

THE RECORD NEWS

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Feature Article in this Issue: Gramophone Celebrities



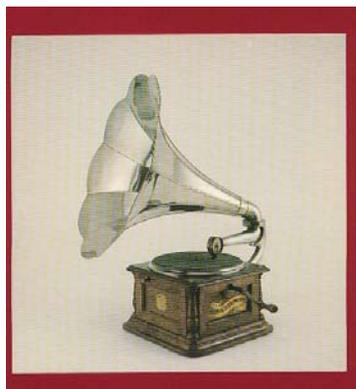
Master Ashraf Khan



Gauhar Jan of Calcutta (C.1870-1930)



Master Krishna.
मस्तर कृष्ण.



Keshavrao Bhosle &
Bal Gandharva

Other articles: Ustad Amir Khan, S. D. Burman, Smt. Saraswati Rane

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From the Editor

I am pleased to present our annual issue – The Record News (TRN-2006) to all the members, wellwishers and friends of ‘Society of Indian Record Collectors’ [SIRC]. In addition to Mumbai and Pune, record collectors at small and remote places such as Amravati and Tuljapur are doing very well and they do meet once in a month to listen to old music from gramophone discs. Solapur unit has been broadcasting radio programs from local radio station from last five years. Public reading library in Solapur has now provided for storage and listening room for the old discs. This model could be used nationwide for the preservation of old discs for posterity. Hope they will be in better care in the public domain.

With the advent of technology, it has become simpler to store large amount of data in compact size media like CD’s and MP3 discs. As a result, there is a danger of an end to the record. SIRC members therefore have the responsibility to store and preserve the original disc records for posterity. With the help, support and co-operation of ‘Underscore Records’, we have released another CD in the series ‘Living music from the past’ – ‘Madhavrao Walavalkar’ featuring 20 Marathi stage songs recorded in 1927.

This issue contains mainly twenty articles on gramophone celebrities from 1902-1910/15. It also contains long article on Ustad Amir Khan. A special feature on legendary singer/musician Sachin Dev Burman has been included on the occasion of his birth centenary. We also pay our homage to Late Smt. Saraswatibai Rane who passed away in October 2006.

- Suresh Chandvankar
- Editor

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Front page picture: ‘Gramophone Celebrities of the last century’.

SIRC NEWS FROM MUMBAI

During the period of this report, Mumbai unit of SIRC has presented the listening sessions by invitations from the following organizations:

1] Cultural wing of Ashay Film Club, Pune

2] Y. B. Chavan Pratishthan, Mumbai

3] Arohi Sangeet Academy, Dombivli

4] A.B.G.M.Mandal, Vashi

6] Sessions at the residence of Mr. Ramesh Dongre, Kandivli, Mr. K. R. Tembe, Dombivli, Dr. Arun Dravid, Colaba and Mr. Jayant Raleraskar of Solapur

Topics of the listening sessions held – Kesarbai Kerkar, Heerabai Barodekar, Amir Khan, Songs of rains, Music of S.D.Burman, Vande Mataram, Hinglish songs, Music of O. P. Nayyar, Bal Gandharva, Bengali songs in Hindi film songs, Master Krishnarao.

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Gramophone Celebrities - 1

Wonderful invention of gramophone and records is almost one hundred and thirty years old! Thomas Alva Edison invented phonograph and made cylinder records in 1877. In 1888, Emile Berliner, a German working in America introduced flat discs for recording and reproduction of sound waves. He began the commercial exploitation of this basic invention in 1898 in London. Since then large number of gramophone companies have made millions of records and this has become a major industry. In India, HMV (His Master's Voice) became the major recording company and continued to enjoy the monopoly until about 1970. Thousands of artists have recorded their music and many of them became celebrities. This series attempts to introduce some of these artists especially pre-film era. I intend to introduce the artist with short biographical sketch, give some details about his/her contribution in terms of the records cut and at the end give the song text of the most popular song. I hope the readers shall like this idea. I also expect to receive feedback from senior readers and record collectors.

To begin with, we shall consider the very first Indian recordings as per the documentation available in Mr. Michael Kinnear's book – 'The Gramophone Company's first Indian recordings, 1898-1908. [Popular Prakashan, Mumbai, 1994]. Mr. Kinnear is a discographer, lives in Australia and has written over half a dozen books on Indian gramophone records. According to this book, the first oriental series of records appeared in the May 1899 'Foreign' catalogue of the Gramophone Company giving a basic listing of twenty records in Persian, fifteen in Hindi, five in Urdu, five in Gurmukhi and two in Arabic. All of the recordings were by Captain Bholanath, Dr. Harnamdas, Hazrat and Ahmed, who sing or recite in the various languages.

This series of oriental recordings was taken by Fred Gaisberg during the early months of 1899, in the basement studios of The Gramophone Company's offices at 31 Maiden Lane, Strand, London. As per the catalogue, Dr. Harnamdas has sung about ten songs from Ramayan, Captain Bholanath has recorded 'Rahas Mandal' opera in two parts, Mr. Hazrat has recited 3 verses of Ghalib. Mr. Ahmed has cut maximum number of records. He has recited verses from Koran, verses by Zaheer Fariabi, Firdosi's satire on Sultan Mahmood, Saki Nama, poem of Hafiz Shirazi and even a speech about the gramophone. One unidentified singer has recorded Hymns by Guru Nanak. All these singers/performers were living in London and no biographical details are available. It is also not known if any of these recordings were sold commercially. No discs have been found so far and hence it is left to imagination whether these were celebrities. Any information on these first recording artists is most welcome.

Gramophone Celebrities - 2

Gauhar Jan of Calcutta (1873-1930)

In 1902, F. W. Gaisberg came to Calcutta on the recording expedition tour and recorded over 600 titles in six weeks. Several artists were recorded but Gauhar Jan proved to be the celebrity. She was an Armenian-Jew. Her name was Angelina Yeoward. Her father was an Armenian engineer and mother (Victoria Hemmings) was a Jew. She was a professional singer/dancer and fled away with her tabaliya, changed religion and acquired name Malka Jan for self and Gauhar Jan for the daughter Angelina. Young Gauhar learnt initial lessons in music from her mother and then from Bichhu Maharaj of Benares. She also learnt Kathhak dance from Ali Baksh. For several years they stayed in the patronage of Rai Chaggan of Benars. Later she composed some songs with pen name 'Chagganpiya' in his honour. Later mother-daughter duo moved to Calcutta and earned name and fame. Seth Dulichand and Shyamlal Khatri were the main patrons in Calcutta. Here young Gauhar learnt from Kale Khan of Patiyala Gharana and from Maula Baksha of Kirana gharana and hence one finds a nice blending of these two schools in her records. Soon she became very famous in rich and elite circles in Calcutta. She used to demand three to five thousand rupees for her concerts. In one such concert Gaisberg listened to her music and invited her for recordings in the studio.

During 1902-1920, she cut over one hundred discs (about 200 songs) of seven inch (Gramophone records), ten inch ((Gramophone Concert records) and twelve inch (Gramophone Monarch records) diameter. She has sung in Urdu, Madrasi, Telugu, English, Peshawari, Arabic, Sanskrit, Turki, Kachhi, Bengali, Pushto and Hindi. The songs are in pure 'Raagdari' and light classical music styles such as Hori, Chaitti, Kajari, Tappa, Tarana, Gazal, and Thumri. Duration of the songs is 90 seconds to four/five minutes, but she has sung these quite comfortably without any haste and hurry. At the end of each song she has made an announcement in English 'My name is Gauhar Jan'. In those days, wax master recordings were sent to the record-pressing factory at Hannover in Germany. The announcement was for the reference of the technical staff who would prepare paper labels for the pressed copies. This continued until about 1910 when the record pressing plant was built at Sealdah in Calcutta in 1908. Later, in 1928, it was shifted to new premises near Dum Dum airport. Apart from Gramophone Company, she also cut records for Nicole, Pathe and Royal Company in Calcutta and for Singer and Sun disc record companies in Bombay. Her records were always in demand until about 1940 and the Gramophone Company had issued and reissued them on several occasions.

She used to travel across the country for her concerts. In 1907, she gave a concert at Town Hall in Mumbai (Asiatic Library) and cut the record that has mentioned this event on the label. She went to Pune in 1916 and sang in Abdul Karim Khan's Vidyalaya. she also attended Marathi drama of Balgandharva and

commented how he was singing on the bandishes that she had already recorded on discs. She used to live and spend lavishly, move in expensive horse driven carts in Calcutta and was often found at Mahalakshmi racecourse in Bombay. Last few years she was under the patronage of Mysore State and passed away in Mysore on January 17th 1930.

Her legacy is preserved in her gramophone records. In 1993, Society of Indian Record Collectors, a Mumbai based organization has published a discography of her records in their magazine 'The Record News'. In 1994, some of her records have been reissued by the Gramophone Company in their 'Chairman's Choice' series (CMC 882517). This CD/tape contains eighteen songs. Her most popular record number P 17 contains two songs –

Thumri

Aan baan jiyamen lagi, pyari chit chor,
jiyamen basi kaisi phasi.

Padan lagi jhuk ke painya, meherban sainyya.
Tuma bina mohe kalan pade tumhare karan jagi.
Aan baan jiyamen lagi

Thumri Bhairvi

Mora nahak laye gavanava.
Jabse gaye mori sudha huna lini
Beeti jaat jobanava re,
Nahak laye gavanava



Record Label of 1907 recording



Photograph from catalogue (C.1907)

Gramophone Celebrities - 3

Malka Jan of Agra

Nothing is known about year of birth/death of Malka Jan of Agra. She did not belong to Agra but has probably learnt music from Agra gharana. Gauhar Jan's mother was known as Badi Malka Jan. Other singers such as Malka Jan of Gaya and Malka Jan of Chulbuli have also recorded for the Gramophone Company. Agrewali Malka was born in Azamgadh district of Uttar Pradesh and took initial music lessons there. In those days, Calcutta was a major center for thumri singers because of generous patrons like Shyamlal Khatri and Seth Dulichand. In her young age, Malka Jan joined the court of Wajid Ali Shah. In Calcutta, she bought a house in Indian Mirror Street and settled there. She was a well-mannered and a modest singer.

Vidyadharibai of Benares and Badi Motibai were among her contemporary singers. They have described her as a beautiful woman with sweet and appealing voice. Aftab-e-Mousiqi Ustad Faiyaz Khan liked her and she was also in deep love with him. Mojuddin Khan, another thumri singer of that period was also in love with her but she did not encourage him.

In the first expedition, Gramophone Company recorded her several songs. Although complete list of her records and the discography is yet to be published, she is known to have recorded over 100 songs on at least 50-70 single/double sided records. Like Gauhar Jan, she also has recorded for other companies such as Nicole, Pathe, Sun, Singer and Ajano double face records. Among the repertoire, majority of the records contain her thumri. She has also sung Hori, chaiti, kajari and Gazal. At the end of each record, she also makes an announcement in her sweet voice: 'My name is Malka Jan' or 'Malkajan of Agra'. In couple of her records, she has announced names of her accompanying artists and in one record she has announced her post address.

She too had very high pitch voice and as the recording is from 'Acoustic' era, she appears to shout while singing. This was the era when no electronic microphones were developed and hence singers had to sing loudly and with full volume into the microphone made of large brass horn. In 1994, some of her records were released on audiotapes and on CD's along with those of Gauhar Jan of Calcutta (CMC 882518). She has sung Pilu, Bhairvi Thumri, Bhajan, Kawali, Dadra and Hori in these reissued recordings. Record P 3353 has two most popular songs:

1] Raag Desh

Beeti jaat barakha ritu sajan nahi aaye
Nayan mor papiha bolat pihu pihu kare pukar
Unke joban biraha satave aisi piya dukha deri

2] Raag sawan

Papihara piu piu kare, boli papihara na bol
Piya desh videsh dare mora jihu, papihara piu piu kare
Kari badariya piya mora pardesh, barasan laga meha
Pas nahi mera pihu, papihara piu piu kare



40. Malkajan of Agra, 1908
EMI Music Archives

Gramophone Celebrities – 4

Moujuddin Khan (1875-1926) – Badshah of ‘thumri’ and ‘dadra’

Born at Nalagarh in Punjab. Mojuddin Khan died in Banares. He was a great exponent of thumri and dadra, He was known as ‘Shrutidhar’. He learnt music initially from his father Ghulam Hussain Khan, then from Bade Duni Khan, Rahamat Khan and Bhaiyya Ganapat Rao. He did not like school and spent more time in learning music. In 1901, the family settled in Banaras since father was appointed in the ‘Darbar’.

He was proficient in pure and light classical music and began to sing in concerts at the age of fifteen. Sughanbai and Mangubai of Banaras liked his music. At very young age he became addicted to wine and women. He was fond of attractive and expensive clothes and scents. Once Bhaiyya Ganpatrao attended his concert and liked his rendering of raga ‘Lalat’. He persuaded and helped him to settle in Calcutta. He was then twenty-five years old. The town was famous for great singers like Gauhar Jan, Malka Jan, Badi Motibai and many others. Soon he joined this group and began to teach them thumri, dadra, Hori, Kajri, bhajan etc. He indulged into a one sided and unsuccessful affair with Malka Jan who in turn was in love with Ustad Faiyaz Khan.

It is believed that around 1907, Gauhar Jan brought him to Gramophone Company’s studio for cutting disc records. This was to help him out financially. He cut nine records for the Company and couple of records for Nicole record Company. At the end of some songs, listeners at the studio shout ‘Wah Wah Mojuddin Wah!’. Some of his popular records are: ‘Kan Kariye Jina Maro Langar’ (Todi), ‘Phulava Ginat Dar Dar’ (Sohoni), ‘Sainya Bidesh Gaye’ (Pilu), ‘Ina Durjan Loganke’ (Multani), ‘Tarsaat Hai More Kaan’ (Bihag), ‘Ranga Dekhe Jiya Lalachaye’ (Bhairvi Hori), ‘Pani Bhareli Kaun Albeli’ (Gara), ‘Bajubanda Khul Khul Ja’ (Bhairvi Thumri), ‘Sainya Bina Nahi Aavat Chain’ (Khamaj Thumri), ‘Dagamag Dolere Meri Naav’ (Dadra), ‘Humse Na Bolo Raja’ (Dadra). ‘Kanan Murliki Dhun’. His powerful fast taans and delicate thumris could be heard on these records. His voice is bit high pitched and feminine.

Around 1920, his father and Bhaiyya Ganpat Rao passed away. There was no family life and as a result he became more and more addicted to liquor and ultimately died in 1926. What is left today is his music stored in over 10 gramophone records and his photograph wearing fur cap. In 1994, Gramophone Company released a tape of his records under ‘Chairman’s Choice’ series. (CMC 882522). One of his best and melodious song is in ‘Pilu Thumri’:

Peeki Boli Na Bol
Papihara Re, Peeki Boli Na Bol

Suna Pave Mori Saans Nanadiya
Dengi Pankha Marod, Peeki Boli Na Bol

Gramophone Celebrities - 5

Jankibai of Allahabad alias 'Chhapan Chhurivali' (1880-1934)

Jankibai was born in Banaras in 1880. Her father Shivbalakram was from 'Ahir' caste and he was a wrestler. Her mother's name was Manaki. Her father abandoned both wife and daughter and left home. With the help of one woman in Banaras, Manaki sold her house and came to Allahabad where that lady sold both Manki and Janki to a brothel (kotha) owner. This was a rich and well known kotha (place for entertainment). When the old kothewali (owner) died, the Manaki owned the kotha. Janki was fond of music and her mother had noticed her talent in early childhood. Hence she appointed Ustad Hassu Khan of Lucknow as a teacher. He was paid a salary of Rs. 2000 per month.

Jankibai was not so beautiful and attractive and had a dark complexion. But in that locality of tawaifs and goondas, she was attacked 56 (read as 'Chhapan' in Hindi) times by 'Churi' (small knife) and hence was named as 'Chhapan Chhurivali'. But her melodious voice compensated for her beauty. She was invited for performance by many princely states including the state of 'Rewa'. She was contemporary to Gauhar Jan of Calcutta, both were good friends, sang together even in 1911, when King George V visited Allahabad. He was pleased with their performance and gave 100 guineas to them. She was also a lyricist and composed many songs. A collection of her songs has been published in a book 'Diwan-e-Janki' from Allahabad. She was truly a 'Vaggeyakar' - a person who writes, composes and sings songs. She became very famous and lived very rich and prosperous life in Allahabad throughout her career. She had appointed special teachers to learn Urdu, Persian, Sanskrit and even English. She was very religious and donated food and clothing and built many Dharmashala (resting houses) in Allahabad. Due to her popularity, Gramophone Company decided to record her songs on discs. During 1907 to 1929 she cut over 250 songs on 10" shellac discs revolving at 78 rpm. Initially, she recorded in 'acoustic' era and later she also recorded using 'electrical' equipment. These are songs in Hindustani and Urdu and contain mostly Ragas and light classical music like Dadra, Hori, Kajri, Chaiti, Bhajan, Gazal etc. She was paid Rs. 250 for twenty songs in the beginning of her recording career. Towards the end, she received Rs. 5000 for twenty songs. These recordings were taken at Allahabad, Lucknow, Delhi and in Calcutta. Roads around records shops in Allahabad used to get blocked by record buying public whenever new stock of her discs was on sale. Print order of her several records crossed 25,000 copies. Like Gauharjan, she also has announced her name at the end of the song as: 'Mera Naam Jankibai of Allahabad'. In many songs, she has sung this in the notes of the raga that she recorded. She died in 1934 and has left behind her voice in disc records. In 1994,

some of her songs were reissued in 'Chairman's Choice' series on audio-tape (CMC 882524).

One of her famous song, recorded in 1909 on P 1149 is:

Is Nagarike Das Darwaja,
Na Janu Kaunsi Khidki Khuli Thi,
Sainyya Nikas Gaye, Main Na Ladi Thi.

Saat Sakhi Mere Age Khadi Thi,
Inse Pucho Maine Kuch Na Kahi Thi,
Sainyya Nikas Gaye, Main Na Ladi Thi.

Suniyo Ri Mori Sangaki Saheli,
Taan Chundariya Akeli Padi Thi,
Sainyya Nikas Gaye, Main Na Ladi Thi.

Kahat Kamal Kabirka Balak,
Ina Byahise Kunwari Bhali Thi,
Sainyya Nikas Gaye, Main Na Ladi Thi.



44. Jankibai (d.1926)
Arthur Clarke, 1902
The Music Goes Round, 1943

Gramophone Celebrities – 6

Inayat Khan R. Pathan (1882-1927)

Inayat Khan R. Pathan is known to Sufi's even today for his work in propagating 'Sufi cult' in early period of last century. He was born in Baroda where his grand father Maula Baksha was in the service of music department. He received early training in music from him. He began to write booklets on music at the age of

twenty. His father was also a musician and he used to perform in music conferences. In 1896, he visited Nepal Darbar and took young Inayat with him. Thus he could listen to many great musician of that period. During 1902-1910, Inayat toured South Indian states and performed at many places. Nizam of Hyderabad gave him title: 'The Modern Tansen' and this title is also found on the record labels that he cut in 1909. He also stayed in Maharashtra at Sangli for a short while and Smt. Moghubai Kurdaikar took few lessons from him.

Towards the end of this tour, Inayat Khan visited Calcutta and had a contract with the Gramophone Company. He recorded 31 songs and these were released on 10" diameter shellac discs with 'Gramophone Concert Record' label, These discs required machines revolving at 78 rpm and could be played for over 3 minutes. This is quite remarkable to record male singers at times when largely 'Bai'-ji's recordings were issued by the Company. As per the conditions of the contract:

a) Inayat Khan was paid special royalty and b) The records were not to be issued on any foreign label and not to be reissued with new catalogue numbers. As a result, these were not listed in later catalogues of the Company. With time these recordings were all forgotten.

Around this time, Inayat had decided to spend rest of his life in propagation of Sufi cult. He formed a troupe consisting of his brother, nephew and accompanists and set out on a tour to foreign land. Until 1914, he visited California, New York, Los Angeles, France, Russia, England and spread Sufi message through lecture/demonstrations. These were very well received and he earned name, fame and wealth. At the outbreak of World war I, his concerts came to end, slowly he withdrew from music and devoted his life in preaching Sufi philosophy. He wrote prolifically and his work is popular even today.

In 1994. Dr. Joep Bor from Holland and Mr. Michael S. Kinnear from Australia decided to bring out his songs in CD format. Mr. Kinnear located all his 31 songs from EMI archives in London and Gramophone Company released the songs [CD no. 150129/30]. It also contains well researched booklet giving information on the musician, his life and music. It was very well received by Sufi community world over [but not available in India].

Most of these songs are composed and sung by Inayat Khan himself. The compositions are set to ragas such as Jhinjhoti, Shahana, Purbi, Sur malhar, Kafi, Sindhura, Yaman Kalyan, Jaunpuri, Todi, Mand, Pilu, Paraj, Barwa, Kausi Kanada, Bihag tarana. The lyric is in Urdu, Hindustani, Punjabi and Persian. He has also sung 'Parsi Pateti' song, First song in this compilation is – 'Yaad Raho Sarkar' – in Pahadi Jhinjhoti. This is addressed to Nizam of Hyderabad and called 'Nizam Jubilee Song'. He has also sung 'Gazal-e-Asif', written by Nizam himself under pen name 'Asif'. His voice as represented in these recordings is sweet and voluminous. He doesn't appear to be shouting as is evident from the

recordings of high pitch female singer of that time. He also has sung a famous bandish in raga Yaman Kalyan – “Peeharva Tiharo Nek Nazarne”.



Inayat Khan playing the veena, Hyderabad, ca 1907/1908.

Gramophone Celebrities – 6

‘Nababonka Nabab’ – Peara Saheb (C. 1870-1945)

Very little information on ‘Peara Saheb’ is available in print form. However, his discography (yet incomplete) runs over fifty pages. During 1905-1940, he has sung over 450 songs and cut over 300 discs. These songs are found on number of record labels and he has sung both pure classical and light classical music with compositions written both in Urdu and in Hindustani. He is believed to belong to the Royal family of Shah Alam II. His father was also a musician and served in the court of Nabab Wajid Ali Shah (1823-1887) of Lucknow. In 1956, when British occupied Avadh, Wajid Ali Shah had to leave Lucknow and he settled at Matiaburj (fortress of clay), near Calcutta for rest of his life. Peara Saheb’s family also moved to this new place.

Peara Saheb received his initial training from his father. He also learnt through many court musicians and visitors. He also learnt Kathak dance and used to perform music with dance like female artists. This form was called ‘Adakarika Gaana’ in which dance and song are nicely interwoven. During that period, both Peara Saheb and Mojuddin Khan were the only male singers who would sing this form of music and they both cut several disc records.

Like Gauhar Jan, Peara Saheb too was an artist for elites and used to command very huge fees for his performances. Due to his popularity many music lovers would gather near the house where he would perform. Many small recording companies and The Gramophone Company soon realized the sale potential and then persuaded him to cut discs. He was then in the services of Sir Jyotindra Mohan Tagore and later with His Highness Maharaja Pradyotkumar Tagore, K.

C. S. I. Calcutta. With the permission of his patrons, company made records and due credit to both the Tagore's was given on the record labels. This was the period from 1905-10. Later, when he was relieved from the services, the credit note was not necessary. He was recording till 1940. His records are found on Gramophone Monarch (12"), Gramophone Concert (10"), HMV (1905-35), Nicole (1910), The Twin (1928), Ramagraph (1927) and Broadcast (1935) labels. Initially the records were issued on the single side of a shellac disc. With the technology available for recording on both faces, double-sided disc records were issued. His songs were so popular that they were reissued many times.

In 1916, he sang in Muslim League Convention held at the Beadan Square, Calcutta. The song was the famous poem of Dr. Mohammad Iqbal – 'Tarana-e-Milli' and the words were: ' Chino Arab Hamara, Hindostan Hamara, Muslim Hai Hum Vatan Hai Sara Jahan Hamara'. The song became 'The Anthem' of the Muslim League. Gramophone Company was quick to issue a double side disc with caption: 'Dr. Iqbal's National Song' sung by Pearsa Saheb. The disc was among the best sellers of Pearsa saheb. In early 50's he, used to stage ticketed shows (Jalsha-Concert) in major cities such as Bombay and Calcutta, often with Master Navrang of Bombay. The shows were usually held at the 'Imperial Cinema' hall on Lamington Road. It is not known when Pearsa Saheb passed away, but his music and voice is still alive on disc records. His voice is bit like a female. Some of his songs were reissued in 1994, in 'Chairman's Choice' series (tape no. CMC 882521). It contains Ragas Khat, Asavari, Bhairvi, Kafi and light classical items like Thumri and Kajri. Also included is his famous song originally issued on HMV P 256 as Sindh kafi and the song text is:

Nahi Padat Mohe Chain
Sakhiri Piya Ki Yaad Nis Din
Piya Bin Kal Nahi Aave
Shyam Mohe Sautan Ghar
Koi Nipat Nahi Koi Hamari Bitha Sunave
Nahi Padat Mohe Chain



Gramophone Celebrities – 7

Prof. Abdul Karim Khan (C. 1872-1937)

Born in 'Kairana' near 'Kurukshetra' in Uttar Pradesh, young Abdul Karim Khan had his initial training in music from his father Ustad Kale Khan. He toured a lot with his father in North, attended many concerts and conferences. He soon realized that he must leave his native place for a career in music. He left Kairana in 1894 and never returned to his native place. He spent rest of his life in Maharashtra in teaching and performing music. His music school is now known as 'Kirana' gharana with many great musicians keeping up the tradition alive.

He first settled in Baroda State that had first music school (gayan shala) in India. Here he had to compete with Faiz Mohammad Faiz and Maula Baksha. He used to teach in Royal family of Sardar Mane. While teaching music to Tarabai Mane, both fell in love and had to run away from the State. They came to Bombay and finally in about 1901, settled in Miraj. He began to teach music in a 'Guru-Shishya Parampara' in his house. During his tour to Bombay, he used to visit S. Rose and Company, dealers of musical instruments: a place very close to present 'Rhythm House' behind 'Prince of Wales Museum' and opposite to 'Jehangir Art Gallery'. In one such visit around 1905, he was introduced to the recording experts of 'The Gramophone Company' who were recording just on first floor of the building.

He cut 23 songs for the company. As they had limited stock of wax masters of 7" and 10" size only, the recordings ranged from 90 second to three minutes. The recordings were made using 'acoustic' method and hence the accompanying instruments were not recorded properly. However, Karim Khan's powerful voice of young age was recorded. He has sung pure and light classical music. This repertoire consists of: Jogia (Harika Bhed Na Payo), Lalat (Piyu Piyu Ratat Papihara), Hindol (Laljina Kara Ho), Bhairvi Thumri (Kanha Tori Batiya), Meera Bhajan (Mere To Giridhar Gopal), Kafi, Desh, Khamaj, Basant, Bhoopali, Sugrai, and Malkauns. He has also sung Tilang Thumri and Taranas in ragas Shankara, Sohoni, Jaunpuri and Sarang, each for 90 seconds. These recordings were all forgotten, but Mr. Michael Kinnear of Australia re-mastered them in London using the copies at EMI Archives in London and these songs were reissued in 1994 under 'Chairman's Choice' series (CMC 882519), both on tape and a CD. Surprisingly, he has not announced his name at the end of any song, as per the custom of that period.

In 1910, Karim Khan and Tarabai founded 'Arya Sangeet Vidyalaya' – school for music education, and soon opened branches in many cities. He was the first musician to perform in theaters with ticketed shows and this was a model for others. He had five children and whole family used to present the shows. Unfortunately the family separated in about 1916 and the children never met father again. Later the children became great musicians: Prof. Sureshbabu Mane

(Abdul Rahman), Sau. Heerabai Barodekar (Champakali alias Champutai), Kamlabai Barodekar (Gulab), Sau. Saraswati (Mane) Rane (Gulbadan alias Chhotutai), and Krishnarao Mane (Abdul Hamid alias Papa). Ustad Abdul Karim Khan travelled extensively in South and gave number of music concerts. He was honored with title: 'Sangeet Ratna' by Maharaja of Mysore. With the persuasion of Bai Sunderabai of Poona, Karim Khan made recordings for Odeon Company in 1935, just before his demise in 1937. With the patronage from Maharaja of Mysore he cut two songs in Karnatic music in ragas Saveri and Karharpriya. With his persuasion and conditions, Odeon Company also recorded his 'Been' recital record. He wanted to spend the royalty of this record for the tomb of Bande Ali at Pune. His disciples completed this work after his death in 1937. These recordings contain his mature and sorrowful (Karuna) voice, most probably due to his tragic family life. He has sung Pilu in both 1905 and 1935 sessions and student of music can compare change in his style.

Raga Shuddha Pilu:

Socha Samajha Nadan Pyare,
 Ashak Hoke Sona Kya Re
 Jis Nagarimen Daya Dharma Na Ho,
 Us Nagarimen Rahena Kya Re

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Gramophone Celebrities – 8

Johrabai Agrewali (C. 1868-1913)

Johrabai Agrewali's only one picture with taanpura and a child in the lap is in circulation. However, one does not know how authentic it is! There are many legends and stories about her life. Govindrao Tembe and Vazeboia had written about her in their books and admired her concerts. It is not clear why she was called Agrewali – whether she learnt from Agra gharana or spent major part of her life in Agra city.

She learnt music from her father Ahemad Khan who was a singer and an expert Sarangi player. She also learnt from Mehboob Khan of Atrauli and Kale Khan of Mathura. She used to dance and sing as per the tradition of the time and her concerts were very popular in many princely states and among the rich and wealthy patrons. She was an expert Khayal singer and used to render very fast and sharp taans.

In 1908, due to her popularity, 'The Gramophone Company' made a contract with her for disc recordings. She was offered Rs.2500 per year for 25 songs with a condition that she would not sing for any other company. This condition was necessary, since HMV artists such as Gauhar Jan, Malka Jan, Mojuddin and Peara Saheb were also recording for other companies in Calcutta. At that time she was living in Patna where the company did not have recording studio. As per

the contract, the company paid travel expenses for entire troupe for attending recording sessions in other cities.

During 1908-11, she recorded over 60 songs on 78-rpm shellac records. The recording sessions were held at Calcutta, Lucknow and Delhi in hotels and in make shift studios. With proper training, she mastered the art of presenting raga in just three minutes. Some of her records contain aalap, murki, khatka, laykari taans, bol taans and fast taans, She recorded Raagdari, Gazal, Kajari, Chaiti, Thumri and Tarana with great proficiency. Her voice is bit masculine and very sweet and powerful. Her records were played to Bal Gandharva in the Kirloskar Company while Bhaskarboa Bakhale set music to songs in Marathi drama 'Manapman'. Later on her discs proved to be 'an ideal model' for Prof. Narayan Rao Vyas and Heerabai Barodekar. Bade Gulam Ali Khan and Faiyaaz Khan used to appreciate her records. Her discs were among the best sellers for many years. Around 1960, her Bhoopali tarana was reissued on LP record titled 'Anthology of Indian music' by Allain Danillou.

In 1994, her 18 most famous songs were reissued on one audio-tape in 'Chairman's Choice' series (CMC 882523). In 2003, these were again issued on a Compact Disc. The songs included are: 'Alla Jane Alla Jane' (Miyanki Todi), 'Matki Re Mori Goras' (Jaunpuri), 'Piyake Milanki Aas' (Jogia), 'Sainya Bhayala Jogi' (Chaiti), 'Teri Katili Nigahone Mara' (Thumri in raga Gaud Sarang). This compilation also contains: Ragas Puriya, Puriya Dhanashree, Bhoopali tarana, Basant, Pilu, and Barwa. These recordings give us a glimpse into the Ustadi and light music of early 1910. One of her famous song is:

Koyaliya Kook Sunade,
Sakhiri Mohe Biraha Satave

Sajan Bina Andhiyari Kaari Raat
Bijuri Chamke Jiya Mora Dar pave

Itani Binati Mori Unse Kahiyo Jay,
Tuma Bina Jiya Mora Nikaso Jay
Chalke Joban Mora Piya Mora Ghar Na Aave Re

Gramophone Celebrities – 9

Forgotten female singers

During 1902-08, 'The Gramophone Company' issued over 1000 recordings on shellac discs. This was an outcome of the recording expeditions led by F. W. Gaisberg. Recordings of over 8-10 very famous artists helped in establishing the business in India. However, in this process some five hundred artists made recordings for the Company. They belong to North and South Indian states and have recorded vocal and instrumental music. Their names are mentioned in the

company registers and catalogues, and some examples of discs have also been found, However, these are almost forgotten now. Hence it is necessary to record their work. Here is an attempt to note female singers of that period.

In the beginning around 1902, many artists of Star, Minerva, Emerald and Corinthian theaters in Calcutta recorded songs and dialogues from stage plays. Prominent among them were – Miss Soshi Mukhi, Miss Fani Bala, Miss Susheela, Miss Acheria, Miss Binodini, Miss Kitten, and Miss Rani. Another category of the artists consists of 'Bai', 'Jan' and 'Dasi'. They were either kothewali's/tawaifs or in the services/patronage of kings and wealthy landlords belonging to elite class. They belonged to Lucknow, Banaras, Panipat, Avadh, Jalandhar, Calcutta, Delhi, Patna, Gaya, State of Jawara. Here is an alphabetical list of non-celebrities who cut discs for The Gramophone Company in early period of 1902-08:

Alla Rakhi, Alla Bandi, Ameer Jan, Ameer Nishan, Ashgari Jan, Ajijan Jan, Achhanbai, Banni Jan, Bedana Dasi, Bhavani, Bhuvaneshwari, Buribai, Bindubala, Chunnibai, Doanni Jan, Deen Bai, Girindrakumari Dasi, Guljar Begum, Miss Godavari, Miss Gafooran Jan, Giribala Dasi, Haidari Jan, Hari Moti Dasi, Hinganbai, Husna Jan, Imambandi, Miss Ilahi Jan, Jarao Jan, Jarupiya Jan, Raj Dulari, Jawahirbai, Jorbanu, Miss Jumma, Jadumani Dasi, Miss Jhelum Jhandi, Kali Jan, Kiti Jan, Miss Kallo, Kumudini, Kusum Kumari, Miss Lavanyabai, Mohammad Bandi of Patna, Kashi Karvarkarin, Kasturi Fatarfekarin, Bhagabai Nadkaikarin, Neerabai Bandodkarin, Krishni Jhulpavali, Mahamudajan, Mahtaab, Mumtaz jan, Munni jan, Miss Mungabai, Nawab Jan, Nazirjan Panna, Piyari Jan, Pratibha Dasi, Purnakumari Dasi, Papa Jan, Radhabai, Sailabai, Susheela, Sardar Begum, Sunder Jan, Surajboli, Miss Zeban Jan, Vahid Jan, Vazir Jan, etc. Among South region, the artists are: Coimbtur Thayi, Varlaxmi, Venkamma, Lokamma, Nagamma, Dhanakoti Sisters, Nagratnam etc.

The recorded repertoire consists of pure and light classical music including thumri, dadra, chaiti, kajari, sorath, bhajan, hori, majakiya, gali, gazal, kawali, naat and so many forms of folk music. Several of these artists were either self sponsored or sponsored by their lords and friends. In 1935, Mr. S. P. Jaini of Calcutta published a book in two parts titled ' Hindi Gramophone Record Sangeet'. He has published song text of over 2000 songs just by listening to the discs. He has also given the record numbers. Song text of some of these artists could be found in this book. Hindi film music directors have very generously and freely borrowed their tunes and the text from these recordings. A very famous dadra by Miss Akhtari is found here as:

Inhi Logone Le Leena Dupatta Mera.....

Hamri Na Mano Barajwase Pucho,
Jisne Asharfigaj Deena Dupatta Mera

Hamari Na Mano Rang Rajaibase Pucho,
Jisne Gulabi Rang Deena Dupatta Mera

Hamari Na Mano More Sainyase Pucho,
Jisne Udhake Maja Leena Dupatta Mera

Gramophone Celebrities – 10

Forgotten male singers

In the first decade, although hundreds of female singers made disc recordings, very few male singers used this medium. Many great masters, teachers (gurus) and pandits did not show much interest in recording their music. As a result, we read/hear interesting stories on them but not the music. Thus, Balkrishnaboa Ichalkaranjekar, Alladiya Khan, Bhaskarboa Bakhale and Vishnu Digambar Paluskar left this world without any recordings. However, Abdul Karim Khan, Pearsa Saheb, Mojuddin Khan and Rahimat Khan Haddu Khan did cut few discs.

Among the male singers, North Indian Muslims have recorded prolifically. Some names are: Abdul Gafoor, Abdul Sattak, Gani, Aga Ameer, Ahamad Khan, Ashgar Ali, Ashraf Khan, Azim Khan, Bakir Hussain, Fazal Hussain Khan, Hajrat, Jaggan Khan, Kale Khan, Karam Ilahi, Munnavar Khan, Khwaja Baksh, Mohammad Hussain, Mohammad Ismail, Mr. Nawab, Siddi Mubarak etc. Since very first recordings were taken in Calcutta, several Bengali artists have made vocal/instrumental recordings: M. N. Chakravarty, Lal Chand Boral, Mukherjee, Naren Chandra Mukherjee, N. C. Chakravarty, Bose etc. They have sung/played both pure and light classical music.

Many skits, stage dialogues, religious discourses and variety of songs have been recorded in male voices. Among these are the 'Pundits' from North provinces and the actors/singers from Gujrathi, Hindustani, Urdu, and Marathi stage. Pandit Chand Narayan has sung 'Saare Jahanse Achha' song in 1910 that was written by Dr. Mohammad Iqbal in 1901. He has also sung ragas Sarang, Mand, Bhairvi, Hori and many other songs. Pandit Buddhi Chandra has recorded stories from 'Ramayan' and 'Mahabharat'. Master Abdulla has recorded Choubola, Nautanki and dramas such as 'Tiriya Charitra', 'Amar Singh' and 'Shankargadh'. Bhai Chhaila and Chhamu Saheb have recorded Gazals. Song text of some songs is given in the books: 'Hindi Gramophone Record Sangeet-parts 1 and 2' and in another book - 'Gramophone Master'.

Due to globalization, many new items and facilities have entered in the houses of middle class families. At the beginning of last century, motorcar, bicycle, fan, railway (Dhuwenki Gaadi), wall clock and wristwatch, cinema show were the novelty items. These items changed the life style of men and women as manifested in their dress, language and mode of living. Smoking cigarettes and

appointing a teacher for children's tuitions became quite prestigious! This has been nicely recorded on two songs of Master Mohammad on HMV P 2318 as:

Dadra Kafi:

Balam Tum Ho Gaye Gentilmen
Paan Bhi Khaya Cigaret Bhi Piya, Bole Gitpitman
Balam Tum Ho Gaye Gentilmen
Bal Bachhe Mere Bhuke Marat Hai, Phakse Hai Bechhain
Balam Tum Ho Gaye Gentilmen

Kot Bhi Pahana Patlun Bhi Pahani, Chashmose Dhak Liye Nain
Balam Tum Ho Gaye Gentilmen

Dadra Khamach:

Na Ja Mori Muniya Master Ke Padhane Na Ja

Jab Meri Muniya Paanch Baraski, Master Ke Maange Kitatab
Kitab Mori Muniya Master Ke Padhane Na Ja Na Ja

Jab Mori Muniya Pandhra Baraski, Masterse Mange Hazar
Hazar Mori Muniya Master Ke Padhane Na Ja Na Ja

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Gramophone Celebrities – 11

Instrumentalists

Michael Kinnear from Australia has published two books: 'Gramophone Company's First Indian Recordings – 1899-1908' and 'The Gramophone Company's Indian Recordings – 1908-1910'. These two books give lot of information to record collectors and music lovers. Although largely vocal music has been recorded in first ten years, few recordings of instrumental music were also issued in the market. These are both solo and orchestra records.

In Orchestral and band music, 'Classic theater concert company band' from Calcutta was recorded in 1902. Several states had their own bands and hence the gramophone company's recording engineers visited the Royal States and recorded the music on 78-rpm records. Thus, we find Bhavnagar State, Jhalavar State and Razak Surat State bands mentioned on the record labels. From South India, Tanjore (Tanjavar), Mysore (Karnatak), and Tamil bands were recorded later in 1906-8. Jehangir band of Amritsar, Baba Allauddin Khan's Maihar State band, Taj Gulshan Pushto orchestra and 17th infantry's regimental band is also found on the gramophone records.

Next to orchestra and band records, the gramophone company recorded 'Shahanai' which they called and labeled as 'Bagpipe'. Most popular players that recorded shahanai were: Fazul Pandit, Shaikh Munna, Hyderabad Pipers, Talim Hussain of Lucknow alias Ali Bux and Ustad Ali Bux (guru and maternal uncle of Late Ustad Bismillah Khan). The instrument 'Shahanai' was also called 'Roshan Chowki' and used to be played every morning and in the evening at the entrance of temples and the houses of lords and rich people. Shahanai players used to play ragdari (classical) music and hence the recordings upto 1910 contain raga sangeet. Later, Bismillah Khan recorded light classical music and cut discs with Star Hindustan record of Banaras in 1935. Short Sahahnai is called 'Nafiri' and the accompanying drum instrument 'Chowghada' is called 'Nakkara'. Some record labels of Talim Hussain, Al-Javya and Rehman and Padmanathan mention words 'Nafiri and Nakkara'. Nagaswaram is another sweet instrument from South India and Mr. Ramswamy Pillay has recorded it in 1908.

Many different instruments were recorded by artists that were probably most popular and now are in oblivion. Some of them are:

Been and Pungi: Heera and Vishnu Nath, Rahim Baksh of Panji, **Veena:** M. N. Chatterjee, **Banjo alias Sarod:** Afdulla Koukubh Khan, Chhunu Khan, **Esraj:** S. M. Chakravarty, **Jaltarang:** Bramharshi T. Appadurai Iyengar, **Sarangi:** Ali Bux, **Violin:** Narayan Swami Iyer, Munir Khan, Shashi Bhushan Adhikari, **Harmonium:** Mohammad Hussain, Hashmat Ali, K. Parthswamy Iyengar, Kishori Lal, Mahommad Arif, Mausaram, P. S. Ramlu, Sainditta. Sitar record of Ustad Barkatulla Khan (HMV P 62) is labeled as Indian Guitar. He has recorded ragas Pilu and Bhoop Kalyan. His playing was so powerful that the recording needle used to go deeper into the wax coating on the master record. One can listen to this effect on his Bhoop Kalyan record.

These records were not as much popular and best sellers as the vocal records. Several recordings were sponsored by Royal Courts and Maharaja's of various Indian States. Thus, Maharaja of Bhavnagar invited recording engineers of the Gramophone Company to record sitar renderings of princess Menka Kumari. Similarly Ustad Imdad Khan's [father of Ustad Vilayat Khan Sitariye] sitar recordings of 1908 were sponsored by Maharaja of Mysore when he was in the service of Mysore State. These were reissued in 1994, under the 'Chairman Choice' series (CMC 882507/882508) and are now 'Collector's Items'.

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Gramophone Celebrities – 12

Music Therapy

'Sangeet manko pankh lagaye, suronki rimzim ruta barsaye' [Music sets wings to your mind and soaks you like in rain] - is the popular song from old Hindi film. It is believed that the music not only enhances mental status but also could be used as a therapy (in a limited way) for certain ailments. Several musicians and

medical professionals are working together in using 'Music Therapy' for several diseases. One such effort dates back to the beginning of 20th century.

While the British Gramophone Company experts were taking recordings in Europe, Russia and Asia, the Americans were interested only in selling their products. Thus, the Columbia Gramophone Company of America was exporting their talking machines (gramophones) and records until about 1931. Several agents spread throughout India were selling these products in competition with the Gramophone Company. Columbia labels were issued around 1930 in India. However in 1910/11, over 50 records of Veena recital were issued on Columbia Double Disc records from USA. These records were useful for 'Music Therapy' and Smt. Satyabala Devi played the Veena. The story of these recordings is very fascinating.

Dr. U. L. Desai (born 1869 at Surat, Gujrat), studied in England and in America and became a renowned surgeon. He obtained M.D. and M.S. degrees and returned to India. He practiced in Fort area in Bombay for a while. His institution cum dispensary: 'Medico-Electric' was at Fort with a branch in Mazgaon near Byculla. He used to commute from his residence at Walkeshwar. In 1905, he married to Satyabala Devi (born 1892) – daughter of Zaminder from Bihar. She was a fine veena and violin player and had learnt music since her childhood. She had also learnt several languages including English. After the marriage, the couple left Bombay and settled in Surat in Gujrat. Dr. Desai had inherited huge property at Vallod near Surat and he decided to begin his practice at Vallod. Along with medical treatment, he began to experiment with the 'Music Therapy' with the help of his musician wife. Soon the news spread around and Maharaja of Reva State sent an invitation to the couple for the treatment. Reva Naresh was impressed with this novel therapy and he decided to send Dr. and Mrs. Desai to America. He sponsored the tour and also arranged for the recordings of Veena recitals. Satyabala Devi 's veena recitals were wonderful and effective. The Veena was quite old and was believed to belong to the court of emperor 'Akbar'. Hence it was necessary to record veena recital for posterity.

Dr. Desai and Satyabala Devi stayed in America for three years [1910-13] and presented lecture/demonstrations. These lectures at various venues were well received. Although records of vocal recital of Satyabala Devi were not made, over 50 records of her Veena recital were issued on Columbia Double Disc label. These are white labels with writing in blue. At the center, Satyabala Devi's photograph with Veena is printed, with a picture of veena at the bottom. Words 'Sara Swati Avatar Satyabala Devi' are printed just below Columbia Double-Disc. On right, record number is printed and on left, following notice is printed: 'Patented – Made in U. S. A. Made for U. L. Desai, Vallod-Surat-India. It is not clear whether these were released commercially or limited order copies were printed for Dr. Desai. Complete set of these records is not found, but few records are seen with the collectors. After patient listening to the music, one wonders about the claim of their use in medical treatment.

After returning in 1913, Dr. Desai joined the services of Maharaja of Rampur State. There is no further reference on his continuation and the progress of 'Music Therapy' in India and use of these specially made gramophone records.

Gramophone Celebrities – 13

Bengali Theater

Modern Indian theater is 150 years old with active participation of Bengal, Maharashtra and Karnatak states. Amrendranath Dutt (1876-1916), born in Zamindar family devoted his life for the cause of Bengali theater. In 1893, he played a small role in Bengali play 'Battle of Placy'. In 1897, he founded his own dramatic company named 'Classic Theater Company'. Soon his company and stage shows were appreciated and attended by elites of Calcutta. Around 1995, Edison phonographs were sold in Calcutta. Amrendranath was one of the first to use these machines for recording songs and dialogues and use them for rehearsals. He also learnt cinematic techniques from two brothers: Heeralal Sen and Motilal Sen who had purchased cinema equipment from Edison Company. Soon he began to produce short silent films of selected scenes from his most popular stage plays. Thus, he made films from his famous plays: Alibaba, Bhramar, Buddha, Sitaram and screened these films in small theaters and tents.

As a result, during first (1902) recording expedition, agents of Gramophone Company approached Mr. Dutt for the commercial recordings of songs from his plays. Out of over 500 recordings taken, about 200 songs were from the artists of 'Classic Theater'. These are single sided records playing for 90 to 180 seconds. In November/December 1902, few songs from drama 'Dole Leela' sung by Miss Soshi Mukhi and Miss Fani Bala were recorded. Classic Theater's brass band was also quite popular and some tunes from following drama played on band were also recorded: Alibaba, Shree Krishna, Nirmala, Devi Chowdhurani, Hariraj (Hamlet). Some compositions in raga Yaman, Sindhu khamaj, and Bahar were recorded. The plays were so famous that even dialogues of some scenes were recorded. Thus, the voices of following artists were permanently etched in the grooves of shellac records: Hari Moti, Susheela, Miss Acheria, Babu Heeralal, Chattopadhyay, Babu Pannalal Sarkar, Mr. Pistanji, Miss Subhashi, N. C. Bose, Nanilal banerjee, Miss Kiran, Choti Rani, and Miss Bhuvaneshwari.

Classic Theater plays were based on social and mythological themes. Some of the famous plays were: Khune Nahak, Phisana Ajayab, Chandraval, Kapoor Chand Panna Chand, Kaiser Tufar, Dil Pharosh, Hidar Phool, Gopichand, Abu Hassan, Dole Leela, Laila, Haman, Alibaba, Alladin, Bhakta Vitthal, Bilwa Mangal, Pramod Ranjan, Nand Bidai, Maja, Pandvir Adnyatvas, Belik Bazzar, Kajer Khatum, Bahut Accha, Raja Bahadur, Tomari Sonar Swapna, and Haran Idis. Many songs and some dialogues from these plays were recorded.

These plays were staged in Bengali, Urdu, Gujrathi and Hindi languages. After Classic Theater, Amrendranath Dutt launched Minerva, Star, and Kohinoor, theaters. In 1907, he acted in the play 'Chatrapati Shivaji' produced by Minerva. During the agitations against 'Partition of Bengal', this drama was banned. 'Drama' and stage was the only life for Mr. Amrendranath Dutt. For over 25 years, he worked as a writer, director, actor, journalist and editor of the magazine dedicated to theater. Because of his love for music, several artists of his company were recorded. In 1908, Gramophone Company cut few discs featuring his voice and dialogues. These have not been found so far.

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Gramophone Celebrities – 14

J. F. Madan: Lover of Theater

Jamshetji Framji Madan (1857-1923) – Like Amrendranath Dutt, J. F. Madan was in deep love with theater. He was born in Mumbai in a Parsi family. His father had invested a large sum in a bank that was launched to collect funds for the back-bay reclamation in Colaba area of South Bombay. As the bank was closed down, his father lost all the money invested and the family was in a very bad state. Young Jamshed had to find a job for living. He joined 'Elphinston Dramatic Club' and did all types of jobs including that of a 'property boy'. This gave him a wide exposure and an opportunity to work in all the departments and learn theater thoroughly. This helped him immensely in future. During 1868-1975, he traveled and toured extensively with this company. In 1882, he went to Karachi and began small business with a partner. They used to supply various items and goods to military camps. Shortly he became a rich and successful person and then settled in Calcutta. His love for theater brought him back in the world of drama and stage. In Calcutta, he bought whole building named 'Correnthian Hall' where Parsi/Hindi troupes used to stage their dramas.

He then bought the 'Elphinston Dramatic Club' of Bombay [from where he had begun his career] and named it – 'Correnthian Theater'. This new Company staged many Hindi, Gujrathi and Urdu plays for several years. The Hall was also used for the classical music concerts. Like 'Classic Theater', the 'Correnthian Theater' also had their own brass band troupe and the orchestra. During the first (1902-04) expedition, Gramophone Company recording experts recorded many songs from drama and band orchestra. These were released commercially and were sold successfully. Some of their most successful plays were: Indrasabha, Vikram Chartira, Bhul Bhulaiyya, Harishchandra, Tilusmati Mohur, Dil Farosh (Indian version of the 'Merchant of Venice'), Shakuntala, Khuda Dost, Haseen Chatra etc. Some of the artists who made gramophone recordings / records are: Miss Mohtaal, Miss Acheria, Master Chhagan, Shankar, Narayan, Niren, Miss Gafooran (Calcutta), Mister Debu, Nooriya, Mr. Motishan, Master Tikol, Mr. Pestanji, Mr. P. S. Karua, Mr. Jamboola and Miss Arsiwala, Mr. Bholaji, and Mr. Naroji. These artists were experts in dance, drama, music and acting. The stage

shows and the songs were so popular that the rival 'Nicole' company also recorded them and released the recordings on red label cardboard base records.

In 1908, Madan bought an agency of the 'Pathe' company for the cine projection equipment and soon established a chain of 'Madan Theaters' for silent films in India. He made short films of his stage plays and shown them in cinema halls. Although the films on celluloid were silent, the voices were recorded on gramophone cylinders / records. These were synchronized while screening, thus giving a feel of the 'Talkie Film'. One does not know if any of those films and recordings were preserved. With the support and the continuous encouragement of Mr. Madan, 'The Alfred Natak Mandali' (founded in Bombay in 1871) began to stage their plays in Calcutta. They used to play in 'Curzan' theater. With so many shows, this theater was soon known as the 'Alfred Theater'. Artists of this company made several recordings with the 'Ramagraph' company of Bombay and they were the best sellers for several years. Mr. Madan passed away in 1923, but his five illustrious children carried his business and the enterprise forward for many years.

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Gramophone Celebrities – 15

Parsi theater and Mumbai

First Marathi play 'Shakuntal' by Vishnudas Bhave was staged at Sangli in Maharashtra in 1843. In those days, 'Bombay Amateurs Theater' was the only theater staging English plays for the British residents and their family members. This was located in the 'Fort' area and was over 100 years old. Many great personalities such as Dr. Bhau Daji Lad, Mr. Framji Kavasji and Mr. Jagannath Shanker Sheth used to attend these plays. This theater was too far away from their houses. Hence they decided to build new theaters. Thus, around 1940-45, new play houses [later on known as 'Pila House' by natives] were under construction at Girgaon and Grant Road area. First theater was built in 1846 in Girgaon and was named as 'Royal Theater'. It was also known as 'Badshahi Theater' or 'Shankarshetki Juni Natyashala'. In the beginning, only English plays were staged. As the Gujrathi, Hindu and Parsi community built houses in Grant Road area, they felt the need of entertainment and hence new plays in other languages were written and staged. In 1853, first train service between Mumbai and Thane commenced. In the same year, Vishnudas Bhave translated his Marathi drama 'Raja Gopichand' and 'Jaldhar' in Hindi and Gujrathi and staged at Royal theater.

Later on some students of Elphinston College and Bombay University formed a society called 'Parsi Elphinston Dramatic Society'. In 1871, Mr. Kavasji Palanji Khatau formed 'Alfred Theater'. Kavasji belonged to a poor family and lived in the Sankary lane near 'Dukkar Bazaar' (pig market) around 'Dhobi Talao' area [a place very close to Metro cinema]. Amrut Keshav Nayak was the director of the plays staged. He staged several plays including Murad, Allauddin, Gorakh

Dhanda, Mahabharat, Asir-e-hirs, Abhimanu, Chandraval, Harishchandra etc. Alfred company had many owners in 60 years: Nanabhai Rustomji Rana, Mohammad Ibrahim, Manekji Master. Later on Mr. Khatau once again owned it and renamed it as 'New Alfred Theater Company'. The company was operational until about 1932 with last ownership of Jahangir, son of Mr. Khatau. Along with the Alfred Company, some amateur and professional companies also staged Urdu and Parsi plays and toured to Calcutta and Rangoon in Burma.

Around 1905, many record companies approached these companies and cut discs of songs and dialogues. Beka records, Sun Disc, Gramophone Company, Ramagraph, James Opera cut over 300 songs of renowned artists: Master Mohan, Master Bhagoo, Dayashankar VasANJI, Sorabji Katrak, Ibrahim, Bhurekhan, Meer Himmat Kalu alias Master Himmat, Murad Ali, Phiroz Shah Misrty and many others. During this time, few ladies have begun to play female roles in Parsi plays. Most famous ones were: Miss Gohar (Mamajiwala) and Deenbai Mistry (wife of Phiroz Shah Mistry). Deenbai has recorded Parsi marriage songs, social songs and sevangeet. Parsi theater music consists of light music with songs using English words and verses. Although ragas like Jhinjhoti, Kalingda and light classical music forms such as Gazal, Thumri and Dadra are used, overall mood is light and entertaining. Sohrab Rustamji Dhondi has cut over 100 songs on 78-rpm discs and on number of labels. He has sung songs, skits, birds and animals sound imitations. His most famous record was 'Dhukeki Gaadi' and 'Rang Bhangka Lota'. This record issued on 'The Twin' label describes the train with coal engine and was the best seller for many years. Several music lovers have listened to this record between 1930-50.

Dhukeki gaadi udaye liye jay,

Aaisa phirangi babu paise ka lobhi,
Jaat nahi dekhe jamat nahi dekhe,
Ek hime sabko bithaye liye jay

Delhimen baithe chale jaye musafir,
Bambai, Calcutta, Madras liye jay
Dhukeki gaadi udaye liye jay

Gramophone Celebrities – 16

Gujrathi Theater

Hindi, Urdu and Gujrathi theaters and play houses in Bombay were owned mainly by Parsi community. Hence, these were better known as 'Parsi-Urdu', 'Parsi-Hindi' and 'Parsi-Gujrathi' theaters. Deported Parsis from Iran landed in North Konkan in Maharashtra and at Sanjan in Gujrath. Soon they mixed in Indian social life like sugar in water. After several generations, they began to

speak Gujrathi and Hindi fluently. They were leading in commerce, trade and in arts. They formed many drama troupes and invested large amount of money.

Gujrathi theater was full of actors from Saurashtra, North Gujrath and Mumbai. They belonged to various social and economic groups. Jayshankar B. Bhojak (Sundari), Amrut Keshav Nayak, Vadilal Shivram Nayak, Master Shani and Master Trikam belonged to Bhojak community. Himmat Ram Meer, Kasambhai Meer and Lalubhai Meer were from Meer community. Among Parsi's were: Sorabji Katrak, Sorabji Kerawala, Sorabji Dhondi and Ferdoon Irani. Among Muslims, Master Ashraf Khan, Master Alladin, Master Kumar and Gulam Sabir were acting in Gujrathi drama. Master Mohan Marwadi, Master Chaila and Master Govardhan belonged to Marwadi samaj whereas Master Krishnarao Chonkar and Vijaya Deshmukh (Sandhya-later on film actress and wife of V. Shantaram) from Mumbai were active in Bhangwadi theater. Mulji and Waghji Asaram Ojha, Manishankar Bhatt, Trimbak Raval, and Anandji Pandya (Kabutar) were among the Brahmin's on stage.

Like Parsi theater, Gujrathi theater also was founded around 1871 and they were active in Mumbai, Saurashtra, Calcutta, Rangoon and Burma. In Parsi and Bengali stage, women used to act in female roles from very beginning. Thus, Miss Mery Fanton, Miss Fitna, Mehtab, Gafooran, Miss Gohar, Deenbai Mistry and others played female roles.

Sandhya (Vijaya Deshmukh) and Saraswati Devi (Vidya Vajpayee) appeared much later on Gujrathi stage. In the beginning however, like Marathi stage, female roles were played by male in Gujrathi plays. Anadji Kabutar, Master Trikam, Himmat Ram Meer and Jayshankar Bhojak (Sundari) were among the major actors playing female roles. This period is roughly from 1890-1930. Master Himmat Ram Meer played female roles in plays: Udaybhan, Veena-Veli, Ashrumati, Draupadi, Sati Parvati, Naval Kusum, Sulochana, Swayamvar, and Mohini Chandra. He had a sweet and delicate voice. He was fond of Abdul Karim Khan's music. Considering his popularity, Beka, Ramaphone, Zonophone, Sun Disc and HMV recorded over 50 songs on discs and were among the best sellers. He was known as the 'Bal Gandharva' of Gujrathi stage.

Jayshankar B. Bhojak played female roles in Vikram Charitra, Barrister, Vasant Prabha, Navalsha Heerji and the most popular 'Saubhagya Sundari'. Because of the role of 'Sundari', he was known as 'Jayshankar Sundari'. Gramophone Company cut four records of his songs and today they have become very very rare 'Collector's Items'. He was a great fan of 'Bal Gandharva' and has admired him in his biography – 'Thode aansu thode phool'. They used to attend the plays of one another. He was quite active until 1962. Like 'Bal Gandharva Rang Mandir' in Pune, Jayshankar's memory is preserved in Ahmedabad with a drama theater named after him. Today, music of these two Bal Gandharva's is available on gramophone discs.

Gramophone Celebrities – 17

Saigal of Gujrathi stage: Master Ashraf Khan

Master Ashraf Khan was born in 1880 at Indore and died in 1962 at Danalamdi near Ahemadabad. Like Inayat Khan R. Pathan, he had chosen a spiritual path at the end of his career. However, around 1940 he had played roles in many stage plays and in films. His father Munnavar Khan and mother Najbi passed away when Ashraf was an infant. Their Hindu family friend Baburao brought him up like his own child. Since childhood, he was fond of singing and acting. As a result, he got an opportunity in Gujrathi and Parsi 'Natak Mandali' where he learnt music. Although his mother tongue was Urdu and he knew Pushtu well, he learnt Gujrathi and began to speak like a born Gujrathi.

Master Himmat Meer brought him on Gujrathi stage. He used to play male roles and sing on stage. Some of his popular drama were - Malavpati, Siraj-Udaulla, Sattano Mad, Samudra Gupta, Sansaar Sagar, Ek Abla, Kalankit Kon, Sukanya Savitri, Arabka Sitara, Sharabka Jam, Daulat-e-Jung, Mandlik etc. Gramophone Company issued discs of his popular songs. His most famous role was 'Prithviraj' from play 'Malavpati' that was played for over 2500 times. He played this role at the age of 80, when President of India felicitated him in 1960. He had a trained, cultured, voluminous, sweet voice and hence was called as 'Kundanlal Saigal of Gujrathi stage'.

Later in the era of talkie films, he acted in several films including fifteen in which he was a hero. His heroines were: Zebunnisa, Mehtab, Sardar Akhtar, Iqbal Begum (mother of Meena Kumari) and Sandhya. Some of his most popular films are: Bhartruhari, Gul-Bakavali, Veer Kunal, Husnaka Gulam, Idka Chand, Malti Madhav, Roop Basant, Ajamil, Amirjadi, Dilara, Tislami Talwar, Bahadur Beti, Sakhi Lutera, Kamroon Deshki Rani, Janeta Phool Naiyya, Baghban and Roti. He became famous with the role of mad professor in film Roti. His song 'Ro ro nain gavae sajanava aan milo' from film 'Baghban' was hit and it was based on one Punjabi folk song.

In his prime time of career, he used to live in 12th lane of khetwadi in Girgaon. In this lane he had bungalow number four where he was all the time amidst the company of his friends from all walks of life. Around 1950, his spiritual guru Peersaheb Gulam Sarvar asked him to take over his mission and hence slowly he withdrew himself from the glamorous world of stage and films.

Ashraf Khan passed away in 1962. His darga is located at 'Dana-Lamdi' – a place on Ahemadabad-Mumbai highway. Every year a large 'Urus' – festival is held in his memory and the place is visited by his devotees and disciples. Over fifty songs of Ashraf Khan are available on 78 rpm records, earliest being three songs from 'Chitra Bakavali', (C.1904), a gujrathi drama staged when he was with Parsi theater Company.

He is believed to be the originator of the Gujrathi gazal gayaki recorded on gramophone discs. His Bhairvi record 'Chali ja Mori' (HMV N 4123) was most popular. His Jogia bhajan is popular even today and the words are;

"Utha jaga musafir bhor bhai, aab rain kahan jo sovat hain
Jo sovat hain woh khovat hai, jo jagat hain woh pavat hain "

Gramophone Celebrities – 18

Marathi stage and rare Marathi stage songs

Although the first Marathi drama was staged in 1843, regular stage shows began in 1880, when Annasaheb Kirloskar's musical drama 'Shakuntal' was staged in Pune. The songs in drama were most important and entertaining. The glorious period of Marathi musical stage is believed to be until about 1930 and it slowly faded out with the advent of film music when talkie films entered the scene in 1931-32. Hundreds of stage songs are popular even today since these are based on classical and light classical music. Great stalwarts such as Balkrishnaboa Ichalkaranjekar, Pandurang Gurav Yevateshwar, Bhaskarboia Bakhale, Govindrao Tembe, Ramkrishnaboa vaze and many others composed the songs.

However, the situation at the beginning of 20th century was not very favorable for Marathi stage songs. Although Gramophone Company had three recording expeditions until 1908, they recorded mostly Bengali theater songs in Calcutta. They also recorded some songs of Parsi theater staging their shows in Calcutta. Hence, out of 3230 recorded songs, only 44 songs belong to Marathi and Urdu (Parsi) stage. Of these 20 are natygeete and 22 are based on classical bandish. Out of 20 stage songs 17 are in Marathi and 3 are from Urdu drama. First Marathi stage song was recorded in the voice of Miss Kali Tara of Bombay. She has sung 'natha bahut chaliyale' from drama 'Saubhadra'. The tune is quite different from the later ones. She has also sung lavni, dadra, and many other forms and cut discs. Kashi Kolwarkar of Mumbai has sung 'jate ki mama shakuntala' and 'bala jai partoni' songs from drama 'Shakuntal'. Prof. S. S. Manohar has recorded over 26 songs and some of them are from drama such as 'Veertanay', 'Sharada' and 'Shapsambhram'. There is no further information available on these three artists.

Around the same time, James Opera and Singer Record and Sun Record Co. of Bombay cut over 1200 discs in various languages such as: Gujrathi (162), Hindustani (810), Marathi (97), Marwari (14), Punjabi (18), Sindhi (24). Most of these records, catalogues, advertisements and publicity material is now lost to history. 'Gramophone Disc Record Co' published a catalogue in 1907. It contains list of 510 songs and it includes 77 Gujrathi, 124 Parsi-Urdu and 10 Marathi songs sung by Mr. D. A. Bapat of Mumbai.

These recordings are pre-1910, when these artists were new to Marathi stage and era of 'Bal Gandharva' was still far away. Music in these Marathi songs appears similar to the songs from Gujrathi, Urdu and Parsi theater. It is interesting to study these songs and some of these are available on discs with the collectors. Marathi musical plays had many songs e.g. Veertanay (88), Sharada (21), and Shakuntal (183) songs. The tunes were based on ragas such as Jogi, Nilambari, Jhinjhoti, Kalangda, Bhoopali, Kafi, Anand Bhairvi, Bheempalas, Des, Asavari, Malhar etc. Hardas Keertan and Lavni forms have been used extensively in plays such as – 'Ramrajyaviyog'.



बालगंधर्व (१९१५) BAL GANDHARVA (1915)

Gramophone Celebrities – 19

Keshavrao Bhosle

Until 1910, the Gramophone Company had recorded few Marathi stage songs on 78-rpm shellac discs. These songs are from Marathi plays: 'Mooknayak', 'Sharada', 'Shapsambhram', 'Saubhadra', 'Ramrajyaviyog' etc. Some records by Waman Balwant (Ghanekar, Baroda), Ganesh Balwant (Ganesh Govind Khandekar, Pune) are found with the collectors. Mr. Krishnarao Gore has cut about 10 songs. Mr. Keshavrao Bhosle of 'Lalit Kaladarsha' has cut 10-12 songs in 1908-10. These are 78-rpm, ten-inch, single/double side records released in 1909 on Gramophone Concert Record labels. These became best sellers and so popular that company reissued them in 1915 on their Zonophone label in the series N 934-939.

Keshavrao Bhosle (1890-1921) was born in Kolhapur. He began to act on stage at the tender age of four years. He played the role of Sharada in the play 'Sangeet Sharada' at the age of ten years. Later on, he launched a Drama Company with his brother Dattopant Bhosle and named it as 'Lalit Kaladarsha'. Company staged 'Saubhadra' and the team worked hard for establishing this company among the masses and the patrons. Among the major drama staged by the company were: Sangeet Madalasa, Damini, Rakshasi Mahatwakanksha, Vratapalan, Haach Mulacha Baap, Sanyashacha Sansaar etc. He earned name fame and wealth with these plays. He played last role in 'Shaha Shivaji' and left this world at the age of thirtytwo. In 1921, just few months before death he played in joint venture of 'Manapman' with Bal Gandharva for raising money for 'Tilak swaraj fund'. At the time of his untimely and sudden death he was known as 'Sangeet Surya'.

B. V. alias Mama Varerkar has written in his biography - 'Majha Nataki Sansaar' about the first 'bangadi' (cylinder) recording of Mr. Keshavrao Bhosle: " Song 'Mhatara ituka na aavaghe paunshe vayaman' of 'Sharada' was recorded on cylinder record (Bangdi) in year 1900 by Prof. Pathare, who used to play it with his bio-scope shows. Later on in 1909, George Walter Dillnut recorded Keshavrao's twelve songs in Hyderabad – three from 'Saubhadra', two from 'Mooknayak', two from 'Ramrajya Viyog', two from 'Sharada', one from 'Shakuntal' and two bandishes in raga Jogia and Bageshree. These were early acoustic recordings and hence the sound quality was poor. He was unhappy with these recordings and decided not to record again.

In 1921, after the joint 'Manapman' show, the Gramophone Company tried to persuade him for another round of recordings since the technique had improved considerably. He was assured Rs. 1000 honorarium for six songs. It was also agreed to take his approval before proceeding for pressing hard copies from the wax masters. Finally with great efforts, he agreed. However, he passed away before any recordings could be taken.

With time these records went into oblivion and music lovers forgot about them. However, much was written about his voice and the music. Those who listen to these records often wonder: Why was he prasiad so much? In 1990, his birth centenary was celebrated but the recordings were not re-issued. In 1996, HMV brought out a set of four audio tapes 'Natya Geetganga' consisting of 64 songs from Marathi stage from "Shakuntal (1880) to Kulvadhu (1942)". His song has been included in this album.



Gramophone Celebrities – 20

Bal Gandharva

Mr. Narayan Shreepad Rajhans alias 'Bal Gandharva' (1888-1967) was born two years earlier to Mr. Keshavrao Bhosle. He died at the age of eighty years in Pune. Lokmanya Bal Gangadhar Tilak listened to his music when he was barely ten years old and called him 'Bal Gandharva'- [child celestial singer].

His career on Marathi stage began in 1905 with the female role of 'Shakuntala' from drama 'Shakuntal' staged by Kirloskar Natak Company. Later on, he was active in musical plays for over 50 years. He formed his own 'Gandharva Natak Mandali' in 1913 and staged many Marathi plays. Some of his most popular female roles were - Bhamini (Manapman), Devyani (Vidyaharan), Revati (Sanshay Kallol), Rukhmini (Swayamvar), Draupadi (Draupadi), and Sindhu (Ekach Pyala). Songs in these plays were the major attractions for the audience. In 1935 he acted in Marathi film 'Dharmatma' of Prabhat Film Company, Pune. He also played a role in another film 'Sadhwi Meerabai'. However, this new field of cinema was not very fruitful for him and then he had to quit it.

At the age of 50 years, another woman 'Miss Goharbai (Karnataki)' entered his life and he married to her toward the end of his life. He played his last role of 'Sindhu' in 'Ekach Pyala' in 1955 and retired from stage. Thereafter he used to sing bhajans and these programs too were very popular. He was awarded Sangeet Natak Academy's 'President's Award' in 1955. In 1964, Central Government of India awarded him with title 'Padmabhushan'.

During 1905-50, he cut over 200 discs consisting of over 400 songs. These were all 78-rpm shellac records with playtime of little over 3 minutes. His earliest records were with Beka (1907), Pathe (1910) and Sun Disc (1911) record Company. He has cut over 50 records with these companies. However in 1994, Mr. Michael Kinnear of Australia found out some documents at EMI archives, London. As per this evidence, Bal Gandharva's 'Sun Disc' records were actually sung by Mr. A. N. Barodekar of Bombay under the name 'Bal Gandharwa' with letter 'V' changed to 'W' on the record label. Serious listeners and lovers of Gandharva music had always a doubt about the voice of Bal Gandharva as recorded on Sun disc records. This new evidence cleared their doubt. Most of his records were made by HMV on black label and were reissued again and again due to their popularity. Other labels used for re-issue were: Zonophone (1914), HMV (1918-1938), The Twin (1928-35), Odeon (1937) and Columbia (1951). In 1968, a special LP record containing his selected stage songs was released. During his birth centenary in 1987-1988, HMV released an album set of two LP records with 30 songs. Later on these were reissued on audiotapes and on CD's. Bhaskarboa Bakhale and Govindrao Tembe composed most of the songs. They used gramophone records of Miss Gauhar Jan of Calcutta, Johrabai Agrewali and others to set the tunes.

His early recordings are precious since he was just a amateur and had yet to receive polish in his singing. He was afraid of acting on stage and it was 'Jayshankar Sundari' of Gujrathi stage who gave him important tips of acting and singing on stage. They soon became very good friends. 'Sundari' has written about it in his biography 'Thode aansu thode phool'. His Pathe label records have gone into oblivion since no proper machines are available for playing them back. However, his Beka label records have 26 songs: five in Gujrathi and rest in Marathi and Hinduatani. He has even sung classical and light classical music on this label - Mai jage hari (Bhairvi), Behari naina (Mand), Shyamre mori bahiya (Jila Shyam Kalyan) Dolere joban madmati (thumri) and Gokul lai chalo udhnav (Garba). There is an announcement in the beginning and at the end of the song for the convenience of recording engineer who would prepare record label in Berlin in the record processing plant located in Germany. These recordings are very noisy but are important for researchers and students of music.



Ustad Amir Khan (1912-1974)

Born on August 15, 1912 at Akole, in Maharashtra, Ustad Amir Khan passed away on February 13, 1974 at Calcutta in a strange and tragic car accident. In the life span of over sixty years, he spent almost forty years in Hindustani classical music. He developed a unique style of singing that is now known as 'Indore Gharana'.

Although born in Maharashtra, Khansaheb spent his childhood at Indore in Madhya Pradesh. This place was inhabited by his ancestors and several generations had migrated from 'Kalanaur' in Haryana and settled here under the patronage of Indore state. Naturally his father Shah Amir (Shahmir) shifted to Indore when Ameer ali was barely two years old. Ustad Shahmir was an accomplished 'Been' and 'Sarangi' player. Amir ali loved his father so much that later on he built a house in 'Bambai Bazaar' area in lane number three and named it as 'Shahmir Manzil'. Every year he used to spend few months in this house.

Amir ali's mother passed away when he was nine years old and Shahmir Khan had to take the responsibility of the entire family. He had to play the role of both the mother and the father. By then he had begun to teach music – vocal and sarangi - to both Amir ali and his younger brother Bashir. He used to take them to various musicians from their baradari. On one such occasion, as soon as they entered the house of a relative, talim to pupils was stopped suddenly and the notebooks were closed promptly. Out of curiosity, Shahmir opened one notebook and found notations of 'Merukhand' gayaki. Someone snatched away the notebook and shouted, " This is not for the sarangi players, so what is the use of reading it?" Shahmir khan left the house with children and decided to reply by training one of his sons in 'Merukhand' gayaki. This was not easy since this gayaki was very difficult. What was this gayaki and how was it sung?

Merukhand Gayaki

This gayaki is also known as Merkhand, Khandmeru, Sumerkhand or Meerkhand. This is a composite word – Meru + Khand. Word 'Meru' has many meanings in the dictionary. Merumani (name of a precious stone), Meruparvat (name of a mountain), Merudand are well known words. 'Meru' means 'sthir', 'achal', non-moving, fixed or steady and 'Khand' means section. In the present context, 'Meru' means fixed swars (notes) in a given raga. Now these notes can be arranged in many different ways using the theory of permutations and combinations. If there are only two swar e.g. Sa and Re in a given raga, then only two combinations SaRe and ReSa are possible. If there are three, then six different combinations are obtained. Proceeding thus, for seven notes in a raga like in Bhairvi, 5024 combinations [$7!$ –factorial seven] could be written down mathematically. Musician aspiring to learn this 'Merukhand'-gayaki is trained to remember all these combinations by heart and study these structures deeply and constantly. He/she is also trained to select few combinations during the performance and make a beautiful design of the composition within the framework of the chosen raga. This method is extremely difficult and Amir ali's father began to teach him after the above mentioned insulting incidence. Considering the tender age, in the beginning this talim lasted for less than one hour a day before he could go out and play. Later on when young Amir ali began to like it, the talim continued for longer durations. Soon he could remember 'Merukhand' designs of three/four swaras. For over five/six years, he learnt only 'sargam', 'alankar' and 'palte' to get familiar with swar ('swar-pehchan'). Then he was introduced to 'Khayal' style of singing. When his voice was about to distort, his father reduced talim for vocal music and began to teach sarangi more. After 'Jummeki Namaz', on every Friday, there used to be a music concert in his house where many stalwarts would sing/play. These include Ustad Rajab Ali Khan, Ustad Nasiruddin Dagar, Beenkar Ustad Wahid Khan, Ustad Allah Bande, Ustad Jaffruddin Khan, Beenkar Ustad Murad Khan, Sarangi Nawaz Ustad Bundu Khan.

Thus, Amir ali learnt much more through these concerts and also tried to assimilate 'Merukhand' gayaki. He came to Bombay around 1934 at the age of twenty-two years. He gave few private concerts and also cut five/six records with the 'Gramophone Company'. These records were issued under plum label with his name 'Amir Ali, Indore'. December 1934 catalogue of the gramophone company carries a special page on his records with a photograph. In this photograph, he is seen wearing a white turban and has 'talwar' cut moustache. Later on both the turban and moustache disappeared as seen in the well-known photographs. One does not know when this change occurred and whether it occurred naturally or deliberately.

This catalogue praises him and his gayaki as:

'Professor Amir Khan Saheb's name is associated with the classical music. He has earned many titles such as 'Sangeet Shiromani', 'Sangeet Sudhakar' and 'Sangeet Ratna'. Music lovers from various regions in India are competing with each other in awarding these titles to Amir ali. One must listen to his music to get cent percent experience of celestial joy and happiness of Indian classical music. He has sung raga 'Shyam Kalyan' with 'sthayi' on one side and 'jalad phirat' on the other side of the record. In short, khan saheb's record is a musical feast'.

VE 1002 Aaj So Bana – Bhag 1 & 2 – Shyam Kalyan

**Aaj So Bana Ban Aayori, Lad Ladavan De,
Banreke Shir Sahera Motiya Biraje, Banarike Mana Bihave.**

The record catalogues of this period are full of praise and exaggeration. This was used for the publicity and as a marketing strategy. This of course helped company in sale and promotion of the records. Amir ali also recorded following records in the same session:

Multani (Dhola To Janam), Tarana in raga Todi, Hansadhwani (bhajan-Bhaj Mana Nit Harike Naam), Suha Sugrai (Charan Paran), Kafi (Lalan Aaye), Patdeep (Yeri Meri Aan), and Adana (Mohammad Shah Rangile). It is not clear whether these records were best sellers. It is also not known if they were reviewed/advertised in magazines and newspapers. However, so far, Gramophone Company has not re-issued them in last 60/70 years. These are lying in the safe hands of die-hard record collectors scattered in India.

Recently Pandit Tejpal Singh (elder one of famous Singh brothers), senior disciple of Ustad Amir Khan has written a book in Hindi. He has reviewed these records in one chapter. [Ref. " Sangeetke Daideepyaman Surya: Ustad Amir Khan – Jeevan Aevam Rachanaen " Kanishka Publishers, New Delhi, 2005. Pages 300, price - Rs.600]. He writes, " Music in these records is quite different and has a clear influence of the gayaki of Aman Ali Khan of Indore. He has sung in 'safed teen' scale. 'Sthayi' and 'Antara' are sung twice and in the beginning of each record. Taans are fast and resemble those of Rajab Ali Khan ".

Around 1935, 'HMV', 'The Twin', 'Odeon', 'Jay Bharat', 'Broadcast' and 'Young India' companies recorded music of great stalwarts of Hindustani classical and light classical music. These include Professor Abdul Karim Khan, Pandit Omkarnath Thakur, Prof. Narayanrao Vyas, Prof. Shankar Rao Vyas, Prof. Aman Ali of Indore, Prof. Mallikarjun Mansoor, Sau. Heerabai Barodekar, Bai Sunderabai of Poona, Miss Susheela Tembe, Surshree Smt. Kesarbai Kerkar and Smt. Moghubai Kurdikar. These records were best sellers. Mr. Keshavrao Bhole reviewed some of them critically (with pen name 'Shuddha Sarang') in Marathi periodicals and magazines. However, there was no review, no reference or even a mention of the records of Professor Amir Ali of Indore. What could be the reason behind this?

Making of Ustad Amir Khan

Probably this 'Merukhand' gayaki was too academic for the common listener and the concerts and the records were not very well received in Bombay. Amir ali returned to Indore. After the death of his father in 1937, he had to shape his career to support the family. He decided to change his singing style keeping 'Merukhand' gayaki at the center. Usually a classical music concert is divided in three parts: 'Vilambit' (slow) or 'ativilambit' singing followed by singing in 'Madhyalaya' and the raga is concluded in 'drut' composition using fast taans. Amir ali decided to find three gurus for these three sections. During search, he found them in reverse order.

Ustad Rajab Ali Khan (1874-1959) of Indore knew Amir ali since his childhood. He used to call him by 'Beta Amir'. Rajab Ali learnt initially from his father Mughal Khan, then he learnt Been from Bande Ali Khan and finally took lessons of Jaipur gayaki from Ustad Alladiya Khan, Thus, his gayaki became rich with these influences. Listeners would say 'Ustad Rajab, Gate Gajab!'. Amir ali learnt this 'drut' singing and very fast taans from Rajab Ali Khan and soon commanded a mastery over this style. Ustad Rajab Ali Khan admired him by saying that if you want to listen to my music of young age, please listen to Amir Khan.

Ustad Aman Ali Khan (1884-1953) of 'Bhendi Bazaar' gharana was known for madhyalaya 'Merukhand' gayaki. Although he belonged to Indore, he used to live in Bombay near 'Bhendi Bazaar' area. During British Raj, British officers and the residents used to live in spacious houses near J. J. Hospital. This place was behind the open market (bazaar) and hence the commonly known address was 'Behind the Bazaar' that became 'Bhendi Bazaar'!. Many musicians were living in this area. Thus the name 'Bhendi Bazaar' was associated to their style of singing and gharana.

Ustad Aman Ali Khan never sang 'ativilambit' or 'drut' gayaki. He had a mastery over short taans with sargam in madhyalaya. He was also fond of Karnatic music and raga Hansadhvani was his most favorite one. He taught Amir ali for number

of years. Later on, Ustad Amir Khan used to sing Raga Hansadhwani in his concerts in memory of Ustad Aman Ali Khan. He has recorded 'Jai Mate Vilamb Tajde' on LP record. In Karnatic music the composition 'Vatapi Ganpatim Bhajeham' is very popular. He also recorded tarana in this raga – 'Ittihadesta Miyān Ne Mano To' [You (Allah) and me are one and the same]. This Pharsi verse contains a spiritual message of one-ness between God and the devotee. This composition took Amir Khan to international levels of name and fame.

For vilambit/ati-vilambit or slow singing Amir ali chose Ustad Abdul Wahid Khan (1882-1949) of Kirana gharana. Wahid Khan was the cousin of Ustad Abdul karim khan and guru of Smt. Heerabai Barodekar. He was also known as 'bahire' Wahid Khan due to his hearing deficiency. He was an accomplished Beenkar too. His style of ornamentation and rendering raga with a careful and delicate treatment of each swar was unique one. Although Amir ali rarely met Ustad Abdul Wahid Khan, he learnt indirectly through the radio programs of Wahid Khan and tried to assimilate his gayaki. Ustad Abdul Wahid Khan used to sing in Jhoomra Taal ['Jhoom Raha' – means the rhythm that makes you swing] and Amir ali also began to sing in this wonderful taal. He had an opportunity to sing in a private mehfil in which Ustad Abdul Wahid Khan was also present and he appreciated his music.

Thus, with rigorous practice and deep thinking, Ustad Amir Khan Saheb began to emerge through Prof. Amir ali of Indore. He got rid of turban and moustache and began to appear on concert stage with uncovered head. This was quite a revolutionary step. If we recall the photographs of old musicians, we find the male musicians either wearing a cap or a turban and female musicians would cover their heads with 'padar/pehlu' of their saree or dupatta. Soon, many musicians picked up this style, Ravi Shankar, Ali Akbar Khan, Bhimsen Joshi and many others. Today, hardly any one covers head.

If one describes Ustad Amir Khan's gayaki in today's language, then it is a re-mix or fusion gayaki. It was accepted and appreciated by music lovers since it gave a bouquet of music consisting of fragrance of 'Jaipur', 'Kirana' and 'Bhendi Bazaar' gharana residing in the palace of 'Merukhand' gayaki. During the concerts, lovers of different gharana could get something that they loved most and hence this mixture/new experiment became quite successful. Thus, a new 'Indore' gharana emerged and it was originated by Ustad Amir Khan. This was an example of a successful re-mix. Later Smt. Prabha Atre has written, " Although Sureshbabu Mane and Sau. Heerabai Barodekar taught music to me, I have always considered Ustad Amir Khan as my one of the gurus". Incidentally, later on Pandit Bhimsen Joshi followed the same pattern. He brought in Jaipur element of 'swar-lagao' and 'taan kriya' of Amir Khan, thus creating another re-mix within the framework of 'Kirana' gharana.

What were the specialties of the gayaki of Ustad Amir Khan?

Here is a list of some of them: 'shantiprad swarlagao', 'dhairyapurna gayan', 'sudh mudra' and 'sudh bani', ativilambit laya, meaningful pauses during singing, difficult but artful sargam, fast, 'gamakyukta', surel and danedaar taan ranging in all the three octaves, khayal and tarana compositions consisting of Pharsi 'sher', verses and lyrics. He used six stringed taanpura. He never had a 'kusti' or 'akhadebaji' with tabliya. He used to sing 'sthayi' twice. He was six foot tall, well built and would sit on the stage like a 'sadhu' or 'yogi' purush. In a concert, he used to sing with eyes closed or half closed. His bandishes were chosen very carefully and had spiritual lyrics. His bandish in raga lalat – 'Johiya More Ghar Aaye' is an excellent example and describes a sage/sadhu. It is interesting to note that when Hindu singers were singing 'Karim Tero Naam' (Malhar) and 'Alla Jane Alla Jane' (Todi), Amir Khan was recording compositions on Shiva, Hari and Rama viz. 'Bhaj Man Harike Naam' (Hansadhwani), and 'Jinke Mana Ram Birajae' (Malkauns). He also set up a trend of continuous/uninterrupted singing in concerts. In this style, he would begin the concert with a raga and would not pause or stop after it is over. He would immediately begin the next composition. This would give a sense of continuation in his presentation.

Ustad Amir Khan witnessed the 'Royal patronage' to music and also performed in the period when private concerts, music festivals, radio, cinema and gramophone records became the media of public outreach. Each medium demanded different skill but he learnt and mastered it and left his mark in all these new media. As mentioned earlier, he never sang thumri or gazal in his concerts. He also did not sing/record raga 'Bhairvi'. He used to say jokingly, 'Do you think that my musical career is over? If not, then how can I sing Bhairvi?'. He did not like Bhairvi thumri or even Bhairvi bhajan. He would say that Bhairvi is a 'Sampoorna' (complete) raga and must be treated like any other raga and sung accordingly. He used to sing this raga very rarely in the company of close friends. However, no recording of Bhairvi is available.

Gramophone singer Amir Khan

Around 1945-50, Amir Khan was one of the topmost and most sought after vocalist in North India. He was invited in almost all important music conferences. Naturally, both the gramophone company and the music directors in Hindi/Bengali film industry approached him. With the bitter experience of the 78-rpm records made in 1935, Amir Khan was rather reluctant with this medium. G. N. Joshi of HMV, was a great fan of Ameer Khan's gayaki and would attend his concerts frequently. He tried to persuade Amir Khan for cutting new records for the Gramophone Company. In his book 'Down Melody Lane' (published by Orient Longman), G. N. Joshi writes,

“ To obtain Amir Khan's agreement for the recording, I had to meet him, and therefore it was incumbent on me to visit his residence. I was greatly put off when I learnt about the locality where he stayed. I was afraid of what people would say if they observed me entering a house of ill repute. Any outsider would naturally

draw his own conclusions, not knowing that an eminent singer was living in that building. If I had, out of fear or social stigma, refrained from going to visit Amir Khan, his great artistry would have gone unrecorded. The idea of securing his consent for recording together with a keen sense of duty prompted me to enter the building, eyes downcast, not looking about me till I entered Amir Khan's room on the third floor. Once in his room, I cheered up, and I talked to him for an hour or two. After that I visited him often. We exchanged views on music and gharanas, and such visits gave me opportunities to study his likes and dislikes. These visits also gave him confidence in me. After a couple of months and few such visits, he agreed to come for a recording. Some more time was lost in persuading him to agree to the terms of payment. Finally, this hurdle too was crossed. Yet Amir Khan went on canceling dates, giving fresh ones and then again postponing the recording on some flimsy grounds. I got fed up with his dilly-dallying and, in spite of my great regard and respect for him, I justifiably felt very annoyed. Ultimately one day I plucked up my courage and said to him, 'If I had approached 'God almighty' as many times as I have come to you, he would have blessed me, but all I can get from you is the promise of a future date.' Seeing my exasperation he became thoughtful, smiled a little and replied, 'Please do not disbelieve me. Name any day of this week and I will keep the appointment.'

True to his word he came on the day I named, and I got from him his first long-playing disc. His favorite ragas were Marwa, Darbari Kanada and Malkauns. It is indeed rare these days to hear Raga Marwa as presented by Bade Gulam Ali and Amir Khan. His first LP was received with tremendous enthusiasm by the record buying public. This delighted Amir Khan, and he was more than ready for another recording. In spite of this I had to put in a lot of effort and time to bring him to the studio again. This time he made an LP containing ragas Lalit and Megh and this was all that could be obtained from him before he was lost to the world “.

This was year 1960! LP record cover of raga 'Marwa' and 'Darbari' has a black and white photograph enclosed in a oval shape frame. He is wearing a coat and ream-less glasses and his portrait is quite pleasant. Marwa raga has vimambit bandish 'Piya mohe anant das' and drut composition 'Gurubina gyan kaise paun'. His singing takes the listener in a different spiritual world. In 1968, he recorded second LP containing raga Lalit (Kahan jage raat, Jogiya more ghar) and Megh (Barkha ritu aai and tarana). Its cover has a color photograph with Khansaheb wearing a blue suit and is seen in a squatting position. In 1980, he recorded third LP with his most favorite ragas – Hansdhwani (Jai mate vilamb tajde) and Malkauns (Jinke mana ram biraje). Photograph on this LP record jacket shows Khansaheb wearing a white kurta and tuning his six string taanpura with eyes closed.

These LP records are collector's items today. Around 1960, he also cut one 78-rpm record on HMV label (N 88319) and contains raga Shahana – 'Sunder

angana baithi' - on one side and tarana in raga Chandrakauns on the flip side. Today, the 'Google' search with key words 'Ustad Amir Khan' yields over 55,000 hits. Discography of his available records/recordings is available at:

<http://courses.nus.edu.sg/course/ellpatke/Miscellany/amir%20khan.htm> and http://www.pathcom.com/~ericp/ak_discography.html

Playback singer Amir Khan

In 1952, at the age of forty years, Ustad Amir Khan began to sing for films. His first film was in Bengali - 'Kshudhit Pashan' or 'Bhuka Patthar' [A hungry stone]. Ustad Ali Akbar Khan had set tunes as the music director and Amir Khan sang following songs:

- 1] 'Kaise Kate Rajani' - a bandish in raga Bageshree,
- 2] 'Piyake Awanki' – Thumri in raga Khamaj [with Protima Banerjee]

Pt. Debu Choudhury, famous Sitar player witnessed the recording of this 'Khamaj thumri' at the recording studio of 'New Theater', Calcutta and it lasted from 11.00 p.m. at night till 5.00 a.m. next morning.

Song text of the only recorded 'thumri' of Amir Khan Saheb is:

“ Piyake awanki main suniri khabariya, aang aang men umang uthat hai “

This film is occasionally telecast on Indian TV channels and one can listen to Amir Khan's music in the background score. If VCD/DVD of this film is released, then one can listen to his music completely. However, above two songs are available on 78-rpm records and are in the safe hands of record collectors in India.

In the same year 1952, another film – 'Baiju Bawara' - was released and Ustad Amir Khan contributed substantially as a consultant to the music director Mr. Naushad Ali. Prakash Pictures 'Baiju Bawara' film was set on a 'Mughal' period and is based on two great singers, 'Tansen' and 'Baiju'. Hindustani classical music was at the focus of this film. It was unanimously decided that Amir Khan's voice would be suitable for Mian Tansen. However, it was not clear who should sing for Baiju in the climax song at the singing competition. Many names including Pujya Pandit Omkarnath Thakurji were under consideration. However, Amir Khan suggested the name of Pandit D. V. Paluskar due to his 'Prasadik' (serene and devotional) voice. Pt. Paluskarji had by then cut several 78-rpm discs and had learnt the art of recording a raga in just three minutes. As a result, Ustad Amir Khan and Pt. D. V. Paluskarji recorded a six minute jugalbandi in raga Desi 'Aaj gavati mana mero jhumke' and a great recording was created. Paluskarji wrote down the notation of his part in a diary and this has been published in a Marathi book 'Parimal' written by his disciple Smt. Kamal Ketkar. Other Baiju songs viz. 'Tu gangaki mauj', 'Mana tarpat hari darshanko aaj' are

sung by Mohammad Rafi. No one notices the use of two different voices for the same character 'Baiju' played by Bharat Bhushan. Today, no one even remembers who played the part of Miyan Tansen in this film. However, songs of Tansen in the voice of Ustad Amir Khan are well remembered by music lovers as well as cine-goers. Title song of this film is a bandish in raga 'Puriya Dhanashree' sung by Amir Khan. He had sung aalap in raga 'Darbari' and also recorded 'Ghanan ghanan ghan garjo re' in raga Megh. This Megh composition was not included in the film. However, all these three songs were released on 78-rpm records. Later on he also recorded a composition 'Daya karo re he giridhar gopal' for film 'Shabab' and again in the music direction of Mr. Naushad Ali. He did not receive the payment for this recording and this has been mentioned in Pt. Tejpal Singh's book. Today, VCD/DVD of these films are available and one can listen to Amir Khan's music from the 'Original sound tracks'.

In 1955, music director Mr. Vasant Desai invited khansaheb to record 'lalat' composition 'Jogiya mere ghar aaye' for a Marathi film 'Ye re majhya maglya' and a 78-rpm record was cut. Music director O. P. Naiyaar recorded same composition for the title song of Hindi film 'Ragini'. Khansaheb has narrated, 'I was called for the recording. The recording was over in just two minutes and was accepted. It was little over one and half minute, time taken to tune the taanpura was much more. If they had recorded little more, they would have obtained a three minute 78-rpm record'. This is an example of how some of the renowned music directors had strange attitude towards classical music.

Khansaheb gave recordings for some films produced by his disciples. Mr. Mukund Goswami of Bombay produced two religious films. Amir Khan sang 'Ae mori aali, jabse bhanak pari' – a composition in raga Darbari for the film 'Jai Shree Krishna'. In another film 'Radha Priya Pyari' he sang same composition 'Ae mori aali' in jhaptaal. His another disciple Pt. Amarnath produced a documentary film on Mirza Ghalib. Khansaheb sang famous Ghalib gazal 'Rahiye aab aaisi jagah chalkar jahan koi na ho'. One does not know if these films (and the documentary) are available today!

Amir Khan is best known for his playback singing in two films: 'Jhanak Jhanak Payal Baje' (1955) and 'Goonj Uthi Shahanaï' (1959). Mr. Vasant Desai composed music for both the films. In 'Goonj Uthi Shahanaï', he has sung raga Bhatiyar (Nisa dina barasat) in a duet with shahanaï played by Ustad Bismillah Khan. In ragamalika duet, both of them have sung/played eight ragas (Ramkali, Desi, Shuddha Sarang, Multani, Yaman Kalyan, Sur Malhar, Bageshree and Chandrakauns) in just six minutes. HMV had released 78-rpm records of Amir Khan and Bismillah Khan from this film.

Title song of 'Jhanak Jhanak Payal Baje' in Raga 'Adana' made him famous throughout India and abroad. This was the high point of the film. During the recording of this song producer Mr. V. Shantaram was quite restless since it was taking long time to synchronize the chorus with Khansaheb's singing. Mr. Vasant

Desai could calm him down and the song made a history. During golden jubilee celebration at Liberty cinema in Bombay, Khansaheb was invited to sing this composition in the ceremony and he sang it for longer duration. VCD's/DVD's of both these films are now available.

What was the gharana of Khansaheb's gayaki? He himself has replied, 'Gharana is not known with any person's name but is associated with a place. 'Indore' was a place where many great musicians sang/played. I have listened to many and put them in a style and named it as the 'Indore' gharana'. Musicologist Mr. Vamanrao Deshpande has mentioned this gharana in his Marathi book 'Gharandaj Gayaki'. He describes it as a 'swar-pradhan' gayaki in which musical notes and song/bandish text are important. Khansaheb was very particular about the correct and meaningful pronunciation of the words and the notes.

Disciples

Common misconception that Amir Khan had no disciples has been removed in one chapter of Pt. Tejpal Singh's Hindi book. He has given details of his 'Gandabaddha' disciples with photographs. Some of his disciples are:

Delhi - Late Pt. Amar Nath, Tejpal and Surinder Singh (Singh brothers), Muneer Khan (sarangi player), Ajit Singh Pental, Amarjit, R. S. Bisht, Shankar Majumdar.

Calcutta – A. T. Kanan, Late Shreekant Bakre, Smt. Purvi Mukherjee, Late Pradyumna Mukherjee, Kankana Banerjee, Sunil Banerjee.

Jalandhar – Shankarlal Mishra, Surendra Shankar Awasthi.

Simla – Bhimsen Sharma.

Indore – Narayan Rao, Devbaksha Pawar.

Rajkot – Gajendra Bakshi.

Bombay – Mukund Goswami [mentioned above as film producer of two religious films].

Mr. Mukund Goswami was the Mathadhish (chief priest) of the temple of Vallabhacharya Sampradaya (cult) in Kalbadevi area in Bombay. He was the devotee of Khansaheb's music and learnt music as a disciple. He used to play Saraswati Veena. Khansaheb used to sing in the temple on number of occasions and excellent recordings are in the collection/library of this Sampradaya.

Pt. Gokulotsav Maharaj of Indore is also mentioned as an indirect disciple. This is because he never met and learnt from Ustad Amir Khansaheb, but learnt from his radio programs and recordings. He imitates Ameer Khan gayaki very well.

Bhavnagar's Pandit Rasiklal Andhariya, Mumbai based sarangi player Sultan Khan and late sitar player Pandit Nikhil Banerjee from Calcutta had an influence of Khansaheb's gayaki.

Exploring origins of 'Tarana'

Perhaps the greatest contribution of Ustad Amir Khansaheb is in his study of 'Tarana'. He was awarded a fellowship by Bihar Academy. It is not clear whether his research and findings were recorded and whether these are available with Bihar Academy in print or any other form. However, he researched thoroughly and used to sing tarana in almost every concert. Sometimes, he used to explain the 'tarana' composition and its meaning.

Tarana is believed to have origins in 13th century. Great poet, musicologist and administrator Ameer Khushro was a disciple of Hazrat Nizamuddin Aulia (Avalia). Ameer Khushro composed 'Tarana' for his guru. After the death of Hazrat Nizamuddin Aulia, Ammer Khushro spent rest of his life at his tomb and composed number of Tarana. He breathed his last at the tomb of his guru. Today, Hazrat Nizamuddin is a Railway station in Delhi and one express train is named after 'Hazrat Nizamuddin'.

Ameer Khushro's work consists of the poems with verses containing some specific words and these words are repeated during singing. These poems/verses are devotional in nature. In any religious song, repetition of words is necessary. These repetitions are useful to devotees in reaching towards God/Allah through 'Nama Smarana' or 'Japa', e.g. 'Ram naam japa' in Hindus. In Sufi cult, music is used invariably in singing tarana. Meaning of some of the 'Pharsi' words used in 'Tarana' are:

Dar – Bheetar, Aandar (inside)

Dara – Andar Aa (get in or come inside)

Dartan – Tanke Aandar (inside the body)

Tanandara – Tanke Aandar Aa (Come inside the body)

Tom – Main Tum Hun (I am you)

Nadirdani – Tu Sabse Adhik Janata Hai (You know more than anyone else)

Tandardani – Tanke Aandarka Jannewala (One who knows what is inside the body)

Simplest tarana composition is: " Dara dara dartan, darat dartan dartan "

This means that 'Aandar Aao, Tanke Aandar Aao'

Simple words used for addressing Allah are:

'Ya La La La Lom' means Alla, Alla repeated several times.

Ye, Yali, Yale, Yala, Yalale are all the short forms of 'Allah'.

Kumar Gandharva has sung tarana – ‘Yala Ya Yala Yallari’ and is available in tape/CD form. However, the inlay card does not explain the meaning of these words and the purpose of this tarana. If music companies and musicians show some concern towards uninitiated listeners, then music lovers will benefit a lot.

Tarana is usually sung by Sufi saints during their prayers. They sing tarana in the trance or in ‘Hal’ mood. Many times they dance in the state of ecstasy. Unfortunately, due to various reasons musicians did not care to understand the meaning of these ‘pharsi’ sher and words. They treated these compositions to show the skill of their tongue in fast tempo singing. Today if anyone wants to know what is ‘tarana’, then over 400, 000 sites could be visited. Most common description of the ‘Tarana’ as explained in these sites is reproduced below from two representative sites:

“ 1] [Tarana](#) are songs that are used to convey a mood of elation and are usually performed towards the end of a concert. They consist of a few lines of rhythmic sounds or [bols](#) set to a tune. The singer uses these few lines as a basis for very fast improvisation. It can be compared to the ‘[Tillana](#)’ of [Carnatic music](#).

2] Tarana: This is a vocal composition that is usually sung in a fast tempo using syllables such as na, ta, re, da, ni, odani, tanon, yalali, yalalam, etc. Sometimes, Pakhawaj bols or Sargams are also used. The difference between the Drut Khayal and Tarana lies in the text. In the Khayal, the fast type is usually a meaningful poem while in a Tarana, there is no poem as such and the emphasis is on producing rhythmic patterns with vocables. The Tarana is set to a raga and Tal. The Tal can be Teen-tal, Ek-tal, Jhumra, Ada-chautal and so on and its tempo can range from Vilambit to Drut. Tarana singing requires specialization and skill in rhythmic manipulation. The late Amir Khan, Nissar Hussain Khan, Krishnarao Pandit and Kumar Gandharva were known for Tarana singing, as well. Among the present day singers, Ustad Rashid Khan, Veena Sahasrabuddhe, Padma Talwalkar and Malini Rajurkar include this form in their repertoire. The Tarana can have bols of Sitar, Pakhawaj and Mridang too, in addition to Sargams “.

According to Ustad Amir Khansaheb, due to the ignorance of the meaning of the words from the foreign language, many musicians added the tabla, pakhawaj and mrudangam bols to tarana (e.g. Dha Kid Tak Dhum Kid Tak etc.) and distorted the form completely to please the audience. They of course exhibited the ‘taiyyari’ of their tongue to the listeners, but defeated the purpose of tarana totally. Ustad Amir Khan was seriously concerned and he tried to enlighten the listeners by singing tarana in concerts and recordings. He has recorded following tarana but unfortunately the important information given below is missing from the inlay cards/record covers.

1] Tarana in raga Suha:

“ Sakiya Barkhej Dar Deh Jamra, Khaq Bar Sar Kun Game Aayyamra “.

Meaning in Hindi: “Ae saki! tu uth ja, mujhe jam de aur duniyaki taqliphonke sarpar khaq dal “.

2] Tarana in raga Megh:

“ Abre Tar Saihane Chaman, Bulbul O Gule Phasale Bahar
Saki O Mutrib O May, Yaar Be Saihane Guljar “.

Meaning in Hindi: “ Badal bheege hain (phuhar baras rahi hai), aangan men chaman hai, wahan bulbul (bhi) hain, bahar ka mausam hai, saki hai, gayika hai, sharab hai aur chamanke aanganmen mera mehboob maujud hai “.

3] Tarana in raga Hansadhwani:

“ Ittihadista Miyane Mano To, Mano To Nista Miyan Ne Mano To “

Meaning in Hindi: “ Tere aur mere daryanmen ek aaisa talluk hai ki tere mere beech men main aur tu ka fark nahin raha gaya “. (One-ness of the mortal and immortal)

Personal life

It is a matter of debate whether one should discuss the personal life of any legendary artist or not? However, it is also believed that it helps in understanding the musician in totality, and hence it is useful to study the personal aspects that have shaped the artist. Life of Ustad Amir Khansaheb was full of struggle. The period in which he was trying to establish himself as a professional artist was a difficult one. Royal patronage was diminishing gradually. Struggle for independence was at its peak and naturally performing arts did not have sufficient backing and support in the society. During 1932 and 1942 he moved from place to place like a ‘fakir’. Initially, he lived with his maternal uncle Mohammad Khan in Arab lane, Bombay. Here he met Amanat Ali Khan, nephew of Ustad Rajab Ali Khan. Soon they became fast friends. Juggan Khan, a table player introduced Amir Khan to Prof. B. R. Deodhar at his office in Dadar. He sang for him on number of occasions. Later on Prof. Deodhar wrote about him in ‘Sangeet Kala Vihar’ – a magazine of Gandharva Mahavidyalaya. In 1934/36, he also had some private tuition for living in Bombay.

In 1936, his father asked him to join the services of Maharaj Chakradhar Singh of Raygadh Sansthan in Madhya Pradesh. Maharaj used to sponsor musicians and send them to many music festivals and conferences. Soon he sent young Amir Khan to participate in Mirzapur Conference. There was a galaxy of musicians in

this conference: Faiyaaz Khansaheb, Inayat Khan Sitariye (father of Vilayat Khan), Pandit Omkarnath Thakur and Smt. Kesarbai Kerkar. Amir Khan sang in 'Merukhand' style and audience hooted him out in few minutes. Organizers appealed him to sing a thumri, but he refused and left the concert stage. Soon he left the Royal court and returned to Indore. His father died in 1937. Khansaheb lived in Bombay until 1941 and then went to Delhi to teach Munni Begum, former disciple of Ustad Abdul Wahid Khan. (Later on he married Munni Begum). In Delhi, he used to live in Sadik Building on G. B. Road. He spent some time in Calcutta and used to live in the area of dancing (nauch) girls and 'kothewalis'. He sang in Lahore conference just before partition. Soon after the independence and the partition, the atmosphere in Delhi and Calcutta was quite changed. Hence, Khansaheb came to Bombay. He used to live near Congress House on Vallabhbai Patel road on third floor in the room next to Gangabai. This place was full of prostitutes and singing girls and the area was known as 'Pila House'. Ustad Bade Gulam Ali Khansaheb, Ustad Ahemadjan Tirakhawa, and Ustad Abdul Wahid Khansaheb had also lived here, since they would get tuitions and disciples in this area. This atmosphere never disturbed these musicians in their 'talim' and teaching. Khansaheb used to live here like a sage. Later on, he could afford to move to 'Vasant' building on Pedder Road and lived there for rest of his life.

Khansaheb's first 'Nikah' nama (marriage contract) was read with the sister of Sitar Player Vilayat Khansaheb. Her name was 'Zeenat' and he used to call her 'Sharifan'. At that time, he was struggling and the income was not much. Hence this marriage did not last long. They had one daughter 'Fahmida'-charming, fair and tall lady resembling Khansaheb. She is now a leading homeopath in Bombay. Then he married with his disciple Munni Begum of Delhi and this marriage lasted quite long. Khansaheb used to call her 'Khalifan' and the disciples would call her 'Amma'! She also loved and cared them like a mother. He had a son from this marriage – Ikram!. He did not have any interest in music. He studied Mechanical engineering, settled in Canada and in 1969 invited Khansaheb to Canada and organized few concerts. Around 1965, Khansaheb married with Raisa Begum, daughter of thumri singer Mushtari Begum of Agra. He had expected that Munni Begum would accept her. But she could not bear the shock and left home and was never seen again. It was rumored that Munni Begum drowned herself in Prayagraj near Allahabad.

In 1966, Raisa Begum delivered a son. A grand party was thrown and a wonderful jalsa was organized in Indore. His first birthday was celebrated at Karolbaug in Delhi. He was called 'Bablu' and registered in school as 'Haider Amir'. Khansaheb passed away when he was eight years old. After B.Com degree he began to act on stage. With new name 'Shahbaz Khan' he began to appear in films and in TV serials. His role of Haider Ali in TV serial 'Tipu Sultan' was very popular. Thus, the musical heritage of Ustad Amir Khan was not carried forward by his children. His younger brother Bashir Khan was the staff artist at Indore radio station and retired as a 'Sarangi' player.

Sunset

February 13, 1974. Khansaheb was in Calcutta. After dinner at a friend's house, he was returning in a car with journalist friend Shams-U-Jaman and his disciple Smt. Purvi Mukherjee. They were discussing something on Urdu literature. In Southern Avenue area, they were traveling on 'Lanes Down Road'. All of a sudden, a car from opposite direction collided. The car hit with such a great speed that both the cars took two full round turns and bumped over once again. Khansaheb was sitting near the door. Suddenly the door opened and he was thrown out, hit on a nearby electric pole twice and was thrown away. Journalist friend and Purvi Mukherjee survived but car driver died on the spot and Khansaheb passed away one hour later in the hospital. He breathed his last near the place of his first wife Zeenat. His last rights were performed by brother in laws – Ustad Vilayat Khan and Ustad Imrat Khan. He was buried in 'Gobra Kabrasthan'. Later on his son Ikram decorated this tomb with ivory stones. Soon, Khansaheb was to leave for America with Mr. Govind Basu and Pandit Nikhil Banerjee. He was invited to visit San Francisco University and join as a visiting professor for one year. However, the destiny was different and he had to leave for services in the court of Allah.

Sudden demise of Ustad Amir Khansaheb left the world of music in deep silence and intense grief. Indore radio had a special broadcast and someone in the program said, 'Teesare saptak par thahari taan aapni jagah tham gayi' [The taan that reached third octave remained there and did not descend]. Every year his disciples celebrated his death anniversary religiously and this continued for many years!

In 1976, HMV released one LP record from the live concert recordings of Ustad Ameer Khan. In 1981, INRECO Company released a record and tape of raga 'Chandramadhu'. His disciples Singh Bandhu, Kankana Banerjee and Purvi Mukherjee recorded ragas and paid musical tributes to their guru. Many music lovers have been collecting recorded music of Ustad Ameer Khan even after thirty years of his demise. What was so great about his music? That is what future generations shall find out and there is lot of recorded material available to them.

- Suresh Chandvankar
- Society of Indian record collectors, Mumbai
- October 25, 2006
- Tel. 2280 49 86
- chandvankar@yahoo.com

Amir Khan: List of 78 rpm recordings:

1] Columbia VE 1002 (C.1935)

Puriya kalyan (labelled Shyam kalyan)
aaj so bana - part 1 and 2

2] Columbia VE 1004 (C.1935)

Suha sugarai - charan partan
Todi - tarana

3] Columbia VE 1009 (C.1935)

Multani - dhola to jalam
Hansadhvani - bhaja mana nita hara ka naam

4] Columbia VE 1012 (C.1935)

Patdeep - yeri meri aan (part 1 and 2)

5] HMV N 88319 (c.1950)

Chandrakauns - tarana
Shahana - sundara angana baithi

6] Columbia GE 3083 (C.1935)

Kafi - lalan aay
Adana - mohamad shah rangeela

7] HMV N-53120 (Aug. 1959)

Amir Khan & Bismillah Khan & Party - Ragmala I
OJE-14588 Ramkali, Desi, Shudha sarang, Multani, Yaman

Amir Khan & Bismillah Khan & Party - Ragmala II
OJE-14589 Sur malhar, Bageshri, Chandrakauns
[Film: Gunj Uthi Shehnai, Music: Vasant Desai]

9] HMV N 77010 (May 1960)

OJE-16143T1 Amir Khan
OJE-16145T1 Amir Khan & Smt. Protima
[Film: Kshudhita Pashan, Music: Ali Akbar Khan]

10] HMV N 77011 (May 1960)

OJE-16144T1 Amir Khan
OJE-16146T1 Ali Akbar & Nikhil Banerjee
 [Film: Kshudhita Pashan]

Reissues of songs recorded for the Film Baiju Bawra:

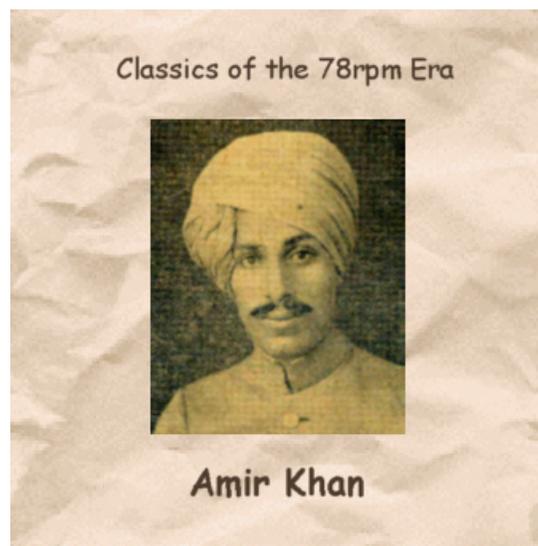
'THE TWIN' Label

11] THE TWIN FT 17512

 Amir Khan
OJW 2193 Megh - ghanan ghanan ghan garje
OJW 2194 Puriya Dhanashree - tori jay jay

12] THE TWIN FT 17513

 Amir Khan & D. V. Paluskar
OJW 2220 Desi - part 1: aaj gavati mana mero
OJW 2240 Desi - part 2: aaj gavati mana mero



Birth Centenary of S. D. Burman (1906-1975)

Known as "Sachin Karta" to the music connoisseurs of Kolkata, "Burman Dada" as fondly called by the musicians of Bombay, "Shochin Deb Bormon" by the radio listeners of Bangladesh and West Bengal, India, "S.D. Burman" by the film cine goers or simply "SD" by his film fans, was born on October 1, 1906 at Komilla in a Royal family of Tripura. His uncles deceived his father and conquered the throne. As a result, Burman family had to live in isolation like refugees in their own kingdom. Many stories, myths and rumors isolated young Sachin even further. With unrest and disturbed mind, he used to wander in streets of Agartala. He did not like school much but was passionate about music and sports. His father Navdweep Chandra Burman was Sitarist and a Dhrupad singer. Kumar Sachin had first music lessons from him. Later on he learnt from Krishna Chandra Dey, Badal Khan, Girija Shankar Chakraborty and Baba Allaiddin Khan of Maihar [father of Ali Akbar Khan and father in law of Ravi Shankar]. He was in close association with a Sufi saint Saheb Ali and had recorded several songs of Saheb Ali. He learnt folk music of Bengal such as Bhatiali, Baul, Bangla Keertan from many gurus. He borrowed freely from folk music and composed several songs both in Hindi and in Bengali. He used to handle and play several instruments and had a mastery over sitar and flute. His passion and interest in football was so deep that organizers of major football matches used to invite him as referee. Soon he became star football player, singer and a musician. No wonder then that he received an invitation from the Hindusthan Musical Products Ltd. Calcutta for cutting gramophone discs on their Hindusthan record label.

He cut his first Bengali song disc in September 1932 at the age of twenty-six years and it was released on 'Hindusthan' label. The record label reads as: by Kumar Sachin Dev Burman. The word 'Kumar' relates to his stature as a Royal Prince (Raj Kumar) and not as a child prodigy. Later on he dropped this title 'Kumar'. Hindusthan Main List catalogue published in 1966 gives following information about his Hindi records:

Kumar Sachin Dev Varma

H 461	Nain More Daras / Preetmen Huve Badnaam
H 548	Aab Main Sharan Tumhare / Mere Preetam Pyare
H 922	Chale Chalo Premke Sathi / Premki Pyari Nishani
H 1001	Dheerese Jana Bagiyanmen / Kaun Nagariya Jaore
H 1094	Pile Harinaamka Pyala / Mere Shyam Suno Meri
H 1179	Balam Mujhse Ruthke / Mere Jobanke Phulwari

H 1211 Nainonke Suljhake / Rimjhim Rimjhim

H 1321 Gundham Hamare / Sab Deshki Janata

Kumar Sachin Dev Varma and Meera Dev Varma

H 1232 Phulgendava Na Maro / Tumho Bade Chitchor

Due to the popularity and sale of these discs, some songs were reissued on EP and LP records by the Hindusthan records.

Later on he also recorded prolifically for the Gramophone Company and many 78-rpm records were issued on HMV label. Compressive list is under preparation.

As per the information from the record collectors, details of his solo songs are:

Hindusthan records – 55 songs, HMV - 19 songs and 4 songs on Super Seven HMV EP.

Reissued on EP's – Angel: 6, Hindusthan: 8, HMV: 3
LP's – HMV: 4, Hindusthan: 3

Thus, in all 102 songs are available on discs. He has composed most of his songs himself except 17 that were composed by Sursagar Himanshu Dutt and Kazi Nasrul Islam. His lyricists are: Ajay Bhattacharya, Meera Dev Burman, Gouriprasanna Mujumdar, Mohini Choudhury, Kazi Nasrul Islam, Munshi Zahid Hussain, Pandit Bhushan, Shailendra, Majrooh Sultanpuri and Anand Bakshi.

He used tunes of his several Bengali songs in Hindi films. Some examples are:

Pavan Diwani (Dr. Vidya), Jhan Jhan Payal Baje (Buzdil), Jane Kya Tune Kahi (Pyasa), Nain Churaye Chain Churaye (Anurag), Hum Bekhudimen Tumko (Kala Pani), Vahan Kaun Hai Tera (Guide), Khai Haire Humne Kasam (Talash). These songs are hit even today because of their origin in sufi and devotional music.

Between 1937-43, he recorded these songs on 78-rpm discs. He also composed music for five Bengali films: Rajshree, Nirbadshan, Jeevan Sangini, Chadma Beshi and Matir Ghar. In 1966, 'Matir Ghar' was re-made in Nepali language as 'Maiti Ghar' and music of this film was composed by his assistant Jaidev.

In 1942, film producer Mr. Chandulal Shaha of Ranjit studio invited him to work with him in Bombay but he did not come. Rai Bahadur Chunilal, Sushil Mujumdar and Shashdhar Mukherjee of Filmisthan studio persuaded him and in 1944, he shifted to Bombay and settled with his family. As a composer, Filmisthan's

Shikari (1946) was his first Hindi film. He met Dev Anand in 1948 and then he was the music director for most of Navketan's films. His association with Dev Anand was a long one beginning with Afsar (1950), Bazi, Taxi Driver, Ghar no.44, Fantoosh, Nau Do Gyarah, Kala Pani, Kala Bazaar, Guide, Jewel Thief, Prem Pujari, and Tere Mere Sapne (1971). He also composed music for other Dev's films on other banners such as Paying Guest, Teen Devinya and Munimji and the songs were very popular.

During 1950-60, Hindi films were centered around Raj Kapoor, Dev Anand and Dilip Kumar with their own set of musicians and singers. Rafi and Mukesh were the singing voices of Dilip Kumar and Raj Kapoor respectively. In such a situation, Sachnda used every available voice for Dev Anand. In the beginning Hemant Kumar sang 'Gupchup Gupchup Pyar Karen' (Saja, 1951), 'Ye Raat Ye Chandani Phir Kahan' (Jaal, 1952), 'Teri Duniya Men Jeeneese', 'Chup Hai Dharati Chup Hai Chand Sitare' (Ghar no. 44, 1955) for Dev. Talat Mehmood sang 'Jayen To Jayen Kahan' in film Taxi Driver. In Munimji (1955), Dev sang 'Jeevanke Safarmen Rahi' in Kishore Kumar's voice whereas in the same film, Hemant Kumar lent him his voice for the song 'O Shivji Byahane Chale'. Later on both Mohammad Rafi and Kishore Kumar sang many songs for Dev Anand and cine-goers never found it odd.

Although S. D. Burman was at home in Navketan camp, he composed wonderful music for many films of Bimal Roy and Guru Dutt. These songs are remembered by film music lovers of all generations. He used large musical canvas using words, chorus, tonal colors of instruments and orchestration in the following songs: 'Bichade Sabhi Bari Bari, 'Waqt Ne Kiya Kya Hansi Sitam' (Kagaz Ke Phool), 'Jane Wo Kaise Loga The Jinke'. 'Jinhe Naj Hai Hindpar Wo Kahan Hai', 'Ye Duniya Agar Mil Jayen To Kya Hai' (Pyasa). In spite of the rudimentary recording equipment of 50's, his songs are real masterpieces. The songs were based on classical, light classical, folk and devotional music. He also composed several duets, comedy, and cabaret numbers. This was part of his profession that he had chosen. His family members and relatives criticized him heavily for diluting and commercializing the art. Towards the end of his life, he severed the relations with Agartala. Although he was denied the princely throne in Tripura, he ruled over the hearts of millions of music lovers. He was a simple man wearing dhoti-kurta and liked tamkuwala paan very much. His life style was simple but he was extremely miser, money conscious and preferred to live in isolation. He used to say, " Make yourself rare, then only people pay you attention in this film industry".

He has sung very few solo songs in Hindi films and composed songs for Mukesh. Although both of them had distinct voices, one can hear sufi/devotional music in their songs. Some examples of Mukesh songs are: 'Ae Dile Awara Chal' (Dr.Vidya), 'O Janewale Ho Sake To Lautke Aana' (Bandini), 'Ye Kisne Geet Cheda' (Meri Surat Teri Aankhe), 'Chalri Sajani Aab Kya Soche' (Bambai ka Babu), whereas those of S. D. Burman are: 'Wanha Kaun Hai Tera' (Guide),

'Suno Mere Bandhu Re' (Bandini), 'O Re Manjhi' (Sujata), 'Saphal Hogi Teri Aradhana' (Aradhana) and many others.

It is interesting to note that beginning with Mashal of 1950 to Barood of 1976, Lata Mangeshkar has sung 132 solo songs composed by S. D. Burman. Among other singers, number of songs are: Asha Bhosle (75), Kishore Kumar (53), Mohammad Rafi (45) and Geeta Dutt (44). He set tunes to the songs of 27 lyricists and 57 singers have sung them. He has composed about 700 songs in 90 Hindi and five Bengali films out of which 157 Hindi film songs are duets. Today, towards the closure of S. D. Burman's birth centenary, most of his film songs are available on CD's and tapes. Internet sites are full with lot of information. However, his Hindi and Bengali private songs are relatively less known. Many of these songs need to be reissued and preserved for posterity and researchers of film music. S. D. Burman passed away on October 31, 1975 at the age of 69 years. However his voice and music is alive for ever,

- Suresh Chandvankar
- Hon. Secretary, 'Society of Indian Record Collectors'
- 801 Bhaskara, TIFR Hsg. Complex, Navynagar
- Colaba, Mumbai – 400 005
- India
- Tel. 0091-22-2280 4986

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Bengali Films of S. D. Burman:

1937 Rajshree
1940 Rajkumar Nirbadshan
1943 Jeevan Sangini
1943 Chadma Beshi
1943 Matir Ghar

Hindi Films of S. D. Burman:

1946: Shikari, Aath Din
1947 Do Bhai, Dilki Rani, Chittod Vijay
1948 Vidya
1949 Kamal, Shabnam
1950 Afsar, Mashal, Pyar
1951 Baji, Bahar, Bujhdil, Ek Nazar, Naujawan, Saza
1952 Jal, Lal Kunwar
1953 Arman, Babla, Jeevan Jyoti, Shahanshah
1954 Aangare, Chalis Baba Ek Chor, Radha Krishna, Taxi driver
1955 Devdas, Ghar Number Chavalis, Madbhare Nain, Munimji, Society
1956 Fantoosh
1957 Miss India, Nay Do Gyarah, Paying Guest, Pyasa
1958 Chaltika Naam Gadi, Kala Pani, Lajwanti, Sitaronse Aage, Solvan Saal
1959 Insan Jaag Utha, Kagazke Phool, Sujata
1960 Apna Haath Jagannath, Bambaika Babu, Bewakuf, Ek Ke Baad Ek, Kala Bazaar, Manjhil, Miyan Bibi Raji
1962 Baat Ek Raatki, Dr. Vidya, Naughty Boy
1963 Bandini, Meri Surat Teri Aankhen, Tere Gharke Samne
1964 Benzir, Kainse Kahun, Ziddi
1965 Guide, Teen Devinyan
1967 Jewel Thief
1969 Jyoti, Aradhana, Talash
1970 Ishq Per Jor Nahin, Prem Pujari
1971 Gambler, Naya Zamana, Sharmili, Tere Mere Sapne
1972 Anurag, Ye Gulistan Hamara, Zindagi Zindagai
1973 Abhiman, Chupa Rustom, Jugnu, Phagun
1974 Prem Nagar, Sagina, Us Par
1975 Chupke Chupke, Mili
1976 Arjun Pandit, Barood, Tyag, Diwangi
? Saaz [between 1950-60]

Lyricists of S. D. Burman's film songs:

Hindi: Anjum Pilibhiti, Anand Bakshi, Phani Badayuni, Gopal Sinh Nepali, Harikrishna Premi, Hasrat Jaipuri, Dr. Mohammad Iqbal. Jan Nissar Akhtar, Kaifi Azmi, Majrooh Sultanpuri, Saint Meerabai, Pt. Narendra Sharma, Neeraj,

Pradeep, Prem Dhavan, P. L. Santoshi, Qumar Jalalabadi, Rajendra Krishna, Raja Mehendi Ali Khan, Shantiswaroop (Madhukar), Sahir Ludhiyanvi, Satyendra Athaiyya, Shakeel Badayuni, Vishwamitra Adil, Vijay Anand, Yashonandan, Joshi and Yogesh.

Bengali: Ajay Bhattacharya, Meera Dev Burman, Gouriprasanna Mujumdar, Mohini Choudhuri, Kazi Nasrul Islam, Munshi Jadir Hussain, Pandit Bhushan.

Singers of S. D. Burman's film songs:

Ashok Kumar, Ameerbai, Arun Kumar, Asha Bhosle, Beenapani Mukherjee, Balbeer, Bhupendra, Chitalkar (C. Ramchandra), Danny Dangzopa, Dilipkumar, Geeta Dutt, G. M. Durrani, Hemat Kumar, Hridaynath Mangeshkar, Hemlata, Jagmohan Bakshi, K. S. Ragi, Kishore Kumar, Kamal Sista, Lalita Deolkar, Lalita Rao, Lata Mangeshkar, Mangala Tipnis, Meena Kapoor, Mohammad Rafi, Mukesh, Motilal, Manmohan Krishna, Manna Dey, Mubarak Begum, Mahendra Kapoor, Mehmood, Paro Devi, Pramodini Desai, Pankaj Mitra, Raj Kapoor, Raj Kumari, R. D. Burman, R. S. Bedi, Shamshad Begum, S. L. Puri, Shyam Sunder, Suraiyya, Surendra, Surinder Kaur, Sandhya Mukherjee, Sudha Malhotra, Suman Kalyanpur, S. D. Batish, Sushma Shreshtha, Sunil Kumar, Shobha Gurtu, Shivangi Kolhapure, Talat Mehmood, Thakur, Usha Mangeshkar, and S. D. Burman.

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References:

- 1] 'Tum Na Jano Kis Jahan Men Kho Gaye': 'Sachin Dev Burman' – monogram compiled by Mr. Vishwas Nerurkar, Mumbai [for private circulation].
- 2] 'Sachin Dev Burman: Vyakti Va Sangeet': lecture in Marathi by Dr. Ashok Ranade, Mumbai-organised by 'Society of Indian Record Collectors' – May 3, 1998.
- 3] Articles by Raju Bharatan on S. D. Burman: Screen weekly and Filmfare (1985).
- 4] Private record collections of Mr. V. V. Navelkar, Bhalchandra Meher and Ashok Thakurdesai, Mumbai.

Smt. Saraswatibai Mane/Rane alias 'Sakina' [Chhotutai, (1916-2006)]

Born in Miraj (October 1916), 'Sakina' was the youngest daughter of the legendary maestro of the Kirana gharana, Ustad Abdul Karim Khan Sahib and Smt. Tarabai Mane. After separating from Karim Khan, Tarabai renamed children and Sakina became Kumari Saraswati Mane with surname Mane derived from her mother's surname. She was initiated into music by her illustrious brother Sureshbabu Mane. After about 1930, she also learnt from such celebrities as her sister Smt. Hirabai Barodekar (1905-1989), Ustad Nathan Khan (1889-1946) of the Jaipur gharana and Prof. B. R. Deodhar (1901-1990) of Gwalior gharana.

Working on stage in her mother's 'Nutan Sangeet Natak Mandali', with luminaries like Bal Gandharva, Master Krishnarao, Vinayakbuwa Patwardhan, Sawai Gandharva and Meenakshi Shirodkar, musicals like 'Soubhadra', Sanchaya Kollo' and 'Ekacha Pyala' brought her fame. Between 1929 and 1933 she cut several discs with 'Odeon' label in the name of Kumari Saraswati Mane rendering Hindi Bhajans and Marathi Bhavgeete. Some of these were also reissued on 'Columbia' label. She has also cut discs on 'Young India' label in early 40's.

In the meantime, she married to Mr. Sunderrao Rane and became Sau. Saraswati Rane. In the early 1940's, she made recordings as a playback singer for the movies such as 'Paisa Bolto Aahe' (Marathi, 1943). She also acted in a Marathi film 'Savitri' and later took to playback singing for Marathi and Hindi films. She provided playback to over 50 films. She has sung in almost all films produced by Acharya P. K. Atre. Her song 'Beena madhur madhur vacha bol' in raga Bhimpalās from Hindi/Marathi film 'Ram Rajya (Prakash Films) was most popular. She reached throughout North India through this song. Younger listeners will probably remember her rendering Raga Shudh Kalyan with her grand daughter Shrimati Meena Faterpekar in the movie 'Bhumika' by the renowned director Shyam Benegal. She has cut over 200 songs on 78 rpm discs consisting of classical, light classical and film songs. She is probably the very first female playback singer in Hindi/Marathi film industry centered around Bombay.

However, in order to concentrate on the performance of Hindustani classical music, she had to virtually stop accepting offers for playback singing. By then she was a regular performer for All India Radio and had also made several gramophone records with 'His Master's Voice', apart from her countrywide concert tours. Her renderings of Ragas Chandrakauns, Basant Bahar, Yaman and the immortal Marathi numbers 'Ghanashyam Nayani Aalaa', 'Jaa Ghevuni Sandesh Pakhara', the duets with her sister Shrimati Hirabai Barodekar remain ever popular. She also had the honor of singing the Maharashtra Geet on the very first Maharashtra Day, the 1st of May, along with her sister. She has also recorded a LP record of duet with her sister Heerabai Barodekar in 1960. She received several awards including the prestigious ITC Award presented at the ITC Sangeet Sammelan held in New Delhi in the year 2006. She was very active and used to attend music programs and functions. She attended Heerabai

Barodekar birth centenary program at Sharada Sangeet Vidyalaya, Bandra in May 2006. She participated in this function and sang raga Todi. Smt. Saraswatibai Rane, last member of Karim Khan's family passed away at Pune on Tuesday October 10, 2006.

- Suresh Chandvankar

RECORDS OF SARASWATIBAI MANE / RANE

ODEON RECORDS (C.1935-40)

1] SB 2097 MISS SARASWATI MANE [HINDI]
 S 1029 Na Bolo Shyam - SARANG
 S 1030 Chalo Sakhi Khele – HORI

2] SB 2135 MISS SARASWATI MANE [MARATHI]
 S 1523 Padari Ghyave Ya Jana - DURGA
 S 1554 Disat Na Tujvina – SINDHURA
 Comp. By Mr.Vasant. S. Desai

3] SB 2153 MISS SARASWATI MANE [HINDI]
 S 1503 - MAND
 S 1524

4] SB 2218 MISS SARASWATI MANE [MARATHI]
 S 2159 Ha Prem Padi Ramla - BHOOP
 Comp. By Mr.Vasantrao. S. Desai
 S 2217 Ja Jhani Ganga Kinari - MAND
 Tunes & Comp. By Mr. D. P. Korgaonkar

COLUMBIA RECORDS –

1] GE-3198 KUMARI SARASWATI MANE [MARATHI]
 S 2740-1 Hrudayat Majhiya Tun Sauli - BHAVGEET
 S 2742-1 Majhya Mani Tujhya Mani Ekach Lage - BHAVGEET
 Comp. By – M.G.Rangnekar.

2] GE-3202 KUMARI SARASWATI MANE [MARATHI]
 S 2744 Shinali Hari Re Kiti Vaat Baghuniya
 S 2746 Nako Nako Re Soduni Jaun
 Comp. By – M.G.Rangnekar, Tune by - Dhamankhan

3] GE-3207 SARASWATI MANE [MARATHI]
 S 2741 Tun Ja Dur, Ja Dur Re- BHAVGEET
 S 2745 Kan Hasata Majhya Preetila - BHAVGEET
 Comp. By – M.G.Rangnekar.

- 4] GE-3297 SARASWATI MANE [MARATHI]
 CEI 13865 Khachit Bai Na Kale Kaise – “KANYADAN”
 CEI 13866 Prempash Vaya Kan Davisire – “KANYADAN”
 From Adarsha Natyalaya’s Marathi drama – ‘Kanyadan’
 Comp : M. G. Rangnekar. Music : Shridhar Parsekar
- 5] GE-3308 SARASWATI MANE [MARATHI]
 CEI 13884 Ghanashyam Nayani Aala
 CEI 13885 Ja Gheuni Sandesh Pakhara
 Comp : G. D. Madgulkar
- 6] GE-3459 SARASWATI RANE [MARATHI]
 CEI 18956 Kiti Kiti Sangu Tula Ga – From Saubhadra
 CEI 18957 Nayani Tyjhya Aansoo Yetil Ka
 Comp : G. D. Madgulkar
- 7] GE-3550 SARASWATI RANE [HINDUSTANI]
 CEI 18965 Jobnare Lalaiyya - CHANDRAKAUNS
 CEI 21436 Mora Manava Jogi - THOOMRI
- 8] GE-8164 MRS.SARASWATI RANE [MARATHI]
 CEI 21746 Jagi Hat Bhaga – Ekach Pyala
 CEI 21747 Lalna Mana – Ekach Pyala
 Comp : V. S. Gurjar
- 9] GE-8238 MRS.SARASWATI RANE [MARATHI]
 CEI 29067 Rusuni Ugich Krishna Sakhya
 CEI 29068 Gade Priticha Pela Rita
 Comp : S. A. Shukla, Music : Shridhar Parsekar
- 10] GE-8391 MRS.SARASWATI RANE [MARATHI]
 CEI 21867 Maina Madhur Madhur Vach Bol
 CEI 29130 Me Tujhich Na Re Radha Bala
 Comp : S. A. Shukla, Music : Shridhar Parsekar
- 11] GE-8454 MRS.SARASWATI RANE [MARATHI]
 CEI 29131 Olakhali Me Aapulya Manichi Hi
 CEI 29198 Aasach Manjul Ga Kokila
 Comp : G. K. Datar, Music : Shridhar Parsekar
- 12] GE-8582 MRS.SARASWATI RANE [MARATHI]
 CEI 60164 Vihinbai Sambhala Ho
 CEI 60165 Mangal Ghatika Aaj Ugavali
 Comp : M. G. Patkar, Music : Shridhar Parsekar

13] GE 8677 Mrs. SARASWATI RANE [MARATHI]
Nachate Jalavari Chandrabimb
Chandanyachya Sagaraat

14] GE 23205 Mrs. SARASWATI RANE [MARATHI]
Kan Dur Ramraya
Abhaginiche Ek Magane
[Lyric: Anil Bharati]

Records of film music:

15] GE 3847 Sau. SARASWATI RANE [HINDI]
He Mana Preetse Jeevan
C/W AMEERBAI KARNATAKI
Sunaun Kya Tujhe
[From Hameed Pictures: 'Jeevan Ka Saaz']

16] GE 3848 Sau. SARASWATI RANE [HINDI]
Preet Nagarki Reet
C/W AMEERBAI KARNATAKI
Sansarmen Dukha Sukha Hota Hai
[From Hameed Pictures: 'Jeevan Ka Saaz']

17] GE 3849 Sau. SARASWATI RANE [HINDI]
Sajani Prem Hai
C/W AMEERBAI KARNATAKI
Bichada Bachpan
[From Hameed Pictures: 'Jeevan Ka Saaz']

18] GE 3850 Sau. SARASWATI RANE [HINDI]
Sajanise Sajan Mil Gaye
C/W MASTER ASHRAF KHAN
Saki-e-Jahan
[From Hameed Pictures: 'Jeevan Ka Saaz']

19] GE 3926 Sau. SARASWATI RANE [HINDI]
Meri Pukar Sunle – Part 1 & 2
[From Jayant Desai Productions: 'Mahasati Tulsivrinda']

20] GE 3927 Sau. SARASWATI RANE [HINDI]
Tu Kisliye Khamosh
Dikhade Dikhade Prabhu
[From Jayant Desai Productions: 'Mahasati Tulsivrinda']

21] GE 8445

C/W

Sau. SARASWATI RANE
Manda Manda Pavan Chale

[HINDI]

Sau. LALOITA PHADKE

Mana Rota Hai

[From Nav-Jhankar Productions: 'Jay Bheem']



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