

Audio CDs released under the banner of Akashvani Sangeet

S. N.	Artiste	Synopsis	Vocal / Instrumental	Programme/ Raag	Year of Release
1.	Pandit Omkarnath Thakur (Vol.1)	A glittering gem in the crown of Indian Classical Music, Pandit Omkarnath Thakur was born on 24th June 1887 in Jahaaj, in Bhadaran district of Gujarat. One of the greatest vadyekars of India, he was a disciple of the legendary Pandit Vishnu Digambar Paluskar. This compilation is a selection of rare recordings of Pt. Omkarnath preserved by the Archives of All India Radio.	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Alhiya Bilawal • Raag Mishr Kafi • Bhajan – Re Kanha Naav Karo Meri Paar • Vande Mataram – rendered on the eve of India's Independence in 1947 (Midnight function at Parliament House) 	14.04.2003 – New Delhi
2.	Pandit Omkarnath Thakur (Vol.2)	A glittering gem in the crown of Indian Classical Music, Pandit Omkarnath Thakur was born on 24th June 1887 in Jahaaj, in Bhadaran district of Gujarat. One of the greatest vadyekars of India, he was a disciple of the legendary Pandit Vishnu Digambar Paluskar. This compilation is a selection of rare recordings of Pt. Omkarnath preserved by the Archives of All India Radio. Volume - II includes a fascinatingly insightful journey into the realm of Raga Asaveri. This is accompanied with a Kabir Bhajan 'Din Ka Karih Jatan Batayi Jaire'.	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Asaveri • Kabir Bhajan – Din ka karih jatan 	14.04.2003 – New Delhi
3.	Pandit D.V.Paluskar (Vol.1)	HINDUSTANI CLASSICAL VOCAL Born in 1921, Pandit Dattatreya Vishnu Paluskar was a child prodigy who came into national limelight when he gave his debut performance at the famed Harivallabh Sangeet Sammelan in Punjab at the age of fourteen. This archival value compilation of his unforgettable performances for All India Radio features Pandit D.V. Paluskar's nostalgically brilliant renditions of two extremely melodious Ragas Todi	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Todi • Raag Ramkali • Bhajan – Mat Kar Moho 	14.04.2003 – New Delhi

Audio CDs released under the banner of Akashvani Sangeet

		and Ramkali followed by a Bhajan 'Mat Kar Moh'.			
4.	Pandit D.V.Paluskar (Vol.2)	Hindustani Classical Vocal Born in 1921, Pandit Dattatreya Vishnu Paluskar was a child prodigy who came into national limelight when he gave his debut performance at the famed Harivallabh Sangeet Sammelan in Punjab at the age of fourteen. This archival value compilation of his unforgettable performances for All India Radio features Pandit D.V. Paluskar's nostalgically brilliant renditions of two extremely melodious Ragas Miyan ki Todi and Gaud Malhar followed by a Bhajan 'Thumak Chalat Ramchandra'.	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Miyan Ki Malhar • Raag Gaud Malhar • Bhajan – Thumak Chalat 	14.04.2003 – New Delhi
5.	Ustad Aziz Ahmed Khan Warsi (Vol.1)	WORLD OF QAWWALI In the world of Qawwali singing Ustad Aziz Ahmed Khan Warsi's name is a sub continental legend that is remembered with pride, respect and admiration. The genius of Ustad Aziz Ahmed Khan Warsi and the pristine glory of the art of Qawwali singing is encapsulated in this classic collection which also includes some rarely heard Ghazal masterpieces. Volume-I of the series features 'Paas Aate Hain Mere, Faqueerana, Bahut kathin Hai, Kab Ayee Ambia and Chhap Tilak'.	Qawwali	<ul style="list-style-type: none"> • Pas Ate Hain Mere (Qawwali) – Kamil Hyderabad • Ghazal – Faqueera na aaye – Meer • Bahut Kathin Hai (Qawwali) – Amir Khusroo • Kab Aayee Ambia – Aadil Hyderabad • Chhap Talak – Amir Khusroo 	14.04.2003 – New Delhi
6.	Ustad Aziz Ahmed Khan Warsi (Vol.2)	WORLD OF QAWWALI In the world of Qawwali singing Ustad Aziz Ahmed Khan Warsi's name is a sub continental legend that is remembered with pride, respect and admiration.	Qawwali	<ul style="list-style-type: none"> • Dil Hi To Hai (Ghazal) – Ghalib • Main Nizam Se Naina – Amir Khusroo 	14.04.2003 – New Delhi

Audio CDs released under the banner of Akashvani Sangeet

		The genius of Ustad Aziz Ahmed Khan Warsi and the pristine glory of the art of Qawwali singing is encapsulated in this classic collection which also includes some rarely heard Ghazal masterpieces. Volume –2 of the series features ‘Dil hai to, Main Nizam se Naina, Tu To Allah ka, Savare Alam and Name Daman ke’.		<ul style="list-style-type: none"> • Tu To Allah Ka – Daag • Sarvare Alam – Kamil Hyderabad • Nami Danam Ke Manzil – Amir Khusroo 	
7.	Musiri Subramania Iyer (Vol.1)	Sangeetha Kalanidhi Musiri Subramania Iyer (Vol.1) (1889-1975) Vocalist of mesmerizing melodies, Musiri Subramania Iyer was the repository of pathos, piety and poignacy. He was more at home in the pristine heights of upper octave than at any other. Listeners would be enthralled by the compositions in the Janaranjani, Saranga and Bhairavi in this volume.	Carnatic Vocal	<ul style="list-style-type: none"> • ‘Nadadina Mata’ – Raag : Janaranjini – Taal : Misrachapu – Composer : Thyagaraja • ‘Nee Vada Ne Gana’ – Raag : Saranga – Taal : Khandachapu – Composer : Thyagaraja • ‘Nee Padamule’ – Raag : Bhairavi – Taal : Adi – Composer: Patnam Subramania Iyer 	14.04.2003 – New Delhi
8.	Musiri Subramania Iyer (Vol.2)	Sangeetha Kalanidhi Musiri Subramania Iyer (Vol.2) Carnatic Classical Vocal Vocalist of mesmerizing melodies, Musiri Subramania Iyer was the repository of pathos, piety and poignacy. He was more at home in the pristine heights of upper octave than at any other. Listeners would be enthralled by the compositions in the Begada, Todi and a Kavadinthi in this volume.	Carnatic Vocal	<ul style="list-style-type: none"> • ‘Nadopasana’ – Raag : Begada–Taal : Adi – Composer:Thyagaraja • ‘Ragam, Tanam & Pallavi’ – Raag : Todi – Taal: Adi • Kavadinthi 	14.04.2003 – New Delhi
9.	Pandit Pannalal Ghosh	Flute A renowned flautist, Pt. Pannalal Ghosh, was born	Flute	<ul style="list-style-type: none"> • Raag Todi • Raag Deepavali 	Sept 2003 – New Delhi

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		into a Bengali family in 1911. Pannalal Ghosh's music represents a unique confluence of technique, temperament, authenticity and expertise, which are the characteristics of the 'beenkar' tradition. Pt. Pannalal Ghosh was the conductor of All India Radio's 'Vadya Vrinda' (orchestra) from 1956 till his demise in 1960, when he was only 48. In these creative years, he produced many haunting compositions like "Kalinga Vijaya" and "Ritu Raj".			
10.	Dwaram Venkataswamy Naidu	<p>Carnatic Violin</p> <p>Dwaram Venkataswamy Naidu was born in 1893 in Bangalore where his father was a Commissioned Officer in the Army. Dwaram matured early as a musician of rare calibre. He went on to win great praise and many laurels for his exquisite handling of the violin. He received the President's award for Carnatic instrumental music in 1953 and was awarded the title of "Padma Shri" in 1957. Dwaram Venkataswamy Naidu died in 1964. He was well known for his deft handling of even complex Ragas. Though a traditionalist at heart who adhered to the orthodox Carnatic style, he was receptive to fresh ideas.</p>	Violin	<ul style="list-style-type: none"> • 'Vathapi Ganapatim' - Raag : Hamsadhwani- Taal : Adi – Composer: Muthuswamy Deekshithar • 'Janani Ninnu Vina' – Raag: Reetigoula – Taal : Mishra Chapu - Composer : Subbarayashastry • 'Brovabharama' – Raag : Bahudari – Taal : Adi – Composer : Thyagaraja • 'Durmargachara' – Raag : Ranjani – Taal : Roopakam – Composer : Thyagaraja • 'Ksheera Sagara Sayana' – Raag : Devagandhari – Taal : Adi – Composer : Thyagaraja 	Sept 2003 – New Delhi
11.	M.D.Ramanathan	Carnatic Vocalist	Carnatic	• 'Samayamide'- Kedaram –	January 2004 – South

Audio CDs released under the banner of Akashvani Sangeet

		Manjapara Devesa Ramanathan was a Carnatic music composer and vocalist. Ramanathan was known for his unique style of singing. Ramanathan has sung in most Carnatic music ragas such as Sahana, Sri, Anandabhairavi, Reethigowla and Yadukula Kambhoji. Other favorite ragas of his include Kedaram, Kambhoji and Hamsadhwani.	Vocal	Rupakam – Patnam Subramanya Iyer • ‘Ramakadhasudha’ – Madhyamavati – Adi – Tyagaraja • ‘Bhaja re chitta’ – Kalyani – Misra Chapu – Muthuswamy Dikshitar	India
12.	Semmangudi Srinivasa Iyer	Semmangudi Radhakrishna Srinivasa Iyer was a Carnatic vocalist. He was the youngest recipient of the Sangeetha Kalanidhi awarded by the Music Academy in 1947. He was affectionately addressed as "Semmangudi Maama" (Semmangudi Uncle) by his disciples. He was also considered the "Pitamaha" or the grand sire of modern Carnatic Music.	Carnatic Vocal	• ‘Sarasiruha’ – Nata – Adi – Puliyur Doraiswami Iyer • ‘Sarasaksha’ – Pantuvarali – Adi – Swati Tirunal • ‘Divakaratanujam’ – Yaduklakamboji – Adi • ‘Rama ni samana’ – Kharaharapriya – Rupakam – Tyagaraja	January 2004 – South India
13.	Pandit V.G.Jog	Violin ‘Violin Samrat’ Pandit Vishnu Govind Jog’s name is almost synonymous with the glories achieved by the violin in the world of Hindustani Classical Music in the 20 th Century. A ‘Sadhak’ of the violin, Pandit V.G. Jog played a path-breaking role in transforming the violin into an independent solo instrument and giving it a cherished position on the Hindustani Classical Music stage.	Violin	• Interview with Pandit V.G.Jog • Raag Sudh Todi • Raag Jhinjhot	June 2004 – New Delhi
14.	Bhajanavali	Pandit Bhimsen Joshi Pandit Rajan Mishra –	Bhajan	• Bol: Jo Bhaje Hari Ko Sada	June 2004 – New Delhi

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		<p>Pandit Sajan Mishra Vidushi Veena - Sahasrabuddhe Pandit Jasraj Vidushi Savita Devi Vidushi Shobha Gurtu</p>	<p>Bhajan Bhajan Bhajan Bhajan Bhajan</p>	<ul style="list-style-type: none"> • Bol: Jagat Se Jhooti Dekhi • Bol: Ho Sanvariya Mhare Aaj • Bol: Rasik Ne Ras Main • Bol: Radhika Shyam Sundar • Bol: Piyaji Mhare Naina 	
15.	Vidushi Siddheshwari Devi	<p>Carnatic Vocal Born on 8th August 1908, in Banaras, Siddheshwari Devi had her initial training in Indian Classical music from Pandit Siyaji Maharaj. Siddheshwari Devi's music represented Banaras Gharana style, which lays more emphasis on the intensity of feelings and expression of emotions through musical notes and voice modulations. A stalwart of thumri, Siddheshwari's music also included khayals, dhrupads, dadras, tappas, kajris, chaitis, horis and bhajans.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Introduction by Vidushi Savita Devi • Raag Mishra Paraj – Bandish Thumri • Dadra – Savaria Man Bhayo Re • Raag Bhairavi - Tappa • Raag Mishra Tilak Kamod – Thumri • Tappa – Pani Chagrani Laya 	June 2004 – New Delhi
16.	Alathur Brothers	<p>The art of vocal duets in Carnatic music concerts reached a new glory not experienced earlier when the Alathur 'Brothers' burst on the scene in the early 30's of the last century. Alathur V. Sivasubramanyalyer and Alathur S. Srinivasalyer were not real brothers but musical talent united them. Sivasubramanyalyer, nicknamed as 'Subbu', was the younger of the duo. He was born in 1916 as the son of AlathurVenkatesalyer, who belonged to the lineage of disciples of Thyagaraja. Alathur Brothers made known to the music world their genius in their disciplined and evocative rendering of great compositions and in their effortless handling of complicated Pallavis. They won</p>	Carnatic Vocal	<ul style="list-style-type: none"> • 'Sarasuda'–Saveri (Varnam)–Adi-Kottavasai Venkatarama Iyer • 'Emani Ne' – Mukhari-Adi-Subbaraya Sastri • 'Kanta Judumi'-Vachaspati-Adi-Tyagaraja • 'Dachukovalena'-Todi-Misra Jhampa-Tyagaraja 	June 2004 – New Delhi

Audio CDs released under the banner of Akashvani Sangeet

		laurels from the discerning public, who greatly appreciated the duo's laya skill in Pallavi expositions without disregarding the aesthetics.			
17.	Ariyakkudi Ramanuja Iyenger	<p>Ariyakudi Ramanuja Iyengar (1890–1967), popularly known as Ariyakudi, was a Carnatic Music vocalist, born in Ariyakudi a town in the Karaikudi district, present Sivaganga district of Tamil Nadu. Ariyakudi developed unique style of singing came to be known as The Ariyakudi Tradition and is followed by his students. He established the modern katcheri (concert) traditions in Carnatic music.</p> <p>The doyen of Carnatic Music, Semmangudi Srinivasa Iyer is known to have remarked "I was greatly influenced by Ariyakudi Ramanuja Iyengar. I do not want another life. But if there is one, I want to be able to sing like Ramanuja Iyengar". And another maestro G N Balasubramaniam, a contemporary of Ariyakudi is known to have prostrated in front of him out of respect. With Palghat Mani Iyer, the Mridangam maestro, he formed a formidable partnership on the concert platform and a remarkable friendship born out of mutual respect. Palghat Mani Iyer is to have said Anaa (Chembai Vaidyanatha Bhagavata) and Iyengarval (Ariyakudi) are like my two eyes.</p> <p>In 1954, he was awarded the Sangeet Natak</p>	Carnatic Vocal	<ul style="list-style-type: none"> • 'Ninnu Kori (Vamam)'- Mohanam-Adi-Ramanathapuram Srinivasa Iyengar • 'Telisi Raamachintanato'- Purnachandrika-Adi-Tyagaraja • 'Sadbhaktiyu'- Anandabhairavi-Rupakam-Ramanathapuram Srinivasa Iyengar • 'Ne Pogadagunte' - Varali-Khanda Chapu-Tyagaraja • 'Palinchi Kamakshi'- Madhyamavati-Adi-Syama Sastri • 'Yarendru Raghvanai'- Yadukulakambhoji-Adi-Arunchala Kaviraya 	April 2005 – Chennai

Audio CDs released under the banner of Akashvani Sangeet

		Akademi Fellowship the highest honour conferred by Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama. This was followed by Padma Bhushan by Government of India in 1958.			
18.	M.S.Subbulakshmi (Vol.1)	<p>Carnatic Vocal</p> <p>Madras Lalitangi Vasanthakumari was a Carnatic musician and playback singer for film songs in many Indian languages. MLV and her contemporaries D. K. Pattammal and M. S. Subbulakshmi were popularly referred to as the "female trinity of Carnatic Music. A prime disciple of the G. N. Balasubramaniam, she was the youngest among the established musicians of that era, and was the youngest female awardee of the Sangita Kalanidhi award.</p> <p>As well as being a much sought-after playback singer for films, MLV popularised unfamiliar ragas and her Ragam Thanam Pallavis were considered cerebral. Additionally, she popularised the compositions of the Haridasas. Her most famous disciples include Srividya</p> <p>(her daughter), Sudha Raghunathan, A. Kanyakumari, Charumathi Ramachandran and Meena Subramanian</p>	Carnatic Vocal	<ul style="list-style-type: none"> • 'Vandeham'- Hamsadhvani-Khanda Chapu-Annamacharya • 'Vachamagocharame'- Kaikavasi-Adi-Tyagaraja • 'Ananda Natamaduvar'- Purvikalyani-Rupakam- Nilakantha Sivan • 'Aliveni(Padam)'-Kuranji-Misra Chapu-Swati Tirunal • 'Tu Dayal Deen Hoon'- Bhajan-Tulsidas • 'Chadi Ek Nahin'-Bhajan-Mirabai • 'Akhiyan Hari Darsan'- Bhajan-Surdas • 'Rama Simran'-Bhajan-Guru Nanak • 'Ghunghru Bandha Pag'- Bhajan-Indiri Didi 	April 2005 – Chennai

Audio CDs released under the banner of Akashvani Sangeet

19.	M.S.Subbulakshmi (Vol.2)	<p>Madras Lalitangi Vasanthakumari was a Carnatic musician and playback singer for film songs in many Indian languages. MLV and her contemporaries D. K. Pattammal and M. S. Subbulakshmi were popularly referred to as the "female trinity of Carnatic Music. A prime disciple of the G. N. Balasubramaniam, she was the youngest among the established musicians of that era, and was the youngest female awardee of the Sangita Kalanidhi award.</p> <p>As well as being a much sought-after playback singer for films, MLV popularised unfamiliar ragas and her Ragam Thanam Pallavis were considered cerebral. Additionally, she popularised the compositions of the Haridasas. Her most famous disciples include Srividya (her daughter), Sudha Raghunathan, A. Kanyakumari, Charumathi Ramachandran and Meena Subramanian</p>	Carnatic Vocal	<ul style="list-style-type: none"> • 'Manasuloni'-Hindolam-Adi-Tyagaraja • 'Pakkala Nilabadi'-Kharaharapriya-Misra Chapu Tyagaraja • 'Sambho Mahadeva'-Bauli-Rupakam-Nilakantha Sivan • 'Endaro Mahanubhavulu'-Sri-Adi-Tyagaraja • 'Sarasaksha'-Pantuvrali-Adi-Swati Tirunal. 	April 2005 – Chennai
20.	Pandit Krishan Rao Shankar Pandit		Hindustani Vocal	<ul style="list-style-type: none"> • Raag Jai Jaiwanti • Raag Deshkar • Tappa – Raag Bhairavi 	December 2005 – Bhopal
21.	Ustad Amir Khan (Vol.1)	<p>Hindustani Classical Vocal</p> <p>One of the greatest vocalists of the 20th century, Ustad Amir Khan dominated the contemporary musical scene. He evolved a unique style of Khayal singing called the Indore Gayaki by blending the spiritual flavour and grandeur of Dhrupad with ornate vividness of Khayal. In keeping with his contemplative temperament, he used ativilambit (ultra slow) laya in his favourite 14-beat cycle Jhoomra Tala. In fast singing he rendered proliferating sargams, lively and flowing akar tanas covering wide range, sometimes up to three octaves. Amir Khan Sahib's tarana was not merely a display of</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Bhatiyar • Raag Komal Rishabh Asavari 	December 2005 – Bhopal

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		virtuosity but to project the Sufi thought that laid stress on word rather than the melody acrobatics.			
22.	Ustad Amir Khan (Vol.2)	Hindustani Classical Vocal One of the greatest vocalists of the 20 th century, Ustad Amir Khan dominated the contemporary musical scene. He evolved a unique style of Khayal singing called the Indore Gayaki by blending the spiritual flavour and grandeur of Dhrupad with ornate vividness of Khayal. In keeping with his contemplative temperament, he used ativilambit (ultra slow) laya in his favourite 14-beat cycle Jhoomra Tala. In fast singing he rendered proliferating sargams, lively and flowing akar tanas covering wide range, sometimes up to three octaves. Amir Khan Sahib's tarana was not merely a display of virtuosity but to project the Sufi thought that laid stress on word rather than the melody acrobatics.	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Ramkali • Raag Deshkar • Raag Jansammohini • Raag Shahana 	
23.	T.Brinda/T.Mukta	T. Brinda and T. Mukta, the famous singing duo of Carnatic music, were born into a family of court dancers of Tanjavur. Brinda showed exceptional musical talent as a child and at the age of nine her mother Kamakshi took her to Kanchipuram to Nayana Pillai for training in Manodharma Sangitam then regarded as a male preserve. After four years of Gurukulavasam, she returned home and began to acquire a vast repertoire of Padams and Javalis from her grandmother and aunts. Mukta joined her and in their long partnership of forty years they made a tremendous contribution to Carnatic music by popularising this genre in music concerts—to the extent of becoming identified with it.	Carnatic Vocal	Padam and Javali – <ul style="list-style-type: none"> • 'Telianura'-Raag: Saveri-Taal: Roopakam-Composer:Venkatagiri Appa • 'Vadaraka Pove'-Raag: Kambhoji-Taal:Triputa-Kshetragna -Padam • 'Parulanna Mata'-Raag: Kapi-Taal:RoopakamComposer:D harmapuri Subbrayar -Javali • 'Meragadu'-Raag: 	January 2006 – Bangalore

Audio CDs released under the banner of Akashvani Sangeet

				<p>Sahana-Taal:Triputa-Composer:Kshetragna Padam</p> <ul style="list-style-type: none"> • ‘Pusalaramu’-Raag: Todi-Taal:Triputa-Composer:Kshetragna Padam • ‘Naarimani’-Raag: Khamas-Taal:Adi-Composer:Dharmapuri Subbarayar-Javali • ‘Yala Padarevu’-Raag: Begada-Taal:TriputaComposer:Kshetragna-Padam • ‘Ninnujuchi’-Raag: Punnaga Varali-Taal:TriputaComposer:Kshetragna-Padam 	
24.	T.N.Rajaratnam Pillai	<p>Nagaswaram</p> <p>The all-time great Nadaswaram artiste, T.N. Rajarathnam Pillai, was born on 27th August 1898. Rajarathnam Pillai’s rendering of Raga Alapana, Kriti and Pallavi was high on tonal purity and melodic beauty. He was specially known for his highly original, expansive exposition of traditional Carnatic Ragas like Todi, Kalyani, Bhairavi, Kambhoji, Anandabhairavi and Darbar.</p>	Nagaswaram	<ul style="list-style-type: none"> • “Ninnu Juchi”-Raag: Saurashtram – Composer:Patnam Subramania Iyer-Taal: Adi • “Upacharamu” – Raag: Bhairavi-Composer: Tyagaraja – Taal: Roopakam • Alapana and Pallavi – Raag: Shanmukhapriya 	January 2006 – Bangalore
25.	T.Chowdiah	<p>Carnatic Violin</p> <p>Tirumakudalu Chowdiah was a</p>	Violin	<ul style="list-style-type: none"> • ‘Vanajaksha’ (Varnam)-Raag: Kalyani – Taal: Adi • ‘Merusamana’-Raag: 	January 2006 – Bangalore

Audio CDs released under the banner of Akashvani Sangeet

		violin maestro from Carnatic Classical tradition.		<p>Mayamalavagowla – Taal: Adi – Composer: Tyagaraja</p> <ul style="list-style-type: none"> • ‘Nannupalimpa’-Raag: Mohanam– Composer:Tyagaraja- Taal:Adi • ‘Enduku Dayaradura’- Raag: Todi – Composer: Tyagaraja-Misra Chapu • ‘Smarajanaka’-Raag: Behag-Composer:Swathi Tirunal-Taal: Misra Chapu 	
26.	Pandit Kumar Gandharva	<p>Kumar Gandharva was born on 8th April 1924 in Belgaum district of Karnataka.</p> <p>One of the favourite preoccupations of Kumar Gandharva was to explore and articulate the complex and rich variety of moods, ethos and emotions a single Raga or its various combinations could evoke. Some of such memorable and revealing renditions relate to Malkauns, Gaud Malhar, Darbari, etc.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Rati Bhairav • Raag Beehad Bhairav 	January 2006 – Bhopal
27.	Pandit Nikhil Banerjee	<p>Sitar</p> <p>Pandit Nikhil Banerjee was an eminent Indian classical sitarist of theMaihar Gharana. A student of the legendary Baba Allauddin Khan, Pandit Nikhil Banerjee was known for his technical virtuosity and clinical execution. Along with Pandit Ravi Shankar and Ustad Vilayat Khan, he emerged as one of the leading exponents of the Sitar and is regarded as a legend of Indian classical music.</p>	Sitar	<ul style="list-style-type: none"> • Raag Bhatiar • Raag Bhairav 	January 2006 – Bhopal

Audio CDs released under the banner of Akashvani Sangeet

28.	Ustad Allauddin Khan		Sarod	<ul style="list-style-type: none"> • Raag Shuddha Basant • Raag Paraj Basant 	January 2006 – Bhopal
29.	Dagar Brothers	<p>DHRUPAD TRADITION OF DAGARVANI</p> <p>Dagar brothers represented the 19th generation of unbroken chain of Dhrupad tradition of Dagarvani. The Dagar Brothers, Ustad Nasir Zahiruddin (1933–1994) and Ustad Nasir Faiyazuddin (1934–1989), were born in Indore (Madhya Pradesh). Dagar Brothers played a very important role in the revival of Dhrupad tradition, carrying forward the great work done by their elder brothers.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Gunkali • Raag Jaijaiwanti 	January 2006 – Bhopal
30.	Chembai Vaidyanatha Bhagavatar	<p>Carnatic Classical Music</p> <p>Chembai Vaidyanatha Bhagavatar was a Carnatic music singer from Palakkad (state of Kerala). Known by his village name Chembai, or simply as Bhagavatar, he was born to Anantha Bhagavatar and Parvati Ammal in 1896, at Kottayi-near Palakkad on Janmashtami day. Chembai was noted for his powerful voice and majestic style of singing. His first public performance was in 1904, when he was nine. A recipient of several titles and honours, he was known for his encouragement of upcoming musicians and ability to spot new talent. Memorial music festivals have been held in his honour annually since his death in 1974, the most important being the annually celebrated Chembai Sangeetholsavam.</p>	Carnatic Vocal	<ul style="list-style-type: none"> • ‘Tulasidalamulache’- Raag: Mayamalavagaula - Taal:RupakamComposer:Tyagaraja • ‘Mohanakalyani’-Raag Malika-Adi • ‘Samkarisamkuru’-Raag: Saveri-Taal: Tisra nada Adi-Composer: Shyamashastry • ‘Sarasamulaade’(Javali) - Raag: Kapi –Taal: Adi • ‘Bruhi Mukundeti’ – Raag:Kurinji-Taal: Adi-Composer:Narayana Teertha Tarangam • ‘Manasa Sanchara Re’ – Raaga: Sama – Taal:Adi- 	August 2006 – Guruvayur, Keraa

Audio CDs released under the banner of Akashvani Sangeet

				Composer: Sadasiva Brahmendra	
31.	Vidushi Begum Akhtar (Vol.1)	<p>Akhtari Bai Faizabadi, also known as Begum Akhtar was a well known Indian singer of Ghazal, and Dadra, and Thumri genres of Hindustani classical music.</p> <p>She received the Sangeet Natak Akademi Award for vocal music, and was awarded Padma Shri and Padma Bhushan (posthumously) by Govt. of India. She was given the title of Mallika-e-Ghazal</p> <p>Begum Akhtar's singing continues to be held up as the exemplar of Thumri-Dadra and Ghazal gayaki, and her name is revered as one of the finest interpreters of light classical music.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Thumri in Mishra Gara-Bol: Piya Nahi Aye • Dadra in Mishra Tilang-Bol: Papiha Dheere Dheere Bol • Thumri in Mishra Pilu Kafi- Bol: Ab Kaise Kati Mori Sooni Sejariya • Thumri in Mishra Pahari-Bol: Ja Ja Re Kaaga • Dadra in Mishra Madhukauns- Bol: Balamwa Tum Kya Jano Preet 	July 2006 – Kolkata
32.	Vidushi Begum Akhtar (Vol.2)	<p>Akhtari Bai Faizabadi, also known as Begum Akhtar was a well-known Indian singer of Ghazal, and Dadra, and Thumri genres of Hindustani classical music.</p> <p>She received the Sangeet Natak Akademi Award for vocal music, and was awarded Padma Shri and Padma Bhushan (posthumously) by Govt. of India. She was given the title of Mallika-e-Ghazal</p> <p>Begum Akhtar's singing continues to be held up as the exemplar of Thumri-Dadra and Ghazal gayaki, and her name is revered as one of the finest interpreters of light classical music.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Interview with Begum Akhtar by Acharya Brihaspati • Thumri in Mishra Tilang-Bol: Kate Na Birha Ki Raat • Dadra in Mishra Khamaj-Bol: Aaye Balam Karam More Jaage • Dadra in Mishra Kafi- Bol: Mat Kar Preet • Thumri in Mishra Bhairavi- Bol: Kal Nahi Aaye • Dadra in Mishra Kirwani-Bol: Balamwa Tum Kya Jano Preet. 	July 2006 – Kolkata
33.	M.L.Vasanthakumari (Vol.1)	Carnatic Vocal	Carnatic Vocal	<ul style="list-style-type: none"> • 'Marubalka'-Raag: Sriranjani- Taal: Adi- 	August 2006 – Guruvayur, Kerala

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		<p>Madras Lalitangi Vasanthakumari was a Carnatic musician and playback singer for film songs in many Indian languages. MLV and her contemporaries D. K. Pattammal and M. S. Subbulakshmi were popularly referred to as the "female trinity of Carnatic Music. A prime disciple of the G. N. Balasubramaniam, she was the youngest among the established musicians of that era, and was the youngest female awardee of the Sangita Kalanidhi award.</p> <p>As well as being a much sought-after playback singer for films, MLV popularised unfamiliar ragas and her Ragam Thanam Pallavis were considered cerebral. Additionally, she popularised the compositions of the Haridasas. Her most famous disciples include Srividya (her daughter), Sudha Raghunathan, A. Kanyakumari, Charumathi Ramachandran and Meena Subramanian</p>		<p>Composer: Tyagaraja</p> <ul style="list-style-type: none"> • 'Saranam Bhava' – Raga: Hamsavinodini – Taal: Rupakam • 'Manasaramatiyani' - Raag: Saramati - Taal: Adi • 'Ragam Tanam Pallavi' - Raga: Madhyamavati – Taal: Misra Chapu 	
34.	M.L.Vasanthakumari (Vol.2)	<p>Carnatic Vocal</p> <p>Madras Lalitangi Vasanthakumari was a Carnatic musician and playback singer for film songs in many Indian languages. MLV and her contemporaries D. K. Pattammal and M. S. Subbulakshmi were popularly referred to as the "female trinity of Carnatic Music. A prime disciple of the G. N. Balasubramaniam, she was the youngest among the established musicians of that era, and was the</p>	Carnatic Vocal	<ul style="list-style-type: none"> • 'Swaminatha' - Raag: Nata – Taal: Adi – Composer: Muthuswamy Dikshitar • 'Maarakoti Sundari' - Raga: Bahudari – Taal: Adi • 'Yage ninagishtu' - Raag: Pantuvarali – Taal: Misra Chapu • 'Kamalacharane' - Raag: Amritabehag - Taal: Adi 	August 2006 – Guruvayur, Kerala

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		<p>youngest female awardee of the Sangita Kalanidhi award.</p> <p>As well as being a much sought-after playback singer for films, MLV popularised unfamiliar ragas and her Ragam Thanam Pallavis were considered cerebral. Additionally, she popularised the compositions of the Haridasas. Her most famous disciples include Srividya (her daughter), Sudha Raghunathan, A. Kanyakumari, Charumathi Ramachandran and Meena Subramanian</p>		<ul style="list-style-type: none"> • 'Tumanimadattu' (Tiruppavai)-Raag: Hamir Kalyani –Taal: Adi • 'Kartikeya Gangeya'-Raga: Todi – Taal: Adi • 'Rama tane ranga rachi'-Raag: Pilu • 'Ugabhogha'- Raga: Mand followed by Ragamalika-Adi 	
35.	Pandit Bhimsen Joshi (Vol.1)	<p>Hindustani Vocal</p> <p>Pandit Bhimsen Joshi was an Indian vocalist from Karnataka in the Hindustani classical tradition. He is known for the khayal form of singing, as well as for his popular renditions of devotional music (bhajans and abhangs).</p> <p>In 1998, he was awarded the Sangeet Natak Akademi Fellowship, the highest honour conferred by Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama. Subsequently, he received the Bharat Ratna, India's highest civilian honour, in 2009.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Todi • Abhang - Deva Vitthala 	September 2006 – Pune
36.	Pandit Bhimsen Joshi (Vol.2)	<p>Hindustani Vocal</p> <p>Pandit Bhimsen Joshi was an Indian vocalist from Karnataka in the Hindustani classical tradition. He is known for the khayal form of singing, as well as for his popular renditions of devotional music (bhajans and abhangs).</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Puriya • Raag Shankara 	September 2006 – Pune

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		<p>In 1998, he was awarded the Sangeet Natak Akademi Fellowship, the highest honour conferred by Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama. Subsequently, he received the Bharat Ratna, India's highest civilian honour, in 2009.</p>			
37.	Ustad Bade Ghulam Ali (Vol.1)	<p>Hindustani Vocal</p> <p>Bade Ghulam Ali Khan was a Hindustani classical vocalist, from the Patiala gharana. Though Khan started his career by accompanying female singers on the sarangi, he also used to sing a few compositions of his late uncle. He was also a disciple of both Ustad Akhtar Hussain Khan and Ustad Ashiq Ali Khan, two scions of the Patiala Gharana. He became popular as a vocalist after his debut concert in Kolkata. Khan amalgamated the best of four traditions: his own Patiala-Kasur style, the Behram Khani elements of Dhrupad, the gyrations of Jaipur, and the behlavas (embellishments) of Gwalior. His voice had a wide range, spanning three octaves, effortless rendition, sweetness, flexibility and ease of movement in all tempos. His raga expositions were brief, contrary to convention, and while he agreed that the beauty of classical music lay in leisurely improvisation, he believed that the audience would not appreciate long alaps, and he had to sing for the masses and change the music to</p>		<ul style="list-style-type: none"> • Raag Malkauns • Raag Bhupa 	29.09.2006 – Patiala

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		what the audience wanted.			
38.	Ustad Bade Ghulam Ali (Vol.2)	<p>Hindustani Vocal</p> <p>Bade Ghulam Ali Khan was a Hindustani classical vocalist, from the Patiala gharana. Though Khan started his career by accompanying female singers on the sarangi, he also used to sing a few compositions of his late uncle. He was also a disciple of both Ustad Akhtar Hussain Khan and Ustad Ashiq Ali Khan, two scions of the Patiala Gharana. He became popular as a vocalist after his debut concert in Kolkata. Khan amalgamated the best of four traditions: his own Patiala-Kasur style, the Behram Khani elements of Dhrupad, the gyrations of Jaipur, and the behlavas (embellishments) of Gwalior. His voice had a wide range, spanning three octaves, effortless rendition, sweetness, flexibility and ease of movement in all tempos. His raga expositions were brief, contrary to convention, and while he agreed that the beauty of classical music lay in leisurely improvisation, he believed that the audience would not appreciate long alaps, and he had to sing for the masses and change the music to what the audience wanted.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Thumri in Mishra Khamaj- Bol: Paniya Bharan Kaise Jaaon. • Thumri in Mishra Pilu- Bol: Kate Na Nirha Ki Raat. • Dadra- Bol: Sainya Gaye Pardes. • Thumri in Mishra Bhairavi- Bol: Bajubanda Khul Khul Jaaya. • Bhajan- Bol: Hari Om Tatsat 	29.09.2006 – Patiala
39.	Ustad Bade Ghulam Ali (Vol.3)	<p>Hindustani Vocal</p> <p>Bade Ghulam Ali Khan was a Hindustani classical vocalist, from the Patiala gharana. Though</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Rageshri • Thumri in Mishra Pahadi- Bol: Ab To Aao Sajna. 	29.09.2006 – Patiala

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		<p>Khan started his career by accompanying female singers on the sarangi, he also used to sing a few compositions of his late uncle. He was also a disciple of both Ustad Akhtar Hussain Khan and Ustad Ashiq Ali Khan, two scions of the Patiala Gharana. He became popular as a vocalist after his debut concert in Kolkata. Khan amalgamated the best of four traditions: his own Patiala-Kasur style, the Behram Khani elements of Dhrupad, the gyrations of Jaipur, and the behlavas (embellishments) of Gwalior. His voice had a wide range, spanning three octaves, effortless rendition, sweetness, flexibility and ease of movement in all tempos. His raga expositions were brief, contrary to convention, and while he agreed that the beauty of classical music lay in leisurely improvisation, he believed that the audience would not appreciate long alaps, and he had to sing for the masses and change the music to what the audience wanted.</p>			
40.	Dilip Kumar Roy	<p>Dwijendra Geeti</p> <p>Dilipkumar Roy was a Bengali Indian musician, musicologist, novelist, poet and essayist. He was son of Dwijendralal Ray. In 1965, the Sangeet Natak Akademi, India's National Academy for Music, Dance and Drama, awarded him its highest honour for lifetime achievement, the Sangeet Natak Akademi Fellowship.</p>	Dwijendra Geeti	<ul style="list-style-type: none"> • Dhana Dhanya Pushpa Bhara – Desh Vandana • Jetha Giyachhen Tini-Patriotic • Ekbar Galbhara Ma Daake- Devotional • Mologyo Aashiya Koye Gecche- Devotional • Oi Mahashindhur Opar Theke- Devotional 	07.01.2007 – Kolkata

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				<ul style="list-style-type: none"> • Ebar Tore Chinechhi Ma-Devotional • Ma Neel Aakashe-Devotional • Ma Patitoddharini Gange-Devotion 	
41.	T.R.Mahalingam	<p>Carnatic Flute</p> <p>Tiruvidaimarudur Ramaswamy Mahalingam was a flautist who revolutionised the style of flute-playing in Carnatic music. He was the founder of the popular style of flute playing followed today by the Carnatic flautists. T.R. Mahalingam had breath control that enabled him to blow any single note over 40 seconds. He introduced new fingering techniques and a grip on the flute that came to be known as the "parrot clutch or the cross-fingering style ", allowing greater control.</p>	Flute	<ul style="list-style-type: none"> • 'Sarasija Nabha' (Varnam) – Raag : Kambhoji – Taal : Khanda Ata – Composer : Swati Tirunal • 'Neevalla' – Raag : Kapi – Taal:Khanda Chapu – Composer :Tyagaraja • 'Raagam Thanam Pallavi' – Raag : Kalyani – Taal : Mishrachapu 	09.03.2007 – Chennai
42.	Maharajapuram Santhanam (Vol.1)	<p>Carnatic Vocal</p> <p>Maharajapuram Santhanam was one of the great Carnatic music vocalists of the 20th century. He was born in Sirunangur, a village in the state of Tamil Nadu. He followed the footsteps of his father Maharajapuram Viswanatha Iyer who was also a Carnatic singer.</p>	Carnatic Vocal	<ul style="list-style-type: none"> • 'Sree Maha Ganapathiravathumam'-Goula-Mishra Cahpu-Muthuswamy Dikshithar • 'Aparadhamula Manpi Aadu Kovayya'-Darbar-Khandachapu-Tyagaraja • 'Manasuloni Marmamu'-Hindolam-Adi-Tyagaraja • 'Ramaneeyeda'-Kharaharapriya-Adi-Tyagaraja 	09.03.2007 – Chennai
43.	Maharajapuram Santhanam (Vol.2)	<p>CARNATIC VOCAL</p> <p>Maharajapuram Santhanam was one of the</p>	Carnatic Vocal	<ul style="list-style-type: none"> • 'Aparadhamula'-Lathangi – Adi-Patnam Subramanya 	09.03.2007 – Chennai

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		great Carnatic music vocalists of the 20th century. He was born in Sirunangur, a village in the state of Tamil Nadu. He followed the footsteps of his father Maharajapuram Viswanatha Iyer who was also a Carnatic singer.		Iyer <ul style="list-style-type: none"> • 'Nannuvidachi'- Reetigaula – Misra Chapu- Tyagaraja • 'Enduku'- Shankarabharanam – Adi- Tyagaraja • 'Tillana'-Basant Bahar – Adi- Santhanam 	
44.	Ustad Bismillah Khan (Vol.1)	Shehnai Shehnai maestro Ustad Bismillah Khan gave new meaning and prestige to Shehnai, which was traditionally played only during weddings or other ceremonies. He had the rare honour of performing at Delhi's Red Fort on the eve of India's Independence Day, the 15 th August 1947, invited by the Prime Minister Pt. Jawahar Lal Nehru. He also mesmerized people with his rendition on the occasion of India's first Republic Day, the 26 th of January 1950. His recital had almost become an indispensable part of the Independence Day celebrations relayed by All India Radio and Doordarshan for many years. Ustad Bismillah Khan's musical sensibility and superb vision gave his music its unmistakable ecstasy, beauty and tenderness.	Shahnai	<ul style="list-style-type: none"> • Raaga Bihaag • Chaiti Dhun 	23.07.2007 – Lucknow
45.	Ustad Bismillah Khan (Vol.2)	Shehnai Shehnai maestro Ustad Bismillah Khan gave new meaning and prestige to Shehnai, which was traditionally played only during weddings or other ceremonies. He had the rare honour of performing at Delhi's Red Fort on the eve of India's	Shahnai	<ul style="list-style-type: none"> • Raag Shyam Kalyan • Poorbi Dhun 	23.07.2007 – Lucknow

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		<p>Independence Day, the 15th August 1947, invited by the Prime Minister Pt. Jawahar Lal Nehru. He also mesmerized people with his rendition on the occasion of India's first Republic Day, the 26th of January 1950. His recital had almost become an indispensable part of the Independence Day celebrations relayed by All India Radio and Doordarshan for many years.</p> <p>Ustad Bismillah Khan's musical sensibility and superb vision gave his music its unmistakable ecstasy, beauty and tenderness.</p>			
46.	Azadi Ke Geet (Vol.1)	<ul style="list-style-type: none"> • Bol: Vijayee Vishwa Tiranga Pyara. • Bol: Vatan Pe Jaan Dene Mein • Bol: Hum Apne Desh Ka Jouhar • Bol: Charkha Chala Chala Ke • Bol: Chandan Hai Mati Mere Desh Ki • Bol: Bundele Harbolon Ke Munh • Bol: Sarfaroshi Ki Tamanna • Bol: Uth Jaag Musafir Bhor Bhai • Bol: Saare Jahan Se Achchha • Bol: Ye Waqt Ki Aawaz Hai. • Bol: Jaya Janma Bhumi. • Bol: Himadri Tun Shring Se • Bol: Bhaarati Jaya Vijaya Karey • Bol: Pyari Janmabhoomi 	Patriotic Songs Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist Lyricist	<ul style="list-style-type: none"> • Shyamlal Gupt Parshad • Anonymous • Anonymous • Traditional • Veerendra Mishra • Subhadra Kumari Chauhan • Ramprasad Bismil • Traditional • Dr.Mohammed Iqbal • Prem Dhawan • Uddhav Kumar • Jayshankar Prasad • Suryakant Tripathi 'Nirala' • Shailendra 	23.07.2007 – Lucknow
47.	Azadi Ke Geet (Vol.2)	<ul style="list-style-type: none"> • Bol: Phahrao, Tiranga Phahrao • Bol: Khudaya Kaisi Musibaton Mein • Bol: Qadam Qadam Bandhaye Ja. 	Patriotic Songs Lyricist Lyricist	<ul style="list-style-type: none"> • Sumitra Nandan Pant • Anonymous • Capt. Ram Singh 	23.07.2007 – Lucknow

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		<ul style="list-style-type: none"> • Bol: Ham Bharat Ki Beti Hain • Bol: Hamare Liye Bas Hamara Vatan • Bol: Jaya Jaya Pyara Bharat Desh • Bol: Mera Rang De Basanti Chola • Bol: Desh Ki Maati Desh Ka Jal • Bol: Anokha Nirala Hamara Vatan. • Bol: Veeron Ka Kaisa Ho Basant • Bol: Chaah Nahin Main Surbala Ke • Bol: Man Ho Nirbhay Jahan • Bol: Jaya Jana Bhaarat 	<p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p> <p>Lyricist</p>	<ul style="list-style-type: none"> • Capt. Ram Singh • Bismil • Traditional • Traditional • Ravindra Nath Tagore • Anonymous • Subhadra Kumari Chauhan • Makhanlal Chaturvedi • Ravindra Nath Tagore • Anonymous 	
48.	Raamcharitmanas – Sunder Kand		Devotional	• Devotional Music	23.07.2007 – Lucknow
49.	Raag Rang	<ul style="list-style-type: none"> • Pandit Omkarnath Thakur • Pandit Bhimsen Joshi • Begum Akhtar • Vidushi Begum Akhtar • Vidushi Siddheshwari Devi • Pandit D.V.Paluskar <p>• Ustad Aziz Ahmed Khan Warsi</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Alhaiya Bilawal • Raag Shankara • Thumri in Mishra Pahadi • Dadra in Mishra Khamaj • Tappa - Raag Bhairavi • Bhajan- Bol: Thumak Chalat Ram Chandra (Tulsidas) • Qawwali- Bahut Kathin Hai (Amir Khusroo) 	October 2007 – New Delhi
50.	Raag Rang		Instrumental	• Instrumental Music of Different Artistes	October 2007 – New Delhi
51.	D.K. Pattammal (Vol.1)	<p>CARNATIC VOCAL</p> <p>Damal Krishnaswamy Pattammal was a prominent Carnatic musician and a playback singer for film songs in many Indian languages. She along with her contemporaries M.S. Subbulakshmi and M.L. Vasanthakumari were (and</p>	Carnatic Vocal	<ul style="list-style-type: none"> • 'Vidulaku' – Raag:Mayamalavagaula-Taal:Adi-Composer:Tyagaraja • 'Sujanajeevana'- Raaga: Khamas-Taal:RupakamComposer:Ty 	15.03.2008 – Tiruchirapalli

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		still are) popularly referred to as the <i>Female trinity of Carnatic Music</i> . This trio initiated the entry of women into mainstream Carnatic Music. She has been appreciated all over the world by Carnatic music lovers.		<p>agaraja</p> <ul style="list-style-type: none"> • 'Panchashatpeetha'-Raga: Karnatakadevagandhari - Taal: AdiComposer: Muthuswamy Dikshitar • 'Vinata Sutavahana'- Raaga: Jayanthasena- Taal:Adi-Composer: Tyagaraja • 'Ragam-Tanam-Pallavi'- Simhendramadhyamam- Chaturasrajati Rupakam Taal • 'Prabhandam'-Composer: Vedanta Desikan 	
52.	D.K. Pattammal (Vol.2)	Damal Krishnaswamy Pattammal was a prominent Carnatic musician and a playback singer for film songs in many Indian languages. She along with her contemporaries M.S. Subbulakshmi and M.L. Vasanthakumari were (and still are) popularly referred to as the <i>Female trinity of Carnatic Music</i> . This trio initiated the entry of women into mainstream Carnatic Music. She has been appreciated all over the world by Carnatic music lovers.	Carnatic Vocal	<ul style="list-style-type: none"> • 'Evareekai' – Raag: Devmanohari- Taal: MisrachapuComposer: Tyagaraja • 'Kadambaripriyayi'-Raga: Mohanam-Taal: Tisrajati TriputaMuthuswami Dikshitar • 'Paranmukhamenaiya'- Raga: Kharaharapriya- Taal:Adi-Composer: Papanasamshivan • 'Durusuga'- Raga: Saveri – Taal:Adi-Composer:Shyama Shastri • 'Ragam-Tanam-Pallavi'- Raag: Manirangu-Taal:Adi (Khandagati) 	15.03.2008 – Tiruchirapalli

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				• 'Janaki Natha Sahay kare' (Bhajan) – Raag:Desh – Taal:Adi-Composer:Tulsidas	
53.	Pandit Ram Narayan (Vol.1)	Sarangi If there is a word that is interchangeable with the Sarangi, it would be Pandit Ram Narayan. The instrument and the player share a single identity in the international world of classical music. For over sixty years, Pt. Ram Narayan has pursued and perfected the art of Sarangi playing, winning for the once lowly instrument, a national and international position of honour and respect.	Sarangi	• Raag Gaud Sarang • Raag Malkauns • Raag Mishra Kafi	15.03.2008 – Satara
54.	Pandit Ram Narayan (Vol.2)	Sarangi If there is a word that is interchangeable with the Sarangi, it would be Pandit Ram Narayan. The instrument and the player share a single identity in the international world of classical music. For over sixty years, Pt. Ram Narayan has pursued and perfected the art of Sarangi playing, winning for the once lowly instrument, a national and international position of honour and respect.	Sarangi	• Raag Multani, Raag Abhogi Kanhda, Raag Bhairavi	15.03.2008 – Satara
55.	Bani Guru Guru Hai Bani(Vol.1)		Shabad	• Guru Vani	24.10.2008 – New Delhi
56.	Bani Guru Guru Hai Bani(Vol.2)		Shabad	• Guru Vani	24.10.2008 – New Delhi
57.	Pandit Radhika Mohan Maitra (Vol.1)	Sarod Radhika Mohan Maitra was an Indian sarod player and the guru of Buddhadev Das Gupta and Sanjoy Bandopadhyay. Maitra was considered an influential figure in 20th century sarod playing and received the	Sarod	• Raag Devgiri Bilawal • Raag Khamaaj • Raag Kafi	28.02.2009 – Shantiniketan, Kolkata

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		<p>title Sangeetacharya. He was among those awarded the Sangeet Natak Akademi Award in 1971.</p> <p>Radhika Mohan Maitra came from a Bengali zamindar family that had a history of musicianship and of patronising that art. His grandfather, Lalit Mohan Maitra, was a player of the tabla, his father, Brajendra Mohan, played the sarod, and his mother learned the sitar. Maitra rose to prominence as a musician in the 1950s, when he was in demand for concerts both within India and elsewhere in the world. Aside from radio recitals, he performed in countries such as Afghanistan, Australia, China, New Zealand and the Philippines as part of cultural delegations organised by the Government of India, and he also performed in a non-government tour of the USA in 1975.</p>			
58.	Pandit Radhika Mohan Maitra (Vol.2)	<p>Sarod</p> <p>Radhika Mohan Maitra was an Indian sarod player and the guru of Buddhadev Das Gupta and Sanjoy Bandopadhyay. Maitra was considered an influential figure in 20th century sarod playing and received the title Sangeetacharya. He was among those awarded the Sangeet Natak Akademi Award in 1971.</p> <p>Radhika Mohan Maitra came from a Bengali zamindar family that had a history of musicianship and of patronising that art. His grandfather, Lalit Mohan Maitra, was a player of</p>	Sarod	<ul style="list-style-type: none"> • Raag Des • Raag Jhinjhoti 	28.02.2009 – Shantiniketan, Kolkata

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		<p>the tabla, his father, Brajendra Mohan, played the sarod, and his mother learned the sitar. Maitra rose to prominence as a musician in the 1950s, when he was in demand for concerts both within India and elsewhere in the world. Aside from radio recitals, he performed in countries such as Afghanistan, Australia, China, New Zealand and the Philippines as part of cultural delegations organised by the Government of India, and he also performed in a non-government tour of the USA in 1975.</p>			
59.	Ustad Ahmed Jaan Thirakwa	<p>TABLA Ustad Ahmed Jaan Thirakwa was born in 1892 to a musical family in Moradabad, Uttar Pradesh. He was a popular and frequent broadcaster from the Lucknow Station of All India Radio (AIR). He was constantly in demand at Music Conferences, AIR concerts, Sangeet Sammelans and mehfilis all over the country. His popularity, in fact, never waned, because he kept up his rigorous Riyaz and his high standard till the end.</p>	Tabla	<ul style="list-style-type: none"> • Teen Taal • Dhamar Taal • Ek Taal • Roopak Taal 	28.02.2009 – Lucknow
60.	Raamcharitmanas – Balkand		Devotional	<ul style="list-style-type: none"> • Devotional Music 	Lucknow – 18.03.2011
61.	Pandit Gajanan Rao Joshi (Vol.1)	<p>Hindustani Classical Vocal In the world of Hindustani classical music, every once in a few generations there comes a musician who stands as an exemplary figure, much like the banyan tree in Indian tradition. Pt. Gajanan Rao Joshi was one such musician. Be it as a perpetual</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Bhopali • Raag Rayasa Kanada 	Mumbai –

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		disciple of music, a vocalist, a violinist and a guru, Pt. Gajanan Rao Joshi attained the highest ideals while commemorating his Birth centenary, All India Radio released this compact disc featuring Ragas Bhupali (Gwalior Gayaki) and RayasaKanada (a beautiful blend of Jaipur & Agra Gayaki) recorded live on 12 th April 1958, in the National Programme of Music. A tribute, in true sense indeed, to the musician of the musician, Pt. Gajanan Rao Joshi.			
62.	Pandit Gajanan Rao Joshi (Vol.2)	<p>Hindustani Classical Violin</p> <p>In the world of Hindustani classical music, every once in a few generations there comes a musician who stands as an exemplary figure, much like the banyan tree in Indian tradition. Pt. Gajanan Rao Joshi was one such musician. Be it as a perpetual disciple of music, a vocalist, a violinist and a guru, Pt. Gajanan Rao Joshi attained the highest ideals while commemorating his Birth centenary, All India Radio released this compact disc featuring Ragas Bhupali (Gwalior Gayaki) and RayasaKanada (a beautiful blend of Jaipur & Agra Gayaki) recorded live on 12th April 1958, in the National Programme of Music. A tribute, in true sense indeed, to the musician of the musician, Pt. Gajanan Rao Joshi.</p>	Violin	<ul style="list-style-type: none"> • Raag Bahar • Raag Mand 	Mumbai –
63.	Lalgudi G. Jayaraman (Vol.1)	<p>INDIAN CARNATIC VIOLINIST</p> <p>Lalgudi Gopala Iyer Jayaraman was an Indian Carnatic violinist, vocalist and composer. His awards included the National Film Award for Best Music Direction for his score to the film Srirangam:</p>	Violin	<ul style="list-style-type: none"> • ‘Raag Tanam Pallavi’ – Raag : Sahana – Taal: Mishrachapu • ‘Seer Sirukku’ (Tiruppugazh) – Composer : Arunagiri Nathar in 	Chennai – 29.06.2011

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		<p>Dance of Love.</p> <p>His disciples included his two children Lalgudi G. J. R. Krishnan, Lalgudi Vijayalakshmi, renowned Harikatha exponent Vishaka Hari, Saketharaman, Vittal Ramamurthy, Dr. N. Shashidhar, the leading Vainika Srikanth Chary and the Academy Award nominated Bombay Jayashri Ramnath.</p>		<p>Ragamalika -Taal:Khanda Triputa</p> <ul style="list-style-type: none"> • 'Thillana' – Raag : Behag – Taal : Tisragati Adi – <p>Composer : Lalgudi G.Jayaraman</p>	
64.	Lalgudi G. Jayaraman (Vol.2)	<p>INDIAN CARNATIC VIOLINIST</p> <p>Lalgudi Gopala Iyer Jayaraman was an Indian Carnatic violinist, vocalist and composer. His awards included the National Film Award for Best Music Direction for his score to the film Sringaram: Dance of Love.</p> <p>His disciples included his two children Lalgudi G. J. R. Krishnan, Lalgudi Vijayalakshmi, renowned Harikatha exponent Vishaka Hari, Saketharaman, Vittal Ramamurthy, Dr. N. Shashidhar, the leading Vainika Srikanth Chary and the Academy Award nominated Bombay Jayashri Ramnath.</p>	Violin	<ul style="list-style-type: none"> • 'Bhajanaseya Rada'-Raag: Dharmavati – Taal : Roopakam – Composer: Mysore Vasudevachar • 'Janani'-Raag: Reetigaula – Taal : Mishrachapu – Composer: Subbaraya Shastri • 'Inta Sowkhya'-Raag: Kapi – Taal : Adi - Composer:Thyagaraja • 'Thillana'-Raag: Mohana Kalyani – Taal : Adi – Composer : Lalgudi G.Jayaraman 	Chennai – 29.06.2011
65.	Vidushi Sharan Rani (Vol.1)	<p>Sarod</p> <p>'Music legend' Sharan Rani was one of the foremost master musicians of the 20th century. Popularly known as 'Sarid Rani' or the Queen of Sarod, she became an institution in herself. She was called the 'Cultural Ambassador of India' by Pt. Jawaharlal Nehru. A torch bearer of India classical music, she</p>	Sarod recital	<ul style="list-style-type: none"> • Raag Hemant • Raag Zila Kafi • Raag Bhairavi 	Chinmay Mission, Lodhi Road, New Delhi – 10.02.2012

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		presented her Sarod recitals in India and abroad for over six decades, including in all major music festivals, in the biggest concert halls, in front of Kings, Queens and Heads of States.			
66.	Vidushi Sharan Rani (Vol.2)	Sarod 'Music legend' Sharan Rani was one of the foremost master musicians of the 20 th century. Popularly known as 'Sarid Rani' or the Queen of Sarod, she became an institution in herself. She was called the 'Cultural Ambassador of India' by Pt. Jawaharlal Nehru. A torch bearer of India classical music, she presented her Sarod recitals in India and abroad for over six decades, including in all major music festivals, in the biggest concert halls, in front of Kings, Queens and Heads of States.	Sarod recital	<ul style="list-style-type: none"> • Raag Jaunpuri • Raag Hem Hindol 	Chinmay Mission, Lodhi Road, New Delhi – 10.02.2012
67.	Orchestral Composition (Vol.1) Baba Allauddin Khan Pandit Dinlar Rao Amel Pandit Jeewan Lal Mattoo Pandit Vilay Raghav Rao Pandit Jnan Prakash Ghosh Pandit Husn Lal	There is a long and established tradition of orchestral compositions in Indian Music. The oldest treatise on music, dance and aesthetics –Bharata's Natyashastra – refers to this genre of music as Atodya.	Orchestral Composition	<ul style="list-style-type: none"> • Yaman-Baba Alluddin Khan • Tilak Kamod- Baba Alluddin Khan • Anjani Todi-Pt. Dinlar Rao Amel • Prateeksha Aur Milan-Pt. Jeewan Lal Mattoo • Anjali- Pt. Vilay Raghav Rao • Tridhara- Pt. Jnan Prakash Ghosh • Bhairavi-Pt. Husn Lal 	20.10.2012 - NCPA Mumbai,
68.	Orchestral Composition (Vol.2) Pandit Ravi Shankar	Inspired by the orchestra of Shri Uday Shankar's dances, Pt Ravi Shankar experimented with pure orchestra and his endeavours bore fruit during his	Orchestral Composition	<ul style="list-style-type: none"> • Awakening • Gaon Ki Gori 	20.10.2012 - NCPA Mumbai

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		tenure as Music Composer at All India Radio. He divided the orchestra format into four parts: classical, light – classical, folk and story-based, and laid down ground rules for the performance of each of these forms.		<ul style="list-style-type: none"> • Adi Basant • Rangavali • Kari Badariya 	
69.	Orchestral Composition (Vol.3) Shri Anil Biswas Pandit Panna Lal Ghosh Pandit Rash Behari Datta	From the last century, early experiments were undertaken to validate the form on the lines of western orchestras. One of the nascent experimental offerings took root in Bengal, where 30 to 60 instrumentalists were trouped to play a joint piece. Founded by Habu Dutt (Swami Vivekananda's brother) and Dakshina Babu, this orchestra initially played with the legendary jatra groups of Bengal followed later on by stage performances.	Orchestral Composition	<ul style="list-style-type: none"> • Jeewan Jamuna-Anil Biswas • Kaling Vijay-Pandit Panna Lal Ghosh • Panghat-Anil Biswas • Marwa-Pt. Panna Lal Ghosh • Basant Mallika- Anil Biswas • Patdeep- Pt. Panna Lal Ghosh • Giriraj- Rash Behari Datta 	20.10.2012 - NCPA Mumbai
70.	Orchestral Composition (Vol.4) T.K.Jayarama Iyer Emani Sankara Sastry	Besides the classical orchestra of Indian origin, a limited orchestra accompanies the conventional Kathakali dance performance, where a song presented alongside two or three percussion instruments lends an amazing effect to the performance. This manner of orchestral usage was ingeniously oriented by Pt. Uday Shankar (Pt. Ravi Shankar's brother) to evolve a new kind of orchestra in order to make his solo and ballet dances more impacted.	Orchestral Composition	<ul style="list-style-type: none"> • Swagtam-Emani Sankara Sastry • Gramotsava-T.K.Jayarama Iyer • Gauri Manohari-Emani Sankara Sastry • Dhanyasi-T.k.Jayarama Iyer • Hamsanaadam-Emani Sankara Sastry • Vagadeeshwari-T.K.Jayarama Iyer • Ram Dhun-Emani Sankara Sastry • Vaishanava Jana To- 	20.10.2012 - NCPA Mumbai

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				Emani Sankara Sastry • Malaya Marutam- T.K.Jayarama Iyer	
71.	Orchestral Composition (Vol.5) S.Gopalakrishnan M.Y.Kama Sastry	Tracing the development of Indian orchestra, one finds that with the passage of time, Indian orchestra had slowly shifted from the classical arena which became more and more oriented towards solo performance, to devotional and folk music, Vadya Mela of South Indian temples especially Panch Vadya of Kerela temples, which are in vogue even today stand testimony to this.	Orchestral Composition	• Saama-S.Gopalakrishnan • Prashant Mala-M.Y.Kama Sastry • Navneetam-S.Gopalakrishnan • Parivartan-M.Y.Kama Sastry • Hamsadhwani-S.Gopalakrishnan • Madhuwanti-M.Y.Kama Sastry • Varsha Ke Megh-S.Gopalakrishnan • Hemant-M.Y.Kama Sastry	20.10.2012 - NCPA Mumbai
72.	Pandit Mallikarjun Mansur (Vol.1)	(JAIPUR ATRAULI GHARANA) Mallikarjun Bheemarayappa Mansur was an Indian classical singer of the khyal style in the Jaipur-Atrauli gharana of Hindustani classical music. He received all three national Padma Awards, the Padma Shri in 1970, Padma Bhushan in 1976, and Padma Vibhushan, the second highest civilian honour given Government of India in 1992. In 1982, he was awarded the Sangeet Natak Akademi Fellowship, the highest honour conferred by the Sangeet Natak Akademi, India's National Academy of Music, Dance & Drama.	Vocal	• Raag Bhankar • Raag Ramdasi Malhar	23.03.2013 – AIR Dharwad (Karnataka)
73.	Pandit Mallikarjun	(JAIPUR ATRAULI GHARANA)	Vocal	• Raag Kabiri Bhairav	23.03.2013 – AIR

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	Mansur (Vol. 2)	<p>Mallikarjun Bheemarayappa Mansur was an Indian classical singer of the khyal style in the Jaipur-Atrauli gharana of Hindustani classical music.</p> <p>He received all three national Padma Awards, the Padma Shri in 1970, Padma Bhushan in 1976, and Padma Vibhushan, the second highest civilian honour given Government of India in 1992. In 1982, he was awarded the Sangeet Natak Akademi Fellowship, the highest honour conferred by the Sangeet Natak Akademi, India's National Academy of Music, Dance & Drama.</p>		<ul style="list-style-type: none"> • Raag Kukubh Bilawal 	Dharwad (Karnataka)
74.	Pandit Mallikarjun Mansur (Vol. 3)	<p>(JAIPUR ATRAULI GHARANA)</p> <p>Mallikarjun Bheemarayappa Mansur was an Indian classical singer of the khyal style in the Jaipur-Atrauli gharana of Hindustani classical music.</p> <p>He received all three national Padma Awards, the Padma Shri in 1970, Padma Bhushan in 1976, and Padma Vibhushan, the second highest civilian honour given Government of India in 1992. In 1982, he was awarded the Sangeet Natak Akademi Fellowship, the highest honour conferred by the Sangeet Natak Akademi, India's National Academy of Music, Dance & Drama.</p>	Vocal	<ul style="list-style-type: none"> • Kalabeda Kalabeda-Basaveshwara • Kanutta Kanutta-Akkaamahdevi • Karagisi Enna-Basaveshwara • Kameasanga Nissanga-Basaveshwara • Manake Manohar-Basaveshwara • Neelambika Stotra-Shadaksharideva • Nodalaanagari Deva-Nijaguna Shivayogi • Pampanagari Nivasa-Harihara kavi • Sakalakellake Neene-Muppina Shadakshari • Vachanadalli- 	23.03.2013 – AIR Dharwad (Karnataka)

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				Basaveshwara	
75.	Pandit Mallikarjun Mansur (Vol. 4)	<p>(JAIPUR ATRAULI GHARANA)</p> <p>Mallikarjun Bheemarayappa Mansur was an Indian classical singer of the khyal style in the Jaipur-Atrauli gharana of Hindustani classical music.</p> <p>He received all three national Padma Awards, the Padma Shri in 1970, Padma Bhushan in 1976, and Padma Vibhushan, the second highest civilian honour given Government of India in 1992. In 1982, he was awarded the Sangeet Natak Akademi Fellowship, the highest honour conferred by the Sangeet Natak Akademi, India's National Academy of Music, Dance & Drama.</p>	Vocal	<ul style="list-style-type: none"> • Aadi Alukadira-Basaveshwara • Akka Kellavva-Akkamahadevi • Andu Indu-Basaveshwara • Appanu Namma-Basaveshwara • Ayya Ayya Endu-Basaveshwara • Enage Nimma-Basaveshwara • Enna Vaamakshema-Basaveshwara • Ihaloka Paraloka-Prabhudeva • Joke Kandya- Baalaleela Mahanta Shivayogi • Kaama Sanga-Basaveshwara • Sajjanalaagi-Akkamahadevi 	23.03.2013 – AIR Dharwad (Karnataka)
76.	Pandit Mallikarjun Mansur (Vol. 5)	<p>(JAIPUR ATRAULI GHARANA)</p> <p>Mallikarjun Bheemarayappa Mansur was an Indian classical singer of the khyal style in the Jaipur-Atrauli gharana of Hindustani classical music.</p> <p>He received all three national Padma Awards, the Padma Shri in 1970, Padma Bhushan in 1976, and Padma Vibhushan, the second highest civilian honour given Government of India in 1992. In 1982, he was awarded the Sangeet Natak Akademi</p>	Vocal	<ul style="list-style-type: none"> • Shree Guru Vachana-Nijaguna Shivayogi • Kaamisi Kalpisi-Akkamahadevi • Kanutta Kanutta-Akkamahadevi • Harapooje Guru Seve-Baalaleela • Vachandalli Naamamrita-Basaveshwara • Enna Karadologiddu- 	23.03.2013 – AIR Dharwad (Karnataka)

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		Fellowship, the highest honour conferred by the Sangeet Natak Akademi, India's National Academy of Music, Dance & Drama.		Muppina Shadkshari • Elayya Nimma Taayi-Mulagunda Mahanta Shivayogigalu	
77.	Baba Nagarjun	<p>Noted Hindi Writer</p> <p>Nagarjun was a major Hindi and Maithili poet who has also penned a number of novels, short stories, literary biographies and travelogues, and was known as Janakavi- the People's Poet. He started his literary career with Maithili poems by the pen-name of Yatri in the early 1930s. By the mid 1930s, he started writing poetry in Hindi. His first permanent job of a full-time teacher, took him to Saharanpur (Uttar Pradesh), though he didn't stay there for long as his urge to delve deeper into Buddhist scriptures, took him to the Buddhist monastery at Kelaniya, Sri Lanka, where in 1935, he became a Buddhist monk, entered the monastery and studied the scriptures, just as his mentor, Rahul Sankrityayan had done earlier, and hence took upon the name "Nagarjun". While at the monastery, he also studied Leninism and Marxism ideologies, before returning to India in 1938 to join 'Summer School of Politics' organised by noted peasant leader, Sahajanand Saraswati, founder of Kisan Sabha. A wanderer by nature, Nagarjun spent a considerable amount of his time in the 1930s and the 1940s travelling across India.</p>	Hindi literature	<ul style="list-style-type: none"> • Meri Rachna Yatra • Hindi Kavita Path • Bangla Kavita Path and Remensciences • Baba Nagarjun's talk with Shri K.K.Nayyer 	29.10.2013 – Bhartiya Vidya Bhawan, New Delhi
78.	Harishankar Parsai	Noted Hindi Writer	Hindi	• Vyang Varta – Inse Miliye	29.10.2013 –

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		<p>Harishankar Parsai was a Hindi writer. He was a noted satirist and humourist of modern Hindi literature and is known for his simple and direct style.</p> <p>He won Sahitya Akademi Award in 1982, for his satire, "Viklaang Shraddha ka daur".</p>	literature	<p>Jo Athithi Ko Shrota Samajte Hain</p> <ul style="list-style-type: none"> • Vyang Varta – Baaz Aai Sahityakaar Patni Se • Vyang Varta – Naach Na Jaane Aangan Tedha • Shri Harishankar Parsai's talk with Dr. Shyam Sunder Mishra 	Bhartiya Vidya Bhawan, New Delhi
79.	Pandit Jagdish Prasad Varman	<p>Hindustani Instrumental</p> <p>Mr. Jagdish Prasad Varman is a veteran musician of Hindustani Classical Music. He was born in jodhpur- a royal state in Rajasthan in a family with rich musical traditions. Both his parents were well-established musicians. From his childhood he showed rare musical talent and used to carry flute in his school bag.</p> <p>He was given formal training by Mr. Inderlal. Later he had intensive training under stalwarts of three major gharanas namely- Mr. Jefdar Khan of Gwalior gharana, Mr. Bundhu khan of Seniya gharana and Mr. Jeevan Lal Mattu of kirana gharana.</p>	Flute	<ul style="list-style-type: none"> • Rag Yaman • Rag Bhinna Shadaj 	29.10.2013 – Bhartiya Vidya Bhawan, New Delhi
80.	Vidushi Gangubai Hangal (Vol.1)	<p>Vidushi Dr. Gangubai Hangal, doyen of Hindustani Classical Music was most acclaimed, respected and recognized Khayal singer of recent times. She was born in Dharwad (Karnataka) on 5th March 1913.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Miyan Ki Malhar • Raag Basant 	20.06.2014 – Dharwad
81.	Vidushi Gangubai Hangal (Vol.2)	<p>Vidushi Dr. Gangubai Hangal, doyen of Hindustani Classical Music was most acclaimed, respected and recognized Khayal singer of recent times. She was born in Dharwad (Karnataka) on 5th March 1913.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Puruja • Raag Chandrakauns 	20.06.2014 – Dharwad

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82.	Vidushi Gangubai Hangal (Vol.3)	Vidushi Dr. Gangubai Hangal, doyen of Hindustani Classical Music was most acclaimed, respected and recognized Khayal singer of recent times. She was born in Dharwad (Karnataka) on 5 th March 1913.	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Malkauns • Raag Darbari 	20.06.2014 – Dharwad
83.	Pandit Basavraj Rajguru(Vol.1)	<p>Hindustani Classical Music-Vocal</p> <p>Pandit Basavraj Rajguru was born at Yaliwal, a village in the north Karnataka district of Dharwad, a great centre of Hindustani classical music. He was a leading Hindustani vocal musician in the Kirana Gharana (tradition). Due perhaps to his aversion for publicity and his simple and scholarly lifestyle, he never achieved the level of fame of his contemporaries Bhimsen Joshi and Gangubai Hangal of the same gharana. He received many awards, including the Padma Bhushan.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag Khambavati • Raag Tilak Kamod 	20.06.2014 – Dharwad
84.	Pandit Basavraj Rajguru(Vol.2)	<p>Hindustani Classical Music-Vocal</p> <p>Pandit Basavraj Rajguru was born at Yaliwal, a village in the north Karnataka district of Dharwad, a great centre of Hindustani classical music. He was a leading Hindustani vocal musician in the Kirana Gharana (tradition). Due perhaps to his aversion for publicity and his simple and scholarly lifestyle, he never achieved the level of fame of his contemporaries Bhimsen Joshi and Gangubai Hangal of the same gharana. He received many awards, including the Padma Bhushan.</p>	Hindustani Vocal	<ul style="list-style-type: none"> • Raag-Basant Bahar • Raag-Khamaj (Thumri) 	20.06.2014 – Dharwad

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85.	<p>Pandit Basavraj Rajguru(Vol.3)</p>	<p>Hindustani Classical Music-Vocal</p> <p>Pandit Basavraj Rajguru was born at Yaliwal, a village in the north Karnataka district of Dharwad, a great centre of Hindustani classical music. He was a leading Hindustani vocal musician in the Kirana Gharana (tradition). Due perhaps to his aversion for publicity and his simple and scholarly lifestyle, he never achieved the level of fame of his contemporaries Bhimsen Joshi and Gangubai Hangal of the same gharana. He received many awards, including the Padma Bhushan.</p>	<p>Vachanas</p> <ul style="list-style-type: none"> • Sooryanaudya Taavarege 0 /basaveshwara • Kariya Anjuvudu – Basaveshwara • Aaru Munidu – Basaveshwara • Chandrodayake Ambudhi - Basaveshwara • Ole Hatti Uridode – Basaveshwara • Nooranodi Noora – Basaveshwara • Ullauvaru Shivalaya – Basaveshwara • Jagava Suttippaudu Ninnaya Maye – Basaveshwara • Chakaorunge Chandramana – Basaveshwara • Enna Karyada Kattale – Akkamahadevi • Chilimileyendaduva Giligalira - Akkamahadevi • Nodalagade Deva – Nijaguna Shivayogi • Shareeraventembuva – Sarpa Bhooshana • Sakalakellake – Muppina Shadakshari • Nigamavinutha Swamy – Ghanamatha Shivayogi 	<p>20.06.2014 – Dharwad</p>
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86.	Ramacharitmanas – Baalkaand	‘Ramacharitmanas’ of Tulsidas is one of the greatest epics of Indian Literature in which the various events and episodes of Lord Rama’s life are described with great devotion and superb narrative skill. There are seven chapters in ‘Ramacharitmanas’. The melodious flow of the poetic lines regales the listeners with a beautifully memorable experience.	Devotional Music		Released by Honourable Prime Minister Shri Narendra Modi on 31.08.2015 in New Delhi
87.	Ramacharitmanas – Ayodhyakaand	‘Ramacharitmanas’ of Tulsidas is one of the greatest epics of Indian Literature in which the various events and episodes of Lord Rama’s life are described with great devotion and superb narrative skill. There are seven chapters in ‘Ramacharitmanas’. The melodious flow of the poetic lines regales the listeners with a beautifully memorable experience.	Devotional Music		Released by Honourable Prime Minister Shri Narendra Modi on 31.08.2015 in New Delhi
88.	Ramacharitmanas – Aranyakaand	‘Ramacharitmanas’ of Tulsidas is one of the greatest epics of Indian Literature in which the various events and episodes of Lord Rama’s life are described with great devotion and superb narrative skill. There are seven chapters in ‘Ramacharitmanas’. The melodious flow of the poetic lines regales the listeners with a beautifully memorable experience.	Devotional Music		Released by Honourable Prime Minister Shri Narendra Modi on 31.08.2015 in New Delhi
89.	Ramacharitmanas – Kishkindakaand	‘Ramacharitmanas’ of Tulsidas is one of the greatest epics of Indian Literature in which the various events and episodes of Lord Rama’s life are described with great devotion and superb narrative skill. There are seven chapters in ‘Ramacharitmanas’. The melodious flow of the poetic lines regales the listeners with a beautifully memorable experience.	Devotional Music		Released by Honourable Prime Minister Shri Narendra Modi on 31.08.2015 in New Delhi

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90.	Ramacharitmanas – Sunderkaand	‘Ramacharitmanas’ of Tulsidas is one of the greatest epics of Indian Literature in which the various events and episodes of Lord Rama’s life are described with great devotion and superb narrative skill. There are seven chapters in ‘Ramacharitmanas’. The melodious flow of the poetic lines regales the listeners with a beautifully memorable experience.	Devotional Music		Released by Honourable Prime Minister Shri Narendra Modi on 31.08.2015 in New Delhi
91.	Ramacharitmanas – Lankakaand	‘Ramacharitmanas’ of Tulsidas is one of the greatest epics of Indian Literature in which the various events and episodes of Lord Rama’s life are described with great devotion and superb narrative skill. There are seven chapters in ‘Ramacharitmanas’. The melodious flow of the poetic lines regales the listeners with a beautifully memorable experience.	Devotional Music		Released by Honourable Prime Minister Shri Narendra Modi on 31.08.2015 in New Delhi
92.	Ramacharitmanas – Uttarkaand	‘Ramacharitmanas’ of Tulsidas is one of the greatest epics of Indian Literature in which the various events and episodes of Lord Rama’s life are described with great devotion and superb narrative skill. There are seven chapters in ‘Ramacharitmanas’. The melodious flow of the poetic lines regales the listeners with a beautifully memorable experience.	Devotional Music		Released by Honourable Prime Minister Shri Narendra Modi on 31.08.2015 in New Delhi
93.	Shri Jagannath Bhajanavali (Vol.1)	A tribute to Lord Jagannath on the occasion of Nabakalebara	Bhajans	• Odia Bhajan- A tribute to Lord Jagannath – Vol -1	Released on 16.07.2015 in Puri
94.	Shri Jagannath Bhajanavali (Vol.2)	A tribute to Lord Jagannath on the occasion of Nabakalebara	Bhajans	• Odia Bhajan- A tribute to Lord Jagannath – Vol -2	Released on 16.07.2015 in Puri
95.	Shri Jagannath Bhajanavali (Vol.3)	A tribute to Lord Jagannath on the occasion of Nabakalebara	Bhajans	• Odia Bhajan- A tribute to Lord Jagannath – Vol -3	Released on 16.07.2015 in Puri

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04	Kaaljayee Swar Sampada – Sardar Vallabhbhai Patel	Excerpts from speeches	