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27 & 28

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MUMBAI

PUNE

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NANDED

SOLAPUR

TULJAPUR

FEATURE ARTICLE IN THIS ISSUE



DISCOGRAPHY

DR. RABINDRANATH TAGORE

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FROM THE EDITOR

Combined issue of 'The Record News' (TRN) - 27/28 contains discography of Dr.Rabindranath Tagore. Mr.Sushanta Kumar Chatterjee and Mr. Michael Kinnear worked together on this article for very long time to make it as accurate and complete as possible. Readers and researchers are requested to provide any additional information that they may have. It is also appropriate that we are celebrating 50th year of our independence and this valuable work is being published during this period. Considering the importance of famous song 'Vande Mataram' in this golden jubilee year,I have tried to compile the information on the gramophone records featuring this patriotic song. This issue also contains reports of SIRC listening sessions from Mumbai,Nanded,Tuljapur,and Solapur.

SURESH CHANDVANKAR
EDITOR

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COVER:THE BIRTH CENTENARY RECORD JACKET OF COLUMBIA RECORDS WITH THE PHOTOGRAPH OF RABINDRANATH TAGORE ON RECORD LABEL. THE PICTURE SHOWS PART OF THE BUILDINGS FROM 'SHANTINIKETAN'.

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वझेबुवांच्या गायकीवरील सुंदर कार्यक्रम

चाचू वर्ष हे संगीतच्या इतिहासातील एक महत्वाचे वर्ष आहे. संगीतशास्त्रज्ञ भातखंडे यांच्या मृत्यूला साठ वर्षे उलटून गेली. ही घटना जशी या वर्षातली त्याचप्रमाणे गायनाचार्य पं. रामकृष्णबुवा वझे यांच्या शतकोत्तर रौप्यमहोत्सवी जन्मदिनाचेही हेच वर्ष आहे. याचे निमित्त साधून इंडियन रेकॉर्ड कलेक्टर्स असोसिएशनने वझेबुवांच्या गायकीवर एक अत्यंत उद्बोधक आणि तरीही रंजक कार्यक्रम दादरच्या धुरु हॉलमध्ये घडवून आणला. या कार्यक्रमाची संकल्पना आणि सादरीकरण या दोन्ही जबाबदाऱ्या प्रख्यात संगीतशास्त्रज्ञ डॉ. अशोक रानडे यांनी अत्यंत उत्तम रीतीने पार पाडल्या.

रानडे संगीताचा विचार फक्त व्याकरणात अडकून करीत नाहीत. इतिहास, भोवतालची सामाजिक चौकट आणि इतर प्रयोगांवर कलांच्या संदर्भाची चौकट यांचाही विचार ते आकर्षून करतात. म्हणूनच त्यांचे विश्लेषण हे सखोल असते. वझेबुवांपूर्वीची महाराष्ट्रातील मराठी गायकांची गायकी ही पुष्कळशी ह्रदासी वळणाची होती. तिला उत्तर हिंदुस्थानी गायकीचा ढंगदारपणा आणि 'खुशबू' वझेबुवांनी आणली म्हणून 'उत्तरेकडला वारा' असे सार्थ शीर्षक या व्याख्यानाला देण्यात आले होते.

वझेबुवा हे कुठल्याही बाबतीत 'आद्य' नव्हते. त्यामुळे त्यांचे काम अधिक कठीण होते. जे 'आद्य' असते त्याचे काम छोट्टे असले तरी ते 'मोठे' ठरते. वझेबुवांनी या परिस्थितीत आपला ठसा उमटविण्याच्या दृष्टीने वेगळ्या विचार आणि पांढीम केली, असे रानडे म्हणाले. ते ग्वाल्हेर किंवा अमूक घराण्याचे पाईक नव्हते. तसे ठरण्यात त्यांना सहाी नव्हता. त्यावेळी महाराष्ट्रातले इतर गायक तीनताल आणि एकतालात गात. वझेबुवांनी झपताल आणि आद्यचौताल वापरून वेगळेपण सिद्ध केले. त्यांनी आवाजाच्या टिंबरचे निरनिराळे खेळ करून दाखविले हे ध्वनिमुद्रणावरून दाखवून दिले. मल्हाणच्या शुद्ध निषादाच्या छयेत कोमल निषाद कसा लावला आहे याचे स्पष्टीकरण रानडे यांनी केले.

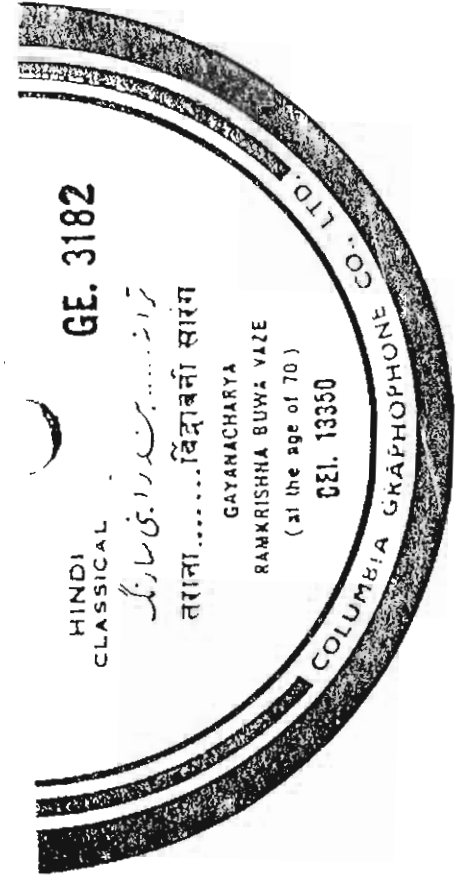
धुपदात तालाचा जो वापर असतो तो आणि ख्यालातला वापर यातला मूलभूत फरक समजावून सांगताना रानडे यांनी एक सुंदर उपमा दिली. "धुपदातली झालंचाल ही सैन्याच्या कवायतीसारखी असते, तर ख्यालात नृत्याच्या पदन्यासासारखी." वझेबुवांनी ताल वापरला तो अस्सल ख्यालियासारखा असे रानडे यांचे प्रतिपादन होते. वझेबुवांच्या 'तिलक कामोद', 'मिर्चोकी मल्हार' वगैरे रंगातल्या ध्वनिमुद्रिका ऐकवून विविध मुद्रांचे स्पष्टीकरण करण्यात आले. वझेबुवांच्या परंपरेतले पं. हरिभाऊ घोग्रिकर आणि पं. शिवरामबुवा वझे या दोन गायकांची ध्वनिमुद्रिकाही कळविण्यात आली.

वझेबुवांच्या काळातील ध्वनिपार्यावरण आणि त्यानंतर क्रमाने होत गेलेला बदल लक्षात घेता आवाजाच्या लगावात कोणते फरक करण्यात आले याचाही आढावा घेण्यात आला.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स पंडीत रामकृष्ण बुवा वाजेनी १२५मी जन्मजयंती निमित्त शास्त्रीय संगीत पर डॉ. अशोक रानडेनु मराठीभा प्रवचन - शाभोझीन रेकॉर्ड्स द्वारा रामकृष्ण बुवांनी गायकीनु श्रवण - धुव छोल, दादर सार्वजनिक वाचनालय, तिलक ब्रिज नज्द - सांज ४-३०.

संगत

नेहरू सेंटरमध्ये होणार आहे. यंदाचा एक वेगळ्या प्रयोग म्हणजे कर्नाटक संगीतातले नामवंत मॅडोलिनवादक यू. श्रीनिवास यांचा कार्यक्रम पं. किशोरी आमोनकर, पं. हरिप्रसाद चौरसिया, पं. भीमसेन जोशी, परवीन सुलताना, गुलाम मुस्तफा खान आणि अर्थातच संतूरवादक सतीश व्यास यांचे कार्यक्रम यात होणार आहेत. प्रख्यात सतारवादक पं. गिरीश यांचे वादन हे एक प्रमुख आकर्षण आहे. सदानंद नायमपल्ली आणि अनिश प्रधान यांची तबला संगतही या



सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : गायनाचार्य पंडित रामकृष्णबुवा वझे यांच्या १२५ व्या जयंतीनिमित्त 'उत्तरेकडील वारा' हा कार्यक्रम, बस - डॉ. अशोक रानडे, धुरु हॉल, दादर सार्वजनिक वाचनालय, दादर (पश्चिम). दुपारी ४-३० वा.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : स्वरदेवताबाई सुंदराबाई यांच्या ध्वनिमुद्रिका ऐकण्याची कार्यक्रमा, पुर्नदे सभागृह, साहित्य अकादमी, गिरगाव, ३, ४-३०.

सुंदराबाई यांच्या ध्वनिमुद्रिका ऐकण्याची संधी

मुंबई, बुधवार (प्रतिनिधी) - सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सच्या वतीने रविवार ६ ऑक्टोबर रोजी बाई सुंदराबाई यांच्या ध्वनिमुद्रिका ऐकविण्याचा कार्यक्रम आयोजिण्यात आला आहे. गिरगावच्या साहित्य संघ मंदिरातील पुर्नदे सभागृहात दुपारी साडेचार वाजता होणाऱ्या या कार्यक्रमात त्यांच्या सुगम व शास्त्रीय गायनाची झलक ऐकावयास मिळेल.

दादरमध्ये रविवारी

'ध्वनिमुद्रिकांवरील ज्ञानेश्वरी'

मुंबई, बुधवार (प्रतिनिधी) - संत ज्ञानेश्वरांच्या संजीवन समाधीच्या सातशेव्या वर्षाच्या सांगतेच्या निमित्ताने, 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने संगीतकार आणि गायक स्नेहल भाटकर यांचा 'ध्वनिमुद्रिकांवरील ज्ञानेश्वरी' हा कार्यक्रम

आयोजित करण्यात आला आहे.

रविवार, १५ डिसेंबर रोजी दुपारी साडेचार वाजता दादरच्या छबिलदास मुलांच्या शाळेच्या पहिल्या मजल्यावर हा कार्यक्रम होईल.

* सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : पं. रामकृष्ण बुवा वाजेनी १२५ मी जन्मजयंती निमित्त शास्त्रीय संगीत पर डॉ. अशोक रानडेनु मराठीभा प्रवचन - शाभोझीन रेकॉर्ड्स द्वारा रामकृष्ण बुवांनी गायकीनु श्रवण - धुव छोल, दादर सार्वजनिक वाचनालय, तिलक ब्रिज नज्द - सांज ४-३०.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स -

'ध्वनिमुद्रिकांवरील ज्ञानेश्वरी' प्र. पा. स्नेहल भाटकर, छबिलदास मुलांची शाळा, दादर, दुपारी ४-३० वा.

दादर सार्वजनिक वाचनालय व सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स : पंडित रामकृष्णबुवा वझे यांच्या ध्वनिमुद्रिका गायकीचा आढावा घेणारा 'उत्तरेकडील वारा' हा कार्यक्रम, सादरकर्ता : डॉ. अशोक रानडे, धुरु सभागृह, दादर, दु. ४-३० वा.

SIRC NEWS FROM MUMBAI

During July 1996 / October 1997 following listening sessions were organised -

TITLE OF THE PROGRAMME / PRESENTED BY / PLACE

1] September 1996 - Annual General Body Meeting and Records Bazaar at President Mr.Narayan Mulani's house.

2] October 1996 - Records of Bai Sundrabai (Jadhav) / Dr.Arun Athalye / Sahitya Sangh Mandir,Girgaon,Mumbai

3] October 1996 - Uttarekadil Wara - An Illustrated talk based on records of Ramkrishnaboa Vaze / Dr.Ashok Ranade / Dhuru Hall,Dadar,Mumbai

* On account of 125th birthday of Vazeboa

4] December 1996 - Dnyaneshwari on gramophone records / Suresh chandvankar / Chhabildas High school,Dadar,Mumbai

* On account of 700th year of Dnyaneshwari.

5] January 1997 - Records of music director:Prof.Shankarrao Vyas / Mr.V.R.Athavale / Music Dept.of B.M.C.Hall,Dadar

* This programme was presented in collaboration with Akhil Bharatiya Gandharva Mahavidyalaya Mandal,Miraj on account of the birth centenary of Prof.Shankarrao Vyas.

6] February 1997 - Western Music in Hindi Film Songs / Suresh Chandvankar / For Young listeners group at Dombivli.

7] March 1997 - Classical Music in Hindi Film Songs / Suresh Chandvankar / For Shivanand Pratishthan,Dombivli

8] April 1997 - Records Bazaar at Mr.Suresh Chandvankar's residence at Navynagar,Colaba,Mumbai.

9] May 1997 - Film songs of Pandit Bhimsen Joshi / Suresh Chandvankar / Sahitya Sangh Mandir,Girgaon,Mumbai

10] May 1997 - Records of Vazeboa / Suresh Chandvankar and Prabhakar Datar / Pune,organised by grand daughter of Vazeboa : Mrs.Leenata Vaze

11] May 1997 - Life and Records of Master Ashraf Khan / Mr.Narendra Kamal,Baroda / at Mr.Mulani's residence,Mumbai

12] June 1997 - " Master Krishnarao:Ek Leelaswar " - A programme based on the records of Master Krishnarao / Dr.Ashok Ranade / Dhuru Hall,Dadar,Mumbai

* On account of birth centenary of Master Krishnarao

13] July 1997 - Records of Vasanti (child actress of Prabhat,Prakash,Ranjit etc.films) / Vasanti and Shruti Sadolikar / Dhuru Hall,Dadar,Mumbai.

‘इंडियन रेकॉर्ड कलेक्टर्स असोसिएशन’ ही संस्था गेली कित्येक वर्षे अत्यंत मूल्य उपक्रम राबवीत आहे. नुन्या जमानातल्या अनेक गायक-गायिका आणि संगीतकारांचे ध्वनिमुद्रण संकलित करून ते जाहीर कार्यक्रमांमधून ऐकवण्यातून फक्त ‘नॉस्टॅल्जिया’चे पोषण होते असे नव्हे, नव्या पिढीतल्या अनेक अभ्यासकांना आणि जिज्ञासू श्रोत्यांना हे ध्वनिमुद्रण ऐकायला मिळते. त्या त्या कलाकारांच्या कलागुणांचा रसास्वाद घेता येतो. मास्तर कृष्णराव हे महाराष्ट्राच्या संगीतपरंपरेतील एक रत्न होते. अनेक गुणांचा समुच्चय त्यांच्या व्यक्तिमत्वात झाला होता. पैफलीने गायक, रंगभूमीवरचे



गायक-नट, नाटके आणि चित्रपटांचे संगीत दिग्दर्शक अशा अनेकविध भूमिका त्यांनी वठविल्या आणि त्या पार पाडताना आपली कर्तबगारी सिद्ध केली. यंदाचे वर्ष हे त्यांच्या जन्मशताब्दीचे वर्ष आहे. त्यानिमित्ताने या संस्थेने दादर सार्वजनिक वाचनालयाच्या सहकार्याने धुरु हॉलमध्ये मा. कृष्णरावांच्या गायकीवर संगीतशास्त्रज्ञ डॉ. अशोक रानडे यांचे व्याख्यान आयोजित केले होते. मास्तरांच्या गायकीवर प्रेम करणाऱ्या मावळत्या पिढीतल्या श्रोत्यांनी आणि तिच्याबद्दल जिज्ञासा आणि कुतूहल असणाऱ्या मधल्या आणि तरुण पिढीतल्या श्रोत्यांनी या कार्यक्रमांला खच्चून गर्दी केली होती.

डॉ. रानडे यांचे भाषण नेहमीप्रमाणेच उत्कृष्ट झाले. कलाकार कितीही मोठे असो अथवा छोट, त्याच्या कार्याचे मूल्यमापन वस्तुनिष्ठपणे करण्यावर डॉ. रानडे यांचा कटाक्ष असतो. या व्याख्यानातही तो दिसला. मास्तरांचे ख्यालगायन हा त्यांच्या विवेचनाचा मुख्य विषय होता आणि आपल्या विवेचनाला आधार म्हणून मास्तरांच्या ध्वनिमुद्रिका त्यांनी वाजवून दाखवल्या आणि एकामागोमाग एक असे मुद्दे गायकीच्या संदर्भात मांडले.

सहजता हा मास्तरांच्या गायकीचा स्थायीभाव होता. ‘मुंदरी मोरी’ या अडण्यातल्या चीजेपासून सुरुवात झाली. तेव्हापासून तो जाणवत होता. आणि त्या सहजतेमुळेच मास्तर कृष्णरावांच्या गायकीला रानडे यांनी एक ‘लीलास्वर’ म्हटले. कारण त्यांचा स्वर एका मोहक लीलेसारखा इथून तिथे जात असे. ज्यांनी विविध माध्यमांतून अशाच पद्धतीने संचार केला. संगीतातल्या

पूलतत्वांशी खेळणे ही आपली लीला दाखवताना मास्तर कृष्णरावांसारखे गायले नाहीत. ‘सोहनी’ रंगातली ‘काहे अब तुम आवो’ ही ध्वनिमुद्रिका ऐकतून मास्तर कसा लडिवाळपणे स्वरेंचारा आणि शब्दोच्चार करीत हे रानडे यांनी दाखवले. “मास्तरांचा उच्चार भावनेने भिजलेला नव्हता. परंतु तो शक्तीही नव्हता.” आवाहक उच्चारंवाटे एखादा कलाकार कसा प्रभाव पाडतो ते त्यांनी दाखवून दिले. आवाजातूनच भाव माधणे, गाण्यात प्रवाहित्व असणे, नवीं सोन्यासारखे गुण गवयाकडे असतात तेव्हा तो उच्चस्थानी पोहोचतो. मास्तरांच्या एका जमलेल्या ‘बागेरी’तून हे मास्तर गातायत की बालगंधर्व, असा प्रश्न पडला; इतका प्रवाहीपणा आणि स्निग्ध मोहकता त्यात होती.

लोकसत्ता, मुंबई; गुरुवार, दि. १०-७-१९९७

मा. कृष्णरावांच्या गायकीचा अभ्यास



TWO FACES OF MASTER ASHRAF KHAN

METRO FILE

‘Vasanti Geete’ will be held on Saturday

By Our Staff Reporters

MUMBAI: The Society of Indian Record Collectors (SIRC) has scheduled a programme on Saturday at Dhuru Hall, opposite Chhabildas High School, Dadar (west), at 4.30 p.m. where Gramophone records of songs sung by Vasanti for Hindi and Marathi films between 1932 and 1944 will be played.

The programme called “Vasanti Geete” is being co-sponsored by the Pandit Wamanrao Sadolikar Pratishtan and it will be attended by the 75-year-old singer. Vasanti had sung for several films, including *Kunku*, *Dharmatma*, *Duniya Na Mane* and *Musafir*.

मा. कृष्णराव यांच्यावर कार्यक्रम

मुंबई, बुधवार (प्रतिनिधी) — सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स आणि दादर सार्वजनिक वाचनालय यांच्या संयुक्त विद्यमाने मा. कृष्णराव यांच्या जनमशताब्दी निमित्ताने खास कार्यक्रम आयोजित करण्यात आला आहे.

डॉ. अशोक रानडे हे मा. कृष्णराव यांच्यावर व्याख्यान देणार असून, त्यावेळी मास्तरांच्या काही दुर्मिळ ध्वनिमुद्रिकाही ऐकविण्यात येतील. रविवार, २९ जून रोजी सायंकाळी साडेचार वाजता दादरच्या धुरु सभागृहात हा कार्यक्रम होणार आहे.

रविवार, दि. २९ जून १९९७

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स-

मा. कृष्णराव : एक लीलास्वर या विषयावर व्याख्यान, वक्ते : डॉ. अशोक रानडे, धुरु सभागृह, दादर सार्वजनिक वाचनालय, दादर (पश्चिम), सायं. ४-३० वा. (मा. कृष्णरावांच्या ध्वनिफितीही ऐकविण्यात येतील.)

◆ पं. भीमसेन जोशी यांच्या ध्वनिमुद्रिका

‘सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स’तर्फे पंडित भीमसेन जोशी यांनी गायिलेली चित्रपटातली गाणी या विषयावर कार्यक्रम आयोजित करण्यात आला आहे. ध्वनिमुद्रिका ऐकविण्याचा हा कार्यक्रम गिरगाव येथील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात रविवार, दि. १८ मे रोजी सायंकाळी साडेचार वाजता होणार आहे, अशी माहिती संस्थेचे कार्यवाह सुरेश चांदवणकर यांनी दिली आहे.

Vasanti Patel (75) participated actively in the programme.

14] August 1997 - Annual General Body Meeting and Records Bazaar at President Mr.Narayan Mulani's house.

15] September 1997 - Me and my collection of records / Mr.Bhalchandra Meher at his residence,Dadar,Mumbai

16] October 1997 - Records of Narayanrao Vyas / Mr.K.R.Merchant,Hon.Treasurer,SIRC / at his residence,Worli Mumbai.

Pandit Vidyadhar Vyas,son of Narayanrao Vyas also attended the programme and narrated several interesting incidences about his father and the recordings.

Details of the programmes can be obtained from me.

- Suresh Chandvankar,Hon.Secretary,SIRC,Mumbai

पं. शंकरराव व्यास जन्मशताब्दी

सुप्रसिद्ध गायक आणि संगीत दिग्दर्शक के. शंकरराव व्यास यांच्या जन्मशताब्दीनिमित्त अ. भा. गांधर्व महाविद्यालय मंडळ व व्यास परिवार यांच्या विद्यमाने त्यांचे संस्मरण करण्यासाठी दोन कार्यक्रम आयोजित केले होते. पहिला कार्यक्रम त्यांच्या चित्रपट संगीताच्या रसग्रहणावर तर दुसरा त्यांच्या निकटवर्तीयांच्या आठवणी व त्यांच्या रंगदारी चित्रांच्या गायनावर आधारित होता.

शंकररावांनी ४० चित्रपटांना संगीत दिले. त्यांच्या जवळजवळ ३५० ध्वनिमुद्रिका आज उपलब्ध आहेत. त्यातून काही निवडून प्रा. आठवले यांनी शंकररावांच्या चौफेर संगीत योजनेचा आढावा घेतला. शंकररावांनी आपले संगीत रंगदारीवर आधारित ठेवले तरी

लोकसत्ता, मुंबई; गुरुवार, दि. ६-३-१९९७

चित्रपटातील प्रसंगानुरूप ओवी, हरदासी संगीत, मगडो- गुजराती लोकगीते- हाळ, गरबा



आदींचा मुक्त उपयोग केला. असे विवेचन करताना त्यांनी ध्वनिमुद्रिका वाजवून त्याला

पुगवा दिला.

शंकररावांनी रंगदारी संगीताच्या काही ध्वनिमुद्रिका भरल्या होत्या. त्यातील एक-दोन ध्वनिमुद्रिका ऐकवून त्यांनी शंकररावांच्या गायकीवर प्रकाश टाकला व शंकररावांनी गायलेला एक अभंग वाजवून कार्यक्रमाची समाप्ती केली.

या कार्यक्रमाचे संपूर्ण श्रेय रेकॉर्ड कलेक्टर्स असोसिएशनचे श्री. सुरेश चांदवणकर यांचे आहे. त्यांनीच परिश्रम घेऊन या ध्वनिमुद्रिका उपलब्ध करून दिल्या. म्हणूनच आठवल्यांना त्यातून निवड करता आली.

— अमरेन्द्र धनेश्वर

आभारार्थ.

हीड भास्कराई वाडस,
डोव'भीया, पैडाई,
तेमज आनी लायड
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Off the beaten track

Amarendra Dhaneshwar on Pandit Ramkrishnabuva Vaze, who created his own style breaking free from the gharana's

The current year is the 125th birth anniversary of the late Pandit Ramkrishnabuva Vaze's. Pt. Ramkrishnabuva Vaze stands tall among his contemporaries. He also comes across as a solitary figure who traversed the entire sub-continent in the last century in pursuit of vidya.

The story of Vazebuva's quest for music is a moving saga of dedication and sacrifice. It has so much pathos, as well as drama that it could form subject material for an inspiring novel. Born in 1871 in Sawantwadi in Konkan, Vazebuva trudged his way to Gwalior in North India. Buffeted by the whims of wily ustads he persisted with his education and practice. His was a long and arduous quest which later on took him to farflung places like Nepal.

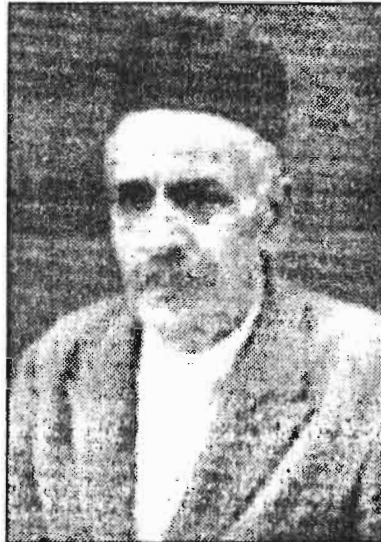
During his musical odyssey he met a number of personalities. Some of them were sadhus who had renounced worldly pleasures but had nevertheless a deep knowledge of music. Vazubuva garnered knowledge from every available source.

He had an encounter with Swami Vivekananda too. Vivekananda was a trained singer who sang a few dhrupad compositions to Vazebuva. Vazebuva, who died in 1943, left behind a few of his commercial discs and some All India Radio recordings. The Indian Record Collectors Association presented a unique programme at Dhuru Hall to celebrate the 125th birth anniversary of the legendary singer.

His discs were played to the serious-minded listeners and a talk on his gayaki was given by no less a person than Dr Ashok Ranade.

Dr Ranade is eminently qualified to talk on such a subject. He has a holistic approach which sets him apart from others. Not only is he strong on theory, but being a trained singer he can take an insider's view of the subject that he is handling.

As a speaker, he is extremely articulate and communicative which makes his presentation lively. Ranade analysed the personality and the contribution of Vazebuva in the context of his times. Vazebuva was one of the earliest eclectic singers. He broke free of the gharana constraints and molded his own style which was explained by Ranade in this discourse. Vazebuva's predecessors in Maharashtra had the stamp of the Kirtana tradition.



THE HERETIC: Pandit Vaze one of the legends of Hindustani vocal music

They revealed this influence in their classical renderings too. Vazubuva brought the flavour of north India in his vocalism. Ranade, therefore, aptly entitled his talk "The Northerly Winds." While other singers overstressed the aakaar vowel, Vazebuva used all vowels

to decorate his *khayals*. While his peers used *teen taal* and *ek taal*, Vazebuva preferred to sing compositions in *jhap taal* and *ada chaatal*. These taals too he handled not like a *dhrupad* singer but like a true *khayaliya*. In *dhrupad* the akshar and the beat are too tightly interwoven.

On the contrary in a true *khayal*, the artistic element is brought in by delicate interplay of the beat and the akshar.

Vazebuva's projection of the voice had a lot to do with the acoustic ambience of his times. Therefore, his voice throw had a force which could be considered excessive in the present times. Recordings of his shishyas Haribhau Ghangrekar and Shivrambuva Vaze were also played.

Their voice modulations indicated the change in the acoustic environment. Softer projections by the adherents proved the point. The lecture cum demonstration was not only interesting but enlightening too.

During his musical odyssey he met a number of personalities. Some of them were sadhus who had renounced worldly pleasures but had nevertheless a deep knowledge of music. Vazubuva garnered knowledge from every available source. He had an encounter with Swami Vivekananda too. Vivekananda was a trained singer who sang a few *dhrupad* compositions to Vazebuva. Vazebuva, who died in 1943, left behind a few of his commercial discs and some All India Radio recordings

FROM DAILY 'ASIAN AGE', MUMBAI, OCTOBER 1996.

In an attempt to preserve lost notes, the Society of Indian Record Collectors wants to build an archive of India's musical history

DO you ever long to hear the familiar vignette of Radio Ceylon's Binaca Geet Mala? Or curious to hear Mukesh singing jingles for the Congress Party? All of these recordings and more are tucked away in the collections of members of Mumbai's Society of Indian Record Collectors (SIRC).

Vinyl records have long ago vanished from the shelves of music shops throughout the world, surpassed in quality and convenience by cassettes and compact

discs. As older recordings are transferred onto the newer mediums, one might think that progress has plied its logical course. But lost in the grooves of those unwieldy wax discs is a treasure trove of valuable information on the history of audio recording in India, which began in 1902 with the founding of the Gramophone Company of India in Calcutta. SIRC, founded in 1990 by several record enthusiasts, is furthering the science of discography which traces the roots of what we take so much for granted today.

It was with the guidance of Michael Kinneer, an Australian musicologist who worked as an engineer with HMV Bombay in the sixties, that the society was first founded to help in developing a chronol-

ogy and encyclopedia. Kinneer later published two books which introduced the science of discography to Indian music enthusiasts — one on Hindustani and Carnatic classical music from 1950 to 1985, and the second on the first Indian recordings of the Gramophone Company of India from 1898 to 1908.

Kinneer sought the help of Narayan Mulani, now president of SIRC, and Suresh Chandvankar, the secretary, in deciphering for the first time the various impressions and numbers on the record label and on the vinyl which denotes the manufacturer and date of pressing.

INSIDE View

the wax master number, the catalogue numbers and batch identity. All of these factors were essential to constructing a chronology, identifying missing editions and new releases, and establishing the progress of the Indian recording industry in its early days.

The recording industry has come a long way since the days when colonial archivists would travel the corners of British India recording tribal folk songs and temple bhajans making wax masters which they took back to England for pressing. The Dum Dum factory

of the Gramophone Company of India — later known as HMV (His Master's Voice) — was established in 1908, and was India's largest record manufacturer until Polydor opened a Bombay factory in 1969. But as vinyl record produc-

tion increased, it was steadily eclipsed by newer mediums until the present day, when it is no more than a collector's item.

However, Chandvankar, whose fascination with vinyl began with his childhood hand-cranked gramophone, is enthusiastic about preserving the musical history of Indian culture. His collection of over 5,000 records ranges from Hindi and Marathi film music to

Marathi bhavgeet to such rarities as Mohammed Rafi singing in English and old advertisements from Vividh Bharati. For the last seven years, the SIRC has been meeting at monthly listening sessions at the homes of collectors — of which there are 100 in Mumbai — and in public halls to discuss a specific topic, listen to music and sponsor lectures by noted musicians or industry experts. SIRC publishes a quarterly journal *The Record News* which takes up topics ranging from the

The fading sounds of LP records

history of recording to classical and popular music.

The Society has grown from a handful of hobbyists in Mumbai to opening branches in Pune, Solapur, Nanded, Tularpur and Goa and memberships abroad.

The tastes of its collectors range from the commonplace — film and classical music — to the esoteric. Its senior-most member, Prabhakar Davedar of Pune, maintains a library of Marathi *nanya sangheer* in its original editions, and has extensively studied its links with Marathi drama.

As word of mouth spreads the cause of discography, Chandvankar and his colleagues are now seeking to cement their achievements by constructing a repository for old records, gramophones, catalogues and books that would eventually become an archive similar to the National Film Archive in Pune.

While questioning "When we go, what will become of our collections?" Chandvankar is confident that normally possessive hobbyists will be interested in developing not only a central archive, but listening rooms in local libraries throughout the country. The history of this medium which has transformed the musical and visual culture of modern India deserves no less.

SHEKHAR KRISHNAN

Enquires about the SIRC or contributing to the fund for the creation of a sound archive can be addressed to Suresh Chandvankar, secretary, SIRC at (22) 2189726, email sschand@tiqf-vax.tifres.ri



Vintage star takes a trip down memory lane

"Ad-libbing and dubbing was not there in those days, so only those actors and actresses were preferred who could sing. That meant for every retake one had to sing the song all



Vasanti was keen to know who had written some of her most memorable songs. Unfortunately while the re-

Vasanti said the transformation of one voice from a childlike to a mature one was brought about by her guru, Vamanrao Sadolikar. "It was a painful process. He would come at the house at four in the morning. For one full year he was teaching me just one raga."

Recalling the sense of insecurity

Providing an insight about singing, Vasanti recalled as to how one had to be careful with one's intonation. A touch of pathos was also brought by Vasanti as she recalled K.L. Sainigal's advice to her: "Don't ever drink." Some irony this.

[illegible]

VASANTI - THEN AND NOW

DOWN MELODY LANE

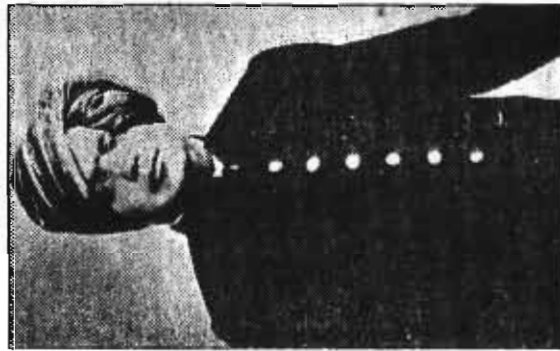
The Mumbai-based Society of Indian Record Collectors has organised a nostalgia session to commemorate the 100th birth centenary of Master Krishnarao

BY NARENDRA KUSHUR

HIS MUSIC MAY NOT BE TOO accessible today, but Master Krishnarao's heavenly voice still haunts a generation. Twenty-three years after succumbing to a fatal haemorrhage, the Pune-based legend continues to be hailed for his contribution to Hindustani classical and Marathi stage music.

Now, to commemorate the Padmabhushan and Sangeet Natak Akademi award winner's 100th birth centenary, a special nostalgia session has been organised by the Mumbai-based Society of Indian Record Collectors (SIRC). To be held at the Dhuru Hall of the Dadar Sarvajnik Library tomorrow, it will feature a lecture in Marathi by musician-musicologist Ashok Ranade, who will seek to bring back the magic of yore.

"Master Krishnarao was



Heavenly voice: **Master Krishnarao** among the pioneers in all emerging media related to music," says Ranade, who has

been associated with Bombay University, American Institute of India Studies and National Centre for the Performing Arts. "After being recognised as a child prodigy, he made a name in classical vocals, stage composing and film music."

Born on January 21, 1897, Krishnarao was trained in three *gharanas* by Bhaskarbaa Bakhale. Naturally, he followed in his guru's footsteps, by dabbling in - and mastering - a variety of fields. After making his mark as a singer, he switched to the stage, and then began composing for films, before returning to theatre.

"Besides doing plays like *Nandakumar* and *Amrit Siddhi*, he composed for Prabhat's films like *Wahvan*, *Dharmatma*, *Amar Jyoti* and *Shezari*, some of which were translated into Hindi," says Ranade. "By doing the music drama *Kula Vadhu*, his popularity attained newer heights."

Ranade recalls the time when Krishnarao shot into the news by demanding that '*Vande Mataram*' be made the national anthem. "Popular broadcasting personality Z A Bukhare, who

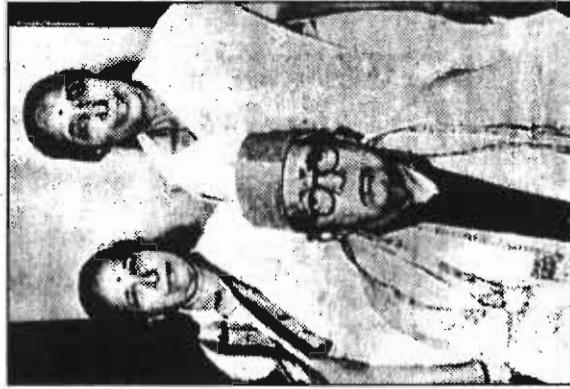
was station director at All India Radio, banned the song on radio," he explains. "But Krishnarao went to Pandit Nehru, and played the banned version. Soon, the ban was lifted."

After that incident, Krishnarao concluded all his concerts with '*Vande Mataram*'. "His shows were never dull," says Ranade. "By rendering a wide repertoire, he managed to attract every section of the audience."

A normal concert, says the musicologist, began with *khayal*. This would be followed by a stage song, *thumri*, *abhang* and *bhajan*, and then again by *khayal*. "For this reason, his music was the staple food for a generation," he adds.

At tomorrow's event, Ranade will play a rare selection of Krishnarao's classical, devotional and stage music, besides giving a speech on Krishnarao's role. "He has made around 105 records in 78 rpm, and SIRC has maintained some very well," he says.

In the past, Ranade has delivered similar lectures on musician Ramakrishna Waze and *bhargat* exponent J L



With contemporaries Gangubai Hangal and Hirabai Badodekar

Ranade. "I have observed that if such music is presented to the younger generation, they will like it. This music isn't meant to be a museum piece. Even today, it is relevant and appealing," he says.

Many would hum a similar tune.

SIRC NEWS FROM NANDED

During July 1996 / October 1997 following listening sessions were organised -

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1] October 1996 - Selected Hindi film songs shot on actress Late Geetabali: on account of her 31st death anniversary.

2] December 1996 - Records of Master Anant Damle: (80th birthday) and records of Jyotsna Bhole: (82nd birth day)

3] December 1996 - Records of songs of music director Mr. Yeshwant Deo - on account of his 70th birthday.

4] December 1996 - Records of songs of music director Shankar Jaykishan: on account of 25th death anniversary of Jaykishan

5] January 1997 - Records of Mr. K. L. Saigal - on account of his 50th death anniversary.

6] February 1997 - Records of music director Mr. Shreenivas Khale - on the occasion of his 70th birthday.

7] March 1997 - Records of music director Gulam Haider - on account of his 42nd death anniversary.

8] March 1997 - Records of Mr. Govindrao Tembe - on account of his 41th death anniversary.

9] April 1997 - Records of Shanta Apte (33rd death anniversary) and records of Bai Sundarabai Jadhav, Punekarin (44th death anniversary)

10] May 1997 - Records of Ustad Bismillah Khan (81 years) and Ustad Ali Akbar Khan and Pandit Bhimsen Joshi - to celebrate the 75th birth day of the maestros.

11] June 1997 - Marathi song records of lyricist P. Savlaram (80th Birthday)

12] July 1997 - Records of Bal Gandharva: on account of his 30th death anniversary.

13] August 1997 - Records of Pannalal Ghosh: on account of his 37th death anniversary, and records of film songs composed by Khemchand Prakash: on account of his 47th death anniversary.

14] September 1997 - Records of film songs sung by Shamshad Begum: on account of her 77th birth day.

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For further details on these programmes please contact -
Mr. P. T. Shastri, President, SIRC, Nanded, 32, Chaitanya, Bhagya Nagar, Nanded - 431 602, Maharashtra, India.

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SIRC NEWS FROM TULJAPUR

During July 1996 / October 1997 following listening sessions were organised -

1] December 1996 - Selected Hindi film songs of music director N.Dutta: on account of his 9th death anniversary

2] January 1997 - Records of Kundanlal Saigal- on account of his 50th death anniversary.

3] February 1997 - Dnyaneshwaranche Abhang and records: by Mr. Suresh Chandvankar, Mumbai.

4] April 1997 - Selected songs of lyricist Late Indeevar.

5] May 1997 - Marathi Paul Padate Pudhe : Records on account of Maharashtra Day (1 May 1997)

6] July 1997 - Records of Marathi Natya Sangeet.

7] September 1997 - Records of Asha Bhosle - on account of her birth day.

8] October 1997 - Records of Kishore Kumar - on account of his death anniversary.

For further details on these programmes please contact -
Mr. Sudheer Peshwe, 22, 'Adwait', near Peshwe Hospital, Shukrawar Peth, Tuljapur, Maharashtra, India.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स तुळजापूर

हिन्दी चित्रपट स्तरीमध्ये अभिनेता, गायक, गीतकार
कथा-पटकथाकार, संगीतकार, निर्माता अशा विविध
श्रुमिका मधून यशस्वीपणे लोकोप्रिय झालेला 'किशोरकुमार'
माघा १३ आक्टोबर हा स्मृतिदिन, या निमित्ताने...
एस. आय. आर. सी तुळजापूर आयोजित करत आहे विविध
ढंगमील गितांची रेसिकॉन्स मेजेवॉली-अर्थात धनीमुद्रिकावर
आधारित.

अष्टपैलू किशोरकुमार

दि १३ आक्टोबर, सोमवार -
साय. घु वाजता
सोनल आय. टी. आय. तुळजापूर
मेघ संयोजन होत आहे.
आपण अवताने यावे.



* आयोजक विनीता
* सुधीर पेशवे



सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टरसं शाखा सोलापूर यांच्या वतीने 'ध्वनिमुद्रकांचा इतिहास' या आगळ्यावेगळ्या प्रदर्शनाचे उद्घाटन जुन्या ग्रामफोनवर ध्वनिमुद्रिका लावून करीत असताना चित्रकार चंद्रकांत पोरे, रविकिरण पोरे, सोसायटीचे सदस्य जयंत राळेरासकर, अशोक थोबडे, निखिल राळेरासकर, मोहन सोहनी.

(छायाचित्र : पुरुषोत्तम वग्गा)

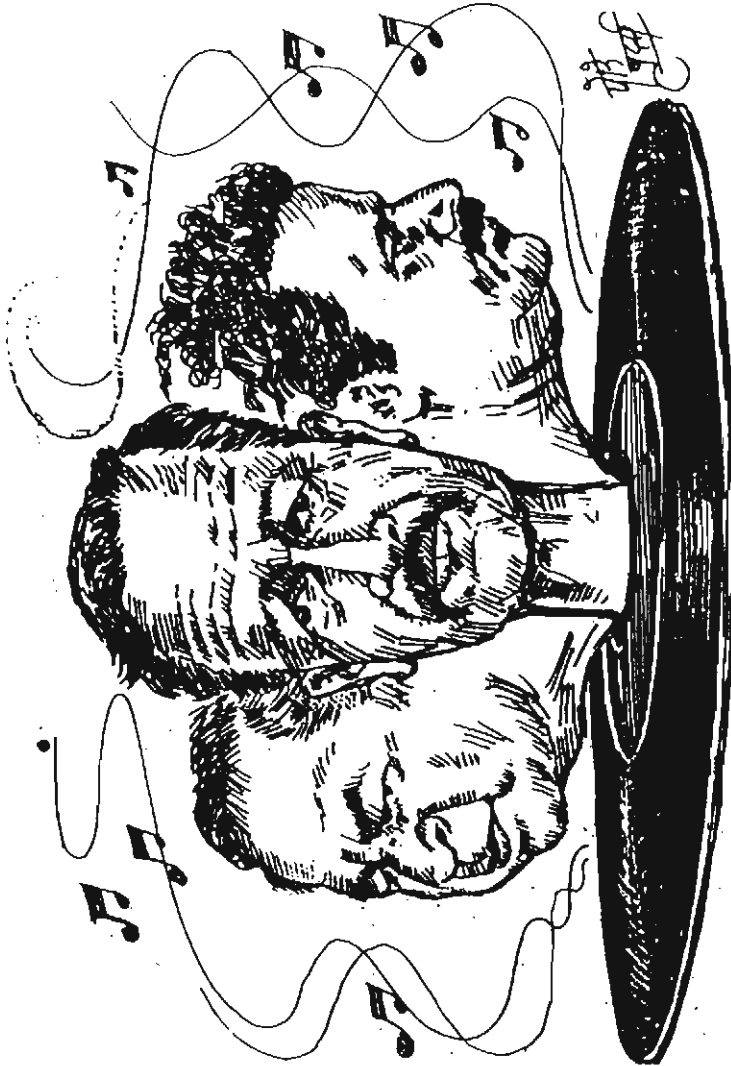
रेकॉर्ड कलेक्टर'कडून संगीताचा अमोल ठेवा जतन रविकिरण पोरे यांचे विचार

सोलापूर, ता. ३० (बातमोदार) - घकाधकीचे वातावरण, कामाचा ताण यांमुळे असह्य वाटू लागते तेव्हा लता मंगेशकरांची एक तान चित्तवृत्ती खुलविते. ही जादुई किमया केवळ भारतीय संगीतात आहे. त्या संगीताचा अनमोल ठेवा जतन करण्याचे कार्य रेकॉर्ड कलेक्टर सोसायटी करीत आहे, असे विचार चित्रकार रविकिरण पोरे यांनी व्यक्त केले.

येथील शुभराय आर्ट गॅलरीत इंडियन रेकॉर्ड कलेक्टरसंघा वतीने 'ध्वनिमुद्रकांचा इतिहास' या प्रदर्शनाचे आयोजन करण्यात आले आहे. त्याचे उद्घाटन चित्रकार पोरे वधू यांच्या हस्ते आज सकाळी झाले. प्रसिद्ध सुंदरीवादक सिद्राम जाधव यांच्या सुंदरीचो रेकॉर्ड या वेळी लावण्यात आली होती.

श्री. पोरे म्हणाले, "जुन्या-नव्या पिढीला एकत्र आणण्यासाठी मोहन सोनी, जयंत राळेरासकर आणि अशोक थोबडे यांनी एक ध्येय उराशी बाळगून नेटाने कार्य चालविले आहे. हा अनमोल ठेवा असून तो जतन करण्याची जबाबदारी सर्व संगीतप्रेमी रसिकांची आहे."

या प्रदर्शनात जुने ग्रामफोन त्यांचे विविध प्रकार, रेकॉर्ड्स, त्यांचे कव्हर, जुन्या सिने संगीताची पुस्तके, त्यासंबंधी उपयुक्त माहिती असलेले पोस्टर असे विविध प्रकार मांडले आहेत. प्रदर्शन बुधवारपर्यंत सकाळी नऊ ते रात्री आठ या वेळात रसिकांसाठी विनामूल्य खुले राहणार आहे.



TRIMURTY OF SIRC, SOLAPUR - [LEFT TO RIGHT]
MR. ASHOK THOBDE, MR. MOHAN SOHONI AND
MR. JAYANT RALERASKAR

SIRC NEWS FROM SOLAPUR

During January 1997 / October 1997 following listening sessions were organised -

1] January 1997 - An exhibition on the history of gramophone records was held at Shubhray Gallery for two days. Pore Brothers inaugurated this exhibition by playing record of sundari gat. This exhibition displayed various types of records that were issued by different manufacturing companies, labels, sizes etc. from 1902 to present time. Also LP/EP covers, song booklets, catalogues, various types of talking machines, TRN magazines etc. were displayed. About 2000 persons visited this exhibition in two days. This was really a memorable event and friends, well-wishers of SIRC, Solapur helped us in making it successful.

2] February 1997 - Records of Kundanlal Saigal - on account of his 50th death anniversary - by Mr. Suresh Chandvankar, Mumbai.

3] July 1997 - Records of Hindi film songs composed by Madan Mohan : " Yaadgar Madan Mohan. "

Mr. Madhav Pawar, son of Late poet Mr. R.N. Pawar of Solapur donated 14 records from his father's collection ceremonially. Also Mrs. Indutai Kulkarni donated 53 records (78 rpm) of classical vocal and instrumental music along with old spring winding type gramophone machine.

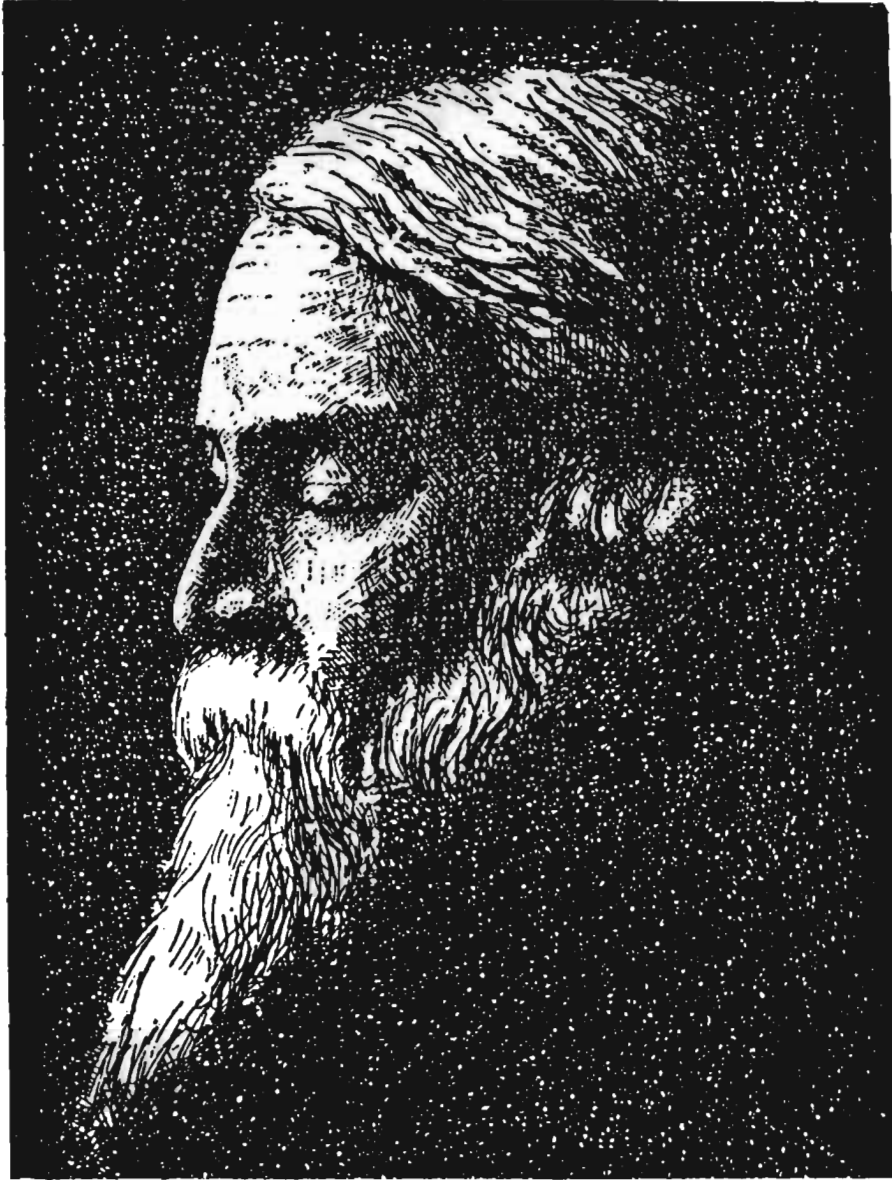
4] August 1997 - 'Majhi Swaryaatra' - a programme presented by Mr. Mohan Sohoni, President, SIRC, Solapur - on account of 25th year of his record collection. He selected and played 25 records on old gramophone machine and narrated several interesting incidences about his collection. Over 100 listeners and music lovers attended this programme.

For further programme details please contact -
Mr. Jayant Raleraskar, Hon. Secretary, SIRC, Solapur
154/A, Indira Nagar, 'Nirzar', Bijapur Road, Solapur - 413 004
Maharashtra state, India. Tel. 311 424



सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर शाखा सोलापूरतर्फे आयोजित 'ध्वनिमुद्रिकांचा इतिहास' या अनेक्या प्रदर्शनाचे उद्घाटन रेकॉर्ड लावून करताना चित्रकार चंद्रकांत पोरे, रविकिरण पोरे यावेळी सोसायटीचे अशोक खोबडे, जयंत राळेरासकार, मोहन गोहनी आणि निखिल राळेरासकार उपस्थित होते. हे प्रदर्शन शुभराय आर्ट गॅलरीत भरविण्यात आले आहे. (छाया : पुरुषोत्तम वण्णा)

सो.मि.सो.पूर 30 जानेवारी १९९७



ইনরেকোর রবি প্রণাম

২৫শে বৈশাখ, ১৩৮৪

দি ইণ্ডিয়ান রেকর্ড ম্যানুফ্যাকচারিং কোং লিঃ

রেজিস্টার্ড অফিস : ৪৫, মতি শীল স্ট্রীট, কলিকাতা-৭০০০১৩

ফোন : ২৩-৪৯০৬ (৩টি লাইন) গ্রাম : ইন্ডরেকর্ডস।

INRECO - RABIPRANAM

- BY THE INDIAN RECORD MANUFACTURING COMPANY LIMITED

RABINDRANATH TAGORE

(Born: 7th May 1861 – Died: 7th August 1941)

Discography

RABINDRANATH TAGORE is one of the most honored and respected figures in the history of Indian Literature. Apart from Dr. Tagore's own publications, there have been numerous studies on the life and work of the many facets of this great man. A bibliography on the publications and studies would in itself be very large indeed.

While there are countless books devoted to the printed word of Dr. Tagore's poetry, drama's and songs, there have been very few studies on the actual recordings of Dr. Tagore. This small article is an attempt to shed further light on the recordings of Dr. Tagore's own voice, from the discographic perspective.

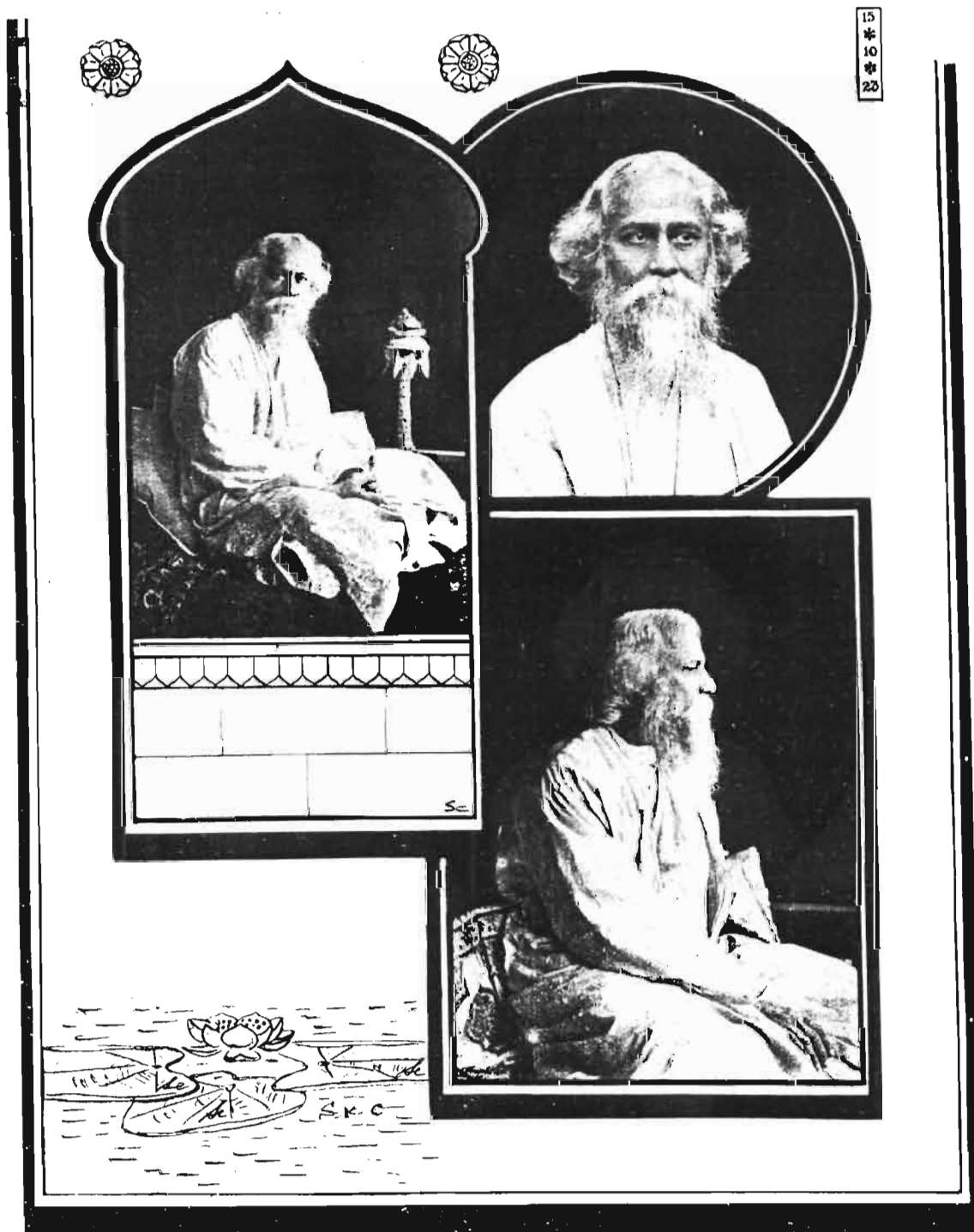
Research suggests that the first recordings of Dr. Rabindranath Tagore, were taken by Hemendra Mohan Bose, in Calcutta, on phonograph cylinders sometime between 1900 and 1905. It is believed that H. Bose originally recorded a number of sides of Rabindranath Tagore for private circulation only. By March 1906, H. Bose had established The Talking Machine Hall in Dharamtalla Street, Calcutta, and one of his first advertisements in 'The Bengalee' were for publicly available copies of cylinder recordings of Rabindranath Tagore.

H. Bose had a number of business interests, of which the sale of talking machines and cylinder recordings were but one of his enterprises, made possible by his association with the French company - Compagnie Generale des Phonographes, Cinematographes et Appareils de Precision. - more generally known as 'Pathe Freres, Paris'

The newspaper advertisements only list the recordings of Rabindranath Tagore as - 1 through to 8 - and many more, however a catalogue published by H. Bose in March 1906, gives the 'official' catalogue numbers as # 250, and # 350 through to 369. Despite the number changes these appear to be the same recordings. Alas, not one single copy of these 'Cylinder' recordings has been found to verify the content.

During 1906, while continuing to manufacture 'cylinder' recordings, introduced their own - double-sided disc record - which used the 'vertical-cut' method (as with the cylinder) - and played from the centre to the outside-edge of the disc using a special 'sapphire' point needle. The discs were of 8-1/2 and 11 inches in diameter but had no paper labels, the details being 'chalked' onto the disc face.

By late 1907, H. Bose had gone into 'cylinder' production in his own right, while maintaining an association with 'Pathe Freres' for whom he acted as the distributing agent in India.



শ্রীযুক্ত রবীন্দ্রনাথ ঠাকুর
3 Photos of Dr. Tagore.

In March 1908, H. Bose advertised a selection of - H. Bose's Records on Pathe Discs - in a numerical series beginning at 3501 and up to 3520. Although this is the first advertisement for the 'Pathe' discs to be found, there were a number of releases that appear to have been made before the 'official' release of the - 3500 series in March 1908.

Several 'Pathe - H. Bose's Record' discs have been found without the - 3500 series number - which suggests that a variety of titles were released - prior to March 1908, These releases simply have an additional number prefix - added to the 'cylinder' number - thus # 250 (cylinder) becomes 36-250 (disc). The 3500 series continued up to 1910 - with the highest known number being 3562 - all of which were reissues of 'cylinder' recordings - originally taken by H. Bose.

By April 1908, Pathe Freres, had established their own agency in India under the name of - The Pathephone & Cinema, Co., Ltd., which was actually under the control of another Pathe Freres company named - Pathe Phono Cinema Chine - that had originally been established in the name of Societe Anonyme pour exploiter en Chine le monopole de la vente du cinematographe Pathe, during late 1905. Despite these changes to the control of 'Pathe' products in India - H. Bose was retained as the main agent.

H. Bose continued to market 'Pathe' discs and cylinders in India - at least up until his death in 1916, but by that time the agencies for 'Pathe' products had gone through a number of changes - and the phonograph side of business had more or less - ceased to function.

The rarity of 'Pathe' discs in India suggests that the brand was not a particularly popular, or that the owners of such discs had long ago discarded them. Certainly the fact that these discs were 'centre-start' and that the 'pathephone' machine was not very prominent in the market may have contributed to it's lack of popularity.

Most the 'Pathe' discs of Indian repertoire were manufactured by the Pathe factory at Forest, Belgium, although a few indicate that they were manufactured at the main Pathe factory located at Chatou, on the outskirts of Paris. During World War One (1914-18) the Belgian factory was ransacked and destroyed by the invading German army. Any original cylinders or stampers used at the Forest factory to manufacture the discs for India, would most likely have been destroyed at that time.

Although in 1917, Pathe Freres, established a 'cinema' branch in Bombay, under the control of Alex Hague, in the name of Pathe India, Ltd., neither the French company or it's Indian agents took any further interest in the recording side, even though the French company made a considerable investment in establishing a disc record factory at Shanghai.

"HIS MASTER'S VOICE" Records.

(10 inch Double-sided Red Label Records, Rs. 4-0 each.)

DR. RABINDRA NATH TAGORE.

শ্রীযুক্ত রবীন্দ্রনাথ ঠাকুর ।

P 8366 { আজি হ'তে শত বর্ষ পরে
আবিস্রব

আবিস্রব ।
ঐ

P 8367 { আমি সংসারে মন দিয়েছি
অন্ধজনে দেহ আলো

গান ।
ঐ

P 8368 { Readings from "Gitanjali" Recitations.
Readings from "Crescent Moon" do

উপরোক্ত আবিস্রব দুটি ৭৮ এবং গানখানি ৮০ স্পীডে বাজাইলে
শুনতে বড়ই মিল লাগিবে ।

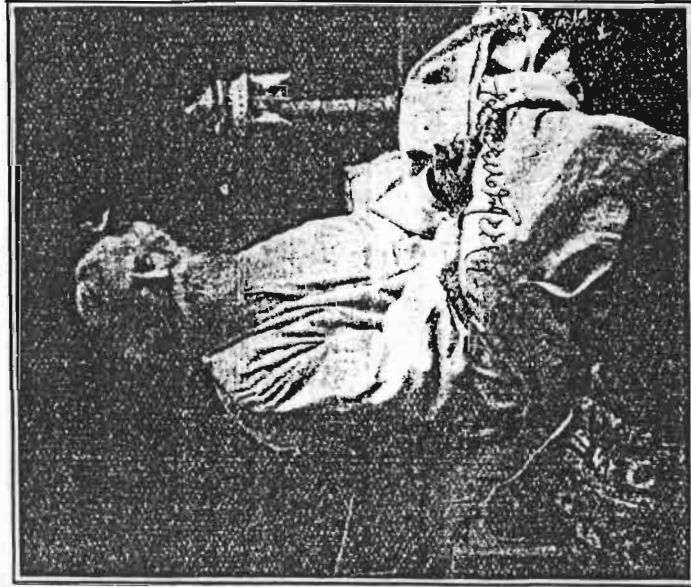
THE GRAMOPHONE COMPANY, LTD.

P.O. BOX 48
CALCUTTA.
28, RAMPART ROW,
BOMBAY.



"His Master's Voice" SPECIAL ISSUE

OF
RECORDS BY
DR. RABINDRA NATH TAGORE



FEBRUARY, 1927.

The most tragic aspect of the H.Bose / Pathe recordings of Rabindranath Tagore, is that except for one or two examples (on centre-start disc) none of the recordings appear to have been preserved - either in a personal collection - or institute - and certainly none have been transferred to modern formats, so it is a great loss to the nation that these important recordings have been allowed to disappear.

THE GRAMOPHONE CO., LTD., Calcutta

The next series of recordings made by Dr. Rabindranath Tagore were taken by The Gramophone Co., Ltd., whose recording studios were located within the confines of their factory at 139 Beliaghata Road, Sealdah, although it is not known for certain if that was the actual location of the recording sessions.

Sometime about March 1924, Rabindranath Tagore was recorded by Robert Edward Beckett, the recording operator of The Gramophone Co., Ltd.. No contract or assignment has been found to verify the actual dates of the recording sessions, however the matrix numbers run from - BD1222 (take one) to BD1225, followed by a few recordings by Miss Indubala (BD1226 to BD1230) followed by more recordings by Rabindranath Tagore (BD1231 to BD1251) - all of which could well have been recorded on a single day.

It was usually the practice of The Gramophone Co., Ltd., to issue salable recordings within a month or two of having taken the recordings. Occasionally some recordings were held in reserve, but on the whole continuous recording sessions were taking place in various centres around India so there was no shortage of product to release to the public.

What is most surprising about the recordings provided by Rabindranath Tagore, during March 1924, is that they were not offered for release until February 1927. The most probable cause for the delay in issuing the recordings is that Rabindranath Tagore had not given his authority for the records to be issued to the public.

On the 5th October 1926, an agreement was drawn up between The Gramophone Company, Limited, ("the company") and Doctor Rabindra Nath Tagore, D.L. ("the composer") for the company to manufacture and publish the recordings of songs and recitations - 'already made' and for the company to manufacture and publish the recordings for a period of five years, with a payment to the Composer of eight annas for each double-sided record. A schedule of the recordings taken was attached, from which Rabindranath Tagore - authorised the manufacture of a select number of titles.

An un-signed duplicate copy of the full document is printed herewith, while an edited - signed copy - indicating the titles to issue - has also been included. The first releases pursuant to this agreement being made by the company in February 1927.

Further releases were made from The Gramophone Co., Ltd., recording sessions in September 1927, and in May 1928. All of these releases were made on the '**HIS MASTER'S VOICE**' - with red labels, which usually sold for 4 Rupees, one rupee higher than the regular black label series. It will be noted that the playing speed of the records is noted on these discs - sometimes at 78rpm - and others to be played at 80rpm. The real purpose of this indication was possibly only to 'enrich' the voice quality. I do not wish to comment on the issue in this article, but refer, readers to a most interesting article published under the title of 'The Voice of Tagore' by Sidhartha Ghosh, (The Statesman, Monday, 26 May, 1996) on the matter. It will also be noted that the recordings issued in 1927 - 28 - were reissued under different numbers in November 1941.

What might have happened to the unissued recordings is unknown, however, there would have been 'test pressings' made for Rabindranath Tagore to 'audition' before approving the recordings - or rejecting them. There is a possibility that - some 'Gramophone' test pressing existed at one time, but like the 'H. Bose / Pathe' recordings they are most likely lost to history now.

HINDUSTHAN MUSICAL PRODUCTS & VARIETIES, SYND, LTD.,

Moni Lal Saha had established M.L. Shaw, Ltd., in about 1895, and within a few short years, became one of the leading talking machine dealers in Calcutta. By 1905, M.L. Shaw, Ltd., had been appointed the agents for Nicole Freres, Ltd., and The Nicole Record Co., Ltd., who were manufacturing a celluloid-coated cardboard disc under the trade mark of 'Nicole Record'.

M.L. Shaw, Ltd., remained one of the leading merchants in talking machines and disc records in Calcutta. When Moni Lal Saha's son - Chandi Charan Saha took over the business in the late 1920's he had hoped to enter into disc recording and production, which at the time in India, was a virtual monopoly controlled by The Gramophone Co., Ltd., Calcutta and Bombay. C.C. Saha travelled to Germany and acquired a recording machine through Neumanns, and set about taking some recordings at his godown located at 6/1 Akrur Dutt Lane, Calcutta.

In 1931, C.C. Saha established Hindusthan Musical Products & Varieties, Syndicate, Ltd., and hoped to form an alliance with J.N. Ghosh (The Megaphone Co.,) and B.B. Sen (N.B. Sen & Bros,) both prominent talking machine and record traders of Calcutta. Messrs - Saha - Ghosh and Sen - were all of the opinion that The Gramophone Co., Ltd.,

was not catering for the Bengali music listeners, or attending to the record buying public in regional areas. George Cooper, the Managing Director of The Gramophone Co., Ltd., learnt of the plans of Saha, Ghosh and Sen, and promptly dissuaded them from entering into disc record production - which of course would break the monopoly of The Gramophone Co., Ltd.

George Cooper persuaded C.C. Saha, J.N. Ghosh and B.B. Sen, not to set up a disc record pressing factory by offering the facilities of The Gramophone Co., Ltd.'s, to press records for them - under their own labels if they wished.

The Neumann recording machine used by C.C. Saha had not been entirely successful, and after a few recordings C.C. Saha acquired another recording machine which was to prove more reliable. Amongst the recordings made by C.C. Saha on the Neumann recording machine were some recordings by Rabindranath Tagore. The first release of a recording under the '**HINDUSTHAN RECORD**' trade mark was H - 1, issued in August 1932, featuring two recordings by Dr. Rabindra Nath Tagore.

Between 1932 and 1940, Rabindranath Tagore made a small number of other recordings, of just four titles per session, for Hindusthan Musical Products & Varieties, Syndicate, Ltd., with Nirode Baran Bannerjee as the recording engineer., However, these were to be the last 'studio' recordings that he made. Unfortunately, we do not know the dates of these recording sessions.

Rabindranath Tagore passed away on 7th August 1941, and at the time of his death some of the recordings that he had made for Hindusthan Musical Products & Varieties, Syndicate, Ltd., had not been released, although they were issued a few years later.

In November 1941, The Gramophone Co., Ltd., reissued some of Rabindranath Tagore's recordings that had previously been released in 1927, but mostly deleted from the catalogues by late 1933.

COLUMBIA GRAPHOPHONE CO., LTD., CALCUTTA

In September 1946, Columbia Graphophone Co., Ltd., Calcutta, (an associate company of The Gramophone Co., Ltd., established in India in 1931) released the first of two discs on the **COLUMBIA** label. These recordings of Rabindranath Tagore, were not actually taken by Columbia Graphophone Co., Ltd., but copied from acetate discs of broadcasts made by All India Radio. The actual dates of the broadcasts are not indicated, nor when these recordings were acquired from All India Radio, and copied to master discs by Columbia Graphophone Co., Ltd., Calcutta. The matrix numbers suggest that the 'stampers' used for the pressings were made close to the release date of the discs.

DR. RABINDRANATH TAGORE

DEAD

INDIA PLUNGED INTO GRIEF

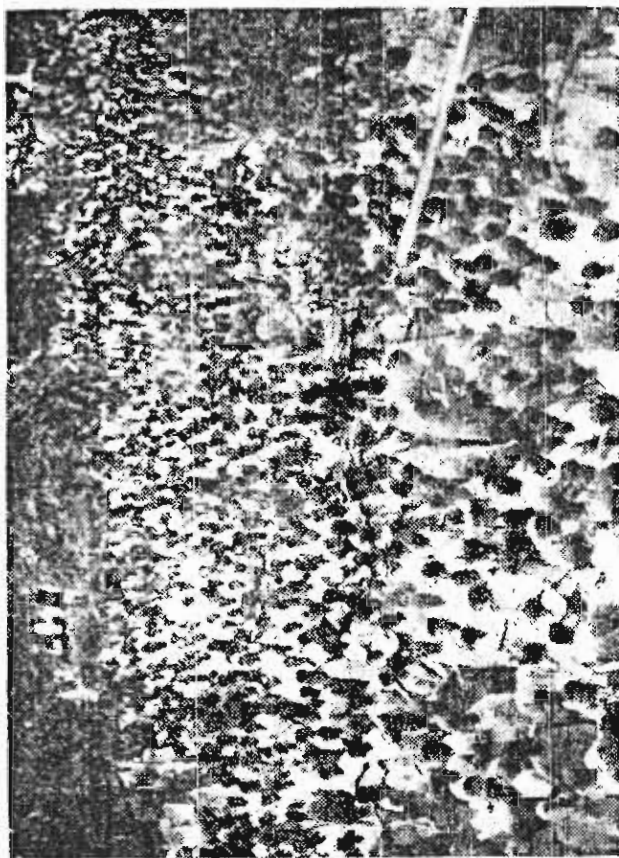
TRIBUTES TO POET POUR IN FROM EVERY QUARTER

CREMATION AT CALCUTTA BURNING GHAT

MOVING SCENES AS VAST CROWDS PAY LAST HOMAGE

SCHOOLS, COURTS, OFFICES AND MARKETS CLOSED

Dr. Rabindranath Tagore, the eminent poet, died at the age of 81 in his ancestral home in Calcutta yesterday at 12-13 p.m.



Dr. Tagore's funeral procession passing along College Street, near the Senate Hall, on its way to the Nimtollah Burning Ghat.—"Statesman."

Further information about the actual recordings and then they were issued is given in the following discography, however, it will be noted that recording and release information, particularly in regard to the H. Bose / Pathe and Hindusthan Musical Products & Varieties, Syndicate, Ltd., is lacking.

NOTES:

The following discography was researched by Michael Kinnear and Sushanta Kumar Chatterjee, from materials and discs in our possession. The authors do not claim that this discography is definitive or complete, and would welcome any further information - or evidence in support of a definitive discography of Rabindranath Tagore. Of particular concern and interest is any additional information - including - matrix numbers - or other data about the H. Bose / Pathe (cylinders) and discs.

Michael Kinnear**Sushanta Kumar Chatterjee****ACKNOWLEDGMENTS:**

Thanks to Ruth Edge for allowing us to reproduce documentary materials from EMI Music Archives, and also to Dhruba Ghosh, Santosh Kumar De, Rajeev Goenka, Suresh Chandvankar, Shyamal Mukherjee, Amitabha Ghosh and Andre Brunel, for aspects of information used in the introductory article. Illustrative materials of advertisements are from The Bengalee newspaper (1906 - 08) and Betar Jagat (1940), other materials are from the catalogues or record sleeves of 'His Master's Voice' and 'Hindusthan Record' releases.

RABINDRANATH TAGORE

7

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Oxford University Press,
Calcutta, 1990



“হিজ মাস্টার্স ভয়েস”

H. M. V. BENGALI RECORDS—MAY 1949

COPY OF THE AGREEMENT BETWEEN GRAMOPHONE COMPANY AND
DR. RABINDRANATH TAGORE.

AN AGREEMENT made the fifth day of October One thousand nine hundred and twenty-six BETWEEN THE GRAMOPHONE COMPANY LIMITED a Company incorporated under the English Companies Acts and having its Registered Office at Hayes in the County of Middlesex in England and carrying on business at amongst other places 139, Belliaghatta Road in the suburbs of Calcutta (hereinafter called "the Company") of the one part and DOCTOR RABINDRA NATH TAGORE D.L. of No. 6, Dwarka Nath Tagore Lane in the town of Calcutta aforesaid (hereinafter called "the Composer") of the other part WHEREBY IT IS AGREED as follows :-

1. The Company shall for the consideration hereinafter stated have the exclusive right for ever to manufacture, multiply, publish and sell all records for use on Talking Machines already made by the Composer of the songs and recitations mentioned in the Schedule hereunder and shall for a period of five years from the date hereof have such exclusive right to manufacture, multiply, publish and sell all further records which may hereafter be made by the Composer of the said songs and recitations.
2. The Company shall have the exclusive property in and the sole right for ever to manufacture and multiply all records so made or to be made by the Composer of the said songs and recitations and the Composer shall not during the continuance of this Agreement talk or sing or carry out any performance for the purpose of making talking machine records of the said songs and recitations.
3. The Company shall pay to the Composer or his nominee a royalty of eight annas for each double sided record of any of the Composer's said songs or recitations manufactured or to be manufactured by the Company PROVIDED ALWAYS that the Company shall at all times be at liberty to determine the selling price for all records the subject of this Agreement.

THE SCHEDULE ABOVE REFERRED TO.

Serial Nos.	Language	Title
BD.1222	Bengali Talking	অবিরভাব (Abirbhab)
1223	English Talking	Readings from "Gitanjali" No.11, 35, and 36 (Prayer).
1224	" "	Readings from "Crescent Moon".
1225	Bengali Talking	আজি জ্বরের রাত্রে (Aji Jharer rate)
1231	Bengali Song	শেষ পরানির কান্দি কান্দি নিলাম "Shesh Paranir Kari Kanthe Nilam Gan"
1232	" "	অন্ধা জনে দেহা আলো Andha Jana deha alo.
1233	" "	তুমি জেয়না একহনি Tumi Jeyona ekhoni
1234	" "	অমল দ্বাবলা পালে লগেচে Amala dhabala pale lageche
1235	" "	আমারে কে নীবি ভাই Amare ke nibi bhai
1236	" "	কাকান জে বসন্তা গালো Kakhan je Basanta galo
1237	" "	আমি সংসারে মানা দিচ্ছিনি Ami sansare mana diachhinu.
1238	" "	নাই বা এলে যদি সময় নাই Nai ba eley jadi samay nai
1239	" "	গানের সুরের আসন খানি Ganer surer asan khani
1240	" "	অনেক দিচ্ছা নাথ Anek diechha nath
1241	" "	বেলা গেলো আমার পথ চেয়ে Bela galo tomar path cheye
1242	" "	ভালো বেশে সাক্ষি নিব্রিতে জাতনে Bhalo beshe sakhi nibhrite jataney
1243	Bengali Talking	আজি হতে শত বর পাবে Aji hote shatabarsha pare
1244	" "	- সোনার তরী (Sonar Tari)
1245	" "	- কৃষ্ণ কালি (Krishna Kali)
1246	" "	- ব্রহ্ম লগ্না (Bhrasta Lagna)
1247	" "	- নৈবেদ্য (Naibedya)

BD. 1248

Bengali Talking

১২৪৮

১২৪৮

Karna O Kunti Sambad Pt. I

1249

-do-

II

1250

-do-

III

1251

-do-

IV

IN WITNESS whereof the parties hereto have hereunto set
their respective hands the day and year first above written.

THE GRAMOPHONE COMPANY LTD.

by their Calcutta Manager

Sd/- T. G. Cain

Witness

Sd/- E. W. Innes,
Accountant
8/1, Loudon Street,
Calcutta.

Sd/- Rabindranath Tagore

Sd/- P. C. Mahalanobis
Meteorologist, Calcutta
The Observatory, Alipore.

Sd/- Rathindra Nath Tagore,
Zamindar,
6, Dwarka Nath Tagore Street,
Calcutta.

<u>Bargal No.</u>	<u>Language</u>	<u>Title</u>
BD. 1222	Bengali Talking	আবিরহাব (Abirbhab)
1223	English Talking	- Readings from "Gitanjali" No. 11, 35 and 36 (Prayer).
1224	"	- Readings from "Crescent Moon".
1225	Bengali Talking	- আজি জ্বরে মারা (Aji Jhare: rate).
1231	Bengali Song	- শেষ পারানির কেরি কান্ধে নিলো গঙ্গা "Sheesh Paranir Keri Kanthe Nilam Gang"
1232	"	- অন্ধ জন্ম দেহা অলো Andha Janno deha alo.
1233	"	- তুমি জেয়না একনো। Tumi Jeyona ekhono.
1234	"	- অমর জন্ম পাশে লেগেছে।
1243	Bengali Talking	- আজি হতে শতাব্দে পার। Aji hoto shatabarsha pare.
1244	"	- সোনার তারি। (Sonar Tari).
1245	"	- কৃষ্ণা কালী। (Krishna Kali).
1246	"	- ভ্রাস্তে লগ্নে। (Bhraste Lagne).
1247	"	- নৈবেদ্য। (Naibedya).
BD. 1248	Bengali Talking	- কৰ্ণা ও কুন্তি সম্বাদ প্রথম অধ্যায়। Karna O Kunti Sambad Part I
1249	"	- দ্বিতীয় অধ্যায়।
1250	"	- তৃতীয় অধ্যায়।
1251	"	- চতুর্থ অধ্যায়।

IN WITNESS whereof the parties hereto have hereunto set their respective hands the day and year first above written.

W. H. Jones
Accountant.
8/1, London Street
Calcutta.

The Gramophone Company Ltd
by their Agents *W. H. Jones*

P. C. Mahalanobis
Meteorologist, Calcutta
The Observatory, Alipore

Rabindranath Tagore
Barrister-at-Law
6 Anandamata Lane, Calcutta

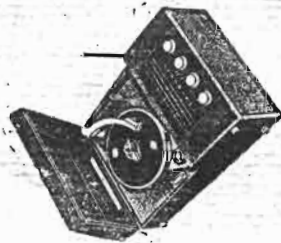
Rabindranath Tagore

5. 10. 1926

NEAR ODEON-NEW DELHI. Phone : 47305

Introducing 3 H. M. V. Innovations

convert your radio
into a radiogram
with



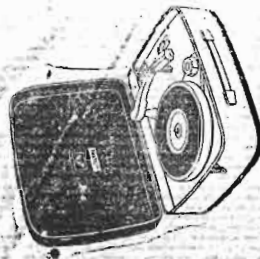
Conquest
all Wave Transistorised
Portable Radiogram
Price Rs. 610/-

CALYPSO

THE NEW HMV
"WRAP AROUND"
RECORD PLAYER
ATTACHMENT



His Master's Voice



FIESTA
4 Speed
Record Reproducer
A C or
Battery Operated
Price Rs. 374/-

& L P RECORD
From the Film

THE SOUND
OF MUSIC

MAHARAJA LAL & SONS

"MUSIC PALACE"

(1) 1904 CHANDNI CHOWK DELHI.

Phone : 261038

(2) "BLUE ROOM"

Near FOUNTAIN DELHI.

Phone : 263025



The Sound of Music

Accredited

Dealers

- (3) CONNAUGHT PLACE Near ODEON
NEW DELHI Phone 47305
- (4) "MELODY CORNER" BEADON PURA
NEW DELHI. Phone : 566917
- (5) MUSIC CORNER, AJMAL KHAN ROAD
NEW DELHI : Phone 55128

BABA & CO. NEW DELHI-5.

COLLECTOR'S ITEM

IT HAS CREATED A SENSATION!

H. BOSES RECORDS

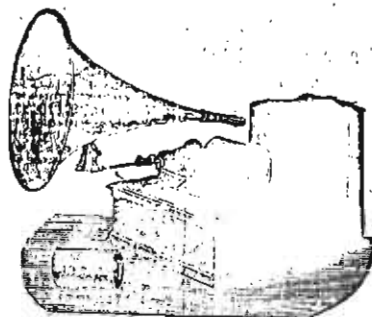
ON
OUR NEW MODEL

Phonographs

have created a sensation indeed!!



FAMILY PHONOGRAPH
Rs. 70 ONLY.



GRAND TRIPLE PHONOGRAPH
Rs. 175 only.

If you have not heard these records you don't know what a talking machine can do.

H. BOSE'S RECORDS will prove to you that it has become possible for a Talking Machine to take the place of a Singer.

No hissing, no screeching, no nasal or metallic twang, which are the inseparable companion of the Foreign Records you have so long heard, but it is

THE PURE SONG AND NOTHING BUT THE SONG.

For the first time in Calcutta, highly respectable gentlemen like

Babu Rabindra Nath Tagore,

„ Dwinjendra Lal Roy.

have very kindly allowed us to record their voices and this is a privilege which has not been conferred upon any one else.

The following songs are a few examples of our large and varied stock.

বন্দে মাতরং

Sung by the well-known Bande Mataram Sampradaya of Calcutta.

Songs composed and sung by Babu Rabindra Nath Tagore

- ১। সার্বভৌম আমার জাতি এই দেশে।
- ২। ও আমার দেশের মাটি।
- ৩। বিশিষ্ট ভরসা রাখিলে।
- ৪। অবার ভোর বার হয়ে যায় অদেহে।
- ৫। যদি ভোর তার তবে কেই না আসে।
- ৬। বাংলা দেশের ছবি হতে কখন আসিলে।
- ৭। যে ভোবার হাতে হাত।
- ৮। যদি ভোর তার তবে।

and many others.

National Songs composed by Pundit Kalprosanna Kabhyabharad

- ১। হও দিতে হও মুক্ত এল চিহ্ন হৃদয়তরে।
- ২। তাই সব দেশে ফেরে বাজার ঘেরে।
- ৩। মরীচ ও অমৃতরস যেন যেন মনে যেন।
- ৪। আমার যশস্বতী স্তম্ভ যেন।
- ৫। আমার ঘর ঘরে মৌন চলে।

and many others.

Songs composed and sung by Mr. D. L. Roy.

- ১। ইরান দেশের জাতি।
- ২। বিদ্রোহের বাজনা।
- ৩। বিলাস কেবল ক'ই।
- ৪। একই নতুন কিছু নয়।
- ৫। ভোবার জলধানি বলে।
- ৬। যদি হলে না।
- ৭। বাত বাত বাতিল ফেরে।
- ৮। পাগলকে যে পাগল ভাবে।

and many others.

If you love a good song Come and Buy an Outfit now
you shall have to give up the old and take to the new.

The sooner you do, the better for your enjoyment.

RECORDS:

OUR SPECIAL MEDIUM

Rs. 2-8 each

THE TALKING MACHINE HALL,

Marble House, Dhurrumtollah,

Only Agents in Calcutta:

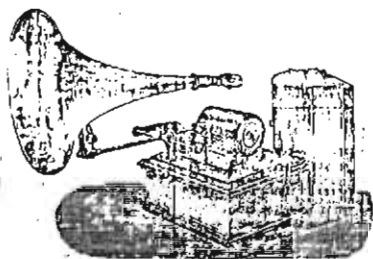
Messrs. DWARKIN & SONS,

8-9, DALHOUSIE SQUARE & 47, BOWBAZAR STREET,

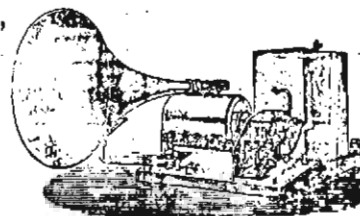
CALCUTTA.

TELEGRAMS:

"DELKOSH," CALCUTTA.



OUR PHONOGRAPH. Rs. 100 ONLY.



GRAND TRIPLE PHONOGRAPH. Rs. 25 & 30 ONLY.

Rabindra Nath Tagore

Discography

H. Bose's Records

(Cylinders)

Recordings taken at Calcutta

by HEMENDRA MOHAN BOSE

Recorded on imported [PATHE] cylinders – duplicated by pantograph method

- | | |
|---|---|
| 1 | Babu RABINDRA NATH TAGORE
Sarthak Janam Aamar Janmechi ei Desey |
| 2 | RABINDRA NATH TAGORE
O Aamar Desher Mati |
| 3 | RABINDRA NATH TAGORE
Nishidin Bharosha Rakhis |
| 4 | RABINDRA NATH TAGORE
Ebar Tor Mara Gange Ban Eseychey |
| 5 | RABINDRA NATH TAGORE
Jadi Tor Dak Sune Keu Na Ase Suney Keu Na Nasey |
| 6 | RABINDRA NATH TAGORE
Bangla Desher Hriday Hotey Kakhon Apani |
| 7 | RABINDRA NATH TAGORE
Je Tomai Chada Chadey |
| 8 | RABINDRA NATH TAGORE
Jadi Tor Bhabna Thakey |

and many more

* Date and Place of recordings not known, first advertised in "The Bengalee" in March 1906

** Possibly copied from private recordings – taken at Calcutta, by Hemendra Mohan Bose, sometime between – 1900 and 1905.

250	RABINDRA NATH TAGORE Bande Mataram
-----	---------------------------------------

* Date and Place of recordings not known, first advertised in "The Bengalee" in March 1906

H. BOSE'S RECORDS / Disque PATHE

36-...	Series	11 inch	Centre Start - Vertical Cut
Etched Face	Disque PATHE	- H. BOSE'S RECORD	
	Disque PATHE	- BOSE'S RECORD	
36-250	RABINDRA NATH TAGORE		
	Bande Mataram		
	c/w 36-369	.PATHE	36-250 / 369
36-369	RABINDRA NATH TAGORE		
	Sonar Tari: Gaganey Garajey Megh Ghana Barasa		
	c/w 36-250	.PATHE	36-369 / 250
	c/w 36-388	.PATHE	36-369 / 388
			Aug 1908
			Apr 1909



Recordings taken at CALCUTTA

by HEMENDRA MOHAN BOSE

Possibly duplicated by direct method from the first series of recordings

	350	RABINDRA NATH TAGORE Bande Mataram
(1)	351	RABINDRA NATH TAGORE Sarthok Jonom Amar
	352	RABINDRA NATH TAGORE Amra Pathey Pothey Jabo
(2)	353	RABINDRA NATH TAGORE O Amar Desher Mati
	354	RABINDRA NATH TAGORE Buk Bedhey Tui Dara
(3)	355	RABINDRA NATH TAGORE Nishidin Bharasha Rakhis Hobei Hobey
(4)	356	RABINDRA NATH TAGORE Ebar Tor Mora Gankey Baan Esehhey
(5)	357	RABINDRA NATH TAGORE Jadi Tor Dak Suney Keu Na Aasey
(6)	358	RABINDRA NATH TAGORE Aji Bangla Desher Hriday Hotey Kaikham Apani
(7)	359	RABINDRA NATH TAGORE Jey Tomei Charey Chharuk
	360	RABINDRA NATH TAGORE Jey Torey Pagal Baley
(8)	361	RABINDRA NATH TAGORE Jadi Tor Bhabna Thakey Phirey Ja-Na
	362	RABINDRA NATH TAGORE Aapni Abash Hali Tabey Bal Dibi Tui Karey
	363	RABINDRA NATH TAGORE Tor Apan Janey Chharbey Torey
	364	RABINDRA NATH TAGORE Gharey Mukh Malin Dekhey Galis Ney Orey Bhai
	365	RABINDRA NATH TAGORE (Not known)
	366	RABINDRA NATH TAGORE Ayi Bhubana Mana Mohini
	367	RABINDRA NATH TAGORE (Not known)
	368	RABINDRA NATH TAGORE Tor Apan Janeey Charbey Torey
	369	RABINDRA NATH TAGORE Sonar Tari: Gaganey Garajey Megh Ghana Barasa

* Date and Place of recordings not known, first advertised in "The Bengalee" in March 1906



R/Label P8368 & H.MV List
with Tagore Photo.

কবিগুরুর নিজের গান ও আত্মজি

—গান—

- | | | |
|---------|---|------------------------|
| P 8367 | { | আমি সংসারের মন দিয়েছি |
| | | অন্যজনে দেহ অকো |
| P 11555 | { | শেষ পরাগীর কড়ি |
| | | আমারে কে নিদি ভাই |

—আত্মজি—

- | | | |
|-----------|---|-------------------------------|
| P 8366 | { | আজি হ'তে শত বর্ষ পরে |
| | | আদিভাৱ |
| P 11856 | { | Readings from 'Gitanjali' |
| | | Readings from 'Crescent Moon' |
| P 11857 | { | কবকুন্তি সংবাদ |
| N P 11858 | { | ১ম, ২য়, ৩য় ও ৪র্থ |
| P 11859 | { | কবকলি |
| | | দ্বৈতগ |



← H.M.V. RECORD LABEL:
P8368 : READINGS FROM "GITANJALI" (FEB. 1927)

[P11856 - SAME - NOV. 1941]

← HMV RECORD LIST - 78 RPM - VOICE OF TAGORE

'H. Bose's Records'**disque PATHE**

36-000	series	H. BOSE'S RECORD Centre-start – Vertical-cut, 11 inch discs			
Transferred to disc at Forest, Belgium, from the original cylinders by the pantograph method					
36-250	RABINDRA NATH TAGORE Bande Mataram C/w 36-369		.PATHE	36-250 / 36-369	Aug 1908
36-369	RABINDRA NATH TAGORE Sonar Tari: Gagoney Garajey Megh Ghana Barasa C/w 36-250 C/w 36-399		.PATHE .PATHE	36-369 / 36-250 36-369 / 36-388	Aug 1908 Apr 1909
3500	Series	H. BOSE'S RECORD / PATHE Centre-start – Vertical-cut, 11 inch discs			
36-250	RABINDRA NATH TAGORE Bande Mataram C/w 36-366		H. BOSE'S RECORD 3511		Mar 1908
36-366	RABINDRA NATH TAGORE AYI Bhubana Mana Mohini C/w 36-250		H. BOSE'S RECORD 3511		Mar 1908
36-369	RABINDRA NATH TAGORE Sonar Tari: Gagoney Garajey Megh Ghana Barasa C/w 36-366		H. BOSE'S RECORD 3546		Jul 1909
36-388	DWIJENDRA LAL ROY Amra Iran Deser Kaji C/w 36-369		H. BOSE'S RECORD 3546		Jul 1909
36-350	RABINDRA NATH TAGORE Bande Mataram C/w 36-369		H. BOSE'S RECORD 3560		Sep 1909
36-369	RABINDRA NATH TAGORE Sonar Tari C/w 36-350		H. BOSE'S RECORD 3560		Sep 1909

NOTE: Cylinder numbers – 250 and 350 – possibly the same recording – but marketed in the different sizes - (250 = Standard Size 107 ml, 350 = Concert size, 150 ml.)

এতদিনে অসম্ভব সম্ভব হইল। বঙ্গজননী বরপুত্র, বিশ্ববিশ্রুত-কীর্তি, ইউরোপ ও আমেরিকা মহাদেশের রাজন্যবর্গ ও বিদ্বজ্জনমণ্ডলী কর্তৃক সর্বোচ্চসম্মানে সম্মানিত, কবিসম্রাট শ্রীযুক্ত রবীন্দ্রনাথ ঠাকুর মহাশয়ের প্রীয় রমণীয় কণ্ঠস্বরে স্বরচিত গান ও প্রবন্ধের আবৃত্তি বেবার্ভে প্রকাশিত হইল। কবিবরের রচনা এত সুমিষ্ট ও স্থূললিত যে, ইউরোপের প্রত্যেক দেশের বিভিন্ন ভাষায় তাঁহার কবিতা-গুলি অনূদিত হইয়া গুণগ্রাহী তত্তদদেশবাসিগণ সানন্দে কবিতার রসাস্বাদন করিয়া আনন্দ উপভোগ করিতেছেন। সেই সর্বজন-প্রশংসিত গান ও প্রবন্ধগুলির আবৃত্তি কবির নিজ মুখে শুনিবার জন্ম বহুদিন সকলেই আগ্রহ প্রকাশ করিতেছেন। আজ তাঁহাদের সেই আকাঙ্ক্ষা পূর্ণ করিবার সুযোগ পাইয়া আমরা আপনাদিগকে কৃতার্থ মনে করিতেছি।

এই মাসে বিশ্বকবির দুইখানি সুমধুর ভগবদ্বিব্যক গান, দুইখানি হৃদয়বিদারক আবৃত্তি ও দুইখানি ইংরাজী ভাষায় আবৃত্তি রেকর্ডে প্রকাশিত হইল। সুধীগণ রেকর্ড শ্রবণ করিয়া আনন্দ উপভোগ করিলে আমাদের যত্ন সফল বিবেচনা করিব।

গান দুইখানির ভাষা নিম্নে উদ্ধৃত হইলঃ—

১। আমি সংসারে মন দিয়েছিলাম, তুমি
আপনি সে মন নিয়েছ।
আমি স্থখ বলে ছুঁ চেয়েছিলাম, তুমি
ছুঁ বলে স্থখ দিয়েছ ॥
হৃদয় যাহার শতখানে ছিল,
শত পার্থের সাধনে;
তাহারে কেমনে কুড়িয়ে আনিলে
বাঁধিলে ভক্তি বাঁধনে ॥
স্থখ স্থখ করে দ্বারে দ্বারে মোরে
কত দিকে কত খোঁজালে;
তুমি যে আমার কত আপনায়
এবার সে কথা বোঝালে ॥
করুণা তোমার কোন্ পথ দিয়ে
কোথা নিয়ে যায় কাহারে।
সহসা দেখিলুম নয়ন মেলিয়ে
এনেছ তোমারি দ্বারে ॥

২। অন্ধজনে দেহ আলো, মৃতজনে দেহ প্রাণ।
তুমি করুণামৃতসিন্ধু কর করুণা-কণা দান ॥
গুপ্ত হৃদয় মম কঠিন পাষাণময়,
প্রেম-সলিল ধারে সিঞ্চহ গুপ্ত নয়ন ॥
যে তোমারে ডাকে না হে, তারে তুমি ডাক ডাক,
তোমা হ'তে দূরে যে যায়, তারে তুমি রাখ' রাখ'।
তৃপ্ত যে জন ফিরে, তব সুধামাগরতীরে,
জুড়াও তাহারে স্নেহনীরে, সুধা করাও হে পান ॥
তোমারে পেয়েছিলাম যে, কখন হারান্ন অবহেলে,
কখন ঘুমাইলাম হে আঁধার হেরি আঁখি মেলে।
বিরহ জানাইব কায়, সান্তনা কে দিবে হায়,
বরষ বরষ চলে যায়, হেরিনি প্রেম বন্ধান,—
দরশন দাও হে, দাও হে দাও, কাঁদে হৃদয় স্রিয়মাণ ॥

Printed by P. Knight, Baptist Mission Press, Calcutta.

কবিসম্রাটের পূর্বপ্রকাশিত রেকর্ড।

	আবৃত্তি। ঐ	গান। ঐ
P 8366 {	আজি হ'তে শতবর্ষ পরে আবির্ভাব	
P 8367 {	আমি সংসারে মন দিয়েছিলাম অন্ধজনে দেহ আলো	
P 8368 {	Readings from "Gitanjali" Recitations. Readings from "Crescent Moon" do	

দি গ্রামোফোন কোম্পানী লিমিটেড,
পোস্ট বক্স ৪৮, কলিকাতা।

THE GRAMOPHONE COMPANY, LIMITED, CALCUTTA

His Master's Voice

Recordings taken at Calcutta

by ROBERT EDWARD BECKETT March 1924

	HIS MASTER'S VOICE	P series [RED label]
BD1222 8-118561	Dr. RABINDRA NATH TAGORE Abirbhab c/w 8-11855 .HMV	(Talking) BENGALI P 8366 [78rpm] Feb 1927
BD1223 8-11857	Dr. RABINDRA NATH TAGORE Readings from "Gitanjali" No. 11, 35 and 36 (Prayer) C/w 8-11858 .HMV C/w [BD-1224-T1] .HMV	(Talking) ENGLISH P 8368 [78rpm] Feb 1927 P 11856 Nov 1941
BD1224 8-11858	Dr. RABINDRA NATH TAGORE Readings from "Crescent Moon" C/w 8-11857 .HMV C/w [BD-1223-T1] .HMV	(Talking) ENGLISH P 8368 [78rpm] Feb 1927 P 11856 Nov 1941
BD1225	Dr. RABINDRA NATH TAGORE Aji Jharer Rate	(Talking) BENGALI
BD1226 to BD1230	Recordings by Miss INDUBALA	BENGALI
BD1231 23-12338	Dr. RABINDRA NATH TAGORE Shesh Paranir Kari Kanthe Nilam Gan C/w 23-12339 .HMV C/w [BD-1235-T1] .HMV C/w [BD-1235-T1] .HMV	(Song) BENGALI P 9132 [80rpm] Sep 1927 P 11855 Nov 1941 P 11855 (reissue) Nov 1947
BD1232 21-12409	Dr. RABINDRA NATH TAGORE Andha Jane Deha Alo C/w 21-12408 .HMV	(Song) BENGALI P 8367 [80rpm] Feb 1927
BD1233	Dr. RABINDRA NATH TAGORE Tumi Jeyona Ekhoni	(Song) BENGALI
BD1234	Dr. RABINDRA NATH TAGORE Amala Dhabala Pale Lageche	(Song) BENGALI
BD1235 23-12339	Dr. RABINDRA NATH TAGORE Amare Ke Nibi Bhai C/w 23-12338 .HMV C/w [BD-1231-T2] .HMV C/w [BD-1231-T2] .HMV	(Song) BENGALI P 9132 [80rpm] Sep 1927 P 11855 Nov 1941 P 11855 (reissue) Nov 1947
BD1236	Dr. RABINDRA NATH TAGORE Kakhan Jo Basanta Galo	(Song) BENGALI

5 Rabindra Nath Tagore Discography

BD1237 21-12408	Dr. RABINDRA NATH TAGORE Ami Sansare Mana Diachhinu C/w 21-12409 .HMV	P 8367	(Song) BENGALI [80rpm] Feb 1927
BD1238	Dr. RABINDRA NATH TAGORE Nai Ba Elay Jadi Samay Nai		(Song) BENGALI
BD1239	Dr. RABINDRA NATH TAGORE Ganer Surer Asan Khani		(Song) BENGALI
BD1240	Dr. RABINDRA NATH TAGORE Anek Diechha Nath		(Song) BENGALI
BD1241	Dr. RABINDRA NATH TAGORE Bela Galo Tomar Path Chaye		(Song) BENGALI
BD1242	Dr. RABINDRA NATH TAGORE Bhalo Besha Sakhi Nibhrite Jataney		(Song) BENGALI
BD1243 8-11855	Dr. RABINDRA NATH TAGORE Aji Hote Shatabarsha Pare C/w 8-11856 .HMV	P 8366	(Talking) BENGALI [78rpm] Feb 1927
BD1244	Dr. RABINDRA NATH TAGORE Sonar Tari		
BD1245 8-11889	Dr. RABINDRA NATH TAGORE Krishna Kali C/w 8-11890 .HMV	P 9133	(Recitation) BENGALI [78rpm] Sep 1927
	C/w [BD-1246-T1] .HMV	P 11859	Nov 1941
BD1246 8-11890	Dr. RABINDRA NATH TAGORE Bhrasta Lagna C/w 8-11889 .HMV	P 9133	(Recitation) BENGALI [78rpm] Sep 1927
	C/w [BD1245-T1] .HMV	P 11859	Nov 1941
BD1247	Dr. RABINDRA NATH TAGORE Naibedya		(Recitation) BENGALI
BD1248 8-11895	Dr. RABINDRA NATH TAGORE Karna O Kunti Sambad - Part 1 C/w 8-11896 .HMV	P 9915	(Recitation) BENGALI [78rpm] May 1928
	C/w [BD1249-T1] .HMV	P 11857	Nov 1941
BD1249 8-11896	Dr. RABINDRA NATH TAGORE Karna O Kunti Sambad – Part 2 C/w 8-11895 .HMV	P 9915	(Recitation) BENGALI [78rpm] May 1928
	C/w [BD1248-T1] .HMV	P 11857	Nov 1941
BD1250 8-11897	Dr. RABINDRA NATH TAGORE Karna O Kunti Sambad – Part 3 C/w 8-11898 .HMV	P 9916	(Recitation) BENGALI [78rpm] May 1928
	C/w [BD-1251-T1] .HMV	P 11858	Nov 1941
BD1251 8-11898	Dr. RABINDRA NATH TAGORE Karna O Kunti Sambad – Part 4 C/w 8-11897 .HMV	P 9916	(Recitation) BENGALI [78rpm] May 1928
	C/w [BD-1250-T1] .HMV	P 11858	Nov 1941

* Recordings indicated – without a catalogue number were not released.

Rabindranath Tagore

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in
BENGALI

এচ ১	{	তবু মনে রেখো	কীর্তন
H 1	{	আমি যখন বাবার মতো হবো	আবৃত্তি
এচ ৪২	{	আমার পরাণ লয়ে কি খেলা	গান
H 49	{	হৃদয় আমার নাচেরে	আবৃত্তি
এচ ৩৪২	{	ছোট্ট বীরপুরুষ	আবৃত্তি
H 342	{	লুকোচুরি	ঐ

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রবীন্দ্রনাথ ঠাকুর
আবৃত্তি

Rabindranath Tagore
Recitation

LH 2

{
আশা
দুঃসময়
হৃদয় আমার নাচেরে
ঝুলন

Asha
Dushsamay
Hriday amar nacherey
Jhulan

LH 3

{
The Hero
The Vision
Authorship
The Triumph

LH 49

{
আমি যখন বাবার মতো হবো
ছোট্ট বীরপুরুষের কাহিনী
লুকোচুরি
সোনার তরী

Ami jakhan babar
mato habo
Chhotto birpurusher
kahini
Lukochuri
Sonar tari

LH 98

{
তবু মনে রেখো
আমার পরাণ লয়ে
কাঙাল আমারে
তুমি এসো হে

Tabu money rekho
Amar paran loyey
Kangal amarey
Tumi eso hey

প্রকাশিত রেকর্ডের তালিকা

লাইট পিঙ্ক লেবেল—মূল্য ৩।০

শ্রীরবীন্দ্রনাথ ঠাকুর।

এচ ১ { তবু মনে রেখো। কীর্তন।
আমি যখন বাবার মত হবো আবৃত্তি।
কবি শ্রীঅতুল প্রসাদ সেন, বার-এ্যাট-ল।

এচ ২ { মিছে তুই ভাবিস্ মন। বাউল।
জানি জানি তোমারে। মিশ্র হিন্দক।

লাইট গ্রীণ লেবেল—মূল্য ২।০

শ্রীমতী: রেণুকা সেনগুপ্ত।

এচ ৩ { যদি গোকুলচন্দ্র ব্রজ না এলো। কীর্তন।
পাগলা! মনটারে তুই বাঁধ। ভৈরবী।
শ্রীঅম্বুপম ঘটক।

এচ ৪ { আজি সখি ঝর ঝর করে বাদরে। মিশ্র ভীমপুল।
জানি তোমার সাথে দেখা হবে ভাটিয়ালা।

হিন্দুস্থান মিউজিক্যাল পার্টি: কোরাস গান।

এচ ৫ { উঠ গো ভারত লক্ষ্মী। স্বদেশী গান।
হও ধরমতে ধীর হও করমতে বীর। ঐ।
শ্রীগোপাল চন্দ্র লাহিড়ী।

এচ ৬ { ক্লারিওনেট বাজ। সিদ্ধ।
ঐ। পিলু বারোয়া।

Hindusthan Musical Products and Varieties, Syndicate, Ltd.,

Hindusthan Record

Recordings taken at Calcutta by CHANDI CHARAN SAHA April 1932

	HINDUSTHAN RECORD	H series [Pink Label]
MLS16 H-49	Dr. RABINDRA NATH TAGORE Amar Parana Loyey Kikhela – SONG C/w [MLS-17] .HINDUSTHAN H 49	BENGALI Jul 1933
MLS17 H-49	Dr. RABINDRA NATH TAGORE Hriday Amar Nacherey - RECITATION C/w [MLS-16] .HINDUSTHAN H 49	BENGALI Jul 1933
MLS18 H-1	Dr. RABINDRA NATH TAGORE Tabu Maney Rekho - KIRTON C/w [MLS-24] .HINDUSTHAN H 1	BENGALI Aug 1932
MLS19 H-1700	Dr. RABINDRA NATH TAGORE Tumi Eso Hey - SONG C/w [MLS-20-T1] .HINDUSTHAN H 1700	BENGALI
MLS20 H-1700	Dr. RABINDRA NATH TAGORE Kangal Aamarey - SONG C/w [MLS-19-T2] .HINDUSTHAN H 1700	BENGALI
MLS21	(Not traced)	
MLS22 to MLS23	Recordings by Smt. SAVITRI DEVI	BENGALI
MLS24 H-1	Dr. RABINDRA NATH TAGORE Ami Jakhan Babar Mato - RECITATION C/w [MLS-18] .HINDUSTHAN H 1	BENGALI Aug 1932
MLS ?	Dr. RABINDRA NATH TAGORE and RAMA DEVI (as on label face) Tomar Surer Dhara - SONG (Duet)	BENGALI
NOTE:	Above recording – Sample record – with stamped date – 11 th April 1932 {From the collection of Surajlal Mukhopadhyya, Subhendu Sekhar Patra}	

Recordings taken at CALCUTTA by NIRODE BARAN BANNERJEE

HSB918 H-342	Dr. RABINDRA NATH TAGORE Money Koro Jano (Chhotto Birpuruser Kahni) – RECITATION c/w [HSB-919] .HINDUSTHAN H 342	BENGALI
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বিশ্বকবি রবীন্দ্র নাথ ঠাকুর
Poet Rabindra Nath Tagore

এচ	১	{	তবু মনে রেখো
H	1	{	আমি যখন বাবার মতন
এচ	৪২	{	হৃদয় আমার নাচে রে
H	49	{	আমার পরাণ লয়ে
এচ	৩৪২	{	ছোট বীর পুরুষ
H	342	{	লুকোচুরী
এচ	৭৮২	{	The Vision
H	782	{	The Trumpet
এচ	৮১২	{	ঝুলন
H	812	{	আশা
এচ	৯৯০	{	দুঃসময়
H	990	{	সোণার তরী
এচ	৯৯১	{	Authorship
H	991	{	The Trumpet
এচ	১৭০০	{	কাঙাল আমারে
H	1700	{	ভূমি এসো হে

হিন্দুস্থান মিউজিক্যাল প্রডাক্টস্,
এণ্ড
ভ্যারাইটিস্, সিণ্ডিকেট লিঃ।



— List of 78 SPD. RECORDS (HINDUSTHAN RECORDS)
by POET RABINDRA NATH TAGORE

RECORD LABEL - H 49 - HRIDOY AAMAR
by Dr. R. N. TAGORE — Recitation.

HSB919 H-342	Dr. RABINDRA NATH TAGORE Lookochuri (Aami Jodi Dustumi Korye) – RECITATION c/w [HSB-918]	BENGALI HINDUSTHAN H 342
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Recordings taken at CALCUTTA by NIRODE BARAN BANNERJEE

HSB23571	Dr. RABINDRA NATH TAGORE Jhulon - RECITATION	BENGALI
HSB2357 H-8122	Dr. RABINDRA NATH TAGORE Jhulon - RECITATION c/w [HSB-2358]	BENGALI HINDUSTHAN H 812
HSB2358 H-812	Dr. RABINDRA NATH TAGORE Aasha - RECITATION C/w [HSB-2357-2]	BENGALI HINDUSTHAN H 812
HSB2359 H-782	Dr. RABINDRA NATH TAGORE The Vision - RECITATION C/w [HSB-2360-1]	ENGLISH HINDUSTHAN H 872
HSB2360 H-782	Dr. RABINDRA NATH TAGORE The Trumpet - RECITATION C/w [HSB-2359]	ENGLISH HINDUSTHAN H 782

Recordings taken at CALCUTTA by NIRODE BARAN BANNERJEE

HSB3200 H-990	Dr. RABINDRA NATH TAGORE Duh Somey - RECITATION C/w [HSB-3201]	BENGALI HINDUSTHAN H 990
HSB3201 H-990	Dr. RABINDRA NATH TAGORE Sonar Tari - RECITATION C/w [HSB-3200-1]	BENGALI HINDUSTHAN H 990
HSB3202 H-991	Dr. RABINDRA NATH TAGORE Authorhip - RECITATION C/w [HSB-3203]	ENGLISH HINDUSTHAN H 991
HSB3203 H-991	Dr. RABINDRA NATH TAGORE The Hero - RECITATION C/w [HSB-3202]	ENGLISH HINDUSTHAN H 991

* Stamper number on H-990, infers that there may have been another 'take' of HSB-3200

আব্দুল হক

আব্দুল হক

০৩/০৪

১৯৩২

আব্দুল হক (১৯৩২) - ১৯৩২
১৯৩২ - ১৯৩২
১৯৩২ - ১৯৩২



LEFT: DR. TAGORES HANDWRITING - WISHING
SUCCESS TO HINDUSTHAN MUSICAL
PRODUCTS VARIETY SYNDICATE - DT. 5.4.1932.

RHS. H.I - TOBU MONEY REKHO - KIRTON
by DR. ROBINDRA NATH TAGORE.

Columbia Graphophone Company, Ltd.,

Columbia

Recordings taken at CALCUTTA

[Recorded by All India Radio]

	COLUMBIA	VE series	[VIOLET label]
cei26642	VE-2545	Late RABINDRA NATH TAGORE Bharat Tirtha - RECITATION C/w [cei-26643] COLUMBIA	VE 2545 BENGALI Sep 1946
cei26643	VE-2545	Late RABINDRA NATH TAGORE Bhogoben Tumi Jugey Jugey - RECITATION C/w [cei-26642] COLUMBIA	VE 2545 BENGALI Sep 1946

Recordings taken at CALCUTTA

[Recorded by All India Radio]

cei27090	VE-2551	Late Dr. R.N. TAGORE Aaji Hotey Sotoborso Porey - RECITATION C/w [cei-27091-P-T1] COLUMBIA	VE 2551 BENGALI May 1947
Cei27091	VE-2551	Late Dr. R.N. TAGORE Ei Tirtho Debotar, Hey Mor Sondhya - RECITATION C/w [cei-27090] COLUMBIA	VE 2551 BENGALI May 1947

* Actual source of the 'Columbia' recordings - not verified - nor when the recordings might have been taken. Possibly the provenance of M.L. Shaw, Ltd., 45 Moti Sil Street, Calcutta, distributor of the Columbia VE- series, (from 1938) and sister company of Hindusthan Musical Products and Varieties, Syndicate, Ltd., 6/1 Akrur Duut Lane, Calcutta.

TAGORE SONGS

রবীন্দ্র সংগীত

Rabindra Nath Tagore

বিশ্বকবি রবীন্দ্রনাথ ঠাকুর

VE 2545 { ভারত তীর্থ
(সাহিত্য) { ভগবান তুমি যুগে যুগে

VE 2551 { এই তীর্থ দেবতার
(সাহিত্য) { হে মোর সন্ধ্যা
আজি হতে শত বর্ষ পরে



Rabindranath Tagore

TAGORE COMPOSITIONS

(RECITATIONS & SONGS)

BASANTA

(Bengali Songs and Recitations based on Spring)

EALP 1339 Recitations : Rabindranath & Kazi Sabyasachi

Songs : Arghya Sen, Banani Ghosh, Chinmoy Chatterjee, Dwijen Mukherjee, Hemanta Mukherjee, Kanika Banerjee, Purabi Mukherjee, Ritu Guha, Sagar Sen, Suchitra Mitra, Sumitra Ghosh, Sumitra Sen, Sushil Mullick, Swapan Gupta & Gora Sarbadhikari

Recitations :

Aajikar Basanter Provater Anander (Rabindranath) ;
Basanti, Hey Bhuvanamanamohinee (Kazi Sabyasachi)

Songs :

Basante Basante Tomar Kabire Dao Dak (Chorus) ;
Eso Eso Basanta Dharataley (Chorus) ; Basante Aaj
Dharar Chitya Holo Utala (Suchitra Mitra) ; Aaji
Dakhin Duar Kholo (Dwijen Mukherjee) ; Aami Path-
Bhola Ek Pathik Esehhi (Hemanta Mukherjee) ;
Dakhin Haowa Jogo Jago (Ritu Guha) ; Din Sheshe
Basanta Ja Prane Gelo Bole (Dwijen Mukherjee) ;
Phagun Tomar Haway Haway (Purabi Mukherjee) ;
Nibir Ama-Timir Hote (Hemanta Mukherjee) ; Phal-
guner Purnima Elo Kar Lipi Hate (Suchitra Mitra) ;
Ebar Ujar Kore Lao Hey Aamar (Hemanta Mukher-
jee) ; Sab Dibi Ke Sab Dibi Pay (Chorus) ; Hriday
Aamar, Oi Bujhi Tor Baisakhi Jhad (Sumitra Sen) ;
Ei Kathati Mone Rekho, Aami Je Gaan Geyechhilem
(Chinmoy Chatterjee)

Chaitra-Pabane Mama Chitta-Bane (Hemanta Mukherjee) ;
Aaji Dakhina Pabane Dola Lagiye Bane (Kanika
Banerjee) ; Anek Diner Maner Manush (Suchitra
Mitra) ; Ei Udasi Haway Pathe Pathe ; Tumi Kichhu
Diye Jao (Kanika Banerjee) ; Diye Genu Basanter Ei
Gaan Khani (Hemanta Mukherjee)

EALP 1339

Basanta (Tagore's Bengali Songs
on Spring)

Recitations : Rabindranath & Kazi
Sabyasachi

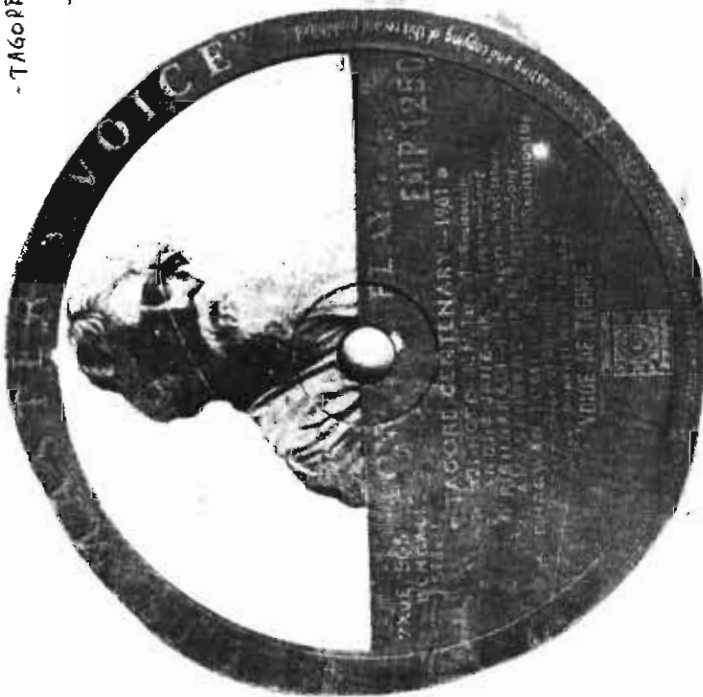
Songs Chinmoy, Dwijen,
Hemanta, Kanika, Purabi, Sagar,
Suchitra, Sumitra Sen & Others



সাইতনিয়ার রেকর্ডস

শারদীয়া-১৯৪১

EALP - 1256
- TAGORE CENTENARY
1961
- VOICE OF
TAGORE



রবীন্দ্রনাথ ঠাকুর—Rabindranath Tagore
দি ভয়েস অব টেগোর—The Voice of Tagore
আজি হতে শতবর্ষ পরে (আবর্তিত); অন্ধজনে দেহ
আলো (গান); কৃষ্ণকলি আমি ভায়েই বলি (আবর্তিত);
আমি সংসারে মন দিয়েছিলাম (গান); ভগবান তুমি
যুগে যুগে (আবর্তিত)
আবির্ভাব (আবর্তিত); আমার কে নিবি (গান);
ভারতবর্ষ (আবর্তিত); এই তীর্থদেবতার (আবর্তিত);
হে মোর সখ্যা (আবর্তিত); (কণ্ঠে নিলেম গান) আমার
শেষ পারানির কড়ি (গান)

PIONEER RECORDS PAYING HOMAGE TO TAGORE
in their list of PUJA 1941 RECORDS - BOOKLET



হে প্রদীপ্ত রবি!
কাদিবন্য বনিবন্য তুমি ভুঞ্জি মাই
তোমার সাবের স্বর
তোমাতে যে কাছে কাছে পাই।

মোক-ডিষ্ট্রিবিউটর্ম: কে. সি. দে এণ্ড সন্স
১৩১/২ স্ট্রিট, ব্রিগেন্স রোড, কলিকাতা।

Rabindranath Tagore

DR. RABINDRANATH TAGORE

Voice Of Tagore (Songs & Recitations—Bengali)

- EALP 1256 Aaji Hote (Recitation); Andhajane (Song); Krishnakali (Recitation); Aami Sangsare (Song); Bhagawan Tumi (Recitation); Aabirbhav (Recitation); Amare Ke Nibi (Song); Bharata Teertha (Recitation); Ei Teerthadevatar (Recitation); He Mor Sandhya (Recitation); Aamar Shesh Paranir Kadi (Song)

EALP 1256

Rabindranath Tagore

Voice Of Tagore (Songs & Recitations in Bengali)

Songs : 'Andhajane', 'Amare Ke Nibi', 'Aami Sangsare' etc.

Recitations : 'Aji Hote', 'Bhagawan Tumi', 'Krishnakali', 'Aabirbhav', 'Bharata Teertha' etc.



MOAE 121

Rabindranath Tagore

Voice of Tagore (Songs & Recitations in Bengali)

'Aji Hote', 'Andhajane', 'Krishnakali', 'Bharata-Teertha' etc.



VARSHA-MANGAL (Songs & Recitations—Bengali)

- EALP 1317 Namō Namō Namō Karunaghana (Chorus); Esecche Barasha Esecche Nabin Barasha (Chorus); Bahudin Holo Kaun Phalgune—Recitation (Rabindranath); E Ki Gabhir Bani (Chinmoy Chatterjee); Sakhi, Andhare Ekela Ghare (Kanika Banerjee); Asadh Kotha Hote Aj (Chorus); Asadhsandhya Ghaniye Elo (Hemanta Mukherjee); Aji Tomay Abar Chai Shunabare (Ritu Guha); Ogo Sanyasi Ki Gan Ghanalo—Recitation (Kazi Sabyasachi); Barshanmandrita Andhakare (Pankaj Kumar Mullick); Swapne Amar Mane Holo (Suchitra Mitra); Badhu Daya Karo (Chorus); Dip Nibe Gecche Mama (Suchitra Mitra); Dip Nibechhe Nibuk Nako (Jete Dao Gelo Jara) (Arghya Sen)

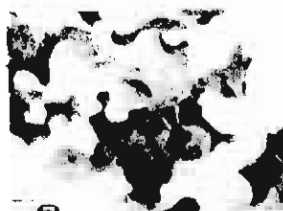
Jay Din Shravandin Jay (Chorus); Ashrubhara Bedana (Suchitra Mitra); Abar Haraye Jai—Recitation (Kazi Sabyasachi); Saghana Ghana Ratri (Pankaj Kumar Mullick); Baje Karuna Sure (Ritu Guha); Jhare Jhara Jhara (Chorus); Jete Jete Ekela Pathe (Sailen Das); Aji Jharer Rate Tomar Abhisar (Suchitra Mitra); Timiramay Nibira Nisha (Chorus); Timira-Abagunthane (Dwijen Mukherjee); Ke Dila Abar Aghat (Suchitra Mitra); Haridaye Mandrila Damaru Guru Guru (Chorus); Kotha Je Udhao Holo (Anup Ghoshal)

Various Artistes

EALP 1317

Varsha-Mangal (Songs & Recitations in Bengali)

Rabindranath, Chinmoy, Dwijen, Hemanta, Kanika, Pankaj, Ritu, Sailen, Suchitra, Kazi Sabyasachi & Others



MOAE 167

Varsha Mangal (Songs & Recitations in Bengali)

Rabindranath Tagore, Hemanta Mukherjee, Pankaj Mullick, Suchitra Mitra, Kanika Banerjee, Kazi Sabyasachi & Others



Reissues

<hr/>			
The Voice of Rabindra Nath Tagore [Tagore Centenary – 1961]	HMV	EALP 1256	1961
Side One:	Matrix - 2XJE-505		
	Ajaji Hote	- Recitation	[P-8366]
	Andhajane	- Song	[P-8367]
	Krishnakali	- Recitation	[P-11859]
	Aami Sanssare	- Song	[P-8367]
	Bhagwan Tumi	- Recitation	[VE-2545]
Side Two:	Matrix – 2XJE-506		
	Abirbhab	- Recitation	[P-8366]
	Amare Ke Nibi	- Song	[P-9132]
	Bharata Teertha	- Recitation	[VE-2545]
	Ei Teerhadevatar	- Recitation	[VE-2551]
	He Mor Sandhya	- Recitation	[VE-2551]
	Aamar Shesh Paranir Kadi	- Song	[P-9132]
(Export pressing)	ODEON	MOAE 121	1968
<hr/>			
VARSHA MANGAL (Songs and Recitations)	HMV	EALP 1317	1967
Rabindranath Tagore – Recitation			
	Bahudin Holo Kon Phalgune	- Recitation	
(Side One – Track Three)	(Source of recording – Not identified)		
(Export pressing)	ODEON	MOAE 167	1868
<hr/>			
BASANTA	(Songs and recitations)	HMV	EALP 1339
1968			
Rabindranath Tagore – Recitation			
	Ajkar Basanter Provater Anander	- Recitation	
(Source of recording – Not identified)			

Rabindranath Tagore



RECITATIONS	(Bengali)	.HINDUSTHAN	LH 2 (EP)	1971
Side One:	Matrix – 7TJE-131 Asha Dushsamey			[H-812] [H-990]
Side Two:	Matrix – 7TJE-132 Hriday Amar Nacheray Jhulan			[H-49] [H-812]
(Reissue)		.HINDUSTHAN	1225 0005	1977
RECITATIONS	(English)	.HINDUSTHAN	LH 3 (EP)	1971
Side One:	Matrix – 7TJE-133 The Hero The Vision			[H-991] [H-782]
Side Two:	Matrix – 7TJE-134 Authorship The Trumpet			[H-991] [H-782]
(Reissue)		.HINDUSTHAN	1225 0001	1977
RECITATIONS	(Bengali)	.HINDUSTHAN	LH 49 (EP)	
Side One:	Matrix – Ami Jakhan Babar Mato Habo Chhotto Birpurusher Kahani			[H-1] [H-342]
Side Two:	Matrix – Lukochuri Sonar Tari			[H-342] [H-990]
(Reissue)		.HINDUSTHAN	1225 0004	1977
SONGS	(Bengali)	.HINDUSTHAN	LH 98 (EP)	
Side One:	Matrix – 7TJE-17063 Tabu Money Rekho Amar Paran Loyey			[H-1] [H-49]
Side Two:	Matrix – 7TJE-17064 Kangal Amarey Tumi Eso Hey			[H-1700] [H-1700]
(Reissue)		.HINDUSTHAN	1225 0045	1977

হিন্দুস্থান
রবীন্দ্রনাথ ঠাকুর
(কবির নিজের কণ্ঠে)

HINDUSTHAN
Rabindranath Tagore
(Voice of Tagore)

33 RPM Long Play Record

1425-0002

হৃদয় আমার নাচেরে—আবৃত্তি	Hriday amar nacherey—Recitation
তবু মনে রেখ—গান	Tobu money rekho—Song
ছোট্ট বীরপুরুষের কাহিনী (বীরপুরুষ) —আবৃত্তি	Chhotto birpurusher kahini (Birpurush)—Recitation
কাঙাল আমারে—গান	Kangal amarey—Song
আশা—আবৃত্তি	Asha—Recitation
দুঃ সময়—আবৃত্তি	Duhsamoy - Recitation
সোনার তরী—আবৃত্তি	Sonar tari — Recitation
আমার পরাণ লয়ে—গান	Amar paran loye —Song
ঝুলন—আবৃত্তি	Jhulan—Recitation
ফিরে এস হে—গান	Phirey eso hey —Song
লুকোচুরি—আবৃত্তি	Lukochuri - Recitation
আমি যখন বাবার মতন—আবৃত্তি	Ami jakhan babar maton — Recitation

আবার

রেকর্ডে কবীন্দ্র রবীন্দ্রনাথের স্বীয় কণ্ঠনিঃসৃত গান ও আবৃত্তি

১০ ইঞ্চি ডবল-সাইডেড্‌ রেড্‌ লেবেলযুক্ত
মূল্য প্রত্যেকখানি ৪২ টাকা।

P 9132 { শেষ পারাণির কড়ি কণ্ঠে নিলাম গান
আমারে কে নিবি ভাই
P 9133 { কৃষ্ণকলি
ভ্রমলগ্ন

বাউল/
আবৃত্তি।
এ

11 **Rabindra Nath Tagore** **Discography**

RABINDRANATH TAGORE .HINDUSTHAN 1425-0002 1978
 [Voice of Tagore]

Side One: Matrix - 1425-0002-A

Hriday Amar Nacherey	- Recitation	[H-49]
Tobu Money Rekho	- Song	[H-1]
Chhotto Birpurusher Kahini	- Recitation	[H-342]
Kangal Amarey	- Song	[H-1700]
Asha	- Recitation	[H-812]
Duhsamoy	- Recitation	[H-990]

Side Two: Matrix – 1425-0002-B

Sonar Tari	- Recitation	[H-990]
Amar Paran Loye	- Song	[H-49]
Jhulan	- Recitation	[H-812]
Phirey Eso Hey	- Song	[H-1700]
Lukochuri	- Recitation	[H-342]
Ami Jakhan Babar Maton	- Recitation	[H-1]

[* 33¹/₃ - LP Record - Manufactured by The Indian Record Manufacturing Co., Ltd., Calcutta]

Debabrata Biswas (Recordings from Documentary) .INRECO 2424-5185-A

(Includes the voice of Rabindranath Tagore – used in the background – at the end of Side One)

SANSAR .HMV PSLP 1680

Side Two – Track One

Andhejane Deho Aalo	- Song
---------------------	--------

SWADESH O SANSALPA .HMV PSLP 1682

Side One – Track Six

Hey Mor Chitto	- Recitation
----------------	--------------

50 Years of Bengali Talkies, A Golden Jubilee Celebration. HMV ECLP 3422

(Rabindra Nath Tagore's voice – included – no details)



जनगणमन-अधिनायक

जनगणमन-अधिनायक जय हे भारतभाग्यविधाता ।
पंजाब सिंधु गुजराट मराठा द्राविड़ उत्कल बंग
विंध्य हिमाचल यमुना गंगा उच्छल जलधितरंग
तव शुभ नामे जागे, तव शुभ आशिस मागे,
गाहे तव जयगाथा ।

जनगणमंगलदायक जय हे भारतभाग्यविधाता ।
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

अहरह तव आह्वान प्रचारित, शुनि तव उदार वाणी
हिंदु बौद्ध शिख जैन पारसिक मुसलमान ख्रिस्टानी
पूरव पश्चिम आसे तव सिंहासन-पाशे,
प्रेमहार हय गाँथा ।

जनगण-ऐक्यविधायक जय हे भारतभाग्यविधाता ।
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

पतन-अभ्युदय-बंधुर पन्था, युग-युग-धावित यात्री,
हे चिरस्मरधि, तव रथचक्र मुखरित पथ दिनरात्रि ।
दारुण विप्लव-माभे तव शंखध्वनि बाजे
संकटदुःखत्राता ।

जनगणपथपरिचायक जय हे भारतभाग्यविधाता ।
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

घोर तिमिरघन निविड़ निशीथे पीड़ित मूर्छित देशे
जाग्रत छिल तव अविचल मंगल नतनयने अनिमेषे ।
दुःस्वप्ने आतंके रक्षा करिले अंके
स्नेहमयी तुमि माता ।

जनगणदुःखत्रायक जय हे भारतभाग्यविधाता ।
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

रात्रि प्रभातिल, उदिल रविच्छवि पूर्व-उदयगिरिभाले,
गाहे बिहंगम, पुण्य समीरण नवजीवनरस ढाले ।
तव करुणारूपरागे निद्रित भारत जागे
तव चरणे नत माथा ।

जय जय जय हे, जय राजेश्वर भारतभाग्यविधाता ।
जय हे, जय हे, जय हे, जय जय जय, जय हे ॥

RABINDRANATH TAGORE

FULL SONG TEXT OF JANA GANA MANA WRITTEN BY TAGORE.
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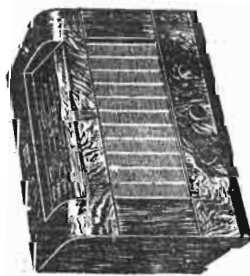
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COLUMBIA, TWIN,
HINDUSTAN, MEGAPHONE,
YOUNG INDIA, ETC.



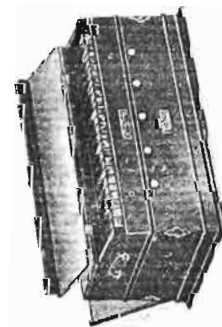
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VARAPHONE PRODUCTS.

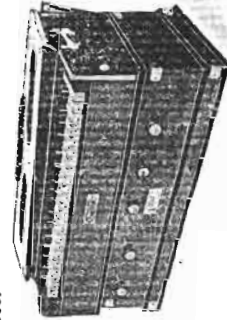
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बापू के जीवन की अमर कथा

COLLECTOR'S ITEM

पंजाबी भाषा में
प्रकाश कौर और गोपाल खोसला की
गाई हुई बापू की जीवन-गाथा जो
सुनकर आखों से आंसुओं की
घर्षा होने लगती है
“साडा अमर बापू” (पंजाबी)
N 13570—N 13571 (दो रेकार्ड)

बापू के शोक दिवस में आल
इंडिया रेडियो से प्रचारित तीन
रेकार्डों पर एक दर्द भरा ड्रामा

“बलिदान”

Drama :— “BALIDAN”

(सेट नं० ३३७)

रेकार्ड नं० N 35328 से
N 35330 तक

मुख्य भूमिका में—

राज मेहरा और दुर्गा खोटे
यह अनोखा ड्रामा सेट सुनने
ही से सम्बन्ध रखता है।

फेमस पिकचर के प्रसिद्ध गायक
महम्मद रफी द्वारा

“बापू की अमर कहानी”

N 35312—N 35313

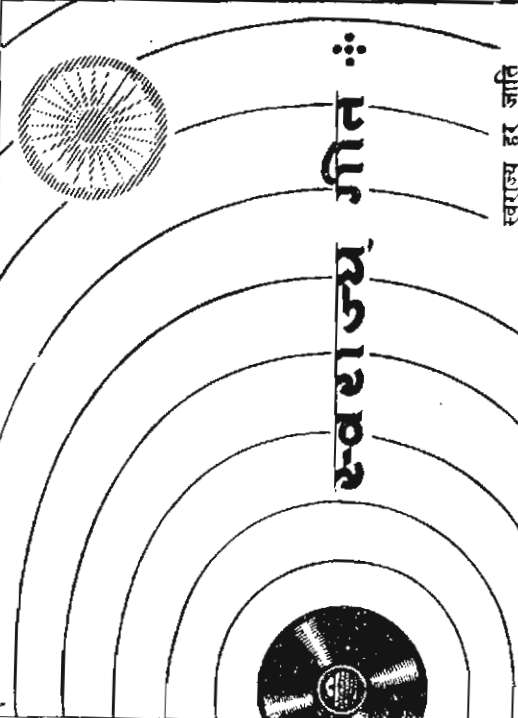


गांधी इरविन संधि

लार्ड इरविन के समय भारत के स्वाधीनता संग्राम में
इतनी तेजी पैदा हो गयी कि ब्रिटिश सरकार को कांग्रेस का
नेतृत्व मानना पड़ा और १९३१ ई० में गांधी-इरविन संधि
हो गई।


—A HANDBOOK PAGE - nearly 50 yrs back.
Now sent by me, to commemorate Gandhi's Birthday 1997
SE. 16/4/97

FROM THE COLLECTION OF MR. S. K. CHATTERJEE, CALCUTTA



स्वराज्य गीत

स्वराज्य हर जाति
का जन्माधिकार है—
और स्वाधीनता संग्राम
में जनता के मन में अपार
उत्साह और साहस भरने वाले
विह्वी गीतों का स्थान हर देशभुक्ता
के घर में होना चाहिये। ऐसे जातीय गीत
रवीन्द्र नाथ, बंकिम चन्द्र और अन्यत्र कवियों
और साहित्यकारों ने लिखा जिन्हें "हिज़ मास्टर्स वायस"
ने देश के हर नगर और हर घर तक पहुँचा दिया।



"हिज़ मास्टर्स वायस" रेकार्ड

— A-HMV BOOKLET PAGE — ^{NEARLY} 50 YEARS BACK

— NOW SENT by me, to commemorate Netaji's Birth Centenary
Sushanta K. Chatterjee
Calcutta.

16th Sept 1997.



“दिल्ली चलो” का नारा जिसने आज़ाद हिन्द
फ़ौज के नौजवानों में ऐसा उत्साह भर दिया
कि मौत उनके आगे तुच्छ हो कर रह गई।

FROM THE COLLECTION OF MR. S. K. CHATTERJEE, CALCUTTA

" VANDE MATARAM " - on gramophone records :

=====

Compiled by - Suresh Chandvankar

SERIAL NUMBER / RECORD LABEL (COMPANY) AND CATALOGUE NUMBER /
MATRIX NUMBER / SINGER(S), MUSIC DIRECTORS ETC. / YEAR
(Approx.) / NOTES (IF ANY)

1] Nicole Record C-436,465 / C.1905

[10" single sided record on cardboard]

2] Three versions of H.Bose records on cylinder

a] H. Bose concert record No.250 - sung by Dr.Rabindranath Tagore (Thakur) / C.1905 : reissued on Pathe in 1908 no.36250.

b] by 'Vande Mataram Sampradaya'

c] by 'Sevak Sampradaya' founded by Kaliprasanna Kavyavisharad.

* recordings b] and c] seem to have lost to history.

3] Gramophone Monarch Record (12") / R.N.Bose / 1906

4] Gramophone Concert record (10") / Narenchandra Mukherjee / 1906

* both these records deleted from catalogues after 1909

5] Binapani Swadeshi Record - announced the production of Vande Mataram record in news papers but the record was not made.

6] Beka Grand Record Company's special label:National Grand Record No.20290 / Babu Surendranath Banerjee [Editor of 'Bengali' - famous newspaper] / 1906-7.

7] Pathe-H.Bose record 36250 / G.R.45427 / Dr.Rabindranath Tagore (Thakur) / 1908 / original H.Bose record no.3511.

* A copy of this record is preserved at the Viswabharati University museum at Shanti Niketan, Calcutta.

8] Odeon SB 2309 / S-2362 / Master Krishnarao in Raga Jhinjhoti / 1935 [reissued on Columbia GE 8213 and GE 17512]

* Around 1938 while broadcasting radio programme he began to sing Vande Mataram spontaneously. The broadcast was interrupted. He then decided not to sing on All India Radio (AIR). After independence in 1947, he was invited by AIR. He began his recital by singing Vande Mataram

9] Columbia BEX 201 / CEIX 4742 / Pandit Omkarnath Thakur / Raga Nilambari:reissued on Columbia GE 3132 / CEI 13255-13256 / 1935-36. He used to sing this in his concerts.

* In these records raga mentioned is 'Bangiya Kafi' and is sung without any instrumental accompaniment.

10] HMV P 13361 / 80-1038 / Vishnupant Pagnis / Raga Sarang / 1935 * This is the only record in which third stanza is sung.

- 11] Columbia GE 3997 / CEI 28216 / Smt.Mogubai Kurdikar / 1950
/ Raga Khambavati / Music by Mr.V.D.Ambhaikar
- 12] HMV N 16939 / OMC 22730 / Viswa Bharati artists -
Jaganmoy Mitra,Dwijen Choudhury,Debvrata Biswas,Niharbindu Sen
Smt.Suchitra Mukherjee,Smt.Kanak Das,Smt.Supriti Ghosh,Smt.Geeta
Saha / Tune by Dr.Rabindranath Tagore.
- 13] Hindustan Record H 570 / HSB 1228 / Smt.Poorvi Dey,Smt.Jaya
Das,Smt.Vijayadevi,Shri.Dhiren Gupt,Shri Haripad Chatterjee /
Music by Shri Haripad Chatterjee.
Specially trained by Dr.Rabindranath Tagore.
- 14] HMV N 14421 / Smt.M.S.Subbulaxmi
- 15] ANAND BAZZAR-HINDUSTAN STANDARD AHR 1 / Timir Baran
* This record is in Raga Durga.One side is vocal and the other
is instrumental. In 1939,Subhashchandra Bose: then the
President of Indian National Congress,expressed that Vande
Mataram should be tuned such that it could be used as a
marching song. Mr.Sureshchandra Muzumdar,founder of 'Anand
Bazaar Patrika' decided to work on this suggestion. He asked
Timir Baran to compose such tune. Netaji liked this new tune
and the records were made under this special label. This
record was played regularly on Singapore radio and in the Azad
Hind Sena processions.
- 16] Megaphone JNG 5228 / OML 8661-8662 / Shree Bhavani Chandra
Das.
* Entire song is sung with typical Bengali pronounciations.
- 17] HMV N 6944 / OMC 8468 / Matrusevak-sevika Dal /
Music:Kamal Das Gupta
- 18] Phon-O-Phone G 438 / 1029 / Sakharam Boa
- 19] Columbia GE 7357 / CEI 33366 / Surshree Orchestra
conducted by Rajan Sarkar / 1955
- 20] HMV N / All India Radio staff artists:vocal and
instrumental record / 1945
* This tune set in Raga Desh:possibly by Pt.Ravi Shankar is
played every morning from AIR stations throughout the country.
- 21] HMV N / M.S.Subbulaxmi and D.K.Roy / 1950
- 22] Test record - three versions sung by Mr.V.D.Ambhaikar and
his orchestra. Records were not pressed and issued. C.1952
- * Mr.V.D.Ambhaikar set this song in many different ragas since
his childhood. He sang it for almost all the great national
leaders and at several congress conventions. He spent most of
his life in popularising these tunes. On the insistence of
Dr.Babasaheb Ambedkar he cut three test records and were

played to the members of Parliament. Unfortunately this song was not chosen as national anthem. Mr. Ambhaikar (now 86) took this as his mission and hence is known as Vande Mataram Ambhaikar among his friends and relatives.

23] In Hindi film Aandolan (1951) / Manna Dey, Shaileshkumar Sudha Malhotra, Parul Ghosh and chorus / Music-Pannalal Ghosh

24] HMV N 50169 / DJW 1938 / Lata Mangeshkar and Chorus / From Hindi, Bengali-film 'Anandmath', Music:Hemantkumar. / 1952

25] In Hindi Film - Leader (1964) / Used as a background chorus score for the credit titles of the film / No record was made.

26] In Hindi, English film-'Making of Mahatma (1996) / sung by Usha Utthup / Music:Vanaraj Bhatiya

27] Sony Music 488 7094 - released August 1997 - / sung by Anuradha, Sujata, Kalyani Menon and Seema / Music by A.R.Rehman

28] In a special session of Indian Parliament on 14th August 1997, 23.00hrs.: Pandit Bhimsen Joshi sung Vande Mataram in Raga Desh and Smt. Lata Mangeshkar concluded her song 'Sare Jahanse Achha' with the two lines of Vande Mataram.
=====

Other tunes that were not recorded -

1] Pandit Vishnu Digambar Paluskar - in Raga Kafi - Sung at 1923 Kakinada Congress Convention ignoring the opposition of Muslim leaders.

2] Mr. Anandbihari Telang - Raga Desh

3] Mr. S.S. Nigani - Raga Bhairvi

4] Dr. Lalmani Mishra - Raga Malkauns

5] Mr. Balwantrao Bhatta - Raga Sarang

6] It is believed that Mr. Keshavrao Bhole also composed tune for Vande Mataram. No record/recording has been traced so far.
=====

References -

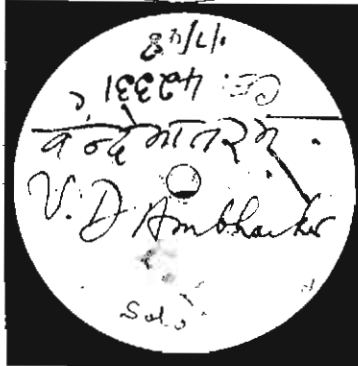
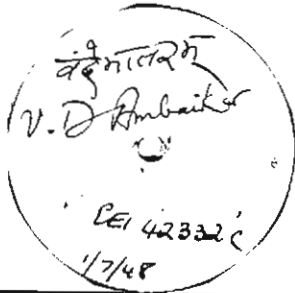
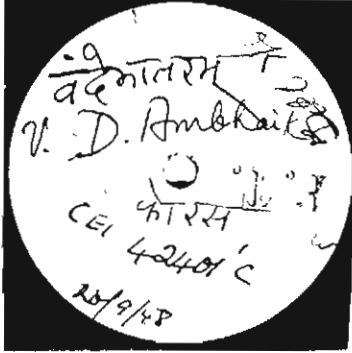
1] Sangeet Kala Vihar-February 1997: Special issue on Master Krishnarao Phulambrikar [in Marathi]

2] Sangeet Kala Vihar-August 1997 [in Marathi]

3] Vechalele Sangeet Moti: In Marathi-By Mr. V.D. Ambhaikar Dimple Prakashan, Mumbai, 1996

- 4] Bharatiya Swatantryacha Itihaas-By Dr.P.N.Joshi (1993)
[in Marathi]
- 5] The Gramophone Company's First Indian Recordings - By
Mr.Michael Kinnear,Popular Prakashan,Mumbai (1994)
- 6] Hindi Filmi Geet Kosh - Parts 1-4,Ed.Harmandarsingh Hamraz
(1990) [in Hindi]
- 7] Daily Marathi Newspaper Loksatta - 9th august 1997
- 8] Naushad-A Filmography - By Mr.Vishwas Nerurkar (1997)
- 9] Records / film booklets collections of Mr.Prabhakar
Datar,Narayan Mulani,Ashok Thakurdesai,Vishwas Nerurkar,Sharad
Dalvi,Bhalchandra Meher and V.N.Navelkar.
- 10]. Discussions on the topic with Dr.Sharaschandra Gokhale
Mr.V.D.Ambhaikar and Dr.Ashok Ranade.

1ST RECORDS OF VANDE MATARAM MADE BY MR.V.D.AMBHAIKAR



वन्दे मातरम्

सुजलाम् सुफलाम् मलयज शीतलाम् ।

सस्य श्यामलाम् मातरम् ॥ ध्रु० ॥

शुभ्रज्योत्स्ना-पुलकित-यामिनीम्

फुल्लकुसुमित-द्रुमदल-शोभिनीम्

सुहासिनीम् सुमधुर-भाषिणीम्

सुखदाम्, वरदाम्, मातरम् ॥ १ ॥

त्रिशत्कोटिकंठ-कलकल-निनादकराले

द्वित्रिशत्कोटि-भुजैर्धृत-खर करवाले

के बले मा तुमि अब ले

बहु बल धारिणीम्, नमामि तारिणीम्

रिपुदलवारिणीम्, मातरम् ॥ २ ॥

त्वं हि दुर्गा दशप्रहरण धारिणी

कमला कमल-दल-विहारिणी

वाणी विद्यादायिनी

नमामि त्वाम् मातरम् ॥ ३ ॥

नमामि कमलाम्, अमलाम् अतुलाम्

सुजलाम् सुफलाम् मातरम्

श्यामलाम्, सरलाम्, सुस्मिताम् भूषिताम्

धरणीम्, भरणीम्, मातरम् ॥ ४ ॥

—बाबू बेकिमचंद्र

1 Husseywell Crescent,
Hayes,
Bromley,
Kent BR2 7LN
U.K.

9 September 1996

Mr Suresh Chandvankar,
Hon. Secretary,
S.I.R.C.

Dear Sureshji,

Many thanks for two more excellent issues of *The Record News* (nos. 21 & 22) received recently. I enclose my cheque for £15 as a donation to the S.I.R.C. I do not suppose that you will have any problems in banking a Sterling cheque. I am reluctant to obtain a Rupee draft from my bankers, as their minimum commission is the equivalent of Rs. 550 and I doubt that collection charges in India are as great as this.

Western Music and Hindi Film Songs

I have found two more examples of songs for which the music closely resembles that of a Western hit. However, these are not from films, but are included in:-

HMV Cassette HTCS-02B-2737 - "*Aami Ek Jajabar*" - Bengali songs by BHUPEN HAZARIKA. The composer of both songs is given as 'Shibdas Bandyopadhyay (Adapted from original compositions by Bhupen Hazarika)'.

Aai Aai Chhute Aai - this is *Rose, Rose, I Love you*. Not strictly a Western song, as it owes its origin to a Chinese melody, *Mei Kuei*. It was "discovered" in a recording by Hue Lee and taken originally to the U.K. where English lyrics were written for it. It was also popular in the United States where Frankie Laine's 1951 recording sold over a million copies. The recording by Hue Lee was issued in India on Columbia DB. 30193. I assume that this is the version she recorded with English lyrics.

Bistirna Duparer - is *Ol' Man River*, the famous song by Jerome Kern and Oscar Hammerstein II from the musical play, and later film, "*Show Boat*". Bhupen Hazarika could have heard many versions of this. An early recording by Paul Robeson with Paul Whiteman & His Orchestrs was issued in India on HMV C.1505. A much later version by Frank Sinatra was released in India on Columbia DX. 1216.

In TRN 21, Mr Pushpendra Sinh Jadeja mentions that *Dekho Aab To* in "*Jaanwar*" is a Beatles tune; the song in question is *I Want To Hold Your Hand*.

Rounder CD 1083 - "Vintage Music from India"

You made a reference to this record in TRN 10. I find that there is a mistake in the contents as given in the insert. Track 1 claims to be *Medine Men* in Raga Bhairavi by JANKI BAI from HMV P. 1290 (8-13960) 13620o and the liner notes provide a translation of the lyrics. However, a reference to Michael Kinnear's discography of JANKI BAI in TRN 13 shows that these numbers relate to *Miljaye Bekhudi Va Shaukse Rahat Kaisi* in Raga Pilu. This is what the record plays, according to what I believe I hear.

Track 20, a nadhaswaram solo by V. Kandaswamy in Raga Thodi from Columbia 19600 (45528) W 80405 was, I assume, recorded in the United States. W 80405 suggests to me that it is from an Okeh matrix series and would have been recorded in New York in February 1927. Could this be the case?

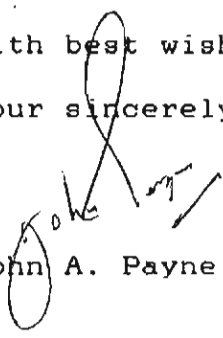
Allauddin Khan

In TRN 19 you remarked upon the practice of the Gramophone Coy. of India issuing the same tracks on various reissue projects. I see that they have done it again on HMV cassette CPIX 880045, "Roli Books Present Baba Allauddin Khan", which is sold with the biography by Ashish Khokar. This duplicates two tracks from HMV ECLP 2757 and two from the Chairman's Choice compilation.

Finally, I much appreciated reading the letter of Mr Sushanta Kumar Chatterjee in TRN 22 and for his answers to some questions that I had raised.

With best wishes

Your sincerely,


John A. Payne

1 HusseywellCrescent,
Hayes,
Bromley,
Kent BR2 7LN

11 August 1997

Mr Suresh Chandvankar,
Hon. Secretary, S.I.R.C.

Dear Sureshji,

Many thanks for recent issues of *The Record News*. As usual, all most interesting. I enclose a cheque for £10 to "top-up" my life subscription.

I had heard from Marco Pacci that you had visited him in Florence. He is due to come to the U.K. next month and said that he would call upon me. I have also been in correspondence with Dan Mather in the USA who I was able to help with information and also with tape copies of Charlie Barnet records, the existence of which he was not aware. Eddie Shaw also approached me in search of information regarding Indian issues of Western music and I was able to provide him with some data. On the other hand, Sushanta Kumar Chatterjee very kindly obtained for me a copy of the "Chalo Delhi" cassette. *The Record News* can clearly be a means of assistance to collectors internationally.

I was most interested in the report in TRN No. 23 of the double CD issue of the 1909 recordings of Inayat Khan. Unfortunately I have been unable to obtain this in the U.K. Dealers say that it is not on their data base. I assume that Goenkas completely took over the Gramophone Company of India from EMI sometime last year and that all the old issues are effectively deleted. Now the catalogue seems to be being reissued with new packaging, as with the "The Golden Collection" series of cassette sets. Perhaps there is a chance that the Inayat Khan collection will reappear.

Apart from the records, I find the exploits of Indian artists who came to Europe in the early part of this century most fascinating. The popular conception these days seems to be that it all started with Ravi Shankar. We have the same thing with Members of Parliament, with Keith Vaz being referred to as the first "Indian" MP. I see that even *India Today* made this mistake recently. It is usual to ignore Dadabhai Naoroji, Muncherji Bhowmagree and Shapurji Saklatvala who sat as Members of Parliament at various times many years ago. There appears to be a tendency in some quarters to forget that India existed before 1947!

However, to return to Inayat Khan, one should not forget his famous daughter, Noor Inayat Khan, a heroine of the French Resistance against German occupation during the Second World War who died in a German concentration camp and was posthumously awarded the *George Cross* and the *Croix de Guerre*. I have seen her determination and bravery attributed to the fact that she was a descendent of Tipu Sultan.

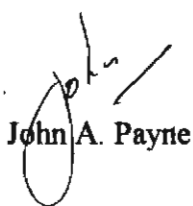
I apologise for not having responded to the appeal you made in April for funds to establish an archive of Indian recordings. While I acknowledge the need for such an archive it seems to me to be a very ambitious project for a relatively small organisation. As you probably know, the National Sound Archive in this country is a department of The British Library. I think that the same situation applies in the USA and France where such collections are in the care of national institutions or wealthy foundations. Having regard to the cost of property in Western India, I should have thought Rs.5 lacs insufficient to establish the project and to provide running costs. From late 1989 to May this year I have been Honorary Treasurer of the Royal Asiatic Society and I never ceased to be amazed at the expense of maintaining a library and associated collections and I think that your project would require running costs similar to those of a book library.

Another aspect is to the extent to which this will be a "national" project. As most of the members of the SIRC are from Mumbai and Maharashtra, I can see the logic of locating the collection in Mumbai or Pune but this may not attract support from collectors in Calcutta or Chennai, for example. In any case, you do not have many members from these two centres or from outside Western India as a whole. So, is it to be a "regional" project?

I will be in Mumbai later this year. I am due to arrive late on the night of Wednesday, 15th October and will be staying at the Taj for three nights. I am then going to travel around Maharashtra and Karnataka before I return to Mumbai on 9th when I shall stay with my friends in Tardeo before leaving for London on the night of the 12th. Perhaps it may be possible for us to meet when I am in Mumbai.

With best wishes.

Yours sincerely



John A. Payne

15th June, 1997.

Dear Mr. Chandvankar,

Thank you very much for your letter of 18th May which, unfortunately, arrived while my wife and I were away on vacation. Hence the delay in acknowledgment, for which please accept my apologies.


It was most kind of you to make the photocopies of the catalogue pages containing the information about Stan Kenton records. May I ask one question in this connection? Were the two records listed actually manufactured in India or were they imports from the States? I ask because the catalogue numbers given are identical with the American Capitol releases of these two singles; on the other hand, I know that quite often Capitol records pressed in countries other than U.S did receive the same numbers as their American counterparts.

I am most grateful to you for your offer of a little free space in The Record News. Perhaps you would publish the following on my behalf:-

"Collector/Researcher would be most grateful for information about records by Stan Kenton and his Orchestra manufactured in India between 1948 and 1960." together with my name and address.

Thank you again for your assistance in all this; I really am most grateful to you,

Yours sincerely,


(Tony Cox)

**11 Lowther Road,
Dunstable,
Bedfordshire, LU6 3NU.**

Discographical information on American bandleader Charlie Barnet

The undersigned is compiling a discography on this bandleader and would like to have information on any of his recordings which were manufactured and released in India. This includes 78s, 45s, cassette tapes, open reel tapes, 8-track tapes, compact discs and long playing records.

The only discs of which I have knowledge are these 78s which were issued on the Twin label:

FT 8129 When I'm with you/But definitely
FT 8164 Where is my heart/Long ago and far away
FT 8211 It's love I'm after/You do the darndest things, baby (my thanks to Suresh Chandvankar for information on this release)
FT 8225 Rainbow on the river/I'm talking through my heart (Shep Fields)

I appeal to fellow collectors for information on any other Barnet recordings issued in India, even if it is one or two tracks on a multi-artist/compilation issue.

I am also interested in purchasing any Barnet recordings issued in India.

Dan Mather
1236 W. Racine St.
Bellingham, WA 98226-2158
phone 360 734 9242
fax 360 738 6024

About myself and my records collection
By Mr.K.R.Tembe,Dombivli,Maharashtra,India

" I am K.R.Tembe,71 years old and interested in classical music and the collection of old gramophone records."

Whenever I introduce myself in these words my new friend immediately asks whether I am a vocal singer or play musical instrument. Naturally my response is negative as I am Kaansen and not a Taansen.

It will be interesting to analyse how my liking for classical music was developed. I have lived initial thirty years of my life in Kolhapur - a famous city in western Maharashtra. Kolhapur is well known for its rich heritage in music,paintings,literature and Marathi film industry. I studied in famous Vidyapeeth High School located behind the famous Mahalaxmi temple. Everyday,I used to go to school through this temple. While going to school I used to listen to Ustad Bhurji Khan (son of Ustad Alladiyan Khan) singing in the temple in front of Mahalaxmi Devi. That great Khandani music has unknowingly made long lasting impact on my mind. I did not know anything about classical music then but I was moved and deeply impressed by the melody and the sublime atmosphere created by that music. Now whenever I listen to Raga Todi I go back in time and recollect my childhood memories - Ustad Bhurji Khan and the Mahalaxmi Temple of Kolhapur.

I graduated from Rajaram college which was then situated in the heart of the city near Old Palace. During the examination days I used to sit in the college library till late evening. In the evening when I used to come out and relax I could hear the melodious and enchanting notes of Shahanaï played by the state musicians on the nagarkhana of the old palace and all the tiredness got wiped out and I could become fresh for studies. Memories of those shahanai tunes are still fresh in my mind and now when I listen to raga Marwa or Puriya Dhanashree I remember my college days.

During the period 1948 to 1970 All India Radio has played a major role in strenghtening the foundation laid in my childhood for my affection towards classical music. In those days radio was the main source of the entertainmnet for a common man from the middle class family. Top class artists could be heard in the saturday night national programme. I was a regular subscriber of 'The Indian Listener' and used to prepare a listening schedule in advance by selecting the choicest programmes of my favourite artists like Ravi Shankar,Ali Akbar Khan,Hirabai Barodekar,Abdul Halim Jaffer Khan and so on. I have attended practically all the musical concerts held in Kolhapur. On the latter part of 1969,I observed that I am not getting full satisfaction from radio programmes. Therefore I purchased a record player and started collecting records from 31st October 1970. One may ask that when I had an inclination towards classical music from my



MR.K.R.TEMBE HOLDING A GRAMOPHONE RECORD IN A LISTENING SESSION HELD AT HIS RESIDENCE AT DOMBIVLI.

childhood, why did I start collecting records so late ?

When I was studying in Vidyapeeth high school at Kolhapur, in the year 1939, one night in a camp fire programme I had an opportunity to listen to Shree Sudhir Phadke. I was very much impressed by his voice and the art of presentation and I became great fan of his music. When in 1969 Geet Ramayan LP's were released I made up my mind and decided that I must not now rely on the A.I.R. for listening the music of my choice.

In the begining I was purchasing one L.P. record every month. This ritual was regularly followed but in 1988/89 HMV discontinued issuing records and I had a great problem in enriching my collection. In 1989 Suresh Chandvankar published an appeal in local Marathi and English newspapers for the record collectors to come together. I attended first two/three informal get togethers and I learnt about 'Chor Bazaar' of Mumbai where records could be bought in junk shops and on pavements. This turned out to be an 'Open Sesame' for me. In the first eighteen years I had collected only 167 LP's but in the next eight years I added 158 LP's in my collection through this new source. Through the records listening programmes organised by SIRC and through the senior record collectors like Narayan Mulani, Prabhalkar Datar and Suresh Chandvankar my vision towards collection got widened.

Even at the age of seventy, I frequently visit this bazaar and collect precious gems. I have not to worry about the future of my collection, as my son and daughter in law are taking keen interest in my collection and help me in presenting the listening sessions on behalf of SIRC.

Today I have 78's, EP's, LP's, audio cassettes and CD's in my collection. The total play time of the entire collection will easily exceed 500 hours. I am not satisfied with this and still want to add more records in this collection. This 'Naad Nidhi' has no end. The veteran stage artist, music director and dramatist of yesteryears Shree Govindrao Tembe has rightly said in his stage song from 'Tulsidas' -

" Nacha Par Naad Nidhila "

- Mr.K.R.Tembe and family members, 003, Ashoka Apartments, off Shankarshet Road, Dombivli (W) - 421 202. Dist. Thane Maharashtra State. India. Phone - 911 483034
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A Discography of Hindustani and Karnatic Music

Compiled by Michael S. Kinnear

1985

xviii, 594 pages, app., index

Cloth US\$79-50

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Discographies No. 17

This is the most exhaustive and complete discography of Indian music issued on microgroove discs and cassettes. It provides information on over 2,700 recordings of classical and semiclassical music of the Indian subcontinent, covering the period from the early 1950s to the end of 1983. It also contains information on recordings from the early 1930s onward that were originally issued on 78rpm discs and have been reissued on microgroove discs.

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MICHAEL S. KINNEAR is a consultant to the music industry and a discography researcher in Australia. Founding member of Society of Indian Record Collectors Society

CONTENTS: Title Page . Table of Contents . Foreword . Acknowledgments . Introduction . Explanation of the System . Discography . Hindustani Instrumental . Hindustani Vocal . Karnatic Instrumental . Karnatic Vocal . Anthologies, Including Classical and Folk Dance Music: Classical and Folk Dance Music Anthologies: Miscellaneous . Glossary . Hindustani Raga Index . Hindustani Tala Index . Hindustani Karnatic Instrument Index . Karnatic Style Index.

[NOTE] This Discography does not contain information about Cassette and Compact Disc issues beyond 1983 - but it does provide the origin and source information about thousands of tracks that have subsequently been released on Cassettes and Compact Discs, the origin of which is not usually given in the documentation of these more recent formats.

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Sobhana Nayar

This book comes as a valuable addition to the relatively scanty published material on music and musicians. What put Nayar's work in a class by itself is that it emerges as a fine blend of biography and research."

— Sunday Review

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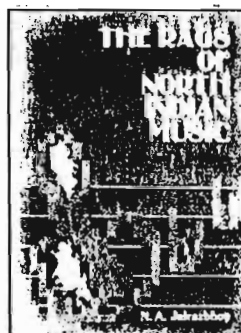


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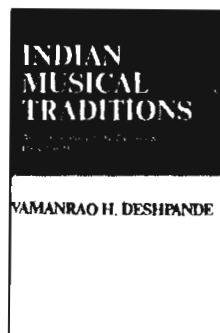


Indian Musical Traditions

An Aesthetic Study of the Gharanas in Hindustani Music

Vamanrao H. Deshpande

Translated by
S.H. Deshpande
V. C. Devadhar



The gharana system is a special feature of classical Hindustani Music. The various gharanas like Jaipur, Agra, Patiala, Kirana, Gwalior and Indore have been in existence for over 250 years. The terms 'classical Hindustani Music' and 'gharana music' are synonymous. Veterans like V.N.Bhatkhande, Balkrishnabuwa Ichalkaranjikar, Abdulla Khan, Alladiya Khan, Kesarbai Kerkar, Hirabai Badodekar are known for the most exquisitely, yet individually, cultivated styles of their *gharana gayaki*. But till today no attempt has been made to define the *gharanas* and analyse them in musical terms. *Indian Musical Traditions* makes a substantial contribution to remove this deficiency by discussing the genesis of various *gharanas*, the formation of their musical traditions and their distinct aesthetic approaches. This book undertakes the study to explain characteristics of *gharana* systems and critically examines the styles of the aforementioned *gharanas*. A perceptive book, it also views the possibilities of the emergence of new *gharanas*, the limitations of *gharana* system and the problems it faces today.

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Between Two Tanpuras

Vamanrao H. Deshpande

Translated by
Ram Deshmukh
B.R. Dhekney



Between Two Tanpuras comprises sketches of individual styles of great maestros like-Sureshbabu Mane, Nathan Khan, Govindrao Tembe, Mogubai Kurdikar, Bhaskarbua Bakhale, Alladiya Khan, Kumar Gandharva,

Kishori Amonkar, Jagannathbuwa Purohit, Vishnu Narayan Bhatkhande and B.R. Deodhar. In an attempt to analyse their distinctive styles and musical achievements, the author paints a picture of the musical world of Maharashtra at the turn of the nineteenth century. He has also tried simultaneously to locate their music and theoretical approach vis-à-vis traditional notions of music theory and aesthetics. In the light of these views, Vamanrao reflects the influence of these artists on his own development in Indian music. His comments on two most controversial singers—Kumar Gandharva and Kishori Amonkar are interesting.

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Krishnarao Shankar Pandit

A doyen of Khayal

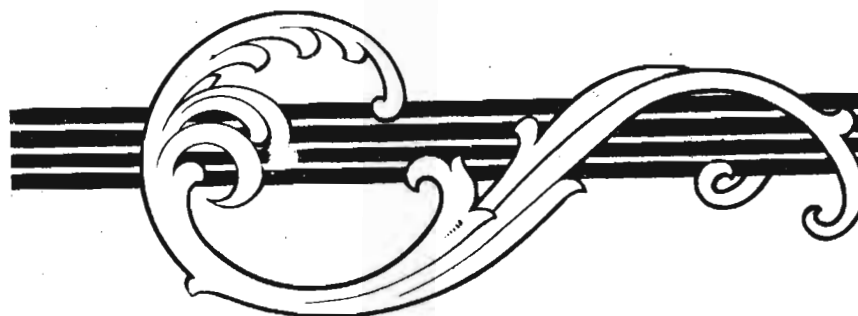
Neela Bhagwat

Krishnarao Shankar Pandit was one of the great exponents of *Khayal gayaki* associated with the Gwalior gharana. He had an immense faith in the *guru-shishya* tradition. His belief that this important component of Hindustani musical heritage alone could produce good singers brought him in conflict with the new ideas of V.N.Bhatkhande. The rivalry between them highlights two different approaches to music. A Separate section has been devoted to understand this interesting conflict. This monograph makes an attempt to understand Panditji's personality and his contribution to khayal music in his own socio-cultural context, as well as the present.



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Dnyaneshwar Nadkarni

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Maharaj Bindadin Ki Rachnaen (Hindi)

Edited by Pt. Birju Maharaj

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— Indian Arts and Crafts

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REPORT ON SIRC ACTIVITIES (JULY 1996 - JUNE 1997)

Dear Member,

I am very happy to present to you the report of our activities in the last year. As most of you are aware, two preliminary meetings were held in February/March 1990 to discuss the possibilities of forming the proposed Society. Subsequently the Society was formed in May 1990. It was decided to have monthly meetings of listening to some recorded music on a pre-announced theme / subject and to publish a quarterly journal - "THE RECORD NEWS". The formal functioning of SIRC committee commenced from July 1991.

The membership fee (inclusive of the journal subscription) at present is revised to Rs.200/-per annum & Rs.2000/- for life membership. For membership from outside India the rates are Rs.600/-per annum & Rs.6000/- for life membership. Details of the members is given in the list of members. During this year following programmes/meetings were held at Mumbai with an average attendance of about one hundred persons.

1) September 96 - Annual General Body Meeting of SIRC
and The Records Bazaar.

2) October 96 - Records of Bai Sunderabai
- Dr.Arun Athalye,Mumbai
- "Uttarekadil Wara" - an illustrated talk on
Gayanacharya Pandit Ramkrishnaboa Vaze
- Dr.Ashok Ranade,Mumbai

*** In collaboration with Dadar Sarvajanic Vachanalaya,Mumbai

3) December 96 - Dnyaneshwari and records
- Mr.Suresh Chandvankar and Thakurdesai

4) January 97 - Records of Prof.Shankarrao Vyas
on account of his birth centenary

*** In collaboration with the Akhil Bharatiya Gandharva
Mahavidyalaya Mandal,Miraj

5) April 97 - Records Bazaar at the residence of
- Mr.Suresh Chandvankar

6) May 97 - Records of playback singer Pt.Bhimsen Joshi
- Mr.Suresh Chandvankar,Mumbai

- Life,gayaki and records of Master Ashraf Khan
- Mr.Narendra Kamal,Baroda

11) June 97 - Master Krishnarao : Ek Leelaswar !
an illustrated talk by Dr.Ashok Ranade,Mumbai

** In collaboration with Dadar Sarvajanic Vachanalaya,Mumbai

*** on account of birth centenary of Master Krishnarao
Phulambrikar.

The listening sessions were held at - a] Purandare Hall of Sahitya Sangh Mandir, Girgaon b] Chhabildas High School, Dadar and at c] Dhuru Hall of Dadar Sarvajanic Vachanalaya. We are thankful to all the managers and trustees.

*** This year new unit at Tuljapur has begun to function under the able leadership of Mr. Sudheer Peshwe.

*** SIRC branches at Nanded, Solapur and Goa are functioning very well. The details of their activities are published in TRN from time to time. We are very much thankful to the office bearers and the music lovers at all units.

*** Mr. Prabhakar Datar was felicitated at Goa by Gomantak Marathi Academy in December 96 for his outstanding contribution in the collection and preservation of very old gramophone records.

During the period of this report SIRC activities were reported

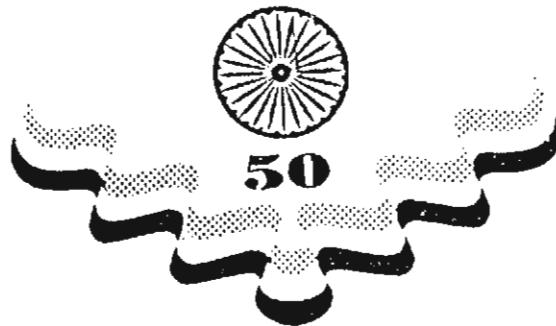
1] Off the beaten track - Report on lecture on Vazebo - in Daily Asian Age and also in Marathi daily Loksatta by Mr. Amarendra Dhaneshwar.

2] Report on lecture on Master Krishnarao - in Marathi daily Loksatta by Mr. Amarendra Dhaneshwar.

3] Down Melody Lane - Mid Day June 28, 1997
- By Mr. Narendra Kumar

** Mr. Hemant Desai of 'Maharashtra Times' and Mr. Shreekant Bojewar of 'Loksatta' have helped us in announcing the programme notices in the leading Marathi newspapers.

SIRC COMMITTEE IS THANKFUL TO ALL MEMBERS, FRIENDS, WELL WISHERS & TO MR. MICHAEL S. KINNEAR, AUSTRALIA.



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August 15, 1997

- Suresh Chandvankar, Hon. Secretary, SIRC, Bombay.

THE GRAMOPHONE COMPANY'S FIRST INDIAN RECORDINGS

1899 - 1908

Compiled by MICHAEL S. KINNEAR

This painstakingly researched, unique volume is a definitive history of The Gramophone Company, an institution, whose contribution to Indian musical culture has uncontestably been monumental. The author has provided the history of The Gramophone Company, in India, and its successor companies, the recording expeditions it undertook in the country during the first decade of the 20th Century, during which time the commercial disc records were reproduced at Hanover, Germany, and then to the transference of the master discs from Hanover to Calcutta, and the opening of the disc record pressing plant at Sealdah, in central Calcutta, and the continuance of disc record pressing in India.

This historical background is supplemented by a complete discographical listing of all known recordings taken in India on the recording expeditions between 1902 and 1907, along with detailed information about repressings and transfers of the recordings.

With a foreword by Frank Andrews, a detailed bibliography, general index of recording artistes, this book is a most valuable contribution to the writings on India's musical history. pp 285. 1994

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