

THE RECORD NEWS

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DISCOGRAPHY OF ALLAUDIN KHAN

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THE RECORD NEWS

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OF

THE SOCIETY OF INDIAN RECORD COLLECTORS

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FROM THE EDITOR

The Record News (TRN) - 19 contains lecture notes on Ustad Vilayat Hussein Khan by Prof.S.R.Mehta. This is most appropriate when this year happens to be the birth centenary year of Ustad Vilayat Hussein Khan and practically no one has given any attention to it.

Also Mr.Michael S.Kinnear has given a discography of Vilayat Hussein Khan and the discography of Ustad Allaudin Khan. This issue also gives SIRC news items from Bombay and other units.

From this year we have revised our membership fees. This revision was essential due to the hikes in the price of papers,printing,postage etc. I hope that members will bear with it and shall continue their help,support and guidance as in the past.

SURESH CHANDVANKAR
EDITOR

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PLEASE SEND YOUR VALUABLE COMMENTS AND SUGGESTIONS ABOUT OUR
JOURNAL - 'THE RECORD NEWS'

दीनानाथांच्या ध्वनिमुद्रिका; येत्या शनिवारी कार्यक्रम

मुंबई, बुधवार (प्रतिनिधी) 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या विद्यमाने शनिवार २१ जानेवारी रोजी दुपारी साडेचार वाजता गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात 'मा. दीनानाथ मंगेशकर यांच्या ध्वनिमुद्रिका : एक तौलनिक अभ्यास' या विषयावर डॉ. प्रभाकर जठार व प्रभाकर दातार कार्यक्रम सादर करणार आहेत.

२५ डिसेंबर ९४ रोजी या कार्यक्रमाचा प्रथमार्थ सादर झाला होता. तो अत्यंत रंगला व रसिकाना आवडल्यामुळे आता उत्तरार्थत सादर केला जाणार आहे.

॥ प्रा. शरद मेहता यांचे व्याख्यान

आपल्या बुलंद गायकीने गानरसिकांच्या हृदयात अढळ स्थान निर्माण करणारे ख्यातकीर्त गायक प. बडे गुलाम अली खां यांचे 'जीवनचरित्र व ध्वनिमुद्रिका' याविषयी संगीतज्ञ प्रा. शरद मेहता यांचे येथे व्याख्यान आयोजिण्यात आले आहे.

रविवार, २६ फेब्रुवारी रोजी गिरगावच्या साहित्य संघ मंदिरातील पुरंदरे सभागृहात सायंकाळी साडेचार वाजता हे व्याख्यान होणार आहे.

२३ मार्च १९९५

महाराष्ट्र टाइम्स

मुंबई; रविवार, दि. ४-६-१९९५

□ 'वसंत देसाई यांचे संगीत'

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' तर्फे रविवार २६ मार्च रोजी सायंकाळी पाच वाजता गिरगावातील साहित्य संघ मंदिरातील पुरंदरे सभागृहात संगीतविषयक कार्यक्रमाचे आयोजन करण्यात आले आहे. 'वसंत देसाई यांचे संगीत व ध्वनिमुद्रिका' हा कार्यक्रम श्री. राम पागे सादर करणार आहेत.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स :

जुन्या काळातील गायक व गायिकांच्या गण्यांशी आणि समकालीनांच्या ध्वनिमुद्रिका कार्यक्रमां, पुरंदरे सभागृह, गिरगाव, ६-४-९०.

लोकसत्ता मुंबई; शुक्रवार, दि. २४-३-१९९५

वसंत देसाई यांच्या

ध्वनिमुद्रिकांचा कार्यक्रम

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स' तर्फे संगीतकार वसंत देसाई यांच्या दुर्मिळ गण्यांच्या ध्वनिमुद्रिका एक कार्यक्रम रविवार २६ मार्च रोजी सायंकाळी ५ वाजता गिरगाव येथील साहित्य संघ मंदिर येथे आयोजित करण्यात आला आहे.

हा कार्यक्रम राम पागे सादर करणार असून सर्व रसिकाना कार्यक्रमास विनामूल्य प्रवेश आहे.

जुन्या ध्वनिमुद्रिका सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्सच्या वतीने रविवार, २९ मे रोजी साडेचार वाजता प्रसिद्ध गीतकार राजारुह सुलतानपुरी यांच्या ध्वनिमुद्रिका कार्यक्रम होणार आहे. गिरगावतील साहित्य संघाच्या पुरंदरे हॉलमध्ये होणाऱ्या या कार्यक्रमास स्वतः राजारुह सुलतानपुरी उपस्थित राहणार आहेत. निवेदन गंगाल शर्मा यांचे असले आणि सर्वश्री प्रदीप व योगेश हे कार्यक्रम सादर करतील.

२० एप्रिल १९९५

महाराष्ट्र टाइम्स

◆ जुन्या मराठी गीतांचा कार्यक्रम

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने रविवार २३ एप्रिल रोजी दुपारी साडेचार वाजता जुन्या मराठी गीतांच्या ध्वनिमुद्रिका एकविण्याचा कार्यक्रम आयोजित करण्यात आला आहे. तर ३० एप्रिल रोजी याच वेळेस 'विलायत हुसेन खां' या विषयावर प्रा. शरद मेहता यांचे ध्वनिमुद्रिकांच्या साह्याने व्याख्यान होणार आहे. दोन्ही कार्यक्रम गिरगावच्या साहित्य संघ मंदिराच्या पुरंदरे सभागृहात होतील.

२३ जून १९९५

महाराष्ट्र टाइम्स

◆ प्रा. रामनारायण यांच्याशी गप्पा

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने रविवार, २५ जून १९९५ रोजी प्रसिद्ध सारंगीवादक पं. रामनारायण यांच्याशी गप्पांचा कार्यक्रम आयोजित करण्यात आला आहे.

गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे हॉलमध्ये सायंकाळी साडेचार वाजता होणाऱ्या या कार्यक्रमात पं. रामनारायण शास्त्रीय संगीत व जुन्या ध्वनिमुद्रिका यांविषयी बोलतील. या प्रसंगी नेहमीप्रमाणे दुर्मिळ गाणीही ऐकविली जातील.

२७ एप्रिल १९९५ महाराष्ट्र टाइम्स

मनोमनी 'विखुरलेली गाणी' प्रकाशित

विशेष प्रतिनिधी

मुंबई, बुधवार - दि. ६ फेब्रुवारी १९३२ रोजी मुंबईत प्रकाशित होऊन तुफान प्रेसकॉपीय उरलेल्या 'अयोध्येचा राजा' या पहिल्याच मराठी बोलपटात दुर्गाबाई खोटे यांनी गाविलेल्या 'बाळा का झोप येईना, का घेन पडेना' या अंगांगीताचे लढिवळ सू... १९३८ मध्ये जलतरण वेष्टात रजतपटावर प्रथमच अवतीर्ण होऊन 'ब्रह्मचारी जी यमुनाजळी खेळू खेळू कऱ्हेच्या का लाजता ?' म्हणून छेडछाड करणाऱ्या मीनाक्षीचे (रतन शिरोडकर) खट्याळ सू...

प्रमातच्या 'संत तुकाराम मध्ये तुकोबाच्या अर्माना गायकी चाली न लावता मूळ मजनी चालीच लावण्यात संगीतकार केशवराव मोळे यांनी दाखवलेल्या कल्पकतेचे सोने आपल्या मावरस्य - आर्त गाथाने करणारे आधी बीज एकले गाणारे विष्णुपंत पाननीस.

रसिकांच्या पूर्वव्यापील अनेक सुरेल स्मृती जागवीत-जागवीत. एक शैफल रविवारी गिरगावच्या साहित्य संघातील पुरंदरे सभागृहात प्रगत गेली. निमित्त होत ते यापूर्वी १९१९ 'गाणी -मनातली, गव्यातली' अशा खंडांतून उपाण्याच्या साहित्य प्रसार केंद्राचे प्रकाशक मोरेश्वर

पटवर्धन यांनी नव्याने काढलेल्या 'विखुरलेली गाणी' व 'मराठी चित्रपटातली गाणी' या दोन पुस्तकांच्या प्रकाशनाचे ! संगीतकार प्रभाकर पंडित यांच्या हस्ते या पुस्तकांचे प्रकाशन झाले.

नव्या गण्यांच्या लोका

प्रकाशन करताना प्रभाकर पंडित म्हणाले : गाजलेले गायक गजानन वाटवे यांनी एकूण सतराच गाणी गायिली आहेत. त्या काळी एच. एम. व्ही. संपूर्ण वर्षभरात जितक्या गण्यांच्या रेकॉर्ड्स काढत असे, त्याहून जास्त गण्यांच्या रेकॉर्ड्स आता दर महिन्याला निघतात. त्याकाळी मोजके कवी नि मोजके संगीतकार होते, तेही आता वाढले आहेत. नव्या गीतांचा एक प्रचंड लोंढा सध्या आला आहे. संस्मरणीय जुनी गाणी गुणगुणताना या नव्यांतील निवडक चांगल्या गीतांविषयीही आपण स्वागतशील राहिले पाहिजे.

साहित्य प्रसार केंद्राने 'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या सहकार्याने आयोजिलेला हा प्रकाशन सोहळा २४ जुन्या रोजी 'गाणी -मनातली' -वाचनासह विख्यात ध्वनिमुद्रिका -संप्राहक प्रभाकर दातार व मोरेश्वर पटवर्धन यांनी सांगितलेले बोलपटांचे किस्से -यांमुळे खूप रंगला.

SIRC NEWS FROM BOMBAY

During Jan.95-June 95 following listening sessions were held -

1] On January 21 - Mr.Prabhakar Jathar presented the remaining half of his programme on the records of Master Deenanath Mangeshkar. Details of the records played are given in TRN-17.

2] On February 25 - Prof.S.R.Mehta delivered an illustrated talk on the life,Gayaki and records of Bade Ghulam Ali Khan. His lecture notes have been published in TRN-18.

3] On March 24 - Mr.Ram Page presented a programme on - 'Music of Late Vasant Desai'. Mr.Vikas Desai,nephew of Mr.Vasant Desai also attended the programme and gave a long but informative talk on the career of his dear uncle. Also Mr.Somnath Parab who was closely associated with Mr.Vasant Desai spoke on this occassion. About 200 persons attended this programme. Details of the songs played are given elsewhere.

4] On April 9 - Mr.K.R.Tembe presented a programme - 'Records of Pandit Ravi Shankar' on account of Panditji's 75th birthday. Details of this programme are given elsewhere.

5] On April 23 - Mr.Moreshwar Patwardhan and Mr.Prabhakar Datar presented a programme based on the old Marathi songs from the gramophone records. This programme was arranged on account of the publication of two books of Marathi songs published by Sahitya Prasara Kendra,Bombay. Musician Mr.Prabhakar Pandit was the chief guest for this programme.

6] On April 30 - Prof.S.R.Mehta delivered an illustrated talk on the life,Gayaki and records of Vilayat Hussein Khan. His lecture notes have been published in this issue. Mr.Yunus Hussein (his son) and famous sitarist Mr.Shamim Ahmed also attended this programme. Prof. Mehta reminded the audience that this year happens to be the birth centenary of Vilayat Hussein. Mr.K.Jaiswal of HMV was also present in the audience. Mr. Chandvankar expressed the need to reissue Vilayat Hussein Khan's 78's and also EP's on this centenary occassion. He also assured the help for this reissue work like e.g.supplying copies of 78's for transfer etc.

7] On May 21 - Mr.Pradeep Acharya presented the programme - 'Records of Majrooh Sultanpuri'. The famous lyricist Mr.Majroohji (75) was present for this programme. He told many interesting stories behind some of his compositions. Mr.Gopal Sharma,famous announcer from radio ceylon compered the programme. Mr.Chogle and the family members of Mr. Acharya helped him a lot in making this programme successful.

8] On June 4 - A programme 'Records of Mr.J.L.Ranade' was presented in presence of Mr.Ranade (92). Some of his records along with those of his contemporaries were played. He was very much moved to see the gathering of over 150 music lovers



Mr. K.R. Tembe presenting the programme on Pandit Ravi Shankar

Ravi Shankar

India's master musician / recorded in London



WORLD-PACIFIC HIGH FIDELITY

who have come to listen to his songs on 78's which were cut fifty years ago. His friends and colleagues Mr. Sudheer Phadke (75) and Mr. V.G. alias Snehal Bhatkar (75) were present. They told many interesting events from the past. Also Dr. Ashok Ranade gave a very nice short talk on this occasion. This was a memorable programme and was compered by Mr. Prabhakar Datar. The details of the songs played are given in this issue.

9] On June 26 - Pandit Ram Narayan (Sarangi Maestro) was invited. He had chosen some records of Indian Classical music and also some in which he has played Sarangi as a solo or as an accompanying instrument. He explained with illustrations how we are forgetting our great musical heritage and culture which is so great and appealed to the listeners to do something about it. He also explained how he became a sarangi player and also spoke about the limitations and the future of this wonderful instrument. Programme details are given in this issue. This programme was attended by over 50 music lovers.

- Suresh Chandvankar, Bombay

Programme on 'Records of Pandit Ravi Shankar'

- presented by Mr. K.R. Tembe and family members, Dombivli.

List of Records Played

Record No / Matrix No / Company / Label / description.

1. WP 1442-1 / WP 1442-1 / World Pacific / Ravi Shankar at the Monterey International Pop Festival - Raga Bhimpalasi
2. EALP 1276 / 2XJE 2000 / H MV / Ravi Shankar in Concert - Raga Mishra Mand.
3. PMAE 502 / XPEIX 701 / Parlophone-odeon / Raga - Bahar
4. EALP 1283 / 2XJE 2003 / H MV / India's Master Musician Ravi Shankar - Mishra Pilo
5. WPS-21441 / WPS-21441 / World Pacific / Ravi Shankar in New York - Raga Marwa
6. ASD 2341 / 2XEA 3339-1 / Odeon / Raga - khamaj
7. WPS-21449 / WPS-21449-2 / Liberty / Ravi Shankar in San Fransisco - Raga Sindhi Bhairvi.

PROGRAMME ON SOME OF THE MASTER-PIECE OF FILM LYRICS OF RESPECTED
SHRI MAJROOH SULTANPURI - WINNER OF "DADASAHEB PHALKE AWARD"

(A) Side :

Sunday, 21/05/1995

Film	Wording of song	Singer	Music	Record No.
1. WARRIS	Door Hote Na	Suraiya/Talat	Anil Viswas	N 51097
2. BHAGAM BHAAG	Duniya Hai Bhagam Bhaag	Kishore/Rafi	OP Nayyar	N 51679
3. TAXI STAND	Aana Hai To Chale	Asha/Rafi	Chitragupt	N 52620
4. JAAL SAAZ	Pyarka Jaha Ho	Asha/Kishore	N.Dutta	N 53137
5. KABHI ANDHERA KABHI UJALA	Bahako Jara Laharake	Asha/Mannadey	OP Nayyar	LP 5602
6. AAKHRI DAAV	O Chand Muskaaya	Lata/Mannadey	Madan Mohan	N 52806
7. UNCHE LOOG	Aajare Mere Pyarke	Lata/Mahendra Kapoor	Chitragupt	GE33595
8. PULICE	Chhup Ja Hamare Dilme	Hemant/Geeta Dutt	Hemant Kumar	N 52504
9. GHAR SANSAR	Chhedo Dhun Matwaloki	Rafi/Asha & Corus	Ravi	N 52525
10. MUSAFIRKHANA	Thodasa Dil Lagake Dekh	Rafi/Shamshad Begum	OP Nayyar	N 51324
11. SITAROSE AAGE	Jara Ruk Jaa	Rafi	SD Burman	N 74568
12. TU NAHI AUR SAHI	Title song	Mukesh	Ravi	N 53357
13. ARDHANGINI	Terakhat Leke Sanam	Lata	Vasant Desai	N 53112
14. YAADOKI BARAT	Churaliya Hai Tumne	Rafi/Asha	RD Burman	LP

(B) Side :

1. SARHAAD	Aajare Lagena Mora Jiya	Asha	C. Ramchandra	N 53387
2. RAMU DADA	Sunahai Jabse Mausam	Kamal Barot	Chitragupt	N 53692
3. ANDAAZ	Uthaye Ja Unko Sitam	Lata	Naushad	LP 4116
4. FOOT PATH (with Sardar Jafri)	Shamegamki Kasam	Talat Mahamad	Khaiyaam	LP
5. FLAT NO.9	Gaa Diwane Zumke	Mukesh	Usha Khanna	N 53682
6. BATWARA	Ye Raat Je Phijaye	Rafi/Asha & Corus	S. Madan	N 53529
7. AARTI	Aapne Yaad Dilaya	Rafi/Asha	Roshan	LP 1185
8. MAAYA	Sanam Tuchal Diya Rasta	Rafi	Salil Chaudhary	LP
9. BAAT EK Raatki	Na Tum Hame Jano	Suman Kalyanpur	SD Burman	EP 1104
10. DOSTI	Janewalo Jara Mudke Dekh	Rafi	Laxmikant Pyrelal	LP 5311
11. ISHARA	Dil Bekararsa Hai	Rafi	Kalyanji & Anandji	EP 5056
12. ZUMRU	Koie Hamdam Na Raha	Kishore Kumar	Kishore Kumar	EP 2301
13. AKELI MAT JAYIYE	O Jo Miltethe Kabhi	Lata	Madan Mohan	EP 1057
14. SHAHJEHAN	Jab Dilhi Tut Gaya	KL Saigal	Naushad	LP 1002

India's Master Musician - Pandit Ravi Shankar

Pandit Ravi Shankar was born in Varanasi on April 7th 1920. He went to Europe at the age of nine as a part of famous company of Indian dancers and musicians organised by his elder brother Uday Shankar. Paris was the headquarters of this troupe. From this place he toured at many places learning everything - dancing, poetry, painting, playing instruments etc.

In 1935, Ustad Allaadin Khan - India's foremost musician joined the Uday Shankar's troupe. He observed young Ravi Shankar's activities very closely and was impressed by his talent. However he was not happy with Ravi's casual approach and advised him to devote his entire life to music. Young Ravi then decided to discipline himself and so devoted one year with the master for studying vocal music and sitar. Panditji returned to Maiher in India in 1938 for truly intensive and thorough training which lasted for nearly six and half years.

His career as a musician began in 1944 and in 1949 he was working with AIR (All India Radio), where he founded Indian National Orchestra. He left AIR in 1957 and in the same year he composed music for four films and won awards in International festivals at Berlin, Venice and Cannes. Since then Panditji has been an internationally acclaimed personality.

Pandit Ravi Shankar - "India's musical ambassador to the world" - is one of the world's virtuoso instrumentalist. He is also a walking storehouse of the artistic heritage of one of the oldest culture. But more than that he is probably the most gifted and imaginative master of improvisation that the musical world has ever encountered.

To celebrate 75th birthday of Panditji - a programme based on some of his live recordings available on the commercially released gramophone records was arranged by Shri K.R. Tembe, Dombivli on April 9, 1995 at 17.00 hrs. at his residence.

The programme commenced with raga Bhimpalasi played by Panditji at the Monterey International Pop festival. This was followed by Mishra Mand recorded in a concert at Royal Hall in London on November 19, 1961 at the University of California at Los Angeles. A short gat in raga Bahar composed in Ek Taal was played. Then a light melody in Mishra Piloo was played.

After a short break for fifteen minutes the programme was resumed back - by the evening raga Marwa recorded in New York. After raga Khamaj the listening session was concluded with raga Sindhi Bhairvi played at civic auditorium at San Francisco. The programme was compered by Mr. Arun Tembe and about 40 music lovers attended it.

- K.R. Tembe, 003 Ashoka Apartments, Dombivli (W) Dist. Thane.

रानडे यांची 'ललकारी' ऐकण्याची संधी

आमच्या प्रतिनिधीकडून

मुंबई, गुरुवार - एकेकाळी आपल्या 'अति गोड गोड ललकारी'ने मनोमनात माधुर्य निर्माण करणाऱ्या भावगीतगायक जनार्दन लक्ष्मण उर्फ: जे. एल. रानडे यांच्या भेटीची दुर्मिळ संधी रसिकाना लौकरध मिळणार आहे.

'सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स'च्या वतीने रविवार, ४ जून रोजी गिरगावातील साहित्य संघ मंदिराच्या पुरंदरे सभागृहात दुपारी साडेचार वाजता जे. एल. रानडे व त्यांच्या समकालिनांच्या जुन्या व आठवणीतल्या ध्वनिमुद्रिका ऐकविण्यात येणार आहेत, विशेष म्हणजे, नव्वदीतील श्री. रानडे स्वतः याप्रसंगी हजर राहणार आहेत.

श्री. रानडे यांचा जन्म २७ मार्च १९०५ रोजी इचलकरंजीत झाला. शालेय जीवनापासूनच त्यांनी संगीताचे घडे गिरविण्यास सुरुवात केली. भातखंडे, देवल, क्लेमंटस यांचे ग्रंथ वाचण्यातूनही या आवडीची जोपासना झाली. देवल व क्लेमंटसाहेबांनी मिळून स्थापलेल्या

फिल्म- हार्मोनिक सोसायटीच्या कामाशीही त्यांची ओळख झाली. परिस्थितीमुळे शिक्षण सोडून नोकरी पत्करायी लागली. नगरला न्यायालयातील कारकुनाची नोकरी करत अरतानाही श्री. रानडे यांनी एकीकडे पुण्याला जा- ये करून,



विनायकबुवा पटवर्धनांकडे गाण्याचे पुढील शिक्षण घेण्यास प्रारंभ केला. दि. २४ डिसेंबर १९३३ रोजी रेडिओत त्यांचे 'पाहिले गाणे' झाले. एका

गाण्याचे बीस रुपये मानधन मिळे. पण नगर-मुंबई प्रवास खर्च लक्षात घेता, हे मानधन वाढवून मिळणे जरूरीचे होते. रेडिओतील सहृदय व कलाप्रेमी अधिकारी बुखारीसाहेबांनी त्यांच्या मागणीचा दिस्लीपयंत पाठपुरावा करून, हे मानधन वाढवून घेतले.

त्यानंतर रानडे यांच्या ध्वनिमुद्रिकांचा सिलसिला सुरू झाला. एकीकडे जी. एन. जोशींचे 'नदीकिनारी', याटव्यांचे 'वारा फोफावला' अशी गाणी हळुवार भावना निर्माण करत असतानाच, नाजुक कुणी सलना लाजरी (मुलतानीतील), चांद हसरा पुनवेचा (मधुर्यती), कलिका गोड नाचे (काफी), पायी पैजण वाजती (पुरिया कल्याण) तसेच डोळे लुखे शराबी अशा गाण्यांनी घूम माजवली. बलमा बहार आई, ऋत न्यारी ही वगैरे रागदारीतील त्यांच्या ध्वनिमुद्रिकाही गाजल्या.

रॉयल्टी घेऊन ध्वनिमुद्रिकांसाठी गाणारे ते आरंभीचे गायक. श्री. रानडे, यांच्या आवाजावर लुब्ध असणाऱ्यामध्ये, अब्बल गायिका सुंदराबाईचा समावेश होता.

४०२०२६/९५

An announcement of the programme - 'Records of Mr. J.L. Ranade' as appeared in daily 'Maharashtra Times' [June 2, 1995]



Mr. J.L. Ranade [seated at centre] with SIRC members.

Details of the records played at the programme -
'Records of J.L.Ranade' on Sunday June 4,1995.

- Record company & catalogue number / Matrix number / Song Title /
Singer / Lyric / Raga
- 1] HMV N 5913 / OC 4294 / Piyakar Dhar Dekho / Shankarrao Gaikwad
/ Raga Desh on Shehanai
 - 2] COLUMBIA SP 23459 / Lesson in Raga Bhimpalas / Vinayakrao
Patwardhan
 - 3] HMV N 5275 / OMD 1134 / Aati Goad Goad Lalkari / J.L.Ranade /
S.A.Shukla / Bhimpalas
 - 4] HMV N 5835 / OMH 3619 / Kalna Pare Mohe / J.L.Ranade / Puriya
 - 5] THE TWIN FT 2491 / BX 254 / Mit Bhashini / Sau.Heerabai
Barodekar / From Marathi Drama - Patwardhan
 - 6] HMV N 26567 / OMK 2543 / Balma Bahar Bai / J.L.Ranade / Gaud
Malhar
 - 7] HMV N 15071 / OML 1486 / Keeti Bai Madhur Kalika Hi /
J.L.Ranade / S.A.Shukla
 - 8] HMV N 15616 / OMD 194 / Nahi Bolungi Main Tose / J.L.Ranade /
Shuddha Sarang
 - 9] HMV N 5777 / OMC 1623 / Aaisi Na Maro Pichakari / J.L.Ranade /
Thumbri
 - 10] HMV N 5291 / OMF 7455 / Hi Raat Savat Bai / Mallikarjun
Mansoor / H.P.Joshi,B.A. / Thumbri
 - 11] HMV N 15071 / OML 1487 / Nabhi Hasali Chandrika /
J.L.Ranade / S.A.Shukla
 - 12] COLUMBIA GE 8643 / CEI 60293 / Dole Tujhe Badami / Panditrao
Nagarkar / B.B.Borkar
 - 13] HMV N 26567 / OMK 2544 / Baso Mere Nainan Men Nandlal (Bhajan)
/ J.L.Ranade
 - 14] HMV N 15673 / OMD 1132 / Chamkan Lagi Bijali / J.L.Ranade /
 - 15] REGAL RL 2185 / CEI 22471 / Aasha Pavasat Ga / Sudheer Phadke
/ N.B.Upadhye
 - 16] HMV N 5751 / OMC 210 / Sainyya Hato Mose Na Bolo / J.L.Ranade
 - 17] HMV N 15237 / OMH 8416 / Tun Lihavi Premgeete / J.L.Ranade
/ G.D.Madgulkar
 - 18] HMV N 5227 / OMD 192 / Phulalya Kalya Premachya / J.L.Ranade
/ S.A.Shukla
 - 19] HMV N 15202 / OML 3748 / Panya Nighali Sundari (Bhajan) /
V.G.Bhatkar / Shree Vishwambhar Prasadik Mandali,Mumbai.
 - 20] HMV N 5099 / OC 6005 / Sur Sukh Khani Tu Vimala / J.L.Ranade
/ From - Vidya Haran Drama / Karnataki Kafi
 - 21] HMV N 25029 / OML 4705 / Madhur Madhur Aati Goad Murali /
Manahar Barve / Late Sau.(Mrs) Manahar Barve
 - 22] HMV N 26224 / OMD 4402 / Rat Nari Ho / J.L.Ranade /
Brindavani Sarang
 - 23] ODEON SR 5002 / RS 1427 / Tun Nako Karu Ghai (Marathi
Bhavgeet) / Bai Sundarabai / K.R.Vaidya of Nalasopara
 - 24] HMV N 15062 / OML 1502 / Phar Nako Vaku / G.N.Joshi /
N.G.Deshpande
 - 25] HMV P 13304 / 28-12323 / Yeri Mohe Jane / Prof.Narayanrao
Vyas / Adana
 - 26] HMV N 5199 / OMH 3023 / Jadugiri Nayani Thor / J.L.Ranade
/ S.A.Shukla / Bhairvi

महाराष्ट्र टाइम्स मनोरंजन

व्या यामाची आवड व तसेच कलात्मक विकारां शरीर लाभलेले स्त्री-पुरुषां वयस्करांचे देसाई एका विचित्र अपघाताचा मरण पावले त्यान्याची आता हीच अर्धे पुरी होत आली. त्यांनी स्वरबद्ध केलेल्या संगीत रचना आजही संगीत रसिकांच्या शिरोधार्या आहेत.

वसंतरावांचा जन्म जून १९१२ चा (१९१२) - तातगाडी (आता सिंदुर्ग) जिल्ह्यातील कुडाळ तालुक्यातल्या सोनवडे या गावातला. नवाच्या आठव्या वर्षी वडील मारले. त्यांना व मोठ्या भावाला आईने वाळवले. त्यांचे आजोबा (आईचे वडील) कौतूकाने होते. त्यांच्या व आईच्या सोदून घेतलेल्या ओण्या, फजन यांचा त्यांच्या संस्कारासम मनावर खोलवर परिणाम झाला.

प्रसिद्ध संगीतकार वसंत देसाई यांची आठवण जागवण्यासाठी रविवार, २६ मार्च रोजी मुंबईत एक कार्यक्रम होणार आहे. त्यानिमित्ताने...

त्यांचा सूर, त्यांचा ताल.



मुंबई शिक्षणकारता सुनत आजोबांकडे कुडाळ या तालुक्याच्या रिकामी आर्यावर देशावतारी नाटक पाहायला मिळाली. त्यात लहानसहान काम करून घेते साखून एक जुनी बाबाची घेटी घेतली. घेटीच्या सुरांबरोबर तिपून काव्यमचीच संगत जडली.

वयाच्या १७ व्या वर्षी १९२९ रानी कुडाळ सोडून ते कोल्हापूरला आले. त्या काळात कोल्हापूर हे सर्वोच्च 'कलापूर' होते. तिथे त्यांची की. शांताराम यांच्याशी गाठपाडली व त्यांनी नव्यानंच सुरू केलेल्या 'प्रभात' कंपनीत अभिनय भाव्यात प्रवेश मिळवला. बर्षभर पत्रकारिताय काम करावे लागले, पण त्यां खात्याभंगे फिरून / उपेक्षारी करून सुरू काही शिक्षणवास मिळाले की जे पुढे आयुष्यभर उभोगी पडले.

वसंतरावांना तालीम, अभिनय व संगीत या तिन्ही गोष्टींची आवड होती. त्यांनी शरीरसंपदा पहिलेलागता शोषणाची अपेक्षा होती. अभिनयपथ त्यांनी अनेक छोटा-मोठ्या प्रसिद्धांत करून दाखवला. पण अखेर ते स्थिरावले हे संगीतकार म्हणूनच.

'प्रभात' पुण्यास आली त्याबरोबर वसंतरावपण आले. त्यांची संगीताची आवड व सर्व प्रकारची बाण हाताळण्याचं काम त्यांनी वेळून गोविंदराव टेंबे यांनी त्यांना सहायक म्हणून घेतले. त्यांच्या बरोबरीनंच मा. विनायक यांनीपण संगीत सहायक म्हणून मोनिरामांच्या बरोबर काम केले होते. इतक्याच नव्हे, तर 'अपौरुषेय रत्ना' संग्रह 'जय जय राजकीपराज' हे कोरस गाण्यांय गाण्याची संधी त्यांना

लागतात. अगदी सुजातीच्या 'भक्तुला' शोषवलेल्या जयश्रीदेवा आबाजातीची गाणी तुफान गाजली. गीतायकाराक पावसंसेगीत राजकनत श्रुतिरिक्त अन्य विनयटोलीत त्यांचे संगीतही लोकप्रिय होते. मा. विनायकांचा सुगुदा (१९४६), पंथिर (१९४८), सोहाराय मोटीचे नरसिंह अकरा (१९४९), 'श्रीश महत (१९५०) व श्रीश्री की रानी (१९५३), पॉल झीलचा [Paul Zill's] हिंदोस्तान हमारा (१९५८), विषय भद्र यांचा मूज उडी शहनाई (१९५९) त्यांच्या संगीताने गाजले. एकही गाणं नसलेल्या सुनील दत्तया यांचे (१९६४) 'श्री पावसांगीत विनयटोला वेगवेगळे परिणाम देऊन गेले. 'गुडी' द्वारा त्यांनी काणी जयमत या नवीन आवजाला हिंदी फावरीगायनाच श्रेय सुलू करून दिले.

माठी माठ्यासुटीतही त्यांनी आपल्या आगव्यावेगळ्या रचनांभारे संगीत दिले व त्यातही गीतं गाजली. सुगुणे दश मराठी नाटक व श्रीशेक मराठी बोलपटांचे संगीत त्यांनी केलेले आहे त्यातली पहिलेराज जगन्नाथ, जय जय गौरीशंकर, देव दीनाचरी पावला, गीत सौम्य ही नाटक, ता साखारपुडा, ही माठी सत्यी, बंधननांग व अर्थात श्यामजी आई ही बोलपटांची गांभ पटकून आखतात.

आपल्या सांगीतिक कारकीर्दीच्या अखेरेच्या पंथात वयथे पसंताव 'समूहगाण' या उपक्रमात पूर्णपणे गुंतून गेले होते. 'एक सूर एक ताल' ही त्यातली पद्यबर्ती म्हणून व हजारी / साखोच्या संख्येन जनासुगुदायकून गाणी म्हणून वेगवेगळे अवघड काम त्यांनी करून दाखवले.

या उपक्रमाची सुजात एका छोटाखा प्रसंगाने झाली. १९५० च्या सुभारास दिल्ली मुक्ताची गंतवस्थान पहिले जवाहरलाल नेहरू यांनी एक बैठक बोलावली होती. या येटीत कुणी सवदी अधिकारी लुळतेन उद्गाता को यत्र म्हणून शाळकरी मुलांची अचल्या. दोन मुलं राष्ट्रगीतसुद्धा एका सुरात व एका तालात गाऊ शकत नाहीत. वसंतरावांनी ते ऐकून, बोलते वाच काहीच नाहीत. त्यांच्यापुढता संगीतकार जाण झाला दोनच काय म्हणून, शेकडो हजारी, लाखो मुलांना, तज्ज्ञांना एका सुरात अन् एक तालात गावता शिकवली, अशी त्यांनी तियावला

तिया मनोमनी प्रतिष्ठा केळी अन् अशी मुसती प्रतिष्ठाच करून ते पावले नाहीत, ता त्यासाठी अथवा कष्ट घेतले. अशाप्रकारे वसंतराव चालण्याच्या उपक्रमांची माहिती करून घेतली. गुडहोताला शाळाशाळांमधून जाऊन 'जनगणमन' चे सामुदायिक भावन वाढ घ्यायला सुरवात केळी व एका दसऱ्याच्या दिवशी शिवाजी चर्कर एका लाख मुलांनी विद्युत् समूहगीत म्हटली, त्या कार्यक्रमासा स्वतः बघित नेहरू उपस्थित होते व ते समूहगन ऐकून ते हेलानुन गेले.

या उपक्रमास महाराष्ट्र शासनाचंयण मोठेच सहाय्य लाभले. त्याद नाठ्य मंदिरातल्या दोन जोल्यांत 'एक सूर, एक ताल' उपक्रमाचे कार्यालय पाटल गेले. दसऱ्या दोन-तीन शिबिच आयोजित होऊ लागली. प्रेमादायी देशमकर्तार गाणी शिकवण्या व एका सुरातलात गावता - शिकवण्यात गती मिळाली. बाळ देशाकर, शरद जाधेकर, प्रभाकर नागवेकर, वसंतराव आचरेकर, जयवंत कुलकर्णी, सोमनाथ परब इ. संगीतातल्या नामवंतांचं / मनोदितार्थ हक्काचं संपू लागले. उपक्रमाचं कार्यक्षेत्र विस्तारले. गुडहोताचे महाराष्ट्रपर कायदा व्याप वाढू लागता व वसंतराव या काणी गढून गेले. जिंकू किंवा मर!

१९६२ साल उजाडले. चिनी आक्रमणाचे वेळी नवीन गीत खं म्हणून कवी गाडणुकराना विनवत ते पुण्यात निघाले होते. "तू अन् तुम्ही देशमकर्तार गीत", अशी टार उडवून गीतमा लेखन पुण्याला निघून गेले. मात्र प्रवासात गीत लिहून ते सोणावळा रत्ने स्टेशनला पोहोचत टाकण्याची व्यवस्था केळी व पुढे पुण्यास गेले. ते गीत वसंतरावांनी एक लाख मुलांकडून गाऊन घेतले - 'जिंकू किंवा मर'.

'मातृसकीच्या शत्रू संगे, युद्ध आगचे सुरू, जिंकू किंवा मर'.

अपुण्याच्या अखेरीपर्यंत ते या उपक्रमात सक्रिय होते. त्यांच्यानंत

'वसंत स्वर प्रतिकान' ची स्थापना झाली व समूहगान हे शाळाशाळातून स्थिरावले. वसंतरावांना पदवी ही सन्माननीय पदवी लाभली. राज्य शासनाने 'सन्माननीय संगीत दिग्गज' अशी पदवी देण्याक केळी होती. ते महाराष्ट्र विधानपरिषदेचे सदस्य होते. ज्यदिनात जीवनात ते अतिशय श्रद्धालू व धार्मिक वृत्तीचे होते. रोजची त्यांची देवपूजा बाराच वेळ घाले. श्री. होच आळंदी येथे ज्ञानेश्वर पाऊल्लेच्या दर्शनास बरोबर जात व मंदिरात मजून गात असत.

मरणाबाध्या उपलब्ध व प्रसिद्ध छायाचित्रांमधे त्यांचा प्रसन्न व हसत येहोत दिसतो. तसेच हाताला अक्षरांलेला गजरा त्यांची रसिकवृत्तीही दाखवतो. दुईवी दिवस

२२ डिसेंबर १९९५ हा वसंतरावांच्या आयुष्यातला अखेरेचा दिवस. तांच्याकडी उभोरापर्यंत एच. एम. की. व्हा (कॉलेज लुडिओत ते व्याप करीत होते. आणीबाणीच्या त्या काळात पंतप्रधानांच्या वीर कळमी कार्यक्रमातल्या एका गाण्याचं पुढण व त्याकाळात पुढ्यपत्री भक्तराव खेड्याच व प्रदेशाध्यक्ष पी. के. सावंत काळ भावणा बरो असं वचनरं जनिमुदण जाऊन कवनीचे अधिकारी श्री. कळीनाथ जयल्लात यांच्याबरोबर वेळर रोडवरील निवासस्थानी आले. छातीच किफ्टची दोन्ही टार उघडी पाहून जयल्लातना शंका आली व म्हणाले. 'काहीतरी गडबड दिसते आहे. आयण जिन्यानं ह्दुदुदु वर जाऊ. 'पण वसंतराव पकले होते. 'बपू मा' असं म्हणून वसंतरावांनी लिफ्टपथे पाऊन दोळ्यां पात्र अन् काम होतंय ते समजावण्या आतंय ते थंन बाळु झालं अन् ते दुईवी अपघात पडला.

मरणावर असे अधादक व अनोक्षितत्वा गेले. मात्र त्यांनी संगीत दिलेली चिन्परट गीते, साखोच्या संख्येन गावली गेलेली समूहगीते मात्र अजरापर झाली व पुढीच कित्येक पिढ्यांना प्रेरणा देत राहतील

(आभारीत)

— सुरेश चांदयणकर

An article on Mr. Vasant Desai
By - Mr. Suresh Chandvankar
[Maharashtra Times - March 25, 1995]

List of the records played at the programme - 'Records of Vasant Desai' - by Mr. Ram Page.

- | | | | |
|----------------------------|------------------|-------------------|-------------|
| गाठो | सिनेमा/नाटक | गायक | कुवी- |
| २८ मेहा बरसने लगा है | शकु | आशा. ओसले | गुलजार |
| | (१९७६) | | |
| २९. ब्राम्हण महार संवाद | भारुड | निवेदन- वि.स.पागे | संत फुलनाथ |
| | (१९७६) | प्रकाश व्यांगरेकर | |
| | | कोरस | |
| ३०. ज्योत सदाही जेले | अमर ज्योति | वसंत देसाई | मा.कृष्णराव |
| | (१९३६) | | |
| ३१. जे मालिकु तेरे बंदे टम | दो.आँखे बारा दृष | लता.मंगेशकर | भरत व्यास |
| | (१९५७) | | |

List of the records played at the programme -
'Records of Vasant Desai' - by Mr. Ram Page.

गाथो	सिनेमा/नाटक	गायक	कवी
16. रात जा रही है	उद्धार (1949)	लता मंगेशकर	नरेंद्र शर्मा
17. अम्बुवा की डारी से	दृष्टेज (1950)	अयश्री	शमस लखनवी
18. अहमी वो है मुसीबत से	शीश महल (1950)	पुष्पा हंस	शमसलखनवी लखनवी
19. 'वनश्याम' सुंदरा (A)	अर्घ्यांगी (1940)	मीनाक्षी दा.दा.चोंदेकर	होनाजी बाका
	(B) माझा राजा (नाटिका)	डुर्गा खेरे	पारंपरिक होनाजी चाल बाका
	(C) अमर भूपाही (1951)	लता, पंडितराव, कोरस व. हेसई	"
	(D) कुनडी गाथो		
20. माझी बुडवू नको प्रभू टोडी	टी माझी लक्ष्मी (1951)	मीनाक्षी	प्र. कु. अत्रे.
21. नीज नीज माझ्या बाका	श्यामची आई (1953)	आशा भोसले	प्र. कु. अत्रे.
22. तुहस पूजिते	तीन बत्ती चार रास्ता	मथ्युबाला जट्टेशी	
23. तुझसाठी नंदलाला	कांचनगंगा (1954)	लता. मंगेशकर	पी. सावकारराम
24. नृत्य रीयाझ	झनक झनक पायल बाजे (1955)	लता. मंगेशकर	
25. सनई-मतार जुगलबंदी	गूँज उठी शहनाई (1959)	राग कुंदार	
26. जोगीया मेरे धर आणु	ये रे माझ्या माणल्या (1955)	ड. अमीर खान	ग. दी. माडगूकर
27. सात सूर अंकुरित	जय जय गौरीशंकर - (नाटक) (1966)	राम मराठे प्रसद सावकार भालचंद्र पेंढारकर	विद्याधर गोखले

List of the records played at the programme -
'Records of Vasant Desai' - by Mr. Ram Page.

- | Page | गाणे | सिनेमा / नाटक | गायक | संगीतकार | कवी |
|------------------|---------------------------|---------------------------|-------------------|---------------|-----------------|
| 2813195 | प्रभातची तुलारी | | | | |
| मार्च 19
1932 | आदिपुरुष नारायण | अयोध्येचा राजा | वसंत देसाई | गो.स.टेबे | टेबे |
| | | (1932) | | | |
| 2. | लगबगीने फेन दुपारी | अग्निवैकण | वसंत देसाई | गो.स.टेबे | टेबे |
| | | (1932) | | | |
| 3. | कुणा मान कुठ्ठार | धर्मात्मा | वसंत देसाई | मा.कृष्णराव | के. नारायण कोळे |
| | | (1935) | | | |
| 5 | जिवाचं मैतर तुम्ही माझ्या | शेजारी | वसंत देसाई | मा.कृष्णराव | शांताराम आठवले |
| | | (1941) | | | |
| 6 | रुप ये अनूप | संत सखु | वसंत देसाई | के. भोळे | |
| | | (1941) | विनोदिनी देसाई | | |
| 4 | आम्ही देवाचे देवाचे | संत ज्ञानेश्वर | वसंत देसाई | के. भोळे | शांताराम आठवले |
| | | (1940) | | | |
| 7. | का उगा चिडविता | भावगीत | वसंत देसाई | | मो. ग. |
| | | | शकुंतला बेलवलकर | | रांगणेकर |
| 8. | रखिया बंध्यावो भैया | द्याया | अण्णासाहेब माईणकर | रत्नप्रभा | |
| | | (1936) | व्यम्मन खी | | |
| 9. | मेरे बाबाने बात | शकुंतला | जयश्री | वसंत देसाई | पं. रतन पिया |
| | | (1943) | | | |
| 10. | जो दर्द बन के | पर्वत पे अपना डेरा | जोहराबाई | ॥ | दीवान शरर |
| | | (1944) | | | |
| 11. | नई दुल्हन | डॉ. कोल्नीस की अमर कृष्णी | जयश्री | ॥ | दीवान शरर |
| | | (1946) | | | |
| 12. | जिंदगी इक सफर है | जीवन यात्रा | जोहराबाई | ॥ | ॥ |
| | | (1946) | | | |
| 13. | सांवरिया ओय बांसुरिया | सुभद्रा | लता व. साधी | ॥ | पं. इंद्र |
| | | (1946) | | | |
| 14. | हटावटाने पटा | बोकशाहीर | राम जोशी | जयराम शिलेदार | ॥ राम जोशी |
| | | (1947) | | | |
| 15. | चरण तुम्हारे, फूल हमारे | नृसिंह अवतार | लता | ॥ | निरंजन शर्मा |
| | | (1949) | | | |

मोरासजीभाईच्या भाषणाची दुर्मिळ ध्वनिमुद्रिका उपलब्ध

बाबू मोशाय

मुंबई मॉन्टव्हायर - शराब, ताडो आणि ऐसी ही नशी की चीजो की गुलामी से लोगो को मुक्त करने का बयर्ड सरकारने निश्चय किया है। इसलिए इस कार्य के समर्थन में आपके सामने दोस्तों हुए मुझे यदाही आनंद होता है... आज शतायुषी होत असलेले माजी पंतप्रधान मोरासजी देसाई यांच्या भाषणाची ही ४०-४५ वर्षापूर्वीची दुर्मिळ ध्वनिमुद्रिका काही छांटिष्ट्याच्या हाती लागली आहे. विशेष म्हणजे, मुंबईच्या चौरयाजलात या ध्वनिमुद्रिकेचे गूढेच्छः गूढे पडून होले व आता काही संग्राहकाकडे या ध्वनिमुद्रिका सुरक्षित आहेत. असेही कळते

१९५१-५२ च्या सुमारास द्विभाषिक मुंबई प्रांताचे मुख्यमंत्री मोरासजी देसाई होते त्यांचे संपूर्ण दारूबंदी जारी केली होती व मद्यपानविक्रम जोरात प्रचार सुरू होता. तेव्हा दारूबंदी प्रचार खात्याकडे मुख्यत्वेक पैसे होता. तेव्हा दारूबंदीचा पुरस्कार करणारी व मद्यपानाचे दुष्चरिणाम वाडविणारी गद्य मद्यरचना तयार करवून, लोकप्रिय गायक - गायिकांकडून त्यांच्या ध्वनिमुद्रिका या खात्याला पुरविण्यासाठी एच. एम. व्ही. ने प्रयत्न केले व त्यात त्यांना यशही आले. पोनाडे, लावण्या, भजने, कीर्तने या माध्यमातून प्रचार करणाऱ्या गाण्यांच्या जवळजवळ पाऊण लाख रुपये किंमतीच्या ध्वनिमुद्रिका कंपनीने करून दिल्या होत्या.

त्यावेळी एच. एम. व्ही. त स्व. जी. एन. जोशी हे अधिकारपदावर होते. नेत्यांची मद्यपानबंदीचा पुरस्कार करणारी भाषणे ध्वनिमुद्रिकेकरणाची सूचना दारूबंदी खात्याने त्यांना केली. अशा भाषणांच्या प्रत्येकी दोनशे प्रती

घेण्याचे खात्याने मान्य केले.

अवधी सहा मिनिटे

याच योजनेतर्गत एक दिवस मुख्यमंत्री मोरासजी देसाई यांनी केलेल्या भाषणाची ध्वनिमुद्रिका काढण्यात आली. 'क्यूसी १०३९' हा या ध्वनिमुद्रिकेचा क्रमांक असून, दोन बाजूला मिळून सहा मिनिटांचा तिचा कालावधी आहे या ध्वनिमुद्रिकेत बद्द असलेल्या भाषणात श्री. मोरासजीभाई म्हणतात की, शराब का रूपण या तो जनता के यूत का रूपण है। इस अनिती के रूपयों से तिलोरिया भरकर सरकार प्रजा को नीती नहीं सोखा सकेगी। अगर राष्ट्रीय सरकार ऐसा करे तो प्रजा की वचना होगी। दीन, दुखी और पीड़ितों की सहायता करना और जीवनमान उचा करना यह सरकार का प्रथम कर्तव्य है। सरकारद्वारा इस वर्ग की सहायता के संबंध में चाहे जितनी योजनाएं स्वीकृत की जाने पर भी इन आदतोले होनवाले नुकसान के कारण यह सब सहायता निष्कळ हो जाएगी। शराब बंदी के कार्यक्रम को प्रथम स्थान देने में यह सब से महत्त्वपूर्ण कारण है।

खुद जी. एन. जोशी यांनी लिहिलेल्या आठवणेनुसार, रेकॉर्डच्या एका बाजूस त्याकाळी फक्त तीन मिनिटे व वीस सेकंद एवढेच ध्वनिमुद्रण शक्य असे. तेव्हा बरोबर त्या वेळी ते संपते की नाही, यादृष्टीने व भाषणामध्ये अडथळणे, थांबणे वगैरे दोष न येतो. सुरवातीचासुद्धा शेटपर्यंत ते अस्पष्टित व दोषरहित राहावे, यादृष्टीने एकदा त्यांनी ते पूर्णपणे वाचणे जरूर होते. मात्र हे सुचविताच आय एम नॉट इन द हॉटे ऑफ रिडिंग माय स्टिकट टवाइस, इट इज टाइम अँड आय एम वेल प्रिपेअर्ड असे मोरासजीभाई म्हणले। मात्र पुढे हे ध्वनिमुद्रण व्यवस्थित पार पडले तेव्हा मोरासजीभाईसमवेत आलेली त्यांची कन्या उदगारली. 'बेरी नाइस पप्पा, युवर

व्हाइस इज ब्यूटिफुली रेकॉर्डेड... श्री. जोशी यांनीच लिहिलेल्या आठवणीस दुजोरा देत एच. एम. व्ही. चे निवृत्त ध्वनिमुद्रण अभियंता नाथव माडगावकर यांनी 'महाराष्ट्र टाइम्स'ला सांगितले की, पहिल्यादा जेव्हा ध्वनिमुद्रण झाले, तेव्हा मोरासजीभाईंना तो आवाज आपला वाटताच नाही! 'कोणत्याही व्यक्तीला स्वतःचा आवाज कसा आहे, ते नक्की समजत नाही. दुसऱ्या ऐकणाऱ्यांनाच ते बरोबर कळते', अशी त्यांची समजूत काढण्यात आली. 'दुसऱ्या दिवशी सकाळी ताजल्वाज असताना आलात, तर गुरहाला हव्या त्या पडतीने ध्वनिमुद्रण होईल', असे तत्कालीन व्यवस्थापक श्री. लाल यांचे सुचविले. नंतर दुसऱ्या दिवशी ध्वनिमुद्रण घेणाले होईल याबद्दलच्या तांत्रिक गोष्टींची दक्षता व सहकार्य आपण केले. प्रत्यक्ष ध्वनिमुद्रण वानांनी या अभियंत्याने केले. मात्र गावेली ध्वनिमुद्रण कसे झाले, हे काही मोरासजीभाईंनी पाहिले नाही, अशी गमतीदार हकीगत श्री. यडगावकर यांनी सांगितली पुढे या ध्वनिमुद्रिकेच्या नमुना प्रती त्यांना ऐकविण्यात आल्यानंतर, मात्र मोरासजीभाई खुश झाले होते!

मात्र दारूबंदी प्रचाराची ही ध्वनिमुद्रिका (भाषण स्वतः मोरासजीभाईंनीच लिहून काढले असावे असा अंदाज व्यक्त केला जातो.) सरकारच्या खात्याने लोकांपर्यंत कितपत पोचविली, हा प्रश्नच आहे! ध्वनिमुद्रिकेचे गूढे सरकारी गोदांमात पडले असावेत व तेथून पाय फुटून ते चौरयाजारात वा अन्यत्र फुटण्यावर विकण्यास आले असावेत. दारूबंदी प्रचाराची आजही तितकीच गरज असताना, अशी स्थिती असावी, हे दुर्दैव आहे. असे उदगार एका संग्राहकाने काढले.

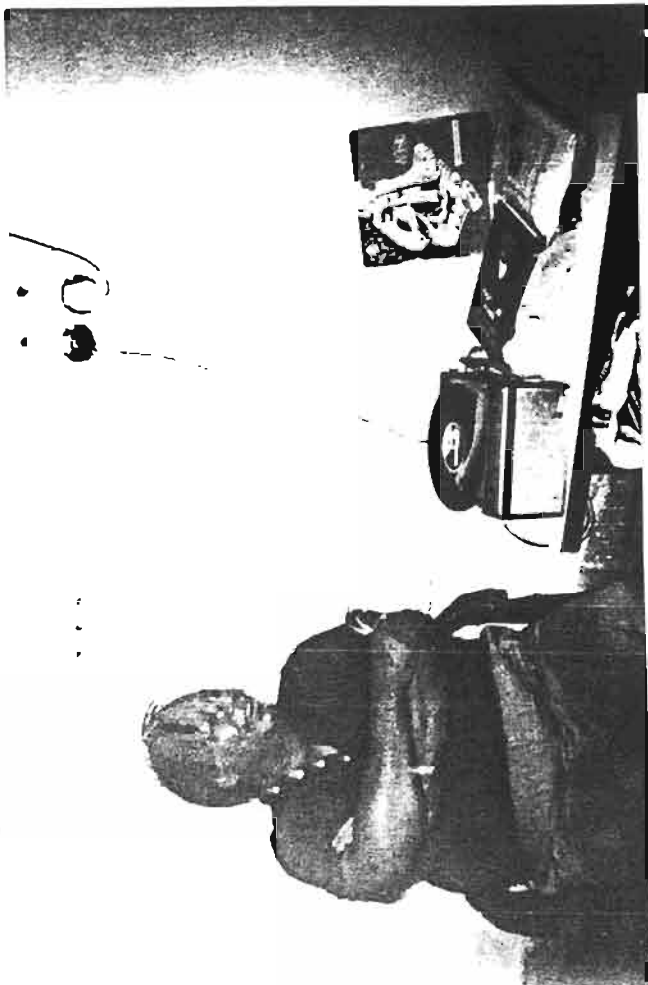


An article on a 'Rare record of Hon'ble Mr.M.R.Desai' by Mr.Babu Moshay [Maharashtra Times - March 25,1995]

* This record was cut C.1950 when Mr.Desai was the chief Minister of the then bilingual provincial state of Bombay. Later on in 1977 he became Prime Minister of India. He died in March this year at the age of 99 years.



From Left to Right -
 Mr.Suresh Chandvankar, Pandit Ram Narayan
 Mr.K.R.Merchant and Mr.Narayan Mulani



Ram Narayan listening to his records at
 Mr.Suresh Chandvankar's house.



Young Ram Narayan

Note on Pandit Ram Narayan

Ram Narayan - born in 1927 at Udaypur in Rajasthan. At the age of five years he developed fascination towards sarangi which was brought in the house by a sage. Everyday Ram used to handle it and would try to play it. Due to the increasing obsession towards this instrument his father arranged for a teacher rather unwillingly. This is because in those days this instrument was played at 'Kothas' as an accompanying instrument to the 'Tawaif's [Baiji's] or the dancing girls. It had no status and obviously his father thought that even after mastering over the instrument what will his son do ? May be end up playing on Kotha.

But the destiny was quite different. For several years he learnt the instrument from Pandit Madhav Prasad [on the sleeve of his 10" LP-'A Treasure from Solomon Mines' it is wrongly mentioned that he learnt from Ustad Mehboobkhan:"as per discussion with Panditji during this programme"] He also learnt vocal form his elder brother but concentrated more on the sarangi. As a child prodigy he began to give public performances and soon became very popular. Some of his admirers arranged for small scholarship and also offered him a job of music teacher in a school at Jaipur. Young Ram Narayan was about to get settled in this new job and he was quite happy with the job and the remuneration. Around this time his guru Pandit Madhav Prasad visited him and this visit proved to be an eye-opener to Ram Narayan. His guru wanted him to take up sarangi as a mission.

After this visit young Ram left teacher's job and began to learn sarangi very seriously and with devotion. He joined AIR [All India Radio] at Lahore as a staff artist where he learnt from Ustad Abdul Wahid Ali Khan. After the partition he came to AIR Delhi. He soon began to accompany great vocalist like Pandit Omkarnath Thakur, Krishnarao Shankar Pandit who finally brought him in Bombay. Around 1950 he also began to play in film songs and in the orchestration. He has worked with several renowned musicians - to name a few :

Anil Biswas, Naushad, C. Ramchandra, Madan Mohan, O.P. Naiyyar.

During the same period he also began to give solo performances as he was not happy with the secondary position given to sarangi player by the musicians. Soon he established himself as an able soloist and became famous both nationally as well as internationally.

Today Panditji is known all over the world in the field of Indian Classical music. His name is associated with Sarangi for ever and he has devoted his entire life to earn the due status to his favourite instrument viz. SARANGI.

- Suresh Chandvankar

Details of the programme and the records played at -
'Records of Sarangi played by Pandit Ram Narayan'

=====

Record company & catalogue number / Matrix number / Song Title / Singer / Lyric / Raga

In the beginning Panditji gave a brief outline of the programme and said that he is very much pleased with the small but learned audience present for this listening session. (About 60 persons). He also recollected his old memories of the Girgaon area where he used to accompany great vocalist of his times on sarangi. These were the programmes in the Ganesh festival and he used to run from one place to another through out the ten days of celebrations.

He then narrated some incidences from his life - about his early childhood, his introduction and long association with sarangi etc. He then talked about his experiences as an accompanying artist and solo artist. Finally he talked about his concern towards the future of Indian Classical Music and stressed the need to preserve and present it to next generations. He said that even old gramophone records will do a lot in this matter.

Then the records selected by him were played with his comments and criticism.

1] HMV N 92619 / OJW 4196-1 (C.1950) / Raga Gunkali on Sarangi
by - Ram Narayan

* Panditji had approached Mr.G.N.Joshi of HMV for the records. After the recording he had taken his friend Roshan (famous music director) for listening to the sample records. The recordings were made without retake and in one sitting.

On that day Panditji had travelled from his residence at Bhandup to HMV studio at Fort, Bombay by local train and with his sarangi. In the train he was pickpocketed and lost his Railway pass and small amount of money. He somehow managed to avoid ticket checker and in such a rather disturbed mood he recorded six wonderful 78's in C.1950. Panditji had these records with him and used to play often. Later on these were misplaced and could not be located. For quite some time he was looking for these three 78's and soon he learnt about the Society and was very much pleased to see all the three records in my collection.

This record of Gunkali is early morning raga creating a serene and devotional atmosphere upon listening. Panditji explained how a sarangi player is reciting the same tune in his mind and playing his instrument. This was a devotional song for Shiva. The audience enjoyed this record more after this explanation.

2] HMV P 10740 OJW 2305 Mora Re - Raga Bibhas
- sung by Surshree Smt.Kesarbai Kerkar

* Panditji explained about this another morning melody and explained how it creates an atmosphere of the devotion. On this record famous sarangi player Majidkhan has accompanied her but the sarangi can be just heard at the background and doesn't try to overshadow or compete with the vocalist.

3] HMV N 5049 / OE 2010 / Pranatapal Prabhu Tun Aasashi / Marathi Bhajan in Raga Lalat / Prof.Narayanrao Vyas

* A three minute record was not a limitation to the artists in those days. In fact many of them have accepted that as a challenge and given wonderful recordings. They have given all the essence of a raga in just three minutes.

4] ODEON MOCE 20008 (L.P.) / Classical Music of India (1972) / side one track 2 - raga Lalat on Sarangi by Pandit Ram Narayan. Taal Teentaal. Tabla by Shashi Bellare.

* This piece begins with Ram Narayanji himself singing a small piece in Punjabi (Gurumukhi) and in raga Lalat. He immediately begins to play the same on his sarangi. This about ten minutes piece is really wonderful.

After this piece Panditji explained how he entered in the film line and began to play sarangi in the film songs and in the orchestration for the songs. Although Panditji has worked with several musicians and played sarangi in several songs, he chose only four songs from films for this programme.

He told many interesting incidences and his experiences about the film line. He also said that several tunes have been entirely composed by him and sometimes with other musicians like Late Pannalal Ghosh. Of course finally these have been credited wholly to the music director of the film. He also praised great singers like Lata Mangeshkar, Manna Dey, Mohammad Rafi and so on and said that they had a great knowledge and urge towards Indian Classical Music.

5] HMV N 50379 / OJW 2336-IBTR / Ritu Aaye Ritu Jaye Sakhiri - Raga Sarang and Malhar / Variety Production's - Film Hamdard (1953) / Sung by Manna Dey and Lata Mangeshkar. Lyric-Prem Dhavan and Music by Anil Biswas.

6] Tum Kya Jano Tumhari Yaadmen - sung by Lata Mangeshkar for the film - 'Shinshinaki Bubla Boo' (1952) Music - C.Ramchandra.

7] Raga Barwa - sung by Mohammad Bandi of Patna (1907) / Vilmabit Khyal in Teentaal

* She was a contemporary to Gauharjan of Calcutta, Husnabai and Agrewali Malka. In this song sarangi accompaniment can be distinctly heard and is in quite different style.

8] COLUMBIA GE 1013 / CEI 7362-1 / Jhanjhariya Jhanake / Raga Deshkar by Pandit Omkarnath Thakur

* Ram Narayanji had accompanied Omkarnathji in several programmes both in India and abroad. He narrated some of the incidences from the tour to Afganistan where Pandit Omkarnathji was invited by the king of Afganistan. On the Gurupoornima day Omkarnathji sang in a gurudwara in Gurubani.

9] Megaphone J.N.G.981 / Uthaye To Kahan Jaye (Gazal) / sung by Miss Akhtaribai (Faizabadi) - Film Star.
Music by Pandit Bhishmadev Chatterjee.

* In this song both harmonium and sarangi can be clearly heard the sarangi played (probably) by Ghulam Ali Khan.

Panditji said that sarangi being the accompanying instrument, had a secondary importance both on Kothas and in a Mehafil. So to earn dignity many expert sarangi players turned into the successful vocalists. Prof. Abdul Karim Khan was also a sarangi player in the begining.

10] HMV ECSD 2585 (1980) - LP / Raga Kaushi Kanada / Vilambit Drut and Tarana sung by Sunanda Patnaik. Tabla - Kanai Dutt Sarangi accompaniment by - Mohd.Sagiruddin Khan

* In this beautiful record Sunanda Patnaik had sung a duet with the sarangi although the record sleeve mentions sarangi as an accompanying instrument.

* Panditji said that this is one of the ways of popularising our music in west and in foreign countries. It may appeal novel to your ears for some time but these gimmicks are always short lived.

11] HMV N 54715 / OJE 22653 / Nagma O Sherki Saugat / sung by Lata Mangeshkar for the film - Gazal (1964) Music - Madan Mohan.

12] Yun Hasaratonke Daag / sung by Lata Mangeshkar for the film - Adalat (1958) Music by Madan Mohan.

Pandit Ram Narayanji assured SIRC and the audience to come again and participate in SIRC programmes in future. The programme was concluded with the famous song in raga Bhairvi -

13] Do Hansonka Joda Bichhad Gayo Re / sung by Lata Mangeshkar for the film Ganga Jamuna (1961) Music by Naushad

Details of Ram Narayan's 78 rpm sarangi records -

- 1] HMV N 92514 OJW 2242-IBTR - Lalat
OJW 2243-IBTR - Marwa
 - 2] HMV N 92520 OJW 2255-IBTR - Pilu Thumri
OJW 2256-IBTR - Gujri Todi
 - 3] HMV N 92619 OJW 4196-1 - Gunkali
OJW 4197-1 - Poorva Kalyan
-

OBSESSION

THEY ARE PLAYING OUR SONG

For a band of avid record collectors in the city, music means everything

By S Ramachandran in Bombay

IF MUSIC BE THE FOOD OF love, play on. The sound of music has enchanted millions all over the world, but there are very few aficionados of music who actually take pains to give it the proper status. They belong to the Society of Indian Record Collectors whose members, with their penchant for good music, collect musical records of which they are fond.

Every month around two hundred people come together in Bombay and listen to good music or at least listen to talks on the subject from experts or collectors. The SIRC members are true fanatics of music and collect anything that they can lay their hands on. Suresh Chandvankar, the honorary secretary of the association, is one such person. "Of course I do not buy anything and everything, I like Indian music and especially Hindustani classical. But I have a wide range of collection. You name the music and I have it. My oldest records are from the year 1902," says Suresh who has a collection of 5,000 albums which includes audio cassettes too.

"We are not insistent on people having rpm records alone because these days they have stopped flowing into the market. There is some good music today too and hence people having audio cassettes, compact discs, computer disks too are our members," he says.

"We also do not force anybody with a huge collection to become our member. We invite them to one of the sessions that take place and if they find it interesting, they could become a member. This will help the true votaries of the trade. We can exchange the cassettes and records if we have extra copies. This will enable more people share the joy of music," feels Chandvankar.

But indeed these collectors are fanatics of true music, and not all of them are rational. They haunt Chor Bazaar every Friday when the market is set up and spend hours there trying to locate a good record. "It is a great place. We cannot get the records from the companies as they themselves do not have them anymore. This is the last resort," he says. But the quest to have more has turned them into musical maestros in the bargain. One Mr V A K Ranga Rao who is a member of the association apparently has over 35,000 records with him. "He collects whatever he sees. Records keep pouring into his house from all parts of the world. People know his inclination towards music and keep giving him whatever they can. He has

now become the most sought after man in Madras. People have to take appointments to meet him. Music directors come and meet him but only with an appointment. He also charges very heavily," says Chandvankar.

Ranga Rao, a writer, film aficionado and music and dance critic apparently has 36,000 rpm gramophone records apart from 5000 EP and LP records and 1,000 audio cassettes.

At the monthly get-togethers of the collectors which started off with a mere 20 in 1990, now there are more than 200 members and the SIRC has 60 members abroad who also visit the country occasionally. Earlier these things which used to take place at Chandvankar's residence or any other member's abode, now take place in huge halls which can accommodate everybody. "There are a lot of memories associated with these records. For instance the person may have acquired the record for some person or may have bought the record at the insistence of a loved one and when the collectors speak on a selected topic they tend to get emotional," exults Chandvankar.

But how does a record become rare? "When you want to listen to a record and are unable to, it becomes a rare record," says Chandvankar matter-of-factly. Rare however is a relative concept as a record which is rare for one person may not be for the other. The most sought after are those cut by amateur artists, those containing songs from films whose production was shelved after the record was cut, those containing songs that were rejected for the final film and so forgotten, or those with any other rare feature. Chandvankar has a rare speech of



Morarji Desai's first speech as the chief minister of Bombay, he also has a disc whose jacket has a painting by Salvador Dali. To top it, the jacket was signed. Apart from this he has a lot of old songs

which he considers as rare. "I like Indian music apart from which I am also fond of Japanese music. The sound of music is enchanting, but there are very few hounds after it. We

may have increased from 20 to 300 in five years but I see a saturation point now. We may not get genuine collectors now. What we may get are only music buffs," says Chandvankar sadly.

Discography

ALLAUDDIN KHAN

Ustad (Acharya) ALLAUDDIN KHAN - SAROD, VIOLIN, [SENIA Gharana]

 B. c. 1862 at Shibpure (Tripura) now in Bangla Desh. D. 6 September 1972.

Studied with numerous teachers including - Nanu Gopal for vocal music, Pandit Nandlal for Tabla and Mridangam. Joined Habu Dutt Band and the Maihar Band. Studied Violin with Mr. Lobo and Veena with Mohammad Wazir Khan of Senia Gharana. Father of Ali Akbar Khan and father in law to Ravi Shankar. Recipient of the President's Award in 1952, Padma Bhushan in 1958, and Padma Vibhushan in 1971. Recorded 78 rpm discs with the Maihar Band for His Master's Voice and solo performances on Sarod and Violin for Megaphone in the 1930's.

MAIHAR STATE STRING BAND

 HIS MASTER'S VOICE The Gramophone Company, Ltd., Calcutta

Recordings taken at LUCKNOW by ROBERT EDWARD BECKETT November 1924

* HIS MASTER'S VOICE Sealdah pressings BLACK Label

 Matrix Coupling Title

 BD2609 8-10177 MAIHAR STATE STRING BAND
 Majuma Sanja - Sitar Khani - KHAMAJ (EKTAL) BAND
 c/w 8-10180 .HMV P 6623 May 1925

 BD2610 MAIHAR STATE STRING BAND
 [Not Traced]

 BD2611 8-10175 MAIHAR STATE STRING BAND
 Majuma Sanja - KANHAIYA BAND
 c/w 8-10176 .HMV P 6603 Apr 1925

BD2612 8-10176 MAIHAR STATE STRING BAND
 Majuma Sanja - SINDHURA BAND
 c/w 8-10175 .HMV P 6603 Apr 1925

 BD2613 8-10178 MAIHAR STATE STRING BAND
 Majuma Sanja - Hindustani Posta - (EKTAL) KANOD BAND
 c/w 8-10179 .HMV P 6663 Jun 1925

BD2614 8-10179 MAIHAR STATE STRING BAND
 Majuma Sanja - Hindustani Posta - DADRA BAND
 c/w 8-10178 .HMV P 6663 Jun 1925

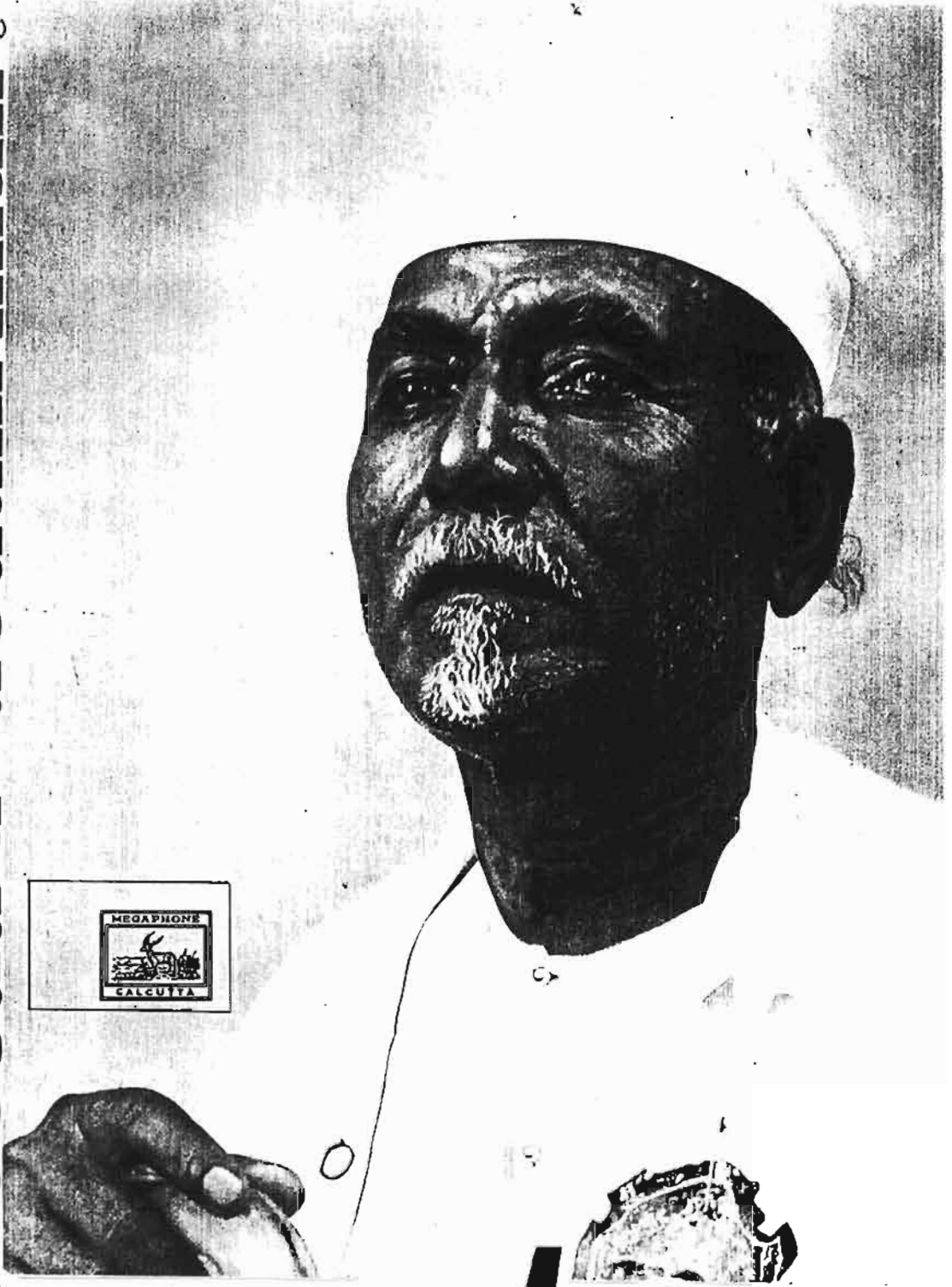
BD2615	8-10180	MAIHAR STATE STRING BAND Majuma Sanja - KHAMAJ c/w 8-10177 .HMV P 6623	BAND May 1925
BD2616	8-10181	MAIHAR STATE STRING BAND (Maihar State String Band) - DARBARI KANADA * c/w 8-10196[BL2263].HMV P 7676	BAND Sep 1926
BL2263	8-10196	* GRAMOPHONE CONCERT (* not by Maihar State String Band) - c/w 8-10181 .HMV P 7676	BAND Sep 1926

MEGAPHONE

MEGAPHONE		The Megaphone Company, Calcutta	1935
*	MEGAPHONE	Dum Dum pressing	BLUE label
Recordings taken at DUM DUM studio - by FRANK ARTHUR FLOYD			1935
OMF1331	JNG-192	ALLAUDDIN KHAN - Sarod Gat - LALIT c/w [OMF-1336] .MEGAPHONE JNG 192	SAROD Jun 1935
OMF1332		(Not found)	
OMF1333			
OMF1334			
OMF1335	JNG-334	ALLAUDDIN KHAN - Sarod Gat - ZILA - Duni c/w [OMF-1337] .MEGAPHONE JNG 334	SAROD Jul 1936
OMF1336	JNG-192	ALLAUDDIN KHAN - Sarod Gat - ZILA - Bilambit c/w [OMF-1331] .MEGAPHONE JNG 192	SAROD Jun 1935
OMF1337	JNG-334	ALLAUDDIN KHAN - Sarod - PURIA DHANASHRI - Aara Chautal c/w [OMF-1335] .MEGAPHONE JNG 334	SAROD Jul 1936
OMF1343	JNG5120	ALLAUDDIN KHAN - Violin Alap - TILAK KAMOD c/w [OMF-1344] .MEGAPHONE JNG 5120	VIOLIN Aug 1937
OMF1344	JNG5120	ALLAUDDIN KHAN - Violin Gat - TILAK KAMOD c/w [OMF-1343] .MEGAPHONE JNG 5120	VIOLIN Aug 1937
OMF1345	JNG-193	ALLAUDDIN KHAN - Violin Gat - SINDHURA c/w [OMF-1346] .MEGAPHONE JNG 193	VIOLIN Jun 1935
OMF1346	JNG-193	ALLAUDDIN KHAN - Violin Gat - BIHAG c/w [OMF-1345] .MEGAPHONE JNG 193	VIOLIN Jun 1935

(PADMABHUSAN)

ISTAD ALAUDDIN KHAN



Alauddin Khan

OMF1379	JNG-219	ALLAUDDIN KHAN - Sarod Alap - BAGESHRI c/w [OMF-1380]	.MEGAPHONE JNG 219	SAROD Dec 1935
OMF1380	JNG-219	ALLAUDDIN KHAN - Sarod Madhjir - BAGESHRI c/w [OMF-1379]	.MEGAPHONE JNG 219	SAROD Dec 1935
OMF1381	JNG-924	ALLAUDDIN KHAN - Sarod Gat - TILAK KAMOD c/w [OMF-1382]	.MEGAPHONE JNG 924	SAROD Feb 1937
		c/w [OMF-1382]	.MEGAPHONE JNG 6020 (Reissue)	
OMF1382	JNG-924	ALLAUDDIN KHAN - Sarod Gat - BEHAG c/w [OMF-1381]	.MEGAPHONE JNG 924	SAROD Feb 1937
		c/w [OMF-1381]	.MEGAPHONE JNG 6020 (Reissue)	
OMF1383	JNG-226	ALLAUDDIN KHAN - Violin Solo - KIRTON c/w [OMF-1384]	.MEGAPHONE JNG 226	SAROD Dec 1935
OMF1384	JNG-226	ALLAUDDIN KHAN - Violin Solo - KIRTON c/w [OMF-1383]	.MEGAPHONE JNG 226	SAROD Dec 1935
Recordings taken at DUM DUM studio - by GEORGE CORRAN				early 1940's
OMC13286	JNG5801	ALLAUDDIN KHAN - Violin Gat - PRABHAKALI c/w [OMC-13287]	.MEGAPHONE JNG 5801	VIOLIN
OMC13287	JNG5801	ALLAUDDIN KHAN - Violin Gat - BHAI RVI c/w [OMC-13286]	.MEGAPHONE JNG 5801	VIOLIN
OMC13288		(Not found)		
OMC13289	JNG5496 (?)	ALLAUDDIN KHAN - Sarod Gat - BHAI RVI c/w [OMC-13290]	.MEGAPHONE JNG 5496	SAROD
OMC13290	JNG5496	ALLAUDDIN KHAN - Sarod Gat - GARA c/w [OMC-13287]	.MEGAPHONE JNG 5496	SAROD
OMC13291		(Not found)		
OMC13292				
OMC13293	JNG5461	ALLAUDDIN KHAN - Violin Gat - KHAMACH c/w [OMC-13294]	.MEGAPHONE JNG 5461	VIOLIN
OMC13294	JNG5461	ALLAUDDIN KHAN - Violin Gat - BHIMPALASHRI c/w [OMC-13293]	.MEGAPHONE JNG 5461	VIOLIN

A Messiah in the realm of music.

Ustad Alauddin Khan is a messiah in the realm of music, a great 'Sadhaka', a yogi in the true sense of the term.

Born in Brahmanberia (Dist. Tripura) the Ustd. belonged to a family renowned for musical achievements all over the district.

With this enriched family background Alauddin Khan developed a keen sense of music at a very tender age. He is a 'baul' in the way of living and in his simple but suggestive mode of expression in music. His passion for dan, sari, baul, bhatali folk and other types of religious songs is responsible for the devotional urge in the ragas, (Hemanta Hembhag etc.) created by him.

Alauddin's irresistible urge for music goaded him to join Jatra-party, where he won remarkable fame as a violinist. Perhaps the gayaki which accompanied the jatra songs left its indelible mark on the musical mind of young Alauddin and the boy's impressions were crystallized into formidable pattern of 'gayaki ang' in Indian instrumental music. Late Ustd. Ameer Khan Sahib eulogised Alauddin Khan as "Father of instrumental music" in the sense that developing 'gayaki ang' in the proper sense of the term Suru—Alauddin Khan created 'ranaisance' in the field of instrumental music.

The Ustd's colossal musical personality was influenced by Mr. Habu Dutta (Brother of Swami Vivekananda), Nulo Gopal (in the moulding of drupadi structure of his music), Ustd. Ahmed Ali Khan and above all sangeetnayak Wazir Khan of seni gharana, the worthy descendent of Mian Tansen.

Later on, the Nawab of Rampur appointed him as the bandmaster of orchestra of the Rampur house and he was accepted as the Guru by the Nawab of Maihar at the behest of Ustd. Wazir Khan died in 1926.

It is to be noted that before Alauddin Khan the buzz of swarode was restricted to 'diri-diri' and he was the first Ustd. to introduce 'dara-dara' of Kheyal ang. in Swarod. He used to play sarod by left hand because the right hand was dedicated to his guru.

Alauddin is a rare phenomenon in music. His infinite range of musical repertoire is responsible for the creation of the lofty tradition of instrumental music in India. The blend of dhrupadi ang with that of instrumental is his definite contribution.

No other musician has been able to present so many master-artistes at a particular time. Pannalal, Timirbaran, Ali Akbar, Annapura Devi, Ravishankar, Nikhil, Bahadur, Sisirkana, Swaranrani and the next generation like Indramil, Ashis Khan, Rabin Ghosh and others are keeping on his lofty banner flying all over the world.

—Sandhya Sen

Designed/Sri O. C. Ganguly
Photo/Sri Bhardu Sanyal



MEGAPHONE RECORD

LONG PLAY 33 1/3 R. P. M.

SIDE ONE SARODE

LALIT
JILABILAMBIT
TILAK KAMODE-GAT
BEHAG-GAT
VAIRABI-GAT
GARA-GAT

SIDE TWO VIOLIN

SINDHURA
BEHAG
MARU KHAMBAJ
MALGUNJA
KIRTAN
KIRTAN

78 RPM - ISSUES NOT VERIFIED

JNG5874	ALLAUDDIN KHAN - Violin [YANTRA-SANGIT]	VIOLIN
	c/w .MEGAPHONE	
JNG5874	ALLAUDDIN KHAN - Violin	VIOLIN
	c/w .MEGAPHONE	
JNG-	ALLAUDDIN KHAN - Violin Gat - MARU KHAMBAJ	VIOLIN
	c/wMEGAPHONE	
JNG-	ALLAUDDIN KHAN - Violin Gat - MALGURJA	VIOLIN
	c/wMEGAPHONE	

REISSUES

* CLASSICALS - Song and Instrumental. MEGAPHONE (LP) JNLX 1003 INDIA 1975

Allauddin Khan - SAROD, with accmt.

1. RAGA LALIT [JNG 192]

2. RAGA JILA (Bilambit) [JNG 192]

(Side Two - Tracks One, Two)

(Re-issue)

:MEGAPHONE (CA) M-125 INDIA

1.2. .MEGAPHONE (LP) JNLX 1008 INDIA 1976

1.2. :GATHANI (CA) C-4032 INDIA 1981

* USTAD ALLAUDDIN KHAN .MEGAPHONE (LP) JNLX 1008 INDIA 1976

Allauddin Khan - SAROD, with accmt.

RAGA LALIT [1] [JNG 192]

RAGA JILA (Bilambit) [2] [JNG 192]

RAGA TILAK KAMOD - Gat [JNG 924]

RAGA BEHAG [JNG 924]

RAGA VAIRABI

RAGA GARA

(Side One - Matrix 2XJE 10065-T1)

Allauddin Khan - VIOLIN, with accmt.

RAGA SINDHURA [JNG 193]

RAGA BEHAG [JNG 193]

RAGA MARU KHAMBAJ

RAGA MALGURJA

KIRTAN [JNG 226]

KIRTAN [JNG 226]

(Side Two - Matrix 2XJE 10066-T1)

(Re-issue)

:GATHANI (CA) C-4032 INDIA 1981

1.2. CLASSICALS (Anth) .MEGAPHONE (LP) JNLX 1003 INDIA 1975

1.2. CLASSICALS (Anth) :MEGAPHONE (CA) M-125 INDIA



Ustad Allaiddin Khan



 FROM - ALL INDIA RADIO - ARCHIVES

GREAT MASTER - GREAT MUSIC .HMV ECLP 2757 INDIA 1976

Acharya Allauddin Khan - SAROD, with accmt.

RAGA KAUSHI BHAIKAV - Alap, Gat (Vilambit and Drut TRITAL) [1]
 RAGA HEM - Alap, Gat (Drut TRITAL) [2]

(Side One - Matrix 2XJW 1101-1, Side Two - Matrix 1102-1)

(By Permission - All India Radio)

(Re-issue) :HMV (CA) STC 04B 7348 INDIA 1988

1. RAGAMALA Volume 1. (Anth) .HMV PSLP 3001 INDIA 1988
 1. RAGAMALA Volume 1. (Anth) :HMV (CA) STCS 7312 INDIA 1989
 2. VINTAGE VIRTUOSO'S (Anth) :HMV (CA) COB VV 7-12 INDIA 1991

 ACHARYA ALLAUDDIN KHAN .HMV (LP) PMLP 3168 INDIA
 .HMV (Cassette)STC 04B 7709 INDIA

Acharya Allauddin Khan - SAROD

RAGA KOMAL RISHABH ASAVARI
 RAGA DEVGIRI BILAWAL

(By permission - All India Radio)

 OTHER RELEASES - AND COMPILATIONS

'RAGA' (Original Sound Track Album) .APPLE SWAO 3384 USA 1971

(Ravi Shankar - Music, a film Produced and Directed by Howard Worth)

(includes)

BABA TEACHING
 (A reunion with music guru - Ustad Allauddin Khan)
 (Side One, Track Three)

(Side One - Matrix SWAO-1-3384 (26))

* Original Motion Picture - also available on VHS Video

 RAGAMALA - Volume 1. [A 12 LP Set] .HMV (LP) PSLP 3001 INDIA 1988
 (Morning to Midnight Ragas) .HMV (Cassette)STCS 7312 INDIA 1988
 (Morning to Midnight Ragas) .EMI (CD) PSLP 5126 UK 1989

Ustad Allauddin Khan - SAROD

RAGA KAUSHI-BHAIKAV - Alap & Gat - TEENTAAL

(Side One - Matrix 2YJW 5009 [42-031])

(Source of recording) .HMV (LP) ECLP 2757 INDIA 1976

 VINTAGE VIRTUOS'S (6 Cassette Pack) .HMV COB VV 7-12 INDIA 1991

(Cassette - No. 1) (Side - 1) .HMV (Cassette)COB VV 7

Acharya Allauddin Khan - Sarod

RAGA HEM - Alap & Gat in (Drut TEENT'AAL)

(Source of recording) .HMV (LP) ECLP 2757 INDIA 1976

CHAIRMAN'S CHOICE - Great Gharanas .HMV (Cassette)CMC882501/02 INDIA 1994
 .EMI (DoubleCD)CMC182501/02 UK 1994

Allauddin Khan - SAROD, VIOLIN, with accmt.

RAGA LALIT
 RAGA BHAIRAVI
 RAGA JILA
 RAGA GARA
 RAGA SINDHURA
 RAGA MARU KHAMAJ
 RAGA MALGUMJA
 RAGA BEHAG
 KIRTAN

(Side A, Tracks 2 - 10)

(Source of recordings) .MEGAPHONE (LP)JNLX 1008 INDIA 1976

(Cassette No. 1 of Two Cassette Set ----- CD - 1 of Double Compact Disc)

 NOTE ON THE HMV - 'CHAIRMANS'S CHOICE' reissue of sides by Allauddin Khan

The reissue of the Allauddin Khan recordings as presented in the 'Mairar' volume of the 'Chairman's Choice' series - in parallel releases on (HMV) Cassettes and (EMI) CD's is simply a reissue of the Megaphone LP - JNLX 1008 (and it's re-release on Gathani (Cassette) M-04028) - ! - less three tracks.

It is a great disappointment that The Megaphone Company, Calcutta, - (the owners of the 78rpm recordings of Allauddin Khan) and also The Gramophone Company of India, Ltd., (who have presented these recordings - * Courtesy of The Megaphone Company) - have not sought to reissue some of the other 78rpm recordings on Megaphone of Allauddin Khan - of which there are more than enough to fill at least one LP or Cassette and even a whole compact disc (CD) - that still remain to be reissued in modern formats.

----- YOUNG INDIA -----

***** AN APPEAL *****

YOUNG INDIA

YOUNG INDIA

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD., WADALA, BOMBAY

In THE RECORD NEWS, Volume 15 (JULY 1994) pages 30 through to 33 - SIRC has made ***** AN APPEAL ***** for information about records produced and manufactured by The National Gramophone Record Manufacturing Co., Ltd., Wadala, Bombay between 1934-35 and the mid-1950's.

Several members of SIRC and record collectors have a number of submissions to that appeal - and we thank those respondents for their contributions.

In the light these further contributions of information, the data on records produced and manufactured by the 'National' company has been significantly advanced.

HOWEVER, there is still a lot of information to be gathered, and we estimate that data on some 10,000 (Ten thousand) - matrix numbers needs to be gathered.

Contributions of information on Hindustani, Gujarati and Marathi, have been the most prominent - however, there are still several areas in which the information has not been found.

If you have in your collection - any - BENGALI - PUNJABI - SINDHI - TAMIL - TELUGU or URDU - records - identifying - the 'National' company as the manufacturer - we would be most thankful if you could forward this information - to The Secretary, SIRC, - and include if possible - Matrix numbers along with record numbers and detail of the artist's and songs or tunes of either Film or Basic repertoire - and photocopies of the disc label.

The 'National' company was a 'Swadeshi' enterprise and deserves to be better remembered than it has been - as there is virtually nothing of it's very sizable output now available on the market - including many rare and collectable performances by a number of India's foremost artists.

PLEASE - come - forward with the information - and make your contribution to this worthwhile cause, in which the aim is to be able to present a complete and comprehensive discography of 'National' products and also hopefully reissue some of the most important items to CD and Cassette - for preservation.

Suresh Chandvankar, Michael Kinnear

Date
About all
Those
English
Seventy-eights

85 Braithwaite House,
Bunhill Row,
London,
EC1Y 8NQ
England.

Phone: 0171 250 0682

20th February 1995

compiled by EDDIE SHAW

Society of Indian Record Collectors,
207 Parashara, Tier HSG Colony,
Navynager, Colaba,
Bombay 400 005, India

Dear Sir,

Attention of Secretary, Mr. Sureh Chandvankar

We have come across your address in "The Historic Record" where you were mentioned in connection with Michael Kinnerar's book, which I have subsequently located in England is published by Sangam Books Ltd. in London, and I have now obtained a copy.

Enclosed for you to review to your members is a copy of our dating guide which due to postage will sell in India for £8 sterling.

What we would like if you and your members could help us with some dates for Indian records issued by UK companies which may have been either pressed in England or at Dum Dum. Series like:-

Columbia 10" 36xxx; 10" DB 30xxx; 10" DB 50xxx; 12" DX 70xxx; 10" FB 40xxx; 10" FB 60xxx; GE; GEM (for Malay); 10" LB 20xxx; 12" LX 25xxx; 10" N;

Decca 10" M 2xxx;

HMV 12" HT; 10" JOD; 12" M; 10" N; 10" NB; 10" NE; 10" P 30xxx.

Hoping you will be able to help, we look forward to your letters,

Yours sincerely,



Eddie & Elaine Shaw

Records Wanted

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

LETTERS TO THE EDITOR

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

Date: May 6, 1995

Dear Mr. Suresh,

Thanks for the Vol.15 & 16. Programmes by Mr. Ramchandra Mohanty on Madhubala, by Nanded unit on A.R. Quereshi and the one on Talat Mahmood and on Holi Geets were not at all upto the mark. This is because all the songs played are available and as such every member/listener attending these listening sessions must be having these songs.

In such programmes SIRC members would like to listen to the real RARE songs not available on microgroove-HMV records and cassettes or on videos too. What Do you say ?

I am herewith sending an open offer and invitation to the interested members for transfer/exchange etc.-

Some coloured pictures at the back of booklets -

Film 'Kamna' - not made and released starring Dev Anand and Madhubala. / Film 'Meenar' was announced with Madhubala (replaced by Bina Rai)

Nargis was also in 'Aan' besides Nimmi and Nadira. Meenakumari in Amar. Dilip Kumar in 'Kala Admi' - not made. I can send xerox copies to you or to the interested members.

I'll end now. Do Reply.

Thanks,

Yours Sincerely,

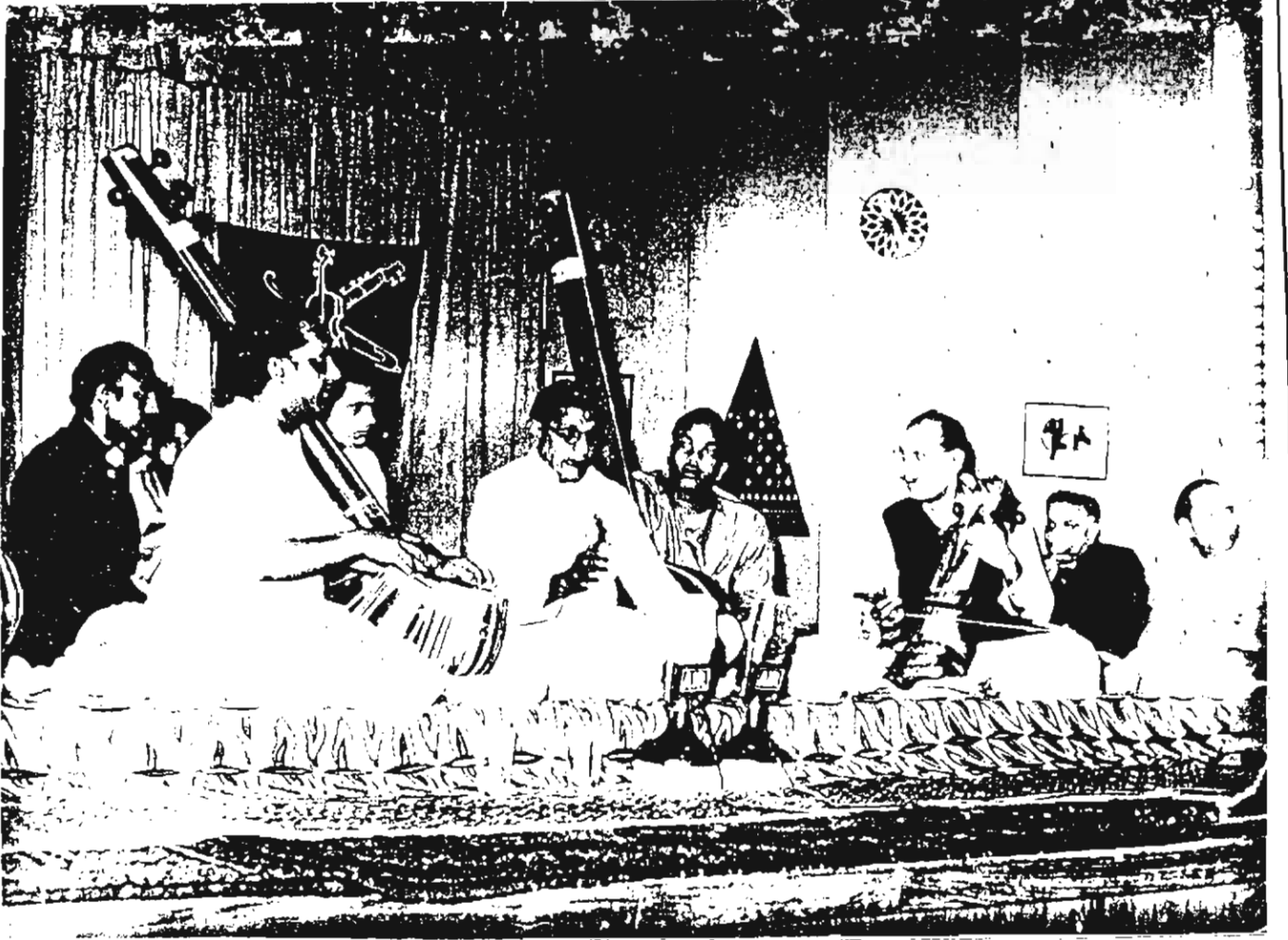
sd/-

[Pushpendra Sinh Jadeja]


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EDITOR'S NOTE -

Thanks for your letter, comments and the offer to our members and readers. While I agree that the collectors are always looking out for something rare, unusual and unique items, our listening sessions are quite different. In such sessions a wide cross-section of the collectors and listeners are present. The songs presented may appear to be common but even these are rare for some of the listeners and for a casually interested person. Most of them do not have their personal collections and hence they attend such programmes for listening to these songs. Also there is a great pleasure in listening to the songs together in such gatherings .



USTAD VILAYAT HUSSAIN KHAN IN CONCERT




हिंदी रेकॉर्ड्स

प्रो. विलायत हुसैन

SB 2334

२३३४ बाजे मोरी पायलीया—बरावा
हरी हरी डालीया—बहार



जून १९३८

प्रो. विलायत हुसैन यांची संगीतप्रेमी अनंतस नव्याने ओळख करून देण्याची आवश्यकता नाही. त्यांच्या नविन कॉर्बची उत्सुकतेने वाट पहात असलेल्या संगीतप्रेमी बांधवांस आज प्रसिद्ध होत असलेला हा रेकॉर्ड ऐकून आनंद होईल. हा रेकॉर्डच्या एका बाजूवर "बाजे मोरी पायलिया"—बरावा व दुसऱ्या बाजूवर "हरी हरी डालीया"—बहार; या दोन उस्तादी राजा त्यांनी गावल्या आहेत. एक वेळ आपण हा रेकॉर्ड ऐकावा अशी आम्ही शिफारस करतो.

<p>बाजे मोरी पायलिया । केसे कर आमुं मिलवा तुमरे दिगवा ॥४०॥ सास ननद मोरी जनम करे बैरन चरचा करे सव परफी लोगवा ॥१॥</p>	<p>हरी हरी डालीया हरी हरी पतवा नरीया बोले बगीयां भरलायी लीवा लेवो राम नामको पाम करे ॥१॥</p>
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(५)

From Odeon catalogue June 1938

VILAYAT HUSSEIN KHAN (1895-1962) - A MUSICIAN'S MUSICIAN

Vilayat Hussein Khan - a well known vocalist and musicologist was born in 1895 at Agra. He was the author of the book - " Sangeetagnyon Ke Sansmaran ", - a history of musicians. His father Nathankhan was a state musician of Mysore. He stayed in Mysore with his father for few years and after the death of his father in 1901 he lived in Jaipur with his great uncle Muhammadbux Khan (Sonji I) who had no children. Sonji adopted him as his son.

Ancestry

1] It is said that Sujan Singh - a Rajput of Rajasthan was follower of Vaishnav religion and was a well known vocalist of " Nauharbani " style. Being converted to Islam, he made pilgrimage to Mecca-Madina and became known as Haji Sujan Khan. The brothers Sujan and Vichitrakhan were court musicians to emperor Akbar (1556-1605) and were contemporaries of the great vocalist Tansen. They settled in Agra at that time.

2] Sarasranga (Dayamkhan) and Shyamranga (Kayamkhan) Sarasranga and Shyamranga, descendents of Haji Sujan Khan were well known Dhrupad and Dhamar singers. They were court musicians to Maharaja Veer Bhadra Singh of Benaras who was then living in Agra.

3] Ghagge Khudabux Khan (1800-1860) - Ghagge Khudabux Khan, the founder of Agra Gharana was discouraged from training in vocal singing by elder persons in his family. This was because his voice was considered unsuitable by them. Hence he left home for Gwalior and became the disciple of Nathan Pirbux Khan who trained him secretly, unknown even to his family - in an underground room. He used to learn in the morning and practise the whole day. This continued for several years and as a result he became an excellent vocalist. He performed in far and near places and became court musician to Sawai Ramsingh of Jaipur. He liked rare ragas and had a full command in Khyal. There are several stories about his amazing singing skills. He composed many Khyals like "Kaise Sukh Sowe" in Raga Bihag. Among his disciples were Gulam Abbas Khan (son), Sher Khan (Nephew) Alibuxkhan from Punjab and Pandit Shivdin, son of Pandit Vishwanath Singh - Chief Minister of Jaipur.

4] Sher Khan (1787-1862) - Sherkhan a well known vocalist was a close friend of Hassu and Huddukhan of Gwalior. He was a court musician of Gwalior and Maharaja Jivajirao Sindhia liked him very much. Once he had gone to Gwalior and stayed in a Sarai or a Dharmashala.[an inn] When Huddukhan learnt this he immediately came to the Sarai riding on the elephant and took Sherkhan with him at his residence and kept Sherkhan with him.

He first came to Bombay in 1835 and began giving Talim to disciples and finally settled down in Bombay. He stayed in Bombay for thirty years and died in 1862 at Agra at the age of 75 years.

5] Natthan Khan (1840-1901) - His real name was Nisar Hussein Khan and he was the only son of Sher Khan. His ancestors were known for Nauhar Bani. He got his training in music from his uncle Gulam Abbaskhan. In addition to his family elders he also received talim from Ghasitkhan of Fatehpur and Khwaja Bux of Delhi. He was singing in Vilambit laya and sometimes it was difficult for tabla accompanist to maintain theka in that laya. There was a speciality in his singing when he sang Asthai, Antara and did minute work in Badhat, Boltaan and layakari. Natthan Khan had achieved mastery over layakari and boltaans. He trained Bhaskarboa Bakhale and several members of his family. His contemporaries were Alibuxkhan, Fatehali Patialewale, Kudrat Ullah Khan of Sikandarabad, Umraokhan of Delhi, Nazirkhan of Jodhpur, Alladiyakhan, Mehboobkhan (Daraspiya) of Atroli, Rahematkhan of Gwalior, and Enayatkhan of Saheswan. In 1890 Maharaja of Mysore heard him in Bombay and was so much impressed that he took Natthan Khan with him and appointed as a state musician of Mysore. One of his disciples in Bombay was Bablibai of Goa alias Chanda Karwarkarin and received training from him for about ten to twelve years. [Later on she cut several gramophone 78's on Ramagraph label and had announced her name Bablibai in some of her records] Natthan Khan died in Mysore in 1901.

Talim

Vilayat Hussein Khan himself has stated in his book - 'Sangeetayonke Sansmaran' that he got his talim from 42 Ustads out of which first two gave him Swar Gnyan, Tala Gnyan and knowledge of several ragas and their renderings and they removed the curtain of ignorance from his eyes.

[I] Ustad Karamat Hussein Khan Saheb - He was the successor of state musicians of Delhi Gharana. He was in the services of Jaipur State. He trained him in Swara and Tala. First he trained him in Aalap in raga Bhairav and then he taught him dhrupad in the same raga. Afterwards he taught him the Aalap and Dhrupad in the ragas Todi, Asawari, Bhimpalas, Yaman Kalyan, Bihag, Darbari, Malkauns etc. In addition to this he gave him the knowledge of Jaunpuri, Multani, Sarang, Puria etc.

He started his performance before audience and when he was singing in Mehfil and started rendering Aalap all singers and instrumentalists were pleased, praised him and blessed him.

At the age of one hundred years Karamat Hussein gave two performances in Bombay. In one of the performances Vilayat Hussein Khan sang six dhrupads in Raga Khat. Fortunately Batuk Deewanji attended this performance.

[II] Ustad Kallan Khan Saheb - He was also a state musician of Jaipur state. Vilayat Hussein learnt Asthai and Antara from him. He also received talim in Hori, Dhamar, Sargam and Upaj from him. He was the younger grandfather of Vilayat Hussein Khan. He was the court musician to Maharaja Madhosingh (1880-1922) of Jaipur. He was mainly trained by his eldest brother Gulam Abbas Khan and for sometime under Pandit Bisambhardin - one of his father's disciples. He had a unique and melodious voice and is regarded as one of the representative singers of Agra Gharana. He trained a number of non-family members. In addition to Tasadauq Hussein (son), Vilayat Hussein, Nanhekhan, Bashir Ahemad, Khadim Hussein Khan and Anwar Hussein Khan (II) he trained Asad Ali Khan (Veena, Jaipur), Ferdausi Bai, and Bibbo Bai (Jaipur), Nazir Khan and Gafoor Khan (Moradabad). He died in 1925.

[III] Third guru of Vilayat Hussein was his middle grand father Muhmad Bux (Sonji) who adopted him. He also taught him Aalap and Dhrupad. He also got the knowledge of Urdu, Hindi and Persian from him.

[IV] Senior grandfather Gulam Abbas Khan also began his training when he was eighty years old. He died at the age of 118 years.

[V] Ustad Faiyyaz Khan - He got mastery over popular ragas like Jaijaiyanti, Gara, Purvi, Lalit, Barwa etc. while accompanying him in the performances. He also got good training in singing before the audience while giving him the vocal accompaniment.

[VI] Mohmad Khan (1870-1922) - He studied under his father and the family elders. He was a highly talented vocalist and was a fine singer of Dhrupad Dhamar and Khyal.

[VII] Abdulla Khan (1873-1922) - He was the elder brother of Vilayat Hussein. He was also a court musician at Mysore state. He left Mysore in 1901. He was also a composer and has composed 'Aeri Aali Piya Bin' in raga Yaman. He died in Agra. Faiyyaz Khan used to appreciate him very much.

Among the other gurus Vilayat Hussein Khan learnt were -

1) Alladiyakhan 2) Abdul Karim Khan 3) Altaf Hussein Khan (Khurja) 4) Pandit Vishwambhardin (Munsif in Jaipur state) 5) Mustak Hussein 6) Mahmood Khan (Daraspiya) and 7) Putan Khan (Maternal uncle)

Family responsibility and grace -

Soon after the death of his elder brother in 1922, the responsibility of maintaining the family came on his shoulders when he was about thirty years old. In order to help him and his family Bhaskarbuwa Bakhale arranged a concert and collected 1600 rupees. When this amount was offered to Vilayat Hussein, he did not accept it. He said that his parents have left great legacy of music with him and he has no difficulty

in maintaining his family. He thanked Bhaskarbuwa Bakhale very much and suggested him to give that amount in Lokmanya Tilakji's 'Swarajya Fund'. Accordingly the amount was credited to the fund.

Characteristics of Vilayat Hussein -

- 1] He was a musician's musician. In the right sense of the term he was a musicologist. Large number of musicians used to consult him on the intricacies of the 'Aprachalit' (Uncommon) Ragas and he used to satisfy all of them.
- 2] His repertoire was so vast that he could recite any time a number of Dhrupads, Dhamars, and Khyals. He also knew large number of Bandishes and thumris. In short he was a 'Kothiwal Gavaiyya' - a title associated with any singer who knows more than 3000 song texts.
- 3] He taught everything to his disciples without hesitation and reservation.
- 4] He was unassuming and had a sober temperament. He was also affectionate. When he was performing some people used to appreciate him in his Laykari. In response he used to say that his father was an expert in Laya and he is in search of Laya.
- 5] He was a composer of merit. He had good command over Urdu, Persian, Hindi and Vraj-bhasha.
- 5a] As a composer he has composed madhya laya cheejas in ragas in which traditional composers had composed Vilambat cheejas only e.g. Ra'isa Kanada, Kaushi Kanada, Kukubh Bilawal, Dhanashri and so on.
- 5b] He has composed exact parallel cheej in Hindi from Marwari cheejas - e.g. - 'Sakhi Mori' in raga Pancham Sohoni from 'Ri Thadi' from Marwari in the same raga.
- 5c] He had an extraordinary command over Urdu and Vraj-bhasha. He was a disciple of Shayar Simab Akbarabadi and has composed large number of gazals. He has composed in the pen name - of 'Pranpiya'.
- 5d] He has written and published a book 'Sangeetagno Ke Sansmran'.

Awards, titles, distinctions, and other activities-

- 1] He was a musician of Mysore State during 1935-40. Maharaja of Mysore honoured him with the title of 'Sangeetacharya'.
- 2] In 1932 Allahabad Sangeet Parishad conferred the title of 'Sangeet Ratnakar' on him.
- 3] In 1952 a programme was arranged at 'Bharatiya Vidya Bhavan', Bombay to honour him. In this programme the participants were - Surashree Smt. Kesarbai Kerkar, Master Krishna, Ali Akbar Khan, Moghubai Kurdikar and Allrakha.
- 4] He began to give programmes to Bombay Broadcasting company from 1928. Later on in 1930 this company was taken over by the Government and was named as All India Radio (AIR). He was also a member of the local advisory committee of AIR. Initially he persuaded many musicians to give performances on AIR. Later on when the system of audition test was enforced he was the President of the movement opposing it.

5] For last ten years he worked as a Sangeet Salhakar (Music consultant) on All India Radio, Delhi.

Death-

He was moving in a taxi in Delhi and he died on road on 18th May 1962. He was 67 years old then.

Disciples -

He has given the names of thirty five disciples in his book - 'Sangeetagno Ke Sansmaran'. Some of the leading ones were - Moghubai Kurdikar, Shreemati Narvekar, Indira Wadkar, Ram Marathe Jagannathbuwa Purohit alias Gunidas, Saraswatibai Fatarfekar, Menkabai Shirodkar, Sitaram Fatarfekar, Ramakant Ramnathkar, Gajananrao Joshi, Batuk Deewanji, Khadim Hussein alias Sajan Piya, Anwar Hussein, Latafat Hussein, Sharafat Hussein, and his two sons Yusuf and Yunus Hussein alias Darpan Piya.

My Reminiscences of Vilayat Hussein -

1] In 1955, he came to Ahmedabad. One morning he came to my house with Yunus Hussein. He asked me whether I have his record of Shivmat Bhairav. I said 'Yes. I do have. He asked me to play it. While listening to it he told Yunus - 'Beta Yunus Asthai Aaisi gana chahiye'.

2] He had a great respect for Hindu festivals. In April 1956 he had come to Ahmedabad. It was a Ramnavmi. He was to be recorded at All India Radio, Ahmedabad. We were all thinking as to what he will sing ? To our surprise he sang Rageshri, "Aayo Jit Raja Ramchandra Lanka Nagar". Afterwards in Chhayanat he sang "Sugriva Ram Kripa Dhyani". That was the kind of respect he had for Hindu religion. 'Krishna' was always the theme in most of his compositions.

3] Once he was being recorded at AIR Bombay in which he was singing Shahana Kanada. During the programme the professional tabla player who was accompanying him in the studio increased the laya of tabla deliberately. Khansaheb adjusted his singing accordingly to the laya of the tabla. Later on he advised the tabla player not to do such mischief again with any other singer. Ahemadjan Tirakhava had accompanied large number of artists on tabla. He found only two artists among the veterans who were experts in layakari - 'Layake Badshah' - viz. Vilayat Hussein and Mushtak Hussein of Rampur.

4] Once in 1953 a programme of Vilayat Hussein was organised at the bungalow of Devendraprasad Vasudevprasad - Maharaj of Swaminarayan Sampradaya - in which he sang Raga Darbari for two hours. In this raga he sang Dhrupad, Dhamar, Sadra, Bada Khyal, Chhota Khyal, Tarana and Thumri. Similarly he sang Raga Paraj for two hours, Sohoni for fifteen minutes, Bhairvi Hori for about half an hour [Rang Dekhe Jiya Lalchaya]

In 1956 he came once again and had a programme at Swaminarayan Maharaj's bungalow in which he sang Raga Yaman - Aalap and madhyalaya cheej, Jhinjhoti Aalap and Dhamar. In Bhairvi he sang the composition of Bishvambharnath of Jaipur - "Eri Tum Jagat Ho". The last line of that cheej is "Vishwanath Jage". Only two musicians from the country viz. Siddheshwari and Vilayat Hussein knew the compositions of Bishvambharnath.

5] Once he sang on All India Radio, Bombay a cheej "Udat Vandan" and the announcer announced it as Raga Hindol Pancham. In my next meeting I asked him about it. He told me that it was a Keertan of Kumbhandas and in Vaishnav Haveli it is rendered in Vasant, just in the same way as he rendered it, but it is type of Vasant which is called "Krishnamat Vasant"

Bibliography-

- 1] "Sangeetagnyon Ke Sansmaran"-by Vilayat Hussein [in Hindi] pages 98-135. published by - Sangeet Natak Academy, New Delhi (1956)
- 2] "Sangeetkaro Na Sannidhyaman" - by Batuk Deewanji pages 136-146. [In Gujrathi]
- 3] "Sangeetna Gharana and Sangeetna Sadhako" - by Batuk Deewanji pages 15-17. [In Gujrathi]
- 4] "Musicians of India - Past and Present" - By Amal Das Sharma. pages 95-109. [In English] ISBN 81-85421-18-8 Published by Naya Prakash, Calcutta (1993)
- 5] "Shadja Gandhar" - by Mr.K.D.Dixit, pune [in Marathi]

From Odeon catalogue C.1935



हिंदुस्थानी रेकार्ड्स

प्रो. विलायत हुसेन.

SA. ३०५२

प्यार मंडा नजर नहीं आंवादा. सोहनी.
कौन जतनसे खोदूं गांठरी. होरी.

एक शब्दः—
प्यार मंडा नजर नहीं आंवादा खरी पुकारूं पी पी पी ॥ ५० ॥
तनवटी मन मधवा चुवावुं कैसे कर राखूं जी जी जी ॥ १ ॥

दुसरी शब्दः—कौन जतनसे खोदूं गांठरी मै ॥ ५० ॥
त्रिजकी सखी सब बन बन आये मै वैठी बिस बोरूं।
अचकी पाग सैया भये है बैरागी नगर नगर धर डोरूं ॥१ ॥

SA. 3012	} मेंडा दिल लगावे. न. ३०१२	रामकृटी.	A. 245071	} शब्द सुनाये कोयलिया. न. २४५०७१	वसंत.
		ज्ञानन ज्ञानन ज्ञानन.	ज्ञाननड.		पायलीया बाजे.
SA. 3038	} बंगर का करिये. न. ३०३८	तोंडी.	A. 245096	} मथुरा न जावो मोरा कान. न. २४५०९६	पूर्वी.
		ओ दे तनान्न.	तराणा-मालकौंस.		आज आंजन दियो.
SS. 4005	} अरी बीरहन बिजरन. न. ४००५	असावरी.	A. 245097	} भंवरारे फुष्ठी बन. न. २४५०९७	वसंत.
		तुइसे जपाक परे मन.	बिलावल.		सा सुंवर बदनके.
A. 245038	} सैया परो नहीं. न. २४५०३८	गौड सांग.	A. 245115	} हुं तो तोरे कारन. न. २४५११५	देसकार.
		अजहुन आये श्याम.	भिमपताल.		साची करत बाकी.

Prof. S.R.Mehta, 11/B, Sadhana Society Opp.Civil Hospital
Petlad Road, Nadiad - 387 001. Gujrat State. India Phone - 0268-25600

Known gramophone discs of Vilayat Hussein Khan

78 rpm discs

ODEON 12" - Bageshree / Shivmat Bhairav
COLUMBIA 12" - Bilawal / Komal Rishabh Asavari

ODEON 10"

- 1] Bahar / Barwa 2] Sohoni / Hori 3] Purvi / Lankadahan Sarang
4] Bhimpalas / Gaud Sarang 5] Vrindavani Sarang / Deshkar
6] Vasant / Malkosh 7] Vasant / Malkosh 8] Todi / Malkauns
Tarana 9] Paraj / Bhupali 10] Ramkali / Chhayanat

COLUMBIA 10" - Sohini / Khambavati

COLUMBIA 7" Extended Play (EP) 45 rpm records -

- 1] Dhanashri / Kukubh Bilawal
2] Pancham Sohini / Paraj

Studio recordings [All India Radio,Archieves]

- I] Dhrupad - Aalap and Dhrupad in raga Jog
II] Dhamar - Aalap and Dhamar in - 1) Sindhura 2) Jhinjhoti
3) Malkauns 4) Jaijaywanti 5) Savni 6) Ramkali
III] Khayals [Ragas-Thirty seven items] -
Kanada's-Darbari,Raiso,Gara,Kaushi,Bageshree,Kafi (two items)
Malhar's - Gaud,Mirabai,Ramdasi.
Todi's - Miyanki,Lachari,Husseini,Bahaduri.
Kalyan's - Yaman,Shuddha,Savni,Jait,Bihari,Hem
Nat's - Shuddh,Savni,Chhaya. Gunkali's - Chaiti,Shuddha.
Other ragas - Barwa,Deshkar,Malkauns,Sughrari,Jaijaivanti,Desh
Sohini,Tilak Kamod,Paraj Kalingda,Pancham Sohini,Kafi Hori
Jaunpuri (two recordings),Lankadahan Sarang.

Subbaddha Sangeet - All India Radio recordings [About five minutes duration each]

- 1] Gauri Shuddha 2] Lalita Gauri 3] Kapar Gauri 4] Chaita Gauri 5] Chaita Gunkali 6] Jaita Shree 7] Kafi Kanada 8] Deepak Kedar 9] Chandani Kedar 10] Jaldhar Kedar 11] Maluha Kedar 12] Alhaiya Bilawal 13] Nat Bilawal 14] Hameer Bilawal 15] Sarparda Bilawal 16] Pancham 17] Gaud Malhar 18] Thumri 19] Mirabaiki Malhar 20] Sunaerkali 21] Shuddha Sarang 22] Bhimpalas Tarana 23] Shyam Kalyan Tarana 24] Tilak Kamod 25] Vrindavani Sarang



VILAYAT HUSSAIN KHAN

ODEON	78 RPM	Hanseatic Trading Co., Bombay	1930
Agency:		The Cosmos Engineering Co., (India) Ltd., Bombay	
	A-245000	BLUE label	Made in Germany
Recordings taken at BOMBAY		by Mr. SCHKOLZIGER	
Ke376	A-245038a	VILAYET HUSSEIN KHAN Saiyan Paro Nahin More - GAUD SARANG c/w [Ke-370] .ODEON A 245038	[HINDI] Apr 1931
Ke370	A-245038b	VILAYAT HUSSEIN KHAN Aajhun Aaye Shyam - BHIMPALAS c/w [Ke-376] .ODEON A 245038	[HINDI] Apr 1931
Ke380	A-245071a	VILAYAT HUSSEIN KHAN Shabad Sunaye Koyalijan - VASANT c/w [Ke-383] .ODEON A 245071	[HINDI] Aug 1931
Ke383	A-245071b	VILAYAT HUSSEIN KHAN Payalijan Baje - MALKAUNS c/w [Ke-380] .ODEON A 245071	[HINDI] Aug 1931
Ke375	A-245083a	VILAYAT HUSSAIN KHAN Nanadiya Jagi - BHUP (BHUPALI) c/w [Ke-385] .ODEON A 245083	[HINDI] Oct 1931
Ke385	A-245083b	VILAYAT HUSSAIN KHAN Marura Rajapi - PARAJ c/w [Ke-375] .ODEON A 245083	[HINDI] Oct 1931
Ke372	A-245096a	VILAYAT HUSSAIN KHAN Mathura Na Javo Mora Kan - PURVI - Trital c/w [Ke-377] .ODEON A 245096	[HINDI] Nov 1931
Ke377	A-245096b	VILAYAT HUSSAIN KHAN Aaj Aaunjan Diyo Radhika Nayanko - LANKADAHAN - Jhaptal c/w [Ke-372] .ODEON A 245096	[HINDI] Nov 1931
	A-245097a	VILAYAT HUSSAIN KHAN Bhahvrare Phuli Ban Vellariyan - VASANT - Trital c/w .ODEON A 245097	[HINDI] Nov 1931
	A-245097b	VILAYAT HUSSAIN KHAN Sa Sundar Badan Ke - MALAKUNS - Jhaptal c/w .ODEON A 245097	[HINDI] Nov 1931
Ke 374	A-245115a	VILAYAT HUSSAIN KHAN Hun To Tore Karan Jagi - DESKAR c/w [Ke-378] .ODEON A 245115	[HINDI] Dec 1931
Ke 378	A-245115b	VILAYAT HUSSAIN KHAN Sachi Karat Baki Kaun Lagare - BRINDAVANI c/w [Ke-374] .ODEON A 245115	[HINDI] Dec 1931

2 VILAYAT HUSSAIN KHAN - Discography

ODEON 78 RPM

Ruby Record Co. Bombay.			

ODEON	SA-3000	BLUE label	Made in India
	SS-4000 [12 inch]	BLUE label	Made in India
	SB-2000	RED label	Made in India
	SR-5000 [12 inch]	RED label	Made in India

Recordings taken at BOMBAY		by MAX BIRKHAHN	1934

s-792	SA-3012	VILAYAT HUSSAIN KHAN Mainda Dil Lagare - RAMKALI c/w [s-796] .ODEON SA-3012	[HINDI] Sep 1934
s-796	SA-3012	VILAYAT HUSSAIN KHAN Jhanan Jhanan Jhanananan - CHHAYANAT c/w [s-792] .ODEON SA 3012	[HINDI] Sep 1934

s-793	SA-3038	VILAYAT HUSSAIN KHAN Langar Ka Kariye Jin Maro - TODI c/w [s-797] .ODEON SA 3038	[HINDI] Feb 1935
		c/w [s-797-1T1] .COLUMBIA VE 5061	[Reissue] Jul 1954
s-797	SA-3038	VILAYAT HUSSAIN KHAN Ode Tarana - TARANA - MALKAUNS c/w [s-793] .ODEON SA 3038	[HINDI] Feb 1935
		c/w [s-793-1T1] .COLUMBIA VE 5061	[Reissue] Jul 1954

Rs795	SS-4005	VILAYAT HUSSAIN KHAN Tujhase Japak Pare - BILAVAL c/w [Rs-794] .ODEON SS 4005 [12"]	[HINDI] Apr 1935
		c/w [Rs-794-1T1] .COLUMBIA BEX 269	[Reissue] c. 1948
Rs794	SS-4005	VILAYAT HUSSAIN KHAN Ari Birahana Bichharana - ASAVARI c/w [Rs-795] .ODEON SS 4005 [12"]	[HINDI] Apr 1935
		c/w [Rs-795-1T1] .COLUMBIA BEX 269	[Reissue] c. 1948

Recordings taken at BOMBAY		by HEINRICH LAMPE	1935

s-961	SA-3052	VILAYAT HUSSAIN KHAN Pyara Mainda Najar Nahin - SOHANI c/w [s-963] .ODEON SA 3052	[HINDUSTANI] Sep 1935
s-963	SA-3052	VILAYAT HUSSAIN KHAN Kaun Jatansi Kholang - HORI c/w [s-961] .ODEON SA 3052	[HINDUSTANI] Sep 1935

s-962	SB-2334	VILAYAT HUSSAIN KHAN Baje Mori Payaliya - BARWA c/w [s-960] .ODEON SA 2334	[HINDI] Jun 1938
s-960	SB-2334	VILAYAT HUSSAIN KHAN Hari Hari Ratima - BAHAR c/w [s-962] .ODEON SA 2334	[HINDI] Jun 1938

 ODEON continued

Rs958	SR-5009	VILAYAT HUSSAIN KHAN Aaj Maujur Bhav - SHIVMAT - BHAIKAV	[HINDI]
		c/w [Rs-959] .ODEON SR 5009 [12"]	c. 1938
Rs959	SR-5009	VILAYAT HUSSAIN KHAN Sakhi Man Lage - BAGESHRI	[HINDI]
		c/w [Rs-958] .ODEON SR 5009 [12"]	c. 1938

 COLUMBIA 78 RPM [Transferred from ODEON]

	VE-5000	VIOLET label	Made in India
	BEX 251 [12 inch]	BROWN label	Made in India
s-793-1	VE-5061	VILAYAT HUSSAIN KHAN Langar Ka Kariye - TARANA	[SB 3038]
		c/w [s-793-1T1] .COLUMBIA VE 5061	Jul 1954
s-797-1	VE-5061	VILAYAT HUSSAIN KHAN Ram-Tara Nana - TARANA	[SB 3038]
		c/w [s-797-1T1] .COLUMBIA VE 5061	Jul 1954
Rs795	BEX-269	VILAYAT HUSSAIN KHAN Tujhase Japaka Pare - BILAVAI	[SS 4005]
		c/w [Rs-794-1T1] .COLUMBIA BEX 269 [12"]	c. 1948
Rs794	BEX-269	VILAYAT HUSSAIN KHAN Ari Birahana Bichharana - ASAWARI	[SS 4005]
		c/w [Rs-795-1T1] .COLUMBIA BEX 269 [12"]	c. 1948

 COLUMBIA 78 RPM The Columbia Graphophone Co., Ltd., Bombay

	GE23000	BLUE label	Made in India
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 Recordings taken at BOMBAY (or at DUM DUM)

cei54237	GE23178	VILAYAT HUSSAIN KHAN Durve Durve Lata Lata - SOHONI	[HINDUSTANI]
		c/w [cei-54238-1] .COLUMBIA GE 23178	Apr 1960
cei54238	GE23178	VILAYAT HUSSAIN KHAN Karat Singar - KHAMBAVATI	[HINDUSTANI]
		c/w [cei-54237-1] .COLUMBIA GE 23178	Apr 1960

Mr. Vilayat Husein

मि. विलायत हुसेन.

SA. 3012 } मैडा दिल ल्मावे (रामकली.)
 नं. ३०१२ } झनन झनन झनननन (छायानट.)

मि. विलायत हुसेन हे रोडेओमध्ये गात असल्यामुळे सर्वांच्या परिचयाचे झाले आहेत. गायनशास्त्रातील त्यांचा उच्च दर्जा सर्वमान्य आहेच. त्यांचे गाणे शास्त्रोक्त असून श्रेष्ठ दर्जाचे आहे. " मैडा दिल ल्मावे " रामकली व " झनन झनन झनननन " छायानट या दोन चिजा यावेळी शास्त्रोक्त-गायनप्रेमी जनतेच्या सेवेस रुजू करीत आहेत. एक वेळ हा रेकॉर्ड ऐकावा अशी आम्ही शिफारस करतो.

एक वाजू:—

मैडा दिल ल्मावे तेंडरे नाल सजन यार ॥ ५० ॥

सांवरी सुरत सोनासी तेंडी मन रंग भयो चम्प खुमार ॥ १ ॥

दुसरी वाजू:—

झनन झनन झननननननननन
 बाजे बिछया पियाके मिलनको
 चली जात अपने मंदरसी नारी ॥ ५० ॥

पुजा करनको निकसी घरसों
 अलबेली नार चोमक इनायत बारबार ॥ १ ॥

मधुरा ना जावे मोरा कान (पूर्वी)
 आज औजन दियो राधिका नयनको (लंकदहन)

पूर्वी: त्रिताल.

मधुरा ना जावे मोरा कान ।

मने करो गोपियो ॥ ५० ॥

अंतरा.

मधुरा तेरी गोकुल तेरी

बिजमें मची भूम धाम ॥ २ ॥

लंकदहन: झपनाल.

आज औजन दियो राधिका नयनको ॥ ५० ॥

अंतरा.

हीन बिर्से हीन कुल लजन कीचन रेग ।

अभके चौबल निपट शाम मुख देनको ॥

Vilayet Husein

विलायत खां.

खां साहेब विलायत हुसेन यांचे गाणे शास्त्रोक्त व उच्च दर्जाचे आहे. ह्यांच्या संगीतामध्ये आश्चर्यजनक कुशलता दिसून येते. यांचे गायन ऐकून गायनप्रेमी जनांना स्फूर्ति येते. ह्या खेपेच्या रेकार्डमध्ये " वृंदावनी " व " देसकार " या रागांतील चिजा गाऊन त्यांनी अतिशय नजा केली आहे. सदरहू रेकार्ड ऐकण्यालायक आहे.

No. A 245115 { साची करत चाकी कौन (वृंदावनी)
 २४५११५ { हुं तो तोरे कारण जागी (देसकार)

मिस्टर विलायत हुसेन यांची या वर्षाअखेरपर्यंत प्रसिद्ध झालेली रेकार्ड्स

No. A 245038 { अजहन न आये शाम (भीमपलास)
 २४५०३८ { सिया परो नाहीं मोरे (गौडसारंग)

No. A 245071 { सवद सुनाये कोयलीयां (बसंत)
 २४५०७१ { पायलीयां वाजे (मालकंस)

From Odeon catalogue C.1935

१० इंची दोन वाजुची प्ल्यू लेवल रेकार्ड प्रत्येकी किं. रु. ३-८-०

 HIS MASTER'S VOICE 45 RPM (E.P.) The Gramophone Company of India.

Recordings taken at BOMBAY

 .HMV 7EPE 1207 1961

VILAYAT HUSSAIN KHAN - Vocal, with accmt

Side One: Raga PARAJ - Chalo Mitwa Balam [HINDUSTANI]

Side Two: Raga SOHONI PANCHAM - Sakhi Mori Preetam [HINDUSTANI]

 .HMV 7EPE 1215 1962

VILAYAT HUSSAIN KHAN - Vocal, with accmt.

Side One: Raga KUKUBH BILAWAL - Tero Rang [HINDUSTANI]

Side Two: Raga DHANASHRI - Tero Dhyan Dharat [HINDUSTANI]

 HIS MASTER'S VOICE (LP)

 ECHOES OF GOLDEN VOICES .HMV PMLP 1405 LP 1986
 .HMV STC 04B 7270 Cassette 1986

Includes: VILAYAT HUSSAIN KHAN - Vocal, with accmt.

Sakhi More Preetam - Raga SOHONI PANCHAM [HINDUSTANI]

(Side Two, Track Six) Matrix: 2XJE-16527

 NOTE: The possibility that VILAYAT HUSSAIN KHAN had given some recordings for other companies still remains, however, at this point the above listing is all the known recordings that he made.

MICHAEL KINNEAR

Vilayat Husein.

खां साहेब विलायत हुसेन.

कै. भास्करबुवा बखले यांचे गुरु खां साहेब नयनखां यांचे विलायतखां हे चितंजीव. यांचे गाणे शास्त्रीक व उच्च दर्जाचे आहे. गाण्यांमध्ये यांनी श्रेष्ठ दर्जा पूर्वांचे मोठमोठ्या मेकलीत मिळविलेला आहे. तेव्हा अशा प्रकारच्या गाण्यांची रेकॉर्डस संवर्दी ठेवणे इष्ट की नाही होणार ! खालील रेकॉर्डस उत्तम आहेत.

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स शाखा, सोलापूर

आजपर्यंतच्या कार्यक्रमांतून आपण
गायक, गायिका - अन्य गायिका, गीतकार, संगीतकार,
यांना स्वतंत्रविल्या ऐकलंत,
आता आम्ही सादर करित आहोत, आगळवेगळा
'आवाजा' ते 'बहारां' के सपने' या चित्रपटातल्या
समूहस्वरातील ध्वनिमुद्रिकांवर आधारित
हिंदी गाण्यांचा कार्यक्रम

कोरस गीते वक्रवार २८ मे १९९५
सायंकाळी - ६-००
सेवासदन प्रशाला.

या समूहस्वरातील गीतांच्या कार्यक्रमातून
आपणासारख्या दर्दी रुझिकांच्या समूहाने
एक वेगळीच रंगत येईल, अगत्याने यावे.

आपले -

मोहन मोहनी जयंत शळेरासकर अशोक थोबडे



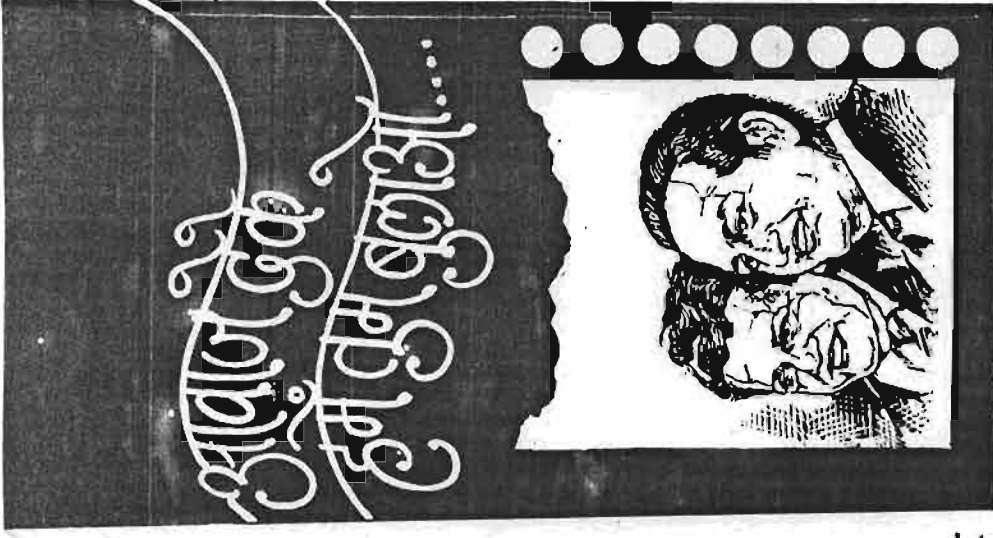
Mr. Jayant Raleraskar, 154 A 'Nirzar' Indira Nagar
Bijapur Road, Solapur - 413 004. Maharashtra State. India
Phone - 0217-611 424

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर्स शाखा, सोलापूर

आमच्या सोसायटीतर्फे येत्या ऋषिकी
के एप्रिल रोजी आर्थिकी द वाजता.
अशाच जादुवाव शंकर-जयकिशन यांच्या
अविटगोडीच्या चित्रपटगीतांचा ध्वनिमुद्रित
कार्यक्रम म्हणजे या वीष्याच्या वणव्यातील
शंडगाव वाऱ्याची बुनेल झुंकुकच !
आपण अवात्याने यावे.

• न्यळः बीवाकदन प्रहाला, अभागाह.

• विनितः जयंतबाळभाकर, अशोक थोबडे, मोहन मोहनी



पोरे ब्रदर्स



■ A 'listening session' of the society in progress



1) तूने छाय मेरे जरूम ए जिगर को	नगिना ५५५	लता	शैलेन्द्र
2) बता दे ऐ दिल दिल लगाना न	पूजा ५५५	लता	हसरत जयपुरी
3) कोई नहीं मेरा इस दुनिमामें	दाग ५५५	तलत	हसरत जयपुरी
4) तू प्यार का सागर है	सीमा ५५५	मन्ना डे	शैलेन्द्र
5) किसी ने अपना बना के	पतिता ५५५	लता	शैलेन्द्र
6) आगों आगों में तुम को छुपा के	औरत ५५५	लता	हसरत जयपुरी
7) आ निले गगन तले प्यार हम	बादशाह ५५५	हेमंत कुमार/लता	हसरत जयपुरी
8) क्या बताऊं मुख्त है क्या	पर्वत ५५५	लता/गीता/रफी *	शैलेन्द्र
9) अब तो आजाओ बलम	पूनम ५५५	लता	हसरत जयपुरी
10) चन्द्रमा मरभरा करू सुमे	पटरानी ५५५	लता	शैलेन्द्र
11) ओ स काली घटा धीर आहिरे	काली घटा ५५५	लता/रफी	हसरत जयपुरी
12) खुशियों के चान्द मुख्तये	मधुनपरव ५५५	लता	हसरत जयपुरी
13) जब जब फूल खिले	शिकस्त ५५५	लता/तलत	शैलेन्द्र
14) ये मेरा दिवानापन है	यकुटी ५५५	मुकेरा	शैलेन्द्र
15) उसे मिल गयी नहीं जिन्दगी	टालाकू ५५५	लता	हसरत जयपुरी
16) मंजिल बोली है प्यार की	कठफुतनी ५५५	सुखिर सेन	शैलेन्द्र
17) दुनिया न भाये मोहे अब	बसंत बहार ५५५	रफी	शैलेन्द्र
18) शीशा ए दिल इतना न	दिल अपना और प्रीत पराई	लता	हसरत जयपुरी
19) जखरेवाली वो तो कोई	नई देवली ५५५	किरीट	शैलेन्द्र
20) खजन संग काहे नेहा	मैं नशे में हूँ ५५५	लता	हसरत जयपुरी
21) ये वादा करो चांद के	राजहट ५५५	लता/मुकेरा	हसरत जयपुरी
22) ये रात भिगी भिगी	चोरी चोरी ५५५	लता/मन्ना डे	शैलेन्द्र
23) मासूम चेहरा	हिल तेरा दिवाना ५५५	लता/रफी	हसरत जयपुरी
24) आवाज देके हमें तुम	प्रोफेक्टर ५५५	लता/रफी	हसरत जयपुरी
25) पान खाए सेंका हमार	तिसरी कसम ५५५	आशा	शैलेन्द्र
26) अजहुं न आये बलम	संझ और खेरा ५५५	रफी/सुमन कल्याणपूर	हसरत जयपुरी

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर शाखा, सोलापूर



कलाविकल ते कामेडी अन्ना विविध ढंगाले

अखुबुव्य गीतांनी आपणांभावनुव्या

नसिकांना नुचवांची कुहनी सुफने

घाडवणाच्या मण्णाडे यांच्या

द्वनिमुद्रिकावन आधावित गाण्याच्या

कार्यक्रमास अवत्याले यावे

● नविवान-दि:३०-४-९५-भायं-दुवा.

● नुमेवाकदन पुडाला, सोलापूर

• विनित •

मोहन ओहनी जयंत बाळेंबासकन

अशोक थोबडे

मन्ना डे : मांच्या वयाला ७५ वर्षे पूर्ण
इत्तली (१-५-७५) स्थापना

सोलापूर S.S.R.C ने केलेल्या धर्मीयुक्त कार्यक्रम

स्थळ: सेवासदन प्रशाळा, दि. ३०-४-७५ रोजी सायं ६ची

१) ते मेरे प्यारे नतन	कानुलीवाला	सतीश चौधरी	प्रेमधन
२ पूछो न कैसे मन रंग	मेरी सूरत तेरी आंखे	सचीनदेव बर्मन	शैलेन्द्र
३ कौन आया मेरे	देख कबीरा रंग्या	मदन मोहन	राजेंद्र कृष्ण
४ कुल गेंदवा न मारी	रूज का चाँद	रांकर जयाकृशन	साहिर
५ किसने चिलमनसे मारा	गान एक रात की	सचीनदेव बर्मन	मजरुह
६ छपक छपक तू	बूट पॉलीश	रांकर जयाकृशन	शैलेन्द्र
७ प्रीतम दरसद्विवाओ	चाचा सिंहाबाद	मदन मोहन	(लता मंगेशकर) राजेंद्र कृष्ण
८ मेरो दिलम है इक बात	फो नॉ ९९९	कल्याणजी नौरजी	(")
९ तू प्यार का सागर है	सीमा	रांकर जयाकृशन	शैलेन्द्र
१० जिनसे लंबे है नंधू	आशीर्वाद	नसंत देसाई	गुलजार
११ अपर भगन दिशात	महाल	सचीनदेव	
१२ सिंदगी कैसी पहेली	आनंद	सतीश चौधरी	गुलजार
१३ चुनरिमा करती जाहरे	मदर हांडिया	नौशाद	शाबान
१४ दिन अखनेले	बगुनाह	रांकर जयाकृशन	(लता मंगेशकर) एसत
१५ बाहोंको जय लहरादे	कमी कंधेरा कमी उजाळ	ओपी नथर	(आशा -)
१६ तू खुश है कहां	नवांग	सी रामचंद्र	(आशा -) प्रतभास
१७ जुल्फोंकी घरा लोकर	रेशमी कमात	बाबूत	(आशा -)
१८ अजा सनम मपुर चंदेनीमे	चोरी चोरी	रांकर जयाकृशन	(लता -) एसत
१९ नौ चाँद तुझ्या	आखरोटाव	मदन मोहन	(लता -) राजेंद्र कृष्ण
२० तू है मेरो प्रेमदेवता	कल्पना	ओपी नथर	
२१ मधुशाळा	गैराफिली	जयदेव	
२२ तुम बीत जीवन	बाबची	मदन मोहन	कैफी अजमे
२३ जब तक जागे चाँद (लता मंगेशकर)	रश्मिकन्मा	मन्ना डे (संगीतकार)	
२४ आगा चुनरीमे दाग	दिल ही तो है		साहिर

सोसायटी ऑफ इंडियन रेकॉर्ड कलेक्टर शाखा, सोलापूर

तमाम मराठी मनाला अभिमान वाटावा, असे लोकप्रिय संगीत दिग्दर्शक व गायक -
अर्धवि फडके यांच्या मराठी गीतांचा
ध्वनिमुद्रिकावर आधारित कार्यक्रम

स्वाहाले सुखुणा

- बुविवार दि. २५ जून ९५ • सायं. ६ वा.
- स्वास्वदन प्रहाला, सोलापूर.

अगाव्याने यावे.

मोहन सोहनी • जयंत राऊसकर • अशोक शोबडे



सुधीर फडके:

- 1 वंध आम्हा नै, मातरग : 'वंदे मातरम्' / सुधीर फडके - कोरस / कॅसेट
- 2 सुरुव देवारी मगावे : 'शेव्याच्या शेगा / लता / सुधीर फडके / शंकराम आठवले
: HMV N 62163
- 3 तांबूस गौरा हात : 'कुबेरचे धन' / सुधीर फडके - उरगा / सुधीर फडके / गदिमा
: HMV : ECLP 7408
- *
4 रंगू नाजारवा जोते : 'वंशाचा धिमा' / नसंतराव ललीमा फडके / सुधीर फडके / गदिमा
: HMV CELP 7408
- 5 त्या तिथे पळीकडे : लासची गौष्ट / मालती चांडे / सुधीर फडके / कॅसेट / गदिमा /
- 6 रुपास भाळो मी : 'अवघाची संसार' / अरिशा सुधीर फडके / नसंतराव / डॉ. नसंतराव
: HMV : N 62294
- 7 हसनील फजला कलीर मीरा : / / सुमन हेमाडी / सुधीर फडके / संजीवनी भराडे
: HMV N 89093
- 8 जाको भंडी धिकळी करवंद / पुढचे पाडुल / माणिकदादरकर / सुधीर फडके / गदिमा
: HMV - N 25236
- 9 भाघाची रात चांदण त्यात / नरवीर तानाजी / आशा भोसले / सुधीर फडके / गदिमा
: HMV N 42047
- 10 भागवतेचे मंदीर माझे : 'ते भास घर' / सुधीर फडके / सुधीर फडके / सर्वेद्र मेट
: LP HMV ECLP 7401
- 11 किडुला तू का कुंभार : 'प्रपंच' / सुधीर फडके / सुधीर फडके / गदिमा
: 78 RPM : HMV N 62338
- 12 सागरा प्राण तळमळो : / ~~का~~ / सुधीर फडके / सुधीर फडके / वि. दा. सावरकर
: स्वाजगी कामक्रमावून
- 13 तोच चंद्रमा नभात : / / सुधीर फडके / सुधीर फडके / शंका शेळके
: HMV : N 89163
- 14 अशी पारबरे येती : / / सुधीर फडके / सुधीर फडके / गंगेहा चडगानकर
: EP 7 EPE 1265
- 15 पहाट झाली उद्यानातुमि : / / माणिक वर्मा / सुधीर फडके / गदिमा
: 78 RPM Columbia GE 23301

- 16 बहरला पारीजात सरी : / / माणिक वामी / सुधीर फडके / गदिमा
: 78.RPM Columbia : GE. 43301
- *
17 यराधीन आहे जगति : / / सुधीर फडके / सुधीर फडके / गदिमा
गीतरामायण कॅसेट
- 18 संपत्ती कदाणी : द मासा मर्ण एंका / सुधीर फडके / सुधीर फडके / /
: कॅसेट
- 19 काही थरीला मजवरी : जगाच्या यांथीर / आशा / सुधीर फडके / गदिमा
: LP ECLP 74.8
- 20 सुष है जमाना आज : " पाथित्री तारीख " / ^{सुधीर फडके} / सुधीर फडके / कपर जला बवारी
: कॅसेट (नॉन प्रोड्यूस्ड थिनी प्रोडिग)
- 21 काही तरी तू बोले : आधार / नसतराव देसायें / सुधीर फडके / गदिमा
: कॅसेट
- 22 ते भाझे घर : " वांस्वातली पुठगी " / आशा मोसडे / सुधीर फडके / गदिमा

* या गाथांच्या आधी वाबूजींच्या जाणजांतीब विविदन .

● सावरकर प्रार्तणान साठी साबेत्वा कर्मक्रमात वाबूजींनो सोळापुरात म्हाळेंने गाण श्री श्रीधर बेद्रें यांच्या संग्रहातून साभार . ६.

BILL DEAN-MYATT
4, HEATHERCOURT GARDENS,
FOUR OAKS ESTATE,
SUTTON COLDFIELD B74 2ST,
ENGLAND.

I WOULD LIKE TO MAKE CONTACT WITH COLLECTORS WHO WISH TO EXCHANGE 78RPM RECORDS OF INDIAN INSTRUMENTAL MUSIC FOR EUROPEAN AND AMERICAN ONES. I AM PARTICULARLY INTERESTED IN PRE-1940 MUSIC ON THE RARER LABELS (i.e. BEKA, RAMAGRAPH, G & T, NICOLE, etc).

I ALSO COLLECT MUSIC FROM ALL ASIAN COUNTRIES, SO IF YOU HAVE UNWANTED DISCS FROM PAKISTAN, SRI LANKA; BURMA, THAILAND; IRAN; AFGHANISTAN; Etc. THEN I WOULD BE MOST INTERESTED.

PLEASE WRITE AND TELL ME WHAT YOU HAVE FOR DISPOSAL AND WHAT YOU WANT IN EXCHANGE (OR WHAT CASH PRICE YOU ARE ASKING). IF YOU WOULD LIKE ME TO PUT A RECORDING DATE TO ANY EUROPEAN OR AMERICAN RECORDS THEN I WOULD BE HAPPY TO HELP ANYONE.

SIRC has now extended it's activities to Goa with the able leadership of Mr. Ram Page [originally from Mumbai - life member of SIRC and senior record collector] who works with Reserve Bank of India at Panaji. He has begun to organise listening sessions with the help of friends and record collectors and music lovers.

Mr. S.S. Chandvankar and Mr. Prabhakar Datar were invited to present programmes in the last week of January 1995. These programmes were held at Panaji and Parvari by Gomantak Marathi Academy and Maharashtra Parichay Kendra respectively. Later on couple of other programmes were presented by Mr. Datar at different places in Goa. Newspaper reports of some of these programmes are included in this issue.

In April - 'Records of Master Deenanath Mangeshkar' were played and in May a programme - 'Music of Vasant Desai' based on the gramophone records was presented.

Contact address - Mr. Ram Page, Exchange Control Department
'Sandeep' Apartment, near Hotel Samrat
Dada Vaidya Marg, Panji Goa - 403 001

जुन्या ध्वनिमुद्रिकांचा रंगलेला कार्यक्रम

पणजी, ता. २८ (बातमीदार) - जुन्या काळातील एकाहून एक खास गाण्याच्या सुरानी कला अकादमीच्या ब्लॅक बॉक्स मधील वातावरण आज धारून टाकले. उपस्थित श्रोत्यांना जुन्या जमान्यातील वैभवशाली संगीतविश्वाची सैर करून पुनः प्रत्ययाचा आनंद देणारा मुंबईच्या सोसायटी ऑफ इंडियन रेकॉर्ड्स कलेक्टर्स या संस्थेचा हा कार्यक्रम गोमंतक मराठी अकादमीने आयोजित केला होता.

जुन्या काळातील गोमंतकीय कलवंतानी गायिलेल्या गाण्याचा अतिशय दुर्मिळ ध्वनिमुद्रिका प्रभाकर दातार यांनी एकवट्या सोबत या ध्वनिमुद्रिका आपण कसकशा मिळविल्या, त्या मिळविताना

अनुभवास आलेले किस्से आणि हृदा प्रसंगाच्या आठवणी सांगणाऱ्या त्यांच्या निवेदानेही श्रोत्यांच्या मनाची पकड घेतली.

संगीताचे आणि विशेषतः शास्त्रीय संगीत, नाटयसंगीताचे जाणकार चोखंदळ रसिक या कार्यक्रमास उपस्थित होते.

यावेळी एकविण्यात आलेल्या ध्वनिमुद्रिकात मराठी बोलपटातील पहिले अंगाई गीत 'बाळा का झोप येईना (गायिका मालती तांबे), उंबरठ्यावरी माप ठेविले (गायिका सरोज वेलींगकर), बा.भ.बोरकरांचे 'नाव तिकडचे घेऊ कसे (गायिका कांचनमाला शिरोडकर), चलचल चंद्रा पसर चांदण (गायिका

कांचनमाला), देवळांच्या शारदा नाटककावर बेंतलेल्या शारदा बोलपटातील आसा भोसलेनी गायिलेले गीत 'श्रीमंत पतीची राणी भग थाट काय तू', सता मंगेशकरनी गायिलेले पहिले हिंदी गीत चित्रपट आफ की सेवामें संगीत दत्ता डावजेकर, मंदालसा धरी किती लालिसा (विलोपले मधु मीलनात या या चालीवररचे) दिनानाथराव मंगेशकरांचे गीत, अशी गीतांच्या अनेक ध्वनिमुद्रिका यावेळी एकविण्यात आल्या.

एक आगळ-वेगळा कार्यक्रम अनुभवल्याचे समाधान यावेळी श्रोत्यांच्या चेहऱ्यावर पसरले होते. यावेळी प्रसाद सावकार उपस्थित होते. त्याचीही एक ध्वनिमुद्रिका एकविण्यात आली.

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The Record News [TRN] also contains news and reports from Bombay and from units at Solapur,Nanded Calcutta and Goa.
