

Stereo CCIR Nagra 19cm **B 77**
tape F.V.L. puré

Copy L.P. Olivier Boelen
HMV ECSD 2402

Mallikharjun Mansur

- 1 Jangpuri
- 2 Jait Vallyan
- 3 Bihari

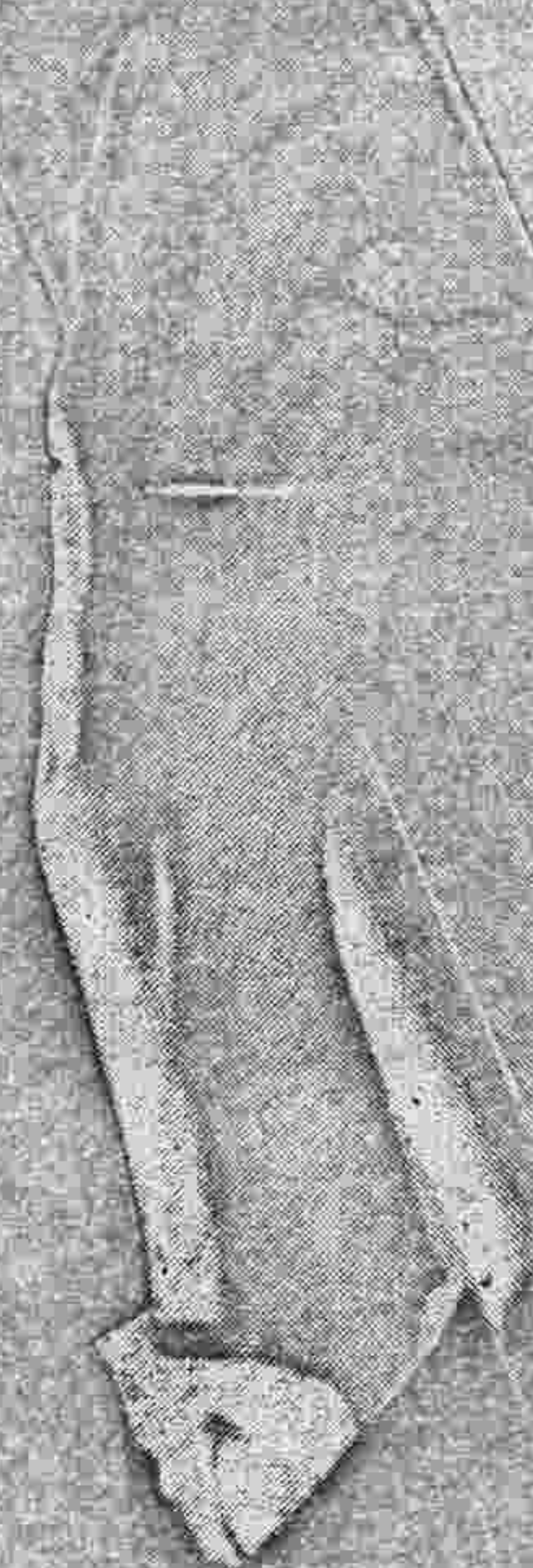
extra: Salru Khan, Sarangi, Manu Bihag

gehört zu: Lamsweerde Box 21: B, 77

gehoort zu:
Lansweerde Box 21: B, 77



Mallikarjun Mansur



gehört zu: Lamsweerde Box 21: B, 77

MALLIKARJUN MANSUR

Tabla Accompaniment • Narayanrao Indorkar

SIDE ONE

*Hun to jaiyo piya ke desh •
Raga-Jaunpuri-Vilambit-Teen Taal*

*Hum rayya raat beran ke pas •
Raga-Jaunpuri-Drut-Teen Taal*

SIDE TWO

*Papiha na bolo •
Raga-Jait Kalyan-Teen Taal*

*Neend na aai •
Raga-Bihari-Teen Taal*

STEREO

ECSD 2402

THIS RECORD can safely be played on any modern monophonic equipment with a light weight pick-up. You will hear excellent reproduction on a suitable mono player and full stereo sound on a stereo player

Born at Mansur in Dharwar District, 60 years ago Mallikarjun was lucky to get at the age of 12, a very capable guide and teacher in Pandit Nilkanthboa Alurmath. Disciple of Pandit Balkrishnaboa Ichalkaranjkar, he initiated the talented boy—Mallikarjun—into the traditional style of Jaipur Gharana. After six years of very vigorous training under this Guru, Mallikarjun had further training from Ustads Manjeekhan and Bhurjikhani, the two gifted sons of the most illustrious follower of Jaipur style—Late Ustad Alladiyakhan. Mallikarjun shaped into a worthy exponent of this style and today he is acclaimed as one of the front-rankers amongst the vocalists. His expositions of the Ragas are noted for beauty of Cheez-Bandish and renderings in majestic proportions with the help of complex and picturesque taan patterns. He has due to his frequent broadcasts and appearances in Music Conferences won a large admiring clientele all over the nation.

The President of India has conferred on him the distinguished title of 'Padmashree' this year in recognition of his meritorious proficiency in the art.

SIDE I:

Jaunpuri:

This morning melody, creates an atmosphere of devotion and appeal. In the ascent (Aroha) the third note Gandhar is omitted and in the descent (Avaroha) the fourth note Madhyama is seldom used. The maestro with his masterly and profound knowledge gives a very scintillating performance of the Raga. Both the Vilambit and Drut compositions are in teen-tala—a rhythm of 16 beats.

SIDE II:

This side comprises of two items. The first is Raga—Jait-Kalyan. This is a sub-melody of Kalyan which is an evening Raga. The rhythm employed is Teentala and the artist displays his virtuosity by presenting a very neat and masterly exposition of the Raga.

The second item is lilting performance of a very refreshing tune called 'Bihari'. Ustad Sajely Khan, grandfather of Ustad Alladiyakhan is credited with the creation of this interesting melody. The bandish is in Teentala.

Photo and Design: Mohan Wagh