THE RECORD NEWS
THE JOURNAL OF
THE SOCIETY OF INDIAN RECORD COLLECTORS

ISSN 0971-7942

Feature Article in this Issue

Volume — Annual
TRN .2001

Discography

Zohra Bai, M.N. Chatterjee, Moghubai Kurdikar,
Ravi Shankar, Ali Akbar Khan, Bismillah Khan

The Society of Indian Record Collectors
110 Parashara T.I.F.R. Housing Colony Homi Bhaba Road, Navy Nagar Mumbai, India, 400 005
THE SOCIETY OF INDIAN RECORD COLLECTORS

Managing Committee

President               Narayan Mulani
Honorary Secretary     Suresh Chandvankar
Honorary Treasurer      Krishnaraj Merchant

Journal Editor          Suresh Chandvankar

Honorary Members
V.A.K. Ranga Rao, Madras
Harmandir Singh Hamraz, Kanpur

Membership Fee: [Inclusive of the Journal Subscription]
Annual Membership       Rs. 500
Overseas                US $ 50
Life Membership         Rs. 5000
Overseas                US $ 500
Annual Term             July to June

Society of Indian Record Collectors (Established 1990)
Members Joining anytime during the year (July—June) Pay the Full Membership Fee and receive the Back Issues for the Year of: THE RECORD NEWS — for the year in which they join.
[Life Members are entitled to All of the Back Issues—Postage Extra]
All Rights Reserved

NOTE: All Articles are © Copyright —
and may only be reproduced after obtaining written permission from both the Journal Editor and the Author of the article concerned

Contact Address:

SOCIETY OF INDIAN RECORD COLLECTORS
C/o Suresh Chandvankar, Hon. Secretary
110 Parashara, TIFR Housing Colony, Navy Nagar, Colaba, MUMBAI, 400 005, INDIA
Telephone: (Res)       Intl: 91 + 22 + 218 9726
Email:                  sschand@tifr.res.in
From the Editor –


From July 2001, SIRC membership subscription is revised and the details are given on page number two. Please send me your comments and suggestions. Articles, comments and letters for TRN-2002 are welcome.

- Suresh Chandvankar
Editor

SIRC News from Mumbai.................................................................................. 05
SIRC News from Pune, Baroda, Tuljapur, Nanded, Solapur.......................... 10-14
Prof. M.N. Chatterjee, Life and discography
By - Sushanta Kumar Chatterjee.................................................................. 17
Zohrabai Agrewali, a literature survey
By - Mr. V.V. Navelkar and Suresh Chandvankar........................................ 23
Zohrabai Agrewali – Recordings for the ‘Gramophone’ and discography
By - Mr. Michael S. Kinnear................................................................. 33, 42
Letters to the Editor.................................................................................... 61
By - Suresh Chandvankar................................................................. 67
Discography of Bismillah Khan’s 78 rpm records
By - Mr. Michael S. Kinnear..................................................................... 79
Shahanai Nawaz
By - Mr. Suresh Chandvankar............................................................... 87
Lifesketch of Moghubai Kurdikar (1904-2001)
By - Mr. Suresh Chandvankar............................................................... 90
Discography of Moghubai Kurdikar - 78 rpm records
By - Mr. Michael S. Kinnear............................................................... 92
Discography of Ravi Shankar - 78 rpm records
By - Mr. Michael S. Kinnear............................................................... 96
Discography of Ali Akbar Khan - 78 rpm records
By - Mr. Michael S. Kinnear............................................................... 109
Contents of the back issues................................................................... 125
Vande Mataram depicts culture of India, feels Chandvankar

STAFF REPORTER

Hail To The Mother (Vande Mataram)
Mother, I bow to thee!
these very lines usher in the sense of nationalism, patriotism. 'Vande Mataram' has remained to be a source of inspiration for all the people over the years. The magic of the song still fills the air with the aroma of patriotism.

Although the treatment of the song has changed a lot, the connotation of Vande Mataram still remains intact.

Hence it becomes interesting to find out that how far has the rendition and paraphrasing of Vande Mataram changed.

In order to highlight the musical history of Vande Mataram, an interesting and informative programme was arranged by Saptak.

Saptak is holding a three-day festival called 'Sangeet Mahotsava'. It began with the highly informative programme "125 Years of Vande Mataram.'

Suresh Chandvankar, Honorary Secretary of Society of Indian Record Collectors, Mumbai was here to deliver a lecture with the help of Vande Mataram presented at different situations and by various musicians.

It might be mentioned here that over the years since the conception of Vande Mataram, it has been rendered, created and even at times altered by some of the renowned names.

This very concept was captured by Chandvankar in his lecture. What is Vande Mataram? Is it a national song/ anthem or a cultural song? This very idea forms the gist of the lecture.

In the programme, Chandvankar emphasised more on the presentation of the recordings of Vande Mataram. It was well supported by the information imparted by Suresh Chandvankar. Chandvankar is a scientist at Tata Institute of Fundamental Research. He holds Ph.D. in Physics.

But his passion for music lead to the collection of numerous records. One of his acquaintances Milind Sabnis was working on a book titled 'Vande Mataram: Ek Shodh'. He took assistance from Chandvankar. The study revealed that there are numerous recordings done by the renowned names.

The study ushered in another thought. It revealed that although the renowned names created rather recreated Vande Mataram, it had its individual touch. That is why at times Vande Mataram sounds like a devotional number, a classical bandish, a pop number or even a lullaby.

Suresh Chandvankar had divided the recordings in seven parts.

In the first part he presented the tune which is played everyday on Doordarshan and Akashvani. It was composed by Pandit Ravi Shankar in 1945, followed by RSS tune by Shivapad Bhavo. Vande Mataram is known by the common man in typical ways. One was the rendition by Lala Mangeshkar in Anandramath (1952).

"But in the present context, the original song has been altered in 'Main Tuhe Sataam' ( Composer - A. R. Rahman)." Also he highlighted some of the latest recordings of Vande Mataram.

It might be noted here that Bankimchandra was criticised for mixing Bengali and Sanskrit. To which, he had replied that the writer writes in a sudden overflow of thoughts and emotions. Hence whatever the outcome, it is genuine.

The treatment has changed drastically over the years. Rabindranath Tagore, Narayan Mukherjee, M.S. Subbulakshmi's rendition was more a mixture of western classical and Rabindra Sangeet in Raga Desh Malhar. While the solo renderings of Suvarambua (Mumbai), Vishnupriya Paghwa, Keshavrao Bholve have an individualistic stamp.

Pandit Omkarnath Thakur used to conclude himself with the rendition of Vande Mataram.

Recordings of Vande Mataram composed for chorus and marching performance, in devotional mood etc were also presented. He concluded the programme with Rahman's Vande Mataram which highlights the tonal qualities of instruments.

In fact with all these versions it still remains a question whether the musicians treat Vande Mataram as a national song/ anthem or a cultural song?

But the most striking and pathetic thing which needs mention is the apathy on part of the people. Very few people attended the programme.

Chandvankar concluding his lecture demonstration said that Vande Mataram is more of a cultural song of our country. It depicts the culture of India.

Mother, I kiss thy feet
Speaks sweet and low!
Mother, to thee I bow.

A] ‘Vande Mataram’ - Listening sessions and lectures held [1999-2001]


2] December 1999 - Sane Guruji Vyakhyanmala at Tasgaon, Sangli - presented by Mr.Ram Page, Mumbai. [audience - around 1000].


January 2000 - at Sanskar Bharati, Goregaon - for about 50 adults

4] February 2000 - at Marathi Vangmay Mandal, Reserve Bank Of India. - presented by Mr. Ram Page. - attended by about 100 persons.


9] August 2000 - at Virar - organised by 'Sneha' and presented by Mr.suresh chandvankar. Attendence - around 50.

10] October 2000 - At Tuljapur branch of SIRC. attended by about 100 listeners.

* Interview of Suresh Chandvankar on SIRC activities was recorded for the Osmanabad radio station.

11] October 2000 - At Solapur branch of SiRC-attended by about 30 listeners.
These records are long playing ones and nobody wants to break them

By Olav Albuquerque

MUMBAI: Thirty-five people sit numbed at the busy 1925 composition Pya gaye pardes by Bai Sundarbai walks through the room. As the black tape recorder rotates slowly on the turntable, a sprightly 70-year-old jumps up and begins swaying to the music. A joyful smile lighting up his wrinkled visage as he is transported back to his youth when he romanced girls who have now turned into grandmothers.

We are in the midst of a listening session organised by the Society of Indian Record Collectors (SIRC), which was set up in 1900 to collect old gramophone records and labels of a bygone era. Thanks to SIRC's efforts, one can access old speeches and songs, both film-based as well as classical. For example, a patriotic number like Vaade mataram, which was sung by Rabindranath Tagore in 1906, and which, incidentally, has over a 100 versions.

The SIRC came into existence after these music aficionados got in touch with an Australian discographer—a person who reconstructs the past by scrutinising labels on old gramophone records and listening to the recorded music. The three music buffs—Sureti Chandavarkar, who works at the Tata Institute of Fundamental Research (TIFR), businessman Narayan Mulani and K. R. Merchant, a former bank employee—met Australian Michael Kennard when he came to Mumbai to sift out old gramophone records. Kennard, who took up the study of Indian gramophone records while in Australia, has a mammoth collection of the same.

It all started because of Chandavarkar's father's water-pipe shop in Pune which had stacks of old records dumped inside. That's how Chandavarkar got hooked. After hunting for years for others who shared his passion, he met Mulani and Merchant. When the trio met, Kennard, their passion found a direction. "After talking to him, we decided to work on two levels," says Chandavarkar. "On the first level, we would organise listening sessions for connoisseurs and those interested in old music. On the second, we would invite musicians and singers of yesteryear to play old records and explain the history behind it. We also published a journal called Record News and engaged in academic research."

Both projects were a huge hit. "So much so that our listening sessions attracted a 400-strong audience," says Mulani. "We now hold these programmes in public halls. All the sessions are free." Equally enjoyable were the reminiscences of artists like sarangi maestro Pandit Ram Narain, musicians like Sardar Phadke, Sardar Mallick and Saheb Bhattachar, and actors Vasant.

The SIRC has painstakingly recorded the discography of select artists such as K. L. Saigal, Bai Gandharva, Jatindra from Allahabad and old virtuosos from Kolkata who recorded music between 1900 and 1910. Mulani says excitedly, "Our long-past 60-year-old, upto 3,000 gramophone records—including regional ones—have been made in India. There were records of different sizes meant to be played at different speeds and included recordings of advertisements, anthems, bird song, tales by experts, dramas and other variations. Recordings of pure and light classical music have also been made, but not all have been preserved."

To access these old treasures, the SIRC started approaching private collectors and the music archives in London, which has records of Asian countries such as India. They soon found out that trying to get copies from either private collectors or the archives in London was an uphill task. Nevertheless, they are determined to continue their archive-building efforts, to preserve even a fraction of the 3,000 records made since the 1920s. One hopes that their efforts are long-playing.

---

"His Master's Voice"

The Hallmark of Quality

---

The Times of India September 30, 2001
* The programme was recorded by AIR Solapur for broadcasting as a Diwali special programme.

12] October 2000 - At Nanded unit of SiRC-hosted by Mr.P.T.Shastri and Madhukar Dharmapurikar.

13] October 2000 - at Aurangabad - two sessions held for two different groups.

14] November 2000 - a) At Parvari, Goa by Mr Ram Page. b) at Mr.Pandit's house, Juhu, Mumbai.


21] August 2001 – At TIFR auditorium, Mumbai on account of independence day celebrations.

22] October 2001 – At Mahila Mandal in Ghatkopar, By Mr.Page

23] October 2001 – In two Indian families at Stockholm, sweden – By Suresh Chandvankar.


B] Other programs organized by SiRC during 2000-2001

1] June 2000 - Dr.Ashok Ranade - Hindi film music - ‘Aarambhakal’ [Saraswatidevi, Gulam Haider and others]


3] October 2000 - Rare Marathi film songs of Lata Mangeshkar - presented by Mr.Ashok Thakurdesai and Bhalchandra Meher for Solapur unit of SiRC.
Setting a record

ASHLESHA ATHAYALE

The first Indian record has come a long way. A 78 RPM shellac, sung by Soshi Mukhi and Phanibala and released in November 1902 by a company called Gramophones and Typewriters Ltd, it will turn 99 this year. "The 'Typewriters' was added because the company wasn't sure whether they'll be able to sell the record or not," laughs Suresh Chandvankar, a member of the Record Collectors' Society of India (RCSI). The society that holds a monthly meet at a member's house for record listening and updating sessions, incidentally, has two other records — sung by Muvuddin Khan and Janeilbabu — from 1902.

The categories of other records with RCSI range from classical Marathi natya sangeet, Hindi film music from 1932-50, Bengali music to Ravi Shankar's music. Some members also have speech records of Churchill and Hitler. Apart from advertising records like those of Colgate and Binaca, some old records have comic laughter and bird calls. Along with the first Indian record, the RCSI members tried to acquire different recordings of 125-year-old Vande Mataram last year. Says a member, Subhaschandra Meher, "We had 40 records in different tunes. But last year we managed to collect 110, some of which are in Tagore's voice." In fact, companies like HMV approach the society when they release new cassettes.

As for the kind of records, while the first record was of shellac, other materials used are cardboard, brass, and plastic. There are also puzzle records in which the playing order of the songs is unknown, while Pathay records play the opposite way. However, record care is significant.

At Meher's Dadar residence, more than 4,000 records are stored in thermocol boxes. Record collection also means possessing a good record player. That's where the technicians come in. There's 75-year-old Sobhray Vaswani from Ulhasnagar, famous for his repairmanship, or the Chor Bazaar shopkeepers. Creating an archive of all the records will be RCSI's 'dream come true'. The most latest record to come out in the market is that of Dil to Pagal Hai. Needless to say, most of RCSI members own it!
* This programme was also recorded by AIR Solapur for a special Diwali broadcast.


5] March 2001 - Felicitation of Mr. V.D. Ambhaikar on account of his 90th birthday.

6] May 2001 - Records of 'Bharat-Ratna Ustad Bismillah Khan' - by Mr. Suresh Chandvankar

7] June 2001 - Records and Gayaki of Moghubai Kurdikar - by Dr. Ashok Ranade


9] October 2001 – Rare marathi records of Asha Bhosle – by Ashok Thakurdesai and Bhalchandra Meher


11] December 2001 – Life, records and gayaki of late Miss Indubala – an illustrated talk by Dr. Ashok Ranade

 Corrections to the Vande Mataram list published in TRN - 2000 page 128


35] From Film Mahabiplovi Aurobindo released on 15.10.1971 at Calcutta. sung by Aarti (Mukherjee), Hemant Kumar and Pradeep Basu.

page 129 Tapan Sinha - ‘Sabuj Dwiper Raja’ (1979) Subal [not subbal]
SIRC News from Pune

Revival of activities of Pune unit of SIRC -


SIRC NEWS FROM BARODA [2000-2001]


Programs were presented by Mr. Narendra Shrimali and Mr. J.S. Pathak.
Mr. Narendra Kamal Shrimal has launched a web site – www.archiveofmusic.com

For further details please contact -
Mr. Narendra Kamal Shrimali, SIRC. Baroda.
23, Jayratna Society, Behind ESI Hospital, Gotri Road, Vadodara - 390 021
Gujrat State, India. Telephone - (0265) - 351 843
SIRC News from Tuljapur [2000-2001]


An average attendance to the listening sessions was 200-250.

Interested readers are requested to contact Mr. Peshwe for further details - Mr. Sudhir Peshwe, 22, 'Adwait', Mauli Hsg. Society, Near Peshwe Hospital, Tuljapur - 413 601, District Osmanabad. Phone - (02471) 42897.
SIRC NEWS FROM NANDED [2000-2001]

Nanded unit of SIRC is eight years old now and during the period of this report, they have presented following listening sessions -

1] September 2001 - Swar Asha - Asha Bhosle's songs. This program was presented by Mr. Sudheer Peshwe, Tulapur

For further details please contact -
Mr. P.T. Shastri, President, SIRC, Nanded.
32, 'Chaitanya', Bhagyanagar, Nanded - 431 605.

From the collection of -
Mr. M. S. Bindra, New Delhi
SIRC NEWS FROM SOLAPUR [2000-2001]

1) August 2001 – Programme based on Marathi Bhavgeete.


3) December 2000 – An exhibition on 'History of Gramophone records' –

This was the most ambitious project towards the end of 2000. It was held at Heerachand Nemchand Vachanalaya during December 24-25 and over 2000 visitors appreciated it. Besides old 78's, LP covers with artists photographs were displayed. Various gramophone models including horn, box and modern turntables were displayed. This became an 'Event' in the city.

For more details please contact - e-mail address - jayantraleraskar@hotmail.com
Post address -
Mr. Jayant Raleraskar,
Hon.Secretary, SIRC, Solapur
154 A, Indira Nagar, Bijapur Road, Solapur - 413 004
Maharashtra, India. Telephone - 311 424
Introducing 3 H. M. V. Innovations

convert your radio into a radiogram with CALYPSO
The New HMV Wrap-Around Record Player Attachment

Conquest all Wave Transistorised Portable Radiogram
Price Rs. 610

His Master's Voice

& LP RECORD From the Film

THE SOUND OF MUSIC

MAHARAJA LAL & SONS

“MUSIC PALACE”
(1) 1904 CHANDNI CHOWK DELHI
Phone : 261098
(2) “BLUE ROOM”
Near FOUNTAIN DELHI
Phone : 263625

(3) CONNAUGHT PLACE Near ODEON
NEW DELHI Phone 47305
(4) “MELODY CORNER” BEADON PURA
NEW DELHI Phone : 56957
(5) MUSIC CORNER, AJMAL KHAN ROAD
NEW DELHI Phone : 55128
BAWA & CO. NEW DELHI
Dr. M. N. Chatterjee Memorial Eye Hospital, Calcutta.
Prof. M.N. CHATTERJEE, M.M.

Dr. Manmatha Nath Chatterjee M.B.

By Sushanta Kumar Chatterjee *

Much credit is often bestowed upon the stalwarts of the musical and cultural heritage of Indian Music. But the identity of the true amateur exponents of such music, excepting the remarkable ones is almost left in the dark oblivion. Even the Gramophone records of such exponents made to preserve their outstanding performances are either scarce or lost forever. The skill of such amateur artists as recorded on the Gramophone discs at the beginning of the 20th century can never be underestimated or under rated in comparison to those produced by the contemporary stalwarts.

Mr. Michael S. Kinnear (the famous Australian discographer) in his book “The Gramophone Company’s First Indian Recordings, 1899 – 1908” has expressed that the second recording expedition (the first being in 1903) of The Gramophone & Typewriter, Ltd., in India was led by Mr. William Sinkler Darby and who was assisted by Mr. Max Hampe, in 1904-05.

Save the vocal ones, various recordings of Indian musical instruments including the Sitar, Beena, Clarinet, Sanai, Esraj etc. were taken by them and were later reproduced on gramophone records from Hanover and elsewhere.

As one of the grandsons, it is a pleasure and proud privilege on my part, to proclaim that, my grandfather Prof. M.N. Chatterjee, was one of the amateur artists of the second record tour recordings. He did cut five single sided 10-inch disc records of Swaradhyya “Beena” and sitar and as such he was the only “Beena” artist of that recording tour.

I take this opportunity to express my sincere thanks and gratitude to Mr. Michael S. Kinnear – Discographer, without whose present research work, it would have been next to impossible, to unearth this gramophone record details of my grandfather and which was quite unknown to the present members of Dr. Chatterjee’s family.

Originating from the village Boluhati of Howrah District of West Bengal (as now), the father Mr. Silanath Chatterjee of Prof. Manmatha Nath Chatterjee, M.M. went to the western provinces of India, to serve as a Royal officer. His acquaintance with the well-versed classical musicians of those areas made him not only a lover of music but also a patron. He did attend many musical gatherings and also convened such musical meetings at his own residence, where the accomplished showed their skills.

In course of time, Silanath Chatterjee came to Calcutta to reside at Balaram Dey Street, Jorasanko in North Calcutta. Regular musical gatherings were held also held here. Later on, he built a house at Girish Vidyaratna lane, Razabazar (near the present Science College) in 1852-53. He consecrated a Siva Temple in Benares and donated money to several Hospitals there. He also made provision for the free study of the distressed children in the school of his village ‘Boluhati’ and gave donation there.

Mr. Silanath Chatterjee and his wife Mrs. Ambica Devi had one daughter, Kusum Kumari, and three sons namely, Narayan Chandra, Manmatha Nath and Jitendra Nath. The musical atmosphere at home cherished love of music among the three sons. The three brothers started practicing musical instruments, as they grew older.
The daughter, Kusum Kumari was married to a respectable man of a wealthy family, but, unfortunately, she was widowed soon and she came back to stay with her parents. The eldest son Narayan Chandra played “Pakhwaj”. He was the disciple or ‘Sishya’ of Thanthonia’s (a place in North Calcutta) Nimai Chakraborty. Now, this Nimai Chakraborty was the brother and also the ‘sishya’ of Sri Ram Chakraborty, who was the founder of Bengal’s biggest “Pakhwaj” Gharana. The youngest son Jitendra Nath played Esraj. He was the disciple of Ikbul Khan, then a famous Esraj player of Calcutta.

Along with his studies, from his early boyhood, Manmatha Nath started practicing string instruments like Sitar and Beena under various instrument masters. Unfortunately their names are not available. In later life, he became a disciple or ‘sishya’ of Sitar-Surbahar Master Srijit Jitendra Nath Bhattacharya – the musician and ‘Pandit’ of the court of His Highness the Maharaja of Mayurbhanj. Incidentally it may be recalled that the only son of Srijit Jitendra Nath Bhattacharya was Lakhan Bhattacharya – a famous sitarist and who had cut only one gramophone record and which is most rare.

Born on 7th February 1866, in Girish Vidyaratna Lane, Calcutta, house, Manmatha Nath was the third child of his parents Srijit Silanath Chatterjee and Ambika Devi. After passing the F.A. Exam at the age of 17 years, he took admission at Calcutta Medical College. He was a student of great proficiency and stood first in every exam of the Medical College, acquiring a number of stipends and rewards.

In the Final M.B. Exam, he did not only stand first in every subject but also secured marks, which had never been achieved before him. He was honoured with five gold medals for his splendid achievement. As a medical student, he had the privilege of getting the wise guidance of the famous Professor Dr. Sanders and whom he referred as his ‘Guru’ of his medical career.

He got himself attached with Chandni Hospital of Calcutta as the House Surgeon, already before the Final M.B. results were out. Later on, he joined the Mayo Hospital, Calcutta, as Junior House Surgeon. Next, he was entrusted with the responsibility of Dr. Neller’s Dispensary of Baghbazar, Calcutta. Again he was appointed as the Superintendent and Resident Surgeon of Mayo Hospital. Before him no Indian was given the credit of the said post.

He was the Resident Surgeon and also the Secretary of Mayo Hospital from April 1899 to 31st January 1906. After seventeen years of dedicated work in these hospitals, he voluntarily retired from service and started an independent life of the Medical Practitioner of his own. But again, he was appointed as the Senior Professor of ophthalmic surgery, Carmichael College, Calcutta from May 1919 to April 1939 – i.e. till his demise. For some time he was the examiner of the Final M.B. Exam. of the Calcutta University. He was the President of the Calcutta Medical College Centenary Festival.

Retiring from the Medical Service, his mind heeded to the construction of buildings and as such a number of mansions had been built under his direct supervision. He had built his own palatial building at 295/1 Upper Circular Road, Razabazar (now A.P.C. Road) around the year 1908.

He had built another house at the bank of the Ganges near Annapurna Ghat, Baghbazar – the address in those days being 212/1 Baghbazar Street. The Ganges facing side of the house surveyed free sight of the open sky and the river taking a sharp bend towards the Northwest near Cossipore. The first floor room of this house had witnessed many remarkable musical gatherings, alike some others of Calcutta.
Before his death, he had acquired a number of houses and land property with his various business prudence. In his garden at Belgachia (Howrah District) he consecrated a Siva Temple, like his father Srijit Silanath Chatterjee, who did so at Benares.

Besides having a miniature zoo garden (which consisted of different kinds of birds, even like peacocks and animals including an elephant and a cub) at his residence 295/1 Upper Circular Road, he had fine taste for different craftsmanship. As such, he maintained a group of carpenters, making wooden furniture, especially of Victorian Style, with delicate ornamental design of his own.

He had a great fascination for Belgian Mirrors, which were used in homemade 'almirahs' and different types of wall-brackets. A number of horses like “Weller” and horse-drawn carriages like “May Lord Fitton”, “Brahman”, “Lancelet” etc. flocked his garages. For some years he celebrated Durga Puja at his residence, and above all he was a connoisseur of music (having M.M. or Master of Music degree!) and a Patron of several musical gatherings of Stalwarts at both of his houses. But to the outer world Dr. Manmatha Nath Chatterjee was popular as one of the leading most ophthalmic Practitioner of his time and also a general Physician.

Dr. Manmatha Nath Chatterjee was married with Leelabati Devi, the daughter of Dr. Lal Madhab Mukherjee, K.T.C. I.E. Now Dr. Mukherjee was the colleague and co-worker of Dr. Radha Govinda Kar, who was instrumental in setting up Carmichael Medical College, Calcutta.

The said Hospital has been renamed after him as R.G. Kar Medical College, and Dr. Mukherjee was the younger uncle of Srijit Mohindra Nath Mukherjee (the famous Dhrupad singer) whom we find later on to be the King-pin of Dr. M.N. Chatterjee's musical life and acquaintances.

Prof. Chatterjee and Leelabati Devi had six children, namely: Sourendra Mohan, Gourirani, Giribala, Nagendrabala, Shyamsundari and Kamaialal, but Leelabati Devi died soon, leaving the children at their very early age.

After Leelabati Devi's demise, Dr. Chatterjee was married with Sarojini Devi, the daughter of Srijit Abinash Chandra Ganguly of Boluhabi – the village of his own. He and Sarojini Devi had twelve children, namely: Apsarasundari, Chopalasundari, Krishnadas, Protivasundari, Byomkesh, Hrishikesh, Parimal, Parul, Jayantakumar, Mukunda Lal, Kanchan and Murary.

[At he moment, of all his children only the youngest son Murary Chatterjee is alive, although there are many grandsons and granddaughters and so on. And Sushanta Kumar Chatterjee – the eldest son of the Late Sri Mukunda Lal, is the author of this short life sketch of his grand father, the Late Dr. M.N. Chatterjee.]

At the age of 74 years, Dr. M.N. Chatterjee left for the heavenly abode on 25th April 1939 at his own residence at 295/1 Upper Circular Road, (now A.P.C. Road) Calcutta. He was admired by all as an amicable, benevolent and wise man.

Dr. Manmatha Nath Chatterjee had a multifaceted personality with versatile talents in the various fields of activities. He had a special double acquaintance – one as a famous occultist and the other as a “traveller of the Paradise of Music”. Apart from the musical gatherings being held at both of his houses at 212/1 Baghbazar Street (= now named as Rabindra Sarani – this portion) and 295/1 Upper Circular Road, (= now named A.P.C. Road), he himself maintained regular cultivation of musical instruments till his ripe age. He practiced Sitar regularly which he had acquired from the music masters.
The first floor facing the Ganges side of his Baghbazar house and the ground floor room of his Razabazar house, had experienced many musical gatherings, generally on Saturday every week and the gathering was quite well known to the elite music society of Calcutta.

Acharya Radhika Prosad Goswami (Dhrupad and Kheyal singer), his disciple Mohindra Nath Mukhopadhyay (Dhrupad singer), Satish Chandra Dutta (well known as Dani Babu – Dhrupad singer and Pakhwaj player), Jitendra Nath Bhattacharya (Sitar and Surbahar player), Krishna Sil (Surbahar player), Nagendra Nath Mukherjee (Pakhwaj player) Durlabh Chandra Bhattacharya (Pakhwaj player) Manmatha Nath Ghose – (M.N. Ghose – alias Monta – Vocalist) and a host of others were the stars, who illuminated Dr. Chatterjee’s Musical Soirées.

Himself being a string instrument artist, Dr. Chatterjee had connections with many artists. Mohindra Nath Mukherjee (Dhrupad singer) who had become a close relative of Doctor Chatterjee, was not only the director of such gatherings, but also his decision of bringing different artists, was highly solicited by Dr. Chatterjee.

The well-versed classical vocal artist Monjuddin Khan of Benares often glorified the 1st floor room of the Baghbazar house, along with many others. And the most celebrated artist of India, Bhaiya Saheb Ganpat Rao of Gwalior, was also invited here with Monjuddin Khan one day. Bhaiyasaheb played as harmonium accompaniment with his disciple Monjuddin Khan. Ganpatrao in those days could not be visualised in Calcutta, except in very few selected musical gatherings.

The above occasion was for the first time at Dr. Chatterjee’s house and it was after a pretty long period, when Bhaiyasaheb had come to Calcutta. Monjuddin Khan and Bhaiyasaheb experienced the graceful voice of ‘Dhrupe’ Mohindranath for the first time, in the “Assar” of Dr. Chatterjee. After the song, Mohindranath was not only greatly applauded by Monjuddin Khan but also was most humbly asked to take “Thumri Gharena” from him. But Mohindranath most respectfully declined to have any ‘Guru’ other than Radhika Prosad Goswami.

After this the audience experienced a memorable musical evening that day. The above is the description of Dr. Chatterjee’s one day’s “Assar”, which can be set as an example of the atmosphere and the artists, who had glorified his house.

The sudden death of Mohindranath in 1918, hampered Dr. Chatterjee’s “Assar” to some extent, but by this time, he had become quite well known in the musical arena of Calcutta. His musical gatherings which at first started in his residence on Upper Circular Road, was later shifted to his Baghbazar house only and where it went on functioning till some years before his death. In those “Assar’s” his hospitality was also proved in serving delicious food to all.

The leading most ophthalmitic Practitioner, a general Physician, of his time, a renowned instrumentalist cum gramophone record artist (amateur), Dr. Manmatha Nath Chatterjee, by his last “will” donated a great portion of his property, for the creation of a Charitable Trust, in the name of his Preceptor and Guru, Late Dr. Sanders, for setting up an exclusive Eye Hospital.

And thus he was the Founder of Dr. Sanders Eye Infirmary Trust, which now stands as Dr. M.N. Chatterjee Memorial Eye Hospital. The said Hospital was inaugurated on the 14th April (Bengali new year – 1st Baisakh) 1954, out of Dr. Chatterjee’s magnificent bounty, at his residential house.
The exclusive eye Hospital, the only one of its kind in the country then (and still now) was inaugurated by Honourable Dr. Bidhan Chandra Roy, Chief Minister, Government of West Bengal. Dr. B.C. Roy was also a student of Dr. M.N. Chatterjee. The baby Hospital which started its journey in 1954, with only twenty beds, has steadily grown up (and still functioning) into a full fledged, more than one hundred bed hospital and has been serving the people of Calcutta as also of West Bengal.

The Foundation Day, i.e. 14th April, is celebrated every year, by the Hospital Staff and the members of the Late Dr. Chatterjee’s family, to pay homage to this great benefactor and philanthropist.

The present Dr. Sanders Memorial Eye Infirmary Trust Consists of the Trustees

a) Mr. Murary Chatterjee (youngest son of Dr. Chatterjee)

b) Mr. Abhijit Chatterjee (grandson)

And the writer (Sushanta Kumar) is the eldest son of Late Mukundo Lal (Ex.Trustee) and who has been recently included in the Governing Body of the Eye Hospital, as the ‘Sons Representative’. For some years Dr. M.N. Chatterjee Memorial Gold Medal was awarded to the best medical Student of a year, after being recommended by the University of Calcutta.

The Gas Street – the road leading to the east of Calcutta, from the Razabazar Junction (near Dr. M.N. Chatterjee Memorial Eye Hospital) has been named as Dr. M.N. Chatterjee Sarani, by the Corporation of Calcutta, some year’s back.
To conclude, we should all imbibe the spirit of selfless service of this great man who was a great occultist of his time, a general Physician, a happy — wealthy family man with fine tastes, having some business prudence and above all an amateur String Instrument Player who did cut five discs, in those early days (1904-05) of gramophone record history, in India.

### Prof. M.N. CHATTERJEE - Gramophone Concert records 10-inch, single-side.

<table>
<thead>
<tr>
<th>Matrix</th>
<th>Catalogue</th>
<th>Artist /title</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>2828h</td>
<td>17366</td>
<td>Prof. M.N. Chatterjee – Calcutta Ambabati Trital – Jhanjhoti</td>
<td>(Sitar) Beena</td>
</tr>
<tr>
<td>2829h</td>
<td>17367</td>
<td>Prof. M.N. Chatterjee – Calcutta Sindhu Madhya Trital</td>
<td>Beena</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w 17368</td>
<td></td>
</tr>
<tr>
<td>2830h</td>
<td>17368</td>
<td>Prof. M.N. Chatterjee – Calcutta Bharabi – Trital</td>
<td>Beena</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w 17367</td>
<td></td>
</tr>
<tr>
<td>2831h</td>
<td>17369</td>
<td>Prof. M.N. Chatterjee – Calcutta Sindhu Trital</td>
<td>Beena</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2832h</td>
<td>17370</td>
<td>Prof. M.N. Chatterjee – Calcutta Bhim Palasi – Madhya Trital</td>
<td>(Sitar) Beena</td>
</tr>
</tbody>
</table>

The above recordings were taken during The Gramophone & Typewriter Ltd. & Sister Company’s. – Second Far Eastern Recording tour in December 1904 to March 1905. The recording experts were William Sinkler Darby, assisted by Max Hampe. The gramophone discs were 78-rpm speed – 10-inch, single sided, with Paper labels, and marked as "Gramophone Concert Record" – Pressed in Hanover.

Acknowledgements:

Bharater Sengeet Guni (Part One)  by Dilip Mukherjee

"Desh" Binodan Issue – (Bengali Magazine)  Bengali year 1388

Ananda Bazar Pakrika  (Newspaper)  5th May 1939

The Gramophone Company’s First Indian Recordings 1899 – 1908. Michael S. Kinnear

**Sushanta Kumar Chatterjee**  (*one of the grandsons of Dr. M.N. Chatterjee)*

*-*
Zohrabai Agrewali – A literature survey

We do not have a complete book or biography of Zohrabai, however several books do mention about her and number of memoirs and reminiscences have been recorded in print form. These are available in English, Marathi, Hindi and Bengali languages in books and articles. Here are some excerpts and translations from various sources –


"Along with Gauharjan of Calcutta and Bablibai of Bhavnagar, name of Agrewali Zohrabai has to be mentioned. She had sung for me when she came to Mumbai for recording her gramophone records. She had a wonderful combination of both male and female singers. She was a renowned female singer of India [then often called as 'Hindustan']."

** Page 160 – Note on Gauharjan – by Mr. R.V. Gokhale:

"Thumri singer Zohrabai began to learn pure classical music to compete Gauharjan of Calcutta " – This remark found in several articles and books is wrong and baseless.


"Aalapchari (rendering of slow movements) of Zohrabai was undoubtedly beautiful. This can be judged through her gramophone records. Even today, her music gives an immense pleasure to the listeners. Records do testify that she did not have natural melodious voice, however she took lot of efforts and learnt music and renowned singers of that era also appreciated her music. Ramkrishnaboa Vaze visited her in Agra and stayed in her house as guest for several days. Her father used to give her Taalim (practice) everyday and Vazeboa used to listen them singing. Her father was a renowned Sarangi player and many nuances of sarangi could be traced in her renderings. Vazeboa was very much pleased with her melodious voice. She has cut many gramophone records and the bilampat (slow movements) was her specialty. I used to listen to these records again and again and each time could feel something unusual. Whenever Vazeboa visited me, he would listen to her "Kajarare" record in raga Gaud Sarang, and would remark “What a ‘Shuddha Madhyam' Keshavrao. I am trying very hard, but can't sing as she has, and hence I listen to this record again and again. One day he told me some interesting incidence during his stay at her house – 'During my stay, Gulam Abbas Khan and Nathhan Khan came to her house. Everyday we used to listen to her. She also sang many ragas again and again. One day her father requested them to sing, since these were very senior and renowned singers. He
The caption of the photograph in Fred Gaisberg's book is 'A popular Indian singer and her son, and pupil' — is credited to Arthur Clarke. The same photograph has been published by Joep Bor and Philippe Bruguier in their book — Masters of Raga, Haus der Kulturen der Welt / Musée des Arts Asiatiques Guimet, Berlin, (n.d. – c.1990) on page 36 — attributing the photograph (no.45) to being that of — Zohrabai of Agra (1868–1913).

A popular Indian singer and her son, and pupil

Photograph of Zohrabai Agrewali???????

The claim that this photograph is that of Zohra Bai of Agra — appears to have been based on an 'extract' of the face of the lady — in a greatly touched-up version that has circulated in India. The touched-up version of the photograph has been published in 'Uttar Bharatiya Shashtriya Gayan Ka Dwanyankit Adhyayan, Dr. Rama Kant Dwivedi, Sahiya Ratnalay, Kanpur. 1987
also thought that his daughter would also learn from them. They just smiled and kept quite but did not sing. I was surprised, since I thought that they would definitely sing for this little girl Zohra. Her father repeatedly requested and finally asked whether his daughter doesn’t deserve to listen to them. They said, “She is so melodious and tuneful that we are afraid that we would be quite out of tune if we sing.” Her father thought that they are making fun and he requested again and again. Finally they took the oath of Allah (Allah Kasam) and all of us were stunned.”

I have also learnt quite a lot from Zohrabai. She has sung several traditional ragas, Tarana, Thumri, Dadra, Kehrawa and Bandishes on gramophone records. Her style of singing for records has been imitated by many including Khansaheb Abdul Karim Khan [this can be verified from the comparison of his early 1905 recordings with the later 1935 recordings – Editor.] and is being followed till today. In other words, unlike old Rishi-Munis [sages] she has created her own tradition/school of singing. Rendering of Astayi, Antara and stretching and twisting of musical notes was also later followed by Bhaskaroba Bakhale in his singing. I have also learnt from her laykari, taans and the style of arriving at sama. In 1918, while listening to Abdullah Khan [elder brother of Vilayat Hussein khan] and Bhaskaroba, I could listen to the influence of Zohrabai’s laykari style on the renderings of these two great singers.


Page 25 - “Like Gauharjan of Calcutta, Zohrabai Agrewali was also a popular and well known gramophone celebrity. In about 1905-06, we used to listen to their records and could conclude that in ragadari singing Zohrabai was far better than Gauharjan “.

Page 102 – “ Gauharjan and Moujudden were experts in light classical music like Thumri, Dadra, Kajri etc. In pure classical music, Zohrabai had mastery and had created an ideal model of singing for three minutes and twenty seconds for a 78 rpm shellac gramophone record.


Page 12 – “ Zohrabai of Agra chose best bandishes of various ragas, recorded prolifically and proved the popularity of these among the music loving and record buying public. Her gayaki as could be heard in these records is undoubtedly great and graceful. Her records in ragas Basant, Marwa, Puriya Dhanashree, Jogiya, Gaud Sarang, Todi, Multani, Kedar, Khamaj, Bhupali, Jaunpuri and many others prove this amply. She was equally great in her records of Thumri, Dadra and Gazal. After singing Astayi and Anataara gracefully, she weaves the words/text of cheeeze in Aalap, Murki and Khatka, improvising the raga. She then slowly begins
प्रथम भाग
जिम्मेदारों की बड़ी प्रतिष्ठा प्राप्त 58 गवलयों के 500 रिक्टेनका पुरा पूरा।
1000 गाना है।
जिसके
मिस्टर पृथ 60 पी॰ तानी
कठिनता
मे संग्रह किया

बतहा को बाहर मन मोहन जब घय पर घयो घर नाममें
काले कल्गू में सभी जब रूप दिखा मकाने में
वन लालमा की जाल दुहा वन क्या मख्झा बोधन सा
कवि सुमसे भला होगा किया की सिफत लिखी पुराननमें—बतहा-
जब वह मन मोहन बोल उठा हां सुख परसे पद्रे सोल दिया
लौटक कल्ला इक बोल उठा सुख नूर नवीनी ब्रजनम में
ऐसा रूप दिखावत है महाक सुरी कहलावत है
जब घोड़े कमरेया ाँत है दिल दीनलेय नं राना में—बतहा-

दूसरी तरफः —
शुभरात्र नाताया

अरी पृथी सब्री बतहा का बसेया धागे में मन हर ले गये
अराष्ट रसीली जलाक का घरी लोगकल्ले का बक फिरंगे
सार्वभूम खुल पर उज्जवले उज्जवले में हाजी को व्याप है
भूल सहल नाम घरेया—अरी पृथी सब्री —
यह नैंया संभवार पड़े है तुमसे विम नहीं कोई और बिख वाया
हमरी बारी कंघो देर लगैया—अरी पृथी सब्री—-
to sing layakari taans and in fast tempo presents faster and faster taans and suddenly concludes her recital by announcing her name – "Zohrabai Agrewali" in English and in the same tempo. [In some records she tells her complete address too]. This formula became so popular that it was religiously followed by several gramophone singers for several many almost till the end of 78 rpm era. This is just a small-condensed version of three-hour proper concert of Hindustani Classical music where an elaborate and improvised singing of a raga is presented. Several instrumentalists followed this formula too and no one dared to change it or divert from it. Those who tried to evolve some other formula have failed miserably and their records did not become popular and best sellers. Her formula is based on firm footing that has taken into account factors like – taste of the audience, their psychology and attitudes towards this medium of 'Canned Music'. In this respect, she is considered to be a trendsetter.

This could be seen and heard in the 78's of Bade Gulam Ali Khan and Moghubai Kordikar. In about 1927, Narayanrao Vyas recorded two sides – 'Yeri Mohe Jane Na De' and 'Avinashi Ha Atma Jagatii'. He had studied Zohrabai's formula by listening to her records carefully and this is the reason of the nationwide popularity of his records.


Page 34 - Vazeboa had described that the female singers like Zohrabai and Bablibai used to sing like male singers. Zohrabai Agrewali had a voice in Safed Char and Kali Teen and these were the octaves of male singers of that period.

Page 67 – Zohrabai's original voice is slightly masculine, sweetness is not natural but lot of practice and taalim has made it sweet and it clings to the musical note and this can be heard in her records. In her Todi record (Alla Jane Alla Jane) all the qualities of her voice have been very well recorded.


Page 1393 – In our Jamindar family, we had a long tradition of music concerts in our house and hence I listened to music from early childhood and developed a taste towards it. Large number of great singers from all over India used to visit our house and sing-especially classical music. We did not have records and the gramophone then.

While studying sculpture in Baroda, I began to purchase records from second hand market. Here I got one record of Zohrabai and the raga was Jaunpuri. I could not believe that singing can be of this quality and a human being can sing so well. From that time onwards I searched for her records throughout India and could collect 18 records so far (i.e. until 1986). This collection is my treasure, much
रुझल जिल्ला छावर

पी॰ ६१३५

बंधे हैं ब्राह्मण भाषा बठा कर दुःख से हम
बिगाड़े हृतोति रूढ़ गये हैं मालुङ्ग ले हम
जाय सेध भी श्रंब न दो हमें कृती तसविय्याण
मर जाया तुलय के तुम्हारी बला से हम
मजनु न करे जो हसिनों से तोफ़ीक़-
दीवाना है निगाह जो किसी बेदवा से हम--बंधे बंधे--
तुमको हमारी रक्ष पर उसको रोना ही चाहिये
यह क्या कहा फिर न सकने हया से हम--बंधे बंधे--
उद्रे ग्राम तुम्हारो को भुगारिक जनाओ ज्ञान
ऐसे नहीं कि जान चूराये क्रजासे हम--बंधे बंधे--

दूसरी तरफ़ ---

रुझल जिल्ला

पीरे हम हुम जो चले भूमत में बनाने से
अठके पुरात तही किसी पैमाने से
शको ख़िलबत में बोला मोहब्बत का द्वार
शाम के में बहा शाम ले पाने से
हमने देखी है किसी भाषा को मस्ती भरी भाषा
भली जलती है जलते हुए पंमाने से---पीरे---
बाबज्जा कहके दुखे भाद हसी करते हैं
जोहरा एक मात हुई इमर में मिट जाने से---पीरे---

---५०५---

P. 9135.

भैरवी

पी॰ ६१३६

मानो सैंया बिनती मोरी---मानो---
कोहे पिया ह्म हससे रूढ़े
भरे भ्रायो मनाज़ मनाज़ सैंया---बिनती मोरी---मानो--

दूसरी तरफ़ ---

पीरे

संवरिया नेहरा लगाय दुख पाव
जबसे पिया तोसे नेहरा लगे हैं
निस दिन जिया दुख पाव---ख़रिया--
precious than silver, gold and jewels. I would have considered myself great if I could bring in the quality of her voice in any one of my works.


In Agra gharana, Nathhan Khan, Abdulla Khan and Bhaskarboa (Bakhale) were very popular male singers before Faiyaz Khan. Among female singers only Babibai and Zohrabai were well known. My father, Dhurajiprasad Mukhopadhyay used to say, “No critical study has been made so far on the music of these two female singers. Even Abdul Karim Khan and Faiyaz Khan would say that Zohrabai and Bhaskarboa were the ‘Two musicians of the century’. Bhaskarboa learnt from Nathhan Khan whereas Zohrabai learnt from Kallan Khan and Mehboob Khan (Daras Piya). Both of them received lot of praise from the music world. For the reasons unknown, Bhaskarboa did not cut any record although he died in 1922 and by this time large number of gramophone records of Zohrabai were already in the market. Even today, her records of raga - Gaud-Sarang, Kedar, Yaman Kalyan and Jaunpuri will leave the listener spellbound “.


Gangubai received her talim from Shree Krishnacharya and Dattopant Desai. Later she received a special talim from Pandit Rambha Kundgolkar (Sawai Gandharva). Agrewali Zohrabai indirectly influences Gangubai’s gayaki. Gangubai used to say that even today I like the singing of Zohrabai as recorded in her gramophone records.

9] In early eighties, HMV published two LP records on the occasion of ‘India Festival’ that included 78’s of great instrumentalists and vocalists both from North and South India. Among these the foremost was the Bhupali tarana record of Zohrabai Agrewali recorded around 1911. This was followed by the recordings of Abdul Karim Khan, Faiyaz Khan and Kesarbai Kerkar followed this form

10] Some of the ragas that Zohrabai has recorded – Miyan Ki Todi, Jogiya, Jaunpuri, Bhaavdi, Gaud Sarang, Sarang, Barwa, Pilu, Puriya, Puriya Dhanashree, Bhoopali, Basant, Kedar, Yaman Kalyan, Khamaj, Multani and Sohoni.


Page 13 – “---- Many Sarangi players were excellent instrumentalists, singers and composers with such a profound knowledge of raga and the composition that they would pose a threat to the vocalists they accompanied. In addition, they were the foremost teachers of female vocalists. A noteworthy example is Ahmed Khan who
प. '9137.
माजसुदा  पी० ५१३७

मोरा लैंबां तनक खुलादे
टीका हराना बागमें रे—मोरीया हराना सेंभा—तनक—
प्राप्ते पिया को में बढ़ी रे दुलारी
कब्र न हूँरे कड़ौँ—तनक— मोरा—
टीका हराना बाग में हो मोरीया हराना रे सेंभा—तनक—

दूसरी तरफः— काफ़ी

दुने महाराजा दरदिया ना जानी —
बारे दरदिया न जानी कसक्या न जानी—दुने
साही रेन मोह तरतु बीती—
ऐसे रूढे ब्रह्मिया न मानी—दुने महाराजा —

प. 9139.
देस  पी० ५१३५

पिया का दुःकन जान सबी री
सेंभा का दुःकन जान सबी री निकल (बिषम) गये कौन देस
पिया बिना तो रहयो ब्रह्मिया उन्हे ने भरा क्यों न भेंग-निकल

दूसरी तरफः— खम्माच

गारी दीनी नन्द को कहन
ढारा चलत छेरे कहत—सगरी सबी ब्राह्मी कहन—गारी—
ब्राह्मी मक्ती दीनी लीनी गार जोरी फोर दीनी
ब्राह्मी पकड़ घरे कीनी—कसे जान सबी जजना न्हान—गारी—
बन ही बन में सुरती बाजे बन में हृद है तेसार राज
इसारे गामवे न जानो ब्राह—देखो खड़ो ऐसे है यह नन्दन लाल —
was a well-known Sarangi player and a first-rate singer and the teacher of Zohrabai of Agra (c.1911). He learnt Dhrupad and Dhamar from Gulam Abbas Khan— one of the stalwarts of the Agra gharana and Khayal from Mehoob Khan— Daras Piya of Atrauli. It is said that Ahmed Khan taught Zohrabai like his own daughter. She became a versatile vocalist and was much praised by all. It was difficult for any woman singer to challenge Zohrabai because her singing was so impressive, so mature. But only those who really understood music would appreciate that style.”


Page –311: I had written about Zohrabai in previous articles. Except her records I have not much heard Sargam from other Ustads of Agra gharana. I also wrote that she learnt from Kallan Khan and Mehoob Khan alias Daras Piya. Later I learnt that Sher Khan [cousin of Ghage Khuda Baksh] taught her Khayal whereas Daras Piya taught her Thumri.


" In the early part of the century, Agrewali Zohra and Mushtari were the best female vocalist so far as talent and scientific rendering of classical music is concerned. Their expertise in Khayal and Chhoti Cheej rendering was unparalleled and several masters of that period could not reach anywhere near. One Zohrabai of Kapoorthala Riyasat [in Bihar] is mentioned in a book – ‘Varvadhru Vivechan’ and she was expert in Pacca raga and Gazal. Zohrabai Agrewali was also an expert in these two styles. In my opinion, Kapoorthalawali Zohra became popular with new name of Agrewali Zohra. She received Talim from Ustad Kallan Khan, Mehoob Khan (Daras Piya) and from his disciple Ahmed Khan. These Ustads became the Era-makers of Hindustani music. It is quite likely that due to Agra gharana she received the name Agrewali Zohrabai. Several years ago Pandit Govindlal Nakpho, musicologist from Gaya played her Yaman Kalyan record for me and I must admit that I have never heard such Yaman Kalyan before. Pt. Govindlalji had also played this record to Faiyaaz Khan and Bade Gulam Ali Khan and both of them said, " Oh! We could also sing this raga like her Madhyam ". I have listened to another ‘Chaiti’ record and it created a deep and everlasting impression on me ".

Compiled by – Mr.V.V Navelkar and Suresh Chandvankar

** Along with this article, we have reproduced song texts of some of her popular gramophone records: from the book – ‘Hindi Gramophone Record Sangeet’, compiled by Mr. S. P. Jaini, Calcutta. (C.1935)
निराली घोलियां हैं चूह बसूल हत्ताई जाती हैं
तेरी तस्नीम खाैने से बाहर खाइ जाती हैं
उंच जाती है शाने से बिखर जाती हैं प्राण पर
चढ़ खाया है जो बुझ में तो पवारी जाती हैं
नहीं है कोई बीमार अपनी तबत बतो बालम में
प्राण ऐसी चली है कली खुराकाई जाती हैं—निराली
जलाया जिसके पवारी को है दूरे जोहरा
क्यामत है वह सुरत कि महाजल भराई जाती है—निराली

दूसरी तरफ़ः

मजमूमा

नजद से जानने लाला जो हरा खाती है
दिले मजनू के भक्तके को सदा खाती है
हर दन का तरे कुद्रते को परदार खाती है
दामने तरे से निजत की खाल खाती है—नजद
श्रवण खोशों को जिन्द्र खातानी से बारी
प्रण तो रोते हुए खाशी को गैंट खाती है—नजद
हिरा दूरे भव लादे कोई दूरे की पुल सत
जानिये नजद जिम्मा जक कि बला खाती है—नजद

जिल्ला

कले के गां घो गावनवा राम
छन्द सारी मोरे मैंके मैली भई—कले गां घो
नाय तो चुने अंग नाय तो जोकना नाय तो पहलो राहनवा राम।
खोल घूंघट झुब देखे वह भापोर एक हूँ न माने कहतवा

दूसरी तरफ़ः

सावनी

पार जबैया ना—के वटा लादे रे मोरी नेया हमको पार जबैया ना
प्राण परो गहरे जलमें जहाँ नाय महानाय नहीं खेला द्वारे
पियारो नहीं दिल जान महान स्वभूत तन नहीं कोई देत सहारो
कम कोट की पार प्राणाई बोह लोम का भंडार एस खाति भारो है
बूढ़े के नन्द साफ़ करो खाल होते पंख को पार उतारो—के वटा
Zohra Bai – Agawale

Recordings for the ‘Gramophone’

Zohra Bai of Agra is often referred to as one of the greatest singers of India performing at the turn of the century. Very little is known of her life and most references about her musical prowess appear to be more anecdotal than fact. According to some reports she was born in Agra in 1868, and received her musical training from Ahmad Khan a vocalist and sarangi player also of Agra.

Ahmad Khan is reported to have learnt dhrupad and dhamar styles from Ghulam Abbas Khan (1825–1934?) one of the progenitors of the Agra Gharana. Ahmad Khan is also said to have learnt kheyal from Mehub Khan Daras (1845-1922?) of Atrauli. It is also related that Ahmad Khan had a particular fondness for Zohra Bai, and had trained her her to maturity.

Some references claim that Zohra Bai received musical tuition from Kale Khan of Mathura, who was married to Qadri Begum, a daughter of Ghulam Abbas Khan, and who composed songs under the name of ‘Saras Piya’.

Other references describe Zohra Bai as a courtesan who had for some years in her adult life spent much time performing at ‘Jalsas’ in the Durbars of United Provinces, and is said to have been a fine dancer as well as an exceptional vocalist.

There may be elements of truth in all of these references, however, the a true account of Zohra Bai’s personal life remains open to speculation or debate, until further contributions or research come to light.

The focus of this article is to relate some information relating to Zohra Bai’s career as a recording artist, which, with the passage of time, appears to be the major source of knowledge about her musical abilities.

Although several sound recording companies were active in India during the early 1900’s, The Gramophone & Typewriter, Ltd., had emerged as the market leader, and by 1908 had built a factory at Sealadah, in central Calcutta, to provide for the public interest in ‘Gramophone’ records in India.

During 1906-07, The Gramophone & Typewriter, Ltd., had engaged in an extensive recording tour of India, led by William Conrad Gaisberg, which produced several hundred recordings in a number of dialects and musical styles. While some of these recordings were of musical merit, the general consensus of the record buying public was that the selections on offer was rather mediocre.

For the 1908-09 season, The Gramophone Company, Limited, heeded to local advice, and proceeded to ‘sign-up’ some higher class musicians, which were more appealing to the admirers of classical styles of either North or South Indian music.

Due to the heavy workload of recording in India two recording experts were required with George Walter Dillnutt commencing recording in February 1908 at Bombay, while Frederick William Gaisberg, was in charge of the recording sessions in Calcutta, which commenced in April 1908.

Frederick Gaisberg had been chosen to conduct the recording sessions in Calcutta, which featured some important artists that the company had recently placed under ‘exclusive’ contract, including Zohra Bai of Agra, Muntaz Jan of Delhi, Bedana Dassi of Calcutta, Miss Achhans of Bombay, Nawab Jan of Meerut, Zeban Jan (Jhajar) of Delhi, and Miss Vanajatchi of Madras.
हिंदी ग्रामोफोन रिकॉर्ड संगीत

Swargīyō मित्र जोहरा बाई

P. 344. गुजरात कालंगड़ा पश्चि

तेरे कुचऱे से जाहिम ऐसी मजबूरी से हुम निकले
तेरे कसम कसम के थांबों को थांबों का दम निकले
हरएक मसीहा में जब हमने दिल घबना फांसाया है
मघर तुम्हें बना निकले ज्ञाब निकले सितम निकले—तेरे ।।
कोई था, हरएक आँजार हो क्योंकर लेकिन वह तमन्ना है
में सूरत देख लूं उसकी तो फिर थांबोंका दम निकले—तेरे ।।
कोई घुसाहां न जिस बहस्य हैसत का झुंझ बान्धा
बहुत तज़ ग्रामागाया घर में हुते दर्ते रहा निकले—तेरे ।।

दूसरी तरफ़:—
तराया टोड़ो एकताला

नादर दर तोम ना दर दर तोम. दरना ( इत्यादि )

'Hindi Gramophone Record Sangeet' — Part 2

P. 346. दूसरी मेरवी चाँदरा

प्राजा सांवरया घरता लगालूं रसके भरे तोरे नन नन
जाती है पीहरवा. घरता लगालूं रसके भरे तोरे नन
दिन नहीं च न रात नहीं नींद तड़फत है दिन रेन
सांवरया रसके भरे तोरे नन—प्राजा ।।

दूसरी तरफ़:—
मेरवी क़न्वाली

हज़ारो मानी मुराद व मिन्तत छुटा छुटा कर
कहां यह पराइ सितमगर छुटे जब हुआ तो कोई नहीं गई
बनाया जाहिम हमने छुटके हज़ारो अरमों दबा दबा कर
भोर लबों पर यह जान धी रही है तेरी तमन्ना सता रही है
दिल मुज़ात है बुत दही बताते दबा कर
ज्ञाब किये बदयुमानियां हो के मेरी लाशों के पास यहाँ
भिखार मिलते कर यह देखते है जिसम को मुंहसे हटा हटा कर
यह दर है मतलब न काढ़ जाये के मुफ्त यह गज़ब को यो बुत
कलाम करती हूं उससे हज़ार बार पहलू बचा बचा कर

—३३—
The Recording Contract

On the 5th February 1908, an agreement was signed between The Gramophone Company, Limited, 7 Esplanade East, Calcutta, and Zohra Bai, formerly living in Agra, but now in Patna City, at Mohalla Machharhatta, Thana Khowaja Katan.

The agreement describes Zohra Bai as the daughter of Hussaini Jan, [also formerly of Agra].

Under the terms of the agreement, Zohra Bai was contracted for a period of three years, with an annual salary of Rs. 2500, for which she was required to sing – for the ‘Gramophone’ – the best of her songs such as Gazals, Thoomris, Dadras, etc., in different varieties, for three years – “in good and sweet tune” of twenty five (25) records or songs every year.

Zohra Bai was to be paid her salary at the time of recording or within six months of the recordings being completed. Zohra Bai had also agreed – never – to give her voice to any other talking machine company during the duration of the agreement.

The Gramophone Company, Limited, for their part were to provide, the recording expert and machine necessary to make the recordings, and also to provide for the expenses of travel and lodging, - with “Foodings” for herself and her companions, if the recordings were to be made at any place outside Patna.

The Calcutta sessions, April 1908

The first recording session taken under the terms of the contract were conducted by Frederick Gaisberg at Calcutta, during late April 1908, although the exact location is not known, the recordings were most likely taken in a specially prepared room in a large hotel, such as the Grand Hotel, on Chowringhee, or in one of the theatres in the city.

Zohra Bai, gave twenty-five recordings (8867o to 8891o) in the ‘Calcutta’ sessions – preceded by Miss Kali Jan of Delhi, and followed by Miss Gauhar Jan of Calcutta. Of the twenty-five recordings given by Zohra Bai, on this occasion, all but three were suitable for commercial production.

The Lucknow sessions, November 1909

In the second year of the contract recording sessions were organised at Lucknow, with George Walter Dillnutt as the recording expert. The Lucknow recording sessions commenced on the 18th November 1909, with the recording of Zohra Bai being taken on the 21st and 22nd November. The Lucknow recording sessions provided twenty-six recordings, with one song being repeated. All of these recordings were produced commercially, except the repeat recording (11788o) although some of the recordings were not issued to the public for up to five years after the recordings had been taken.

The Delhi sessions, November 1910

For the third year of the contract the recording sessions were held at Delhi during November 1910, with the recording sessions again being under the control of George Dillnutt. The recordings of Zohra Bai were taken on the same dates as during the previous year. Zohra Bai’s recording sessions in Delhi began on the 21st November 1910, with twelve recordings being taken [13681o to 13692o].
राजा सीतल पश्चिमो  पृ. ३४७

पी के हुम तुम चले भूमिते सैलाने से—पी के
श्राप के कुछ बात कहो थी न पंमाने से
तुमको क्या फ़ायदा है पदरों में जल जाने से—पी के
जो मोरे में यह न पूछा कभी परवाने से—पी के
हमने देखी श्राप किसी शोलकी मस्ती भरी फ़ांस
मिलती भूलती है छलकते हुए पंमाने से—पी के
श्रापा जायेंगो छुटा श्रापके राजा को
दिल वे काफ़ूं बहलता नहीं बहलाने से—पी के

दृश्य हर्ष तरफः — काफ़ी बांसा कहवाँ
राम कोरे कहाँ नेतान्त न उसके—नेता
इन बनन की बात बुरी है जब उसके घरभाये न धरके
एक रोज़ गोँ गर्विवा में जो मैं गया, देखता हूं वहाँ बजावों के

श्रापमूर्द समार है
देखा एक मजार पी नरकान धार नूं, मैंने कहा कि तू यहाँ श्रापम निसतार है
धम धम कर दर्द होते हक रक के गले पर
रह रहे के दिलमें कोई नशातर लगा रहा है—यह —

—:---—:

P. 349.

दुमरी खबरांच
पृ. ३४६

सावलिया रे कोड मोरे नजरिया—नजरिया—सावलिया —
चल चल गोँ रो नेर नीला विलक सोरे का सीलु—कोड़े—
मिट्टीकीन की कृंज ग़ली रे सयरा नागर की गुजरिया रे—कोड़े—

दृश्य हर्ष तरफः — दुमरी देश वादरा
निपत निपत निपत बारों डाल गार सिरे घरेरे
स्थ भट्ट स्थ भट्ट स्थ भट्ट स्थ भट्ट स्थरे
बुज़ के हुल नन्द क कल लिल फिरे मोरे
रथके भुरुच्छ के मेरे कद्रा मलमे तेरे—निपत --
On the same day recordings were taken of Bawa Kahan Dass, (136930 to 137040) who had also been recorded on the previous day. On the 22nd November, a further fifteen recordings were taken of Zohra Bai, (137050 to 137190) with the day’s work being completed by a couple of Punjabi recordings by Miran Bakhsh, a vocalist from Shamchurasi, Hoshiarpur.

The second of the recordings of Miran Bakhsh recorded on the 22nd November (13720½o) is of particular interest to collectors of Zohra Bai’s recordings, in that, when pressed for commercial distribution in November 1912, the printed label of the disc (G.C.9-12197, matrix 13720½o, is labelled as by – Zohra Bai – as a Punjabi Male Song. The actual recording is by Miran Bakhsh, as is the other side (G.C. 9-12205).

The recording sessions held at Delhi in November 1910, were the last recordings to be taken of Zohra Bai, however, some of the recordings taken during the Delhi sessions were not issued to the public for several years later.

The ‘anonymous’ Zonophone releases

It will be noted in the discography that a number of the recordings produced at the Lucknow and Delhi sessions, were anonymously issued as “Zonophone Record” – without any reference to the performer on the printed label. The anonymous recordings by Zohra Bai and others were initially pressed at Hanover, Germany, in a numerical series allocated to 210000 – with sub-sections for the various repertoires. The German pressings – marked under the name of the International Zonophone Company, were made to test the wearing qualities of a hard disc composition. By August 1911, the recordings issued in the 210000 series were re-numbered to the X3-100, 000 series reserved for India, however, the identity of the performers was not disclosed, even with later pressings.

“Zonophone Record”

Further releases of Zohra Bai’s recordings were originally issued on “Zonophone Record” – some with another performer on the reverse side, however, during the early months of 1914, these releases were re-issued, usually with recordings of the same artist on both sides. From January 1914, the “Zonophone Record” was given a ‘series’ letter of N- beginning at N-1, progressing through the back catalogue, until new releases were added.

It will also be noticed in the discography, that certain recordings of Zohra Bai had been allocated ‘Gramophone’ catalogue numbers – but were transferred to the ‘Zonophone’ lists and given catalogue numbers in the X3- series.

The final release of a Zohra Bai recording from the Delhi recordings sessions of November 1910, was issued in July 1919 matrix 136830 - # 8-13989 coupled with 136840 - # 8-13990.

The 1927 reissues

In September 1927, The Gramophone Company, Ltd., Calcutta, re-issued a selection of Zohra Bai’s recordings (P-9134 to P-9143) along with a couple of reissues of Ustad Mozud-din Khan (P-9144 and P-9145). With the introduction of the “Twin” label in December 1927, the discs were originally pressed at the Sealidah factory and marked – ‘Made in Calcutta’ at first issued for a short time as red labelled discs in a T-151 but converted to a Yellow labelled FT-series.
प. 4023.

ज़िल्ला

नाहीं नाहीं जाना सौतन घर सेवां
में पढ़ी संबंधार—नाहीं नाहीं जाना सौतन घर सेवां
ऐ सेवां लागू पैयां—नाहीं नाहीं जाना सौतन घर सेवां
कर जोरत तोरी बिनतो करत हूं बांह गहरी मोरी सेवां
नाहीं नाहीं जाना सौतन घर सेवां

दूसरी तरफ़ः—

ज़िल्ला

दाद्वों बोले मोरा घोर करत
कोपल छूक हाना नारी—बिरहा की मसी दर दर कपी जिया मोरा
दाद्वों बोले मोरा घोर करत

प. 1168.

पुराया धनालो" मोरी

चलो री माई ब्रौलिया पौर के दरबार
सखो बिछ वनाय पलोरो माई ब्रौलिया --
बियाहन चढ़े हलातन निजाबुड़िन-मल चंचल मिल भई हरात
पूरन भये काज—चलो री माई

दूसरी तरफ़ः—

पुराया

छर्ज़ छतो दस्तगीर पीर मोरी—ढांढी मोरं भोर मोरी— छर्ज़
सब पीरन के पीर तुरही हो—आरो बचाऊ इमरो भोर मोरी
छर्ज़ छतो

प. 1165

गौर सारंग

कबरारी गोरी तोरे नैन सलोने

दूसरी तरफ़ः—

ग्रज़ल्ला

कोपलिया छूक हाना दे
सखो री मोरं बिरहा सलाहे
सज़ बिन ब्रान्थयारी कारी जिया मोरा हर पाने
इस बिघ मोरी उससे कहियो जाय
छुम बिन जिया मोरा निक्सो ब्राने
पिया मोरा घर न खाओ दें—कोपलिया

38
Of the various pressings of Zohra Bai’s recordings, most selections had been deleted from the catalogues by 1931, however, “Twin” FT-170 remained on the catalogues through to June 1939; “Twin” FT-2146 – until December 1940; and “Zonophone” N-797 – through to December 1943.

Zohra Bai was paid Rs.2500 (£166.13.4) per year for the three-year contract. The final payment was made on 4th February 1911, on which it is noted that the contract was “Dead”. Various references give 1911 or 1913 as the year of Zohra Bai’s demise, with a couple of references to her death as having occurred in Calcutta. From the perspective of her recordings, the ‘Gramophone’ and ‘Zonophone’ catalogues usually only mention Zohra Bai, Agra, for the listings, however, for the Nagri supplement of June 1914, the release [8-13994 coupled with 8-13995] and the Persian record [8-13588 coupled with 3-13982, by Achhan Bai] shows – The Late Zohra Bai, with both records being issued with ‘Violet’ coloured labels.

Michael Kinnear

This article and discography © Michael Kinnear 2001.

The discography of Zohra Bai as presented here is a modified version of that which has been presented in ‘The Gramophone Company’s Indian Recordings, 1908-1910. Michael Kinnear, Melbourne, 2000.

References:

Bor, Joep  The Voice of the Sarangi
{Quarterly Journal. Vol. XV 3&4, Vol. XVI, 1}

Nag, Dipali  Ustad Faiyaaz Khan
Sangeet Natak Akademi, New Delhi, 1985

Kinnear, Michael  The Gramophone Company’s Indian Recordings, 1908-1910
Michael Kinnear {Bajakhana} Melbourne, 2000.
उपरोक्त वर्णन में चूँच में नहीं हैं।

दूसरी तरफः

परमेश्वर बोले तेरे जोका पता लगा देखें
दोहरे कोई कुजा नज़र का देखें
खुफ़्फुस जो तेरा मिलाना देखें
प्रेरे फिर न गुलधार की तरफ खुल शंदा देखें
स्वस्म मज़नू के ब्रह्म पदा गरुलत हुट जाने
अपने दिलमोर में जालाल खुला देखें
दिल ब्रह्म दौरा वहूँ देखा देखें
जुरान में खुला नज़र क्तों में दर्शा देखें

—::—

प. 5064.

निमों ही सोरा जिवारा कैला जादू ढारा—निमों ही
जबते पिया तोते नेहा लगी है
नेंवा घर लागे बदन भरो—निमों ही

दूसरी तरफः

निराली दोहरियाँ हैं खुद खुद उतराई जाती है
तेरी तबीर उसमें से बाहर आई जाती है
इतना जाती है दोहरियाँ के निकर जाती है ब्रह्म पर
नहीं है कोई भी गुल ब्रह्म पने बागे ब्राह्म में
हृदाएँ प्रेमी चलती है कलो शुरुआई जाती है—निरालो
जलाया दिलके शरण को है तुने जोहरा
क्रयात है जो खुरू में दिखलाई जाती है—निरालो

—::—

P. 4291.
Zohra Bai (Agra).

بہار بانی (2 گرم)

آوا 83 ام (13186-4) ہزار سونے کریکوئے کافی کم تہم نہ بہار
88 ام (13188-4) ہزار سونے کارن مساوہ و منث بہار کوئے تہم
59 ام (13197-4) ہزار سونے کارن مساوہ و منث بہار کوئے کامیاب
15 ام (13245-4) ہزار سونے کارن و دوار و دکم و کم ہار

شخبر واس داد

82 ام (13182-4) ہزار سونے کارن سی بہار کوئے سے
85 ام (13185-4) ہزار سونے کارن تہم بہار
90 ام (13190-4) وہ ایک ایک کاربک کی خیال ہمین کہار
91 ام (13191-4) ہزار سونے کارن تہم بہار

93 ام (13193-4) ہزار سونے کارن تہم بہار کوئے سے

68 ام (13198-4) تمکہ سے کبین نہیں ہیں کہار سئی کوئے تہم
95 ام (13195-4) ہزار سونے کارن تہم بہار

96 ام (13196-4) دے دستبے ہزار سونے کارن تہم
98 ام (13598-8) جہاں ہویں مدینہ جامہ مساجد کی
98 ام (13598-8) جہاں ہویں جامہ مساجد کی

سے محمد سوپیہ سینی یوری یکین

{Page 40 – from the 'Gramophone Record' Urdu catalogue – January – June 1912}
### Zohra Bai – Agrawale

**Discography**

---


<table>
<thead>
<tr>
<th>Recordings taken at</th>
<th>CALCUTTA</th>
<th>by Frederick William Gaisberg</th>
<th>April 1908</th>
</tr>
</thead>
<tbody>
<tr>
<td>8867o 4-13181</td>
<td>Miss ZOHRA BAI, Agra</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Badhava Gavo</td>
<td>- RAMKALI KHEYAL</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13183</td>
<td></td>
<td>Oct 1911</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13183</td>
<td>.HMV</td>
<td>Jan 1916</td>
</tr>
<tr>
<td>8868o 4-13182</td>
<td>ZOHRA BAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tere Kuchse Jhalam Eisi Majburese Ham Nikle</td>
<td>- GAZAL KALINDRA PATHITO</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13185</td>
<td></td>
<td>Jul 1909</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13185</td>
<td>.HMV</td>
<td>Jan 1916</td>
</tr>
<tr>
<td>8869o 4-13183</td>
<td>ZOHRA BAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nandire Jiyara Na Mane Mora</td>
<td>- KALINGRA GAZAL</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13181</td>
<td></td>
<td>Oct 1911</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13181</td>
<td>.HMV</td>
<td>Jan 1916</td>
</tr>
<tr>
<td>8870o 4-13184</td>
<td>ZOHRA BAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Makti Mori – JONEPURI TODI {JAUNPURI TODI}</td>
<td>[HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C/w 4-13194</td>
<td></td>
<td>Oct 1911</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13194</td>
<td>.HMV</td>
<td>Jan 1916</td>
</tr>
<tr>
<td>8871o 4-13185</td>
<td>ZOHRA BAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nadardar Tom Nadardar Tom Darna</td>
<td>- TIRANA TODI EKTALA</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13182</td>
<td></td>
<td>Jul 1909</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13182</td>
<td>.HMV</td>
<td>Jan 1916</td>
</tr>
<tr>
<td>8872o 4-13186</td>
<td>ZOHRA BAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aaja Sanvariya Garva Lagalun</td>
<td>- THOOMRI BHAIRVI CHACHAR</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13188</td>
<td></td>
<td>May 1909</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13188</td>
<td>.HMV</td>
<td>Jan 1916</td>
</tr>
<tr>
<td>8873o 4-13187 x</td>
<td>ZOHRA BAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>{Not traced as issued}</td>
<td>- BHAIRVI - DADRA</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>8874o 4-13188</td>
<td>ZOHRA BAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hazaron Mani Murad-e-Minnat</td>
<td>- BHAIRVI KAVVALI</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13186</td>
<td></td>
<td>May 1909</td>
</tr>
<tr>
<td></td>
<td>C/w 4-13186</td>
<td>.HMV</td>
<td>Jan 1916</td>
</tr>
<tr>
<td>8875o 4-13189 x</td>
<td>ZOHRA BAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>{Not traced as issued}</td>
<td>- BHAIRVI - GAZAL</td>
<td>[HINDUSTANI]</td>
</tr>
</tbody>
</table>

---

42
7 Zohra Bai Discography

8876o 4-13190 ZOHRA BAI
Dhola Na Mande Dharami
- KHYAL MULTANI TITALA [HINDUSTANI]
C/w 4-13191 Sep 1909

8877o 4-13191 ZOHRA BAI
Tadani Tadani Dem
- TERANA PALAS TALWARA [HINDUSTANI]
C/w 4-13190 Sep 1909

8878o 4-13192 x ZOHRA BAI
{Not traced as issued} - PILOO [HINDUSTANI]

8879o 4-13193 ZOHRA BAI
Pike Ham Tum Jo Chale Jhumate Mayakhanase
- GAZAL PILOO PASHTO [HINDUSTANI]
C/w 4-13198 Feb 1910
C/w 4-13198 .HMV P 347 Jan 1916

8880o 4-13194 ZOHRA BAI
Kanha Mukh Se Na Bole – PILOO [HINDUSTANI]
C/w 4-13184 Oct 1911
C/w 4-13184 .HMV P 345 Jan 1916

8881o 4-13242 ZOHRA BAI
Kaskar Maara Ter Re More Bare Jaaban Par
- BARWA PILOO [HINDUSTANI]
C/w 9-13004 Feb 1912
C/w 9-13004 .HMV P 353 Jan 1916

8882o 4-13195 ZOHRA BAI
Aaj Bandha Sare Naushah Ke Pur Jar Sehra
- SEHRA DADRA [HINDUSTANI]
C/w 4-13196 Feb 1910
C/w 4-13196 .HMV P 348 Jan 1916

8883o 4-13196 ZOHRA BAI
Wuh Mast Hashu Jalwa Dikha Raha Hai
- GAZAL KAVVALI [HINDUSTANI]
C/w 4-13195 Feb 1910
C/w 4-13195 .HMV P 348 Jan 1916

8884o 4-13243 ZOHRA BAI
Bataha Ko Kashi Man Mohan Jab Arche Pai Aaao Aanan Mai
- KAWALI [HINDUSTANI]
C/w 3-13247 Aug 1910
C/w 3-13247 .HMV P 354 Jan 1916
C/w 8-13997 .HMV P 9134 Aug 1927

8885o 4-13244 ZOHRA BAI
Kanha Anokhe Khelari Hori Khele Na Jane
- DES PILOO [HINDUSTANI]
C/w 4-13199 Aug 1910
C/w 4-13199 .HMV P 350 Jan 1916
<table>
<thead>
<tr>
<th>Discography</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ZOHRA BAI</strong></td>
</tr>
<tr>
<td>Nipat Nidan Natvar Varo Dag Sagar Ghore</td>
</tr>
<tr>
<td>- THOOMRI DESH DADRA [HINDUSTANI]</td>
</tr>
<tr>
<td>C/w 4-13197</td>
</tr>
<tr>
<td>C/w 4-13197</td>
</tr>
<tr>
<td>ZOHRA BAI</td>
</tr>
<tr>
<td>Sanvaliyare Kahe Mari Nazariya</td>
</tr>
<tr>
<td>- THOOMRI KHAMMACH [HINDUSTANI]</td>
</tr>
<tr>
<td>C/w 4-13245</td>
</tr>
<tr>
<td>C/w 4-13245</td>
</tr>
<tr>
<td>ZOHRA BAI</td>
</tr>
<tr>
<td>Kahe Lagi Saiyan Bhailan Jogiya Ho Rama</td>
</tr>
<tr>
<td>- CHAIT [DADRA] [HINDUSTANI]</td>
</tr>
<tr>
<td>C/w 8-13165 [Janki Bai]</td>
</tr>
<tr>
<td>C/w 8-13185</td>
</tr>
<tr>
<td>ZOHRA BAI</td>
</tr>
<tr>
<td>Ram Kare Kahin Nayna Na Urjhe</td>
</tr>
<tr>
<td>- KAFI KHAMSA [KAHARVA] [HINDUSTANI]</td>
</tr>
<tr>
<td>C/w 4-13193</td>
</tr>
<tr>
<td>C/w 4-13193</td>
</tr>
<tr>
<td>ZOHRA BAI</td>
</tr>
<tr>
<td>Baythe Hai Aaj Hath Uthakar Diyase Ham</td>
</tr>
<tr>
<td>- GAZAL ZILA DADRA [HINDUSTANI]</td>
</tr>
<tr>
<td>C/w 4-13243</td>
</tr>
<tr>
<td>C/w 4-13243</td>
</tr>
<tr>
<td>C/w 8-13590</td>
</tr>
<tr>
<td>C/w 8-13590</td>
</tr>
<tr>
<td>ZOHRA BAI</td>
</tr>
<tr>
<td>Aiso Tumko Na Janat Thi</td>
</tr>
<tr>
<td>- KAMOD KYHAL EKTA [HINDUSTANI]</td>
</tr>
<tr>
<td>C/w 4-13244</td>
</tr>
<tr>
<td>C/w 4-13244</td>
</tr>
<tr>
<td>Date</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>21/11</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>11769o X3-103264</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>11770o X3-103262</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>11771o X3-103257</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>11772o 8-13588</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>11773o 8-13589</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>11774o 8-13590</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Track No.</td>
</tr>
<tr>
<td>----------</td>
</tr>
<tr>
<td>11775o</td>
</tr>
<tr>
<td>ZOHRA BAI</td>
</tr>
<tr>
<td>C/w 8-13590</td>
</tr>
<tr>
<td>C/w 8-13590</td>
</tr>
<tr>
<td>C/w 8-13590</td>
</tr>
</tbody>
</table>

| 11776o | 8-13592 |
| ZOHRA BAI | Tika Herana Bagh Men Re - MAJMUA [HINDUSTANI] |
| C/w 8-13643 | HMV | P 1163 | Jan 1916 |
| C/w 8-13643 | HMV | P 9137 | Sep 1927 |

| 11777o | 8-13643 |
| ZOHRA BAI | Tune Mahraja Dardya Na Jani - KAFI [HINDUSTANI] |
| C/w 8-13592 | HMV | P 1163 | Jan 1916 |
| C/w 8-13592 | HMV | P 9137 | Sep 1927 |

| 11778o | 8-13593 |
| ZOHRA BAI | Aaj Men Legaye Jhank Jharoke - KAJRI [HINDUSTANI] |
| C/w 8-13594 | HMV | P 1164 | Jan 1916 |
| C/w 8-13594 | HMV | P 9138 | Sep 1927 |

| 11779o | 8-13594 |
| ZOHRA BAI | Mori Bindiya Chamkan Lagi - PAHARI [HINDUSTANI] |
| C/w 8-13593 | HMV | P 1164 | Jan 1916 |
| C/w 8-13593 | HMV | P 9138 | Sep 1927 |

| 11780o | 8-13595 |
| ZOHRA BAI | Kajrari Gori Tere Nain Selone - GOUD SARANG [HINDUSTANI] |
| C/w 8-13596 | HMV | P 1165 | Jan 1916 |
| C/w 8-13596 | HMV | P 9138 | Sep 1927 |

| 11781o | 8-13596 |
| ZOHRA BAI | Koyalaya Kuk Sunave - ZILA [HINDUSTANI] |
| C/w 8-13595 | HMV | P 1165 | Jan 1916 |
| C/w 8-13595 | HMV | P 9138 | Sep 1927 |

| 11782o | 8-13597 |
| ZOHRA BAI | Piy Ko Dhundan Javun Sakhi Re - DESH [HINDUSTANI] |
| C/w 8-13598 | HMV | P 1166 | Jan 1916 |
| C/w 8-13598 | HMV | P 9139 | Sep 1927 |

| 11783o | 8-13598 |
| ZOHRA BAI | Teri Kali Nighon Ne Mara - SARANG [HINDUSTANI] |
| C/w 8-13597 | HMV | P 1166 | Jan 1916 |
| C/w 8-13597 | HMV | P 9140 | Sep 1927 |

| 11784o | 8-13599 |
| ZOHRA BAI | Nekab Unkar Jo Tera Aanoe Roushan Nazar Aaya - SOHNI [HINDUSTANI] |
| C/w 8-13600 | HMV | P 1167 | Jan 1916 |
11785o  8-13600  ZOHRA BAI  
"  Dekhne Ko Man Lachay – SOHNI  
  C/w 8-13599  
  C/w 8-13599  .HMV  P 1167  Jan 1916  
  [HINDUSTANI]

11786o  8-13601  ZOHRA BAI  
"  Chalori Mai Avaliya Pir Ke Darbar  
  - PURIA DHANASHRI  
  C/w 8-13602  
  C/w 8-13602  .HMV  P 1168  Jan 1916  
  [HINDUSTANI]

11787o  8-13602  ZOHRA BAI  
"  Aaj Suno Pir Dastigie  
  - PURIYA  
  C/w 8-13601  
  C/w 8-13601  .HMV  P 1168  Jan 1916  
  [HINDUSTANI]

11788o  8-13603  ZOHRA BAI  
"  22/11 ... ½o  Piyarwa Tehri Nek Najar – SUDH KALYAN  
  C/w 8-13604  
  C/w 8-13604  .HMV  P 1169  Jan 1916  
  [HINDUSTANI]

11789o  8-13604  ZOHRA BAI  
"  Tarana  
  - BHUPALI  
  C/w 8-13603  
  C/w 8-13603  .HMV  P 1169  Jan 1916  
  [HINDUSTANI]

11790o  8-13605  ZOHRA BAI  
"  Gairat Aaj Chasme Baram Ruye Tu Didan Na Deham  
  - MAJMUA  
  C/w 8-13606  
  C/w 8-13606  .HMV  P 1170  Jan 1916  
  C/w 8-13599  .HMV  P 9141  Sep 1927  
  [PERSIAN]

11791o  8-13606  ZOHRA BAI  
"  Nirmohi Mora Jigaya Kaisa Jadu Dara - SARANG  
  C/w 8-13605  
  C/w 8-13605  .HMV  P 1170  Jan 1916  
  C/w 8-13598  .HMV  P 9140  Sep 1927  
  [HINDUSTANI]

11792o  8-13607  ZOHRA BAI  
"  Nerali Shokhain Hain  
  - KHAMACH  
  C/w 8-13999  .HMV  P 1171  Dec 1915  
  C/w 8-13998  .HMV  P 9141  Sep 1927  
  [HINDUSTANI]

11793o  8-13608  ZOHRA BAI  
"  Gari Dini Nand Ko Kahan - KHAMACH  
  C/w 8-13589  .HMV  P 2273  Feb 1916  
  C/w 8-13589  .HMV  P 9139  Sep 1927  
  [HINDUSTANI]

11788o {Repeat}  ZOHRA BAI  
"  {Not traced as issued}  – SUDH KALYAN  
  {Refer to 11788... ½o - 8-13603}  

------------------------------------------------------------------------------------------------------------------------

47
<table>
<thead>
<tr>
<th>Recordings taken at</th>
<th>DELHI</th>
<th>By George Walter Dillnutt</th>
<th>November 1910</th>
</tr>
</thead>
<tbody>
<tr>
<td>13681o 8-13987</td>
<td>ZOHRA BAI</td>
<td>Durgan Logon Ko Ka Kosun – KHIAL MULTANI [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td>21/11</td>
<td></td>
<td>C/w 8-13996</td>
<td>Apr 1915</td>
</tr>
<tr>
<td></td>
<td></td>
<td>.HMV</td>
<td>P 1298</td>
</tr>
<tr>
<td>13682o 8-13988</td>
<td>ZOHRA BAI</td>
<td>Pia Bin Kachhu Na Suhai – BHAIRVI [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td>13683o 8-13989</td>
<td>ZOHRA BAI</td>
<td>Nahin Nahin Jana Soutan Ghar – ZILA [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w 8-13990 .HMV</td>
<td>P 4023 Jul 1919</td>
</tr>
<tr>
<td></td>
<td></td>
<td>.TWIN</td>
<td>T 170 {Calcutta} Jan 1928</td>
</tr>
<tr>
<td>13684o 8-13990</td>
<td>ZOHRA BAI</td>
<td>Dadurwa Bolay Mor Shor Karat – ZILA [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w 8-13989 .HMV</td>
<td>P 4023 Jul 1919</td>
</tr>
<tr>
<td></td>
<td></td>
<td>.TWIN</td>
<td>T 170 {Calcutta} Jan 1928</td>
</tr>
<tr>
<td></td>
<td></td>
<td>.TWIN</td>
<td>FT 170 {Dum Dum} May 1928</td>
</tr>
<tr>
<td>13685o X3-103259</td>
<td>ZOHRA BAI [8-13991]</td>
<td>Man Har Lino Mera Mustayee Ke - JHINJHOTI [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w X3-103258 [Nawab Jan]</td>
<td>Oct 1913</td>
</tr>
<tr>
<td></td>
<td></td>
<td>.ZONO</td>
<td>N 548 May 1914</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w X3-103238 .ZONO</td>
<td>N 787 Jan 1915</td>
</tr>
<tr>
<td>13686o X3-103238</td>
<td>ZOHRA BAI [8-13992]</td>
<td>Balam Naina Tore Naina - JHINJHOTI [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w X3-103237 [Amir Jan]</td>
<td>Oct 1913</td>
</tr>
<tr>
<td></td>
<td></td>
<td>.ZONO</td>
<td>N 539 May 1914</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w X3-103259 .ZONO</td>
<td>N 787 Jan 1915</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C/w X3-103259 .ZONO</td>
<td>N 787 'Zonophone' Jan 1928</td>
</tr>
<tr>
<td>13687o [*213009]</td>
<td>ZOHRA BAI</td>
<td>Sotan Ghar Na Ja Mora Saiyan - DADRA [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>X3-103051 .ZONO</td>
<td>N 463 Sep 1914</td>
</tr>
<tr>
<td>13688o [*213010]</td>
<td>ZOHRA BAI</td>
<td>Bedardi Sitangar Jadu Dal Gayore - DADRA [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>X3-103052 .ZONO</td>
<td>N 464 Sep 1914</td>
</tr>
<tr>
<td>13689o [*213011]</td>
<td>ZOHRA BAI</td>
<td>Bethe Hai Aaj Hath Doyase Utha Ke Ham - GAZAL [HINDUSTANI]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>X3-103053 .ZONO</td>
<td>N 464 Sep 1914</td>
</tr>
<tr>
<td>Date</td>
<td>Discography</td>
<td>Title</td>
<td>Label</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------</td>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>13690o</td>
<td>ZOHRA BAI</td>
<td>Aao Aao Pi Piare Ratian – JHINJUTI</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13691o</td>
<td>ZOHRA BAI * {The Late} accd. Sarangi</td>
<td>Nehin Mane Shyam Tero – DES</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13692o</td>
<td>ZOHRA BAI * accd. Sarangi</td>
<td>Sabar Ko Man Haro – KHAMBHAI</td>
<td>[HINDUSTANI]</td>
</tr>
</tbody>
</table>

\* first entry in catalogue supplement to show – The Late Zohra Bai

---

<table>
<thead>
<tr>
<th>Date</th>
<th>Recordings by Bawa Kahan Dass</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>13693o</td>
<td>ZOHRA BAI</td>
<td>Chatur Sugar Baiyan Pakrat Ho – KHIAL KEDARA</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13694o</td>
<td>ZOHRA BAI</td>
<td>Ari Ari Sakhí Batha Ko Basaiya - GHAZAL</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13695o</td>
<td>ZOHRA BAI</td>
<td>Najd Se Janibe Laila Jo Hawa Aati Hai - MAJMUA</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13696o</td>
<td>ZOHRA BAI</td>
<td>Aye Turk Shokh Yin Hamh – MAJMUA</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13697o</td>
<td>ZOHRA BAI</td>
<td>Nala Karte Hai Javanse Na Pugan Hai – GAZAL PAGU</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13698o</td>
<td>ZOHRA BAI</td>
<td>Chanchal Tore Nainan - ZILA</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13699o</td>
<td>ZOHRA BAI</td>
<td>Ka Laigo Jaibay Gawanna – ZILA</td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13700o</td>
<td>ZOHRA BAI</td>
<td></td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13701o</td>
<td>ZOHRA BAI</td>
<td></td>
<td>[HINDUSTANI]</td>
</tr>
<tr>
<td>13702o</td>
<td>ZOHRA BAI</td>
<td></td>
<td>[HINDUSTANI]</td>
</tr>
</tbody>
</table>

\* first entry in catalogue supplement to show – The Late Zohra Bai

---

*Discography*
13712o 9-13003 ZOHRA BAI
   Keo Tala De Mori Niaya – SAWNI
   C/w 9-13002 Aug 1915
   C/w 9-13002 .HMV P 1714 Jan 1916
   C/w 9-13002 .HMV P 9143 Sep 1927

13713o [*213012] ZOHRA BAI
   [Anonymous] Kanha Anokhe Khilari - HOLI
   X3-103054 Aug 1911
   C/w X3-103051 ZONO N 463 Sep 1914

13714o 9-13004 ZOHRA BAI
   Rang Dekhe Jiya Lalchey – HOLI BHAIRVI
   C/w 4-13242 Feb 1912
   C/w 4-13242 .HMV P 353 Jan 1916

13715o X3-103341 ZOHRA BAI [9-13005]
   Chun Dayei Rang Chuyori – GARA
   C/w X3-103342 .ZONO N 904 Jul 1915

13716o [*213013] ZOHRA BAI [9-13006 ?]
   Tape Judae Ne Funka Tan Man – KALANGDA
   X3-103055 Aug 1911
   C/w X3-103047 (Amir Jan) .ZONO N 461 Sep 1914

13717o X3-103342 ZOHRA BAI [9-13006 - rev]
   Pari Bhanak Murali Ki Kaan Men
   – KALENGRA (LAVNI)
   C/w X3-103341 .ZONO N 904 Jul 1915

13718o 9-13007 ZOHRA BAI
   Votabiyan Mari Hai Mere Sukhan Sukhan Men
   - GHAZAL
   C/w 9-13008 .HMV P 4291 May 1920

13719o 9-13008 ZOHRA BAI
   Aakhenvala Tore Jovan Ka Tamasha Dekho
   - GHAZAL
   C/w 9-13007 .HMV P 4291 May 1920

13720o 9-12197 ** MIRAN BAKHSH, Shamchurasi, Hoshiarpur
   Mullan Sanu Monda (Mirza) – TILANG
   C/w 9-12205 Nov 1912

9-12197 ** Labelled as by – Zohra Bai

Note: The actual recording is by Miran Bakhsh of Shamchurasi, but labelled as by Zohra Bai – the catalogue number 9-12197 – is an allocation from the Male Vocal block. The printed label indicates a Punjabi – Male song and is simply wrongly printed.
The Late Zohra Bai.

8-13994 Nehin mane shyam tero Desh.
8-13995 Saban ko man haro Khambaj.

Persian Record.

Achhan Bai.

3-13982 Dilam dar ashk aawara shud aawara tar badah Ghazal.

The Late Zohra Bai.

8-13588 Khabaram rasidah imshab Bhairavi.

(From the ‘Gramophone Record’ Nagri catalogue – Violet label – New releases June 1914)

(The wrongly labelled pressing of G.C.9-12197)
The Late Zohra Bai.

4-13181 बधावा गावो खियाल रामकालो।

4-13183 नानदौरे जोयारा न मानि मोरा कालकालो।

4-13182 तेरे कुच्चे जालस ऐसी मजबरी से कसे निकले गजश नादल दरमा पसादे।

4-13185 नादल तोम नादल तोम दरमा तिरो सा टोडौ एकताला।

4-13186 भाजा संवलिया गरजा लगालं भुजरी भररी घाँचर।

4-13188 इजारी मानी सूरास ओ मिचत भररी कव्याली।

4-13193 पीते हम तुम जो चले भसते मेरामायी।

4-13198 गजल पीते पकी।

4-13195 राज वांघा सहे नजाशाह के पुर जर वेशरा भजन दादरा।

4-13196 वह सस्ति नाजु भरतु जलवा दिखा रहा है।

4-13197 संवलियारे काढि मारे नजारियां दुमरी खम्माच।

4-13245 भिंग निकड नठवर वारो डगर सुगर बेरे।

4-13242 कसकर मारा तीरे रे मेरे वारी जोरन पर बरवा पील।

9-13004 रंग देखे जोरा ललचाए।

4-13243 कव्या को वायरे भस सोहन जब चरगी ये।

4-13247 वयथे हें भाज हार हठकर दुमासे हम।

गजश जिला दादरा।

[From the 'His Master's Voice' Numerical Catalogue, January 1916]
8-13590 ीकरें हम तुम जो चले खुशते मयखाने से जिखा।
8-13591 सांवरोया नेनां लगावे दुख पाय पील।

8-13592 टीका ज़िंगाना बागमें रे मजसुया।
8-13643 तुल्य सहिताराजा दर्दीया न जानी काफी।

8-13598 भाज मन लेगढ़े भाऊं करों।
8-13594 मोरे तिकड़ीया चमकन लायो पहाड़।

8-13595 कजरारी गोरी तोरे नेने खेलों गोड़ सारंग।
8-13596 जिथियोया कुक सुनावे जीला।

8-13597 पोया की ठुंडम जांजं सखे रो टेग।
8-13598 तवे कातिलो निमाहों मे मारा सारंग।

8-13599 मेकाब चड़कर जो तेरा भारोजे रीशन
नजर भाया सोहनो।
8-13600 देखने को मन तलचय।

8-13601 चलोरी माई औरलिया पीर के दरबार।

8-13602 पुरां सुनी पीर दसगीर पुरां।

8-13603 पीयरवाती तेहारी मेक नजर सुध कल्याण।
8-13604 तराना रुपाली।

8-13605 गोरत भज चमसे बरम हुए तु दीदन न
देश मजसुया।
8-13606 निसरोढ़ो मोरा जियारा कैसा जादु डारा सारंग।

[From the 'His Master's Voice' Numerical Catalogue, January 1916]
8-18607 नेलाली शीखिया हैं रविश्वास दत्तराधि जाट खचार।
8-183999 द्वारका शीख देशहारा नाज व ज्ञान धर्म कृपापर दी खियाल केढारा।

8-136987 दुष्क न नारीजी को किसूं खियाल सुलतानी।
8-13996 वहुर सुग्र धर्मां एकरत दी खियाल केढारा।

8-13997 बरो ऐसी सखी वती तो बसविया गजले नायिया।
8-13998 नाज़ बे जानों खेला बो जुबा नायिया है मजसुया।

9-18002 करु ले जैव माल गवनवा।
9-18003 कैंड ठाला दे मोरो नैया।

8-13589 सानो सुया जुनतो हमारी।
8-13608 गारो दिनो नदली काई।

8-13993 भावो भावो पीया पारे रतियां।
9-13006 चंबल लोट नयना भारत बान।

8-13988 पीया विव कानु न सुहावे।
8-13994 सुभरं न भेज राम जाम को चार्स्टार्ड वितलाव।

Meher-ul-Nisa।
9-13944 The Late Zohra Bai।

The Late Zohra Bai।

4-18246 काम्अ जामी सेयां भेलज यमिया हो रामा चैत दादरा।

P 355 Janki Bai।

P 355 Janki Bai।

Janki Bai। जानको बाईः।

8-13165 खाम मैले विदहा नजरिया ही रामा।

{From the 'His Master's Voice' Numerical Catalogue, January 1916}

{From the 'His Master's Voice' Urdu Supplement, May 1920}
N 461 \[ X 3-108047 \] भजव घोड़ हे छुटती एकता तुम्हारा साॅरग\n\[ X 3-103055 \] तपे छुटाई ने फूंका तन मन कालंगढ़ा
N 462 \[ X 8-108049 \] लचकालो आवे पतली कमरीया कैसी
\[ कामनी पहाड़ी \]
\[ X 8-103050 \] पानघट पर हो रही भीड़ यीला
N 463 \[ X 3-103051 \] सोलन घर न जा मोहा सयँ दादरा
\[ X 3-103054 \] काँधा अनोखे खेलारी होला
N 464 \[ X 3-108052 \] बेटैं विनमरन जादू डाल गैयोरि दादरा
\[ X 3-108053 \] बैठे हैं भाग हाथ दुश्याना उठाके हम गजल

The Late Zohra Bai.  
खरीया जोल्हा बार्ड़ी

N 787 \[ X 3-103238 \] बालम नैना तोरे रसिले अभावीतो
\[ X 3-103259 \] मन दर लिनो मेरा सुसकाए के
N 795 \[ X 3-103252 \] मठकी मोरोरे गोरस जौनपुरी
\[ X 3-103264 \] भक्ताहार जाने जाने टॉरे मीयां सातब

N 797 \[ X 3-103257 \] पोयाके मिलनेकी भाग री सखी जोगीया
\[ X 3-103262 \] तोरी गैली गैली एंडी एंडी बसंत
N 904 \[ X 3-103341 \] चुंद्रारी रंग चुंदरी गारा
\[ X 3-103342 \] पड़ी भनक मूरली की कान में कालंगढ़ा ( लावनी )

(From the ‘Zonophone Record’ Nagri catalogue, 1917)
The Late Zohra Bai. जोह्रा वाहें (खगौंखाया)।

P 9134 { बत्तला को बाली भन मोहन जब भरृं र प्रायो भावन में।
         भरृं वर्षी सब्जी बत्तला को बसेया गाज़ल नातिया।

P 9135 { बैठे हैं भ्राज धूण उठाकर दोश्रा से हम गाज़ल जिला दादू।
         पी के हम तुप को चले भूमते मेलाने में गाज़ल जिला।

P 9136 { मानो सैंयां बिनती हमारी।
         संवरिया मेना लगाये दुख पाय।

P 9137 { ठीका चेराना बाग में रे।
         कूने महाराजा दरिया न जानी।

P 9138 { भ्राज मन ले गर्ल भांक भरृंक।
         मोहरी बंडिया चमकन लागी।

P 9139 { पिया को कूंटन जांज सब्जी री।
         मारी दोनी चंढ को काहन।

P 9140 { तेरी कटोली निगाहों ने बारा।
         निरमोही मोरा जिधरा कैसा जांबु बारा।

P 9141 { गौरत्र भ्राज चरम बरम रे तो दोजन न विहं।
         ये तुरं शोक हैं हमा नाजो भ्राजे तो चोस्त।

P 9142 { निराली गोशियां हैं खुद-बुढ़।
         बलराज जाती हैं।

P 9143 { का लडा को जैने गवनवा राम।
         को टा लडे मोरी नैया।

{From the 'His Master's Voice' Nagri Catalogue – October 1927}
The Twin reissues

When 'The Twin' label was introduced in India in December 1927, the Indian series were allocated a letter T- prefix beginning at T-151. The issues on 'The Twin' label up to T-181 issued in May 1928, were given Red coloured labels. These discs were pressed at the Sealdah factory. These pressings are stamped as "Made in Calcutta" on the disc face near the edge of the label. The labels also indicated that the discs were 'Manufactured for The Twin Record Co., Ltd., Calcutta'.

In July 1928 the label colour was changed to Yellow and the series prefix changed to FT- beginning at FT-198. By December 1928, The Gramophone Co., Ltd., pressing plant had been relocated to Dum Dum.

The Zohra Bai release of T-170 of May 1928, – was most likely originally pressed with a Red coloured label – although no example of a Red label has been found. With the introduction of the Yellow labelled pressings – the labels read 'Manufactured for The Twin Record Co., Ltd., Dum Dum, which was later removed – with the labels then reading 'Made in India'.

Zohra Bai (the Late).

Zohra Bai (the Late).

Zohra Bai ( The Late )  

Zohra Bai ( The Late )  

Zohra Bai (the Late).

Zohra Bai (the Late).

(From a 'Twin' Nagri Catalogue, 1928)

(From a 'Twin' Nagri Catalogue, 1934)
Mr Suresh Chandvankar
Hon Sec
The Society of Indian Record Collectors
207 Parashara TIFR HSG
Colony
Navynagar
Colaba
Bombay 400 005
INDIA

Dear Mr Chandvankar,

I am writing to you at the suggestion of Michael S. Kinnear, to seek some assistance.

My interest is to document the recordings of Australian musicians, particularly those who were pioneers.

I would like to learn of recordings by Australians which appeared on Indian 78rpm pressings. Would it be possible for you to mention my request in "The Record News".

I am also keen to acquire Indian 78rpm pressings of both NELLIE MELBA and PETER DAWSON.

Michael informs me that many of their titles were included in the Indian catalogue. Could you recommend any collector or dealer who might be able to assist me in purchasing such recordings?

I would also like to become a member of the Society and enclose one US$10 bank note, which I trust is sufficient. As part of my subscription could I obtain a copy of Volume 7 (July 1992) of "The Record News", which has an article on "English" Indian Gramophone Numbers.

If I can assist society members with information on the Australian record industry and musicians, I am always willing to assist.

I look forward to your advice, in due course.

Yours sincerely,

Peter Burgis
Dear Mr. Chandvankar,

Thanks so much for your interesting letter and enclosures. I appreciated your trouble in writing and offering to help with researches on Hawaiian Music in India. The Regal-Zonophone listing is nice to have. I have submitted some additions to a fairly short article - roughly two pages - which was written for the 1979 edition of HAWAIIAN MUSIC & MUSICIANS, published in Hawaii. John Berger, the new editor, has just acknowledged the receipt of this and the other articles I sent.

The original article, 'Hawaiian Music in India', was written with the help of my old friend Charles Kohlhoff, who moved to London, and knew many of the Indian performers. I would like to get more advice on the article, especially from Frank 'Kahili' Leadon, who now lives in Birmingham, but came from India and knew Garney Nyss, as well as many other Indian musicians, both Hawaiian and dance band. I think Frank's interesting memories would be well worth collating for the article, but of course, so far as the work for John Berger is concerned, there wasn't simply time, as his deadline was October 19th. We shall have to wait for the third edition of his book!

I wonder if anyone in India, or elsewhere, is interested in trying to put together the story of Hawaiian music there, and may also in Sri Lanka? John Payne's article on Jazz in India [The Record News, Jan.-April 1998] suggests that perhaps less than 300 sides of Western Music - which presumably includes Hawaiian - were recorded in India between 1902 and 1947. If so, then Hawaiian music has a descent presence in this total, and of course there were re-issues from overseas, including our own Felix Mendelssohn's Hawaiian Serenades I know of 29 Indian issues by this band, four on Parlophone and the rest on Columbia. Quite a respectable number! There may be even more that so far have not been identified.

Although Garney Nyss kept performing, I would imagine that after Independence, Hawaiian music and other Western music was much less in demand, as John Payne's article suggests. However it had an interesting presence, with visiting artists like Tau Moe's Tropical Stars, and Anglo-Indian and Goan players such as Garney Nyss or Mellow & Rich, who were really world-class and whose recordings are much sought after by collectors today. None of their recordings are too easy to find - those of Tau Moe and the Aloha Boys (Garney Nyss's group) turn up most 'often' (not the right word!), but I'm sure there must be more that we don't even know about yet.

I would love to make contact with anyone who has an interest in this research, either Hawaiian specialist, or collectors who have information on Western recordings generally. We have so much to learn. Malcolm in Hawaii is compiling a Hawaiian 78's discography and of course Indian reissues are an important element in this work.
I am enclosing a list of the specific Indian issues I'm seeking - it would be wonderful if anyone can help. However, I'm certain there must be more that I simply don't know about!

With very best thanks for your help and information.

Yours sincerely,

[John Marsden]

---

**Specific Indian Wants** -

**ALOHA BOYS**

HMV NE 768 'To Your Sweetheart/Hawaii sing to me'
819 'Come out wherever you are/As long as there's music'
869 'I fall in love too easily/Any moment now'

**TAU MOE* S TROPICAL STARS**

HMV NE 629 'Here you are/Oh! The pity of it all'
MELODY M 34 'Trade Winds/Hilo Hattie'
(Plus any others on this label)

**PAQUITA & ZARATE**

Columbia FB 40136 'In Waikiki/White blossoms of Tahiti'

**TEDDY WEATHERFORD**

Columbia FB 40067 'Moon Over Burma/Minnie from Trinidad'
40154 'In Waikiki/Kiss the boys goodbye'

---

**LETTER-2**

John Marsden
218 Bannerdale Road
Sheffield S11 9FE
England

Date- October 30, 2001

Dear Mr. Chandvankar,

Today I received your very interesting letter and Melody label copies. Thanks so much! I knew about Melody M 34, "Trade Winds/Hilo Hattie" although I don't have the record and it's on my want list. However, M 33 was entirely new to me! Very exciting! If it is not too much trouble, I wonder if you might tell me the title of the other side, please and its matrix? Is Rose Moe credited as vocalist, and also on 'Hilo Hattie'?

By the way, the signature of Tau Moe on the record label looks genuine. At present I have only one record on Melody, and I enclose the photocopy of the labels. Unfortunately, I do not know anything about this company, and in fact I only ever got to know about it two or three years ago! If it was in operation from 1940-55, that would fit perfectly Tau Moe's period in India, as he was there from 1941-1947, I believe, after which he returned to Hawaii with his family. Their daughter, Dorian was born in India in 1945.
Collector's Item
Tau and Rose were also in Calcutta in 1934, when they were members of Mme Riviere’s touring show. This had left Hawaii in December 1928 and when it broke up, Tau and Rose, along with Tauivi Moe, Pulu Moe, and Fuifui Moe, plus their wives, were left in Calcutta. Tau and Rose formed their own act, Tauivi remained in India, Pulu and Fuifui joined ‘Tropical express’, which brought them in Europe. Fuifui died in Germany, while Pulu came to England and later joined Felix Mendelssohn.

It is quite a complicated and confusing story, and there are many details yet to resolve. I think Hawaiian music in India would make an excellent topic for research. The article for Berger goes so far, but I would like to do a lot more work. There are several people I need to contact for further information, but I am wondering if it might be possible to print a notice in the SIRC magazine to say that we would like to make contact with any reader who has an interest in this music, and perhaps photos, information or memories of the performers? There may quite possibly be people around who actually saw Tau Moe’s Tropical Stars at the Taj Mahal Hotel in Bombay, for instance! I wonder what they could tell us! I certainly hope something worthwhile could be produced for the magazine.

I had another letter today from a friend in Hawaii who knows Moe family well. He tells me that Tau, who is now in his nineties, would be very difficult to interview, as his speech is difficult to understand. It seems very sad. I was hoping we might get a lead to ‘Dr. Jazz’. However there is still a possibility of Lani Moe, who recorded ‘Paducah’ with Dr. Jazz. I have written to my friend telling him of this inquiry, so we will see if something comes of it.

Meanwhile my very best wishes and thanks again,

Sd/-

[John Marsden]
Kurt Naucks (left) and Suresh Chandvankar near SIRC poster / stall in London conference (September 2001)
Report of the ARSC - IASA conference 2001 on
"Why Collect?"

ARSC - IASA conference 2001 on "Why Collect?" – ‘The purpose of Audiovisual Archives’ was held at London, during September 23-27, 2001. The National Sound Archives hosted this conference at the British Library Conference Centre. The Association for Recorded Sound Collections (ARSC), founded in 1966 is a non-profit organization dedicated to research, study, publication, and information exchange surrounding all aspects of recordings and recorded sound. With over one thousand members from twenty-three countries, the organization is comprehensive in scope and reflects the interests and concerns of its members, including collectors, librarians and recording engineers.

The International Association of Sound and Audiovisual Archives (IASA) was established in 1969. It supports the professional exchange of information and fosters international cooperation between audiovisual archives in all fields, especially in the areas of acquisitions and exchange, documentation, access and exploitation, copyright, conservation and preservation. IASA has about three hundred members drawn from institutions in almost fifty countries.

Both ARSC and IASA conferences and meetings are held annually in North America. However it was decided to hold 2001 conference in Europe to enable participants to meet at a central place. British Library premises in London was the most ideal and appropriate venue. National Sound Archive (NSA) is one of the largest sound archives in the world. Opened in 1955 as the British Institute of Recorded Sound, it became part of the British Library in 1983. The NSA holds over a million discs, 185,000 tapes and many other sound and video recordings covering the entire range of recorded sound from music, drama, and literature, to oral history and wildlife sounds. The British Phonographic Industry LTD (BPI), Cube Technologies GMBH (CUBE-TEC), UNESCO, The Cutting Corporation and Naxos Historical sponsored the conference.

Over 250 delegates from all over the world attended the conference, mostly from USA and UK. Although some delegates from Canada, Denmark, Finland, Norway, Sweden, Greece, Hungary, Iceland etc. represented small countries from Northern hemisphere, the attendance from Southern part of the Globe was very poor. Handful of delegates from Ghana, Kenya, Mozambique, Namibia, China and Australia attended. There was no one from Japan except the company exhibiting Laser turntables. From India, I represented ‘Society of Indian Recorded Collectors’ and Shubha Choudhury from ‘American Institute of Indian Studies’, New Delhi attended the conference.

Four-day program was full with interesting talks, illustrated lecture demonstrations and exhibitions. Due to parallel and overlapping sessions delegates found it difficult to make choice. Lively discussions and debates followed the presentations. Although several archivists from institutions presented their work very well, several individuals / collectors dominated the conference with their lone efforts and great work.

Title of one of the session was – 'It’s my collection and I am proud of it' - and was conducted in two parts. Lectures in these sessions replied appropriately – ‘Why Collect?’ - the theme question of the conference. Although several private collectors have contributed a lot to the
Beyond Recall
... A record of Jewish musical life in Nazi Berlin, 1933 – 1938

After Hitler's seizure of power in 1933, anti-Semitism became a state doctrine. The National Socialists' aim was the physical destruction of the Jews. Every memory of the sound and voice of Jewish artists was to be consigned to oblivion in the same way as the Yiddish language. On being liberated from Theresienstadt concentration camp, the Berlin Rabbi, Leo Baeck, stated his conviction that the 1,000 year history of the Jews in Germany had come to an irrevocable end.

This documentation is proof of the victory of life over death - priceless sound documents have been rescued, then restored with a great expenditure of technological effort and, after sixty years, made available once more for all time.

Under constant surveillance by the Gestapo, the members of a Jewish Cultural League (Jüdischer Kulturbund) in Berlin were able to pursue their artistic activities and make and distribute records. Some of the titles recorded in Berlin were released in Palestine from 1934 to 1936 - forming part of the early history of Israel's record industry. These records that are scattered throughout the world for the most part exist only as single copies or test pressings. The repertoire is wide and includes classical music, Yiddish comedians, German cabaret, Palestinian folk songs and, above all, cantorial singing of enormous eloquence.

This edition consists of 11 CDs with a total playing time of more than 14 hours of music and a DVD with a reconstructed version of the sound film 'Hebräische Melodie' (Hebrew Melody) featuring the violinist Andreas Weissgerber - this film was believed lost, but is now presented here for the first time. The accompanying hardback book is profusely illustrated and presented in both German and English. The text has been jointly prepared by the biographer Horst H. J. P. Bergmeier, the historian Eyal Jakob Eisler and the discographer Rainer E. Lotz, and also contains an introduction by Rabbi Andras Nachama, a foreword by Henryk Broder, an 'Introduction to the Jewish Liturgy' by Rabbi David Paldner as well as an explanation of sound recording techniques by the sound engineer Robert M. Laue.

Beyond Recall
11-CD/1 DVD Boxed set (LP-Size)
with c. 400-page-hardcover-book
EAN-Code: 4000127160300
ISBN NUMMER: 3-89795-825-2

£ 180.00 (Special Price)
€ 245.42
DM 480.00

available in Great Britain:

John Beecher
Rollercoaster Records - Rock House, London Road - St Mary's - Stroud, Gloucestershire - England GL6 8PU
Phone: 01453 886252 - Fax: 01453 895361 - email: Rolle38374@aol.com

Bear Family Records - P.O. Box 1154 - D-27727 Hambergen - Germany
(0 47 48) 8216-0 - Fax (0 47 48) 8216-20 - e-mail: bear@bear-family.de - internet: www.bear-family.de

68
knowledge of the records and recordings, the concept / profession of discography is not yet respected by society and academia at large. Many speakers mentioned / hinted at this in their talks and hoped that the situation may improve in future.

Nicole Blain of Canadian Broadcasting Corporation (CBC) talked on 'The Clyde Gilmour Archive at the CBC music library'. Mr. Clyde Gilmour (1912-1997) was a multifaceted personality and important record collector from Canada. Due to his passion, knowledge and art of presentation, he was invited to present weekly one hour program on Canadian radio. His first program was broadcast on 5th October 1956 and it received wide popularity and vast fan mail. Soon this program titled 'Gilmour's Albums' became the most popular one. He presented nearly 2000 programs in 40 years. Soon after his death, CBC acquired his entire collection consisting of over 14,000 recordings, 2000 radio scripts and other documents. This talk explained why a broadcast library would be interested in acquiring private collection, how this collection crossed the lines between library, archive and museum and what the plans are for future. While listening to this talk I recollected my recent interview with Mr. Ameen Sayani (of famous radio program-'Binaca Geet Mala') at his residence in Mumbai and remembered vast collection of gramophone records and steel cupboards full of recorded spools and cassettes. I wondered what would happen to his personal collection?

Dr. Rainer Lotz, senior record collector and an academician from Bonn, Germany presented an illustrated talk on his forthcoming book - "Beyond Recall". During Nazi regime, around 1933, the Reich's Minister of Cultural Affairs, the Gestapo secret police and representatives of the Jewish community agreed to organize a Jewish cultural association named "Juedischer Kulturbund". Membership was restricted to Jews, all activities were subject to censorship and explicit approval. The history of this Jewish Kulturbund is well documented. However, only the recent research has established the fact that members of Kulturbund operated two independent, Jewish-owned record companies, which existed almost up to the beginning of Second World War. The discs were not for sale to the general public in Germany, but export was possible. Over the years the authorities increased repressive legislation. Whereas in the early stages there was no restriction on repertoire, Jews were first prohibited to record material by Aryan composers and eventually forbidden to record anything at all. The repertoire included the entire range from classical to dance music, from Yiddish comedy to folk songs, even an impressive selection of Synagogal music was available up to the time of the 1938 programs. In Berlin, the members of Kulturbund even recorded the sound track for a Zionist propaganda film that was shot on location in Palestine. During 1934-35 period they made recordings which were not issued in Germany but in Palestine-thus pioneering an independent record production long before the independence of the state of Israel.

Painstaking research has established the biographies of the people involved-entrepreneurs, musicians and cantors. It has been possible to reconstruct the movie film that was thought lost. Almost the entire recorded output of the companies has been restored. Many individuals have not survived the holocaust, but their recorded legacy has now been preserved for the posterity and will be available in a boxed set of 11 CDs and one DVD. [This was ceremonially released in Germany in November 2001]

Another researcher Don McLean from UK talked on 'The restoration of recordings of early mechanically scanned television pictures'. He has published a book titled - 'Restoring Baird's Images'. John Logie Baird, Britain's foremost television pioneer, experimented with video recording onto gramophone discs in late 1920's. Though unsuccessful at the time, his experiments resulted in several videodiscs, some 25 years before the video tape recorder
Henri Chamoux, France exhibiting his cylinder playback machine
became practical. These videodiscs called 'Phonovision' remained neglected over the decades, considered by experts as unplayable. In the early 1980's Mr. McLean sought out and restored the surviving Phonovision discs using the computer based techniques in an investigation reminiscent of an archaeological dig. He has not only revealed the images on the discs but also uncovered details of how the recordings were made. The phonovision discs have now become recognized as one of Baird's most important legacies. This talk shed light on the achievements of Baird, the development of video recording and the definition and invention of television itself.

Dale G Monroe-Cook, Ph.D from USA has a passion of collecting "Unusual Cylinder Record Boxes and Cylinders" and has collected lot of material. His friend and colleague Bill presented a wonderful talk on cylinder boxes and cylinders with lots of colorful illustrations projected from the files on their lap top computer. They also had an exhibit in the exhibition hall. Their ambition is to publish a comprehensive book on cylinders worldwide. They were surprised to learn about cylinders in India and especially Hemendra Mohan Bose's pioneering work in Calcutta in the early period of last century. They asked several questions and requested help and support in getting more details for the proposed publication.

During this talk on cylinders I learnt that about 100,000 cylinders exist worldwide and they are safe in the hands of collectors or in museums and archives. The problem faced is that of non-availability of machines to play these cylinder recordings. Various innovative ideas that are used by private enthusiast were also described during this talk. In fact, a French young man [Henri Chamoux] exhibited one such machine in the exhibition hall of the conference. He has used a digitally servo controlled lathe machine on which cylinders can be mounted. He has used lightweight gramophone pick-up tone arm with diamond/sapphire stylus to play the cylinder. So, exactly like Edison cylinder phonographs, the cylinder record revolves like a job on the lathe machine and the linear motion of the stylus (tool) tracks the grooves picking up the recorded signal. It is then picked up and amplified using conventional electronic techniques. Various different machines are currently under development and dream is to read out these grooves optically. Unfortunately in India, we do not have any collector of cylinders and at least I have not come across any cylinder so far. These were popularly known as 'Churi's' or 'Bangdi's' due to their shape and size that resembles the ornament Indian women wear in their arms, especially stack of bangles in Northern part. Very few cylinders of Indian music exist in UK and in Europe and again mostly with the private collectors.

In the exhibition, Mr. Sanju Chiba, President ELP Corporation, Japan demonstrated the Laser turntable that could play shellac and microgroove gramophone records using a laser beam. This was a dream for over 60 years and music lovers and record collectors wanted a player that dose not damage recorded grooves. This dream is realized by passions of US and Japanese engineers.

An American graduate student, Robert E. Stoddard, made a theoretical analysis of the feasibility and concluded that the dream could be realized. He proved that the musical information on analog records could be retrieved optically. None of his colleagues, nor his professor, believed that this theoretical analysis could be converted into a practical machine. Upon graduation, in 1983, Mr. Stoddard established Finial Technology Inc. in California and began to develop optical turntable. Several very able engineers including Mr. Robert N. Stark, graduate from California State University joined him and they had skills in laser optics, high-speed servo systems, and analog signal processing and high precision mechanical systems. This was a difficult task but after seven years of efforts and almost 20 million dollars of
RESTORING BAIRD’s IMAGE
D F McLean

In the late 1920s, John Logie Baird - considered to be the inventor of television - was experimenting with 'phonovision' in which he attempted to record television signals onto gramophone discs. His efforts were mostly unsuccessful and this technology largely forgotten, until the 1980s when Don Mclean came across the discs and set about restoring them with modern computer-based techniques. The recovery of these images gives us a fascinating glimpse of what the earliest television was like (before official TV services started). As well as helping to explain a poorly understood period of television history, this unique book sheds new light on the activities of John Logie Baird and the definition and invention of television itself.

Contents: Introduction; As others see us; Distant vision; The path to television; Phonovision; Restoring vision; Discoveries; Television develops; It's all in the groove; Capturing the vision; Revising history; Appendix 1: Derivation of aspect ratio; Bibliography; Index

RESTORING BAIRD’s IMAGE (D. F. McLean)
IEE History of Technology Series No. 27, 292 pages, casebound, 234 x 156mm, ISBN 0 85296 795 0, £29
http://www.iee.org/publish/books

The Joint Annual Conference of the ARSC/ASA held at the British Library, London
23-27 September 2001
investment, they succeeded the basic development. This was possible in USA where such application of cutting edge technologies are respected and supported by private investors. By this time Compact Discs and CD players had already made their appearance and hence no one was interested in the production of this turntable. Finial team did not have expertise and finance for mass production and hence they approached major Japanese audio product manufacturing companies, but they had no real interest in preservation of our heritage of music stored on vinyl/shellac discs. At this point they met Mr. Sanju Chiba of ELP who believed that phonographic recording is a culture and should not be allowed to become extinct. With this firm conviction in mind, ELP invited the Stoddard team to investigate the ways to put the Laser Turntable in the market.

The first and foremost requirement was to cut the cost by means of automated production technology. It turned out that due to variety of records produced and their conditions, high quality individually assembled turntables would only serve the purpose and mass production is not feasible due to limited market. After lot of struggle in 1991 first batch turntable was sold to the music division of The National Library of Canada. This was followed by The National Theater of Japan that houses about 20,000 records of all formats. The company claims that over 1000 turntables have been sold in last ten years and mostly to institutions and collectors.

President Chiba demonstrated the working of turntable by playing discs of different diameters and speeds. At start up, the turntable scans the disc taking note of the blank spaces between tracks. With this information displayed on front panel, the player can be used with all the facilities that a normal CD player has. Even a cracked 78 was played and the sound was quite all right. The most important advantage is that there is no direct physical contact between record groove and stylus hence this eliminates further damage of the recorded grooves. This helps in preserving old, rare and unique recordings available on discs. At present, the cost varies between 12,000 to 15,000 US dollars [i.e.5-7 lakh rupees] and is beyond the reach of record collectors in India. However, if low cost machines are made, the collectors would love to have these turntables.

The exhibitions and poster sessions were visited and appreciated by the delegates. Some of the topics of the exhibits were – collecting and reissuing music hall cylinders on CD-R, 78 rpm era record sleeve project, collecting the unwritten history of railways, The Collections of National Sound archive, Sound documents from the Vienna Phonogramarchiv (1899-1950). Some private companies undertaking the jobs of transferring entire collections onto new formats also displayed their schemes. Poster of SIRC [Society of Indian Record Collectors] was also put up highlighting the activities through record labels, video screening and slide show. Several delegates visited and remarked that they have seen such colorful Indian labels for the first time.

On the second day of the conference, professional visits at four places were organized - BBC Sound Archive Preservation Project, The audio collections of the Imperial War Museum, The EMI Sound Archive and BBC Sound Archives at Broadcasting House. Although all the four were worth visiting, delegates had to choose one. So, like most record collectors, I joined the group visiting the EMI Sound archive at Hayes. We spent over four hours and had a glimpse of the enormous archival material stored meticulously. Ruth Edge, one of the chief persons behind these archival efforts showed us many sections including the library. She asked me about our society and I was very happy to see 'The Record News' volumes in the library and learnt that researchers do read and refer to this journal.
The DREAM

The essence of dream, passion and high technology.
Record player that does not damage record grooves, audiophiles, music lovers, archivists of vinyl records and engineers in the world all dreamed about and lusted for such a turntable.
This dream is realized by passions of US and Japanese engineers and leading-edge technology. The Laser Turntable. It faithfully reproduces the atmosphere and subtle nuances of the recording studio.

The Laser Turntable literally sheds light on these cultural properties just like a CD player it retrieves information by beaming laser onto record grooves.
There is no physical contact. This state-of-the-art turntable revives vinyl records for the modern time.
It is the world's first and only analog record player that does not wear records. Musical information is processed in analog the laser and subsequent audio circuitry are all analog.
It is an ultimate approach to retrieve musical information stored in record grooves without losing the atmosphere and subtle nuances of original recording.
The Laser Turntable brings analog records to life again for the new future.

Digital compact discs are abundant now. Unlike analog records, CD's do not wear are easy to handle, you get pure sound and random access is possible...it is true that compact discs have many advantages over analog records.
However, the depth sensation and rich musical information available on analog records are hard to expect on compact discs.
Gramophone records that have been produced since Edison's phonograph are valuable properties of all mankind.
Outline of ELP Corporation

Address 3-10-1 Minami-Urawa, Saitama-shi, Saitama 336-0017, Japan
Tel/Fax +81-48-883-8502/+81-48-883-8503 email:chiba@elpj.com
Web site www.elpj.com (in English) www.laserturntable.co.jp (in Japanese)
Established 1997
President Sanju Chiba

Specification

<table>
<thead>
<tr>
<th>System</th>
<th>Contact-Free, 5 Beams Optical Record Player</th>
</tr>
</thead>
<tbody>
<tr>
<td>Function Play</td>
<td>Drawer system (Open/Close)</td>
</tr>
<tr>
<td></td>
<td>Automatic lead-in, lead out</td>
</tr>
<tr>
<td></td>
<td>Programming (Max.15 music)</td>
</tr>
<tr>
<td></td>
<td>Forward and back scan (2 speed)</td>
</tr>
<tr>
<td></td>
<td>Forward and back search</td>
</tr>
<tr>
<td>Pause</td>
<td>Cueing (Muting)</td>
</tr>
<tr>
<td>Display</td>
<td>Total, Elapsed, Remaining time</td>
</tr>
<tr>
<td></td>
<td>Record size, Revolution</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Record Type</th>
<th>Black Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drive system</td>
<td>Computer Controlled Belt-Drive system</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revolution</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>30~50rpm</td>
<td>30~50rpm</td>
<td>30~50rpm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Speed Control</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.1rpm steps</td>
<td>0.1rpm steps</td>
<td>0.1rpm steps</td>
<td></td>
</tr>
<tr>
<td>60~90rpm</td>
<td>60~90rpm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0.2rpm steps</td>
<td>0.2rpm steps</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Record Size</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>7&quot;,8&quot;,9&quot;,10&quot;,11&quot;,12&quot;</td>
<td>7&quot;,10&quot;,12&quot;</td>
<td>7&quot;,10&quot;,12&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Frequency</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>10~25,000Hz</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20~20,000Hz</td>
<td>±3 db (LP record)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Channel Separation</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depend on separation of Records</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&gt; 25 db (20~20,000Hz, DIN 45 543 Test Record)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Output</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.3mV rms 5cm/s 1kHz Lateral</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.7mVrms 8cm/s 1kHz 45° Left or Right modulation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.3cm/s 1kHz Lateral (much like MM cartridge)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Distortion</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;0.5% DIN45 543 1kHz Ref. Level</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>S/N Ratio</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt; 55db (Weighted) Ref. Level</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wow &amp; Flutter</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;0.07% WRMS</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Output Terminal</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>RCA pin jacks</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Power Supply Voltage</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>100V 50/60Hz, 120, 220 or 240V Available</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Power Consumption</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>80W (Max)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Size</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>470mm(W)×480mm(D)×170mm(H)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Weight</th>
<th>LT-11XA</th>
<th>LT-1XA</th>
<th>LT-1LA</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 kg</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

75
A Century of Recorded Music
Listening to Musical History

Timothy Day

A century of recording has fundamentally changed our experience of music—the way we listen to it and the way it is performed. This highly engaging book is the first thorough exploration of the impact of recording technology upon the art of music. Timothy Day chronicles the developments in recording technology since its inception and describes the powerful effects it has had on artistic performance, audience participation and listening habits. He compares the characteristics of musical life one hundred years ago—before the phonograph—to those of today and offers a fascinating analysis of how performing practices, images of performers, the work of composers, and performance choices in concert halls and opera houses have changed.

The book investigates the work of such great recording impresarios as Fred Gaisberg and Walter Legge; the recording history of conductors, orchestras, and soloists throughout the century; and the development of great classical recording labels. Day also addresses a variety of questions raised by the study of recordings: What have people expected of a recorded performance? Do recordings constitute an art form in their own right? What is historical authenticity? What is moral authenticity? Are recordings that endow incompetent artists with flawless techniques somehow fraudulent? Why do artists re-record repertoire? This book will inform and engage a wide range of readers, from those who love music and recordings to performers and scholars and all readers with an interest in the social and artistic history of the twentieth century.
EMI archives, although dates back to the late 1890’s, was relocated to state of the art, purpose built premises in Dawley Road, Hayes, London five years ago (in 1996). It consists of buildings covering the area of 37,000 square feet and boasts 12 miles of shelving. All areas are temperatures and humidity controlled and protected from fire by a highly sophisticated system which when activated, releases a non-harmful gas called Inergen. The Archive houses: EMI’s Central Research Labs papers and reports, over 7 million historical music related documents, a quarter of million of photographs, half a million of discs dating back to 1897, 450,000 master tapes, 100,000 video masters and rushes, 74,000 metal masters of 78 rpm records, a collection of radios, gramophones, televisions and other trade mark ephemera and a collection of gold and silver discs. In addition to services and support provided on daily basis to EMI Recorded Music, the Archive allows access to visiting researchers and third parties bona fide projects. Delegates were very much pleased with this visit.

A special joint meeting hosted by ARSC and the City of London Phonograph and Gramophone Society (CLPGS, founded in 1919) was held in the evening of the third day of the conference. Members, office bearers of London chapter and conference delegates attended this session. Mr. John Cowley presented a wonderful listening session titled – ‘The Dollar and the Pound – West Indian calypsoos from a British perspective in the 1950’s. About 20 songs from old 78’s transferred/burnt on a CD were played. John had circulated written text of each song to the members of the audience and made appropriate comments before and after the song. While listening to these records I could compare some of the tunes with those of the hit songs from Indian Hindi Film of golden period era i.e.1945-70.

After this session, I was asked to talk about Society of Indian Record Collectors for about 30 minutes. I explained in details about SIRC and its activities, beginning with Mr. Michael Kinnear from Australia who introduced and initiated me in this wonderful world of academic and research work related with gramophone records. I also spoke about the Society’s journal and was quite thrilled to see Mr. Frank Andrews and Dr. Rainer Lotz from the audience listening to my talk. Both Dr. Lotz and Mr. Andrews have encouraged our small efforts of SIRC in India and have contributed to our magazine by sending their valuable comments, letters and articles. Soon after the Beka story was published in our magazine, there was an interesting correspondence between Mr. Michael Kinnear, Mr. Frank Andrews and Dr. Rainer Lotz and this was published in one of our issues. Many persons and record collectors told me later that they never knew that India was the sole source for lac that is needed for making the shellac for 78 rpm records and that Indian record labels are so colorful.

In this conference, winners of the ARSC-2001 awards for Excellence were announced at the banquet. My article 'Centenary of Indian gramophone records' [published in TRN-2000] was nominated and entered in the final list in the category of 'Best research in the General History of Recorded Sound'. Although it was not selected for the award, it has caught attention of the delegates and members of ARSC/IASA.

This conference gave me a very good exposure to the archival efforts worldwide and also provided me an opportunity to visit British Library and spend few days in the premises. I could also meet several record collectors and academicians whom I knew through their work, books and the correspondence only. I also realized how much needs to be done back at home without the support of any Govt. agency, private institution and the Gramophone company.

Suresh Chandvankar, Hon. Secretary, 'Society of Indian Record Collectors', Mumbai
Bismillah Khan
Discography

---

**STAR HINDUSTHAN**
The Star of Hindusthan Record Co., Benares

<table>
<thead>
<tr>
<th>Recordings taken at</th>
<th>BENARES [or Calcutta]</th>
</tr>
</thead>
</table>
| HSB-828-SB H-5004   | **VILAI TO BISMILLAH** of Benares
Sanai Gat            | - BIHAG [Behag]        |
C/w [HSB-818-SB]     | .STAR HINDISTHAN H-5004 1936 |
| HSB-818-SB H-5004   | VILAI TO BISMILLAH of Benares
Sanai Gat            | - BHAIRAVI [Bhorobi]    |
C/w [HSB-828-SB]     | .STAR HINDISTHAN H-5004 1936 |
| H-5015              | VILAI TO BISMILLAH of Benares
Sanai Gat            | - DURGA                |
C/w                  | .STAR HINDISTHAN H-5004 1936 |
| H-5015              | VILAI TO BISMILLAH of Benares
Sanai Gat            | - Todi                 |
C/w                  | .STAR HINDISTHAN H-5004 1936 |
| HSB-829-SB H-5064   | VILAI TO BISMILLAH of Benares
Sanai Gat            | - BAGESHRI             |
C/w [HSB-830-SB]     | .STAR HINDUSTHAN H-5064 Sep 1937 |
| HSB-830-SB H-5064   | VILAI TO BISMILLAH of Benares
Sanai Gat            | - JAUNPURI              |
C/w [HSB-829-SB]     | .STAR HINDUSTHAN H-5064 Sep 1937 |

---

**HIS MASTER'S VOICE**
The Gramophone Company, Limited, Delhi

<table>
<thead>
<tr>
<th>Recordings taken at</th>
<th>DELHI [or Lucknow]</th>
<th>February 1941</th>
</tr>
</thead>
<tbody>
<tr>
<td>0MD-3679 N-14543</td>
<td>BISMILLAH &amp; Party</td>
<td></td>
</tr>
</tbody>
</table>
Sanai                | - DADRA             | - Part 1      |
C/w [0MD-3680]      | .HMV                | N-14543 April 1941 |
| 0MD-3680 N-14543    | BISMILLAH & Party   |               |
Sanai                | - DADRA             | - Part 2      |
C/w [0MD-3679]      | .HMV                | N-14543 April 1941 |
BISMILLAH KHAN

SIDE ONE

LALAT - Lalat is a very popular and pleasing six-note Raga which orbits the Pancham. The notes used are Komal Ri, Tivra Ga, both Sudha and Prati Ma, Tivra Dha and Tivra Ni. This is one of the few Ragas in which the two Madhyams occur side by side. The Sudha Ma is kept more elongated than Prati Ma and in the ascent Ni is recitative. A nocturne, the melody is sung from midnight to early morning.

TODI - Tod is one of the seven notes though in some versions the Pancham is omitted in the ascent. The use of very soft and elongated Ga and of phrases which come to rest on Pa which is otherwise sparingly used are distinctive of this Raga, ideal for a grove meditation. Tod is a morning melody.

AHIR BHAIKAV - A blend of Bhairav and Ahir, the latter being a mode which was associated with classical music from the folk tradition like Multani. This Raga, especially sung during the early hours of the day, uses all the seven notes of the scale. The notes used are Komal Ri, Tivra Ga, Sudha Ma, Tivra Dha and Komal Ni.

JAUNPURI - This dya-stic Raga uses all the seven notes in the descent, but omitting Ga in the ascent. The notes used are Tivra Ri, Komal Ga, Sudha Ma, Komal Dha and Komal Ni. This northern Raga has become very popular in the South.

HAMSARABHANG - This Raga occurs in two variant forms, both being grave evening melodies. The type belonging to the Harshas that uses all the seven notes in the ascent but omitting Dha and Ni in the descent. The Poorvi variant is a six-note melody omitting Dha altogether.

SUDHA SARANG - When Bhaktachand wrote his treatise, this was a rare Raga, but it has become increasingly popular since his days. It omits Ga and Ni in the ascent, Ga in the descent. Lingered rests on Ri and Ni and the acceleration of Dha Ma in the phrase Ni Dha Ma Pa are characteristic of this day-time melody.

SIDE TWO

BASANT BHAIKAV - This is a blend of Basant, the mode associated with the spring season, and Bhai. One variant uses the scale Basant for ascent and of Bhai for descent; another reverses the pattern. But even this distinction is not always maintained.

MULTANI - Sung during the last hours of the day, this Raga has a tender and amorous flavour. It uses all the seven notes except Ri and Dha are omitted in the ascent. The notes used are Komal Ri, Komal Ga, Prati Ma, Komal Dha and Tivra Ni.

TILAK KAMOD - This nocturnal melody uses all the notes, though Dha is omitted in the ascent. The notes used are Tivra Ri, Tivra Ga, Sudha Ma, Tivra Dha and Tivra Ni. Composed ambiances (Vriksh samaras) are characteristic of this mode, in both ascent and descent.

MAHU BEHAG - A comparatively recent addition to the classical repertoire, this nocturnal Raga, said to have been created by the late Ustad Alluddin Khan of Banaras, is a combination of Behag in ascents and Kalyan in descents. It uses all the notes except Ri and Dha are dropped in the ascent. The notes used are Tivra Ri, Tivra Ga, both Sudha and Prati Ma, Tivra Dha and Tivra Ni.

BAGESHREE - One of the most pleasing night-time melodies of the classical tradition, this Raga uses Tivra Ri, Komal Ga, Sudha Ma, Tivra Dha and Komal Ni. It appears in full-scale and six-note versions, but in both the Vadi is Ma and Samvadi is Sa.

MAUKAUNS - One of the oldest melodies of the Indian tradition, this is a five-note Raga which omits Ri and Pa. The notes used are all Komal variants. A nocturnal melody, it is distinguished by the beautiful swinging glides on Ga, Ni and Dha.

USTAD BISMILLAH KHAN occupies an unrivalled position as a player of the popular Indian instrument, the Shehnai. He was born in 1916 in the State of Bihar and was initiated into the art of Shehnai playing by his uncle. Later after he had attained proficiency and popularity, he became attached to the famous shrine of Lord Vishwanath in the holy city of Banaras. He is now settled there. In recognition of Bismillah's outstanding contribution to the world of Indian Classical Music and as a tribute to his prominence as a master of the Shehnai, the President of India conferred on him the title of PADMA BHUSHAN in 1968. He performed at the 1965 Edinburgh Festival and was praised both public and critics. During the summer of 1967, he toured the United States and appeared at the Philharmonic Hall, Lincoln Centre in New York City. He also represented India at the Expo '67 in Montreal in June '67.
0MD-3681 N-14560 BISMILLAH & Party
Sanai - THUMRI - Part 1
C/w [0MD-3682] .HMV N-14560 June 1941

0MD-3682 N-14560 BISMILLAH & Party
Sanai - THUMRI - Part 2
C/w [0MD-3681] .HMV N-14560 June 1941

0MD-3677 N-14564 BISMILLAH & Party
Sanai - TODI - (Tritala)
C/w [0MD-3678] .HMV N-14564 July 1941

0MD-3678 N-14564 BISMILLAH & Party
Sanai - MALKOSH - (Tritala)
C/w [0MD-3677] .HMV N-14564 July 1941

Recordings taken at LUCKNOW February 1948

0MK-4081 N-24595 BISMILLAH & Party
Sanai - PURBI - DHUN
C/w [0MK-4082-1P] .HMV N-24595 February 1949

0MK-4082 N-24595 BISMILLAH & Party
Sanai - CHAITI - DHUN
C/w [0MK-4081-1P] .HMV N-24595 February 1949

0MK-4083 N-24653 BISMILLAH & Party
Sanai - JAUNPURI
C/w [0MK-4084-1P] .HMV N-24653 July 1949

0MK-4084 N-24653 BISMILLAH & Party
Sanai - HANS NARAYAN
C/w [0MK-4083-1P] .HMV N-34653 July 1949

The Gramophone Company of India, Limited, Calcutta

Recordings taken at DELHI c. 1951

0JN-299 N-24847 BISMILLAH & Party
Shahani Gat - LALIT
C/w [0JN-300-1BTR] .HMV N-24847 September 1951

0JN-300 N-24847 BISMILLAH & Party
Shahani Gat - MARU BEHAG
C/w [0JN-299-1BTR] .HMV N-24847 September 1951

0JN-301 N-24833 BISMILLAH & Party
Shahani Tarz - “Chod Babul Ka Ghar” – Film: Babul
C/w [0JN-302-1BTR] .HMV N-24833 June 1951

0JN-302 N-24833 BISMILLAH & Party
Shahani Tarz – “Panchi Banmen Piya Piya” - Film: Babul
C/w [0JN-301-1BTR] .HMV N-24833 June 1951

0JN-303 N-93002 BISMILLAH & Party
Shahani - PURBI – DHUN
C/w [0JN-304-1BTR] .HMV N-93002 January 1952
0JN-304  N-93002  Bismillah & Party
Shahanai - DHUN – DADRA
C/w [0JN-303-1BTR] .HMV  N-93002  January 1952

Recordings taken at  DELHI  c. 1952

0JN-545  N-94753  Bismillah & Party
Sanai - DHUN – ‘Jovan Jyoti’
C/w [0JN-548-1BTR] .HMV  N-94753  Oct 1953

0JN-546  N-94755  Bismillah & Party
Sanai - TILAK KAMOD
C/w [0JN-547-1BTR] .HMV  N-94755  Dec 1953

0JN-547  N-94755  Bismillah & Party
Sanai - KAJRI
C/w [0JN-546-1BTR] .HMV  N-94755  Dec 1953

0JN-548  N-94753  Bismillah & Party
Sanai - CHAIT – ‘Aavara’
C/w [0JN-545-1BTR] .HMV  N-94753  Oct 1953

Recordings taken at  BOMBAY  c. 1957

0JW-3521-1  N-92587  Bismillah Khan
Sanai Gat - BAGESHRI
C/w [0JW-3522-1] .HMV  N-92587  June 1957

0JW-3522-1  N-92587  Bismillah Khan
Sanai Gat - PAHADI
C/w [0JW-3521-1] .HMV  N-92587  June 1957

0JW-3585-1  N-92598  Bismillah Khan
Sanai - AHIR BHAIRAV
C/w [0JW-3586-1] .HMV  N-92598  January 1958

0JW-3586-1  N-92598  Bismillah Khan
Sanai - SHUDH SARANG
C/w [0JW-3585-1] .HMV  N-92598  January 1958

0JW-3832-1  N-92607  Bismillah Khan
Sanai Gat - MULTANI
C/w [0JW-3834-1] .HMV  N-92607  June 1958

0JW-3834-1  N-92607  Bismillah Khan
Sanai Gat - THUMRI
C/w [0JW-3832-1] .HMV  N-92607  June 1958

0JW-3587-1  N-92586  Bismillah Khan  {cancelled}
Sanai -
C/w [0JW-3588-1] .HMV  N-92586  May 1957

0JW-3621  N-92586  Master Ibrahim  {replacement}
Sanai - Film: Champakali
C/w [0JW-3622-1] .HMV  N-92586  June 1957

82
<table>
<thead>
<tr>
<th>Recordings taken at</th>
<th>DUM DUM c. 1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>0JE-11244  N-76058</td>
<td>BISMILLAH &amp; Party</td>
</tr>
<tr>
<td>Shahanai</td>
<td>BASANT BAHAR – Film: Basant Bahar</td>
</tr>
<tr>
<td>C/w [0JE-11245-T1] .HMV</td>
<td>N-76058 August 1957</td>
</tr>
<tr>
<td>0JE-11245  N-76058</td>
<td>BISMILLAH &amp; Party</td>
</tr>
<tr>
<td>Shahanai</td>
<td>DHUN – Film: Basant Bahar</td>
</tr>
<tr>
<td>C/w [0JE-11244-T1] .HMV</td>
<td>N-76058 August 1957</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Film: “GOONJ UTHI SHEHNAI”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Director: Prakash Pictures, Bombay</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recordings taken at</th>
<th>DUM DUM c. 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>0JE-14588  N-53120</td>
<td>AMIR KHAN &amp; BISMILLAH KHAN &amp; Party</td>
</tr>
<tr>
<td>Rangmala – 1 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>[Ramkali, Desi, Shuddha Sarang, Multani, Yaman Kalyan]</td>
<td></td>
</tr>
<tr>
<td>C/w [0JE-14588-T1] .HMV</td>
<td>N-53120 August 1959</td>
</tr>
<tr>
<td>0JE-14589  N-53120</td>
<td>AMIR KHAN &amp; BISMILLAH KHAN &amp; Party</td>
</tr>
<tr>
<td>Rangmala – 2 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>[Sur Malhar, Bageshree, Chandrakauns]</td>
<td></td>
</tr>
<tr>
<td>C/w [0JE-14598-T1] .HMV</td>
<td>N-53120 August 1959</td>
</tr>
<tr>
<td>0JE-14596  N-52121</td>
<td>ABDUL HALIM JAFFAR KHAN / BISMILLAH KHAN &amp; Party</td>
</tr>
<tr>
<td>Shahanai and Sitar Jugalbund – Raga KEDAR – Part 1</td>
<td></td>
</tr>
<tr>
<td>C/w [0JE-14597-T1] .HMV</td>
<td>N-53121 August 1959</td>
</tr>
<tr>
<td>0JE-14597  N-52121</td>
<td>ABDUL HALIM JAFFAR KHAN / BISMILLAH KHAN &amp; Party</td>
</tr>
<tr>
<td>Shahanai and Sitar Jugalbund – Raga KEDAR – Part 2</td>
<td></td>
</tr>
<tr>
<td>C/w [0JE-14596-T1] .HMV</td>
<td>N-53121 August 1959</td>
</tr>
<tr>
<td>0JE-14598  N-53122</td>
<td>AMIR KHAN &amp; BISMILLAH KHAN &amp; Party</td>
</tr>
<tr>
<td>Nis Din [HINDI]</td>
<td></td>
</tr>
<tr>
<td>- Raga BHATIYAR</td>
<td></td>
</tr>
<tr>
<td>C/w [0JE-14599-T3] .HMV</td>
<td>N-53122 September 1959</td>
</tr>
<tr>
<td>0JE-14599  N-53122</td>
<td>BISMILLAH KHAN &amp; Party</td>
</tr>
<tr>
<td>Title Music</td>
<td></td>
</tr>
<tr>
<td>- Film: Goonj Uthi Shehnai</td>
<td></td>
</tr>
<tr>
<td>C/w [0JE-14598-T1] .HMV</td>
<td>N-53122 September 1959</td>
</tr>
<tr>
<td>Code</td>
<td>No.</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>OJE-14612</td>
<td>N-53124</td>
</tr>
<tr>
<td>OJE-14613</td>
<td>N-53124</td>
</tr>
<tr>
<td>OJE-14614</td>
<td>N-53125</td>
</tr>
</tbody>
</table>
Reissues
Kashi Gramophone Industries, Varanasi
(Successors to The Star of Hindusthan Record Company, Benares)

SARGAM [45-RPM- extended Play]

EOM-102 Bismillah Khan & Party

Side One: Shahnai - BHAIRAVI [H-5004]
               Shahnai - BEHAG [H-5004]

Side Two: Shahnai - DADRA [H-5015]
           Shahnai - GHAZAL [H-5015]

The Gramophone Company of India, Limited

HIS MASTER'S VOICE [45-RPM – extended play]

BISMILLAH KHAN & Party HMV 7EPE-1220

Raga BHIMPALASI
Raga PURVI
Raga KEDAR
Raga CHAITI – DHUN

REGAL [33 1/2 rpm – long Play]

BISMILLAH KHAN & PARTY .REGAL D/ELRZ-4 1969

Side One: Matrix # [XCEIX-2329] [2YS-1200-2]

Raga LALAT [N-24847]
Raga TODI [N-14564]
Raga AHIR BHAIRAVI [N-92598]
Raga JAUNPURI [N-24653]
Raga HANS NARAYAN [N-24653]
Raga SHUDH SARANG [N-92598]

Side Two: Matrix # [XCEIX-2330] [2YS-1201]

Raga BASANT BAHAR [N-76058]
Raga MULTANI [N-92607]
Raga TILAK KAMOD [N-94755]
Raga MARU BEHAG [N-24847]
Raga BAGESHRI [N-92587]
Raga MALKAUNS [N-14564]

{Export pressing} .ODEON MOCE 1171 1969
{Cassette} .HMV STCS-04B-7428

85
Music transcends religions, making us all equal before its melodies

SUNDAY INTERVIEW
THE MAGIC FLAUTIST

By Sujoy Bosu

MUMBAI: For the novice, the shehnai is a two-feet-long wind instrument, made of reed, which sounds exceptionally melodious. But for the music connoisseur, this ancient Indian instrument is a symbol of the human soul, vitality of the divinity of human breath.

Wind instruments were neglected in the hierarchy of Indian classical instruments until such time as Ustad Bismillah Khan elevated the shehnai from its earlier status as a mere temple ritual-adjunct to an exalted position centrestage, incorporating the sombre grandeur of the dhrupad, the intricacies of khyal and the nuances of the thumri into the lil of folk melody.

Born on March 21, 1916 into a family of professional shehnai players in the princely state of Durnaon in Bihar, Ustad Bismillah Khan learnt the basic craft under the able guidance of his maternal uncle Ustad Ali Bux. Thereafter, he honed his skills in solitude through riyaz in the banks of the Ganges as well as in the devout temples of Banaj, Jaura Mandir, Mangala Maiya and Vishwanath in Benaras.

Khanasab's first public performance at the age of 14 at the All India Music Conference (AIMC) in Allahabad was quickly followed by another at the Lucknow Music Exhibition where he first won public acclaim, and a gold medal. But real recognition came only after his performance at the AIMC in Calcutta in 1937 where he won three gold medals in succession.

After this, he never looked back—he played from the ramparts of the Red Fort on August 15, 1947, and did an encore five decades later at the diwan-e-aam on the occasion of 50 years of India's Independence.

Now in the city to perform at a concert at the Shantiniketana Hall on Sunday, the Bharat Ratna award-winner freewheeled with The Times of India about his long musical journey.

Can you recall what it was like when your name was announced along with Lata Mangeshkar's for the Bharat Ratna?

It was indeed a great honour for me to have received the Bharat Ratna, considered by many to be the highest civilian honour for any Indian citizen. I was overwhelmed and would like to thank the Indian government from the bottom of my heart. I knew Lata would get it this time and I was really surprised when the news of my getting the award was communicated to me.

Many of your well-wishers say that you should have received the award long ago.

What difference does it make? Does the weight of the award's honour change with time? The end result is that I have received it. The question of when becomes redundant. But I must admit that I haven't physically received the award certificate as yet.

Instead of coming by air, you have come to Mumbai by train, as usual. Why do you avoid air travel?

I find it more convenient traveling by train. I do my namaz every day, and hence find it difficult to offer my prayers on a plane when I am traveling for a long duration. There is much more space inside a train. At the same time, I must admit that if the flight is of short duration, I don't mind traveling by air. But I would still prefer a train journey.

Music aficionados say that you concentrate more on non-film music than film-related stuff. Your comment.

I am not against film music per se. I am a great champion of melody in music. If there is melody in film music, I will support it wholeheartedly and even advise others to listen to it. Melody is all that matters (breaks into a melodious couplet).

Why is Indian classical music still not popular enough with the masses in a country which is a repository of some of the richest sources of classical melodies in the world?

Music should be heard and not seen. And music transcends all religions, making us all equal before its melodies. Unfortunately, the sur of our kids is not being controlled through proper riyaaz. Parents, today, do not supervise the progress of their kids in music. They just put them in music schools and leave the rest to the teachers. Unless parents take an active interest in their children's progress, how will the children improve? How will classical music as a whole improve?

How would you rate classical music from India vis-a-vis that of other countries?

The world is listening to India. Doesn't this speak volumes for the quality of classical music that we produce? Our artists are being invited to perform in various parts of the world every other day. They (other countries) have their own music, yet they are extending their ears in our direction. They are keen to learn about our kind of melodies which are becoming more and more popular.
Shahanai-Nawaz

As usual, I was looking into the heaps of old worn out 78 rpm shellac gramophone records at Mumbai Chor Bazzar, an infamous place for real old stuff. Suddenly I saw a Sonai (Shehanai) record by Ali Bakhsh. Green colored Zonophone Company's record attracted my attention because native place of the artist was not mentioned. I had some other shahanai (or Indian bagpipe as mentioned on some labels) records titled - Shaikh Munnah of Calcutta, Talim Hussein of Lucknow and so on. However, this record was exceptional. On my way home, I was thinking about the record and the name sounded quite familiar that I have read this name somewhere recently. As I checked my notebook of paper cuttings, I found that Ali Bakhsh was the maternal uncle (Mamu) of Shahanai-Nawaz Bharat Ratna Ustad Bismillah Khan. Therefore, what I had collected was a real treasure and "The Collector's Item"

To confirm what I have found, I contacted his disciple in Mumbai and learnt that Khansaheb is coming to Mumbai for a program and that he shall discuss this with him. He was also thrilled and told me to take care of the record as it is a precious one.

So, Khansaheb came to Mumbai last week for a concert at Shamukhanand Hall and as he was performing after a gap of ten years the booking was overfull. In addition, recent 'Bharat Ratna' conferred on him kept him quite busy at the age of 86. Soon his disciple spoke to him about the record that I found and Khansaheb was so much thrilled that he wanted to meet me and listen to the record of his Mamu immediately. However, due to his busy schedule with press and TV channels we decided to meet on Monday after his concert.

So, I arranged for old talking machine gramophone with big brass horn and took trials of the speed, sound and pitch etc. I checked up old discographical books including the one published by Popular Prakashan in 1994. This book lists the Indian gramophone records issued during 1899-1908, but I could not trace any record of Ali Bakhsh. On Saturday, I received a copy of Michael Kinnear's new book from Australia titled - Gramophone Company's Indian Recordings - 1908-10. This was the long awaited book on scientific discography of Indian gramophone records. As I was browsing through, I came across the entry of the record that I was going to play to Khansaheb. It listed two more records and the date of recording as October 1913 but the artist name was Ali Bakhsh [alias of Talim Hussein]. I was puzzled since the record label did not mention this. Talim Hussein had recorded prolifically from 1904-05 recording expedition of Gramophone Company. A fine artist from Lucknow, Talim Hussein had cut about 20 records of Shahanai as well as Nafiri [a short Shehanai giving out high pitch sound]. What is then the reality?

Without disclosing my finding to anyone, I went to Hotel Sahil with my friends, gramophone machine and the records. As expected, several persons/parties were in queue waiting for their turn to meet Khansaheb. We waited for quite some time in lounge till
Khansaheb Bismillah Khan at Dadar Railway station [May 2001]

"Mera Dil Tumhara" Pt. C. R. Vyas greeting Khansaheb at Shanmukhanand Hall in May 2001 before Shahanai concert.
Khansaheb's Namaz was over. When we entered his room, first he asked for apology for keeping us waiting. I quickly took out the records and showed him the one, which was of his interest. With the help of a woman journalist, Khansaheb read the label - Piloo Gat and Dadra - instrumental record played by Ali Bakhsh. Khansaheb declared that this is my Mamu's record. He asked me to play the record. As the sound came out of brass metal horn, it filled the room and went out in the corridors. Everybody in the room was nodding heads appreciating what they were listening. I was watching Khansaheb's reactions. He was listening with eyes closed and without any expression. When one side was over, he opened his eyes and asked me to play other side of the record that contained Dadra in raga Piloo. His disciples and party members were listening something unusual.

We were all quite anxious to listen to his reaction. As soon as the record was over, Khansaheb opened his eyes, stared at me for a moment and turned his head violently in negation and said, "Ye Hamare Mamuki Record Nahin Hain. Ismen Jarabhi Unki Jagah Kahin Milti To Main Manata. Ye Hamare Mamu Nahin Hain." [This is not the music of my Maternal Uncle. I do not see even a glimpse of his music anywhere in this rendering.] I was stunned with his comment and got direct confirmation to what Michael Kinnear has researched at Australia by referring to documents from EMI available in London office only. Of course, such records in the name of famous artists were cut in Gramophone Company in past too.

However, anyone who holds the record and simply believes what is written on the record label of Zonophone N 661, 662 and 663 will say that this is the music of Bismillah Khan's Guru Ali Bakhsh.

- Suresh Chandvankar, Hon.Secretary, Society of Indian Record Collectors, Mumbai
110, Parashara, TIFR Hsg Complex, Navynagar, Colaba, Mumbai - 400 005
Tel. 2189726. E-mail-sschand@tifr.res.in

Suresh Chandvankar, a connoisseur of old Indian classical music, recently chanced upon a 1913 shehnai record by Ali Bakhsh, the maternal uncle and guru of the greatest exponent of the shehnai, Bismillah Khan, at Chor Bazaar. Excited, he took the record to the maestro, who was in Mumbai recently, and learnt a few lessons.
MOGUBAI KURDIKAR (1904-2001)

"Gana Tapaswini " Smt. Mogubai Kurdikar passed away in February 2001 at the age of 96. She leaves behind her world famous daughter - 'Gana Saraswati' Smt. Kishori Amonkar, another daughter Lalita and son Ulhas.

Mogubai was born in Goa at Kurdi on 15th July 1904. She was known as 'Moga' in her childhood. Her mother Jayashreebai had a sweet voice but could not afford to have a training in classical music. So, she joined 'Chandreshwar Bhootnath Sangeet Natak Mandali' of Goa along with nine year old Moga. They acted in many musical plays like Bhakta Dhruva, Bhakta Pralhad and sang songs. Here they met 'Layabhaskar' Khaprumama Parvatkar and Balkrishna Parvatkar who initiated Moga in classical music and taught her few preliminary lessons. Her mother died soon when Moga was just ten years old. In 1919, she joined 'Satarkar Sangeet Mandal' and played the roles of Sharada, Subhadra and Kinkini. Here in this troupe she had the benefit of the guidance of Chintubuwa Gurav in music and Ramla in dance. The training in dance was ultimately to become a valuable asset in Mogubai's attaining mastery over tala and laya. After leaving this troupe, she shifted to Sangli in about 1920 and took tuitions from Inayat Khan R.Pathan. [Readers are requested to refer to an article on Inayat Khan R. Pathan in TRN-23, July 1996 - Editor]] that did not last long. However she vigorously continued to practice whatever she had learnt from various Gurus.

One day, she was singing a Marathi Natyapada, 'Madivari Chal Ga Gade' in her house and she saw an impressive personality standing before her who said to her, 'Keep on practicing! I always listen to your music whenever I go by this side. Today I felt like seeing you'. That was the Emperor of music, Alladiya Khan, the doyen of Jaipur gharana. From next day she began to learn under his guidance but the path was not easy one. In 1921 Khansaheb shifted to Mumbai to teach Kesarbai and others. Mogubai followed him, but other disciples of Jaipur gharana (and reportedly Kesarbai Kerkar) prevented Alladiya from teaching Mogubai. She then had to learn from Bashir Khan, Vilayat Hussein Khan and Alladiya's brother Hyder Khan. Hyder Khan was generous in imparting knowledge to Mogubai who absorbed diligently whatever came from the tutor. Again she was a victim of scheming and manipulation and Hyder Khan was made to leave Bombay by those who could not digest the progress Mogubai showed. Alladiya Khan then decided to teach her in about 1934 and the taalim continued till his death. The travails of Mogubai were crowned with an enviable success when she was
recognized as a first rate exponent of Indian Classical music. With the able accompaniment of Khandrumpama Parvatkar, Kamurao Mangeshkar and others on tabla, her music performances and concerts were always greatly successful and popular.

Apart from her celebrated daughter, names of her disciples include - Padma Talwalkar, Kamal Tambe, Late Wamanrao Deshpande, Late Suhasini Mulgaonkar, Babanrao Haldankar. She was the recipient of - Sangeet Natak Academy Award (1968), 'Padmabhushan' (1974), President of Akhil Bharatiya Gandharva Mahavidyalaya's music conference at Goa (1976), Sangeet Research Academy, [Calcutta] Award (1980).

Her mastery over all the three octaves and her rendition of the composition set to the unusually intricate rhythm of 15 and 15-1/2 beats is unparalleled. Her gramophone records listed in this discography prove this amply. Some of the collectors do have longer duration recordings of her concert performances.

Compiled by - Suresh Chandvankar

"नाडे मोमुराइ कुटदाँकर"

Song text of 'Phir Aai Laut Baharen' – in the handwriting of lyricist Madhukar Rajasthani. Mr. Snehal Bhatkar set music to this song when he worked with HMV.
Mogubai Kurdikar

The Jay Bharat Record Company, Bombay

0MH-8192-2 ST-2002
Shrimati MOGUBAI KURDIKAR
Ali Piya - JAYJAYVANTI [HINDUSTANI]
C/w [0MH-8191-2] JAY BHARAT ST-2002
C/w [0MH-8191-2] COLUMBIA GE-8114 (Reissue) May 1948

0MH-8191-2 ST-2002
Shrimati MOGUBAI KURDIKAR
Mero Piya Rasiya - NAYAKI-KANADA [HINDUSTANI]
C/w [0MH-8192-2] JAY BHARAT ST-2002
C/w [0MH-8192-2] COLUMBIA GE-8114 (Reissue) May 1948

0MH-8422 SJ-5014
Shrimati MOGUBAI KURDIKAR
Avana Kahe (Tansen) - PURVI [HINDUSTANI]
C/w [0MH-8221] JAY BHARAT SJ-5014
C/w [0MH-8421] COLUMBIA GE-8115 (Reissue) May 1948

0MH-8421 SJ-5014
Shrimati MOGUBAI KURDIKAR
Deva Deva Santa Sanga - SAVANI [HINDUSTANI]
C/w [0MH-8422] JAY BHARAT SJ-5014
C/w [0MH-8422] COLUMBIA GE-8115 (Reissue) May 1948

Columbia Graphophone Company, Limited, Bombay

CEI-24215 GE-3997
BAI MOGUBAI KURDIKAR
Phir Aain Laut Baharen - BIHAG BAHAR [HINDUSTANI]
C/w [CEI-24216] COLUMBIA GE-3997 Nov 1947

CEI-24216 GE-3997
BAI MOGUBAI KURDIKAR
Bande Mataram - KHAMBAWATI [SANSKRIT]
C/w [CEI-24215] COLUMBIA GE-3997 Nov 1947

0MH-8192-2 GE-8114
Shrimati MOGUBAI KURDIKAR
Ali Piya - JAYJAYVANTI [HINDUSTANI]
C/w [0MH-8191-2] COLUMBIA GE-8114 May 1948

0MH-8191-2 GE-8114
Shrimati MOGUBAI KURDIKAR
Mero Piya Rasiya - NAYAKI-KANADA [HINDUSTANI]
C/w [0MH-8192-2] COLUMBIA GE-8114 May 1948

0MH-8422 GE-8115
Shrimati MOGUBAI KURDIKAR
Avana Kahe (Tansen) - PURVI [HINDUSTANI]
C/w [0MH-8421] COLUMBIA GE-8115 May 1948

0MH-8421 GE-8115
Shrimati MOGUBAI KURDIKAR
Deva Deva Santa Sanga - SAVANI [HINDUSTANI]
C/w [0MH-8422] COLUMBIA GE-8115 May 1948

CEI-21756 GE-8207
Shrimati MOGUBAI KURDIKAR
Hare Mana Ka - MULTANI [HINDI]
C/w [CEI-21757] COLUMBIA GE-8207 Nov 1948
Reissues

MOGUBAI KURDIKAR

Side One: Matrix XCEIX-2335-T1
Haare Man ka - MULTANI [GE-8207]
Aavan Kaye - PURVI [GE-8115]
Tarana - YAMAN (Yogtaal Matra 15½) [GE-8473]
Payo More Rama Naam Dhan - KEDAR [GE-8207]
Dev Dev Sant Sang - SAVANI KALYAN [GE-8115]
Aali piya - JAIJAIWANTI [GE-8114]

Side Two: Matrix XCEIX-2336-T1
Mero Piya Rasiya - NAYAKI KANADA [GE-8114]
Pana Viri Main Kai - SUHA [GE-8566]
Tarana - BAGESHRRI (Savaritaal Matra 15) [GE-8473]
Kahe Lajai Re Piya - BILAWAL [GE-8427]
Aao Aaj Baje Bajaye - SHUKLA BILAWAL [GE-8566]
Chanak Moond Bhailava - HINDOL [GE-8427]

Note:

Reissued on cassette with different track order HMV, STC-04B-7345 - 04/1988, 10/1989
PT. RAVI SHANKAR
Tabla accompaniment by
Chatur Lal

N. 94758

Instrumental SITAR

His Master's Voice

India

Record manufactured by THE GRAMOPHONE CO., LTD.
RAVI SHANKAR

A 78-r.p.m. Discography

RAVI SHANKAR was born in Benares [Varanasi] on the 7th April 1920. In 1930, at about age of 10 years, he travelled to Paris, along with his mother, two brothers and a group of Indian dancers and musicians for performances by Ravi’s elder brother Uday Shankar. The Uday Shankar Company of Hindu Dancers and Musicians performed in Paris and other places in Europe and later performed in the United States.

For the next couple of years, while based in Paris, Ravi Shankar travelled the world. During this time other great musicians such as Timir Baran, Gokul Nag and Ustad Allauddin Khan joined the Uday Shankar Company, which continued to tour in Europe and the United States. In February 1937, the Uday Shankar Company of Hindu Dancers and Musicians made some recordings for the Victor Talking Machine Company, in New York.

By May 1938, the Uday Shankar Company had completed their international touring and returned to India. Ravi Shankar then decided to take up music as his career, and settled on Ustad Allauddin Khan of Maihar, as his teacher, with whom he learnt for the next seven years.

In 1944, Ravi Shankar started giving regular radio performances over All India Radio in Lucknow, however within a year he had moved over to Bombay, and while still visiting Ustad Allauddin Khan for tuition and advice. In 1944, when Uday Shankar closed his institute at Almora, some of the dancers and musicians of the group joined the Indian People’s Theatre Association in Bombay. Ravi Shankar saw this as an opportunity to expand his musical and cultural horizons and also joined the group.

Ravi Shankar was engaged to prepare the musical score for a ballet named “India Immortal”, on behalf of the Indian People’s Theatre Association, and was then commissioned to prepare the musical score for a film in the name of “Neecha Nagar” (The City Below) produced by India Pictures, Bombay, with Ravi Shankar as the Music Director.

Although some songs were featured in the film, the songs were not issued on disc records, however, with the next film named “Dharti Ki Lal” (Children of the Earth), produced by the Indian People’s Theatre Association, Bombay, again with Ravi Shankar as the Music Director, was a little more adventurous, and featured several songs, most of which were released on disc records.

During these years Ravi Shankar continued to perform recitals over All India Radio, and also came into contact with Alla Rakha Qureshi, a Music Director and Tabla player, originally from the Punjab. By early 1949, Ravi Shankar had been appointed composer-conductor of an ensemble organised for All India Radio, New Delhi, for the External Services, which led to the organisation of a larger ensemble, known as ‘Vadya Vrinda’ (National Orchestra) for the Home services Division of All India Radio.

By the mid-1950’s Ravi Shankar had composed the musical scores for a trilogy of films for Satyajit Ray, named “Pather Panchali” {1955}, “Aparajito” {1957} and “Apur Sansar”. {1959}, generally known as ‘The Apu Trilogy’. The film “Pather Panchali” became an instant success, particularly with audiences outside India and brought considerable attention to Satyajit Ray, as a film maker, and also to Ravi Shankar, for his musical scores.

By the late 1950’s Ravi Shankar, with Alla Rakha as his accompanist, had achieved considerable fame in the West as high-class classical music performers, and along with his brother-in-law and close friend, Ali Akbar Khan, accompanied by Chatur Lal, had exposed Indian Classical music to the world stage and audiences, in a way that had not hitherto been accomplished.

96
The rest, it might be said is history, with several dozens of recordings, films and other cultural performances, Ravi Shankar has been one of the truly great Indian and International figures, in a career spanning over 50 years, thus far.

The focus of this article is not to dwell on or explore the many and varied contributions that Ravi Shankar has made both to Indian musical culture and the music of the world in general, but rather to shed a little more light and information on his earliest recordings.

The National Gramophone Record Manufacturing Co., Ltd., established in 1934-35, as a rival concern to The Gramophone Company, Limited, went out of business in the about 1955, and very sadly, all of the master recordings, along with documents, and other traces of the company were soon forgotten.

The “National” company, based at Wadala, in the Northern suburbs of Bombay, produced in the region of 10,000 recordings, on a variety of record labels, most prominent of which was its own primary label known as “Young India”. As far as can be determined the “National” was the first record company to produce discs, featuring the talents of Ravi Shankar, with songs from the film “Dharti Ke Lal” in 1946. (when Ravi Shankar was aged about 26) – but alas – no copies have been located to verify the content and style of these recordings.

Between 1948 and 1956, Ravi Shankar provided a small number of recordings to The Gramophone Company of India, Limited, from recordings made at either the Dum Dum or Delhi studios. Some of these recordings are duets with Ali Akbar Khan on Sarod, but rarely if ever, has it been acknowledged in the packaging or liner notes of later reissues of these recordings, as to when the recordings were originally made, and issued.

The following discography, is as far as can be determined the full list of recordings made by Ravi Shankar, both as a solo artist and in duets with Ali Akbar Khan – that were issued on 78-rpm discs.

The Ravi Shankar discography has been supplemented by a similar listing of 78-rpm recordings made by Ali Akbar Khan, in either the Delhi or Bombay studios, as they share a musical affinity with the recordings of Ravi Shankar.

Further details of recordings made by Ravi Shankar, and Ali Akbar Khan, issued on microgroove discs between the early 1950’s and 1983, may be found in my earlier Book, ‘A Discography of Hindustani and Karnatic Music’ – Greenwood Press, 1984, and since then there have been a number of books published – particularly the rather lavish volume ‘Ragamala’. There are also several sites on the internet devoted to the life and works of Ravi Shankar, which may be explored, by looking up the search engines. Of special interest is the Internet site – www.ravishankar.org, (The Ravi Shankar Foundation) which has several sections of interest to followers of Ravi Shankar’s life and works.

References:

Shankar, Ravi
Shankar, Ravi
Ragamala, Genesis Press, 1998
Kinnear, Michael
A Discography of Hindustani and Karnatic Music.
Greenwood Press, 1984
Wood, Robin,
The Apu Trilogy. Studio Vista, 1972

Michael Kinnear
### Uday Shankar and His Company of Hindu Dancers and Musicians *

<table>
<thead>
<tr>
<th>78-rpm</th>
<th>Victor Talking Machine Company, New York</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Recordings taken at</strong></td>
<td><strong>New York</strong></td>
</tr>
<tr>
<td>CS-04960-1 14506</td>
<td>UDAY SHANKAR and his Company</td>
</tr>
<tr>
<td></td>
<td>[Flute, Sitar, Sarode, Esraj, Tabla-Banya, Saranga, Gongs, Vishnudass Shirali – Drums]</td>
</tr>
<tr>
<td></td>
<td>Raga Tilang</td>
</tr>
<tr>
<td></td>
<td>C/w [CS-04961-1] .Victor 14506 [12-inch]</td>
</tr>
<tr>
<td>CS-04961-1 14506</td>
<td>UDAY SHANKAR and his Company</td>
</tr>
<tr>
<td></td>
<td>[Flute, Sitar, Sarode, Tabla-Banya, Saranga, Vishnudass Shirali – Drums]</td>
</tr>
<tr>
<td></td>
<td>Raga Bahar</td>
</tr>
<tr>
<td></td>
<td>C/w [CS-04960-1] .Victor 14506 [12-inch]</td>
</tr>
<tr>
<td>CS-04962-1</td>
<td>UDAY SHANKAR and his Company</td>
</tr>
<tr>
<td></td>
<td>{Rejected}</td>
</tr>
<tr>
<td>CS-04962-2</td>
<td>UDAY SHANKAR and his Company</td>
</tr>
<tr>
<td></td>
<td>[Sitar, Sarode, Esraj, Saranga, Vishnudass Shirali – Drums]</td>
</tr>
<tr>
<td></td>
<td>Danse Gandharva {Raga Malkounsa}</td>
</tr>
<tr>
<td></td>
<td>C/w [CS-04963-1] .Victor 14507 [12-inch]</td>
</tr>
<tr>
<td>CS-04963-1</td>
<td>UDAY SHANKAR and his Company</td>
</tr>
<tr>
<td></td>
<td>[Flute, Tanapura, Sitar, Sarode, Mridanga, Khunkhuni, Vishnudass Shirali – Drums]</td>
</tr>
<tr>
<td></td>
<td>Danse Ramachandra</td>
</tr>
<tr>
<td></td>
<td>{Ragas Sinhendra, Maddhayama, Hansaddhwai}</td>
</tr>
<tr>
<td></td>
<td>C/w [CS-04962-1] .Victor 14507 [12-inch]</td>
</tr>
<tr>
<td>CS-04964-1</td>
<td>VISHNU DASS SHIRALI, Vocal, Drums {Tabla}</td>
</tr>
<tr>
<td></td>
<td>{Rejected}</td>
</tr>
<tr>
<td>CS-04964-2</td>
<td>VISHNU DASS SHIRALI, Vocal, Drums {Tabla}</td>
</tr>
<tr>
<td></td>
<td>Tabla-Taranga - Raga Adana TABLA-TARANG</td>
</tr>
<tr>
<td></td>
<td>C/w [CS-04965-1] .Victor 14508 [12-inch]</td>
</tr>
<tr>
<td>CS-04965-1</td>
<td>UDAY SHANKAR and his Company</td>
</tr>
<tr>
<td></td>
<td>[Jala-taranga, Sitar, Sarode, Mridanga, Gongs, Shankha, Zhanzha, Vishnudass Shirali – Drums]</td>
</tr>
<tr>
<td></td>
<td>Danse Kartyeyya {Raga Malkounsa}</td>
</tr>
<tr>
<td>BS-04966-1</td>
<td>UDAY SHANKAR and his Company</td>
</tr>
<tr>
<td></td>
<td>[Flute, Sitar, Sarode, Tabla-banya, Esraj, Sarange, Vishnudass Shirali – Drums]</td>
</tr>
<tr>
<td></td>
<td>Danse Indra {Raga Bhairava}</td>
</tr>
<tr>
<td></td>
<td>C/w [BS-04967-1] .Victor 1834 [10-inch]</td>
</tr>
<tr>
<td>BS-04947-1</td>
<td>DULAL, SISIR &amp; RABINDRA</td>
</tr>
<tr>
<td></td>
<td>[Sarode, Esraj, Tabla-banya]</td>
</tr>
<tr>
<td></td>
<td>Raga Mishra-Kaphi</td>
</tr>
<tr>
<td></td>
<td>C/w [BS-04966-1] .Victor 1834 [10-inch]</td>
</tr>
</tbody>
</table>
Ravi Shankar – A 78-rpm Discography

Uday Shankar and His Company of Hindu Dancers and Musicians

| BS-04968-1 | UDAY SHANKAR and his Company  
[Flute, Jala-taranga, Sitar, Sarode, Madal, Khol, Khunkhuni, Vishnudass Shirali – Drums]  
Danse Snanum  
[Ragas Durga and Khamaj]  
C/w [BS-04969-1]  
. Victor  
1835 [10-inch] |
| BS-04969-1 | VISHNU DASS SHIRALI, Vocal, Drums [Tabla]  
[Flute, Sitar, Sarode, Tabla-Banya, Khatal, with Drum Solo]  
Bhajana – Religious Song  
C/w [BS-04968-1]  
. Victor  
1835 [10-inch] |

Note:

The recordings listed above may have been issued in England, as at least one master recording is known to have been used with an English matrix – {2EA-5455-1 – on Victor 14508}. Reissues:

| 78-rpm [Boxed Set] | INDIAN MUSIC – Ragas and Dances  
. Victor  
M 382 [Set]  
USA |
| Long-Play | INDIAN MUSIC – Ragas and Dances  
.RCA – Victrola 1361  
USA  
.RCA – Victrola 1361  
India 1970 |

* The listing of recordings by ‘Uday Shankar and his Company of Hindu Dancers and Musicians’ has been given for the sake of completeness. The presence of Ravi Shankar on any or all of these recordings has not been confirmed.

Reference:

Spottwood, Richard K.  

| Film: | “NEECHA NAGAR”  
India Pictures, Bombay  
1946 |

| Songs: | Uthe Ke Hamen  
Vakat Ko Gandesh Ne Pukara  
Kab Tak Agore Rat Rahogi  
So Na Aae Nanhen So Na, Na Na Ab So Na  
Ek Nirale Jot Bujhe Hain, Ek Narile Jot Jale Hai |

| Music Director: | Ravi Shankar,  
Director:  
Chetan Anand |

| Cast: | Rafiq Anwar, Uma Anand, Rafi Peer, Kamini Kaushal, Hamid Butt,  
S.P. Bhatia, Mohan Sehgal, Zohra, Prem Kumar |

NOTE:  
No discs were issued of the songs from this film
"DHARTI KE LAL"  (Children of the Earth) Indian People's Theatre Association 1946

{Matrix ?} MP-689  [Soundtrack]
Jay Dharate Maiya Jay Ho, Jay Ho
C/w .YOUNG INDIA MP-689

{Matrix ?} MP-689  [Soundtrack]
Ayye Ho
C/w .YOUNG INDIA MP 689

{Matrix ?} MP-690  [Soundtrack]
Bete Ho Sukh Ko Din, Aee Du: Kha Ko Ratiyan Ho Rama
C/w .YOUNG INDIA MP 690

{Matrix ?} MP-690  MUMTAZ SHAANIT [Soundtrack]
Ab Na Joban Par Tale Aale Jo Ka Hal Sunane To
C/w .YOUNG INDIA MP 690

{Matrix ?} MP-691  [Soundtrack]
Bukha Hai Bangal... Parab Desh Hai Duggi Baja
C/w .YOUNG INDIA MP 691
C/w .YOUNG INDIA MP 692

{Matrix ?} MP-691  [Soundtrack]
Alaap.....
C/w .YOUNG INDIA MP 691

{Matrix ?} MP-692  [Soundtrack]
Bukha Hai Bangal... Parab Desh Hai Duggi Baja
C/w .YOUNG INDIA MP 692

{Matrix ?} MP-692  [Soundtrack]
Aaee Badal Aaee
C/w .YOUNG INDIA MP 692

"DHARTI KE LAL" [Continued]

[Soundtrack]
Suno Manuva Naiya Ye Mose Aur Khodi Nahin Jay
[Soundtrack]
Kokara – 2, Nam Batav Es Jag Men Bande Luthoravi Ho
[Soundtrack]
Aaj Sukhe Khoten Men Aaae Bahar
[Soundtrack]
Badata Ja, Kahon

NOTE: The above four songs from the film soundtrack were not issued on disc
# HIS MASTER'S VOICE

The Gramophone Company of India, Limited, Calcutta.

<table>
<thead>
<tr>
<th>Recordings taken at Calcutta</th>
<th>Dum Dum Studio</th>
<th>1948</th>
</tr>
</thead>
<tbody>
<tr>
<td>OMC23093 N-16996</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar Gat</td>
<td>HEMANTA [Drut]</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OMC23094-1].HMV</td>
<td>N-16996</td>
<td>Sep 1948</td>
</tr>
<tr>
<td>OMC23094 N-16996</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar Gat</td>
<td>MARVA [Vilambit]</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OMC29093-1].HMV</td>
<td>N-16996</td>
<td>Sep 1948</td>
</tr>
<tr>
<td>OMC23095 N-20027</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar Gat</td>
<td>YAMANI BILAWAL [Trital –Vilambit]</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OMC23096-1].HMV</td>
<td>N-20027</td>
<td>Jan 1949</td>
</tr>
<tr>
<td>OMC23096 N-20027</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar Gat</td>
<td>PARAJ [Trital – Drut]</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OMC23095-1].HMV</td>
<td>N-20027</td>
<td>Jan 1949</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recordings taken at Calcutta</th>
<th>Dum Dum Studio</th>
<th>1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>OMC24806 N-20183</td>
<td>ALI AKBAR KHAN – Sarod, &amp; RAVI SHANKAR – Sitar</td>
<td></td>
</tr>
<tr>
<td>Sarod and Sitar</td>
<td>DESH</td>
<td>SAROD / SITAR</td>
</tr>
<tr>
<td>C/w [OMC24807-1P].HMV</td>
<td>N-20183</td>
<td>Jul 1950</td>
</tr>
<tr>
<td>OMC24807 N-20183</td>
<td>ALI AKBAR KHAN – Sarod, &amp; RAVI SHANKAR – Sitar</td>
<td></td>
</tr>
<tr>
<td>Sarod and Sitar</td>
<td>KAFI ZILLA</td>
<td>SAROD / SITAR</td>
</tr>
<tr>
<td>C/w [OMC24807-1P].HMV</td>
<td>N-20183</td>
<td>Jul 1950</td>
</tr>
<tr>
<td>OMC24808 N-20202</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar</td>
<td>THUMRI – MANJ KHAMAJ</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OMC24809-1P].HMV</td>
<td>N-20202</td>
<td>Nov 1950</td>
</tr>
<tr>
<td>OMC25809 N-20202</td>
<td>ALI AKBAR KHAN</td>
<td></td>
</tr>
<tr>
<td>Sarod</td>
<td>AHIR BHAIRAV</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OMC24808-2P].HMV</td>
<td>N-20202</td>
<td>Nov 1950</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recordings taken at Delhi</th>
<th>Maharaja Lal Lane Studio</th>
<th>1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>OJN582 N-94756</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar</td>
<td>NAT BHAIRVIN</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OJN585-1BTR].HMV</td>
<td>N-94756</td>
<td>Jan 1954</td>
</tr>
<tr>
<td>OJN583 N-94754</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar</td>
<td>PANCHAM SE GARA</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OJN584-1BTR].HMV</td>
<td>N-94754</td>
<td>Nov 1953</td>
</tr>
<tr>
<td>OJN584 N-94754</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar</td>
<td>BHATIYAR</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OJN583-1BTR].HMV</td>
<td>N-94754</td>
<td>Nov 1953</td>
</tr>
<tr>
<td>OJN585 N-94756</td>
<td>RAVI SHANKAR</td>
<td></td>
</tr>
<tr>
<td>Sitar</td>
<td>TILAK SHYAM</td>
<td>SITAR</td>
</tr>
<tr>
<td>C/w [OJN582-1BTR].HMV</td>
<td>N-94756</td>
<td>Jan 1954</td>
</tr>
</tbody>
</table>
### Recordings taken at Delhi

<table>
<thead>
<tr>
<th>Code</th>
<th>N-94757</th>
<th>RAVI SHANKAR</th>
<th>Sitar</th>
<th>PURIYA KALYAN</th>
<th>SITAR</th>
<th>C/w [OJN633-1BTRA].HMV</th>
<th>N-94757</th>
<th>May 1954</th>
</tr>
</thead>
<tbody>
<tr>
<td>Code</td>
<td>N-94758</td>
<td>RAVI SHANKAR</td>
<td>Sitar</td>
<td>AMIR LALAT</td>
<td>SITAR</td>
<td>C/w [OJN632-1BTRA].HMV</td>
<td>N-94758</td>
<td>Aug 1954</td>
</tr>
<tr>
<td>Code</td>
<td>N-94758</td>
<td>RAVI SHANKAR</td>
<td>Sitar</td>
<td>RASIYA</td>
<td>SITAR</td>
<td>C/w [OJN631-1BTRA].HMV</td>
<td>N-94758</td>
<td>Aug 1954</td>
</tr>
<tr>
<td>Code</td>
<td>N-94757</td>
<td>RAVI SHANKAR</td>
<td>Sitar</td>
<td>SINDHU BHAIRAVI</td>
<td>SITAR</td>
<td>C/w [OJN630-1BTRA].HMV</td>
<td>N-94757</td>
<td>May 1954</td>
</tr>
</tbody>
</table>

### Recordings taken at Calcutta

<table>
<thead>
<tr>
<th>Code</th>
<th>N-87554</th>
<th>RAVI SHANKAR</th>
<th>Sitar Gat</th>
<th>(Raga) HAMIR</th>
<th>SITAR</th>
<th>C/w [OJE8180-1BTR].HMV</th>
<th>N-87554</th>
<th>Jan 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Code</td>
<td>N-87536</td>
<td>RAVI SHANKAR</td>
<td>Sitar Gat</td>
<td>KIRWANI</td>
<td>SITAR</td>
<td>C/w [OJE8181-1BTR].HMV</td>
<td>N-87536</td>
<td>Jan 1956</td>
</tr>
<tr>
<td>Code</td>
<td>N-87554</td>
<td>RAVI SHANKAR</td>
<td>Sitar Gat</td>
<td>YAMAN MANJ – THUMRI</td>
<td>SITAR</td>
<td>C/w [OJE8179-1BTR].HMV</td>
<td>N-87554</td>
<td>Jan 1959</td>
</tr>
<tr>
<td>Code</td>
<td>N-87536</td>
<td>RAVI SHANKAR</td>
<td>Sitar Gat</td>
<td>BANGALI KIRTAN</td>
<td>SITAR</td>
<td>C/w [OJE8179-1BTR].HMV</td>
<td>N-87536</td>
<td>Jan 1956</td>
</tr>
</tbody>
</table>

### Recordings taken at Calcutta

<table>
<thead>
<tr>
<th>Code</th>
<th>N-87538</th>
<th>RAVI SHANKAR – Sitar &amp; ALI AKBAR KHAN – Sarod</th>
<th>Sitar and Sarod</th>
<th>SINDHU BHAIRAVI</th>
<th>SITAR / SAROD</th>
<th>C/w [OJE8537-1BTR].HMV</th>
<th>N-87538</th>
<th>Sep 1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>Code</td>
<td>N-87538</td>
<td>RAVI SHANKAR – Sitar &amp; ALI AKBAR KHAN – Sarod</td>
<td>Sitar and Sarod</td>
<td>SARANG</td>
<td>SITAR / SAROD</td>
<td>C/w [OJE8500-1BTR].HMV</td>
<td>N-87538</td>
<td>Sep 1956</td>
</tr>
</tbody>
</table>
Reissues

45-rpm  Extended Play

RAVI SHANKAR  .ODEON  EMOE 504  c. 1968

Raga – MARWA – Gat  (Bilampat)  N-16996
Raga – HEMANT – Gat  (Drut)  N-16996
Raga – YAMANI BILAWAL – Gat  (Bilampat)  N-20027
Raga – PRACH – Gat  (Drut)  N-20027

RAVI SHANKAR  .ODEON  EMOE 505  c. 1968

Raga - SINDHU BHAIRAVI – THUMRI  N-94757
Raga – TILAK SHYAM  N-94756
Raga – NAT BHAIRAV  N-94756
Raga – PURIYA KALYAN  N-94757

RAVI SHANKAR  .ODEON  EMOE 506  c. 1968

Raga – BHATIYAR  N-94754
Raga – HAMEER – Gat  (Bilampat)  N-87554
Raga – KIRWANI  N-87536
Raga – RASIYA  N-94758

RAVI SHANKAR  .ODEON  EMOE 507  c. 1968

Raga – AHIR LALIT  N-94758
Raga – PANCHAM SE GARA  N-94754
Raga – YAMAN MANJ – THUMRI  N-87554
– BANGLA KIRTAN – (Dhun)  N-87536

NOTE: These Extended Play discs were pressed in India – for Export to the United States.

33 1/3  Long Play

Anthologie de la Musique Classique del’Inde

.DUCRETET THOMSON  320-C-096/97/98  France 1955
.DUCRETET THOMSON  DTL93111/12/13  England 1955
(Reissue)  .DELYSE/ENVOY  EIS 8879  England 1966

Ravi Shankar – Sitar

Raga – AHIRI LALITA  N94758

[Side One, Track Three]
RAVI SHANKAR

Born in 1920 at Benares, the seat of Hindu culture, Ravi Shankar left his home soon, contrary to the orthodox ideals then prevailing, and joined his brother Uday Shankar, for a long spell of activities abroad. It was in his brother's troupe that he began his career of music and dance and was destined to a brilliant future on the modern stage.

In his childhood travel all over the continent and America he had the opportunity of hearing such great masters as Charapin, Rudernski Touscani, Pablo Casals, Segovia, Kreisler, Hindola, Menahak and some of the best ballets, symphony orchestra and operas. His consciousness have, understanding and respect for Western music have greatly helped in his unique success in incorporating the highly exalted and complex genres of Indian music to Western audiences.

On his return to India, his craving for classical music led him to Ustad Allauddin Khan, one of the greatest living musicians. After years of rigorous training in the technique of Sitar and music in general, he started his career now as a classical artist and soon established himself in the front rank of young musicians. richer with the foundation of classical values, he started experimenting in orchestrating Indian music on an international scale and successfully founded, composed for, and conducted the National Orchestra on All India radio. He was the first classical musician to set a pattern of creative compositions and orchestrations and also conducted his own works.

His work in the field of films and film music has revolutionized the huckstered approach. In the ballets “India Immortal” and “Discovery of India” the music he wrote was acclaimed as a landmark in contemporary stage creation.

The ancestry of Ravi Shankar has many paradoxical facets. His approach to music is the most orthodox among the traditional and the most progressive among the creative. He is, therefore, one of the most popular contemporary musicians of India and also the most controversial.

His recent tour of America and continent, where he appeared in numerous full-housed concerts, lecture demonstrations and T.V. has stood out as a cultural exchange event of great significance.

SIDE ONE
AHIR LALIT
NAT BHAIRO
BHATIAR
SINDHU BHAIRAVI
HEMANT
RAIYA

SIDE TWO
PUREYA KALYAN
YAMAN MANJ
TILAK SHYAM
YAMAN BILAWAL
BANGLA KIRTAN
### Ravi Shankar – A 78-rpm Discography

<table>
<thead>
<tr>
<th>RAVI SHANKAR</th>
<th>REGAL</th>
<th>ELRZ-2</th>
<th>India 1969</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duophonic – Stereo</td>
<td>REGAL</td>
<td>D-ELRZ-2</td>
<td>India 1969</td>
</tr>
</tbody>
</table>

**Side One: Matrix – 2XJE 703**

- Raga – AHIR LALIT  
- Raga – NAT BHAIRAV  
- Raga – BHATIYAR (Sitarkhani)  
- Raga – SINDHU BHAIRAVI – THUMRI  
- Raga – HEMANT – Gat (Drut)  
- Raga – RASIYA  

**Side Two: Matrix – 2XJE 704**

- Raga – MARWA – Gat (Bilampat)  
- Raga – PURIYA KALYAN  
- Raga – YAMAN MANJ – THUMRI  
- Raga – TILAK SHYAM  
- Raga – YAMANI BILAWAL – Gat (Bilampat)  
- RAGA – BANGLA KIRTAN – (Dhun)  

**Reissues:**

<table>
<thead>
<tr>
<th>RAVI SHANKAR</th>
<th>WORLD RECORD S-4615</th>
<th>Australia 1969</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Exciting World of Ravi Shankar</td>
<td>MELODISC MLP-12-154</td>
<td>England c.1974</td>
</tr>
<tr>
<td>(Cassette)</td>
<td>MELODISC MC 005</td>
<td>England c.1974</td>
</tr>
</tbody>
</table>

**Music from Films**

- “Pather Panchali” (The Song of the Road)  
  
  Government of West Bengal  
  1955  

  Produced and Directed by: Satyajit Ray  
  Music Director: Ravi Shankar  
  * Music re-created on Long Play  

**IMPROVISATIONS**  

- “APARAJITO” (The Unvanquished)  
  Epic Films Private, Calcutta  
  1957  

- “PARAS PATHER” (The Philosopher’s Stone)  
  Satyajit Ray Productions  
  1958  

  Produced and Directed by: Satyajit Ray  
  Music Director: Ravi Shankar  

- “APUR SANSAR” (The World of Apu)  
  Satyajit Ray Productions, Calcutta  
  1959  

  Produced and Directed by: Satyajit Ray  
  Music Director: Ravi Shankar  

---

105
Music composed by Ravi Shankar – performed by others

<table>
<thead>
<tr>
<th>Film:</th>
<th>“ANURADHA”</th>
<th>L.B. Films, Bombay</th>
<th>1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directed by:</td>
<td>Hrishikesh Mukherji,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Director:</td>
<td>Ravi Shankar</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 0JE15399T1 | N-53313 | LATA MANGESHKAR | Haye re woh din kyun - Film: ANURADHA | [HINDI] |
| C/w [0JE-15400T1].HMV | N-53313 | Jan 1960 |

| 0JE15400T1 | N-53313 | MANNA DEY | Sun mere lal | [HINDI] |
| C/w [0JE-15399T1].HMV | N-53313 | Jan 1960 |

| 0JE15401T1 | N-53314 | LATA MANGESHKAR | Kaise din beete | [HINDI] |
| C/w [0JE-15402T1].HMV | N-53314 | Jan 1960 |

| 0JE15402T1 | N-53314 | LATA MANGESHKAR | Jane kaise sapno | [HINDI] |
| C/w [0JE-15401T1].HMV | N-53314 | Jan 1960 |
| C/w [0JE-16398T1].HMV | N-53506 {Reissue} | Jun 1960 |

| 0JE16341T1 | N-53505 | MANNA DEY & CHORUS | Jeevan Sangeet - Film: ANURADHA | [HINDI] |
| C/w [0JE16342T1].HMV | N-53505 | Jun 1960 |

| 0JE16342T1 | N-53505 | LATA MANGESHKAR, MANNA DEY & CHORUS | Jeevan Sangeet - Film: ANURADHA | [HINDI] |
| C/w [0JE16341T1].HMV | N-53505 | Jun 1960 |

| 0JE15402T1 | N-53506 | LATA MANGESHKAR | Sanware sanware - Film: ANURADHA | [HINDI] |
| C/w [0JE15401T1].HMV | N-53314 {original} | Jan 1960 |
| C/w [0JE16398T1].HMV | N-53506 {Reissue} | Jun 1960 |

| 0JE16398T1 | N-53506 | LATA MANGESHKAR | Jane kaise sapne men - Film: ANURADHA | [HINDI] |
| C/w [0JE-15402T1].HMV | N-53506 | Jun 1960 |

45-EP Reissue

<table>
<thead>
<tr>
<th>HMV</th>
<th>TAE 1041</th>
</tr>
</thead>
</table>

<p>| Sanware, Sanware | {Lata} | N-53505 |
| Kaise din beete | {Lata} | N-53314 |
| Haye re woh din kyun Na Aaye | {Lata} | N-53313 |
| Jane kaise sapne men | {Lata} | N-53506 |</p>
<table>
<thead>
<tr>
<th>Film:</th>
<th>“GO-DAAN”</th>
<th>Jetly Films, Bombay</th>
<th>1963</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directed by:</td>
<td>Trilok Jetly</td>
<td>Music Director:</td>
<td>Ravi Shankar</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Code</th>
<th>Date</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>0JE-18566-T1 N-53939</td>
<td>Oct 1961</td>
<td>GEETA, MAHENDRA KAPOOR &amp; CHORUS</td>
<td>O Bedardi Kyon Tadpaye - Film: GO-DAAN</td>
<td>[HINDI]</td>
<td>N-53939</td>
</tr>
<tr>
<td>0JE18567-T1 N-53939</td>
<td>Oct 1961</td>
<td>GEETA, MAHENDRA KAPOOR &amp; CHORUS</td>
<td>- Film: GO-DAAN</td>
<td>[HINDI]</td>
<td>N-53939</td>
</tr>
<tr>
<td>0JE18568-T1 N-53940</td>
<td>Oct 1961</td>
<td>LATA MANGESHKAR &amp; CHORUS</td>
<td>Jane Kahe Jiya Mora Dole Re - Film: GO-DAAN</td>
<td>[HINDI]</td>
<td>N-53940</td>
</tr>
<tr>
<td>0JE18569-T1 N-53940</td>
<td>Oct 1961</td>
<td>MUKESH</td>
<td>Hiya Jarat Rahat Din Rain - Film: GO-DAAN</td>
<td>[HINDI]</td>
<td>N-53940</td>
</tr>
<tr>
<td>0JE18570-T1 N-53941</td>
<td>Oct 1961</td>
<td>MOHD. RAFI</td>
<td>Pipra Ke Patwa Sarikhe Dole Manwa - Film: GO-DAAN</td>
<td>[HINDI]</td>
<td>N-53941</td>
</tr>
<tr>
<td>0JE18571-T1 N-53941</td>
<td>Oct 1961</td>
<td>LATA MANGESHKAR</td>
<td>Chali Aaj Gori Piya Ki Nagariya - Film: GO-DAAN</td>
<td>[HINDI]</td>
<td>N-53941</td>
</tr>
<tr>
<td>0JE18572-T1 N-53942</td>
<td>Oct 1961</td>
<td>ASHA BHOSLE &amp; CHORUS</td>
<td>Janam Liyo Lalna - Film: GO-DAAN</td>
<td>[HINDI]</td>
<td>N-53942</td>
</tr>
<tr>
<td>0JE18573-T1 N-53942</td>
<td>Oct 1961</td>
<td>MOHD. RAFI &amp; CHORUS</td>
<td>Jogira Holi Khelat Nandlal - Film: GO-DAAN</td>
<td>[HINDI]</td>
<td>N-53942</td>
</tr>
</tbody>
</table>

**LP Reissue**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘GODAN’</td>
<td>HMV</td>
<td>ECLP 5981</td>
</tr>
</tbody>
</table>

**Title Music**

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jane Kahe Jiya Mora Dole Re</td>
<td>[Lata &amp; Chorus]</td>
<td>N-53940</td>
</tr>
<tr>
<td>O Bedardi Kyon Tadpaye</td>
<td>[Geeta Dutt &amp; Ors.]</td>
<td>N-53939</td>
</tr>
<tr>
<td>Janam Liyo Lalna *</td>
<td>[Asha &amp; Ors.]</td>
<td>N-53942</td>
</tr>
</tbody>
</table>

**Play Out Music**

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist(s)</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hiya Jarat Rahat Din Rain *</td>
<td>[Mukesh]</td>
<td>N-53940</td>
</tr>
<tr>
<td>Pipra Ke Patwa Sarikhe Dole Manwa*</td>
<td>[M. Rafi]</td>
<td>N-53941</td>
</tr>
<tr>
<td>Jogira Holi Khelat Nandlal *</td>
<td>[M. Rafi &amp; Ors.]</td>
<td>N-53942</td>
</tr>
<tr>
<td>Chali Aaj Gori Piya Ki Nagariya</td>
<td>[Lata]</td>
<td>N-53941</td>
</tr>
<tr>
<td>Hiya Jarat Rahat Din Rain</td>
<td>[Mukesh]</td>
<td>N-53940</td>
</tr>
</tbody>
</table>

**45-EP Reissue**

<table>
<thead>
<tr>
<th>Details</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>{*}</td>
<td>HMV</td>
</tr>
</tbody>
</table>
ALI AKBAR KHAN

Ali Akbar Khan was born on the 14th April 1922, in the village Shibpore, [Shivapur] in Tippera district, [then in East Bengal, now part of Bangladesh]. Ali Akbar’s father Ustad Allauddin Khan (c.1862 ?, 1881? – 1972) had already established himself, along with his elder brother Aftabuddin Khan as leading musicians in the Calcutta musical world, although they retained a close affinity for their ancestral home in Shibpore. Soon after Ali Akbar was born Allauddin Khan and his family migrated to Maihar State, where Allauddin Khan took up a position as a state musician and formed the Maihar String Band.

The Maihar String Band, became well known enough to be recorded by The Gramophone Company, Ltd., at Lucknow in 1924. As he grew up Ali Akbar was given musical tuition in vocal music and sarod playing by his father and also received tuition in tabla playing from his uncle Aftabuddin Khan. During 1935, Allauddin Khan made some violin and sarod recordings for The Megaphone Company, of Calcutta, which brought his musical talents to a much greater audience. Ali Akbar worked for a time with Uday Shankar’s Culture Centre at Almora, which brought him into contact with Ravi Shankar, with whom he formed an enduring relationship.

By the early 1940’s Ali Akbar Khan had taken up a position with All India Radio in Lucknow as a staff musician, and also made some recordings for The Gramophone Company, Ltd., which were issued during 1946- 47 on the “His Master’s Voice” label. For the next few years Ali Akbar Khan was employed as a Court Musician at the Jodhpur Palace [then in the sate known as Marwar]. Ali Akbar’s tenure as a musician at the Jodhpur Durbar continued through the reign of Maharaja Hanwant Singh, until his death as the result of an aircraft accident in 1952.

Ali Akbar Khan then resumed his career as a broadcast performer over All India Radio, and made some more recordings in Bombay, which were again issued on the “His Master’s Voice” label, from 1952 onwards. In 1955, Ali Akbar Khan was invited to tour America by the renowned English violinist Yehudi Menuhin, which then extended to recitals in London, Paris and Brussels. In 1956, Ali Akbar established the ‘Ali Akbar College of Music in Calcutta, and continued to promote Indian Classical Music in India and abroad.

Although 78-rpm discs were still the dominant format in India during the 1950’s, Ali Akbar Khan was one of the first Indian musicians to have recordings issued in the new long-play {33-1/3-rpm} format in 1956– complete with a spoken introduction {by Yehudi Menuhin) to the performances.

Recordings of Ali Akbar Khan continued to be issued as 78-rpm discs in India through to 1959, however, by 1961, Ali Akbar Khan was amongst the first Indian Classical artists chosen to have recordings issued on the 45-rpm {extended-play} format. Some of these recordings were originally scheduled to be issued as 78-rpm discs, however, the new 45-rpm {extended-play} format proved successful, and before long became the usual format for releases of short pieces of Indian Classical music.

In 1965, Ali Akbar Khan began teaching Indian Classical music in America, and in 1967, founded the Ali Akbar College of Music, which relocated to Marin County, California in 1968. Apart from long-play recordings made in India between 1962 and 1966. From 1966 onwards Ali Akbar Khan made recordings for the Connoisseur record label in the United States, which are regarded as amongst the finest recorded examples of Sarod performance.

Michael Kinneear
# Ustad Ali Akbar Khan – Sarod

**Recordings taken at Lucknow** 1946

<table>
<thead>
<tr>
<th>OMD-5104</th>
<th>N-16781</th>
<th>Ustad ALI AKBAR KHAN – Sarod</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Sarod Solo - DARBARI KANADA - Alap</td>
</tr>
<tr>
<td>C/w [OMD-5105]</td>
<td>.HMV</td>
<td>N 16781</td>
</tr>
<tr>
<td>OMD-5105</td>
<td>N-16781</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Solo - DARBARI KANADA – Gat</td>
</tr>
<tr>
<td>C/w [OMD-5104]</td>
<td>.HMV</td>
<td>N 16781</td>
</tr>
<tr>
<td>OMD-5106</td>
<td>N-16764</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Solo - PILU – Gat (Tritala)</td>
</tr>
<tr>
<td>C/w [OMD-5107]</td>
<td>.HMV</td>
<td>N 16764</td>
</tr>
<tr>
<td>OMD-5107</td>
<td>N-16764</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Solo - SHRI – Gat</td>
</tr>
<tr>
<td>C/w [OMD-5106]</td>
<td>.HMV</td>
<td>N 16764</td>
</tr>
<tr>
<td>OMD-5108</td>
<td>N-16741</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Solo - BHAIRAVI (Tritala)</td>
</tr>
<tr>
<td>C/w [OMD-5109]</td>
<td>.HMV</td>
<td>N 16741</td>
</tr>
<tr>
<td>OMD-5109</td>
<td>N-16741</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Solo - GUJARI-TODI – Gat</td>
</tr>
<tr>
<td>C/w [OMD-5108]</td>
<td>.HMV</td>
<td>N 16741</td>
</tr>
</tbody>
</table>

**Recordings taken at Bombay** Universal Building Studios 1952

<table>
<thead>
<tr>
<th>OJW2074</th>
<th>N-92518</th>
<th>Ustad ALI AKBAR KHAN – Sarod</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Sarod Gat - BHAIRVI</td>
</tr>
<tr>
<td>C/w [OJW2079-1BTR].HMV</td>
<td>N 92518</td>
<td>Jan 1953</td>
</tr>
<tr>
<td>OJW2075</td>
<td>N-92523</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Gat - GAURI MANJARI (Bilampat)</td>
</tr>
<tr>
<td>C/w [OJW2076-1BTR].HMV</td>
<td>N 92523</td>
<td>Mar 1953</td>
</tr>
<tr>
<td>OJW2076</td>
<td>N-92523</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Gat - GAURI MANJARI (Drut)</td>
</tr>
<tr>
<td>C/w [OJW2075-1BTR].HMV</td>
<td>N 92523</td>
<td>Mar 1953</td>
</tr>
<tr>
<td>OJW2077</td>
<td>N-92508</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Gat - (Bilampat)</td>
</tr>
<tr>
<td>C/w [OJW2078-1BTR].HMV</td>
<td>N 92508</td>
<td>Oct 1952</td>
</tr>
<tr>
<td>OJW2078</td>
<td>N-92508</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Gat - (Drut)</td>
</tr>
<tr>
<td>C/w [OJW2077-1BTR].HMV</td>
<td>N 92508</td>
<td>Oct 1952</td>
</tr>
<tr>
<td>OJW2079</td>
<td>N-92518</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarod Gat - LALAT</td>
</tr>
<tr>
<td>C/w [OJW2074-1BTR].HMV</td>
<td>N 92518</td>
<td>Jan 1953</td>
</tr>
<tr>
<td>Recordings taken at Bombay</td>
<td>Universal Building Studios</td>
<td>1954</td>
</tr>
<tr>
<td>----------------------------</td>
<td>----------------------------</td>
<td>------</td>
</tr>
<tr>
<td>OJW2856 N-92546  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod Gat – JOGIYA KALANGDA</td>
<td>N 92546</td>
<td>Aug 1954</td>
</tr>
<tr>
<td>C/w [OJW2859-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW2857 N-92562  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod Gat – JAUNPURI</td>
<td>N 92562</td>
<td>Oct 1955</td>
</tr>
<tr>
<td>C/w [OJW2858-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW2858 N-92562  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod Gat – MANJ KHAMAJ</td>
<td>N 92562</td>
<td>Oct 1955</td>
</tr>
<tr>
<td>C/w [OJW2857-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW2859 N-92546  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod Gat – PURIYA KALYAN</td>
<td>N 92546</td>
<td>Aug 1954</td>
</tr>
<tr>
<td>C/w [OJW2856-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW2860 N-92554  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod Gat – MADHURVANTI</td>
<td>N 92554</td>
<td>May 1955</td>
</tr>
<tr>
<td>C/w [OJW2861-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW .2861 N-92554  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod Gat – PAHADI JH[INJHOTI</td>
<td>N 92554</td>
<td>May 1955</td>
</tr>
<tr>
<td>C/w [OJW2860-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recordings taken at Bombay</th>
<th>Universal Building Studios</th>
<th>1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>OJW3330 N-92574  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod – KIRWANI – Alap</td>
<td>N 92574</td>
<td>Jul 1956</td>
</tr>
<tr>
<td>C/w [OJW3331-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW3331 N-92574  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod – KIRWANI – Gat</td>
<td>N 92574</td>
<td>Jul 1956</td>
</tr>
<tr>
<td>C/w [OJW3330-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW3332 N-92579  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod – BASANT MUKHARI</td>
<td>N 92579</td>
<td>Nov 1956</td>
</tr>
<tr>
<td>C/w [OJW3333-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW3333 N-92579  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod – BAGESHRI</td>
<td>N 92579</td>
<td>Nov 1956</td>
</tr>
<tr>
<td>C/w [OJW3332-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW3334 N-92569  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod Gat – Raghama – MISHRA MAND INIMANT – 1</td>
<td>N 92569</td>
<td>Mar 1956</td>
</tr>
<tr>
<td>C/w [OJW3335-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OJW3335 N-92569  Ustad ALI AKBAR KHAN –Sarod</td>
<td>SAROD</td>
<td></td>
</tr>
<tr>
<td>Sarod Gat – Raghama – MISHRA MAND INIMANT – 2</td>
<td>N 92569</td>
<td>Mar 1956</td>
</tr>
<tr>
<td>C/w [OJW3334-1BTR].HMV</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
USTAD ALI AKBAR KHAN

Panditnath Pandit Atal Akbar Khan is a name renowned in Indian classical music. Although he needs no introduction, it may be necessary to mention that he is the son of Panditnath Atal Khan, who himself was a disciple of Ustad Khan of Kuchipudi and Rampurry.

Born in the village Shipore, under Tipperah, in the year 1922, he was hardly seven years old when his father Atal Khan, the foremost sitar player, migrated to Mulakar State in Madhya Pradesh.

After a strenuous training under his father and gurus, Atal Khan, Anu Atal, joined the All-India radio station at Lucknow and later became the chief court musician in the princely state of Jodhpur. From this time on, he would appear at all-India music conferences and soon made a distinct mark as a foremost musician of India.

He also joined the party of Uday Shankar as a music director and thus could acquire wide experience with the different forms of the music of our land. He also made some orchestra work at this time, a work in which his father had already made a name for himself.

As an artist, he has made efforts for the propagation of music in India, and through All-India college of Music, started by him in 1956, and the state government of Bengal, Shri K.C. Mukherjee, performed the opening ceremony. Some of the present-day celebrities, viz. Shri Swarnalipi, Shri Nitish Bharadwaj, and Shri Sitarina Dhar Choudhury owe their brilliance to him.

Some of the famous kams, e.g., "Andhka" "Chanda Pathan," etc., have been adopted with musical renderings by him. His last name brought to him the distinction of the "best musician of the year".

He started as a tour of India in 1955 to propagate Indian classical music in the Western countries. In association with the world famous violinist Yehudi Menuhin, he went round New York, Washington, London, Paris, and Brussels, displaying his skills as a foremost musician. He presented to the audience wherever he went the various patterns of Indian classical music. Later, he represented India in Edinburgh Music Festival. He has just returned after an extensive tour from England and America, participating in a series of successful performances.
<table>
<thead>
<tr>
<th>Recordings taken at Bombay</th>
<th>Universal Building Studios</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>OJW3592-1 N-92591</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1957</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- [LANKA DAHAN]</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3593-1]</td>
<td>.HMV</td>
<td>N 92591</td>
</tr>
<tr>
<td>OJW3593-1 N-92591</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1957</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- RAGA SARANG</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3592-1]</td>
<td>.HMV</td>
<td>N 92591</td>
</tr>
<tr>
<td>OJW3594-1 N-92597</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1957</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- RAGA BHATIYAR</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3596-1]</td>
<td>.HMV</td>
<td>N 92597</td>
</tr>
<tr>
<td>OJW3595-2 N-92602</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1957</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- BASANT MUKHARI</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3599-1]</td>
<td>.HMV</td>
<td>N 92602</td>
</tr>
<tr>
<td>OJW3596-1 N-92597</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1957</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- MADHYAN KI GARA</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3594-1]</td>
<td>.HMV</td>
<td>N 92597</td>
</tr>
<tr>
<td>OJW3597-1 N-92584</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1957</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- RAGA KEDARI – 1</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3598-1]</td>
<td>.HMV</td>
<td>N 92584</td>
</tr>
<tr>
<td>OJW3598-1 N-92584</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1957</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- RAGA KEDARI – 2</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3598-1]</td>
<td>.HMV</td>
<td>N 92584</td>
</tr>
<tr>
<td>Recordings taken at Bombay</td>
<td>Universal Building Studios</td>
<td>1958</td>
</tr>
<tr>
<td>OJW3857-1 N-92609</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1958</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- RAGA SOHANI</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3858-1]</td>
<td>.HMV</td>
<td>N 92609</td>
</tr>
<tr>
<td>OJW3858-1 N-92609</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1958</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- AHIR BHAIRAVI</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3857-1]</td>
<td>.HMV</td>
<td>N 92609</td>
</tr>
<tr>
<td>OJW3599-1 N-92602</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1958</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- BASANT</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW3595-2]</td>
<td>.HMV</td>
<td>N 92602</td>
</tr>
<tr>
<td>Recordings taken at Bombay</td>
<td>Universal Building Studios</td>
<td>1959</td>
</tr>
<tr>
<td>OJW4245-1 N-92621</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1959</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- RAGA MISHRA</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW4246-1]</td>
<td>.HMV</td>
<td>N 92621</td>
</tr>
<tr>
<td>OJW4246-1 N-92621</td>
<td>Ustad ALI AKBAR KHAN – Sarod</td>
<td>1959</td>
</tr>
<tr>
<td>Sarod Gat</td>
<td>- SHIVRANJANI – (Bilampat &amp; Drut)</td>
<td>SAROD</td>
</tr>
<tr>
<td>C/w [OJW4245-1]</td>
<td>.HMV</td>
<td>N 92621</td>
</tr>
</tbody>
</table>

113
Reissues

ALI AKBAR KHAN .HMV 7EPE-1201 India 1961
Raga – KAUSHI KANADA
Raga – DARBARI KANADA

ALI AKBAR KHAN .HMV 7EPE-1209 India 1961
Raga – BILASHKANI TODI – Gat
Raga – MALKAUNS – Gat

ALI AKBAR KHAN .HMV 7EPE-1219 India 1961
Raga – NAT BHARAV – Gat (Bilampat & Drut)
Raga – ASAWARE – Gat
Raga – JAIJAIWANTI – Gat

Ustad ALI AKBAR KHAN .REGAL ELRZ-8 India 1969
(Duophonic – Stereo) .REGAL D/ELRZ-8 India 1969

Side One: Matrix 2XJE (S) 701
Raga – NAT BHARAV
Raga – ASAWARE (Sitarkhani)
Raga – JAIJAIWANTI (Roopaktal)

Side Two: Matrix 2XJE (S) 702
Raga – MALKAUNS
Raga – KAUSHI KANADA
Raga – DARBARI KANADA

Music from Films

“AANDHIYAN” Navketan Films, 1952
Directed by: Chetan Anand Music Director: Ali Akbar Khan

“KSHUDHITA PASHAN” (Hungry Stones) Eastern Circuit (P) Ltd., Calcutta 1960
Directed by: Tapan Sinha Music Director: Ali Akbar Khan

‘DEVII’ (The Goddess) 1960
Produced and Directed by: Satyajit Ray Music Director: Ali Akbar Khan

“GHARBAR” (The Householder) [English / Hindi] 1963
Directed by: James Ivory Music Director: Ali Akbar Khan (?)
Ustad Ali Akbar Khan – A 78-rpm Discography

Recordings taken at Bombay  
c.1951-52

<table>
<thead>
<tr>
<th>Film:</th>
<th>“AANDHIYAN” Navketan Films, Bombay</th>
</tr>
</thead>
<tbody>
<tr>
<td>OJW-1515 N-50033</td>
<td>LATA MANGESHKAR</td>
</tr>
<tr>
<td>Hai Kahen Par Shamani - Film: AANDHIYAN</td>
<td></td>
</tr>
<tr>
<td>C/w [OJW1517-1BTR].HMV N-50033 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>Feb 1952</td>
<td></td>
</tr>
<tr>
<td>OJW-1517 N-50033</td>
<td>LATA MANGESHKAR</td>
</tr>
<tr>
<td>Hai Kahen Par Shamani - Film: AANDHIYAN</td>
<td></td>
</tr>
<tr>
<td>C/w [OJW1515-1BTR].HMV N-50033 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>Feb 1952</td>
<td></td>
</tr>
<tr>
<td>OJW-1507 N-50034</td>
<td>LAKSHMI SHANKAR</td>
</tr>
<tr>
<td>Ghamshyam Ki Hai - Film: AANDHIYAN</td>
<td></td>
</tr>
<tr>
<td>C/w [OJW1510-1BTR].HMV N-50034 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>Feb 1952</td>
<td></td>
</tr>
<tr>
<td>OJW-1510 N-50034</td>
<td>SAURINDER KAUR</td>
</tr>
<tr>
<td>Main Mubarakbad Dine Ahe Hua - Film: AANDHIYAN</td>
<td></td>
</tr>
<tr>
<td>C/w [OJW1507-1BTR].HMV N-50034 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>Feb 1952</td>
<td></td>
</tr>
<tr>
<td>OJW-1842 N-50124</td>
<td>LATA MANGESHKAR</td>
</tr>
<tr>
<td>Hai Kahen Par Shamani - Film: AANDHIYAN</td>
<td></td>
</tr>
<tr>
<td>C/w [OJW1512-1BTR].HMV N-50124 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>May 1952</td>
<td></td>
</tr>
<tr>
<td>OJW-1512 N-50124</td>
<td>ASHA BHONSE &amp; CHORUS</td>
</tr>
<tr>
<td>Dadu Band Raha Hai Kine Dadu - Film: AANDHIYAN</td>
<td></td>
</tr>
<tr>
<td>C/w [OJW1842-1BTR].HMV N-50124 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>May 1952</td>
<td></td>
</tr>
<tr>
<td>OJW-1827 N-50125</td>
<td>HEMANT KUMAR &amp; ASHA BHONSE</td>
</tr>
<tr>
<td>Vo Chand Nahin Hai Dil Hai - Film: AANDHIYAN</td>
<td></td>
</tr>
<tr>
<td>C/w [OJW1721-1BTR].HMV N-50125 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>May 1952</td>
<td></td>
</tr>
<tr>
<td>OJW-1721 N-50125</td>
<td>ASHA BHONSE &amp; CHORUS</td>
</tr>
<tr>
<td>Dil Ka Khazana Khol Diya - Film: AANDHIYAN</td>
<td></td>
</tr>
<tr>
<td>C/w [OJW1827-1BTR].HMV N-50125 [HINDI]</td>
<td></td>
</tr>
<tr>
<td>May 1952</td>
<td></td>
</tr>
</tbody>
</table>

Recordings taken at Calcutta  
c.1960

<table>
<thead>
<tr>
<th>Film:</th>
<th>“KSHUDHITA PASHAN” Eastern Circuit (P) Ltd., Calcutta</th>
</tr>
</thead>
<tbody>
<tr>
<td>OJE-16143T1 N-77010</td>
<td>Ustad AMIR KHAN</td>
</tr>
<tr>
<td>- - Film: KSHUDHITA PASHAN  [BENGALI]</td>
<td></td>
</tr>
<tr>
<td>C/w [OJE-16145T1].HMV N-77010 May 1960</td>
<td></td>
</tr>
<tr>
<td>OJE-16145T1 N-77010</td>
<td>Ustad AMIR KHAN &amp; Smt. PROTIMA</td>
</tr>
<tr>
<td>- - Film: KSHUDHITA PASHAN  [BENGALI]</td>
<td></td>
</tr>
<tr>
<td>C/w [OJE-16143T1].HMV N-77010 May 1960</td>
<td></td>
</tr>
<tr>
<td>OJE-16144T1 N-77011</td>
<td>Ustad AMIR KHAN</td>
</tr>
<tr>
<td>- - Film: KSHUDHITA PASHAN  [BENGALI]</td>
<td></td>
</tr>
<tr>
<td>C/w [OJE-16146T1].HMV N-77011 May 1960</td>
<td></td>
</tr>
<tr>
<td>OJE-16146T1 N-77011</td>
<td>ALI AKBAR KHAN &amp; NIKHIL BANERJI</td>
</tr>
<tr>
<td>Sarod &amp; Sitar - Film: KSHUDHITA PASHAN  [BENGALI]</td>
<td></td>
</tr>
<tr>
<td>C/w [OJE-16144T1].HMV N-77011 May 1960</td>
<td></td>
</tr>
</tbody>
</table>
An Interesting story about the recordings of Rahimat Khan
[Discography published in TRN-2000]

Translation from Marathi book – ‘Bola Amrut Bola’ – narrated by Master Krishnarao (Phulambrikar) and translated by Mr. Sudhakar Anavalikar, Suparna Prakashan, Pune (1985)

Page 46 – It was decided to record Rahimat Khan in the gramophone company. He was known as ‘Bhoo Gandharva’. This was his first recording and the recording engineer was a European.

Balgandharva and myself accompanied him on tanpura. On tabla Balwantrao Rukdkar and Rajanna were appointed. Khansaheb's nature and behaviour was innocent like that of a child. In place of microphone, big horns were placed, one for Khansaheb and one for us the accompanist. Khansaheb put on his Pheta and got ready for recording. When he saw the brass horn in front, he asked, 'What is this placed before me'? We said, ' Khansaheb, please sing into it. Your song will be heard by this horn and will be recorded. When the recording was replayed, he asked, ' Who is this another Rahimat Khan singing?' and he got angry. With great difficulty, we could explain him the recording techniques and procedures.

He used to talk a lot during singing and that was a nuisance for the recording. We repeatedly told him not to speak during singing but all in vain. Finally HMV trademark – Dog and Horn - was placed before him to catch his attention. In two days the recording was over and he sang Basant yaman Hori and Bhairvi.

=================================================================
सुरक्षा परिसर

समाप्ति धारक राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजीव कांत परीमला राजी
A Discography of Hindustani and Karnatic Music
A discography of Indian recordings issued on microgroove discs – and cassettes, covering the period between the early 1950’s to the end of 1983. Detailing Indian and International releases, transfers – and reissues of over 2,700 recordings of classical and semi-classical music. Also containing information about earlier recordings from the early 1930’s onwards – originally issued on 78-rpm discs – and reissued on microgroove discs. With appendices and indexes to artists, musical genres and styles.
Published 1985, pp. xvi, 594, Cloth Bound US$85 ISBN 0 313 24479 0 Greenwood Press – Discographies No. 17

Order from:
Greenwood Press, 88 Post Road West, P.O. Box 5007, Westport, CT 06881-5007, USA.

The Gramophone Company’s First Indian Recordings - 1899-1908
A discographical study of Indian recordings taken in London in 1899, and at various places in India between 1902 and 1907, detailing all known or traced recordings. Together with a study of the development of the sound recording industry in India. With appendix and indices.

The Gramophone Company’s Indian Recordings - 1908 to 1910
Second volume in the series of discographical studies on the recordings taken in India and released by The Gramophone Company, Ltd., between 1908 and 1910, detailing all known and traced recordings. With a detailed historical examination of the development of the sound recording industry in India up to 1914. With appendices on numbering blocks and matrix serials.
Published 2000, pp. xx, 364, with illustrations in the text ISBN 0 9577355 0 2 Paperback 24.5-cm x 16-cm. A$ 60 plus post

The Gramophone Company’s Persian Recordings - 1899 to 1934
A Discography of recordings taken in Persia by The Gramophone Company, and its successor concerns, from 1899 to 1934. With a history of the activities of various recording companies who operated in Persia and the sessions conducted at Tehran and London of Persian repertoire. With a supplementary discography of recordings Persian taken by the Columbia Graphophone Co., Ltd., between 1928 and 1934. With appendices on numbering blocks and matrix serials.
Published 2000, pp. xv, 193, with illustrations in the text ISBN 0 9577355 1 0 Paperback 24.5-cm x 16-cm A$ 45 plus post
Announcing: NOW AVAILABLE

An important new discography

The Zon-o-phone Record
A Discography of recordings produced by the International Zonophone Company, and associated concerns in Europe and the Americas, 1901-1903. With a history of the company's international activities, and a Supplement on reissues and transferred recordings.
With Bibliography and indices.
Published 2001, pp. xviii, 494 pages, with illustrations in the text.
Ernie Bayly and Michael Kinnear
ISBN 0 9577355 2 9 Paperback 22.5 x 16-cm. A$80, plus post.

Order From: Michael Kinnear, P.O. Box 11, Heidelberg, Victoria, Australia, 3084
Or: Ernie Bayly, 19 Glendale Road, Bournemouth, BH6 4JA, England, U.K.
{£35 pounds – plus post}

Announcing: NOW AVAILABLE

Another important new discography

Nicole Record
A discography of the `Nicole Record'. With a history of Nicole Frères, Limited, and The Nicole Record Company, Limited, and associated companies.
[A numerical listing of all known recordings produced by The Nicole Record Company, Limited, from 1903 to 1906. Together with information about reissued and transferred recordings.]
With Bibliography and indices
Michael Kinnear
Published 2001, pp. xx, 288, pages, with illustrations in the text.
ISBN 0 9577355 3 7 Paperback 22.5 x 16-cm. Price A$60 plus post

Order From: Michael Kinnear, P.O. Box 11, Heidelberg, Victoria, Australia, 3084
SIRC MEMBERS - [2000-2001]

Committee members -

1] Mr.Narayan Mulani - President
2] Mr.Suresh Chandvankar - Hon.Secretary
3] Mr.K.R.Merchant - Treasurer

Honorary members -

1] Mr.V.A.K.Rangarao, Madras
2] Mr.Harmindarsingh Hamraaz, Kanpur

Life Members -

A] From India -

1] (Late) Prof.S.R.Mehta, Nadiad, Gujrat
2] Mr.Prabhakar Datar, Pimpri, Pune
3] Mr.C.P.Padhye, Ambernath, Mumbai
4] Mr.Shailesh Gosavi, Mumbai
5] Mr.M.Sulaiman, Cochin
6] Mr.Rajeev Goenka, Calcutta
7] Mr.Moreshwar Patwardhan, Mumbai
8] Mr.K.R.Tembe, Dombivli
9] Mr.S.P.Dalvi, Colaba, Mumbai
10] Mr.Arvind Parikh, Mumbai
11] Mr.S.A.Desai, Mumbai
12] Mr.R.V.Page, Mumbai
13] Mr.V.K.Joshi, Mumbai
14] Mr.Jnanesh Amladi, Mumbai
15] Mr.A.D.Shirshat, Mumbai
16] Dr.S.D.Patil, Mumbai
17] Mrs.Prabhavalkar, Mumbai
18] Mr.Rantideb Maitra, Calcutta
19] Mr.Mahesh Desai, Mumbai
20] Mr.V.K.Poddar, Mumbai
21] Mr.M.K.Saraogi, Mumbai
22] American Inst of Indian Studies, New Delhi
23] Mrs.Asha Gondhalekar, Mumbai
24] Mr.Aneesh Pradhan, Mumbai
25] The Gramophone Co.of India Ltd.[Calcutta]
26] Dr.Minoo Daver, Mumbai
27] Mr.D.G.Sathe, Mumbai
28] Mr.Y.P.Vaidya, Mumbai
29] Mr.N.Parthasarthy, Hyderabad
30] Mr. D. K. Mulaokar, Mumbai
31] Ramnath Pandit Centre for fundamental research in Indian theatre, Talegaon.
32] Akhil Bharatiya Gandharva Mahavidyalay Mandal, Miraj
33] Dr. O. P. Kejariwal, New Delhi
34] Mr. S. R. Joshi, Mumbai
35] Mr. Ameen Sayani, Mumbai
36] Mr. S. W. Kochikar, Mumbai
37] Mr. V. V. Gadgil, Mumbai
38] Mr. Ramesh Desai, Mumbai
39] V. Shantaram Motion picture research foundation, Mumbai
40] Mr. A. G. Londhe, Saswad, Pune
41] Maharashtra Panchnay Kendra, Panji, Goa
42] Dr. Shekhar Purandare, Mumbai
43] Mr. Yeshwant Deo, Mumbai
44] Mr. S. A. Sukhtankar, Mumbai
45] Mr. T. H. Bhatodekar, Mumbai
46] (Late) Dr. Arun Athalye, Mumbai
47] Dr. Ajay and Ajit Kanbur, Mumbai
48] Mr. V. D. Paluskar, Mumbai
49] Mr. D. R. Kanegaonkar, Mumbai
50] Mr. S. K. Chatterjee, Calcutta
51] Dr. Mohini Varde, Mumbai
52] Dr. Ferzaan Engineer, Ahemadabad
53] Mr. Amitabha Ghosh, Calcutta
54] Mr. S. S. Mantri, Mumbai
55] Mr. K. C. Nayak, Baroda
56] Mr. Prithviraj Dasgupta, Bangalore
57] Mr. A. V. Phadnis, Mumbai
58] Mr. Amiya Chakravarty, Mumbai
59] Mr. Mayekar brothers, Mumbai
60] Dr. P. P. Jamkhedkar, Mumbai
61] Mr. D. N. Nadkarni, Mumbai
62] Dr. Rajeshwarsingh, Mumbai
63] Mr. Sreenivas Paruchuri, Andhra Pradesh
64] Mr. C. V. Chandekar, Aurangabad
65] Mr. M. G. Birulkar, Solapur
66] Mr. Madhav Imarat, Virar
67] Mr. V. R. Karandikar, Thane
68] Mr. Mohan Ram, Jaipur
69] Mr. P. T. Shastri, Nanded
70] Mr. Narendra Kamal, Baroda
71] Mr. Milind Kulkami, Mumbai
72] Mrs. Hemlata Vedanta, Sangli
73] Mr. Hira Malaney, Mumbai
74] Mr. Vidyadhar Chavda, Ahemadabad
75] Centre of studies in social sciences, Calcutta
76] Mr. Shailesh Shah, Raag, Mumbai.
77] Nehru Memorial Museum and Library, New Delhi.
78] Dr. Amlan Dasgupta, Calcutta
79] Dr. Ashok Ranade, Mumbai
80] Mr. C. P. Joseph, Mumbai
81] Mr. A. Ghosh, Calcutta

B| Overseas -

1] Mr. Kevoork Marouchin, Germany
2] Mr. Nandkumar Balwally, USA.
3] Mr. Hans Neuhoff, Germany
4] Mr. Andre Brunel, France
5] Mr. Ronald Schwarz, Germany
6] Dr. Rainer Lotz, Germany
7] Mr. Philip Yampolsky, USA
8] Director, US library of congress office at Washington and New Delhi
9] Mr. Arthur Levine, Canada
10] Dr. Phillippe Bruguier, France
11] Mr. J. Erkelens, Indonesia
12] Mr. Sunil Dutta, USA
13] Dr. Joep Bor, The Netherlands
14] [Late] Mr. Manek Daver, Japan
15] Mr. David Graham, Australia
16] Dr. Regula Qureshi, Canada
17] Mr. Andy Hale, USA
18] Mr. James Stevenson, France
19] Mr. Ross Laird, Australia
20] Mr. John Payne, UK
21] Dr. Brian Sliver, USA
22] Mr. Krishna Hegde, USA
23] Mr. Youssaf Khan, UK
24] Mr. Romesh Aeri, Canada
25] Mr. Nakamuro Toyo, Japan
26] Mr. Bill Dean Myatt, UK
27] Prof. John Campana, Canada
28] Miss Veena Nayak, USA
29] Mr. Joseph Malinowski, USA

=========================================================================

Members - New / Renewals

1] Mr. V. S. Khandkar, Mumbai
2] Mr. Suhas Kulkarni, mumbai
3] Mr. Ashish Bhardra, Calcutta
4] Mr. D. P. Das, Arunachal Pradesh
5] Mr Ashok Raj, New Delhi
6) Mr Rajkumar Keswani, Bhopal
7) Mr Bhaskar Sarkar, Calcutta
8) M/S Prints India, New Delhi
9] Mr Ashok Thakurdesai, Mumbai
10] Mr Ramesh Kansara, UK

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

110, Parashara, TIFR Hsg. Complex, Navynagar, Colaba, Mumbai-400 005. (India).

Ø.: (R) 0091-22-218 9726.
E-mail: sschand@tifr.res.in
AIMS AND OBJECTIVES

The Society of Indian Record Collectors intends to bring together all persons, Institutions interested in-

"PRESERVATION, PROMOTION AND RESEARCH"

in all aspects of Indian musical culture. It intends to-

* Bring together all music lovers for social communication by way of listening to the recorded music.

** Publish a quarterly/annual journal - "THE RECORD NEWS" - in which research articles, reviews, notices, reports, new releases, small advertisements, etc. will be published.

*** Freely disseminate information between the members of the society about the collectors of old records, their collections with an emphasis on the preservation of old records and recordings.

MEMBERSHIP FEE
(Inclusive of the Journal subscription)

Annual Membership Rs. 500
Overseas US $ 50
Life Membership Rs. 5000
Overseas US $ 500

(Annual term - July to June)

sd/-
(Suresh Chandvankar)
Hon. Secretary

- The Society has enrolled 150 members so far. It has units functioning at Solapur, Nanded, Pune, Tuljapur, Baroda & Goa.

- Thirty Volumes of the quarterly journal - "THE RECORD NEWS" and two annual issues TRN-1999 & 2000 have been published so far. Life members are entitled to all the back issues of the journal. [Post Packing and binding charges extra - Rs. 800 in India, US $ 75/- overseas]

IMPORTANT: Subscription should be sent by cheque / draft / pay order / International Money Order (I.M.O.) only and should be drawn in favour of -

"SOCIETY OF INDIAN RECORD COLLECTORS"

NOTE: Outstation cheques will not be accepted unless accompanied by an adequate amount of bank commission.

THE RECORD NEWS

FEATURE ARTICLE IN THIS ISSUE

125 years of song "Bande Mataran"

Suresh Chandvankar
Hon. Secretary
'Society of Indian Record Collectors' (SIRC)
110, Parashara, TIFR Hsg. Complex, Navynagar,
Colaba, Mumbai-400 005. (India) ☎: 218 9726.
E-mail: sschand@tifr.res.in / chandvankar@yahoo.com
CONTENTS OF THE BACK ISSUES OF

"THE RECORD NEWS"

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

VOLUME 1 - JANUARY 1991

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

VOLUME 2 - APRIL 1991

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

VOLUME 3 - JULY 1991

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

VOLUME 4 - OCTOBER 1991

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

VOLUME 5 - JANUARY 1992

- Jugalbandi on records (K.R.Tembe)
- Records of Raga Marwa and Raga Shree (V.R.Joshi)
- Records of film songs of Madan Mohan (Pradeep Acharya)
- Khayal and Thumri gayaki of Late Miss Gauhar Jan of Calcutta (Prof.S.R.Mehta)
- Letters to the Editor
- The First Indian Disc Record Manufacturers (Michael Kinnear)
- Preserving the musical past of India through old Gramophone Records (Suresh Chandvankar)
- Records of Desh Bhakti Geete (S. Jayraman)
- Records of old Marathi Bhavgeete (S.A. Sukhtankar)
- Records of Classical music and Popular songs (Prabhakar Datar)
- Records of Marathi Film Songs - 1930-1960 (Prabhakar Datar)
- Reading Indian record labels - Part Five - Pathe and Pathephone (Michael Kinnear)

VOLUME 7 - JULY 1992

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

VOLUME 8 - OCTOBER 1992

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

VOLUME 9 - JANUARY 1993

- Moujuddin Khan - Notes on Biography and Discography (Prof. S. R. Mehta)
- Glenn Miller Army Air Force Band and his records (E. F. Polic)
- Discography of Late Miss Gauharjan of Calcutta (Michael Kinnear)
VOLUME 10 - APRIL 1993
------------------------
- Hindi Film songs composed by C.Ramchandra on video (Prakash Joshi)
- Records of old Marathi Bhavgeete (Prabhakar Datar)
- Records of unforgettable songs of forgotten composers (Prakash Kamat)
- The Record Collector - Mr.Mallappa Ankalgi, Solapur (Jayant Raleraskar)
- Biographical Note on Bal Gandharva (Suresh Chandvankar)
- Discography of Bal Gandharva (Michael Kinnear)
- Stamps on Records (Adam Miller)

VOLUME 11 - JULY 1993
------------------------
- Gani Galyatali Gani Manatali (Moreshwar Patwardhan)
- Records of Multifaceted Ravi Shankar (K.R.Tembe)
- Records of Hindi Film Songs Composed by N.Dutta (Pradeep Acharya)
- 'Surshree Smt.Kesrabai Kerkar' (Prof.S.R.Mehta)
- Discography of Surshree Smt.Kesrabai Kerkar (Michael Kinnear)
- Reading Indian Record Labels - 'Sun Disc Record' (Michael Kinnear)

VOLUME 12 - OCTOBER 1993
--------------------------
- 'Ustad Faiyazkhan' - A living legend in his life time (Prof.S.R.Mehta)
- Music recording in digital format (Mr.Sunil Dutta)
- Letters to the editor
- The record collector - Mr.Philip Yampolsky
- Third annual report on SIRC activities - 1992/93 (Suresh Chandvankar)

VOLUME 13 - JANUARY 1994
--------------------------
- Galaxy of musicians (Dr.Prakash Joshi)
- Record details - 'Shakuntal to Kulvadhu'(Prabhakar Datar)
- Discography of Moujuddin Khan (Michael Kinnear)
- Records wanted - Wants Lists
- Collector's items
- Book Reviews / Announcements

VOLUME 14 - APRIL 1994
------------------------
- Discography of Jankibai of Allahabad (Michael Kinnear)
- Records of Mr. Sudheer Phadke - (Mr. K. R. Tembe)
- Records of the programme: 'Gani Manatali / Galyatali'
  (Mr. Moreshwar Patwardhan and Mr. Prabhakar Datar)
- 'Records of Mr. Datta Davekar' - (Mr. Prabhakar Datar)
- Khan Saheb Abdul Karim Khan: Life, Gayaki and records
  : Lecture notes (Prof. S. R. Mehta)
- Collector's Items (Mr. Suresh Chandvankar)
- An appeal for the information on 'National Gramophone
  Company' (Mr. Michael S. Kinnear)
- Letters to the editor

VOLUME 16 - OCTOBER 1994
--------------------------

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

VOLUME 17 - JANUARY 1995
--------------------------

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

VOLUME 18 - APRIL 1995
--------------------------

- Lecture notes on Ustad Rafe Ghulam Ali Khan: Life, Gayaki and
  records (Prof. S. R. Mehta)
- Notes on Late Mr. V. B. Alias Bapurao Pendharkar
  (Suresh Chandvankar)
- Discography of Late Mr. V. B. Alias Bapurao Pendharkar
  (Michael Kinnear)
- Letters to the Editor
- Collector's Items (Mr. S. K. Chatterjee)

VOLUME 19 - JULY 1995
--------------------------

- Rare record of Late Mr. Morarjibhai Desai
- Note on Pandit Ram Narayan
  (Suresh Chandvankar)
- Discography of Ustad Allaudin Khan (Michael Kinnear)
- Lecture notes on: Vilayat Hussein Khan (Prof. S.R. Mehta)
- Discography of Vilayat Hussein Khan (Michael Kinnear)
- Letters to the Editor

**VOLUME 20 - OCTOBER 1995**

- Reading Indian Record Labels - 'Ramagraph'
  'The history of Ram-A-Phone and Ramagraph records' (Michael Kinnear)
- The Rama-phone catalogue (September 1907) (Michael Kinnear)
- 'Bal Gandharva'-revisited (Michael Kinnear)
- The Record Collector (Mr. Bill Dean Myatt)
- Report on SIRC activities [July 1994-June 1995] (Suresh Chandvankar)

**VOLUME 21 - JANUARY 1996**

- Note on Ramkrishnabuwa Vaze (Suresh Chandvankar)
- Discography of Ramkrishnabuwa Vaze (Michael Kinnear)
- SIRC news from Mumbai, Pune, Goa, Nanded and Solapur

**VOLUME 22 - APRIL 1996**

- Notes on Mehboobjan of Solapur (Jayant Raleraskar)
- Discography of Miss Mehboobjan of Solapur (Michael Kinnear)
- Letters to the Editor
- SIRC news from Mumbai and Pune

**VOLUME 23 - JULY 1996**

- CD Review: Inayat Khan-The Complete Recordings of 1909 (Suresh Chandvankar)
- Cassette Review: 'Natyag Geet Ganga-Shakuntal Te Kulkadhu [1880-1942]' (Suresh Chandvankar)
- Letters to the Editor
- SIRC News from Mumbai, Solapur and Tuljapur
- The Record Collector - Mr. Andre' Brunel, Paris, France

**VOLUME 24 - OCTOBER 1996**

- Biographical note on Mr. J.L. Ranade (Suresh Chandvankar)
- Discography of Mr. J.L. Ranade (Mr. J.L. Ranade and Mr. Michael S. Kinnear)
- SIRC news from Solapur, Goa, Nanded and Tuljapur
- Letters to the Editor
VOLUMES 25 & 26 - JAN./APR. 1997
-----------------------------------
- The uncrowned king of the legendary Bengali songs -
  Mr. Krishna Chandra Dey (Blind Singer)
  By - Mr. Sushanta Kumar Chatterjee
- Discography of Mr. Krishna Chandra Dey (Blind Singer)
  By - Mr. Sushanta Kumar Chatterjee and Mr. Michael S. Kinnear
- The Record Collector - Mr. Sushanta Kumar Chatterjee

VOLUMES 27 & 28 - JUL./OCT. 1997
-----------------------------------
- Discography of Dr. Rabindranath Tagore
  By - Mr. Sushanta Kumar Chatterjee and Mr. Michael S. Kinnear
- 'Vande Mataram' on gramophone records
  By - Mr. Suresh Chandvankar
- The record collectors - Mr. K.R. Tembe

VOLUMES 29 & 30 - JAN./APR. 1998
-----------------------------------
- Gandharva Hero - Late Mr. G.M. Londhe
  By - Mr. A.G. Londhe
- Discography of Mr. G.M. Londhe
  By - Mr. Michael Kinnear
- Letters to the Editor
- Was Jazz Recorded in India ?
  By - Mr. John A. Payne
- Discography of Faiyaz Khan
  By - Mr. Michael Kinnear

TRN-1999 [Annual Issue]

- SIRC news from Solapur, Nanded, Tuljapur and Baroda
- Bai Sundarabai Jadhav of Poona - by Suresh Chandvankar
- Discography of - Bai Sundarabai of Poona - by Michael Kinnear
- Letters to the Editor
- Vande Mataram - Revisited - Mr. S.K. Chatterjee
- The pre-commercial era of wax cylinder recordings in India - Mr. Amitabha Ghosh
- Report on SIRC, Mumbai activities.
- SIRC news from Pune, Solapur, Nanded, Tuljapur and Baroda

- Vande Mataram – Breath of Indian Patriotism – by Suresh Chandvankar

- Vande Mataram – National Anthem: National song or a cultural song? – by Suresh Chandvankar

- Vande Mataram Re-re-visited [List of gramophone records] – by Suresh Chandvankar and Sushanta Kumar Chatterjee

- Notes on the talk of Dr. Ashok Ranade on ‘Vande Mataram’ – by Suresh Chandvankar

- Ustad Rahimat Khan – Life and Discography – by Michael Kinnear

- The gramophone and the Theatre Music – by Narendra Kamal Shrimali

- Centenary of Indian gramophone records – by Suresh Chandvankar