EXCAVATED

SHELLAC

Dust-to-Digital
2020

EXCAVATED SHELLAC

78

R.P.M

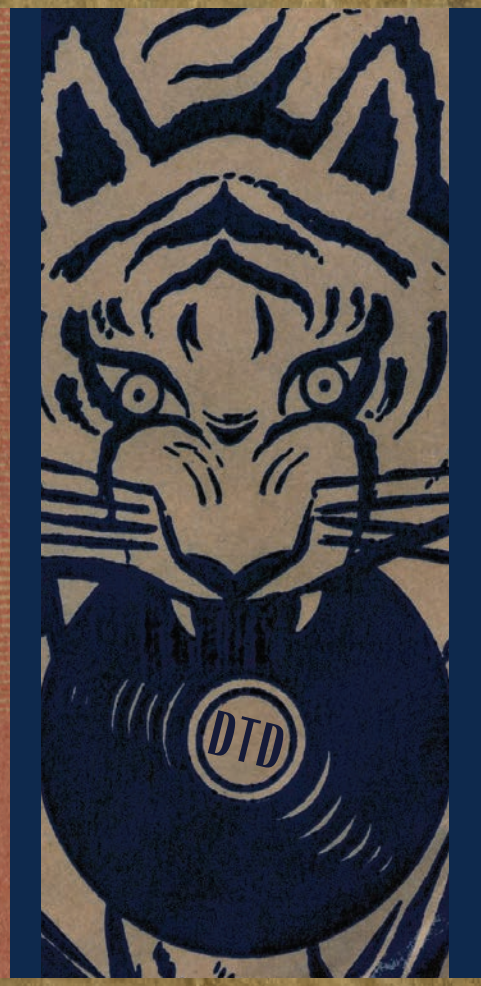

TABLE OF CONTENTS


GRAMOPHONE CO
Gramophone Works, Hayes.
W.H.A
Photo Series. No 152.

It happened all over the world.

From its birth in the late 1800s, the principle goal of the commercial recording industry was to sell gramophone players—both phonographs and cylinder players. This meant recording all manner of both popular and "local" music. When it came to capturing and selling the vernacular music that was outside Western classical and popular music idioms, posterity was not in the forefront of anyone's mind. The expansion of the industry happened very quickly, though most consumers would hardly have taken notice. There was absolutely no reason they should have. Most recorded music was purposely segregated by record companies and primarily sold in the regions where it was recorded.

The story has been told before. Books have been written about the dawn of the recording industry, though few have a truly comprehensive perspective. The business was, up until World War II, primarily controlled by a small number of multinational corporations based in Europe and North America. Its global development was erratic, guided by a multitude of factors: economic potential, inroads by competition, geographic accessibility, and, in part, a colonial construct of humanity.

Armed with the idea that local music would sell to local people, and with the help of local agents—musicians, shop-owners, businessmen—the record industry grew, with rapidity in some quarters, at a glacial pace in others. Imagine this new medium quickly taking hold by 1903 in places like Yangon, Shanghai, and Alexandria. Imagine wax masters being recorded in Sri Lanka, shipped to Calcutta to be pressed, and melting on the way. Imagine white engineers who cannot speak local languages, living in places like Bangalore for months at a time, recording thousands of master recordings, having no interest in the music or, perhaps, the culture itself. This is how this industry began.

The giants were the Gramophone Company (later "HMV") and the Columbia Graphophone Company in England, Pathé in France, the Lindstrom conglomerate in Germany (including the Odeon and Beka labels), the Victor Talking Machine Company and Columbia Phonograph Company in the United States, and their associated and subsidiary labels. By no means were these the only outfits recording music during this period—there were always hard-scrabble, upstart independents—but they controlled the majority of the world's market share.

Gramophone shop, Tbilisi.

The main ingredient of commercial 78s was shellac, an organic substance, fascinating in its own right and used for thousands of years in construction, manufacturing, and medicine. The female lac beetle, found chiefly in South and Southeast Asia, feeds on tree sap and immediately secretes a resin, "lac," onto the tree. The lac is then dissolved in alcohol and turned into the durable substance that most people associate with coating furniture. Various shellac compounds were used to make commercial 78s that were cheap to manufacture, individually portable, shippable in bulk, and ready for sale.

With the medium barely out of the starting gate and with only a couple

The Pathé factory in France.

of pressing plants on earth, existing record companies began expanding beyond the Western repertoire at the turn of the century. There were limitations. The early recording process was brilliantly humble, yet profoundly unwieldy. Picture this: performers playing and singing loudly into a large horn that gathered sound, which then caused a sensitive, paper-thin diaphragm to flutter. Attached to the fluttering diaphragm was a cutting stylus which etched those sound vibrations into a warm, thick slab of beeswax that was spinning— hopefully—at about 78 revolutions per minute. Before microphones, the frequency range for such recordings was narrow. Bass notes were hopelessly flat, lost in a muddle, and the more delicate string instruments became trapped under a sonic blanket. Furthermore, those beeswax masters (negative impressions) were used to create metal-plated masters (positive impressions), which were then used to create "stampers" (again, negative impressions). Stampers were used to press commercial discs sold in record stores. What all of this meant was that an average, store-bought 78 was already several generations away from the original recording—that is, if the beeswax slabs survived their journey from their far-off location of origin to a European pressing plant.

Shellac was also breakable, prone to irreparable wear from clunky gramophone players and their steel needles, and, depending on what the shellac compound consisted of, layered with surface noise. Some companies, most notoriously Paramount Records in the United States, reportedly mixed things like concrete into their shellac. But, who would complain? Human beings were able to hear their music for the first time, and 78s were considered ephemeral, disposable.

A critical, overarching concept to acknowledge is that the object—the 78 rpm record—dictated performance. Most music that was played live, whether privately or publicly, was not bound by a three to four-minute time limit, as records were. Many types of music around the world, from Indian ragas to Chinese opera, lasted hours. Musicians of all kinds learned to tailor their material to fit the maximum amount of space on a 78 rpm side, until longer formats were widely available for consumers, a process that took decades. That meant truncating performances; condensing the dramatic ebbs and flows of a piece until the engineer gave the signal that the time was up. The three-minute pop song wasn't decided upon because someone thought three minutes was a perfect amount of time to entertain an audience before starting over with a new tune. It was entirely based around the amount of space that a record (a "single") could fit. Interiors of stores were rearranged to accommodate these shellac discs; consumer space was dictated by shelving size, shelving size dictated by record size. There were careers made around shellac; it was a musical world governed by shellac. The sales of shellac discs could create entrepreneurs, or force them into another avenue of business. It was a desire to contemplate this vast world that guided this project.

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Excavated Shellac first appeared in April 2007. Each week, I uploaded one side of a 78 rpm record from my collection, along with commentary, that featured an example of global music that I found compelling. There was none of the usual revered blues, jazz, or country music. Most of the discs were rare, sometimes unique, and featured broadly distributed as well as regional music of all kinds. None had appeared on any CD collections or reissues since their original issue on shellac, although a few discs I featured were relatively common but, I felt, unjustly overlooked. I offered back-

Interior of a European record pressing plant, late 1930s.

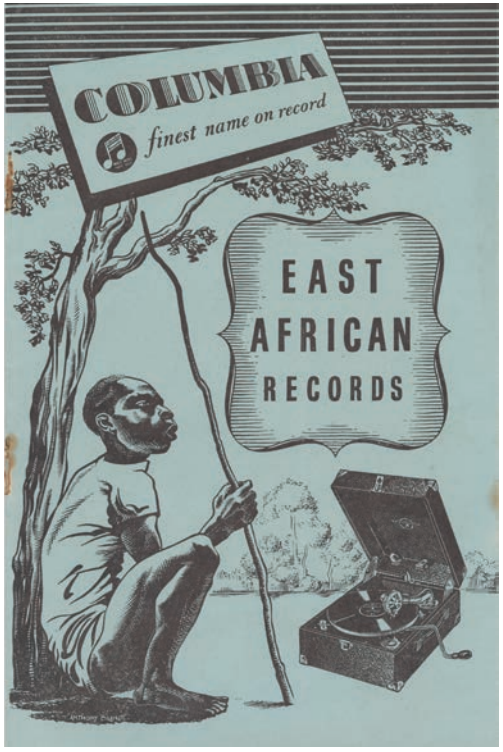
ground information on the music, data on the performers (if I could find any), details on the record itself or the industry in which it was produced, a little personal commentary, a scan of the label; and that was that, week after week. It was not a barrage of music: it was one track at a time; one region, one musical style, at a time. Most importantly, it was music that I genuinely loved.

At the time, there was nothing like it, and it was always meant to be a humble pit stop. For years, my name was absent from the site. Gradually, it turned into something more expansive. My write-ups on these pieces of music sometimes became lengthy and gave me the chance to ruminate on the history of a colossal industry, one that encompassed so much important local music across the world that I felt it demanded attention. Over time, Excavated Shellac became a resource for this arcane information, virtually absent to the general public except as tidbits in occasional journal articles and in disparate discographies or record catalogs that were sometimes as difficult to locate as the 78s themselves. Regular visitors to the site appeared almost immediately, and several of them became good friends. It was a perfect example of people with similarly adventurous tastes in music and a sense of history, heading toward a spot online where a regular fix could be had. Within a short time I began, thanks to Dust-to-Digital, creating compilations of this music for release.

The focus—my focus—was exclusively on the 78 rpm medium. The encompassing reason for that focus was that the 78 rpm shellac disc was the primary sound carrier of the 20th century. From the late 1800s, the majority of the world's music was distributed on this medium—today derided by audiophiles as too noisy, and deemed too heavy and breakable by just about everyone else, yet present on every inhabited continent, with commercial recordings being made in an extraordinary percentage of the world's regions. It's true that there still clings a certain romanticism to the late 1920s to early 1930s as the golden age of recorded sound. There's good reason for this when it comes to the United States, as the greatest early blues, country, gospel, and jazz recordings were mostly made during those years, and companies were highly active in making them available prior to the popularity of that monumental unifier: radio. Scholar Michael Denning rightly extends that reverence internationally in his recent *Noise Uprising*, stating that the heavy recording activity during those years in port cities across the world helped foster a revolution in global music. However, I believe those global revolutions in sound had been happening since the beginning, both in ports and inland. They happened in fits and starts, bursting forth in the early 1900s, again in the late 1920s, and again in the late 1940s when the availability of the portable tape recorder saw an explosion of localized music across the globe (the paucity of many of the records themselves, notwithstanding).

The vinyl LP and 45 eventually took over, but that happened in different stages, region by region. In the case of North Africa, 78s were phased out around the same time they were phased out in North America, the late 1950s or so. In places like India and South Africa, where many still used wind-up acoustic gramophone players to enjoy music, 78s were pressed until the late 1960s. In Colombia, they were in use through the 1970s. While a significant amount of early recordings from non-Western cultures have been made available on remastered CDs, from a global standpoint this is a drop in the bucket. The vast amount of recorded music outside accepted Western tastes has been only sporadically researched. This is because most of it is unavailable.

Outside of the occasional blues music story or compilation that stumbles into a high-profile review, 78s themselves are fairly invisible in the media. Our histories and schools of global music are unfortunately still shunted into camps such as "classical" and "folk" that should overlap far more often than they do. I deliberately use the term "global music" because I can't think of anything more sweeping. For decades, 78 collectors have consistently used the term "ethnic music" to describe anything that isn't blues, jazz, country, rhythm and blues, Western pop, or Western classical. An archaic record company term, "ethnic music" is obtuse as it does not account for the multiculturalism at work in creating much of these musics, as if they could only originate from one "ethnic" group at a time, and in only one location. It also implies tradition, though many of the historic recordings that are considered "ethnic" are, in fact, also wholly "popular" or "classical." There are serious problems with the term, not the least of which is that those who regularly use it in the West—collectors, usually—are almost always white men. I side with scholar Rey Chow and her feelings about the word "ethnic": that today, while there are attempts to reframe the term towards a



meaning that is holistic ("Hey, we're all ethnic!"), and as a term that has supposedly transcended its history embodying a kind of xenophobia, "ethnic" is still reductive, laden with an underlying superiority. When people in the West say "ethnic" they still mean "different from us," "not from here," or even "non-white."

Also unhelpful is "world music," an expression that now elicits eye-rolls. After first appearing in the 1960s as a phrase associated with academic ethnomusicology, "world music" was later widely co-opted by the record industry to separate virtually any music that was not Western, regardless of content or style. It's as if "ethnic music" wasn't quite commercial enough a term for the industry. Still later "world music" was used to represent a synthetic sort of lounge-dance music that contained vague nods to music from traditional cultures. An occasional alternative is "international music," which isn't much better, and links music to the concept of political boundaries, which usually have little to nothing to do with traditional music.

So, while "global music" is not a perfect term it's what I had in mind while writing for *Excavated Shellac* or creating compilations: growing an egalitarian collection of music that focused solely on underrepresented vernacular recordings on that fragile medium of shellac discs. *Excavated Shellac* always attempted to bridge entertainment with scholarship, to mix the act of listening to interesting music with the act of reading a little something about it, and to allow for readers to add information (if anyone had some to share). Every entry is incomplete, forever a work in progress. Being online meant that, in theory, everything could conceivably be heard and read by everyone,

not just rabid music fans in the Western world.

As the content on *Excavated Shellac* approached book-length proportions, I began to think about creating a CD release that was in the same spirit as the site—something that was at once musically unique, historical, and personal—but organized around a different set of recordings. While I wanted it to be in the style of the website, I also wanted to produce something that contained completely new selections that told the disjointed, disparate, all-inclusive story of the medium itself.

This comes with some allegiance to, and recognition of, a handful of important releases that took a similar approach. In the early 1930s, Erich von Hornbostel, who is considered the father of ethnomusicology, was quite likely the first to compile a collection of global music that was solely from 78 rpm master recordings; he titled it *Music of the Orient*. In the early 1950s, composer Henry Cowell curated *Music of the World's Peoples*, a series of LPs for the Folkways label that also depended heavily on 78 rpm commercial discs. In 1976 Richard Spottswood compiled *Folk Music in America*, a 15-LP series culled from 78s for the Library of Congress (now sadly long out of print) which was among the first to explore the music of immigrants of the United States co-existing with American blues and country music. In the 1990s, collector Pat Conte and Yazoo Records gave us the revelatory *Secret Museum of Mankind* series, going deeper than any other collection to date in exposing just how widespread recording was in the days before vinyl took over.

None of these compilations are remotely exhaustive. Virtually all of them, even the most massive, are merely snapshots, musically and otherwise. How could they not be? Millions of individual 78 rpm discs were produced all over the world, and relatively few were meant for Westerners. Hundreds of thousands of individual 78s were produced by both local and multinational recording corporations, yet the vast majority of them were for sale only in the region where they were recorded. Nearly 500,000 individual 78s were issued in India alone. In the face of those numbers, a dominant focus on historic Western music above all else seems archaic, even quaint.
It should be obvious, however, that collections such as these can't be anything other than the product of the personal taste of their compilers. This approach has no doubt frustrated some academics and collectors alike. Compilations like these force collectors to consider music that they simply may not appreciate next to music they may find deeply moving, challenging their tastes or agendas; scholars and academics might deem them too random and chaotic—a "cultural potluck" of sorts. The approach that most resonates with me combines the obsessiveness and enthusiasm of collectors with the attention to context and detail of scholars. If all of this recording was happening at once; if recording company engineers were in Malaysia at the same time they were in Nairobi; if a company was marketing music to locals in China's Fujian province at the same time it was opening a shop in Tehran; if musicians from West Africa were traveling to London to record while concurrently musicians in Malawi were manipulating European instruments to cater to their own traditional styles, then compilations that collectively showcase historic recordings from across the world present themselves as completely valid. In fact, one might argue that narrow, rigidly produced compilations of global sounds are not only merely parochial or academic and fail to broaden listenership, but are just as ghettoizing as those tried-and-true categories of Western music, hampering the ability to experience musical serendipity. I don't believe either view is correct. Context is key to framing all of these efforts, and the least we can do is offer a bridge to enjoyment, and related information to potentially help expand our musical, cultural, and historical vocabularies.

The dominant theme presented in this collection is the staggering world of music captured during the early years of the recording industry, and how that enterprise worked. This is an alternate industry that has little to do with Brahms or Bix. Throughout the 20th century, most Western record collectors believed 78s like the ones presented here were junk. What drove the market for 78s and the ears of most listeners in the United States was the romance or mystique of blues, jazz, country, and Western classical music. Not the Radio Kabul orchestra of 1959.

What is between the lines and perhaps answerable only with diligent research on the ground is, for example: the answer as to how colonialism affected the performance styles on these 78s; how the advent of radio affected local musicians in these regions; or how conflicts and wars affected epic storytelling in song; or how governments favored types of music both for their

own agenda, or for tourism. A collection such as this can only be something to build upon: commercial 78s, while they open up a world of previously hidden, dynamic music, are burdened with an inescapable, economic agenda—they were created to be sold and played, rarely for posterity. With that in mind, the best thing we can do is make these performances available, properly restored, and with guiding information. It isn't enough to merely own rare music as a collector any longer without sharing it in some fashion, and learning more. Today, not to do so seems alarmingly conservative.

So, this is and has always been *Excavated Shellac*. This compilation contains 100 newly restored 78 rpm records featuring what I consider to be some of the greatest music ever recorded, from all over the world, with a particular focus on music that I believe has been infrequently showcased in the West—or even in the countries where it was recorded. Nearly all 100 tracks have never been previously reissued. They are a blend of the familiar and the unfamiliar, and they trace many of the exceptions; the parallel universes. I have done my best to tell a portion of the complex history of the worldwide recording industry. What was commonly recorded says just as much as what was almost never recorded. Western classical music, popular music and jazz, comedy and novelty music—those records could be found in practically every gramophone shop on earth. Country music legend Jimmie Rodgers was huge in India, for example. Hawaiian tunes were a rage in the Dutch East Indies. But while the elites of the perceived Western world knew only of Enrico Caruso, Paul Whiteman, and Zarah Leander, the rest of humanity was also being etched into shellac.

— Jonathan Ward, 2019


PART 1

1. CALUZA'S DOUBLE QUARTET | Abaqafi | South Africa • 1930

Call it an introduction. A sublime combination of traditional South African choral song, ragtime piano, and American-influenced minstrelsy, the opening track to this collection is from one of the first substantial sessions of black South African music ever recorded to disc. It was made in London on September 16th, 1930 and features the work of perhaps the most important South African musician and composer of his time, Reuben Tholakele Caluza.

Reuben Caluza was born in 1895 into an educated family in the settlement of Edendale, now in KwaZulu-Natal Province. He studied at the Ohlange Institute, a school founded by John Dube, who would become the first president of the South African Native National Congress (later the African National Congress). It was clear Caluza was gifted. He started a popular choir while still in his teens and became a proficient piano player, performing a wide repertoire that combined Christian hymns, traditional Zulu songs, and a kind of South African ragtime known as *ukurela*. African-American vaudeville troupes had been touring South Africa for decades and they proved a strong influence on Caluza's compositions. According to scholars, South African groups like Caluza's, which became well known throughout the country, helped foster a sense of black South African pride, especially in the face of such devastating and draconian laws as the Land Act of 1913, which virtually forbid all black South Africans from owning land in 87% of the country.

By the late nineteen-teens, Caluza's touring group had incorporated dancers and theatrical skits, but it wasn't until 1930 that he made the trip to London with his "double quartet" (consisting of Ohlange students and teachers) to record well over 100 individual tracks that were issued both on Zonophone, and on the HMV labels. Along with Caluza on piano, his double quartet consisted of Irene Msane, A. Ndimande, Sinaye Kuzwayo, Thembane Ngcobo, Evelyn Caluza, Nimrod Makanya, and Alexander E. Hlubi.

Some of Caluza's recordings were traditional and others were self-penned protest songs; one piece was in fact about the injustice of the Land Act. "Abaqafi" (or, "Abaqaphi" as it would be today) falls into this category. The song's title translates to "The Security" and it concerns the white South African police force that harassed and brutalized the black population during this period of minority rule, when blacks had curfews and their lives were governed in much the same way as they would be after the official enactment of Apartheid in 1948. The song also makes reference to those who dress as security guards and commit their own crimes.

Caluza's recordings in London would constitute his complete output. Not long after making them, he moved to the United States and graduated from the Hampton Institute in 1934. After a year at Columbia University, he returned to South Africa to become a businessman. He died in 1969, never having recorded again.

These London sessions occurred during an early spate of Sub-Saharan recording that took place between 1927 and 1931, the first time the major European labels began seriously considering the local music of Africa—East, West, and southern—a viable commodity. Then the effects of the Great Depression hit, and recording in Sub-Saharan Africa virtually came to a standstill.

ABAQAPHI

(The Security)

Kukhon‘ indaba ezinkulu
Ezenziwa abaqaphi
Baphila ngokuphuz ‘utshwala
Nokuqhekezi izitolo

There are big issues
That involve the security guards!!
They lead a life of wild drinking
And looting stores!

Bahamba behla benyuka edo---
Benza ngangathi banga ….
Ne’ jazi la makhulu
Bahamba befuna izintombi
Bephendul‘ ugologo nezishimeyana,
nezikokeyana
Abanye befun‘ umpe
Abanye bezigqaja

They go up and down the city
Impersonating the police
Wearing big coats
Looking for single women
Brewing moonshine
Others looking for indulgences
Others just showing off

Bethi khangel‘ abaqaphi
Bezifihla kunga bangabaseshi

Babehla benyuka beqonde kumamayini
Bafika khona kushayizinkanuko

They say “Beware of the security guards”
Pretending to be warrant officers
They go up and down to the mines
To satisfy their debauchery

Bathi qhafi-qhafi
Ngokuthand‘ iqhafi
Ngoba kuzasa
Abazobuzayo

While there, they snap their fingers
They love good times

But when dawn comes
They avoid intrusive questions

Nakuzizi nokukujabula
Babezokhuluma nje bekunye nabaqaphi
Babethi qaphelani
Nina baqaphi ndini

Some civilians are also caught up in these times
Of reckless debauchery
Talk to the security guards, saying “Beware!”
You so-called security guards!

Ngob’ isalakutshelwa sibona ngomopho
Ihlongandlebe libona ngomopho

Because the stubborn learn the hard way
The stubborn learn the hard way

Isalakutshelwa sibona ngomopho (x2)
Ihlongandlebe libona ngomopho (x2)

The stubborn learn the hard way
The stubborn learn the hard way

• • •

Transcription and translation by Phindiwe Dlamini and Frank Malaba.


"HIS MASTER'S VOICE"
BANTU RECORDS
"HIS MASTER'S VOICE"
ABAQAFI
(CALUZA)
CALUZA'S DOUBLE QUARTET
CHOIR
In Zulu
with Piano
30-7948
B
SPEED 78
Cat. No.
G.U.
44
Record manufactured by THE GRAMOPHONE CO. LTD. Hayes, Middlesex, England
"HIS MASTER'S VOICE"

2. LOS CHINACOS | Zacamandú | Mexico • 1937

Regional music has always been the exception, and not the rule, when it comes to early recorded music. And this makes perfect sense, as "popular" music was popular for a reason. Mexican and other music for Spanish-speaking peoples appeared on disc at the dawn of recording, but true regional music from Mexico was largely absent until the advent of microphones decades later, with a handful of notable exceptions, such as the Cuarteto Coculense—their 1908 string band recordings for Columbia were re-pressed for two decades. By the 1930s, however, when this disc was made, musical styles from many regions like Jalisco, Veracruz, Michoacan, and San Antonio, Texas, were being issued.

In their brief career on record, Los Chinacos made some of the greatest examples of son *huasteco* music. The style, originating from the central Gulf Coast of Mexico in the region known as La Huasteca, is traditionally played by a trio featuring an eight-stringed guitar known as the *huapanguera*, the smaller *jarana huasteca* guitar, a rough and raw fiddle player, and most importantly, a falsetto vocal that is somehow both controlled and wild. Together they play *huapango* songs, said to have roots in slavery during the Spanish colonial era.

Los Chinacos was led by Pedro Galindo and featured Roque Castillo with his teenage brother, future *son huasteco* star Nicandro Castillo, on vocals. This piece, "Zacamandú," from ca. 1937, is still played today by huasteco groups such as Los Camperos de Valles, who carry on this tradition with the same superior level of musicianship. Most versions of this song reference a *toro*, or bull, named Zacamandú. This early version clearly does not, and is instead a love song. As to the origins of the word *zacamandú*, scholars have determined that it is not Mexican, but instead stems from the name of an African dance that was brought to Cuba by displaced slaves, which was in turn brought to the port of Veracruz by Cubans.

ZACAMANDÚ

• • •

Con la nectar de un clavel, quiero perfumar tu piel
Para que sepas, mujer, por esas formas que tienes,
eres un precioso ser
Las flores al marchitarse, descansaron esparcidas
El amor, al terminarse, deja también una herida, imposible de curarse.

With the nectar of a carnation, I want to perfume your skin
So that you may know, woman, by the form you have,
you are a precious being
The flowers upon withering, scattered when they rested
Love, upon ending, also leaves a wound, impossible of curing.

• • •

Transcription and translation by Frank Fairfield.

3. ITOKAZU KAME | Hatoma-bushi | Okinawa, Japan • 1957

In February of 1903, the first on-site recordings of traditional East Asian music were made by recording engineer Fred Gaisberg during what is known as his legendary "Far Eastern" tour, sponsored by his employer, the Gramophone Company. The trip lasted months and took him to India, Thailand, Burma (Myanmar), China, Hong Kong, Singapore, and Japan. Gaisberg, an American who learned his trade in phonograph inventor Emile Berliner's workshop and who had moved to London to help establish the Gramophone Company, kept a diary of his experiences as he and his assistant, William Sinkler Darby (also an American expat) recorded hundreds of masters.

"Japanese music is simply too horrible," Gaisberg wrote on the first day of recording. But about a week later, vaguely swayed, he offered some faint praise: "I am beginning to like their music a little." Wax masters made during this early trip had to be shipped to the company's pressing plant in Hanover, Germany, and the copies then shipped back to countries in Asia for sale. The process took about a year.

Soon after, the Gramophone Company and its American sister company, the Victor Talking Machine Company, "divided the world" in a massive non-competitive recording agreement. Victor would record in North and South America, the Philippines, Japan, and part of China. The Gramophone Company would take everywhere else. This arrangement between the two companies lasted for decades and its effects, while not easy to quantify, no doubt shaped the history of music in the 20th century with regard to what was recorded and how much, and what was ignored.

In Japan, outside of Western-styled and classical music, what was popular during those years was a light-classical folk music and so-called "geisha" songs, with the samisen lute, the plucked *koto*, the *shakuhachi* flute, and percussion. What was almost entirely ignored by major labels was regional folk music, the recording of which was often left to smaller, local labels. This is a trope we'll frequently return to in this collection.

The Okinawan archipelago consists of 55 islands between southern Japan and Taiwan, and sonically acts as almost a bridge between Japan and Southeast Asia. Until the 19th century known as the Ryukyu Kingdom, its native Ryukyuans (or, *Uchinaanchu*) speak in dialect unintelligible to mainland Japanese. Understandably, they had their own folk music and songs, many of which center around maritime culture. Prior to World War II, there were only two outlets for Okinawan music: one was Taihei; another Marufuku. In 1955, a third local label, operating out of a watch store in Okinawa's Naha City, was established. It was called Marutaka, which issued this performance circa mid-1957.

The driving rhythm and the *taiko* drum are unmistakable. "Hatoma-bushi (鳩間節)" is "Song of Hatoma." Hatoma-jima (literally "island of doves") is situated in the Yaeyama Islands group in the remote, southern portion of the Ryukyu archipelago. Hatoma-jima's residents historically would travel to nearby Iriomote island to grow rice and millet, as Hatoma-jima is only one square kilometer in size and the land less suitable for that kind of cultivation. This song is about the joyous return to Hatoma with a bountiful harvest.

Itokazu Kame.

The vocal is by one of the queens of Okinawan music and dance, Itokazu Kame (1915-1991), and she accompanies herself on the *sanshin*, the three-stringed, snakeskin-covered Okinawan lute. On the *taiko* drum is Funakoshi Kiyo, and on the *sanba*—rectangular pieces of wood used as clappers—is Teruya Rinzan, a member of a lineage of well-known Okinawan musicians. On mandolin is Maekawa Chōshō (1912-1990), who in 1963 founded the Ryūkyū Min'yō Association dedicated to local folk music.

HATOMA-BUSHI

(Song of Hatoma)

鳩間中岡走り登り クバぬ下に 走り登り
鳩間島の中岡に走りのぼりクバの木の下に走り登り
Hatuma naka muri hari nuburi
Kuba nu shita ni hari nuburi

Running, climbing, beneath the fan palm trees which run and climb up the hill at the center of Hatoma Island

Chorus:
はいやよーていーば　かいだき　手取ゆる
でんよー　勝ていみぐとぅ
南方の方を見れば、美しい古見の連山が手にとるよ
うでまことに眺めが美しい
Ha iya yoo tiiba
Kaidaki chituyuru
Denyoo masati migutu

If you look to the south, the Komi mountain range, like you can take it in your hand, is a truly beautiful sight

清しゃ盛りたる岡のクバ　美らさ連りたる頂のクバ
美しいことよ 盛っている丘のクバ 美しいことよ 連な
っている頂上のクバ
Kaisha muitaru muri nu kuba
Churasa chiritaru
Tsiji nu kuba

They are beautiful, the fan palms abundant on the hill.
They are beautiful, the fan palms linked together on the summit

(Chorus)

稲ば積ん付き面白や　粟ば積ん付けさて見事
稲は積め付けて面白いよ　粟は積め付けてさて見事
'Nni ba chinchiki 'umushiruya
'Awaba chinchiki sati migutu

Harvesting up the rice is a happy thing
Harvesting up the millet is something to see

(Chorus)

前ぬ渡ゆ見渡しば　行き船入り船　うむしるや
前の海を見渡せば行く船来る船面白いよ
Mai nu tuyu miwatashiba
Iki funi iri funi
Umushiruya

If you look out over the ocean in front of you, the boats leaving and the boats entering [the harbor] are a happy thing to see.

(Chorus)

• • •

Transcription in Okinawan and Japanese, and English translation, by Travis Seifman.

4. CHEIKH SAÏD RELIZANI | Denhar Mabrouk, Pt. 1 | Algeria • 1939-1940

Nothing is quite like the driving sound of the *guellal* drum, particularly when it is accompanied by the rosewood flute known as the *gasba*. This is Algeria—specifically, the music and poetry of the Bedouin performers who had settled in urban areas such as Oran. Their music was called *bedoui gharbi* (*gharbi* indicating the "west" of Algeria). Its repetitive rhythm and speak-singing have the effect of someone directly addressing the listener with something urgent to say. The up-against-the-wall style evolved from centuries of *melhun*, a Bedouin poetry from with the working class that was practiced in Morocco and western Algeria beginning in the 16th century. Melhun contained verses about daily life, legends about heroism and love, and religion. Traditionally it was always practiced by *cheikhs*, men with a higher status in the community.

This music appeared on record when engineers first recorded in Algeria in the first decade of the 20th century. As the style evolved, its fiercest practitioners eventually became women—the cheikhas—and their style in particular was eventually known as *raï*, a word that can be translated as "opinion." Today, raï has evolved into a pop form that is more or less unrecognizable when compared to this earlier music.

This piece, "Blessed Day," was captured in 1939 or 1940, likely in Oran or Algiers, in what has to be one of the most sonorous ambient spaces for recording. Perhaps it was in a concert hall of some kind. The label Polyphon, which recorded this, tended to use immense spaces in all their recordings throughout the Maghreb, and those numbered into the thousands. While Polyphon began in Leipzig as "Polyphon-Musikwerke," its history is quite convoluted, involving liquidations, economic straits, and buyouts by Deutsche-Grammophon. By 1930, the company's headquarters were in Basel, Switzerland although their French office seemed to operate with some independence, as many satellite offices of major record labels did at that time. However, by 1940, likely due to the war, Polyphon was making its final recordings in North Africa. After WWII, the masters were sold to the Philips company of Belgium. The legacy of Polyphon in North Africa remains unparalleled—and filled with overwhelming echo.

5. ENOSSE KUHANYA MUNI | O Ta Nikona | Mozambique • ca. 1953

An obscure 1931 report from East Africa exists that discusses the current state of record sales across all major labels. It was reconnaissance: written to the Gramophone Company headquarters in London by a man known for now only as "H. Evans." Reports from that part of the world were not common and, at that time, recordings of local music from East Africa were only just at the starting gate. While most of the report concerns music from Zanzibar and Kenya and sales potential of 78s in that region, Evans drops the news that the German Odeon label had beaten the Gramophone Company to the punch and already recorded in the cities of Lourenço Marques (now Maputo) and Beira, in Portuguese East Africa. Demand for the discs was apparently "enormous."

This is likely the first time recordings were made in what is now the country of Mozambique, then a Portuguese colony. And virtually none of those Odeon records, nor a catalog listing what was on them has surfaced in a private collection. In addition, the Evans report confirms that phonograph records had made it to those cities long before as there were agents—salesmen and their businesses—situated there. What was a music scene like in a colonial city before the record business documented it?

Guitars had made it to East and Southern Africa as early as the 18th century, and perhaps earlier. They became popular with the thousands of itinerant laborers who traveled between East Africa, Rhodesia (now Zimbabwe), and South Africa to work in the mines. Smaller mandolin-like guitars were common too, likely introduced from Portugal or Brazil. The Portuguese colonization of Mozambique began in the early 16th century. The tumultuous and destructive history of that occupation notwithstanding (independence for Mozambique did not come until 1975), the music of Portugal had an unmistakable influence on popular artists, who often sang in a Portuguese dialect instead of their local languages.

Ethnomusicologist Hugh Tracey was enamored of Mozambican music, especially the music of the Chopi people, played on their local xylophone (*mbila*). He first heard the music in 1940 and began recording it. By the late 1940s, when Tracey was established as a roving recorder for the Gallotone label based out of Johannesburg—Sub-Saharan Africa's first independent record label—he resumed traveling to Mozambique to record. Naturally he went right back to the Chopi, but he also recorded popular music played by small string bands who sang in "Shangaan," a term for a group of Tsonga languages. They played a jagged, almost hammered guitar style, often on homemade instruments that would be played so hard they simply broke. Today, "Shangaan guitar" music is viewed as the prototype of *marrabenta*, a dance music that developed after independence and whose name comes from the Portuguese *rebentar*, or, "to break."

After Tracey visited Mozambique and independent labels began flourishing in southern Africa, "Shangaan guitar" was recorded by many labels. One was Troubadour, established in 1951. Troubadour rose out of the dust of a short-lived outfit called Audion and soon became one of the biggest labels in South Africa. This piece, with mandolin and guitar, was recorded ca. 1953.

O TA NI KONA

(Come, I Am Available)

U xanisekilee, hehleee
U xanisekile miyela n'wananga
U to ni khoma hi kwini ni nga
Muchangana?
U to ni henye hi kwini a wu ni pfuleli?
U orhele ndziloo aa, ni ba tisenga ni yo
khoma minoo, ha aa

You suffered, hehleee
You suffered; keep quiet my child
How will you touch me, I being a Shangaan?
How will you touch me,
don't you open for me?
You sat around the fire, I have mastered
playing a guitar, ha aa

A hi tiwayela ti nga yimbelela
A wu miyeli ke?
Miyela n'wananga, ha aa
A van'wana va ni sala kaya
hi ku yimbelela, aha aa
Helelee, ni nga Muchangana
U to ni khoma hi kwini ni nga
Muchangana?
Ahalalaa lalaa ahalalaa ahalalaa

It's not the strings that sang
Why don't you keep quiet?
Keep quiet my child, ha aa
Some say I should remain at home
because of music, aha aa (x2)
Helelele, I, being a Shangaan
How will you touch me, I being a Shangaan?

Ahalalaa lalaa ahalalaa ahalalaa

Helelee lelee, lelelee
Mina a siku ndzi faka banani muzika, ha aa
Kambe mina ni na muzika lomu "Joni"
Ni na muziooa miyela n'wananga
Wo tlhelela le kaya ka yena ku nga na
wanuna mpela, ha aa

Helelee lelee, lelelee
I, the day I die play the music, ha aa
But I have music here in South Africa
I have music—keep quiet my child
Go back to his home where there is a real man,
ha aa

Mina mi nga wulawulee helelee ha aa
Mina nga wulawulee mi nga nguranguree
Ndzi yo khoma dzoxe le mutinee
Ha lalalaa banana muzika ha aa

A siku mu ndzi lahlakoo
Ndzi lava tisengaa, ha aa
Votala la va ndzi tiva kaya hi ku yimbelela

You all should not talk
You all should not talk, you should not grumble
I'm the only bread winner at home
Ha lalalaa, play the music, ha aa
The day you bury me
I need music, ha aa
Most people here know me from home
as a singer

Heleleee lelee lelelee
A muhumba ya mina a wu ni twi
Mayi mamani wa mina le kaya "Phutukezi"
Ha haa aa haa yowowee hehee

Heleleee lelee lelelee
Can't you see my suffering?
She, my mother at home in Mozambique
Ha haa aa haa yowowee hehee

Ni xanisekile tikweni la Joni, ha aa
Mina cionho ca mina hi ku baya,
ha aa ha ayaa

I have suffered here in South Africa, ha aa
My sin is to be happy, ha aaa, ha ayaa

• • •

Transcription and translation
by Aubrey Khosa and Crous M. Hlungwani.

6. BONFIGLIO DE OLIVEIRA | Lembrancas do Passado | Brazil • 1932

The *choro*, or "lament" as it's often translated, developed in 19th century Rio de Janeiro as a sophisticated, syncopated type of ragtime which, despite its name, was sometimes joyful in tone and execution. An instrumental music, its structure is generally simple—a three-part rondo. However, the performances test the choro musician's abilities, inventiveness within the form, and exactness. The origins of the music itself are up for debate, though scholars and fans all seem to agree that it, like the samba, is a combination of African and European influences.

Choro is traditionally played by a small group featuring flute, *cavaquinho* (the Brazilian ukulele), and guitar. However, a multitude of musical variations exist, with *bandolim* (mandolin), clarinet, and saxophone becoming important parts of a choro arrangement. By the late 1920s, choro was being arranged for larger groups with five or six members, as well as entire *orquestras*.

When recording with electricity began in Brazil, in very late 1927, the country's urban music was changing rapidly. At the point this disc was made, in June of 1932, the choro was temporarily declining in popularity along with the elaborate Brazilian dance style called the *maxixe*. Yet at the same time this period was truly a renaissance for Brazilian musicians, when some of the very best were active. And while Brazilian recording had always been centered in the southern cities, this period saw for the first time a wider musical variety being offered to consumers. For instance, by the late 1920s the first recordings of *embolada* and *coco* songs from the north appeared, as well as the first examples of *musica serteneja*—music from the countryside near São Paulo. Nothing, however, could eclipse the rise of the *samba*, which was danceable, upbeat, and about to change the musical landscape.

The history of recording in Brazil is mostly unknown to historians and collectors outside of the country. For such a vast and varied nation, this is unusual. Then again, it remained a rather insular industry, with seemingly little exported out of the country until after World War II. US companies

Bonfiglio de Oliveira.

did not have much of a presence in Brazil until 1929, despite their decades-long legacy in Argentina, Peru, and even Bolivia. The Germans, on the other hand, were operating in Brazil from the early 20th century, with the Odeon label (aka "Casa Edison" to locals) perhaps the major presence until Victor and Columbia's arrival—excepting the host of independent and local labels with names like Ouvidor and Brasilphone. (What pre-World War II examples survive are often in execrable condition. The tropics and poor quality gramophones have a way of destroying musical history on shellac, turning record grooves into mildewed troughs of sheer noise.)

Bonfiglio de Oliveira (1891-1940) was probably the most important Brazilian trumpet player in the first half of the 20th century. His talent was recognized before the age of 20 by famed flautist Patapío Silva's brother, Lafaiete. Before long, he was studying at Rio's Conservatório Musical, playing in theaters, and composing for groups. As a popular musician, he was closely associated with Brazil's groundbreaking musical figurehead of that time, Alfredo Vianna, aka Pixinguinha. Oliviera first played with a touring iteration of Pixinguinha's celebrated (and integrated) group *Os Oito Batutas* ("The Eight Amazing Players"). It would not be an exaggeration to say that the Batutas are spoken about in hushed tones in collector's circles—their records so phenomenally influential, yet impossible to find. Throughout the 1930s, Oliviera played with the Pixinguinha-led *Grupo da Guarda Velha* (the "old guard") and *Diabos do Céu*, both of whom cut dozens of records at that time.

Bonfiglio de Oliviera's solo performances are painfully rare, few and far between and mostly B-sides. Yet, they are certainly some of the best choros of the day. With this piece (translated to "Memories of the Past"), he not only scripts a perfect choro for trumpet lead, but he manages to imbue it with precisely the kind of longing that defines the genre. His equally adept accompanists on cavaquinho and guitar are uncredited, though are no doubt just as well established.

Record delivery trucks, Brazil, early 1930s.

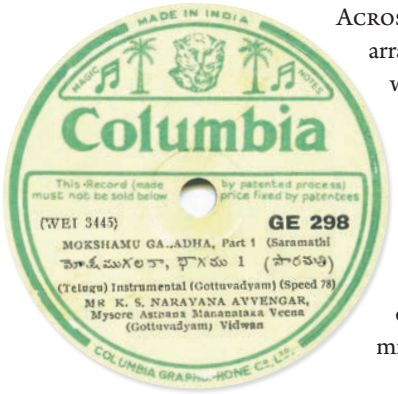
7. GIOVANNI VICARI | Rose D'Italia | Italy • 1929

The great Giovanni Vicari (pronounced *VICK-aree*) was certainly one of the most important Italian-American string instrument players of the early 20th century. His specialty was the mandolin, but occasionally he would show his virtuosity on the banjo, and sometimes even the guitar, as on this effortlessly played and crisp sounding mazurka, recorded around December 1929 in New York.

Born in 1905, Vicari hailed from Catania, Sicily and immigrated to the United States with his family in 1925. Three years later, he was in New York studios recording mazurkas, polkas, and waltzes. Between 1928 and 1931 he recorded approximately 40 tracks, first as an instrumental soloist, then later with a duo, quartet, or his "Trio Vicari" (the other members of which are still unknown to historians). In the meantime, he toured as a vaudeville musician, then later made a living playing with pit orchestras on Broadway. He even appeared in the band in Francis Ford Coppola's *The Godfather* and had a separate career as "Juan Vicari" recording Latin-tinged music for the Harmonia label.

Vicari was a true professional until his death in 1985, at ease with multiple instruments as well as with classical and jazz. He left his most indelible impressions with his many students. Vicari began teaching mandolin out of his apartment on 24th Street between 9th and 10th Avenues in Manhattan to dozens of performers, many of whom are still recalling his patience, graciousness, even his superb penmanship (an Excavated Shellac post of a Vicari banjo solo brought out several former students and even a member of the Vicari family). They recall how he'd never begin a lesson without making a couple of espressos, and how he'd always put on his sports jacket if a woman entered the room.

8. K.S. NARAYANA AYYENGAR | Mokshamu Galadha, Pt 1 (Saramathi) | India • ca. 1932-1933

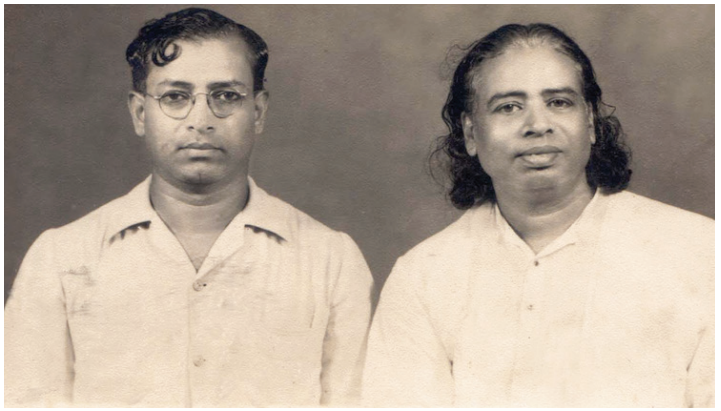


Across the world in India were an array of string instrument superstars whose histories have only been touched upon in print. These performers, like many other vocalists and soloists, were trying to adjust their often hours-long performances into the amount of time that could fit on both sides of a 78—somewhere between 6-8 minutes at maximum.

An attempt at a casual history of 78s in India would be haughty and near impossible—and several books have already been written on the subject—but a few important points should be distilled. As I mentioned in the introduction, about half a million individual 78s were issued in India between the time commercial recording began and when the 78 was phased out: from November of 1902 to around 1970. Even for a large and varied country such as India this is an astonishing amount. Why so many, and how come the medium lasted so long? To answer the first question quite simply, 78s and gramophone players were extremely popular in India from the moment they hit the shops, and within a handful of years after they first appeared, the Gramophone Company (who effectively controlled the vast majority of Indian releases) built a pressing plant in Dum Dum, on the outskirts of Calcutta, to keep up with demand and foster a quick turnaround time.

> *"Indians have music for every occasion beginning from the birth of a child to the mourning after death of a person. Family and community festivities and religious ceremonies are incomplete without dance and music. As the folks moved upwards from small villages or tribes to big towns and cities, the communities disintegrated into small units. They needed entertainment and music available any time and on demand."* – Suresh Chandvankar, collector, in a 2008 interview with Robert Millis [1]

The medium seemed to last so long because in part, many consumers in both urban and rural areas had limited access to electricity, or still played their records on acoustic, wind-up players, regardless of the electric grid. Due to the growth of the lucrative film industry, the greatest share of India's 78s were Bollywood film songs and soundtrack music, bringing names like Lata Mangeshkar, Asha Bhosle, and Mohammed Rafi to international renown. However, there were also thousands of discs pressed of devotional songs and "light classical" music from across the country. Still impressive, but in far fewer numbers, were the vast amount of instrumental soloists from the North and Carnatic music from the South, such as this piece featured here.



Narayana Ayyengar, right, pictured with his brother, violinist Krishnaswami.

And the labels—oh, the labels! The long-forgotten 78 record labels of South Asia are a thrill ride for those intrigued by vintage graphics, artwork, and ephemera. And there were hundreds of designs. The primary multinational recording companies active early on were the mainstays: Odeon, Columbia,

the Gramophone Company, and Pathé. They could afford good pressings and often the best performers. But, they instantly had competitors, such as Nicole Records (which pressed records made of cardboard!), Singer, and Ramagraph. Later came dozens of smaller labels: Hutchins, Dilruba, Kalinga, New Gurkhali, New Theatres, Jein-O-Phone, Veil-O-Phone, Phon-O-Phone, and the list goes on. India also pressed records for minority communities in other regions and countries, like Afghanistan, Bahrain, Kuwait, Tibet, Nepal, Burma (Myanmar), and even China. After independence, Pakistan had a Gramophone Company plant as well, continuing to serve local communities and pressing thousands of records. South Asia was a nonstop hub of recording activity.

Born in 1903 in Tamil Nadu state, Narayana Iyengar's instrument was the *gotuvadyam* (or *chitravina*). Considered a predecessor of the more commonly known Saraswati veena (or vina), the chitravina is a massive, 21-stringed instrument that is played flat, resting on two large resonators. Unlike other versions, it's fretless and played with a slide made of either ivory or ebony, with six melody strings, three drone strings, and up to twelve sympathetic strings. Narayana Iyengar's chitravina guru, Sakharama Rao, was the man credited with bringing the instrument back into the popular fold.

This piece, recorded ca. 1932-1933, is in the Saramati raga and is a *kriti*, or an individual, three-part composition. It has to be one of the darkest and most foreboding performances in any medium: moving slowly, gradually, repeating its main melodic phrase with the lurch of a death processional. The deep sound and resonance of the gotuvadyam was perfect for early recording with microphones, and the relatively new ability to capture bass notes. It is a variation on a piece originally written by Tyagaraja of Thiruvarur (1767-1847), considered one of the greatest Carnatic composers in history.

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[1] Millis, Robert. "Indian Record Collectors." Perfect Sound Forever, October 2008, http://www.perfectsoundforever.com. Accessed 1 April 2019.

9. HOSSEINGHOLI TATAYY | Shur | Iran • 1939

Violin virtuoso Hosseingholi Tatayy (born ca. 1905) recorded this graceful solo in the "shur" dastgah for Sodwa in 1939.

The Great Depression affected all the major multinational recording companies, forcing them not only to consolidate to save themselves, but also to suspend recording in much of the world for several years. One of the places affected was Iran. The Gramophone Company had begun recording in Tehran as early as 1906, followed by the independent labels Khorshid, an Iranian concern based in Paris, and the Monarch label, operating out of Tbilisi, Georgia. The First World War had interrupted recording in Iran for about 12 years before the Germans labels Odeon and Polyphon began recording there from 1925, as did Baidaphon, a popular Lebanese label. The Gramophone Company leapt back into the game, continuing this massive burst of recording and competition. But by 1933, again because of Depression-era economics, all recording in Iran ceased until 1946—a generation of performances lost to posterity.

In the late 1930s, Persian classical performers traveled twice to Aleppo, Syria to record important performances on a small label called Sodwa. Little is known about Sodwa apart from the fact that this small but significant company was controlled by a man named ʿAbdulwahāb ʿAqqād al-Wattār. Their discs, although predominantly focused on Syrian and other Middle Eastern performers, also featured regional Persian Gulf music and music from southeastern Turkey. They were pressed and made in Syria, and are of exceptional quality.

The Persian classical repertoire is broadly known as the *radif*. "Classical" here is of course not the same as what the West would consider "classical," but in some ways this is just a matter of semantics and cultural understanding. The radif, originally passed down via oral tradition, comprises a music that is hundreds of years old, and involves years of study and apprenticeship. The several hundred melodies or modal progressions of the radif are known as *gusheh*, and the gusheh fall into twelve flexible systems (as opposed to strict modes), or *dastgah*. Within each gusheh in a specific dastgah, improvisation is extremely important.

10. NE'MATJON QULABDULLAEV | Bilmasang Bilgil | Uzbekistan • 1962

Qulabdullaev was one of the Uzbek masters of the *dutar*, the long-necked string instrument found all across Central Asia, from Iran to western China. The Uzbek variant is one of the largest. Predominantly made of mulberry wood, the dutar is two stringed, and used mainly to accompany folk groups, though the occasional solo can be found. This piece was recorded as late as 1962, its title translating to "If You Don't Know, Let Me Tell You." It's sung in the voice of a man who is deeply in love with a woman unaware of his feelings.

Similar to that of Iran, the music of Uzbekistan suffered wild fluctuations in recording. Companies were operating in parts of the Caucasus as early as 1902, though things seemed to ramp up dramatically from the time of the Gramophone Company's 1909 recordings in Tashkent and Kokand. According to British Library scholar Will Prentice, over 4,000 recordings were made in Central Asia by the Gramophone Company alone by late 1917. This is understandable, given the fact that this region was extremely diverse, with many rural people of varying cultural groups. Numbers of discs made by Pathé, the Germans, and Kiev-based labels like Extraphone, are still unaccounted for. Good luck setting your hands on any of them; as with much of Central Asia, we are lucky to have even a few early recordings in existence.

After the Bolshevik Revolution in 1917, the Soviet record industry was nationalized, and outside recording companies expelled. Some recordings, but not nearly as many, were made between 1919-1933 and production occurred in fits and starts until Stalin, in the 1930s, embarked on a development scheme that would greatly expand the 78 rpm industry within the Soviet Union, repairing its rundown factories and promoting the music of its various "territories" within the union. The plant at Tashkent and its imprint, "Tashkentski Zavod," produced the most discs of Central Asian music: by 1959, for example, there were over 400 discs issued and available in the Uzbek language alone.

Ultimately, a massive amount of recordings were made in the Soviet satellite states after World War II. Many of these recordings were in part influenced by Stalin's fiercely nationalistic agenda in the form of operas, Soviet classical music, and patriotic anthems. At the same time, many were genuine, non-Russian language recordings of traditional music. Naturally, this complicates how one might view "Soviet" music during this period and even what could be construed as "folk." How strong was Soviet political ideology within traditional cultures, and what impact did it have on musical output? In order to make these judgments, more of those recordings must be made available.

BILMASANG BILGIL

(If You Don't Know, Let Me Tell You)

Yuzinga oshiqu shaydo erurmanay,
bilmasang bilgil
Kuyar men orzuda O'rtanurmanay,
bilmasang bilgil
Raqibniy bandi zanjir hiyla makriyay
ko"zga ilmoqdiyn
Dilmda sen tamonninga kelurmanay,
bilmasang bilgil

I am in love with your face;
if you don't know, let me tell you
Burning through my dreams, I am hurting;
if you don't know, let me tell you [x2]
Rival's wrists are chained, with your trick
and sly eyes can catch you
In my mind, I am coming towards you;
if you don't know, let me tell you [x2]

Ahhhhh

Meni boshim yakilsaulganimdan
so'ng keyin kelgach
Tanamga jon kirib roxatlanurmaney,
bilmasang bilgil
Bilurmisan go'zal yorim berur
ovvaralar ohusi
Go'zal husnningni shaydosi erurmaney,
bilmasang bilgil

Even if my head is gone, then it comes
When my soul re-enters my flesh, I'll get pleasure;
if you don't know, let me tell you [x2]
Do you know, my beautiful sweetheart,
your inconvenient beauty
I am crazy about your beauty;
if you don't know, let me tell you [x2]

• • •

Transcription and translation by Zuhra Siddikova.

11. CHE TA'SEAH | Lenggang Mak Inang | Malaysia • early 1950s

Ronggeng troupe.

Ronggeng music has been performed both in Indonesia and Malaysia for centuries and has a double meaning. The term can refer to professional female performers (specifically women who dance and sing for men), who, perhaps unfairly, are often historically linked to overt sexuality and even prostitution. It also refers to the music itself, which here is played on violin and gong. This blaring vocal and dance piece, recorded for HMV likely in the early 1950s, features Ms Ta'seah, who also recorded for the competing Pathé label around the same time.

Malaysia and the area once known as the Dutch East Indies (present-day Indonesia) was a popular market for gramophones and discs, and virtually all major labels recorded there from the moment the Gramophone Company's Fred Gaisberg arrived in Singapore in 1903 on the company's first "Far Eastern Tour." Heinrich Bumb of the Beka Company in Germany soon followed. From the outset, the repertoire recorded in what is now Malaysia, Indonesia, and Singapore was extraordinarily varied, with many languages and cultural groups represented, from Chinese opera to prayers by visiting Koranic singers from Mecca. There were hard-picked solos on the *gambus*, Javanese gamelan performances, popular music types such as *kroncong*, *dondang sayang*, and *bangsawan*, *stambul* theatre music, children's choirs, Yemeni singers living in Surabaya, and extensive recordings of the famed Balinese gamelan repertoire.

Scholar Philip Yampolsky has estimated that nearly 9,000 individual 78s were issued before 1942 in the Dutch East Indies alone, prior to the Japanese occupying the country. When you factor in the thriving and multicultural markets of Malaysia and Singapore, you have something similar to what was happening all over the world. Yet outside of the gramophone industry, this remained wholly invisible to consumers in other parts of the world.

12. DEMKA DHE HAJRO E SHOKET | Këngë e Mahmudisë | Albania • 1930

Albania's geography is almost 75% mountainous. Its rough landscape could act as a metaphor for this music, seemingly born out of isolation. This plaintive, polyphonic drone belongs to the Tosks, the southern Albanian cultural group, and played by an ensemble known as a *saze*. Men sing drones on the syllables of "ay" and "e," accompanied by the violin, often the clarinet, and the eight-string *llautë*. This style of music, based on Albanian polyphonic singing but using some Western instruments, was a kind of urban folk that developed during the turn of the 20th century in Albanian cities. It still thrives today.

The 1920s Albanian population in the United States was minuscule in comparison to that of, say, Ukrainian, Scandinavian, or Middle Eastern immigrants. Yet some of the first examples of Albanian folk music on record were indeed performed by Albanian-American immigrants and released on short-lived New York-based labels such as Mi-Re Rekord and Albanian. However, by the late 1920s, Polydor, Homocord, Columbia, Odeon, and the ubiquitous HMV were recording this traditional music in the country itself, in Turkey, and in Greece, where the Epirus region has significant geographic and cultural overlap with Albania. Much of that material never made it past the immediate border of Albania, much less to the United States.

This piece, "The Song of Mahmudi," is a wedding song, and was likely recorded in Tirana in 1930 by the Odeon company. It features the group led byDemkë and Rrushan Hajros—father and son violinists, they were from Korçë in the southeast. The lyrics, sung by Çoban Arifi, are a dialogue

between a mother and daughter. "Stand up Mahmudi, the wedding guests have arrived," says the mother. "I cannot, Mother, for I am ill."

The group's session for Odeon yielded at least 15 discs. They were well-known in the region up to Demkë's death in 1947.

13. LIAM WALSH | Portlaw Reel | Ireland • 1925

Most experts of recorded Irish music would have to agree: the vast majority of important early Irish recordings were made in the United States, by emigrants. Fiddle players such as Michael Coleman, Packie Dolan, and James Morrison, flute players such as John McKenna, and all-around entertainers such as Frank Quinn ("The Singing Policeman"), to name a few, issued an astounding amount of sparkling, expert performances from their homeland in the 1920s and 30s. While engineers employed by the European conglomerates were scattered around the globe, capturing sounds from all manner of far-flung climes, their employers seemed seldom to remember Ireland.

Here's a powerful exception. Liam Walsh (1886-1963) was from Waterford where he was in charge of the city's sanitation department. A uilleann piper, he studied with Willie Rowsome, the father of Leo Rowsome, a legendary piper himself. This piece, *The Portlaw Reel* (also known as *The Chicago Reel*), was recorded in London by the Gramophone Company on September 10, 1925. The company had only recently switched from acoustic recording to an electric recording process, with microphones instead of those massive horns. This performance is a stunning example of how sonically powerful these new results could be. Even today, Mr. Walsh sounds as if he's in the room. Strangely, while this piece was imported to the United States on a series specifically for the Irish-American market, it was also separately issued in Victor's Special Effects series.

14. ŠULE RADOSAVLJEVIČ-ŠAPČANIN | Jeleno, Momo Jeleno | Serbia • 1927

Belgrade in winter is misty and gray. In November of 1927, the city was in flux, rapidly modernizing; within two years it would become the official capital of the new Kingdom of Yugoslavia.

Many of the musicians performing in the city were Romani—known in a derogatory manner as *cigani*, or gypsies, discriminated against and persecuted throughout much of Europe for centuries. At the time of this recording, there were about 50,000 Roma in Serbia. Šule Radosavljevič, the performer on this track, was Romani, as were many of the musicians that were recorded during these brief Belgrade sessions, including Steva Nikolič and his well-known wife, Sofka.

Recording in the Balkans, including Serbia, was commonplace, with all the major labels (and minor ones, like Edison Bell) issuing all manner of popular and folk songs, including *tamburitza* string band music and epic singing accompanied by the one-stringed Serbian *gusle*. Part of what makes these sessions so captivating is the resounding space that British HMV engineer George Dillnutt decided upon. There's almost a late-night dance-hall feel, a final swan song before the party folds. Radosavljevič's band was impeccable, performing the folksong "Helen, You Lassie, Helen" first as a stentorian shout and then adding a rollicking country "kolo" dance—a Serbian hoedown. There is little documentation on Radosavljevič. He was a violin player, teacher, and likely a member of the famed Cicvarići group of musicians of Šabac. He was killed by a Nazi firing squad during the massacres at Zasavica in 1941.

JELENA, MOMO JELENA

(Helen, You Lassie, Helen)

• • •

Jelena, momo, Jelena,
Ah, Jelena, fina gospođo,
Odavno sam ašik na tebe,
A što da si ašik na mene,
Kad nemam pare za tebe?
Ja imado' dušo, pa dado'
Dao sam ih, dušo, za tebe,
Sam' da te vidim kraj sebe!

Helen, maiden, Helen
Ah, Helen, you fine lady
Long have I fancied you
But why would you ever fancy me
When money I do not have?
I had them, dear, but gave them away
I spent them, dear, for thee
Just to see you next to me!

• • •

Transcription and translation by Nikola Zekic.

15. KLAUDIYA KOTOK AND E.M. SHISHOVA | Razvogor Dvuh Podrug | Russia • 1955

"Conversation Between Two Girlfriends" is the title of this *chastushka*, a type of humorous, limerick-like folksong with Russian peasant origins. Many *chastushki* were bawdy or raunchy, though they were usually sanitized for commercial release. This is one of demure crosstalk, featuring the powerful, open-throat, "white voice" style of singing known in Russian and other Eastern European vocal music.

Klaudia Kotok and her partner Ms Shishova were members of the Pyatnitsky Russian Folk Chorus, a famed organization that began in 1910 with a group of 18 peasants, and which still exists today. Two prior members of the chorus, A. Gulyaeva and M. Podlatova, recorded a slightly slower, less intense version with different lyrics in 1943. Kotok and Shishova recorded this more piercing rendition in 1955.

RAZVOGOR DVUH PODRUG

(Conversation Between Two Girlfriends)

Oh, my girlfriend Klava,
Tell me your secret:
When you parted with your sweetheart,
Was your heart pounding, or not?

Oh, my girlfriend Katya,
I'll tell this only to you:
When I parted with my darling,
My heart beat in waves.

Oh, my dear Klava,
What are you worried about?
If he cheats on you,
You'll love another one.

Oh, my dear Katya,
How not to worry?!
His handsome face,
I can't forget.
The star has fallen from the sky
Just like a berry,
For someone he's bad
But for me, he's picturesque.

My dear Katya,
Give my regards to Petya,
Say: "Regards from an admirer
With whom he's familiar."

Oh, my dear Klava,
I tried to pass your message.
When I walked past his window,
He was nowhere in sight.

Oh, my dear Katya,
Poorly you tried,
When you walked past the window,
You were scared to knock on it.

Oh, my Klava,
How shall I knock?
What if his mother's there?
What was I to answer?

Oh, my Katya,
You would reply:
"Open up the doors, Mommy,
I'm Petya's admirer."

• • •

Translation by Pekka Gronow.

16. FR. DUKLI WIEJSKA BANDA | Na Wykretke | Poland • 1928

What was said of Irish folk music could also be said of Polish folk music: it was largely ignored by early record companies within the countries themselves, yet widely recorded by and for recent immigrants in the United States. As music historian Pekka Gronow has pointed out, nearly 14% of the population of the United States in 1900 were immigrants, therefore record companies naturally set about courting these potential customers. Although it's also true that some of these companies did so somewhat blithely, with scant attention to cultural context (e.g. well-known American bandleader Nat Shilkret recorded dozens of "Peruvian" and "Spanish" tunes for South American markets that were denatured by orchestrations). By the late 1920s, this had changed, and a variety of localized music was being captured that could have been lost otherwise.

The "village music" of Poland is one example. Prior to late 1926, record companies had essentially ignored *wiejska* music, until Franciszek "Frank" Dukla's Village Band went into a Chicago studio to record mazurkas, polkas, and obereks. Their village band featured a lead violin (Dukla himself) and clarinet, with additional strings and a loud bowed bass. Little is known about Dukla (or his band) except that he hailed from the region known as Galicia, on the border of Poland and Ukraine. This is one of his group's very best instrumentals—the "Twisting Oberek" recorded in June of 1928. He and his band led several sessions and stopped recording in 1929.

After the Depression and the consolidation of the record industry in the United States, true *wiejska* music of Poland disappeared on 78. What replaced it was a more refined, jaunty Polish music that mixed old and new styles, foreshadowing recordings like Will Glahé's 1939 version of "Beer Barrel Polka," a huge hit that probably cemented most Americans' idea of what Polish music was like for decades to come.

17. TRIKI-TRIXA DE ZUMARRAGA | Ez Dago Larrosarik | The Basque, Spain • 1933

The accordion was perhaps the most ubiquitous folk instrument in Europe in the 19th century, in part because of its portability and versatility. According to research, the accordion first became part of musical culture in the northern Basque region of Spain around the mid-1800s. Wherever immigrant labor could be found, there was surely an accordion or a guitar close at hand. It is likely the small diatonic accordion that became a major part of Basque folk music culture from the late 19th century was first introduced by migrant railroad workers.

Spain, with its easy proximity to the European record companies, was one of the first countries to see true regional recording in the early years—naturally, as Spain is home to an astonishing diversity of folk music. Its autonomous communities continue these deep traditions today with flamenco, Asturian bagpipe music, string bands from the Balearic islands, solo vocal cries from Valencia, and uptown, operatic zarzuela music. HMV had a traveling recording engineer named Harold Davidson who would lose himself in Spain, so infatuated with the country that he would forget to communicate with the home office.

Triki-Trixa de Zumarraga.

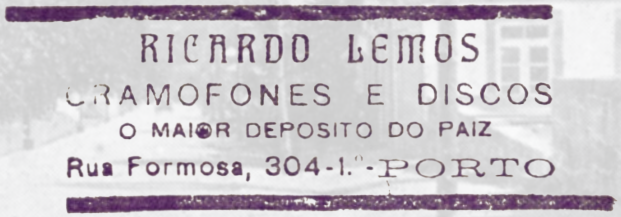
The *trikitixa* (or the *triki-trixa*) is a two-row button accordion used for playing Basque dance music at celebrations and feasts. It can be played with other Basque folk instruments, but on early discs its usually accompanied by the *pandareta*, the Basque tambourine. This trikitixa group, led by José Oria, was from Zumarraga, a small city nestled in the mountains about twelve miles inland from the Bay of Biscay. The title of this hot and raw fandango translates to "There Are No Roses," and was recorded nearby in San Sebastián on September 22, 1933, by the Columbia Records subsidiary of Regal.

18. MARGARIDA, CANTADEIRA DE PAREDES | Caninha Verde | Portugal • 1928

As raw and as localized as trikitrixa music, but more unusual on disc, is true folk singing from Portugal. The extant catalog of early Portuguese recordings is predominantly centered around the country's most important song type—indeed, a significant 20th century contribution to music: *fado*. You can read a bit about fado recordings further along in the notes (Part 2, Track 24) but at the very least it's important to put this recording in context. It is an outlier.

The mysterious "Margarida" was, as her title claims, the *cantadeira*, or the public singer for hire in the vicinity of Paredes, a small city in northern Portugal in the Porto district. There she was known as Maria Bicheira (the surname still a pseudonym). The cantadeiras were integral to Sunday events in the region, performing a kind of street poetry of improvised lyrics, sung in back-and-forth duets with male counterparts called *cantadores*. This style was known as *canto ao desafio,* which may have its origins in a type of Provençal troubadour music of the Middle Ages. In this kind of a circle dance (*caninha verde* or *cana verde*—"green cane"), she sings with a cantador from the nearby village of Lages named Joaquim Coelho Dias. Accompanying them is a group featuring strings and bombo drum from Penafiel, another neighboring town. This ensemble recorded a mere two discs in Lisbon on June 3, 1928.

The lyrics, slurred and shouted and impossible to comprehend fully, are filled with rustic double-entendres on the phrase *caninha verde*. Margarida curses the green cane, which appears ready to water her garden. *"Oh Margarida, the more you water her, the longer the cane."*



19. ANDRÉS CHAZARRETA Y SU ORQUESTA TIPICA DE ARTE NATIVO | La Doble | Argentina • 1929

The *chacarera* is both a folk song style and a couple's dance from the countryside of Santiago del Estero province, located in the north of Argentina, and was first documented in the mid-18th century. From *chacra*, meaning "ranch" or "farm," its origins are otherwise muddy. Traditionally, the women are dressed in colorful dresses with their hair in braids, and the men in *bombachas* ("gaucho" pants), workboots, and silk scarves. The couples do not touch each other for the duration of the dance. Today, much of the chacarera repertoire is known thanks to one man, the musician and folklorist Andrés Chazarreta.

Chazarreta was born in the city of Santiago del Estero in 1876, and by the time he was 15 was proficient on accordion, harmonica, and guitar. He received a teaching degree in 1896, published his first composition in 1906, and by 1911, bolstered by his enduring interest in local folkloric "criollo" music, he had formed his "Native Arts" ensemble, which he toured and recorded with through the mid-1930s. Still, Chazarreta was most successful not as a musician or as an academic, but as a folklorist and song collector who brought rural history to the greater population. His work was respected and awarded, enabling him to establish schools of Argentine folk music performance and research in the early 1940s.

Buenos Aires was without question the major hub of all recording and music distribution in South America in the first half of the 20th century. Although the city was diverse, the country's population as a whole was (and still is) largely comprised of people from European heritage So, while local music was extraordinarily popular, classical music and international opera recordings were also widely sold and highly appreciated. Additionally, uptown performances of tango from Buenos Aires became an international craze, making performers like Carlos Gardel and bandleaders like Roberto Firpo familiar to audiences in New York and Madrid by the 1920s.

European record labels such as Odeon had firmly established themselves in Buenos Aires (as they had in much of the world) by the first decade of the 20th century. Victor, in the United States, did the same, and first recorded in the city in 1907. Over time, Victor set up offices and a pressing plant, and secured a massive share of the South American market outside of Brazil. The label also distributed and circulated everything from American jazz to Cuban danzons and recorded more regional music from nearby Bolivia, Chile, Ecuador, and Paraguay—but it all went through Buenos Aires first.

Though Chazarreta had published collections of folk songs from as early as 1916, his first recordings weren't until 1929. When he recorded this chacarera that year, his small group featured violin, guitar, accordion, and the *bombo legüero* drum, traditionally made from a hollow log. Chazarreta became known as the *Patriarca del Folklore Argentino,* with around 400 credited compositions. He died in 1960 in his home city.

20. CUADRO GITANO LA COJA, FT. CONCHA MAYA | Fandangos del Albaicín | Andalusia, Spain • 1931

Adjacent to the Arabic quarter of Granada known as Albaicín, there is a hill called Sacromonte where the persecuted Romani people have lived in hollowed-out clay caves for centuries. The caves of Sacromonte eventually became a hotbed of real *zambra mora*, a flamenco dance performance eroticized as "The Forbidden Dance," and often considered to be the most Arabic or Moorish-influenced of the repertoire—although like most every detail on flamenco, this is hotly debated.

On the slopes, the owners of the caves would open up small rooms in their homes for zambra music and performance. Each cave was named after its owner. The *cuadro gitano* "gypsy" group featured here is the group led by "La Coja," who played in her cave, noted by many elderly flamenco performers as the first cave that was open for public events. Hispanist and travel writer Walter Starkie described her group in 1936 as being "terrified of her, for they knew what to expect when the demon in her was aroused."

Despite the fact that traditional flamenco song had been laid down both to cylinder and to disc since the very dawn of recording, this track is from what seems to have been the first ever session of music from the caves of Sacromonte. It was recorded May 16, 1931, at the Palace Hotel in Granada. La Coja's group featured several dancers and singers, guitar, mandolin, plenty of castanets, with shouts and encouragement from the group, and perhaps the most important elements, the sound of *palmas* (clapping) and loud footwork. The focus on the entire ensemble as opposed to clear recordings of the singers' voices, was anomalous for that time, especially when recording in a makeshift studio with one microphone. For this and other unique recordings from the Iberian Peninsula, we have to thank Harold E. Davidson, a rare example of a European engineer who loved much of the music he recorded.

According to writer Paul Vernon, Davidson was a real character. As mentioned in the notes to Track 17, Davidson would often "go native" leaving the Gramophone Company's home office clueless as to his whereabouts. With this recording, he laid down wooden planks in the Palace Hotel room in order to capture an atmosphere and the crucial footwork. Normally, engineers would prefer a clean recording with upfront vocals, no matter who was performing. Davidson obviously felt it was worth the sacrifice to recreate, as authentically as possible, the mood in the caves, and the results speak for themselves.

Top left: *The caves of Sacromonte.*
Below: Zambra mora *performance inside a Sacromonte cave.*


MAQUINAS PARLANTES
CÉSAR VICENTE
MADRID
MONTERA 22
BARCELONA
PASEO DE GRACIA 4
DISCO - GRAMÓFONO
FANDANGOS DEL ALBAICIN
"La Coja" — Concha Mayo
AE 3834
DISCOS
ACCESORIOS
Y REPARACIONES

21. CUARTETO CARAQUITA | Las Bellas Noches de Maiquetia | Venezuela • CA. 1948

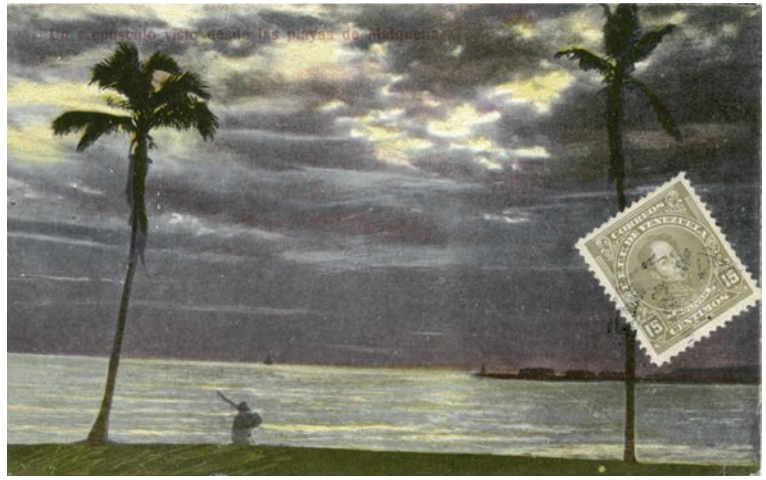
MUCH LIKE nearby Suriname and Guyana, early 78 rpm recordings made in Venezuela remain scarce. It's as if the major record labels in those days treated the country like an afterthought—not quite the Caribbean, not quite South America. American labels like Columbia and Victor did in fact make stopovers in Caracas on their South American recording expeditions from 1917, but both companies issued only a scant few dozen early discs, featuring small *orquestas*, *estudiantinas*, vocal duos and trios, and solo acts.

That said, this musical gap was being filled to some degree by the dance bands of Trinidad, such as Lovey's Band, the Cyril Monrose String Orchestra, and Lionel Belasco's group. Many Venezuelans had settled in Trinidad, merely five miles or so off the coast. These Trinidadian "Creole" bands regularly recorded finely orchestrated and pitch-perfect renditions of urban Venezuelan waltzes and paseos in a lush, sometimes melancholy style. This music fell out of favor fairly quickly. As historian Donald Hill has pointed out, these performances were already nostalgic by the time they were released on record. Today, they are rarely heard. Many of the original Lovey's Band 78s have never even been found. Eventually, all of these early styles gave way to calypso, which became extremely popular internationally.

In 1938, a clarinet player named Alberto Muñoz Burguillos formed the Cuarteto Caraquita, a group deeply influenced by the old waltzes of Belasco and company. The quartet featured Muñoz on clarinet, Ignacio Briceño on piano, Ignacio Rodriguez on bass, and Miguel Acuna on the *cuatro*, the small four-stringed strummed guitar of the region. Their sound is only slightly updated from those classic recordings. This track is translated as "The Beautiful Nights of Maiquetia," a nod to the old city east of Caracas.

A few local 78 labels were active in Caracas after World War II, and one was Turpial, named after the national bird of Venezuela. Turpial began issuing discs around 1948, and was run by Rafael Serfaty and his brother Nemías. They first pressed discs in Los Angeles and New York before they opened up their own pressing factory in Caracas. Both brothers were active in the Accíon Democrática party, which came under great suspicion after the 1948 coup d'etat and the subsequent presidential takeover by military officer Marcos Pérez Jiménez. In 1956, a suspicious fire burned down the Serfaty's pressing plant, and Rafael was imprisoned by the Jiménez government. The Inter-American Congress attempted to press the United Nations to intervene. He was eventually released and became a senator.

Postcard from Maiquetía, Venezuela.



22. SEIN BO TINT | Aung Pa Khei Ti Loun | Burma • mid-1960s

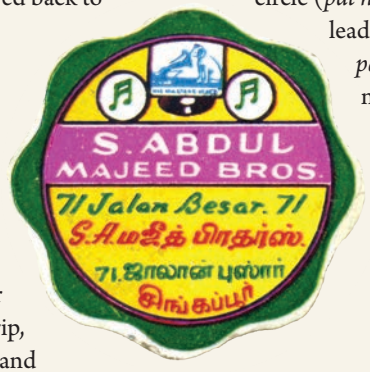
It's HARD TO imagine that the music of Burma was first recorded commercially as early as June 1903—especially considering that the immensely influential popular music of the Congo, for example, which swept through Sub-Saharan Africa and changed the course of African popular music, was not recorded commercially until about 1947. Why was this?

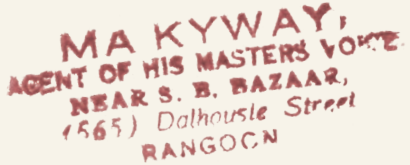
Burma was a British protectorate until the mid-20th century, and its largest city, Yangon (formerly Rangoon) was a port city and the center of trade. So when, in 1902, pioneer engineer Fred Gaisberg of the Gramophone Company to sail for various Asian countries to create new business and commercially record the "native music" of Asia for the first time, Yangon was a natural port of call. This became common practice for all the early recordists. They pulled into cities accessible by boat or train, usually the strongest and most diverse markets, where they would record popular local artists as well as notable musicians from rural areas, who had traveled for the sessions. In addition to being recordists, these early engineers were also proselytizers, as they would regularly bring sample records to play for the locals, often to awe and amazement, as they heard music played back to them for the first time.

A journey like this was arduous. Gaisberg and his assistant George Dillnutt left for Asia in September of 1902 and did not return until August of 1903. It was dangerous enough to compel Gaisberg to write a will before leaving. They regularly ran into squalls and on the way to Yangon, their last stop before returning to England via Aden, their ship hit a rough, monsoon-season storm and they lost a passenger overboard. Gaisberg kept a loose collection of notes on his trip, and despite regularly referring to local music in India, Japan, and China, as "pathetic" or "anemic," he seemed to equally criticize white colonizers as being completely clueless about local culture. He liked Burmese music most of all: "Only the recording I carried out in Burma lingers in my memory. There was a charm about the people, the country and its music that made a strong appeal to me."

Burma, therefore, had an early relationship with the 78, and it lasted into the 1960s. Up to the 1950s, most recordings of Burmese music were made either by European labels based in India (HMV, Odeon, Columbia, etc.), or independent Indian labels that were pressed by the Gramophone Company's local plants. These labels recorded classic Burmese dramas and court music, music for shadow puppet theater pieces and festival music, as well as more intimate works by solo artists that featured the *saung* (Burmese harp) or western piano.

It wasn't until after Burmese independence that local labels such as Victorious Rising Sun, which released this record, began appearing in significant numbers. This features an outdoor *hsaing waing* ensemble with a drum circle (*pat hsaing*), several *hne* (oboe-like reeds), and percussion, that leads into an extensive solo on the Burmese xylophone, the *pattala*. Leader and soloist Sein Bo Tint became one of Burma's most prominent orchestra leaders and teachers. This piece was recorded in the mid-1960s.





23. PARK BOOYONG | Shin-Gosahn Taryong | Korea • 1932

Few collectors in the West could identify an early Korean 78 by sight, although the chances of them encountering one are extraordinarily slim. Apart from the very few that the American Victor company recorded in the first decade of the 20th century (a number of which are, as of this writing, still lost), thousands of Korean 78s were made largely under the auspices of the Japanese and issued locally, with little to no distribution outside the region. Like early Brazilian recordings, when they do appear, they are usually stripped of all sound, in that washed grey condition that can only mean one thing to a collector: a hailstorm of noise.

This disc was recorded in November or December of 1932 for the Japanese Okeh label—which had no relation to the popular U.S. label of the same name—and features a traditional Gisaeng performance. Gisaeng were the equivalent of the Japanese geisha. Despite being trained entertainers for officials and events, they were considered lower class (and have often been misidentified as courtesans).

Park Booyong (ca. 1901-ca. 1962) is the lead performer on this track, accompanied by the Korean zither, the *gayageum*, and the two-sided *janggu* drum. Here she performs a Gisaeng folk song from Gyounggi Province. Although damaged, it is currently the best known copy in existence today.

Park Booyong (left).

24. ALI MUHAMMADI | Vitha | Sudan • late-1950s

The immediate years after World War II sparked a recording frenzy in Sub-Saharan Africa led by smaller, independent labels. As discussed earlier, on-site recording in Sub-Saharan Africa began late compared with the rest of the world, and was sporadic through 1947. The combination of the Depression and the war had a devastating effect on the European multinational recording companies and when they returned to Sub-Saharan Africa, they found they were not alone. The recording landscape was changing. When magnetic tape and portable machines became widely available, these large companies were forced to compete with many dozens—even hundreds—of local 78 labels, the histories of which are only beginning to come to light. Anyone with a tape machine and a shop could become an entrepreneur, record musicians, have discs pressed locally or in Europe, and make some money selling 78s. Nowhere was this more apparent on the continent than in East Africa, where at least 50 small 78 labels were in operation. The vast majority of these records were distributed only locally. The centers of activity were Nairobi, Mombasa, Kampala, and Dar es Salaam and the recordings were, with a few exceptions, from Uganda, Kenya, and Tanzania.

What makes this recording so exceptionally rare is that it's from Sudan. Sudan was essentially a British protectorate until its independence in 1956, yet it seems that, like neighboring Chad, the country was comprehensively ignored by most record labels during the 78 era. There were a few nano-exceptions: a 1903 session for Zonophone where two songs by a Sudanese vocal quartet were recorded; a 1930 HMV session in Cairo that yielded three records by Fatma El-Chameya in "Old Sudanese"; a mid-1930s session for Odeon; a local label in Khartoum known as Munsphone that issued at least one 78 in the 1960s along with its many 45 rpm records, and—this record on Tom Tom.

Tom Tom was a label pressed in Kampala, Uganda, by the Opel Gramophone Record Company, Ltd. This company began business in 1956, and was run by the German businessman Dr. George van Opel, the grandson of Adam Opel, founder of the Opel automobile company. At its peak, the plant was pressing up to 50,000 records a month until it was closed in 1960 reportedly due to nationalist boycotts against foreign-owned businesses. Tom Tom mainly featured musicians from Kenya and Uganda, but this rarity proves they also were recording musicians from South Sudan.

There was no local language printed on this 78, although it was clear that it was not in Arabic. What was the origin of this performer? What I knew was that the disc features a performance on a plucked bow-harp with 5 or 6 strings, and that it was Sudanese. Beyond that, nothing.

I first contacted two ethnomusicologists in London at SOAS, who told me that the language was most likely either Lango or Acholi, two cultures native to both Sudan and Uganda, though they could not tell me which. Then, a US-based linguist sent the track to a South Sudan-based linguist, who then sent it to a colleague in the Doro Refugee Camp, in the far northeast of South Sudan. The song was played to numerous people in the camp who confirmed that it was in an older iteration of the Regarig language, also known locally as "Rerok."

25. HANNS IN DER GAND | Chant de Guerre Fribourgeois | Switzerland • 1928

A BOMBASTIC, romantic, Helvetic call to war from 1792, adapted from a work documented by the folk song collector, priest, and Swiss nationalist Philippe-Sirice Bridel (1757-1845) in his book *Le Conservateur Suisse, ou Recuil Complet des Étrennes Helvétiennes* (1814). The song, greatly abridged from Bridel's documented version, is sung in the voice of a young man from Fribourg who hears the call of war and goes to fight the French in Basel.

Hanns in der Gand was the pseudonym of a folksong collector and performer named Ladislaus Krupski (1882-1947), a Polish singer active in Switzerland. Known as a "Soldatensänger," he was enlisted in World War I to entertain troops along the Swiss border with patriotic songs played on his lute, akin to a harp guitar with extra bass strings. This track was recorded in 1928 for the short-lived (1927-1931) German Tri-Ergon label, known for one of the most eye-catching Art Deco designs of all 1920s labels.

The peculiar, nervous strum of the lute is what drew me to this stentorian ballad in the first place. I had no idea it was a passionate call to join fellow soldiers in battle until I drew on my limited French and researched Bridel. This is precisely a lesson for collectors dipping into waters that are unfamiliar—things are not what they might seem, and must be considered as such. Despite its military background, and in part because of its frenetic strumming, it remains a haunting performance.

• • •

Prenez soin de notre héritage –
Adieu ma mère! Adieu ma sœur!
Et toi, la fleur de mon village,
Thérèse! Garde moi ton coeur

Take care of our heritage –
Goodbye my mother! Goodbye, my sister!
And you, the flower of my village,
Thérèse! Keep your heart with me


SCHWEIZER
AUFNAHMEN


PART 2

1. CHIMUDON, MASHIBATO, AND TOGUS ZIGURADAN | The Venerable Genghis Khan | Mongolia • 1938

Japanese musicologist Hisao Tanabe (1883-1984) is the man who had the foresight to issue this prodigious performance of Mongolian throat singing in 1941 in a 10-disc collection he named *Tôa no ongaku* ("Music of East Asia"). Tanabe was not interested in exoticizing Asian cultures and produced this set in part as a critical response to the internationally popular boxed set of 78s titled *Music of the Orient*, curated by Austrian ethnomusicologist Erich von Hornbostel in the early 1930s. Tanabe's criticism was justified. Among Tanabe's objections: he felt Hornbostel's conception of "the Orient" was skewed, with the Austrian's set including five tracks of music from Bali merely because it pleased Europeans. Tanabe also felt the earlier collection had an overwhelming focus on vocal music over instrumental. This tied in with his opinion that Asian music at the time was being written about and remarked on by Westerners who did not truly understand it. There's no question, however, that Tanabe also had a nationalist agenda. In 1937, in the opening statement to his musicology journal *Toyo ongaku kenkyu,* he wrote:

> *Now, the world is awaiting the light from the East, which is why many Westerners have recently devoted a great deal of effort to research into Asiatic culture. Yet, research into Asia should be done by Asiatics. We Japanese are the hope for Asia, so we have to take the initiative in the study of Asiatic culture and work hard at it.* [1]

There are very few extant commercial 78s of Mongolian music made prior to the 1950s. The reasons for this are likely similar to those in other parts of the world. Mongolia was and still is locked between rural sections of extremely massive countries and economies: China and Russia. In China, the pre-WWII market was predominantly coastal and dealt almost exclusively in Chinese opera and pop songs. Recordings of "folk," religious, or ethnic minority music were few and far between. Also, when the Gramophone Company and the Victor Talking Machine Company "divided the world" in 1901, they split China between them. Victor recorded thousands of Chinese opera discs based out of their Shanghai office, whereas the Gramophone Company recorded opera from Fujian

province, from Singapore, and even music from some parts of Tibet from their local base in India.

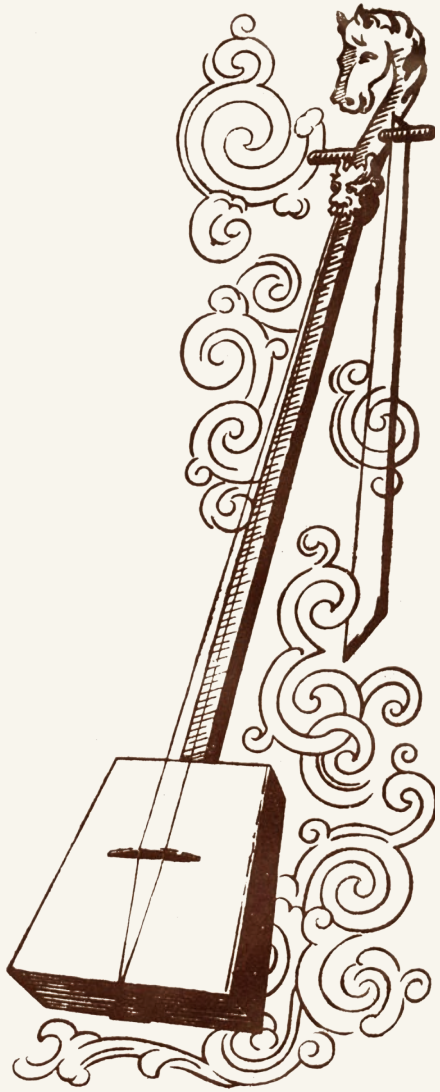
Mongolia was difficult to get to with recording equipment thus probably not perceived as a market worth the effort. There were several exceptions: the Soviets recorded a handful of Mongolian performers in Moscow; these records, issued in the mid-1930s, are now extremely rare. In Japan, during the run-up to World War II, interest in Mongolian culture was strong; a Japanese puppet state was even established in what is now Inner Mongolia in China, called "Mengjiang," which dissolved at the end of the War. Tanabe, possibly taking advantage of the politics of the time, included this piece which was recorded in April of 1938.

Throat singing, or *höömii*, is performed throughout Mongolia (not just in the Southern Siberian republic of Tuva, which has become famous in the West because of this singing style), and is thought to have origins in the west of the country. Vocalists create additional pitches within a guttural drone. This piece is an example of Western Mongolian *urtiin duu*, or *long-song*, which contains höömii. Long-song is descriptive of the musical style: in long-song performance each syllable is stretched out and improvised upon. Western Mongolian adherents usually perform it unaccompanied, as heard here. This piece features one vocalist performing the subtle overtone singing in the low register, while the other improvises above the drone.

After World War II, a handful of Mongolian discs were issued on the Czech label Supraphon and some in the 1950s on the Chinese Communist Party label Zhongguo Changpian. Several dozen 78s were issued on the Mongolian state-run B.N.M.A.U. (Bügd Nairamdakh Mongol Ard Uls) label from the mid-1940s to the 1960s. Virtually all of these are rarely seen.

•••

[1] Hosokawa, Shuhei. "In Search of the Sound of Empire: Tanabe Hisao and the Foundation of Japanese Ethnomusicology." *Japanese Studies 18*, no. 1 (1998): 5-19.



2. MUHAMMAD RASHID AL -RIFA'I | Ya Ghusain Alban, Pt 1 | Bahrain • early 1950s

The image of Arabian Gulf cities as hypermodern, rife with gold-centric souks, and flush with oil money is a contemporary one. The region, much of which was under colonial control by the British, did not see oil discovered until the 1930s and it took decades for this wealth to disperse. Dubai, for example, didn't have a skyscraper until 1979. Much of the Arabian Peninsula's history has been centered around seafaring, as it is perfectly situated in the center of trade routes between South Asia, East Africa, and the Middle East. Bahrain, for example, was known for at least two millennia as the center for pearl fishing. This conflux of diverse rural cultures led to a unique variety of musical styles, influenced by outsiders, yet distinctly from the Gulf.

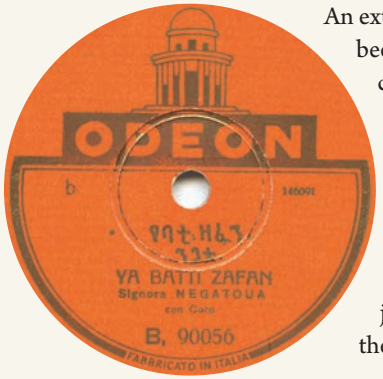
The hard-picked oud on this piece is played by Bahraini musician Mohamed Rashid al-Rifa'i (1927-1990) with his accompanist Bilal bin Faraj on the *mirwās* hand drum. This type of music is known as *sawt*, and is an urban folk music set to poetry. Its origins are, like many types of music, debated. Some say that it stems from music played during the reign of the Abbasids in Iraq, hundreds of years ago. Others claim, quite specifically, that it was developed in Mumbai by a Gulf trader and musician named Abdullah al-Faraj (1836-1901/3), who combined Gulf music styles with music from India, and brought it back.

Music of the Gulf had an interesting history on disc. It was largely ignored until the late 1920s, when the Gramophone Company and Baidaphon recorded just a handful of the most renowned sawt performers, namely Muhammad bin Faris and Muhammad al-Zuwayyid. Apart from a few more recordings for the Syrian Sodwa label in the 1930s and a few Gulf performers that were recorded in Surabaya, Indonesia, the vast majority of post-World War II Gulf music was issued on small, locally-owned labels that pressed their records wherever was convenient: Pakistan, Germany, Greece, England, even Sweden. These discs too are almost entirely unknown to Westerners and had names like Aden Crown, Taha Phone, Esmail Phone, Jafferphone, Bahrain Phone—and the issuer of this disc, the Kuwait-based Bou-Zaid Phone label, with its label image of the classic pearl divers' fishing dhow.

Thanks to trade routes, sawt music had a significant impact on the music of Zanzibar and Mombasa, Kenya, taking root in their Arab-influenced *taarab* music. It remains a far cry from the lush orchestras of Cairo, or the refined melisma of Om Kulthumm. The title of this track is a reference to the flowering branch of the frankincense tree (*al-luban*) moving in the breeze, a regional poetic allusion to a woman's body as she dances.


شركة بوزيد فون
لتسجيل الأغاني العربية
COPYRIGHT RECORD MUST NOT BE PUBLICLY PERFORMED
BOU-ZAID PHONE
MADE IN PAKISTAN
مسجلة
ماركة
BP-39
A
يا غصين البان - ٢
Ya Ghusain Alban - 2
محمد راشد الرفاعي
OJME. 703
BY THE GRAMOPHONE CO. OF PAKISTAN LTD. KARACHI.
مخزن الأنوار
يقدم دائمًا
احدث الأسطوانات
العربيه بانواعها
مع جميع الآلات الموسيقيه
وقطع الغيار اللآزمه
البيع بالجملة والمفرق
لصاحبها
علي محمد الزيد الصقعبي
وأولاده
ص.ب ١٤١٠
تلغرافيًا «نوادر»
المحل الرئيسي سوق الحراج - كويت

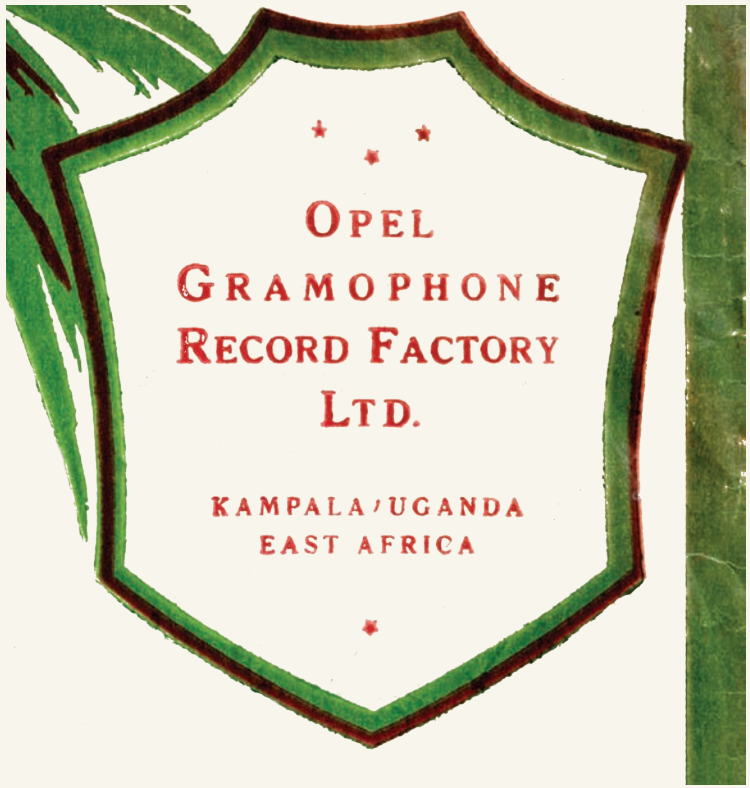
3. NEGATOUA | Ya Bati Zefen | Ethiopia • 1935



An extraordinary amount of attention has been paid to Ethiopian music in Western countries in the past 20 years, thanks in large part to the brilliant French CD series *Ethiopiques,* 29 volumes strong as of this writing. These releases focus almost exclusively on modern Ethiopian music from the 1960s and 1970s, with elements of jazz and funk. But what existed before then, from the 78 rpm era?

A mere 325 discs or so. The Italians were the major colonial power in the Horn of Africa during the ugly European race to occupy the continent. Despite the Italians' entrenchment in Eritrea and Somalia, however, the Ethiopian Empire strongly resisted the invading army until the Second Italo-Ethiopian War in 1936. Prior to the mid-1930s, there had been no recording whatsoever in Ethiopia—just as there had been negligible recording in Libya, also under brutal Italian rule during that time. Apart from a handful of important traditional recordings made in 1910 in Germany by Tèssèma Eshèté (the only known copies, once located in a library, now apparently destroyed) and some unissued sides made by Pathé for the Archives de la Parole in Paris in 1929, it wasn't until the mid-1930s that the German Parlophon label began commercially recording Ethiopian music in any significant volume.

What was recorded on these rare 1930s discs (as well as on the only other known Ethiopian 78s, made in the late 30s by Columbia, and the early 1950s for HMV) was strictly traditional, usually featuring the one-stringed fiddle, the *masenqo*, the *krar* bowl-lyre; or choral works with percussion. Ancillary documentation suggests that approximately 100 discs of Ethiopian, Eritrean, and Somali music were recorded during these Odeon/Parlophon sessions, around November of 1935. This was one of them, performed



by "Signora" Negatoua with accompaniment by two masenqo fiddles. The title is simply a descriptor: a *zefen*—or folk—song performed in the *bati* mode, one of the four musical *kiñits*, or modes, for Ethiopian secular music.

Negatoua sings this song to a rejected lover, whose loss she now laments. She calls him "Gedayie, Gedayie," "my warrior" or "my hero," and cries, now that he has gone (probably an indirect reference to his leaving to fight against invasion).

4. PICOĞLU OSMAN | Sıksara Horon Havası | Turkey • 1939

The performer is Osman, "son of the bastard." And people think American bluesmen were rough-hewn! They likely haven't experienced the music of the early fiddlers from the Black Sea.

Trabzon.

Constantinople, right from the dawn of recording, was one of the largest and most diverse musical centers. The city had been known for this since antiquity, it being the former terminus of the Silk Road—a confluence of religions and cultures, perfectly situated between the Balkans, Central Asia, and the Middle East. This pivotal position was of great importance to the early multinational companies like the Gramophone Company and Odeon who, within a short time, would be able to quickly move to and from Constantinople, between Cairo, Athens, Thessaloniki (Salonika), and points beyond. Thousands of records were recorded in the region in the first decade of the 20th century alone. The phonograph's popularity also allowed competitive, independent labels to thrive, such as the Jewish-owned Orfeon label, based locally and run by Cairo-born brothers Hermann and Julius Blumenthal.

Despite this heterogeneity, record companies and buyers active in Turkey during the first four decades of rampant recording seemed to prefer more refined musical styles. These included the intensified *gazals* and *şarkı* performances of early classical singers like Tatyos Efendi, Ibrahim Efendi, and Hâfız Burhan; the urbane "light-classical" performers such as Münir Nurettin Selçuk and Safiye Ayla; and the polished taksims by the likes of sophisticated classical instrumentalists Tanburi Cemil Bey and Ûdi Nevres Bey, among others.

Following the fall of the Ottoman Empire, Atatürk—and particularly his advisors—embarked on a campaign to promote the mixing of Western music with Ottoman Turkish music. This effectively created a nationalized "Folk" and rendered earlier styles out-of-date. This kind of musical interference by nationalist governments was sadly common in the 20th century. In the 1930s, the story went that Atatürk was so moved by a public performance by elderly Anatolian baglama player Osman Pehlivan that he reinstated folk music broadcasts on national radio. This might explain the resurgence of baglama players from Anatolia, such as Refik Başaran, Bayram Aracı, and Erzincanlı Salih, appearing on disc when prior examples of that tradition were few and far between. Other styles fared less well in Turkey; Kurdish music which was nowhere to be found on record, except for a scant few early discs recorded by the Blumenthals, before the language itself was banned entirely and Turkish Kurds would have to smuggle their records in from Iraq, Iran, and Syria.

While not invisible, the fiddle-based dance music of Pontus, along the Black Sea, was, yet again, infrequently recorded. It remains a quintessential and distinct regional style both in Turkey and in Greece, where it is played by displaced Greeks who had fled Turkey and persecution by the Kemalists in the early 1920s. The music is played with a three-string fiddle known as a *kemençe* or *kemenche,* which is shaped like a long wine bottle and is played upright either on the knee, or just held in the air in front of the player. The playing is frenetic at times, a little harsh, quickly bowed, and with many embellishments. One American collector told me that it sounded like insects flying around his head.

Picoğlu Osman (ca. 1901-1946) is considered the preeminent Turkish kemençe player of the early 20th century. Born in the town of Görele, Osman recorded several discs for the Turkish branch of Columbia Records, this one made in May of 1939. Its title is descriptive—the *sıksara horon* is a local circle dance named after the Sıksara river that flows near Trabzon into the Black Sea.

5. MIYAGI MICHIO, YOSHIDA KYOTO, AND MIYAGI SAYOKO | Sakura Variations, Pt. 2 | Japan • 1927

A song so famous, so firmly entrenched in the Japanese folk repertoire, even cliché, *Sakura Sakura ("Cherry Blossoms, Cherry Blossoms")*, or the *Sakura Variations*, began its climb to notoriety in the late 19th century when it was first printed in *koto* instruction textbooks. This intricate and expert rendition for koto trio was recorded in Japan in November 1927, a time of global musical transition, especially in regions exposed to Western music on the gramophone. Western music in Japan was becoming more and more influential, with jazz and dance songs increasing in popularity, while the older, light-classical songs featuring *shamisen*, *shakuhachi* (flute), and koto, were lessening in influence. Miyagi Michio was considered an innovator in this regard, expanding koto arrangements to include both traditional and Western elements.

Miyagi was born in 1894 and was blinded several years later. By the time he was a teenager, he was supporting his family by giving koto lessons in Incheon, Korea, where they had settled. By the age of 18, he was considered a master of the instrument, and moved back to Japan. During the 1920s he perfected his performing and composition skills, and designed his own instruments, including a modified 17-stringed koto known as the *Jyushichi-gen*—played on this track by his niece, Miyagi Sayoko. He died tragically in 1956 in a train accident, having reached international status as the "father of modern koto music."

The lyrics to the original melody, heard several times in this piece, celebrate the springtime appearance of cherry blossoms.

Miyagi Michio.

(Instrumental)

• • •

Sakura, sakura
Yayoi no sora wa
Mi-watasu kagiri
Kasumi ka kumo ka
Nioi zo izuru
Izaya, izaya
Mini yukan

Cherry blossoms, cherry blossoms
Across the spring sky
As far as you can see
Is it a mist or clouds? Fragrant in the air
Come now, come
Let's look, at last!

6. PAULOS DIKITO | Hendeyi Kumunda | Zimbabwe • 1954

It's unclear when acoustic guitars first came to southern Africa. It's surmised that they arrived there much as they arrived elsewhere in the world: through Portuguese traders traveling in the 15th and 16th centuries. It started to become popular in areas of sub-Saharan Africa from the late 19th century onward, and found its way into recorded African music from the late 1920s, but the true renaissance period of solo African guitar was the 1950s-early 1960s.

As ethnomusicologist Hugh Tracey has suggested, the combination of the establishment of factories producing cheap guitars, coupled with the movement of rural populations into urban environments all across southern Africa, helped usher in this fascinating era. Like the accordion or concertina, the acoustic guitar was portable, making it suitable for the many itinerant musicians who entertained migrant laborers (miners, especially) in beer halls or on farms, between cities and countryside.

Many of these performers made it onto the thousands of African guitar 78s issued in the 1950s and '60s, on labels large and small. Every label issued them, though nearly all would be considered "rare." While a few performers are known today—namely Jean Bosco Mwenda of Congo and George Sibanda of Zimbabwe—the vast majority of these troubadours remain unknown and unheard. Paulos Dikito fits precisely into that camp. Nothing is known about him except that he recorded a few records for HMV, with this one being cut ca. August 1954 in Bulawayo, Zimbabwe.

HENDEYI KUMUNDA

(Let's Go to the Field)

• • •

Amai vana varombe eh iye iye
Amai vana vaenda eh iye iyee
Yaenda kumunda musana kurwadza
Amai vana varombe eh iye iye

Mother, the children are beggars
Mother, the children have gone
My back hurts from working the field
Mother, the children are beggars

Yaenda kumunda musana unorwadza
Amai vana varombe eh iye iye
Amai vana vaenda eh iye iyeye
Amai vana varombe eh iye iye

My back hurts from working the field
Mother, the children are beggars
Mother, the children have gone
Mother, the children are beggars

Yaenda kumunda musana kurwadza
Amai vana varombe

My back hurts from working the field
Mother, the children are beggars

• • •

Transcription and translation by Anthony Perman.

7. SAEZ Y HERMANOS ASCUEZ | Pregonero | Peru • 1928

Elias and Augusto Ascues (spelled "Ascuez" on disc) were guitar-playing brothers from the Malambo neighborhood of Lima, then known as a diverse and densly populated neighborhood of mixed races. The brothers were bricklayers by day but, along with Alejandro Sáez, they were popular performers for the Day of San Juan, a colonial festival that had been adopted and re-cast in the 1920s by the Leguía government as a patriotic event, with contests, food, and spectacle.

In 1928, it had been nearly 10 years since Victor had visited Peru. Radio was burgeoning, and a populist era was in full swing. Perhaps also in part due to the wildly successful gramophone market in nearby Argentina, recordings of Peruvian traditional music were made quite early on. The pioneering duo of Eduardo Montes and Augusto César Manrique were the very first to record Peruvian music, arriving in New York by steamship in 1911 and cutting over 180 sides (including Andean *yaraví* tunes) for Columbia over the course of three months. Probably due to the success of their competition, Victor then recorded another 65 discs onsite in Peru in 1913, and in August and September of 1917 they recorded another 200 masters, although for unknown reasons they decided against issuing about a third of them.

Then… nothing. Victor was, as mentioned earlier, the most active American record company in South America and had a thriving agent in Lima, F. W. Castellano, but from 1918-1928, they recorded no legitimate Peruvian music whatsoever. There were very successful attempts to fill the void, such as the dozens of orchestrated pop tunes recorded by American dance bandleader Nat Shilkret, which were re-branded as being by the "Orquesta Internacional," and distributed in Peru at that time. There was also an active local label known as Arto. After 1928, Peru became a regular recording site for local music until the early to mid-1930s. By the 1940s, successful Peruvian labels such as Smith, Sono Radio, and Virrey, were thriving and regularly recording local music that is today, as one might expect, difficult to find on disc.

Saez y Hermanos Ascuez.

This track, "Pregonero," makes reference to the street vendors, or barkers, hawking their wares, and is a música criolla song type known as a *marinera*. A piano was added to the session, as well as the Afro-Peruvian "big box," the *cajón*, which feels like the cardinal component in this piece, and is among the first recordings to feature the instrument. It lunges forth after the first few notes, unsteady and raucous.

8. GRUPO ISTMEÑO | Coge el Pandero Que Se Te Va | Panama • 1928

The Panamanian *tamborito* is a marvel. Almost never recorded before the 1950s, tamborito means "little drummer," and is the national couples dance. Some date the origins of the tamborito to the 17th century, and speculate that its influences are mestizo, European, and West African. The African element is expressed in its rhythm and booming set of three drums known as the *caja*, the *pujado*, and the *repicador*.

Leading the tamborito is a female vocalist, the *cantaora alante*, who sings lines echoed by a chorus in a call-and-response fashion. The couples dance in a circle: the women dressed in the colorful handmade *pollera* dress (which can take eight months to make) and the men in the traditional *montuno* outfit consisting of a white shirt, black pants, a straw hat, and a *chacara* bag hanging on their left sides, strapped around their shoulders. The band and chorus clap, sing, yell, and encourage.

Why more Panamanian folk music was not preserved is at least partially, as always, a matter of worldview and economics. American companies were the only ones to have recorded traditional Panamanian music before World War II—a grand total of 22 discs, recorded in March 1928 and April 1930. It's possible that engineers stopped in Panama on the way back to New York, either as a pit stop, or to test record sales in the region. What little information exists on sales of these Panamanian discs suggests that they sold fairly well. Unfortunately, nothing is known about this group from the "isthmus" except they stepped into the studio on both April 8th and 15th of 1930.

Even more fascinating is that this group, in their fleeting visit to the studio, chose to record what is essentially a protest tamborito that dates from ca. 1912. Its lyrics are vehemently against the United States and its policy of depopulating the canal zone during construction—forcing the relocation of what turned out to be approximately 40,000 Panamanians.

Dancers perform the tamborito.

COGE EL PANDERO QUE SE TE VA

(Grab the Tambourine, It's Getting Away from You)

Coge el pandero, que se te va
Que se te va, que se te va

Grab the tambourine,
it's getting away from you
It's getting away from you,
it's getting away from you

Vámonos pronto de Panamá
Si no nos vamos nos botarán
Pues, esos hijos del Tío Sam
No se conforman con el Canal
Todo lo quieren [atarragar?]
Y los nativos de Panamá
Que no podemos ni respirar
Como los libres, por libertad
Que se te va, que se te va

Let's leave soon from Panama
If we don't leave, they will kick us out
Well, those sons of Uncle Sam
They are not content with the Canal
They want to [take it all?]
And the natives of Panama
That we cannot even breathe
Like the free, for freedom
It's getting away from you,
it's getting away from you

Volando viene, volando va
Cual es la boca por nuestro mar
De todo el istmo se aduenarán
Las obejitas así gozan

Y del terruño nos echarán
Debemos todos pues de emigrar
Vámonos todos de Panamá
Que se te va, que se te fue

Flying it comes, flying it goes
What is the mouth of our sea?
Of the whole isthmus
they will gain ownership
The little sheep enjoy themselves this way
And of our native land,
they will throw us out
We should all then emigrate
Let's all leave Panama
It's getting away from you,
it has gotten away from you

Volando viene, volando va
En la carretera dicen que está

Hechale hilo, que se te va
Que se te va, que se te fue

Flying it comes, flying it goes
In the road, they say it is
Put thread in it [hurry up],
it's getting away from you
It's getting away from you,
it has gotten away from you

Volando viene, volando va
Vamonos pronto de Panamá
Que se te va, que se te fue
El la carretera dicen que está
Que se te va, que se te va
Debemos todos pues de emigrar

Flying it comes, flying it goes
Let's leave soon from Panama
It's getting away from you,
it has gotten away from you
In the road, they say it is
It's getting away from you,
it's getting away from you
We should all then emigrate

• • •

Transcription and translation
by Frank Fairfield.

9. ORCHESTRE FRANCO-CREOLE | Prend Yo | Haiti • 1930

There's a wistful yet determined feeling in certain 20th century orchestrated dance band music from the Caribbean. In Haiti, this can be heard in the earliest recordings of *méringue.* Considered the national dance and music of Haiti, much early méringue that has been documented was considered upper class at the time—essentially "salon" music. Yet while undoubtedly sounding nostalgic today, it was refreshingly inventive. We can yet again say that very little of this music was recorded.

Haiti has had, among other complexities, a complicated racial history. The country has hosted a steady stream of immigrants from around the world who married into black Haitian society, which itself had stemmed from the thousands of slaves imported to the island by the French, until those slaves' victory during the Haitian Revolution. Over time, a multiracial elite developed, of which composer Occide Jeanty was a member.

Occilius Jeanty Jr., known as "Occide," is today one of Haiti's best-known composers from the late 19th and early 20th centuries. He was born in Port-au-Prince in 1860, evidently into musical royalty, as his father was the director of the local École Centrale de Musique. In 1881, he moved to Paris to study on a scholarship, though it was shortly revoked after his arrival, in part because of possibly spurious rumors regarding his behavior. Regardless, by 1885, back in Haiti Jeanty had become the director of the president's military band, the Musique du Palais National. For the rest of his life, Jeanty wrote compositions that combined a highbrow sophistication with both Haitian nationalism and musical references to class consciousness.

When this disc was recorded in New York City in February of 1930, Haiti was fifteen years into a nineteen-year-long occupation by the United States. What is interesting is that this méringue was recorded alongside a group of Jeanty songs, but not performed by Jeanty or his band. A New York house band, who must have had copies of Jeanty's arrangements, specially recorded these for Haitian audiences. They were dubbed the "Orchestre Franco-Creole" for the occasion. A Haitian newspaper advertised the records at the time, stating "La musique locale est une des formes les plus expressives du sentiment national. L'âme de tout un peuple s'y révèle." (*"Local music is one of the most expressive forms of national sentiment. The soul of a whole people is revealed there."*) Apart from the handful of records by Haitian singer Théophile Salnave, and two sides issued of works by Justin Elie, the Jeanty discs comprise all known Haitian music on 78s prior to the late 1930s. Jeanty died in 1936.

10. KHALEDI AND ZAHEDI | Bayāt-e Tork, Pt. 2 | Iran • 1947

There was a major gap in recording in Iran from early 1933 to 1947 (see Part 1, Track 9). After World War II, however, as in many regions of the world, the floodgates opened. Train travel was gradually improved and portable tape machines began to appear on the market, allowing smaller, short-lived independent labels to, if not thrive, at least make some fast money recording and selling local music.

Young Iran was one of these labels. In 1946, a handful of Iran's most well-known musicians were in Mumbai to perform for All India Radio's Persian programming. While there, they recorded approximately 50 discs' worth of material, with the sessions arranged by Faridun Rameshni, the brother of the Gramophone Company's Tehran agent. The performers were Badizadeh (1903-1980), a famed singer who had been captured on disc since the late 1920s; Ali Zahedi, who sang and played the *zarb* drum; Mehdi Khaledi, an excellent Persian classical violinist; Yousof Kamoosi who played *tar*; and Aliakbar Parvaneh, another respected tar master.

Only those 50 discs were issued on Young Iran, appearing on the market in 1947—pressed in India, distributed both there and in Iran. Then, the label vanished into history like so many others, with companies like Nava-Ye-Iran immediately replacing it. Primarily, the releases of Young Iran featured the vocal intensity of Badizadeh, along with a few violin solos by Khaledi. Documentation suggests that Parvaneh may not have recorded anything during these sessions.

This anomalous recorded instrumental duet stands apart, featuring Khaledi and Zahedi likely improvising the way they might perform at a live event. Zahedi's performance with his zarb—a goblet drum (also called the *tompak*) held across the lap—offers a chance to hear the real trickery and expressiveness the instrument can produce, something quite unusual during early recording. The notoriously weak quality that came out of India's only independent pressing plant (the others were all operated by the Gramophone Company), where Young Iran records were made, is no match for their phenomenal musicianship.

The Persian musical system, known as the *Dastgāh*, is based on seven musical modes, which then allow a complex variety of pieces and improvisations. The modes themselves have subclasses. In this case, this piece is in a subclass of the Šur (or Shur) Dastgāh, known as Bayāt-e Tork.

11. MITA STOYECHEVA | Da Znaya Mamo, Da Znaya | Bulgaria • 1940s

The meters of Bulgarian folk music are what made my head jerk back when I first heard them. The traditional dances played in rapid, complicated rhythms like 9/8 or 11/16 are, for Bulgarians and Balkan music fans, commonplace, but to the unfamiliar, trying to count out the beats may seem difficult. On the other hand, if you just listen rather than count, they begin to feel natural, and you can start tapping them out.

Thankfully, numerous early Bulgarian folk 78s have been remastered for CD, primarily by historian and musician Lauren Brody, the only person so far to have told their history in depth. Prior to the 1930s, Bulgarian recordings were made sporadically by the major labels, which included Odeon, Columbia, Pathé, and the Gramophone Company (who first recorded a smattering of local musicians in Sofia in 1904). In those early days, however, Bulgaria was a minor market with most of its population living in small villages. A surprisingly active local recording and distribution scene began to develop in the mid- to late 1930s, by independently owned labels such as Arfa, London, Balkan, Zenith, Orfei, Medeya, Mikrophon, Patria, and Diktator. Many of these labels had minuscule pressings and only limited distribution. These records rarely, if ever, made it out of Bulgaria.

This vibrant and motley collective of labels contributed greatly to the preservation of Bulgaria's local music—popular, urban folk, and traditional. It mostly came crashing down, however, when the Communists in power nationalized the industry, took all the masters, and began issuing records under the state-run label "Radioprom." There's an irony here—while devastating the livelihoods of those in the Bulgarian record business, Radioprom actively set about re-issuing discs that had previously appeared on the independent labels, which extended their lives, at least a little.

This folksong is performed by the renowned Mita Stoyecheva (1909-1976). Originally from the village of Mekish, Stoyecheva began her recording career with the small Mikrophon label ca. 1940, though within five years she was a contract star with Radio Sofia. This folk tune is a medium tempo *ruchenitsa*, a dance in 7/8, with a small ensemble featuring the Bulgarian wooden flute known as the *kaval*, played by Tsvyatko Blagoev, the *gaida* (bagpipe), and the upright *gadulka* (fiddle).

By this time Bulgaria had its own pressing plant, Simonaviya, which churned out thousands of brittle and noisy discs. A friend who was scouring through 78s at a flea market in Bulgaria some years ago told me that after the initial excitement of finding a stack of good looking 78s, he proceeded to watch them fall apart in his hands like shards of shale.

DA ZNAYA MAMO, DA ZNAYA

(If I Knew Mother, If I Knew)

Yurdan mama si dumashe:
Maino le, stara maino le,
Da znaya, mamo, da znaya
Che Minka mene she vzeme

Yurdan was talking to his mother:
Oh Mother, my old Mother,
If only I knew, Mother, if I knew
That Minka would take me

Da znaya, mamo, da znaya
Che Minka mene she vzeme
Shte kupya lisi bivoli
Shte storya kola zhelyazna
Da nosya drebni kamani
Da storya Minkina kaldaram
Da nosya drebni kamani
Da storya Minkina kaldaram
Shte storya Minkina kaldaram

If only I knew, Mother, if I knew
That Minka would take me
I would buy star-studded oxen
I would build an iron cart
To carry small cobbles
To build for Minka a cobblestone road

To carry small cobbles
To build for Minka a cobblestone road
I would build a cobblestone road for Minka

Ot Minkinite dvorove
Ot Minkinite dvorove
Do dolnoselski kladenzi
Ot Minkinite dvorove
Do dolnoselski kladenzi
Ta koga vyatar povee

Polite da si ne prashi
Ta koga dazhdez zarami
Chehlite da si ne kalya
Ta koga dazhdez zarami
Chehlite da si ne kalya

From Minka's courtyards
From Minka's courtyards
Down to the village wells
From Minka's courtyards
Down to the village wells
So, when the wind blows
Her skirts will not become dusty
And when it begins to drizzle
Her slippers will not become muddy
And when it begins to drizzle
Her slippers will not become muddy

• • •

Transcription and translation
by Emilia Delibasheva.


РАДИОПРОМ
ФАБРИКА ЗА ГРАМОФОННИ ПЛОЧИ
РАДИОПРОМ
Н.Р.БЪЛГАРИЯ
КОМИТЕТ ЗА
РАДИОИНФОРМАЦИЯ
Н. Р. БЪЛГАРИЯ

12. MYSKAL OMURKANOVA | Oilo Sen | Kyrgyzstan • 1954

Myskal Omurkanova.

The output of the state-run Soviet recording industry and the large amount of discs pressed of Central Asian folk music is a cloudy history only beginning to come to light, thanks to the early work of Pekka Gronow and, more recently, online Russian music researchers like Yuri Bernikov. An examination of the state-run label Melodiya catalog of 1966 had well over 400 Uzbek 78s still available, as well as nearly 300 Kazakh, and a swath of Armenian and Georgian 78s. For Kyrgyzstan, there were slightly over 100 discs—with this likely one of them.

Where are they all, or their pre-war counterparts? Or the Uyghur, Mongolian, or Chuvash records? Millions of these records were pressed and distributed, but they are now quite imperceptible, if not nonexistent. Until they begin to appear in larger numbers, a holistic approach to music history can only be pieced together and surmised.

Myskal Omurkanova (1915-1976) was from the rural Jumgal region of central Kyrgyzstan and began her career in 1936 with a contest win. In 1954, when this disc was issued, she was elected People's Artist of Kyrgyz SSR and was performing with the Kyrgyz National Philharmonic. Artists such as Omurkanova sang both propagandistic opera and genuine folk. She performs here, singing in her smoky voice while playing the three-stringed *komuz*, the long-necked, pear-shaped lute whose origins arguably date back thousands of years. The 100-year anniversary of her birth was celebrated in the country with statements by the president and a commemorative stamp of Omurkanova in her traditional *elechek*, the headdress worn by married women. The title translates to "Think!"

13. MISS THÔNG | Chinh Phụ Ngâm, Pt 1 | Vietnam • late 1940s

In many parts of the world, early female performers were often credited on their records only by their first names. In India, many of the first singers on record were semi-professional courtesans or *devadasi*, women dedicated to a temple, and thus the prefix "Miss" was used. Sometimes they were considered nonprofessional to the point where only a first name was deemed appropriate, such as the example of Margarida, from Portugal (Part 1, Track 18). In Malaysia, it was common practice for all women singers of *krontjong* or *stambul* theatre tunes to have the prefix Che' (Miss). This record from Vietnam shows that this practice was still common there up to the late 1940s, when it was issued.

This is an example of *ca trù,* or *hát ả đào*, a type of court music from northern Vietnam. Similar to geisha music of Japan, in *ca trù* women usually sing a poetic recitation and are accompanied by the *đàn đáy*, a three-string lute with an extremely long neck. The subtle đàn đáy playing is uncredited, but the piece itself is one of the most famous, *Chinh Phụ Ngâm*, or "Lament of the Soldier's Wife." Written in the early 1740s in Chinese by Đặng Trần Côn (1710-1745), the 408-line work was shortly thereafter translated into Vietnamese by a female writer, Đoàn Thị Điểm. It is considered a masterpiece of Vietnamese literature. Miss Trong here sings the first 8 lines:

Thuở trời đất nổi cơn gió bụi
Khách má hồng nhiều nỗi truân chuyên
Xanh kia thăm thẳm tầng trên
Vì ai gây dựng cho nên nỗi này

When all through earth and heaven dust storms rise,
How hard and rough, the road a woman walks!
O those who rule in yonder blue above,
Who is the cause and maker of this woe?

Trống Trường Thành lung lay bóng nguyệt
Khói Cam Tuyền mờ mịt thức mây
Chín tầng gươm báu trao tay
Nửa đêm truyền hịch định ngày xuất chinh.

In our Great Walls drums beat and moonlight throbs.
On Mount Kan-ch'uan fires burn and clouds glow red.
The Emperor, leaning on his precious sword,
At midnight calls for war and sets the day.[1]

Owing to the fact that Vietnam was part of French Indochina, it is likely that the French company Pathé was the first to record its music, issuing discs from the region as early as 1908-1909. They were followed by a painfully obscure Saigon-based label that few have encountered known as the Société Phonique d'Extrême-Orient, who issued discs in the early 1910s. Other companies soon followed, and American Victor's Shanghai-based engineers recorded several hundred sides of local music in the 1920s. As in much of the world after World War II, local labels began popping up in Vietnam, often pressing their records in Europe from tape. This recording was among the first issued by the Saigon-based concern simply named Việt Nam. Lê Văn Tài established the business in 1947, and it continues to exist to this day, run by several generations of the same family. The label's early work is sparsely documented, but it is abundantly clear from its existing history they very rarely issued any music from the north like this piece, preferring to focus exclusively on southern musical styles, making this yet another anomaly.

• • •

[1] Đặng Trần Côn. *The Song of a Soldier's Wife*. Huỳnh Sanh Thông (translation). New Haven: Council on Southeast Asia Studies, Yale Center for International Area Studies, [1986].


VIỆT NAM
MÁY, ĐĨA, HÁT VÀ SỬA CHỮA
ĐA-PHÚC
92 HÀNG-BÔNG
HANOI
VIỆT NAM
2.069
ÂM NHẠC BẮC-VIỆT
Hát Cô Đào
CHINH PHỤ NGÂM
Nhạc-sĩ trong đàn
Cô Tăng hát
D-2069-1
ĐỈNH-TRẦM-HƯƠNG

14. VASSYL YEMETZ | Z Ukrainskyce Stepiw | Ukraine • 1930

This eloquent instrumental, "On the Ukrainian Steppe," is from the only solo disc featuring the Ukrainian bandura recorded in the United States. By 1925, American record companies had issued well over 225 Ukrainian folk music records to immigrant communities around the country, and they would continue to expand that number for the rest of the 1930s. Columbia's discs, in particular, were laminated, making them sound crystal clear and without shellac "grain" when in new condition. In terms of content, these labels often focused on true "village music" by the likes of fiddlers Pawlo Humeniuk and Michael Thomas, the Lemko-Ukrainian folk music from the Carpanthians by the brothers Holutiaky-Koziany among others, and the boisterous singer Ewgen Zukowsky. If you were Ukrainian in the 1920s, these were your superstars. This bandura instrumental was entirely anomalous for the time, both here, and in the Ukraine.

The bandura's history over the past 120 years is complicated. Shaped like an upside-down Roman letter 'P," it can have up to 65 strings, and is held to the chest while being played. It's plucked like a lute, yet sounds like a harpsichord. Traditionally, it was the instrument of the itinerant, blind musicians known as the *kobzari*. It's from these musicians that the original bandura repertoire was derived. By the late 1800s, select kobzari were being introduced to the Ukrainian and Russian elite, and it affected their bandura performances, broadening the repertoire to near classical status. In part, this change was part of a grander elevation of Ukrainian nationalism to counter Russian dominance in the region. During the Soviet era, this crushing influence gradually eliminated the religious and epic singing of the kobzari entirely, worsening through the 1920s. In the mid-1930s, kobzari were actually lured to Kharkhiv under the guise of attending an ethnographic music conference, and were executed en masse. What active bandura players left in the Soviet Union were compelled to play a Russian version of the bandura, known as the Kyiv bandura.

One of the first kobzari soloists to be recorded on disc was Ivan Kucherenko of Kharkiv, who recorded for Pathé in the first decade of the 20th century.

Vassyl Yemetz.

Kucherenko was a primary influence on and teacher of the performer here, Vassyl Kostovych Yemetz. Born in 1891 to a Cossack family, Yemetz was already learning bandura by 1908, and was apparently controversial enough in his politics to be forced to move to Moscow to complete his studies. By 1916, he was performing bandura with the Bolshoi Ballet and receiving positive notes in Russian newspapers. The following year, he graduated and moved back to what was then the Ukrainian National Republic, and he fought against the Russian army in 1918 in Kiev. That same year, Yemetz formed the first professional performing group of bandurists. In 1920, he immigrated to Berlin. While he did continue to perform and visit the Ukraine for several years afterward, it's possible that as a Ukrainian nationalist and a bandura player, his life may have been saved by that move.

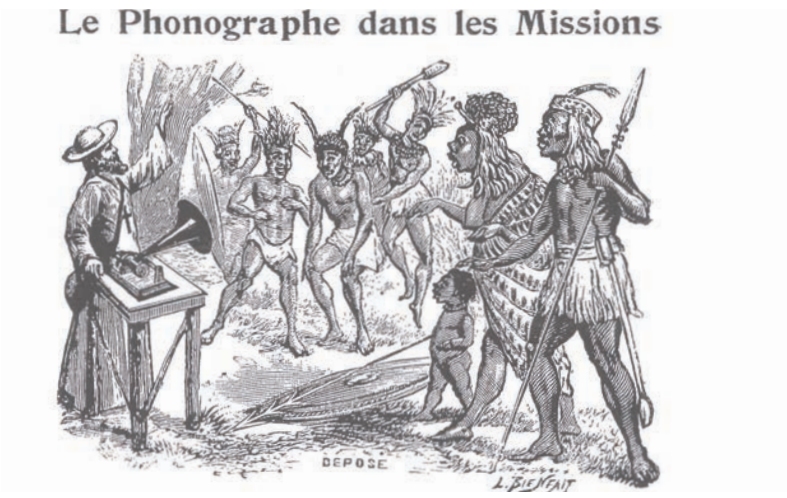
Yemetz spent his European years as a touring musician initially based in Berlin, then Prague, then Paris. On one of his tours of North America, he recorded this track, with his own 62-stringed bandura. He'd return permanently to the United States in 1940, where he moved to Los Angeles. He died there in 1982, and is buried at the famous Forest Lawn cemetery.

15. ABAIMBI BE KANISA LUTIKO EYE NAMIREMBE | Oje Omwoyo Omutukuvu | Uganda • 1930

What could be a more complicated subject than the musical influence of European missionaries in their country's colonies? This interference happened across the globe in varying degrees. By the 20th century when recording engineers were capturing artists to sell discs to locals, western harmonies entrenched themselves in parts of the world where they had never been, from Madagascar to Fiji. Whether it's apparent or not, early commercial recordings were made possible in no small part by Christian missionary activity. Today, one could view this as a global tragedy for traditional music. Alternatively, we could use the existing examples to contemplate how the juxtapositions born of the colonial era created new musical dimensions. And despite many of these recordings' weighty, often violent baggage, it's certainly true that there were, and still are, devoted and sincere Christians throughout the territories where they were made.

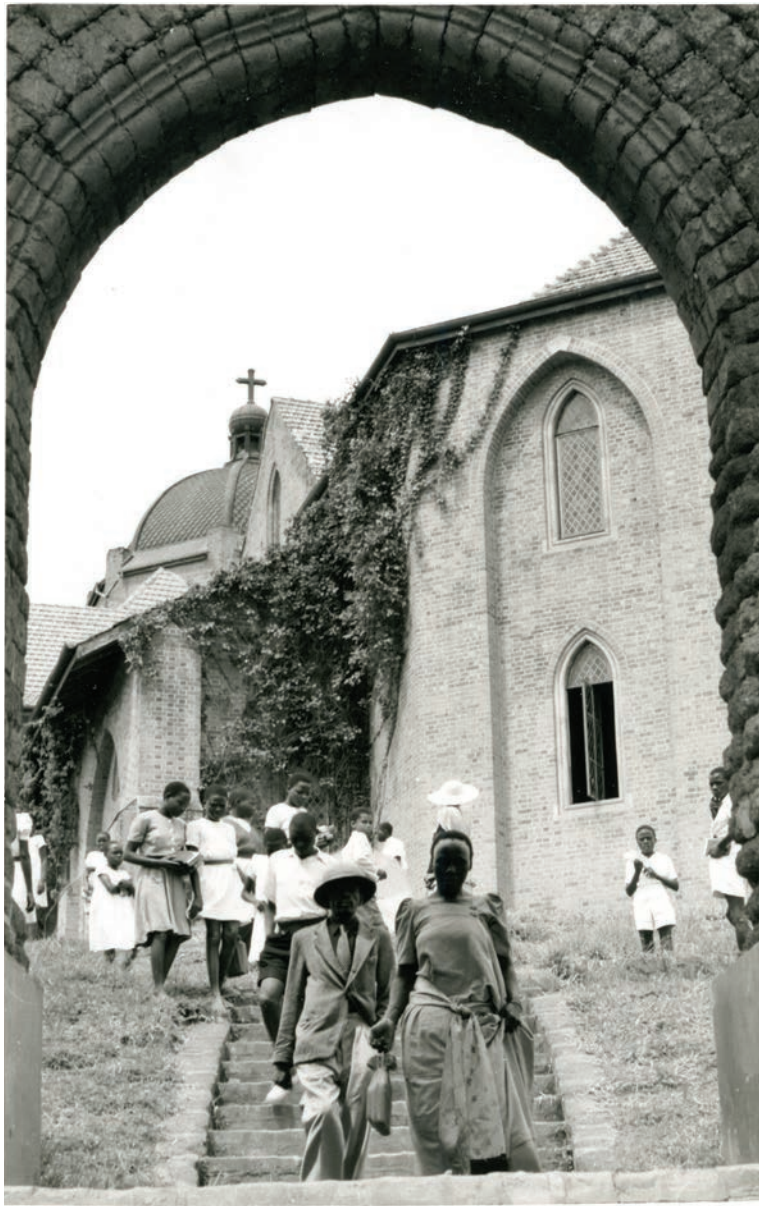
On a spring 1930 field trip, engineers from the German Odeon label were the first to record commercially in Uganda. It seemed an afterthought, as those engineers had just spent the majority of their time and energy in Mombasa, Kenya, making over 215 recordings of local music, especially the Middle Eastern-influenced *taarab* groups that the competing Gramophone Company had been sending to Bombay for sessions. When the Odeon engineers got to Kampala in Uganda they recorded a mere 30 discs. Within a year, Odeon had only thought it fit to issue half of them. The entire batch of Ugandan records was solely distributed through a local church agency. Interestingly, the recordings were not limited to local religious choirs, but also featured a wide range of traditional material including canoe songs and court music with fiddle. Ethnomusicologist Klaus Wachsmann noted, "This was probably the first occasion on which the Church showed sympathy with indigenous folk song."

The group that performed this piece was the ensemble at Namirembe Cathedral. The cathedral was designed by English architect Arthur Beresford Pite, and consecrated in Kampala in 1919. Its reverend and choir director at the time of the recording was a man named James M. Duncan, who had arrived in Uganda in 1927. He was so stunned by Namirembe's acoustics he decided not to leave. He set about raising money for a church organ, which was shipped from London and installed in the cathedral in 1928, with Duncan having to tune it weekly due to Uganda's climate. He proceeded to organize a group of over 1,200 local Africans into "Native Anglican Church" choirs. Duncan took great pride in his work training the locals, who used a 1928 English-made hymnal in their Luganda language, *Enyimba Ezokutenderza Katonda*.



This piece is No. 75 in the hymnal—a translated version of "Come, Holy Ghost" by Thomas Attwood (1765-1838), sung in Luganda. Duncan wrote regularly to publications in England about his choir's accomplishments and their annual festival. I believe listeners today can instead hear a raw quaintness to the performance, which, coupled with the massive acoustic space, makes a peculiar, discordant experience somehow moving even without its religious connotations. As a technical side note, the original recording had extremely obvious speed problems, with Odeon's equipment likely running on a battery-powered motor with problems (there was no electricity in Uganda at the time), giving the performance the feel of being on a ship in rough waters, changing the singers' key throughout. We've rectified that problem with software, which also restored the recording to its proper key. Apparently, these choir recordings did not sell well when compared to the traditional recordings made by Odeon at the same time, perhaps to the consternation of Duncan, who made no bones about despising the local music. "To me it is so hideous as to be the negation of music," he wrote in The Musical Times in 1935. He passed away in Luganda one year later.

Above: *Illustration from a Pathé cylinder brochure, 1899.*
Right: *Namirembe Cathedral, Kampala, Uganda.*



16. NICHOLAS DE HEER | Osibonibom | Ghana • 1928

Ragtime from Ghana? Or, perhaps the Ghanaian Blind Blake of London? Almost nothing is known about this guitarist, Nicholas De Heer, except that he was one of several primary performers who cut records for the first significant sessions of West African musicians. Significant because, as mentioned earlier in the notes (Part 1, Track 1), there had been a few, rather meager attempts to record Sub-Saharan music prior to the late 1920s. That didn't mean that Western music hadn't already made it to record stores in the subcontinent—it certainly had. But, by and large, the local music and the market of Sub-Saharan Africa had been overwhelmingly ignored.

In 1927, the Zonophone label's green "EZ" series was launched—created just for Sub-Saharan African music. For the next three years, Zonophone recorded and issued over 600 individual discs of West African music in over 18 local languages. For some reason, while Zonophone's parent concern, the Gramophone Company, was no stranger to sending engineers all over the globe for extensive recording expeditions, the "EZ" sessions were made in London. Who was behind these recordings is unknown. The biographies of the performers are nearly unknown, even today. It's true, however, that these recordings have been studied disproportionately. They remain fascinating due to their overall rarity in the field and the fact that they were "a first." Extensive research by historian Paul Vernon, in part for the Heritage CD label in the 1990s, revealed that some of the performers were likely already London residents, and at least a few, including the popular Kumasi Trio, traveled to London to make recordings.

De Heer's contagious, raggy performance here (along with his uncredited accompanist) is different from both his own numerous recordings during those years, as well as just about anything else on the "EZ" series. It was recorded April 16, 1928 in London at Hayes, Middlesex, in what as known as Studio C, "Small Queen's Hall." The lyrics, sung in a Fanti that is difficult to decipher by native speakers today, describe a lonely, unmarried man who walks the streets alone, sleeps alone, and is wondering what to do.

These Zonophone sessions featured a relatively small number of artists compared to the series' output, and had an overall focus on Ghanaian artists. George William Aingo of Ghana appears on 93 discs alone. Ghanaian Ben Simmons recorded over 75 discs. Roland Nathaniels, the man whom Vernon suggests could have been the impetus behind the sessions, appears on nearly 50. The Kumasi Trio recorded nearly 40, and as brilliant as they are, they follow almost the same exact musical formula on every song. It's outliers like this exceptional De Heer performance, and others by groups like the West African Instrumental Quintet that round out these early sessions.

COMPAGNIE
D'ENREGISTREMENTS
FOLKLORIQUES
AFRICAINS

17. TAMARII-TAHITI | Haere Roa Roa | Tahiti • 1935-1936

"These recordings are offered as genuine reproductions of native Tahitian music unretouched for tourist consumption," a music review touted in 1938. The recordings in question were four discs published by French Pathé featuring a group named *Tamarii-Tahiti*, or "The Youngsters of Tahiti," and recorded sometime in 1935 or 1936.

Prior to the mid-1930s, Tahitian music on record was largely an ethnographic concern for interested European scholars, mainly made under the auspices of the French. This was the case for most of Oceania apart from Hawaii and New Zealand. France had been a colonizer of Tahiti since the mid-1800s, and from the early 1900s, the islands were part of the larger *Établissements Français d'Océanie*. It was not uncommon for French societies, scholars, and nascent ethnomusicologists (before the word was even coined) to embark on or simply fund ethnographic expeditions, and limited edition recordings were often part of that package.

Music from Polynesia dovetailed nicely into the then-current worldwide fascination with Hawaiian music, and pre-"exotica" "tropical" lifestyles, yet Tahiti was more remote and the music tended to be more simplified, less Westernized. Over in the United States, a Tahitian bandleader named Augie Goupil made some of the earliest Tahitian commercial discs. Goupil arrived in Hollywood in the mid-1930s and began recording for the Decca label. These were excellent if not wholly traditional recordings that depended heavily on a modernized production with electric slide guitar. At roughly the same time, in Paris, the Tamarii-Tahiti recorded acoustically, with just ukuleles and guitars. They were accompanied by two musicians who had arrived in Paris in 1915: a songwriter named Georges Rey (1908-2011) who went by the alias Tihoti-Ré, and a vocalist and dancer named Mataï Moana. They were joined by musicians Mootu and Ata. They play an *'ute*, a song type known for its improvised, satirical content. The group appear to have had a short-lived career (Moana passed away in 1943), though Rey remained in France until his death.

18. COUNT LASHER | Perseverance | Jamaica • 1957

It's hard to imagine, with reggae's meteoric rise in popularity from the 1960s onward, that the first truly Jamaican record wasn't recorded and released until 1951. It may have been that major record companies in previous decades had figured the gap was being filled by the hundreds of Trinidadian calypso records and, in fact, influential calypso artists from Trinidad, such as Sam Manning and Lionel Belasco, did add several Jamaican songs to their repertoire in the 1920s. For those recording sessions, they were accompanied by groups that directly referenced the Jamaican style of music, *mento*, in their names—the Cole Mentor Orchestra, for instance. But Trinidadian calypso and Jamaican mento, while similar, are two different styles of music.

Details are unclear regarding how mento, Jamaica's original popular music, emerged in the late 19th century. It's generally believed that it developed among the rural poor, synthesizing both African and European influences in what historian Kenneth Bilby called a "creolizing process." It was a social music for dance, usually featuring banjo and guitar, though sometimes also homemade instruments such as bamboo saxophoness and plucked bass instruments called "rhumba boxes." Though popular as live entertainment in the 1930s and '40s, no true Jamaican mento was recorded until 1951, when a Sephardic Jewish businessman named Stanley Motta set up Motta's Recording Studio (MRS) in a woodworking factory. When Motta began recording, mento still had rural roots but, depending on the performer, it also could be as slick and sophisticated as any urban popular music. Sometimes mento was even identified as "calypso" on Jamaican record labels for the sake of unknowing tourists, and just like calypsonians, its most prominent artists had names that suggested royalty: Lord Flea, Lord Composer, Lord Power, and the artist featured here, Count Lasha, or Count Lasher.

Count Lasher was the pseudonym of Terence Parkins (ca. 1926-1977). At one point one of the biggest stars in mento, recording 20 78s for various Jamaican labels, he is known today primarily for the cover version of his tune "Calypso Cha Cha Cha" that Bob Marley and the Wailers recorded under the title "Rocking Steady" in 1966. This piece, "Perseverance," is a modified farm worker's song, or a "digging song," adapted for mento arrangement.

19. PAYKĀN | Khayāl Dilbar | Afghanistan • 1959

The music of Afghanistan offers a bridge between India and Iran. One of the first sounds heard in this piece is the sound of the *tabla*, which is also a mainstay in Afghan music. The next to appear are the string instruments known as the *sarinda*, a bowed fiddle played upright with close similarities to the Indian *sarangi*, and the *rubab*, the national instrument of Afghanistan. The rubab is shaped like a slender seed, held on the lap, and plucked hard, for a resonating sound. It, too, has a connection with India, and although fretless, its design is considered to be directly connected to the *sarode*. In the background is the *chang*, the Afghan mouth harp. This, in effect, is the sound of "Afghan national music," really—sung in Pashto, and recorded in 1959. Information on singers from this period can sometimes be scant, and we have little information on the track's performer other than the name Paykān. We do know it is a melodramatic love song.

I will sacrifice myself for you
You are my dream, my sweetheart
(But I know) you are cruel and a tyrant
I cannot sleep and I am awake each night
My heart is wounded, and I am in great misery
Why do you ignore me?
I am suffering to death
You have not asked me even once why
For god's sake, once ask me how I feel
(But I know) you are cruel and unfaithful
I will sacrifice myself for you
You are my dream, my sweetheart

• • •

Translation by Mehrded Fallahzadeh.

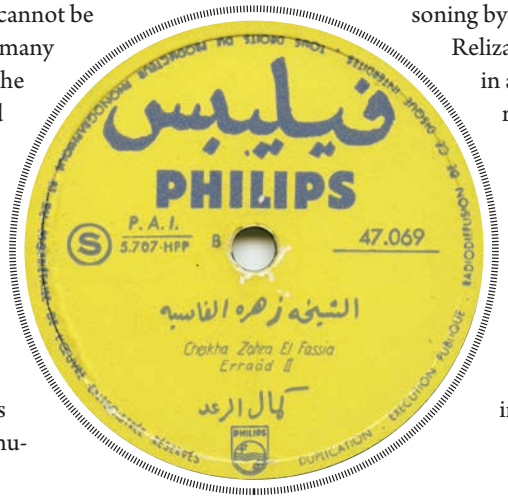
While fledgling iterations appeared as early as the 1920s, what is now considered Radio Kabul began in 1940, controlled by the Afghan Ministry of Information and Culture. The station broadcast music in the various Afghan languages (Dari, Persian, Pashto), and was a primary patron of the arts. Musicians were treated like royalty and benefitted from the association with the station.

In the 1950s, the Soviet Union began a kind of musical partnership with Radio Kabul, issuing a trove of 78s featuring traditional Afghan music. These were the most recordings ever released from a nation viewed at that time by most in the West as either exotic, or fraught with endless war. When these discs were issued—the most ever released from the country—the Soviet Union's state-run label, Gramplasttrest (later Melodiya) didn't bother transliterating titles or artists into Cyrillic as they usually did with the music of Central Asian and Soviet "satellite states." That indicated that these discs were meant for Afghan language-speaking people. The discs had an elegant, recognizable white label with a drawing of a pair of lute-playing seraphs and two flying birds of prey with necklaces in their mouths.

Prior to this spate of recordings, there were only sporadic commercial Afghan records produced. The earliest known were made in May 1909 in the city of Mary, in eastern Turkmenistan, by the Gramophone Company. It's unknown if any of these exist in the hands of private collectors, though thankfully some have survived in the collections at the British Library. It seems that the next group of Afghan discs, also made by the Gramophone company, wasn't recorded until late 1925 in Lahore, Pakistan, to which musicians traveled from as far away as Peshawar and Kabul. After that, it was up to a firm known as the Frontier Trading Company of Peshawar to issue Afghan music on their Banga-Phone label. The extent of that label's content is almost totally unknown… for now.

20. ZOHRA EL FASSIA | Erraad, Pt 2 | Morocco • 1939-1940

The contribution by Jews to the music of North Africa cannot be overstated. Before the establishment of Israel, where many North African Jewish musicians eventually relocated, the urban musical communities in Morocco, Algeria, and Tunisia, were often predominantly Jewish. This may come as a surprise, but the North Africa represented on 78s was a religious and musical melting pot, in which Muslims and Jews intermixed. In Algeria and Tunisia, this manifested itself in Andalusian classical ensembles playing and preserving a style of music and its corresponding modes dating to the 9th century. In Morocco (and parts of Algeria), Muslims and Jews performed related styles such as *malhun*. This secular music was performed by regionally renowned musicians of both religions.



Zohra El Fassia was born to a Jewish family in 1905 just outside of Fez. She began singing in her teens, though it appears her first recording session was not until 1939-1940, for the French Polyphon label. This is one example from those sessions. She was a master of the aforementioned malhun, a type of music based on poetry verses or *qasidas*, some of which are nearly ancient, and sung in colloquial Moroccan Arabic. It's traditionally accompanied by a violin or another stringed instrument and percussion, and is considered a connection between Andalusian classical music of the region and Bedouin culture.

The title of this narcotic piece, "Erraad" or "Ar Raad," translates to "The Thunder." Although uncredited on the disc, it was based on a poem by Cheikh Ben Smaïl (or Ibn Isma'il), a malhun poet whose apparent poisoning by a rival led to an early death. As with the Cheikh Saïd Relizani performance on Part 1, Track 4, this was recorded in an almost unworkably cavernous space – yet that resulted in the sound that makes the recording stand out to this day.

Zohra El Fassia became a household name. She continued her recording career for Pathé and Philips throughout the 1950s, and then immigrated to Israel in 1962. While she recorded there for the local Zakiphon label based in Jaffa, she apparently lived the rest of her life underappreciated and poor, in subsidized housing. She died in 1994 in Ashkelon.

21. GAVINO DE LUNAS | Cantu Pastorale | Sardinia • 1930

In March 24, 1944, in retaliation for a Partisan attack on a squad of Nazi soldiers, the Germans summarily executed a group of 335 Italian political prisoners, anti-Fascists, and Jews, in what is known as the Fosse Ardeatine massacre. One of those men was a Sardinian postal worker named Gavino Luna. As "Gavino de Lunas," he was the most important early Sardinian folk artist to record, and his specialty was the style known as *cantu a chiterra*—essentially a folk music of northern Sardinia (though popular across the island) featuring sung poetry accompanied by guitar. The lyrics to the tunes are usually passed down orally, and many of them have a place name in the title, or are simply generic—like this one, literally "Pastoral Song."

It's said that Sardinia is disassociated culturally from mainland Italy, despite it being a province of the country. Its language, incomprehensible to most Italians, is the closest living language related to spoken Latin. Gavino de Lunas was born in 1895 in the village of Padria in the northwest of the country, in what is considered the Logudoro region, known for its cantu a chiterra tradition. During his lifetime, Lunas was regaled with the title *rusignolo de Padria*, or the "nightingale of Padria."

"Cantu Pastorale" was the first piece he recorded, in Milan on January 17, 1930. Local Sardinian music was only sparsely recorded before 1928. Among the first to step into a studio was an ethnomusicologist and Sardinian music scholar named Gavino Gabriel, who cut two discs, one in 1921 and the other in 1924. In the 1930s, however, a host of excellent Sardinian artists, cantu e chiterra tenors especially, began recording for HMV, Odeon, and the Italian branch of Columbia.

Gavino de Lunas was employed in various positions for the postal service both in Italy and in Slovenia. At the time of his death, he was working at the central post office in Rome on the Piazza San Silvestro, and was an active anti-Fascist.

CANTU PASTORALE

(Pastoral Song)

• • •

Oi terra improvisu mi as fattu *firiare**
non bada in chelu unistella chi it
pottat simizzare

Sando a cresia via via e sa
Dominiga manzanu
cun su rosariu in manu
e cuddhas pupillas bias,
e cuddhas pupillas bias.

Oh earth, suddenly you made
me "firiare" [turn].
There isn't in the sky a star
that looks like you.
(x2)
Going to church along the streets
and on Sunday morning
with the Rosary in your hand
with those bright pupils,
with those bright pupils.

• • •

Translation by
Roberta Iannacito-Provenzano
and Battista Mureda.

*Translator's note:
The word "firiare" is a very old word that
is not used anymore and its meaning is not clear,
but most likely means "girare" or turn.

Gavino de Lunas.

22. CORO DE RUADA | Foliada de Orense | Galicia, Spain • 1929

So far, we've featured music from Andalusia and the Basque Country, but this is really just the tip of the iceberg when it comes to Spain, a country with an extensive regional music culture within each of its fiercely independent autonomous communities. Some have conjectured that because the north of Spain was never conquered by the "Moors" (Muslims), its local musical culture must therefore be more Celtic-influenced than, say, the music of Andalusia. According to musician and scholar Xosé Lois Foxo, this is true, but in fact goes back much further. He points to Northern Spain's excavated hill-forts (castros), with their planned areas for music and dancing, and suggests that Celtic traditions thrived there, long before Muslim rule, in spite of the Roman conquests. Evidence of bagpipes in Spain date to at least this period.

Spain's bagpipes are found in the mountainous and green provinces of Cantabria, Asturias, and Galicia, the region where this 78 is from. Known as the *gaita Galega* (perhaps linguistically related to the North African reed instrument, the *ghayta*), the Galician bagpipe has been documented as early as the 13th century as a ritual instrument of minstrels and troubadours, most notably in the illustrations in the collection of 420 songs, the *Cantigas de Santa Maria*, presumably written by Alfonso X, The Wise. From then on, the gaita has been a part of Galician society, going through structural changes throughout the centuries. Today the instrument can vary from region to region. Traditional versions have one drone pipe; more recent pipes can have two.

This is an example of traditional Galician choral polyphony with bagpipe, performing a *foliada*, a local folk dance in ¾ time. The Coro de Ruada formed in 1918 when Daniel González Rodríguez and Virxilio Fernández, two of the founding members, set about collecting folk songs in the region. Both were the lead actors in the group, with González Rodríguez becoming the group's director until 1932, and Fernández the leading *gaitero*. This piece, adapted by González and with Fernández on the pipes, is a tune from nearby Ourense. It was recorded during the group's first session for Columbia Records, in July of 1929. A driving force, it ends with the *aturuxo*, the undeniable, piercing shout at the end of Galician folk songs.

Coro de Ruada, 1930s

23. CRIMEAN TATAR ORCHESTRA | Taksim ve Peshraf | Crimea • 1940

In 1940, when this disc was recorded, the Crimean Tatars, an indigenous, Sunni Muslim Turkic people on the Crimean peninsula, had already suffered under Joseph Stalin's rule. Although they'd been incorporated into the Soviet Union in 1921, Stalin had a deep mistrust in them in part due to their connection to Turkey, and Turkey's position during World War I; come the 1930s, he began deporting the Crimean Tatars with Turkish passports and executing their intellectuals.

Bizarrely, however, this didn't stop the Soviet monolith from recording their folk music—alongside that of other ethnic minorities under Soviet rule—for posterity. And in this service of a perceived unified Soviet identity, genuine traditions were documented. Just a handful of Crimean discs were recorded as World War II tore the Tatar people apart. Some Tatars allied with the Nazis in the hope for independence, though many actively fought against them. When the Allied powers won the war, Russia punished the Crimean Tatars collectively, and systematically banished over 230,000 Crimean Tatars to Central Asia and to forced labor camps, an ethnic cleansing that researchers suggest claimed 46% of their population.

The fate of the group here is unknown. The only credited musician on the disc, the violinist Ziyadin Memish from Bakhchysarai, ended up in Bekabod, Uzbekistan, along with many other Crimean Tatar musicians of the day. While Near Eastern instruments such as the *zurna* (double reed) and *santur* (zither) are common in Crimean Tatar folk ensembles, there is also a strong Eastern European connection. This piece emphasizes both quite clearly: a *taksim* (improvisation) played on violin leads into a *peşrev*, a Turkish instrumental piece that here sounds closely related to brass band music from Bulgaria.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24. JÚLIO SILVA | Fado Melancólico | Portugal • 1927

It is emotional, passionate, erotic, sensuous, one might say meretricious, and yet, like some rustic courtesan, fundamentally simple and unpretentious.

—Critic Rodney Gallop on fado, 1931

Fado is probably Portugal's most romanticized export. Many westerners who have visited the contemporary tourist cafés of Lisbon or Coimbra for a plate of bacalhau have no doubt witnessed some of the more kitschy aspects of what, perhaps under different circumstances, could be a more unpretentious experience. This is what can happen when a beautiful musical expression can become, to quote scholar Lila Ellen Grey, "fakelorized." Grey and others have argued that the modern presentation of fado is sanitized, and as such rejects its history. However, fado's rise (much like flamenco, in Spain) is inextricably tied to nationalism, and the music's romantic nostalgia can only enhance that mythology. The two may very well go hand in hand.

The word "fado" literally means "fate," and, like any mythologized musical style, its origins continue to be deeply scrutinized and debated today. The genre first developed in the diverse and poor Alfama district of Lisbon in the 1820s. Depending on your preference, its influences might be the Brazilian *modinha* and *lundu* songs, Spanish fandango, or the songs of lonely sailors with rhythms like the rocking of a ship on the waves. The fado lyrics and performance became associated with intense feelings of loss, hardship, or longing—*saudade* in Portuguese. In nearby Coimbra, a more classical, lyrically hopeful style of fado appeared, and it helped to solidify the traditional makeup of fado's accompaniment, the 12-string Portuguese *guitarra* and the 6-string *viola* guitar.

As with Spain, music from Portugal was first recorded very early, especially by the major labels of Germany and England, which recorded

Júlio Silva.

fado every year from 1902-1903 (the year Pinto de Carvalho's book "Historia do Fado" was published). The preponderance of all recorded fado has been vocal, though there has long been history of instrumental performers. Among the first recorded fadistas were singers Avelino Baptista, J. Roldão, Almeida Cruz, and singer/guitarist Reynaldo Varella. The men were often high tenors, and the female singers, in these early fados, had a nasal delivery that was gradually phased out over the decades in favor of the dramatic, passionate style of Amalia Rodrigues. While some regional music was recorded in Portugal, especially after World War II, the fado remained the most ubiquitous on record shelves.

Instrumental fado on disc, on the other hand, was always the exception and not the rule—despite the fact that some of the greatest practitioners of the genre were, without question, the string players. Many of these early instrumentals were duets with the aforementioned guitarra and viola. The most revered practitioner has always been Armando Augusto Freire, or Armandinho (1891-1946). Like most guitarra players, he also acted as an accompanist to famed fadistas of the day, such as Ercília Costa, but he's respected primarily for his masterful (and rare) solo works.

Rarer still are the recordings of the precursors and influences of Armandinho. Júlio Silva (1872-1862), whom Armandinho admired, was one of the most adept and, in a sense, the most liberated. He was born Júlio Adolfo César Silva into an artistic family, his father being a well-established painter and his brother an architect. Silva first began following in his father's footsteps as an artist, but on the side he was quietly dedicating himself to the guitarra, taking lessons from Tomás Ribeiro (1867-1945) a known violinist and guitarra player. By the turn of the 20th century, he had developed a technique for playing solo, without a violão accompanist, playing multiple parts that effectively expanded the instrument's capabilities.

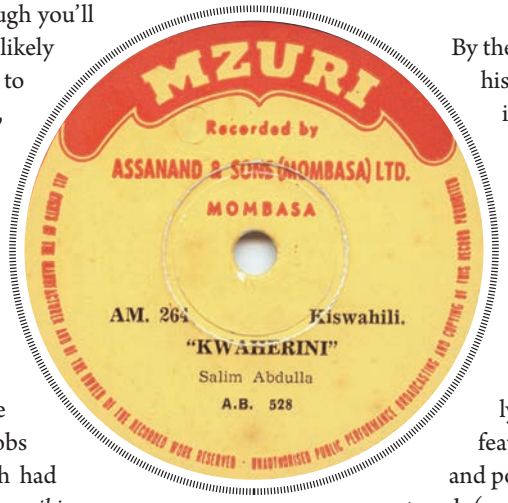
By 1905, when he first recorded three tracks for the Gramophone Company, Silva's career was in full swing. While he did not record again for decades, he was teaching at a conservatory and performing regularly, while at the same time working as a professional draftsman for the Lisbon maritime services department. He also developed his own concert version of the guitarra, with two sound holes next to the fingerboard and an additional bridge.

It wasn't until May 19, 1927 that Silva, in his mid-50s, returned to the studio and cut another six tracks for the Gramophone Company. One side was pressed for the U.S. market—the "Melancholic Fado," a piece in his repertoire from as early as 1913. On this track, one can hear the effortless, virtuosic technique that sounds as if he were playing both the guitarra and viola parts at the same time.

During the 1930s, possibly frustrated with his lack of success, Silva went back to painting, exhibiting regularly and even producing a well-attended solo show in Lisbon in 1938. While he continued to play the guitarra for radio, an injury curtailed his public playing, and he descended into poverty. He died destitute, largely forgotten, having lived his last years on the generosity of his close friends.

25. SALIM ABDULLAH | Kwaherini | Tanzania • ca. 1958

Salim Abdullah was a Tanzanian music superstar, though you'll hardly hear his name today in the West. Nor will you likely be able to find his records, some of which still seem to be unaccounted for. But, before his early death in 1965, Abdullah was an important part of the East African music scene as a bandleader, a solo performer, and an A&R man.



Abdullah hailed from the city of Morogoro in eastern Tanzania, born to a strict, religious family in 1928. East African music scholar Werner Graebner wrote that young Abdullah left Dar es Salaam hoping to steal away to the Caribbean, but ended up some 300 miles away, in Mombasa, eventually selling kabobs on the street. However, within a few years, Abdullah had established his own ensemble, the groundbreaking *muziki wa dansi* group, Cuban Marimba Band. The name might seem peculiar as they were clearly not from Cuba, nor did they feature a marimba. In fact it was a reference to the local thumb piano, an *mbira* often called a "marimba," coupled with a nod to Abdullah's reverence of Cuban music, which deeply influenced him as a young man.

Abdullah, like many Africans, had been enraptured by late 1920s-early 1930s recordings of Caribbean music on his regular trips to Dar es Salaam. These recordings were issued on a special, imported His Master's Voice "GV-" series of 78s, which repressed well over 100 discs of Caribbean music specifically for the African market. In many cases, Caribbean music by bands like Don Azpiazu's Havana Casino Orchestra and Sexteto Machin had entered African gramophone shops long before local music had been recorded. The Cuban Marimba Band became Abdullah's primary musical vessel, and what led to his fame. (Early in his career, he was a founding member of another group, the Morogoro Jazz Band, which ended up becoming a major musical presence well into the 1970s.)

By the mid-1950s, Abdullah had begun to record with his band and as a solo artist for several labels, including HMV, Arrow, Twiga, and the recently launched Mzuri. Mzuri was based in Mombasa and run by a businessman named M. J. Shah, who thought that he could improve on the sound quality of the other local companies. While at first Mzuri's fidelity may not have been as good as the major labels active in Mombasa, its artistic output was excellent, and its quality quickly improved, rivalling its closest independent rivals, CMS and Jambo. Mzuri ultimately recorded over 500 discs, a large percentage of which featured extraordinary East African guitar soloists, duos, and popular groups. Mzuri also issued some Indian-styled taarab (and a very little Arabic-styled taarab) music on 78, as well as a host of traditional recordings. Overall, however, the guitarists who performed for Mzuri in Swahili and Luo represented some of the very best on record. Salim Abdullah recorded this piece ca. 1958. The title is simply "Farewell."

KWAHERINI

(Farewell)

• • •

Kwaherini ndugu zetu

Goodbye, our brothers and sisters

Twaaga twaenda zetu,
maskani nyumbani kwetu,
Morogoro mjini kwetu,
asante sana ndugu zetu

We are leaving you on our journey—
the journey to our home, in our town of Morogoro.
Thank you very much,
our brothers and sisters

• • •

Translation courtesy of Shravan Vidyarthi.
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This, in a nutshell, is where we stand with our knowledge of world recording: it's been nearly impossible to produce a detailed picture of the gramophone industry in East Africa, in part because after World War II, it was both an insular, and extraordinarily competitive market. An attempt to describe what people were listening to might prove incomplete without the knowledge of what was available—and comparatively we only know a fragment. While independent 78 labels were flourishing in Congo, in cities in West Africa like Dakar and Lagos, and in Johannesburg in the south, East Africa was positively brimming with entrepreneurs. There were at least 50 independents in operation. Most, however, were distributed locally and, if circumstantial evidence is correct, they rarely made it to the diaspora. Eventually, the repertoires released on these small labels will come to the fore and we'll be able to hear more from the artists that were issued on Mzuri, Jambo, CMS, and Mambo. On Salaam, Rock, Arrow, and Africa; on Harabi, Hoodaphone, and African Voice; on Tom Tom, Young India, Twiga, AGS, Equator, Kenya, Mwangaza, Twist, Tejura, Rafiki, Nchi, Furaha, Parkar, Nyota, Jua, Robina, and Sauti ya Mpenzi…

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Disques Arabes

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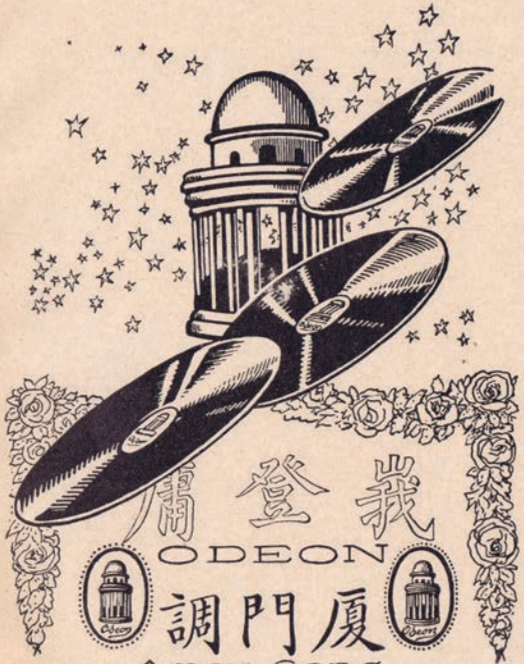
HIS MASTER'S VOICE

Catalogue Général

1930



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Supplementary to the General Catalogue of the

PERSIAN RECORDS

„HIS MASTER'S VOICE"

1932

طهران - مطبعهٔ اقدام


PART 3

1. ADJA MINT AALI | El Khar | Mauritania • 1954

The music of the Sahara on 78 is nearly nonexistent. This might seem difficult to understand today, when independent radio in the U.S. now regularly plays Saharan "desert blues" groups like Tinariwen and Group Bombino—but until only recently there was almost no chance to hear commercial recordings of this type. There was nearly nothing recorded from Sudan until the 45 and LP era. There are just a few known commercial 78s from Chad. There was no early record industry in the country of Mauritania, a nation almost entirely engulfed by the Sahara. As discussed earlier in this collection, this had to do in large part with perceived sales and the availability of transportation.

Mauritania's modernization was slow when compared to the rest of Africa, though the country has changed greatly from 30 years ago when the literacy rate was only 18% and a large portion of its people were subsistence farmers. Infamous today for being the last remaining country to abolish slavery and a history of stringent religious rule and ethnic strife between Arab-Berbers (Moors) and black Africans, Mauritania would not seem to offer a hospitable climate for a thriving music scene. But there most certainly was.

Mauritania's fervent music, influenced greatly by the Moors and sung in the local Hassaniya dialect of Arabic, is usually led by the four-stringed *tidinit* lute. Traditionally performed by griots of the lowest caste, the music is based on modes from the Middle East and is often used for praise songs and relating legends. While some of the most well-known contemporary singers from Mauritania are women, female performers are overall far less common than men. In 1954, Adja Mint Aali recorded this piece, a salutation in praise of the Prophet in the *khar* mode, under the auspices of a man named Hammam Faal who organized the sessions and is known as the modern father of theatre in Mauritania. It's unclear if this was Aali's only disc.

After World War II, when local record labels were cropping up like entrepreneurial flowers in nearby countries and when engineers of larger, international companies were actively traveling by new train routes with

Rue Brière d'Isles, Saint-Louis, Senegal.

tape recorders in tow to reach inland cities and people to record, Mauritania was entirely ignored—except, it seems, by pioneering ethnomusicologist Gibert Rouget, who issued one Mauritanian 78 on his Africavox label, and the small N'dardisc concern of Senegal. Launched sometime in the early 1950s, N'dardisc was founded by a French businessman named Louis Fourment. Early labels and sleeves indicate Fourment had two stores, one in the center of old Dakar at 15 Avenue Jean-Jaurés, a few blocks from the ocean. The other was in the city of Saint-Louis (also known as "N'dar"), the former capital of the French colony of Senegal, and located right along the Mauritanian border. Fourment sold records in both locations, and printed a local music magazine called "La Radio Africaine." As the announcement at the head of the disc indicates, this was recorded in Saint-Louis.

The Mauritanian titles released by N'dardisc were not the majority. Fourment also issued 78s from Mali, Niger, and Senegal. His record label was active until the mid 1970s, though he appears to have ceased pressing 78s around 1960.

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SAINT-LOUIS

2. SIDDIQ AND PARTY | Sun Kay Gal Nawab Nai | Punjab • 1939

It's 1939 in the Punjab region, now divided between India and Pakistan, but beyond that, there is no documentation on precisely where this disc was recorded. This is often the case when researching early recordings from outside the United States, as few ledgers are extant. Information sometimes has to be triangulated and hypothesized. From the language listed on the label we can surmise it was recorded in the Punjab.

The first sounds you hear in this piece are the *tumbi*, a small, one-stringed instrument plucked with the index finger, and a flute, probably the wooden *bansuri*. It's a classic ballad in Sindhi, with its sharp unison singing like urgent directives and its determined rhythm. The title literally translates to "The Nawab, After Hearing the Talk," and it's a moralistic story about a *nawab*, which in Sindhi means a spoiled, rich man. The nawab's story is filled with how his misdeeds have ruined his life and the life of his family, particularly his wife and daughter, whom he angrily mistreats.

Though Lahore is the likeliest location for this recording, it's impossible to prove for now. Music in the languages associated with today's Pakistan and North India were recorded as early as 1902. These were recorded in various locations across South Asia, as many popular performers were multilingual and would sing in several languages in a session, or they had traveled to the session from another region. Most likely, the first recordings in Lahore were made in 1906. As usual these were made by the Gramophone Company, and their modus operandi was successful from the start. They cast their net widely and in that early session recorded over 50 discs' worth of music in Hindi, Punjabi, Multani, Kashmiri, Sindhi, and Farsi.

3. KHAN SHUSHINSKI | Qarabağ Şikəstəsi | Nagorno-Karabakh, Azerbaijan • 1946

Mugham is both the "classical" and a primary "traditional" music of Azerbaijan. Like *maqam* in the Middle East, or *dastgah* in Iran, it is based upon a nearly ancient series of musical modes, which are adhered to and improvised upon. To Western ears, mugham may sound strictly "folk," but in fact it's a highly complex music sung and performed by trained musicians and revered as high art. It's used to accompany lyrics of poetry and legend, with entire performances sometimes lasting for hours.

Khan Shushinski, more properly Xan Şuşinski, was born Isfandiyar Aslan oglu Javanshir in 1901 in the city of Şuşa (also "Shusha") in the territory now known as Nagorno-Karabakh. Şuşa has long been known as a center for mugham performance and practice. When he was 17, young Javanshir earned his nickname by publicly performing an expert rendition of the "Kurd-Shahnaz" in the style of early mugham performer Abulghasan Khan. From then on, he was considered an heir to Abulghasan Khan and adopted his name, with "Shushinski" a reference to his city of birth.

Shushinski began regularly touring throughout Azerbaijan in the 1920s, gaining fame and rave reviews in Baku and Stepanakert. By the late 1920s, he was appearing in Tbilisi, in Georgia. By the 1930s, he was playing large cultural events and competitions in Transcaucasia, recording for the earliest post-Revolution imprints (e.g., SovSong), and receiving state honors, the most prestigious being the People's Artist of Azerbaijan award in 1943. He remained active as a performer for decades, gradually becoming a music teacher in Baku. He died in 1979.

Shushinski recorded prolifically after World War II. This performance, named after his home of Karabakh, was made in 1946. Recording companies had been active in the Caucasus since the industry's dawn. In 1902, the Gramophone Company sent engineer William Sinkler Darby on a journey to Baku from Moscow, for what is likely the first recordings of Azeri music ever made. Some days later, when Darby moved on to Tbilisi, he continued to record Azeri performers. At the time, these recordings were generically listed as "Persian-Tatar" by the company, with their labels written in both the local script and a Roman alphabet transliteration.

The Gramophone Company continued to record periodically in the Caucasus, most notably in 1909, when engineer Franz Hampe recorded again in Tbilisi. However, the British label soon had competition in the region with France's Pathé Frères, who sent British engineer Thomas John Theobald Noble to Baku in 1911 to cut an unknown number of discs—discs so rare today that only a few have been unearthed. Famed GramCo engineer and recordist Fred Gaisberg was back in the area in 1915, but apparently the masters from those sessions were lost. "I should think they are still shuttling between Baku and Batum, because we never saw them again," wrote Gaisberg. After World War I and the establishment of the Transcaucasian Socialist Federative Soviet Republic, recordings continued in the region, as well as in Istanbul. By the mid-1930s, however, the Soviets had their proverbial iron grip on the output of artists from Azerbaijan, issuing hundreds of mugham discs on their state-run imprint. Today, due in large part to post-Ottoman and Soviet partitions, Nagorno-Karabakh is a disputed territory between Azerbaijan and Armenia.

Traditional Azeri sazandar.

4. J. JOSEPH AND MARY | Safarini | Kenya • ca. 1960

This is another piece in the dizzying puzzle of recorded history of East Africa—and yet another disc issued by the rarely heralded, rarely referenced Mzuri label of Mombasa (see Part 2, Track 25). While Salim Abdullah was making headway with his Cuban Marimba Band, Mzuri continued to record dozens of 78s of what was extremely popular in the Kenya of the 1950s: "dry guitar." This type of music, with its rural origins, was exemplified by skillful, even gleeful acoustic guitar fingerpicking. It was usually played in pairs, and sometimes accompanied by simple percussion, like a tapped Fanta soda bottle. There were infinite variations on this basic theme but at least one thing remained certain—women rarely performed on Kenyan dry guitar records. This disc from ca. 1960 is an exception, a male and female duo from Kenya, singing a playful song in Kiswahili.

SAFARINI

(Journey)

Mkwaekamba nakuaga nami niko
safarini uje tuonane.
Jumamosi naingia nami nko
safarini uje tuonane.

Goodbye Mkwaekamba, I am on a journey.
Come, we meet.
I am arriving on Saturday from this journey.
Come, we meet.
(Repeat)

Iyo mimba ni ya nani?
Mimba iyo ya ukweya
usiruke ovyo.

Whose pregnancy is that?
You got that pregnancy from partying,
don't deny it. (x2)

MALE VOICE:
Mkwaekamba utungoje stesheni siku ya
Jumamosi sisi tunakuja kutoka Mombasa.
Usikose kuja kutupokea.

Mkwaekamba, wait for us at the bus station
on Saturday. We are coming from Mombasa.
Don't miss us.

FEMALE VOICE:
Aah, kweli?
Really?

MALE VOICE:
Asante James Wani.
Thank you, James Wani.

Jumamosi naingia nami nko
safarini uje tuonane.
Mkwaekamba nakuaga nami niko
safarini uje tuonane.

I am arriving on Saturday from this journey.
Come, we meet.
Goodbye Mkwaekamba, I am on a journey.
Come, we meet.
(Repeat)

Iyo mimba ni ya nani?
Mimba iyo ya
ukweya usiruke ovyo.

Whose pregnancy is that?
You got that pregnancy from partying,
don't deny it. (x2)

MALE VOICE:
Usiseme maneno ya urongo Mkwaekamba,
iyo mimba uliipata ulipokua ukiruka ukwea.

Do not tell lies, Mkwaekamba. You got that
pregnancy when you were partying.

FEMALE VOICE:
La.
No.
• • •
Transcription and translation courtesy
of Shravan Vidyarthi.

5. EWERT ÅHS | Evertsbergs Gamla Brudmarsch | Sweden • 1950

It's said that the verdant county of Dalarna in central Sweden, with its dense forests and picturesque lakes, is home to the oldest music traditions in the country, with the most impressive history of *spelmän*, or folk musicians. The quintessential instruments of traditional Swedish music are bowed string instruments: the violin and the *nyckelharpa*, a keyed fiddle with sympathetic strings.

In the early 1800s, there was a concerted effort made by folk music societies to track down and transcribe folk tunes from the Swedish countryside. Yet a hundred years later, when the gramophone was becoming popular, folk musicians rarely if ever made it to 78. If you were alive in the first three decades of the 20th century and living in Sweden, you probably would be listening to 78s of classical music, famed tenors Folke Andersson or Jussi Björling, the pop music of Arvid Richter, or perhaps the more jaunty, folk-styled dance tunes by the many accordion and clarinet duos.

There were a small handful of exceptions. A group named Dala Trion (Trio from Dalarna) recorded four excellent examples of Swedish folk for the Gramophone Company in March of 1909—so vintage was their sound that the record company felt the need to list next to the group's name the phrase "Old Swedish Violins." E. A. Sellin, a nyckelharpa player, recorded a small number of solo performances in 1913; a group from the village of Hablingbo on Gotland island amazingly recorded a smattering of sides in 1907; and a violinist named Dan Danielsson from nearby Värmland county recorded several fiddle pieces in 1929. This was music for daily, rural life, played at celebrations and events. Apart from these few examples, the normally bustling studios in Stockholm were absent of folk traditions outside of the occasional accordion *polska*.

After World War II, folk music in Sweden experienced a significant revival and some of the most brilliant musicians were recorded for posterity, their influence still felt today. Field recordings were made beginning in the late '40s, as well as a series of 78s featuring top folk musicians issued by Swedish radio on their Radiotjänst label. Ewert Åhs (1908-1970) of Älvdalen was one of those performers. In this emotional and regal recording made in Stockholm in November of 1950, he performs a bridal march from Ewertsberg, a small village in Dalarna with a current population of under 300. This bridal march was apparently tuned to match the sound of the Ewertsberg church bells. Åhs learned his technique and tunes from his father, Lars, a schoolteacher and another noted spelmän in the region. Swedish folk tunes often credit the musician whose version the performer is augmenting. In this case Åhs' bridal march is based on the playing of Pål Karl Persson.

Radiotjänst

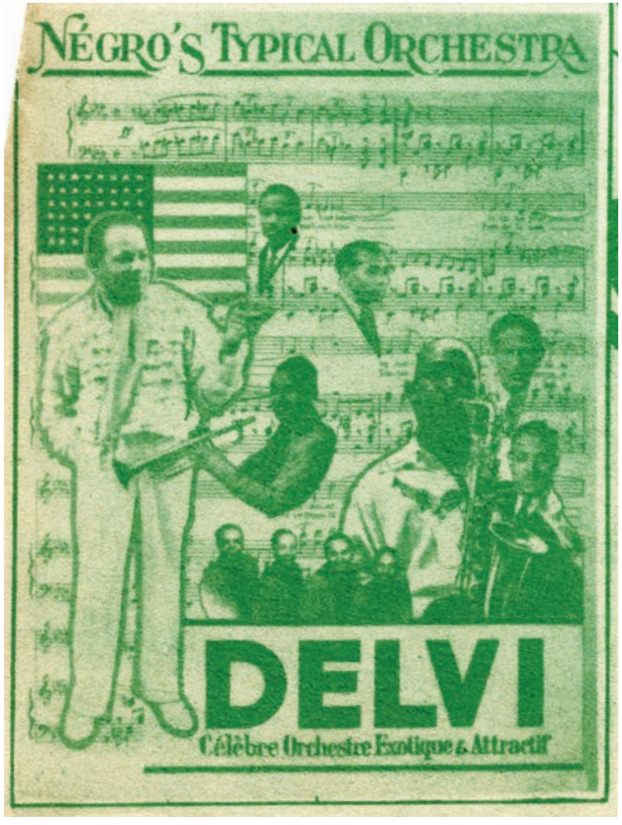
6. ORCHESTRE CRÉOLE DELVI | Du Feu Prix en Tête Man Nordé | Martinique • 1932

There was a newfound frenzy in the already bustling and carefree Paris of the mid-1920s. It started on 33 Rue Blomet in the 15th Arrondissement, where a West Indian musician named Jean Rezand des Wouves began holding evenings of music and dancing for the local Antillean community. As the story goes, neighborhood poet Robert Desnos was a regular and christened the club "Le Bal Nègre," ushering in a fresh infatuation by Parisians of all races—bohemian and elites alike—with local, hot jazz from the Caribbean, especially Martinique and Guadeloupe.

Both islands had been French possessions since the 17th century, part of the often brutal race to conquer the "New World," and, because of their geographic positions, had mixed populations that were partly descended from Africa, the Middle East, and Asia. Musicians like de Wouves had begun to relocate to Paris and they performed regularly throughout the 1920s, but the wave broke with the arrival in 1929 of clarinetist and bandleader Alexandre Stellio and violinist Ernest Léardée. These superb musicians, their distinct Martiniquan style—incorporating hot Western jazz with West Indian rhythms and melodies—and their recordings, which were first made in very late 1929, ushered in an era of the *biguine*.

Biguine is the genre, but it is also the dance, with 19th century origins in the city of Saint-Pierre. (It and its entire population were destroyed in 1902 by a devastating volcanic eruption.) The defining characteristic of much of the orchestrated biguine that was heard coming out of the Rue Blomet clubs was the clarinet, linking the music in an indelible way with New Orleans jazz.

"Du Feu Prix en Tête Man Nordé" (The Fire on Madame Nordé's Head) is a reference to an old Créole joke about a freckle-faced woman. The piece, recorded January 11, 1932, in Paris, probably features a Cuban clarinetist named Filiberto Rico. The band, active in Paris from the early to mid-1930s, was led by the drummer, a mysterious man named Paul Delvi. He claimed to be from Louisiana in the United States, born to a Martiniquan mother, and a veteran of World War I. Other sources state his birth place as Martinique.



He would regularly brag to friends that he was fed the same mother's milk—literally—as Sidney Bechet, slyly indicating that they may have shared a father. He apparently married a French woman and settled down, but details of the rest of his life are totally unknown. His band recorded three records. While West Indian jazz continued its popularity on record for another 30 years, it never made it much further than the nations around France and, even then, it remained solidly a French passion during its heyday.

7. TRIO MEDELLÍN | La Morena | Veracruz, Mexico • 1937

Veracruz is the diverse, eastern region of Mexico shaped like a slender crescent along the Gulf of Mexico. It is also home to arguably the most vibrant local string band music in the country (including *son huasteco*, featured on Disc 1 of this set). A major style in the region is known as *jarocho*, a broad term for music from Veracruz. The most commonly heard jarocho group features the *jarana* or *jarana jarocha*, a small eight-string guitar; a small four-stringed guitar known as the *requinto*; and the diatonic harp, the *arpa jarocha*.

There are many types of jarocho, however, and the raw style heard here (on a disc made ca. mid-1937 in Mexico), does not feature the comparatively elegant arpa, and instead consists only of a trio of differently sized, percussive jaranas. Nothing is yet known about this trio, except that they likely hailed from the Medellín neighborhood of the city of Veracruz. The leader of the trio is probably *requinto* player Santana Vergara, the man credited for writing their songs.

Once again, this is an example of a style of music that was almost never recorded during the early years of recording—and there were thousands and thousands of Latin-American and Spanish-language discs of all stripes made. Songs from Veracruz were popular on record, though they tended to be performed by well-established balladeers and songsters, like Consuelo Contreras and Ed Carillo, known together as the "Dueto Veracruz," and these were usually not performed on local instruments. It wasn't until both local recording in Mexico was established in the 1930s, as well as the establishment of local labels, that real *son jarocho* appeared in stores.

LA MORENA

(Brown-Skinned Woman)

Camino por un sendero que conduce a mi pasión
que conduce a mi pasión, camino por un sendero
Hoy, como ves que te quiero, te va leve la ocasión

I walk on a path that leads to my passion
that leads to my passion, I walk on a path
Today, since you see I care for you,
the occasion will be light (x2)

Mi morena, adiós, adiós
Te vuelvo a decir adiós
Otra vueltecita, adiós
Te vuelvo a decir adiós
Te acuerdas bien que te adora
Mira lo lejos que vaya
Asómate a la ventana,
que clarito lo verás

My brown-skinned woman, goodbye, goodbye
Once again, I say goodbye
One more time around, goodbye
Once again, I say goodbye
Remember well who adores you
Look how far I may go
Lean over to your window,
you will see it clearly

Navegando en una tabla donde
el amor desvanece
Donde el amor desvanece,
navegando en una tabla
Canta un pájaro en la jaula;
que, el que de amores padece

Hasta con las piedras habla
y el mundo se le oscurece
Canta un pájaro en la jaula;
que, el que de amores padece

Navigating on a board where love vanishes
Where love vanishes, navigating on a board
A bird sings in its cage;
he who is afflicted by love (x2)
Even speaks to the stones
and the world becomes dark to him
A bird sings in its cage;
he who is afflicted by love

Mi morena, adiós, adiós
Te vuelvo a decir adiós
Otra vueltecita, adiós
Te vuelvo a decir adiós
Una morena me dijo que la llevara pa' bajo
Y yo le dije: morena, que te lleve el que te trajo

My brown-skinned woman, goodbye, goodbye
Once again, I say goodbye
One more time around, goodbye
Once again, I say goodbye
A brown-skinned woman asked me
to take her down south
And I responded to her: brown-skinned woman,
let him who brought you here take you

Dame la mano derecha, que me voy a despedir
Que me voy a despedir, dame la mano derecha
Si de mi tienes sospecha, bien me lo podrás decir

Pues, mi amor hasta la fecha
no te he dado el que sentir
Pues, mi amor hasta la fecha
no te dejo el que sentir

Give me your right hand,
I am going to bid you farewell
I am going to bid you farewell,
give me your right hand
If you have any suspicions of me
you can freely tell me (x2)
For, my love, up to this date
I have not given you reason to feel so
For, my love, up to this date
I have not given you reason to feel so

Mi morena, adiós, adiós
Te vuelvo a decir adiós
Otra vueltecita, adiós
Te vuelvo a decir adiós
Negrita quisiera ser las perlas de tus aretes
Para andar cada ratito besándote los cachetes

My brown-skinned woman, goodbye, goodbye
Once again, I say goodbye
One more time around, goodbye
Once again, I say goodbye
Dark-skinned woman, I wish I could be
the pearls on your earrings
So that I could every moment be kissing your cheeks

• • •

Transcription and translation by Frank Fairfield.

8. PASQUALE TARAFFO | Sonatina in A Major | Italy • 1929

When the Italian guitarist Pasquale Taraffo made his American debut at the Gallo Theatre in New York City, reviewers marveled at his "extraordinary" instrument: a six-stringed guitar, with an elaborately carved, arched hollow arm that extended above and held eight additional floating strings. For many in the audience, it may have been their first contact with the art-deco vision of the harp-guitar.

Taraffo, entirely self-taught, was already quite well-known in Europe. Born to an ironworker's family in Genoa in 1887, by the age of nine Taraffo was not only playing guitar publicly, but was sponsored by two wealthy Genoan ship owners. It's not known when he began playing the harp-guitar, but by 1910 he was playing his first: a 14-string model apparently designed by Taraffo himself, and crafted by a local luthier named Settimio Gazzo.

Those who have studied Gazzo's existing harp-guitars have noticed that he was an amateur luthier when compared his contemporaries. He used lesser quality wood, and the instrument projected weakly. Taraffo could have chosen more refined models, but stuck with Gazzo's throughout his career. It was clear that the two were friends, and it's been said that Gazzo in fact gave his models to Taraffo as gestures of good will. Harp-guitars were both bulky and heavy, so players such as Taraffo usually rested the instrument on a large floor pedestal, instead of holding it continuously. The pedestal, which also acted as a resonator, would be made of carved wood with an organic looking form, making the entire contraption seem like something out of a European folktale.

A brilliant player, Taraffo was nicknamed "*U Roa*" (The Wheel) because of the prodigious speed of his right index, middle, and ring fingers. He was touring successfully throughout Europe by 1911, and by the early 1920s, Taraffo began a series of extended tours of South America, where he was especially popular, returning multiple times. He recorded a modest selection of acoustic performances for the German Homocord, Parlophon, and Polydor labels, including two originals, "Prospero" and "Stefania," named after his Genoan patrons.

When Taraffo first landed in the United States in December of 1928, he did not perform any of his originals at his debut. His program mainly consisted of arrangements of classics by Schubert, Boccherini, Delibes, Rossini, Alberniz, and even "The Stars and Stripes Forever." However, he stayed in the U.S. long enough to make a superb recording—perhaps his best—of his own "Sonatina in A Major," cut in March of 1929. It was his only stateside disc. This performance is a showpiece of the often spectacular quality of sound hidden in 78 grooves: Taraffo's deep bass notes can still shake a room, even on shellac.

Taraffo died in 1937 at the age of 50, during one of his South American tours.

> *"The modest player bowed behind a giant instrument of his invention, half guitar and half harp. Poised on its pedestal high in air, it sounded like a mandolin orchestra in response to the single compelling force of a genuine musicianship."*
>
> — *New York Times,* December 24, 1928.

TARAFFO PASQUALE

Virtùoso Chitarista Italiano

9. CAYLA AND DEMAY | Lo Mourolliado | Auvergne, France • ca. 1930

The French periodically recorded their regional folk music in the early days. Standouts were always the singers and the piercing *biniou* bagpipe and *bombarde* reed duets of Brittany, as well as the equally harsh hurdy-gurdy (*vielle à roue*) music of Berry and beyond. It's indisputable, however, that the region that fared the best during the 78 rpm era was Auvergne, the mountainous region in center-southern France. That's due primarily to a local shop owner and musician who had the foresight to start his own label in Paris in the late 1920s, specifically designed to entertain displaced Auvergnats. The label was called *Le Soleil*, or "The Sun." The musician's name was Martin Cayla.

Cayla was born in 1889 in the Cantal department of Auvergne, in the medieval town of Sansac-de-Marmiesse. He moved to Paris at the age of 17 and became a milkman with stints as a ballet dancer, and eventually opened a music shop on Rue de Taillandiers in the 11th Arrondissement. Cayla was an expert player of the Auvergne *cabrette* (literally "little goat"), a bellows-blown set of pipes that, without a bass drone, requires careful fingerwork to keep the semblance of a drone going.

Cayla was the head of a mini-empire, comprised of his label, the musicians that he played with and represented, and his shop (which eventually moved to the 10th Arrondissement and was family-run until 2000). Thanks to him and Le Soleil, Auvergnats in Paris had hundreds of discs of their native polkas, bourrées, waltzes, and schottisches to choose from. This risqué bourrée in local dialect features Cayla on the cabrette and Paul Demay on the accordion, and was recorded about 1930. Cayla has remained a pillar of the Auvergne long after his death in 1951.

LO MOUROLLIADO

Vai vai vai moralhada
Vai vai vai te lavar
Quand tornaràs, moralhada
Quand tornaràs dansaràs

Go, go, go, moralhada [dirty-faced girl]
Go, go go, wash yourself (x2)
When you come back, moralhada
When you come back, you'll dance (x2)

Lo cocut canta miga
Canta pas lònh d'aici
Reguilha dins l'Auvèrnhe
Respond dins lo Carcin
Gu-el canta dins l'Auvèrnhe
Respond dins lo Carcin

The cuckoo sings, my friend
He sings not far from here (x2)
He has fun in Auvergne
And responds in the Quercy
He sings in Auvergne
And responds in the Quercy

Fai-lo cornard ma filha
Ton paire v-o èra ben
Quand tornaràs, moralhada

Quand tornaràs dansaràs

Make him a cuckold, my daughter
Just like your father was one (x2)
When you come back, moralhada
When you come back, you'll dance (x2)

L-ai vist lo lop la lèbre
E lo rainal dançar
Fasiáun lo torn de l'aure
Sans poire s'atrapar

I saw the wolf, the hare,
And the fox dance (x2)

They were going around the tree
Without being able to catch (x2)

• • •

Translation by Thomas Henry.
Transcription courtesy of J.D. Goudonesque.

Martin Cayla.

10. DACHAUER BAUERNKAPELLE "STRASSMAIER" | Niederbayrischer Halbwalzer | Germany • 1907

Romanticism of early recorded sound and a specific canon of artists is ruthlessly clung to by 78 collectors, perhaps due to their fetishization of hard-to-find or one-of-a-kind discs. However, collectors are rarely academic scholars and thus frequently have preconceived or myopic notions regarding the messy concept of authenticity. It's entirely possible that the disparate examples of manufactured folklore that existed in many parts of the world during the days of early recording can be just as fascinating, enjoyable, and revealing as the rustic, mournful wail.

Germany's folk culture on record was, by and large, a sophisticated one. Despite a massive, global industry operating across the world, very little effort was made to record, for example, indigenous German bagpipers or true "folk." Today, tourists from across the world are familiar with just one kind of German music, that of the Bavarian beer-hall, calling it "oom-pah" or just "beer drinking music."

From about 1870 to 1920, this kind of music was not for tourists, but it was terrifically popular with the local population, especially in Munich. There, beer gardens and pubs were for family entertainment, not merely drinking. They were gathering places for all kinds of people, day and night. A kind of folk theatre developed there, led by the *Volkssänger*—not just a folk singer but a legitimate performer of a unique category of musical entertainment and variety performance. The Volkssänger performance featured group skits, songs, dance music, and comedy, and Volkssänger groups and societies proliferated across Munich, especially after 1900. The groups dressed like Bavarian peasants, with the main character of their performances being the *Dachauer Bauer*, or the peasant from Dachau. The leaders of the groups were often the bandleaders and arrangers, or musicians themselves. As scholars Heike Frey and Linda Fujie describe them, Volkssänger performances were a "Bavarian cliché," and "native audiences gobbled up the offering of an escapist postcard idyll." Was this music an authentic expression, an imitation of authenticity, or a combination of both? What was true was that several excellent bands joined musical virtuosity to Volksänger practice during this time.

In 1903, the owner of the Platzl restaurant, Karl Böhm, had run into financial trouble. In a attempt to right the ship, he hired a Viennese Volkssänger named Hans Strassmeier (1866-1921), and with his Dauchauer Bauernkapelle they began to sell out the house. Böhm even referred to his beer hall, which still exists today, as a *Bauernbühne*, or "peasant stage." Strassmeier's band went on to record for a number of labels. This piece, complete with rollicking hoots and yelling from the band members, was cut for the German Favorite label in 1907. It's a "Lower Bavarian Half Waltz."

Strassmaier.

11. A. MEGRELIDZE AND THE GEORGIAN RADIO FOLK SONG ENSEMBLE | Rostom Chabuki | Georgia • 1957

Georgian acapella polyphonic singing has been in existence since before polyphony existed in Western classical music and before the introduction of Christianity in the country. In many parts of the world, homophonic singing was always predominant, and still is, but in Georgia, not only has polyphony been practiced for at least a millennium, but it is often based on non-Western scales, lending the songs a peculiar dissonance for the uninitiated. Today, Georgian polyphony is widely performed internationally, and was elected by UNESCO as an example of a Masterpiece of the Oral and Intangible Heritage of Humanity, but it is still an integral part of both public and private life, sung at celebrations of all kinds. Some pieces are known as "table songs," intimately performed for eating and drinking during festivities.

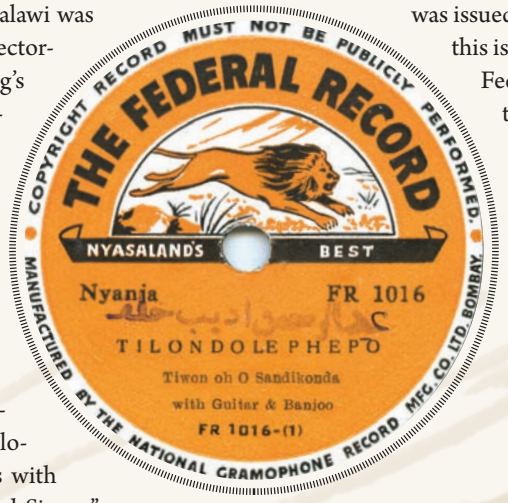
Gramophone Company engineer William Sinkler Darby arrived in Tbilisi on February 10, 1902. He set up shop in the Hotel London, an opulent place in the cultural and mercantile crossroads of Old Tbilisi which had famously hosted writer Knut Hamsun just three years earlier on his trip through the Caucasus. Darby stayed for nine days and recorded 117 works: tar and violin solos, harsh reeds from Abkhazia, mugham-style singers with a *sazandar* (small folk backup group), and of course, a Georgian polyphonic choir. And with that, he left.

Thereafter, the Gramophone Company and its competitors were in Tbilisi almost every year up through 1915. In fact, according to researcher Anzor Erkomaishvili, the Company established its regional headquarters in the city, and from there organized dates in Iran and Central Asia. From their satellite offices, Gramophone Company agents regularly sought out polyphonic choirs from outside the main cities for recordings. With the advent of World War I and the Russian Revolution, however, recording in Georgia (as well as other parts of what would become the Soviet Union) were halted until 1930.

In a roundabout way, this piece was the result of Stalin's revitalization of the Soviet record industry, discussed earlier (Part 1, Track 10). While thousands of discs of propagandistic Communist opera and nationalist songs were made, often by folk singers, it's also true that the recording of authentic folk music was seen as an asset to the Union, and so Georgian polyphony again appeared on record. This 1957 side, performed by a group led by folklorist and teacher Akvsenti Megrelidze (1877-1953), is an example of polyphonic singing from the region of Svaneti, located in northwestern Georgia against some of the highest peaks in the Caucausus. The lyrics are taken from an old Svan poem ("როსტომ ჭაბიგვ" in Georgian) and the tune is used for performing a *perkhuli*, a men's round dance performed in traditional costume.

12. TIWONOH AND SANDIKOLA | Tilondo le Phepo | Malawi • ca. late 1940s

During World War II, the country known today as Malawi was a British colonial territory called the Nyasaland Protectorate. In the early 1940s, many Malawians joined the King's African Rifles (KAR) regiment and fought for the British, particularly against the Italians in the East African campaign. When these soldiers returned, a musical instrument came with them: the banjo.



When Hugh Tracey, subsidized in part by the Gallotone label of South Africa, began his recording expeditions across Southern and Eastern Africa, almost no Malawian music had been recorded, save for three discs in Malawian languages recorded in Tanzania in 1930 by Columbia. In 1940 Tracey and Gallotone ushered in years of commercial Malawian discs with the first record by a guitarist billed as "The Nyasaland Singer." By the early 1950s, Gallotone and other labels were taking advantage of the newfound spate of banjo performers and banjo/guitar duos, which remained almost exclusively popular in Malawi for decades. When European instruments were worn out over time, locals even crafted their own banjos—this stuck firm.

As mentioned in earlier entries, many of the small label owners in East Africa were Indian businessmen and shop owners; this was also true in postwar Malawi. This piece, sung in the Yao language though with a label in Chewa, was issued on the virtually unknown Federal Record imprint; this is the only known copy of a disc on the label (for now). Federal Record was almost certainly run by Indians in the late 1940s, as the discs were pressed by the National Gramophone Company in Bombay (which also pressed the Young Iran label, Part 2, Track 10).

It is unknown if the duo of Tiwonoh and Sandikola issued any other material. The title of this song translates to "We Should Follow the Direction of the Wind."

13. SEARS ORCHESTRA | Bela Aurora | Azores • early to mid-1940s

After World War II, almost anyone could become a record label owner. Gone were the days of recording on beeswax slabs—there were now portable disc cutters that made aluminum masters. And if one had access, the recording process became much easier. By 1946, the first commercial, portable magnetic tape recorder came on the market, completely changing the geography of global recording and its scope. If electric recording with microphones was a huge advance in sonic quality and the advent of radio made localized musicians able to hear one another across long distances, then the use of the portable tape recorder was another paradigm shift for music and access to it. No longer would intrepid record labels have to park in major cities; now, they could go wherever they wanted. This was seen across the globe as small record companies servicing local people and the music they loved began appearing by the hundreds. Music that was never recorded before because of lack of easy access (or lack of interest) became available.

America's immigrant population stepped right up. An Oakland barber named Anthony A. Sears was one of these local moguls. Born in 1887, probably as Antonio Soares, Sears immigrated to the United States in 1908. After spending some years in Massachusetts, in 1920 he and his wife Annie moved to San Leandro, California, which had one of the largest populations of Portuguese immigrants on the West Coast. We know very little about his life other than the fact that he was a barber, and that in the early to mid-1940s he gathered some musicians—perhaps even his family and friends—to record folk tunes from the Azores, almost as if they were entertaining at home.

The humble sounding four records of *modinhas Açoreanas* that Sears privately released himself on his Sears label filled a long-standing gap. There were well over 100,000 Azoreans in the United States by 1919 alone, yet apart from a handful of records in 1923 by a group that called themselves the Açoriano Quintette, and the nearly imperceptible one or two Azorean folk tunes by Portuguese musicians, there was no real effort to court these new arrivals. Perhaps it was assumed that any record in Portuguese would suffice. But the Azores has its own folk traditions, and Anthony Sears wanted to record the music of his family's home.

Each one of Sears' records of Azorean music lets us know from which island the tune originates. "Bela Aurora" or "Belaurora" ("Aurora" being a woman's name) is a classic Azorean folk song with many variants, but Sears' version is from "The Green Island," or the main island of the Azores, San Miguel—specifically the small town of São Vicente Ferreira on the island's north side. It's the *segunda perna* (second part) of a longer piece, though it stands on its own. The lyrics are a simple back-and-forth between a woman weeping after the loss of her lover, and a male voice praising her virtues, changing the tone of the piece from downtrodden to upbeat. It seems each member of Sears' homespun group—perhaps including Sears' son Albert—gets a chance to sing a verse. Twice during the tune, "Long live Mr. Espírito Santo," is shouted. It's a common surname on San Miguel, even today—though who knows who he was. At the very end of the song, the same voice shouts "Long live the boys of San Miguel!"

Sears must have seen some success with his records. He issued a group of Portuguese tunes in a separate series, as well. Interestingly, it seems that he attempted to re-record his Azorean songs several years later in 1947 with professional Bay Area musician Rudy Cipolla. Unfortunately, those retreads were slick, and had none of the spark or earnestness of the earlier recordings. It seems those few recordings were Sears' last. He died in 1951.

14. POEU SIPHO AND POEU VAN JOHN | Sompoung Klay | Cambodia • 1950s

This guitar and violin duo, playing what is most likely wedding music, is a rare instance of a purely instrumental Cambodian recording. Poeu Sipho, the guitarist, was a major composer of Khmer music who worked for the state-run National Radio of Cambodia. His compositions are still known today, thanks to the proliferation of cassettes as well as efforts made by Cambodians to preserve their musical heritage after the Cambodian Genocide, in which an estimated 80% of Khmer musicians were killed, or left the country. (The vast majority of records were destroyed, too.) It's possible that violinist Poeu Van John was Poeu Sipho's younger brother.

Global recording is also inextricably tied to colonialism. Khmer music was, compared to the rest of the music of Southeast Asia, criminally under-recorded. When Gramophone Company engineers from Britain and the first traveling engineers from German labels were traveling across parts of Southeast Asia during the first decade of the 20th century, Cambodia (and Laos) were almost entirely ignored, save for a group of extremely rare discs made by Pathé and Odeon. The international port city of Singapore became the record companies' Southeast Asian base of operations; thousands of 78s were recorded there, but their focus was primarily on music in and around the Dutch East Indies. This left out much of the region—especially those areas once controlled by the French.

The French, then, are largely responsible for what exists of early Cambodian recordings. Over time, small amounts of Cambodian music crept out on the French branches of major labels (Columbia, Odeon, Polyphon), usually hidden between dozens of discs from Vietnam. After World War II, Cambodian independent labels appeared, such as Angkor Wath, Visoka, and Tepthida, on which this recording was released. These discs were usually pressed in France, as there were no pressing facilities in Cambodia until 1966. There is almost no contemporaneous documentation available on Tepthida, but the label's (largely unstudied) output suggests that it was steadily active (and re-issued music, such as this disc, that had originally appeared on the French Polydor label).

15. TOBA BATAK ENSEMBLE | Riak-Riak | Sumatra, Indonesia • early 1950s

After the Japanese occupation of Indonesia (beginning in 1942) and after the subsequent Indonesian National Revolution (which lasted until 1949, when the Dutch recognized Indonesia's independence), the thriving "colonial era" of recording in the region—as ethnomusicologist Philip Yampolsky has accurately dubbed it—was over. The European companies had long since stopped recording there, and none of the few independent Indonesian labels that were active before World War II had survived.

When it came to the phonograph, what developed after World War II was fueled by independence and a new kind of nationalism, and included the emergence of independent record labels such as Irama, Serimpi, and Dendang. It also included the establishment of Radio Republik Indonesia (RRI), the state-run broadcasting network, in 1945.

This is a transcription recording, likely made in the early to mid-1950s, and pressed on the RRI label, known as Indravox, and given to local radio stations for broadcast. It is not, however, standard *krontjong* popular music or Indonesian jazz, but is drawn from a set of field recordings featuring all manner of local music. The title, "*Riak-Riak*," means "rapids," and it is a mesmerizing example of *gondang* music, a genre of the Batak Toba people of northern Sumatra. The recording features the *taganing*, a set of five tuned drums on a stand along with the larger, deeper *gordung*; the *sarune bolon*, a nasally, double-reed shawm like the Egyptian mizmar or Turkish zurna; a set of four suspended gongs known as the *ogung*, and the *hesek*, a piece of metal played with sticks.

By 1956, Indravox changed its name to Lokananta, and embarked on a long history of commercial recording. Yet, rarely if ever did Lokananta issue a set of recordings like these live excerpts. Who did them, and why? The best guess is that they were the product of a peculiar case who at one point worked for the RRI—a man named Bernard Ijzerdraat.

In 1941, Ijzerdraat was a 15-year old in Haarlem and his father, a leader in the Dutch resistance, had just been shot and killed by the Nazis. As the story goes, Ijzerdraat attended the performance of a touring gamelan troupe and immediately became obsessed with and devoted to the music: reading, studying, and listening to every disc he could find. His early mentor was Jaap Kunst, then director of the Institute of the Indies and a renowned ethnomusicologist, who appeared amazed at Ijzerdraat's diligence. Ijzerdraat formed a troupe of friends, named the group *Babar Layar*, and they set to work, making instruments out of scrap, borrowing money from friends, and making do with what they could during wartime rationing. By 1945, after the war, they were touring throughout Europe and could perform upwards of 40 compositions. This was the first non-Indonesian gamelan group.

Ijzerdraat traveled to Indonesia and supported the Indonesians during the revolution. He later married a Sundanese woman and fully immigrated to Indonesia – even changing his surname to Suryabrata. He continued performing and teaching gamelan, notably to Mantle Hood, who in the 1950s at UCLA established both the first university gamelan program and the Institute of Ethnomusicology. Ijzerdraat died in 1986.

"His Master's Voice"

RECORD BAHRU

Che Fatimah Jasman ini menyanyi-kan lagu-lagu-nya yang permai itu di-piring-piring peti menyanyi "H.M.V." sahaja.

Singapore Malay

June 1933.

G. H. Kiat & Co., Ltd., Printers, Singapore.

16. EMMANUELE CILIA | Iz-Zakkiek | Malta • 1932

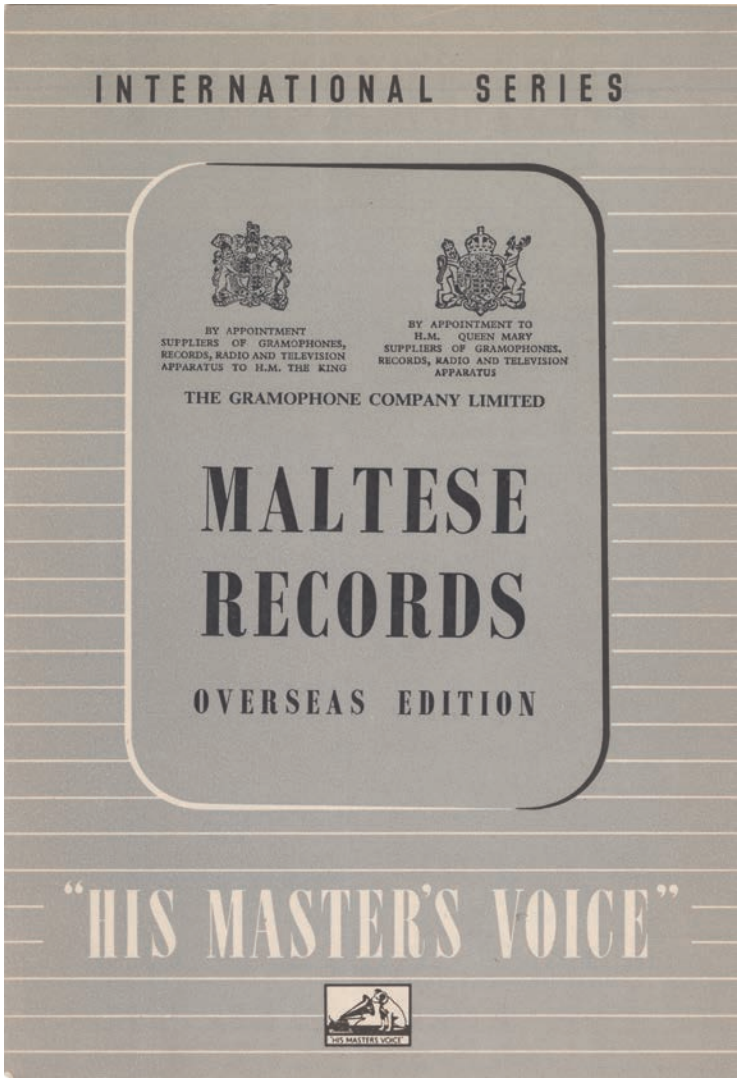
Għana, pronounced "ah-nah," is a traditional folk song style of the Mediterranean archipelago-nation of Malta. First, there's the simple guitar, then there's the voice—the loud, strained, shouting-singing of the Maltese għana singer, which sounds like it comes from another age entirely.

The genre is sometimes romanticized as the poetic, wistful verse of humble, rural peasants, but it is more complex than that. Għana was for many years quite popular throughout Malta as a musical means to pass the time. More recently, however, according to scholar Philip Ciantar, the music has sometimes been marginalized by the Maltese middle class, who have seen it as too rootsy, despite its earlier ubiquity. Ciantar suggests that this is owing, at least in part, to a negative association of it with Malta's historic connection to the Arab world. To most listeners, however, għana seems to have much more in common with Italian and Sicilian folk music than with the music of nearby Tunisia.

Emmaneule Cilia, from the southern city of Ħaż-Żebbuġ, was probably the most recorded early għana singer. In June of 1931 he was brought to a studio in Milan by local Maltese businessman Anthony d'Amato. Cilia recorded exclusively for the Gramophone Company and, according to researcher Andrew Alamango, became an instant influence on other Maltese folksingers, who imitated his vocal style.

Cilia's time in the studio was brief, as it was for all the other Maltese performers who cut records either in Milan or Tunis between 1931 and 1934. Nearly all the European labels recorded Maltese music during that two-year period: HMV, Pathé, Odeon, and Polydor. These scarce discs are what's left—Maltese performers were not recorded again until decades later.

Iz-Zakkiek, recorded in September of 1932, was written by a busy publisher and entertainer named Carlo Satariano (1889-1956), who accompanied Cilia on his first trip to cut discs and wrote many of his songs. The spelling of the title is in an older orthography of Maltese. Today, it would be more proper to read *Iż-żaqqieq*.



IŻ-ŻAQQIEQ

(The Glutton)

Pu għalik kemm int żaqqieq
U minn dil-marda qatt ma tfiq
Dejjem tiekol, dejjem tomgħod
Ħalqek qatt mument ma joqgħod.

Fie on you, you glutton
This weakness you will never overcome
Always eating, always chewing
Never is your mouth still.

Kulma tara trid tixtrih
Sabiex f'żaqqek tmur tpoġġih
X'kastig għandek kemm hu kbir
Pu għalik kemm int ħanżir.

Everything you see you want to buy
So as to put it into your stomach
What a bane, how huge it is,
Shame on you, you pig.

Malli jgħaddi tal-pastizzi
Tal-imħar jew dak tar-rizzi
Toħroġ tixtri minnufih
Biex lil żaqqek tpaxxi bih.

When the pastizzi seller passes by,
Or the limpet or sea urchin sellers
You immediately go out to make a purchase
Which will satisfy your stomach

Bajtar, tin, lanġas, tuffieħ
Frawli, għeneb u bettieħ
Trid tarak tixtri mit-triq

Pu għalik kemm int żaqqieq.

Prickly pears, figs, pears, apples
Strawberries, grapes, melons
Look at you buying these in the streets
Shame on you, you glutton.

Karawett, ful, qastan, lewż
Ġellewż, ċiċri u anke ġewż
Narak tiekol ta' kull ħin
X'marda għandek x'waħda din.

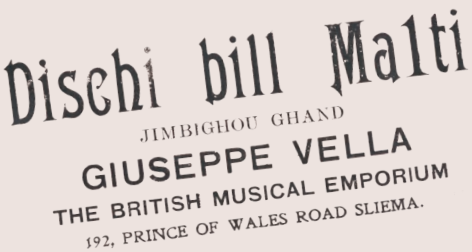
Peanuts, broad beans, chestnuts, almonds,
Hazelnuts, chickpeas and also walnuts,
I see you eating all the time
What a sickness, what a pain.

Żaqqek qiegħda tirvinak
Ma tistħix minn min jarak
Agħmel ftit tal-attenzjoni
Għax għad tmut bl-indiġistjoni.

Your stomach is ruining you
Have you no shame of being seen
You'd do well to pay attention
So you don't die of indigestion.

• • •

Transcription and translation by Alexandra Vella and Michael Spagnol.



17. MAYFAIR BAND | Gathering Peascods | England • 1926

In the early days, record labels loved pseudonyms—thousands of 78s were issued under alternate names. Sometimes this was done in order to market a record toward a totally different cultural group; sometimes it was to couch a popular artist's identity, especially if they were recording for a competing label. This "Mayfair Band" is in fact a small brass "military"-style band led and conducted by George Wilford Buckley Byng (1861-1932), a notable British conductor and sometime composer, who served as a house conductor at the Gramophone Company. The "Mayfair Band" was probably a generic name the Victor company gave the group when it issued this 1926 recording for U.S. buyers. It is not, however, a "military" tune at all. It's a traditional country dance tune that dates at least to the mid-17th century.

Tracing folk music, documenting it, and preserving it in written form was a studious, academic-style pursuit in upper-class England, even in 1926. By the turn of the 20th century there were numerous folk music societies for just that purpose. The central figure in the modern revival of the appreciation and documentation of the traditional folk song in England was undoubtedly Cecil Sharp (1859-1924). Sharp spent years collecting thousands of folk songs across England, publishing them, lecturing on them, and founding the English Folk Dance Society. His methods and viewpoints have been regularly critiqued, both in his day and since, yet he remains a lion in the field.

It's interesting that Sharp chose transcribed documentation only, rather than recordings, to capture these songs. Unlike his colleague Percy Grainger who made wax cylinder field recordings of folk artists, Sharp distrusted the phonograph and felt that it was inferior to transcribing the tunes for posterity. Likewise, many early performers as well were skeptical of the phonograph's significance. While commercial record companies based in England were extraordinarily aggressive and productive in capturing traditional music around the globe, they tended to ignore the idea of recording traditional music in their own back yards. This was unusual. In the United States, hundreds of Irish immigrant musicians were recorded by Victor and Columbia during the 1920s on, saving a legacy of historic folk dances and songs. But extant early folk songs and tunes performed by English, Irish, Welsh, and Scottish musicians—actually recorded in the UK—are, for the most part, quite different.

Cecil Sharp arranged this piece that Byng conducts, recorded at the Gramophone Company's headquarters in London, in C Studio, known as "Small Queen's Hall." It feels today like a perfectly compact, wonderfully arranged piece on its own—short, complete. "Peascods" are in fact pea pods, which were central to various folkloric practices involving wooing and romantic divination. A version of the lyrics were published for this piece in 1840, in William Chappell's *A Collection of National English Airs*, and they capture quite succinctly the overpowering emotion of a young person, perhaps in love, in touch with the natural world:

How pleasant is it
in the blossom of the year,
To stray and find a nook,
Where nought doth fill
the hollow of the list'ning ear
Except the murm'ring brook;
Or bird in neighb'ring grove,
That in solitude doth love
To breathe his lonely hymn!
Lost in their mingled song
I careless roam along
From morn to twilight dim.

And as I wander
in the blossom of the year,
By chrystal waters' flow.
Flow'rs sweet to gaze on,
as the songs of birds to hear,
Spring up where e'er I go!
The violet agrees,
With the honey-suckle trees.
To shed their balks around!
Thus from the busy throng,
I careless roam along,
Mid perfume and sweet sound.

18. WEI ZHONGYUE | Shimian Maifu, Pt. 1 | China • mid-1930s

Performing a solo so immaculate and expressive, and with the burden of such an epic narrative, is no small feat. That's why this piece for the *pipa* is still one of the most popular in the repertoire for the instrument: a showcase for a performer, it's meant to stir emotions and show off breakneck technique.

"*Shimian Maifu*" translates to "Ambush from Ten Directions," and its short movements are based around an infamous battle in Chinese history between the Chu forces led by warlord Xiang Yu and the military forces run by commander Han Xin for Liu Bang, who after this battle in 202 BCE would become the first Han dynasty emperor. Known as the Battle of Gaixia, it marked the beginning of the end of the Qin dynasty. No mere legend, it is documented in detail by Chinese historians, including in the famed *Shiji* (Scribe's Records) written in 94 BCE. During this battle, Xiang Yu and his Chu troops found themselves trapped in a canyon and surrounded by the forces of Han Xin, who made Chu prisoners of war sing wistful songs about their homeland to make the surrounded soldiers lose their will to fight. Han Xin's strategy was indeed an "ambush from ten directions"—it led to Xiang Yu's capture, escape, re-capture, and eventual suicide.

The pipa may be nearly as old as the battle itself. It's documented in the artwork of the Mogao Caves along the Silk Road, although, like so many other instruments, its origins are cloudy. A teardrop-shaped lute with four strings, the instrument is held upright when plucked, and the word "pipa" itself refers to the way it is played: "pi" for the outward plucking of the strings, "pa" for plucking inward. It rose to popularity in the courts of the Tang dynasty, especially from the 7th–10th centuries, and remains a quintessential instrument of China.

The age of this piece is uncertain, though it was first written down in 1818. Wei Zhongyue was born in Shanghai in 1909 to a poor dock worker's family of nine. He was sold to a local widow and, despite having to work to support her, he was able to take music lessons. By his early 20s, he was performing regularly in Shanghai and appearing in films. Eventually, he became a music professor at Shanghai University. At the outset of the Cultural Revolution, however, he was branded a "reactionary academic authority," though he could lead a normal life thanks to an apprentice who bribed government guards. He died in 1998. This performance was recorded in the mid-1930s in Shanghai. Sadly, most of the documentation on recording activities in China after the late 1920s have been lost.

Wei Zhongyue.

19. SUBEIT BIN AMBAR | Taksim Hijazi | Zanzibar, Tanzania • 1930

Taarab or *tarabu* is the name given to the swooning music of coastal Kenya and Zanzibar that is substantially influenced by the music of the Middle East and the Indian subcontinent. This perhaps unexpected cross-cultural pollination seems to date from the late 19th century, when the sultan of Zanzibar, Barghash bin Said, invited an Egyptian orchestra to play at his palace. The visiting musicians began to teach local Africans their music, which spread and developed, with local taarab music clubs being established in the early 1900s.

The accuracy of this origin story isn't guaranteed—coastal East Africa had been in contact with the Middle East, the Persian Gulf, and South Asia for centuries through the maritime trade. What is clear is that while local taarab performers and musicians, many of whom were laborers at the port at Zanzibar Town, adopted numerous aspects of the music of the Middle East—from instruments to song structure—taarab was also something different. For one, the lyrics are almost always Swahili poetry, and the Swahili language was not the lingua franca that it is today—in the 1930s it was primarily centered along the coast, from Kismayo in Somalia, south to the Seychelles. And taarab instrumentalists were not trained in Middle Eastern conservatories. The music evolved into its own syncretic style, and became part of daily life.

East African recording began late and with a flurry, when from 1928-1931, nearly all the major European record companies recorded taarab musicians, with brisk sales. There certainly were 78s in the region before that: Indian and some American music were particularly popular. (The prolific songster Frank Crumit was a local favorite.) Siti bint Saad (1880-1950) was the first and most famous taarab artist to make records, but the collective of musicians surrounding her were also regularly recorded, sometimes for decades: Buddi Swedi, Budda bin Mwendo, Maalim Shaban, Mbaruk Talsam, and oud player Subeit bin Ambar. It is Ambar who performs this solo—a rare Zanzibari instrumental taxim in the *hijaz* mode—on the local *gambus*, a kind of short-necked, rustic oud-like string instrument. With its origins in Yemen, it has spread as far east as Malaysia.

This disc was released by Columbia Records on their "Tanganyika & Zanzibar" series, recorded onsite in early 1930. World War II disrupted the recording of taarab, and these records remained in print off and on, through the early 1950s—though today they exist in scant numbers. H. Evans, a scout for the Gramophone Company, made the claim in a missive to the home base that taarab and Arab-influenced Swahili music would gradually take over and produce more sales to those in rural areas and provincial cities as they become more "civilised." Little did Evans realize that it was primarily the Swahili language that spread across East Africa; taarab remained only one of many popular styles, and recordings in dozens of local languages flourished well into the 45rpm era. Though still played regularly, this Middle Eastern style of taarab fell out of favor, at least on record, in the mid-1950s, and what replaced it was more of an Indian and Arab-influenced hybrid, with smooth, Bollywood-style vocalists like Yaseen "Radio Star" Mohamed, and larger string orchestras.

20. KONI COUMARÉ | Dabatako | Mali • mid-1950s

The female griot singers of Mali are keepers of local legends and revered as epic storytellers. They also have some of the most piercing voices in all of recording history—utterly glass shattering. Yet, it wasn't until the early 1950s that their music was available to Africans living in, say, Bamako, or Ségou, or Timbuktu.

West Africa was the first Sub-Saharan region where record companies made a significant attempt to record local music. Accessibility was paramount for these outfits, and the area had numerous port cities where there was access to business. In 1927, the Zonophone label (then a sub-label of the Gramophone Company) started their "EZ" series of discs for West Africans. Over the next few years, rather than record on site, they curiously shipped musicians from West Africa to London where they made more than 500 discs, in several dozen languages.

As important as those nascent efforts were, the music recorded was representative of a relatively small area; much of the music was similar. Styles from the inland cultures of places like Mali and Niger—colonial "French West Africa"—were ignored, and would be for another 25 years. By that time, rail transportation was possible, and portable tape recorders were commonplace.

The first company that made forays into the Sahel was Fiesta, a subsidiary label of the French branch of Decca. In the early 1950s, they began recording the raw music of Guinea, eastern Senegal, Mali, Niger, Burkina Faso, Ivory Coast, and even Chad. The Philips label made similar attempts, as did the Tam Tam label out of Marseilles and Africa Vox, a commercial label that issued outstanding discs made by ethnographer Gilbert Rouget. Very few of these recordings have been reissued.

Koni Coumaré (d. 1993) was one of the first Malian performers to make a commercial disc, ca. 1952. This piece seems to have been from a later session for Fiesta, sometime in the mid-1950s and, while uncredited, her accompanist is almost certainly her husband, Fotiqui Diabaté, on the *ngoni* lute. Listen closely for the car horns in the background.

21. YUSUF TAJ | Yahya Al-Zaman Illi Jama'na | Lebanon • 1936

Early sides from Syria, Lebanon, and Palestine were often grouped by record companies as being from Syria in general—or simply from "The Levant." In Arabic this region was known as *Bilad al-Sham*, where the first recordings from the area were made in Beirut in 1906 by British and German labels following, presumably, several years of successful record sales in Cairo. These were the sessions that gave rise to some of the first recording stars from the region, such as singer Muhammad al-Ashiq and violinist Sami al-Shawwa. That same year, the Baidaphon label was founded in Beirut by the Greek-Orthodox Baida cousins. Baidaphon would become the Arab world's greatest successful independent label through World War II, recording as far west as Morocco, and as far east as Iran. The Baidas began, however, by recording dozens of discs by their cousin, Farjallah Baida.

Yusuf Taj has been an enigma. His recordings for Columbia in 1936 are somewhat known, as they were re-pressed in the United States for the Arab-American market, yet almost nothing has been written about him, other than what appears on the discs: "Syrian-Arab Recording." Henry Cowell included a piece by Taj in Volume 5 of his Folkways Records collection, *Music of the World's Peoples* (1961). Of Taj, he said next to nothing, except that "the expressive outpouring of the voice is Hebraic."

Taj was, in fact, from the mountains of what is now Lebanon, and a master of the local folk song genres of *'ataba* and *mijana*, the former being a non-metric vocal song, and the latter a metric choral refrain (later combined by more well-known artists like Wadi El Safi). What Taj brings to his work is an extraordinary yodel-like vocal technique, known as *sahla*—especially in this piece, perhaps the most expressive he recorded, the title of which translates to "Long Live the Time We Were Together." Taj died in 1972.

Sir Basil Gould (recordist of Track 22), far right, with Tibetans at Buckingham Palace, 1913.

22. MONKS OF THE MARU MONASTERY AT LHASA | Tse-Chu Cho-Pa (The Offering on the Tenth) | Tibet, China • 1944

The Muru Nyingba Monastery is easily eclipsed by the much larger Jokhang Monastery, both of which are located in the bustling and ancient Barkhor area of old Lhasa. Founded in the 9th century then destroyed and rebuilt some 150 years later, in the 17th century this smaller monastery became the Lhasa residence of the Nechung Oracle—an important religious position considered to be a divine protector of Tibet, its government, and the Dalai Lama. During the Cultural Revolution, the monks were removed and the monastery turned into stables and residences. While it became a working monastery once again in 1980, it was in disrepair until extensive restoration in 1999.

Tibet's remoteness was a primary factor in the pitifully small number of commercial Tibetan records produced in the 78 rpm era. That's not to say attempts weren't made. In 1905, a total of 18 Tibetan performances were recorded in Calcutta by Gramophone Company engineers. It wasn't until late 1913 that another smattering were issued. That minuscule batch remained in print until 1927, when six more were released.

Through the fuzz of barely functioning electrical equipment comes an uncommon sound for 1944—the sound of a real field recording, issued commercially. Information is scant, but it seems this recording of the tenth day (*ts'echu*) rites performed by monks at Muru Nyingba (listed as "Maru" on the disc) was made under the auspices of the British mission at Lhasa. The Brits had a vested, strategic interest in Tibet. They invaded the region in 1903, killing thousands, after conquering Burma and the Kingdom of Sikkim at Tibet's border. This eventually lead to a treaty between Britain and Qing Dynasty China—which, however, was soon overthrown. That, plus impending war and the Russian Revolution, limited Britain's colonial presence until 1937, when the mission was established. Its head was Sir Basil "B.J." Gould.

Gould was both typical and unusual as a British civil servant. He was a career diplomat, having served in rugged and remote Afghanistan, Balochistan, and Waziristan. He was committed to British power and control in Tibet. Yet he also had a keen interest in Tibetan culture; he learned the language and script, and published numerous books on them.

Gould's last visit to Tibet seems to have been in 1944 (he died in 1956), when this performance was documented. The circumstances, however, are cloudy. Gould apparently made this and a number of secular recordings of female and male singers (issued separately on another series) using a wire recorder. The resulting 78 was filled with overpowering electric hum, digitally removed here for a more palatable listen. It's a raw, early recording of Tibetan Buddhist, multiphonic throat chanting, along with the ritual long and short horns (*dung-chen* and *gya-ling*), and percussion. None of these recordings have been made available on CD until now.

23. FRANCIS SALOMON | Dans la Ville Mahebourg | Mauritius • late 1950s

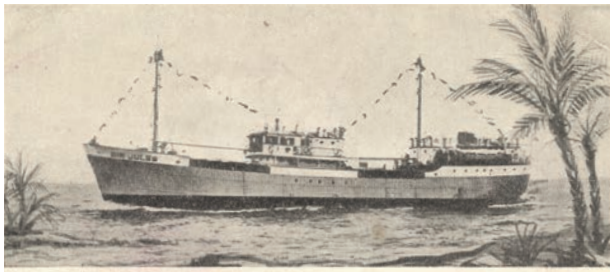

THE MAURITIUS POLICE BAND

Séga is the popular local music and dance of several island nations and territories in the Indian Ocean, namely Réunion, the Seychelles, and Mauritius. It's believed that séga originally developed in Mauritius by Malagasy and mainland African slaves who worked on sugarcane plantations, mixing European and African musical influences. The island was uninhabited before colonization by the Europeans and their establishment of a brutal slave trade, not abolished until 1835. By that time, slaves made up two-thirds of Mauritius' entire population.

Mauritius was first a Dutch colony, then French, then British, from 1810 until the late 1960s. After the abolition of slavery in 1835, the Brits began what UNESCO calls a "modern indentured labour diaspora." Based right in Port Louis, this scheme brought a half million laborers from South Asia into Mauritius and points beyond for over a hundred years. Gradually, a French-speaking, Creole population grew. Mauritius' independence wasn't until 1968, and scholars have written that in contemporary Mauritian society, the Creole population is still struggling with its cultural identity—in which séga plays an important role.

Sung in a Creole dialect and usually in 6/8 meter, séga was first played with local percussion instruments such as the *maravane*, a gourd filled with pebbles (similar to the maracas,) and a goat skin-covered drum called the *ravane*. In the second half of the 20th century, séga began to be played in hotels and clubs for the tourist trade, and the music modernized while still retaining some of its old instruments and flavor. For some time, *séga* was perceived as indecent, in part because of its connection to slavery but, gradually, it became the national dance. Francis Salomon, along with the "Mauritius Police Band" was one of the first—possibly the very first— performers from Mauritius to appear on disc.

The country that benefited the most from local recording in the Indian Ocean was Madagascar, with Columbia records recording in the region as early as 1930. A handful of *Réunionnais* discs were made then as well. At least one disc in the dialect of the Comoros was recorded in Zanzibar by Columbia Records in 1930; the Comoros has their own variation of Arab-influenced *taarab* music, although no additional Comorian 78s have been identified. Creole music from the Seychelles was issued on 78 in the early 1950s, recorded by HMV and by the Nairobi-based Jambo label, but music from Mauritius seems to have been largely ignored until the late 1950s with the appearance of a local label called Etoile Tutelaire (Tutelary Star), run by Issas Damoo. His shop was at 13 La Chaussée, in downtown Port Louis, just a short walk from the Aapravasi Ghat, the original immigration depot used for the massive 19th century indentured labor program. The store still exists, managed by his son.


SIR JULES AT SEA AS VIEWED FROM A CORAL BEACH

DANS LA VILLE MAHEBOURG (Dan lavil Mahebourg)

(In Mahebourg's Town)

Le 24 Zanvie dan Lavil Mahebourg
Santie dibwa ti pran dife timama
Per Tomi, Ti Misel, Ti Zozef, ti ape travay,
Per Tomi, me Per Tomi mo vinn vwar ou
pou inpe travay
Ozourdwi me Vandredi, me pase
Lindi bomatin
Lindi bomatin, mo leve, mo al get me
Per Tomi
Per Tomi, me Per Tomi mo vinn vwar ou
pou inpe travay

Zouvriye set liv di sou
Kapav travay manev mason swasannkinz
sou pou so lazourne
(repeat)

Ha ha ha
Sa sega-la wi li morisien
Ha ha ha
Sa sega-la wi li morisien
Per Tomi mont lor latour fer telegraf
Maser vini

Sou ou le savwar mo nom
Mo apel Moris le vakarne
(repeat)

On the 24th of January in Mahebourg's town
The wood storage yard was burning rapidly
Father Tommy, Little Michel, Little Joseph
were working
Father Tommy, but Father Tommy I come to
see you for some work
Today but Friday, but come back
Monday morning
Monday morning, I wake up, I go to see
Father Tommy
Father Tommy, but Father Tommy I come to
see you for some work

Seven pound 10 cents workers (x3)
Can work as brick layer
helper for seventy-five cents a day
(repeat)

Ha ha ha
This sega yes it's Mauritian
Ha ha ha
This sega yes it's Mauritian
Father Tommy climbs on the tower
send a telegraph Sister comes (x2)

If you want to know my name (x3)
I am Maurice the vagabond
(repeat)

• • •

Transcription and translation
by Pascal Desveaux.

24. PHILIP TANNER | The Gower Reel | Wales, United Kingdom • 1936

From the early days of recording, we sometimes get a chance to hear what homespun, local folk music of the 19th century sounded like. It's our only chance, really—as close as we can get. In November of 1936, a 74-year-old man named Phil Tanner, from Gower in South Wales, entered Columbia's studios in London to cut two records of traditional singing from Tanner's English-speaking area of Llangennith.

Tanner, a widower for nearly two decades at the time of this recording, spent most of his life as a farm laborer in South Gower. He was also known as an expert singer at pubs, such as the one at the Welcome To Town Inn, where he lived with his first wife for some twelve years. He learned his repertoire, reportedly at least 80 tunes, from his relatives. Apart from the folk songs he was noted for—the most well-known being his "Gower Wassail," the only recorded example of a true wassail song—Tanner was an expert at *lilting*. Also known as "mouth music" or "diddling," lilting is generally associated with Gaelic-speaking Scotland and Ireland, and is assumed to have developed as a bouncy way to vocally imitate instruments that would play for dancing, especially if there were no instruments, or if the players were taking a break and the dancing needed to continue. Lilting was also a convenient method of teaching instrumental music.

This is Tanner's unaccompanied lilt, known as the "Gower Reel," one the four songs he recorded in 1936 under the auspices of Maud Karpeles (1885-1976), a folksong collector and Cecil Sharp's longtime assistant and later executor. This was Tanner's first trip anywhere outside the Gower peninsula. Tanner's work has been reissued in the past, and is known for its historical importance. We can now present his "Reel" sounding better than ever.

25. HERNÁNDEZ BROTHERS | Sérénade (Sing, Smile, Slumber) | Colombia • 1929

If you were a string band from, say, Colombia, touring and recording in cities across the United States in the 1920s, you could not survive with a local repertoire alone. If you were professionals, you'd have to be able to play for almost any occasion. You'd have to be both "local color" as well as a "parlor music" group, easily connecting with audiences of varying classes. Héctor, Gonzalo, and Francisco "Pacho" Hernández were precisely that band.

The small town of Aguadas in the inland district of Caldas was the site of a gold mining post established by Spanish conquistadors in the 16th century, and originally named Santiago de Arma. The Hernández brothers were raised there, perfecting a refined style of string band music, with Pacho on guitar, Gonzalo playing the mandolin-like *bandola*, and Héctor on the *tiple*. In 1921, they began their professional touring career, first performing in local theatres, then moving outward to Venezuela, then on to the United States, Europe, and even North Africa.

The brothers were probably the first established Colombian group to achieve success outside of Colombia, let alone the first to achieve success on record. A story in the *Los Angeles Times* recounts how they arrived in the city in 1924, and were taken under the wing of a man named "Uncle John"; this was John Stewart Daggett, the first station manager and announcer for radio station KHJ. The brothers soon began a fruitful association with the station, playing regularly on the radio and for station-sponsored events—in 1925 they toured Northern California for six months, appearing at cinemas and clubs. KHJ was owned by the Times Mirror Company—the publisher of the Times—and, Daggett being a columnist for the paper, the brothers were given regular exposure.

They were initially billed as "The Colombia Trio," though by the time they recorded their first discs in Los Angeles in May of 1926, they were the Hernández Brothers—or Hermanos Hernández, depending on the marketing target. Their first session was brief—only three discs, six songs. The brothers would never again record in Los Angeles. They made their way to New York, where, in a series of sessions throughout 1928, they recorded twelve more discs. Those sessions yielded the first real Colombian tunes to appear in their recorded repertoire: the first *bambucos* and *pasillos*. At the same time, they could also tear off a version of the old chestnut "When You and I Were Young, Maggie." This wide range of material continued through their stints and sessions. The brothers established themselves as a commodity in New York. They played for big name theaters, the rooftop garden at the Biltmore, the Caprice Room at the Hotel Weylin, and the Trianon Room at the Hotel Ambassador. They recorded again in New York in 1929, 1933, and finally in 1936. Some of their recordings were repressed in France.

This performance—a string band arrangement of a piece written in 1863 by French composer Charles Gounod (1818-1893)—was recorded on November 25, 1929. It features one of the most delicate musical saw performances in history. A novelty, elevated to art, performed by Colombians in New York.


PART 4

1. SIGBJØRN B. OSA | Bjølleslåtten | Norway • ca. 1948

In the Hardanger region of western Norway, an area that surrounds a large portion of the massive Hardangerfjord, a folk music tradition developed hundreds of years ago that is striking and instantly recognizable. You could hardly find a type of music that is equal amounts both regal and bitter-sweet—yet, it's for dancing and celebrations. It's played with the *hardingfele*, or the Hardanger fiddle.

What makes the Hardanger fiddle different than an ordinary violin is first and foremost its 8 or 9 strings, with four of the strings used as "sympathetic" understrings, tuned differently, adding volume and overtones. The classic version of the instrument has extensive mother-of-pearl inlay, a carved head of a woman on the scroll, and on the body, detailed ink drawing called *rosemåling* or *rosing*. The earliest example of the instrument dates from the mid-1700s.

Oslo, Stockholm, and Copenhagen were early centers of Scandinavian recording, though documenting roots music was, as was often the case with Western Europe, the exception and not the norm. The earliest Hardanger fiddle records seem to have appeared in the second decade of the 20th century, with performers Halvor and Gunnulf Borgen both recording in 1911, a Mr. Schniedler Peterson and Niels Borge in 1912, Haldor Menand in 1915, Hallvor Engelbretson cutting several selections in 1916, and Kristiane Lund and Kjetil Flatin in 1919. By the late 1920s, hardanger soloists were less common it seems, although Norwegians in the U.S., such as Gunleik Smedal of Minnesota, recorded. After World War II, there was a revival of traditional folk music both in Norway and Sweden, and some of the greatest Hardanger fiddlers emerged on record.

Sigbjørn Bernhoft Osa was one of the most renowned Hardanger players of the 20th century. He was born in 1910 in Ulvik, right on the Hardangerfjord. He studied folk music under his father Lars, and was classically trained in conservatories in Bergen and Oslo, learning the standard violin. He began playing for the Norwegian Broadcasting Company in the 1940s, and appears to have made his earliest Hardanger fiddle discs on the Musica label around 1948. This piece is a wedding march from Voss—*bjølleslåtten* literally meaning "bell tune." In the 1970s, Osa went on to establish a folk music school based on the expressed desire of 19th century violinist Ole Bull, and named it the Ole Bull Akademiet. He died in Voss in 1990.

2. DURBAN LIONS | Maheshe | South Africa • ca. 1967

A massive trend in South Africa of the 1950s was the popular dance music known as *kwela*. It was repetitive, with riffing, vamping, and melodies provided by the pennywhistle, essentially a simple, street-corner instrument in the townships. There were hundreds and hundreds of kwela 78s made during the heyday of South African recording in the 1950s, with its dozens of startup independent labels and imprints. There were even kwela superstars, such as Spokes Mashiyane and Lemmy Special, whose greatest hits were compiled and issued on LP.

Kwela was strongly influenced and essentially derived from the rhythm and chords of an earlier music known as *marabi*, a piano-based music that got its start in the illegal drinking halls known as *shebeens*. Marabi was a quintessential influence on black South African popular music from its inception. A separate musical style known as *mbaqanga* was also derived from marabi, and expanded marabi's overall structure and melodies into larger African jazz bands. From both mbaqanga and kwela came mbaqanga *jive*. Jive was a harder-edged counterpart and wildly popular successor to kwela and traditional marabi jazz, with sometimes a groove that could last for hours, as with a gumboot performance. It was stripped down, embraced electric guitars and drums, and had a dynamic vigor that was almost relentless at times. In essence, it was "more African," as historian Rob Allingham has stated, and it ushered in a period of change.

By the early 1960s, discs began listing "jive" as the style descriptor, and the genre as well as sales exploded. The smoother vocal stars of the 1950s such as Miriam Makeba, Mabel Mafuya, Dorothy Masuka, and Ruth Molifi gave way to their 60s counterparts, The Dark City Sisters, The Mahotella Queens, and probably three hundred others. Once *vocal jive* was established, other types of jive quickly appeared on the market, the most prevalent being *sax jive*, which featured instrumental grooves with a sax lead, and whose most famous proponents were West Nkosi and Albert Ralulimi. Hundreds of these sax jams were on the market, on local labels such as Gumba Gumba, Winner, TJ Quality, Tempo, Stokvel, Envee, Zonk, and Tee Vee. In South Africa, the 60s was still a thriving era for the 78 rpm disc. The changeover to the 45 didn't really happen until 1969-1970.

In the middle of this booming jive revolution, another jive style appeared which was truly raw—the Zulu *violin jive*. Essentially a jive instrumental with one or two violin leads, the key was the roughhewn sound of the instrument, often times homemade. The Durban Lions, who recorded this disc on the Zonk label ca. 1967, were one of a handful of groups and performers that utilized the violin in precisely this style. Others were the Thekwini Strings, Richard Mtembu, and the Tiger Boys String Band. This scraping, upcountry style of playing continued well into the 70s.

3. TUNDE KING | Arthur Prest | Nigeria • ca. 1936

Jùjú is a term that has multiple meanings in the context of West Africa. It was used negatively by colonizers for anything mystical or practices related to the occult by so-called "natives," and it was also used for the name of a drum in Nigeria. In the 1930s, it became the name of a new urban popular music played by a local band, late at night, for Yoruba elites in Nigeria. The bandleader was Abdulrafiu Babatunde King, considered the father of jùjú.

Tunde King was born in 1910 in an area of Lagos called Olowogbowo. He learned the two-fingered style of guitar playing typical in West Africa at the time, and formed a small group while working as a clerk for the United Africa Company in the late 20s. By the early 1930s, King's band was one of the most respected in neighboring Lagos districts, in part, according to the late jùjú historian Dr. Afolabi Alaja-Browne, because his band was made up of well-respected young men, and not street performers. Perhaps because of this, as well as traditionally conservative Yoruba views on music, for years King partially hid his face with a hat whenever he played. Things gradually changed, and King's career blossomed in 1935 after his group performed for fourteen days at the funeral of a well-known Nigerian doctor. The audience was filled with Nigerian luminaries. By the end of that year, Tunde King and his group were the first musical act to perform on Nigerian radio, on the country's new transmitter. Their live performances continued to flourish at Yoruba celebrations and life-cycle events.

Music in Nigerian languages had begun in earnest in the late 1920s with the Zonophone EZ- series (see Part 2, Track 16), recorded in London by a number of multilingual performers, most of whom were actually Ghanaian. However, the music of Nigeria was not recorded onsite until ca. 1930-1931, when the Germans visited, recording over 100 discs worth of music for the Odeon and Parlophon labels in the Yoruba, Ibo, Ibibio, Ibani, Hausa, and Nupe (Tapa) languages, among others. Very few of these discs have survived. A substantial portion of the material was deeply traditional; however, some guitar and proto-jùjú artists were recorded, notably including Irowolede Denge, who was a contemporary of Tunde King.
Sometime in the mid-1930s, the Parlophone imprint of EMI began a new Nigerian series, and Tunde King and his jùjú group were the first artists they recorded. According to existing documentation, these sessions began around 1936 and were organized or funded by the CFAO, or the Compagnie Française de l'Afrique Occidentale, and made in Lagos at the "Centenary Hall." King and his group cut 18 records during these sessions, of which almost none have been reissued. He was paid the equivalent of $1.20 for each recording, plus a minuscule royalty on sales.

King was known as a guitarist, and what little that has been written about these sessions seem to suggest that these performances were all guitar-led. Clearly, King branched out. This piece features piano, violin, and percussion only. It is a praise song for a man who was to become even more well-known. Arthur Prest (1909-1976) was bi-racial, born in Warri, Nigeria to an English father and an Itsekiri mother. At the time of King's recording, Prest was a police commissioner. He later became a prominent Nigerian politician, a lawyer, a publisher, an ambassador to the U.K., the Minister of Communications of Nigeria, and eventually a judge.

In 1939, King vanished from the stage, and on disc. That year, after Nigeria enacted strict curfews which prohibited nightlife, King left Lagos and became a Merchant Marine. When he returned to Nigeria several year later, he couldn't re-ignite his career. World War II halted recording in Sub-Saharan Africa in general, but King didn't truly resurface as a performer until 1954. He claimed a curse had been put upon him by jealous musicians. He died in the 1980s. Christopher Waterman, the preeminent scholar of jùjú, stated in his book *Jùjú: A Social History* that these artists "fashioned an expressive code that linked clerks and laborers, immigrants and indigenes, the modern and the traditional, within a rhetorical framework grounded in Yoruba values."


COMPAGNIE FRANÇAISE DE L'AFRIQUE OCCIDENTALE

4. EL HAJA ROUÏDA | Mallaly, Pt 1 | Morocco • early 1950s

It's a Bedouin-influenced music from central and coastal Morocco, roughly between Casablanca and Safi, and it is some of the most compelling of any culture, with its burning, piercing vocals, its limited scale, and its undeniable passion. To many it might seem raw and totally abandoned, yet it's a common style routinely performed at ceremonies and parties today. It's known as *al-aita*, or "the call." There are numerous types of al-aita, and one of the most expressive and popular is the style performed here, known as *al-aita marsaouiya*. This style can be accompanied by several common instruments, namely the spike fiddle or *rebab*, played upright, the *oud*, and a selection of drums (the *bendir*, a round frame drum; the *darbukka*, and the *ta'rija*, a kind of mini-darbukka).

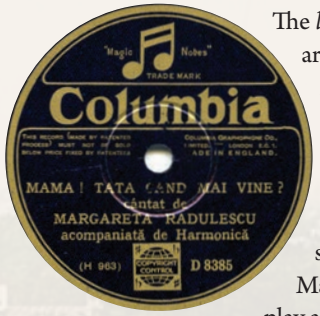
Aita songs are about love and loss. What's also compelling about this particular type of aita are its singers—namely women, known as *sheikhates* (or *shikhat*), who control the performance. Front and center, they are sensual performers, sometimes swaying their long hair in circles. Historically, the sheikhates have been linked to prostitution—though scholars have studied their roles in Moroccan culture, and some have suggested that this link is due to the colonial control of prostitution, whereas prior to colonization the shiekhates were part of the social and musical fabric of local culture, as respected entertainers. They are marginalized performers, however, in part due to their freedom of expression and perceived (by some) immodesty.

"Malally" in this context refers to a man from the city of Beni Mellal in Central Morocco. Haja Rouïda's history is cloudy, except that she is stated as being a primary influence on a woman who was arguably the most well-known aita performer of the 1970s and beyond, Fatima bent l'Houcine. Rouïda recorded this disc for the Boudroiphone label, one of Morocco's first independent 78 rpm labels, in the early 1950s. The label was started by a Western-trained Moroccan pianist named Ahmed Boudroi, an accompanist for popular singers Hocine Slaoui and Sami El-Maghriby. Boudroiphone, like another local label, Olympia, was among the few recording outfits not controlled by the French, prior to Moroccan independence in 1956. Boudroiphone's output was repressed on an even more obscure label, Atman.

80, RUE BLAISE PASCAL :-: CASABLANCA :-: Téléphone 240-70

Même Maison : RABAT - MEKNES - FES - TANGER - MARRAKECH

5. MARGARETA RADULESCU | Mamă! Tata Când Mai Vine | Romania • 1926



The *lăutarii* in Romania are Roma (or "Gypsy") musicians, and a class in and of themselves. Some play a more rural peasant music, and some, like the sadly almost unknown Margareta Radulescu, play a type of suburban folk music from outside of Bucharest known as *muzică de mahala*.

Margareta recorded briefly for both Columbia and for the German Odeon/Parlophon imprints, then seems to have vanished. While uncredited, her husband Costică likely accompanies her on accordion. They would have had to travel to record—their Columbia sessions were made in Vienna, on or near January 19th of 1926.

Romanian music on disc, much like early Bulgarian recordings, rarely made it outside of the country in the early years—with the possible exception of the records by stars such as pan-pipe master Fănică Luca. It was an insular market—with local labels like Perfection Concert Record, Lifa, and the national label Electrecord creating inroads where the major labels would or could not.

MAMĂ! TATA CÂND MAI VINE

(Mama! When Will Father Return)

Foaie verde, măr mustos
Munte, munte, brad frumos
Mai apleacă-ți vârfu-n jos
Să mă urc în vârful tău
Să mă uit în satul meu
Să văd nevestica mea
Cu copiii lângă ea
Nevestica merge bine
Copiii întreabă de mine
- Mamă, tata când mai vine?
Vine azi și vine mâine
Lasă, maică, du-te-n pace
Tac-tu de nu se mai întoarce
Altul tată voi lua
Ca să vă aibe grija
Iar copiii răspundea
- Poa' să fie tați o mie
Ca tăticul nostru nu e

Green leaf, cider apple
Mountain, mountain; beautiful fir tree
Bend down to your edge
To reach your edge
To watch my village from above
To see my lovely wife
Together with the children
My wife walks well
The children are asking about me:
- Mama, when will father return?
He returns today, he returns tomorrow
Now now, children, compose yourselves
If your father does not return
I'll find you another father
To take care of you
And the children replied:
- There may be 1000 fathers
But no one is like our daddy

• • •

Transcription and translation by Sergiu Sora.

Columbia

Bohemian Records

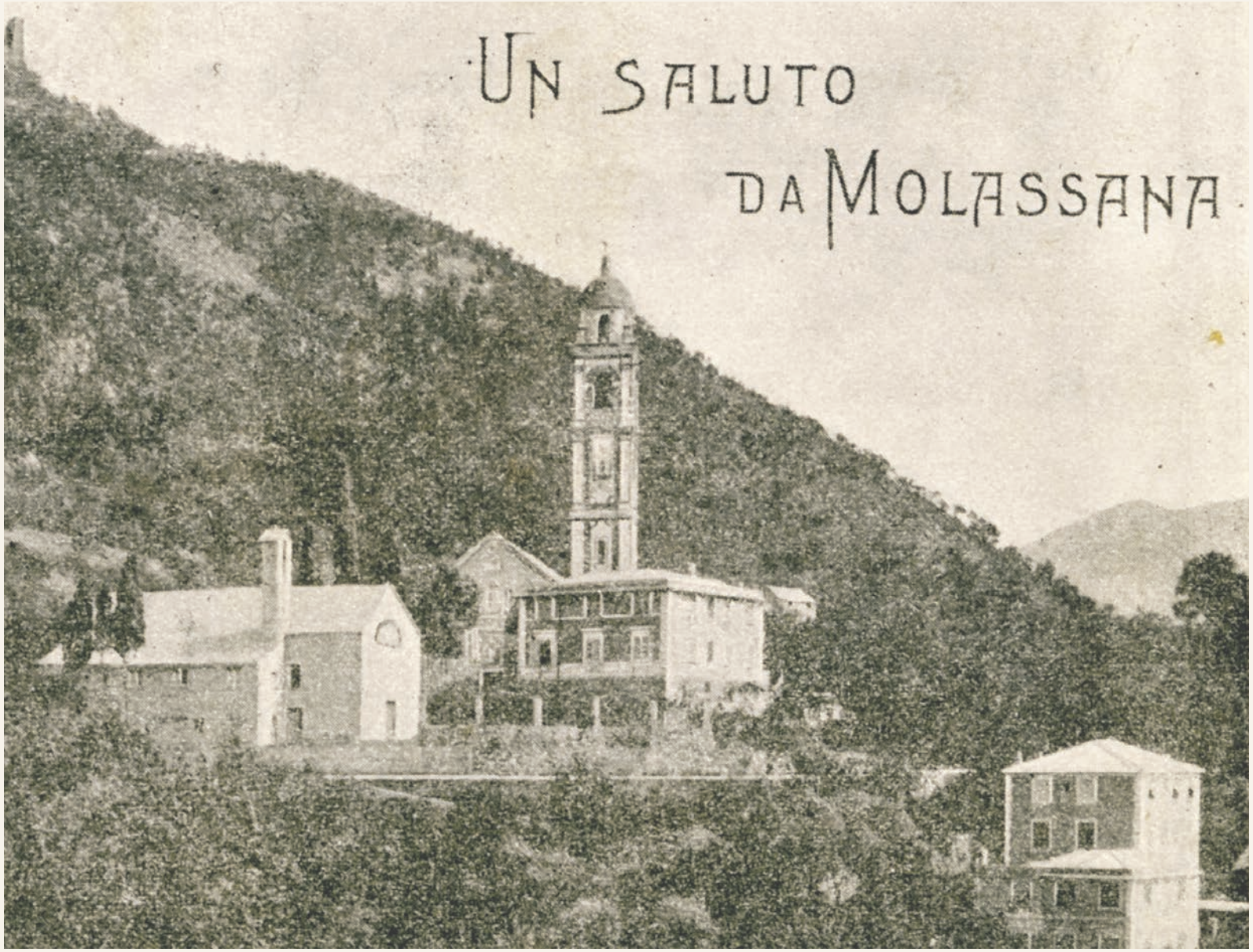
6. TOM CLOUGH | The Keel Row | Northumberland, United Kingdom • 1929

Northumberland is the sparsest and most northern region of England, against the Scottish border. It's also where a breed of bagpipe known as the *Northumbrian smallpipes* is played. The smallpipes have a peculiar, almost toy-like sound, like a pair of synthesized recorders. This is the very first example ever recorded commercially, played by an absolute champion of the instrument.

The smallpipes have one "chanter" pipe and generally four "drone" pipes, and it is "bellows blown"—which means the instrument gets air pumped into it from beneath the elbow, rather than blown into it by the performer. The smallpipes are different for several reasons outside of their pitch, one of which is their staccato notes when played (the result of tight fingering and a closed chanter), another is their quieter sound (due to narrow bores). Studies of the history of the instrument agree that its general design was in place by the 1800s.

Tom Clough (1881-1964) came from a prominent family of pipers active for some two-and-a-half centuries. He recorded this and two brief tunes on his one and only record, on January 4th, 1929, in the Gramophone Company's "Small Queen's Hall." Clough toured not long after this recording to Cologne and to The Hague with a small group of British folk performers. He also made smallpipes, and taught them, for decades. For such an influential musician, it might seem unusual that Clough recorded just this once, but at least we have this moment in time.

"The Keel Row" as a tune dates from at least the mid-18th century, and has gone by many names, including "Smiling Polly." A *keel* was a boat that was used to traffic coal from the rivers Tyne and Wear to ships waiting on the ocean, a practice that went back to the 1300s. The keelmen had their own uniform with a black hat and a ribbon. The original lyrics to the tune begin with a reference to Sandgate, the tough, poor neighborhood where the keelmen lived, now long gone.


UN SALUTO
DA MOLASSANA

7. SUPERBA MOLASSANA | A Partenza da Parigi | Genoa, Italy • 1946

From 1954 to early 1955, esteemed ethnomusicologists Alan Lomax and Diego Carpitella traveled through Italy on what is now justly considered a landmark field recording expedition, capturing remarkable and under-recorded folk music styles up and down the country, including Sicily. This was a dream for Lomax (who, known for his ego, called this trip his version of "Columbus in reverse"), and the results are breathtaking. A relatively small percentage of those recordings were issued in the late 1950s on three LPs for Columbia, as part of their *World Library of Folk and Primitive Music* series.

Lomax was dumbstruck when he arrived in the port city of Genoa and discovered a type of choral music he'd never encountered: *trallalero*. He famously said: "I was literally blown away," calling the music "literally as old as human time," and the singers "the most perfect choristers of western Europe." The representative piece that Lomax included from these sessions on his Columbia LP was a piece titled "La Partenza" or "The Parting." Little did Lomax know that over 100 trallalero performances had already been issued commercially on 78s over the course of 25 years, including three different performances of "La Partenza." This is not to say that Lomax shouldn't have been bowled over by the beauty of the music, or that he somehow didn't do his research; there really was no reason he would have ever encountered 78s of this material nor known about them at all, because by and large these recordings rarely left northern Italy.

Italy was not particularly strong at commercially recording its own mainland folk musics during most of the 20th century. Many of the great early performances of Italian mandolin and banjo, bagpipes, street vendor imitations, and village music from places like Basilicata were all recorded in the U.S. by Italian-Americans. But trallalero, oddly, stands apart from the pack as it was captured by major European labels.

What makes this music so astonishing is, in part, its simplicity of performance—just the human voice—along with its visual camaraderie and the vocal arrangement. Trallalero is commonly performed solo by groups of 5 to 9 men named *squadre* (teams) after their particular location or neighborhoods in the vicinity of Genoa. Historically, these squadre were comprised of longshoremen or laborers. The men either stand in a closed circle or perform around a table for eating and drinking, indicating a historical link between classic "table songs" of Europe and the Caucasus. There is eye contact and a closely knit comradeship. The arrangement of voices is jolting, with up to four *bassi* (bass) voices, a voice known as *la chitarra* who blows into his hand creating a kazoo-like sound, and at least one falsetto, known as *la donna* (the woman). The vocals themselves are often improvised around

syllables; the name trallalero derived, in fact, from the syllables tra-la-la.

The first trallalero performances were recorded in 1928 by the Squadra di Bel Canto Genova-Quarto, the Squadra di Canto San Martino d'Albaro, and the Squadra di Canto Popolare Genova Molassana. These groups and approximately 9 additional squadre continued to record up until the early 1950s. What complicates matters is that many of the tunes these groups issued were not always traditional trallalero tunes or classics that had been passed down for years. Instead, many had new lyrics written by local song-writers and poets; a few were staid, some were modernized or had little of the improvisational singing and wild vocals.

This piece, one of the greatest examples of the genre, was recorded in Milan by a larger group from the village of Molassana, just outside Genoa, on June 3, 1946. The late ethnomusicologist Edward Neill (1929-2001), an expert in Italian folk music, suggested that the tune is not in fact about a parting at Paris (Parigi), but perhaps Parigi refers to a ship—or perhaps Paraggi, a small fishing village south of Genoa. Someone is saying goodbye to their love, as they leave—a subject "literally as old as human time," indeed.

A PARTENZA DA PARIGI

• • •

La partenza da Parigi
Sta per andare sino a Livorno
E camminando di note e di giorno
O bella, io sto pensando sempre a te, mio ben

The departure from Paris
It's about to leave for Livorno
And traveling night and day
Oh beautiful one, I think always of you, my dear

• • •

Transliteration and transliteration:
Neill, Edward, Program notes for *Italian Treasury: The Trallaleri of Genoa*.
Rounder 11661-1802-2, 1999.

8. VALENTIN EUGENIO | Piritipit | Philippines • 1930

The Immigration Act of 1917 was passed by the U.S. Congress in spite of a presidential veto. Apart from greatly restricting European immigration as well as what the U.S. deemed "undesirables" (which included "idiots" and "imbeciles"), it also created an Asiatic Barred Zone, restricting immigration from most of Southeast Asia, South Asia, all the way through the Persian Gulf. One region that was not restricted was the Philippines, and a wave of immigrants entered the U.S.

Valentin Josue Eugenio was born in Laoag, Philippines in 1899. He arrived in the United States in 1923, and began his new life as a laborer in Los Angeles, where he worked as a servant and chauffeur for the wealthy. He also was involved in the local Filipino-American community as a performer of folk songs at events. In October of 1930, around the time that Eugenio was working as a servant for a member of the Ducommun family (the owners of a massive metal manufacturing and distribution company that still exists today), he recorded two songs in his native Ilocano language.

Unknown Filipino string band, ca. 1920s.

Filipino recordings are uncommonly scarce, though a considerable number were recorded, usually in Los Angeles and Manila, occasionally in New York and Honolulu. The Victor, Brunswick, Columbia, and Gennett labels were especially active recording Filipino-Americans between 1929-1931, although the first examples appeared ca. 1908-1910. Most of these recordings were sophisticated, featuring mezzo-sopranos and tenors with piano accompaniment or pop songs with orchestras or Hawaiian guitar; though there were some hot string bands recorded, and a few folk troubadours, such as Eugenio.

The title of this suggestive song, "Piritipit," is a nickname for a little bird, or a stingy man. It is sung in a very old form of Ilocano, with some portions unintelligible to translators. After Eugenio's first trip to the studio, he returned the following year to record 6 more records, accompanied by Juan M. Diaz. He lived in the Los Angeles area until the 1960s when he moved to a little house in San Diego, where he died in 1972.

PIRITIPIT

Lipatentan[?] baket ti adu nga pengpengnget
Isu nga nisardengta ti gabbal ken ap-apa
Ipalawagko kenka itatta ta duduata
A sika ti patpatgek aglalo no sumipnget
Ay baket patiem ngata nga
ayatko ti pimmaria
Ta no innak kitaen ulawenna toy nakem
Napalalo nga bimmukno
ta dakkel a bibigmo
Ta no idapdapmo ket sumgar ti dutdotko

Let's forget, wife, our many quarrels
So let's discontinue our fights and arguments
I will explain now since we are alone
(just the two of us)
Because I treasure you, especially
when it gets dark
Wife would you believe my love
has become bitter
When I think about it, it confuses me
Your large lips swell so much
And when you smack them I get goose bumps

No kuddutennak ta kumsial toy takkiag
Dikay pagpagarup nga ayatta makarurod
No gabbalennak tunguten??niweswesnak
Tukawem toy riknak
Ket […] agrukbab

Chorus:
When you pinch me, my arms harden
You would never imagine that our love is upset
When you fight me
And hurt my feelings
And […] I bow down

Naangpet ta kayodmo
Balinek a nabanglo
Niruarko toy suako
Agbaeng ti karnero

[…]
Your stinkiness
I will make fragrant
I take out my pipe
The sheep sneezes

Pusa kunam kaniak
Imingko ta atitiddag
Naganennak bukto
Ken nuang a sumasangdo

You call me a cat
With my long moustache
You call me a bukto *fish*
And a water buffalo butting his horns

Siak ni piritipit
A kalsonna't nakipet
Rupak kurarapnit
Tenngengedko't narapis
Naganennak bulding
Ipasarunom ti kalding
Tabungaw kunam kaniak
Ta ulok pigla-piglat

I am piritipit
With tight pants
And my bat face
And skinny neck
You call me bulding [one-eyed]
And then a goat
You call me a bottle gourd squash
Because of my scarred face

(Repeat chorus)

• • •

Transcription and translation courtesy of chefrafi.com.

9. SAN SALVADOR | Narciso Ku Matadi | Congo • 1959

The story of how Latin-influenced music in the Congos developed and became a local sensation, morphing and influencing African pop music for decades, remains one of the world's most incredible musical stories. It touches on immigration, slavery, and the power of records. It's a story that is worth telling and re-telling, as so much of the music, once issued on thousands of now rare 78s, is largely unavailable.

While a considerable amount of Sub-Saharan music had been recorded on hundreds of 78s by the late 1920s, Congolese music was ignored. It wasn't until after World War II that an entrepreneur named Fernand Janssens, head of the Societé Belge du Disque, began recording both traditional and popular music in Kinshasa (then called Léopoldville) for his label Olympia. Originally, these were for sale to interested Belgians, but Janssens found there was a market in Kinshasa. A big one. Kinshasa's population was rapidly growing each year. It became clear that the Congolese were ready to purchase a lot of music—and many were also ready to play it.

Long before this powderkeg of music began to explode, the Congolese had been listening and listening. Although none of their own music was being recorded, 78s had been available in local Congolese shops for years. In particular, there was a group of 78s imported into West Africa and Congo starting in 1933 that became intensely popular and deeply meaningful. Colloquially they were called "GVs," the letters referring to discs pressed by HMV in England with the prefix GV- in their catalog numbers. These "GVs" only featured music from the Caribbean and Latin America, and were culled from masters going back to the late 1920s on the Victor label. GVs featured unparalleled performances by Havana's Sexteto Habanero, Trio Matamoros, Canario y su Grupo from Puerto Rico, even Xavier Cugat. They sold like wildfire throughout the Congos and remained in print for decades, even making it to different regions of Sub-Saharan Africa only to become re-discovered and madly popular all over again. Nothing could surpass the success of GV #1, the timeless 1930 recording of "El Manicero," or "The Peanut Vendor," by Don Azpiazu and his Havana Casino Orchestra. That song quite possibly changed the future of Sub-Saharan African music. The Congolese invented their own version of what "GV" must have stood for: *grands vocalistes*.

When it came time for record labels to finally bring artists from Kinshasa and Brazzaville into their sometimes makeshift studios, small pop groups performing this new Latin sound had already been forming from the late 1930s, playing at events and on local radio. Directly influenced by what they heard on the GVs rather than, say, traditional music, they imitated the Cuban instrumentation and rhythms, with guitars, string bass, and percussion with a clave rhythm. Sometimes groups would even sing in an elementary Spanish. They called their new style *rumba*—regardless of rhythm. Historian Gary Stewart suggests that this might have been because the original "Peanut Vendor" 78 had a "rumba-fox trot" designation on the label, and the Congolese began to lump all Latin records with a clave rhythm into their "rumba."

In hindsight, this moment represents a grand, karmic intercontinental exchange. Cuba and Puerto Rico's populations are in large part comprised of the descendants of slaves from the coast of West Africa, the Congos in particular. Afro-Caribbean music was finding its roots.

From 1948-1960 or so, more than 5,000 Congolese 78s were issued, most of them pop music, and the vast majority of them rumbas, cha-cha-chas, biguines, and other pop styles. These were almost entirely produced on smaller, independent labels—Ngoma, Opika, Loningisa, and Esengo—all of which were run by Greek immigrants. These labels' rosters introduced some of the most important African pop musicians of the second half of the 20th century, known by their stage names: Franco (Luambo Makiadi), Wendo (Antoine Kolosoyi), Dr. Nico (Nico Kasanda), Roitelet (Moniana ma Muluma), Papa Noël (Nedule Montswet), and Grand Kalle (Joseph Kabasele).

By the late 1950s, political and ethnic strife had created a dangerous atmosphere in the country, and the companies began to fold. The Ngoma label lasted the longest, issuing over 2,200 78s before leaving Congo for France. This piece, listed as a biguine, was late in their catalog. It was performed by an important band known as San Salvador, one of the finest groups with the rumba sound. Comprised of Manuel d'Oliveira, Georges Edouard, Henri Freitas, Bila Edouard, and Tchébaud on bass, the group was named after Manuel d'Oliveira's birthplace in Angola. This song was recorded in 1959 and consists of a modernized chant of sorts, backed by guitars you could mistake for a droning sitar.

In 1963, the Ngoma master tapes were destroyed in a fire. In 1989, what was apparently the only complete collection of the Ngoma releases was destroyed during a time of political conflict.

NGOMA

Distributeurs

★

FIRME NOGUEIRA
(LEO)

★

FIRME JERONIMIDIS
(STAN)

Distributeurs

★

FIRME BENJAMIN ISRAEL
(COST)

★

ABNER SORIANO
(KATANGA)

10. RAKOTONDRASOA AND MANJAKARAY | Rakoto O! | Madagascar • ca. 1953

Madagascar became part of the French colonial empire in the late 19th century after a military campaign. Distinguished in today's popular culture for having a remarkable environmental landscape, Madagascar was also diverse in every other way, due to centuries of trading with Africa, Asia, and the Persian Gulf. This diversity was also palpable in Malagasy music. Though colonialism had an indelible effect on how some of this music was expressed, so did this continuous contact with other cultures, and since Madagascar has nearly two dozen ethnic subgroups in both urban and rural environments, these influences played out in different ways.

In early 1930, the French branch of Columbia was the first to record onsite in Madagascar. As usual, a diverse batch of groups were recorded: a Betsileo group from the highlands, a Sakalava group from the coastal west and northwest, military music, music with western instruments, such as the piano, guitar, accordion, and mandolin, and music with traditional instruments like the massive tube zither, the *valiha*. Interestingly, these discs were marketed to both the Malagasy and the French. In Columbia's catalog for these records, the company specifically directs its comments to French fans of the exotic, noting the "languorous" and "sentimental" nature of the music, and how it's deeply influenced by Western culture.

This must have set off a spark. The French branch of Odeon recorded well over 100 discs in their initial foray to Madagascar ca. 1930-31. At that time in Madagascar, 78s were associated with modernity. The majority of what Odeon recorded was not traditional music (though they did record some—including some of the same groups that recorded for Columbia), and instead was a type of music known as *kalon'ny fahiny*, which stemmed from Malagasy operetta, featuring less traditional (though equally piercing) vocals usually with piano.

On the other hand, in 1931, the Paris Exposition saw traveling Malagasy musicians enter the studios of the French branches of HMV, Pathé, and Polydor, and record some of the finest traditional music from the island on a series of 20 or so discs. The HMV recordings were pressed in extremely limited numbers. The Polydor recordings remained in print until after World War II. These discs were also marketed both to erudite Europeans and to local Malagasy.

Kalon'ny fahiny songs appeared to completely take hold throughout the 1930s and 1940s, as it is by far the most commonly recorded genre during those years. In fact, songs on traditional Malagasy instruments just seemed to vanish after 1931, as recording continued in haste. Traditional songs remained secondary at best until the 1950s. By that time, on local labels like Discomad, what was issued was mainly Western-influenced Malagasy pop music. However, a few small outfits occasionally filled the gap.

Among the exceptions were a handful of discs on the Colombe (meaning "dove") label. Almost nothing is known about this business, perhaps active less than a year as the label issued only about 30 discs. This piece is a composition for two players of the end-blown flute, the *sodina*, and the *amponga-be* (aka, the "big drum"). The sodina is considered one of the oldest Malagasy instruments, likely based on the *suling* of Indonesia. This is one of four sides recorded by the duo ca. 1953.


ODE
ODÉON
ses disques,
ses phonos.
Représentants exclusifs
Cie MARSEILLAISE de MADAGASCAR

11. ELENKRIG'S ORCHESTRA | Lebedeg | New York • 1915

Abe Elenkrig was a barber who lived in the Bronx. He also happened to lead the very first klezmer band that recorded in the United States. Klezmer music is probably well-known to many readers and listeners, thanks to a vibrant neo-klezmer movement beginning in the 1960s which globally revitalized and also expanded the awareness and scope of the musical style. There are excellent books on the subject, and an abundance of well-produced CD reissues.

Above all, klezmer is dance music, and usually refers to music of Yiddish-speaking European Jews who had immigrated to the United States from the 1880s-1920s. The melodies and song styles themselves date back much earlier as celebratory music of Eastern European jewry, particularly from Romania. *Klezmer* as a term would not have been used in Elenkrig's day; the records issued by his band and the many other groups actively recording before the genre died out in the early 1930s were usually listed as "Hebrew" or "Yiddish" orchestras.

Because of this more recent attention, some klezmer artists from this period are now justifiably renowned as important 20th century American musical artists, namely clarinet players like Naftule Brandwein (1994-1963), Harry Kandel (1885-1943) and Dave Tarras (1895-1989), as well as bandleaders like Abe Schwartz (1881-1963). Although there were, as a matter of fact, recordings of this music in the "Old World." The most notable group was Belf's Romanian Orchestra, which issued approximately 30 records between 1912 and 1914 on the long-forgotten Polish independent label Syrena, active until the "September Campaign" led by Hitler in 1939. Recently re-discovered and reissued were a host of recordings by "Chekhov's Band," dating as early as 1908.

This track has eluded wide re-release. Born in 1878, Elenkrig arrived in the United States from Russia in 1904 or 1906. He first settled in Brooklyn and then the Bronx, with his wife Tessie and their children. A. Elenkrig's Yidische Orchestra first recorded in April of 1913, cutting 15 sides. His group was a 5-piece at that time. He returned in December of 1915 with a much larger band, and to record another 5 discs' worth of songs, including this, the final track of what would be his last session. "Lebedeg" stems from "Leibedik" or "lively," or "warm."

12. AHMET HULÛSI BEY | Hacı Yârim | Turkey • ca. 1931

In the 1920s in Turkey, Kemalism was ramping up, and softening the ground for radical changes. After the end of the First World War, the widespread massacres of Armenians (the word genocide did not exist until 1944, but its coiner, lawyer Raphael Lemkin, cited these massacres as a key to his development of the word), Greeks, and Assyrians among others, and the partition of the Ottoman Empire, the government of Mustafa Kemal Atatürk moved toward a French-influenced secularism. This period ushered in years of single-party rule that was both authoritarian and reformist. Kemalist reforms extended into language—the Arabic script used to write Turkish was abolished in favor of a new enforced, Latin-based alphabet—as well as music.

As discussed in the chapter on Picoğlu Osman (Part 2, Track 4), there was a movement by the government to foster a new kind of Turkish music—based on folk music, yet not really folk; Turkish, and while not "art" music, it was free of the so-called vulgarity of folk music. It was indubitably a nationalist music. At the same time, what was considered legitimate folk music was sometimes censored, and even "socially engineered," a phrase scholar Özgür Balkılıç has used. The goal was to create and promote a homogenous music in a multicultural country. A large majority of Turkish records produced during this time were meant to represent those new ideals. While these recordings are often interesting musically, they are also laden with a nationalist agenda.

Music conservatories were enlisted to put these platforms into practice. The Dâru'l-elhân conservatory in Istanbul was created ca. 1917, and taught Ottoman classical music, Western music, and the study of folk music. By 1923, when the Turkish Republic was formed, the school was reorganized and officially linked to the Istanbul government, rather than the education ministry. Dâru'l-elhân was important in the preservation of folk music during the late 1920s by initiating several folk song gathering and field recording expeditions. Yet this was largely for scientific study, in order to embark on the production of this "new" kind of Turkish nationalist music which would especially appear in the following decade.

Sometime in 1931, Dâru'l-elhân invited an elderly performer from southern Anatolia to Istanbul to record and document folk songs. His name was Ahmet Hulûsi Bey. Born in 1866 in Niğde province, Hulusi Bey was a real saz playing minstrel, or *saz şairi*. The saz is a 7-string, long necked lute, with the strings in only three courses, and in a mixture of thick and thin strings, with some identically tuned, all of which contribute to its particular and identifiable sound. While in Istanbul, Hulûsi Bey recorded two songs on one exceptionally rare Columbia disc. This song is one of them; a love song, it's sung by a soldier to a woman.

During his stay in Istanbul, Hulûsi Bey was also asked to perform live with Münir Nurettin Selçuk (1900/1-1981), probably the most popular performer of the reformist style of Turkish music in the 20th century. Hulûsi Bey refused, and was not impressed by Selçuk's performance. "His voice was beautiful," he said. "However, I was not captivated by the songs that he sang. We do not like the *alaturka* songs which are sung in Istanbul. We have our own Anatolian airs. We love these very much. […] Folksongs are the original Turkish music."[1]

• • •

[1] O'Connell, John Morgan. *Alaturka: Style in Turkish Music (1923-1938)*. London: Routledge, 2016.

HACI YÂRIM

(My Wandering Lover)

Hey, hey, martinim asılmıyor
Pahalı satılmıyor
Geceler ayaz olmuş
Yalnız yatılmıyor

Hey, hey, my Martini [rifle] *cannot be hung*
It is expensive, cannot be sold
Nights are freezing
One cannot sleep lonely
(repeats)

Ah benim hacı yârim,
başımın tacı yârim
El bana acımazsa
sen bana acı yârim

Oh, my wandering lover,
you are a crown on my head
Even if others do not show mercy to me,
at least you do

Armut koydum sepete
Yarı buldum tepede
Yeni bir güzel sevdim,
yeni bir dilber sevdim
Şan olsun memlekete

I placed pears in the basket
I found my lover up on the hill
I am in love with a new beauty,
I am in love with a new beauty
May it be a glory to the country
(repeats)

Ah benim hacı yârim,
başımın tacı yârim
El bana acımazsa
sen bana acı yârim

Oh, my wandering lover,
you are a crown on my head
You, at least, show mercy to me,
even if others do not

Vay, vay, elmayım alma beni
Dertlere salma beni
Götür sarrafa göster, götür bilene göster
Altısam alma beni

Oh! Oh! I am an apple, don't pick me
Do not put me in troubles
Take me to a goldsmith,
take me to a connoisseur
If I am not good enough don't marry me
(repeats)

Ah benim hacı yârim, başımın tacı yârim
El bana acımazsa sen bana acı yârim

Oh, my wandering lover,
you are a crown on my head
Even if others do not show mercy to me,
at least you do

Vay, vay, al kayadan at beni
In aşağı tut beni
Çoktandır uykusuzum,
çok vakit uykusuzum
Salla da uyut beni

Oh! Oh! Throw me down from a rock
Run down to catch me
I have been sleepless for so long,
I have been sleepless for so long
Swing me, put me to sleep
(repeats)

• • •

Transcription and translation
by Yektan Turkyilmaz.

SOHAG RECORD CO
ՄԻՄԻԱՅՆ ՍՈՒԽԱԿ ՌԷՔԸՐՏՆԵՐԸ ԿՐՆԱՆ
ՈՒՐԱԽՈՒԹԻՒՆ ԲԵՐԵԼ ՁԵՐ ՏԱՆ ՄԷՋ
ՆՈՐ «ՍՈՒԽԱԿ» ՌԷՔԸՐՏՆԵՐ
Պ. ԺՈՐԺ ՇԱՀ ՊԱՐՈՆԵԱՆԻ
Պ. ԺՈՐԺ ՇԱՀ ՊԱՐՈՆԵԱՆ
Ա. ՇԱՀ-ՄՈՒՐԱՏԵԱՆԻ
ՆՈՐ ՌԷՔԸՐՏՆԵՐԸ
SOHAG
M. Minasian

13. SETRAK SOURABIAN AND GEORGE SHAH-BARONIAN | Hay Aghchig | ca. 1927

Approximately 100,000 Armenians immigrated to the United States prior to 1930, many arriving just prior to 1915 and the Armenian Genocide. This growing diaspora settled in cities on the east coast, such as New York, Boston, and Providence, and in the west, such as Fresno, California. It was in New York around 1920 that a relentless stream of independent Armenian-American 78 rpm labels began to appear during the next eight years, giving voice to a community that needed to hear its music on its own terms. The first was named after its proprietor, M.G. Parsekian, and it was soon followed by the Margosian label (named after Vartan Margosian), Shamlian (for Hovsep Shamlian), Yeprad, Bilbil, Yeldez, Harry's Oriental Records, Chah-Mouradian, Pharos, and Sohag, the label that issued this track.

The people behind this recording had fascinating life stories. Sohag was established in New York City in late 1924 by businessman Sarkis Sarafian. Having arrived in the United States in 1914, Sarafian became an American citizen and worked for a dental company and an auto supply company, routinely traveling back and forth to the Near East. He happened, in fact, to be in Izmir (then Smyrna) with his family in 1922 during the brutal and devastating incident known as the Great Fire of Smyrna, a massive conflagration in the Armenian and Greek quarters that occurred after Kemalist forces occupied the city. Tens of thousands of Armenians and Greeks were killed (including Sarafian's parents) or later tortured and relocated by Turkish forces. Sarafian escaped on a U.S. destroyer.

Sarafian also acted as a talent manager of sorts. In 1924, he brought actor and singer Setrak Sourabian (1894-1956) and his wife, opera singer Masha Davidian, to New York, where they began long careers. Sourabian was born in Tbilisi, but was active as an actor in Armenian communities across the Caucasus and Turkey. He, his wife, and his entire acting troupe had been imprisoned by the Turkish government in Istanbul, with all of their possessions destroyed.

George Shah-Baronian (originally Georges Chahparaniantz), expert *tar* player, was born in Tabriz, Iran, in 1897 and raised in Tbilisi. He married his wife, Nina, an Armenian from Turkey, in 1924 in Sofia, Bulgaria, and together they lived, studied, and performed in Paris for the next thirteen years while touring internationally. The couple immigrated to the United States in 1937, first settling in New York and then in Los Angeles, where he regularly played with his quintet. He died in 1956.

It's quite possible that Sarafian arranged for Shah-Baronian to visit the United States in 1926-7 and tour, as newspapers and Sohag advertisements tout his appearances and his discs for the company. While Sohag's early records were mainly excerpts from high-brow Armenian operettas, by the time of this release things had changed. "Hay Aghchig" or "Armenian Girl," gives time for Shah-Baronian to tear into a fierce tar solo for a third of the disc; the mid-rangey, relatively poor recording only adding to the atmosphere. After four more discs, Sarafian shut down Sohag, and sold it to the owners of the Pharos label.

14. MISS PHUAPHAN AND MISS PLENG WITH THE ORGAN-PHINPHAT ENSEMBLE OF BANG KHUN PHROM PALACE

Lakhon Rong Rueang Phali Yat Lohit, Pt. 12 | Thailand • ca. 1930

For musicians, there were only two ways to deal with the fact that the 10" 78 rpm record could only contain at maximum about 3 ½ minutes of music per side. Most of the time, there was only one option: musicians adjusted their performances accordingly and rehearsed specifically for the format itself. They abridged their repertoire, essentially summarizing performances.

This was especially an issue where performances of traditional music could last hours—which was the case in much of the East. So record companies utilized another option, attempting to do what was being done with Western classical music: they recorded long pieces over many sides, divided the performances into "sets," and sold them as such. There would be stopping points built into the performances to accommodate the changing of the wax masters by the engineer, and then the artists would pick up where they left off. Chinese opera, Indian and Burmese theatrical pieces, Vietnamese opera, as well as Middle Eastern poetry set to music by the great early vocalists of the Levant—these were often sold in sets. It's rare to see an entire set of any traditional music of Asia still completely intact. Bits and pieces have long since been dispersed, and in many cases the records are so rare, just a sample will have to do.

This is one example, an excerpt of a much longer piece spread over at least 12 sides, recorded ca. 1930 by Columbia, pressed in Japan, and sold in Thailand, or Siam as it was then known. Like other port cities across Asia, recording in Bangkok began with Fred Gaisberg's famous 1902-1903 "Far East" trip for the Gramophone Company. German engineers for the Beka, Odeon, and Lyrophon labels were recording there around 1906-1907. Local labels, such as Katz Brothers, appeared in Siam by 1907 and the French appeared around 1908-1909, recording for Pathé. Thousands of Thai discs were issued of court music or folk music, featuring a variety of ethnicities. Many of them are now extremely difficult to find in playable condition due to the humid conditions of the tropics, and repeated, damaging plays on cheap gramophone players with worn steel needles.

This piece is an excerpt of a longer work titled "A Sacrifice of Blood," and an example of *lakhon rong*, court music that is a kind of sung drama which developed in the early 19th century based on Malay *bangsawan* theatre. Little is known about the two leads who sing against the slow meter of the cymbals. However, the *piphat* (then typically spelled as *phinphat*) ensemble and orchestra were from the Bang Khun Phrom Palace, at the time the lavish home of Thai military leader Paribatra Sukhumbandhu (1881-1944). This piphat group consists of musicians on the *ranat ek* (xylophone), the *pi nai* (reed), *khlui* (wooden flute), *khong wong yai* (gong circle), *ching* cymbals, and drums. At the time of recording, the group was led by Mrs. Charoen Phattayakoson, who also led the house band for Parlophone Records.

Record needle tin, Thailand.


Columbia
New Process RECORD
Columbia
Columbia
แผ่นเสียงโคลัมเบีย
บริษัท โรบินสัน ปีอาโน, จำกัด

15. ANGUS CHISHOLM | Mr Murray; The £10 Fiddle; The Baker | Cape Breton • 1940s

The northeastern-most portion of Nova Scotia is the island of Cape Breton, which is home to some of the best, if not the very best preserved Scottish fiddling in the world. In the mid-18th century, the traditional clan society of Scotland was broken up by a massive forced relocation plan known as the Highland Clearances. This brought about waves of Scottish immigrants to other parts of the world—including Cape Breton, Canada, particularly between 1817-1838. Perhaps because of its remote, rural location, the folk music traditions of the Hebrides and the Scottish Highlands, especially the violin playing, were kept alive.

Classic dance tunes from Cape Breton are reels, strathspeys, hornpipes, jigs, and marches. The crucial elements of the Cape Breton style are an undeniable kind of "whip" in the playing, and added triplets, especially in the strathspeys (part of an "up-driven" bowing style). There's a rawness in the playing that is direct and even demanding. A finite amount of this material was recorded during the 78 rpm age, and Angus Chisholm was the first Cape Breton fiddler to step into a studio.

Chisholm was raised in the small village of Margaree Forks, Nova Scotia, where two portions of the Margaree River join. Born in 1908 to a family of 9, he began playing the fiddle by age 8, and learned to read music by 14. He was brought to Boston in 1934 to record for the Decca company. That might have been his entire career on record were it not for a local entrepreneur named Bernie MacIsaac, who opened a shop called the "Celtic Music Store" in the nearby town of Antigonish in 1935. Not long after, MacIsaac started his own record label called "Celtic." The mere 60 or so 78s issued on Celtic are a perfectly captured moment of time and place, with some of the best local musicians in top form. Chisholm, along with Bill Lamey and Angus Allan "A.A." Gillis, remain the forefathers of Cape Breton fiddling on disc. Chisholm recorded 6 sides for the label, and later, a few others for the Rodeo label (which Celtic was enveloped into). This piece is a medley of three pieces, "Mr. Murray," a strathspey dance documented to at least 1789, and two reels, "The £10 Fiddle," and "The Baker," the latter written by composer James Scott Skinner around the turn of the 20th century.

Chisholm played and taught music while working as a National Park warden for some time. He also worked in a steel plant and had a reputation for hitting the bottle hard. He later moved to the suburbs of Boston, where he would perform regularly through the 70s. He died in 1979.

16. KOLOMPÁR PETI CIGÁNYBANDÁJA | Borozó Csárdás Egyveleg | Hungary • 1927

Twenty million immigrants came to the United States between 1880 and 1920. Most were European, many were escaping persecution, and many arrived impoverished. In a very real way, the records made by immigrants prior to World War II were probably like letters sent home, or perhaps means to cope. Many captured the songs and dances from the homeland as they were remembered; so they could remain remembered. Others adapted their music to the newness of the so-called New World.

Approximately two million of those immigrants were Hungarian, either from Hungary proper or from Hungarian enclaves across Europe. And Hungarian music was being recorded and/or imported by Columbia Records and the Victor Talking Machine Company as early as 1901. In truth, Hungarian music, specifically the music of the Romani, or so-called "gypsies," had found its way into Western classical and art music long before, and thus had reached a wide audience. Composers such as Brahms and Liszt created highly romanticized versions of Romani melodies, which were considered exotic, especially those featuring the violin. It was dubbed *style hongrois*.

There was, in effect, a stereotypical "gypsy" sound attached to many Hungarian recordings—the prominent weepy, swoony violin mocked in numerous Bugs Bunny cartoons during a restaurant scene. Yet there were Hungarian recordings made that captured something more like "village music": something looser, convivial, joyous. One of these groups was led by a New York violinist named Józef Szigeti, who had only a brief career on disc.

Szigeti, a violinist, unfortunately had the same exact name as a very prominent classical violinist. It was a common Hungarian name, thus making his identification tricky. This József Szigeti was born in 1887, was college educated, and did not arrive in the United States until about 1923, when he immigrated with his wife Eva. They settled in Queens and later an apartment on Prospect Avenue in the Bronx with Eva's mother and their young daughters Violet and Olga. He was a musician by trade.

He first recorded as a backup musician for the popular tenor of the Royal Opera House of Budapest Ernő Király (again, not the same as the ethnomusicologist and composer with the same name), and as featured violinist in Bela Berkes' *Cigányzenekara* ("gypsy orchestra"). In 1927, he made four discs of down-to-earth Hungarian folk music with his own group that featured multiple violins, cimbalom played by the only other known musician in the band, Sandór Kokos, and bowed string bass. Two of the discs were credited to Szigeti, however two were pseudonymous, as the "Kolompár Peti Cigánybandája." This was a common practice by record labels for cross marketing, although it's quite possible in this case Victor thought there might be confusion with the classical violinist.

This piece is the "Drunken Csárdás Medley." The national dance, the *csárdás* is generally agreed to have evolved from the older style known as *verbunkos*, a folk dance for recruitment into the Hungarian military in the 18th century. The word csárdás itself means "village pub," already attaining a kind of semantic liveliness, and Romani musicians with fiddles have always been the star practitioners of this dance music.

Szigeti's discs sold in relatively low numbers, this one slightly over 1,300 copies. He passed away in Florida in 1971.

17. ATAN AND SAK ENA | Dondang Sayang Singapora, Pt 4 | Singapore/Malaysia • 1930

The Singapore of the 1920s was a growing into a prosperous, multicultural hub; a glimpse of the stronghold it would eventually become. A port city with dozens of languages spoken and dozens of cultures represented, Singapore was at the time part of the Straits Settlements, a British Crown Colony supported by a colonial government. Unsurprisingly, it was a primary stop for the world's recording companies, beginning with Fred Gaisberg and the Gramophone Company in 1903, on their first trip to Asia. Up through World War I, recording in Singapore was relatively sporadic—records were still incredibly expensive for the average local, save for well-established businessmen and the *babas* or *Peranakan* (assimilated Chinese in the Malay peninsula) who worked for the colonial government.

Still, several major labels were busy establishing markets and creating alliances with local dealers and businesses, centered around the city's bustling old town, on places like North Bridge Road and Arab Street. Those alliances would become extremely valuable in the 1920s, when the 78 rpm market in Singapore exploded. The Gramophone Company dominated, and they alone recorded in the city almost every year that decade. The German-owned Odeon and Beka labels were right behind the Brits.

The music recorded was as varied as the population. A type of Malaysian light opera known as *bangsawan* developed in the late 19th century. Bangsawan, along with *stambul* theatre of Indonesia, led to various song types from those theatre pieces being popularized in the region. Kroncong, for example, was popular in both Indonesia and in Malaya, as were songs from the stambul repertoire. Javanese gamelan music as well as music played on the oud-like *gambus* were also recorded Singapore. The city being a popular pit-stop for traveling Chinese opera troupes made it a cinch to record Cantonese, Fuzhou, and Hainan opera, as well.

It starts with a screech. This piece is an example of a *dondang sayang*, literally "love song," of Malaysia, especially popular with the Peranakan during the early 20th century. With lyrics that are often improvised, it's sung in playful or teasing quatrains alternating between male and female singers, sometimes in the form of questions and answers. A dondang sayang piece is traditionally accompanied by the three-stringed *rebab* (violin) played upright—and, in this case, in a pretty raw style; two *rebana* (drums), and a gong, often the *tetawak*. Some texts state that the style was developed on the Riau archipelago and made its way to the peninsula. Another prevailing theory is that it developed on the peninsula as early as the 15th century. Regardless, the style is considered traditional and it seems to have lost popularity in the 1960s. These singers, Atan and Sak Ena, are virtually unknown today, but were likely part of a group led by Sim Seng and Siak Kheng, who accompanied various singers for this session.

Made sometime in 1930, this record was the product of a mysterious and little-known local label known as Hindenburg—named after Paul von Hindenburg, the former military leader and president of the Weimer Republic from 1925, whose photo is centered at the top of the label.

Was Hindenburg somehow significant to Singaporeans? This is totally unclear, though he may have been significant to the Hindenburg record label's sole importer who established the business: Season Company Limited of North Bridge Road, a five-story music emporium that sold German-made instruments, including pianos and mandolins, "specially constructed for the tropics" as their ads hailed. The Hindenburg label was established in late 1926 by Season Company and by 1928 the local papers were carrying their advertisements for new discs, which were all pressed by Deutsche-Grammophon in Germany. Their announcements for Malay discs appeared erratically, suggesting a limited output. However, they did have distribution partners in Penang, Kuala Lumpur, Ipoh, and Teluk Intan, and also issued Cantonese opera. The last sighting of this label was in 1935. By August of 1934, Paul von Hindenburg had died and Hitler had gained control of Germany. While their small label vanished into obscurity, Season Company was in business until at least 1970 at their Bridge Road address.


GREATEST ARTISTS AND FINEST RECORDING
REGISTERED
MANUFACTURED BY DEUTSCH
TRADE - MARK
GRAMMOPHON A.G. HANNOVER-WIENNA
MALAY RECORD
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V 2391
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DONDANG SAYANG SINGAPORA (4)
ATAN & SAK EMA
ACCOMPANIED BY SIM SENG & SIAK KHENG'S PARTY.
MUSICA G.D.
IMPROVE THE TONE OF YOUR GRAMOPHONE
WITH A „HINDENBURG" RECORD

18. AL HADJ TAHA ABU MANDOUR | Al Sama'i al-Thaqil | Egypt • 1947

There's not any Om Kulthumm on this collection, nor any Farid El-Attrache, or Mohammed Abdel Wahab—the archetypical trinity of Egyptian music superstars of the mid-20th century. Nor are there any of the vocal superstars of the earliest days of Egyptian classical music on record, people like Yusuf al-Manyalawi, Abd al-Hayy Hilmy, or Dawud Husni, all of whom collectively made hundreds of recordings, many of which have been archived elsewhere.

The *mizmar* (or *mozmar*) is essentially the Egyptian equivalent of the Turkish *zurna*, a small, conical, double-reed instrument that can shake the leaves from trees when played by one musician, let alone a group, as is the case with this piece recorded in Alexandria in March of 1947. An outdoor instrument, the mizmar has been used historically in small groups who are accompanied by one or two bass drums. These groups are found in rural and urban culture. They play at weddings, festivals, government-related events, and are sometimes referred to as *mizmar* as well, or *mizmar wa tabl baladi*.

This instrumental music—whether for dancing, the pomp surrounding politics, or other ceremonies and festivities—was recorded far less frequently in Egypt than vocalists, film music, orchestral pop, or the occasional instrumental *taqsīm* (solo). This, despite the fact that it is commonly heard. The Gramophone Company recorded a few mizmar pieces in Cairo in 1907, performed by El Hadj Ibrahim, and again in 1914, another "mozmar baladi" recorded a handful of tracks, the identities of the performers unlisted in the label's ledgers.

The title here is descriptive; it is an example of *samai*, an instrumental music genre, and its rhythm, *samai thaqil*, which is in 10/8.

19. GONXHE MANAKOVSKA | More Musa | North Macedonia • ca. 1950

The boundaries of the present-day nation of Albania were demarcated in 1912 after the Balkan Wars, but it left a large Albanian diaspora in what soon after became neighboring Yugoslavia, and which is now the country of North Macedonia. In Yugoslavia, Albanians suffered as second-class citizens, and their language was not officially recognized. A fierce Albanian nationalism developed. Today, Albanians make up 25% of the population.

In 1948, nearly four years after they first began broadcasting, Radio Skopje began airing an Albanian music program, and it's said that Gonxhe Manakovska was the first Albanian singer for the network. However, this was not classic Albanian polyphony, or the droning string and vocal music of the Tosks (Part 1, Track 12). Musically, Manakovska's style was distinctly Balkan, and, more specifically, Macedonian in flavor.

Gonxhe Manakovska (or, Gonxhe Manaku as she was often credited) was an Albanian from Bitola, North Macedonia, and beyond that very little is known about her. She recorded for various labels including the obscure Kočo Racin label, where this song appears. The label was based in Skopje, and named after a writer and activist of the same name who was killed in 1943. This piece is accompanied by sparse, Macedonian instrumentation: accordion played by Stevo Teodosievski (1924-1997) and an uncredited performer on the *tarabuka* drum. The song "Oh, Musa" is a variation on a portion of a northern Albanian epic legend and heroic song cycle (*Këngë Kreshnike*) about two brothers named Halil and Musa. It's a story with many chapters, and it seems to reference the infamous Patrona Halil, the leader of an insurgent uprising in Ottoman Turkey in 1730, who was betrayed by Bejta Syla, a clerk of the Vizier of Shköder. In Manakovska's piece, Musa (Moses, in English) is going to visit his sister in Shkodër.

MORE MUSA

(Oh, Musa)

• • •

Oooh, you Musa, small Musa
The day has come to bring you to Shkodër,
if you want to see your poor sister

If you won't see your poor sister,
may no son be born in that hearth -
May no son be born in that hearth

Bejta Syla, that bastard dog,
he threw a party and called on us -
While he went and got *myzhde** from the Vizier.

Ooh, Bejta Syla, that bastard dog went
and got the blessing from the Vizier -
The blessings he got after Halil was captured

Ooh, come on Musa, o little Musa
Your sister will take care of the dogs of Shkodër -
Sister will take care of the dogs of Shkodër

• • •

Translation by Shpetim Rakovica.

**Myzhde* – a small gift of money.

20. SARAMACCA BAND | Moengo Boto Blon | Suriname • 1929

Was this disc a product of stowaways on the run from Suriname, living in Amsterdam? If there's one thing the study of sound recording is filled with, it's unsubstantiated rumor; the musicians on this disc are thought to be Surinamese stowaways mostly because of the speculation of a jazz historian. Partly this is the result of overly enthusiastic fans and collectors attempting to second-guess history in the absence of fact, inventing believable stories centered around mythic musicians. In part, it's also solely the absence of fact—for many of the world's great voices, very little is known about their lives. For many incredible performances, nothing is known about who the musicians were who made them. In the lengthy periods between newly discovered information, minds will get inventive, and sometimes these predictions turn out to be accurate.

So, is it true? Suriname was a Dutch colony from the mid-17th century. It was a lucrative spot for the Atlantic slave trade, as the Dutch used slaves to work the colony's tropical plantations. In 1863, the Dutch abolished slavery, and had indentured servants from South Asia, China, and the Dutch East Indies used as labor. The population became even more heterogeneous. Escaped African slaves had mixed with indigenous people, creating new cultures.

After the abolition of slavery, poverty increased, plantations fell into disrepair, with constantly changing ownership. Up to that point, few Surinamese relocated or immigrated to the Netherlands. Those who did were almost certainly at the behest of, or accompanied by, Dutch benefactors. Some went for schooling or training—many then returned to Suriname. After the abolition of slavery, immigration was often based around a straightforward lack of prosperity. Rather than immigrate to another part of Latin America, Surinamese perhaps made practical considerations based on shared history and language, in spite of the brutal history of enslavement by their colonizers.

While the population of Surinamese in the Netherlands was, by the early 20th century, quite small, stowaways on Dutch ships to the Netherlands were not uncommon. There was also a small group of musicians from Suriname already playing in local clubs by the mid-1920s. This was nothing that could be compared to the scene in Paris, with popular Martiniquan and Cuban musicians in Paris creating a craze. The few Surinamese musicians in the Netherlands at that time mostly played Western jazz, and were the exceptions.

Unfortunately, there are almost no recordings of Surinamese music prior to World War II. Perhaps the sole known examples are the seven or so discs (it's unclear how many were recorded) issued by the enigmatic and lovingly low-fi "Saramacca Band," recorded in March of 1929 in Amsterdam. The name "Saramacca" is both a city in Suriname, and the name of a "Maroon" culture in Suriname, comprised of the descendants of escaped slaves. The band's name may have had nothing to do with their backgrounds and instead was simply exotic-sounding. The group sang in the local Sranantongo language. No credits are given to the compositions. No names appear on the discs. No recording ledgers exist.

Historian Herman Openneer believes these recordings might be the first appearance of Kid Dynamite, the stage name of Louis Arthur Parisius, who became well-established as a jazz saxophonist in the Netherlands after World War II. Parisius was indeed a Surinamese stowaway on a Dutch vessel. Openneer's suggestion about the Saramacca Band's lineup is based around a newspaper mention in 1931 of Parisius performing in a "neger-duo" with banjo player "T.G. Kansoon"… which looks to have been a misspelling of Theodoor Gustaaf Kantoor, the future "Teddy Cotton," also a big-name Surinamese jazz trumpeter. Parisius was known to be a circus performer and clarinetist before he became a popular sax player. While unprovable for now, Openneer's guess is not outside the realm of possibility even if the Saramacca Band was solely a string band. There is question over Parisius' arrival in Amsterdam, however—some place it in 1931, in which case we've still no clue whom these musicians are. The Saramacca Band's only other mention is in 1932, where they are documented playing for Dutch radio. Sometimes

tempting conjecture is all we have.

These discs were smaller, 8" records issued on the Edison Bell "Radio" label, a subsidiary of Edison Bell, a British budget-minded label. Normally, this 8" format was for issuing cheap, truncated bits of pop music, but it also was the home of a host of *kroncong* records played by students from the East Indies living in Amsterdam who were dubbed the "Krontjong Orchest Eurasia." Somewhat out of character, yet also indicative of what even a small budget label might do to exploit a market, Edison Bell also had a pressing plant in Croatia, and issued a host of recordings from the Balkans. By 1933, they'd ceased all recording.

The title on the disc label was poorly transliterated as "Moengo Botoo Blo," so we've corrected it here. Moengo is an inland town on the Cottica River.

Boat on the Cottica River at Moengo.

MOENGO BOTO BLON

(Moengo Boat Burned Down)

• • •

Drideiwroko na a dei
Dranboto blon*
Luku den motyo,
a so den e teki den mati man

Wednesday was the day
The liquor boat burned down
Look at these whores,
as they pick their friends spouses

Kari den na nen
Tide fa a feyanti den kon tron

Call them by name (x3)
As from now, they have become enemies

Yu dodo papa
Yu den e kari a teremama*

You cuddle daddy (x3)
You are called a piece of ass

Sisa Ivanka a wan
Monica na tu
Dorothy a dri
A so den e gi den kra nyanyan

Sister Ivanka
Monica is second
Dorothy is third
That's how they feed their soul
(repeat)

• • •

Transcription and translation
by Vinije Haabo.

*Archaic words, the precise meaning of which is now unclear.

3037

Edison Bell "RADIO"

LANGSPIELPLATTE
(SPIELDAUER EINER NORMALEN 25cm PLATTE)
NUR ELEKTRISCHE AUFNAHMEN.

VERKAUF UNTER DEM FESTGESETZTEN PREIS VERBOTEN.

21. KAWÎS AXA | Bîlmez, Pt. I | Iraq • 1930

The *dengbêjs* are the bards; the singers of Kurdistan who relay epic battles, folktales, and legends. Their music is usually unaccompanied, historically sung from village to village, ornamented upon, and poetically embellished by the dengbêjs themselves. Today, the art exists more or less unchanged, considered a statement of collective memory for a stateless people.

Kurdistan is divided between Iraq, Iran, Syria, and Turkey. In Turkey in the 20th century, the Kurds were savagely oppressed, with the Kurdish language and its dialects banned entirely. Elsewhere, Kurdish minorities spent most of the 20th century fighting for autonomy, regularly receiving false promises of independence, and suffering under regime policies.

Perversely, sometimes the capitalism that drove the recording industry tends to rise above everything else, often accidentally capturing history. The surviving discs of Kurdish music are evidence of the Kurdish people's stubborn adherence to tradition in the face of the powers of repression. The relatively small number of Kurdish language 78s remained in print for years, sometimes being smuggled into Turkey to be sold for steep prices on the black market. Recording of Kurdish music was the most prevalent, by far, in Iraq. In Iran, it was incredibly uncommon. In Turkey it was nonexistent save for the earliest examples, recorded in the early 20th century by the Blumenthal brothers in Istanbul, and their independent Orfeon label.

The most important early dengbêj to record was Kawîs Axa (also spelled "Kawis Agha"). Born in 1889 in a rural village in southern Kurdistan, he eventually moved to the small city of Shaqlawa. In 1930, a café owner in Irbil named Majeed Fleih took Axa to Baghdad to record for the Lebanese Baidaphon label. Nearly his entire output, including this piece, was recorded during that session. He died in 1936.

22. GARIFULLA KURMANGALIYEV | Asylzhan | Kazakhstan • 1958

There were few greater honors in the Soviet Union than to be named a "People's Artist." An award that was first established in 1936, it first went only to elite opera, theater, and dance performers. Over time, however, the title began to be associated with prominent folk artists, especially in the outlying Soviet republics of Central Asia.

Garifulla Kurmangaliyev was born in 1909 in a rural area of the Ural Mountains in western Kazakhstan. His father was a *sharua*, a member of the peasant social class. He gradually learned the *dombra*, the long-necked, two-stringed lute with up to 19 frets, which is the most important instrument in Kazakh society, acting as the vessel for folk songs, as well as historic, epic poetry set to music.

To be a successful artist in the Soviet Union at that time, a folk musician had to be able to perform a wide range of material. Kurmangaliyev, by the end of the 1930s, had already begun singing with the Kazakh State Opera and was named an "Honored Artist" in 1939. It seems that Kazakh music first began to appear on disc at about that same time, yet it was uncommon until the 1950s, when numerous Kazakh performers began recording.

Kurmangaliyev became "People's Artist" in 1954. He had a lengthy career and died in 1993.. This piece, a love song, was recorded in 1958 and, like other examples in this collection, was pressed by the Soviet pressing plant in Tashkent.

A cast of Kurmangaliyev's larynx is in Genoa.

ASYLZHAN

Zhastyq shaq ote shygar basynyzdan
Bar edi-au adep korgen, ahau, zhasynyzdan.
On bes pen zhiyrmanin arasynda
Ketpeidi-au kelgen qurby, ahau, qasynyzdan

Youth will be over one day,
But in spite of your young age,
you are very well-mannered
Once young people
between 15 and 20 meet you,
They never leave you

Qaragym, qalqam, Asylzhan,
Tanimyn yerkem-ai dausynnan

My dear, precious Asylzhan,
I can recognize your voice at once

Bul zhastyk bastan bir kun oter deimin,
Bal menen tatti narse, ahau, seker deimin.
Tobesi taqiyannyn koringende,
Sharyqtap konil shirkin, ahau, oter deimin

This youth that will be over one day
Is as sweet as honey and sugar
Whenever I see the top of your taqiya*
I am on cloud nine from happiness

Qaragym, qalqam, Asylzhan,
Tanimyn yerkem-ai dausynnan

My dear, precious Asylzhan,
I can recognize your voice at once

• • •

Transcription and translation by Zhansaya Utegenova and Akylbai Utegenov.
*The *taqiya* is a traditional Kazakh hat.

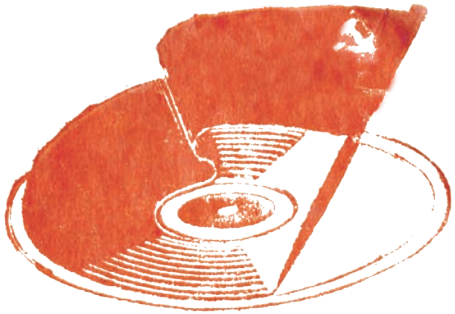
23. ISHMULLA DILMUKHAMETOV | Hyr | Bashkortostan, Russia • 1958

Many in the West would be hard-pressed to find the Republic of Bashkortostan on a map, let alone describe its music. Lying against the Southern Urals in Russia some 100 miles from the border of Kazakhstan, with its wild extremes in temperature, the region known as Bashkiria was settled by the ethnic Turkic Bashkir tribe as early as the 10th century. The Bashkirs are largely Sunni Muslim, with their own language and script. Their music, rather than sounding Turkic, has the big-sky sound of Mongolian music and the regional music of the Steppes.

One of the primary instruments of Bashkir folk music is the *quray*, a five-hole flute which can sometimes be as long as 32 inches and is made from the stem of a local plant. It's used as a solo instrument, often to accompany stories and legends, or *uzun-quy*, improvised "long songs," such as this example.

The earliest examples of Bashkir folk music appear to have been recorded privately in the Soviet Union in 1923, at a time when almost no recordings were being pressed in the country whatsoever. But after that, it's likely nothing was issued commercially until after World War II, when, as mentioned in prior entries, there was a concerted effort by Stalin's government to record local music. Ishmulla Ishkaleevich Dilmukhametov was born in Zilair, a rural area of Bashkortostan, in 1928. By the 1940s, he was a well-known traditional vocalist and quray player, active in Bashkir theater and the Bashkir Philharmonic, and known as a performer who helped to revitalize interest in local folk music.

This piece was recorded in 1958 and was also issued on the Tashkent imprint of the State-run record label of the USSR. Dilmukhametov is accompanied by Gata Sulejmanov on the quray, and sings an improvisation against a melody titled after the river, the Syr Darya (Сыр, or "Hyr" in Bashkir), which runs from Kyrgyzstan some 1,300 miles to the Aral Sea.



HYR

• • •

Э, тауға менеп ташға баҫып,
Э, тауға менеп ташға баҫып,
Юғары ға табан юл алып

Aaah, I will ascend the mountain, I will climb the rock,
Aaah, I will ascend the mountain, I will climb the rock,
And gaze into the distant void

Эээ, алтын эсенҫн юлдар ҫалып
ҫҫ бҫхеткҫйемде эҫлҫп таба алдым

Aaah, overcoming many difficulties
Will I obtain my happiness?

• • •

Transcription and translation
courtesy of Farhad Akhmetov and Ava Porter.

24. ABREW'S PORTUGUESE INSTRUMENTAL TRIO | Valsa Continental | Cape Verde • 1931

The volcanic Cape Verde islands were completely uninhabited until 1462, when the Portuguese founded a small colony. From then on, with their deep harbors, they were a hub for the slave trade and, from the 19th century, a hub for resupplying ships from around the globe. Over time, the population was largely "creole," partly descended from African slaves, partly European. Because of the islands' position on maritime routes and their connection to Portuguese colonizers, the music that developed there was distinctive. Most notable today is the sound of *morna*, the lyrical and romantic Cape Verdean song style whose most eminent proponent was Césaria Évora.

There were only three groups from Cape Verdean backgrounds that recorded 78s prior to World War II. Much like the situation for Azoreans (see Part 3, Track 13), this was peculiar since there were many thousands of Cape Verdeans who had left the islands for coastal New England, from Rhode Island to Cape Cod, to work as laborers. Large potential markets were sometimes left untouched by the always cost-conscious record companies. The three groups who did manage to record in the studio were: the Orchestra da Notias, led by violin player Armando da Notias, Johnny Perry's groups (his Trio and his Capeverdean Serenaders), and the group featured here, Abrew's Portuguese Instrumental Trio.

Augusto Freitas Abreu was born in 1897 on the island of Fogo and immigrated to the United States in 1920 to live with his brother in Taunton, Massachusetts. Abreu was like many new immigrants: he never finished grade school, and he worked as a laborer. He was, however, an excellent violin player. His eight recordings were made in one day, on February 16th, 1931, in New York. The other members of his group were Frank "Bojo" Pina on guitar, and a Puerto Rican listed only as "Angelo" also on guitar. This piece, their only waltz and a rusty one, expresses a sad, wistful yearning.

Genealogists of New England have traced Abreu's family and his residences in places such as Harwich and Wareham, Massachusetts. He worked as a carpenter for Theodore Loranger & Sons in New Bedford. Cape Verdeans were sometimes caught between racial lines—on the passenger list for his voyage from Fogo island, Abreu is listed as "African (Black)," yet on his census records he's listed as white. For many, Massachusetts was not a welcoming spot for those of another race. According to some accounts, many immigrants from Cape Verde deliberately chose to identify themselves with their Portuguese heritage, rather than African, perhaps out of survival. As with anything culturally intermixed, the recorded evidence is both beautiful and complicated.

25. SEXTETO HABANERO | Son las dos…China | Cuba • 1927

It seems like it can go on forever, caught in a dreamy, vaguely melancholy reverie. Ending this collection with a song that might never end is as appropriate as its sudden conclusion, just as we've reached its full warmth; an ending surely spawned by an engineer's cue for the band to stop playing at the soonest available moment. But it never really ends. Musical change never stops, the ear never rests; we just come full-circle, surrounded by circles.

The early record industry did well by Cuba and, in doing so, continued to flourish. Victor began recording fluid and well-arranged *danzóns* by Felipe Valdés and Pablo Valenzuela's orchestras, along with *guajira* and *punto* songs by forgotten balladeers like Antonio Morejón and Martín Silveira as early as March 1907. Edison had recorded Valenzuela in 1906 on cylinders. Columbia recorded a bounty of local groups. As the attention of U.S. labels settled on the island, Cuban rhythms found their way into New Orleans and influenced early jazz.

The Sexteto Habanero were one of the most important Cuban ensembles that recorded during what was a magical time for Cuban music on disc—the late 1920s. The group played *son*, the African-influenced Cuban music with its clave rhythm and specific instrumentation that included the *tres* (the Cuban guitar), the standard guitar, bass, bongos, maracas and claves. Son was immensely popular from the mid-1920s on, with groups expanding from trios to sextets to septets, adding instruments and expanding the repertoire. The Sexteto's maraca player Felipe Nery Cabrera Urrutia (1876-1936) was the writer of this song and a cigar-maker by trade. Other important members of the group were Gerardo Martínez on vocals and bass, Guillermo Castillo García on guitar, and Antonio Bacallao on the *botija*, the clay jug that makes the pointed, zooming sounds throughout.

This was from the group's third session, during their prime years of recording, from 1925-1931 (shortly after, they added a cornet player and became a *septeto*). These mysterious lyrics are repeated multiple times. "China" is likely a complimentary nickname for a woman, not necessarily a person from China—although thousands of Chinese immigrants had moved to Cuba for work on plantations from the mid-1800s, many of whom settled permanently and integrated into Cuban society. Likely the word refers to a woman with Asian features. Cryptically, the singer wants to see her clock—almost certainly a sexual double-entendre—and the two o'clock time is clearly significant in some manner.

The final song on this collection was recorded in Havana, on March 19, 1927.

SON LAS DOS…CHINA

(It's Two O'Clock, China)

• • •

Un solo amor, Malvina, un solo amor.
Amor, que embriaga en su semblance,
al contemplar su faz, bella y radiante.
Son las dos, china
Yo quiero ver tu reloj mamá.

One love, Malvina, one love
Love, that inebriates in her semblance,
upon contemplating her face, beautiful and radiant.
It´s two o'clock, china girl
I want to see your clock, my dear.

• • •

Transcription and translation by Frank Fairfield.

NOTE ON TRANSLATIONS

Valiant attempts were made to have all lyrics transcribed and translated within time limitations and budget. Some translations were generously donated by scholars, some by friends, and some were by paid, professional translators. Despite these attempts, some translations remained unfinished or unavailable at pressing, usually due to the inability to fully comprehend the sung vocals, the poetic metaphors therein, or a combination of the two. If new translations become available in the future, they will be posted publicly.

TRACKLIST

PART 1

1. CALUZA'S DOUBLE QUARTET – Abaqafi (South Africa)
2. LOS CHINACOS – Zacamandú (Mexico)
3. ITOKAZU KAME – Hatoma-bushi (Okinawa, Japan)
4. CHEIKH SAÏD RELIZANI – Denhar Mabrouk, Pt. I (Algeria)
5. ENOSSE KUHANYA MUNI – O Ta Nikona (Mozambique)
6. BONFIGLIO DE OLIVEIRA – Lembrancas do Passado (Brazil)
7. GIOVANNI VICARI – Rose D'Italia (Italy)
8. K. S. NARAYANA AYYENGAR – Mokshamu Galadha, Pt I (Saramathi) (India)
9. HOSSEINGHOLI TATAYY – Shur (Iran)
10. NE'MATJON QULABDULLAEV – Bilmasang Bilgil (Uzbekistan)
11. CHE TA'SEAH – Lenggang Mak Inang (Malaysia)
12. DEMKA DHE HAJRO E SHOKET – Këngë e Mahmudisë (Albania)
13. LIAM WALSH – Portlaw Reel (Ireland)
14. ŠULE RADOSAVLJEVIČ-ŠAPČANIN – Jeleno, Momo Jeleno (Serbia)
15. KLAUDIYA KOTOK AND E.M. SHISHOVA – Razvogor Dvuh Podrug (Russia)
16. FR. DUKLI WIEJSKA BANDA – Na Wykretke (Poland)
17. TRIKI-TRIXA DE ZUMARRAGA – Ez Dago Larrosarik (The Basque, Spain)
18. MARGARIDA, CANTADEIRA DE PAREDES – Caninha Verde (Portugal)
19. ANDRÉS CHAZARRETA Y SU ORQUESTA TIPICA DE ARTE NATIVO – La Doble (Argentina)
20. CUADRO GITANO LA COJA, FEATURING CONCHA MAYA – Fandangos del Albaicín (Andalusia, Spain)
21. CUARTETO CARAQUITA – Las Bellas Noches de Maiquetia (Venezuela)
22. SEIN BO TINT – Aung Pa Khei Ti Loun (Burma)
23. PARK BOOYONG – Shin-Gosahn Taryong (Korea)
24. ALI MUHAMMADI – Vitha (Sudan)
25. HANNS IN DER GAND – Chant de Guerre Fribourgeois (Switzerland)

PART 2

1. CHIMUDON, MASHIBATO, AND TOGUS ZIGURADAN – The Venerable Genghis Khan (Mongolia)
2. MUHAMMAD RASHID AL-RIFA'I – Ya Ghusain Alban, Pt I (Bahrain)
3. NEGATOUA – Ya Bati Zefen (Ethiopia)
4. PICOĞLU OSMAN - Sıksara Horon Havası (Turkey)
5. MIYAGI MICHIO, YOSHIDA KYOTO, AND MIYAGI SAYOKO – Sakura Variations, Pt. 2 (Japan)
6. PAULOS DIKITO – Hendeyi Kumunda (Zimbabwe)
7. SAEZ Y HERMANOS ASCUEZ – Pregonero (Peru)
8. GRUPO ISTMEÑO – Coge el Pandero Que Se Te Va (Panama)
9. ORCHESTRE FRANCO-CREOLE – Prend Yo (Haiti)
10. KHALEDI AND ZAHEDI – BayÃt-e Tork, Pt. 2 (Iran)
11. MITA STOYECHEVA – Da Znaya Mamo, Da Znaya (Bulgaria)
12. MYSKAL OMURKANOVA – Oilo Sen (Kyrgyzstan)
13. MISS THÔNG – Chinh PhỤ Ngâm, Pt I (Vietnam)
14. VASSYL YEMETZ – Z Ukrainskyce Stepiw (Ukraine)
15. ABAIMBI BE KANISA LUTIKO EYE NAMIREMBE – Oje Omwoyo Omutukuvu (Uganda)
16. NICHOLAS DE HEER – Osibonibom (Ghana)
17. TAMARII-TAHITI – Haere Roa Roa (Tahiti)
18. COUNT LASHER – Perseverance (Jamaica)
19. PAYKĀN – KhayĀl Dilbar (Afghanistan)
20. ZOHRA EL FASSIA – Erraad, Pt 2 (Morocco)
21. GAVINO DE LUNAS – Cantu Pastorale (Sardinia)
22. CORO DE RUADA – Foliada de Orense (Galicia, Spain)
23. CRIMEAN TATAR ORCHESTRA – Taksim ve Peshraf (Crimea)
24. JÚLIO SILVA – Fado Melancólico (Portugal)
25. SALIM ABDULLAH – Kwaherini (Tanzania)

PART 3

1. ADJA MINT AALI – El Khar (Mauritania)
2. SIDDIQ AND PARTY – Sun Kay Gal Nawab Nai (Punjab)
3. KHAN SHUSHINSKI – Qarabağ Şikəstəsi (Nagorno-Karabakh, Azerbaijan)
4. J. JOSEPH AND MARY – Safarini (Kenya)
5. EWERT ÅHS – Evertsbergs Gamla Brudmarsch (Sweden)
6. ORCHESTRE CRÉOLE DELVI – Du Feu Prix en Tête Man Nordé (Martinique)
7. TRIO MEDELLÍN – La Morena (Veracruz, Mexico)
8. PASQUALE TARAFFO – Sonatina in A Major (Italy)
9. CAYLA AND DEMAY – Lo Mourolliado (Auvergne, France)
10. DACHAUER BAUERNKAPELLE "STRASSMAIER" – Niederbayrischer Halbwalzer (Germany)
11. A. MEGRELIDZE AND THE GEORGIAN RADIO FOLK SONG ENSEMBLE – Rostom Chabuki (Georgia)
12. TIWONOH AND SANDIKOLA - Tilondo le Phepo (Malawi)
13. SEARS ORCHESTRA – Bela Aurora (Azores)
14. POEU SIPHO and POEU VAN JOHN – Sompoung Klay (Cambodia)
15. TOBA BATAK ENSEMBLE – Riak-Riak (Sumatra, Indonesia)
16. EMMANUELE CILIA – Iz-Zakkiek (Malta)
17. MAYFAIR BAND – Gathering Peascods (England)
18. WEI ZHONGYUE – Shimian Maifu, Pt. 1 (China)
19. SUBEIT BIN AMBAR – Taksim Hijazi (Zanzibar, Tanzania)
20. KONI COUMARÉ – Dabatako (Mali)
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25. HERNÁNDEZ BROTHERS – Sérénade (Sing, Smile, Slumber) (Colombia)

PART 4

1. SIGBJØRN B. OSA – Bjølleslåtten (Norway)
2. DURBAN LIONS – Maheshe (South Africa)
3. TUNDE KING – Arthur Prest (Nigeria)
4. EL HAJA ROUÏDA – Mallaly, Pt 1 (Morocco)
5. MARGARETA RADULESCU – Mamă! Tata Când Mai Vine (Romania)
6. TOM CLOUGH – The Keel Row (Northumberland, United Kingdom)
7. SUPERBA MOLASSANA – A Partenza da Parigi (Genoa, Italy)
8. VALENTIN EUGENIO – Piritipit (Philippines)
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15. ANGUS CHISHOLM – Mr Murray; The £10 Fiddle; The Baker (Cape Breton, Canada)
16. KOLOMPÁR PETI CIGÁNYBANDÁJA – Borozó Csárdás Egyveleg (Hungary)
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DISC 1

1. HMV GU 44 (Yy 20103); 2. Victor 75440 (MBS-90930); 3. Marutaka T-830 (PEN-2306); 4. Polyphon 46.482 (5314 HPP); 5. Troubadour BZ.1097 (AD 251); 6. Victor 33570 (65510); 7. Okeh 9499 (403475c); 8. Columbia GE 298 (WEI 3445); 9. Sodwa 119 (2777); 10. Tashkentski Zavod 39341; 11. HMV P. 16493 (0MG 6842-1); 12. Odeon A237224 (Ab 254); 13. Victor SE-28 (Bb 6677 1/2); 14. Victor V-3040 (BK 2607); 15. Tashkentski Zavod 25477; 16. Victor 80051 (BVE-39016); 17. Regal DK 8930 (K 3363); 18. Columbia J 854 (WP319); 19. Victor 47114 (BAVE-44609); 20. HMV AE 3634 (ON 501); 21. Turpial 57 (129); 22. Viious Rising Sun ATN-1; 23. Okeh (Korea) 1514; 24. Tom Tom TR 382 (TO383); 25. Tri-Ergon TE 5189 (01311)

DISC 2

1. Columbia S-6004 (M 203972); 2. Bou-Zaid Phone BP-39 (0JME-703-1); 3. Odeon B. 90056 (146091); 4. Columbia RT 17596 (CTZ 6071); 5. Victor 50286; 6. HMV JP 453 (0AV 19); 7. Victor 81806 (XVE-42639); 8. Victor 46927 (XVE-58784); 9. Columbia 4058-X (703179); 10. Young Iran UI 1021 (9131); 11. Radioprom 1112 (2140); 12. Aprelevski Zavod 23924; 13. Việt Nam 2.069; 14. Columbia 27240-F (112172); 15. Odeon A 242054 (Br0 411-2); 16. Zonophone EZ 118 (Yy12920); 17. Pathé PA 837 (CPT 2497); 18. Caribou 100 (9889); 19. Radio Kabul Gramophonotheque 32501; 20. Polyphon 47.069 (5707 HPP); 21. HMV R 10323 (BM 1401); 22. Columbia A 6180 (K 1411); 23. Aprelevski Zavod 10411; 24. Victor 81353 (BJ 779); 25. Mzuri AM 264 (AB 528)

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DISC 4

1. Musica RK 900 (X-673); 2. Zonk TV 235 (ABC14687); 3. Parlophone PO 565 (154865); 4. Atman 121 (121A); 5. Columbia D 8385 (H963); 6. HMV B 2952 (Bb15504); 7. Columbia D 13291 (B 11568); 8. Columbia 4221-X (111846); 9. Ngoma 1927 (J 3854); 10. Colombe 2 (18.059); 11. Victor 67567 (B-16856); 12. Columbia PT 12063 (WT 2258); 13. Sohag 38 (178-1); 14. Columbia 51053-12 (700371-L); 15. Celtic 007 (7385-1); 16. Victor 79456 (BVE-39299); 17. Hindenburg V 2390 (2245 BF); 18. HMV SE 3 (0AC 36); 19. Kočo Racin U-15 (39183); 20. Edison Bell F352 (89074 B); 21. Baidaphon B-092214; 22. Tashkentski Zavod 31559; 23. Aprelevski Zavod 30591; 24. Columbia 1127-X (112793); 25. Victor 79340 (XVE-266)

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This is for Liying Sun, and for my family.

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