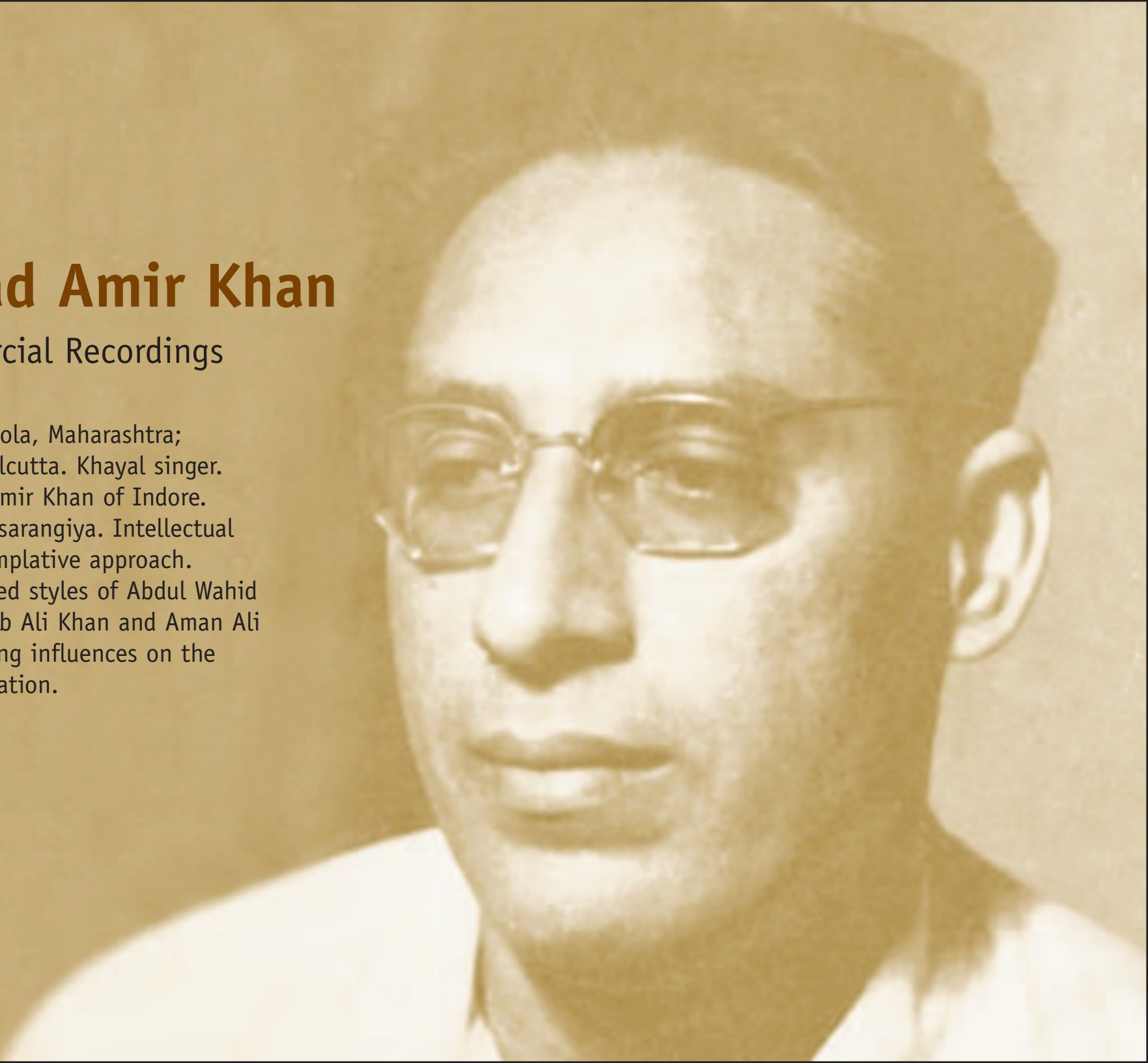


# Ustad Amir Khan

## Commercial Recordings

b. 1912 Akola, Maharashtra;  
d. 1974 Calcutta. Khayal singer.  
Son of Shamir Khan of Indore.  
Initially a sarangiya. Intellectual  
and contemplative approach.  
Incorporated styles of Abdul Wahid  
Khan, Rajab Ali Khan and Aman Ali  
Khan. Strong influences on the  
next generation.



## MEMORABLE EVENINGS WITH USTAD AMIR KHAN

A RARE COLLECTION - NEW RECORDINGS (4 Cassettes/LPs)

Cassette 1: STC 04B 7371 - LP 1: EMI PMLP3059

Side A:

### BAIRAGI

*Mansumarat nis din tumharo naam* - Tintal

### CHARUKESHI

*Laaj rakho tum mori gusaiyan* - Madhyalay Tintal

Side B:

### PURIYA

*Chin chin baat takat hun tori* - Drut Tintal

### MADHUKAUNS

*Bairanbhai rain* - Tintal

Cassette 2: STC 04B 7372 - LP 2: EMI PMLP3060

Side A:

### SHUDDH KALYAN

*Karam karo* - Vilambit in Jhumra

### SHUDDH KALYAN

*Dim ta dim* - Tarana in Tintal

Side B:

### BAGESHRI,

*Balo guna kaamana jaage* - Vilambit in Jhumra

Cassette 3: STC 04B 7373 - LP 3: EMI PMLP3061

Side A:

### MIYAN MALHAR

*Karim naam tero* - Vilambit in Jhumra Taal

Side B:

### MIYAN MALHAR

*Barasan lagi re badariya* - Drut in Tintal

### RAMDASI MALHA

*Chhai badara kaari* - Tintal

Cassette 4: STC 04B 7374 - LP 4: EMI PMLP3062

Side A:

### JOG

*O balma* - Vilambit in Roopak Taal

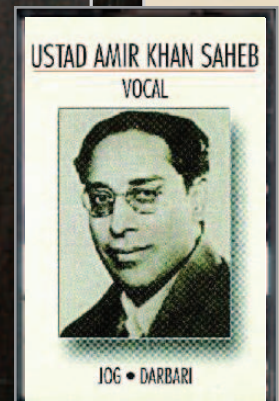
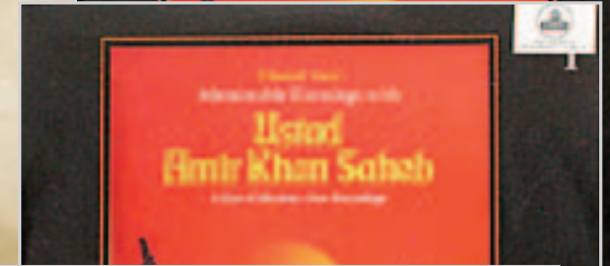
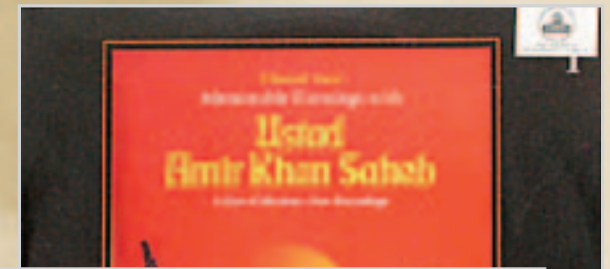
*Saajan more ghar aye* - Drut Teental

Side B:

### DARBARI

*Mori aali ri jab se bhanak* - Vilambit in Jhaptaal

*Kin bairan kaan bhare* - Drut in Tintal



## AMIR KHAN - A BOUQUET OF RARE LIVE CONCERT RECORDINGS

HMV CLASSIC GREATS, NEW RECORDINGS

Courtesy: Mr Adinath Mangeshkar & Mr R H Bengri - (2 cassette set)

Cassette 1: STC 850350

Side A:

### BAGESHRI KANADA

*Gore gore mukh par* - Vilambit in Jhumra

Side B:

**BAGESHRI KANADA** continued

### ABHOGI KANADA

*Laaj rakh lijo mori* - Drut Khayal in Ektaal

Cassette 2: STC 850351

Side A:

### SHAHANA KANADA

*Sundar angana baithi* - Drut Khayal in Tintal

### DARBARI KANADA

*Ye re man biya biya* - Drut Khayal in Ektaal

Side B:

### KAFI KANADA

*Ab man laag tumhi sang* - Vilambit in Jhumra

## USTAD AMIR KHAN - TASKEEN, THE ULTIMATE BLISS

NINAAD PREMIUM (2 cassettes/CDs)

Cassette 1: NCO001, CD 1: NCCD001

Side A:

### KOMAL RISHABH ASAVARI

*Jagaat sapna ka karat guman* - Vilambit Jhumra

Side B:

**KOMAL RISHABH ASAVARI** continued

*Eri ab to* - Madhya Laya Tintal

**JOG**, Tarana in Tintal

Cassette2: NCO002, CD 2: NCCD002

Side A:

### TODI

*Ja ja re more piya* - Vilambit in Jhumra

*Man ke panchhi bhaya bavre* - Drut in Tintal

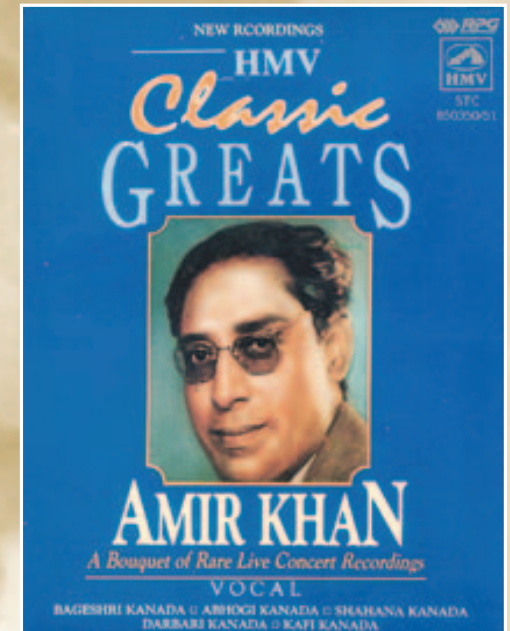
Side B:

### MEGH,

*E barkha ritu ayee* - Vilambit in Jhumra

*Dim ta dim ta dere na* - Tarana in Ektaal

Live recording of an open air concert at Mumbai, one of the last concerts of the maestro;  
Produced by kind permission of Smt Raisa Begum Amir Khan and with courtesy of Shri R H Bengeri.



## ANANYA - USTAD AMIR KHAN

NAVRAS NAV-RATNA—THE GREAT MASTERS

NAVRAS NRCC 0091/92, 2 cassettes - Archival Recordings from the collection of

Mr Ain Rashid Khan & Shahbaz Khan (1960s) - Pt Gyan Prakash Ghosh (Harmonium), Pt Gobinda Bose (Tabla)

Cassette 1: NRCC 0091 (71:13)

Side A:

**YAMAN**, *Shahaje karam barmane* - Vilambit Jhumra

Side B:

**YAMAN**, *Shahaje karam barmane* - Vilambit continued

*Aiso sughar sundarva balamva* - Drut Tintal

**HAMSADHWANI**, *Jai maata vilambha* - Madhyalay Ektal

*Ta nom tanana ta tadare dani* - Tarana Tintal

Cassette 2: NRCC 0092 (60:41)

Side A:

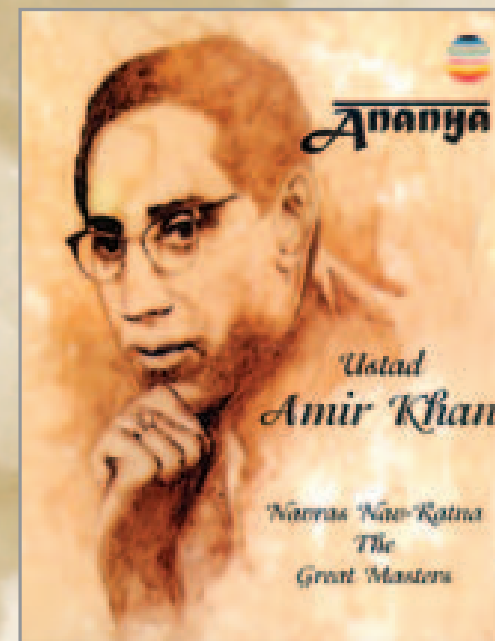
**RAGA PURIYA**, *Yaale mana la* - Vilambit in Jhumra

*Chin chin baat takat hun tori* - Drut Tintal

Side B:

**ABHOGI**, *Charana dara aayo ri* - Vilambit Khayak Jhaptal

*De tana dere na ta dim* - Tarana Tintal



## AMIR KHAN - PRATIDHWANI: VOICES OF THE LEGENDS

MUSIC TODAY A01036/37, 2 cassettes (CD EMI01036/37)

Source: Shahbaz Khan

Cassette 1: A01036

Recorded live in 1965, Mumbai, Nizamuddin Khan (Tabla)

Side A:

**BASANT MUKHARI** (33:59), *Prabhu data vidhata saban ke* - Jhaptal

Side B:

**BASANT MUKHARI**, continued (06:52);

**NAND** (25:31), *Ae vaare saiyyan re* - Vilambit Jhumra

*Man bair bair chahat* - Drut Ektal

Cassette 2: A01037

Recorded live in 1971, Mumbai

Gyan Prakash Ghosh (Harmonium), Gobindo Bose (Tabla)

Side A:

**TODI** (23:52), *Kajo re Mohammad Shah* - Vilambit in Jhumra

*Man ke panchi bhaye banware* - Drut Tintal

**SHAHANA** (10:10), *Sundar angana baithi nikas ke* - Madhyalaya Tintal

Side B:

**YAMAN** (32:43), *Shahaje karam barmane* - Vilambit Jhumra

*Aiso sughar sundarva balamva* - Drut Tintal



## USTAD AMIR KHAN

INRECO 2711-C 398 PREMIUM MUSICASSETTE, 1 cassette,  
Gobinda Bose (Tabla)

Side A:

**UNTITLED RAGA**, *Para karo guna na* - Drut Tintal

Side B:

**UNTITLED RAGA** continued

**CHANDRAMADHU**, *E barana baai* - Vilambit Jhumra

## A RARE GEM (TREAT) FROM USTAD AMIR KHAN

HMV STC 850190, 1 cassette/1CD (EMI PLMP 5678)

Side A:

**CHANDNI KEDAR**, *Ye ri thu dhan dhan tero bhaag* - Vilambit Jhumra

Side B:

**CHANDNI KEDAR**, *Ye ri thu dhan dhan tero bhaag* - Vilambit Jhumra

## USTAD AMIR KHAN

EMI HMV SUPREME STC 5090 STEREO, 1 cassette  
Afaque Hossain (Tabla)

Side A:

**LALIT**, *Kahan jaage raat* - Vilambit Jhumra  
*Jogiya more ghar* - Drut Tintal

**MEGH**, *E barkha ritu aai* - Vilambit Jhumra

Side B:

**MARWA**, *Pia mohe aanat des* - Vilambit Jhumra  
*Guru bin gyan na pawe* - Drut Tintal

**MALKAUNS**, *Jin ke man ram biraje* - Vilambit Jhumra  
*Aaj more ghar aaila baalma* - Drut Tintal

## USTAD AMIR KHAN - THE LEGEND LIVES ON

MAGNASOUND/ATLANTIS MUSIC  
C3HV0636 STEREO, 1 CD/1 Cassette (ANC 018)

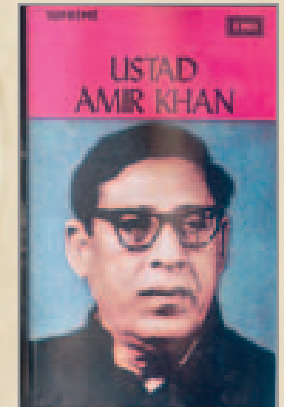
Side A:

**NAND (ANANDI KALYAN)** (28:58), *Are bare saiyan* - Vilambit Jhumra  
*Ata mana bera bera* - Madhyalaya and Drut Ektal

Side B:

**DARBARI KANADA** (13:06) *Guman jagah* - Vilambit Jhumra

**BAHAR** (15:03) *Karson lagi darawa* - Drut Tintal



## AMIR KHAN

HMV (MARGA—PATHFINDERS Series)  
STC 851005, 1 cassette  
Sheikh Dawood Khan (Tabla)

Side A:

### RAM KALYAN

*Samagama de (?)*, Persian composition  
- Vilambit Jhoomra

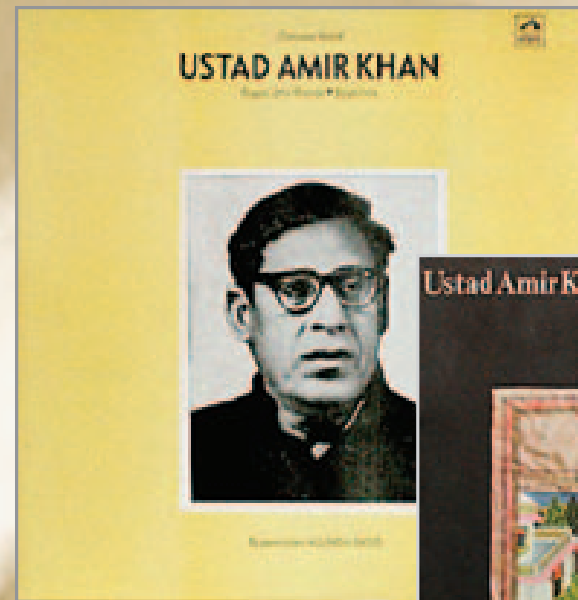
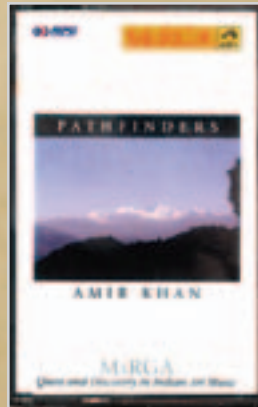
Side B:

### SHUDDHA KALYAN

*Dim tanana dere*- Tarana in Tintal

### LALIT

*Tadpat hun jaise jal bin meen* - Drut Tintal  
*Dar aa jane man* - Drut Tintal



Ustad Amir Khan Raga: Ahir Bhairav, Raga: Bageshree



## USTAD AMIR KHAN

HMV (MARGA - MILESTONES Series)  
STC 851063, 1 cassette  
HMV/AIR ECLP 41546 (LPs/2 releases)

Side A:

### AHIR BHAIRAV (29:03)

*Jagara ba so mana* - Vilambit Jhumra  
*Piya para bina parama* - Drut Tintal

Side B:

### BAGESHREE (26:53)

*Balo guna kaamana jage* - Vilambit Jhumra  
*Tana tadare dim* - Tarana in Drut Tintal

## USTAD AMIR KHAN

HMV STCS 850489 SUPREME STEREO, 1 cassette  
Afaque Hossain (Tabla)

Side A:

### HANSDHWANI

*Jai maate vilumbh taj de* - Vilambit Ektal  
Tarana in Drut Tintal

Side B:

### MALKAUNS

*Jin ke man ram biraje* - Vilambit Jhumra  
*Aaj more ghar aaila baalma* - Drut Tintal



## USTAD AMIR KHAN – KHAYAL

EMI, CD NF 1 50138 - RPG Enterprises  
Afaque Hossain (Tabla) Jnan Prakash Ghosh (Harmonium)

### LALIT

*Kahan jaage raat* - Vilambit in Jhumra  
*Jogiya more ghar* - Drut in Tintal

### HANSDHWANI

*Jai maate vilambh taj de* - Vilambit in Ektal

### MEGH

*Barkha ritu aai* - Vilambit in Jhumra



## USTAD AMIR KHAN – CLASSICAL VOCAL

BISWAS BIS-86 87A & B Mono Recording (2 CD SET)

### CD 1

#### KAFI KANADA (37:21)

*Mana lag* - Vilambit Jhumra

#### SUHA (16:14)

*Dere na dim ta num* - Tarana, Drut Tintal

#### DARBARI (9:16)

*Yare man biya* - Drut Ektal

### CD 2

#### SHUDH KALYAN (38:36)

*Karama karo* - Vilambit Jhumra

*Dim ta dim* - Tarana, Drut Tintal

#### BIHAG (35:07)

*Kaise sukh son* - Vilambit Jhumra, Drut Tintal



## AMEER KHAN

EMI-EALP 1253, ODEON-MOAE 103

### SIDE 1

#### MARWA (19:00)

*Piya mohe anat des gaye* - Vilambit Jhumra

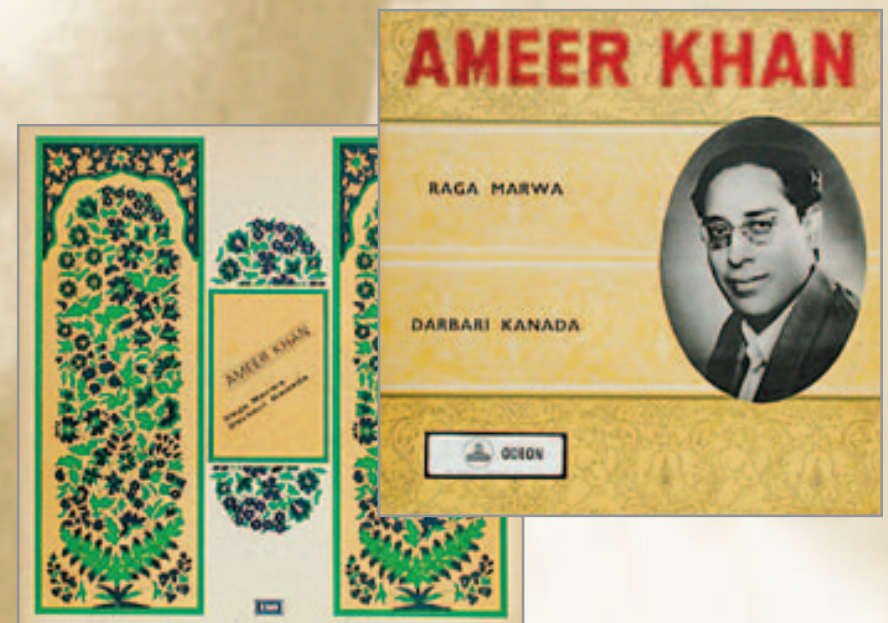
*Guru bina gyan* - Drut Tintal

### SIDE 2

#### DARBARI (18:00)

*Mori aali ri jab se bhanak* - Vilambit Jhaptal

*Kin bairan kaan bhare* - Drut Tintal



## ROLI BOOKS PRESENTS USTAD AMIR KHAN

Cassette accompanying Roli Books Publication - CPIX880044

### MARWA

*Piya mohe anat des gaye* - Vilambit Jhumra

*Guru bina gyan* - Drut Tintal

### CHARUKESHI

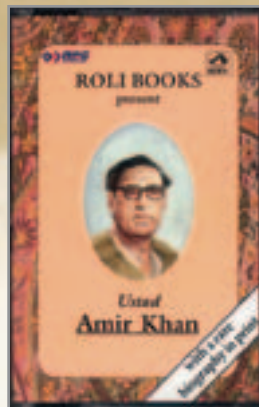
*Laaj rakho tum mori gusaiyan* - Madhyalay Tintal

### MALKAUNS

*Jinke man ram biraje* - Vilambit Jhumra

### ABHOGI

*Laaj rakh lijo mori* - Drut Ektal



## USTAD AMIR KHAN

### GREAT MASTER, GREAT MUSIC

ECLP 2765 – EMI, 1 CD

### BILASKHANI TODI (22:00)

*Ke baraka* - Vilambit Jhumra

*Ba ke nika gum* - Drut tintal

### ABHOGI (22:00)

*Charana Dara* - Vilambit Ektal

## USTAD AMIR KHAN

EASD 1331 – EMI, 1 LP

### MEGH (20:00)

*E baraka ritu ay* - Vilambit Jhumra

*Dim ta dim* - Tarana in Ektal

### LALIT (21:00)

*Kahan jage raat* - Vilambit Jhumra

*Jogiya more ghar* - Drut tintal



**RARE AND LIVE - USTAD AMIR KHAN  
& USTAD BADE GHULAM ALI KHAN**

MUSICURRY GOONJ P0003, 1 cassette/CD

Live in 1956

**Ustad Amir Khan**

**ADANA**

Jhanak jhanak payal baje - Drut Tintal

Ustad Bade Ghulam Ali Khan

BIHAG and Thumri



**USTAD AMIR KHAN  
& GANGUBAI HANGAL**

CLASSICAL VOCAL

INRECO - IP-6014, 1 CD

**Amir Khan**

**UNTITLED RAG**

Para karo guna na - Madhyalaya Tintal

Gangubai Hangal

AHIR BHAIRAV and MARWA



**USTAD AMIR KHAN  
& USTAD LATAFAT HUSSAIN KHAN**

GREAT MASTERS

EMI STC04B 7420, 1 Cassette

Side A

**Amir Khan**

**LALIT**

Kahan Jage Rat - Vilambit Jhumra

Jogiya More Ghar Aye - Drut Tintal

Side A

Latafat Hussain Khan

**PATDIPKI**

Dekho Ri Ek Jogi - Vilambit Ektal

More Anganwa Aoji Maharaj - Drut Tintal



## COMPILATIONS

### Classical Vocal Compilation: Ragamala Vol. 1

RPG Music CDFN150125 Released on CD 11/12/95

Niaz Ahmed Khan & Fayyaz Ahmed Khan: Bairagi Bhairav

Pt K G Ginde: Hindol

Bade Gulam Ali Khan: Shudh Sarang

**Amir Khan**

**MARWA**

Surshri Kesar Bai Kerkar: Nat Kamod

### The Malhars

RPG Music CDFN150490 Released: CD(ADD) Oct 2003

**Amir Khan**

**MEGH**

*E baraka ritu aai - Vilambit Jhumra*

Kishori Amonkar - Adana Malhar - Aai Re Badariya Kaari Kaari,

Bhimsen Joshi - Sur Malhar - Garjat Aaye and Badarwa Barsan Lage

### Eternal Ragas - Vocals

RPG Music CDFN 150443 CD(ADD) EMI - INDIA CLASSICAL

M.S. Subbulakshmi - Bhaj Govindam

**Amir Khan**

**MARWA**

*Guru bin gyan na aaye - Drut Tintal*

**DARBARI**

*Kin bairan kaan bhare - Drut Tintal*

Begum Akhtar

Nihure Nihure Baharen

Aie Mohabbat - Tere Anjaam Pe

Bade Ghulam Ali Khan

Aaye Na Balam and Mandir Dekh Dare

### Passage To India - Classical Vocal

Navras NRCD0171 CD(DDD)

This album contains performances of both the ancient Dhrupad genre as well as the more popular Khayal form of music. The tracks selected have been based around the time cycle of the ragas. The album features the maestros from the past generation such as **Amir Khan** to the giants of today such as Bhimsen Joshi, Kishori Amonkar, Pandit Jasraj etc... A total of 18 tracks with track times varying from 3 mins to 6 mins. Total time: 79 minutes

## AMIR KHAN – SONGS FROM FILMS

### BAIJU BAWRA

(Prakash Pictures, 1952)

HMV SPHO 830124 (Economy)

Music: Naushad; Lyrics: Shakeel Badayuni

**PURIYA DHANASHREE**

*Tori jai jai kartaar*

**Desi** (with Pt D V Paluskar)

*Aaj gavat man mero*



### JHANAK JHANAK PAYAL BAJE

(Rajkamal Kalamandir Pvt. Ltd.)

HMV SPHO 820582 (Economy)

Combination cassette with *Do aankhen barah haath*

Music: Vasant Desai, Lyrics: Hasrat Jaipuri

**ADANA** (with chorus)

*Jhanak jhanak payal baje*



### RAAGINI

(Ashok Pictures Pvt. Ltd., Bombay; 1958)

HMV SPHO 820922 (Economy)

Combination cassette with *KALPANA*

Music: O P Nayyar, Lyrics: Jan Nisar Akhtar

**RAAG?**

*Chhed diye mere dil ke taar*

### SHABAB

(Sadiq Productions Pvt. Ltd.)

in CLASSICS FROM FILMS: CLASSICAL ARTISTES SING FOR FILMS

HMV SPHO 44251 (Economy)

Music: Naushad; Lyrics: Shakeel Badayuni

**RAAG?**

*Daya kar girdhar gopal*

## AMIR KHAN (1912-1974) 78 RPM RECORDINGS

Source: Michael Kinnear

### Columbia VE 1002

**PURIYA KALYAN** (Incorrectly named Shyam Kalyan) part 1 (1934)

*Aaj so bana* - Drut Tintal

**PURIYA KALYAN** part 2

### Columbia VE 1004

**SUHA SUGARAI**

*Charan partan* -

**TODI**

- tarana

### Columbia VE 1009

**MULTANI**

*Dhola to jalam*

**HANSADHWANI**

*Bhaja mana nita hara ko*

### Columbia VE 1012

**PATDEEP**

*Yeri meri aan* (part 1)

**PATDEEP** (part 2)

### HMV N 88319

**CHANDRAKAUNS**

*Tarana* (c. 1950)

**SHAHANA**

*Sundara angana baithi* - Drut tintal

### GE 3083

**KAFI**

*Lalan aaye*

**ADANA**

*Mohamad shah rangeela*

**OJE-14588 N-53120**

**Amir Khan & Bismillah Khan & Party,**

**Ragmala – I**

from film Gunj Uthi Shehnai, (Aug 1959), Music: Vasant Desai  
**RAMKALI, DESI, SHUDH SARANG, MULTANI, YAMAN KALYAN**

**OJE-14589 N-53120**

**Amir Khan & Bismillah Khan & Party,**

**Ragmala –II**

from film Gunj Uthi Shehnai (Aug 1959), Music: Vasant Desai  
**SUR MALHAR, BAGESHRI, CHANDRAKAUNS**

**OJE-16143T1 N-77010**

**Amir Khan**

from film: Kshudhita Pashan, (May 1960)

**OJE-16145T1 N-77010**

**Amir Khan & Smt. Protima**

from film: Kshudhita Pashan, (May 1960)

**OJE-16144T1 N-77011**

**Amir Khan**

from film: Kshudhita Pashan, (May 1960)

**OJE-16146T1 N-77011**

Ali Akbar & Nikhil Banerjee

from film: Kshudhita Pashan, (May 1960)

**Reissues of songs for the Film Baiju Bawra:**

**THE TWIN FT 17512**

**Ustad Amir Khan**

OJW 2193

**MEGH**, *Ghanan ghanan ghan garje*

OJW 2194

**PURIYA DHANASHREE**, *tori jay jay*

**THE TWIN FT 17513**

**Ustad Amir Khan and Pandit D. V. Paluskar**

OJW 2220

**DESI** Part 1, *Aaj gavati mana mero*

OJW 2240

**DESI** Part 2, *Aaj gavati mana mero*

**Amir Khan** was born at Indore in 1912. Music was in his blood; his ancestors had been musicians in the Mughal courts. His father was an expert sarangi and vina player. A mehfil of Amir Khan's was always a pleasant experience. He had a very impressive and magnetic personality. At his concerts he would always sit in the posture of a yogi doing his tapasya, with closed eyes and deep meditation. He maintained the same position till the end of his concert. His smiling countenance, a total lack of gesticulation or facial distortion, his absolute concentration on the song, and the slow, gradual build-up of a raga picture invariably kept his audience completely engrossed. He had, for accompaniment, two tanpuras tuned to perfection, a subdued harmonium and a tabla with a straight, simple but steady laya. An atmosphere of solemnity and tranquillity pervaded his concerts, in striking contrast with the noisy and sometimes unmusical gymnastic bouts some singers have with the tabla players that entertain listeners with acrobatics rather than providing them with aesthetic delight.

He had cultivated his voice till it was as exquisitely chiselled as a piece of sculpture. While presenting a raga he unfolded it with extreme skill, delicacy and purity. At times, when an ascending note appeared to be suspended in mid-air, he unexpectedly made a lightning play on that note, holding the audience spellbound. Because of his inborn, instinctive knowledge of avakash, kal and laya he was able to make his voice sound as if he was singing swaras from two different octaves simultaneously, treating his audience to a unique celestial experience. His mastery over layakari and the swaras was complete. His taans though complicated, and full of artistic twists, were executed in an easy and graceful way. He had an amazingly wide range of pitch, and he moved majestically through this span with his liquid golden voice. Listeners were always favourably impressed by his gayaki and skilled display of tonal beauty. He did not agree with the popular notion that the tarana was just a tongue twisting exercise with a meaningless cluster of words, involving a lot of vocal

jugglery in an ever-increasing tempo. He always put into a tarana a Persian couplet interwoven in the apparently meaningless 'Dir tun, tan, din yalali, yalallum', and honestly believed that these syllables did have some mysterious and mystic import. According to him it was the Persian scholar Amir Khusro who invented the tarana. Amir Khan was very keen on establishing this theory by carrying out research to unravel the hidden meanings of the tarana. But cruel destiny snatched him away and his mission was left unaccomplished.

Amir Khan's presentation was always thoughtful and methodical and he rarely indulged in repetitive phrases. The thorough treatment he gave each raga naturally required considerable time for flawless elaboration. It was well-nigh impossible to get a satisfactory exposition from him in just 3 minutes. It was therefore only in the late 1960s that I could have him to record for a long-playing disc. It was not an easy job to bring him before the mike, though obtaining his consent was not all that difficult. Even to approach him posed a very big problem for me. Amir Khan lived, in those days, in very disreputable surroundings, where it was considered very objectionable for any gentleman to go, even during the day. This is the locality a little beyond and opposite the Congress House on Vallabhai Patel Road, near the Kennedy bridge. It is inhabited by professional singing and dancing girls, as well as prostitutes. Amir Khan was giving tuitions to some of these singing girls for his living and therefore had to stay in one of the buildings on the third floor. Later, when his financial position improved, he shifted to a flat on Peddar Road. Just beyond the building where Amir Khan lived was the residence of an elderly singer by the name of Gangabai. Ustad Bade Gulam Ali Khan and Ahmed Jan Tirakhwa often stayed with her. This shows that even women of these professions were treated with respect as artists, in artistic circles. As the recording executive of H.M.V. I had to contact artists regardless of time and place. 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 of 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 3rd 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 4 or 5 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 cancelling dates, giving fresh ones and then again postponing the recording on some flimsy ground. 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 favourite ragas were Marwa, Darbari Kanada and Malkauns. It is indeed rare these days to hear Raga Marwa as it was presented by Bade Gulam Ali and Amir Khan. His first LP was received with tremendous enthusiasm by the 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.

G.N. Joshi - Down Melody Lane