

# THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS



DISCOGRAPHY OF LATE MOJUDDIN KHAN

VOL. 13

JAN. 1994

# THE RECORD NEWS

QUARTERLY JOURNAL

OF

THE SOCIETY OF INDIAN RECORD COLLECTORS

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**SOCIETY OF INDIAN RECORD COLLECTORS (SIRC) : ESTABLISHED IN 1990**

The Record News TRN - 13 contains a discography of Old Hindustani Vocalists - Moujuddin Khan and some information about the books that the record collectors shall find very useful. This issue contains some collector's items and wants lists from some of our members.

Also included are advts. from India Music Archives and Audio 78's along with the usual reports from Solapur, Nanded and Bombay.

SURESH CHANDVANKAR  
EDITOR

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PROGRAMME CIRCULAR / INVITATION

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SOCIETY OF INDIAN RECORD COLLECTORS (SIRC)  
207 PARASHARA, TIFR HSG. COLONY, NAVYNAGAR, COLABA, BOMBAY-400 005.  
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PROGRAMMES: OCTOBER - DECEMBER 1993.  
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1) On Sunday October 31, 1993, 16.00 hrs. onwards -

Subject - An informal get-together with the music directors of the yester-years. Participants (Tentative) - Shailesh Mukherjee, Basant Prakash, Sardar Malik, Snehal Bhatkar Sudhir Phadke and many others.

\*\* Audio records of the film songs composed by these music directors will be played.

By - Dr. Prakash Joshi, Bombay. Contact - 388 4552 / 362 9532

At - Purandare Sabhagraha, Sahitya Sangh Mandir, 5 th Fl.  
Near Charni Road Rly. Station, Girgaon, Bombay.

2) On Sunday November 7, 1993, 10.00 hrs. onwards -

Subject - Classical Music in Film Songs.

By - Mr. Prabhakar Datar and Suresh Chandvankar

At - CIDCO Community Centre, II nd Floor, Sector No.3  
Near Police Station, Vashi, New Bombay 400 703.

Organised by - 'NEW BOMBAY MUSIC AND DRAMA CIRCLE'  
Contact - Mr. D.P. Kasture, Phone - 766 6828

3) On Sunday November 28, 1993, 10.00 hrs. onwards -

Subject - Vocal recital by Pt. Bhaskarboa Joshi (80)  
- Disciple of Late Pt. Ramkrishnaboa Vaze.

At - TIFR Lecture Theatre, TIFR, Homi Bhabha Road  
Colaba, Bombay - 400 005

4) On Sunday December 26, 1993, 16.00 hrs. onwards -

Subject - Records from 'Shakuntal to Kulvadhu'

" On account of completion of 150 years to Marathi Drama "

By - Mr. Prabhakar Datar, Mr. Ram Page and others.

At - Purandare Sabhagraha, Sahitya Sangh Mandir, 5 th Fl.  
Near Charni Road Rly. Station, Girgaon, Bombay.

Contact - 514 4139

=====

OCTOBER 1993

sd/-  
(SURESH CHANDVANKAR)  
HON. SECRETARY

SIRC NEWS FROM BOMBAY

By - S.S.Chandvankar

During the period of this report following meetings were held -

1] On October 31,1993 Dr.Prakash Joshi presented a programme in which an informal get together with the music directors was organised. The musicians present were -Mr.Sudhir Phadke,Snehal Bhatkar,Datta Davjekar,Sardar Malick,Basant Prakash,Shailesh Mukherjee and Mr.Prem Dhavan. Dr.Joshi had selected some song clippings on audio cassette and these were played following the discussions / questions / comments with the respective music director. This programme continued for more than five hours and was enjoyed by over 250 music lovers. Details of the some of the songs played are given elsewhere.

2] On November 7,1993 Mr.Prabhakar Datar and Suresh Chandvankar were invited to Vashi for presenting the programme on - " Classical music in film songs ". It was organised by New Bombay Music and Drama Circle and was attended by over 300 music lovers. Details of the songs/records played can be seen in TRN - 4,pages 14 and 15.

3] On November 28,1993 we organised a vocal recital by Pandit Bhaskarboa Joshi from Pune in collaboration with Amateur Music Association of TIFR. Pandit Joshi- 80 years old - and probably is the only living disciple of Late Gayanacharya Ramkrishnaboa Vaze. He presented ragas Jounpuri,Shyamkali,Adana,Khat and Bhairvi - in a style similar to Vazeboa. The audience was small in number - about 25 but consisted of students,scholars and researchers.

Representatives of The Gramophone Co.of India Ltd.were also present and recorded the entire recital with the kind permission of Pandit Bhaskarboa Joshi. It is hoped that these recordings and/or the new studio recordings will be released by Gramco. in near future. This year happens to be 50th death anniversary of Gayanacharya Ramkrishnaboa Vaze. It will be nice if all the 78's of Vazeboa are reissued along with Pandit Bhaskarboa Joshi's recordings. It will be an appropriate "Shradhhanjali" to this great vocalist and also a document of 'Guru - Shishya' tradition.

4] On December 26,1993 Mr.Prabhakar Datar presented a programme - Records from 'Shakuntal to Kulvadhu' on the occasion of 150 years of Marathi stage drama. This programme was attended by over 100 persons including Mr.Bhalchandra Pendharkar and Mr.Prabhakar Jathar. Mr.Ram Page helped Mr.Datar in presenting the programme. Technical expertise was provided by Mr.Shyam Samant and Mr.Sharad Dalvi. Record details are given elsewhere.

GALAXY OF MUSICIANS

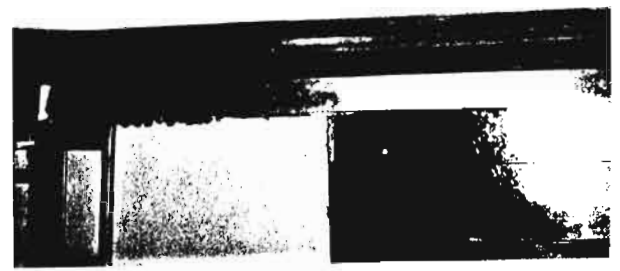


SITTING - FROM LEFT TO RIGHT -

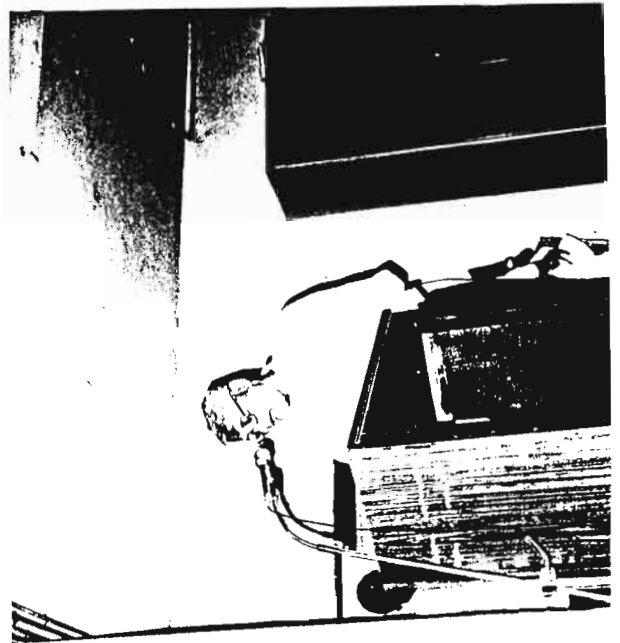
MR. DATTA DAVJEKAR, SHAILESH MUKHERJEE  
PREM DHAVAN AND SUDHIR PHADKE.



MR. PREM DHAVAN, SUDHIR PHADKE, BASANT PRAKASH  
SNEHAL BHATKAR AND SARDAR MALICK.



DR. PRAKASH JOSHI  
PRESENTING THE PROGRAMME



On Sunday October 31, 1993, 16.00 hrs. onwards -



① चित्रपट: रत्नघर (१९५५), संगीत: सुधीर फडके  
गीतकार: पं. जरेन्द्र शर्मा, गायिका: लता मंगेशकर  
पैसे हैं सुख सपन हमारे, बन बन कर मिट जेत जैसे  
बालु के घर नही किनारे, पैसे हैं सुख सपन हमारे  
लहरे आती बह बह जाती, रेखाँप कस रह रह जाती  
जाती लहरे कह कह जाती, जेत पल को कौन पुकारे  
पैसे हैं सुख सपन हमारे...  
पैसी इन सपनों की माया, जलपर जैसी चांद की छाया,  
चाँद किन्ती के हाथ न आया, चहे जितना हाथ पसार,  
पैसे हैं सुख सपन हमारे...

मन भर आये, जैना छलके, गालों पर दो आँसू छलके  
याद किये क्युं सपने कलके, छिले आँसू क्युं न बितादे  
पैसे हैं सुख सपने हमारे...

② चित्रपट: भाभी की छुडियों (१९६१), संगीत: सुधीर फडके  
गीतकार: पं. जरेन्द्र शर्मा, गायिका: लता मंगेशकर  
ज्योति कलश छलके,  
हुय गुलाबी लाल चुनहले, रंग दल बादल के  
॥ज्योति॥

घर- आँगन वन उपवन उपवन,  
कनती ज्योति अमृतसे सिंचन, मंगल घट ढलके  
॥ज्योति॥

अंबर कुसुम- कण बरसाये,  
फूल फँसुरियों पर मुसकाये, बिन्दु लुहिन जलके  
॥ज्योति॥

पात पात भिखा लीयाला,  
धरती का मुख हुवा उजाला, सब सपने कल के  
॥ज्योति॥

कुषाने आँचल फैलाया,  
फैली सुख की शीतल छाया, नीचे आँचल के  
॥ज्योति॥

ज्योति यशोदा, धरती गव्या,  
नील गगन गोपाल कन्हैया, श्यामल छबी झलके  
॥ज्योति॥

\*\* Audio records of the film songs composed by these music  
directors will be played.

By - Dr. Prakash Joshi, Bombay. Contact- 388 4552 / 362 9532

SOCIETY OF INDIAN RECORD COLLECTORS (SIRC)

207 PARASHARA, TIFR HSG. COLONY, NAVYNAGAR, COLABA, BOMBAY-400 005.

\*\* DONATIONS TO THE SOCIETY ARE MOST WELCOME.

TELEPHONE NUMBER - (R) - 218 9726.

③ चित्रपट: परिचय (१९५४) संगीत: ईलेश  
गीतकार: केशव गायिका: लता मंगेशकर  
दिल के फफोले जल उठे सीने के दाग से,  
इस घर को आज लग गई धरके चिराग से,  
जलके दिल खरक हुआ आँसू से रोया न गया  
जखन ये पैसे जले फूलों पे सोया न गया  
आसरा दे के हमें आस का दिल तोड़ दिया  
लाके साहिल पे अकेला हमें क्यों छोड़ दिया  
बीच मंझदार में क्यों हम को डुबोया न गया  
॥जल के दिल॥

हँसते देखा न गया बाग के माली से हमें,  
धूल में फेंक दिया तोड़ के डाली से हमें,  
भोले नादान से माला में पियोया न गया  
॥जल के दिल॥

हम रत्नतावार हैं या हमको बनाने वाला  
चोंद के मुखड़े पे भी दाग है काला काला  
कितनी बरसतें हुई फिर भी वह धोया न गया  
॥जल के दिल॥

④ चित्रपट: हमारी याद आयेगी (१९६१)  
संगीत: स्नेहल भाटकर, गीतकार: किदार शर्मा  
गायिका: मुबारक बेगम

कभी तनहाइयों में रूँ- हमारी याद आयेगी,  
अन्धरे छा रहे होंगे के बिजली कौन् जायेगी,  
कभी तनहाइयों में...

ये बिजली राख कर जायेगी तेरे प्यार की दुनिया,  
ना फिर तू जी सकेगा और तुझ को माँत आयेगी,  
कभी तनहाइयों में...



④ चित्रपट: सलोनी (१९५२) संगीत: बसंत प्रकाश  
गीतकार: अर्जुन देव रश्क गायिका: लता मंगेशकर

मेरी बीना के सुर सात  
सुर सात रे मन भात रे- मेरी बीना...

पहले सुर में ली अंगड़ाई,  
बस गया मन में हरजाई,  
दूजे सुर बाजे शहनाई  
मिल गई मन को मात रे- मेरी बीना...

तीज सुर में दिल की धड़कन  
काँप गया गोरी का तन मन  
चौथे सुर में बैठा देखो  
कोई लगाये घात रे- मेरी बीना...

कोई खड़ा ये सोच रहा है  
बाकी सुरों में क्या रक्खा है  
सोच सको तो इतना जानो  
बदलेगे दिन रात रे- मेरी बीना...

बीना के इन सात सुरों में  
कहदी मन की बात रे- मेरी बीना...

⑤ चित्रपट: हम कलें जा रहे हैं (१९६६), संगीत: बसंत प्रकाश  
गीत: कमर जलवाबदी गायक/गायिका: महेन्द्र कपूर  
आशा भोसले

महेन्द्र कपूर:  
रफ़्ता रफ़्ता वो हमारे दिल के अरमों हो गये  
पहले जौं, फिर जनेजौं, फिर जनेजानों हो गये  
रफ़्ता रफ़्ता वो हमारे...

आशा भोसले:  
रफ़्ता रफ़्ता वो मेरे लसकेका सारमों हो गये  
पहले दिल, फिर दिलकबाँ, फिर दिलके मेहेमान हो गये  
रफ़्ता रफ़्ता वो मेरी...

आशा भोसले:  
रफ़्ता रफ़्ता उनकी आँखों का नशा बढेने लगा  
पहले मैं, फिर मैं कब, फिर मैं का तूफ़ाँ हो गये  
रफ़्ता रफ़्ता वो मेरी...

महेन्द्र कपूर:  
रफ़्ता रफ़्ता गुल निझरा और निवरा ही गया  
पहले गुल, फिर गुलबदन, फिर गुलबदामा हो गये  
रफ़्ता रफ़्ता वो हमारे...

⑥ चित्रपट: विंधिया (१९६०) संगीत: इकनाल कुरेशी  
गीतकार: राजेन्द्र कृष्ण गायक: मुहम्मद रफी

मैं अपने आपसे छबरा गया हूँ  
मुझे पे विंधी दिवाना कर दे  
कहाँसे ये फरेबे आरझू मुझको कहीं लया,  
जिसे मैं पूजता था आज तक वो निकला इक साया,  
खता दिलकी है मैं शरमा गया हूँ  
मैं अपने आपसे छबरा...

बड़े ही शौक से इक ख्याब मे खोया हुआ था मैं,  
अजब मस्तीभरी इक निंदमे सोया हुआ था मैं,  
खूली जब आँख तो थर्रा गया हूँ  
मैं अपने आपसे छबरा गया हूँ...

On Sunday December 26, 1993, 16.00 hrs.

Subject - Records from 'Shakuntal to Kulvadhū' " On account of completion of 150 years to Marathi Drama "  
By - Mr. Prabhakar Datar, Mr. Ram Page and others.  
At - Furandare Sabhagraha, Sahitya Sangh Mandir, 5 th Fl.  
Near Charni Road Rly. Station, Girgaon, Bombay.

⑦ चित्रपट: ठोकर (१९५३) संगीत: सपरार मलिक  
गीतकार: मजाज गायक: दालत महमूद

पे गमे-दिल क्या करूँ, पे बहलले-दिल क्या करूँ  
शहर की रात और मैं नाशादो-नाकारा फिरूँ,  
जगमगती-जाबती सड़कों पे आवारा फिरूँ,  
गैर की बस्ती है कब तक दर-ब-दर माना फिरूँ,  
पे गमे-दिल क्या करूँ...

ये रफ़्तली छौं, ये आकाश पर तारों का जाल,  
जैसे सूपी का तसव्वूर, जैसे आशिक का खयाल,  
आह लेकिन कौन जाने, कौन समझे जी का हाल,  
पे गमे-दिल क्या करूँ...

रफ़्ते में रुकके दम लुँ ये मेरी आदत नहीं,  
लौटकर वापस चला जाऊँ, मेरी फितरत नहीं,  
और कोई हमनवा मिल जाय, ये किसमत नहीं,  
पे गमे-दिल क्या करूँ





PANDIT BHASKARBOJA JOSHI (80) IN A VOCAL RECITAL

DETAILS OF THE RECORDS PRESENTED BY MR. PRABHAKAR DATAR AND MR. RAM PAGE IN A PROGRAMME ' RECORDS FROM SHAKUNTAL TO KULVADHU ' ON ACCOUNT OF THE CELEBRATIONS OF THE 150TH YEAR OF MARATHI DRAMA - ON SUNDAY DECEMBER 26, 1993 AT SAHITYA SANGH MANDIR, GIRGAON, BOMBAY.

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 EXPLANATION - RECORD COMPANY AND CATALOGUE NUMBER / MATRIX NUMBER / SONG TITLE / DRAMA / RAGA / SINGER [YEAR - APPROX.]  
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- 1] BEKA GRAND RECORD 1535 / - / TUMHA TO SHANKAR SUKHKAR HO SAUBHDRA / NANDI / PURSHOTTAM [1907]
- 2] ZONOPHONE N 936 X-7-102192 E 8758 / MANA TALMALSHI / SHAKUNTAL / PILOO / KESHAVRAO BHOSLE [1911]
- 3] THE TWIN FT 2182 / BK 1163 / VAD JAUN KUNALA SHARAN / SAUBHADRA / JOGIA / SAWAI GANDHARVA
- 4] ODEON (12") SR 5004 / RS 1613-2 / BAGHUNI SUBHADRELA (DIALOGUE) / SAUBHDRA / G.M.LONDHE AND ODEON DRAMATIC PARTY
- 5] BEKA GRAND RECORD 20075 / - / SAPHALE CHHATI / RAM RAJYA VIYOG / KIRTAAN ? / BAL GANDHARVA [1907]
- 6] SUN DISC RECORD 937 / - / AJUNI KHULA HA NAAD PURESA / SHARDA / PILOO / BAL GANDHARVA [1909]
- 7] BEKA GRAND RECORD 20070 / - / SULABH MANI GANA BHOOPSUTA / / MOOK NAYAK [RECORD LABEL HAS WRONG NAME - RAMRAJYA VIYOG] / LAVANI + TAPPA / BAL GANDHARVA
- 8] TEST RECORD SINGLE SIDED 10" [ODEON ?] / S 2044 / TUJVIN GAME VRUTHA SANSAAR / MOOK NAYAK / KRISHANARAO GORE
- 9] ODEON (10 3/4") 95405 / NA DEI CHHITI PYARA AVICHARA / MANOVIJAY / GAZAL KAVAALI STYLE / DATTOPANT
- 10] ODEON SA 3044 / S 673 / DE HAATA YA SHARANANGATA / MANAPMAN / KARNATAKI / SHANKARRAO SARNAIK
- 11] HMV P 13253 26-12042 / BX 4538 / CHANDRIKA HI JANU / MANAPMAN / ARABI / KRISHNARAO SHENDE
- 12] ODEON SB 2141 / S 1533 / LAKSHMIDHAR - SWAGAT / - / / MANAPMAN / GANPATRAO BODAS
- 13] RAMGRAPH R 903 / RAM 6020 / BHAALI CHANDRA AASE DHARILA / MANAPMAN / PILOO / VALAVALKAR
- 14] HMV P 5794 / BD 296 / AAHANKAR MAJHA / VIDYAHARAN / BARVA / V.B.ALIAS BAPURAO PENDHARKAR
- 15] COLUMBIA GE 23222 / CEI 61107 / DISAT NA KASHI MAMTA / VIDYAHARAN / BHIMPALAS / HEERABAI BARODEKAR
- 16] HMV P 17535 8-15455 / BD 8261 / PYARI JEEN LUBA [HARMONIUM] / YAMAN / GOVINDRAO TEMBE
- 17] THE TWIN FT 6144 / OMG 656 / MAMA ATMA GAMLA (ORGAN) / SWAYAMVAR / - / N.B.S.MANI
- 18] ZONOPHONE N 1334 X-7 102716 / 7066 AK / BOL HOIL PHOL / SWAYAMVAR / PILOO JILHA / PANDHARPURKAR BOA
- 19] HMV P 5045 G.C.16-12209 / 5682 AK / SUJAN KASA MAN CHORI / SWAYAMVAR / BHOOP / BAL GANDHARVA
- 20] COLUMBIA GE 3968 / CEI 27289 - 1 C / PYARI NAARI VILASALI / CHITRA VANCHANA / YAMAN / BALKOBA BAVDEKAR [1917]
- 21] HMV N 89137 / 7093 AK-TI / DAHATI BAHU MANA NANA KUSHANKA / EKACH PYALA / - / BAL GANDHARVA

- 22] COLUMBIA GE 3217 / CEI 13735-1 / JARATH BALA YOGA AASA /  
BHAVBANDHAN / ADANA / G.M.LONDHE
- 23] THE TWIN FT 2576 / OE 1984 / JO NATALA / SATTECHE GULAM /  
BHIMPALAS / GOVINDRAO MASHELKAR
- 24] HMV N 5006 80-5448 / OC 2099 / ME NA VANCHAK / VIDHILIKHIT  
/ JAYJAYVANTI / PROF.VINAYAKRAO PATWARDHAN
- 25] HMV N 4175 80-5299 / OC 1924 / KAHI NAHI PAHI JANIN MOL /  
RANADUNDUBHI / - / MASTER DEENANATH
- 26] ODEON SB 2070 / S 1111 / LALNA DISE SUPRABHATI / YUGANTAAR  
/ JILHA KAFI / PROF.SURESHBABU MANE
- 27] ODEON SB 2331 / S 2187 / PATI DEVTA GURU DEVTA /  
AMRUTSIDDHI / GARUDDHWANI / MASTER KRISHNARAO
- 28] THE TWIN FT 5353 / OMF 1138 / YA PRANAYI LALANA MANA /  
SWAYAMSEVAK / - / MASTER BHARGAVRAM
- 29] ODEON SB 2189 / S 1756 / VED LAVI TI JEEVALA / UDYACHA  
SANSAR / - / MASTER CHHOTA GANDHARVA
- 30] YOUNG INDIA TM 8407 / NG 7010 / KAN VADATI ASHA VACHANA /  
KULVADHU / MASTER AVINASH
- 31] YOUNG INDIA TM 8408 / NG 7008 / BHAGYAVATI MI TRIBHUVANI  
JHALE / KULVADHU / JYOSTNA BHOLE AND MASTER AVINASH
- 32] ODEON SR 5006 / RS 1614-2 / BHARAT VAKYA / SAUBHADRA / - /  
G.M.LONDHE, BANDOPANT SOHONI AND OTHERS

PRABHAKAR DATAR, VINAYAK BAUG, BALAJI MANDIR MARG  
KURLA (W) BOMBAY - 400 070. PHONE - 5144139.



**T**HREE CLOSING years of the 19th century ushered in the golden age of light classical genre of music. Some well-known stars of the time in this genre were Gauharjan, the high priestess of *thumri*, Malkajan, Janakibai, Pyara Saheb and Zohrabai. They all possessed great expertise in *thumri* and allied compositions like *kajri*, *chaiti*, *sazn*, *jhoola*, *dadra* etc. Moujuddin Khan, however, was rightly acclaimed as *'thumri-ke baadshah'*.

Moujuddin Khan was born in Lahore on March 9 1889 into a family of musicians. His father, Ghulam Hassan, was a well-known sitarist who migrated to Banaras and was appointed court musician by the Maharaja of Banaras.

On seeing Moujuddin's keen interest in music, his father sent him to a sarangi player for *talim* in vocal music. Being a precocious and gifted child, Moujuddin soon found the music lessons insipid and bid them adieu.

Moujuddin was a handsome lad with a mellifluous voice. He could reproduce any music he happened to hear once. In the vicinity of his house was Daimandi, an area inhabited by *tawarifs* and singing girls. While wandering through that area, Moujuddin would listen to their songs and sing them later in a much better way. He was only 15 then. When the *tawarifs* heard of his proficiency in music, they started inviting him to their *kothas* (singing parlours) to

hear him sing. It was in these *kothas* that he picked up the habit of drink which was to shorten his life considerably.

In the meantime, his father appointed a celebrated singer called Jagdeep Mishra to teach him. In due course, Moujuddin blossomed into a musician par excellence, particularly in the light classical genre.

Banaras in those days was a great centre of music and Moujuddin got the opportunity to hear several eminent musicians here. He was proficient in both the classical and light classical styles of music but his forte was *thumri* and allied songs.

In a concert in Banaras held at the residence of one Keslavai Gujrati, Moujuddin eclipsed two well-known singers, Sugnabai and Mangubai. Their patron, one Raja Babu, was so pleased with Moujuddin that he gifted him a diamond ring.

Munshi Madholal (grandfather of Kaumudi Munshi) was a great patron and connoisseur of music. At a

concert held at his palatial residence in Banaras, he had invited many celebrated musicians. These included Bhaiya Saheb Ganpatrao, a harmonium wizard and member of the royal family of Gwalior, Rajeshwari Devi (aunt of Siddheshwari Devi), Husna and Chandan Chobey of Mathura who was a great *thumri* singer. A friend of Moujuddin's requested that he be allowed to sing. Moujuddin was accompanied on the harmonium by Shyamal Khatri, a disciple of Bhaiya Saheb, and on the sarangi by Basher. Both were seasoned players and very well-known in their respective fields. Husna, who had preceded Moujuddin, had also sung *raga Lalit* and some listeners scoffed at the young musician's 'audacity'.

When he sang, however, they were hypnotised by his artistry. His accompanists found it impossible to keep pace with his music and Bhaiya Saheb snatched the harmonium from Shyamal Khatri and a friendly contest between the singer and the player commenced. Bhaiya Saheb played a very complex

**Moujuddin could reproduce any music he happened to hear once. Near his house was Daimandi, an area inhabited by tawarifs. Moujuddin would listen to their songs and later sing them in a much better way. When the tawarifs heard of this, they started inviting him to their kothas to hear him sing**

Bhaiya Saheb was amazed at the young musician's mastery and announced that the concert would end with Moujuddin's music. He later took Moujuddin in his wing and this established

Pennit Moujuddin Khan is said by many to have been the greatest *thumri* singer ever. On his 70th death anniversary today, Batuk Diwanji pays tribute to the man who hypnotised connoisseurs and commoners alike with his artistry

and intricate *taan* of the Gwalior *gharana* and challenged Moujuddin to reproduce it. Moujuddin asked him to repeat the *taan* and then reproduced it successfully.

Moujuddin could reproduce any music he happened to hear once. Near his house was Daimandi, an area inhabited by *tawarifs*. Moujuddin would listen to their songs and later sing them in a much better way.

When the *tawarifs* heard of this, they started inviting him to their *kothas* to hear him sing

Bhaiya Saheb was amazed at the young musician's mastery and announced that the concert would end with Moujuddin's music. He later took Moujuddin in his wing and this established

the young singer's reputation. Another memorable concert of Moujuddin's was at the house of Gauharjan at Calcutta where he sang a *dadra* in *raga Sohni*, *Fulara khilal daar daar*. Gauharjan had already rendered this song beautifully at the same concert and Moujuddin, after taking her permission, sang the same song, improvising on her music. His rendition of these songs at the residence of Pyara Saheb was also acclaimed.

Other memorable concerts by Moujuddin included the one at Banaras arranged by Nanabhai Mitharwala where he sang the Bhairavi *thumri Rajubandh khul khul jaye*, another arranged by Lalaji Chhaganji where he sang a *thumri Pan kitayr mukh tal biayo* and a concert in Bombay organised by Ustad Nazir Khan, a doyen of the Bhandi Bazar *gharana* and guru of Anjanibai Malpekar who was present there. She would often praise Moujuddin's superb rendition of that song whenever he happened to meet her.

One morning Moujuddin was singing *Bajubandh khul khul jaye* at his temporary residence in Bombay in such a colourful manner that a huge crowd collected on the street and the police had to resort to a mild lathi charge to disperse it.

It is said that when Moujuddin sang the *dadra Aravadya kholo maharaj rasi bund pari* at the residence of Rajeshwari Devi and a *kajari Gaagan garir chumke damini* at the residence of the renowned tabla player Kamthe Maharaj (uncle of Pandit Kishan Maharaj) on a clear day, clouds gathered in the sky and there was a downpour.

D P Mukherjee, a great connoisseur of music, says, "In my view, India has not produced another *thumri* singer like Moujuddin. One fine morning Faiyaz Khan sang *Rajubandh khul khul jaye* for an hour and a half to an audience of 2,000 and swept them off their feet. Yet, Moujuddin's interpretation of the same song was superior in delicacy and expression and in that element of surprise which is the soul of *thumri*. He raised the status of the *thumri*, gave it a form and endowed it with glory."

Thakur Jaidervang, another savant, said Moujuddin could pack a series of emotions in his music.

Govindrao Tembe, an exceedingly popular figure in the world of music, has said in his book *Masya Saagezi* / *Yasang* that of all the *thumri* singers he had heard, Moujuddin was the greatest. Tembe had given music for the play *Manupaman* which contained two songs based on the gramophone records of Moujuddin: *Naki mi bolay na* based on *Hames na bolo raja* and *Pani sadai mi pari* based on *Pani bhareli kaur aibeli ki naar jhama/ham*.

My friend Prof Sharad Mehta has a vast collection of gramophone records, hence I was fortunate enough to hear 17 of Moujuddin's songs. World War I dealt music and musicians a great blow. Concerts were few and far between and Moujuddin had squandered all his earnings in drink. So addicted to liquor he was that he could sing only after drinking some. To add to his misery, his father and Bhaiya Saheb died in quick succession.

On December 5 1922, this idol of millions died a broken-hearted man at the age of 35. But he will continue to live forever in the memory of his listeners and through his records.

Moujuddin's chief disciple, Badi Moul Bai, would visit his tomb every year on his birth anniversary and sing his favourite song, *Man moha liya bansuri bajake* with utmost pathos.

# Star of a golden age

USTAD

MONJUDDIN KHAN

[Towards a definitive discography]

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In The Record News, Volume 9, pages 6 to 11, Prof. Sharad-bhai Mehta has given the information in support of his illustrated talk on 'Gayaki of Moujuddin Khan through old Gramophone Records' presented at the SIRC meeting for November 1992.

The information supplied by Prof. S.R. Mehta, reveals the complex nature of digging up the past - and the contradictory evidence in regard to the life and work of this legendary performer.

The listing of records given on page 11 of that article was in regard to the disc records played at the meeting in question - but not meant to be a definitive 'discography' of the artist under discussion. Prof. S.R. Mehta has presented the findings on Monjuddin Khan's life and recordings - as are known at the present, and he is to be applauded for his effort to preserve the biographical and discographical aspects of this artist.

The question as to whether or not Monjuddin Khan had made sound recordings other than what is known has still to be revealed. In the following discography - we present - what IS known at present - and appeal to record collectors to keep a watchful eye out for any supplementary information.

Apart from the - KNOWN - recordings made by Monjuddin Khan Saheb for the NICOLE RECORD, GRAMOPHONE CONCERT RECORD (and their reissues) and HIS MASTER'S VOICE (and the reissues) - it is highly likely that Monjuddin Khan made recordings for other record label's. In years past record collectors have commented upon the possibility of Monjuddin Khan Shaeb - having recorded for ODEON RECORD (10 $\frac{3}{4}$  inch) - under the name of Prof. MAJUDDIN of Calcutta, (about 1908-09) and the BEKA GRAND RECORD (10 inch) - under the name of Prof. MOJUDDIN.

There are also rumors amongst record collectors (in years gone by) of there being - vertical-cut, inside start 11 inch discs on the PATHE (or PATHEPHONE) label - under the name of Prof. MOZUDDIN (KHAN) - as having been seen long ago.

While the actual disc records of Monjuddin Khan on NICOLE RECORD, are very rare, those on GRAMOPHONE CONCERT RECORD and HIS MASTER'S VOICE - only slightly less so, catalogues in support of information of any recordings on other labels are even rarer.

Thus far no copies have been traced to verify the situation of Monjuddin Khan - having recorded for 'Odeon' - 'Beka' - or 'Pathe' or possibly other labels that were active in the early years of sound recording in India.

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एक अप्रतिम गायक : उस्ताद मौजूद्दीन खां

4 New 10 Inch Double Sided Records.

Zeban Jan. जीवनजान ।

September-1909.

- { ८-१३१७५ (8-13175) टूट गया घटका परदा फिर माला हाथ रहो  
नारहो कलिंगड़ा कव्वाली ।
- { ८-१३१७६ (8-13176) चमकता खञ्जर जो ऐ सिक्कर हमारे  
सरपरसदा रहगा कलिंगड़ा कव्वाली ।
- { ८-१३१७८ (8-13179) तूने बरछीनिगाहों की तिरछी  
जिला कहरवा ।
- { ८-१३१८० (१-13180) बाँके बलमांसे नेहँ लगाये जिला कहरवा ।

Zohra Bai. जुहरा बाई ।

- { ४-१३१८० (4-13190) ढोला ना मंडि घरामी  
ख्याल सुलतानी तेताला ।
- { ४-१३१८१ (4-13191) तादानी तादानी देम  
तराना पलास तलवाड़ा ।

MALE SINGERS. मरदोंके गीत ।

Hafiz Khan. हाफिज खान ।

- { ५-१२६८३ (5-12683) घन गरजत टपकत दामनी मेघ तेताला ।
- { ५-१२६८५ (5-12685) बरसन लागी मीयाँकी मल्लार तेताला ।

Majoodin Khan. माजूद्दीन खाँ ।

- { ८-१२१२० (8-12120) देही दरम मोरि प्यारि दरबारी टोड़ी ।
- { ८-१२१२१ (8-12121) रसिया बेदरदी में तो पनियाको गई  
भैरवी ठुमरी ।

MONJUDDIN KHAN

[1875?] [1889 - 1926]

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 NICOLE RECORD      Nicole Freres, Ltd., [The Nicole Record Co., Ltd.,]      1904  
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                  \*      Recorded by STEPHEN CARL PORTER at CALCUTTA December 1904  
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Matrix	Number	Title	Issue Date
	C-131	MONJUDDIN SAHEB Tarsat Hai Mora Kahn - BIHAG (DHINE TETALA) [HINDUSTANI]	
C-229-x	C-226	MONJUDDIN SAHEB Sainya Bidesh Gaye - PILOO (THUMRI) [HINDUSTANI]	

NOTE      Possibly other recordings taken at the same time - and issued on the 'Nicole Record' label - but not traced.

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 GRAMOPHONE      The Gramophone & Typewriter, Ltd.,      1904  
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                  \*      Recorded by WILLIAM SINKLER DARBY at CALCUTTA      Late 1904  
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Matrix	Coupling	Title	Issue Date
2832h	2-12930 s-s	Ustad MAJOODIN KHAN (MAJOODDIN KHAN) - Calcutta Sawariya Ne Jadoo Dala - BHAIRABEE [HINDUSTANI] single-sided      Hanover 1905 c/w 2-12931      .GRAMOPHONE CONCERT RECORD      1908 c/w 2-12931      .HIS MASTER'S VOICE P 122      Jan 1916	
2833h	2-12931 s-s	MAJOODIN KHAN Saiyan Bina Nahin Aawat Chain - KAWALI KHAMACH [HINDUSTANI] single-sided      Hanover 1905 c/w 2-12930      .GRAMOPHONE CONCERT RECORD      1908 c/w 2-12930      .HIS MASTER'S VOICE P 122      Jan 1916	
2834h	2-12932 s-s	MAJOODIN KHAN Dargan Logon Ko - MULTANI [HINDUSTANI] single-sided      Hanover 1905 c/w 2-12933      .GRAMOPHONE CONCERT RECORD      1908	
2835h	2-12933 s-s	MAJOODIN KHAN Saiyan Bides Gayo Madho - PILOO [HINDUSTANI] single-sided      Hanover 1905 c/w 2-12932      .GRAMOPHONE CONCERT RECORD      1908	
2836h	2-12934 s-s	MAJOODIN KHAN Piya Pardes Mora Man Hara - KAWALI KHAMACH [HINDUSTANI] single-sided      Hanover 1905 c/w 2-12935      .GRAMOPHONE CONCERT RECORD      1908	
2837h	2-12935 s-s	MAJOODIN KHAN Sughriya Pyari Se Naina Lagore - DADRA [HINDUSTANI] single-sided      Hanover 1905 c/w 2-12934      .GRAMOPHONE CONCERT RECORD      1908	

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 NOTES      \*      The first - single-side recorded discs of Monjuddin Khan manufactured at Hanover, Germany, by Deutsche Grammophon, A.G., are labelled GRAMOPHONE CONCERT RECORD - as are the re-pressings - as double sided discs - manufactured at Sealdah, Calcutta, by The Gramophone Co., Ltd., in 1908.  
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GRAMOPHONE	The Gramophone Company, Ltd., Calcutta.	1908
*	Recorded by GEORGE WALTER DILLNUTT at CALCUTTA. on 22 October 1908. - at [?] 139 Beliaghatta Road.	
Matrix Coupling	Title	Issue Date
10018o 8-12119	Ustad MAJOODDIN KHAN - Calcutta Langar Kakariya Jin More - KHYAL TODI [HINDUSTANI]	
	c/w 8-12122 .GRAMOPHONE CONCERT RRECORD	Aug 1910
	c/w 8-12122 .HIS MASTER'S VOICE P 807	Jan 1916
10019o 8-12120	MAJOODDIN KHAN Dehi Daram More Pyare - DARBARI TODI [HINDUSTANI]	
	c/w 8-12121 .GRAMOPHONE CONCERT RECORD	Sep 1909
	c/w 8-12121 .HIS MASTER'S VOICE P 808	Jan 1916
	c/w 8-12125 .HIS MASTER'S VOICE P 9144	Sep 1927
10020o 8-12121	MAJOODDIN KHAN Rasia Bedardi Mainto Paniyako Gai	
	- BHAIIRVI THUMRI [HINDUSTANI]	
	c/w 8-12120 .GRAMOPHONE CONCERT RECORD	Sep 1909
	c/w 8-12120 .HIS MASTER'S VOICE P 808	Jan 1916
	c/w 8-12123 .HIS MASTER'S VOICE P 9145	Sep 1927
10021o 8-12122	MAJOODDIN KHAN Rang Dekh Jiyara Lalchat - BHAIIRVI [HINDUSTANI]	
	c/w 8-12119 .GRAMOPHONE CONCERT RECORD	Aug 1910
	c/w 8-12119 .HIS MASTER'S VOICE P 807	Jan 1916
10022o 8-12123	MAJOODDIN KHAN Pi Ki Boli Na Bol Papihara - PILOO [HINDUSTANI]	
	c/w 8-12125 .GRAMOPHONE CONCERT RECORD	Jun 1912
	c/w 8-12125 .HIS MASTER'S VOICE P 809	Jan 1916
	c/w 8-12121 .HIS MASTER'S VOICE P 9145	Sep 1927
10023o 8-12124	MAJOODDIN KHAN Dagmag Hale Mori Nayya Re Kanhaiya Ji - PILU [HINDUSTANI]	
"	c/w 8-12126 .GRAMOPHONE CONCERT RECORD	Feb 1910
	c/w 8-12126 .HIS MASTER'S VOICE P 810	Jan 1916
10024o 8-12125	MAJOODDIN KHAN Murli Ki Dhun Sun Bhinat Pari More - KAFI [HINDUSTANI]	
"	c/w 8-12123 .GRAMOPHONE CONCERT RECORD	Jun 1912
	c/w 8-12123 .HIS MASTER'S VOICE P 809	Jan 1916
	c/w 8-12120 .HIS MASTER'S VOICE P 9144	Sep 1927
10025o 8-12126	MAJOODDIN KHAN Fulwa Binat Dar Dar - SOHNI [HINDUSTANI]	
"	c/w 8-12124 .GRAMOPHONE CONCERT RECORD	Feb 1910
	c/w 8-12124 .HIS MASTER'S VOICE P 810	Jan 1916
10026o 8-12127	MAJOODDIN KHAN Sajan Hore Angiya Ka Band Ji Na Kholi	
"	- SARANG [HINDUSTANI]	
	c/w 8-12128 .GRAMOPHONE CONCERT RECORD	Jun 1911
10027o 8-12105	MAJOODDIN KHAN Jhamajham Bhare Ri Kaun Albele Kinar - GARA [HINDUSTANI]	
"	c/w 8-12129 .GRAMOPHONE CONCERT RECORD	Feb 1910
	c/w 8-12129 .HIS MASTER'S VOICE P 804	Jan 1916
10028o 8-12128	MAJOODDIN KHAN Na Piyam Aata Hai Muddat Se Na Yaar Aata Hai	
"	- GAZAL [HINDUSTANI]	
	c/w 8-12127 .GRAMOPHONE CONCERT RECORD	Jun 1911



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10029o 8-12129 MAJOODDIN KHAN  
 " Piray Mori Ankhayan Raja Hamse Na Bola - DADRA [HINDUSTANI]  
 c/w 8-12105 .GRAMOPHONE CONCERT RECORD Feb 1910  
 c/w 8-12105 .HIS MASTER'S VOICE P 804 Jan 1916

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NOTE \* That The Gramophone Company, Ltd., Calcutta - reissued the recordings from the 22 December 1908 sessions - in September 1927 - gives support to the report that Monjuddin Khan passed away on 3 December 1926. Both HIS MASTER'S VOICE - P9144 and P9145 - were deleted before January 1931.

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# INDIA

# ARCHIVE

# MUSIC

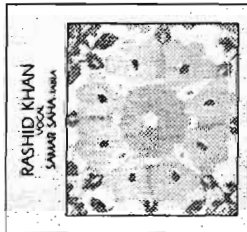
IAM CD/CS 1001 - 60 min.

**USTAD VILAYAT KHAN**  
SITAR

Raga Bhairavi  
Alap & Jor (60 min.)



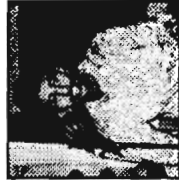
The legendary sitarist offers an extraordinary performance of Raga Bhairavi. Beautiful and bitter-sweet, Bhairavi is often pictured as a woman longing for the return of her absent lover. Usually played in the light "thumri" style, Vilayat Khan explores this raga's more serious side in an extended alap and jor.



IAM CD/CS 1003 - 76 min.

**RASHID KHAN - VOCAL**

Samar Saha - Tabla  
Rajya Yaman  
Bata Khayal in Ektal - 45:35  
Chota Khayal in Tintal - 15:30  
Raga Kirwani  
Thumri in Ektal - 15:50



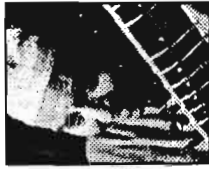
At the age of 25, vocalist Rashid Khan is considered a phenomenon in Indian music. In his U.S. debut he presents a serene and uplifting rendition of raga Yaman. Traditionally the first raga taught, simple yet abundant in creative potential, some artists of legend have devoted a lifetime of study to it. Rashid concludes with Raga Kirwani in thumri-style. The separation of the lovers, Radha and Krishna, is the theme and Rashid's lyricism and style perfectly conveys the legend's sad, but beautiful sentiments.



IAM CD/CS 1005 - 72 min.

**USTAD IMRAT KHAN**  
SURBAHAR/SITAR

Shafiqullah Khan - Tabla  
Raga Puriya Dhanashri  
Alap & Jor (Surbahar) - 44:43  
Raga Puriya Dhanashri  
Alap & Drut Gat in  
Tintal (Sitar) - 27:21



India's great sitar and surbahar (bass sitar) player, Ustad Imrat Khan, displays both facets of his artistry on this recording. Raga Puriya Dhanashri is played just after sunset, evoking both the unsettled eeriness of the day's change and a sense of tranquil assurance brought on by evening's arrival.

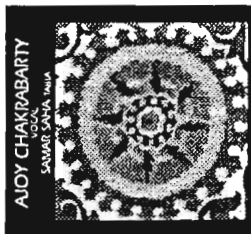
IAM CD/CS 1002 - 75 min.

**PROF. DEBU CHAUDHURI**  
SITAR

Shafaat Ahmed Khan - Tabla  
Raga Desh  
Alap & Jor - 34:50  
Slow & Fast Gats in Tintal - 40:24



Prof. Chaudhuri plays sitar in the Jaipur-Senia tradition and is noted for his "sweet, singing, ringing tone." Raga Desh is a very "sweet" raga, reflecting the joyful spirits as the monsoon rains bring relief from the hot, dry summer.



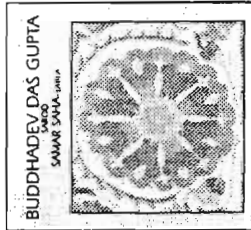
IAM CD/CS 1004 - 71 min.

**AJOY CHAKRABARTY - VOCAL**

Samar Saha - Tabla  
Raga Malkauns  
Bata Khayal in Ektal - 34:55  
Chota Khayal in Tintal - 18:54  
Raga Mishra Bhairavi  
Thumri in Dadra - 16:16



In the tradition of the great Ustad Bade Ghulam Ali Khan, Ajoy sings the poignant and majestic raga Malkauns, "perfect in its marriage of the masculine and feminine qualities of the human condition." A thumri in a mistra (mixed) form of Raga Bhairavi is the traditional end to any concert. The lyrics, "My Heart Does Not Accept," are about the reality of life and loss and Ajoy, making judicious use of all twelve notes and summing up shades of other ragas, fully reveals the bittersweet qualities of the song.



IAM CD/CS 1006 - 74 min.

**BUDDHADEV DAS GUPTA**  
SAROD

Samar Saha - Tabla  
Raga Jhinjhoti  
Alap, Jor, Jhala - 24:05  
Vikrambit & Drut Gats  
in Tintal-50:35



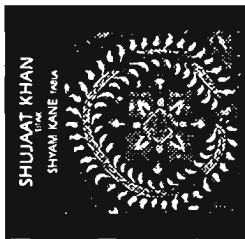
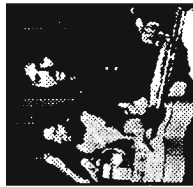
Buddhadhev Das Gupta learned from the venerable sarodist, Radhika Mohan Mohtra of Calcutta, and is often thought of as a "musician's musician." However, for many years he led a "double life" as a musician and an electrical engineer. This "scientific" side is evident in his fascination with layakiri, "polyrhythmic improvisation," and the mathematical virtuosity of his "mechanical" bursts of notes.

# NEW RELEASES



IAM CD 1007 - 75 min  
**DEBASHIS BHATTACHARYA**  
**GUJAR**  
 Samir Chatterjee - Tabla  
 Raga Ahir Bhairav  
 Alap & Jor - 31:40  
 Vilambit Gat in Tintal - 14:25  
 Madhya Gat in Ektaal - 8:10  
 Dhrut Gat in Tintal - 11:20  
 Raga Bhairavi - Thumri/Dhun  
 in Keharwalal - 9:05

Debashis plays the early-morning raga, Ahir Bhairav, the raga combines elements of the austere and profound raga Bhairavi with the romance and sorrow of Ahir folk melodies.  
 Debashis concludes with a thumri/dhun in raga Bhairavi. Based on a composition made famous by the great Bade Chulam Ali Khan, "Naine More Tarasa..." the lyrics and music speak of a lover's call for her absent beloved.



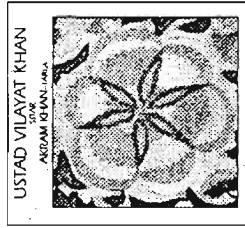
IAM CD 1009 - 73:30 min  
**SHUJAAT KHAN - SITAR**  
 Shyam Kaine - Tabla  
 Raga Shahana Kanada  
 Alap, Jor, & Bhas - 29:47  
 Vilambit Gat in Ektaal - 11:46  
 Dhrut Gat in Tintal - 14:48  
 Raga Pahari  
 Dhruv in Keharwalal - 17:01

Raga Shahana (raga, "like a shah"), unlike the majestic and serious raga Darbari Kanada, is suggestive of the romance and beauty that enlivened and vitalized the court's chamber.  
 Shujaat concludes with a dhruv in the folk-derived raga Pahari. Shujaat plays and sings the lyrics about the mischievous and flirtatious Krishna teasing an outwardly upset, but inwardly pleased, young girl.

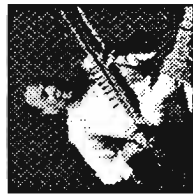


IAM CD 1008 - 73 min.  
**TEJENDRA NARAYAN MAJUMDAR - SAROD**  
 Pandit Kumar Bose - Tabla  
 Raga Bageshri  
 Alap, Jor, & Jhala - 39:04  
 Raga Zilla Kafi  
 Alap, Vilambit & Dhrut  
 Gats - 33:04

Tejendra offers a performance of Raga Bageshri - "romantic love" is the mood, but the lover is absent and the mood is tinged with sadness.  
 Tejendra concludes with Raga Zilla Kafi, a specialty of the Malhar gharana, which shares Bageshri's romantic mood, but not its pathos.



IAM CD 1010 - 75 min.  
**USTAD VILAYAT KHAN - SITAR**  
 Akram Khan - Tabla  
 Raga Jajravanti  
 Alap - 29:46  
 Vilambit Gat in Tintal - 26:01  
 Dhrut Gat in Tintal - 18:13



Jajravanti (literally "glory to the mistress of victories") is expressive of "stringing ras" or romantic love, which in this manifestation is full of tenderness and yearning. Vilayat Khan's exuberant and exalted development of Jajravanti, full of abandon and the bright lyrical quality that is characteristic of his sitar, is a striking example of his absolute mastery of the classical form and his own identification with the traditional values of purity and restraint.

# AVAILABLE SOON

IAM CD 1011 - 74 min  
**VIAV KICHI LU - VOCAL**  
 A.G. Bandyopadhyay - Tabla  
 Raga Bhairav

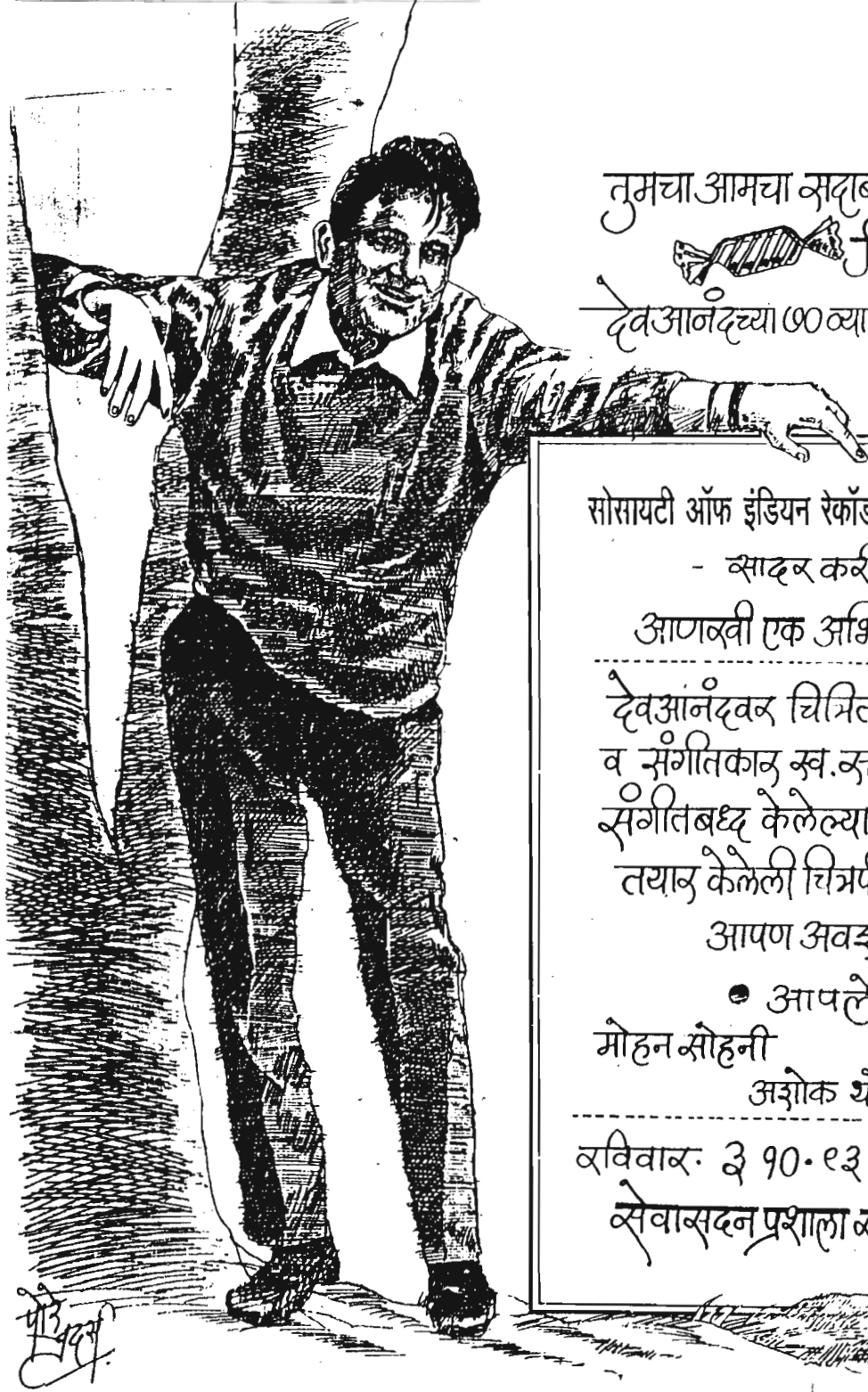
IAM CD 1012 - 75 min  
**ILUMBI COLLECTION - VOCAL & INSTRUMENTAL**  
 Ustad Abdul Halim Jaffer Khan, sitar; Dhruva Ghosh, sarangi; Rajiv Lakshmin, veena; Vijaydhar Vyas, vocal; Debashis Bhattacharya, guitar; Ajay Chakrabarty, vocal

IAM CD 1013 - 74 min  
**TARUN BHATTIACHARYA - SANTUR**  
 Abhijit Banerjee - Tabla  
 Raga Gujari Todi; Bhairavi Thumri

IAM CD 1014 - 74 min  
**USTAD NIZAMUDDIN KHAN - TABLA**  
 Tintal - Vilambit, Dhrut, Vilambit

IAM CD 1015 - 74 min  
**PIRABI KAR KAREKAR - VOCAL**  
 Subhash Kumar - Tabla  
 Raga Bhaskaran Todi; Raga Charukirnana

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तुमचा आमचा सदाबहार, चिबतरुण  
हिवो  
देवआनंदच्या ७० व्या वाढदिवसानिमित्त

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स, शाखा सोलापूर  
- सादर करीत आहे -

आणखी एक अभिनव कार्यक्रम

देवआनंदवर चित्रित केलेल्या गेलेल्या  
व संगीतकार स्व. साचिनदेव बर्मन यांनी  
संगीतबद्ध केलेल्या अनोरव्या गाण्यांची  
तयार केलेली चित्रफित पाहण्यास  
आपण अवश्य यावे

● आपले ●

मोहन सोहनी जयंत दाळेदासकर  
अशोक थोबडे

रविवार: ३ १०-९३ रोजी सायं. ६ वा.

सेवासदन प्रशाला सभागृह, सोलापूर

SIRC NEWS FROM SOLAPUR

BY - MR. Jayant Raleraskar, Hon. Secretary SIRC-SOLAPUR.  
154 A, 'Indiranagar', Bijapur Road, Solapur - 413 004.

During the period of this report, we presented two programmes as detailed below -

1) ' Sachindev Burman and Dev Anand ' - a video compilation - On October 17, 1993. Following 35 songs from old films were presented. The songs selected were mainly composed by S.D. Burman and filmed on Dev Anand.

SONG TITLE (FILM)

Tadbirse Bigadi Hui Tadbir Bana Le (BAZZI) / Debhi Chuke Hum Dilka Nazarana (JAL) / Ye Raat Ye Chandani (JAL) / Mastaram Banke Jindagi (TAXI DRIVER) / Jaye To Jayen Kahan (TAXI DRIVER) / Teri Duniyamen Jinese (HOUSE NO.44) / Phaili Hui Hai Sapnoki Chadar (HOUSE NO.44) / Hum Bekhudimen Tumko (KALA PANI) / Achhaji Main Hari Chalo (KALA PANI) / Hum Hai Rahi Pyarke (NAU DO GYARAH) / Kalike Roopmen (NAU DO GYARAH) / Aakhonmen Kya Ji / (NAU DO GYARAH) / Kya Ho Phir Jo Din Rangila (NAU DO GYARAH) / Dhalati Jaye Chunariyan (NAU DO GYARAH) / Chup Hai Dharati Chup Hai Chand Sitare (NAU DO GYARAH) / Nazar Lagi Raja Tore Bangalepar (KALA PANI) / Jeevanke Safarmen Rahi (MUNIMJI) / Dilki Umange Hai Jawan (MUNIMJI) / Hai Apna Dil To Awara (SOLWAN SAAL) / Phul Gendava Na Maro (FANTOOSH) / Hamen Aaj Koi Na (FANTOOSH) / Apni To Har Aah Ek Tufan Hai (KALA BAZZAR) / Khoya Khoya Chand (KALA BAZZAR) / Rimzimke Tarane Leke (KALA BAZZAR) / Dilka Bhanvar Kare Pukar (TERE GHAR KE SAMNE) / Tu Kahan Ye Bata (TERE GHAR KE SAMNE) / Dukhi Man Mere (FANTOOSH) / Dekhnemen Bhola Hai (BAMBAI KA BABU) / Diwana Mastana (BAMBAI KA BABU) / Raat Akeli Hai (JEWEL THIEF) / Hothopen Aaisi Baat (JEWEL THIEF) / Nag Nrutya (GUIDE) / Tere Mere Sapne (GUIDE) / Piya Tose Naina Lage Re (GUIDE) / Gata Rahe Mera Dil (GUIDE).

\* The songs were recorded on video cassette tape. The entire cost of recording/cassette was sponsored and donated to SIRC, Solapur by Mr. Naqvi. Mr. Naqvi is a great fan of Dev Anand and his film songs. He works with MSEB, Solapur. SIRC Solapur is grateful to him for this unusual gift which enabled us in presenting this memorable programme.

\*\* Mr. Mohan Sohoni, President - SIRC Solapur took lot of efforts in collecting and editing the songs for this compilation. Also Mr. Santosh Shriram helped us a lot in realising this ambitious project.

\*\*\* As in the past, Pore brothers made a catchy invitation card - shown alongside - specially for this programme.

\*\*\*\* Mr. Jayant Raleraskar, Hon. Secretary, SIRC - Solapur presented the programme. The Sevasadan Hall was completely full and around 300 music lovers attended the programme.

\*\*\*\*\* We are thankful to all the music lovers, Mr. Naqvi, Pore brothers and management of Seva Sadan High School for their continuing encouragement and patronage.



# सुमधुर मोशिराद

मोनाग्रही ऑफ इंडियन रेकॉर्ड कलेक्टरसोमनाथ बाबुवा  
वेळवेळी सादर केलेल्या दर्जेदार कार्यक्रमाबरोबर आता  
ज्येष्ठ संगीतकार नशिद यांच्या पंच्याहत्तीनिमित्त, त्यांनीच  
संगीतबद्ध केलेल्या वचनांचा आषाढ घेण्यासाठी  
सोमनाथी दि.२७ डिसेंबर रोजी सायं ६ वाजता आयोजिलेला  
कार्यक्रम एकप्यासाठी सेवासदन प्रशालेत आपण उगलाने यावे.  
नववर्षात आणखी नवनवे कार्यक्रम घेऊन पुन्हा एकदा  
आपल्या भेटने येत आहोत!

आपले -

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“मंडिल मुझे मिले, गम नहीं  
गा न मिले इसका गम नहीं  
मंडिलकी प्रसन्नता,  
मेरा कारवा तोही

-पोरे ब्रदर्स-

2) ' Sumadhur Naushad '- a compilation on audio cassette. This presentation was held on December 27,1993,at Sevasadan High School.

\* The programme on Naushad also was ambitious one. We played 42 songs from old films from his first film - 'Premnagari' to Sohoni-Mahiwal. We tried to include all the singers who sang for Naushad during his career.

\*\* Despite the long duration of the programme about 200 listeners were present for the session. The programme also included the excerpts of what Naushad said about Indian music and our heritage and this gave an added dimension to the presentation.

\*\*\* The programme was presented by both Mr.Ashok Thobde and Mr.Jayant Raleraskar. We also received a letter of appreciation from Mr.Naushad in response to the invitation sent to him by SIRC for this programme. In his letter he has appreciated the work of SIRC in Solapur. Song details are -

-----  
SONG TITLE (FILM)  
-----

Gopika Vallabh Radheshyam (PREMNAGAR) / Sunoji Pyari Koyalija (SANYASI) / Panchi Ja (SHARADA) / Kar Lijiye Jannat Ke Nazare (SHAHAJAHAN) / O Janewale Balamava (RATAN) / Rumzum Barse Badarava (RATAN) / Udan Khatole Pe Ud Jaun (ANMOL GHADI) / Aawaj De Kahan Hai (ANMOL GHADI) / Bhulnewale Yaad Na Aa (ANOKHI AADA) / Afsana Likh Rahi Hun (DARD) / Chhoriki Jaat Badi Bewafa (CHANDANI RAAT) / Meri Ladli (ANDAZ) / Aayi Sawan Ritu Aayi (MELA) / Ye Jindagike Mele (MELA) / Murliwale (DILLAGI) / Is Duniyamen Ae Dilwalo (DILLAGI) / Raat Rangili Mast Nazare (DULARI) / Nadi Kinare (BABUL) / Husnawalonko Na (BABUL) / Tarari Aarari (DASTAN) / Meri Kahani Bhulnewale (DIDAR) / Tu Gangaki Mauj (BAIJU BAWARA) / Aaj Gavati Man Mero (BAIJU BAWARA) / Marna Teri Galimen (SHABAB) / Chandana Ka Palna (SHABAB) / Lo Pyarki Ho Gayi Jeet (JADOO) / Tasvir Banata Hun (DIWANA) / Mohabbat Ki Rahonmen (UDAN KHATOLA) / Ghar Aaya Mehman (UDAN KHATOLA) / Holi Aayi Re (MOTHER INDIA) / Umariya Dhalti Jaye (MOTHER INDIA) / Mera Bichada Yaar (SOHONI MAHIWAL) / Tumhare Sang (SOHONI MAHIWAL) / Madhubanmen Radhika (KOHINOOR) / Shubh Din Aayo (MUGHAL-E-AAZAM) / Ye Dilki Lagi (MUGHAL-E-AAZAM) / Dhundo Dhundo Re Sajana (GANGA JAMNA) / Mujhe Huzur Tumse (SON OF INDIA) / Kaun Gali Gayo Shyam (PAKEEZA) / Mere Mehboobmen Kya Nahin (MERE MEHBOOB) / Khuda Nigehban Ho (MUGHAL-E-AAZAM) / Aanewaleko Aana (SOHONI MAHIWAL)

-----  
NAUSHAD

2-1-94.

'Ashiana' Carter Road, Bandra, Bombay - 400 050.  
-----

Dear Jayant Raleraskar,

Received your letter and glad to know that there are still some music lovers of bye-gone era of the golden melody period. I wish you all a very best of musical life. Regards,

Yours Sincerely,  
sd/-

(Naushad Ali)

कार्यक्रमात समाविष्ट गाणी

सोम 2७ डिसेंबर ९३

गोविया नछम राधेश्याम  
 सुनोजी ब्यारी कोयाडिया  
 बंधी जा  
 कर लीजिए जन्मत के नजरि  
 ओ जानेवाले बालमन  
 रुमशुम बरसे नादरना  
 उडनखटोले ने उड जाई  
 आवज दे करौ है  
 भुलनेवाले याद न आ  
 आफसाना किरन रही हूँ  
 छौसी की जात बडी बेवफा  
 मेरी लाउली  
 आधी सावन अतू आधी  
 ये लींदगी के मेले  
 मुरली वाले  
 इस दुनियामें ए दिलवाली

प्रेमनगर  
 सैन्यासी  
 राखटा  
 शालजहो  
 रतन  
 रतन  
 अनमोल घड़ी  
 अनमोल घड़ी  
 अनोखी अदा  
 दर्द  
 चांदनी रात  
 अंदाज  
 मेला  
 मेला  
 दिछगी  
 दिछगी

रात रांगिली मस्त नजारे  
 नरी किनारे  
 हुस्नवालो को न  
 तारसी आरारी  
 मेरी कहानी भुलनेवाले  
 तू गंगा की मैज  
 आज गावत मन मेरी  
 मरना तेरी गली में  
 चंदनकी पलना  
 लो प्यारे की रो गयी  
 तसवीर बनाता हूँ  
 मुरब्बत की राहमें  
 घर आया मेहमान  
 हाँकी भाषी रे  
 उमरिया ढलती जाए  
 मेरा बिछडा थार

डुल्हारी  
 बाबूल  
 बानूल  
 दास्तान  
 दियार  
 बैजू नावरा  
 बैजू बखरा  
 शाबाब  
 शाबाब  
 जादू  
 दिवाना  
 उडन खटोला  
 उडन खटोला  
 मरर इंडिया  
 मरर इंडिया  
 सोहनी महिवाल

तुम्हारे संग  
 मधुबनमें राधिका  
 शुभ दिन आयी  
 ये दिल की लगी  
 रंगों दूँगे रे  
 मुझे डूँगे तुम्से  
 कौन गली गयो  
 मेरे महबूब मे क्या  
 खुदा निगहबान हो  
 आनेवाले को आना  
 सोहनी महिवाल  
 कौटिनूर  
 मुगल ए आझम  
 मुगल ए आझम  
 गंगा जमना  
 सन ऑफ इंडिया  
 पाकिजा  
 मेरे मेहबूब  
 मुगल ए आझम  
 सोहनी महिवाल

\* सुमधुर नौशाद

सोसायटी ऑफ इंडियन रेकार्ड कलेक्टर्स  
 सोलापूर शारवा



RECORDS WANTED - " All the records are by late singer Mukesh "

-----  
Mr.M.G.Birulkar, Shreyas Apartments, Hotgi Road, Solapur-413 003.  
wants records / recordings as detailed below -  
-----

RECORD NUMBER / FILM (YEAR) / COMPOSER / LYRIC  
-----

- 1] HMV N 26726 / Moorti (1945) / Bulo C.Rani
- 2] HMV N 26899 / Rasili (1946) / Hanuman Prasad
- 3] HMV N 35122 / Tohfa (1947) / M.A.Raut
- 4] HMV N 35308 / Gunjan (1948) / Ashok Ghosh
- 5] YOUNG INDIA MP 814 / Shree Rambhakta Hanuman (1948)  
/ S.N.Tripathi
- 6] YOUNG INDIA MP 815 / Shree Rambhakta Hanuman (1948)  
/ S.N.Tripathi
- 7] HMV N 36083 / Thes (1949) / Snehal Bhatkar
- 8] HMV N 36084 / Thes (1949) / Snehal Bhatkar
- 9] COLUMBIA GE 8506 / Preet Ka Geet (1950) / Shyambabu Pathak
- 10] HMV N 51940 / Sultan-E-Alam (1956) / S.Mohinder
- 11] HMV N 55661 / Aanjam (1968) / Ganesh
- 12] HMV EP 45AE 1338 / Dagabaaz (1970) / Dilip Roy
- 13] HMV N 56009 / Bhavana (1972) / Jaideo
- 14] HMV EP 7EPE 7265 / Pal Do Pal Ka Saath (1978) / Shyamsagar
- 15] HMV LP ELRZ 47 / Non Filmi Songs / Murlimanohar Swaroop
- 16] HMV EP 45N 88420 / Non Filmi Songs / Mukesh / Jafar
- 17] HMV N 88164 / Non Filmi Songs / G.N.Joshi / M.Rajasthan
- 18] HMV N 16396 / Non Filmi Bhajans
- 19] HMV N 88473 / Non Filmi Songs / Kishore Desai / Acharya  
Tulsi
- 20] HMV N 35327 / Non Filmi Songs / Lalit Goswami
- 21] HMV LP 3AEX 4006 / Chitmik Bijulee (1969) / Bhupen  
Hazarika - in Aasameese
- 22] HMV N 62361 / Saptapadi (1962) / Marathi Film
- 23] HMV EP 7EPE 6258 / Samaya (1976) / Bhuwan Hari - in Orissi
- 24] HMV EP 7EPE 9001 / Nanak Dukhiya Sab Sansaar (1971) / Prem  
Dhavan

=====

\*\* WANTED \*\*

Mr.Steven Lederman 435 Sherbourne St.# 22 Toronto Ontario  
CANADA M4X-1K5 Telephone:(416)515-9223. wants Jewish / Yiddish  
recordings of all sizes shapes and speeds, especially NAFTULE  
BRANDWEIN (and all his psuedonyms) and Mickey Katz. Needed for  
research reference library now being compiled in Toronto! Also  
interested in other "Clarinet related" World music recordings:  
Turkish,Bulgarian,Russian etc.

-----

RECORDS WANTED

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Mr.Louis Mehta,1010 Kressler Road,Allentown PA 18103-6041,USA.  
wants Indian Classical LPs by all artists and LPs/EPs by  
Saigal,Pankaj Mullick. Also film music of forties and fifties.  
Should be in good condition.Send your lists. Also needed :  
" Baby Elephant Walk " by The Supremes - probably the name of  
the local group that played in Taj Mahal Hotel in the  
early/mid seventies.

**RCM**  
SS-2213

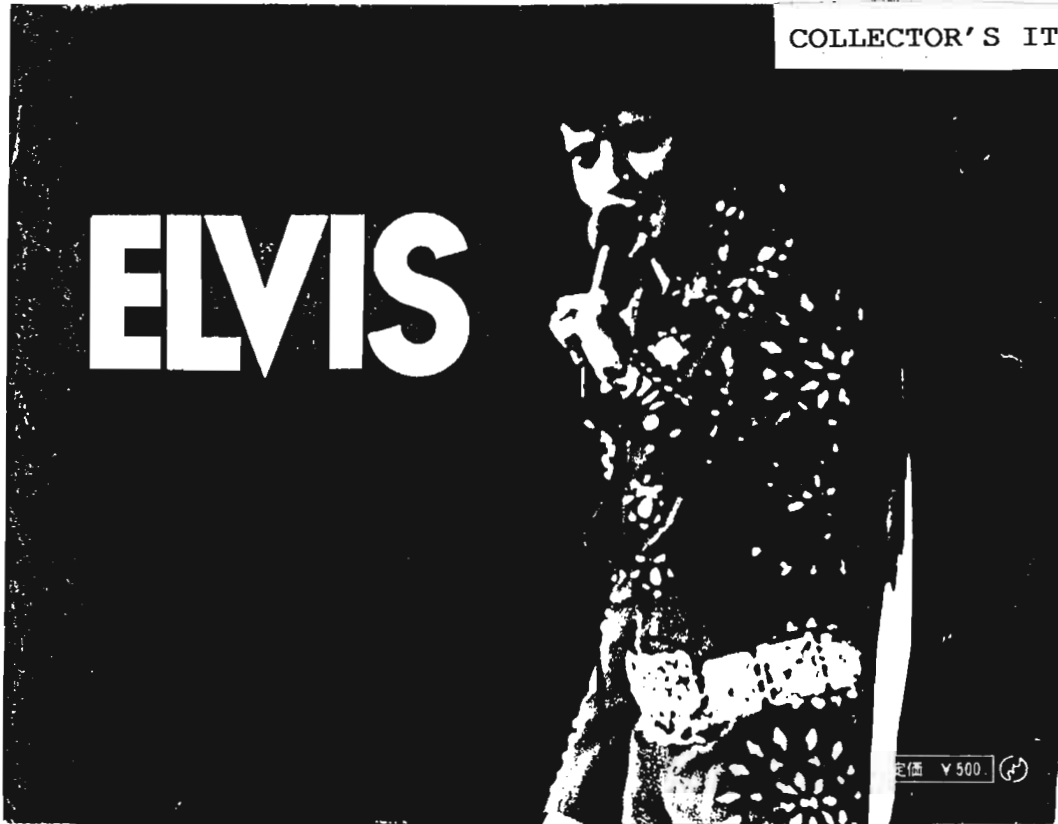
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# pop hits



*To S...*  
*Comp...*  
*BY*  
*MOHD. RAFI*



EP record cover signed by Mohammad Rafi on Nov.9,1969.

music • shankar jaikishan  
lyrics • harindranath chattopadhyaya

*Although we hail from different lands,  
We share one earth and sky and sun,  
Remember, friends, the world is one.*

*We want all enmity to cease,  
For we want peace, we all want peace.  
We want no hate, we want no strife  
Since we were born for love and life.  
Come, let us chant while joining hands,  
We shall not rest till wars are done.  
Remember, friends, the world is one.*

*We have met here to dream and build,  
We want our dreams to be fulfilled.  
We have come here to dream and plan  
A world of joy and hope for man,  
A world his dignity demands,  
A world that we shall see begun.  
Remember, friends, the world is one.*

*The she I love is a beautiful, beautiful  
dream come through.  
I love her, love her, love her, love her,  
so will you.*

*Because she thinks it pleases me,  
Like a cat, a rat she seizes me,  
She tickles me, she teases me,  
She warms me up, she freezes me,  
I love her, love her, love her, love her,  
what shall I do.*

*O she is a flower lovely and rare,  
Her beautiful body seems to bear,  
The magical mood of morning air,  
And black as night is her raven hair,  
I love her, love her, love her, love my love is true.*

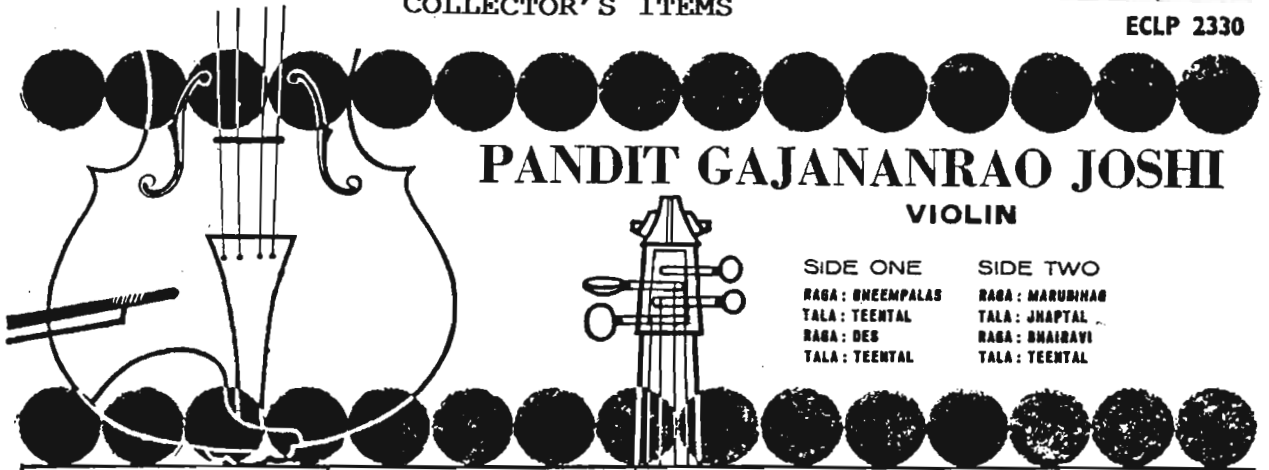


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# PANDIT GAJANANRAO JOSHI

## VIOLIN

**SIDE ONE**

RAGA : BHEEMPALAS  
TALA : TEENTAL  
RAGA : DES  
TALA : TEENTAL

**SIDE TWO**

RAGA : MARUBIHAG  
TALA : JHAPTAL  
RAGA : BHAIRAVI  
TALA : TEENTAL

### PANDIT GAJANANRAO JOSHI

Gajananrao was born at Bombay in the year 1911 and was initiated into the art of music by his father Pandit Anant Manohar, who was himself a very distinguished vocalist, having had training from the late Pandit Balkrishnabao Ichalkaranjika. He, therefore, belongs to the Gwalior School of Music. Later he had the good fortune of learning from great gurus like Ramkrishnabao Vaze, Ustad Bhurjee Khan and Ustad Vilayat Hussain Khan. He thus rightly claims to follow different Gharanas and has imbibed the best from each of them. Pandit Gajananrao Joshi, although known as a vocalist of no mean ability, has a nation-wide reputation as a violin player of the top-order. In the art of violin playing, he is a self-made

artiste, because he did not have any lessons from any expert violinist but evolved his own technique and style by intensive practice for over 20 years. Being a thoroughly groomed vocalist, his performance on violin is full of all the rich and colourful display that an accomplished singer alone can give. His bowing is perfect and his treatment to the Ragas is a fine specimen of pure, chaste and fascinating artistry.

**SIDE ONE**

This side has two items. The first one is a Khayal in Raga Bheempalas and the second one is a Thumree in Raga Des.

**RAGA : BHEEMPALAS**

Raga Bheempalas is a very popular Raga usually rendered in the afternoons and it invariably succeeds in giving the performer and the audience a grand start. Pandit Gajananrao Joshi starts the Raga

development in a leisurely style and soon succeeds in creating an atmosphere of delicately sensuous mood. He winds up with a few thrilling taan-patterns, exhibiting his proficiency and mastery over the instrument.

**RAGA : DES**

Raga Des is usually expounded during the first part of the night. It has a pensive mood and an atmosphere of separation and pathetic urge pervades its exposition. The maestro, with the use of subtle note-phrases, brings out the desired effect, giving masterly flourishes with his bow.



**SIDE TWO**

This side also has two pieces. The first one is Raga Maru-Bihag and the second one Raga Bhairavi.

**RAGA : MARU-BIHAG**

A sub-melody of the Main Raga Bihag, it is also rendered during the first part of the night and has a romantic mood. It is immensely popular with listeners. Pandit Gajananrao Joshi gives a vivid picture of the raga in a composition confined to a rhythmic cycle of ten beats known as Jhaptal.

**RAGA : BHAIRAVI**

Bhairavi by convention is always a concluding piece in a concert. It permits the use of all the twelve notes and a performer has therefore the fullest scope to display his skill in the selection and judicious use of any notes from out of them. The piece rendered by the maestro on this side is an ideal specimen depicting the beauty and grace of the raga and speaks volumes for the great artistry of the performer.

COVER DESIGN : MOHANMURALI



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# PANDIT GAJANANRAO JOSHI



सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स संस्थेतर्फे

## ‘भूले बिसरे गीत’ व शास्त्रीय संगीत कार्यक्रमाचे आयोजन

नांदेड - संगीत प्रेमींसाठी सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स या संस्थेतर्फे शनिवार दि. ६ नोव्हेंबर रोजी दुपारी ४ वाजता भूले बिसरे गीत हा १९३२ ते १९४९ या काळातील गाजलेल्या हिंदी चित्रपट गीतांचा कार्यक्रम होणार आहे. तसेच रविवार दि. ७ नोव्हेंबर रोजी दुपारी ४ वाजता सुरश्री केसरबाई केरकर यांच्या जन्म शताब्दी निमित्त शास्त्रीय संगीताच्या निवडक रेकॉर्ड्स ऐकवण्यात येतील. कार्यक्रमाला स्थळ प्र. तु. शास्त्री यांचे निवासस्थान चैतन्य ३२ भाय्यनगर नांदेड तरी रसिकांनी या दोन्ही कार्यक्रमाचा लाभ घ्यावा असे संयोजक प्रभुराज कुलकर्णी हे कळवितात.

### ★ स्थानिक कार्यक्रम ★

- नांदेड जिल्हा मध्यवर्ती बँकेचे अध्यक्ष माधवराव पाटील बेटमोगरेकर यांचा षष्ट्यब्दिपूर्ती सोहळा.  
वेळ - सायंकाळी ५ वाजता.  
स्थळ - श्री छत्रपती शिवाजी मंगल कार्यालय नवा मोंढा.
- सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स शाखा नांदेडतर्फे प्रसिद्ध गायक कै. बापुराव पैदारकर व कै. विष्णुपंत पागनीस यांच्या निवडक ध्वनिमुद्रित गाणी श्रवण कार्यक्रम.  
वेळ - दुपारी ४.०० वा.  
स्थळ - प्र. तु. शास्त्री यांचे निवासस्थान, चैतन्य ३२, भाय्यनगर.

### हिंदी चित्रपट गीतांचा

#### उद्या कार्यक्रम

प्रतिनिधी

नांदेड, दि. ४ - शहरातील संगीत प्रेमींसाठी शनिवारी ६ नोव्हेंबर रोजी ‘भूले बिसरे गीत’ हा ध्वनिमुद्रित हिंदी चित्रपट गीतांचा कार्यक्रम होणार आहे. सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स शाखा नांदेडतर्फे हा कार्यक्रम दुपारी ४ वाजता आणि ७ नोव्हेंबर रोजी दुपारी ४ वाजता सुरश्री केसरबाई केरकर यांच्या जन्मशताब्दीनिमित्त शास्त्रीय संगीताच्या निवडक ध्वनिमुद्रिका व १९३२ ते १९४९ या काळातील गाजलेल्या हिंदी गीतांच्या ध्वनिमुद्रिका ऐकवण्यात येणार आहेत. प्र. तु. शास्त्री यांचे निवासस्थान ३२ भाय्यनगर, नांदेड येथे हा कार्यक्रम होणार असून त्याचा लाभ घ्यावा, संयोजक प्रभुराज कुलकर्णी हे कळविले आहे.

### ध्वनिमुद्रित गाण्याचा

#### आज कार्यक्रम

नांदेड - सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स शाखा नांदेड तर्फे दि. ११ डिसेंबर शनिवार दुपारी ४ वाजता स्वराज छोटा गंधर्व ह्यांच्या अमृत महोत्सवा निमित्त त्यांनी गायिलेली व संगीत बद्ध केलेली कांही ध्वनिमुद्रित गाणी ऐकवण्यात येतील. तसेच दि. १२ डिसेंबर रविवारी दुपारी ४ वाजता हिंदी सिनेसृष्टीतील प्रसिद्ध गीतकार शैलेंद्र यांच्या स्मृतिदिना निमित्त १९४९ ते १९६६ या काळातील त्यांची गाजलेली ध्वनिमुद्रित गाणी ऐकविली जातील. दोन्ही कार्यक्रमांचे स्थळ प्र. तु. शास्त्री यांचे निवासस्थान चैतन्य, ३२ भाय्यनगर नांदेड हे राहिले.

SIRC NEWS FROM NANDED

BY - MR.P.T.SHASTRI, PRESIDENT.

During the period of this report, we presented number of programmes as detailed below -

1) 'Bhule Bisare Geet' - On November 6, 1993. Following songs from old films were presented.

FILM / YEAR OF RELEASE / SINGER / SONG TITLE / LYRIC / COMPOSER

- 1] Maya Machhindra / 1932 / Govindrao Tembe / Chhod Aakashko Sitare / - / Govindrao Tembe.
- 2] Puran Bhagat / 1933 / K.C.Dey / Javo Javo Ae Mere Sadho / Kumar / R.C.Boral.
- 3] Amrutmanthan / 1934 / Shanta Apte / Raat Aai Hai Naya Rang Jamaneke Liye / - / Keshavrao Bhole.
- 4] Dil Ki Pyaas / 1935 / Kamala Jhariya / Nandlala Gopala / Aga Huq Kashmiri / Master Nagardas.
- 5] Achoot Kanya / 1936 / Devikarani and Ashok Kumar / Main Banki Chidiya / J.S.Kashyap / Saraswatidevi.
- 6] Manmohan / 1936 / Surendra and Bibbo / Tumhine Mujhko Prem Sikhaya / Jhiya Sarhaddi / Ashok Ghosh.
- 7] Amar Jyoti / 1936 / Shanta Apte / Suno Suno Banke Prani / - / Master Krishnarao.
- 8] Dharmaveer / 1937 / Indira Wadkar / Pyare Mohan Ghar Aavo / - / Annasaheb Mainkar.
- 9] Gramophone Singer / 1938 / Surendra / Kahe Akela Dolat Badal / Jhiya Sarhaddi / Anil Biswas.
- 10] Kapal Kundla / 1939 / Pankaj Malick / Piya Milan Ko Jana / - / Pankaj Malick
- 11] Thokar / 1939 / Wahidanbai / Achhe Isa Ho / P.L.Santoshi / Gyandutt.
- 12] Jawani Ki Reet / 1939 / Kanandevi / Loot Liyo Man Dheer / Aarzo / R.C.Boral.
- 13] Pukar / 1939 / Miss Sheela / Tum Bin Hamri Kaun Khabarle / Kamal Amrohi / Meer Saheb.
- 14] Aadmi / 1939 / Shanta Hublikar / Aab Kisliye Kalki Baat / Munshi Ajij / Master Krishnarao.
- 15] Main Hari / 1940 / Khan Mastana / Panghat Pe Ek Chhabili / Kamal Amrohi / Meer Saheb.
- 16] Bandhan / 1940 / Leela Chitnis and Ashok Kumar / Chal Chal Re Naujawan / Pradeep / Saraswatidevi.
- 17] Chitralkha / 1941 / Ram Dulari / Neelkamal Muskaae / Kedar Sharma / Ustad Jhande Khan.
- 18] Khajanchi / 1941 / Shamshad Begum and Chorus / Sawanke Najare Hain / Valisaheb / Gulam Haider.
- 19] Sikandar / 1941 / Chorus / Jindagi Hai Pyarse / Pandit Sudershan / Meer Saheb.
- 20] Pardeshi / 1941 / Khurshid / Pahale Jo Mohabbat Se / D.N.Madhok / Khemchand Prakash.
- 21] Jhula / 1941 / Arunkumar and Rahmatbano / Main To Delhise Dulhan / Pradeep / Saraswatidevi.
- 22] Doctor / 1941 / Pankaj Malick / Chale Pavanki Chal / Aarjoo Lakhnavi / Pankaj Malick.

2) On November 7,1993 - Records of 'Surshee Smt.Kesarbai Kerkar' - on account of her Birth centenary. Following records were played -

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RAGA / SONG TITLE.  
-----

- 1] Nand / Ba Re Sainyaa. 2] Kukubh Bilawal / Devi Durge.
- 3] Jivanpuri / Hun To Jaiyo. 4] Desi / Mare Dere Aavo.
- 5] Maru Bihag / Rasiya Ho Na Ja. 6] Malkauns / Main San Meet
- 7] Lalat / Ghatan Lagi rain. 8] Paraj / Aankhiya Mori.
- 9] Durga / Rasika Na Re. 10] Bhairvi / Kahe Ko Dari Part 1&2.

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3) On November 20,1993 - Records of ' Bapurao Pendharkar and Vishnupant Pagnis ' - on account of their Birth centenary. Following records / recordings were played -

A] Late Mr.Bapurao Pendharkar - DRAMA / LYRIC / SONG TITLE  
-----

- 1] Bhavgeet / Govindagraj / Rajhans Majha Nijla.
- 2] Sanyashacha Sansar / B.V.Varerkar / Niradhar Jive Jagata.
- 3] Shaha Shivaji / Y.N.Tipnis / Ha Gagan Patit Mari Dinkar.
- 4] Shree / N.G.Kamturkar / Pashu Matra Khachit Ganala.
- 5] Turungachya Darat / B.V.Varerkar / Lanchhana Uga Mana.
- 6] Satteche Gulam / B.V.Varerkar / Bodhaya Na Kaay Man.
- 7] Sanyashacha Sansar / B.V.Varerkar / Ba Re Panduranga.
- 8] Rakshasi Mahatvakanksha / Veer Vamanrao Joshi / Me Nav Bala Jogin Banale.

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B] Late Vishnupant Pagnis -  
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FILM OR DRAMA / YEAR OF RELEASE / SONG TITLE / COMPOSER  
-----

- 1] Marathi film Saint Tukaram / 1936 / Aanik Dusare Maj Nahin Aata / Keshavrao Bhole.
- 2] Marathi Drama Nandkumar / Man Jane Na / - /.
- 3] Marathi film Saint Tukaram / 1936 / Aadhi Beej Ekale / Keshavrao Bhole.
- 4] Hindi film Saint Tulsidas / 1939 / Ban Chale Ram Raghurai
- 5] Sanskrit Pada / Patitam Dinodhharanam.
- 6] Marathi film Saint Tukaram / 1936 / Vanu Kiti Re Sadaya / Keshavrao Bhole.
- 7] Marathi film Saint Tukaram / 1936 / Aamhhi Jato Aamuchya Gava / Keshavrao Bhole.

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4) On November 21,1993 - Records of Hindi film songs composed by ROSHAN - on the occasion of his 26th death anniversary.

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FILM / YEAR OF RELEASE / SINGER / SONG TITLE / LYRIC  
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- 1] Baware Nain / 1950 / Geeta Dutt and Mukesh / Khayalonmen Kisike / Kedar Sharma.
- 2] Humlog / 1951 / Lata Mangeshkar / Chhun Chhun Baje Payal Mori / Adil-Udhhav.



- 3] Malhar / 1951 / Lata Mangeshkar and Mukesh / Kahan Ho Tum Jara / Kaif Irfani.
- 4] Nau Bahar / 1952 / Lata Mangeshkar / Aeri Main To Prem Diwani / Satyendra Athhaiya.
- 5] Anhoni / 1952 / Talat Mahmood / Main Dil Hun Ek Arman Bhara / Satyendra Athhaiya.
- 6] ShiSham / 1952 / Mukesh / Ek Jhuthisi Tasalli Wo Mujhe / Jhiya Sarhaddi.
- 7] Ragrang / 1952 / Lata Mangeshkar and Talat Mahmood / Dile Bekarar So Ja / Kaif Irfani.
- 8] Sanskar / 1952 / Talat Mahmood / Mohabbatke Jhute Saharon Ne Loota / Shailendra.
- 9] Malkin / 1953 / Lata Mangeshkar / Mohabbatne Kya Kya Tamashe Dikhaye / Rajendra Krishna.
- 10] Taksal / 1956 / Lata Mangeshkar / Dil Bhi Tera Hum Bhi Tere / Prem Dhavan.
- 11] Barsat Ki Raat / 1960 / Manna Dey, Asha Bhosle, Sudha Malhotra and S.D. Batish / Kawali - Na To Karvan Ki Talash Hai / Sahir Ludhianvi.
- 12] Babar / 1960 / Sudha Malhotra / Salame Hasrat Kabool Kar Lo / Sahir Ludhianvi.
- 13] Tajmahal / 1963 / Suman Kalyanpur and Minoo Puroshottam / Na Na Na Re Na / Sahir Ludhianvi.
- 14] Chitralekha / 1964 / Mohammad Rafi / Man Re Tu Kahen Na Dheer Dhare / Sahir Ludhianvi.
- 15] Noorjahan / 1967 / Suman Kalyanpur / Sharabi Sharabi Ye Sawan Ka Mausam / Shakeel Badayuni.
- 16] Dil Hi To Hai / 1963 / Asha Bhosle and Chorus / Kawali - Nigahen Milane Ko Ji Chahata Hai / Sahir Ludhianvi.

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5) On December 11, 1993 - Records/recordings of Swararaj Chhota Gandharva on the occasion of his 75th birthday.

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DRAMA / LYRIC / SONG TITLE

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- 1] Devmanos / Nagesh Joshi / Dilruba Madhur Ha.
  - 2] Manapman / K.P. Khadilkar / Bhali Chandra Aase Dharila.
  - 3] Mrichhakatik / G.B. Deval / Rajninath Ha Nabhi Ugavala.
  - 4] Suvarnatula / Vidyadhar Gokhale / Ragini Mukha Chandrama sung by Prasad Savkar, Composed by - Chhota Gandharva.
  - 5] Shastriya Gayan - Raga - Basanti Kedar Drut Teental - Mandarva Kaise Aaun Piya Aab.
  - 6] Devmanos / Nagesh Joshi / Sukhvit Ya Sansara.
  - 7] Devmanos / Nagesh Joshi / Chand Majha Ha Hansara.
  - 8] Manapman / K.P. Khadilkar / De Haata Ya Sharanagata.
  - 9] Suvarnatula / Vidyadhar Gokhale / Ratihun Sundar Madan Manjiri / sung by Prasad Savkar. Composed by - Chhota Gandharva.
  - 10] Shastriya Gayan - Kajari - Boondan Rasan Lagi Raja
  - 11] Devmanos / Nagesh Joshi / Chhali Jeeva Daiv Gati Aati.
  - 12] Mrichhakatik / G.B. Deval / Jeth Mitra Satpatra Pahayala.
-

6) On December 12, 1993 - Records of Hindi film songs written by great lyricist - SHAILENDRA - on the occasion of his 27th death anniversary.

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 FILM / YEAR OF RELEASE / SINGER / SONG TITLE / COMPOSER  
 -----

- 1] Barsat / 1949 / Lata Mangeshkar and Mukesh / Patli Kamar Hai / Shankar Jaikishan.
- 2] Awara / 1951 / Lata Mangeshkar Manna Dey and Chorus / Tere Bina Aag Ye Chandani / Shankar Jaikishan.
- 3] Daag / 1952 / Lata Mangeshkar / Preet Ye Kaisi Bol Re Duniya / Shankar Jaikishan.
- 4] Anarkali / 1953 / Lata Mangeshkar / Aaja Aab To Aaja / C. Ramchandra.
- 5] Bhaisaheb / 1954 / C.H.Atma / Najarne Kahe Diya / Ninoo Mujumdar.
- 6] Shree 420 / 1955 / Lata Mangeshkar Mukesh Manna Dey and Chorus / Ramaiyya Vastavaiyya / Shankar Jaikishan.
- 7] Chori Chori / 1956 / Lata Mangeshkar and Manna Dey / Jahan Main Jati Hun / Shankar Jaikishan.
- 8] Ek Gaon Ki Kahani / 1957 / Talat Mahmood / Jhumere Mera Dilbhi Jhume / Salil Choudhury.
- 9] Yahudi / 1958 / Mukesh / Ye Mera Diwanapan Hai / Shankar Jaikishan.
- 10] Savera / 1958 / Lata Mangeshkar and Chorus / Nadiya Ke Pani / Shailesh.
- 11] Anari / 1959 / Lata Mangeshkar / Tera Jana Dil Ke Armano Ka Loot Jana / Shankar Jaikishan.
- 12] Kala Bazaar / 1960 / Geeta Dutt / Sach Huve Sapne Tere / S.D.Burman.
- 13] Chhote Nawab / 1961 / Lata Mangeshkar / Ghar Aaja Ghir Aayi / S.D.Burman.
- 14] Sangeet Samrat Tansen / 1962 / Mukesh / Jhoomti Chali Hava / S.N.Tripathi.
- 15] Begana / 1963 / Mohammad Rafi / Phir Wo Bhulisi Yaad Aayi Hai / Sapan Jagmohan.
- 16] Door Gagan Ki Chhaonmen / 1964 / Kishorkumar / Koi Lautade Mere Beete Huve Din / Kishorkumar.
- 17] Teesari Kasam / 1966 / Asha Bhosle / Paan Khaye Sainyya / Shankar Jaikishan.
- 18] Anuradha / 1960 / Lata Mangeshkar / Sanvare Sanvare / Pandit Ravi Shankar.

7] On December 25, 1993 - Records of songs sung by Smt. Manik Varma - on the occasion of her felicitation by Maharashtra Govt. She was honoured with 'Lata Mangeshkar Puraskar' (1993).

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 TYPE OF SONG / SONG TITLE / LYRIC / COMPOSER.  
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- 1] Bhavgeet / Vajavi Pava Govind / G.D.Madgulkar / Sudhir Phadke.
- 2] Bhaktigeet / Amrutahuni Goad Naam Tujhe Deva / Saint Namdeo / Bal Mate.

- 3] Natyapada (Swayamvar) / Karin Yadu Mani Sadana / K.P.Khadilkar.
- 4] Marathi film Dev Pavala (1950) / Ja Muli Shakuntale Sasari / G.D.Madgulkar / P.L.Deshpande.
- 5] Bhavgeet / Tujhi Re Ulati Saari Tarha / G.D.Madgulkar / Sudhir Phadke.
- 6] Bhaktigeet / Naka Vicharu Dev Kasa / R.N.Pawar / Dasharath Pujari.
- 7] Natyapada (Swayamvar) / Swakul Tarak Suta / K.P.Khadilkar.
- 8] Bhavgeet / Mani Majhiya Natale Gokul / Sudhanshu / Vitthal Shinde.
- 9] Shastriya Sangeet - Raga Bhatiyar - Drut Teen Taal / Piya Milanke Kaaj.
- 10] Marathi film Umaj Padel Tar (1960) / Ghananeela Ladivala / G.D.Madgulkar / Sudhir Phadke.
- 11] Bhaktigeet / Kshanabhar Ughad Nayan Deva / R.N.Pawar / Dasharath Pujari.
- 12] Bhavgeet / Ithech Aani Ya Bandhavar / Sudhanshu / Vitthal Shinde.
- 13] Bhaktigeet / Vijay Pataka Shreeramachi / Yogeshwar Abhyankar / Bal Mate.
- 14] Marathi film Dev Pavala (1950) / Kabirache Vinato Shele / G.D.Madgulkar / P.L.Deshpande.
- 15] Bhavgeet / Savalach Rang Tujha / G.D.Madgulkar / Sudhir Phadke.
- 16] Natyapada (Swayamvar) / Nrupkanya Tava Jaya / K.P.Khadilkar
- 17] Shastriya Sangeet - Raga Bhairavi Thumri - Akeli Mat Jaiyo.

8) On December 26,1993 - Records of Hindi film songs composed by - HUSNALAL-BHAGATRAM - on the occasion of their 25th death anniversary.

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 FILM / YEAR OF RELEASE / SINGER / SONG TITLE / LYRIC.  
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- 1] Chand / 1944 / Manju / Do Dilonki Ye Duniya / Kamar Jalalabadi.
- 2] Pyarki Jeet / 1948 / Suraiyya / Tere Nainone Chori Kiya / Rajendra Krishna.
- 3] Pyarki Jeet / 1948 / Surinder Kaur / Itni Dur Hai Huzur Kamar Jalalabadi.
- 4] Badi Bahen / 1949 / Lata Mangeshkar and Premlata / Chup Chup Khade Ho / Rajendra Krishna.
- 5] Jal Tarang / 1949 / Lata Mangeshkar / Loot Gayi Ummidonki Duniya / Rajendra Krishna.
- 6] Sawan Bhado / 1949 / Lata Mangeshkar / Teri Is Dorangi Duniyamen / Mulkraj Bhakri.
- 7] Bazzar / 1949 / Lata Mangeshkar and Rajkumari / Jara Sunlo Hum / Kamar Jalalabadi.
- 8] Aadhi Raat / 1950 / Lata Mangeshkar and Mohammad Rafi / Hamen Duniyako Dilke Jakhma / Asad Bhopali.
- 9] Chhoti Bhabhi / 1950 / Lata Mangeshkar / Darde Judai Hai / Kamar Jalalabadi.
- 10] Pyarki Manzil / 1950 / Lata Mangeshkar and Husnalal / Ae Chand Jara Sunlo / Shewan Rizvi.

- 11] Birhaki Raat / 1950 / Lata Mangeshkar and Mohammad Rafi  
Chhotasa Afsana Hai / Sarshar Sailani.
- 12] Afsana / 1951 / Lata Mangeshkar / Abhi To Main Jawan Hun /  
Gaphil Harnalvi.
- 13] Kafila / 1952 / Kishorkumar / Wo Meri Taraf Yun Chale Aa  
Rahen Hain / Vrujendra Gaud.
- 14] Kafila / 1952 / Kishorkumar and Lata Mangeshkar /  
Laherose Poochlo / Vrujendra Gaud.
- 15] Farmaish / 1953 / Talat Mahamood / Mohabbatki Hum Chot  
Khaye Huve Hain / Kamar Jalalabadi.
- 16] Aansoo / 1953 / Lata Mangeshkar and Mohammad Rafi / Sun  
Mera Sajana / Kamar Jalalabadi.
- 17] Adale Jehangir / 1955 / Talat Mahamood / Ae Meri Jindagi  
Tujhe Dhoondu Kahan / Kamar Jalalabadi.
- 18] Mr.Chakram / 1956 / Lata Mangeshkar / Sainyya Tori  
Bainyyamen / Nakhshab.
- 19] Apsara / 1961 / Talat Mahamood and Asha Bhosle / Hai  
Jindagi Itni Hasin / Kamar Jalalabadi.
- 20] Pyarki Jeet / 1948 / Mohammad Rafi / Ek Dilke Tukde Hazar  
Huve / Kamar Jalalabadi.

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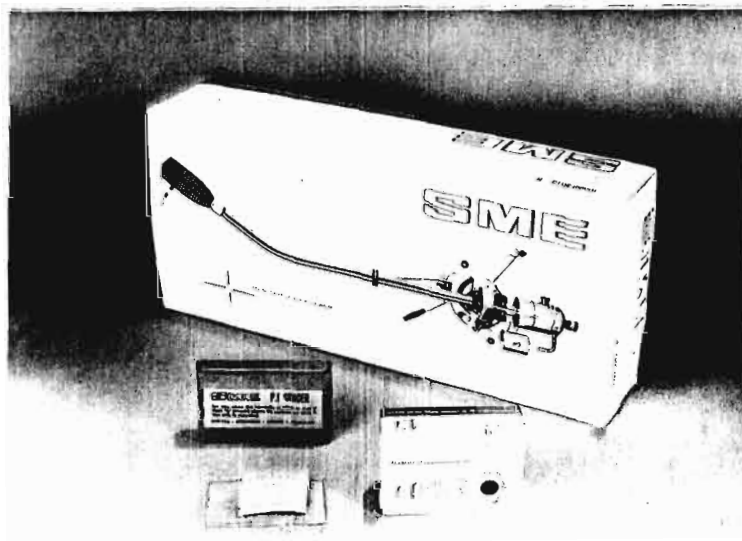
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In order to provide some guidance to the selection of tone arms, tone arm design considerations should be kept in mind. One of the principal considerations in designing a tone arm is mass. The effect of arm mass is in large part dependent on the weight and compliance of the cartridge used. The Series III was introduced in 1977 to accommodate the appearance of light weight ultra high compliance cartridges. As the state of the art progressed it became apparent that light weight and high compliance did not automatically translate into better sound. In addition, such cartridges could only be used for LP playback. The low mass of such arms also made them unsuitable for the vast majority of phono cartridges available which fall into the medium compliance, medium weight category.

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For the audio archivist, mastering engineer, record collector and the vast majority of music lovers, the **3009-R** and **3012-R** remain the finest tone arms available providing maximum safety for valuable recordings while insuring excellent tracking of *all* disc sources and the flexibility of choosing among the widest range of phono cartridges currently available.

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Whit - Anand  
Chidanand Nagarkar

One of Nagarkar's concerts, with Alla Rakha on tabla, Ram Narayan on sarangi, P. Madhukar on harmonium, Vasant Panshikar and Manohar Shete on tanpura.



CHIDANAND DATTATRAYA NAGARKAR (1919-1971) was a versatile genius by any standard. It was left to his *guru*, Acharya S.N. Ratanjankar, to discern the merits and abilities of his worthy *shishya*. That explains why the Acharya assigned to him the onerous task of setting up Bharatiya Sangit-Nartan Shiksha Peeth under the aegis of the prestigious Bharatiya Vidya Bhavan in Bombay.

Nagarkar headed the institution with distinction for 25 years. Around him was a galaxy of excellent teachers to help him carry forward the affairs of the institution. And, with the unstinted co-operation of his colleagues, he groomed a large number of students in the unique tradition bequeathed by his *guru's guru* Pandit Vishnu Narayan Bhatkhande.

Nagarkar was a sensitive performing artiste, devoted teacher and efficient organiser rolled into one – and something more. He was also a composer of uncommon merit, with a string of melodic innovations and compositions to his credit. It is a tragedy that a large number of them are not available in written word. Thanks to the relentless effort on the part of his disciples, ardent admirers and close friends, it has been possible to bring to light 50 of his compositions of which a few are in ragas composed by him.

Some more compositions about which incomplete information is available have also been included.

(Continued on second flap)

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Chit - Anand  
Chidanand Nagarkar

Besides these, this book carries a brief life-sketch of Nagarkar written by Vasant Panshikar, one of Nagarkar's devoted *shishyas*, and a touching tribute by Mohan Nadkarni, well-known author, musicologist and critic. Both the articles provide a few glimpses into the life and career of the great artiste and thereby add to the value of the publication.

This book also contains tributes from his students Vasant Panshikar and Vasanti Kodikal and from his *guru-bandhu* Dr. S.C.R. Bhat and from his colleague at the Bharatiya Vidya Bhavan, S. Ramakrishnan. Chitra Bailur, an admirer, has also contributed a sketch of Nagarkar.

A section giving Nagarkar's views on different aspects of music has been given; as also some specimens of his work in manuscript.

A number of rare photographs of Nagarkar, collected after great efforts, embellish this book.

CHIT-ANAND

Chidanand Nagarkar

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Gurucharan Nagarkar  
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(for compositions)

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## CHIDANAND NAGARKAR (1919-1971)

Chidanand Nagarkar, as an artiste, was a rare phenomenon. He had his own individual style of singing. Blessed with a resonant voice, which reached high, low and medium tones with equal ease and grace, combined with singular devotion to the tenets of Indian classical music, each of his performances transported and transferred his listeners to heights of pleasure which for them constituted a very rare experience. His raag development, taan patterns, *sargams* and *layakari* were unique.

Nagarkar was not much in favour of the gharana system prevailing in Hindustani classical music. He felt free to express his creative, aesthetic and emotional creations within the gamut of tradition and classicism. Nagarkar's depictions, were, in fact, marked by something much deeper than a mere display of an art cultivated through deep contemplation and deliberate concentration. There was in them an uncanny blend of classical restraint and emotional freedom of the kind that showed his reverence of tradition and catholicity of outlook in keeping with the changing times.

Nagarkar served as the Principal of Bharatiya Vidya Bhavan's Sangeet and *Narayan Shikshapeeth* for more than 25 years. Both in his academic and professional career he won many coveted honours.

One of the greatest musical geniuses of our country, Nagarkar has made an everlasting contribution as a singer, teacher, musicologist, poet, composer and a *sadhak*. As a neo-classicist, Nagarkar had innovated many ragas such as **Kaishiki Ranjani**, **Jan Ranjani**, **Ambika Sarang**, **Bharav Nat**, **Yogashree** and **Sujan Sarang**.

Nagarkar's musical genius was more suitable for the leisurely mehfilis. The constraints of the gramophone disc or an audio cassette were not conducive to the full flowering of his musicianship. Fortunately some of his live concerts are available on spools recorded and preserved by music buffs. These two cassettes are from his renderings in **Kaishiki Ranjani** (a raga innovated by him), **Miya Malhar**, **Bairagi Bhairav** and **Basant**. **Drut Khyal of Miya Malhar** and **Basant**, also compositions in **Kaishiki Ranjani**, **Bairagi Bhairav** are penned by Nagarkar.

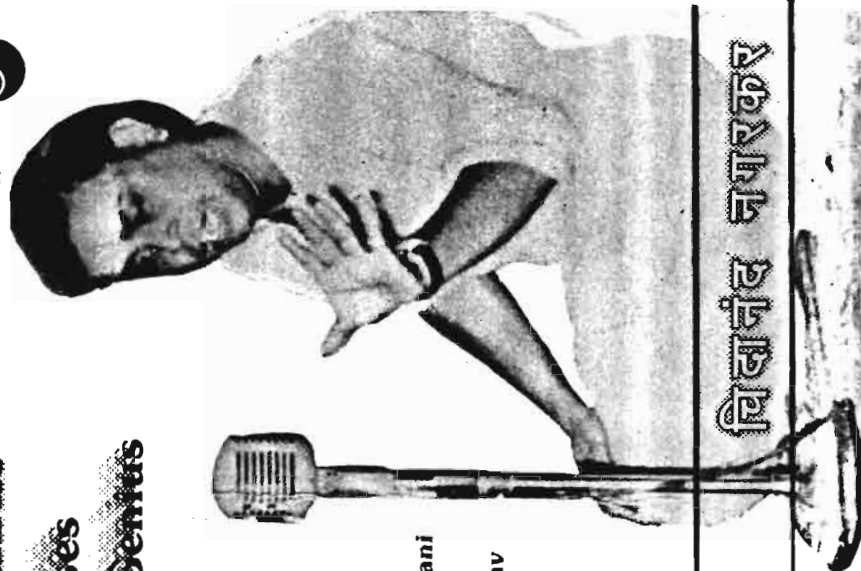
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Genius  
of Geniuses



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**Bairagi Bhairav**  
**Basant**

**Classical**  
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TWO  
CASSETTES  
SET

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TWO  
CASSETTES  
SET

CHIDANAND NAGARKAR madhurya

**Cassette 1 A: Kaishiki Ranjani:** Eri Mayi Piya  
Vilambit - Ektal Barkha Ritu Bairan  
Drut - Teen Taal.  
**B: Miya malhar:** Karim Nam Tero  
Vilambit - Tilwada Bichhua chhum  
chhananan Drut - Teen Tal.

**Cassette 2 A: Bairagi Bhairav:** Karale ho  
naman sanatan Vilambit - Ektaal.  
Hun to abhagan Madhya - Teen  
Taal.  
**B: Basant Nabike Darbar:** Vilambit  
Tilwada Bharani na jaye Kanhaiya  
Drut - Teen Tal

The Bhairavi Music Company  
Madhurya Building, Mahim, Bombay

The following six bandishes recorded in these cassettes are compositions created by **Acharya Chidanand Nagarkar**.

#### Cassatte - 1

राग कैशिकीरंजनी - एकताल (विलंबित)

स्थायी : स्त्री माई पिया पदेस गवन किन्हे अत वेकल होत जिया।

अंतरा : झार बुहाँरें नित माग झारें पळ्कन सों, गे ला जाऊँ॥

राग कैशिकीरंजनी - त्रिताल (मध्यलय)

स्थायी : बरला ऋत बैल हमारी रे पपीहा पीयु पीयु के जिया डरे तसत पियु के मिलन की आस।

अंतरा : तय तय रोवत बीतत रेन नही मानत जियरा, भर आये नैन 'चितानंद' विन भई उदास॥

राग मियाँ की मल्हार - त्रिताल (मध्यलय)

स्थायी : विछुवा छोप छनन वाजे ठुमकत चाल चले गोरी सास नन्दिया की चोरी

अंतरा : लोक लाज खोई मोहन काल न्योछावर कली तन मन धन 'चितानंद' धन पयो री॥



#### Some of the Honours

Gold Medal for Khayal singing (1940), Lucknow

Silver Plate presented by H.H. Maharaja of Mysore (1951)

Government of Maharashtra (1956)

Bharatiya Vidya Bhavan (1960)

#### DISCOGRAPHY -

Pandit Chidanand Nagarkar cut only one 78 rpm record -  
Columbia GE 23015

CEI 60784 Sun Sajana - Ragini Miyan Malhar  
CEI 60785 Sahelariya Gavari - Narayani.

#### Cassatte - 2

राग बैरगी - एकताल (विलंबित)

स्थायी : कले हो नमन समातन, वासमणि हो हो हे

प्रमात भयो है दिन सुगम भयो।

अंतरा : चहुँ ओर पिक कल कूजन तान रसीली सुर्य रूप ललचायो॥

राग बैरगी - त्रिताल (मध्यलय)

स्थायी : हूँ तो अभागन आई तौर शल कौन घरी कौन पल छिन दिन पाऊँ मै तौर दस्तन।

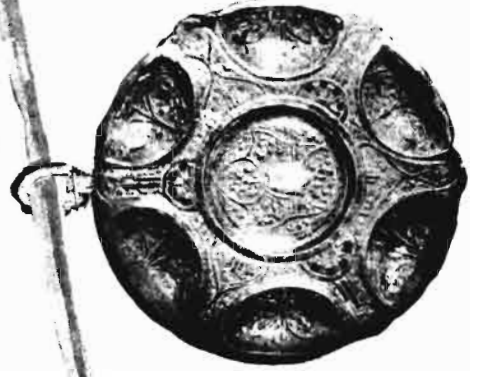
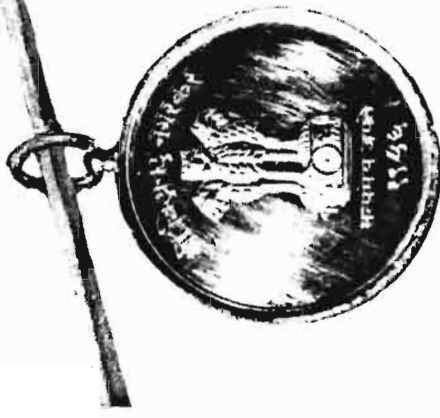
अंतरा : जप तप साधन कौन काज, जब ला लान लो ना आज, 'चित आनंद' सरूप चलन॥

राग बसंत - त्रिताल (मध्यलय)

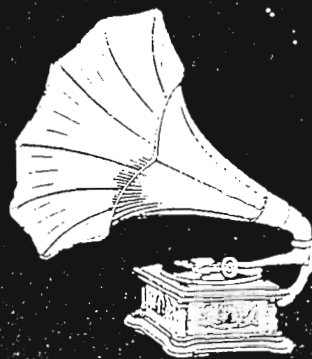
स्थायी : नती न जायी कन्हाई तुम्हारी रूप लुनाई लकि गो-गोपी-गोपाल जसोदा ललकि ललकि बलि जायी।

अंतरा : देव देव के सहस नयन हु गये लुभाये चितवति, रझवति, हंसति डंसति मुसस्पाति हति मन, 'चितानन्द' बहाई॥

(Reprinted from Chitr-Anand, a book published by Popular Book Depot, Bombay 400 004)



# THE GRAMOPHONE COMPANY'S FIRST INDIAN RECORDINGS



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## The Gramophone Company's First Indian Recordings 1899-1908

Michael Kinnear

The rich tradition of Indian music, zealously guarded and nurtured by its exponents, has been carefully handed down the centuries and spread throughout the country. However, it was only with the advent of the gramophone disc in the early twentieth century, that Indian music of all kinds — classical and popular, Hindustani as also Karnatic — was catapulted into the international arena and began to draw ardent audiences the world over.

This painstakingly researched, unique volume, a definitive discography of Indian music, is a tribute, not just to Indian music, but also to an institution, whose contribution to Indian music has uncontestedly been monumental — The Gramophone Company.

The author has compiled the history of the Gramophone Company and its successor companies' activities in India, the recording expeditions it undertook in the country during which time the commercial disc records were reproduced at Hanover, Germany, and valuable information about the company's personnel. A complete discographical listing by matrix number of all known and traceable recordings taken on the recording expeditions, the re-pressings and re-release of these recordings (subsequent to the transference of the master discs from Hanover to Calcutta and the opening of a disc record pressing plant at Calcutta in 1908) has been documented. With a foreword by Frank Andrews, a detailed bibliography, index and index of recording artists, this book is bound to be a valuable document for music lovers as also technical experts.



Michael S. Kinnear was born at Adelaide, South Australia in 1945. He began his working career in the music industry in 1962. He has worked in all aspects of the music and sound recording industry including recording, producing, marketing, research and collecting of all types and styles of

music, as well as involvement in presentation and production of live concerts and tours of both Western and 'Oriental' musicians.

Over the past three decades he has been very deeply involved in research into the origins and developments of the sound recording industry, particularly in regard to annotating the sound recordings of India, Asia and the Middle East.

He has published a number of articles in a variety of journals with a specialized interest in sound recording along with giving many talks on the subject in Australia, England and India.

His book *A Discography of Hindustani and Karnatic Music* was published by Greenwood Press, USA in 1985. Since then he has been preparing materials for a comprehensive discography of Indian recordings, and to detailing the activities of the numerous sound recording companies that have been active in India, Asia and the Middle East over the past several decades.

He is a Founder-member of the Society of Indian Record Collectors, and is presently engaged as a special consultant to major record companies with an interest in preserving and promoting the musical heritage of India as represented in sound recordings.

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A dazzling array of the great names of Indian music comes to life in this book. Lively anecdotes, revealing personal glimpses, reflect G. N. Joshi's decades-long and continuing close association with the most famous musicians of India.

G.N. Joshi spent most of his working life with the Gramophone Company of India, after leaving his first profession, the law. He also submerged his own great talents and recognition as a singer in the task of obtaining for posterity the immortal recordings of the great musicians described in this book. In many cases, his recordings are now the only live contact we have with the great ones' musical skills.

Here he also tells, humorously and lovingly, of the kind of people he found the musicians to be, and the circumstances, sometimes amusing, sometimes deeply touching, in which the recordings were made.

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SOCIETY OF INDIAN RECORD COLLECTORS

FORMED IN 1990. AND INTENDS TO -

- \* BRING ALL MUSIC LOVERS AND RECORD COLLECTORS TOGETHER FOR SOCIAL COMMUNICATION BY WAY OF MEETINGS/LISTENING SESSIONS.
- \* PUBLISH A QUARTERLY JOURNAL - " THE RECORD NEWS " - IN WHICH RESEARCH ARTICLES, REVIEWS, NOTICES AND ANNOUNCEMENTS, REPORTS, NAMES OF THE NEW RELEASES ETC. WILL BE PUBLISHED.
- \* FREELY DISSEMINATE INFORMATION BETWEEN MEMBERS OF THE SOCIETY ABOUT THE COLLECTORS OF THE RECORDED MUSIC, THEIR COLLECTIONS WITH AN EMPHASIS ON THE PRESERVATION OF THE OLD RECORDINGS.