

# THE RECORD NEWS

THE JOURNAL OF THE SOCIETY OF INDIAN RECORD COLLECTORS



" DISCOGRAPHY OF V.B. ALIAS BAPURAO PENDHARKAR "

VOL. 18

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# THE RECORD NEWS

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THE SOCIETY OF INDIAN RECORD COLLECTORS

EDITOR - SURESH CHANDVANKAR

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FROM THE EDITOR

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The Record News (TRN) - 18 contains lecture notes on Ustad Bade Ghulam Ali Khan by Prof.S.R.Mehta. Mr.Michael S.Kinnear has presented a detailed discography of late Mr.V.B.alias Bapurao Pendharkar [1892-1937] whose birth centenary was celebrated in Maharashtra three years ago. Unfortunately none of his old '78's have been reissued since 1974 (HMV ECLP 2737) although most of the records are in the safe custody of the serious record collectors.

Mr.Sushanta Kumar Chatterjee,SIRC member from Calcutta has sent us some very interesting Collector's Items and these have been included in this issue.

The cover picture of this issue is a photocopy of the record label - THE TWIN FT 5267 from Marathi Drama - 'Swayamsevak'. 'Jethe Jato Tethe Tun Majha Sangatee' - is a abhang in Marathi language. This is a reissue (Feb.1936) of the originally recorded HMV N 5073 (Mar.1934) record. The bottom line strip shows the traditional musical instruments used viz.Violin,Tabla (drums),harmonium,tanpura and Jhanjh.

I hope readers will like the contents of this issue and will continue their help,support and guidance for many more issues to be published in future.

SURESH CHANDVANKAR  
EDITOR

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CONTENTS -

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FROM THE EDITOR

BY - MR.SURESH CHANDVANKAR.....3

USTAD BADE GHULAM ALI KHAN:LIFE,GAYAKI AND RECORDS  
- LECTURE NOTES BY - PROF.S.R.MEHTA.....5

LETTERS TO THE EDITOR.....15,17,40

NOTES ON LATE MR.V.B.ALIAS BAPURAO PENDHARKAR  
BY - MR.SURESH CHANDVANKAR.....19

DISCOGRAPHY OF LATE MR.V.B.ALIAS BAPURAO PENDHARKAR  
BY - MR.MICHAEL S.KINNEAR.....23

COLLECTOR'S ITEMS  
BY - MR.SUSHANTA KUMAR CHATTERJEE.....42

CONTENTS OF THE BACK ISSUES.....52

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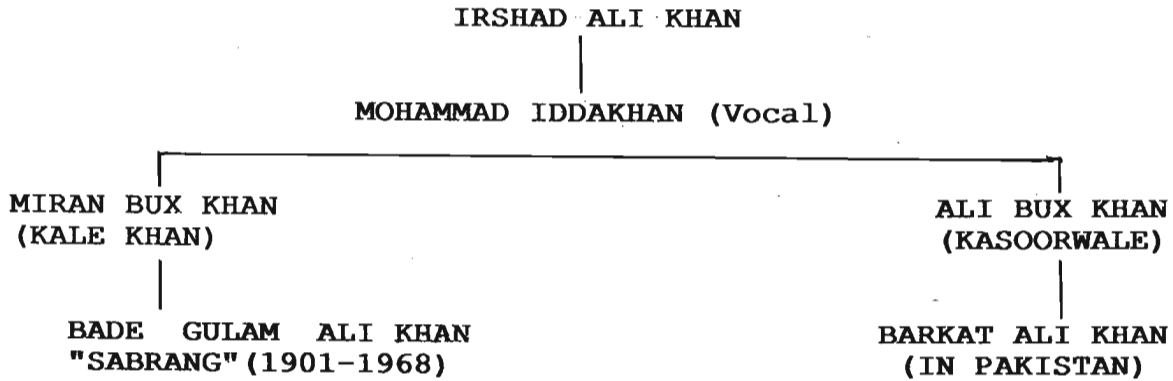
*Ustad Bade Ghulam Ali Khan*

USTAD BADE GHULAM ALI KHAN [1901-1968]

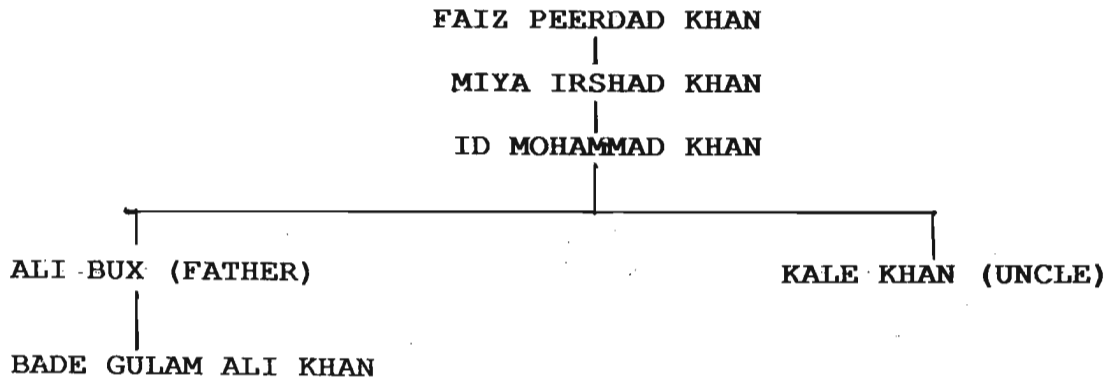
Ustad Bade Gulam Ali Khan was born in 1901 at Lahore. He passed away on April 23, 1968.

His gharana was known as - "Kasur Gharana"

Family history -



Ancestry - Divine origin of music



Faiz Peerdad Khan migrated from Ghazni to Hindustan. He became a Fakir. He worshipped the goddess of music among the lonely mountain tops. One day she appeared before this music mad devotee and blessed him - 'Music will run in your family from generation to generation'

The father of young Gulam Ali remarried and the relatives of his step mother were bad. Twenty years old young Gulam Ali had to earn for his living. He earned his living by playing Sarangi. He moved to Bombay and began to work as a sarangi player. He received vocal training from Baba Sinda Khan. Ultimately his relations with his father improved and he went back to Lahore.

Talim and the Natural gift -

Musical gift bestowed on him was evident from an early age. He said 'I learnt sargam as a child learns mother tongue'. At the age of seven years Talim began under Kale Khan (uncle). It

Society of Indian Record Collectors monthly listening session — an illustrated talk by Prof. S. R. Mehta from Nadiad on "Life and gramophone records of Bade Ghulam Ali Khan," at Puraṅdare hall, Sahitya Sangh Mandir, Girgaum, Sunday, 4.30 p.m.

THE TIMES OF INDIA, BOMBAY, TUESDAY, FEBRUARY 28, 1995

## CITY/NATION

# Music that conveys the spirit of Punjab

By Vithal C. Nadkarni

BOMBAY, February 27.

The taped voice of Bade Gulam Ali Khan reminds you of the lion-throated roar of Punjab, the late Khansaheb's land of milk and honey. The late Patiala Ustad's recordings are being played by Sharadchandra Mehta at the All-India Record-Collectors Association's monthly lecture at the Maharashtra Sahitya Sangh Hall in Kelewadi, Girgaum.

"This is one of the finest recordings of Bade Gulam Ali," says the septuagenarian Mr Mehta, who retired as principal of a commerce college in Nadiad and is one of India's foremost collectors of Indian classical music. "I got the recording from Kaushalya Manjeshwar. The doyen of the Patiala gharana (who died in 1968) was in top form in 1957 when he sang this incomparable composition in the raag Chayanat—"So kare Ramakripa"—at the Tejpal Hall at Gowalia Tank. What is more remarkable, Bade Gulam Ali also sang a number of closely related raags like Kamod, Kedar and Hamir in quick succession at that

concert, displaying complete mastery of notation and form."

Mr Mehta who has gathered 37 hours of the late Khansaheb's recordings is an excellent raconteur. "I heard him singing the evening raag Marwa at his Malabar Hill residence when I went there with



Bade Gulam Ali

your paper's music critic, Batuk Diwanji, and again in Ahmedabad where Bade Gulam Ali almost challenged me to hear the so-called Purab style of thumri. I had inadvertently blurted out that we could expect nothing more than the Punjabi-ang thumri from the master. The Khansaheb seemed to

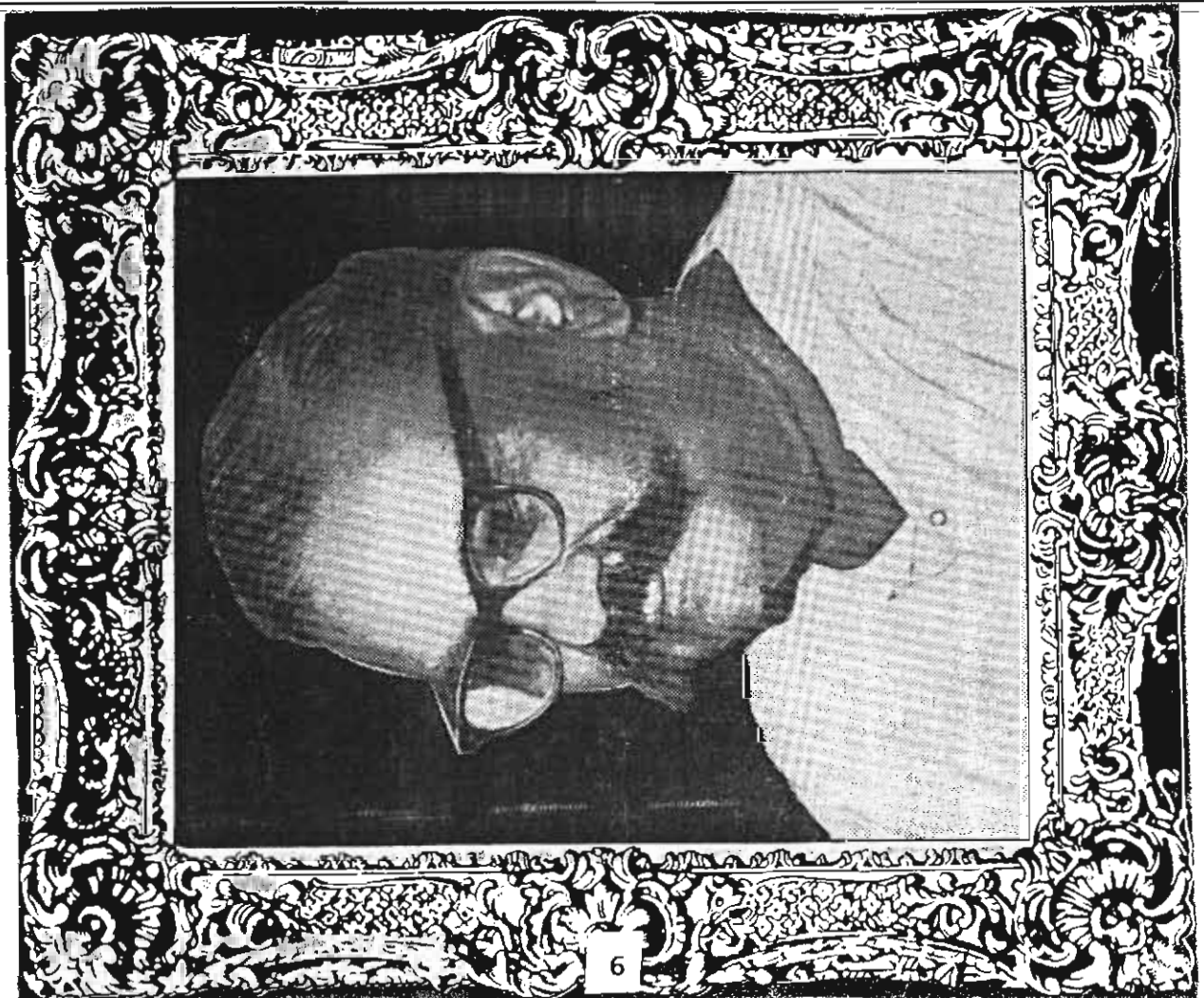
glower for a moment and went on to recite a piece in the raag Pillu in the pure Purab style. This literally made me forget whatever I had heard from some of the greatest exponents of that genre like Siddeshwari Devi and Rasoonbai of Benares."

Indeed, the "lion" also knew how to trill like a nightingale as evidenced in the Sohoni thumri "Prema ki mare katar" and "Ab maine dehe re Basant" a vilambit khayal in Basaant, the raag dedicated to spring, that Mr Mehta presents next. "Bade Gulam Ali Khan composed under the pen-name, Sabrang," he adds. "The name which literally means all colours was quite apposite because he could evoke any atmosphere he chose through his music."

Mr Mehta also presents excerpts from an interview of the Ustad with the late musicologist Thakur Jayadev Singh broadcast from All-India Radio. "Here, Bade Gulam Ali sang folk songs in Punjabi, Nepali and Kashmiri, the languages he knew so well, to establish his contention that the six main modes of Hindustani classical raags had a folk-origin.

"Another striking feature was the late Ustad's devotional fervour," says Mr Mehta. "This comes through his rendering of the raag Bhopali where he sang in praise of Shiva, a happy coincidence on the eve of Mahashivaratri which is being celebrated in Bombay. Also, I am playing a piece in raag Malkauns, where Bade Gulam Ali sang a rare composition by the legendary Swami Haridas (who supposedly taught one of the jewels of Akbar's court, Mian Tansen)."

According to Mr Mehta, India today badly needs the ecumenical zeal that great Ustads like Bade Gulam Ali displayed. "Few people know that the Ustad got his most famous bhajan "Hari Om Tatsat" from the late Rajmani Devi of Benares, the elder sister of the renowned thumri-singer, the late Hiradevi Mishra. He, a devout Muslim, set to the folk tune Pahadi and took the country by storm. When Thakur Jayadev Singh asked him the secret of the song's popularity, the late Khansaheb replied, 'I become one with Him when I sing this bhajan.'"



lasted for ten years. Gulam Ali continued talim with his father. He practised in a palacial Masjid in Lahore. His guru Kale Khan took him to this masjid. Both of them stood facing the wall of the Masjid and he asked him to sing. Here he could listen to the echo of his singing and thus the Masjid became

his favourite place for practising. Whwn Kale Khan died certain musicians made sircastic remark - 'Music was dead with Kale Khan'. This put young Gulam Ali to prove his mettle. For next five years music was his sole passion. He practised day and night at the cost of his sleep. He also received talim from Ashak Ali who belonged to the gharana of Tanras Khan. His father and uncle both had received talim from Fateh Ali (court musician of Patiala)

#### Characteristics of Bade Gulam Ali's music -

- 1] His music was lacking in tradition. Disorder was found in gharana. Discipline, Aalap, Notation and taan were lacking in order. He had an instinct to offer something new.
- 2] He used to say that the purity of the note is the supreme thing.
- 3] He should see his audience during the performance. He would not sing in the hall with audience sitting in dark.
- 4] He used to sing folk songs in different languages like Punjabi, Nepali, Kashmiri etc. In an interview at All India Radio, Delhi he established before Thakur Jaidev Singh that the classical music has come from folk music.
- 5] He used to sing common ragas like Kedar, Hameer, Bhoop, Yaman Marwa, Chhayanat, Bibhas, Malkauns, etc.
- 6] He was a composer too and he has composed so many compositions under the pen-name 'Sabrang'. He has also composed taranas.
- 7] He used to sing Bhajans. "Hari Om Tatsat" was his favourite one. In short he was a God worshipping man.
- 8] He was transformed from a Sarangi Player to a vocalist. He had a great knowledge of Sargam.
- 9] Not a single Rasa was missing from his music.-
  - a) Vasant Bahar - Entire beauty of youthful exuberence. Spring atmosphere.
  - b) Desh - Kali Ghata - Rumbling of Thunder, Meghmala, Flashes of lightening.
  - c) Thumri - Naina More Taras Rahen Pardesi Balam
  - d) Dignified Devotional Khyal - Bhupali - "Mahadev Maheshwar", "Prabhu Rang Bhino"
  - e) Thumris - Yaad Piya Ki Aaye, Tirchi Najariake Baan  
Dadra - Sainya Bolo  
Colourful Horis - Desh-Kana Anokhe Khelare  
Kaun Tarahase Tum Khelat Hori

#### Popularity -

He got popularity in Bombay when he sang in Vikram Music Conference in 1944. He had given two recitals. The first one did not go very well but the second time he appeared he carried everything before him. He sang Marwa and it was widely

# GREAT MASTER-GREAT MUSIC

EALP. 1516

# USTAD BADE GHULAM ALIKHAN

SIDE ONE THUMRI TILAK KAMOD - TAN MAN DHAN TOPE VARNA  
THUMRI MISHRA KHAMAJ - JAL JAMUNA KAISE JAQON

SIDE TWO DADRA - AB TO AAO SAJNA  
BHAI RAVI - BAJUBAND KHUL KHUL JAI

THUMRI marks an important phase in the evolution of Hindustani music. It had its origin in the eastern region (Purab) of Uttar Pradesh, and it evolved into two "ang" (techniques) of Lucknow and Varanasi (Banaras) towards the close of the 18th century. That was the time of decline of the Mughal rule. The princely patrons of music, lolling in luxury, had little use for sombre, dignified dhrupads or spacious, leisurely khayals. Their obsessive fondness for fun and pleasure brought forth a new style that could pande to their moods in a variety of ways.

Aptly described as the expression of the singer's soul, thumri is purely romantic or devotional in its content, and it needs, for its unfoldment a feeling heart, a fecund mind and a delicate expression. The expressive aspect of the poetic theme is basic to its delineation. The singer has to understand the meaning of the song to be able to portray its poetic content effectively in his music.

A vital feature of thumri singing is modulation of the voice so as to give full expression to the emotion enshrined in the chosen theme. The singer may employ "meend", "murki", "khatka", "kan", "zam-zama" and such other varieties of ornamentation to project a poetic idea. The point is that the musical effort should conform to the principles of thumri form.

Once the exclusive preserve of female singers, thumri is conventionally known as a feminine style "par excellence". For it lends itself naturally to their temperamental make-up and relatively sweeter voice. But there have been male as well as female singers among the many eminent masters in the field—Bhaiyya Ganpat Rao, Moizuddin Khan, Gohar Jan, Rasoolabai, Siddheshwari Devi, Abdul Karim Khan and Bade Ghulam Ali Khan, to name only a few.

The Punjab variety of thumris, heard in this disc, is a latter-day development in the light classical domain. It embodies a unique fusion of appropriate Punjabi folk-tunes with the orthodox lineaments of Purbhi thumri. This new type of thumri is rightly hailed as a pioneering venture and a unique innovation. It has behind it the keen aesthetic imagination of Ustad Bade Ghulam Ali Khan and his equally gifted brother, Ustad Barkat Ali Khan.

Bade Ghulam Ali Khan, who offers us three of his best thumris on this disc, was a phenomenon that simply came off. Indeed, few luminaries have shone so resplendently on the musical horizon for more than a generation as this maestro. Fewer still are the artistes who could blend tradition with imagination, technique with grace and classicality with popular appeal with such amazing success. It is hard to come by another classicist with such "finesse" for aligning his music to the moods and tastes of his mixed audiences. His voice was his fortune and he had uncannily adapted it to render fluent khayals, romantic thumris, erotic ghazals and soulful bhajans with an artistry all his own.

Born at Kasur, now in West Pakistan, Bade Ghulam Ali Khan was the son of the celebrated Patiala tradition. He settled in this country soon after Independence and received many honours and awards, including Padma Bhushan, from the President of India, in recognition of his contribution to traditional music. His death at 66 in 1968 was therefore a truly national loss.

Connoisseurs will welcome this disc as a cherishable acquisition. Whoever thumri they may choose, they will find in it a glamorous fusion of poetic feeling and musical sensitivity. The fire once again reveals the many-splendoured genius of the man who pioneered the evolution and development of Punjabi thumri, so tremendously popular today.

It has been possible to bring record of this great master to lovers of Classical Music through the co-operation and assistance of All India Radio from whose archives the item has been obtained.



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appreciated. He sang Puriya after Marwa. Marwa and Puriya comprise identical notes and to sing them one after the other is extremely difficult. Afterwards he sang Pahadi in Punjabi style and in such a diverse ways that the audience was transported with delight.

He was frequently broadcasted from All India Radio, Bombay. Untill about year 1946 he had occasional trips at Surat, Poona Belgaum, Kolhapur and Ahemadabad.

#### Bade Gulam Ali Khan and Prof.B.R.Deodhar -

[I] They were good friends. Bade Gulam Ali Khan used to come to Deodhar's class in the evening and used to sing. He advised him to join for Riyaz. One day he came at 6 a.m. and showed scale with kana to Deodhar. He sang Malshree on that day.

[II] They often used to go for a walk at Chowpaty (Bombay) at the time of sunset and Khan saheb often used to sing Marwa there. He used to say that chief aim of Marwa is to portray the anxiety and uncertainty. He said that he was amazed at the integrity of our ancestors. Consider their perspective artistry in employing the particular Rishabh (re-"D") and Dhaivat (Dha"A") as they did. In Marwa the very note Sa virtually vanishes and whenever we use it briefly we feel a sense of relief.

[III] Once they were returning from a broadcast at All India Radio at Bombay. On the way they stopped at Marine Drive, watched the sea and he sang there.

[IV] Once while they were walking they saw a young Punjabi girl and Khansaheb began appreciating her beauty. He appreciated the creator and composed thumri on that natural beauty.

[V] Khansaheb once began singing on Belgaum Railway station and two hundred persons listened to him till the train arrived at the station. Ustad Ahemadjan Tirakhawa was also with him.

#### Generous and Charitable nature -

He was very generous and charitable. He used to give anybody anything that comes out of his pocket.

Once while he was singing on the chowpaty (Bombay) one Panwala came to listen to him. He ordered pan for all the people sitting there so that the panwala could earn.

#### Illness, Financial help and Awards -

In May 1961, he got the attack of paralysis. He was admitted at the St. George's hospital at Boribunder, Bombay. He recovered well enough to go back to his house at Walkeshwar. He was unhappy that he could not sing. By 1962 he could sing a little.

- 1) Government of Maharashtra gave him Rs.5000.
- 2) In 1962 he received Sangeet Natak Academy Award.
- 3) He was awarded with 'Padmabhushan' by Government of India.
- 4) His admirers in Bombay arranged a benefit concert for him at which a sum of Rs.25000 was collected. The interest of this amount was used to defray his monthly expences.

# BADE GHULAM ALI KHAN

This is an improvised and revised issue of EBLP, 1753. It is improvised because it is enriched by the addition of a famous and popular song of Maestro Bade Ghulam Ali Khan. The songs 'Hari Om Tatsat'—a devotional composition usually rendered by him towards the end of his concerts. It has such a haunting effect that the melody lingers with the listeners for a long time after they have heard it. It is revised in the sense that the sequence of the pieces has been altered to suit the inclusion and placement of this additional song.

Born at Kasur in what is now West Pakistan, Bade Ghulam Ali Khan owes his musical training to his father Ustad Ali Bux and his uncle Ustad Kalle Khan. Both his father and uncle were disciples of Ustad Fatehali Khan of Patiala in North India and hence Bade Ghulam Ali Khan is known to belong to Patiala Gharana (School of Music).

This doyen of the classical vocalists is now an unfortunate victim of a paralytic stroke from which he is almost incapacitated to perform any longer. This and his other records have therefore become invaluable treasures of great and rare artistry. He was honoured by our Government in 1962, when the President of the Indian Republic conferred on him the title of Padma Bhooshan. He has been elected to the coveted honour of "Fellow of the Sangeet Natak Academy" very recently.

Bade Ghulam Ali Khan has been occupying the top-place in the classical field for well over quarter of a century and is esteemed highly for his performances of chaste and pure artistry that is difficult to match in workmanship and sheer beauty. On this disc are offered nine exquisite renderings which will provide a rare musical experience for lovers of Indian classical music.

### SIDE ONE

**Raga : GUJRI TOZI — BHOR BHAI**

This is a sub-melody of the main Raga — Tozi which is of the morning variety. It has a serene character with a tinge of pathos in it. The maestro renders the composition confined to Teental—a rhythm consisting of 16 beats.

**Raga : DESI TODI — MANWA LARZE**

This is also a morning Raga and is generally known as Desi. Serene quiescence is the mood of this Raga. The rhythm Teental of 16 beats is again employed here for the composition.

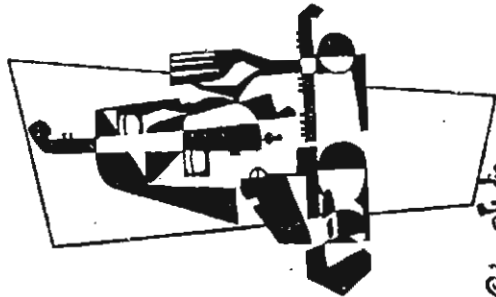
**Raga : BHIMPALAS — BE GUN AYE**

A Raga of the afternoon variety, this melody is very popular with the masses. The maestro expounds it to the rhythmic accompaniment of Teental.

**Raga : KAMOD — CHHAND DE MORA**

Kamod is usually rendered during early hours of the night. It is sprightly and lively in character. The composition is confined to Teental.

**Raga : PAHADI — HARI OM TATSAT**



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### SIDE TWO

**Raga : KEDARA — NAVELI NAAR**

This Raga is timed during the early hours of the night. It is replete with intense urge and appeal. The rhythm to which the maestro renders the composition consists of 12 beats and is known as Ektaal.

**Raga : JAI JAIWANTI — BINATI KA KARIYE**

This too is Raga of the night variety. It is romantic in mood but with a dignified character. Teental is again the rhythm for this composition.

**Raga : DARBAR — BHAJ RE HAR NAM**

A Raga of the night variety, Darbari is very majestic and sober in character. Artists with a deep and sustained voice and a perfectly-tuned mind alone can do full justice to this Raga. The artist renders this composition in a rhythmic cycle of 16 beats—Teental.

**Raga : ADANA — JAISI KARIYE**

Adana belongs to the night category and is very sprightly in character. Usually it is rendered in a fast tempo; it affords the artist an opportunity to display the jangle of his vocal chords and his proficiency in the art. The rhythm employed is Teental of 16 beats.

**Raga : MALKAUNS — MANDIR DEKH DARE**

Malkauns is a night melody. It is pentatonic in structure and is immensely popular with all classes of people. It creates an atmosphere of inspiration and valour. The Tala (Rhythm) is again Teental.

**Raga : PARAJ — LATAK CHALE TO MAN**

This Raga is expounded in the latter half of the night—between 2 A.M. and 4 A.M. An atmosphere of peace and tranquility pervades the exposition of this Raga. The composition is confined to Teental.

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Music lovers from Calcutta region were also very helpful and he was looked after fairly well during the difficult days of his illness.

Khan Saheb succeeded in acquiring Indian citizenship in 1957-1958 and Morarji Desai helped him in that cause. Morarji Desai was the chief minister of Bombay then and he recommended his case for this citizenship. Bade gulam Ali had performed at his place and in an informal discussion had sought his help in this matter.

#### Last days of Khansaheb -

Nawab of Hyderabad was his great admirer. He went to Hyderabad for inaugurating the teacher's conference from December 23 to 26, 1967. His health suffered around 15th December. Thanks to the prompt expert medical attention that he somehow rallied round.

A few days earlier a recording of his singing in Raga Bhoop was made in the heyday of his career. This recording had been played on some radio station. He heard the broadcast and said, 'Was I really such a good singer?' Each time he sang Bhoop it was equally impressive.

He used to say 'I have no desire to live for long in this state. I pray to god that he might one day make me well enough to sing a raga as well as I sang Bhoop on that day. When I have sung that raga to my satisfaction I have no desire to live. May God grant this much.'

Towards the middle of following April his illness took a turn for the worse and he died on April 23, 1968.

Bade Gulam Ali Khan Saheb's gramophone records are a testimony to the quality and multicoloured structure of his music. The gramophone records - 78's and LP and EP's are a permanent memorials to his greatness. A few of his long playing records including the radio recordings issued on LP's are around.

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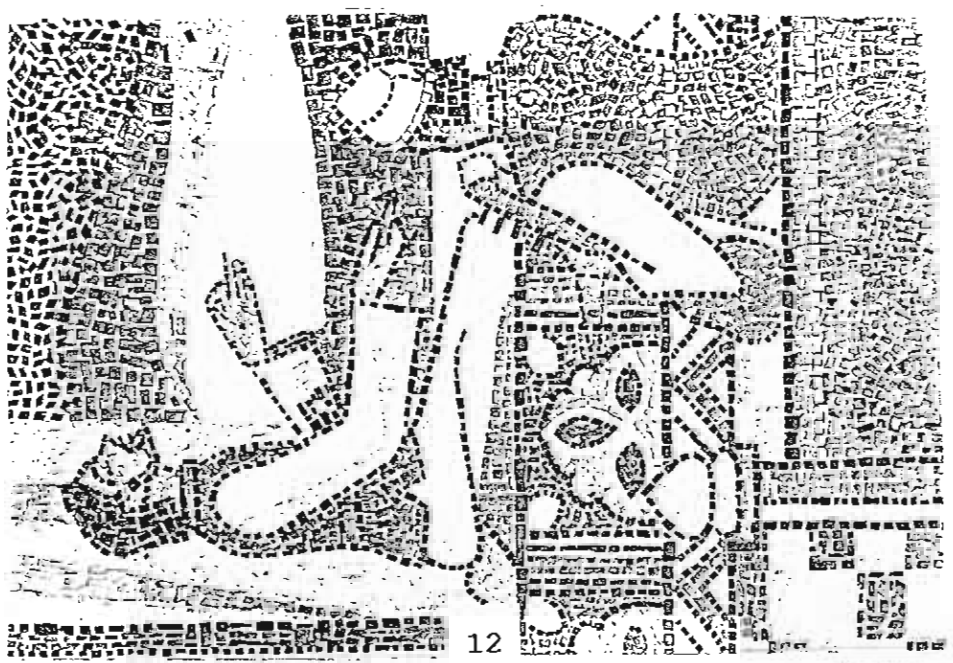
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"HIS MASTER'S VOICE"  
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THUMRI RECITALS BY

# Bade Ghulam Ali Khan



**Thumri recitals by**

**EBLP. 1751**

# **KHANSAHIB BADE GHULAM ALI KHAN**

This is the third issue in our L.P. series by Bade Ghulam Ali Khan, doyen of Indian classical singers and first of its kind based as it is on a selection of popular Thumris.

The "Thumri" which is a light classical mode was evolved at the time of the decline of the Moghul rule in India towards the end of the 18th century when patrons of music were deeply steeped in luxury and romance and had little use for the hitherto popular styles like Dhrupads and Khyals which were too chaste and airy for their liking. Their craving for romance brought forth a new style in which the themes of the songs could be interpreted by the rhythmic movements of the singer's hands, neck, eyes and eye brows. The themes are usually of the frivolous type and cover a wide variety of moods ranging from the romantic to the frolicsome and from the pathetic to the gay which the singer accentuates according to the aesthetics he or she has developed. The Thumri is thus best suited for rendering by singing and dancing girls although male singers gifted with melodious and flexible voices full of expression can also aspire to acquire proficiency in the rendering of this captivating style.

On this disc are offered ten beautiful Thumris all sung by the maestro Bade Ghulam Ali Khan. The renderings are utterly delightful and amply demonstrate what a male singer of his calibre and imagination can achieve in this style which is normally the more or less exclusive preserve of female singers. Having a voice with an amazing range and unlimited sweetness this eminent musician represents what is known as the Patiala School of Music in North India. Born at Kasur near Lahore in what is now West Pakistan at the beginning of this century, he had his initial training from his father Ali Bux and later from his uncle Kale Khan both disciples of Ustad Fateh Ali Khan of Patfala. Since those early days he has come a long way and occupies a pre-eminent position amongst classical singers of the present time.

## **THE SONGS**

### **SIDE ONE**

AAYE NA BALAM

SAINYAN BOLO

YAAD PIYA KI AYE

PREM KE PHANDE MEN

MARAN MUTHE YUN

### **SIDE TWO**

NAINA MORE TARAS RAHE

KATE NA BIRAHA KI RAAT

PREM KI MAAR KATAR

TIRCHHI NAJARIYA KE BAN

PREM AGAN JIYARA

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Khan



HARI OM  
TATSAT  
KANKAR MAR  
JAGAE



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# Bade Ghulam Ali Khan

Side one  
HARI OM TATSAT  
Side two  
KANKAR MAR JAGAE



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LETTERS TO THE EDITOR -

From - Narendra Kamal, 23, 'Jayendra Society'  
Behind ESI Hospital, Gotri Road, Vadodra -21  
Gujrat State. India.

Date: November 7, 1994

Hon'ble Sureshbhai,

I have received SIRC journal copy containing 'Discography of Jankibai of Allahabad' and I liked it very much. On carefully inspecting the records from my collection I have found two corrections. I am sending these to you and hope that the same will be included in our journal.

TRN 14 - page 16 / 7th entry from top

G.C.-8-13157 Mein Jogin Ke Lai Sun Tu Gopichand Raja Re  
- Bhairvi

TRN 14 - page 20 / last entry

G.C.-8-13412 Jab Ke Khamosh Hui Bulbul-e-Bustane Husain  
- Mersia

Is Mersia correct or Marasia ????????

I have both these records and the words of several other songs [about 600 recordings of new era] If you wish, I can send you a column for our magazine similar to 'Film Geetanjali' in 'Listeners Bulletin'.

Many thanks for your love.

Yours,

sd/  
[Narendra Kamal]

શ્રી નરેન્દ્ર કામલ

7/9/1994  
Baroda-390 021

SIRC ની 'JANKIBAI' ની Discography ની  
issue મિત્રો. એનો અરજી નોંધી. મારું Reference  
check કરીને જે ત્રુટી છે તે ની following Corrections  
are required : (ગમેત: Pg No 6 & 12)

G.C.-8-13157 Mein Jogin Ke lai Sun Tu ~~Raja~~  
Gopichand Raja Re - BHAIKVI

G.-C.-8-13412 Jab Ke Khamosh Hui Bulbul e  
Bustane Husain - Mersia.  
NOK MERSIA સર? કે MARASIA ?

# INAYAT KHAN

## THE COMPLETE RECORDINGS OF 1909

31 songs from the legendary Sufi musician Hazrat Inayat Khan

Double CD;

92 min.; Price f 75,-

Cassette with 30 songs: f 29,50

In November 1994 a unique double CD has been released of the recordings by Inayat Khan of 1909, which had almost been forgotten. He sings 31 classical Indian songs, accompanied by tabla and harmonium.

These recordings were recently discovered in the archives of EMI in London. The material is both musically and historically unique.

The copies of the discs discovered were in mint condition. The existence of these records from 1909 was virtually forgotten, because in 1910, shortly after the recordings were made, Inayat Khan departed to the West to spread the Sufi message. In his own words: 'with the aim of bringing East and West together through music'. The recordings were made in September 1909 in Calcutta and were released on sixteen 78 rpm records in April 1910.



### Inayat Khan, the musician

Inayat Khan attained worldwide fame as a Sufi mystic and founder of the Sufi Movement. However, he was also a great composer, singer and vina player, who was the first in the beginning of the century to draw serious attention from a western audience to Indian classical music. Also in his many books and lectures music is a recurring theme.

Claude Debussy referred to him as a remarkable 'musicien-philosophe', and Rabindranath Tagore had great respect for his extraordinary musical talent. Many other celebrities, in India and in the West, were aware that Inayat Khan had recorded 31 classical songs in Calcutta before his departure to the West. And surprisingly, nowhere does he refer to this event in his biography. By courtesy of EMI Archives and the Gramophone Company of India, it is now possible to listen to the music of this learned man. For anyone accustomed to the subtleties of Indian music, philosophy and thought, Inayat Khan's double CD is a memorable treasure, a genuine collectors item, which will afford tremendous listening pleasure.

There is a 32 pages booklet with the CD's with an elaborate description of the songs and Inayat Khan's music, with a preface by the Sufi Movement. A cassette with 30 songs is also available.

★ ★ ★  
Order form

Send me ... copies of the Double CD Inayat Khan, The complete recordings of 1909 (at 75,00 Dutch Guilders each).  
Send me ... copies of the Cassette with 30 songs by Inayat Khan (at 29,50 Dutch Guilders each).

Name: .....  
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You will receive the CD's/cassettes immediately after receiving your payment.  
Send the form to: Panta Rhei, Ligusterstraat 19, 2225 RE Katwijk, Holland.  
tel./fax: (01718) 74523. Payment by Eurochèque or on ING bankaccount nr. 67.86.61.839 in favour of Panta Rhei, Katwijk.  
CD and cassette are exclusively distributed by Panta Rhei Publishers (Katwijk, Holland).





LETTERS TO THE EDITOR -

-----  
From - Mr.Pushpendra Sinh Jadeja, 'Virpur House', Moti Tanki  
Subhash Road, Rajkot - 360 001. India  
-----

Dear Mr.Suresh,

I read in Volume 15 of TRN about records from unreleased films. [Dr.Hemant Chikhalikar's letter]. I have some records / songs etc.from the following unreleased films -

- 1] Eman / Bachpan Ka Zamana / Asha Bhosle
- 2] Eman / Chakma De Kar / Asha Bhosle
- 3] Teer / Nainose Nain Mila / Zarin Mistry
- 4] Teer / Jamaneke Dar Se / Dolly Katrak
- 5] Nagan / Tere Beena Sajjan / Geeta Dutt
- 6] Rasiya and Rani Chandravati (from Radio Ceylon)

Mr.Hasmukh Dalwadi, Lucky Provision Stores, Quilla Road, Nagpur has the records from Jasoos (two records), Piya (Talat Mehmood and Nirmala), Eman (Talat Mehmood and Asha Bhosle), Yeh Basti Yeh Log (Talat Mehmood and Asha Bhosle)

Do you have such records in your collection ????????????????

I am especially looking for -

1] " Main Hun Ek Havaka Jhonka "- a song from 'Post Master'. It used to be played and broadcast from Radio Ceylon very frequently during my school days and I distinctly remember the tune of this song.

2] All the songs from -  
'Sazz' (S.D.Burman) and 'Maldar' (1951, Roshan?) are needed with all the details. I have got one record from 'Maldar'-  
"Aaji Hamari Pahali"/Roshan/Usha Bhatiya. Is this information correct ? Can anyone give more information ?

Thanking You,

Yours Sincerely,

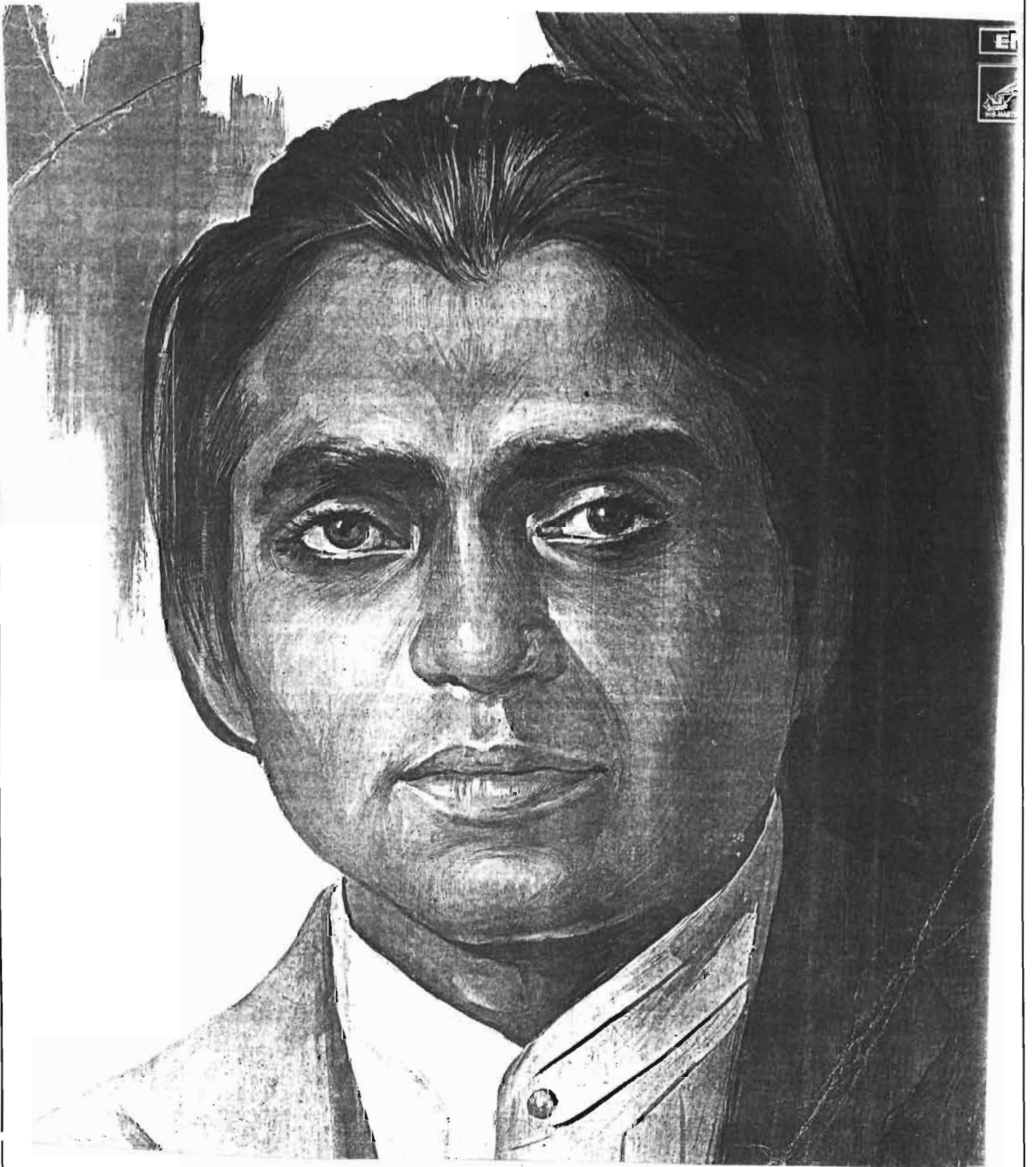
sd/

[Pushpendra Sinh Jadeja]

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Editor's Note -  
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Dear Mr.Pushpendra Sinh Jadeja,

Thanks for your letter. It would be nice if you can give All the discographical information from the 78's mentioned in your letter and which are in your collection. This will be useful to the future researchers and historians. I am sure that our readers will provide additional information and the details of similar records from their collections.



बापूराव  
पेंढारकर

BAPURAO PENDHARKAR

[Vyankatesh Balwant Pendharkar]

[1892 - 1937]

A brief chronology of Mr.V.B.alias Bapurao Pendharkar

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- 1] 10th December 1892 : Born at Jamkhandi.
- 2] 1897-1914 : Primary education at New English School, Pune upto (English) fifth standard. Thereafter studied upto the previous examination in Sir Parshurambhau High School at Jamkhandi
- 3] 1913-1915 : Worked in Jamkhandi state as a mechanic and also acted in the shows of 'Jamkhandikar Sangeet Mandali'.
- 4] January 1915 : Joined 'Lalitkaladarsha Mandali' of 'Keshavrao Bhosle'
- 5] 1915 : First female role in G.B.Deval's drama 'Sharada' [Nati]. Also began to play the role of Devangana in Veer Vamanrao Joshi's play 'Rakshasi Mahatwakanksha' and began to accompany Keshavrao Bhosle on harmonium.
- 6] December 1915 : In Manapman played Bhamini with Keshavrao.
- 7] May 1916 : Keshavrao arranged for motor driving training and soon Pendharkar became an expert.
- 8] September 7, 1918 : The (prose) drama 'Haach Mulacha Baap' was made Sangeet and at Nagpur played the part of Manjari.
- 9] September 9, 1919 : At Bombay played the role of Kishori in the drama 'Sanyashacha Sansar'.
- 10] 1920 : Married to the daughter of the famous artist Mr.Bapurao Deuskar from Hyderabad. Marriage took place at Karanja in Karhad.
- 11] February 3, 1920 : Show of the drama 'Mrichhakatik' in the Open Air theatre. Played the role of Vasantsena and received the prize of Rs.500 from Shahu Maharaj.
- 12] 1920 : Gandabandhan ceremony from Gayanacharya Pandit Ramkrishnaboa Vaze. Talim began soon.
- 13] April 23, 1921 : Lalitkala company organised a conference at Kirloskar Theatre, Pune and Bapurao presented a research paper on the subject 'Drama'.
- 14] May 14, 1921 : Played the role of 'Yesubai' in the drama 'Shahashivaji' written by Mr.Y.N.Tipnis.
- 15] July 8, 1921 : Accompaniment on harmonium / organ in the Joint show of 'Manapman' at Baliwala Theatre, Bombay.
- 16] October 4, 1921 : Keshavrao Bhosle died at Pune. As per his will Bapurao Pendharkar and Nanasaheb Chaphekar became the owners of the company.
- 17] November 25, 1921 : Birth of Bhalchandra Pendharkar at South Hyderabad.
- 18] June 15, 1922 : First show of 'Sangeet Sattedche Gulam' at Bombay Theatre, Bombay. (Written by B.V.Varerkar)
- 19] December 2, 1922 : Role of Shukracharya in 'Vidyaharan'.
- 20] December 12, 1922 : Death of Bapurao Pendharkar's wife.
- 21] February 1923 : Married at Balapur in Varhad to the daughter of Mr.Laxman Shankar Hardikar, Belgaum.
- 22] September 21, 1924 : Nanasaheb Chaphekar left the partnership and Bapurao became the sole owner.
- 23] January 1933 : Silver Jubilee celebrations of the 'Lalitkaladarsha Company' at Sangli.
- 24] 1936 : 'Lalitkaladarsha Movietone' produced two films 'Vijayachi Lagne' (Marathi) and Shadika Mamla (Hindi)
- 25] March 15, 1937 : Died at Gwalior.

Natavarya V.B.alias Bapurao Pendharkar [1892-1937]

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In December 1992 birth centenary of Mr.V.B.alias Bapurao Pendharkar was celebrated in Maharashtra. A special committee appointed for these celebrations consisted of several persons from the Marathi stage as well as from various walks of life. A souvenir [in Marathi] titled 'Smrutigandh' was published and it gives detailed information about Mr.Pendharkar.

A brief chronology of Mr.V.B.alias Bapurao Pendharkar is given elsewhere. It shows that in a short period of forty-five years he accomplished a lot - the most significant being the nurturing of the 'Lalitkaladarsh Natak Mandali' founded in 1908 by Mr.Keshavrao Bhosle. He devoted his entire life in making this company prosper and progress. This is probably the only Marathi dramatic company which is continuously active for last 87 years. His son Mr.Bhalchandra Pendharkar (74) is still active and with the active participation of his family members they are still staging the old Marathi musical plays.

The period when Bapurao began to appear on Marathi stage was the golden one. Balgandharva, Keshavrao Bhosle, Master Deenanath Mangeshkar were at the peak of their dramatic careers. The talkie films had yet to make entry and drama / plays was the only mode of entertainment for the masses. In Marathi musical dramas Indian Classical music was used in the songs and it thus reached masses. Gayanacharya Pandit Ramkrishnaboa Vaze was the guru of three generations viz. Keshavrao Bhosle Bapurao Pendharkar and Bhalchandra Pendharkar.

Initially Mr.Pendharkar joined as an harmonium accompanist in the 'Lalitkaladarsh Natak Mandali' and later on he began to act and sing. He didn't have beautiful face, sweet voice, height and stamina and people used to wonder about the choice of Mr.Keshavrao Bhosle. But Mr.Bhosle was quite confident about the talent in Bapurao Pendharkar. Slowly Bapurao began to work hard and soon he established himself as an able actor/singer. After the sudden demise of Mr.Keshavrao Bhosle the entire company management was a new challenge for him and he did it so well that all his critics also began to appreciate him.

In his career as an actor/singer he staged some old Marathi drama and also staged several ones based on the themes dealing with the social and political problems of his time. He also produced a film in Marathi and in Hindi.

He has left behind about seventy gramophone records (140 songs) which is a great reference source for future researchers and historians. He happens to be the first singer to sing a lyric/poem (Bhavgeet) on gramophone record. Detailed discography of the discs cut by him is prepared by Mr.Michael Kinnear and is published in this issue. Several record collectors have preserved these records. However at the turn of the century these need to be reissued on CD's and cassettes.

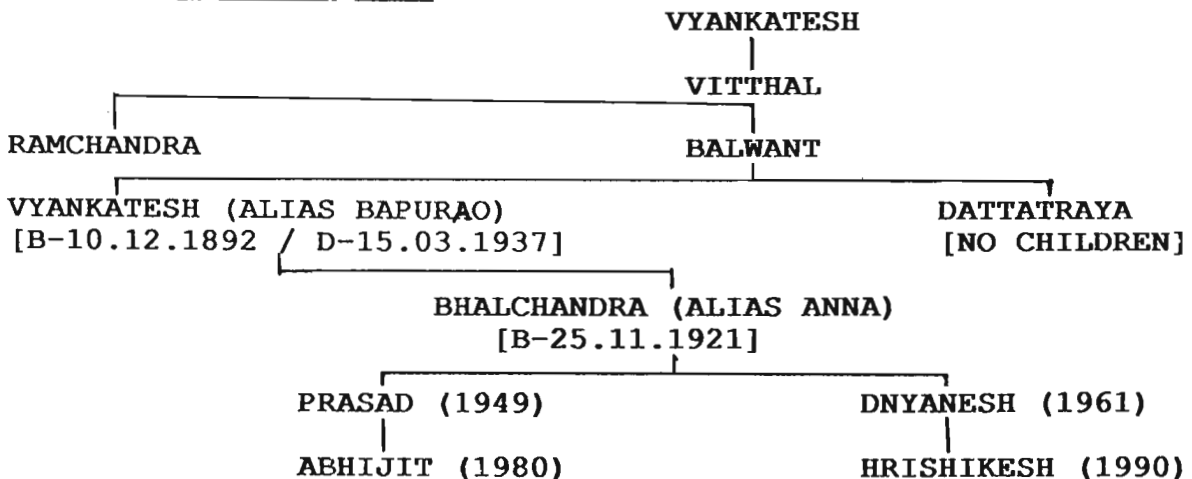
- Suresh Chandvankar

List of Sangeet drama (Plays) / films of Bapurao Pendharkar

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**NAME / DRAMATIST (WRITER) / ROLE**  
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- 1] Sharda / Govind Ballal Deval / Nati, Kodand
  - 2] Manapman / Krishnaji Prabhakar Khadilkar / Bhamini  
Dhairiyadhar, Vilasdhar
  - 3] Mrichhakatik / Govind Ballal Deval / Vasantsena, Charudatta
  - 4] Saubhadra / Annasaheb Kirloskar / Subhadra, Krishna, Narad
  - 5] Vidyaharan / Krishnaji Prabhakar Khadilkar / Shukracharya
  - 6] Mooknayak / Shreepad Krishna Kolhatkar / Sarojini, Vikrant
  - 7] Sanshaykallol / Govind Ballal Deval / Ashwinsheth
  - 8] Rakshasi Mahatwakanksha / Vaman Gopal Joshi / Devangana  
Mrinalini
  - 9] Satteche Gulam / Bhargavram Vitthal Varerkar / Vaikunth
  - 10] Turungachya Darat / Bhargavram Vitthal Varerkar / Sanjeev
  - 11] Krishnarjun Yuddha / Narsinh Chintaman Kelkar / Narad
  - 12] Shree / Narhar Ganesh Kamatnukar / Shreekant
  - 13] Kargrahan / Bhargavram Vitthal Varerkar / Bapurao
  - 14] Shikka Katyar / Yashwant Narayan Tipnis / Shahu
  - 15] Vadhupariksha / Shreepad Krishna Kolhatkar / Dhurandhar
  - 16] Sajjan / Narhar Ganesh Kamatnukar / Ulhas
  - 17] Nekjat Maratha / Yashwant Narayan Tipnis / Jaywant
  - 18] Sonyacha Kalas / Bhargavram Vitthal Varerkar / Vitthaldas
  - 19] Patit Pavan / Bhargavram Vitthal Varerkar / Sanjeev
  - 20] Swayamsevak / Bhargavram Vitthal Varerkar / Jagannath
  - 21] Haach Mulacha Baap / Bhargavram Vitthal Varerkar / Manjri  
Dr. Gulab
  - 22] Kunjvihari / Bhargavram Vitthal Varerkar / Raman
  - 23] Punyaprabhav / Ram Ganesh Gadkari / Vasundhara
  - 24] Premshodhan / Shreepad Krishna Kolhatkar / Kandan
  - 25] Sanyashacha Sansar / Bhargavram Vitthal Varerkar /  
Kishori, David
  - 26] Shahashivaji / Yashwant Narayan Tipnis / Tukau, Shivaji
  - 27] Vijayachi Lagne / film in Marathi - Mama Varerkar / Vijay
  - 28] Shadika Mamla / film in Hindi - Mama Varerkar / Vijay
- \* Compiled by - Mr.S.K.Pandit, Diector, Ramnath Pandit Centre for  
 Fundamental Research in Indian Theatre.

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**PENDHARKAR FAMILY TREE -**  
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# श्रीपूरीव पेंढारकर

चंफकटेडा वलवंत पेंढारकर  
(१८९२ - १९३७)

गंगुपी ही तर विकसनशील राहिली. गंगानाच्या आशाआकांक्षांचे प्रतिबिंब तर गंगुपीवर दितले, तरच तिची शोकाप्रयत्ना प्रत्यय राहते. याची जणूच टेंपून गंगुपीच्या कलात्मक विकासामागती त्यांनी प्रचंड उद्योग केला, अशा कलावंतांत पेंढारकरांची गणना आपणानी केली पाहिजे.

चंफकटेडा वलवंत उर्फ चापू पेंढारकर यांचा जन्म १८-१२-१८९२ रोजी जमशेडी येथे झाला. जमशेडीचे लांबेळचे राबेगाहेय हे नाट्यसंगीतादि कलांचे जाहने आणि आश्रयदाते होते. त्यांच्या आश्रयासाठी जमशेडीकर नाटक मंडळी या नांवाची अनेक नाट्यसंस्था संगीत नाटके करीत असे. त्या नाटकांत पेंढारकर हे नायकेच्या भूमिका करीत असत. जमशेडीच्या राजांचा पेंढारकरांवर अखेरपर्यंत कार लोभ होता.

सुप्रसिद्ध गायकनट, केशवराव गोमते, यांचे ललितकलादशम नाटक मंडळी ही एक अथेतर नाट्यसंस्था होती. केशवराव हे स्वतः नायकांच्या भूमिका करीत असत. त्यांच्याआधारल्या अद्वितीय गायक नटाने नायकेच्या भूमिका काव्यामागती पेंढारकरांची निवड केली आणि १९१५ सालापासून पेंढारकर हे ललितकलेत नायकेच्या भूमिका करू लागले. "हाच मुलाचा बाप" या नाटकांतील यंत्रिणी आणि "संन्यासाचा संतार" या नाटकांतील किशोरी या त्यांच्या भूमिकांवर लोकप्रिय झाल्या होत्या.

केशवरावांचा पेंढारकरांवर अत्यंत विश्वास होता. केशवरावांच्या भेदकांत कामीनियमची साथ पेंढारकर चारंगार करीत असत. केशवराव आणि चालंगधर यांनी १९२१ साली "मानागमान" नाटकाचा संयुक्त प्रयोग केला, त्या प्रयोगांत आर्षेनच्या साथीला पेंढारकर होते. केशवरावांच्या सहवातामुळे आणि साथीमुळे. त्यांच्या गायनाचे तत्व पेंढारकरांना समजले होते. अगिळ पारतंत्रांत कौतू मिलविणेले. गायनाचाच गायकणवुचा वस्त्रे. हे केशवरावांचे गुरू.... वृत्तानेकडून साधीम घेण्याची सुरवात पेंढारकरांनी १९२० साली केली होती.

ललितकलेच्या नाटकांत पेंढारकर नायकांच्या भूमिका करू लागले. १९२२ साली ललितकलेच्या गंगुपीवर आलेल्या भागवताम विठ्ठल वरेरकर यांच्या "सत्तेचे गुलाम" नाटकांतील वैकुंठाच्या भूमिकेमुळे पेंढारकरांना विलक्षण लोकप्रियता प्राप्त झाली.

प्रचलित समरयांगीत चटकदार सामाजिक नाटके, एक प्रवेशी अंकाची नाटके, तीन तासांची कुडीत नाटके, या नाटककार वर्गकांच्या अनेक कल्पना पेंढारकरांनी सोबत सोमून घण होमने अंतर्गत आणल्या. गंगुपीवरील नेवण्याच्या आपुनिशोकांच्यांत पेंढारकरांना चित्रकार पु. श्री. काळे यांची सहमोल पदत झाली. नवीनतेचे जे हत्य भातां पराठी गंगुपीवर दितत आहे त्याची सुरवात ललितकलादशम मंडळीने पन्नास वर्षापूर्वी केली होती.

सत्तेचे गुलाम, नुसंगान्या दगांत, श्री, शिफाकट्यार, सोऱ्याचा कळस, वधुगरीभा आणि नेकजात पराठा या नाटकांतील पदांच्या चाळी पेंढारकरांनी वसोवुवाकडून घेतल्या. त्यामुळे ललितकलेच्या गंगुपीवरील नाट्यावृद्ध आणि दर्जेदार संगीताच्या प्रवाहांत कमी खंड पडला नाही. नाट्य संगीताच्या उच्च अपिकेचीची जोपासना पेंढारकरांनी केली.

सत्तेचे गुलाम नाटकांतला वैकुंठ. कृष्णाचुनपुद नाटकांतला नारद, श्री नाटकांतला श्रीकांत आणि शिफाकट्यार नाटकांतला साहू या आणि इतर भूमिकांत पेंढारकरांनी गाविलेली वदे त्या काळांत चरोचर गुणगुणती जात होती. सामान्य प्रेक्षकांनेमुळां गुणगुणावे. हीच तर नाटकांतल्या पदांच्या गुणगुणेची पावती असते.

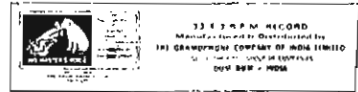
तांभी त्यांच्या नाटकांत गाविलेल्या पदांच्या ध्वनिमुद्रिका, हेच त्यांचे स्मारक !  
वसोवुवा आणि केशवराव यांच्या वसोवुवरील नाटकांगीताची ही ध्वनिमुद्रिका श्रोत्यांना ललितच आठवण करून देणेत.

परीत सन्तारण १९५१

## मराठी नाट्यसंगीत

- १ मंगल ते प्रियधाम — नाटक : शिक्काकटघार  
बुड्याबिना भावना — नाटक : शिक्काकटघार  
गीत : अप्पासाहेब टिपणीस  
आपुली साउली — नाटक : करग्रहण  
गीत : मामा वरेरकर  
पेमा तिच्या उपमा — नाटक : वधुपरिक्षा  
गीत : श्रीपाद कृष्ण कोल्हटकर  
भान हरी हा — नाटक : राक्षसी महत्वाकाक्षा  
गीत : वीर वामनराव जोशी  
स्वार्थी पसारा — नाटक : शिक्काकटघार  
गीत : अप्पासाहेब टिपणीस
- २ माता वचन दे सदा — नाटक : शिक्काकटघार  
गीत : अप्पासाहेब टिपणीस  
सदा कलहाबिना — नाटक : सत्तेचे गुलाम  
गीत : मामा वरेरकर  
अथांग सागर हा — नाटक : नेकजात मराठा  
गीत : अप्पासाहेब टिपणीस  
बाले काव्य झुले — नाटक : करग्रहण  
फसलो या विरहाने — नाटक : सोन्याचा कळस  
गीत : मामा वरेरकर  
नभसागरी — नाटक : नेकजात मराठा  
गीत : अप्पासाहेब टिपणीस

श्री. प्रभाकर दानार व एल. जी. बालावलकर यांनी आपल्या नुन्या ध्वनिमुद्रिका पुनर्मुद्रणासाठी दिल्याबद्दल आम्ही त्यांचे आभारी आहोत.



PRINTWELL



## BAPURAO PENDHARKAR

[Vyankatesh Balwant Pendharkar]

[1892 - 1937]

## Discography

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A ZONOPHONE RECORD				
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Recordings taken in BOMBAY		by GEORGE WALTER DILLNUTT		1922
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Matrix Catalog	Title	Raga/Tala	DRAMA	Date
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BK1048	X7-102757	Mr. PENDHARKAR Devata Karnhata Rahita		
		- KANADA DES "Shaha Shivaji" [MARATHI]		
		c/w X7-102770 .ZONO N 1355		Jan 1923
	17-12109	c/w 17-12110 .HMV P 5543		Jun 1923
		c/w 17-12168 .TWIN FT 2421		Feb 1933
BK1049	X7-102758	Mr. PENDHARKAR Bodhaya Kay Man Lage - BAGESHREE "Satteche Gulam" [MARATHI]		
		c/w X7-102766 .ZONO N 1356		Jan 1923
	17-12112	c/w 17-12111 .HMV P 5544		Jun 1923
		c/w 17-12111 .HMV P 5544 [Reissued]		Nov 1931
BK1050	X7-102759	Mr. PENDHARKAR Sada Kalahavina - DESKAR "Satteche Gulam" [MARATHI]		
		c/w X7-102760 .ZONO N 1358		Jan 1923
	17-12115	c/w 17-12116 .HMV P 5546		Jun 1923
BK1051	X7-102760	Mr. PENDHARKAR Vanchita Bhavana		
		- DARBARI KANADA "Sandyashacha Sansar" [MARATHI]		
		c/w X7-102759 .ZONO N 1358		Jan 1923
	17-12116	c/w 17-12115 .HMV P 5546		Jun 1923
BK1052	X7-102761	Mr. PENDHARKAR Varta Maynada Jhali - JIVANPURI "Satteche Gulam" [MARATHI]		
		c/w X7-102769 .ZONO N 1357		Jan 1923
	17-12113	c/w 17-12114 .HMV P 5545		Jun 1923
BK1053	X7-102762	Mr. PENDHARKAR De Hata Ya Sharanangata - KARNATAKI "Manapman" [MARATHI]		
		c/w X7-102774 .ZONO N 1363		Jan 1923
	17-12125	c/w 17-12126 .HMV P 5551		Jun 1923
BK1054	X7-102763	Mr. PENDHARKAR Parinam Hoi Sukhaya		
		- MISHRA BILAWAL "Hach Mulacha Baap" [MARATHI]		
		c/w X7-102764 .ZONO N 1360		Jan 1923
	17-12119	c/w 17-12120 .HMV P 5548		Jun 1923
BK1055	X7-102764	Mr. PENDHARKAR Mukhavata Kan Shobhe - GARA "Hach Mulacha Baap" [MARATHI]		
		c/w X7-102763 .ZONO N 1360		Jan 1923
	17-12120	c/w 17-12119 .HMV P 5548		Jun 1923
BK1056	X7-102765	Mr. PENDHARKAR Niradhar Jive Jagata		
		- MAND KERVA "Sandyashacha Sansar" [MARATHI]		
		c/w X7-102775 .ZONO N 1359		Jan 1923
	17-12117	c/w 17-12118 .HMV P 5547		Jun 1923
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BK1057	X7-102766	Mr. PENDHARKAR	Tuje Palnevala Hai Giridhar Gopala	- MAND KERVA "Satteche Gulam"[MARATHI]	
			c/w X7-102758	.ZONO N 1356	Jan 1923
	17-12111		c/w 17-12112	.HMV P 5544	Jun 1923
			c/w 17-12112	.HMV P 5544	[Reissued] Nov 1931
BK1058	X7-102767	Mr. PENDHARKAR	Nacha Sundari Karu Kopa - KAFI	"Saubhadra" [MARATHI]	
			c/w X7-102768	.ZONO N 1361	Jan 1923
	17-12121		c/w 17-12122	.HMV P 5549	Jun 1923
BK1059	X7-102768	Mr. PENDHARKAR	Rachila Jyacha Paya - JANGLA	"Saubhadra" [MARATHI]	
			c/w X7-102767	.ZONO N 1361	Jan 1923
	17-12122		c/w 17-12121	.HMV P 5549	Jun 1923
BK1060	X7-102769	Mr. PENDHARKAR	Shathmata Sajala - KHAMAJ	"Satteche Gulam"[MARATHI]	
			c/w X7-102761	.ZONO N 1357	Jan 1923
	17-12114		c/w 17-12113	.HMV P 5545	Jun 1923
BK1061	X7-102770	Mr. PENDHARKAR	Ha Gagan Patit Tamari Dinkar	- MALKAUNS "Shaha Shivaji" [MARATHI]	
			c/w X7-102757	.ZONO N 1355	Jan 1923
	17-12110		c/w 17-12109	.HMV P 5543	Jun 1923
BK1062	X7-102771	Mr. PENDHARKAR	Majvari He Aale Sankat Kaise	- KAFI "Mricchakatik" [MARATHI]	
			c/w X7-102772	.ZONO N 1362	Jan 1923
	17-12123		c/w 17-12124	.HMV P 5550	Jun 1923
BK1063	X7-102772	Mr. PENDHARKAR	Jan Sare Majala Mhanatil Ki	- BAGESHREE "Mrichhakatik" [MARATHI]	
			c/w X7-102771	.ZONO N 1362	Jan 1923
	17-12124		c/w 17-12123	.HMV P 5550	Jun 1923
BK1064	17-12209	Mr. PENDHARKAR	Ha Sakal Deh Rakta Chandane Vilepila	- JOG "Mrichhakatik" [MARATHI]	
			c/w 17-12208	.HMV P 5795	Dec 1923
-----					
BK1065	X7-102773	Mr. PENDHARKAR	(Allocated - but not issued)		
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BK1066	X7-102774	Mr. PENDHARKAR	Prem BHave Jeev Jagin Ya Natala	- JAUNPURI "Manapman" [MARATHI]	
			c/w X7-102762	.ZONO N 1363	Jan 1923
	17-12126		c/w 17-12125	.HMV P 5551	Jun 1923
BK1067	X7-102775	Mr. PENDHARKAR	Dhuli Yuta Padin Tujhya	- ARABI "Sandyashacha Sansar"[MARATHI]	
			c/w X7-102765	.ZONO N 1359	Jan 1923
	17-12118		c/w 17-12117	.HMV P 5547	Jun 1923

NOTE All ZONOPHONE RECORD issues - renumbered to HIS MASTER'S VOICE 1923





Mr. V. B. Pendharkar.  
मि. व्ही. बी. पेंढारकर.

MR. PENDHARKAR.

श्रीयुत पेंढारकर.

ललितकला दर्शक नाटक मंडळीचे मालक श्री. पेंढारकर हे जोरदार आवाज व ठपकेबाज शास्त्रीय गायन या बद्दल प्रसिद्ध आहेत. त्यांचे खालील रेकार्ड आता तयार झालेले आहेत.

P 9278 { कविता सुता हाच मुलाचा बाप ( अडाणा )  
कंपित अति शंक्ति मति ,,

एक बाजू:—कविता सुता.....इत्यादि.

दुसरी बाजू:—कंपित अति शंक्ति मति.....इत्यादी.

P 9279 { ही बहु चपल वारांगना संशय कळोळ ( खमाज )  
मृग नयना रसिक ,, ( दरबारी कानडा )

एक बाजू:—ही बहु चपल वारांगना ॥ साहस, दंभ, लोभ, कपटानृत भाषण टाकिल कशि या स्वगुणा ॥ ५० ॥ प्रेम चित्रिका दिवली तो तें ॥ अर्पिपरी तो प्रिय पुरुषातें ॥ कुललील या तिच्या देति संताप मना ॥ १ ॥

दुसरी बाजू:—मृग नयना रसिक मोहिनी ॥ कामिनी होती मजुळ मधुरालापिनी ॥ नवयौवन संपन्न रम्य गतिविलासिनी ॥ ५० ॥ आल्हादक मुखचंद्रदि होता । होती दृष्टि ती प्रेम रस वाहिनी ।

P 8928 { जीवास बसुनी हा घाय पुण्यप्रभाव  
आतां न करी हा चाळा ,,

P 8929 { हालत वातें मृदु शांति पुण्यप्रभाव  
नाचत ना गगनांत नाथा ,,

Mr. PENDHARKAR.

श्रीयुत पेंढारकर.

कै. केशवराव भोसले यांचे पाठीमागे श्री. पेंढारकर यांनी ललितकला नाटक मंडळी आपल्या नैपुण्याने चालविली आहे. त्यांची जोरदार आवाज व ठपकेबाज शास्त्रीय गायन याबद्दल प्रसिद्धी आहे. यांच्याप्रमाणे पुढ्यांच्या व स्त्रियांच्या दोन्ही भूमिका उत्कृष्ट अभिनयाने व शास्त्रीय गायनाने करणारे नट फारच थोडे सांपडतील. त्यांचे खालील रेकार्ड आतां तयार झालेले आहेत.

P 9687 { लावी चटक गुण गाना राक्षसी महत्वाकांक्षा  
मजला प्रेम सुरस रस पीता ,,

एक बाजू:—लावी चटक गुण गाना.....इत्यादि.

दुसरी बाजू:—मजला प्रेम सुरस पीता..... ,,

P 8928 { जीवास बसुनी हा घाय पुण्यप्रभाव  
आतां न करी हा चाळा ,,

P 8929 { हालत वातें मृदु शांति पुण्यप्रभाव  
नाचत ना गगनांत नाथा ,,

P 9278 { कविता सुता हाच मुलाचा बाप ( अडाणा )  
कंपित अति शंक्ति मति. ,,

P 9279 { ही बहु चपल वारांगना संशय कळोळ ( खमाज )  
मृग नयना रसिक ,, ( दरबारी कानडा )



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HIS MASTER'S VOICE			
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Recordings taken in BOMBAY	by ROBERT EDWARD BECKETT		Early 1923
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BD287	17-12165	Mr. PENDHARKAR Dishon Bashon Kamla Junshila - SHANKARA "Turungachya Darat" [MARATHI]	
	c/w 17-12166	.HMV P 5683	Aug 1923
BD288	17-12166	Mr. PENDHARKAR Jo Kan Sajla Kokan Millvaya - BHIMPALAS "Turungachya Darat" [MARATHI]	
	c/w 17-12165	.HMV P 5683	Aug 1923
BD289	17-12167	Mr. PENDHARKAR Chandrika Hi Janu Thevi Ya - ARABI "Manapman" [MARATHI]	
	c/w 17-12168	.HMV P 5684	Aug 1923
BD290	17-12168	Mr. PENDHARKAR Yuvati Mana Darun - ARABI "Manapman" [MARATHI]	
	c/w 17-12167	.HMV P 5684	Aug 1923
	c/w 17-12109	.TWIN FT 2421	Feb 1933
BD291	17-12169	Mr. PENDHARKAR Bhan Hari Ha - MAND "Rakshasi Mahatvakanksha" [MARATHI]	
	c/w 17-12172	.HMV P 5685	Aug 1923
BD292	17-12204	Mr. PENDHARKAR Bare Panduranga - MAND "Sanyashacha Sansar" [MARATHI]	
	c/w 17-12207	.HMV P 5794	Dec 1923
BD293	17-12170	Mr. PENDHARKAR Nishi Dini Mani Dharila - BHAIIRVI "Turungachya Darat" [MARATHI]	
	c/w 17-12171	.HMV P 5686	Aug 1923
BD294	17-12205	Mr. PENDHARKAR Vahi Tun Te Hriday He - MIYA MALHAR "Kunjavihari" [MARATHI]	
	c/w 17-12206	.HMV P 5793	Dec 1923
BD295	17-12206	Mr. PENDHARKAR Kan Nayani Jal He - SINDH BHAIIRVI "Kunjavihari" [MARATHI]	
	c/w 17-12205	.HMV P 5793	Dec 1923
BD296	17-12207	Mr. PENDHARKAR Aahankar Majha - BARWA "Vidyaharan" [MARATHI]	
	c/w 17-12204	.HMV P 5794	Dec 1923
BD297	17-12208	Mr. PENDHARKAR Prem Seva Sharan Sahaj Jinki Mana - BHIMPALAS "Manapman" [MARATHI]	
	c/w 17-12209	.HMV P 5795	Dec 1923
BD298	17-12171	Mr. PENDHARKAR Lanchana Uga Jagashi - DARBARI "Turungachya Darat" [MARATHI]	
	c/w 17-12170	.HMV P 5686	Aug 1923
BD299	17-12172	Mr. PENDHARKAR Me Nav Bala Jogin Banade - BHAIIRVI "Rakshasi Mahatvakanksha" [MARATHI]	
	c/w 17-12169	.HMV P 5685	Aug 1923
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## HIS MASTER'S VOICE

Recordings taken in BOMBAY		by DOUGLAS EWEN LARTER		1926
BL741	20-12538	Mr. PENDHARKAR Kar Ha Kasi Dharila - KHAMAJ c/w 20-12539	"Sanshay Kallol" .HMV P 7823	[MARATHI] Nov 1926
BL742	20-12539	Mr. PENDHARKAR Ha Nand Soda Soda - SINDHURA c/w 20-12538	"Sanshay Kallol" .HMV P 7823	[MARATHI] Nov 1926
BL743	20-12540	Mr. PENDHARKAR Manili Aapuli Tujasi Me - KHAMAJ	"Sanshay Kallol" .HMV P 7824	[MARATHI] Nov 1926
BL744	20-12152	Mr. PENDHARKAR Dhikkar Man Sahina - ADANA - c/w 20-12153	"Manapaman" .HMV P 7640	[MARATHI] Aug 1926
BL745	20-12541	Mr. PENDHARKAR Panidani Prerana Kasi - DURGA c/w 20-12140	"Shree" .HMV P 7824	[MARATHI] Nov 1926
BL746				
BL747				
BL748	20-12542	Mr. PENDHARKAR Maj Game Iesa Janak Te - JILHA c/w 20-12543	"Sharda" .HMV P 8048	[MARATHI] Dec 1926
BL749	20-12543	Mr. PENDHARKAR Jagut Thova Lagnachi - JILHA c/w 20-12542	"Sharda" .HMV P 8048	[MARATHI] Dec 1926
BL750	20-12153	Mr. PENDHARKAR Bhali Chandra Aase Dharila - JANGLA c/w 20-12152	"Manapaman" .HMV P 7640	[MARATHI] Aug 1926
BL751	19-12749	Mr. PENDHARKAR Bol Brijlala Re - PAHADI c/w 19-12750	"Punyaprabhav" .HMV P 7366	[MARATHI] Apr 1926
BL752	19-12750	Mr. PENDHARKAR Rajhans Majha Nijala - PILU c/w 19-12749	[LYRIC] .HMV P 7366	[MARATHI] Oct 1931

**Mr. PENDHARKAR.****मि. पेंढारकर.**

श्रीयुत पेंढारकर हे संगीत सूर्य कै. केशवराव भोंसले यांनी स्थापन केलेल्या खास लोकाभ्रयाखालील 'ललित कलादर्श' संगीत नाटक मंडळीचे मालक आहेत. जोरदार आवाज व शास्त्रीय पद्धतीचे गायन यामुळे पेंढारकरांचे गाने लोकांना फार आवडते. चाळ महिन्यांत पुढील पदांचे रेकॉर्ड विक्रीस तयार आहे.

P 9815 { प्रेम ललना प्रेम राक्षसी महत्वाकांक्ष  
कसणा करी जाई " "

एक बाजू:—प्रेमल ललना प्रेम.....इत्यादी.

दूसरी बाजू:—कसणा करी जाई.....इत्यादी.

HIS MASTER'S VOICE			
Recordings taken in BOMBAY		by ARTHUR JAMES TWINE	
			1927
BX467	23-12075	Mr. PENDHARKAR Halat Vaten Mrudu Shanti c/w 23-12076	"Punyaprabhav" [MARATHI] .HMV P 8929 Aug 1927
BX468	23-12074	Mr. PENDHARKAR Aata Na Kasi Ha Chala c/w 23-12073	"Punyaprabhav" [MARATHI] .HMV P 8928 Aug 1927
BX469	24-12030	Mr. PENDHARKAR Lavi Chamak Gungana c/w 24-12031	"Rakshasi Mahatrankanksha" [MARATHI] .HMV P 9687 Feb 1928
BX470	24-12264	Mr. PENDHARKAR Prem Lalana Prem c/w 24-12265	"Rakshasi Mahatrankanksha" [MARATHI] .HMV P 9815 Apr 1928
BX471	23-12534	Mr. PENDHARKAR Kavita Suta c/w 23-12535	- ADANA "Hach Mulacha Baap" [MARATHI] .HMV P 9278 Oct 1927
BX472	24-12031	Mr. PENDHARKAR Majala Prem Suras Ras Peeta c/w 24-12030	- "Rakshasi Mahatrankanksha" [MARATHI] .HMV P 9687 Feb 1928
BX473	21-12816	Mr. PENDHARKAR Gadh Zop Kaisi Gheshi Karma c/w 21-12817	"Krishnarjun Yudha" [MARATHI] .HMV P 8745 Jun 1927
BX474	23-12535	Mr. PENDHARKAR Kanpit Aati Shankit Mati c/w 23-12534	"Hach Mulacha Baap" [MARATHI] .HMV P 9278 Oct 1927
BX475	24-12042	Mr. PENDHARKAR Kahe Basin Basaya c/w 24-12043	[HINDUSTANI] .HMV P 9693 Feb 1928
BX476	24-12043	Mr. PENDHARKAR Jate Kaha Lepiya c/w 24-12042	[HINDUSTANI] .HMV P 9693 Feb 1928
BX477	23-12552	Mr. PENDHARKAR Mano Mano Mano Manoji c/w 23-12553	[HINDUSTANI] .HMV P 9291 Oct 1927
BX478	23-12553	Mr. PENDHARKAR Javoji Javo Kahe c/w 23-12552	[HINDUSTANI] .HMV P 9291 Oct 1927
BX479	23-12073	Mr. PENDHARKAR Jovas Basuni Ha Ghay c/w 23-12074	"Punyaprabhav" [MARATHI] .HMV P 8928 Aug 1927
BX480	23-12076	Mr. PENDHARKAR Nachat Na Gaganat Natha c/w 23-12075	"Punyaprabhav" [MARATHI] .HMV P 8929 Aug 1927
BX481	24-12265	Mr. PENDHARKAR Kasuna Kasi Jai c/w 24-12264	"Rakshasi Mahatrankanksha" [MARATHI] .HMV P 9815 Apr 1928
BX482	21-12817	Mr. PENDHARKAR Ja Havila Jhani Vada c/w 24-12816	"Krishnarjun Yudha" [MARATHI] .HMV P 8745 Jun 1927
BX483	23-12536	Mr. PENDHARKAR Hi Bahu Chapal Varangana c/w 23-12537	- KHAMAJ "Sanshay Kallol" [MARATHI] .HMV P 9279 Oct 1927

BX484 23-12537 Mr. PENDHARKAR  
Mrij Nayana Rasik Mohini  
- DARBARI KANADA "Sanshay Kallol" [MARATHI]  
c/w 23-12536 .HMV P 9279 Oct 1927

---



*Mr. Pendharkar.*

मि. पेंढारकर.



डावीकडून : शाहू, मृणालिनी, वसुंधरा, शुक्राचार्य, नारद, श्रीकांत, धुरंधर, वित्तूकृष्णा.

HIS MASTER'S VOICE			
Recordings taken in BOMBAY	by ARTHUR JAMES TWINE		1929
BX4738 28-12309	Mr. PENDHARKAR Lalna Pani Grahana Ya Jana - KARNATAKI "Shikka Katyar"	[MARATHI]	
	c/w 28-12310 .HMV P 13295		Sep 1929
BX4739 80-1026	Mr. PENDHARKAR Pashumatra Khachit Ganala - ADANA - TAL TRIVAT "Shree"	[MARATHI]	
	c/w 80-1027 .HMV P 13355		Jun 1930
BX4740 24-12747	Mr. PENDHARKAR Swarthi Pasara Sara - JILHA "Shikka Katyar"	[MARATHI]	
	c/w 24-12746 .HMV P 13223		Sep 1928
BX4741 26-12038	Mr. PENDHARKAR Dev Dev Nava Chav - TILAK KAMOD "Shree"	[MARATHI]	
	c/w 26-12039 .HMV P 13251		Nov 1928
BX4742 24-12744	Mr. PENDHARKAR Sakhi Mukh Chandra - KHANBAVATI "Shree"	[MARATHI]	
	c/w 24-12745 .HMV P 13222		Sep 1928
[Bx8205]	c/w 24-12745 .HMV P 13222	[re-recorded]	
BX4743 28-12310	Mr. PENDHARKAR Ghumat Dhvani Kan Ha - BAGESHRI "Shikka Katyar"	[MARATHI]	
	c/w 28-12309 .HMV P 13295		Sep 1929
BX4744 80-1027	Mr. PENDHARKAR Aasha Hanse Naache - KAFI - TAL TRIVAT "Shree"	[MARATHI]	
	c/w 80-1026 .HMV P 13355		Jun 1930
BX4745 26-12039	Mr. PENDHARKAR Mahirat Jivala Chand Vela - SUR MALHAR "Shree"	[MARATHI]	
	c/w 26-12038 .HMV P 13251		Nov 1928
BX4746 80-2083	Mr. PENDHARKAR Na Bahu Vachanala Jaga "Mooknayak"	[MARATHI]	
	c/w 80-2084 .HMV P 13385		Dec 1930
BX4747 80-2084	Mr. PENDHARKAR Prem Nohe Dwesh Mulashi Aahe "Mooknayak"	[MARATHI]	
	c/w 80-2083 .HMV P 13385		Dec 1930
BX4748 24-12746	Mr. PENDHARKAR Mangal Te Priya Dham - JAIJAIVANTI "Shikka Katyar"	[MARATHI]	
	c/w 24-12747 .HMV P 13223		Sep 1928
BX4749 26-12040	Mr. PENDHARKAR Tujhyavina Bhavnaya Mana - SUHA KANADA "Shikka Katyar"	[MARATHI]	
	c/w 26-12041 .HMV P 13252		Nov 1928
BX4750 26-12041	Mr. PENDHARKAR Mata Vachan De Sada Desha - SUHA KANADA "Shikka Katyar"	[MARATHI]	
	c/w 26-12040 .HMV P 13252		Nov 1928
BX4751 80-1609	Mr. PENDHARKAR Aashtamicha Chandra Shobhe "Mooknayak"	[MARATHI]	
	c/w 80-1610 .HMV P 13369		Sep 1930
BX4752 80-1610	Mr. PENDHARKAR Sahaj Kashi Khelvite Lalna "Mooknayak"	[MARATHI]	
	c/w 80-1609 .HMV P 13369		Sep 1930

BX4753 24-12745	Mr. PENDHARKAR Mam Bandhi Sakha - GAJJAL c/w 24-12744 .HMV P 13222	"Shree"	[MARATHI] Sep 1928
BX4754 FT-883	Mr. PENDHARKAR De Hata Ya Sharanangata - KARNATAKI c/w [BX4755] .TWIN FT 883	"Manapaman"	[MARATHI] Mar 1932
BX4755 FT-883	Mr. PENDHARKAR Prem Bhawe Jeev Jagi Ya - JIVANPURI c/w [BX4754] .TWIN FT 883	"Manapaman"	[MARATHI] Mar 1932

Recordings taken in BOMBAY by ARTHUR JAMES TWINE August 1930

BX8205 repeat of BX4742 to replace 24-12744 - .HMV P 13222

Possibly other 'Electric' recordings taken at the same time - to replace earlier recordings. Bx matrix serials between Bx8202 and Bx8214 are not traced as having been issued - except - Bx8205 - to replace Bx4742 - which was an 'acoustic' recording.

P 13222 { सखी मुख चंद्र श्री ( खंभावंता )  
मम बंधु सखा ,, ( गझल )

श्रीयुत पढारकर हे, कै० केशवराव भोंसले यांनी स्थापन केलेल्या सुप्र-  
सिद्ध ललितकलादर्श मंडळीचे मालक व चालक असून शास्त्रोक्त व ठसकेबाज  
गायन पद्धतीने त्यांनी अल्पकाळांतच रसिकगुंदावर अप्रतिम छाप बसविली आहे.  
वरील पदे या वेळीं मुद्दाम मिळविलीं आहेत. त्यांत पढारकरांच्या अगदी अलिकडील  
गायन पद्धतीचा बहारीचा प्रकार दिसून येतो. एतदर्थ या रेकॉर्ड्सवर रसिक लोकांची  
नेहमीपेक्षा जास्त प्रमाणांत उडी पडेल यांत संदेह नाही.

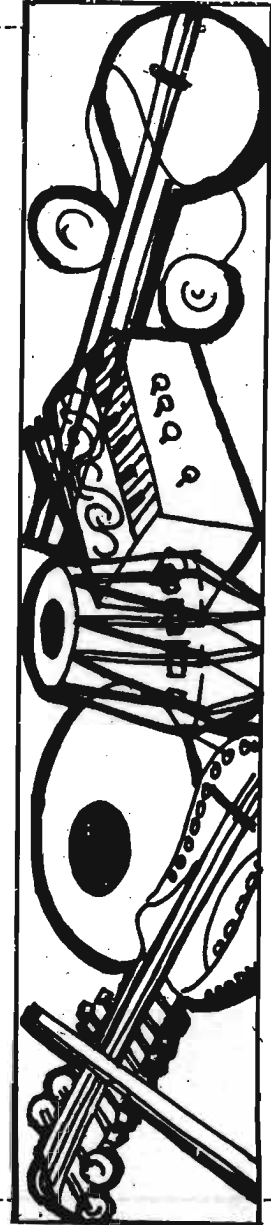
एक बाजू:—सखी मुखचंद्र भ्रात न करो मनासी  
खरपाप तेहि वचनाही वमाया ॥ धृ० ॥  
कुवचा विधाता शिकवील कैसा  
विधु किराणि तमभाव होईल कधी काय ॥ १ ॥

दुसरी बाजू:—मम बंधु सखा शून्य जगी एक असावा । नच  
खन्य दिसावा । आशाहि झरे, जीव झुरे, धीर न राही ।  
जाई मति तीहि ॥ मन भ्रात वरी, देहि जसा अग्नि  
जळवा । मज मृत्यु दिसावा ॥ विश्राम कुठें पाहुं  
ऐशा डोहि जातां । विश्वास कोण होत दुजे आतां ॥  
कर देऊनिया देवगुणें पार करावा ॥ मज मुक्त  
करावा ॥ १ ॥

P 13223 { मंगल तें प्रिय धाम शिक्काकळ्यार ( जयजयवंती )  
स्वार्थी पसारा सारा ( जिल्हा )

एक बाजू:—मंगल तें प्रिय धाम । या मना । ममता-निर्झर  
मातृहृदय तें । चुंब चुंबितां ये अंगाई ॥ धृ० ॥  
वदन सुमांचा चुंबन-मेवा । भान हिरावी । मोद माइना ॥ १ ॥

दुसरी बाजू:—स्वार्थी पसारा सारा जगी या । रवि चंद्र तारा  
उडति त्या अमरां ॥ धृ० ॥ घनदाट अंधार पसरे निराशा ।  
झुंजार वारान निवारा ॥ १ ॥



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 HIS MASTER'S VOICE  
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Recordings taken in BOMBAY	by GEORGE CORRAN	Early 1932
OC2160 80-5214 ...2	Mr. V.B. PENDHARKAR Tamandh Jhala Bhramala Ha - SUHA SUGRAI - TRIVAT "Sajjan"	[MARATHI] Mar 1932
	c/w 80-5215 .HMV N 4133	
OC2161 80-5856	Mr. V.B. PENDHARKAR Paash Tute Aata - BHOOP - TRITAAL "Sajjan"	[MARATHI] Sep 1932
	c/w 80-5857 .HMV N 5010	
OC2162 80-5446	Mr. V.B. PENDHARKAR Udit Nav Tara - NAND - EKTAAL "Sajjan"	[MARATHI] Jul 1932
	c/w 80-5447 .HMV N 5005	
OC2163 80-5857	Mr. V.B. PENDHARKAR Nishamay Kali Ya - RAGESHREE - TRITAAL "Sajjan"	[MARATHI] Sep 1932
	c/w 80-5856 .HMV N 5010	
OC2164 80-5510	Mr. V.B. PENDHARKAR Bramhanya Sare Ramale - SINDHURA KAFI - DEEPCHANDI "Vadhu Parikha"	[MARATHI] Aug 1932
	c/w 80-5511 .HMV N 5008	
OC2165 80-5511	Mr. V.B. PENDHARKAR Tya Sada Vanavas - TILAK KAMOD - TRIVAT "Vadhu Parikha"	[MARATHI] Aug 1932
	c/w 80-5510 .HMV N 5008	
OC2166 80-5404	Mr. V.B. PENDHARKAR Sama Sama Vishamta - KANADA - TRITAAL "Kargraham"	[MARATHI] Jun 1932
	c/w 80-5405 .HMV N 5000	
OC2167 80-5180 ...2	Mr. V.B. PENDHARKAR Hi Aas Ya Manasa - MISHRA MAND - RUPAK "Nekjat Maratha"	[MARATHI] Feb 1932
	c/w 80-5181 .HMV N 4116	
OC2168 80-5296	Mr. V.B. PENDHARKAR Aathang Sagar Ha - GAZAL "Nekjat Maratha"	[MARATHI] May 1932
	c/w 80-5297 .HMV N 4174	
OC2169 80-5215	Mr. V.B. PENDHARKAR Ruse Chapala Rasna - KAFI - TRITAL "Sajjan"	[MARATHI] Mar 1932
	c/w 80-5214 .HMV N 4133	
OC2170 80-5181	Mr. V.B. PENDHARKAR Aavirat Bhajata - JIVANPURI - TRIVAT "Nekjat Maratha"	[MARATHI] Feb 1932
	c/w 80-5180 .HMV N 4116	
OC2171 80-5254	Mr. V.B. PENDHARKAR Prema Teechya Upama - MALKAUNS - JHAPTAL "Vadhu Parikha"	[MARATHI] Apr 1932
	c/w 80-5255 .HMV N 4153	
OC2172 80-5405	Mr. V.B. PENDHARKAR Bale Kavya Jhule - THUMRI - DEEPCHANDI "Kargraham"	[MARATHI] Jun 1932
	c/w 80-5404 .HMV N 5000	
OC2173 80-5447	Mr. V.B. PENDHARKAR Pramada Kar Labh Sudha - GARA - EKTAAL "Sajjan"	[MARATHI] Jul 1932
	c/w 80-5446 .HMV N 5005	



OC2174 80-5255	Mr. V.B. PENDHARKAR Aapuli Sauli - KAVALI - TRITAAL c/w 80-5254 .HMV N 4153	"Kargraham" [MARATHI] Apr 1932
OC2175 80-5297	Mr. V.B. PENDHARKAR Nabha Sagari Ubhi Balika - KANADA - TRITAAL c/w 80-5296 .HMV N 4174	"Nekjat Maratha" [MARATHI] May 1932

**Mr. PENDHARKAR.**

**मि. पेंढारकर.**

P 13251	{	दैव देत नवा घाव	श्री. ( तिलककामोद )
		महिरत जीवाला छंद वेला	„ ( सुरमळ्हार )

गायनकला-पटु कै० केशवराव भोंसले यांनी स्थापन केलेल्या ललितकलादर्श नाटक मंडळीचे वियमान चालक श्रीयुत पेंढारकर हे आपल्या पहाडी आवाज व अस्वलित स्वरोच्चारयुक्त शास्त्रोक्त गायन पद्धतीने दिवसेंदिवस अधिकाधिक लोकप्रिय होत आहेत. त्यांची यावेळची "दैव देत नवा घाव" वगैरे चार पदे कमाल बहारीची नठली आहेत. गायनप्रेमी जनांनी ती अवश्य संग्रही ठेवावी.

एक बाजू:—दैव देत नवा घाव अंधार सभोंवार  
तयांत असु घे ठाव ॥ धृ० ॥ अभिजात  
अभिमान; परघरि बंदिवान अपमान नसे  
सान । हा विचार घेत प्राण ॥ १ ॥

दुसरी बाजू:—महिरत जीवाला छंद वेला । भाव विरघळे  
नव मद येता ॥ धृ० ॥ मादक तर घन  
माहे येता । आत्मभाव नच राही । ध्यास  
भासवश । पाहते मन मादक प्रतिबिंबाला ॥ १ ॥

P 13252	{	तुझ्याविना भावनाया मना	शिक्षाकळ्यार ( सुहाकानडा )
		माता वचन दे सदा देशा	„

एक बाजू:—तुझ्याविना भावनाया मना ।  
राजस माना कामुकताना ॥ धृ० ॥  
मदिय प्राण उचितदान ।  
प्रिया आस शमनि कान ॥ १ ॥

दुसरी बाजू:—माता वचन दे सदा देशा तुहवी परकिय पाशा ॥  
राष्ट्र धर्म नवं जीव शिवाचा । ऐक्याविना  
न आशा ॥ धृ० ॥ बा म्हाराष्ट्र । जागा  
होई । ग्वाहि देत तुज माय ज्वानी स्वातंत्र्य  
साधाया देशा । ऐक्या विना । आशा ॥ १ ॥

P 9687	{	लावी चटक गुण गाना	राक्षसी महत्वाकांक्षा
		मजला प्रेम सुरस रस पीता	„ „

P 9815	{	प्रेम ललना प्रेम	राक्षसी महत्वाकांक्षा
		करुणा करी जाई	„ „



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HIS MASTER'S VOICE			
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Recordings taken in BOMBAY	by S.K. SEN		Early 1933
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OE1992 80-6958	Mr. PENDHARKAR He Jari Vasudha Udar - SUDHRAI "Sonyacha Kalas" [MARATHI] c/w 80-6959 .HMV N 5038		Apr 1933
OE1993 80-6959	Mr. PENDHARKAR Tujhya Vardana Bhukela - MARU BEHAG - JILLA TRITAAL "Sonyacha Kalas" [MARATHI] c/w 80-6958 .HMV N 5038		Apr 1933
OE1994 80-7138	Mr. PENDHARKAR Dhari Asava Dava - JAYANT-MALHAR "Sonyacha Kalas" [MARATHI] c/w 80-7139 .HMV N 5036		May 1933
OE1995 80-7139	Mr. PENDHARKAR Path Dista Pari Swata Visarta - ANAND BHAIRAVI "Sonyacha Kalas" [MARATHI] c/w 80-7138 .HMV N 5036		May 1933
OE1996 80-6674	Mr. PENDHARKAR Phasalo Ya Virahane - JOGIYA "Sonyacha Kalas" [MARATHI] c/w 80-6675 .HMV N 5026		Jan 1933
OE1997 80-9086	Mr. PENDHARKAR Radavi Manuja Hi - BHIMPALAS "Swayamsevak" [MARATHI] c/w 80-9097 .HMV N 5075		Apr 1934
OE1998 80-9162	Mr. PENDHARKAR Gulami Hridayasi - BAGESHREE "Swayamsevak" [MARATHI] c/w 80-9163 .HMV N 5076		May 1934
OE1999 80-9163	Mr. PENDHARKAR Pahila Devsakha Sajala - DES "Swayamsevak" [MARATHI] c/w 80-9162 .HMV N 5076		May 1934
OE2000 80-8882	Mr. PENDHARKAR Nijavash Kela Chele - BEHAG "Swayamsevak" [MARATHI] c/w 80-8883 .HMV N 5073		Mar 1934
OE2001 80-8883	Mr. PENDHARKAR Jethe Jato Tethe Tu Majha Sangati - KAFI ABHANG "Swayamsevak" [MARATHI] c/w 80-8882 .HMV N 5073		Mar 1934
OE2002 80-9087	Mr. PENDHARKAR Sada Vipala Ya Jiva - DARBARI KANADA "Swayamsevak" [MARATHI] c/w 80-9086 .HMV N 5075		Apr 1934
OE2003 80-6675	Mr. PENDHARKAR Mhane Chakar Rakhoji - BHAJAN - MAND "Sonyacha Kalas" [MARATHI] c/w 80-6674 .HMV N 5026		Jan 1933
OE2004 OE2005	Possibly	.HMV N 5034	NOT ISSUED
OE2006 80-6968	Mr. PENDHARKAR Abhiman Bal - "Punyaprabhav" [MARATHI] c/w 80-6969 .HMV N 5035		Apr 1933

OE2007 80-6969

Mr. PENDHARKAR

Nij Bala Re Gane Gaate Aai (Palana)

"Punyaprabhav"

[MARATHI]

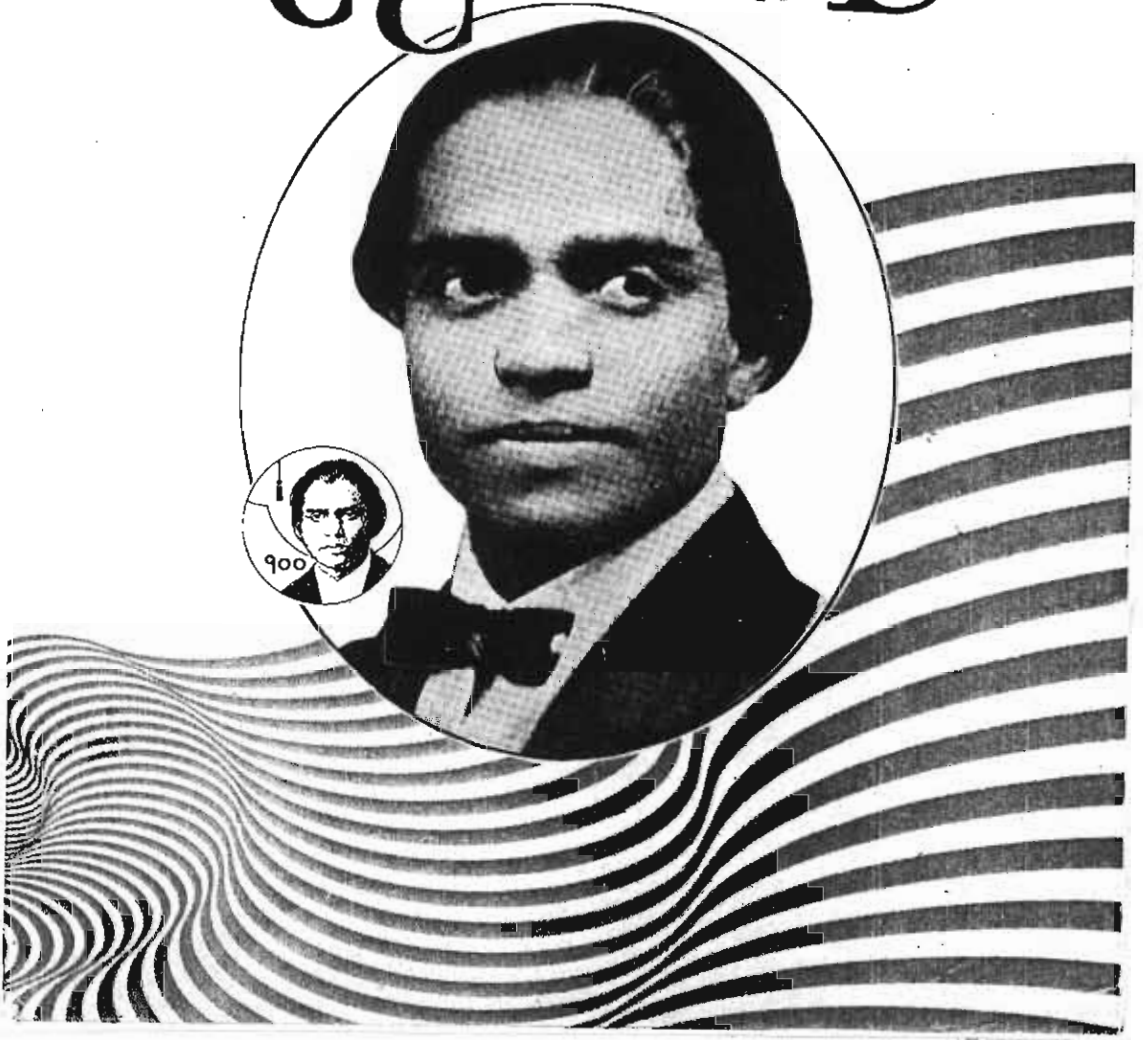
c/w 80-6968

.HMV N 5035

Apr 1933

नटवर्य बापूराव पेंढारकर स्मृतिसमिती  
आयोजित  
नटवर्य बापूराव पेंढारकर जन्मशताब्दी महोत्सव  
१०, डिसेंबर १९९२

# स्मृतिगंध



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 HIS MASTER'S VOICE
 

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Recordings taken in BOMBAY		by GEORGE CORRAN		1935
OMC1830	N-5163	Mr. PENDHARKAR Savita Na Bhanti Gela - Film "Vijayachi Lagne"[MARATHI] c/w [OMC 1964] .HMV N 5163		May 1936
OMC1964	N-5163	Mr. PENDHARKAR Hridayat Vase Ti Nayani - Film "Vijayachi Lagne"[MARATHI] c/w [OMC 1830] .HMV N 5163		May 1936
OMC1832	N-5818	Mr. PENDHARKAR Barsat Barasati Hai - Film "Shadi Ka Mamla" [HINDUSTANI] c/w [OMC 1966] .HMV N 5818		Jul 1936
OMC1966	N-5818	Mr. PENDHARKAR Aaj Ladli Ki - Film "Shadi Ka Mamla" [HINDUSTANI] c/w [OMC 1832] .HMV N 5818		Jul 1936
OMC2029	N-5819	Mr. PENDHARKAR Avo Avo Avoji - Film "Shadi Ka Mamla" [HINDUSTANI] c/w [OMC 2030] .HMV N 5819		Jul 1936
OMC2030	N-5819	Mr. PENDHARKAR Nain Se Nain Mila Rakhuji - Film "Shadi Ka Mamla" [HINDUSTANI] c/w [OMC 2029] .HMV N 5819		Jul 1936
OMC1845	N-5820	Mr. PENDHARKAR & HANSA Daiya Chhalki Jai, Meri Prem Sudha Ki Bhari Gagariya - Film "Shadi Ka Mamla" [HINDUSTANI] c/w [OMF1841] .HMV N 5820		Jul 1936
OMF1841	N-5820	Mr. PENDHARKAR & HANSA Baje Meri Payaliya, Kaise Kar Aavun Tumre Pas - Film "Shadi Ka Mamla" [HINDUSTANI] c/w [OMC1845] .HMV N 5820		Jul 1936

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 REISSUES
 

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 LONG PLAY
 

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BAPURAO PENDHARKAR .HMV ECLP 2737 INDIA 1974

Side One: Matrix 2XJE 16011-T1

Mangal Te Priyadham	SHIKKA KATTYAR	HMV P13223
Tuzya-Vina Bhavana	SHIKKA KATTYAR	HMV P13252
Apuli Sauli	KARGHARAM	HMV N4153
Prema Tichya Uparna	VADHUPARIKSHA	HMV N4153
Bhan Hari Ha	RAKSHASI MAHTVAKANKSHA	HMV P5685
Swarthi Pasara	SHIKKA KATTYAR	HMV P13223

Side Two: Matrix 2XJE 16012-T1

Mata Vachan De Sada	SHIKKA KATTYAR	HMV P13252
Sada Kalahavina	SATTECHE GULAM	ZON N1358
Athang Sagar Ha	NAKJAF MARATHA	HMV N4174
Bale Kavya Jhule	KARGHARAM	HMV N5000
Fasalo Ya Virahane	SONYACHA KALAS	HMV N5026
Nabhasagrari	NAKJAF MARATHA	HMV N4174

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Jecklin - a label for experts  
and connoisseurs

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## Raga Miyan ki Todi

Raga Miyan ki Todi  
Indischer Dhrupad-Gesang  
Dagar Brothers  
JD 628-2

Raga Behag  
Indischer  
Dhrupad-Gesang  
Dagar Duo  
JD 642-2



## Dagar Duo

## Raga Behag

## Ustad R. Fahimuddin Dagar



## Raga Kedar

Jecklin  
disco

JECKLIN - disco

\* ASK FOR COMPLETE CATALOGUE

[Excellent - DDD - Compact Discs] \*\*\*\*\* JECKLIN. 8024 ZURICH, SWITZERLAND

# Records Wanted

**A member of the Society resident in Hong Kong is interested in purchasing 78rpm discs of Western (non-classical) music.**

**Quantities of records will be purchased as a lot.**

**A wide range of music types can be included, such as: dance bands, jazz, popular vocal, hillbilly, popular instrumental, Hawaiian, etc. Records can be Indian, British, U.S. or European issues.**

**Pre-1945 discs are preferred. No classical. No military bands.**

**All discs must be in good condition (not chipped, cracked, etc.)**

**No need to prepare lists, as records can be accepted in lots of 50 or more and a price per lot as arranged by agreement will be paid.**

**Old record catalogs also wanted. Any kind or date.**

**For further details please write to:**

**Ross Laird,  
P.O. Box 952,  
Tsuen Wan , N.T.,  
HONG KONG**

Records Wanted

-----  
Mr. Geoff Burton, 14, Gordon Road, Ealing London, W5 2AD, U.K. - wants the following soundtrack LPs/EPs Pressed in India: films with Marilyn Monroe, Elvis Presley, Cliff Richard. Also wanted are - westerns, James Bond films, Gone With The Wind, and Walt Disney film music on 78s. He would welcome contacts who are willing to sell second-hand records or trade them with UK, USA and continental records/CDs. Many rarities available for trade. Telephone: (081) 997 5360  
-----

Mr. Pushpendra Sinh Jadeja, 'Virpur House', Moti Tanki, Subhash Road, Rajkot - 360 001. India wants -  
1] Title song of Hindi film - 'Tu Hi Meri Jindagi' (1965) sung by Mohammad Rafi in two parts.  
2] Duet by Mohammad Rafi and Lata Mangeshkar from Hindi film - 'Daman' (1951)  
3] All the records from Hindi Film - 'Meena Bazaar' (1950)  
\*\* Reasonable price will be payed for the 78's of these songs or the recordings in good condition.  
-----

*Johnny Guarnieri*

Composer - Performer  
Swing - Jazz - Ragtime - Boogie Woogie  
Piano - Harpsichord

10707 Moor Park Street  
Toluca Lake, California  
91602

September 6, 1983

TO MY LOYAL FANS, FRIENDS, FELLOW MUSICIANS AND ASSOCIATES: This is to inform you that I have appointed Mr. Jim Taylor of Detroit, Michigan as my official Biographer-Discographer. I ask that you assist him in this task to the best of your abilities. The Goal of this work is to acquire all possible information as to my recordings, audio tapes, video tapes, magazine and newspaper clippings or any other media in which I might appear. This information is to be accumulated in one location with the idea of an eventual gift to some deserving JAZZ ARCHIVES so that it will be available to Jazz fans, students, researchers and other interested parties.

Musically yours,

*Johnny Guarnieri*

DEAR FRIENDS AND FELLOW COLLECTORS:

I hope that you will assist me in this project. We are looking for any and all of the above items plus anecdotes and remembrances of personal appearances of which you have knowledge. JOHNNY was taken from us suddenly and now you are my best source of information.

I am not very experienced at Discographical work but will do my best to collate the information received so that JOHNNY GUARNIERI'S name will live with those of the other JAZZ GREATS.

JIM TAYLOR  
141 FLORAL 'E',  
MOUNT CLEMENS,  
MICH. 48043

SINCERELY,

*Jim Taylor*

LETTERS TO THE EDITOR -

-----  
From - Mr.Sushanta Kumar Chatterjee, 295/2W, A.P.C.Road  
Razabazzar, Calcutta - 700 009. Telephone 350 6372  
-----

Date: April 25, 1995

Dear Mr.S.Chandvankar,

At the very outset I wish you and your family a Happy New Year (Bengali 1402) and also I have enclosed two greeting sketches - one for you and one for all the SIRC members. These sketches have been drawn by me although I am not an artist. Secondly thanks for the book gifted to me viz.'Down the Melody Lane' by Mr.G.N.Joshi. This book reveals a recording era which was quite unknown to me. The SIRC journals nos.15 & 16 are not only interesting and attractive but also really appreciable. Hope that TRN will gather further momentum in future.

The inclusion of "Collector's Items" and some old advertisements in TRN-15 creates inquisitiveness about the history of sound recording in India. With due respect may I express one opinion about it ! Is it possible to mention the name of the collector from whom the 'advt.' has been made available-e.g. "From the collections of Mr....., Bombay". And in case of any article (Lifesketch etc.) the writer's name should also be given. These thoughts are just for your consideration.

I am sending herewith some photocopies of old booklets and catalogues, covers, advertisements etc. from my personal collection. These reflect the record companies engaged in the trade of other products than the records and gramophones. Also enclosed is one New Theatres/Young India cover, Pandit Jawaharlal Nehru commenting about a record, a recording company asking the public to record anybody's voice for just five rupees only. I hope that these are worth printing in TRN.

Thanking You,

Yours Sincerely,

sd/  
[Sushanta Kumar Chatterjee]

=====

Editor's Note -

-----

Dear Mr. Chatterjee,

Thanks for the letter and the set of wonderful advts. from the old glorious period of gramophones and the records. Your suggestions are well taken. We normally do mention the name of the contributor unless he/she objects. In this issue we have included your 'items' and readers will certainly like them.



- Happy New Year -  
Bengali (1402)

To  
All "SIRC" Members

Best wishes for a  
Happy & Prosperous  
Year -

From -  
Sushanta K. Chatterjee  
2952w, A.P.C. Rd.  
Cal - 700009.  
25/4/95

Bengali New Year -  
from - 15th April 1995  
i.e. 1st Baisakh 1402

HAPPY NEW YEAR (Bengali)  
-1402  
To ALL "SIRC" MEMBERS



FROM: SUSHANTA KUMAR CHATTERJEE,  
Calcutta (Razabazar)  
W. B.  
India  
16th April '95

४ एप्रिल १९९५ महाराष्ट्र टाइम्स

के. एल. सैगल यांच्या  
स्मरणार्थ टपाल तिकीट

मुंबई, सोमवार (प्रतिनिधी) - रसिले गायक आणि चित्रपट अभिनेते के. एल. सैगल यांच्या स्मरणार्थ टपाल विभाग पाच रुपयांचे खास तिकीट काढणार आहे. चार



एप्रिल हा सैगल यांचा जन्मदिन असून उद्याच हे तिकीट विक्रीसाठी खुले होत आहे. तिकीट - संग्रहकांसाठी टपाल कचेऱ्यांमध्ये या तिकीटाच्या विक्रीची व्यवस्था करण्यात आली आहे.



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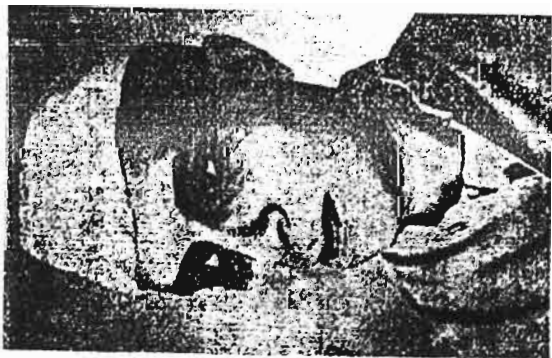


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Indian National  
Congress says

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prepared by the Hindustan Musical Products and  
sung by Netaji's nieces and nephews. I am no  
judge of singing and music except as a layman.  
I liked these records. Both these songs  
deserve to be well known in India and I  
hope that they will soon become popular throughout  
the country as they were in the U. S. A.

Jawaharlal Nehru

\* SEE  
RECORD  
LABEL ON  
NEXT  
PAGE



Hindustan Musical Products, asking the Public, to record anyone's voice for 3 minutes, at Rs. 5/- only, for gift purpose, during the coming fairs.



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प्रतिथानि छुईपिठ रेकर्डे

तिन मिनिट काल कथा बलिसे पारिबेन।

धरत ५० टाका मात्र  
विद्यारिष दिवसके ७५  
अछुई आनादेर इडिगे

आसिया यथवा  
पत्र निविद्या अनुसकान वकन।

हिन्दुस्थान मिडिकल प्रडाक्ट्स लि:

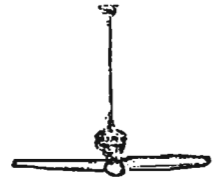
७१, अकुर दठ लेन, कलिकाता-१२



हिन्दुस्थान वैद्यतिक पाखा

—एसि ओ डिपि—

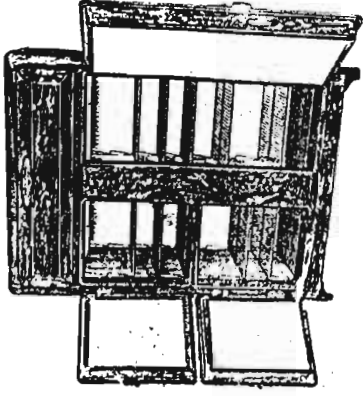
आपना क्रांति दूर करिबे  
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Hindusthan Electric Fans - Ac & Dc.

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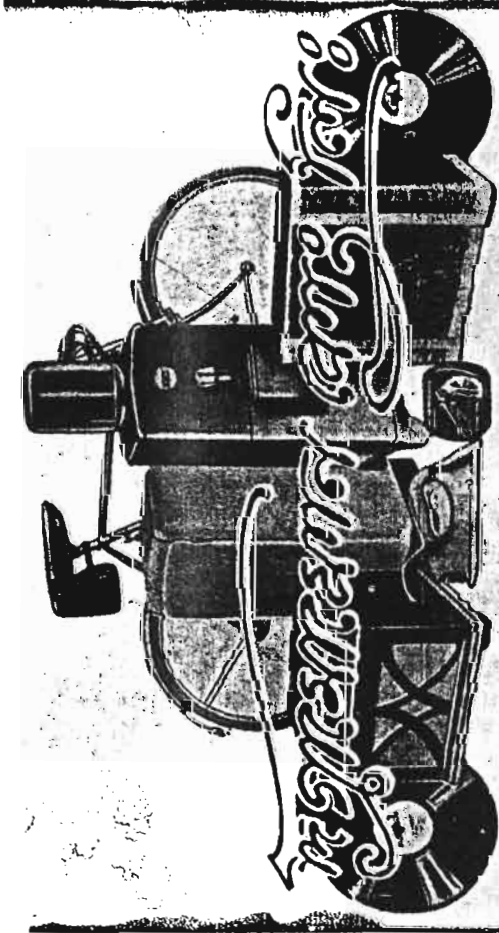
ইহাতে মাংস, ফল, ডিম, দুই, ওষধ প্রভৃতি জিনিষ প্রচুর পরিমাণে রাখিয়া নিশ্চিত থাকিতে পারিবেন। ১২ কিউবিক ফুট ও তৎসদৃশ আকারের পাওয়া যায়, ইহাতে সকল জিনিষ বহুদিন ভাল থাকিবে।

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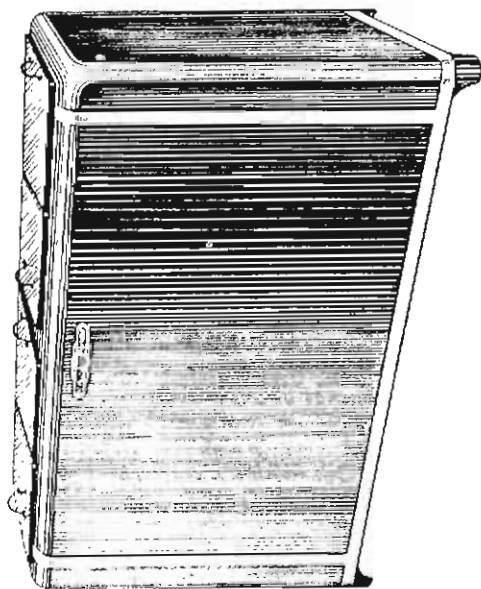
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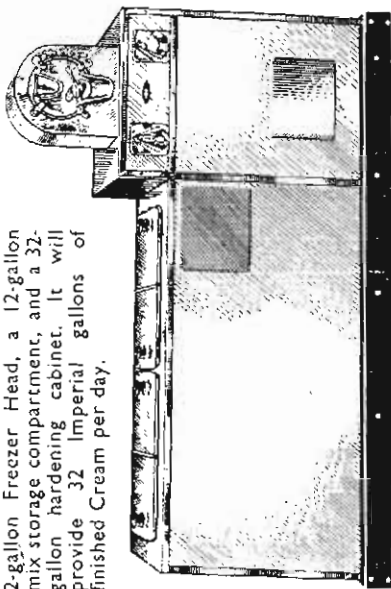
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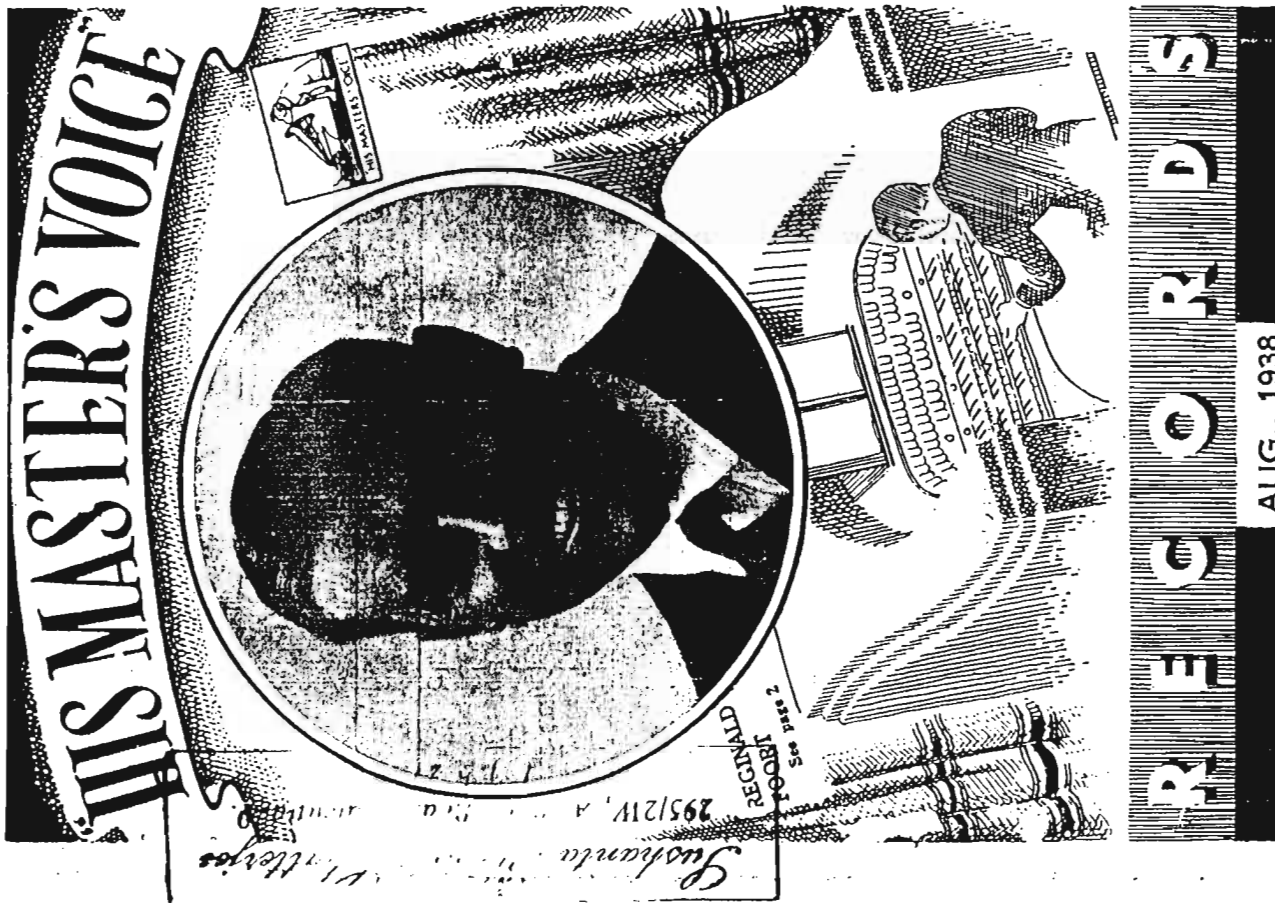
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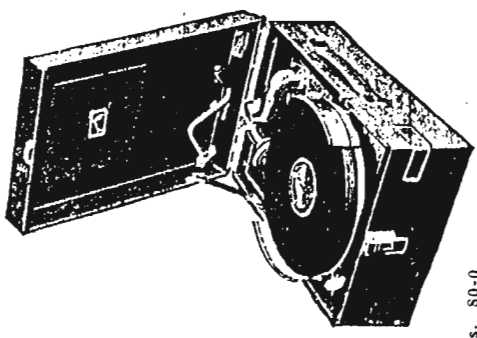
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Printed and published by Panchu Gopal Mukherjee for Megaphone Co.

-New Senola  
Records  
March 1939

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Recording for  
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15. Begum Akhtar
16. Ravi Shankar
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18. Anjod Ali Khan
19. Bhairavi Joshi
20. M. S. Subbulakshmi
21. Alla Rakha
22. Nikhil Banerjee
23. Lata Mangeshkar
24. Girij Devi
25. Hari Prasad Chaurasia
26. Shiv Kumar Sharma
27. Zakir Husain

## Pillars of Hindustani Music

**B.R. Deodhar**

Translated by S.D. Deshmukh

Prof. B. R. Deodhar, was a musicologist and an artiste noted for his eclectic approach to music. It was this characteristic that enabled him to identify the beauty of tone and forms in other styles and adapt it to his own style. This in turn led him to cultivate and nurture friendship with talented vocalists and instrumentalists belonging to diverse schools and he eagerly absorbed the musical treasures of their styles. In this book Prof. Deodhar presents biographical sketches of artistes born in the nineteenth century, who dominated the musical world in the first half of the twentieth century and were in a true sense the representatives of the golden era of Hindustani music. Prof. Deodhar gives us an insight into the lives and work of the stalwarts like Pandit Balkrishnabuwa Ichalkaranjkar, Khansaheb Alladiya Khan, Pandit Vishnu Digambar Paluskar, Bai Kesarbai and Khansaheb Bade Gulamali Khan to name just a few.

**Rs. 225.00**

ISBN 81-7154-555-6



Professor B.R. Deodhar was the leading disciple of Vishnu Digambar Paluskar and the only one who was allowed to acquire a formal education while pursuing musical training. It was this formal education which led him to pay greater attention to the academic and scholastic aspects of music. He made a special study of voice culture. He started the Deodhar School of Music in Bombay and his method of imparting musical knowledge transcended the dogma of *gharana* tradition. The best example of this was Pandit Kumar Gandharva. Prof. Deodhar also edited *Sangeet Kala Vihar*, a magazine devoted to music and wrote extensively on music and musicians.

## Indian Musical Traditions

**Vamanrao H. Deshpande**

Indian Musical Traditions for the first time tries to define the characteristics of the gharana system and elaborates such postulates of Hindustani classical music as 'restraint' and 'purity' and attempts to unravel the formal aesthetic structure of Khayal singing. This book critically examines the styles of six gharanas—Agra, Kirana, Gwalior, Jaipur, Patiala and Indore. It also discusses possibilities of the emergence of new gharanas, the limitations of the gharana system and the problems it faces today. This second completely revised edition has five new chapters dealing with the controversial role of language in Khayal singing, new trends in Hindustani music, growth of Hindustani music in the last fifty years, and the history and evolution of the three main song forms in Hindustani music, viz., drupad, khayal, and thumari and their relation.

## Between Two Tanpuras

**Vamanrao H. Deshpande**

This book presents an unique collection of portraits of eleven outstanding musicians and musicologists—Sureshbabu Mane, Naththan Khan, Govindrao Tembe, Mogubai Kurdikar, Bhaskarbuwa Bakhale, Alladiya Khan, Kumar Gandharva, Kishori Amonkar, Jagganathbuwa Purohit, Vishnu Narayan Bhatkhande and B.R. Deodhar. These are not conventional biographical sketches, but critical studies of the distinctive style and musical achievement and contribution of each artist that has carved for him an eminent place in the development of Indian musical tradition.

## Bhatkhande's Contribution to Music

**Sobhana Nayar**

One man of Destiny to whom the highest credit goes for rescuing Indian Classical music from decadence, decline and extinction is Vishnu Narayan Bhatkhande. Sobhana Nayar has attempted in this book an objective evaluation of Bhatkhande's work in reviving Indian Classical music. Vishnu Narayan Bhatkhande was a unique personality endowed with scholarship, creativity, poetic sensibilities, capacity for patient and hard work and devotion for the Indian musical tradition and above all humility. Pandit Bhatkhande's contribution to Indian music is so great that anyone interested in Indian Classical music *must* read this book.

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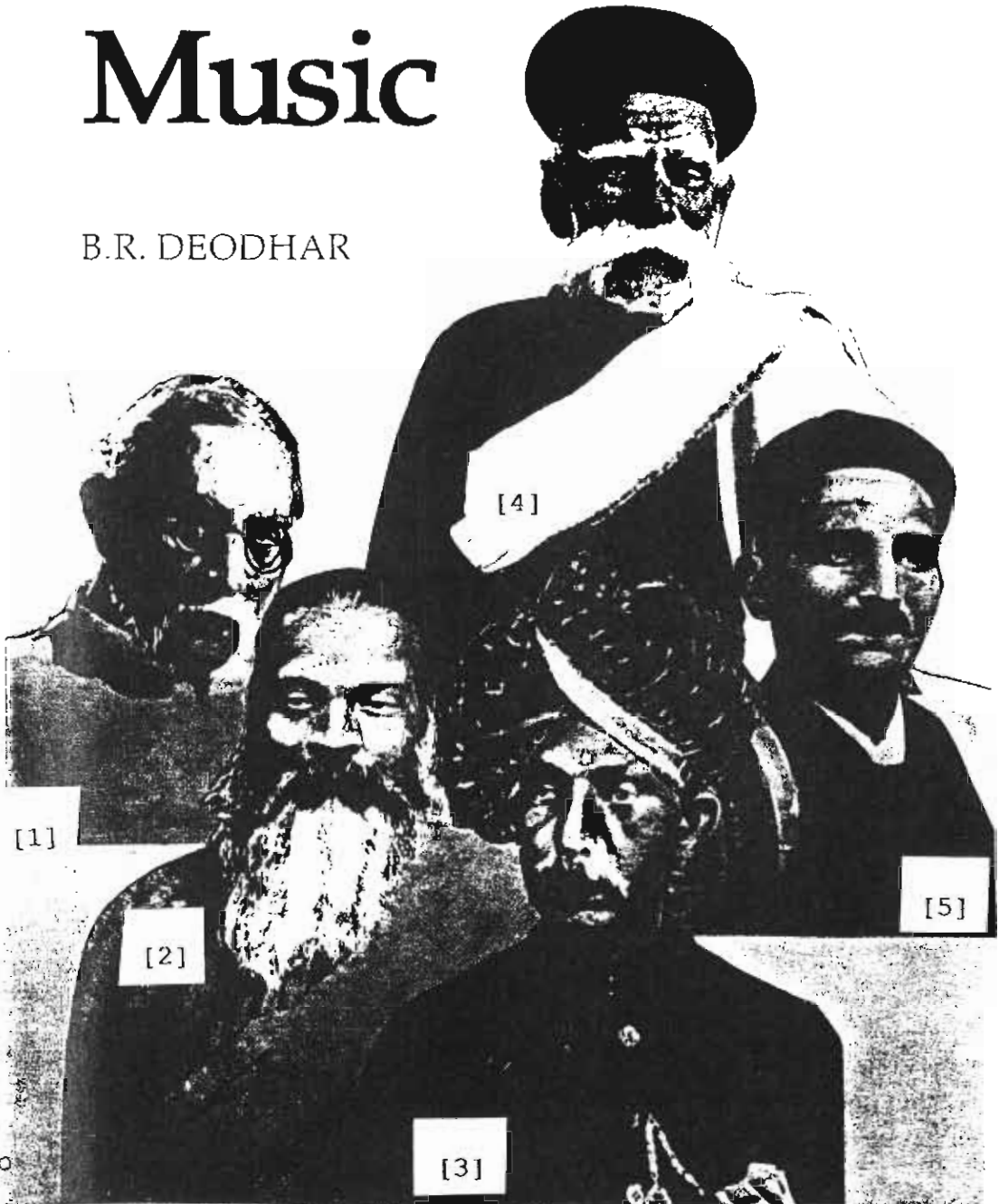
**PANDIT BHASKARBOA BAKHALE**

Pillars of Hindustani Music

B. R. DEODHAR

# Pillars of Hindustani Music

B. R. DEODHAR



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[3] Professor Abdul Karim Khan

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[5] Pandit Vishnu Narayan Bhatkhande

CONTENTS OF THE BACK ISSUES OF -

" THE RECORD NEWS "

TITLE OF THE ARTICLE / COMPILATION (NAME OF THE AUTHOR)

VOLUME 1 - JANUARY 1991

- Reading Indian record labels - Part One - Gramophone and Zonophone Records (Michael Kinnear)
- Surshree Smt.Kesarbai Kerkar - A Discography (Suresh Chandvankar)

VOLUME 2 - APRIL 1991

- A short introduction to Discography (Bill Dean-Myatt)
- Letters to the Editor
- Reading Indian record labels - Part Two - Nicole Record (Michael Kinnear)
- Discography of Late Pandit Kumar Gandharva (K.R.Tembe)

VOLUME 3 - JULY 1991

- Peculiar Records (Suresh Chandvankar)
- Records of Old Marathi Bhavgeete (Prabhakar Datar)
- Reading Indian record labels - Part Three - Beka Record (Michael Kinnear)
- Canned Concerts (Prof.R.C.Mehta)

VOLUME 4 - OCTOBER 1991

- Records of our national songs (Suresh Chandvankar)
- Records of the music composers from the oblivion. (S.Jayraman)
- Records of classical music in film songs (Prabhakar Datar)
- Reading Indian record labels-Part Four - Odeon Record and Odeon (Michael Kinnear)
- First annual report on SIRC activities - 1990/91

VOLUME 5 - JANUARY 1992

- Jugalbandi on records (K.R.Tembe)
- Records of Raga Marwa and Raga Shree (V.R.Joshi)
- Records of film songs of Madan Mohan (Pradeep Acharya)
- Khayal and Thumri gayaki of Late Miss Gauhar Jan of Calcutta (Prof.S.R.Mehta)
- Letters to the Editor
- The First Indian Disc Record Manufacturers (Michael Kinnear)
- Preserving the musical past of India through old Gramophone Records (Suresh Chandvankar)

VOLUME 6 - APRIL 1992  
-----

- Records of Desh Bhakti Geete (S.Jayraman)
- Records of old Marathi Bhavgeete (S.A.Sukhtankar)
- Records of Classical music and Popular songs  
(Prabhakar Datar)
- Records of Marathi Film Songs - 1930-1960  
(Prabhakar Datar)
- Reading Indian record labels - Part Five - Pathe and  
Pathephone (Michael Kinnear)

VOLUME 7 - JULY 1992  
-----

- Musical tribute to Late Pandit Kumar Gandharva through old  
Gramophone Records (K.R.Tembe)
- Records of Late Master Deenanath Mangeshkar  
(Prabhakar Jathar and Ram Page)
- Records of Hindi film songs composed by O.P.Naiyyar  
(Jayant Raleraskar)
- 'Mera Naam Jankibai of Allahabad' (Prof.S.R.Mehta)
- Letters to the Editor
- W.S.Burke - The First Disc Record Artist of India  
(Michael Kinnear)
- " English " Indian Gramophone Numbers  
(Frank Andrews and Michael Kinnear)
- A Review of an audio cassette -  
"Swaranjali - A Homage to the Maestro" (Suresh Chandvankar)

VOLUME 8 - OCTOBER 1992  
-----

- Rare records of Asha Bhosle's Marathi Songs (Sharad Dalvi)
- Rare Hindi Film songs by Lata Mangeshkar on video  
(Prakash Joshi)
- Records of Late singer Mukesh (P.T.Shastri)
- Records of Bal Gandharva - Ek Smaran (Prabhakar Datar)
- Biographical note on Late Mr.K.L.Saigal  
(Suresh Chandvankar)
- Discography of Late Mr.K.L.Saigal (Michael Kinnear)
- Second annual report on SIRC activities - 1991/92  
(Suresh Chandvankar)

VOLUME 9 - JANUARY 1993  
-----

- Moujuddin Khan - Notes on Biography and Discography  
(Prof.S.R.Mehta)
- Glenn Miller Army Air Force Band and his records  
(E.F.Polic)
- Discography of Late Miss Gauharjan of Calcutta  
(Michael Kinnear)

VOLUME 10 - APRIL 1993  
-----

- Hindi Film songs composed by C.Ramchandra on video (Prakash Joshi)
- Records of old Marathi Bhavgeete (Prabhakar Datar)
- Records of unforgettable songs of forgotten composers (Prakash Kamat)
- The Record Collector - Mr.Mallappa Ankalgi, Solapur (Jayant Raleraskar)
- Biographical Note on Bal Gandharva (Suresh Chandvankar)
- Discography of Bal Gandharva (Michael Kinnear)
- Stamps on Records (Adam Miller)

VOLUME 11 - JULY 1993  
-----

- Gani Galyatali Gani Manatali (Moreshwar Patwardhan)
- Records of Multifaceted Ravi Shankar (K.R.Tembe)
- Records of Hindi Film Songs Composed by N.Dutta (Pradeep Acharya)
- 'Surshree Smt.Kesrabai Kerkar' (Prof.S.R.Mehta)
- Discography of Surshree Smt.Kesrabai Kerkar (Michael Kinnear)
- Reading Indian Record Labels - ' Sun Disc Record ' (Michael Kinnear)

VOLUME 12 - OCTOBER 1993  
-----

- 'Ustad Faiyazkhan' - A living legend in his life time (Prof.S.R.Mehta)
- Music recording in digital format (Mr.Sunil Dutta)
- Letters to the editor
- The record collector - Mr.Philip Yampolsky
- Third annual report on SIRC activities - 1992/93 (Suresh Chandvankar)

VOLUME 13 - JANUARY 1994  
-----

- Galaxy of musicians (Dr.Prakash Joshi)
- Record details - 'Shakuntal to Kulvadhu' (Prabhakar Datar)
- Discography of Moujuddin Khan (Michael Kinnear)
- Records wanted - Wants Lists
- Collector's items
- Book Reviews / Announcements

VOLUME 14 - APRIL 1994  
-----

- Discography of Jankibai of Allahabad (Michael Kinnear)

VOLUME 15 - JULY 1994

---

- Records of Mr.Sudheer Phadke - (Mr.K.R.Tembe)
- Records of the programme:'Gani Manatali / Galyatali'  
(Mr.Moreshwar Patwardhan and Mr.Prabhakar Datar)
- 'Records of Mr.Datta Davjekar' - (Mr.Prabhakar Datar)
- Khan Saheb Abdul Karim Khan:Life,Gayaki and records  
: Lecture notes (Prof.S.R.Mehta)
- Collector's Items (Mr.Suresh Chandvankar)
- An appeal for the information on 'National Gramophone  
Company' (Mr.Michael S.Kinnear)
- Letters to the editor

VOLUME 16 - OCTOBER 1994

---

- Reading Indian Record Labels - Part 7  
'Singer Record' and 'James Opera Record' (Michael Kinnear)
- In the Matter of Mahomed Hussain (Naginawale)  
(Michael Kinnear)
- Lecture notes on Pandit Omkarnath Thakur  
(Prof.S.R.Mehta)
- Fourth annual Report of SIRC (Suresh Chandvankar)

VOLUME 17 - JANUARY 1995

---

- Lecture notes on Great Thumri Exponent - 'Siddheshwari Devi'  
(Prof.S.R.Mehta)
- 'The Romance of Recording'-India-Articles I,II and III  
(William C.Gaisberg)
- Notes on the articles [I-III] - 'The Romance of Recording'  
(Michael Kinnear)

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