

The known "TEHERAN" records are:

Matrix No.	Serial No.	Record title	Singer
9620	A. B. 1	gerdooi (part 1)	F. R.
9621	A. B. 1	gerdooi (part 2)	F. R.
9629	A. B. 2	tokhmeh foroosh	F. R.
9632	A. B. 4	amoozgar (part 1)	F. R.
9633	A. B. 4	Mari joon	F. R.
9637	A. B. 2	vakalate khanomha	F. R.
9653	A. B. 6	tango bade saba	Mahmood
9654	A. B. 6	rumba rooze vesal	Mahmood
9662	A. B. 8	Alishah	F. R.
9663	A. B. 8	Pariroo	F. R.
9679	A. B. 9	nov bahar	F. R.
9683	A. B. 9	dobeiti Shiraz	F. R.



9620



9637

Even though there is no information of the place of recording and the “I” prefix of other Persian labels of The National Gramophone Record Co. LTD is not seen either on the label or on the wax of TEHERAN records, but the recordings seems to be taken in India.

“Parviz Khatibi” was a young Iranian artist, songwriter and a vocalist of 40’s who was planning for a recording session in India. He has mentioned in his book “Memories of artists” (pp: 120-122) about his idea of recording some popular songs by help and cooperation of “Parviz Mahmood” who was a young European graduated in music. Mahmood’s uncle “Hossein Ostowar” was a famous Iranian pianist, had made several recordings from 1928, and was the main sponsor of their plan.

Ostowar arranged with Minbashian brothers. They were from a famous family in Iranian music. After few months, Delbar label records were imported to Iran as their musical product. Parviz Khatibi gave up the idea of recording outside Iran and recorded for Columbia in Tehran in 1947 and then for Musical Record.

“TEHERAN” records show that Parviz Mahmood followed their Idea and took part in recording. His name is registered as the vocalist of record No. A.B.6 (matrix No.: 9653/4), in a style that is similar to Delbar records. Identity of the other vocalist F. R. is not known so far but the style of music and lyrics are quite similar to the recordings by Parviz Khatibi in Iran.

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## Letter to the Editor

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From  
Mr. Anthony Lennane,  
3, The Glebe, Sarn, Newton,  
Powys, Wales, U.K.

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Date: November 7, 2007

Dear Mr. Chandvankar,

I recently found your web site and I thought you might find the enclosed photograph of some interest. My father Mr. W. Q. Lennane spent three years recording artists in India for Columbia Records of E.M.I. Ltd. Sadly, he was killed by the Japanese in Labuan, Borneo after being captured in Singapore in 1942. So, I have no information regarding his recordings, as all the master copies and their history have been disposed off.

I do not know the names of the group of musicians in the picture, just that it was probably taken around 1935/36. Anyway, I hope, it is of interest.

Yours Sincerely,

Sd/

[Anthony Lennane]

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**Can you identify the accompanying artists and the person on chair at left?**

Editor's Note:

It appears that this photograph is from the recording session of Ustad Amir Khan. It is known that he made about ten recordings for Columbia records during 1935 and a photograph wearing a turban was published in 1935 Columbia catalogue. Same is reproduced below. If we compare the two photographs then it is confirmed that the photograph is of the same person. Columbia record label has the name – Prof. Amirkhan (Indore). These records were not very popular and are not reissued till today. This is a quite different style of singing.

Sangit Ratna संगीत रत्न,  
Prof. Amirkhan (Indore) प्रो. अमीरखान (इन्दोर)

शास्त्रीय संगीत म्हाटले की ढोणाच्याही डोळ्यांपुढे प्रॉफेसर अमीर  
खासाहेब यांचे नांव उभे राहते !  
त्यांच्या संगीत प्रवीणतेबद्दल त्यांस  
संगीत शिरोमणी' संगीत रत्ना-  
कर, संगीत सुधाकर, 'संगीत  
रत्न' अशा इतक्या  
गौरवपद व पदव्या मिळाल्या  
वाहेत की त्यांचा अशा पदव्यांनी  
गौरव करण्याबद्दल हिंदुस्थानातील  
निरनिराळ्या भागांमध्ये रसिकांची  
एकमेकांशी स्पर्धाच चालू आहे, असे  
म्हाटल्यास अतिशयोक्ति होणार  
नाही. संगीतकलेमध्ये स्वर्गाय आनंद  
प्राप्त करून देणारे जे सामर्थ्य भर-



**Prof. Ameerkhan (Indore) from 1935 catalogue**

Mr. Lennane has contributed in the important golden period of recordings for Columbia Company during 1935-40. He seems to be involved in the recordings of Vazeboa, Saraswatibai Rane, Gohar Karnataki and many other artists. It was unfortunate that he was killed in Singapore when he was returning to his home. Thanks to his son for providing this information and very rare photographs. Seen below is Mr. Lennane in action. Readers are requested to identify the accompanying artists. Ustad Shakoor Khan seems to be playing Sarangi.



Mr. Lennane in action at Columbia studio



Mr. and Mrs. Lennane

## Tumsa nahi dekha, na suna!

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### **A tribute to late O. P. Nayyar**

Sunday, January 28, 2007. Omkar Prasad (O. P.) Nayyar had just finished his lunch at his paying guest accommodation in the house of industrialist Jayant Nakhwa at Thane. He was watching the 'Laughter show' on television. During the short break, he went to toilet and suddenly collapsed. He had celebrated his eightieth birthday just ten days ago with his friends in Hyderabad. He had an appointment at Pune at the end of January for a program that was postponed last year. But there was an urgent call from heavens since he had an urgent meeting with Gods and Gandharvas.

Thane Municipal Corporation elections were scheduled around the same time. Several leaders were busy in road shows. Mr. Sharad Pawar, President of Nationalistic Congress was in Thane and visited Nakhwa's house to pay his tribute. Photographs were printed, news flashes appeared on television. Unripe and half cooked journalists and TV anchors gave incorrect information on his songs and showed wrong film song clips.



For over twenty-five years, Nayyarsaab was away from the lime light of film industry. Hence, very few persons from the industry attended his funeral. He had strictly warned not to inform his family members. As per his will and wish, Nakhwa family performed his last rights in presence of few friends and music lovers. Both print and electronic media covered this news item for few days. Several articles on his music were published. Among the singers, Lata Mangeshkar in her message said, "His music was different from his contemporaries and has left a long lasting mark on Hindi film songs".

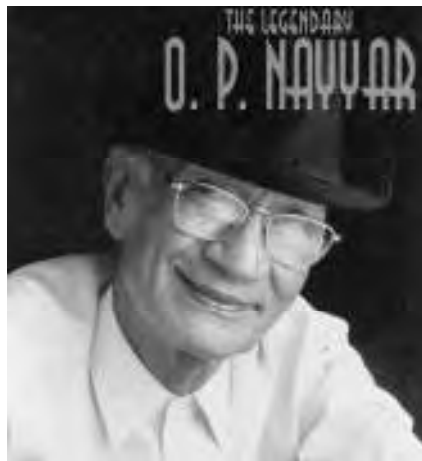
With certain views and decisions, he did not use Lataji's voice for any song that he composed. In 1990, the Madhya Pradesh Government announced 'Lata Mangeshkar' award to O. P. Nayyar. However, he refused to accept it even when he was in need of money. His logic was simple. He said that in films, music composer / director is the supreme, and not the singer. The award was named after a singer. Had it been in the name of a music composer, he would have accepted it with pleasure. The fate was such that Lataji's condolences message appeared in newspapers. However, Asha Bhosle, who had sung 324 songs on his tunes was out of country on concert tour. She has not said a word till today. However, everyone including his family members must have felt a loss for a moment. These feelings are well depicted in one song sung by Asha Bhosle,

“Chainse humko kabhi, aapne sone na diya  
jahar bhi chaha agar, peena to peene na diya”.

He was known as a rhythm king and this is probably the only song that has no rhythm at all. The song is from 1973 film 'Pran jaye par vachan na jaye'. It was recorded for but not used in the film. However, it was released on a 78-rpm record. The lyricist was 'Shamshul Huda (S. H.) Bihari'. 'Rajendra Krishna' was very famous lyricist when Nayyar began his career and it was rumored that he makes or ruins music composers. So, Nayyar decided to do without him. As a result, Rajendra Krishna did not write any song for Nayyar. Thirty-seven lyricists wrote songs for him – Majrooh Sultanpuri (125), S. H. Bihari (94) and Quamar Jalalabadi (74). Most of the films have now gone into oblivion since they were B and C grade. However, several songs composed by Nayyar are still ringing in the ears of music lovers.



Nayyar had no guru and Godfather in the industry. He became a composer on his own merit. He was known for his strange behavior and for making controversial statements publicly. Smt. Asha Bhosle was singing to his tunes until about 1974. In a recent press conference in Pune, Nayyar commented on her voice, "Ashaji's voice has changed. It does not have the old charm". This became the headline in leading Marathi newspapers in Pune and later was picked by glossy magazines too. Ashaji took this seriously and accepted the challenge. Within a month, she gave a concert at a stadium in Thane (where Nayyar lived) in reply to what he had commented upon. The show, as expected was over packed. However, it did not answer the comment made. You cannot retain the same voice when your age is advancing and Nayyar was probably hinting at that. Considering the age of both, music lovers thought about their 'second inning' where everything is fair, and turned back to the original recordings from their collections. These recordings prove Nayyar's point through several solo and duet songs sung by Asha Bhosle: 'Main shayad tumhare liye ajanabee hun, magar chand tare mujhe janate hai', 'Aankhose jo utaree hai dilmen, pehchan hai mere dilwarki', 'Ye hai reshmi julphonka andhera na ghabaraiye', 'Jaiye aap kahan jayenge', 'Jara haule haule chalo more sajana', and so many others. Many duet songs with male singers are equally charming even today.



In 1999, "O. P. Nayyar Gaurav Granth Samiti" published a book –

'Star, Romantic, Maestro of the Century – The Legendary O. P. Nayyar', in which complete details of his career as a composer were printed. This book is an excellent reference source for students of music and researchers. Asha Bhosle has given an extensive interview in one article. She says, 'Nayyarsaab was an excellent teacher, since he was a singer himself. He used to teach us so many beautiful phrases and styles while composing a tune. Me and Rafisaab could pick up only eighty percent of what he used to sing. His music arrangers Sabastian and G. S. Kohli were master craftsmen. Their homework used to be so perfect that we hardly spent hours after hours in just rehearsals. Many times I have recorded four / five songs in one session till lunch recess. This was possible through discipline and well planned work. Whenever he was pleased with anyone



who played or sang an excellent piece, he would gift him a hundred rupee note (of 1960's). He encouraged me in gaining confidence and brought me in the mainstream of playback singing. He used to compose tunes suitable for the natural voice of a singer. He used to urge me and Rafisaab to sing in natural notes and scale, preferably one note lower”.

Why do we like songs composed by O. P. Nayyar? Several answers are possible. As mentioned by Ashaji in her interview, his tunes were set to singer's natural scale. The tunes were so simple that anyone could try to sing. He used moderate orchestration. Sitar, Sarod, Mandolin, Flute, Santoor, Piano, Accordion, Saxophone, and Sarangi were his favorite instruments. Among rhythms, apart from tabla, dholak and bongo/congo, he used horse carriage rhythm (Ghoda gaadi theka) in many songs. This book mentioned above, has a photograph of over 40 musicians from a recording session. In early fifty's, some of the instrumentalists who played with him are – Shivkumar Sharma (Santoor), Raiskhan (Sitar), Hariprasad Chaurasia (Flute), and Ram Narain (Sarangi). They were yet to become 'Pandits' and 'Ustads'. All of them speak very highly and with respect about him. Nayyarsaab used to make cash payment to accompanists immediately after the recording shift, a rare quality among the music composers of that period.



Next to Ashaji, Mohammad Rafi has sung 202 songs. [60 solo and 142 duets] Some of his evergreen songs are: 'Pukarata chala hun main', 'Kabhi na kabhi, kahi na kahi', 'Ae dil hai mushkil, jeena yehan', 'Yun to humne lakh hanshi dekhe hai, tumsa nahi dekha'. Rafisaab used to say, 'Yun to humne lakh sangeetkar dekhe hain, magar nayyarsaab, aap jaisa nahi dekha'. Mr. Ram Kadam, famous

composer of Marathi films has written an interesting incidence in his biography. He was invited by Filmistan studio to compose music for their forthcoming Marathi film production. He was rehearsing in the studio where Nayyarsaab was composing music in the adjacent room. As he got disturbed, he came in and shouted, "What is this noise! Stop it immediately." Ram Kadam just signaled to his musicians, picked up the harmonium and began to sing loudly, "Yun to humne lakh hansi dekhe hai, tum "SA" nahi dekha', tum "RE" nahi dekha, tum "GA" nahi dekha, tum "PA" nahi dekha... tum kuch bhi nahi dekha re, tum kuch bhai nahi suna re". Nayyar saab quickly realized the members of "his" family and pulling his earlobes went away saying, 'Excuse me brothers. Continue'.



Nayyarsaab strongly believed that 'The Director' is and should be the supreme and the highest authority in film industry. This could be the Director of the film, music, costume, make up or even drapery and sets. His word should be final. He was probably the only composer who commanded this authority and never compromised on this issue. Once Rafissab arrived one hour late and gave an excuse that he was busy in some other great musicians shift. Nayyarsaab did not say a word, but ordered for a pack up and removed him from that film. He did not invite him again till an apology was received from Rafisaab.

Mahendra Kapoor was another favorite male singer who has sung famous songs for Nayyarsaab such as: 'Ankhomen kayamat ke kaajal', 'Tumhara chahanewala' (Kismat), 'Badal jaye agar mali, chaman hota nahi khali' (Baharen phir bhi aayegi). Today, it is becoming increasingly difficult to listen to these songs in their original form. This is because remixed and re-created versions of these songs are available in the market and on the internet. In this matter of remixes,

both Ashaji and Nayyarsaab were together. They never opposed this idea and strongly believed that new generation is looking back to their old work in new perspective. Among other male vocalists, Talat Mahmood has sung three songs, Kishore Kumar – thirty-eight, Manna Dey – one and Mukesh has sung just four songs for Nayyar. Among these four songs - 'Chal akela, chal akela, chal akela, tera mela peeche choota rahi chal akela' from film Sambandh (1969) became most popular. Words of this song probably suggested the future of Nayyar's lonely career. After about 1970, Nayyar could not adjust himself with the changing trends of the film industry. Added to this was his strange and obstinate behavior. He had taken up studies in homeopathy and horoscopy. He believed that music consoles the soul, whereas medicine cures the body and horoscopy enlightens the mind of a human being. After about 1975, he devoted most of his time to medicine and horoscopy and became an expert homeopath in Thane. He used to tour with the groups who would present his songs in public programs. He used to appear in TV shows such as TVS SaReGaMa with his famous attire, stick and the felt hat. Due to the problems and quarrels with his family members, he had left his home at Churchgate, moved from place to place before settling with the Nakhawa family in Thane.



During the last phase of his life, he had mentally returned to Lahore city of undivided India. He had spent his childhood and youth in this city and was a regular broadcaster on Lahore radio. During this career, he had composed music for forty-two songs that were non-film or so called 'private' songs. Among these songs, 'Preetam Aan Milo' written by his wife 'Saroj Mohini Nayyar' became most popular. He used to sing this song on radio. Considering its popularity, HMV issued it on Regal label. It was sung by C. H. Atma and composed by Nayyar. This record was so much popular that Atma used to get royalty for several years, whereas Nayyar received one time payment of Rs. forty only because of the different contracts they signed with the record company. When Guru Dutt learnt the success story of this song, he urged and persuaded Nayyar to re-create it in the voice of Geeta Dutt for his film 'Mr. and Mrs. 55'. Another song written by his wife – 'Punarjanam men milungi balam, akhiyan neer na aaye' used to be played often on Delhi radio. Recently, Nayyar used to say that these songs were actually written by him but he chose to give his wife's name. Whatever be the truth, the

record labels give credit to his wife. It also shows how Nayyar had foreseen his future and fate through the songs written in his youth. Music of these songs reflect the impact of New Theater's music and Punjabi style. Keeping this as a basic structure, he improvised his tunes and made memorable tunes.

Nayyarsaab's career span is from 1952-1992. Out of these forty years, he was in full form and in the limelight for over twenty years. He composed music for seventy-three films. Total number of songs including private songs is six hundred and eighty-three. He received only one Film-Fare award in 1958 for the music of Hindi film 'Naya Daur'. He remarked to producer B. R. Chopra, "This is not only 'Naya Daur' but 'Nayyar Daur' too", implying the importance of his music. As a result, he did not get any further film from Chopra camp. He was ready to compose free for the films of his friends such as Guru Dutt and Shashadhar Mukherjee, but would demand unreasonable honorarium from the producers he did not like.

After his death, several English and regional newspapers in Mumbai wrote editorials and special features on his life and music. In the editorial 'Oh tera kya kahana' [Loksatta, 30/01/2007] he was credited for his famous 'ghodagadi' (tanga) thecka. 'Sharab, Shabab. Kabab and Rubab' was his motto! In Marathi, we say, 'I shall break but shall not bend'. Nayyarsaab always refused to break, so there was no question to bend! And this is the sign of a true Marathi person. Probably, that is why this 'Punjab Da Puttar' finally rested in the nest of Maharashtrian Nakhawa family in Thane.



Nayyar was struggling for five years from 1947 to 1952. He had a chain of flop Hindi films in which he had composed wonderful music. Frustrated, he decided to return to his native place. He went to see his friend Gu ru Dutt to get some dues. Guru advised him to hold on and asked him to compose music for his forthcoming film 'Aarpar'. He also gave him a fresh stock of Bing Crosby's 78-rpm records that had just arrived from local music store. Nayyar decided to take last chance and accepted the offer. Together they listened to the records with

shayar Majrooh Sutanpuri. Majroohji immediately wrote 'Sun sun sun, O jalima' on Crosby's tune 'Jhing Jhang Jhing' and everybody liked it. Soon all the songs were written and composed. The film became super duper hit mainly due to the songs: 'Kabhi aar kabhi paar, laga teere nazar', 'Ye lo main haaree piya, huyi teri jeet re' and of course 'Babuji dheere chalana, pyarmen jara sambhalana!'. This unexpected success was a re-birth for the composer O. P. Nayyyar. He later on composed wonderful music for films starred by Dev Anand (C.I.D), Dilip Kumar (Naya Daur) and Shammi Kapoor (Kashmir Ki Kali).

It is not known how his wife and family members used to address Nayyarsaab. However, Geeta Dutt used to call him 'Babuji' and so were his friends and members of the Nakhawa family! Hindi film industry has probably never seen a composer like O. P. Nayyar who always dictated his terms and never bowed to anyone. However, industry has seen three persons wearing felt hat – O. P. Nayyar, Amrish Puri, and Dev Anand!. Two have left this world and Devsaab is still active and batting. Fortunately, almost all the songs of Nayyar are available with his fans and original discs are with die-hard record collectors. Most of his hit songs are now available on CD's, VCD's and DVD's.

All the gossips on Nayyarsaab will be over and forgotten as time progresses, but not the wonderful tunes that he composed. Ever changing technology shall make them available for generations in so many different formats. Future netizens shall listen to Nayyar's music through cyberspace and dance with his tunes. They would also hum and sing,

'Yun to humne lakh hanshi dekhe hai, (Nayyarsaab) tumsa nahi dekha, na suna'

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\* Author of this article has compiled a ninety minutes audio/visual presentation on O. P. Nayyar. Interested music lovers are requested to contact.

\*\* Photo Courtesy: 'Star, Romantic, Maestro of the Century – The Legendary O. P. Nayyar',  
Editor – Shree Vishwas Nerurkar, Mumbai

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## Book Review

'Raga-n-Josh – Stories from a musical life' - By Sheila Dhar,  
Publishers - 'Permanent Black', New Delhi, 2001. Pages 311, Price Rs. 395.

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Smt. Sheila Dhar (1929-2001) – M. A. (English) from Boston University, officer in the publication division of government of India, wife of Prof. P. N. Dhar, a renowned economist and a person from Smt. Indira Gandhi's inner circle in politics. She has written few outstanding books in English. Pandit Jawaharlal Nehru wrote preface to her book 'Children's history of India' published in 1961. This book has been reprinted several times and is popular even today. However, singer Sheila Dhar is less known. She was a 'Gandabaddha' disciple of Ustad Faiyaz Ahmad Khan of Kirana gharana. She had written several articles and essays on music and was an expert story-teller. This book is a compilation of her popular essays and stories from a musical life written in most humorous, satirical and at the same time in a touching manner. Most of these were published long ago and were not easily available. After she passed away, her husband has published them in a single book.

This book is divided in three parts. First part - 'Here is someone I would like you to meet' - has ten essays covering memoirs from childhood to youth. Sheila was born in a wealthy 'Kayastha Mathur' family. Her grandfather was a renowned barrister during British Raj. He was in the upper elite class in Delhi. He had built a rather huge bungalow outside old Delhi in a thick forest. The house was always crowded with at least over fifty persons at any given time. This included guests, relatives and students. In the Katyastha community, children and especially girls were always encouraged to learn skills such as music, drawing, painting etc. This was considered as an additional asset useful in finding a match and for social gatherings. Daughters and ladies were not expected to be experts in cooking, since fleet of servants and cooks were already employed. Her father had learnt music as a hobby, during his college days in Lahore. He studied in Pandit Vishnu Digambar Paluskarjis music school. Although he did not pursue this career, he had great love for the music and later became one of the chief organizers of music festivals in Delhi. As a result, several musicians used to visit and stay in their house. Considering the interest of young Sheela in music, her father would take her help in the arrangements. Thus, she had an opportunity to interact with many great musicians since her childhood. They had a hand cranked gramophone machine with a brass horn and heaps of records, mostly gifted by the musicians who would stay with them. Their photographs were printed on the record jackets and sleeves. She would often talk to them during their visits and listen to their music both in the concerts and on the records.

During music conferences, even top class and renowned artists used to stay with the families of music lovers chosen by the organizers rather than in hotels. Proud family members would volunteer in receiving them with their group of shagirds