Patdeep adhir mana baware
S 581 Mand ghei vihangasam bharari
[From Marathi drama – Yugantar]
- 10] SA 3047 3048 3049 Sangeet Shambharavi Mulagi
- 11] SA 3058 S 1133 Bhavgeet labhala mahatma neta
S 1134 Jhinjhoti dharila ka ruswa
[Composed by Mr. Vasant Shantaram Desai]

मे

मराठी



रेकॉर्डस्

१९३७



‘गायन हिरा’
सौ. हिराबाई बडोदेकर

SA 3075 { कित्ती सोडितेसी शर—
३०७५ { असाचि धांवत येई मोहना—

मिश्र शंकरा
काफी

प्रत्येक पद सुव्यवस्थितपणानें, कसोशीनें व अत्यंत स्वरमाधुर्यानें म्हटल्यामुळें सौ. हिराबाईचा प्रत्येक रेकॉर्ड गानरसिकांना अत्यंत प्रिय होत असतो. बरेच दिवसानंतर, आम्हीं प्रसिद्ध करित असलेला यावेळचा रेकॉर्डही या विधानाला पुष्टीच आणील. ‘कित्ती सोडितेसी शर’ हें भावगीत सुप्रसिद्ध कादंबरीकार व कवि प्रो. एन. एस. फडके, एम्. ए. यांनीं रचिलें असून दुसरें गायन सुप्रसिद्ध नाटककार व साहित्य-लेखक श्री वसंतराव शां. देसाई, सबजज्ज यांच्या लालित्यपूर्ण काव्यरचनेची साक्ष देईल. अशा योग्यतेचे कवि आणि त्यांत सौ. हिराबाईची हृदयस्पर्शी सुरेल गानपद्धति यांमुळें ‘हा रेकॉर्ड संग्रहीं ठेवा’ असें निराळें सांगण्याची जरूरच राहत नाहीं.

(प्रो. एन्. एस्. फडके, एम्. ए. कृत)

एक बाजू:—कित्ती सोडितेसी शर हे ।

तव नयनांतूनि हे असले ॥ धृ० ॥

पांचही प्राणां तुला दिले ना ।

मृगया कसली आतां चाले ॥ १ ॥

(श्री. वसंतराव शां. देसाई कृत)

दुसरी बाजू:—असाचि धांवत येई मोहना

गोकुल व्याकुल प्राणजीवना ॥ धृ० ॥

आधीं सम करीसी अनाथ जनता

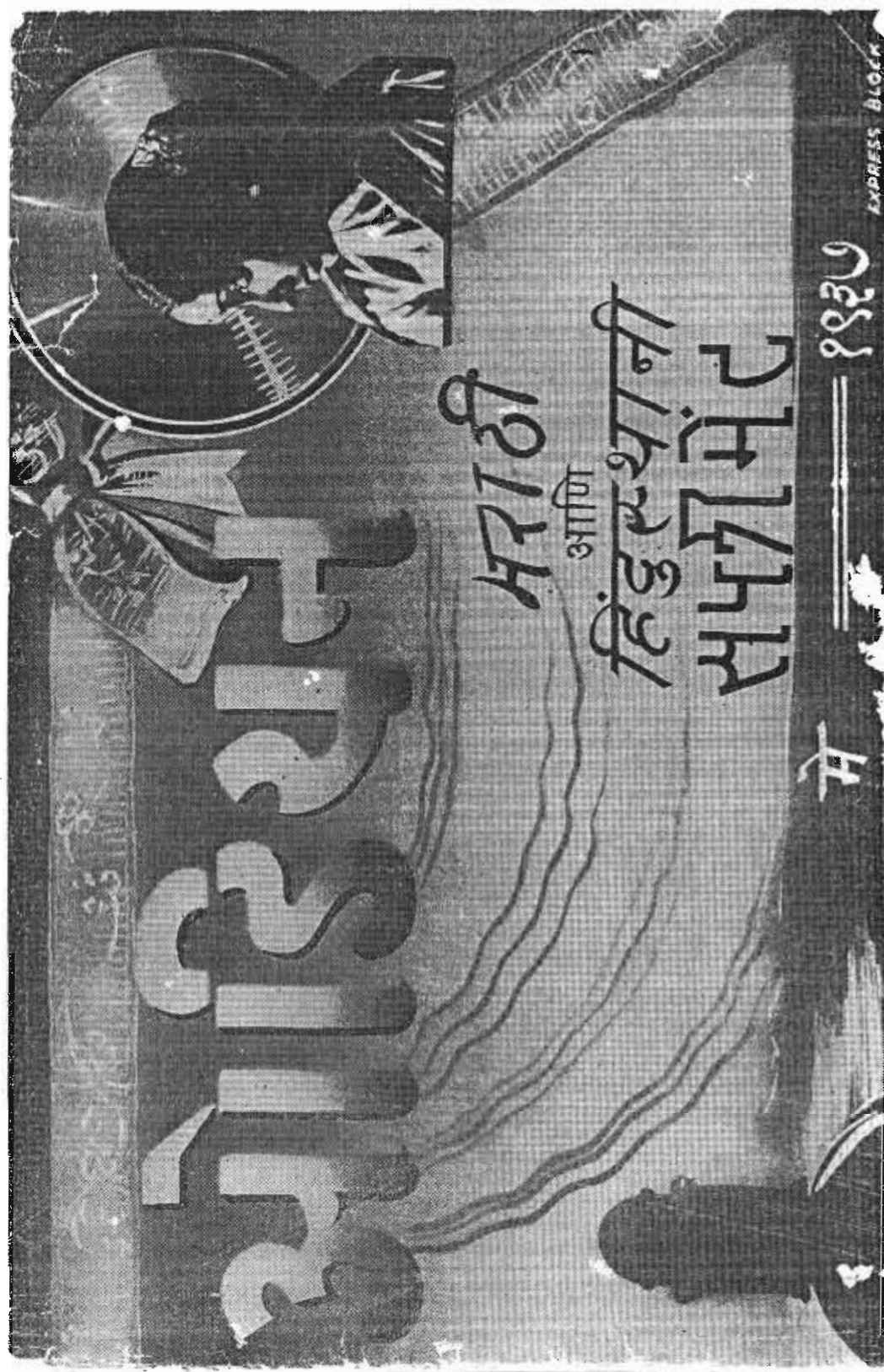
मग केली इतुकी कां ममता ।

काय लोपली प्रेम भावना ॥ १ ॥

(१)

- 12] SA 3063 S 1139 Patdeep piya nahi aye
S 1140 Dipchandi hori khelo mose nanda - hori
- 13] SA 3065 S 1131 Tilang dhanya dhanya janki tu
S 1132 Mand hi seva prabhuraj seva
[Composed by Mr. Vasant Shantaram Desai]
- 14] SA 3068 S 1618 Durga prabhune vedhila dhenu
[Composed by Prof. N. S. Phadke, M. A.]
S 1619 Jhinjhoti ramale tuzhya charani
[Suvarna Mandir, Composed by Mr. M.G. Rangnekar]
- 15] SA 3070 S 1616 Bhajan payori maine ram ratana
S 1621 Bhairavi hari nam bina jal jaiyyo
- 16] SA 3072 S 1620 Mand priya bale zhani dhaav
[Suvarna Mandir, Composed by M.G. Rangnekar]
S 1622 Abhang patita tu pawana mhanvisi narayana
- 17] SA 3075 S 2166 Shankara kiti soditi shar
[Composed by Prof. N. S. Phadke, M. A.]
S 2198 Kafi asachi dhavat yei mohana
[Composed by Mr. Vasant Shantaram Desai]
- 18] SA 3077 S 2199 Kafi hori shyam nahi aaye
[Composed by Indrachandra Dadhich]
S 2202 Bageshree bar bar kar hari
- 19] SA 3079 S 2298 Des daya kashi nahi
[Composed by Mr. Vasant Shantaram Desai]
S 2308 Shudh sarang vimal kavita
[Composed by Prof. N. S. Phadke, M. A.]
- 20] SA 3080 S 2168 - mannetra guntate lubhdha jhale
[From Marathi drama 'Sangeet Saubhadra']
S 2201 Khambavati jayati jay mangala
[Composed by Prof. N. S. Phadke, M. A.]
- 21] SA 3081 S 2299 Gazal yaar akar hua mehman
[Composed by H. E. H. The Nizam of Hyderabad]
S 2305 Bhairavi lagi mori bindiya

ODEON



22] SA 3084 S 2380 Mishra mand upawani gaat kokila
[Tune and sung by Mrs. Hirabai Barodekar]
S 2381 aata ayodhya nagarila
[Composed by Mr. Vasant Shantaram Desai]

23] A 245002a Ke 39 Bhajan radhe krishna bol
A 245002b Ke 43 Sut Sarang jare bhowra door

24] A 245003a Ke 41 Mishra Pilu brijalala gade puravi
[From Marathi drama-Meerabai]
A 245003b Ke 44 pandu nrupati janak jaya
[From Marathi drama – Sangeet Saubhadra]

25] A 245053a Ke 42 Pilu kal khara kalikalka jhala
A 245053b Ke 45 Bhairavi asara pasara shunna sansar

26] A 245064a Ke 37 Yaman kalyan janmanas mandirat
A 245064b Ke 38 Bhimpalas ruchirchi ha lyale

27] A 245123a Pilu me aghana na shive bhiti mana
A 245123b Mand sanshaya ka mani aala
[From Marathi drama – Sanshay Kallol]

[Songs from Hindi Film – 'Pratibha'. June 1937]

28] SB 2201 marmuwa kahepe baware
yeri aali aavo sajani

29] SB 2202 S 2148 suman he wahile
S 2154 aaj sumangal hota

30] SS 4003 Tilak kamod bairan thadi
Bhoop tata bitata ghana singer

Announced, recorded but unpublished [C. late 1937]

SB-2386 HEERABAI BARODEKAR
Goswami Tulsidas [Shruti Natika] - Part 1
Goswami Tulsidas [Shruti Natika] - Part 2

SB-2387 HEERABAI BARODEKAR
Goswami Tulsidas [Shruti Natika] - Part 3
Goswami Tulsidas [Shruti Natika] - Part 4





मराठी रेकॉर्ड्स

गायनहिरा
सौ. हिराबाई बडोदेकर

S A. 3058 } लाभला महात्मा नेता.
नं. ३०५८ } धरिला कां रसवा.

भावगीत.
झिझोटी.

एक बाजू:—(भावगीत. व्ही. एस्. देसाईकृत)
लाभला महात्मा नेता धन्य भारता । नेता ॥१॥
प्रेमयोग अनुसरितो तो विश्व जिंकितो । जेता ॥२॥
सत्यरूप मानी ईशा । पापपंक गाणितो हिंसा ।
हिन्दुधर्म उद्धरि कैसा । प्रेम दावितो । पतितो ॥३॥
पुण्यभूमि भारत माते । धन्य तनय लाभत तूते ।
चिरंजीव राखा याते । विनति ही अतां प्रभुते ॥४॥

दुसरी बाजू:—(झिझोटी. व्ही. एस्. देसाईकृत)
धरिला कां रसवा । हा त्रिजलाला ॥ ४० ॥
हृदयी भावना । तीच बोल ना ॥
बोल करिल जो । पावन मजला ॥१॥

S A. 3001 } वाता प्रभु सकळांचा. बागेश्री. मिराबाई
नं. ३००१ } सख मा. सुरारी वनी पाहिला. भिमपलास.

S A. 3009 } घेरा बादरी रामा.
नं. ३००९ } गिरीधर गोपाल.

पिल.
भजन.

शेवटचे खेळ]

॥श्रीदत्तप्रसन्न॥

[शेवटचे खेळ

(गायनहिरा) सौ. हिराबाई बडोदेकर

—यां ची—

नाट्यशास्त्रा) नूतन संगीत विद्यालय (नाट्यशास्त्रा

—पु णे कि लो स्कर थिएटरां त—

गुरुवार ता. ८-९-३२ रात्री ८॥ वाजतां

प्रसिद्ध कादंबरीकार प्रो. ना. सी. फडकेकृत

संगीत]

यु गां त र

[नवा खेळ

शुक्रवार ता. ९/९/३२ रात्री ८॥ वाजतां

डायरेक्टर
के.एम.हर्डीकर)

सौ भद्र

(जनरल मॅनेजर
व्ही.के. परचुरे

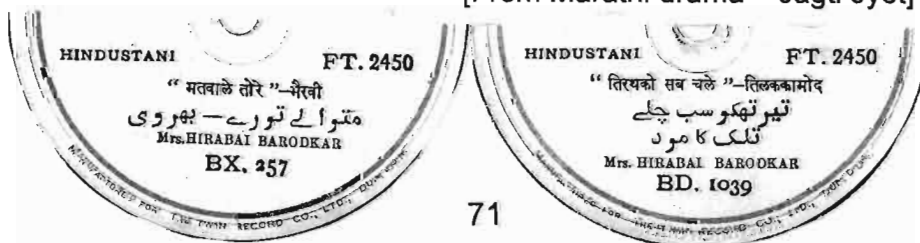
तिकिटें किलोस्कर थिएटरांत दररोज
सकाळीं ८ ते १० व दुपारीं २ ते ६ पर्यंत विकत मिळतील.

The Twin Records

- | | | | |
|------------|---------|-------------|----------------------------|
| 1] FT 2450 | BD 1039 | Tilak kamod | tirathko sab chale |
| | BX 257 | Bhairavi | matwale tore |
| 2] FT 2491 | BD 251 | | tarini nava vasana |
| | BX 254 | | meeta bhashini |
| | | | [Marathi drama-Patwardhan] |

Columbia Records: VE series

- | | | |
|------------|-------------|-------------------|
| 1] BEX 268 | Tilak kamod | bairan thadi |
| | Bhoop | tata bitata ghana |
-
- | | | |
|------------|------------------------|--|
| 1] VE 5001 | Bageshri | trata prabhu sakalancha |
| | Bhimpalas | [From Marathi drama-Sadhwi Meerabai] |
| | Also issued on GE 5001 | sakhe mi murari |
| 2] VE 5006 | Mishra mand | upawani gaat kokila |
| | | aata ayodhya nagarila |
| 3] VE 5010 | Mand | hansavi nachawi hridayala |
| | Bhairavi | jagi aabhaas ha dawila |
| 4] VE 5015 | Patdeep | piya nahi aye |
| | Hori Dipchandi | hori khelo mose nand hori |
| 5] VE 5016 | Mand | hi seva prabhuraj seva |
| | Tilang | dhanya dhanya janki tu |
| 6] VE 5021 | Kerwa | mora bansi bajake |
| | Bhairvi | akeli mat jaiyo |
| 7] VE 5025 | CEI 19083 | mani anand ha bharala |
| | CEI 19084 | manaramana sakhaya mohana |
| | | [Lyric: Mr. S. A. Shukla. Music: Panditrao Nagarkar] |
| 8] VE 5027 | Ke 39 Bhajan | radhe krishna bol mukhase |
| | Ke 43 Sarang | ja re bhawanra dur |
| 9] VE 5034 | S 578 Kafi | vrujavanicha harilal |
| | S 585 Jaunpuri | [Composed by Prof. N. S. Phadke, M. A.] |
| | | katu ya abala nama balwaan |
| | | [From Marathi drama – Jagti Jyot] |



ओडियनइलेक्ट्रिक ब्लूलेबल रेकॉर्डस्

१० इंची दोन्ही बाजूस पदे असलेली

किंमत प्रत्येकी रु. ३-८-०

Marathi Records मराठी रेकॉर्डस्.

Mrs Hirabai Barodekar सौ. हिराबाई बडोदेकर.

सौ. हिराबाई ह्या रंगमंचीवर काम करुं लागल्यापासून त्यांची नाटकां तोंड कांही पदे अतिशय लोकप्रिय झाल्यामुळे मुद्दाम आम्ही त्यांची रेकॉर्डस् घेतली आहेत व त्याचा फायदा गायनप्रेमी लोक घेतील अशी आम्हांला उमेद आहे.

No. A 245003 } त्रिज लाला गडे पुरवी हृदयीची,
२४५००३ } पांडु नृपति जनक जया.

एक बाजू:—

पिलु-मिश्र कवाली.

त्रिज लाला गडे पुरवी हृदयीची आस ॥ धृ० ॥
वाजिव श्रीहरी मंजुळ बांसरी ।
पाजिव शांति सुधा जीवास ॥ १ ॥

दुसरी बाजू:—

पांडु नृपति जनक जया -
माता कुंती यदुतनया
धर्म भीम बांधव जया
नामे विजय जो ॥ धृ० ॥

No. A 245053 } काळ खरा कळिकाळा झाला
२४५०५३ } असार पसारा शून्य संसार सारा

(पिलु-जिल्हा)
(भैरवी)

एक बाजू:—

काळ खरा कळिकाळा झाला
आदि पुरुष नारायण गमला-काळ
तो पुरुषोत्तम मोही मन मग
भक्ति सदा अभिमान मला-काळ
वरी समता गुण भेद निमाला
प्रभु जगदांतरि हा रमला-काळ

दुसरी बाजू:—

असार पसारा शून्य संसार सारा
हा प्रभु राजा जीवासी एक निवारा-असार
मज निरोप द्यावा ठेवुनी प्रेम भावा
सकल चरणी माझा हा नमस्कार ध्यावा-असार
सकल जनन झाले सेविले सौख्य सारा
प्रभु चरण विलीना जाहली आज मीरा-असार

No. A 245064 } जन मानस मंदिरांत
२४५०६४ } श्विरचि हा त्याले (यमनकल्याण)
(भीमपलास)

एक बाजू:—

जन मानस मंदिरांत । विलसो श्विरा प्रशांत ।
मति स्वयं प्रकाशवती । मंगला युगांतरांत ।
कुल साधित गौरवात । न दिसे महती कुणास ।
धृति सेवा कृति गुणाही लाभो प्रभुतां जनांत ॥ १ ॥

दुसरी बाजू:—

श्विरचि हा त्याले भक्ति भाव
शुभ गुण मणि अलंकार ॥ धृ० ॥
प्रभुला पुजिले या मन मंदिरी ।
तन मन धन पदि वाहिले ॥ १ ॥

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जुलै १९३५

ओडियन मराठी रेकॉर्ड्स.

Mrs. Hirabai Barodekar. सौ. हिराबाई बडोदेकर

S. A. 3045 } अधिर मन बावरे. पटदीप. युगान्तर
नं. ३०४५ } घेई विहगसम भरारी. मांड. ”

गायनहिरा सौ. हिराबाई बडोदेकर
ह्यांच्या गायनाचा गायनप्रेमी जनतेस
चांगलाच परिचय असल्यामुळे त्यांच्या
गायनाचे वर्णन करण्याची मुर्तीच आव-
श्यकता नाही.

या वेळीं सौ. हिराबाईंनी युगान्तर नाटकां-
तील दोन पदांची रेकॉर्डसाठी निवड केली
आहे. त्यापैकी “अधिर मन बावरे” हे पद
पटदीप रंगांत गाइलें असून दुसरे “घेई
विहगसम भरारी ” हे मांड रंगांत गाइलें
आहे. हा रेकॉर्ड ऐकतांना त्यांतिल सुस्वर
आलपानीं ऐकणाराचें मन मोहून जातें.
हा रेकॉर्ड एकवार ऐकल्यावर संग्रहीं ठेवणें अवश्य आहे असें वाटणें साहाजीक आहे.

एक बाजू:—

अधिर मन बावरे घेई आंदोलनें ।

विविध भावावरी प्रेम शंकागुणें ॥ धृ० ॥

दयित हृदयांतलें अणु जरी लभलें

स्थल विसावेल मन कान्त गुण चित्तनें ॥ १ ॥

— १ —

दुसरी बाजू:—

घेई विहगसम भरारी मानस हें भारी ॥ धृ० ॥

उन्मादक गीतांचें, छत सुंदर पसरवें ।

वाटे या क्षणें मनास, मन वेडें वाई ॥ १ ॥

S A. 3001	त्राता प्रभु सकलांचा.	बागेश्री. मिराबाई.
नं. ३००१	सखे मी मुरारी वनी पाहिल.	भीमपलस.
S A. 3009	घेरा बादरी रामा.	पिछ.
नं. ३००९	गिरिधर गोपाल.	भजन.
S A. 3021	हांसवी नाचवी हृदयाळ.	मांड. जागती ज्योत.
नं. ३०२१	जमि आभास हा दाविला.	भैरवी ” ”
S A. 3027	सुंदर स्वरूप जाके.	भैरवी.
नं. ३०२७	चाकर राखोजी सांवरीया.	भजन.
S A. 3030	बोल तुझे गोड असले.	मिश्र मांड. युगान्तर.
नं. ३०३०	किती सुलकर हा भास.	काफी. ”
S A. 3042	कडु या अवला नामा. जौवनपुरी. जागती ज्योत	
नं. ३०४२	वृजवनिचा हरीलाल. काफी. प्रो. फडके कृत.	
A. 245002	राधे कृष्ण बोल मुखसे.	भजन
नं. २४५००२	जारे भौरा दूर.	सूत सारंग
A. 245003	ब्रिजलाल गडे पुरवी.	मिश्र पिछ.
नं. २४५००३	पांडुरूपति जनक जया.	सौभद्र
A. 245053	काळ खरा कळि काळ्य झाल.	पिछ.
नं. २४५०५३	असार पसारा शून्य संसार.	भैरवी.
A. 245064	जनमानस मंदिरांत.	यमन कल्याण.
नं. २४५०६४	खचिनि हा ल्यालें.	भीमपलस.
A. 245123	मी अथवा न शिवे भीति मना.	पिछ.
नं. २४५१२३	संशय का मनीं आल	संशय कळोळ.



SA न्यू लेवेल १०" रु. ३-८-० SB रेड लेवेल १०" रु. २-१२-०
A न्यू लेवेल १०" रु. ३-८-० A रेड लेवेल १०" रु. २-१२-०
S न्यू लेवेल १२" रु. ४-०-०

ऑडियन मराठी रेकॉर्ड्स.

Mrs. Hirabai Barodekar. सौ. हिराबाई बडोदेकर

S A- 3042 } कटु या अवला नामा. जिवनपुरी. जागती ज्योत
नं. ३०४२ } वृजवनिचा हरीलाल. काफ़ी. प्रो. फडके वृत्त.



सौ. हिराबाई बडोदेकर यांच्या गायनाचे वर्णन करावे तेवढे थोडेच होईल. यांच्या नवीन रेकॉर्डची रसिक वर्ग आतुरतेने मार्ग प्रतीक्षा करितात. "कटु या अवला नामा" हे जागती ज्योत नाटकातील, जिवनपुरी रागातील पद व "वृजवनिचा हरीलाल" हे श्रीकृष्ण वर्णनपर, प्रो. एन्. एस्. फडके, एम्. ए. यांनी रचिलेले सुंदर काव्य, अशा हृदयंगम दोन पदांची निवड केलेली आहे. "कटु या अवला नामा" ह्या पदांतील सहज खालीत्याने केलेली आकर्षक तानांची पैक स्वरोरुच अवर्णनीय आहे. दुसऱ्या बाजुने श्रीकृष्ण स्तुतीने भरलेले रसाळ काव्य त्यांतही गायन हिरा सौ. हिराबाईचा

नैसर्गिक गोड आवाज व शास्त्रीय संगीताची भर मग ते किती ब्रह्मरीचे वठले असेल हे निराळे सांगायचास नकोच. एक वेळ हा रेकॉर्ड ऐका म्हणजे आमच्या म्हणण्याची सत्यता पटेल.

एक वाजू:—

कटु या अवला नामा, बलवान जगती या व्हाया ।

वे धीरा करी कृपाण, साम दाम हे निशाण ।

आज सजालि हे रामा ॥ धृ० ॥

वीर पुरुष चाळविला अवधा स्त्रीगण जमला ।

सांडुनि तनु वरं विजया, या रणसंग्रामा ॥ १ ॥

दुसरी वाजू:—

वृजवनिचा हरीलाल करी विराजे मुरली ।

नयन किशोर विहारी ॥ धृ० ॥

भव संप्रसी या अनलीं विटलीं हीं सुजनमने ।

त्या वेणुवर नादें सुधा खान घाली ॥ १ ॥

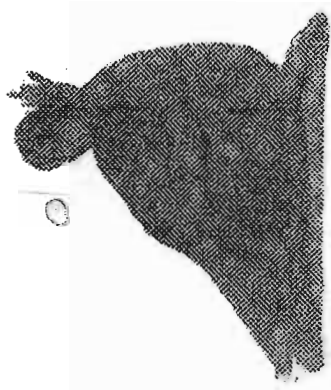
पूर्वी प्रसिद्ध झालेले कांही निवडक रेकॉर्ड्स

S S. 4003	तत वितत धन सिंगर सब बाजे.	भूप.
नं. ४००३	बैरन ठाडी अठरीयांसो मोरा.	तिलक कामोद.
S A. 3001	भ्राता प्रभू सकलंचा.	बागेश्री. मिराबाई.
नं. ३००१	सखे मी मुरारी वनी पाहिला.	भीमपल्लव.
S A. 3009	केषा बादरी रामा.	पिद्ध.
नं. ३००९	गिरिधर गोपाल.	भजन.
S A. 3021	हांसवी नाचवी हृदयाला.	मांड. जागती ज्योत.
नं. ३०२१	जगि आभास हा दाविला.	भैरवी " "
S A. 3027	सुंदर स्वरूप जाके.	भैरवी.
नं. ३०२७	चाकर राखोजी सांवरीया.	भजन.
S A. 3030	बोल तुझे गोड असले.	मिश्र मांड. युगांतर.
नं. ३०३०	किती सुखकर हा भास.	काफ़ी. "

- | | | | | |
|-----|---------|------------------------|----------------|--|
| 10] | VE 5038 | CEI 19129
CEI 19130 | | dhanya janma jahala
nayan rokhuni baghata kan
[Composed by Mr. V. S. Desai] |
| 11] | VE 5039 | CEI 19126
CEI 19127 | Todi
Thumri | kankariya ji na maro
kahe satavo shyam |
| 12] | VE 5046 | CEI 19128
CEI 19131 | | rusala kan sakhi nandkumar
karuna kashi ye na
[Comp. By Mr. S. A. Shukla] |
| 13] | VE 5056 | CEI 18993
CEI 18994 | | nandlala nachre [Comp. G. K. Datar]
vinavita shabari yaduraya
[Comp. Raja Badhe] |

Columbia Records - GE Series:

- | | | | | |
|----|----------|-------------------------------|--|--|
| 1] | GE 8171 | | | tana mana dhana sab
rama nama leta mahatma |
| 2] | GE 8220 | | | kiti goda gaun
Hansat mukha |
| 3] | GE 8247 | Tilak Kamod
Marwa (Tarana) | | akeli dar lagi (Thumri)
atatana derena |
| 4] | GE 8562 | CEI 60127
CEI 60128 | | Vaijayanti mala
he kona madhuranana
[Lyric: Vasanttrao Desai, Music: Shridhar Parsekar] |
| 5] | GE 8709 | CEI 60441
CEI 60442 | | hitaguja maniche sangu kunala
nama gheta ramat mama mana
[Comp. Vasanttrao Desai] |
| 6] | GE 8766 | Deshkar
Thumri | | hun to tore karan
kahe piya din rain |
| 7] | GE 23222 | CEI 61106
CEI 61107 | | madhu madhura
disat na kashi namata
[Marathi drama: Vidyahanran, Lyric: Mr. K. P. Khadilkar] |
| 8] | GE 23230 | CEI 61104
CEI 61105 | | dahati bahu mana
shankahi nahi kali jya
[Marathi drama: Ekach pyala, Comp. Mr. V. C. Gurjar] |



मौ. दुर्गाबाई खोटे

SB 3205

{ मिहले इस विणाके
विस्के ओनेकी

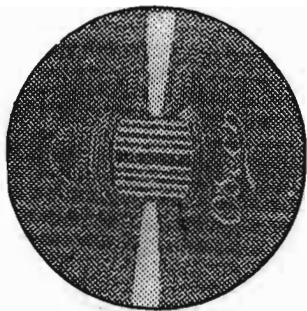
एक बाँचू:-

मिहले इस बीणाके तार ।
सब विणा बाजी भारत हैं
इन् की सुन ललकार ॥ १० ॥
तेरी कोनलसी डंगरी मे ।
मिकसन हारी स्वर लहरीमे
कला करत है न्यार ॥ १ ॥

दुसर- बाँचू:-

कितके आन की छुवियोमे मुसकाय रही है सब कलिका
क्यों इस रहा है मस्ती मे हर गुंवा गुंवा गुलशन का ॥ १० ॥
ये गुंज है फुलों के । या आवगीत बिधिके ।
चहार चिन्ह जी के । या फूल उठी कलिका ॥ १ ॥

सोल डिस्कोग्राफ:- रवी रेकार्ड कंपनी मुंबई



शालिनी सिनेटोन

कृत

:- प्र ति भा :-

बोलपटांतील

हिंदुस्तानी गायनाचे

अनु] सप्तीमेन्ट [१९३७

प्रतिभा फिल्म रेकॉर्डिंग्स

[हिंदी]



सौ. हिराबाई बडोदेकर

SB 2201

{ असुवा काहे पे बाबरे
येरी आली आबो सजावो

एक बाजू:-

अर सुवा काहे पे, बाबरे, ओले मनुवा ॥ ३० ॥

रंग रंगीले बाग बगीचे

साज सजीले, सब भरमीले, ओले मनुवा ॥ १ ॥

दूसरी बाजू:-

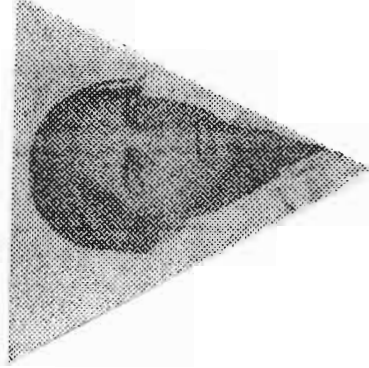
एही आजी आओ सजाओ बरजोरी

साथ इनके बिदिया खानाओ

सैन कजरओ की दोरी ॥ १ ॥

हाथन मे केकन रतनारे

गगन सब मलोरी : सजाओ बरजोरी ॥ ३ ॥



मार्टर इयाम

SB 2203

{ बुधद कौन उधारी री
भौरा बिलमाया

एक बाजू:-

बुधद कौन उधारी री । चमक उठी चहू ओर उजाली
सगौ सकल अधियारी री ॥ ३० ॥

फुलबा फूले पंछे नोले

पात पात हंसि हंसती डोले

सखन रूप नंदारी री ॥ १ ॥

दूसरी बाजू:-

भौरा बिलमाया, मनोहर फूल देख के

रसको ललचाया, बिचारा ॥ ३० ॥

रस लेने की मिठी आया

निकलेगी सब अत दुराया

तोच देखले छोपा पल्लवाया बिचारा ॥ १ ॥

राधेकृष्ण बोल मुखसे । राधेकृष्ण बोल तेरो क्या लगेगा मोल ॥ ध्रु० ॥
 हाथ पाव नही हिलना । दसवीस कोस नही चलना । कुछ गिरे गाठ नही छुटना ।
 तेरे मनकी गुंडी खोल । तेरो क्या लगेगा मोल ॥ १ ॥
 कौल बचन दे आया । इस मायाने मन लुभाया । उस मायाने घेर गिराया ।
 उस ठगनीका पल्ला छोड । तेरो क्या लगेगा मोल ॥ २ ॥

होरी ठुमरी (राग—मिश्र काफी)

ताल : अर्धी धुमाळी [मात्रा ८]

होरी खेलो मोसे नंद । नंदलाला आवो आवो । वो तो संग लीये
 सत्र ग्वाल बाल । आवो आवो ॥ अंतरा ॥ केसर रंग मै डारूंगी तुमपर ।
 और मद्धंगी गुलाल लाल । आवो आवो आवो ॥ १ ॥

(ठुमरी राग—भैरवी मध्यमग्राम)

अकेली मत जैयो राधे जमुना के तीर । राधे जमुना के तीर ॥
 जमुना के नीर तीर । गैया चरावे । बन्सीया बजायी कान्हा ॥ १ ॥

पद (राग—मिश्र मांड)

ताल : दादरा

भवसागरी आधार शोधावयाते । भ्रमसी का रे बहुनी हे मोहजाल । भुलले तव मन का सुखास ॥ ध्रु ॥
 जरी जन्मुनी होय नाश । भुलले मन का सुखास । सुखबी जीवा हा भास ।
 भरली जगी माया । भरली जगी माया मनुजा ॥ १ ॥

नाट्यगीत

मित भाषिणी तीच कुलकामिनी गृहिणी । रुचिर वज्र वदुनी भूषवी स्वकुल कुलाचार राखोनी ॥
 केवि मिले त्या जगी मान्यता । अविनय त्या बरि ती वाक्पटुता ।
 कुल-कलंकिनी ठरीती वनिता । मीरविती जरी सदाचार सांडोनी ॥ १ ॥

पद (राग— पटदीप)

ही कोण मधुरानना । अंगना विमल लोचने दीपवी तारांगणा ॥ अंतरा ॥
 संगीत लहरी निर्मोनी त्या । करिते बिहारा ही हंसीका ।
 हृदयी भावना मधुर संवेदना ॥ १ ॥

नाट्यगीत

व्यर्थ मी जन्मले थोर कुळी । लागला सर्वदा फास गळी ग ॥ ध्रु
 नच ठावे स्वातंत्र्य कसे ग । बंदीत वास मुळी ग ॥ १ ॥

9] GE 23299 CEI 61788 vad jaun kunala sharan
 CEI 61789 vyartha mi janmale thor kuli
 [From Marathi drama – 'Sangeet Saubhadra']

10] GE 23333 CEI 62143 kiti sangu tula
 CEI 62144 pushpa parag sugandhit
 [Marathi drama-Saubhadra]

11] GE 40002 CEI 62597 ala jo maja preme varaya
 CEI 62598 chadhala ravi tapa
 [Marathi drama: Vidyahanran, Lyric: Mr. K. P. Khadilkar]

EP records

- 1] 7 EPE 1205 Shyam kalyan sawanki sanjh [1961]
 Bhairvi bhajo madhur hari naam
- 2] SEDE 3306 Puriya Kalyan ek pal batiya [1961]
 Aheer Bhairav rasiya mhara mharoji
- 3] SEDE 3326 Bhimpalas ruchir chi ha lyale
 Bageshree trata prabhu sakalancha
 Mishra Pilu brijlala gade
 Bhairavi asara pasara
 [From Marathi drama-Sadhwi Meerabai]

LP records

- 1] ECLP 2275 Multani ektaal kaun des gaye-vilampat [1962]
 Yaman aisi kahan preet lagai-drut teentaal
 sugar bana-vilampat-ektaal
 mori gagar na bharan de
- 2] ECLP 2356 Chandrakauns banake balaiya-vilampat ektaal [1968]
 Basant Bahar kahe ho-drut teen taal
 barjo na mane-vilampat ektaal
 Naveli kali-drut teentaal

* **COLUMBIA** *

The Choice is Yours... with Records

Clarinet Nawaz Master Ebrahim [1915-1980]

Ebrahim Rahamat Ali, born at Ajmer in 1915 began to learn clarinet at the tender age of eleven years. Clarinet entered India during British rule and became an integral part of brass band and orchestra. Master Ebrahim, through over 250 Hindi film songs took this instrument to masses. He also learnt classical music from Banne Khan of Merath, Zirekhan of Panipat, Rafique Gazanavi, and Dinakar Rao Amembal.

He came to Mumbai and worked in Ranjeet Film Company's music department from 1934-36. Then he joined All India Radio as a staff artist and worked for over six years. He joined HMV Gramophone Company in 1942 and worked with them for over 25 years. He has accompanied with his clarinet for 6000 songs cut on gramophone discs. He has worked with major music directors and singers in the film Industry. Besides accompaniment, he also performed solo items and short concerts of classical music on All India Radio stations. For several years, Ceylon radio used to broadcast his clarinet in their morning session at 7.00 a.m. He used to play in 'Saaz aur Aawaz' program on radio. However he is best known for his solo tunes of famous Hindi film songs. HMV Company brought out over 100 records and they were very popular. In the beginning the credit on the HMV record label was 'E. R. Ali'. Columbia label records had name 'Master Ajmeri' and later it settled to just 'Master Ebrahim'.

Some of his most famous film tunes on clarinet are: Pyar kiya to darna kya (Mughal-e-Azam), Aaja re pardeshi (Madhumati), Nain mile chain kahan (Basant Bahar), Dilka khilona haye toot gaya (Gunj Uthi Shahanaai), Leke pahela pahela pyar (C. I. D.), Bholi surat dilke khote (Albela), Tu pyarka sagar hai (Seema), Wo dekho jala ghar kisika (Anpadh).

Master Ebrahim also composed music for two films: Parbat Ki Rani (Leela Chira Mandir, 1948) and Bigade Dil (A. M. Khan Productions, 1949). He also worked as a co-music director for the films: Utho Jago (Ratnakar Productions, 1947 with Aziz Khan), Bachelor Husband alias Kunwara Pati (Laxmi Productions, 1950, with Saraswati Devi), Actor (Sarosh Pictures, 1951, with Aziz Hindi). His three sons: Salim, Farooq and Iqbal are also active in Film Industry and play clarinet and vibraphone.

Master Ibrahim's 78 rpm records were issued on HMV, Columbia and The Twin labels and later some of them were re-issued on LP/EP formats and on audio cassettes too. In December 2003, HMV released his 16 tunes on audio tape (SPHO 834492) and on Compact Disc (CDF 130460) – "Mellow Gold (Memories Forever) – Film Hits on Clarinet by MASTER EBRAHIM". In January 2005, one more cassette (SPHO 834573) and CD (CDF 130528) was released and it contained 18 film tunes.

Master Ebrahim's music needs to be preserved for posterity. His sons are collecting his 78 rpm discs and are looking for missing numbers. We herewith present part of the list prepared by Mr. Iqbal.

More information is available with:

Mr. M. Iqbal Ebrahim – 128, Ali Umar Street, First Floor, Room Number 15, Pydhonie, Mumbai – 400 003. Tel. 91-22-23 46 41 91.

- Suresh Chandvankar
- This is a translation of an article by Mr. Bholanath Arte (Mumbai)
- Courtesy: 'Listener's Bulletin no. 126' - January 2005. Ed. Harmandir Singh Hamraaz, Kanpur, India.



मास्टर इब्राहिम (अजमेरी)

[फोटो : वी.के.गुरु प्रकाश
(मैसूर) के सौजन्य से]



कारन्त : तर्ज

दिल्ली कहानी रंग लाई है
मेरा यार बना है दुलहाN
92639

कारन्त : طرز-

دل کي کہانی رنگ لائی
میرا یار بنا ہے درہا

मास्टर इब्राहीम

N 92595	{ क्लेरियोनेट तर्ज- 'जरा रुक रुक के' " " " 'तू ना आया' क्लेरियोनेट तर्ज- 'ऐ मालिक तेरे बन्दे'- फि. 'दो आंखे बारह हाथ' " " " 'नगरी नगरी द्वारे द्वारे' फि. 'मंदर इंडिया' क्लेरियोनेट तर्ज- 'सरपे टोपी लाल' फि. 'तुमसा नहीं देला' " " " 'चली चली रे पतंग' फि. 'भाभी' क्लेरियोनेट तर्ज- 'चाहे पास हो' फि. 'सम्राट चन्द्रगुप्त' " " " 'बडा सी आह. डी. है' फि. 'चन्दन' क्लेरियोनेट तर्ज- 'इटकी टुक्की' फि. 'हौरा ब्रीज' " " " 'मेरी जां मेरी जां' फि. 'धुदुदी' क्लेरियोनेट तर्ज- 'हम तो महोबबत करेगा' फि. 'दिल्लीका ठग' " " " 'आजा रे परदेसी' फि. 'मधुमति' क्लेरियोनेट तर्ज- 'तेरा तीर ओ बे पीर' फि. 'शरारत' " " " 'बाबू समझो' फि. 'चलती का नाम गाडी'
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इस्टर्न फ्रन्टीयर राईफल्स बॅन्ड

N 87506	{ बॅन्ड तर्ज- 'धन धान्य पुष्पे भरा' " " " 'हजो धरमें ते धीर' बॅन्ड तर्ज- 'सैया दिल में' " " " 'जबसे बलम'
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फि. 'बहार'
फि. 'आवारा'

ओमर खैयाम फिल्म्स लि.

N 15924	{ वाद्य संगीत नृत्य संगीत
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फि. 'सरताज'
"

मास्टर इब्राहीम

N 92551	{ क्लेरियोनेट तर्ज- 'चमका चमका सुबहका' फि. 'सुबहका तारा' " " " 'कितना बदल गया इन्सान' फि. 'नास्तिक' क्लेरियोनेट तर्ज- 'मन डोले मेरा तन डोले' फि. 'नागीन' " " " 'घर आया मेहमान' फि. 'उडन खटोला' क्लेरियोनेट तर्ज- 'तेरे द्वार खडा एक जोनी' फि. 'नागिन' " " " 'इचक दाना बीचक दाना' फि. 'श्री. ४२०' क्लेरियोनेट तर्ज- 'दौलत के झूठे' फि. 'उंची हवेली' " " " 'चले आज तुम' फि. 'उडन खटोला' क्लेरियोनेट तर्ज- 'मेरा नाम' फि. 'भाई भाई' " " " 'यह बम्बई है' फि. 'सी. आय. डी.' क्लेरियोनेट तर्ज- 'लेके पहला पहला प्यार' फि. 'सी. आय. डी.' " " " 'ए चांद कल जो आना' फि. 'देवता' क्लेरियोनेट तर्ज- 'वादा करो' फि. 'राजहट' " " " 'पछी बन्' फि. 'जोरी चोरी' क्लेरियोनेट तर्ज- 'नैन मिले चैन कहाँ' फि. 'बसंत बहार' " " " 'सर जो तेरा चकराये' फि. 'प्यासा' क्लेरियोनेट तर्ज- 'न जाने यह चंदा' फि. 'चंपाकली' " " " 'छुन छुन करती' फि. 'अब दिल्ली दूर नहीं' क्लेरियोनेट तर्ज- 'जरा सामने आओ' फि. 'जनम जनम के फेरे' " " " 'जमाना क्या कहेगा' फि. 'पेइंग गेस्ट' क्लेरियोनेट तर्ज- 'ना मैं भगवान हूँ' फि. 'मंदर इंडिया' " " " 'धुंधत नहीं खोलुंगी' " " क्लेरियोनेट तर्ज- 'भागके साथ' फि. 'नया दौर' " " " 'रेशमी सलवार' " "
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MASTER EDBRAHIM (AJMERI)

LIST OF DISC-RECORDS

1

Sr.No.	FILM	SONG	DISC-RECORD No.
1.	Mugle Azam	Teri Mehfil Main Kismat Pyar Kiya To Darna Kya	(N.92541)
2.	Raj Hut Chori Chori	Ye Wada Karo Chand Ke Panchi Banu Ban Ke	(N.92578)
3.	MAYA CHAR DIWARI	Tasveer Teri Dil Main Akela Tujeh Jane Na	(N.92647)
4.	AWARA HUM LOG	Ghar Aya Mera Pardesi Chum Chum Chum Baze Payal	(N.92504)
5.	BEJU BAWRA	Tu Ganga Ki Mauj O Duniya Ke Rakhwale	(N.92521)
6.	URAN KHATOLA UNCHI HAWELI	Chale Aaz Hum Jahan Se Dawlat Ke Zhute Nashe Main	(N.92563)
7.	ANMOL GHADI SHENAI	Mere Bachpan Ke Sathi Muzeh Buch Ke Rehana	(N.15904)
8.	YAHUDI HAWDA BRIDGE	Meri Jan Meri Jan Int Ki Dugi Paan Ka Ikka	(N.92615)
9.	DEVDA NAYA ADMI	Ab Age Teri Marzi Azab Hai Ye Duniya	(N.92572)
10.	Gunj Uthi Sehnai	Jeevan Main Piya Tera Sath Rahe Dil Ka Khilona Haye Tut Gaya	(N.92629)
11.	RATAN	Mil Ke Bichhad Gae Ankhyan Pardesi Balma	(N.5982)

Sr.No.	FILM	SONG	DISC-RECORD No.
12.	RATAN	Ankhyan Mila Ka Jiya Aye Diwall	(N.5981)
13.	SASURAL MODERN GIRL	Teri Pyari Pyari Surat Ko Ye Mausam Rangeen Sama	(GE. 33046)
14.	DEEDAR	Huye Hum Jin Ke Liye Bachpan Ke Din Bhula Na Dena	(N.15941)
15.	MOTHER INDIA	Na Main Bhagwan Hoon Ghunghat Nahi Kholun Gi	(N.92592)
16.	ANARKALI	Dua Kar Game Dil Khuda Se Zamana Ye Samjha Ke Hum Pee Ke	(N.92524)
17.	AAN	Aag Lagi Tan Man Main Dil Main Chhupa Ke Pyar Ka	(N.92505)
18.	PROFESSOR UNPADH	Hamre Gaon Kol Aaye Ga O Dekho Jala Ghar Kisi Ka	(N.92658)
19.	SON OF INDIA	Dil Todne Wale Tujhe Dil Aaj Chhedo Mohabbat Ki	(N.92659)
20.	PYASE PANCHHI SASURAL	Pyase Panchhi Neel Gagan Jana Tumhare Pyar	(N.92646)
21.	BASANT BAHAR PYASA	Nain Mile Chain Kahan Sar Jo Tera Chakaraye	(N.92585)
22.	KOHINOOR	Madhu Ban Main Radhika Nache Jadoogar Katil	(GE.33042)
23.	MALHAR BADAL	Bade Arman Se Rakha Sawan Ka Mausam Suhana	(N.15945)

Sr.No.	FILM	SONG	DISC-RECORD No.
24.	Dilli Ka Thug MADHUMATI	Hum To Mohabbat Karega Aaja Re Main To Kab Se •	(N.92620)
25.	BABUL BEKARAR	Punchhi Ban Main Piyapiya Gane Laga Dil Ko Laga Ke	(N. 15936)
26.	AWARA HUM LOG	Ik Bewafa Se Pyar Kiya Bahe Ankhiyon Se Dhara	(N.92503)
27.	BARSAT	Hawa Main Udta Jaye Mujhe Kisi Se Pyar Ho Gaya	(N.15926)
28.	CANGA JAMUNA JUNGLEE	Nain Lad Jai Hai Ahesan Tera Hog Mujh pe	(N.92651)
29.	BAPU BEHAN	Chale Jana Nahin Chup Chup Khade Ho	(FT.17200)
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31.	NAYA DAUR	Mang Ke Sath Tumhara Reshmi Salwar Kurta	(N.92594)
32.	Janam-Janam Ke Phere: PAYING-GUEST	Zara Samne To Aao Zamana Kya Kahega	(N. 92588)
33.	TOWER HOUSE HUM DONO	Main Khush Naseeb Hoon Main Zindagi Ka Saath	(GE.33050)
34.	Ab Dilli Door Nahin. CHAMPAKALI	Chun Chun Karti Aaye Chidiya Na Jane Ye Chanda	(N.92586)
35.	C.I.D. DEVTA	Leke Pahela Pahela Pyaar Aaye Chand Kal Jo Ana	(N.92576)

Sr.No.	FILM	SONG	DISC-RECORD No.
36.	PARINEETA BOOT POLISH	Gore Gore Hathon Main Theher Zara O Jane Wale	(N.92535)
37.	Dhool Ka Phool	Tere Pyar Ka Asra Chahata Hoon	(GE.33028) (CEI.62103-1)
38.	Dhool Ka Phool	Tu Mere Pyarka Phool Hain	(GE.33028) (CEI.62102-1)
39.	KOHINOOR	Zara Man KI Kiwadiya Khol	(N.92643) (OJW.4977-1)
40.	KAVI KALIDAS	Unper Kaun Kare Vishwas	(N.92633) OJW.4593-1)
41.	ANAADI	Woh Chand Khila	(GE.33019) (CEI.61979-1)
42.	C.I.D.	Ye Hai Bambai Meri Jaan	(N.92573) OJW. 3382-1.BTR.
43.	UJALA	Yalla Yalla Dil Le Gal	(GE. 33025) (CEI.62066-1)
44.	NAGIN UDAN KHATOLA	Man Dole Mera Tan Dole Ghar Aaya Mehmaan	(N.92556)
45.	ANMOL GHADI KEEMAT	Kya Mil Gaya Bhagwan Hum Se Khush Hai Zamana	(N.5999)
46.	SUBAHA KA TARA NAASTIK	Chamka Chamka Subaha ka Tara Kitna Badal Gaya Insaan	(N.92551)
47.	AWAARA NAGINA	Jab Se Balam Ghar Aye Kaisi Khushi KI Hai Raat	(N.15940)
48.	ANAADI	Sab Kuchh Sikha Ham Ne	(GE.33019) (CEI.61978)

Sr.No.	FILM	SONG	DISC-RECORD NO.
49.	MERE MEHBOOB	Yaad me teri Jag.	TAE 1148 (EP)
	PARAS MANI	Hasta Hua Noorani	
	BAHURANI	Balma Anadi	
	BLUFF MASTER	Govinda Aalare	
50.	SON OF INDIA	Aaj Chhedo Mohabat ki Dil Todne Waale	TAE 1107 (EP)
	PROFESSOR	Hamre GAon Koi Aayega	
	ANPADH	Wo dekho jala ghar kisika	
51.	ROTI	Ulaz Gaye Nainwa Aye prem tere Balhari	FT 15477
52.	PANGHAT	Main Hoon Kali matawali Door chala chal	FT 15576
53.	PAGDI GARHASTI	Ek teer chalane wale O motor wali chhori	FT 17168
54.	PUNJI	Balamware sajanware He mata Ab Jag Uthe hai	FT 15619
55.	JAWAB	Aaye Chand Door Desh ka	FT 15486
56.	ZAMINDAR	Chhota sa Sansar Duniya main Garibon ka	FT 15504
57.	CHAND	Punchhi meri khushi ka Do dilon ko ye Duniya	FT 15752
58.	KANOON	Aaye Jawani Jaye Jawani Sune Faryad meri	FT 15630
59.	KHANDAN	Tu Kaun si Badli me Mar gai Mar gai	FT 15432
60.	KISMAT	Door Hato Aye Duniyawalo Dhire dhire aare Badal	FT 15524
61.	PUNJI	Ab koi tute hye dil ka sahara Gadi wali dupatta uda jay re	FT 15620
62.	BASANT	Ek duniya basa le Tum ko mubarak ho	FT 15469
63.	KISMAT	Ab tere siva kaun mera Ghar Ghar main Diwall	FT 15523
64.	ASHA	Zara ruk ruk ke Tu na Aaya	N 92595

Sr.No.	FILM	SONG	DISC-RECORD NO.
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65.	PAPI	Le le gori pehen le gori La de mohe Balma.	N 92533
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66.	LADKI	Main Hoon Bharat ki Nar Insan jo rota hai	N92536
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70.	NAYA ADMI	Ajab Hai ye duniya	N 92572 OJW 3377-IBTR
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71.	SAMADHI SHAYAR	Gore gore O Banke chhore Ye Duniya Hai	N 15932
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72.	TEEN BATTI CHAAR RASTA AURAT	Nach mere man naach Naino se nain huye chaar	N 92527
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73.	MANGAL PHERA	Rakhana Ramakda Talio na Tale	N 15925
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74.	SHIRIN FARHAD INSAAF	Rah Reh ke dil ye pukare Allah ki Nazron mein.	N 92581
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75.	CLARIONET TARJ. <small>FILM JHODLA</small>	Main to Dilli se Naao Chali Re.	FT 15404
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76.	CLARIONET TARJ KHANDAAN	1. Tarj Tu Kaunsi Badli me mere chand Hai Aaja.	FT 15432
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77.	CLARIONET TARJ	Duniya Deewani Aram Kahan Hai.	FT 15319.
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78.	SEEMAA	Tu pyaar Ka Sagar hai	
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मास्टर इब्राहिम

Master Ibrahim

ماسٽر ابراهيم

Clarioned—Tune from
film 'Dard'

क्लारिनेट तर्ज :- 'बिताब है दिल'
— क्लारिनेट بطرز
'बिताब है दिल'

FT 17038

Clarionet—Tune from
film 'Kajal'

क्लारिनेट तर्ज :- 'हार गई नेहा लगाये'
— क्लारिनेट بطرز
'हार गयी नेहा लगाये'

(सर्वाधिकार प्रकाशक के आधीन सुरक्षित है)

ॐ *

ग्रामोफोन रिपेयरिंग गाइड

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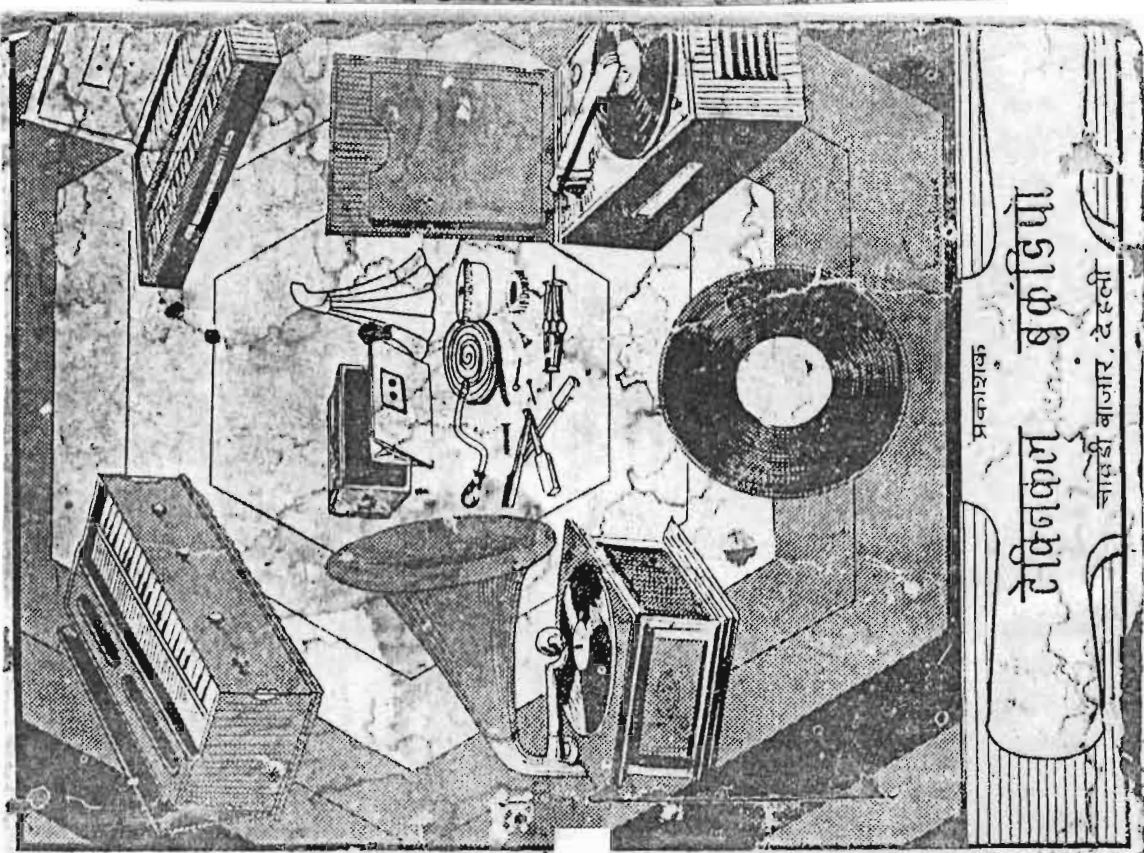
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चावडी बाजार
देहली ६

मूल्य: २।।)

द्वारकपत्र

नोट:—हारमोनियम रिपेयरिंग छपकर तैयार है।

ग्रामोफोन रिपेयर (मरम्मत)



प्रकाशक

देविनकल बुक डिपो

चावडी बाजार, देहली

BOOK REVIEW

“Sangeet Ratna: The Jewel of Music “- A Bio-discography.

Mr. Michael Kinnear has published this book from Australia recently. Around 1973, Mr. Kinnear chanced to listen to Abdul Karim Khan's gramophone records and was fascinated with the music. He then decided to write a bio-discography of Karim Khan. This book is the outcome of painstaking research that continued for over thirty years.

Khan Saheb Abdul Karim Khan (1873-1937) was a legendary Indian vocalist of 20th century. Born at village 'Kairana', in North India, Abdul Karim Khan learnt music from his father Kale Khan. He left his native place in 1890 and never returned. He spent his entire life in Maharashtra. Initially he served in Baroda State. He fled away with Tarabai Mane who belonged to royal family, and settled at Miraj in Maharashtra. He then established Music schools (Sangeet Vidyalyas) at Belgaum, Miraj, Pune and Bombay. He also pioneered in organizing ticketed shows of classical music that were mainly for collecting funds in aid of the schools that he had established. He also served in Mysore State where he was honored. This book traces back the life sketch of Karim Khan and his efforts in teaching, popularizing and research in Indian music. Half the book is devoted to his musical as well as personal life. His wife Tarabai Mane left him in 1922 and worked hard **in setting up career** of her five talented children viz. Abdul Rehman (Sureshbabu Mane), Champakali alias Champutai (Heerabai Barodekar), Gulab (Kamalabai Barodekar), Sakina alias Chottutai (Saraswati Mane {Rane}) and Abdul Hamid alias Papa (Krishnarao Mane). This was a big jolt to Karim Khan and although he continued his career, his music changed totally with pathos and became full of sorrow. He then married his disciple Bannubi Latkar and settled in Miraj. He passed away on a railway platform in 1937 while returning from a concert tour from South India.

Other half of the book describes his gramophone records (discography). Khansaheb made recordings in two sessions – first in 1905 in Bombay at S. Rose & Co. – a place near present Rhythm House opposite Jehangir Art Gallery. He cut 32 songs for 90-150 seconds duration each and this singing is quite forceful and exhibits his skills at very young age. [About 22 songs were reissued by HMV in 1994 under 'Chairman's Choice' series]. He then refused all the offers for recording. In 1932, Bai Sunderabai persuaded him to cut records for German Odeon Company that was recording in Bombay. So, during 1932-36 he recorded over **25** songs of 4-5 minutes duration each. These included Classical, light Classical, Marathi Drama songs, Bhajans and Canarese songs and also Been playing records. Micahel Kinnear gives a detailed and scientific account of the records (discography) along with the label photographs of the discs and of the test records that were sent to Karim Khan for his approval prior to issuing in market.

This book also gives historical account and details of several important events that took place in Karim Khan's period. We also have details about life career and recordings of Tarabai and children, his brothers Abdul Latif and Abdul Haque, his Uncle Abdul Wahid Khan, Rahimat Khan Huddu Khan, Roshan Ara Begum and **Saraswatibai** Mirajkar (Bannubi Latkar)

The book is lavishly decorated with large number of black and white photographs and maps and a nice portrait of Karim Khan on cover. The back page contains Karim Khan in recording session for 'Odeon'. In 1937, while celebrating his birth centenary Mr. Balkrishnaboa Kapileshwari had published a 900-page book in Marathi. An English translation was also published subsequently. However there was no book issued on his life, music and records. Khan Saheb's several records have been issued on LP's audiocassettes and on compact discs. This book will provide the listeners with the life story of Karim Khan and thus will add to their listening pleasure.


" Khan Abdul Karim Khan – A Bio-Discography ", Published in Australia, (2003), **290** pages.

- by Michael Kinnear, Australia, ISBN 0 957735553 Paperback 22.5x16 cm
Price Australian \$ 65 plus postage.

-
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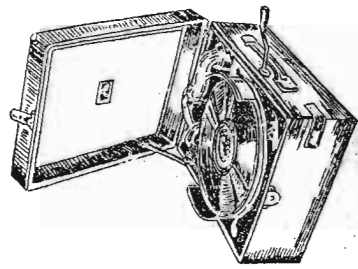
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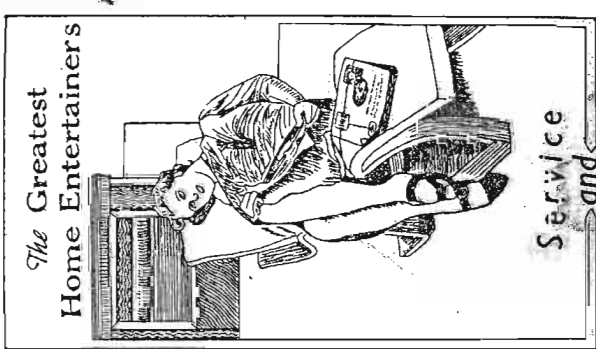


His Master's Voice

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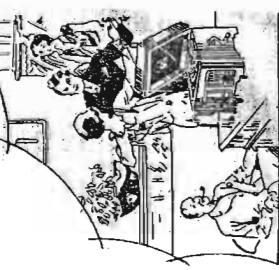
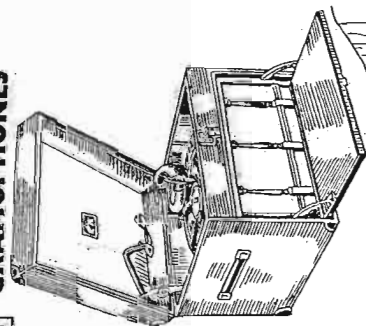
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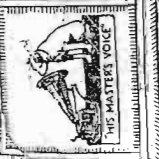
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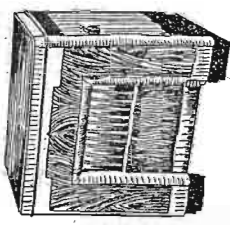
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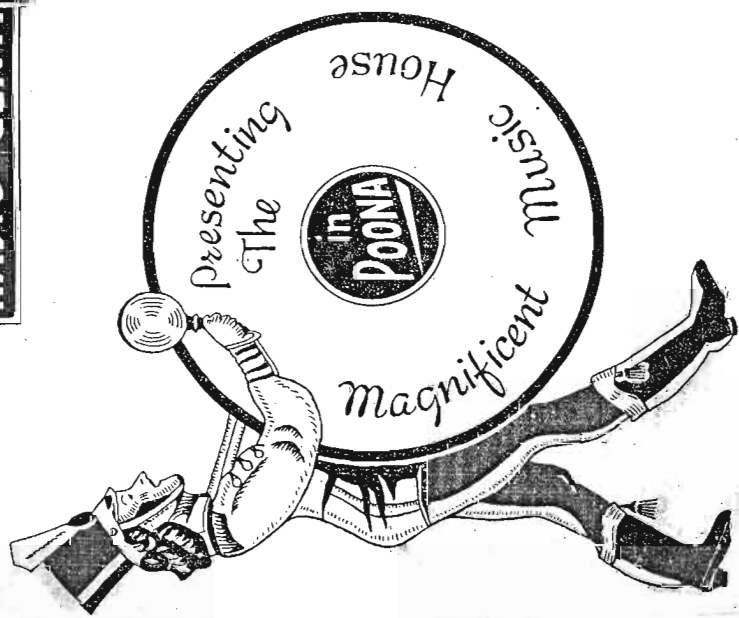
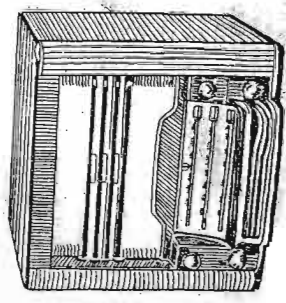
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Pilot Radio





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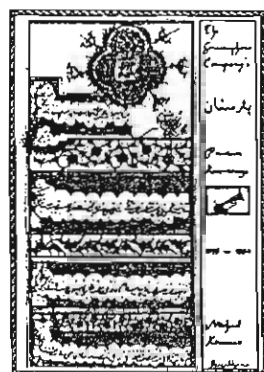
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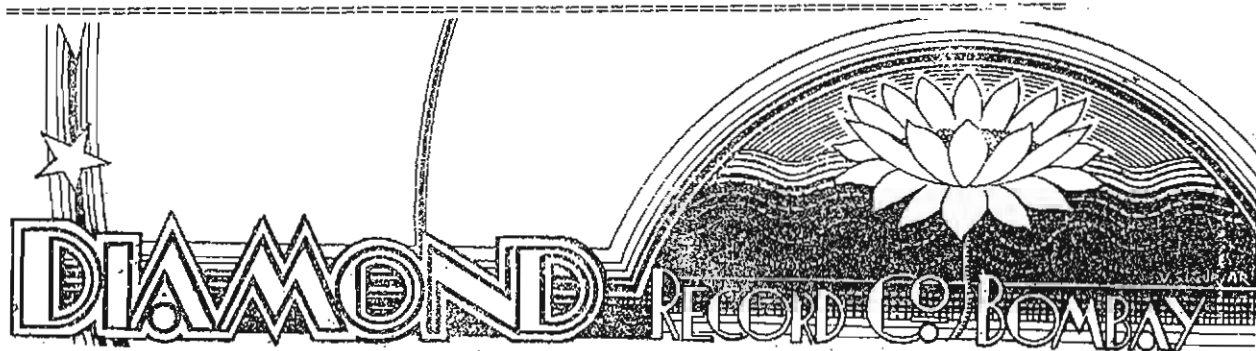
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(SIRC)

