

The Transatlantic Journey of a Turkish Song: *Yeni Yeni Bir Sevdaya Düştüm*

In 2018, I received an e-mail from a Turkish researcher, Işıl Acehan (Bilkent University), who was looking for a recording of the Turkish kanto ‘*Yeni yeni bir sevdaya düştüm*.’ Işıl Acehan takes a special interest in Turkish immigrants who moved to the USA in Ottoman times.¹ She had found an article in an American newspaper from 1912, *The Boston Globe*, about a Turk smoking a water pipe in a Boston coffeehouse, while singing the song *Yeni yeni bir sevdaya düştüm*.

Here is what she wrote:

I am a Turkish historian doing research on the Ottoman immigrants in the US in the early 20th century. While I was searching in the newspaper archives, I found an article talking about a Turk in 1912, during the Balkan Wars,² sitting in an Ottoman coffeehouse in Boston where there were also Armenians and Greeks, and singing ‘Yeni Yeni Bir Sevdaya Düştüm’, while he smokes his pipe. When I googled this song title, I came across your website and discovered that it was released in 1912 and sung by Safinaz Hanım. Can you please provide more information about this recording and catalogue and how I can find it?

A day later Acehan sent me a scan of the paragraph from *The Boston Globe* which had sparked her interest:

Hassan Effendi, member of the Turkish Redif³ in the days of Sultan Abdul Hamid [reigned from 1876 to 1909], sat cross-legged on a wooden chair up in a South End coffee house yesterday [Sunday] evening. From mere force of habit, between puffs at his long-stemmed water pipe, he chanted the weird strains of ‘*Yeni yeni bir sevedaya douchdoun*,’ that little love song, ‘Again and again I fall in love with thee.’⁴

Işıl Acehan ended up on my website because a song with that title happened to be listed in my discography of Turkish Premier Records.⁵ She asked how she could obtain a copy of the recording. I had to disappoint her immediately. These Turkish Premier Records are extremely rare and the chances of ever tracing a copy of this specific recording (No. 10983 by Safinaz Hanım) are practically zero, miracles barred. Out of a total of 61 discs issued only a few copies are known to exist.

I did not know the song ‘*Yeni yeni bir sevdaya düştüm*.’ I checked all the Turkish song books I have, but none of them mentioned this kanto. I wondered how this Hasan Efendi got to know this song. Did he pick it up while he was still living in Constantinople? Or had he heard it for the first time after he had gone to America? Had he heard it being sung by others or did he know it from a 78rpm gramophone record?

I was hoping I could trace the song back to one specific 78rpm record. What other record companies had recorded this song? And once I had found the answer to that question, would it be possible to find actual copies of those recordings? I began checking the record catalogues in my archive and was able to establish that the song '*Yeni yeni bir sevdaya düştüm*' had been recorded by various other record companies.

The Gramophone Company

I first checked my file on Turkish and Greek recordings made by The Gramophone Company between 1900 and 1914.⁶ I found out that two recordings of '*Yeni yeni bir sevdaya düştüm*' were made during a recording session in Constantinople in 1909. One by singer İbrahim Efendi (Mr.) and the other by singer Şamran Hanım (Mrs or Madame).⁷ In January 1909 the English Gramophone Company had sent one of their most experienced recording engineers, Fred Gaisberg, American by birth, together with his assistant Hugh Murtagh, on an extensive recording trip to the Near East, or the Orient, as it was called in corporate papers. Recordings were made in the following cities: Cairo, Beyrouth, Constantinople (now Istanbul), Salonica (now Thessaloniki), Smyrna (now Izmir) and Athens. During that recording expedition a total of 1357 recordings were made (37 duplicates or second takes included). Halfway through the Oriental recording trip, at the end of March, Fred Gaisberg⁸ and assistant Hugh Murtagh⁹ had to temporarily interrupt their activities for the very important Milan Spring Recording Session.¹⁰ This recording session involved making recordings in Milan, Rome and Naples, and had to be given priority. Commercially speaking, for The Gramophone Company Italian repertoire was much more important than Turkish and Greek repertoire. The Italian recording session began on April 1st and ended on May 22nd 1909. Afterwards Gaisberg and Murtagh returned to Athens and Salonica to finish the job.

During their stay in Constantinople (from 26 February to 22 March 1909) Gaisberg and his assistant Murtagh made 359 recordings (10 duplicates or second takes included). The original recordings sheets of this six-city recording trip to the Orient are safely stored away in the *EMI Musical Archives*, or *EMI Archive Trust*, as it is called nowadays. Although not all recording sheets of this recording trip have been preserved, at least the sheets of the 1909 Constantinople recording session are complete. Sheet no. 966 lists recordings made by İbrahim Efendi on 26 and 27 February 1909. Matrix number 12271b is '*Yeni yeni bir sevdaya düştüm*'¹¹ (Fig.1).

What you read is not Arabic, rather this is the way Turkish was written in those days: with Arabic characters. At the top of the recording sheet one can see the initials F. W. G. (Frederick William Gaisberg). Gaisberg's identification suffix for 25cm (10inch) recordings ('b') is here written as a capital 'B'.

Recording sheet no. 979 containing Şamran Hanım's version of '*Yeni yeni bir sevdaya düştüm*' (matrix number 12455b) can be viewed on my website.¹²

When the recorded blanks had arrived at the factory in Hannover, Germany and had been duly processed, they were allocated official side numbers. Here is part of a page from the Gramophone Company (Hannover) register, showing among others the kanto '*Yeni yeni bir sevdaya douchdoun (Canto)*' with side number 6-12234 and matrix number 12271b (Fig.2).

A similar page listing singer Şamran Hanım's version of '*Yeni yeni bir sevdaya düştüm*' with sidenumber 4-13484 (matrix number 12455b) can be viewed on my website.¹³

GRAMOPHONE COMPANY, LTD.					
REPORT OF RECORDS RECORDED BY					
For <u>Constantinople</u>		Branch during Week Ended <u>Feb 25</u>		190 <u>9</u>	
ARTISTE	TITLE	Size	Serial Number	Date Recorded	Date original sent Factory
Ibrahim Efendi	Yeni Yeni Bir Sevdaya Düştim	10"	12259 B	Feb 25	26 Feb
"	"	"	12258	"	"
"	Çarşamba	"	12260	"	26
"	"	"	12254 1/2	"	26
"	"	"	61	"	26
"	"	"	62	"	26
"	"	"	63	"	26
"	"	"	64	"	26
"	"	"	65	"	26
"	"	"	66	"	26
"	"	"	67	"	26
"	"	"	12268	"	26
"	"	"	12264	Feb 27	26
"	"	"	70	"	"
"	"	"	71	"	"
"	"	"	72	"	"
"	"	"	73	"	"
"	"	"	74	"	"
"	"	"	75	"	"
"	"	"	76	"	"
"	"	"	77	"	"
"	"	"	78	"	"
"	"	"	79	"	"
"	"	"	80	"	"
"	"	"	81	"	"
"	"	"	12282	"	"
"	"	"	83	"	"
"	"	"	84	"	"
"	"	"	85	"	"
"	"	"	86	"	"
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"	"	"	91	"	"
"	"	"	92	"	"
"	"	"	93	"	"
"	"	"	94	"	"
"	"	"	95	"	"
"	"	"	96	"	"
"	"	"	97	"	"
"	"	"	98	"	"
"	"	"	99	"	"
"	"	"	100	"	"

Figure 1: Page no. 966 from Fred Gaisberg's 1909 triplicate book with recordings by Ibrahim Efendi
Matrix number 12271b is Yeni yeni bir sevdaya düştim.

6-12225	10° 12262	b. Kederkeznaleuiz gamasiz elmasiz bir zaman olou		
6-12226	10° 12263	b. Yenedidim Cantossou		
6-12227	10° 12264	b. B-hika-bileam chou youcouhoum bachina (Yeni findik banto)		
6-12228	10° 12265	b. Bagdim cagdin corum kichote (Kieriz)		
6-12229	10° 12266	b. Kiftari aschh oldoum (Kieriz)		
6-12230	10° 12267	b. Konali (banto)		
6-12231	10° 12268	b. Baranfikim har bana (banto)		
6-12232	10° 12269	b. Seni yordoukdja titreyor youreim (banto)	Israhim Effendi	Jur
6-12233	10° 12270	b. Bara yozloum yozloum akan (banto)	"	"
6-12234	10° 12271	b. Yeni yene bir sevdaya douchdoum (banto)	"	"
6-12235	10° 12272	b. Tana bardir bir pozoum bardir nuncopishin	Israhim Effendi	Ken
6-12236	10° 12273	b. Kiochtouda kiochtouda kuchi	"	"
6-12237	10° 12274	b. Ichik derim dyana tchiknaz teninden (banto)	"	"
6-12238	10° 12275	b. Kechiyaki loutfoun (Huzam-bharfi)	"	"
6-12239	10° 12276	b. Youzoum karetti yuryandir (Huzam-bharfi)	"	"
6-12240	10° 12277	b. Barerunou onou handis (Kieriz)	"	"
6-12241	10° 12278	b. Ich bakir oloudya cheu olou baglar (banto)	"	"
6-12242	10° 12279	b. Kitchun youdjendou sen bana diledar (banto)	"	"
6-12243				
6-12244	10° 12281	b. Achh tasavir hikiyet (Hidjaz-bharfi)	"	"
6-12245	10° 12282	b. Suime Sadpareitoli (Harqiar-bharfi)	"	"
6-12246	10° 12283	b. Bir mihiak it yeviden tchekmin hayran	"	"
6-12247	10° 12284	b. Bir bahar gama deldi yene fihe hayran	"	"
6-12248				
6-12249	10° 12287	b. Iir tchichmenirli saguilem (Harqiar-bharfi)	"	"
6-12250	10° 12288	b. Hayranam cozan cozei (Yeriz)	"	"
6-12251	10° 12289	b. Bir seuretin kifa viru de (banto)	"	"
6-12252	10° 12290	b. Nihin ey chit vatan (Harvet-bharfi)	"	"
6-12253	10° 12291	b. Barzoum duncie (Yeriz)	"	"
6-12254				

Figure 2: A page from the Hannover register with side numbers added.

And also on Favorite!

I also discovered another version of the song in an undated Favorite catalogue from ca mid-1911. As it turned out, the Schallplatten-Fabrik Favorite, a German record company, had recorded the song under the title 'Yeni sevda Cantossou'. It was sung by Hafiz Yaşar [Okur] Bey, a famous singer who recorded for practically every record company. The side number is indicated in the catalogue (1-55468), but since an actual copy of this recording has not yet surfaced, the corresponding matrix number is unknown.¹⁴ However, on the basis of available surrounding data, we can be sure that the matrix number must be a four-digit number followed by the recording engineer's identification suffix "t", like so: 43**-t. The "t" stands for Favorite's recording expert Wilhelm Winkel,¹⁵ who made the recording in January or February 1911 in Constantinople.¹⁶ In fact Wilhelm Winkel had been assigned three identification letters: "s" for 18cm (7inch) recordings, "t" for 25cm (10inch), and "w" for 30cm (12inch) recordings.¹⁷

Then the trail led to the Victor Company

Looking for other versions of the song I checked a Victor catalogue from early 1911, entitled *Victor Turkish Records* (Fig. 3). This Victor catalogue contains 40 Turkish recordings originally made by The Gramophone Company in 1909 in Constantinople and Smyrna. The Gramophone Company and the Victor Talking Machine Company

were affiliated companies. Both companies had agreed to divide the world into spheres of influence.¹⁸ On the basis of this agreement one company was not allowed to make recordings in the territory of the other. For instance, Europe, parts of Asia and Africa belonged to the territory of The Gramophone Company. That meant that, if the Victor company wanted to issue material recorded in any of those areas, it would have to ask its sister company in Europe for original pressing masters (*shells*). No doubt against some kind of payment. This policy of exchanging pressing masters worked both ways.¹⁹

In our case, Turkish material was borrowed from The Gramophone Company.

On page nine of the Victor catalogue I discovered Ibrahim Efendi's 1909 recording '*Yéni yéni bir sevdaya douchdoun*' (Fig.4). Apparently it had been reissued in the United States on the Victor label with side number 63072-B.

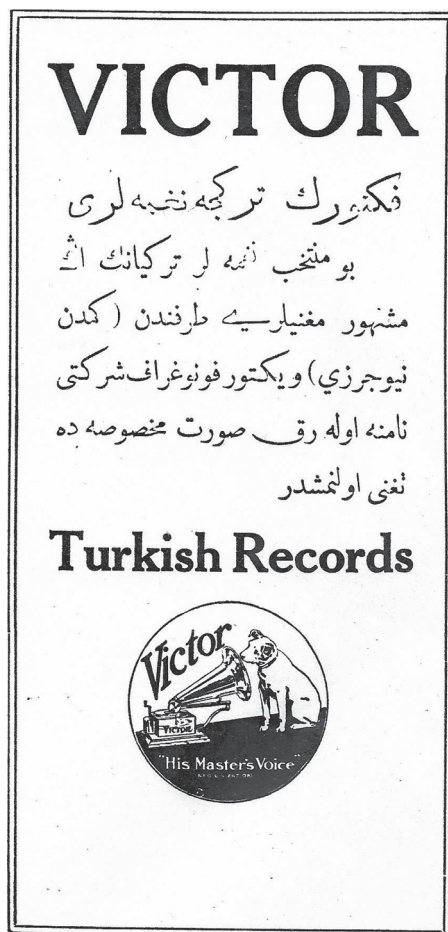


Figure 3: Front cover of Victor catalogue (March 1911).

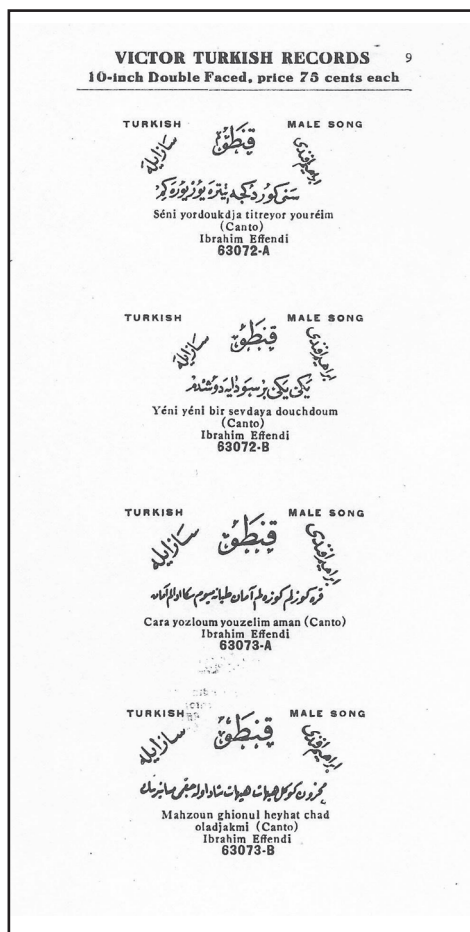


Figure 4: Page 9 of that same catalogue which lists 63072-B.



Figure 5: Yeni yeni bir sevdâ by İhsan Efendi on Odeon 54824.

From Izmir: the first audio clue!

At the same time that I had begun my research I had launched an appeal on my website under the heading: *Who has any of the following 78rpm records?*

I added a provisional discography of recordings of ‘*Yeni yeni bir sevdâya düştüm*’.

Soon I received an e-mail from a record collector in Izmir (Turkey), Recep Altınay, who informed me that he had an Odeon copy of ‘*Yeni yeni bir sevdâya düştüm*’.²⁰

Upon my request he kindly sent me a scan of the label (Fig. 5) and a mp3 recording of the song.²¹ At the time I was not aware that an Odeon version of ‘*Yeni yeni bir sevdâya düştüm*’ existed, so this was a welcome addition to my small discography.²² Thanks to Recep Altınay we now had an Odeon version with side number: 54825.²³

The Latin-script transliteration of the song title is a shortened version of the original Arabic-script title. We already met with three singers: Şamran Hanım, İbrahim Efendi, Hafız Yaşar [Okur] Bey. Here is another one: Hafız İhsan. I listened to the Odeon version and wrote down the Turkish words, as far as I could understand them.

YENİ YENİ BİR SEVDA[YA DALDIM] (ODEON 54824)
(YENİ) SEVDA KANTOSU)

Yeni yeni bir sevdaya daldım
Yeni yeni bir sevdaya daldım
Aşıkane nigâhından yar beni seviyor sandım
Aşıkane nigâhından yar beni seviyor sandım

Aldandım, aldandım
Eyvah nasıl inandım
Aldandım, aldandım
Eyvah nasıl inandım be

Seni seni ey bivefa seni
Seni seni ey bivefa seni
Yazık, günah değil mi bana, aşk hastası ittin [= ettin] beni
Yazık, günah değil mi bana, aşk hastası ittin beni

Aldandım, aldandım
Eyvah nasıl inandım
Aldandım, aldandım
Eyvah nasıl inandım be

Nasıl nasıl ağlattın sen beni
Nasıl nasıl ağlattın sen beni

Ya Allah canımı alsın
Ya beni senden kurtarsın
Ya Allah canımı alsın
Ya beni senden kurtarsın

Aldandım, aldandım
Eyvah nasıl inandım
Aldandım, aldandım
Eyvah nasıl inandım

Here is the translation:

*I have recently fallen in love
Her amorous glances made me believe she loved me*

*But oh, I was fooled
How could I have been be so naive*

*You, unfaithful one, you
Isn't it a shame, how you made me love crazy*

*May Allah take my soul
Or may he liberate me from you*

*I was fooled
Oh my, oh my, how could I have been so naive*

A real tearjerker, as you can see. A kind of vaudeville song. Musically speaking the *kanto* genre is not considered the pinnacle of serious Turkish music but at some time it became immensely popular. As a genre, it has not been researched very extensively. So now at least one recording had been traced: the *Odeon* version.

We need to compare the modern Turkish version of the song in the newspaper article (*Yeni yeni bir sevdaya düştüm*) with the printed versions we discovered later.

As we can see, there are differences in the way the title of the song was written. The song title of this article (*Yeni yeni bir sevdaya düştüm*) is in modern Turkish. The title (1) in The Boston Globe article, (2) on the recording sheet, (3) in the Hannover register, (4) in the 1911 Victor catalogue and (5) on the Odeon label are either a Latin-script version, an Arabic-script version, or both: an Arabic-script and a Latin-script Turkish version.

Added to that we now have the complete song text, as it is sung on the Odeon record. The only difference is in the way the last word of the first stanza of the song is spelled in Latin-script non-standard Turkish: “douchdoud” instead of modern Turkish “*düştüm*”. In the Odeon version “douchdoud” is replaced by “*daldim*”.

Some simple facts about Turkish

In 1912 when the Boston Globe article was published, Turkish – although as a language not related to Arabic – was still written with Arabic characters. A standardized Latin-script orthography did not yet exist, so every transliteration of an original Arabic-script text (titles and artists) was done in a rather haphazard fashion. In those days French was the accepted ‘*lingua franca*’ in the Ottoman Empire, the language of the well-educated elite. Therefore, the transliteration of Turkish on record labels and in catalogues – as in the case of other publications – was done along the lines of French pronunciation. The new Latin-script Turkish alphabet was basically the same as the English alphabet, except for a few extra letters.²⁴

Not until January 1929 was Arabic-script Turkish replaced by an official Latin-script alphabet. This was part of a whole set of sweeping reforms, initiated after the abolition of the Sultanate (1922). The new Turkish Republic under Mustafa Kemal Atatürk was rapidly becoming a modern westernized society. The once enormous Ottoman Empire was practically reduced to what is now Turkey, including Thrace in Europe.

Comparing the various items we can conclude that the “douchdoud” spelling not only occurs in the original Gramophone Company song titles, but also exactly matches the “douchdoud” transliteration in the article in The Boston Globe and in the Victor catalogue! Whoever wrote the article in The Boston Globe (his name is not mentioned) must have seen an actual copy of Victor record 63072-B, or, less likely, that 1911 Victor catalogue. We can rule out the possibility that the American author had access to copies of the original Gramophone Company records.

So the original 1909 Ibrahim recording was reissued in 1911 in the USA (Victor 63072-B). The jukebox had not yet been invented, so in all likelihood the above-mentioned Boston coffee house had a gramophone (or phonograph, as it is called in America), along with a stack of 78rpm records, to entertain its customers. Among those records must have been a copy of the Victor release of ‘*Yeni yeni bir sevede douchdoud*’. Now, who could provide us with an audio sample of this record, either of the original Gramophone Concert Record or of its Victor reissue?

I had almost forgotten İsmail Akçay...

Many years ago the late İsmail Akçay²⁵ had given me a large collection of old sheet music/music scores (in photocopy) from Ottoman times. I dug up the box with these musical scores and began checking the items one by one. In one of the booklets entitled 'La Belle Figure' (Cahier 4) I found not only the musical score/notes of *Sevda Kantası*, but also the text of 'Yeni yeni bir sevdaya daldım', both in arabic script and in Latin-script transliteration²⁶ (Fig. 6, 7 and 8). Next to the title it said 'CHAMIRAM HANIM' (Şamran Hanım). I assume this was the version Şamran Hanım recorded in 1909 for the Gramophone Company. The text is practically the same as that of Şamran's 1909 Gramophone Company recording, but there is one slight textual discrepancy. In the musical score of "La Belle Figure" the word 'douchdoun' has been replaced by 'daldim', Exactly as in the Odeon recording I had received from Recep Altınay.

The hunt for Victor 63072-B is on!

Now that the first recording of 'Yeni yeni bir sevdaya douchdoun' had been located (on the Odeon label), it was only a matter of time before versions of that same song on other record labels would turn up. The author of the article in The Boston Globe in all probability had seen an actual copy of the Victor record 63072-B. Therefore my primary target now was tracing that Victor record 63072-B with "Yeni yeni bir sevdaya douchdoun", by İbrahim Efendi, or at least, an audio file of that recording.

So I began asking fellow collectors.

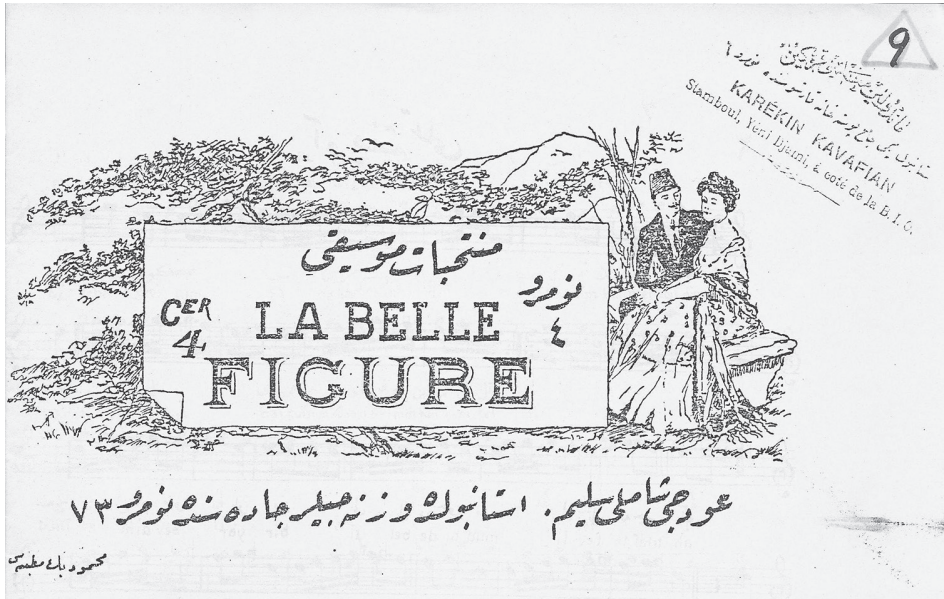


Figure 6: Cover of an old Ottoman periodical with musical scores of songs.

۶

یٰ نِی یٰ نِی بَر سَو دَا یِه دَال دِم ا چِی

Ye ni ye ni bir sev da ya dal dim a chi

کا نه نی کین دن یار به نی سه یور یور

ka ne ni kia hin den yar be ni se vi yor

سان دِم ا ل دان ل آه ا ل دان ل آه ای واه

san dim a l dandim ah a l dandim ah ey vah

نه صل ای نان دِم آه سه نی ای نی ای بی واه

na sil i nan dim ah se ni se ni ey bi ve fa

سه نی یا زوکی ناه ده می گیل می دیر

se ni ya zik gu nah de guil mi dir

Figure 7: Page 6 of that same periodical with notes and text of kanto *Yeni yeni bir sevdaya daldim*.

3

Bir gun gueurmésém seni niném
Didelerim can aghlar.

Helak oldum havésén
Añlayor cefésén
Col coyanin olan aninem
Tchok tchekimé her kesdén

NITCHIN GUDJENDIN CANTOSI

Nitchin gudjéndin sen bana niguar
Né yadim sana seuyé achikar
Terk itné béli bachin ah
Sénsiz eulurim idémém inkar

NACARAT

Guel guel mini mini yavroum
« « caraguenli couonm
Séni sarmaq itchoun guzli
Bén bir y bouldoum

Achqinla baghrim yaniyor djana
Tchéqilmez her dem beuyé bir sefa
Artik insaf it guel aghouchonma
Itné bou cedar naz istighna

DOUËTTO: IHSAN RAYIF

Gueuyimi tchelan ilk sen sîn iché
Her gun harmada bachim guneché
Gueuzerim yolda gueuyim ateché
Khair calmadi orakda iché

NACARAT

Her neyé bakmam guidjé guindiz car-
tchinida sên sîn

2

Ya Allah djanini alsoun
Ya béli senden courtarsoun

KAYNANA CANTOSI

Aman dostlar néyléyim
Derdimi qimlére seuyeyim
O codjain anéssi
Hitché dourmaz tchénessi

Eviroub qiviroub qivraniyor
Aman dostlar
Eviroub qiviroub qivraniyor
Couch guibi yuréyim tchirpiniz

SIVASLI KANTOSI
CHAMIRAM HANIM

Sivaslim Sivasli
Bir yar sevdim hem nazli
Guérdanimin altindin ninem
Bir poussé verdin guzli

NACARAT

Aman aman a pilidjim
Yadiyor benim itchim
Vatanim Sivas Sivas
Bénim yarim tchok beyaz
Gueurénine eumri artar ninem
Yuzi guler gueunli chaz

Sivas etrafi baghlar
Fircati djaninda aghlar

1

TCHIFTÉ TELLI KANTOSI

Ah tchifté télli rah tchifté télli
« « melidé béli
Bir yar sevdim o da tereféli
Ah-ah tchifté télli

Tchaldighim out dir
Ghayet anoüt dir
Bi tcharé gheuyim
Sana merbout dir

HAYDI HOPLADA GUEEL CANTOSI

Hvlerizmin euni mersine aman
Mevlam seni bana versin
Akcbama calmasoun guelsin aman
Haydindi boyou edali-guzel
Satchlari airmali-guzel
Haydindé htoplada guel
Chalvarin toplada guel
Haydindi oynada guel

SEVDA KANTOSI CHAMIRAM HANIM

Yeni yeni bir sevdaya daldim
Achicané négahindan yar beal sevir
[sandim]

Aldandim ah aldandim ah
Eyyah nasıl inandim ah
Séni séni ey bivafa séni
Yazik gunah deyilmi achik hastasi
[judine béli]

Figure 8: Latin-script transliteration of kanto *Yeni yeni bir sevdaya daldim*.



Figure 9: Third generation ('batwing' type) label of 63072-B.



Figure 10: First generation label of 63072-A (reverse of 63072-B).



Figure 11: Second generation label of 63072-B. Apparently initially given the wrong side number. Original matrix number 12271b at '12 o'clock'.

It was Greek musicologist Maria Kapkidi (Athens), who managed to track down an image of the label of a Victor issue of this Turkish song (Fig. 9).

Later I found on the internet a picture of the label of Victor 63072-A, the flipside of Victor 63072-B (Fig. 10). The record had once been in the collection of cartoonist Robert Crumb, but had been sold years ago. I was unable to trace the identity of the buyer. What immediately attracted my attention was that there was only Arabic-script Turkish on the label of this version of Victor 63072-A. Where was the Latin-script transliteration?

Without having seen the reverse side 63072-B, I assume that the title of that side is also only in Arabic-script. This is clearly the oldest Victor issue of 'Yeni yeni bir sevdaya düştüm'.

Pictures are wonderful, but what was still missing was a audio copy of the actual recording of this song. Chris King suggested I should contact John Ward (of *Excavated Shellac*) who in his turn directed me to Yektan Türkyılmaz in Berlin. Fortunately, Yektan happened to have a copy of Victor 63072-B. He sent me a good scan of the label (Fig. 11) and a wav audio file.²⁷ So, now we have the 1909 Gramophone Company recording, albeit it in the form of a 1911 Victor reissue.

Except for the word "daldım" the text of the Victor version of 'Yeni yeni bir sevdaya düştüm' is basically the same as the Odeon version. Singer İbrahim Efendi is accompanied by oud, violin and grnata (a metal clarinet).

A label picture of the reverse of the 63072-A (Fig. 10) has not yet to be found. However, comparing the label designs of the three varieties, it is clear that there existed three different label designs. Three "generations" of one and the same label:

- the first and oldest (Fig. 10)
- the second (Fig. 11)
- the third 'batwing type' (Fig. 9)

The same song in Hebrew and Greek characters

While leafing through my collection of photocopies of advertisements from (Sephardic) Jewish American newspapers, 'La Vara' and 'La America', I found *Yeni yeni bir sevdaya düstüm* listed on page 3 of 'La America' of 17 May 1912 (Fig.12).

The records listed here are all Victor records. The underlined item (072) is Victor 63072-A/63072-B and reads from right to left.²⁸

Maria Kapkidi sent me an advertisement from an American Greek-language daily newspaper, Εθνικός Κήρυξ (*Ethnikós Kíriks* aka *The National Herald*), Vol. XII, No. 4021, New York of Friday, April 30, 1926, p. 2²⁹ (Fig.13) Among the new Greek and Turkish Victor records in this ad we find an American recording of “*Yeni yeni bir sevdaya düştüm*” by the Stamboul Quartet. The Turkish title is printed here in Greek characters: ΓΕΝΗ ΣΕΒΝΤΑΓΙΑ ΝΤΟ[Υ]ΣΝΤΟΥΜ – Νέβα Κάντο. The Stamboul Quartet recorded this version (*Yeni Sevdaya Doshdum – Neva Canto*) in 1926 for Victor in Camden (New Jersey).

טילפון 4617 ארצות
100 נואביה סודים די פלאקאם נוס ביינן די אריבאר

אין לינאמ:

טורקה, גריגה, איספאניאל איטז.

פריסיו 75 סינאמאס

לאם פלאקאם סון גראנדיס אי די 2 פארמס

פונגראפיים: ביקטור, קולומביה אי זונפון

אין קונאמאני אי אין פאנאמאנימס אין ראמאם

נומרים אי נומרים די לאם כלקאם קי דינין סיר מאלסיונאדאם אין נאליסטרעם קוואנדאם:

056 מינאסן מארש, מילס מאמאלי מארש, 057 ביטאן מארש, שיפאקאט מארש, 058 יונייטד יונייטד פונדאסיל
ניורדקני, 059 גאקני טורקסיניקס בילאס, 060 בן נניין סאנאלר כירשן, 061 נידאלי מאמאס
מאליאליס פירידי, 062 קאלקן אי ביטאדאזאלי-אריידיס: יאליס, 063 יונייטד יונייטד בילאס 064
קוואליקאדאמאליס מאר מאס, 065 מידון איפיריגרידאלי, 066 נייט טילא קאניין אקלי, 067 מילס ברי
מאר ילי לינאלי, 068 ברי יונייטד איפיריגרידאלי, 069 ברי פו אינידיס דיפידאלי-אריידיס מאר ברי
קוי ביל, 070 מידונין קוואליקאדאמאליס קאלי, 071 מידאליס מאר 072 סני
ניורדקני יונייטד ברי פונדאסיל, 073 קאליאליס יונייטד מאר 074 איפיריגרידאלי מאר מאר

לינאמ, מיין יונייטדניק דירס

פון קאנאמאס גרינס אי איספאניאל דימאדאמאס איל קאמאלינו

לה קומפאניאה אינטרנאסיונאלה די פונגראפיים

International Phonograph Co.

196 E. Houston St. New York

Figure 12: Advertisement in Sephardic Jewish newspaper 'La America' of 17 May 1912.

ΝΕΟΙ ΔΙΣΚΟΙ

Victor

Προσέχετε εἰς ἀναγνώσας καὶ ἀκούσας τῶν νέων Victor καὶ ἀκούετε τὴν φωνὴν αὐτῶν νέων δίσκων. ἔσθ' ὅς τ' ἐγγράψουν τὴν καρδίαν καὶ τὸν γαστήρον τῶν πατρῶν διὰ χάριν. Ζητήσατε τὰς ἀκούσας εἰς τὸ

NEON ORTHOFONIKON VICTROLA
ΔΥΟ ΝΕΑ ΜΕΛΟΔΡΑΜΑΤΑ ΔΙΑ ΧΟΡΟΝ
VICTOR RECORD 12 INTON 51.25

No. 68736 **Η ΜΟΥΣΙΚΗ Η ΕΙΚΩΝ ΣΟΥ** A. Καλαμας
 A. Κριμας—Σ. Σιγρίδ

NEA ΤΡΑΓΟΥΔΙΑ ΥΠΟ ΣΤΑΖΙΝΟΠΟΥΛΟΥ
VICTOR RECORD 12 INTON 51.25

No. 68739 **ΛΑΜΠΟΥΝ ΤΑ ΧΙΟΝΙΑ ΣΤΑ ΒΟΥΝΑ** Κλέμμα
 Σωτήρης Σπανιώσης
ΣΤΗΝ ΚΕΝΤΗΜΕΝΗ ΣΟΥ ΠΟΔΙΑ ΜΗΡ' ΒΛΑΧΑ Σωτήρης Σπανιώσης

NEOI TOURKIKOI ΔΙΣΚΟΙ
VICTOR RECORD 10 INTON 750.

No. 78546 **ΔΕΠΡΕΝΤΟΥ-ΕΝ ΡΙΝΕ ΣΑΓΟΛ** Σωτήρης Σπανιώσης
ΓΙΟΥΣΕΛΙΜ ΚΑΡΑΦΙΣΙΝ ΡΙΝΕ ΚΑΙΝΑ Σωτήρης Σπανιώσης

VICTOR RECORD 10 INTON 750.

No. 78546 **ΓΕΝΗ ΣΕΒΕΝΤΑΓΙΑ ΝΤΟΞΕΝΤΟΥΜ ΝΙΣΑ ΚΑΙΝΑ** Τριφυλίας Στάσις
ΑΜΑΝ ΝΤΟΝΕ ΝΙΣΑ ΚΑΙΝΑ Τριφυλίας Στάσις
 "Υμνεῖται καὶ ἡ ἀρετὴ στίχων τοῦ"

ΟΡΘΟΦΩΝΙΚΟΥ VICTROLA
 καὶ εἰς διαφόρους τιμὰς
 Κατάλογος Ἑλλήνων καὶ Τουρκικῶν δίσκων ἀποστέλλεται δωρεάν ἐπ' αἴτη

Victrola

Victor Talking Machine Company
CAMDEN, N. J.

Figure 13: Advertisement in American Greek daily newspaper *Ethnikos Kiriks* (*The National Herald*) of Friday, April 30, 1926, listing a more recent version of *Yeni sevdaya doshtum* (Victor 78596-A)

The Discography

Below is the discography of the releases of “*Yeni yeni bir sevdaya düştüm / daldım*” that can be traced now. The overview may not be complete.

Yeni yeni bir sevdaya düştüm/daldım (KANTO)		
#1		<i>flipside</i>
RECORD LABEL	GRAMOPHONE CONCERT RECORD	GRAMOPHONE CONCERT RECORD
TITLE	Yeni yeni bir sevdaya douchtum	Seni ghiorduktcha titriyor - Canto
ARTIST(S)	Ibrahim Effendi (acc. oud, violin & clarinet)	Ibrahim Effendi (acc. oud, violin & clarinet)
SIDE NUMBER	G.C. 6-12234	G.C. 6-12232
MATRIX NUMBER	12271 b	12269 b
SIZE	10 inch / 25 cm	10 inch / 25 cm
REC. LOCATION	Constantinople	Constantinople
REC. DATE	27 February 1909	27 February 1909
REC. ENGINEER	F. W. Gaisberg (with Hugh Murtagh)	F. W. Gaisberg (with Hugh Murtagh)
#2		<i>flipside</i>
RECORD LABEL	GRAMOPHONE CONCERT RECORD	GRAMOPHONE CONCERT RECORD
TITLE	Yéni yéni bir sevdaya douchdoun	Sari yar cantossou – Canto
ARTIST(S)	Mme Chamiram	Mme Chamiram
SIDE NUMBER	G.C. 4-13484	G.C. 4-13485
MATRIX NUMBER	12455 b	12456 b
SIZE	10 inch / 25 cm	10 inch / 25 cm
REC. LOCATION	Constantinople	Constantinople
REC. DATE	10 March 1909	10 March 1909
REC. ENGINEER	F. W. Gaisberg (with Hugh Murtagh)	F. W. Gaisberg (with Hugh Murtagh)
#3		<i>flipside</i>
RECORD LABEL	VICTOR	VICTOR
TITLE	Yéni yéni bir sevdaya douchdoun	Séni yordoukdja titreyor youréim
ARTIST(S)	Ibrahim Effendi (acc. oud, violin & clarinet)	Ibrahim Effendi (acc. oud, violin & clarinet)
SIDE NUMBER	63072-B	63072-A
MATRIX NUMBER	12271 b (<i>original GramCo matrix number</i>)	12269 b (<i>original GramCo matrix number</i>)
SIZE	10 inch / 25 cm	10 inch / 25 cm
REC. LOCATION	Constantinople	Constantinople
REC. DATE	10 March 1909	10 March 1909
REC. ENGINEER	F. W. Gaisberg (with Hugh Murtagh)	F. W. Gaisberg (with Hugh Murtagh)

<i>Reissued in the USA in 1911 from matrices or shells of The Gramophone Company.</i>		
#4		<i>flipside</i>
RECORD LABEL	ODEON	ODEON
TITLE	Yeni yeni bir Sevda[ya daldim]	Ouchak Gazel <i>later replaced by:</i> Daghi Divan
ARTIST(S)	Ihsan Efendi	Safinaz Hanım <i>later replaced by:</i> Djevdet Bey
SIDE NUMBER	54824	54825
MATRIX NUMBER	Cx ****	Cx ****
SIZE	10¾ inch / 27 cm	10¾ inch / 27 cm
REC. LOCATION	Constantinople	Constantinople
REC. DATE	ca 1909	ca 1909
REC. ENGINEER	<i>unknown</i>	<i>unknown</i>
#5		<i>flipside</i>
RECORD LABEL	FAVORITE	FAVORITE
TITLE	Yeni sevda Cantossou	Bülbül Cantossou
ARTIST(S)	Hafouz Yachar Bey	Hafouz Yachar Bey
SIDE NUMBER	1-55468	1-55498
MATRIX NUMBER	unknown (43*-t?)	<i>unknown</i> (44*-t?)
SIZE	10 inch / 25 cm	10 inch / 25 cm
REC. LOCATION	Constantinople	Constantinople
REC. DATE	January/February 1911	January/February 1911
REC. ENGINEER	Wilhelm Winkel	Wilhelm Winkel
#6		<i>flipside</i>
RECORD LABEL	PREMIER RECORD	PREMIER RECORD
TITLE	Yéni bir sevdaya	Kalbimi tchalan
ARTIST(S)	Safinaz Hanım	Verjin Hanım
SIDE NUMBER	10983	11017
MATRIX NUMBER	10983?	11017?
SIZE	10 inch / 25 cm	10 inch / 25 cm
REC. LOCATION	Constantinople	Constantinople
REC. DATE	late 1911	late 1911
REC. ENGINEER	Antal Greiner	Antal Greiner
#7		<i>flipside</i>
RECORD LABEL	VICTOR	VICTOR
TITLE	Yeni Sevdaya Doshdum – Neva Canto	Aman Done – Neva Canto
ARTIST(S)	Stamboul Quartet (Isaac Angel, Louis Matalon, Maurice Ganon and Morris Cazes) Vocals (acc. kanun, oud, violin)	Stamboul Quartet (Isaac Angel, Louis Matalon, Maurice Ganon and Morris Cazes) Vocals (acc. kanun, oud, violin)

SIDE NUMBER	Vi 78596-A	Vi 78596-B
MATRIX NUMBER	BVE 35106-1	BVE 35103-2
SIZE	10 inch / 25 cm	10 inch / 25 cm
REC. LOCATION	Camden, New Jersey	Camden, New Jersey
REC. DATE	22 February 1926	22 February 1926
REC. ENGINEER	<i>unknown</i>	<i>unknown</i>
<i>Strictly speaking Vi 78597 are coupling numbers or combination numbers. They are identical for each side. To indicate a specific side –A and –B were added to the coupling number.</i>		

Here is a list of those same song titles and names of artists as they are written in Turkish nowadays:

- #1 Yeni yeni bir sevdaya düştüm (İbrahim Efendi)
 Seni gördükçe titriyor [yüreğim] (İbrahim Efendi)
- #2 Yeni yeni bir sevdaya düştüm (Şamran)
 Sarı yar kantosu (Şamran)
- #3 Yeni yeni bir sevdaya düştüm (İbrahim Efendi)
 Seni gördükçe titriyor yüreğim (İbrahim Efendi)
- #4 Yeni yeni bir sevd[ya daldım] (İhsan Efendi)
 Uşşak Gazel (Safinaz Hanım)
- #5 Yeni sevda kantosu (Hafız Yaşar Bey)
 Bülbül kantosu (Hafız Yaşar Bey)
- #6 Yeni bir sevdaya (Safinaz Hanım)
 Kalbimi çalan (Virjin Hanım)
- #7 Yeni sevdaya düştüm – Neva kanto (Stamboul Quartet: Isaac Angel, Louis Matalon, Maurice Ganon, Morris Kazis)
 Aman Döne – Neva kanto (Stamboul Quartet: Isaac Angel, Louis Matalon, Maurice Ganon, Morris Kazis))

Epilogue

Here the journey ends. Was it worth it? It depends on what you are looking for. Agreed, the tune itself did not justify the effort. But the whole story and all its ramifications may be interesting to other discographers and people interested in ethnic communities in the USA.

Let us return to that newspaper article in The Boston Globe of Monday, 21 October 1912³⁰, which put Işıl Acehan on the track of that Turkish song. Later she sent me the complete article. The article is interesting, because it gives us some idea of the multi-ethnic build-up of Boston and surroundings, the political situation in the motherlands of certain ethnic groups and the repercussions it had on the lives of immigrants in the United States. Equally important and illuminating is an earlier article from The Boston Globe which Maria Kapkidi found. This article is entitled ‘*Going Back to the Army*’, and in it the same Hasan Efendi features, but this time he is referred to as the ‘*le petit general*’.³¹

Personally I am still interested in the following: a) label pictures of the two original 1909 Gramophone Concert Record releases of the İbrahim Efendi and Şamran Hanım, and b) a picture of the label of the earliest (first generation) Victor issue, 63072-B, with only the

Arabic-script version of title and artist (see Fig. 11) and with no Latin-script transliterations.

I hope you readers search for these missing items and report back to headquarters in due time. I thank all my friends and fellow-travellers for their contributions.

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For additional images, audio files and period reportage cited in this article, please visit: <http://www.recordingpioneers.com/grurks/index.php/from>

Endnotes

1. Işıl Acehan has published an interesting article entitled '*Ottoman Street in America: Turkish Leatherworkers in Peabody, Massachusetts*' (internet).
2. The Balkan Wars. At the time, the newspaper article was written the political situation in the Balkans was quite complicated.
3. Reservist, reserve (troops).
4. The translation 'again and again' is not correct. The meaning of 'yeni yeni' is: (*just recently, the other day, of late, lately*).
5. This discography is part of an article I had written about this Hungarian company entitled '*Goulash, Wiener Schnitzel and Şiş Kebap: Premier Record*' and is based on the original Turkish Premier Record record catalogue. See http://www.recordingpioneers.com/docs/Y-PREMIER_RECORD.pdf.
6. I am preparing a 3-volume discography of (predominantly) Turkish and Greek recordings made between 1900 and 1914 by The Gramophone Company in the following cities: Constantinople, Smyrna, Salonica, Drama, Athens, Cairo, Alexandria, Scutari, Milan, Vienna, London and Calcutta. Although the emphasis is on Turkish and Greek recordings, the discography also contains Judeo-Spanish (Sephardic), Hebrew, Armenian, Albanian, Serbian, Bulgarian and Laz(ic) recordings, which were made during the above-mentioned recording sessions. The discography also includes secondary releases by other companies.
7. Madame Chamiram's version appeared for the first time in the July 1909 Turkish catalogue of The Gramophone Company Ltd. ("Nouveaux Disques Gramophon double face Turcs", p. 3). Ibrahim Effendi's version was first listed in the September 1909 Turkish catalogue ("Nouveaux Disques Gramophon double face Turcs", p. 1).
8. See http://www.recordingpioneers.com/RP_GAISBERG1.html (www.recordingpioneers.com)
9. See http://www.recordingpioneers.com/RP_MURTAGH1.html (www.recordingpioneers.com)

10. On my website relevant correspondence from the EMI archive can be found, which clearly illustrates the logistically and contractually complex situation a record company is faced with at times. See <http://www.recordingpioneers.com/grurks/index.php/from>
11. In those days the recording engineers of The Gramophone Company used so-called '*triplicate books*' to write down what they recorded. Each page of these notepads was headed "REPORT OF RECORDS RECORDED BY ..." and was printed in triplicate, i.e. consisted of three pages separated by carbon paper. This ensured that by the end of each session there were three versions of each recording sheet: one original and two carbon copies, each of which bore the same number.
12. See <http://www.recordingpioneers.com/grurks/index.php/from>
13. See <http://www.recordingpioneers.com/grurks/index.php/from>
14. This FAVORITE recording with side number 1-55468 is also listed in Cemal Ünlü's online database of Turkish 78rpm recordings (<http://tasplak.pankitap.com>). Apparently the information does not come from an actual record copy, but undoubtedly from the same Favorite catalogue I had consulted. Otherwise the corresponding matrix number would certainly have been mentioned.
15. See http://www.recordingpioneers.com/RP_WINKEL1.html
16. In 1916 Columbia USA issued fifty Turkish and Greek recordings in its E-series (i.e. ethnic/foreign repertoire), which it had leased from the German Favorite record company: E 6073-6082, E 6105-6112, E 6127-6131, E 6033 and E 6039. These E-numbers are in fact coupling numbers or combination numbers. In other words, a coupling number or combination number is an identical number which is found on both sides of a gramophone record label (and in the wax), indicating how two recordings are coupled. Both terms are self-explanatory. Photocopies of corporate documents in my archive show that the term 'coupling number' was used by The Gramophone Company and Columbia Greece. The term 'combination number' was used by Columbia USA and Odeon USA. The original Favorite side numbers show up on the Columbia USA labels without the initial '1' digit indicating the size: 25 cm or 10 inch. The original Favorite side number (with the initial '1' digit), as well as the original matrix number are found in the empty wax.
17. Favorite's system of using "triplets", to indicate both recording engineer and record size, was copied from The Gramophone Company, which also made use of triplets. Fred Gaisberg used the three letters "a", "b" and "c" as identification suffixes. Hence 12271b and 12455b for the 25cm (10inch) İbrahim and Şamran recordings.
18. About the division of territories see also my article 'Director dies, Beka record company up for grabs' (Additional Document (H) in: The Lindström Project, Vol. 3, pages 158-159.
19. In my collection are four His Master's Voice records which were clearly pressed from Victor masters, which were originally borrowed from The Gramophone Company. Apart from the original Gramophone Company matrix numbers and side numbers, we find also "embossed" Victor side numbers plus the crown symbol in the empty wax. At some point in time The Gramophone Company no longer had access to its own original pressing masters, due to the annexation of Deutsche Grammophon Aktien-Gesellschaft by the German Government during World War I.
20. Mr. Altınay owns a well-known music shop in Karşıyaka, İzmir on Turkey's west coast,

- called 'Dünden bugüne' (From yesterday to today) and specializes in music books, musical instruments, 78s, cassettes and CDs.
21. Listen to the mp3 recording of Odeon 54824: <http://www.recordingpioneers.com/grurks/index.php/from>
 22. I had also consulted Cemal Ünlü's online database of Turkish 78rpm recordings (<http://tasplak.pankitap.com>), but had found no Odeon recording of the song. Later on I discovered the ODEON version was in Ünlü's database after all, but somehow could only be accessed by typing in the name of the singer: 'İhsan'. The source was an undated Odeon catalogue: Catalogue Général des Disques Double Face Odeon – Berlin. Indeed, on page 20 of that catalogue it said: No. d'ord. 223: 'Canto, Jeni jeni bir sevdâ' by İhsan Ef..
 23. The only thing Recep Altınay was not able to provide – in spite of careful scrutiny of his copy - was the matrix number of this recording. Since it is a Constantinople recording, it must have begun with the prefix 'Cx': 'C' for 'Constantinople and 'x' for 27cm (10% inch), Odeon's standard size. From early on the International Talking Machine Company (Odeon) used this elaborate system of prefixes in front of its matrix numbers, denoting both recording location and record size. Such prefixes consisted of a letter or letter combination, minus or plus one or more 'x's. In other words: no 'x' for 18cm records, 'x' for 27cm records, 'xx' for 30cm records and 'xxx' (much rarer) for 35cm records. All early Odeon recordings were part of one and the same consecutive matrix number sequence, irrespective of size.
 24. Those extra letters are: ç, ğ, ı, ö, ş and ü. Here are a few examples of how certain consonants and vowels are pronounced in Turkish:

c	dj (as in: jazz, journal)
ç	tj/tsj (as in: children, match)
 - ğ something between 'h' and 'w', depending on the surrounding vowels.
 - ı uh (as in: girl, huh?); it is written as a 'dotless i'
 - j zj (as in French: je, bagage)
 - ö as German 'ö' (as in Strötbaum)
 - ş sj (as in: sure, show, cash)
 - ü as in German 'ü'
 - v w (as in English: we, war)
 25. İsmail Akçay ran a bookshop called 'Nihal Kitabevi' at the Sahaflar Çarşısı in the Beyazıt quarter of Istanbul, near the Kapalı Çarşı (the famous Grand Bazaar).
 26. Undated kanto collection LA BELLE FIGURE CER (= CAHIER?) 4. Published by Chamli Sélym, Rue Veznedjiler No. 73, Constantinople (Şamlı Selim, Vezneciler). It carries a stamp: Karekin Kavafian. Stamboul, Yeni Cami, à coté de la B. I. O.
 27. Listen to the wav recording of Victor 63072-B: <http://www.recordingpioneers.com/grurks/index.php/from>
 28. Owner of the International Phonograph Co. was a certain Joseph Mayers. Mayers formerly handled the Victor line at 108 East Houston street. The store of the International Phonograph Co. at 101 Essex Street was opened in 1911. (John Kowal's Family History Blog. The Phonograph Swindlers (internet: posted on 23 April 2011))
 29. The truncated scan (item No. 78596) comes from the website of the Βιβλιοθήκη της Βουλής (Vivliothiki tis Voulis) in Athens, Greece: <https://library.parliament.gr/>
 30. The Boston Globe of 21 October 1912. See: <http://www.recordingpioneers.com/grurks/index.php/from>
 31. The Boston Globe of 16 October 1912. See: <http://www.recordingpioneers.com/grurks/index.php/fro>

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CD Productions

- (1) OCORA - Radio France
Turquie. Archives de la musique turque (1) - C 560081
Turquie. Archives de la musique turque (2) - C 560082
- (2) ROUNDER
Masters of Turkish Music (1) - CD 1051
Masters of Turkish Music (2) - CD 1111
- (3) YAPI VE KREDİ
Operetler, Kantolar, Fanteziler (1) - YK 96.43 - 1
Hafızlar, Gazeller, Şarkılar (2) - YK 96.43 - 2
- (4) TRADITIONAL CROSSROADS
Tanburi Cemil Bey (I) - CD 4264
Tanburi Cemil Bey (II) & (III) - CD 4274
Tanburi Cemil Bey (IV) & (V) - CD 4308

Tatynos Efendi (Kudsi Erguner Ensemble) - CD 4277

Tatynos Efendi : Vocal Masterpieces (Kudsi Erguner Ensemble & Melihat Gülses) - CD 4278

(5) KALAN (Arşiv Serisi)

Kantolar (1905-1945) - CD 085

Gazeller (I)

Gazeller (II)

Gazeller (3) - CD 360

Türk Müziği Ustaları: ud - CD 324/325

Osmanlı Marşları - CD 150

İstanbul Laternası - CD 136

Mevlithan, Gazelhan ve Hanende Hafız Kemal Bey - CD 381

Gazelhan ve Hanende Hafız Burhan - CD 397

Tanburi Cemil Bey Külliyyatı 700 – (10 CDs, 1 LP and book)

This is only a random selection from a long list of re-issues from 78RPM records on the Kalan label in the Arşiv Serisi. These are without exception extremely beautiful well-documented productions. For a complete list go to www.kalan.com → albumler → arşiv serisi.

Hugo Strötbaum is a retired lecturer of Turkish language at Radboud University, Nijmegen. He is especially interested in Greek and Turkish music. He has written articles on many music-related subjects and compiled discographies with his main research specializations on the early years of 78rpm recording industry. He has worked on Tanburi Cemil Bey IV & V (2 CDs *Traditional Crossroads of Harold Hagopian*), contributed an essay and other material to Tanburi Cemil Bey Külliyyatı (book, 10 CDs and 1 LP), *Kalan 700*. He has worked with Aristomenis Kalyviotis (author of 4 books in Greek), served as a discographical consultant for website Εικονικό Μουσείο Αρχείο Κουνιάδη and with Maria Kapkidi (discographical assistance on several of her projects). He has provided discographical research for an Albanian 4-CD set (*JSP Records 77216*). For the Lindström Project he has written articles on *Favorite* (Vol. 2), *Beka* (Vol. 3), *Premier Record* (Vol. 4), *Greek & Turkish terminology* (Vol. 5), and *Beka* (Vol. 6) in *Yearbooks of Gesellschaft für Historische Tonträger (GHT) 2010-2015*. His website offers detailed information on recording engineers and other musical items: www.recordingpioneers.com.
