

CHAPTER 5

A. Pioneers of Marathi Sangeet Theatre

A.1. Vishnudas Bhave

Generally speaking, Natak has its origin in religious commission. It is observed that in India, the Sanskrit plays were enacted on occasions of festivals associated with the religious deities. In Bengal, the word 'Jatra' denoted 'Theatre'.

With reference to Bharat Muni, Brahma's four Vedas gave rise to this fifth Veda, which was promoted in India by Bharat Muni himself. This means that the task of service to the art of drama was given to a specific *gharana* or a group of individuals. Even today, such service is performed in Konkan, Maharashtra, and other parts of the state.

Inheritance is an important constituent of service to Art. According to the information provided by Bharat, the women of those times used to play the parts of women. In the play *Lakshmiswayamvar* by Bharat, there is a reference that Urvashi played the part of the heroine.

The Marathi language was born in the sixth or seventh centuries, according to historians. Marathi took its literary form in the 12th century, in the time of the creation of the *Dnyaneshwari*, according to historians. *Dnyaneshwari* offers insight into the kind of society prevalent at the time. It also contains references to Saaikhedi, Nat, and Sutradhar. This proves that Maharashtra has always had the art of Drama in one or the other form. Puppet dolls and Laleet were the forms of drama that were then prevalent.

Before the plays of Vishnudas Bhave, forms of drama in Maharashtra included Laleet, Tamasha and so on. Some scholars have noted that Gondhal and Bahurupyachi Songe were also prevalent then.

Vishnudas has himself mentioned that he created his plays on the basis of those in Kannada. Although this is the case, the work of giving currency to the art of Drama was done by forms prevalent in specific regions, including Katha gaan, Raas, Goph, Dhalo and Shimgyachi Romte. In addition, Jaagar and another form of Jaagar, Bhatika, Putna, Virbhadrha and Ranmaale were based on Krishna Leela. Kaalaa, Gopal Kaalaa, Gaulan Kaalaa and Baalkreeda Kaalaa are generally like Dashaavataari, but not exactly like it. It contains Dhruvapad baaj. These are found only in Gomantak, not outside. It uses instruments such as Taal and Mrudung. The stage is not curtained. There's a Haridas who tells of the layout of the play, like a Sutradhar. It sounds somewhat like an emulation of the Warkari Kirtan. Characters such as Ganpati, Saraswati and Shiva-Parvati present themselves one after the other. Kannada words are used in the dialogues. It has great similarities to Dashaavataari, or it may be thought of as a form of Dashaavataari.

Those mentioned above and many others in addition were the forms of Natya that were established in Maharashtra even before the forms of Vishnudas Bhawe. Their performances would be held in the various regions of Maharashtra respectively, These several forms probably provided Vishnudas with the inspiration for the Sangeet Natak, and there was always the example of the Tanjavur Natak before him. ¹

¹ *Rupdi*, by J.S. Sukhthankar, pg. nos. 36 to 64

Marathi theatre started with Vishnudas Amrut Bhave (Vishnudas Bhave). This clear opinion has been expressed by the veteran scholar of theatre and patriot, Kai. Krushnaji Aabaaji Guruji in his great article titled Natakachi Sthityantare. Marathi Natak is a creation of Kai. Vishnudas himself.

That is why, it is clear that the architect of Marathi Natak is Vishnudas Bhave himself. No matter where the Puranic plays were enacted, their Sutradhar would always ask for blessings at the outset in the following manner:

“O Sharda, Brahma Tanaya, may the resident of the Sangli village, Vishnudas Kavi, have your blessings.”

Vishnudas Kavi was, like a common man, an employee at the private office of the Maharaja. He depended on his salary for sustenance. Judging his capabilities from his vesture and lifestyle often proved to be off the mark.

Vishnudas Bhave was a scholar of great intellect, imagination and high skill. The establishment of theatre at his hands wasn't a mere coincidence but something that he deserved well. He was interested in Art right since his childhood.

Vishnudas' father was an officer in the army. He was a second son of Amrutji. Since childhood, he would pursue his interest in making clay idols and painting. He belonged to Sangli, hence he had made paintings of the market in Sangli, the procession of its Maharaja, the streets and paintings based on themes from the Ramayan.

Once, the Shrimant Sarkar had come to the house of Amrutji. On being asked about his children, he said that the younger boy would sometimes go to school but preferred to stay at home and make paintings. The Shrimant had a look at the idols and paintings made by the boy and Vishnudas got a patron. He praised the boy and provided two meals a day, clothing and a job. Vishnu's art well and truly received a great impetus, as a result.

In 1842, the Maharaja saw Carnatic plays and craved to create a play in Marathi. He naturally entrusted Vishnu with the responsibility to make it happen. Vishnu was then 18 or 19 years old. This has been revealed by Vishnudas himself. This tells us that he was born in around 1823-24. At such a young age, without any experience, Vishnudas created and staged a play in a year's time. He says he was interested in singing and playing instruments right since his childhood.

Vishnudas has himself written that he later on discovered several artistes and created a company, and thought of creating a play based on the Sita Swayamvar episode in the Ramayan. It would need music, so he met several Haridas Kirtankars and with some difficulty collected some poems. On collecting those poems, he found that they were composed in forms such as Aaryaa, Shloka and so on. They were not based on raga compositions or their lines. He needed poems that would create Shringar, Karun, Vir and other rasas - that were composed in lines.

Finally, he got ready appropriate aakhyaans all by himself, as per the required rasas. He also arranged for the crowns, earrings and garments for the various characters. On account of the king's patronage, everything turned out well and in 1843 he staged the first show of the play at Sangli, for his patron, Shrimant Chintaman Appasaheb. Since then, Vishnu's name was immortalized in the Art sphere of the Indian subcontinent – as Vishnudas Kavi.

The aforementioned play had for inspiration a Kannada play. If the Kannada play had not been watched by Shrimant, the concept of staging a Marathi play may not have occurred. Natak may not have been thus outlined. Vishnuji has written in his Gajanan Stavan the following words:

करनाटकी नाटक करी अशी ईश आज्ञा वाटे मम मना गजानना |

The words mentioned above have been written by Vishnudas Bhave himself. What other proof is required for the fact that Marathi Sangeet Natak was inspired by the Kannada theatre?

No matter what, it is clear that Marathi Sangeet Natak was influenced by Kannada theatre. Later, Bhave has said that plays were held in Karnataka, but these did not have entertainment value. The costumes of the characters used to be very poor. All characters would sing and dance. Whether or not they were capable. This certainly created entertainment for the rural folk! The erudite folk were greatly troubled to see such plays. ¹

A company called Bhagwat from north Karnataka had come to Sangli in 1842. Patwardhan saheb had sponsored 2-3 shows. Shrimant Patwardhan was erudite in the rasas and a connoisseur. These shows did not appeal to him. Therefore, he asked Bhave to create a new Marathi play and promised to provide full support. ²

Around this time, the writer Krushnaji Aabaaji Guruji has also mentioned the Kannada plays of the time in his article, 'Natakachi Sthityantare'.

It was around this time too that the people of Karnataka performed shows of plays that contained some parts of the Ramayan and Mahabharata. It had a Sutradhar who would play the cymbals and another musician who played the pakhawaj (Mrudung), which were all the instruments used in it.

These shows used crowns, earrings, bows and arrows, maces and so on. The women acted in these, their hair untied and with an ornament of flowers in them. The Sutradhar would play the pakhawaj and sing. Such is the description provided by Krushnaji Aabaaji Guruji. ³

The description provided by Krushnaji Aabaaji Guruji dates back to around 1911 A.D. But the Kannada show that he saw and mentioned in his article took place during his childhood at Satara, before the advent of Bhave's play, in

¹ N.K.S. preface, pg. 5 (Marathi Rangabhumicha Itihaas), Author: Shri. Naa. Banhatti

² N.K.S. preface, pg. 5 (Marathi Rangabhumicha Itihaas), Author: Shri. Naa. Banhatti

³ "Natakachi Sthityantare" - article by Krushnaji Aabaaji Guruji

1852. This gives us an idea of the shows before Bhav's.¹

The prevalent traditional forms of Drama in south India were known by different names but their form was similar. This has been noted by various authors.

In Tamil Nadu and Kerala, these forms of drama were known as Yakshagaan. In Tamil, the word Yaksha means a God who loves dance and music. The word in Marathi is 'Gandharva'. Yakshagaan is the singing by Yaksha-like experts in dance and singing. Hence, the form of drama that chiefly contained song and dance became known by the name Yakshagaan. On account of the close contact of the Tamil and Kerala country with southern Karnataka, the word Yakshagaan was established in south India. As there was considerable interest in drama in this region, the Yakshagaan form of drama enjoyed popularity here.

In Andhra Pradesh, this form of drama is known as Bhagwat or Bhagwatmel. In all of south India, the 'Bhagwat Natak' is generally established. This form has a Sutradhar who is known as 'Bhagwat'.

The Bhagwat Sutradhar is somewhat like Gondhali and somewhat like Haridasas, who sing about 'Bharat-Ramayan and so on. In Maharashtra, the Puranic Aakhyaan is done with Naamsankirtan - the exponents of which are known as the Haridasas.

When the Bhagwat song composition is sung, the characters are colourfully portrayed according to the plot, with appropriate dance and acting. This idea is taken from here. In the commere of Bhagwat, this became a main constituent. The name 'Bhagwat' became established.

The performers of Bhagwat performed it in the rural area only. They did not go elsewhere. They did not make a business of it. They did not start companies, according to Prof. Jahagirdar.

¹ Marathi Rangabhumicha Itihaas, Author: Shri. Naa. Banhatti, pg. 25

In the Bhagwat Natak, the Mangalacharan, i.e. Ganpati-Saraswati Stavan (praise) comes first and then the main Aakhyaan starts. The aakhyaan should be taken as an example. If it is about Raja Harishchandra, his fame, form, majesty and so on were sung about.¹

Thereafter, the character of Harishchandra would come onto the stage. Bhagwat would ask him who he was. On this, the character would provide information about himself. Later, the Bhagwat would go backstage along with his companions and sing songs composed on the aakhyaan. These songs would be either his own or the traditional ones. The story would be told in the form of dialogues in this singing. According to the meaning of the song, the characters would converse in prose. Many characters would sing the songs themselves if they knew how. When a new character came on the stage, the Bhagwat would ask him who he was and the character would introduce himself.

Bhave has written that all the characters in the Kannad plays would sing and dance. No matter whether they knew the arts or not. He is not mistaken in writing this. For this very reason, there used to be hilarity in it.

That is why, in his plays, he insisted on a Sutradhar who could sing well.

The Bhagwat company visited Sangli in 1842 and Guruji also saw one of their performances. This indicates that many Bhagwat companies travelled to perform their shows. Many of these companies would have possessed a backdrop curtain.

Such companies would have started visiting and roaming in Maharashtra. This time could be between 1830 to 1840. For these historical reasons, the seed of Natak was sown in Maharashtra. The seed blossomed to an incredible extent and Marathi Theatre was born.

¹ This form is probably known as '**Daru**' according to the author of *Marathi Rangabhumicha Itihaas*, Shri. Naa. Banhatti, pg. 28

A.2. Playwright and music director – Annasaheb Kirloskar

Balwant Pandurang Kirloskar (Devanagari: बळवंत पांडुरंग किलोस्कर) (1843 - 1885), popularly known as Annasaheb Kirloskar, was a Marathi playwright from Maharashtra, India.

Kirloskar was born on March 31, 1843 at Gurlhosur in Belgaum district to a Karhade Brahmin family. After completing schooling in his native place, at the age of twenty, Annasaheb moved to Pune to pursue further education. His overwhelming interest, however, lay in theatre and he faced parental pressure for his continued disinterest in formal education. His father pressurised him to return to his native Belgaum.

To support himself, Kirloskar then worked for eight years as a school teacher in Belgaum; he subsequently worked for a few years in the police department and then as a clerk in the revenue commissioner's office. Despite his lack of much formal education, Kirloskar was well-versed in Sanskrit literature.

In 1843, the same year in which Kirloskar's was born, Vishnudas Bhave pioneered presentation of Marathi plays by staging the play Seeta Swayamwar (सीतास्वयंवर), the Raja of the princely state of Sangli being then in attendance among the audience.

While working as a school teacher in Belgaum, Kirloskar established Bharatshastrottejak Mandali (भरतशास्त्रोत्तेजक मंडळी) in 1866. Seven years later, he completed composition of his first prose play Shri Shankar Digvijay (श्रीशांकर दिग्विजय) for public presentation by Kolhapurkar Natak Mandali (कोल्हापूर नाटक मंडळी). Around 1874, he founded Kirloskar Natak Mandali (किलोस्कर नाटक मंडळी).

In 1879, playwright and producer Trilokekar independently presented his musical play Nal-Damayanti (नल-दमयंती) to Marathi public. It was the first musical play on Marathi stage.

Kirloskar felt inspired to produce a similar musical play in Marathi in a full-fledged manner. Accordingly, translating into Marathi the first four acts of Kalidas's renowned Sanskrit play Abhidnyan Shakuntalam or

"Abhijñānashākuntala" (अभिज्ञानशाकुंतलं), he presented them on stage in 1880

as a musical play titled Shakuntal (शकुंतल).

The next year, he translated the remaining three acts of Abhidnyan Shakuntalam and staged the entire play. He performed in the play himself. Kirloskar incredibly included 198 musical pieces in his Marathi Shakuntal! They consisted of a mix of Hindustani and Carnatic classical music, and lighter music.

One year later, in 1882, Kirloskar presented on stage his musical Saubhadra (सौभद्र). This play too contained well over 100 musical pieces, and once again he acted in the play.

Because of its multifaceted quality, Saubhadra surpassed even the high popularity of Shakuntal. Innumerable performances of these two plays have been presented by different performing groups to the Marathi audience since their premiere 130 years ago.

In 1884, Kirloskar presented to the audience the first three acts of his musical Ram Rajya Viyog. Before he could finish writing the planned remaining three acts of this play, he died in 1885 at age 42.

Kirloskar Natak Mandali was the prime performing company in Maharashtra until 1913.

Marathi Sangeet Natak employed a wide variety of styles of music. The Natyasangeet is all-encompassing. Within Natyasangeet, several kinds of music have been absorbed. Which means our Natyasangeet is all-encompassing.

A.2.1 Natyageet

The Sangeet Natak comprise a beautiful coordination of both prose and poetry. The verse in the play is known as Natyageet. Such verse has received a musical position which makes it very sing-able. Since acting accompanies it, it is known as Natyageet.

A.2.2. Drama and the Story Context

The Natyageet is related to the story of the play. For example, in 'Shakuntal', Shakuntala says, “मी तस जरी मदन शरे, विनय सोडू का?” Though she is smitten by the Love God Madan, she belongs to a respectable family. Therefore she asks how she could possibly discard maidenliness. This has to be conveyed not only through the words but also through the music and singing. The actress who plays the part of Shakuntala must convey as much through her acting as well.

A.2.3. Controlled Singing

In a Sangeet Natak, the singers must retain control and balance in their singing. The song in the play must end where its purpose is fulfilled. If it continues beyond that point, it will interfere with the plot, which is why controlled singing is a prerequisite in Natyasangeet.

A.2.4. Notes, Tala and Words

Natyasangeet is born of these three elements – notes, tala and words. The expression in the Natyageet owes to these three elements. Prose dialogues have their own rhythm and pitch, but they are not governed by a tala. Notes, tala and words make it possible to achieve very subtle levels of expression through the Natyageet.

A.2.5. Balanced Singing

In Natyasangeet, the words of the song and its music are both equally important. In classical music, it is the music that is more important while in light music it is the words that are more important. But in Natyasangeet, both must be balanced. Classical or semi-classical music – when adapted to Natyasangeet – becomes one with it and ceases to remain its former self.

A.2.6. Singing Adapted to Acting

The meaning of the song has to be enacted in a Natyageet. Singing with acting is a prime requisite of Natyasangeet. The music in the play is complementary to the song itself.

A.2.7. Coordination of Prose and Poetry

Bal Gandharva's prose dialogues are also said to have been in a special tone. It is worth noting that the speed or laya of the forthcoming song was what his prose sentence would end in, and the note that his song began with would be the last note of his prose dialogue. His prose dialogue would flow easily into poetry and those who act or sing in a Sangeet Natak need to take good note of this. In a Sangeet Natak, poetry is an extension of prose, and a coordination of both is always expected.

A.2.8. Poetry – An Influential Medium

Expression is achieved in a Sangeet Natak through a coordination of prose and poetry. Poetry is a more powerful medium than prose and it impacts us in greater ways. That is why, more than the prose dialogues, we tend to recall the poetic portions. For example, 'Mere to Giridhar Gopal, Dusro na koi' is a sentiment of Mirabai that we remember. If it was told in plain words, we may not remember it. Since Sangeet Natak is mindful of this fact, the plays are in prose that is often poetic. But it is important to note that if we were to say everything through poetry, the common man would not understand it, and therefore it is necessary to have poetry accompanied by prose. The Sangeet Natak writers must have thought deeply about this before writing their plays.

A.2.9. Nadadhinam Jagat Sarvam

'Nadadhinam Jagat Sarvam' literally means that the entire creation is subject to sound. This was used by our playwrights as a guiding principle in creating Sangeet Natak. They have included both prose and poetry and balanced them

in the plays; joining poetry to dramatic prose ensured a smooth connection with music. It includes sashabda (with words) sounds and nishabda (without words) sounds. Natyasangeet was born of a balance between poetry and prose. The combination of the Shabdabrahma and the Naadabrahma resulted in the creation of Natyasangeet.

B. The Various Components of Natyasangeet

Although many kinds of music have been used to create Natyasangeet, the individual components are so mingled into Natyasangeet that instead of retaining their original form, they have mixed indistinguishably into Natyasangeet. The combination of all of these components is recognised not as individual components but as a special and separate form of singing, known as Natyasangeet.

So what are the individual components that give Natyasangeet its unique character? Those are discussed below.

B.1. Difference in Purpose

The purpose of the compositions in Natya Sangeet is not merely to entertain the audience but to 1. make the presentation more interesting 2. advance the plot, 3. tell of pain, 4. describe the situation, 5. provide the pleasure of music, 6. provide the pleasure of poetry, 7. provide the pleasure of notes, 8. make the play more interesting,, along with acting, and many more such.

B.1.1. Make the Presentation More Interesting:

Prose joins poetry and poetry joins music in the Natyageet, which makes the whole experience of a Sangeet Natak all the more engrossing, educating and thoroughly enjoyable.

How well Natyasangeet is used and how it leads to the creation of a rasa, or the evocation of feeling, in order to make the play more interesting, is what the following examples show:

B.1.1.1 Kakasaheb Khadilkar wrote the play 'Manapman'. The heroine in it, Bhamini, sings the song, 'Nahi mi bolat natha'. This song is based on the famous dadra, 'Humse na bolo raja', but those who don't know this dadra will think of the Marathi song as an independent composition. The song makes the play several times more interesting.

B.1.1.2. Ram Ganesh Gadkari created the play 'Ekach Pyala'. The heroine, Sindhu, sings the song, 'Satya vade vachanala natha', an excellent, well-adorned composition based on 'Katl mujhe kar dala rama, paas bulake, nazar milaake'. The latter song was sung by the very popular singer Malkajan. We tend to enjoy the Marathi without being aware of its antecedent.

B.1.1.3. In Annasaheb Kirloskar's 'Sangeet Saubhadra', Arjun and Krishna's sister, Subhadra, are in love with each other, but Balram wishes to marry Subhadra to Duryodhan. Subhadra wonders who will deliver her from such a calamity; against this background is based the song, 'Vad jaau kunaalaa sharan!' This song is based on the Baithakichi Lavani, 'Nesli pitambar jari, jari ga jartaari laal sadee'. But we enjoy the Natyageet as itself, not the other, and this song does a splendid job of making the play more attractive.

B.1.2. Make the Play More Interesting:

The play is certainly made more interesting through the use of prose, poetry, song, music, and acting. The music of the Natyageet is presented by the very best of singer-actors and adds considerably to the interest in the play.

B.1.3. Advance the Plot:

The songs in a Sangeet Natak help advance the story of the play. This means that like prose, poetry can also help the flow of the plot. If some songs in a play were to be extricated for the lack of time, the plot would break.

B.1.4. Tell of Pain:

Songs are a medium for the characters to tell the audience of their pain. The audience comes to know of the pain experienced by the characters through the songs sung by them.

E.g.: In Saubhadra, 'Vyarthha mi janmale thor kuli' or 'Vad jau kunala sharan' are songs sung by Subhadra to tell what is ailing her.

B.1.5. Describe the Situation:

The Natyageet is a medium through which the situation within the play is communicated to the audience. E.g.: Arjun tells that thieves have stolen the Brahmins' cows via the song, 'Chorani nij dhenu chorilya dhava dhava aise'.

B.1.6. Provide the Pleasure of Poetry:

The poetry in the Natyageet is some of the very best created. It derives from the Ramayan, Mahabharat, Vedas, and so on. The audience get to hear some of the best verse composed by means of the Natyageet.

B.1.7. Provide the Pleasure of Music:

High-quality compositions created using a wide variety of contributory sources of kinds of music and the introduction to various ragas through Natyasangeet is a recognised advantage. It also contributes to making the play more interesting.

B.1.8. Provide the Pleasure of Notes:

High-calibre singer-actors present their songs with consummate skill that involves innovation in rendering the songs. This is a great pleasure in itself, particularly when the singers are such exalted personages as Bal Gandharva and his contemporaries.

B.1.9. Development of the Natyageet Style

The examples above make it amply clear that Natyageet have their own independent style and we know this style as Natyageet Gayaki. What is this gayaki? How is it sung? How did it develop? What are its different aspects? What element does it have that makes it 'Natyageet Gayaki'?

B.1.10. Variation in Purpose

The Natyageet in Sangeet Natak is intended not only to entertain the audience but also to advance the plot, tell of pain, describe the situation, and several other such purposes, which we have seen earlier.

Marathi Natya Sangeet has created its own, unique identity. Different kinds of music have been used for support in creating it. We need to see its value in its drama, language, and justification.

B.1.11. Sense of Drama:

The actor or actress must duly consider the role, the expectations of the director, and how to play the part. The prose and poetry in that role should be presented via the same role. This is known as sense of drama.

B.1.12. Sense of Language:

The play has its own idiom. The actor must fully understand this idiom and know that without such knowledge, justice cannot be done to the role. The part has both poetry and prose in its dialogues.

B.1.13. Sense of Appropriateness:

The actor must understand why a given dialogue or a song is in the play. It is also important to know how long a song should be sung. The actor must be able to justify the presence of the prose and poetry. This is known as the sense of appropriateness.

C. Inspiration from Various Kinds of Folk Music and Raagdaari

C.1. Inspiration from Lavani ¹

The scholar of Marathi Natyasangeet, Dr. Digvijay Vaidya, has put forward a thought about the inspiration behind the gayaki of Natyasangeet. According to

¹ Dr. Digvijay Vaidya, Pune

him, before Natyasangeet, the Tamasha, a folk drama form, was prevalent in Maharashtra. In the Tamasha, Lavani was a kind of singing that was impactful and popular. That is why, Lavani music has influenced the Natyasangeet of the early Sangeet Nataks.

C.1.1. Lavani Music

Approximately 300 years ago, Tamasha was a popular folk drama form. Lavani, a style of singing in it, was particularly popular. The components of Lavani music are found in the early Sangeet Natya plays. Let us consider the following in detail: 1. Conception of Pada (kind of metrical composition), 2. Conception of notes, 3. Conception of rhythm (tala).

C.1.2. Conception of Pada

Natyasangeet is also known as Natyapad. The songs in a play have the context of the plot of the play. It is singing along with acting. Thus expression is achieved through the media of Sashabd, Nishabda, and Angik. Lavani is expected to use all three. Lavani is singing along with acting and its influence on Natyageet is obvious.

C.1.3. Conception of Notes

The notes in a Natyageet are sung in a slightly different way. While singing these notes, considerations such as whether they are tuneful or out of tune, clear or unclear pronunciation, how dramatic they are, contraction and expansion of the notes, aarohi, avrohi etc are very important. The lyrics sung with the intonation, tone, or the tone of voice can be contracted, and when it is taken through the *meend* is pervasive as well. The percussion sound, natyageet, and the very important aakaar in music have been taken from Lavani. The aakaar is not long as in Hindi songs and it is not short as in Carnatic music. Because acting is also included, expandability and effusive singing are beneficial to it.

C.1.4. Conception of Rhythm

Tala is created by the laya and its matras. Tala was used as per requirement in Natya Sangeet. Atit (after the sam), Anagat (before the sam), pronouncing words and other devices have been taken into Natya Sangeet from Lavani. Notes, tala and words are the three media whose confluence is used to express and present the meaning of Natyageet.

C.1.5. Raagdaari Sangeet

The early Kirtankaars used to be very erudite in music, singers and actors. They used either traditional music compositions or create a musical compositions for their kirtan themselves. They would often use classical or semi-classical bandishes for their kirtan. Sometimes they would use well-known ragas and talas for their kirtan's music but they would also sometimes use little-known or off-beat ragas and talas.

C.1.6. Folk Music

In Haridasi kirtans, one could listen to verses from folk music as well. Folk music is well-known to the masses and that's why kirtankars would prefer to use it in their kirtan, which is also why they were popular among common folk.

C.1.7. Shahiri and Lavani Music

In the 17th century, Shahiri or Lavani music had started. Powada, Katav, Phatka, Gan, Gaulan and Lavani are included in it. The kirtankaars used all of these to make their kirtan more popular.

C1.8. Feminine Music

About 100 years ago, the music compositions of Stree Geete were popular, therefore they have used such music in their kirtan. As popular compositions could be heard in the kirtan, the latter attracted people.

C.1.9. Vrutta and Chhanda Compositions

The kirtankaars freely used Vrutta and Chhanda compositions. Those included Saki, Dindi, Aaryaa, Shloka, Kamada, Anjanigeet, Vasantatilaka, Shardulvikridit and many more.

In those days, there were very few means of entertainment and knowledge acquisition for the common man. There was also the intention and need to promote religious, moral and social values. That goal was obviously achieved too.

D. Kirtan and Sangeet Natak

D.1. Influence of Kirtan Singers

The Haridasi Kirtan tradition in Maharashtra is popular and very old. It also uses both prose and poetry. The poetry part of it has a written code but the prose part does not. The prose part is spoken by the kirtankaar on an extempore basis, with inspiration. The poetry part is based on various kinds of music. Compositions of various music forms including classical, semi-classical, folk songs, light music, stree geete, etc. are used. Vrutta and chhandatmak compositions also play a part. In the verse compositions of Harikirtan, Lavani music is also used. The early Sangeet Natak clearly exhibit an influence of the Harikirtan. The only difference is that in a play the prose parts also have a written code.

D.2. The Similarities between Kirtan and Sangeet Natak

Although the Haridasi kirtankaars used various kinds of music in their kirtan, they had their very own singing style for presentation. Although singing was done along the lines of classical music, it was not entirely classical. Because they did not intend to sing ragas, they only wanted to use them for making their kirtan more interesting. The purpose of entertainment was what guided them in their singing. They loosened the rules of the ragas and paid attention to how their singing could be made more interesting. This aspect was used creatively by Marathi Sangeet Natak to develop itself.

Starting a song while talking and resuming talking after the song was over was an aspect of Kirtan that we see in our Sangeet Natak. Since the kirtankaar says all the characters' dialogues all by himself, their songs also have to be sung by him. But Sangeet Natak did away with this limitations by providing different characters the freedom to sing their own songs. The stress of the kirtankaar who managed all characters on his own was remedied, and having different characters saying their own dialogues and singing their own songs resulted in making Sangeet Natak and variety was created as a result.

D.3. Accompaniment

Haridasi kirtan uses the harmonium, tabla, and jhanj for accompaniment. Sometimes, the tambora and pakhawaj are also used. For Sangeet Natak too, such instruments are used for accompaniment. At a later time, the place of the harmonium was taken over by the organ, and now the organ has become an integral part of Sangeet Natak. The sarangi and violin are also used for accompaniment. In the kirtan, the instruments are with the kirtankaar. In the Sangeet Natak, these are in front of the stage, in a specially created space for the musicians. The instruments and accompanists are, in a way, on the stage for the kirtan, but in Sangeet Natak, special space has been provided for them.

E. Presentation and Comparison of Gayaki in Natyasangeet

Natyasangeet is based on classical music, yet great music directors and singer-actors have made changes to the singing style and given it a new dimension. Many changes have been made as per the requirement of the Sangeet Natak. How these new dimensions developed is stated here.

E.1. Natyasangeet – The Definition ¹

Many streams, styles, and types have mingled into Marathi Natya Sangeet. The seriousness of Dhrupad, the aalaap of Khyaal gayaki and the taan prakriya Thumri, the softness of Dadra, the pace of Taraanaa, the motherly sentiment of Stree Geet, the adornment in Lavani, the sense of devotion in Bhakti Geet, the subliminal quality, the simplicity and sweetness of Folk Music, the aggression and bravery in Shahiri writing, the sentimental touch of Ghazals, the melody of Qawwali, the Carnatic colour of Kannada, the easy flow of the implicit Vruttarachana, the blessed easiness and dedication of Abhangas, the moving nature and attractiveness of Urdu tunes, the interesting nature of Punjabi gayaki, Khatka, Murkee, the sentimentality of Bhaavgeet ... these are the many facets of the admixture of Literature and Music that is Marathi Natya Sangeet.

E.2. Purpose and Need of Natya Sangeet

The purposes of Natya Sangeet are various. Music is not the priority. The songs in a play are an integral, inseparable part of the play. Leaving out the songs will break the plot of the play. Like prose, poetry has the same, high importance in the play. The codes for prose and poetry in the play are complementary to each other. They contribute to the element of drama in the play. The play is more effective with the songs in it and it takes the entertainment value of the play to a new high.

The Sangeet Natak promoted various kinds of music in Maharashtra. The influence of classical and semi-classical music evident in Maharashtra owes in great measure to the Sangeet Natak. The knowledge and awareness of the common man were bolstered through Sangeet Natak. Classical and semi-classical music was locked in the chambers of the rich and the royalty, which Sangeet Natak brought to the common man.

¹ Vedh Marathi Natyasangeetaachaa, Au.: Jayram Potdar, pg no. 54

E.3. Music that Complements Drama

Sangeet Natak has put Music to very good use for presentation of verse. A good Sangeet Natak is actually a balance between prose and poetry that entertains the audience, helps the flow of the play and generally complements the drama enshrined in the play.

E.4. The Salient Features of Natyageet Gayaki and Its Presentation

E.4.1. Appropriate Music

Once a Natyageet has an effective and appropriate tune, it can be sung to great effect. Verse is a more powerful medium than prose but if the music in it is given more importance than it deserves, the dramatic element in the play will suffer. The composition must be entertaining and complementary to the plot of the play.

E.4.2. Attractive Performance Style

Since the singing is controlled in Natyageet, it has been quickly adorned with little changes here and there to make it more catchy and interesting. The actors and actresses also have to familiarize themselves with this transformed style of musical presentation. Singing that quickly introduces colour is what is expected here. The original style of singing (classical, semi-classical, etc.) has to be changed to present in a more attractive format and special effort is required for that purpose.

E.4.3. Balanced Singing

The purpose of the Natyageet dictates its length. Once the purpose of the song is fulfilled, it should stop. If it continues nevertheless, the flow of the play will be inhibited.

E.4.4. Sargam not Allowed

Music has to be used in an artistic manner as the words in the song are very important. The words have to be adorned with music, their meaning clearly communicated. Hence, sargam is not used.

E.4.5. Starting with Aalaap not Allowed

A Natyageet is never started with an aalaapi because as soon as the prose part ends the song must begin at once. This helps establish a balance between prose and poetry. The aalaap can break the flow of the plot. The dramatic element will be harmed. Singers must take due note of this fact.

E.4.6. Importance for Bol Aalaap and Bol Taan

The Bol Aalaap and Bol Taan prove to be useful instruments in enabling the ardent communication in limited time to the audience. These instruments ensure that justice is done to both words and music and make ardent communication of the sentiment in the Natyageet.

E.4.7. Madhya or Drut Laya to be Used

The Natyageet can be only 7 or 8 minutes long. Any longer and the plot will be hampered. Therefore there is no time to sing in the Vilambit laya. Natyageet is always sung in the Madhya laya or Drut laya.

E.4.8. Relaxation in Ragas' Rules

Ardent communication of the sentiment in the song requires taking liberty with the regulations attached to the singing of raga as a component of classical music. Doing so increases the chances of quickly communicating that sentiment, but this freedom has to be used together with an aesthetic sense.

E.4.9. Mixing Ragas

A singer of classical music is very particular about adhering to the particular raga he/she is singing. In Natyasangeet, however, if mixing ragas helps fulfill the purposes of making the song entertaining, sentiment-oriented, and aesthetically optimised, it is allowed. But this facility should not be used wantonly, if there is no need to mix ragas, they should not be.

E.4.10. Brief Taans and Aalaaps

Long taans and aalaaps are necessary in classical music as the intention is to unravel the raga for pleasing the auditory sense. Natyageet, on the other hand, are time-bound and aesthetically adorned. For that purpose, it is necessary to devote separate thinking regarding the use of taans and aalaaps and making them short to complement the time-bound Natyageet.

E.4.11. Singing with Acting

It is important for the Natyageet to be presented in a manner appropriate to the occasion in the play. The acting cannot be ignored as doing so can hamper the aesthetic appeal of the song and the play itself. The acting part has to be studied carefully to avoid that. The sentiments in the song have to be expressed with facial expression and body language.

E.4.12. Changes to the Tala

To make Natyasangeet appropriate to the dramatic element, it is necessary to change the rhythm and the pace of the original, supporting bandish. In the play 'Sangeet Swayamvar', the Natyageet 'Sujana kasa man chori?' is based on the original bandish by Mohammed Shah Rangile, 'Phulwan sej sawaaru'. This bandish is sung in the Teen tala or the Pancham Sawari tala; in the Natyageet, however, the Trivat, or Gandharva Theka, is used. The laya used in Natyageet is always a little more than that in the original bandish.

E.4.13. Practice for Singing with the Organ

In the Sangeet Natak, as soon as the dialogues come to an end, the singer has to grab the note provided by the organ player and start singing. This is not as easy as it seems. Special study and practice are required to perfect this aspect of the art. After the dialogue, it is not easy to find the right note to start the Natyageet. There should be no delay in starting the singing after the organ player provides the note. This requires dedicated and consistent practice.

In Sangeet Saubhadra, 'Vad jau kunaalaa sharan ga' is based on a Baithakichi Lavani, 'Nesali pitambar jari', which is in the Vilambit laya. But the Natyageet based on it is in Drut laya.

This change is necessary for the Natyageet to effectively communicate the sentiment to the audience in short time.

E.4.14. Singing that is Interactive Between Characters

To be able to sing and act a Natyageet, it is necessary to clearly understand the meaning of the verse. For that, a literary sense is essential. Without acting that complements the meaning of the verse and involves other characters, the effectiveness of the presentation will be compromised.

In Sangeet Manapman, the Natyageet 'Kharaa to prem, naa dhari lobh mani' is based on the popular ghazal by Malka Jaan, 'Sakhiri maika piyavin kachhu na suhave'. The sentiment in the ghazal is that of the pangs of separation. But in the play, the sentiment is that of love. Therefore, the Natyageet will not be presented in the same manner as the ghazal but will be adapted to the meaning in the context of the play. That is why these two are sung differently. The Natyageet is the result of necessary artistic changes to the original.

Such characteristic Natyasangeet style of singing and its presentation are different from other styles of singing. The purpose, sentiment and the intent

behind the presentation of Natyasangeet should be taken into account in the presentation and only doing so will have the desired effect on the audience. Natyasangeet has evolved as an independent and exquisite style of singing and is well established.

F. PLAYWRIGHT AND MUSIC DIRECTOR – GOVIND BALLAL DEVAL

Govind Ballal Deval (1855 - 1916) was a Marathi playwright from Maharashtra, India. Deval was born in 1855 in a village in the Konkan region of Maharashtra, but he spent his childhood in Haripur near Sangli. He attended a high school in Belgaum, where he came in contact with, and was influenced by, playwright/actor Balwant Pandurang Kirloskar, who worked as a teacher in that school.

After a late high school graduation in 1879 at age 24, Deval worked for a few years as a teacher in the same school, moved to Pune to finish in 1894 a college course in Agriculture, and worked for a short while as a botany school teacher. An elder brother of Deval was a musician, while another brother was an accomplished actor in Ichalkaranjekar Natak Mandali.

While Deval was in high school in Belgaum, he joined Kirloskar's Kirloskar Natak Mandali as an actor after its inception around 1875 and soon became an associate play director there. He even composed the lyrics and music of many of the 198 songs in Kirloskar's play Shakuntal (शाकुंतल), the first half of which was presented to the public in 1880. (Kirloskar presented the complete play the next year.)

After Kirloskar's death in 1885, Deval continued to work for a few years at Kirloskar Natak Mandali as a playwright, an actor, and a play director. After his move to Pune in 1894, he founded Aryoddharak Natak Mandali; and in 1913, three years before his death, he joined Bal Gandharva's newly established Gandharva Natak Mandali.

Deval's disciples in acting included Bhaurao Kolhatkar, Nanasaheb Joglekar,

Ganesh Bodas aka Ganpatrao, Kashinathpant Parchure, and Bal Gandharva, all of whom turned out to be well-known actors in Maharashtra in the early part of the 20th century.

During 1886-1916, Deval wrote and presented to the public seven plays:

Durga (दुर्गा) (1886) (An adapted version of Thomas Southerne's The Fatal Marriage (or Isabella))

Mruchhakatik (मृच्छकटिक) (1887) (An adapted version of Shudrak's Sanskrit play with the same name)

Vikramorwashiya (विक्रमोर्वशीय) (1889) (An adapted of Kalidas's play with the same name)

Jhunjarrao (झुंझारराव) (1890) (An adapted version of Shakespeare's Othello)

Shapa Sambhram (शापसंभ्रम) (1893) (An adapted version of Banabhatta's Kadambari)

Sangeet Sharada (शारदा) (1899)[1]

Samshay Kallol (संशयकल्लोळ) (1916) (Based partly on Molière's Sganarelle. This play had been presented to the public by Gandharva Natak Mandali after Deval's death earlier in 1916.)

G. STYLE / GHARANA OF MARATHI NATYASANGEET

Just Classical Music has its gharanas based on various styles of singing, as we have just seen, similarly Marathi Natyasangeet evolved its own gharanas based on unique styles of singing.

More than 125 years have passed since the beginning of commercial Marathi plays. The first commercial Sangeet Natak in Marathi has to be 'Sangeet Shakuntal', written by Annasaheb Kirloskar. Kirloskar wrote and presented it on 31 October, 1880. This illustrious tradition still continues. This is because many prodigious and great playwrights, directors, singers, actors, producers, music composers, and designers have made untiring efforts and dedicated themselves completely to this art.

Marathi Sangeet Natak is blessed with a substantial contribution by several great and highly talented directors. In addition, singer actors and actresses have created this brilliant tradition and developed it and gifted it a considerable volume of a unique style of vocal music. This contribution of theirs is simply unforgettable.

The style of Marathi Natyasangeet is now established with its own independent status. So far we have seen how this style developed. The development and establishment of Natyasangeet has received notable contributions by several eminent music directors. The most important of these music directors include Gayanacharya Pt. Bhaskarbua Bakhle, Gayanacharya Ramkrishnabua Vaze, Master Krishnarao Phulambrikar, Govindrao Tembe, Bai Sundarabai Jadhav, Annasaheb Kirloskar, Govind Ballal Deval, Ram Marathe, Chhota Gandharva, Vasant Desai, and Jeetendra Abhisheki. Similarly, there is a long list of names of singers, which includes Morobua Wagholikar, Balkobua Natekar, Bhaurao Kolhatkar, Narayan Shripad Rajhans aka Bal Gandharva, Keshavrao Bhosle, Master Dinanath Mangeshkar, Bapurao Pendharkar, Master Krishnarao Phulambrikar, Vinayakbua Patwardhan, Rambhau Kundgolkar aka Sawai Gandharva, Hirabai Badodekar, Nanasahab Joglekar, Ram Marathe, Saudagar Nagnath Gore aka Chhota Gandharva, Bhalchandra Pendharkar, Jyotsna Bhole, Jaymala and Kirti Shiledar, Ramdas Kamat, Suresh Haldankar, and Dr. Vasantrao Deshpande. This list can be much longer, but we are obliged to provide its short form here.

Such eminent music directors and singers have created and established the tradition of Natyasangeet. The credit for its present-day popularity goes to these great musicians. There exist similarities and difference between the varieties of singing in such a great tradition. Some important music directors and singer actors' styles lead to the development of the very special style of Natyasangeet and this style may be known as gharana. Natyasangeet comprises various gharanas of singing style as per the varieties of singing styles. How these gharanas came into existence and how they were established are topics worth inquiring into.

G.1. Gharanas in Classical Music

The various styles of classical singing led to the development and establishment of the various gharanas. These gharanas include Gwalior, Agra, Kirana, Jaipur and Atroli, Rampur Sahaswan, Banaras, Mewati, Delhi, Bhendibazar, Indore, and Patiala (Punjab). The singing style of each gharana has certain specialties and such a singing style is recognised by the term *gharana*. The credit for this goes to those singers who presented a unique style of singing that is different from all other singers' styles using their profound thinking and with such a unique style pioneered their own gharanas. Such great singers include Swami Haridas, Miya Tansen, Khaddukha, and Hassukha, of the Gwalior gharana; Ustad Natthankha and Faiyaz Khan of the Agra gharana; Ustad Abdul Karim Khan of the Kirana gharana; Alladiya Khan, Bhurji Khan, and Manji Khan of the Jaipur-Atroli gharana; Inayat Hussain Khan, Bahadur Khan, Nisar Hussain Khan and Mushtaq Hussain Khan of the Rampur-Sahaswan gharana; Pt. Dilaram Mishra, Pt. Dargahi Mishra, Prasiddha Manohar Mishra and Pt. Bade Ramdasji Mishra of the Banaras gharana; Pt. Motiram, Jyotiram, Pt. Maniram, Pt. Jasraj of the Mewati gharana; Chhajju Khan, Nasir Khan, Khadim Hussain Khan, Aman Ali Khan, Gokubai Kale Khan, Bade Ghulam Ali Khan, Nazakat Salamat Ali Khan, and Aashiq Ali Khan of the Patiala (Punjab) gharana; Miya Achpal Khan, Tanras Khan, and Ghulam Hussain Khan of the Delhi gharana.

G.1.1. Balkoba Natekar, Moroba Waghlikar and Bhaurao Kolhatkar

In 1880, when commercial Sangeet Natak started, Balkoba Natekar, Moroba Waghlikar and Bhaurao Kolhatkar were highly successful and masterful singers available to Marathi Natyasangeet and therefore it was possible at the very outset of Marathi Sangeet Natak for a unique style of singing to develop.

G.1.1.1. Balkoba Natekar:

Balkoba Natekar had studied Lavani Sangeet style of singing very well. He had worked hard to imbibe this style of singing. From 1880 to 1911, the important Sangeet Nataks that were presented had songs that were clearly under the influence of the Lavani style. During this time, plays such as Shakuntal, Saubhadra, Ramrajya Viyog, Mruchhakatika, Sharda and several other plays had songs that were influenced by Lavani Sangeet. The major share of the credit for this goes to Balkoba Natekar, who influenced Natyasangeet with his style of singing.

G.1.1.2. Moroba Waghlikar:

Moroba Waghlikar was a well-read scholar of Classical Music, and that has led to many songs based on Classical Music finding a place in Marathi Sangeet Nataks. At the very outset itself, we find songs based on raga in Sangeet Shakuntal.

The playwrights Annasaheb Kirloskar and Govind Ballal Deval were both excellent scholars of Classical Music, and therefore they have themselves provided music direction for their own plays. But therein they had active support of knowledgeable men such as Balkoba Natekar and Moroba Waghlikar. Therefore, the influence of both classical music and Lavani-style tunes is very apparent.

G.1.1.3. Bhaurao Kolhatkar:

Bhaurao Kolhatkar was an excellent singer actor. He had received formal training in Natyasangeet singing from extremely talented singers Balkoba Natekar and Moroba Waghlikar. That is why his singing style belies the influence of both these greats. Bhaurao Kolhatkar's singing style gained from a confluence of the Lavani style of Balkoba Natekar and the classical style of Moroba Waghlikar. That is why his singing developed into a gharana named after him. His father was a quality kirtankaar. Hence, he also carried the

influence of the Kirtan style of singing. Kirtan includes diverse kinds of music; hence, Bhaurao Kolhatkar was very much familiar with this style of singing, which led to the full development of his multifaceted singing style. But Bhaurao expired early, so that his singing style could not be passed on to future generations. If it had not been for his early demise, his tradition could have continued.

G.1.2. A Singing Style Inspired by Bhaskarbua Bakhle

We know of Bhaskarbua Bakhle as the guru of the singing and acting maestro Bal Gandharva. It was he who taught Bal Gandharva how to sing Natyasangeet. Bhaskarbua had had quality training in Gwalior, Agra and Jaipur-Atroli gharanas. Since he had also played parts in Sangeet Natak, he had quality experience of singing as an actor on the stage and that is why he was able to train Bal Gandharva in singing for the stage. Bhaskarbua had trained both Bal Gandharva and Master Krishnarao Phulambrikar very well in classical music; but over the course of the training he taught Phulambrikar the art of singing in a concert whereas Bal Gandharva was never required to sing in a concert so Bhaskarbua gave him separate training in singing for the stage.

G.1.3. The Singing Style of Bal Gandharva

As Bhaskarbua had acted in Sangeet Natak, he had excellent knowledge of how to sing for the stage. He had trained Bal Gandharva as per the requirement of the stage. He had certainly trained Bal Gandharva in classical music, but he also trained him to use that knowledge for the purposes of the on-stage presentation and that's why in spite of being based on classical music, Bal Gandharva's singing did not remain only classical. His singing gave rise to the use of words and notes to elevate singing accompanied by acting, in addition to being pleasant to the ear. In his singing, the classical raga singing wasn't important, it was the presentation of sentiment appropriate to the play that was important. If Bal Gandharva was presenting a song in Jogiya raga in

Saubhadra to express Subhadra's inner conflict, he would keep the form of the Jogiya raga intact and still not hesitate if expressing the conflict required him to use shades of other ragas as well, so as to effectively communicate Subhadra's inner conflict.

G.1.4. Specialties of Bal Gandharva's Singing Style:

There are certain specialties of Natyasangeet. Bal Gandharva was very well-acquainted with those specialties and that's is why his style of singing had the following merits. His singing was very expressive, divine, capable of expressing subtle sentiment, touching, attractive, completely dedicated to the role in the play, and one that took the support of the raga but wasn't completely based on it, it sought to portray the sentiment. It comprised the pleasures of the notes, words and drama. His singing was a mix of notes, rhythm, and song. These three unified to express the sentiment presented through his singing. His singing was full to the brim with humanity, presentability, divinity, rectitude, and full commitment toward Music and Drama. He would present his art with the sentiment that God sent him to earth for the purpose and that is why the audiences were always enthralled to listen to his divine singing and watch him act. Watching him act and listening to him sing was nothing less than heavenly bliss for audiences. That is why his dignified acting and heavenly singing made for a festive occasion and he would participate in the joy and consider himself fortunate.

G.1.4. The Bal Gandharva Singing Tradition

It is said that the singing style that endures over three generations is the one that goes on to become a gharana as a result of its specialties. Today, after almost 100 years of this tradition, it is still very much in vogue. We must be proud of the fact. Even today, many singers are making great effort to imbibe this great tradition of Natyasangeet that was established by Bal Gandharva and created by Bhaskarbua Bakhle and they consider themselves blessed for it and this is the success enjoyed by this tradition.

G.1.5. The Artistes Who Keep This Tradition Alive

This great tradition of Natyasangeet established by Bal Gandharva and created by Bhaskarbua Bakhle owes its establishment to the specialties of their singing styles. Taking Bal Gandharva's style for a role model, the singers of Marathi Sangeet Natak tried to imbibe it, took incredible pains to present it on-stage, but its core comprises the singing style of Bal Gandharva. It has been represented by singers such as Swararaj Chhota Gandharva, Master Krishnarao Phulambrikar, Govindrao Tembe, Suresh Haldankar, Hirabai Badodekar, Kumar Gandharva, Manik Verma, Indirabai Khadilkar, Gohar Karnataki, Jaymala, Kirti and Jayram Shiledar and Prasad Saavkaar. It is possible to add several more names to the list but for the fear of including excessive information, one must stop here.

According to the criteria of the gharanas of classical music, the tradition established by Bal Gandharva and created by Bhaskarbua Bakhle is a gharana of Natyasangeet without any doubt. It gladdens the heart to note that even today new artistes are at pains to imbibe this tradition.

G.1.6. The Singing Tradition Created by Ramkrishnabuva Vaze:

Gayanacharya Pandit Ramkrishnabuva Vaze has provided music direction for 18 Sangeet Natak in all. Vaze was a great scholar of classical music and an accomplished musicologist and singer. He had received quality training in the Gwalior gharana. He had memorised several bandishes per raga, and he was greatly respected by all musicians. In the music direction for Sangeet Natak, his contribution is immense. The period during which he provided music direction for Sangeet Natak stretches from 1910 to 1940.

G.1.7. Bhosle, Mangeshkar and Pendharkar

Sangeetsurya Keshavrao Bhosle, Master Dinanath Mangeshkar, Bapurao and Bhalchandra Pendharkar, Bhargavram Achrekar and other singers and actors are disciples and representatives of Vazebua in the area of the style employed

in Natyasangeet. The singing style developed by these excellent pupils had been created by Vazebua.

Vaze provided highly valuable guidance in music to Keshavrao Bhosle, Master Dinanath Mangeshkar, and Bapurao Pendharkar. All three singers have imparted a different kind of weight to Natyasangeet through their brilliant and vibrant music. Keshavrao Bhosle, Master Dinanath Mangeshkar, and Bapurao Pendharkar exhibit a miraculous quality, aggression, well-composed taans, electrifying sensation, laykaari-based rapid singing, high-pitch singing and several other such virtues. All three singer actors were contemporaries of Bal Gandharva, but their singing style was completely different from that of Bal Gandharva. All three singer-actors achieved success, but they did not achieve the kind of popularity that Bal Gandharva enjoyed. The main reason for that is that Keshavrao Bhosle and Master Dinanath Mangeshkar did not live long and the period over which they acted in Sangeet Nataks was limited. But Bal Gandharva lived long and had a long period of 50 years. Yet, Keshavrao Bhosle, Master Dinanath Mangeshkar, and Bapurao Pendharkar developed their own, special style — with their own effort and talent and under the guidance of Vazebua — and established it. Master Dinanath even went so far as to employ his prodigious talent to introduce Maharashtra to the Punjab style of singing and established it. Among the specialties of the Punjab style khatka and murki have a special place. These specialties are only scarcely seen in other gharanas, that is why his contribution to Natyasangeet is invaluable.

G.1.8. The Artistes Who Keep the Style Alive

Keshavrao Bhosle, Master Dinanath Mangeshkar and Bapurao Pendharkar are today represented by some artistes. Bhalchandra Pendharkar, Asha Bhosle, Dr. Vasanttrao Deshpande, and Bhargavram Achrekar represent the singing style of Master Dinanath Mangeshkar. But Bhalchandra Pendharkar has clearly represented his own father, Bapurao Pendharkar. Bhargavbua Achrekar was a disciple of Vazebua and therefore he has represented Vazebua's style.

In this way, this different style of singing Natyasangeet created by Vazebua

and established by the three actor singers has evolved into a gharana on account of its different style of singing. Even today there are singers who represent his style and make various efforts.

So far we have looked at three different styles in Marathi, but the style established by Bhaurao Kolhatkar and created by Moroba Wagholikar, Balkoba Natekar, and Annasaheb Kirloskar has been broken and no longer in vogue. The main reason for this is that Bhaurao Kolhatkar, an excellent singer actor, proved to be short-lived and therefore his tradition could not continue. Yet one is glad to note that the one established by Bal Gandharva and created by Bhaskarbua Bakhle and the one established by Keshavrao Bhosle, Dinanath Mangeshkar, Bapurao Pendharkar are still alive and evolving.

Just as styles of singing and their specialties led to the creation of gharanas and their dissemination, in the same way Marathi Natyasangeet also led to the creation of two gharanas on account of their special style of singing and were established, which is a welcome fact.

H. INNOVATION AND CREATIVITY IN MARATHI NATYASANGEET

We have seen so far that the verse compositions created in several early Sangeet Nataks were based on different kinds of musical compositions. The latter included classical, semi-classical, lavani, Bhakti sangeet, bhaavgeet, ghazal, qawwali, Streegeete, Fatka, Kataav, Powada, Garba of Gujarat, Tappa, compositions from Carnatic music, songs from Urdu, Persian and Punjabi; Vrutta and Chhanda compositions such as Saki, Dindi, Kamada, Anjani geet, and folk music from different regions, on the basis of which the Natyageet were composed, but ultimately they were recognised as Natyageet. In the early Sangeet Nataks, there have been created independent Natyageet as well, which did not rely upon such musical compositions for the verses.

H.1. The Pleasure of Music

When we enjoy Natyasangeet, we do not know the musical composition but enjoy the composition as an original one. While enjoying the music, we are enjoying Natyasangeet. This is because natyasangeet has created its own special form of music. Therefore we do not feel the need for anything else.

H.2. New Creativity

The first few Sangeet Natakas give us a clear idea of this new creativity. It is found in the Sangeet Natakas by Annasaheb Kirloskar, G. B. Deval and such other playwrights. The music of plays such as Shakuntal, Saubhadra, Sharda, Mruchhakatika, and Sanshay Kallol is clear evidence of such creativity. Both these playwrights composed music for 50% of the songs in their plays and the rest were composed by the singer-actors of the time. Examples of such songs are as follows:

- * **संगीत शाकुंतल** - लाविली थंड उटी वाळ्याची
- * **सौभद्र** - नाही झाले षण्मास मला राज्य सोडूनी, बलसागर तुम्ही वीर शिरोमणी, किती सांगू तुला, बहुत दिन नच भेटलो सुंदरीला, प्रिये पहा रात्रीचा समय सरुनी
- * **मृच्छकटिक** - माडीवर चल ग गडे, त्या मदन मनोहररूपी, तेचि पुरुष दैवाचे
- * **संशय कल्लोळ** - नांदी-सौख्यसुधा वितरो, मृगनयना रसिक मोहिनी, नाट्यगान निपुला कालावतेचे ही माया
- * **शारदा** - मूर्तिमंत भीती उभी, म्हातारा इतका न अवघे पाउणशे वयमान, श्रीमंत पतीची राणी

The creativity of the early Sanget Natak playwrights has given rise to countless other examples of extremely popular songs that are remembered even today with the same affection.

H.3. The Consistency in Creativity

From 1911 to 1935, there was a major revolution in Natyasangeet. During this time, diverse kinds of music were used as the basis to compose music for Natyageet. But that is not to say that creativity had altogether slackened; the musical compositions created were of top quality and proved to be very popular as well.

H.4. Creativity in the Sangeet Natak of the Middle Period

From 1935 to 1960, the middle period of Sangeet Natak, the creativity had never stopped. The plays during this period were more manageable and the number of songs in them was also limited. The musical compositions of this period were of a lighter kind than those gone before. Plays by Acharya Prahlad Keshav Atre, M.G. Rangnekar, Nagesh Joshi, G.L. Apte, and H.V. Desai had their music composed by Master Krishnarao Phulambrikar, Keshavrao Bhole, Vasant Desai, Shridhar Parsekar, and Chhota Gandharva. In all of these compositions of the middle period, creativity has played a major role. All the music composers who created music for the plays have displayed their mettle in generating original and creative music.

I. THE PERIOD OF MODERN SANGEET NATAK

I.1. Some Talented Singers and Music Directors

Pandit Jitendra Abhisheki was an excellent singer as well as a thinking scholar of classical music. Vasant Kanetkar's 'Matsyagandha' was his first play. He gained great renown from the music direction for this play. He created songs based on classical music for this play. He also created music compositions of a light kind and this play proved to be popular for its music. Later on, he provided high-quality music direction for important plays such as 'Meera Madhura', V.V. Shirwadkar's 'Yayati Devayani', Ranjit Desai's 'He bandha reshamaache', and Purshottam Darvhekar's 'Katyar kaaljaat ghusli'.

Abhisheki's music direction was on the lines of the Natyageet in the old plays, but some of his compositions were of the easy kind, with limited scope for expansion. Abhisheki retained the old tradition of Natyasangeet but added his own imagination while creating music for the plays. Most of his Natyageet have new or self-made compositions, yet he has made use of the Mukhda of traditional, classical bandishes.

The specialty of his music direction is that the Antara of his songs is just as attractive as the Mukhda. If the Natyageet has 2 or 3 antaras, each is different. Abhisheki's compositions are based on classical, semi-classical and light music but they are all very attractive and have their own identity. He has created a record of directing music for the most Sangeet Natak in the modern period.

I.2. Music Director and Lead Actor

Pandit Ram Marathe was very erudite in classical music, a singer-actor and an excellent singer of classical music as well. He had good experience of working in Sangeet Natak. He has provided excellent music direction for plays by Vidyadhar Gokhle, including 'Mandarmala', 'Madanachi Manjiri', and 'Meghmalhar'. Of these three, Mandarmala became extremely popular. On account of his knowledge of classical music, his happy compositions are generally based on classical music. The compositions he created as music director were original. Natyageet set to music by him are still very popular.

From 1960 on, the modern period in the history of Sangeet Natak started. Vidyadhar Gokhle's 'Suvarnalata', a Sangeet Natak, was staged on 10/10/1960. The music for this play was created by singer-actor Swararaj Chhota Gandharva. In doing so, he created a new raga, 'Gunkauns', and used it for one of the songs, 'Yetil kadhi yaduvir'.

While composing music, Chhota Gandharva retained the bond with the old Natya tradition and used his imagination and talent created original work. Some of the songs in this play are serious and transient and some

compositions that are Bhakti-oriented have turned out very well. While composing for this play, Chhota Gandharva has created a record of creating 35 compositions in two days and still every single song in this play has proven to be top grade.

Chhota Gandharva had also earlier directed music for another play, 'Dev Manus'. The poetry in this play is also his own. The play has only four songs in all, for which reason, songs have been limited in this play. This play was staged on 25/08/1944. His songs, 'Chand majha ha hasara' and 'Dilruba madhur ha dilaachaa' are still very popular. As he had the experience of working on the stage and had studied Sangeet Natak, the songs he composed are of high calibre and varied.

J. THE SCULPTORS OF MARATHI NATYASANGEET

The contribution of multifaceted, great composers is extremely valuable in the creation of Marathi Natyasangeet. Therefore, Marathi Natyasangeet has evolved and established its own, unique style of singing. Although the singing style of our Natyasangeet is based on classical and semi-classical music, different performances and venues have resulted in some changes in the style of singing. The relevant information on this has been already provided. The creation of this artistic style of singing of the Natyasangeet has been possible on account of the greatest of composers, music directors, singer-actors, and playwrights. If we tried to provide detailed information on such contribution, it would have to be a separate volume. Still, it is necessary to provide some information on them here.

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1. Music composer – Moroba Wagholikar

Moroba was very erudite in classical music and knew Lavani Sangeet very well too. He used to accompany in Naradiya Haridasi kirtan. When Annasaheb Kirloskar created Shakuntal in 1880, Moroba helped him in every which way with the first performance.

Moroba performed the role of Raja Dushyant in the play. This character has nearly 100 songs in this play and Moroba would compose music for his songs himself and present them well. Another characteristic of his was that he sang some of his songs differently at each show, and if he was requested to sing one again, he'd render it in a different tune as well.

He performed the role of Arjun in Saubhadra very well. As he was of a good, balanced build, he would look handsome in the role of Arjun, the supreme bowman; to look that way, he would regularly do exercise. Well-known singer-actor Bhaurao Kolhatkar received his music direction. Moroba was a resident of a resident of Wai, in the Satara district. On 20/1/1908, he expired.

2. Singer-actor – Bhaurao Kolhatkar

Bhaurao Lakshman Bapuji Kolhatkar is a prominent personality of Marathi theatre. He was affectionately known as `Bhavdya` or `buddy`. Born in Vadodara, Gujarat, in 1863, he received sufficient education to fetch him a clerk's job in the police superintendent's office. His handsome features and melodious voice facilitated his entry into the Kirloskar Natak Mandali in 1882.

He won immense popularity by creating Kirloskar's heroine Subhadra in Saubhadra in 1882 and Manthara in Ramarajya viyoga in 1884. Later, he acted various men parts such as Pundarik in Deval's Shapa sambhram in 1893, Charudatta in Deval's version of Sudraka's Mricchakatika in 1887, Shurasen in S. K. Kolhatkar's Viratanaya in 1896, and Kodanda in Deval's Sharada in 1899. He added a new dimension to Marathi theatre by helping cultivate an awareness of voice culture, and had the rare ability of perfectly blending prose dialogues with songs to reinforce dramatic intensity. After Kirloskar's death, he became a partner in the Mandali, developed the Sangeet Natak tradition, and is credited with reaching it to the common people. Bhaurao Lakshman Bapuji Kolhatkar died in 1901.

3. Talented singer – Balkoba Natekar

Balkrishna Narayan Natekar (1855-1910) was among the pioneers of Sangeet Natak. Balkoba's family hailed from a place named 'Naatepute', near Rajapur in Konkan. His father was a respected gentleman in Pune and had learnt Dhrupad as hobby. Balkoba had his initial vocal training from his father. He learned Sitar, too.

Balkoba was romantic and enterprising. In 1878, he met Anna Kirloskar. Though he was still quite young, he became a partner in Kirloskar Natak Mandali. Moroba Waghulikar was also a partner. From 1880 to 1883, Balkoba played the roles of Sutradhar (Paaripaarshvak) and Kanva Muni in the drama 'Shakuntal' and Krishna in the drama 'Saubhadra'. He showed enthusiasm for composing tunes for the drama. His tunes were rich and drew on raagdari.

Balkoba was appointed music teacher in a training college. (Maybe the name of the college was Training College.) He had continued his association with 'Pune Gayan Samaj'. He knew famous figures like Jeevanlal Maharaj, Pannalal Gunsaai, Bande Ali. He had passed matriculation, and in those days that meant something.

The Samaj didn't just organise concerts. Balkoba even gave lectures on music. Balkoba was present for the launch of Chennai branch of Pune Gayan Samaj and gave a beautiful speech in English.

His speech was pure, clear and sweet. His voice was well-rounded, sweet and thin but open-throated. His singing added gravitas to its natural sweetness. He presented Dhrupad as well as lighter material. (Gokhale has not mentioned khayal but maybe Balkoba sang that, too.) English/British bigwigs were often invited for concerts by Pune Gayan Samaj. Some of their remarks were preserved for posterity. Some of them had written that they listened to Indian Music only as a social chore, not because they liked it. But Balkoba's singing attracted even these unwilling friends. Those gora sahabhs looked forward to his singing however often they had heard it. Balkoba's style had influenced even Bhaurao Kolhatkar (1863-1901). While working as music teacher in the college, Balkoba started a private music school where Laxmi Road and Tulshibag Road meet. Then misfortune struck and he lost his ability to sing to a disease of nose. It made him concentrate on sitar. In his concerts he occasionally presented short vocal pieces in his heavy, afflicted and unattractive voice. But his touch on sitar was lovely. Balkoba Natekar died in 1910 while continuing his service with the training college as music teacher.

4. Gayanacharya Bhaskarbua Bakhle

Bhaskar Bakhale was born in a Karhade Brahmin family in Kathor, a village in Gujarat, India. His early training was in dhrupad and kirtan from Vishnubuwa Pingale in Vadodara. The royal family of Vadodara arranged for musical lessons in the school run by its court musician Maula Baksha. He then became a child artist at Kirloskar Natak Mandali, a musical theatre troupe of Annasaheb Kirloskar where he had the ganda-bandhan ceremony with Bande Ali Khan, a Rudra Veena performer from Kirana employed by the court of Indore. Faiz Mohammed Khan of Gwalior gharana taught him in Vadodara 1886–1897 and then recommended further training from Natthan Khan of Agra gharana, a court musician at Jaipur and Mysore, and the father of Vilayat Hussein Khan. This apprenticeship continued in Mysore and Dharwad till the demise of Natthan Khan in year 1901. In 1899, Natthan Khan recommended further training from Alladiya Khan, the founder of Jaipur-Atrauli gharana and a court musician of Kolhapur. Starting year 1901, Bakhale learnt from Alladiya Khan, his brother Haider Khan, and his nephew Natthan Khan. His

apprenticeship with Alladiya Khan continued interrupted until Bakhale's own death in 1922. Overcome with Bakhale's memories, Alladiya Khan broke down and abruptly ended his 1922 Mumbai recital at the residence of Seth Vitthaldas; the recital was to celebrate the birthday of Seth Vitthaldas and was attended by Shahu Maharaj, the king of Miraj, the king of Dewas, and other dignitaries. Dilip Chandra Vedi has noted that, like Abdul Karim Khan, Bakhale was influenced by the style of Rahimat Khan (1856–1922), the younger son of Haddu Khan of Gwalior Gharana.

During 1883–1885, Bakhale performed as a child artist in the stage plays of Kirloskar Natak Mandali where Bhaurao Kolhatkar, Moroba Wagholikar, and Balakoba Natekar earned much fame as singers of folksy and light classical stage songs. After completing his training in classical music, Bakhale returned as a classical vocalist in year 1899 or so. During 1897–1901, he served as a professor of music at a training college in Dharwad. Starting year 1901, he was based in Mumbai and Pune but performed throughout India and Nepal. He was given the honorary title "Deva Gandharva" (God Among Celestial Musicians). His notebook lists dhrupads and dhamars learnt by him but he rarely performed those in public. His typical recital comprised khyal ragas and an assortment of dadra, tappa, thumri, bhajan, songs from Marathi stage plays, and traditional Marathi light classical forms. He also had a successful career as the music director of Kirloskar Natak Mandali and, afterwards, of Gandharva Natak Mandali. Govindrao Tembe benefited from Bakhale's advisement in composing music for the stage play Sangeet Manapman (1911). Bakhale then composed music for new Marathi musical theatre stage plays such as Sangeet Vidyaharan (1913), Sangeet Swayamwar (1916), and Sangeet Draupadi (1920) by adopting compositions from classical Hindustani music. These compositions continue to be performed on stage and in Hindustani classical recitals. Several musicians, including Kumar Gandharva, Vasandrao Deshpande, and Anand Bhate, have released recordings presenting their interpretations of Bal Gandharva's renditions of these compositions. Bakhale taught and mentored Bal Gandharva from year 1906 until his own death, and also brought Ahmed Jan Thirakwa to Gandharva Natak Mandali as its tabla maestro. In year 1911, Bakhale started Bharat Gayan Samaj, an institute to

teach music in Pune; the institute had its centenary in year 2011.

Disciples to receive Bakhale's full formal training were Bal Gandharva, Tarabai Shirodkar, Bapurao Ketkar, and Master Krishnarao Phulambrikar; among these, Bal Gandharva received training specifically for stage songs (semi/light classical) only and not for classical vocal. He also taught others including Dattatreya Bagalkotkar, Narahar Patankar, Gundopant Walawalkar, Ganapat Purohit, Harishchandra Bali, Bhai Lal Amritsari, and Dilip Chandra Vedi. He also taught Ganesh Ramachandra Behare, a disciple of Abdul Karim Khan, for one year. Govindrao Tembe, who was his close associate starting 1901, had no interest in career as a vocalist and, instead, adopted Bakhale's teachings for harmonium playing. Bakhale taught Kesarbai Kerkar for 5 months in year 1914 and occasionally assisted Alladiya Khan in teaching her after she became Alladiya Khan's student in year 1921. He also taught Vilayat Hussein Khan on a limited basis. Among these, Govindrao Tembe had a 50 year long career as a harmonium player, as a music composer for stage plays and films, as an author of 5 books and several articles on music and musicians, and as a member of the central audition board of All India Radio. Bal Gandharva, Master Krishnarao, Vilayat Hussein Khan, and Kesarbai Kerkar had long careers as musicians and eventually became recipients of Padma Bhushan and Sangeet Natak Akademi Award instituted by the Government of India. Around year 1920, Tarabai, held in high regards by many including Kesarbai Kerkar, renounced singing and retired to private life at a young age of 30; starting 1946, she made a few live recordings for All India Radio before passing away in 1949. Dilip Chandra Vedi became a disciple of Faiyaz Khan of Agra gharana after Bakhale's death and had a long career as a vocalist and as an instructor of music at Bharatiya Kala Kendra, New Delhi. Pt. Ram Marathe is a famous disciple of Bhaskarbua.

Bakhale was one of the first vocalists to receive traditional training from multiple gharana systems. Since the turn of the 17th century, Hindustani classical music had become a stronghold of Muslim musicians and Balakrishnabuwa Ichalkaranjkar (1840–1926) was one of the few Hindu vocalists to earn fame at it in the 19th century. He toured and taught

extensively in the states of Maharashtra, Gujarat, and Karnataka. The next generation of Hindu musicians from these states included Bakhale, Vishnu Digambar Paluskar, Ramakrishna Vaze, and Vishnu Narayan Bhatkhande who did much to liberate the teaching and dissemination of classical music and to create an honorable social status for professional musicians. Unlike Paluskar and Bhatkhande, Bakhale introduced no radical reforms in the teaching methodology or in organizational aspects of this movement. However, his personal concerts, rapport with other musicians, and compositions for stage plays --- rendered popular by Bal Gandharva, Keshav Bhosale, Dinanath Mangeshkar, and others --- was a major factor in cultivating a taste for classical and semi-classical music in Marathi speaking population of India. B. R. Deodhar has observed that this contribution is one of the reasons why western India developed and remained as a major force in classical Indian music starting the turn of the 19th century. Bakhale was universally regarded an ideal and perfectly balanced vocalist but his creative contribution to Hindustani classical music itself is suspect since he composed no new Raga and apparently introduced no major technical innovation either.

Bakhale has left no recorded legacy. Gramophone Company had unsuccessfully arranged for two sets of his recordings in year 1911. No trace of his style or musical approach exists today apart from what can be discerned from his semi-classical compositions for stage plays. His manuscript on all Hindustani classical compositions learnt by him, including the full repertoire of Faiz Mohammed Khan of Gwalior gharana, was in preparation at the time of his death. Shaila Datar, a musician married to his grandson Sudhir, has since completed this project and has released the book. Bharat Gayan Samaj, set up by Bakhale in Pune, organizes musical recitals in his memory and observes his anniversaries. Kalyan Gayan Samaj, set up in Mumbai in year 1926 as a homage to Bakhale, is active in music circles and organizes a conference titled "Deva Gandharva Mahotsav" annually. Pracheen Kala Kendra in Chandigarh holds a conference titled "All India Bhaskar Rao Nritya and Sangeet Sammelan" annually. Pune University annually confers a Pt. Bhaskarbuwa Bakhale Award on the student standing first in its Bachelor of Arts program in the music discipline.

5. Natasamrat & Gayansamrat – Bal Gandharva

The mere mention of the name Bal Gandharva, whose real name was Narayan Shripad Rajhans, rings bells in the mind of a Marathi manus. Achyut Balvant Kolhatkar, a versatile litterateur and a popular journalist, has listed Bal Gandharva along with Chhatrapati Shivaji Maharaj and Lokmanya Tilak among the great personalities of Maharashtra, saying that these three names are like magical mantras. P. L. PuLa Deshpande, the great Marathi litterateur, once said about Bal Gandharva: “The very mention of Bal Gandharva’s name causes a Marathi mind to blossom just like a magical tree would blossom, or rather that mind which so blossoms could be called a true Marathi mind. An extraordinary artiste like Bal Gandharva is born once in a century. This emperor of the theatre ruled the Marathi mind for four decades”.

Bal Gandharva, born in the village Nagthane in Palus taluka, Sangli district, diligently served the Marathi theatre. He developed his own style through conscientiously working on backstage and stage sets, musical accompaniment, musical play singing and enacting.

His enactments of women’s roles were literally like he had transmigrated into the body of a woman. Every aspect of his demeanour like the look in his eyes, the way he moved, talked, motioned with his head and hands while talking, the bashfulness, the clothes and everything about him appeared to be that of a real woman. Acharya Atre once said about Bal Gandharva’s enactment of women’s roles that a woman’s beauty had never before appeared so attractive through a man’s body.

It can be said that a beautiful dream dreamt by Marathi theatre had become a reality through Bal Gandharva. His easy, beautiful enacting and a voice that could only be compared with Gandharva, a great artiste, prompted Lokmanya Tilak, the great freedom fighter, to give little Narayan the title Bal Gandharva (Child Gandharva). Bal Gandharva had a beautiful, attractive and expressive face, as also a melodious voice. Training under Bhaskarbua Bakhle, he developed an excellent command over classical music. Along with singing in musicals he also had a good command over singing other styles and types like Khyal, Thumri, Ghazal, Dadra, devotional songs, etc.

He joined the Kirloskar Natak Mandali (Drama Group) in 1905. He became well known as a promising theatre artiste through his role as Shakuntala in the play Shakuntal and as Bhamini in the drama Manapaman. He was successful in demonstrating the finer feelings of a woman due to his acting skills, accurate observation and aesthetic perspective. There were vast variations in the different woman's roles he enacted, from Shakuntala to Sindhu. Women in his period would actually imitate his attire and adornment.

He established the Gandharva Natak Mandali (Drama Group) in 1916. This group brought the golden period into Marathi theatre. Their musicals like Sangeet Soubhadra, Shakuntal, Manapaman, Sanshaykallol, Sharda, MukNayak, Swamyamvar, Vidyaharan, Ekach Pyala, had mesmerized the drama aficionados. Once more request two-three times for BalGandhavas songs, shows running Houseful and performances running through the night till early morning had become an every affair. His stage shows of Sanyukta Manapaman performed along with SangeetSurya Keshavrao Bhosale had become extremely popular. Altogether he enacted roles in twenty-five different dramas. The era from 1910 to 1930 is considered the golden era of drama and musicals in Marathi Theatre, and the majority of its credit goes to Bal Gandharva's contribution.

With the novelty of the Talkies (cinema) starting around 1933, the audience turned their back to theatre. Even Bal Gandharva participated in the new movement by enacting the role of Saint Eknath in the movie Dharmatma. But he was not satisfied with cinema. The theatre was his true calling. He enacted male roles in dramas around 1939. But the audience preferred his female roles. His enactment of the role of Sindhu in the drama Ekach Pyala was the last role he enacted. After this he retired from the theatre. The Sangeet Natak Acedemy honoured this audience-loving artiste with the President's award. Later he was also awarded the PadmaBhushan. Before this, in 1929, he had chaired the 24th Marathi Drama convention.

Many of his songs from his musicals became popular. Strictly following the

rules of classical music, he sung appropriate to the roles he enacted. His songs reached every household. He was responsible for developing a love for musical songs in the common man. His songs made classical music easier to grasp for the common man. He had in fact become a living legend! Drama aficionados have preserved this legend's memory through the Bal Gandharva Rangmandir theatre in Pune.

6. Sangeet Kalanidhi – Master Krishnarao Phulambrikar

Master Krishnarao Phulambrikar was the most celebrated vocalist, composer in the early decades in Maharashtra. Born in Devachi Alandi, near Pune, Maharashtra, he was named as Krishna by his parents, Ganesh and Mathura Phulambrikar. Being a leading disciple of 'DevaGandharva' Pandit Bhaskarba Bakhale, he imbibed the nuances of Gwalior, Agra and Jaipur Gharana. Before Pt. Bakhale, he learnt under Sawai Gandharva and Ustad Nissar Hussain Khan for short time, when started his career as a child prodigy stage actor-singer in Marathi music drama 'Sant Sakhu' in Natyakalapravartak Mandali. He was given title "Master Krishna" by leading politician intellect in Maharashtra N C Kelkar (a disciple of Lokmanya Tilak) in 1909. After this, he got extensive training under Pt. Bakhale from 1911 till Bakhale's death in 1922. With his unique intelligence and voice quality, he evolved with his own distinctive style of singing. He also had acquaintance with Vazebua, Alladiya Khan and Alladiya Khan's maternal uncle Ustad Daulat Khan from whom he got many rare Ragas and Bandishes. In 1933, Shankaracharya Dr Kurtakoti titled him with "Sangeet Kalanidhi". He performed first full-fledged concert at the age of 14 and was at his best as vocalist till 1950's. He performed ravishingly in whole India – from Lahore, Karachi, Jalandhar, Kashmir to Mysore, Hyderabad. He was sent to China as a cultural delegate by Govt. of India in 1953. Unfortunately he had a facial paralysis in 1968's which ended his career as a singer.

He was also well-versed in Jod-Ragas and created many new Ragas such as Tilak Kedar (Tilak Kamod plus Kedar), Mangal Todi (Todi with both Madhyam), ShivaKalyan (Kalyan plus Shivaranjani', DeviKalyan (Durga and Abhogi), Bilwa Bibhas (Bilawal plus Bibhas), Jaunkali (Jaunpuri & Ramkali). He composed several beautiful Bandishes, some with penname 'Krishnadas'.

Along with Khayal, he was well-versed in Thumri-Dadra, Natyageet, Bhajan, etc. His 78 RPM record of Raga Jaunpuri was so popular, he was known as “Baje Zanan Master Krishna” in 1920’s. His Thumri was distinct from Banaras style & he carved his own style & that was known as “Khayali Thumri” or “Madhyamgram Thumri”, full with Raga-bheda & murchchanas. His Thumri’s such as Tori Binati, Dekho Mori Churiya, Shamamohan Pyare, Khelat Hai Giridhari, Ho Sham Bajaye tore gharam muraliya etc. in Bhairavi were exquisite and so, he was also called as “Bhairavi Ka Badshah” in Hyderabad state. He was the one who carved a special cast of Marathi Abhang style giving framework of Raga, which was later followed by many in Maharashtra.

He joined Bal Gandharva’s musical theatre company “Gandharva Sangeet Natak Mandali” and acted as female roles & sung in many dramas during 1915 to 1933. He also contributed in shaping Marathi NatyaSangeet in the decades of 1920’s to 1940’s with scoring music to Bal Gandharvas dramas such as Menaka, Savitri, Amrita Saidhhi, Kanhopatra, Asha Nirasha, Nand Kumar, Vidhi Likhit, etc and Jyotsna Bhole’s plays such as Kulavadhu, Ek Hota Mhatara, Kone Eke Kali, Bhagyoday.

From 1935 to 1962, Master Krishnarao was a popular music director in Marathi and Hindi Film industry and gave music to 15 films. He was music composer in the famous Prabhat Film Company and scored music for films such as Dharmatma, Amarjyoti, Wahan, GopalKrishna, Manoo/Admi, Shejari/Padosi, Lakharani. After Prabhat Film Company, he also gave music to films such as Vasantasena, Bhakticha Mala/Mali (in which he had lead role of Sant Sawta Mali), Meri Amanat, Sant Ramdas, Tai Telin, Kichak Vadh, Vithu Majha Lekurwala. He established his own school in scoring music to films and later music directors such as Vasant Desai, Sudhir Phadke, P L Deshpande, Snehal Bhatkar, Gajananrao Watve, etc were his followers.

His popular Bandishes are Ratiya Mein Jagi (nayaki Kanada), Lalan Tumabina Kaun (Kaunsi Kanada), Rang Rang Mukhape (Adana), Chahu Barasan Lagi (Bhup), Kahu Ki Reet (Malkauns), Hori Khelat Bahar (Patdeep), E Ma Badal Aye (Malhar), Mai Ri Aaj (Hindol Bahar), Mai Pritam Karo Dulhan Pe (ShivKalyan), etc.

He published many traditional and his won Bandishes in 7 volumes of a book

series “Raga Samgraha”. He was also credited to publish book with notations, such as RashtraSangeet, ShishuSangeet, AmarSangeet, MohanMaal, NatyaGeet Notation, ChitraGeet notation, etc. His autobiography “Bola Amrita Bola” was published in 1985 after his death.

Master Krishnarao was a staunch nationalist and used to sing “Vande Mataram” with his own tune in Raga Zinzoti with great pride. He boycotted British Radio for 9 years when he was prevented in singing Vande Mataram. He dedicated his energy to make Vande Mataram as India’s national anthem from 1932 to 1948, but his efforts were not successful and Vande Mataram was only given status of National song, but not national anthem of India. Apart from being very busy performer, he trained a few disciples such as Ram Marathe, Bapurao Ashtekar, Manikrao Thakurdas, Anjanibai Kalgutkar, Suhas Datar, Mohan Karve, Rangnath Karkare, Shivram Gadgil, Narayan Phulambrikar, Sudhakar Joshi, Haribhau Deshpande (Organ player), Dr Pabalkar (Singer & Harmonium player, but doctor by profession) and his daughter Veena Chitko. Chota Gandharva, Dinkar Amembal, Madhusudan Kanetkar were greatly influenced by Master Krishna’s style. He was director of Bharat Gayan Samaj (institute founded by Bhaskarbuwa) for long time. His 60th anniversary function with music performances of many stalwarts for 9 nights is remembered as an important music event in Pune. He was awarded with Vishnudas Bhave gold medal for contribution in theatre by Maharashtra Govt. (1969), Padmabhushan (1971), Sangeet Natak Akademy fellowship (1972). He died in Pune in 1974.

7. Well-known harmonium player and music director – Govindrao Tembe
Govind Sadashiv Tembe, popularly known as Govindrao Tembe (June 5, 1881 – October 9, 1955), was a harmonium player, stage actor, and music composer.

He grew up in Kolhapur and became attached to music early in life. He was largely self-taught as harmonium player. He has acknowledged the debt of Deval Club for his initial forays into Hindustani classical music.

Tembe learnt his art from Bhaskarbuwa Bakhale and, although he never received direct tuition from Alladiya Khan of Jaipur Gharana, Tembe

considered Khansaheb as his guru.

He used to accompany the singer Bhaskarbuwa Bakhale, and would often perform solo, but later gave up harmonium for the most part.

He composed music for the drama Manapman in 1910, and also for the first Marathi talkie Ayodhyecha Raja (1932). He also acted in both these productions.

He was a personal friend of Late Yuvaraja of Mysore, HH Sri. Kanteerva Narasimha Raja Wadiyar. Prof. Tembe was part of a large entourage of Yuvaraja during his trip to Europe in 1939. The Troupe performed before Pope and at other places during this trip. As world war broke out, they stayed at London for a long time and ultimately returned in January 1940, but Yuvaraja passed away soon at his Palace Anchorage (next to Hotel Taj) in March 1940 and Prof. Tembe lost his patron.

He was part-owner of Gandharva Natak Mandali when it was formed in 1913. Two years later, he started his own company named Shivraj Natak Mandali. He wrote dramas and also the padas (songs) in them.

8. Sangeet Ratna – Master Dinanath Mangeshkar

Deenanath Mangeshkar (December 29, 1900 - April 24, 1942) was a well-known Marathi theatre actor, a renowned Natya Sangeet musician and an exceptional Hindustani classical vocalist.

He was also popularly and reverentially addressed as Master Deenanath Mangeshkar. He is also the father of well-known singers Lata Mangeshkar, Asha Bhosle, and Usha Mangeshkar as well as composers Hridayanath Mangeshkar and Meena Khadikar.

Deenanath Mangeshkar, popularly known as Dina, was born at Mangeshi, Goa on 29 December 1900.[1] His father's name was Ganesh Bhatt Abhisheki, who was a Karhade Brahmin and served as priest at the famous Mangueshi Temple, and his mother was Yesubai.[1] Yesubai Rane, his mother belonged to Devadasi, community of Goa, (now known as Gomantak Maratha Samaj). She

occasionally sang at the temple festivals and had an erring genius for music. Dinanath's father surname was Hardikar whose family bathed(see:Abhisheka) the Linga of lord Shiva at Mangueshi temple, thus they were known as Abhishekis. Dinanath adopted the surname Mangeshkar which means from the village of Mangeshi in Marathi.[2] The father of the late Pandit Jitendra Abhisheki was Deenanath Mangeshkar's half-brother.

Deenanath Mangeshkar started taking singing and music lessons from Shri Baba Mashelkar at the age of five. He was also to become a disciple at Gwalior school. He was fascinated by the variety & aggressive style of Gayanacharya Pt Ramkrishna bua Vaze and became gandabandh shagird. In his youth, he traveled to Bikaner and took formal training in classical music from Pt. Sukhdev Prasad, father of Pt. Mani Prasad, of the Kirana Gharana. He joined the Kirloskar Sangeet Mandali and the Kirloskar Natak Mandali at the age of 11. Later, he left Kirloskar Mandali, and formed Balwant Mandali with his friends Chintamanrao Kolhatkar and Krishnarao Kolhapure. This new group had Gadkari's blessing, but shortly after the group was formed, Gadkari died in January 1919.

Deenanath's good looks and melodious voice won him popularity on the Marathi theatre. So much so that the then giant of the Marathi stage, Bal Gandharva publicly declared that he would welcome the entry of Deenanath in his organization "by throwing a carpet of rupee coins under his feet".

During the period of 1935, he produced 3 films, one of them being Krishnarjun Yuddha. It was made in both Hindi and Marathi, and a song from it, sung by and filmed on Dinanath. Dinanath also studied Indian classical music music under Ramkrishna Vaze. He also studied astrology.

Partly out of his interest in astrology and numerology, he believed that dramas with 5 letters, with anuswar on the third letter, were lucky for him. Examples : Ranadundubhi (रणदुंदुभी), Rajsanyas (राजसंन्यास), Deshkantak (देशकंटक).

He was the first musician to openly defy the British Empire by performing and singing songs penned by Veer Savarkar in the presence of the British Viceroy, in Simla.

The dramas produced by Dinanath were extremely popular amongst the masses due to his masterly presentation of the songs composed by Vaze bua

and the patriotic content.

Deenanath was determined to take his first step in his professional life with a distinctive surname. So, he chose the last name Mangeshkar. The surname was derived from name of his family deity - Shri Mangesh (an Avatar of Lord Shiva) located at Mangeshi, Ponda, Goa.

He expired in Pune in April 1942. He was only 41 at the time his death.

9. Singer-actor – Bapurao Pendharkar

Bapurao Pendharkar is known as an assistant artiste to Keshavrao Bhosle. On 1/1/1908, he established the 'Lalit Kaladarsh', a drama company, and after Keshavrao, Bapurao became the successor of the company.

Bapurao was born at Jamkhindi on 10/12/1892. He wanted to become an engineer, but Keshavrao invited him to the 'Lalit Kaladarsh' company to become a singer-actor and he accepted the invitation and started working in Sangeet Nataks. Lalit Kaladarsh had become very popular at this time. Bapurao started his career in theatre with a role of a woman.

When Keshavrao did a performance of Sangeet Manapman through his company in 1915, the role of Bhamini was played by Pendharkar. Although Bal Gandharva had very successfully carried this part, Pendharkar performed the role and won the audiences' acclaim. Later on, he won special acclaim for his portrayal of the lead characters in Hach Mulacha Baap, Mruchhakatik, and Shahashivaji.

On 4/10/1921, the sad demise of Keshavrao occurred and the responsibility of 'Lalit Kaladarsh' fell to Bapurao. Thereafter, he produced and successfully staged plays such as Satteche Gulam, Turungachya Daaraat, Sonyacha Kalas, Nek Jaat Maratha, Shikka Katyaar, Krishnarjun Yuddha, Vadhu Pariksha, Shree and Sajjan.

Bapurao was an expert player of the organ. When a special show of Sanyukta Manapman was staged for the benefit of the Tilak Swarajya Fund, Bapurao

was chosen to play the organ and accompany Bal Gandharva and Keshavrao, who were the actors.

Sangeet Surya Keshavrao Bhosle, Master Dinanath Mangeshkar and Bapurao Pendharkar were all disciples of Gayanacharya Ramkrishnabua Vaze, and they had received very high-quality training in classical music from Vaze.

Around 1930, movies had come upon the scene. As a result, their effect on Sangeet Natak shows was inevitable. It was difficult for the plays to do well at the box-office at this time and had to also suffer losses.

Bapurao produced the movie 'Vijayaachi Lagne' and had to suffer much loss therein. He was in great debt, as a result. For this reason, he had to stop Sangeet Natak shows for some time. He expired in untimely manner on 15/3/1937.

Thereafter, the responsibility of 'Lalit Kaladarsh' fell to his efficient son, Bhalchandra Pendharkar, who took good care of the company and produced and staged several plays very successfully.

10. Singer-actor – Bhargavram Achrekar

Bhargavram played the part of Pandit Bhanushankar in 'Sangeet Katyar Kaljaat Ghusli' by eminent playwright and drama director Purshottam Darvhekar, and introduced to the world his phenomenal work in theatre. This role wasn't a large one, but it was very important. He would sing the song 'Din gele bhajanavin sare' in this play, in raga Bilawal and tala Punjabi and thereafter a tarana in Yaman raga with such skill, the audiences would applaud heartily. This Sangeet Natak was staged in 1967 and till 1981 it had many shows. In the entire play, he would come onto the stage only twice. He would impress the audience with his performance in such short time and leave his mark on their minds with his independent style of singing. This is not easy as it seems, because in this very play, Sangeet Surya Dr. Vasanttrao Deshpande played the lead role of Khansaheb.

Bhargavram was born in 1910 at Achre, a small village. Right from his childhood, he did not have much interest in education. He was drawn more toward dramatics, and since music was in the family, he was born with music in his veins. As a result, he'd sing well right from the childhood. He had started his career in drama at school.

In 1925, he joined the famous drama company, 'Lalit Kaladarsh', and started working in commercial theatre. He would do the prompting for the play, watch plays and so on, initially. He performed many roles in Sangeet Nataks, both male and female, and won the hearts of the audiences.

He was one of the best pupils of Vishnupant Pagnis and Gayanacharya Ramkrishnabua Vaze. He had received training in music from both these great musicians. To purify his language, he studied Sanskrit. He would work very diligently and with concentration. Akashvaani would regularly broadcast his music programmes. For some time, he managed the working of the Lalit Kala Natak Mandali very efficiently. In the year of the diamond jubilee of Lalit Kaladarsh, he won the hearts of audiences and made a name for himself with his portrayal of Krishna in Sangeet Saubhadra.

11. Gaan Hira – Hirabai Badodekar

Hirābai Barodekar[1] (May 30, 1905 – November 20, 1989) was a renowned Indian Hindustāni classical music singer, of Kirana gharana.[2] She also sang along with her younger sister, Saraswati Rane, whom she also trained, in jugalbandi style.

Hirabai was born as Champākali to Kirānā Gharānā master Ustād Abdul Karim Khān and Tārābāi Māne, who belongs to Gomantak Maratha Samaj. Tarabai was the daughter of Sardār Māruti Rāo Māne, a brother of princely Barodā state's "Rajmātā" during the middle of the 19th century. Abdul Karim Khan was the court musician in Baroda when Tarabai was young, and he taught her music. The two fell in love and decided to get married; but Tarabai's parents disapproved of the alliance, and the couple had to leave the state (along with Abdul Karim's brother, Ustād Abdul Haq Khān). The couple

moved to Bombay (Mumbai), and had two sons: Suresh or Abdul Rehmān, and Krishnā; and three daughters: Champākali, Gulāb, and Sakinā or Chhotutāi. In their adult lives, the five respectively became known as Sureshbābu Māne, Krishnarāo Māne, Hirābāi Badodekar, Kamalābāi Badodekar, and Sarswatibāi Rāne.

She had her initial training from her brother Sureshbabu Mane and later training from the doyen of Kirana Gharana, Ustād Abdul Wahid Khān, who was a cousin of her father, Ustad Abdul Karim Khan. (In 1922, Hirabai's parents had parted company; thus Hirabai received only limited musical lessons from her father.)

Hirabai Badodekar was a top most artiste of her time. Hirabai was an expert in Khyāl, Thumri, Marāthi Nātya Sangeet, and Bhajan. She is credited with having popularized Hindustāni Classical Music among the masses. She was truly pioneer of concerts by women artists in India. She the real pioneer and was the first female artist who introduced ticketed concerts in India. She was always amazingly popular on stages and her shows were jam-packed. A very fragile, honey voice, emotive factor, peaceful and exorbitant vocal clarity are her strengths. She was admired by the real class and those were mass. Her amazing rendition of 'Taar Sa' was very popular and became her hallmark. She made Kirana gharana more popular and rich.

Hirabai acted in several movies, including "Suvarna Mandir", "Pratibhā", "Janābāi", and "Municipality". She also started a music school, "Nutan Sangeet Vidyālaya", to teach music to girls. The school staged several plays. In addition receiving in-numerous awards and titles as they all were actually proud to get announced for her, she was respected and asked to sing our national anthem "vandemadaram" at Red-fort Delhi during the independence day on Aug 15-1947. It's say that " Her renditions and voice could cure a sick man" as her music had access the corner stone. She always a kind of more educating than entertaining and it's proved she can never be reservatifer any period and may guide and teach every generation.

Hirabai became a recording artist very early in her career. (Her 78 rpm recordings have been re-released on cassettes by RPG in their Classical Gold

series). She was titled as "Gaanhira" (a singing diamond). Her nature was so down to earth and peaceful which was truly ideal.

Hirabai received several awards, including the Sangeet Nātak Akādemi Award (1955) [1] and the Padma Bhushan Award (1970). Vishnudas Bhave Award for her contribution to theater. She was chosen to sing the national anthem, Vande Mātaram, from the Red Fort in India's capital Delhi on the day India received its independence from the British Raj (August 15, 1947). She visited China and the East African countries as a part of an Indian Delegation in 1953. She was titled "Gaan kokila" (nightingale of India) by Sarojini Naidu. An annual music festival is held in Mumbai by her disciple Dr Prabha Atre by the name 'Sureshbabu - Hirabai Smruti Sangeet Samaroh' since 1992, which becomes one of the major festival of music in the country .

She was married to Shri. Manikrao Gandhi- Barodekar. She passed through various troubles in her life especially to family requirements and the dependents to her were huge. Despite being such a talented and a blessed soul she was more ill treated and tactfully handled by people around to get her down. But she was so peaceful and truly ideal by herself.

Among Hirabai's many students, Dr. Prabhā Atre, Manik Varma and Saraswatibāi Rāne made their mark on Music horizon. her some other students are Mālāti Pānde, Jānaki Iyer, Shailā Pandit and Suvarna Chandrashekharan.

12. Sangeet Bhushan – Ram Marathe

Pt. Ram Marathe - Gharandaj Gayak of Hindustani Classical Singer of Agra, Gwalior, Jaipur Gharanas.

He has acted in Films and Marathi Sangeet Natak and worked as Music Director, Playback Singer, Tabla Player (Ustad Ahmadjaan Thirkawa Style), Guru, Bandishkar (Nayak) & “A Top Grade” Artist of All India Radio, Mumbai for more than 40 years.

Pandit Ram Marathe was born on 23rd October 1924 at Pune and done his schooling at Bhave School. He joined Sagar Film Company in 1933 and acted in Mehboob Films like “Manmohan”, “Jagirdar” and “Vatan”. Subsequently

he joined Prabhat Film Company in 1935 & acted in “Gopalkrishnan” under the direction of renowned Director Shri V. Shantaram. He was with Prabhat till 1940 and acted in number of Prabhat films notably “Admi” (Hindi) and “Manus” (Marathi). He acted as child prodigee/actor in more than 16 films.

He was always humble & astute devotee and follower of Late Pandit Gayanacharya Bhaskarbuwa Bakhale.

Pt. Ram Marathe had performed in all the prestigious musical festivals at various places like Jalandhar, Patna, Lahore, Delhi, Gwalior, Calcutta, Banaras, Amritsar and almost all over the Maharashtra. His contribution to Indian classical music was recognized with several Awards for his unique and successful performances. He was “A-top grade” Hindustani Classical Artist of All India Radio.

Since he had undergone a proper Tabla training, he had a great command on Taal and Layakari. He had special command on Rare–Anvat Ragas & Jod Ragas and he was highly recognized for his clear and fast tankriyas and also for Purity of Ragas. He always used to enrich his audience with various semi-classical forms like Khayal, Tarana, Tappa, Natyasangeet, Thumri, Dadra & Bhajans in his concerts. Unlike the present classical singers, his concerts used to last more than 5 hours with the powerful intensity and stamina.

He started his stage career under the persual of Natvarya Shri Ganapatrao Bodas in 1950 as a leading character in old classical musical dramas like Saubhadra, Sanshayakallol, Swayamvar, Ekach Pyala, Manapman etc. with veteran actor and actress such as Balgandharva, Hirabai Badodekar, Vinayakbuwa Patwardhan, Nanasaheb Phatak etc. Despite of his busy schedule in concerts, he performed in 22 old & new Sangeet Natak with more than 5000 stage shows. This is purely out of his dedication and commitment towards Sangeet Rangbhoomi.

Composed music for more than 10 dramas such as – Mandarmala, Suvarntula, Meghmalhar, Tansen, Baiju etc. and acted in the play as a leading charter role.

His disciples includes many eminent classical singers like Pt. Ulhas Kashalkar, Sudhir Datar, Ram Pratham, Vishwanath Kanhere, Vishwanath Bagul, Yogini Joglekar, Shashikant Oak, Madhuwanti Dandekar, Sanjay Marathe & Mukund Marathe etc. (more than 50) and have got the training from him under the traditional Gurukul way of learning.

- Maharashtra Government honoured the “Sangeet Bhushan” degree in 1961.
- Recognition by Government of Maharashtra in 1981 for successful completion and continuous 30 years of career in Marathi Sangeet Rangbhumi.
- Honoured “Sangeet Chudamani Degree” by Jagadguru Shankaracharya of Puri.

Appointed by AIR, New Delhi on Northan (Hindustani) Music Audition Board Committee. Also Advisory Nagpur and other Universities in India.

More than 100 Records and number of CDs and LPs to his credit and composed more than 50 Bandish in various Ragas.

13. Swararaj – Chhota Gandharva

Chhota Gandharva was born on 1918 whose popular name was Saudagar Nagnath Gore. He was a great artist of Sangeet Natak and also Marathi theatre. Born in the small village of Bhadali near Koregaon in Satara district, he gave up school after just two years and joined Damuanna Joshi`s Balmohan Natak Mandali. His first appearance was in 1928 in Pune. He used to act female characters, and his mentor Joshi first called him Chhota i.e. `small` Gandharva, after the legendary `Bal Gandharva. At Balmohan he learnt Hindustani vocal music from Dattubuwa Bagalkotkar and, later, from Narharbuwa Patankar, Sawai Gandharva, Bhurji Khan, and other singers of the Jaipur and Gwalior gharanas. When his voice broke, he stopped doing women`s roles for some time, but returned to them till 1934. His first major part as a hero was in Atre`s Gharabaher i.e. `Outside the House` in 1934, followed by Udyacha sansar i.e. `Our Future Life` in 1936 and Lagnachi bedi or `Marriage Chains` in 1936.

He left Balmohan in 1943 and established his own Kala Vikas Company along with a few friends, but it did not last long and he joined Bharat Natya Kala. His acting, especially in revivals of Kirloskar`s Saubhadra, Khadilkar`s Manapaman, and Deval`s Samshaykallol, grew very popular because of his sweet singing and he continued to perform in them for twenty-five years. Over a career spanning more than fifty years, he sang and composed for a large number of new plays, too. Columbia Gramophone Company brought out his first recording in 1933, succeeded by innumerable discs. His voice was characterized by a rare soft and delicate texture, and his style by a huge variety of mind i.e. `meend`, or glissando, murki or ornamentation, and tan i.e. fast embellished runs. He created more than 100 bandish or compositions as well. This legendary artist died in 1997.

14. Music Director – Jitendra Abhisheki

Pandit Jitendra Abhisheki (Devanagari: जितेंद्र अभिषेकी; 21 September 1929 – 7 November 1998) was an Indian vocalist, composer and scholar of Indian classical, semi-classical, and devotional music. While he distinguished himself in Hindustani music, he is also credited for revival of the Marathi musical theatre in the 1960s.

Abhisheki was born in a priestly Padhye (Karhade Brahmin) family in Mangeshi, Goa. His family was traditionally attached to the Mangueshi Temple of Lord Shiva. His father, Balawantrao aka Bikambhat, was a half-brother and a disciple of Master Deenanath Mangeshkar, and the temple priest and a Kirtankar (performer of Kirtana, a devotional music style). Balawantrao taught Jitendra the basic principles of Hindustani classical music. Abhishek received further training in vocal music from Jagannathbua Purohit and Azmat Hussain Khan of Agra Gharana, and Gulubhai Jasdawala of Jaipur Gharana. He developed a distinct style of rendering khyal, and was also well known for his renditions of Marathi Natyasangeet and devotional songs.

After receiving a degree in Sanskrit literature, Abhisheki joined All India Radio (AIR) at Mumbai for a brief period, when he came in contact with several musicians and also got an opportunity to display his musical talents by composing several pieces for radio programs. Around this time, he received a scholarship from the Indian Government for advanced training in Hindustani classical music under Azmat Hussain Khan.

He composed vocal as well as background scores for 25 Marathi plays. After receiving a Homi Bhabha fellowship in the late sixties, he taught at a music school run in the USA by sitarist Ravi Shankar. He maintained his ties to his homeland of Goa through his association with the Kala Academy, counseling and guiding students from that state.

Besides son Shounak Abhisheki, Abhisheki's well-known musical disciples include Asha Khadilkar, Devaki Pandit, Shubha Mudgal, Ajit Kulkarni, Mahesh Kale, Prabhakar Karekar and Vijay Koparkar.

15. Sangeetsurya – Dr. Vasant Rao Deshpande

Vasant Rao Deshpande (Marathi: वसंतराव देशपांडे) (1920–1983) was a renowned Hindustani classical vocalist who was also a great performer of Natya Sangeet. In 1982, he was awarded the Sangeet Natak Akademi Award, given by the Sangeet Natak Akademi, India's National Academy of Music, Dance & Drama.

Vasant Rao Deshpande was born in Sawlapur, District Amravati, which belongs to Vidarbha region of State of Maharashtra, in India.

He learned from several gurus, refusing to tie himself down to a single school of singing. He started his musical training in his home town Nagpur under Shankarrao Sapre from Gwalior, who in turn was a disciple of Vishnu Digambar Paluskar. This was followed by Sureshbabu Mane of Kirana gharana, Asad Ali Khan of Patiala gharana, Aman Ali Khan and Anjani Bai Malpekar of Bhendibazaar gharana, and Ramkrishnabuwa Vaze.[2] But the most important influence on him was Dinanath Mangeshkar, and Vasant Rao was the sole true inheritor of Dinanath's mercurial style of singing.

At the age of eight, Bhalji Pendharkar perceived his musical talent and launched him in the role of 'Krishna' in Hindi movie Kaliyamardan. He had received the training under different gharanas (schools or styles of music): Patiala, Bhendi Bazar, Kairana; yet he did not receive the stamp of any particular gharana.

One of India's most illustrious classical vocalists, he performed classical and semi-classical music. In the raga form which constitutes classical music, the artist displays his creativity on a basic canvas. Dr. Vasanttrao Deshpande's rendition of famous ragas like Marwa, Salag Waraali, Nat Bhairav, Kauns (in its various forms), Chhayanaat, Basant Mukhari, Patamanjari, Jaijaiwanti, Janasammohini, Bhoop, Shree, Kalavati, Maru Bihag, and Yaman had a quality to them that kept people interested. His performance of offbeat ragas was not too different. The sargam was his forte. He was also an accomplished tabala and harmonium player.

He was equally at ease with the thumri, dadra and ghazal forms. These find their origins in countries like Iran and Afghanistan. He had picked up the original style and nuances of the thumri and ghazal while studying at Lahore. He also learnt quite a bit of Urdu to elevate his ghazal performances. Another area of music where he made his mark was "Marathi Natyasangeet". Some of the plays in which he acted and performed were "Katyaaar Kaaljaat Ghusli", "He Bandha Reshmache", "Vij Mhanali Dhartila", "Meghmalhar", "Tukaram" and "Varyawarchi Varaat". Out of these, "Katyaaar Kaaljaat Ghusli" became highly popular. Vasanttrao became the cynosure of everyone's eye for his challenging role of "Khan Aftaab Hussain Khansaheb". As the play's popularity began to soar, he acquired the alias, "Pandit Vasantkhan Deshpande".

He acted in movies like "Kaaliya Mardan"(he was just eight), "Dudh Bhaat", "Ashtavinayak" and many more. He gave playback to more than 80 Marathi films. Besides pure music, he also put together the history of Marathi music plays, from origin showing their evolution up to the present stage. This is how he presented his brainchild, his tour de force, "Marathi Natyasageetachi Vaatchaal" (the evolution of music in Marathi music plays). In this he would first explain the socio-cultural influences that shaped the musicals as they stood in a particular era and then demonstrate the evolution through its music.

The concert was first held in Delhi. It stretched for three days, six hours each day. The experiment was bound to be a winner with the audience.

He was a thinker and he blended these styles to develop a style of his own. He did not believe in imitation. Considering the timbre of his voice, pitch, range and expressive capacity, he forged his own characteristic style. He usually began his exposition of a raag in the Jod-Aalap or 'Nom-Tom' style and created a kind of foundation for his musical statements. This created an aesthetic tension in the listener's minds and then he landed beautifully on the first beat of the khayal- the 'sum'. His development of the khayal was always full of such tensions and releases, which pleased the audience. He had an equal command of both common and uncommon Ragas and a large repertoire of compositions. He presented them judiciously, considering the type of audience before him.

Dr. Vasant Rao Deshpande was an academic, earning himself a PhD in "The Transformation of Hindustani Classical Music". He was also invited to several educational institutions to deliver lectures on music, quite often with live demonstrations.

Vasant Rao has had several commercial releases under his name.[3] Among them, the more famous are his LP of Marwa and a two-cassette interview, conducted by Va Pu Kale, about the history of Marathi Natya Sangeet which showcases the breadth and depth of Vasant Rao's knowledge about the art form. Vasant Rao also conceived Raga Raj Kalyan, a Yaman variant with 'Pancham' dropped altogether.

"Katyar Kaaljaat Ghusli" was a successful play in his career.

His grandson Rahul Deshpande is a classical singer and he is carrying his style further. He has trained under Gangadharbua Pimpalkhare, Usha Chipalkatti and Mukul Shivputra, son of Kumar Gandharva. In 2009, he played the lead of Khan Saheb in musical, Katyar Kaljat Ghusli, which was played by his grandfather in the 1960s.

The "Dr Vasant Rao Deshpande Pratishthan" based in Pune, where his grandson Rahul Deshpande is a trustee and actor Nana Patekar a patron,[5] organizes an annual music festival in his memory, titled Vasantotsav in Pune. The three-day festival is held in the month of January each year. Noted classical musicians and performers take part the festival. During the festival, two awards, the

"Vasantotsav Youth Award" for Promising artists and " Vasantotsav Award" for veteran artists are given.

In 2011, a three-day music and dance festival in his memory, was organized by the South Central Zone Cultural Centre (SCZCC) of Government of India in Nagpur.

K. Music Compositions from Other Languages Complementary to Marathi Natyasangeet

उदाहरण १:

१. कानडी - चिक्कम केळी रैय्या

मराठी - अरसिक किती हा शेला

२. कानडी - बिडो रांगा हयरळू

मराठी - नच सुंदरी करी कोपा । मजवरी धरी अनुकंपा ।

३. कानडी - श्रीसागर नगमनि ।

मराठी - पांडूनृपती जनक जया । माता कुन्ती यदु तनया ।

उदाहरण २:

४. कानडी - परदाश पंक पतीता मनुजता ।

मराठी - दिलरुबा मधुर हा दिलाचा ।

उदाहरण ३:

नाटक - संगीत स्वयंवर राग - भीमपलासी ताल - तीनताल

मराठी नाट्यसंगीताला आधारभूत अन्य भाषिक संगीतरचना:

१. पंजाबी - तेन्डेरे नाल मुरेय्या मियावे, नाजानु कुडिवे लगैय्या ।।

मराठी - स्वकुल तारक सुता सुवरा ।

संगीत विद्याहरण

1. पंजाबी - तेन्डेरे कारण मेंडेरे यार हो मियावे ।

मराठी नाट्यगीत - विमल अधर निकटी मोह हा पापी ।

राग - हमीर ताल - तीनताल

NATYAGEET BASED ON FORMS OF VERSE USED IN PLAYS:

लावणी - वद जावु कुणाला शरण

दादरा - वैशाख मासी वासंतिक समय शोभला

गरबा - बहुत छाळीयले

ठुमरी - झाली ज्याची रुपवर कन्या

दिंडी - बहुतदिन नच भेटलो (सौभद्र)

कटाव - निवर्तली ती तेव्हा पासुनी (शारदा)

अंजनीगीत - वाटून द्यावा निषाद चित्ता ९शारदा)

फटका - जरी वरुनी धुवट सोवळा (शारदा)

मंगलाष्टक - झाला सांग विवाह शंभू मगये (शारदा)

अभंग - राधाधर (सौभद्र)

NATYAGEET BASED ON REGIONAL LANGUAGES:

अरसिक किती हा शेला (Kannada tune)

नच सुंदरी करू कोपा (Kannada tune)

पांङ्ग नृपति जनकजया (Kannada tune)

विमलाधर निकटी मोह हा पावी (Punjabi tune)

स्वकुलतारक सुता (Punjabi tune)

Natyageet based on the tunes of the taranas in classical music:

वीरवर एकला रणांत विजय कसा आला (संगीत द्रौपदी)

L. The Original Bandishes of Marathi Natyasangeet

1. नयने लाजवित बहुमोल रत्ना राग - यमन, ताल - झपताल

इतना संदेसा मोरा, कोई कहियो जाये

उन बिन चैन नहीं रतिया जगाई रे

कासे कहुँ मेरी बातें जियाकी

साजन बिन मोहे कल नाही आये रे

2. हां टकमक पाही सूर्या राजनीमुख राग - यमन-कल्याण , ताल - तीनताल

पिहरवा तिहारी नेक नजर पर

वारी वारी जाऊं तू बलिहारी

बरज रही तू बार बार

मेरे मन की पूछी आइलीन हार

3. माता दिसली समरी विहरत राग - सिन्दूरा, ताल - झपताल

आयोरी सब गोपी बन बन

खेलत हैं गिरीधारी मुरारी

खेलत राधा होरी रंग उडावत

भर पिचकारी मुरारी

4. धनराशी जाता मूढापाशी राग - मांड , ताल - केहरवा

परदेसी सैंया नैना लगा के

दुःखदे गयो सुख ले गयो

आवन की आज राँचो, जोबनपार मान राचो

चाहे अधरन रास चाख्यो

हमसे रतिया करके पातिया ना भेजी

5. प्रेमसेवा शरण सहज जिंकी माना राग - भीमपलासी, ताल - झपताल

तू आँखे खोल के, देख अब ग्यानी है

पानी का बबूला जग में जिंदगानी है

धन लुटाया जिसके पायी राजधानी है

यह चार बेद और सतगुरु की बानी है

6. या नव नवल नयनोत्सवा राग - खमाज, ताल - तीनताल

कोयलिया कूक सुनाये

सखीरी मोहे बिरहा सताये

उन बिन कछु ना सुहावे

निशि अंधियारी कारी बिजुरी चमके ।

7. मला मदन भासे हा मोही मना राग - मांड , ताल - केहरवा

तुमको वचन दे मै हारी बलमा

जो तुम सैय्या पनघट पे आओगे

तुम्हारी बनूँगी पनिहारी बलमा

जो तुम सैया बगिया चलोगे

तुमसे करूँगी मई यारी बलमा

जो तुम सैया, बिदेस जाओगे

मर जाऊँगी मई मार कटारी बलमा

8. चंद्रिका हि जणु ठेविया राग - अरबी, ताल - झपताल

मनुजा सुगुणी हो नानुरा विश्वरूप डेनु ।

सितार मणेन्दु हो माणू । अंग राग सुनु ।

ध्याना मजा भरतलु भिस्दाने मनु सरंग बिसनु ॥

9. विनयाहीन वदता नाथा । नाही मी बोलत नाथा । राग - गारा , ताल - दादरा

पिराई मोरी अखिया ।

हमसे ना बोलो राजा ॥ धु. ॥

रात सौतन संग सैय्या तुम जागे ।

जीन घुंघट पट खोलो ॥ १ ॥

10. बोल नसे, मूर्ति हीच सलते सुरनयनी राग - मुल्तानी

गोविन्द सो प्रीत किनी । तबही मन हटकी ॥ धु. ॥

अब तो बात फैल गई । जैसी ब्रिज भटकी ॥ १ ॥

11. विमल अधर निकटि मोह हा पापी राग - हमीर , ताल - एकताल

तेंडेरे कारन मेंडेरे यार हो मियावे ।

तपदिसी केंदी गिने न माने ॥ धु. ॥

कमली रमली फिरंदी सदारंग ।

तू ही ना मिलावे तू ॥ १ ॥

12. मधुकर वनवन फिरत करी गुंजारवाला राग - देस , ताल -

एकताल

पिया कर धर देखो धरकत है मोरी छतिया
ऐसी हो रतिया। कारी भारी अतही डरावे
अचानक आ गहे लीनी बैयाँ
तुम तो सरस रसिया. अपने रसके गाहक
हु तो काहू की आन ना माने पीया अबही
सुनत निकसत मोरे मुखसो बतिया

13. लोळत कच मुखमधुवरी

राग - पहाडी , ताल - दादरा

जोबन मदभर चली नहीं
ऐसी नार सजके आई (जाई)
कवन देस कवन (ग्राम)
ना जानू जाए किधर
पतली कमर इधर उधर
दोवु गेंद नाचे ऊपर
ऐसी ये बलिहार नार

14. नाथ हा माझा मोही खला

राग - यमन, ताल - तीनताल

हरवा मोरा देहो मंगाय
ना तो मई गारी दूँगी
ना रहूँगी तुम संग बलमा
जो दोगे तुम सौतन हरवा
तब लागूँगी तुमरे गरवा

15. सुजन कसा मन चोरी राग - भूप, ताल - तीनताल

फुलवन सेज सवारु। हरी बारी अंधन मंगल

आनंद भैलावा मोरा मंदिरवा

शुभ घडी शुभ दिन लगावो

व्याहन आयो सदरंगीले मोहम्मदसा

16. स्वकुल तारकसुता राग - भीमपलासी, ताल - तीनताल

तेंडरे नाल मुरैय्या मियावे

ना जानू कुडीवे लगैया

लाही दिल जो हतबीच तांडे

लाही दिल जो हतबीच रे

17. मम सुखाची ठेव देवा राग - तिलककामोद , ताल - रूपक

सुरसंगत राग विद्या। संगीत प्रमाण

जो कंठ कर दिखावे। वाको जानिये गुनी ज्ञानी

अनुदत लघु गुरु प्लुताल मूल धर्म

राखिए सांगत सो सुअच्छर सुध बनी

18. कांता मजिस तूही गुरुहि तूही राग - सामंत सारंग , ताल -

तीनताल

साचि कहत याकि कोऊ न माने झुडज

गुपत रख सबन को

आबल खुशामद ता जा रो जी

निरंकार कलु वे न जाने परखन पथरा

बनावे नगन की

19. नरवर कृष्णा सामान घेतसे जन्मा राग - पहाड़ी-मांड , ताल -

केहरवा

चल गयो गमका यह वार रे, मोपे चल गयो

आसकी पियाकी में कबतक गुंजाऊ

हो हाल दिल का कहा वोह होगा दिलवर

हादा कैसी हुई हूँ नाचार-कैसे कटे

20. मम मनी कृष्ण सखा रमला राग - कालिंगड़ा

रात लढी कौन संगे जाम्या

घायल छोजी नयन बाके बाग्या

वासकतडू तमसा मुकैये

मोहन छो कही मोहनी ये मनमोयु

कई प्राणप्यारी करी चित्त खोयु

भला रे भगवंत वचन नसाच्या

कहो नई कालकेरी व-दाना वाचा

तुरतना तुरतजणा या छो काचा

21. नृपकन्या तव जाया आर्या राग - भैरवी , ताल - ठुमरी अद्धा

ना मारो पिचकारी में तो सगरी भीग गई

उडत गुलाल लाल भये चादर केशरी घागर फोरी

हो तो पिचकारी मुखपर म्हारी भीग गई तनु सारी

22. नाटक: संत कान्होपात्रा राग - बहार , ताल - तीनताल

नाट्यगीत - शर लागला तुझा गे

मूळ बंदिश -

तू तो बहु देसवा जा

जहां मोरा कन्था लीनो लुभा
चलो सखी। मिल होरी खेलू
गारी दूँगी नहीं डरूँगी
डफ बजा

23. नाटक - एकच प्याला ग़ज़ल ताल - केहरवा-धुमाली

नाट्यगी - सत्यवदे वचनाला नाथा
मूळ बंदिश -
कत्ल मुझे कर डाला रामा
पास बुलाके नज़र मिलाके
ना कोई तीर तलवार ना खंजर
न लिए हाथ में भाला - रामा
तेरी आँखोमे कौन करे बराबरी
ये रसीली है, जालिम है, है कटारी आँखे

24. नाटक - एकच प्याला राग - तिलक-कामोद, ताल - ठुमरी अद्धा

नाट्यगीत - दया छाया घे निवारुनी
मूळ बंदिश -
पिया मन के बिसार मोहे
तन मन धन वारी जावू
जब से गए परदेस पिया मोरे
चैन न पर ना हारे

25. नाटक - कट्यार काळजात घुसली राग - बिहागड़ा, ताल - अद्धा-

तीनताल

नाट्यगीत - या भावनातील गीत पुराने

मूळ बंदिश -

धन धन मंगल गावो

आज बनी के घर बधवा मा

26. नाटक - हे बंध रेशमाचे राग - सरस्वती, ताल - तीनताल

नाट्यगीत - विकल मन आज झुरत असहाय

मूळ बंदिश -

साजन बिन भई में उदास

अत हि दिन रैन छिन छिन जिसके बैन

जो बन जात जिया की ये बात

सास ननंद करात बैरानी

27. नाटक - मानापमान राग - श्याम कल्याण , ताल - अद्धा तीनताल

नाट्यगीत - शूरा मी वंदिले

मूळ बंदिश -

आये हो सेंय्या ना

अब मोसे कहो उनकी बतिया

धरकत है छातियाँ

28. नाटक - मानापमान राग - यमन कल्याण , ताल - झपताल

नाट्यगीत - नयने लाजवीत

मूळ बंदिश -

इतना संदेसवा मोरा कोई कहियो जाये

उन बिन चैन नहीं, रतिया जगाये

साचे कहू मोरी बाते, जिया की

साजन बिन मोहे, पलना बिताये ये

29. नाटक - संगीत सौभद्र राग - जोगिया , ताल - केहरवा-धुमाली

नाट्यगीत - वद जावू कुणाला शरण ग

मूळ बंदिश - बैठकीची लावणी

नेसली पिनाम्बर जरी । जरी ग जरतारी लाल साडी

ग s s s चालताना पदर झाडी

दुल्लडी गळा पचलडी । चोळीवर खडी चमके ऐना

ग s s s कोण्या सावकाराची ग मैना

आला चैत्रमास उन्हाळा । चला जाऊ चला आम्बेवना

ग s s s तुम्ही राघू मी मैना

आम्ही काशीचे ब्राह्मण । दे गं मसी दान घडलं पुण्य

ग s s s तुम्हा पावल श्री भगवान

30. नाटक - ययाति देवयानी राग - भैरवी, ताल - तीनताल

नाट्यपद - तम निशेचा सरला

कन्नड नाटक - रामायणा (१९१०)

नाट्यपद -

हुदशा कीइदू समय महिमा

तारदू कपिय नाशकोपाया

भारी रोषदी कालुवे नीरा

अमरेशन गेली दृवंकित
तृणसम कपित माडीतू घाता
कर्नाटक सम्राट दशमुख तनया

31. मराठी नाटक - मानापमान राग - जौनपुरी, ताल - तीनताल

नाट्यगीत - प्रेमभावे जीव्जगीया नटला
कन्नड नाटक - रामायणा
नाट्यगीत -
अति ललितरूप गुणशीले कोमले
वनिता मणि योळता
सदय हृदय पती सेवा न्यितळ
मृदूळान्वीतशील । सदम लांगीयन
नोदुं वेमर्गुवे मन दोळू ना निरुते

32. नाटक - सौभद्र (१८८२) राग - मिश्र पिलू, ताल - केहरवा

नाट्यपद - किती किती सांगू तुला
कन्नड नाटक - रामायणा
कन्नड नाट्यसंगीत -
सतियळे नी बळलीदे
मत्प्रेमा पाशदे
नाने समने हे निन्नय प्रेमके
मानिनी निश्चयदे

33. नाटक - सौभद्र (१८८२) राग - जौनपुरी, ताल - ठुमरी अद्धा

नाट्यगीत - कांते फार तुला मजसाठी

कन्नड नाटक - पादुका पट्टाभिशेका

नाट्यगीत -

तापव परिसुवळो रामा

इ पापीनीय वचन देन्ननु

इ परीबंदिसी कनिकर विपदे

तोरुवकि इ राक्षसी येनगे

मिरीद वरना प्रिय कुमार

34. कन्नड नाटक - रामायणा (१९१०)

नाट्यपद -

कैवल्य पदविवे कपिवीर निनगीग

किष्किंधेयन् निन्न कुवरनिगे कोडूवे

त्रैलोक्य साम्राज्य संपादिसीदे वीरा

सुकृतदीदली नित्य सुखगळ पडेव

35. नाटक - एकच प्याला (१९१९) राग - भूप , ताल - एकताल

नाट्यगीत - परम गहन ईशकम

कन्नड नाटक - रामायणा (१९१०)

लेखक - विद्वान वेंकटाचर्य

संगीत - वामनराव मास्तर

नाट्यगीत -

नाणे वनके सारी काणे

मनके मुदव कोडू तीहूदाहा

विनय शांति भक्ति सौख्य

इदुवे सहन वेनिसुवुदु

मुनिजन निरुतदी भोग राग रहित नाद

36. कन्नड नाटक - अस्पृश्यता निवारणे राग - भैरवी , ताल -

तीनताल

नाट्यगीत - राग भैरवी

गुरुनाथा प्रेमपिता

तारी ज्ञानी धन सदय। पुरारी सुर नामी

स्मरहर सदय धन

गिरिबाला वष सामबनो

पुरारी सुर नमित

37. नाटक - स्वयंवर (१९१६) राग - जयजयवंती , ताल - झपताल

नाट्यगीत - गुरु सुरस गोकुली

कन्नड नाटक - अस्पृश्यता निवारणे (१९३२)

लेखक - शि. सा. सावकगीमठ

वरणीसली ना नेतू पापात्मा विषय

भिन्नागी ता दु :खकुंददे बागी

खलमती परनींदे वंचिसुते लोक

खलरा नरक मार्ग पिडीवरो निजदी

38. मराठी नाटक - द्रौपदी राग - हमीर , ताल – तीनताल

मराठी - थाट समरीचा दावी नट

कन्नड नाटक - पादुका पदाभीषेक

कांत्येय मम विश्रान्ति गासी

यन्तु श्रुङ्गारेसेद इ मन्दिरवा

अत्यन्त श्रमदींद

प्रसन्नतेयु बरपुद मनके
भासुर मादा ई सोबगणूननोडी
इ समयदोळु बेसर वेनगे
भासदू त्रिदशा वास - वादुदु

39. नाटक - विधीलिखित (१९२८)

लेखक - वसंत शांताराम देसाई
संगीत - मा. कृष्णराव
मूळ बंदिश - राधेकृष्णा बोल मुख से
नाट्यपद - प्रेम भाव बोल विमले
याचनेस बोल सरले । काळ हा अमोल
कन्नड नाटक - वीररानी चेन्नम्मा
लेखक - शि. सा. सावळगीमठ

40. नाटक - कान्होपात्रा राग - बहार , ताल - तीनताल

नाट्यगीत - शर लागला तुझा गे
कन्नड नाटक - चित्रांगदा
लेखक - हणमंत्राव कुंदगळ
शर नदवे सुगाणा
शर रूद्र ताला सुगामिणी
लीला विनोदिनी तुम्बी नादा
हाहाःकारा मृत्युनाश सदामुदा

41. नाटक - कान्होपात्रा (१९३१) राग - पटदीप , ताल - तीनताल

नाट्यगीत - पति तो कां नावडे
कन्नड नाटक - हेमरेड्डी मलम्मा (१९३२)
लेखक - पं. नीलकंठ शास्त्री

आहा ममते माते
काने महा शांते
वनदी महाघोर तपवन् गेंदे
अति संतोष भाव चुते

42. नाटक - मानापमान (१९११) राग - हमीर , ताल - तीनताल

नाट्यपद - नमन नरवरा विस्मयकारा
कन्नड नाटक - राणी रुद्रम्मा (१९३०)
लेखक - शि. सा. चिक्कोळी
इंदु धरापारी पाहि देवा
नन्द दीद श्री गौरीकांता
स्मरीपे चरणवन् देवा
खल कालागीत शिवदासन् ता
सुललीत कवनव स्त्रीसत् मलीयन् नीडो

43. नाटक - सौभद्र (१८८२) राग - गौंड मल्हार , ताल - तीनताल

नाट्यगीत - नभ मेघाने आक्रमिले
मूळ बंदिश -
झुकी आयी बदरिया सावन की
सावन की मनभावन की
छांड चले परदेस पिहरवा
सुदी न रही घर आवनकी
कन्नड नाटक - हेमरेड्डी मल्लम्मा (१९३२)
लेखक - पं. नीलकंठ शास्त्री नलवडी
करुणा कुलीन नादे

भक्तपर प्रेम पियूश
रसाब्दी चन्द्रोबम नाशी
भावबंध हारी भक्तहितकारी
पावन हृदय विहारी

44. सौभद्र (१८८२) राग - देसकर , ताल - दादरा

नाट्यगीत - प्रिये पहा रात्रीचा समय सरुनि
कन्नड नाटक - कबीरदास
लेखक - गरुड सदाशिवराय
रमापते रमी शिरुवी या वस्थळेव कमल लोचन
पापी कौरव सभेयोळू या पांचाली
मानव कापाविद बालकृष्ण रूपने बारो

45. एकच प्याला लेखक - राम गणेश गडकरी राग - अडाणा ,

ताल - तीनताल

संगीत - सुन्दरबाई जाधव
नाट्यगीत - झणी देकर या दीना
मूळ बंदिश -
मुंदरी मोरी का हे को तीन गपी खेलवा
कोर कियो में तोरा रे
हूँ तो नहीं इतनात रंगीले
मान कहावे मोरा

कन्नड नाट्यगीत -

बीडू चिंतेया। बीडू सुदती
कडू पापी वैरी शिर तरिपे नारी। ना नीजदी
जन्मभूमि मानव ना पालिसी
स्वकुले यशदी ना मुळुगी - सवे

46. मराठी नाटक - द्रौपदी नाट्यगीत - विराट ज्ञानी राग - यमन

कल्याण , ताल - केहरवा

कन्नड नाटक - पादुका पट्टाभिषेका (१९२०)

लेखक - गरुड सदाशिवरायरु

कुमार केळो का मित वा वखे

दोरेयबेकु मम भरतगे राज्य

कळेयबेकु हदीनाल्कु वरुषगळ

कालवन् कांतारदी नीन्

47. मराठी नाटक - रणदुंदुभी(१९२०) लेखक - वीर वामनराव जोशी

राग - मालकंस , ताल - झपताल

नाट्यगीत - दिव्य स्वातंत्र्य रवि

कन्नड नाटक - राणी रुद्रम्मा (१९३०)

लेखक - शिवलिंग स्वामी , सावळगीमठ, चिकोरी

नाट्यगीत - भस्म फणी त्रिशूलधर

व्यालधर गौरी शम्भो

कुसुमशर नाश वामदेव भवभय हरा

अरीय बल करुणमणी। हरीसु मम संकट

दरुकमद हारी शिव शाम्भवी रमणा

48. नाटक - स्वयंवर (१९१६) राग - मालकंस , ताल - तीनताल

नाट्यगीत - वैरी मारायाला

कन्नड नाटक - कृष्णलीले (१९१६)

मोहन बाला सुतन लोळ

इ सुकुमार नयन विहारा

इ सुकुमार नयन विहारा

पूर्वाजितविदू पुण्य फला

49. कन्नड नाटक - उत्तर भूपा (१९३०) राग - दुर्गा

घन घोषण ता तातुरी भीषण

नीनद गगनदी काणो रंगू रणदी

इंदू कुरु जीवन भीषण भूषण

रौद्र रम्य शोभा रंग रणदी

50. मराठी नाटक - सन्यस्त खड्ग (१९३१) राग - पटदीप, ताल -

तीनताल अद्धा

लेखक - वीर वि. दा. सावरकर

नाट्यगीत - मर्म बंधातली ठेव ही

कन्नड नाटक - उत्तर भूपा (१९३०)

लेखक - कोलशांतधा

ताता गुरु भीष्मरा नोडदो

आजीव मूर्ती सदा पांडवा प्रिती

करुणी महावीर, सुविचार संचार

स्वर्गवक्के आधार संजीवनी सार

आ सिंधू गंभीर गंगाकुमारा

51. कन्नड नाटक - महानंदा (१९१५) राग - सोहनी , ताल - एकताल

लेखक - वामनराव मास्तर

पात्र - देवेंद्र, कानडी नाट्यगीत

अमर पुर्दोळ इन्था अनेक सुन्दरीयरु रती सामाना

नंदन दोळू भळ-थळीपरु वार गामिनी

निरोजांबकीयरु यमुने योळू

सख त्रिडीपरा नयनानंदा

52. मराठी नाटक - विद्याहरण (१९१३) राग - देस, ताल - एकताल

नाट्यगीत - मधुकर वन वन फिरत करी गुंजारवाला

कन्नड नाटक - कृष्णलीले (१९१६)

लेखक - विद्वान वेङ्कटाचार्य , म्हैसूर

भयवन्नू बिडी बिडी गेळेरनीवु शोकी पुदके

पोगी इगलीइग परुकिपू येदे नेले

उर्गवन मडूववू नोडेलो बाधाकारा

गरळ भरळ नेनीतू जलव

खलनकुट खलन विचारा

धेनुगळा पोरेयुवदा मोदु वेजवदी

53. मराठी नाटक - द्रौपदी (१९२०) राग - मांड , ताल - केहरवा

नाट्यगीत - पांडवा सम्राट पदाला

कन्नड नाटक - पादु का पट्टाभिशेका

लेखक - गरुड सदाशिव रायरु

पात्र - कैकयी नाट्यगीत

परितोषा निडूवेना. सलूवदे दिव्य मादा

बल्ली दा भूषणगाळीन्दा

नल्ले यरे ताळी मोदा
अयोध्याधीपती आगलेन्नय्या
सुयश्वन्ता रामचंद्रा

54. मराठी नाटक - संशयकल्लोळ (१९१६) राग - मांड , ताल - केहरवा

मराठी नाट्यगीत - मजवरी तयांचे प्रेम खरे
कन्नड नाटक - पादुका पट्टाभिशेका (१९२२)
नीडू भरतनीरो राज्य, महाराजा
आ रामनुता सेरलू बेक्
वर्ष चतुर्दशी वनदी

55. कन्नड नाटक - पादुका पट्टाभिशेका (१९२२)

छलवा रामनोळू बेडे . ललने दयदीद नोडे नोडे
कुलीनांगनेयू नी नागी . इ किळा लोचनेया बिडे
मोले हालूनीसीद सुतगे . नी हालाहलवन् कोडुवीयेने

56. मराठी नाटक - एकाच प्याला (१९१८) राग - तिलक कामोद , ताल

- एकताल

नाट्यगीत - प्रणतनाथ रक्षीकांत
कन्नड नाटक - कृष्णलीले (१९१६)
मदन मोहिनी नव विलासवे. मानस के आनंद पडेवळाहा
चंचलाक्षीय चपल स्वभावा . चलीपुदेन्न मन अद्भुत पदवे

57. मराठी नाटक - मानापमान (१९११) राग - यमन कल्याण , ताल -

तीनताल

नाट्यगीत - टकमक पाही सूर्य रजनी मुख

कन्नड नाटक - कृष्णलीले (१९१६)
मेरेयुव (दैंती) कुंजवन विदाहा
मंज कांतेयली मोहवनीवा
नव सुम निलया मोद विवुदाहा
तरु गल शाखा अलंकारा
शोभिसुव दाहा दिव्यकान्तेइदु . राजीव वनमाला

58. मराठी नाट्यगीत - वसंत आला सदनी सुखवत

कन्नड नाटक - सोहं (१९३१)
लेखक - पं. नीलकंठ शास्त्री नलवडी
विचार नाना विधदी रचिसीद
तेर तेर नाणी आडीद वचना
कुलुकुलु नगुता चेष्टेयोळ इरुता
कोलुता कोपदी कळेदेनो माना

59. मराठी नाटक - संशयकल्लोळ (१९१६) राग - बहार , ताल -

तीनताल

नाट्यगीत - कुटिल हेतु तुझा फसला
कन्नड नाटक - सोहं (१९३१)
दु रूळखल अधम पथवा
बिडु मूढा बेडी गुरुवा
उभयगामी धूर्त ने लोकदी
पापदी दुडुवीनीच बोधवा . गइयुते पापदी

60. मराठी नाटक - मानापमान (१९११)

राग - खमाज , ताल - दादरा

मराठी नाट्यगीत - पाही सदा मी, परी नाथ भासे मला

कन्नड नाटक - महानंदा (१९१५)

चंद्र बिंबवू मारशरण पताकेयू

61. मराठी नाटक - देव माणूस (१९४४)

राग - भीमपलासी , ताल -

अद्धा तीनताल

मराठी नाट्यगीत - दिलरुबा मधुर हा दिलाचा

कन्नड नाटक - उत्तर भूपा (१९३०)

लेखक - को शान्तदा

पर्दाशपंक पतीता मनुजता

श्वास मात्र जिवीय सहजा

करयुरा बंधीप पारतंत्रदा

कारांगारा तोरप क्ररसर

पराधीन नरपशुसमाना

भारभूमी नवगत जीवा