

Indian Music of the 78rpm era

## Hirabai Badodekar

(1905-89)



### Hirabai Badodekar (Barodekar): A discography

[ Miya malhar - **Excerpt**]

[Note: Items marked with an asterisk \* are reproduced on cassette and CD in the "Golden Milestones" series: CDNF 150556, 1998]

#### HMV Black Label Records: P series (c.1923-26)

1a	P-5687 G-C-13 13416 (BD 232)	<b>Pilu</b>	jayantarai bhagawant-Dattache pada
1b	P-5687 G-C-13 13417 (BD 233)	<b>Khamaj</b>	dharma sthapaneeche nar-Dattache pada
2a	P-5688 G-C-13 13418 (BD 234)	<b>Durga</b>	krupa kari-Dattache pada
2b	P-5688 G-C-13 13419 (BD 235)	<b>Kafi</b>	majha anathasi-Dattache pada
3a	P-5689 G-C-13 13420 (BD 236)	<b>Jeevanpuri</b>	prem bhava na bhava
3b	P-5689 G-C-13 13421 (BD 237)	<b>Bhairavi</b>	aarti avadhuta-Dattachi aarati
4a	P-5796 G-C-13-13432 (BD 238)	<b>Adana</b>	kanan yukti baat mori
4b	P-5796 G-C-13-13433 (BD 239)	<b>Hindol</b>	laljin katdi maiman barjori

5a P-5797 G-C-13 13434 (BD 240)	<b>Todi</b>	begun gun ga
5b* P-5797 G-C-13 13435 (BD 241)	<b>Bageshri</b>	aeri main kaise ghar jaun
6a P-5798 G-C-13-13436	<b>Khamaj thumri</b>	jao jao tose nahi bolungi
6b P-5798 G-C-13-13437	<b>Bhairavi</b>	o yaha kaise naina lagi meri jaan
7a* P-6209 G-C-13 13891 (BD 1017)	<b>Durga</b>	sakhi mori rumzum
7b P-6209 G-C-13 13892 (BD 1018)	<b>Kamod</b>	lagire mori
8a P-6213 G-C-13 13893 (BD 1014)	<b>Multani</b>	aaisi kahan preet lagai
8b P-6213 G-C-13 13894 (BD 1015)	<b>Puriya</b>	milire aai kavan piya
9a P-6346 G-C-13 13900 (BD 1033)	<b>Shankara</b>	dev jawali antari
9b P-6346 G-C-13 13901 (BD 1034)	<b>Bhoop</b>	aaaji ugavala
10a P-6347 G-C-13 13902 (BD 1035)	<b>Bageshri</b>	ata yoga sadha
10b P-6347 G-C-13 13903 (BD 1036)	<b>Bihag</b>	saguna ramya murti
11a P-6349 G-C-13 13905 (BD 1038)	<b>Bhoop</b>	brahma nandam
11b P-6349 G-C-13 13904 (BD 1041)	<b>Bhimpalas</b>	sukh sahita dukh rahita (Aarati)
12a P-8753		tarini nav vasan
12b P-8753		mita bhashini [Marathi drama-Patwardhan]
13a P-8754 G-C-17 13246 (BK 249)	<b>Jilha</b>	shantvaho manasa
13b P-8754 G-C-17 13247 (BK 250)	<b>Durga</b>	ananda mani gudha mani [Marathi drama-Patwardhan]
14a P-9698 G-C-17 13817 (BK 256)	<b>Bihag</b>	balmure more manko
14b P-8254 G-C-17 13818 (BK 257)	<b>Bhairavi</b>	piya matwale
15a P-9829 G-C-17 13889 (Bx 260)	<b>Gazal</b>	kis kadar hai gar munala
15b P-9829 G-C-17 13890 (Bx 261)	<b>Shankara</b>	piharava
16a	<b>Bhairavi</b>	legayo haar sapnemen
16b	<b>Thumri</b>	avo gale laga javo
17a	<b>Malkauns</b>	mukh mor mor
17b	<b>Miya Malhar</b>	umand ghumand
18a	<b>Bhairavi</b>	jagadodhara punyamurti
18b	<b>Miya Malhar</b>	karunalaya dakhavinya
19a	<b>Bhairavi</b>	jagadodhara punyamurti
19b	<b>Pilu</b>	madhura basari

1a	SA 3001	S 588	<b>Bageshri</b>	trata prabhu sakalancha [From Marathi drama Sadhwi Meerabai]
1b		S 589	<b>Bhimpalas</b>	sakhe mi murari vani pahila [Comp. Vasant Shantaram Desai. Tune: Sureshbabu Mane]
2a*	SA 3009	S 592	<b>Pilu thumri</b>	ghiri badari
rama				
2b		S 595	<b>Khamaj bhajan</b>	giridhar gopala
3a	SA 3021	S 584	<b>Mand</b>	hansavi nachavi hridayala
3b		S 587	<b>Bhairavi</b>	jagi aabhaas ha dawila [From Marathi drama <i>Jagti Jyot</i> ]
4a*	SA 3027	S 593	<b>Bhairavi</b>	sundar swarup jaake
4b		S 594	<b>Bhajan</b>	chakar rakhoji sanvariya
5a	SA 3030	S 580	<b>Kafi</b>	kiti sukhakar ha bhaas
5b		S 582	<b>Mishra mand</b>	bol tujhe goad aasale [From Marathi drama <i>Yugantar</i> ]
6a	SA 3039	S 583	<b>Bhairavi</b>	pada pankajate prabhuchya varoni [From Marathi drama <i>Yugantar</i> ]
6b		S 586	<b>Tilang</b>	kathinata varin kashi [From Marathi drama <i>Jagti Jyot</i> ]
7a	SA 3042	S 578	<b>Kafi</b>	vrujavanicha harilal [Comp. N. S. Phadke]
7b		S 585	<b>Jaunpuri</b>	katu ya abala nama balwaan [From Marathi drama <i>Jagti Jyot</i> ]
8a	SA 3045	S 579	<b>Patdeep</b>	adhir mana baware
8b		S 581	<b>Mand</b>	ghei vihangasam bharari [From Marathi drama <i>Yugantar</i> ]
9	SA 3047 3048 3049			Sangeet Shambharavi Mulagi
10a	SA 3058	S 1133	<b>Bhavgeet</b>	labhala mahatma neta [song on Mahatma Gandhi, tune by Govindrao Tembe]
10b		S 1134	<b>Jhinjhoti</b>	dharila ka ruswa [Comp. V. Shantaram Desai. Tune Hirabai Barodekar]
11a	SA 3063	S 1139	<b>Patdeep</b>	piya nahi aye <span style="float: right;"><b>[MP3]</b></span>
<b>Excerpt]</b>				
11b		S 1140	<b>Dipchandi</b>	hori khelo mose nanda - hori
12a	SA 3065	S 1131	<b>Tilang</b>	dhanya dhanya janki tu [Tune: Master Krishnarao]
12b		S 1132	<b>Mand</b>	hi seva prabhuraj seva [Comp. Vasant Shantaram Desai]
13a	SA 3068	S 1618	<b>Durga</b>	prabhune vedhila dhenu [Composed by Prof. N. S. Phadke, M. A.]
13b		S 1619	<b>Mishra jhinjhoti</b>	ramale tuzhya charani [Suvarna Mandir, Comp. M.G. Rangnekar]

14a	SA 3070	S 1616	<b>Durga</b>	Meera bhajan: payori maine ram ratan	
14b		S 1621	<b>Bhairavi</b>	bhajan: hari nam bina jal jaiyyo	
15a	SA 3072	S 1620	<b>Mishra Khamaj</b>	priya bale zhani dhaav [Suvarna Mandir, Comp. M.G. Rangnekar]	
15b		S 1622	<b>Abhang</b>	patita tu pawana mhanvisi narayana	
16a	SA 3075	S 2166	<b>Shankara</b>	kiti soditi shar [Comp. N. S. Phadke]	
16b		S 2198	<b>Kafi</b>	asachi dhavat yei mohana [Comp. V. Shantaram Desai. Tune: Hirabai Barodekar]	
17a	SA 3077	S 2199	<b>Kafi hori</b>	shyam nahi aaye [Comp. Indrachandra Dadhich]	
17b		S 2202	<b>Bageshree</b>	bar bar kar hari	
18a	SA 3079	S 2298	<b>Des</b>	daya kashi nahi [Comp. V. Shantaram Desai]	
18b		S 2308	<b>Shudha sarang</b>	vimal kavita [Comp. N. S. Phadke]	<a href="#"><u>MP3</u></a>
				<i>Excerpt</i>	
19a	SA 3080	S 2168		mannetra guntate lubhdha jhale [Sangeet Saubhadra]	
19b		S 2201	<b>Khambavati</b>	jayati jay mangala [Comp. N. S. Phadke]	
20a*	SA 3081	S 2299	<b>Gazal</b>	yaar akar hua mehman [Comp. The Nizam of Hyderabad]	
20b		S 2305	<b>Bhairavi</b>	lagi mori bindiya	
21a	SA 3083	S 2377	<b>Bhavgeet</b>	shivnerichya shivraya	
21b		S2378	<b>Bhajan</b>	jagati ata toochi sakha	
22a	SA 3084	S 2380	<b>Mishra mand</b>	upawani gaat kokila [Tune Mrs. Hirabai Barodekar]	
22b		S 2381	<b>Mishra Mand</b>	ata ayodhya nagarila [Comp. V. Shantaram Desai]	
23a*	SA 3086		<b>Des Thumri</b>	abke sawan	
23b			<b>Brindavani Sarang</b>	madhusudan mana kare	
24a	SA 3087	S 2552	<b>Mand</b>	bhasasagari aadhar	
24b		S 2555	<b>Pad</b>	geli sukoni phulvel [Comp. M. G. Rangnekar]	
25a	SA 3088		<b>Bhavgeet</b>	gokuli aali sakal	
25b			<b>Bhavgeet</b>	jau khelaya chala	
26a	A 245002a	Ke 39	<b>Bhajan</b>	radhe krishna bol	
26b	A 245002b	Ke 43	<b>Sut Sarang</b>	jare bhowra door	<a href="#"><u>MP3</u></a>
				<i>Excerpt</i>	
27a	A 245003a	Ke 41	<b>Mishra Pilu</b>	brijalala gade puravi [From Marathi drama Meerabai]	
27b	A 245003b	Ke 44	<b>Arabbi</b>	pandu nrupati janak jaya [From Marathi drama Sangeet Saubhadra]	
28a	A 245053a	Ke 42	<b>Pilu</b>	kal khara kalikalka jhala	
28b	A 245053b	Ke 45	<b>Bhairavi</b>	asara pasara shunna sansar	

29a	A 245064a	Ke 37	<b>Yaman kalyan</b>	janmanas mandirat	<u>[MP3]</u>
<i>Excerpt</i>					
29b	A 245064b	Ke 38	<b>Bhimpalas</b>	ruchirchi ha lyale	
30a	A 245092	Ke 40	<b>Pilu</b>	me adhana na shive bhiti mana	
[30b			<b>Lavni</b>	lutalasi ranga (Bai Sundrabai)]	
31a	A 245123a		<b>Pilu</b>	me aghana na shive bhiti mana	
31b	A 245123b		<b>Mand</b>	sanshaya ka mani aala [From Marathi drama <i>Sanshay Kallo!</i> ]	
32a			<b>Bhavgeet</b>	shivnerichya shivraya	
32b			<b>Bhajan</b>	jagati aata tuch sakha yaduraya	
33b			<b>Bhavgeet</b>	jau khelaya chala gokuli	
33b			<b>Bhavgeet</b>	gokuli aali sakal sampada	
34a			<b>Mand</b>	mani lochani	
34b			<b>Mand Mishra</b>	tirtha ko sab kare	

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[Songs from Hindi Film *Pratibha*. June 1937]

35a	SB 2201			marmuwa kahepe baware	
35b				yeri aali aavo	
sajani					
36a	SB 2202	S 2148		suman he wahile	
36b		S 2154		aa j sumangal hota	
37a*	SS 4003		<b>Tilak kamod</b>	thumri: bairan thadi	
37b			<b>Bhoop</b>	tata bitata ghana singer	
38a	SB 2209		<b>Bhairavi</b>	savaya hya	
hrudhaya					
38b			<b>Patdeep</b>	chandraprabha nabhi aaj	

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Recorded but unpublished [c. late 1937]

39a	SB-2386		<i>Goswami Tulsidas [Shruti Natika] - Part 1</i>		
39b			<i>Goswami Tulsidas [Shruti Natika] - Part 2</i>		
40a	SB-2387		<i>Goswami Tulsidas [Shruti Natika] - Part 3</i>		
40b			<i>Goswami Tulsidas [Shruti Natika] - Part 4</i>		

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**The Twin Records**

1a	FT 2450	BD 1039	<b>Tilak kamod</b>	tirathko sab chale	
1b		BX 257	<b>Bhairavi</b>	matwale tore	
2a	FT 2491	BD 251		tarini nava vasana	

2b	BX 254		meet bhashini [Marathi drama, Patwardhan]
3a		<b>Pilu</b>	pushpa parag sugandhit
( <i>Saubhadra</i> )			
3b		<b>Arabi</b>	pandu nrupati janak jaya ( <i>Saubhadra</i> )

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**Columbia Records [c.1945-55]**

1a	BEX 268	<b>Tilak kamod</b>	bairan thadi
1b		<b>Bhoop</b>	tata bitata ghana
1a	VE 5001	<b>Bageshri</b>	trata prabhu sakalancha [From Marathi drama <i>Sadhwi</i>
<i>Meeraba</i> ]			
1b		<b>Bhimpalas</b>	sakhe mi murari [Also issued on GE 5001]
2a	VE 5005	<b>Kafi</b>	kiti sukhakar ha bhas bol tujhe goad aasale
3a	VE 5006	<b>Mishra Mand</b>	upawani gaat kokila
3b		<b>Mishra Mand</b>	ata ayodhya nagarila
4a	VE 5010	<b>Mand</b>	hasavi nachawi hridayala
4b		<b>Bhairavi</b>	jagi abhas ha dawila
5a	VE 5012	<b>Bhairavi</b>	pada pankajate
5b		<b>Tilang</b>	kathinata kashi varin
6a	VE 5013	<b>Patdeep</b>	adhir mana baware
6b		<b>Mand</b>	ghei vihagsama bharari ['Yugantar']
7a	VE 5014	<b>Bhavgeet</b>	labhala mahatma neta [song on Mahatma Gandhi, tune:
Govindrao Tembe]			
7b		<b>Jhinjhoti</b>	dharila ka ruswa [Comp. V. Shantaram Desai, tune: Hirabai
Barodekar]			
8a	VE 5015	<b>Patdeep</b>	piya nahi aye
8b		<b>Hori Dipchandi</b>	hori khelo mose nand hori
9a	VE 5016	<b>Mand</b>	hi seva prabhuraj seva
9b		<b>Tilang</b>	dhanya dhanya janki tu
10a	VE 5021	<b>Kerwa</b>	mora bansi bajake
10b		<b>Bhairavi thumri</b>	akeli mat jaiyo
11a	VE 5025 CEI 19083		mani anand ha bharala
11b	CEI 19084		manaramana sakhaya mohana [Lyric: S. A. Shukla. Music:
Panditrao Nagarkar]			
12a	VE 5027 Ke 39	<b>Bhajan</b>	radhe krishna bol mukhase
12b	Ke 43	<b>Sarang</b>	ja re bhawanra dur

13a	VE 5034 S 578	<b>Kafi</b>	vrujavanicha harilal [Comp. N. S. Phadke]
13b	S 585	<b>Jaunpuri</b>	katu ya abala nama balwaan [ <i>Jagti Jyot</i> ]
14a	VE 5038 CEI 19129		dhanya janma jahala [Tune based on Akhtaribai's
	Balamuvaki Chavani (Bhairavi)]		nayan rokhuni baghata kan [Comp. V. S. Desai]
14b	CEI 19130		
15a	VE 5039 CEI 19126	<b>Todi</b>	kankariya ji na maro
15b*	CEI 19127	<b>Thumri</b>	kahe satavo shyam
16a	VE 5046 CEI 19128		rusala kan sakhi nandkumar
16b	CEI 19131		karuna kashi ye na [Comp. S. A. Shukla]
17a	VE 5056 CEI 18993		nandlala nachre [Comp. G. K. Datar alias Kavi Jhenda]
17b	CEI 18994	<b>M. Mand</b>	vinavita shabari yaduraya [Comp. Raja Badhe, tune: Sudhir
	Phadke]		
18a	VE 5057 CEI 18991	<b>Lalat</b>	asthai: sau sau bare balma
18b	CEI 18992	<b>Lalat</b>	jalad: sau sau bare balma
19a		<b>Abhang</b>	dalita kandita
19b		<b>Abhang</b>	ye ga ye ga vithabai
20a			vinavu kiti aata mohana
20b			mohavi bala manohar ka
21a		<b>M. Khamaj</b>	bhajan: priya bale jhani
21b		<b>Khamaj</b>	bhajan: patit tu pavana

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**GE Series [c.1950-55]**

1a	GE 8171		tana mana dhana sab
1b			rama nama leta mahatma
2a	GE 8220		kiti goda gaun [Tune, V. S. Desai]
2b			hasat mukha
3a*	GE 8247	<b>Tilak Kamod</b>	thumri: akeli dar lagi
3b*		<b>Marwa</b>	tarana: atatana derena
4a	GE 8562 CEI 60127		vaijayanti mala
4b	CEI 60128	<b>Patdeep</b>	he kona madhuranana [Lyric: V. Desai, Music: S.
	Parsekar]		
5a	GE 8709 CEI 60441	<b>Mishra Pahadi</b>	hitaguja maniche sangu kunala [Based on Bade Gulam's
	'Kya karun sajani aye na balam]		
5b	CEI 60442		nama ghetta ramat mama mana [Comp. Vasant Rao Desai]

6a	GE 8766	<b>Deskar</b>	hun to tore karan
6b		<b>Thumri</b>	kahe piya din rain
7a	GE 23222 CEI 61106		madhu madhura
7b	CEI 61107		disat na kashi namata [Marathi drama: <i>Vidyahanran</i> , Lyric: Mr. K. P. Khadilkar]
8a	GE 23230 CEI 61104		dahati bahu mana
8b	CEI 61105		shankahi nahi kali jya [Marathi drama <i>Ekach pyala</i> , Comp. V. C. Gurjar]
9a	GE 23299 CEI 61788		vad jaun kunala sharan
9b	CEI 61789		vyartha mi janmale thor kuli [From Marathi drama <i>Sangeet Saubhadra</i> ]
10a	GE 23333 CEI 62143		kiti sangu tula
10b	CEI 62144		pushpa parag sugandhit [Marathi drama <i>Saubhadra</i> ]
11a	GE 40002 CEI 62597		ala jo maja preme varaya
11b	CEI 62598		chadhala ravi tapa [Marathi drama <i>Vidyahanran</i> , Lyric: K. P. Khadilkar]

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**EP records**

1a	7 EPE 1205	<b>Shyam kalyan</b>	sawanki sanjh	[1961]
1b		<b>Bhairavi</b>	bhajo madhur hari naam	
2a*	SEDE 3306	<b>Ahir Bhairav</b>	rasiya mhara mharoji	[1961]
2b		<b>Puriya Kalyan</b>	ek pal batiya	
3a	SEDE 3326	<b>Bhimpalas</b>	ruchir chi ha lyale	
3b		<b>Bageshree</b>	trata prabhu sakalancha	
3c		<b>Mishra Pilu</b>	brijlala gade	
3d		<b>Bhairavi</b>	asara pasara [From Marathi drama <i>Sadhwi Meerabai</i> ]	

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**LP records**

1a	ECLP 2275	<b>Multani</b>	ektaal - kaun des gaye-vilampat [1962]
1b		<b>Yaman</b>	aisi kahan preet lagai-drut teentaal sugar bana-vilampat-ektaal mori gagar na bharan de
2a	ECLP 2356	<b>Chandrakauns</b>	banake balaiya-vilampat ektaal; kahe ho-drut teen
2b		<b>Basant Bahar</b>	barjo na mane-vilampat ektaal; naveli kali-drut teentaal

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### Records of 'Gayanheera' Smt. Hirabai Barodekar

by Suresh Chandvankar

Smt. Hirabai Barodekar (1905-1989) lived a long and successful life and has left behind a large number of gramophone records ranging from the era of 'acoustic/electrical' recording technique to the production of microgroove Extended Play (EP), and Long Play (LP) records. Her mother Tarabai Mane (alias Tahirabibi-wife of legendary Ustad Abdul Karim Khan) wanted Hirabai to be a doctor, but young Champutai (Champakali), as Hirabai was known at home, had a natural affinity for music. She used to listen to the 'talim' that her father gave to his brother Abdul Rahman, and other disciples, and then practice on her own privately. Abdul Karim Khan noticed her fondness, but was not in favor of teaching music to his daughter.

In 1922, due to domestic reasons, Tahirabibi left Karim Khan's house with her five children and soon settled in Pune. She had realized her children's potential for music and was resolved to groom them in this profession. Hence she invited Ustad Abdul Wahid Khan (cousin of Karim Khan) to take charge of their training. She reverted to her maternal name and surname - Tarabai Mane - and changed the names of her children as well - Sureshbabu Mane (Abdul Rahman), Hirabai Barodekar (Champakali alias Champutai), Kamlabai Barodekar (Gulab), Saraswati Mane [Rane] (Sakina, Chotutai) and Krishnarao Mane (Abdul Hamid alias Papa).

The period 1920-30 was the golden age for Marathi musical drama, and also for various music schools in Maharashtra. In line with the *Arya Sangeet Vidyalyaya* founded by Karim Khan, Tarabai founded the *Nutan Sangeet Vidyalyaya*, and Sureshbabu began to teach at the music school, along with others. Hirabai took her early training from Sureshbabu. Later on, the drama wing of the *Nutan Vidyalyaya* staged a number of old Marathi plays such as *Sangeet Saubhadra*, *Manapman*, etc. and all the children were active in this new venture. Prof. N. S. Phadke of Pune wrote the play *Yugantaar*, and Mama Varerker wrote *Jagti Jyot*, and these were quite successful. This was the era when leading female roles in Marathi music drama were played by male actors such as Bal Gandharva, Master Dinanath, Bapurao Pendharkar, and others. Hirabai was one of the first to play female roles on the Marathi stage. Several songs from these plays were extremely popular, and the Gramophone Company saw a sales potential from recordings by Hirabai.

Tarabai was very keen in trying every possible medium that was useful in bringing the children to the limelight. Bai Sunderabai (Jadhav) of Poona was very active and she used to

sing in concerts, cut gramophone records, play roles in films, and was also a staff artist on the Bombay radio station. She persuaded several senior and much junior musicians and helped them in using the new media. With her initiative, the first gramophone record of Hirabai was cut in February 1923 (P 5687) and contained ragas Pilu and Khamaj. Two more records were cut in the same session and the label reads as Miss Hirabai. During 1923-26, she cut over 20 songs on ten 78-rpm records in black label P series. These recordings used the 'acoustic' technique of recording, in which a metal horn is used as a microphone. In all these early recordings, Hirabai sang classical ragas such as Kafi, Durga, Malkauns, Puriya, Kamod, Bageshree, Bhoop, Bihag, Bhimpalas, Bhairvi and Shankara. After her marriage with Mr. Manikchand Gandhi of Solapur in 1924. Subsequent records carried a label indicating the artist's name as Mrs. Hirabai Barodekar. In 1926, she recorded two songs from the Marathi drama *Patwardhan*. No further records were issued for next ten years.

Her first public concert was held in 1921 in the annual gathering of the *Gandharva Mahavidyalaya* in Mumbai under a special invitation from Vishnu Digambar Paluskar. Soon, like her father, she began to give ticketed programs, which were well received. During 1929-33, along with her brother and sisters, she sang and acted in several drama produced by her own company. In 1934, she acted in a talkie *Suvarna Mandir* produced by Menaka Pictures. Later she also played roles in films such as *Pratibha* (1937), *Sant Janabai* (1938), *Municipality* (1941), and a documentary film called *Lalat* (1947), which was produced by Nav Jhankar Films, Bombay. Very few songs from these films recorded on gramophone records are available today. Film reels and strips have already disappeared.

In 1935, the German 'Odeon' record manufacturing company was active in Bombay and made a large number of recordings in the field of classical music and light music, including Marathi *Natya Sangeet*. Once again, with the initiative and encouragement of Bai Sundrabai, all the Barodekars and Manes recorded prolifically for the Odeon label. Sundrabai also successfully persuaded Abdul Karim Khan to record for this label. 'Electrical' recordings using a carbon microphone were developed at this time, and hence the Odeon recordings are quite clear. Khansaheb gave fine recordings after a gap of about 30 years. Earlier in 1905, he had given over 25 recordings for the Gramophone Company in Bombay. Father and children were meeting only through the music recorded on the 'Odeon' label. Hirabai recorded over 60 songs on thirty 10-inch diameter shellac records revolving at 78 rpm, each playing for 3 minutes. Apart from classical music, she recorded *Natyageet*, *Bhavgeet*, *Thumri*, *Gazal* and even skits and sets from music drama, such as *Sangeet Saubhadra*, *Shambharavi Mulgi*, *Mangal Devata*, and *Baivina Buva*. Later, in 1942, due to a merger between the Odeon Company and Columbia, several of these songs were reissued on the Columbia label. Some of her famous songs are 'Nandalala Naachre', 'Upavani Gaat kokila', 'Brijlala Gade', 'Pandu Nrupati', and 'Radhe Krishna Bol Mukhase'. These records were very popular and were best sellers in their day.

With the advent of microgroove recording techniques, around 1960, some of her most popular songs were reissued on Extended Play (EP) records. In 1957, a Long Playing (LP) record titled 'History of Music in Sound - Part 1' was released in England. It contained one track of Hirabai's Todi - 'Kankariya Ji na Maro' reissued from an older 78 rpm record. In

1962, she recorded an LP which contained Multani and Yaman. In 1968, she recorded a duet with her sister Saraswati Rane. They sang Chandrakauns and Basant Bahar. Both these records had beautiful photographs on the covers, which are now very rare and have already become Collectors' Items.

In 1934-37, the Odeon record catalogue printed several photographs and song texts of the recordings of Ustad Abdul Karim Khan and his children. In 1984, an audio-tape containing Marathi songs of Karim Khan [on side A] and Hirabai Barodekar [on side B] was released and the cover carries photographs of father and the daughter. In 1998, several songs of Hirabai were released on audio-tapes and CD in the 'Classic Gold' series. Let us hope to have her entire repertoire on MP3 or CD, either from the Gramophone Company, or from music lovers celebrating her centenary.

#### **References:**

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