

THE SENIOR DAGAR BROTHERS

 RAGA RECORDS

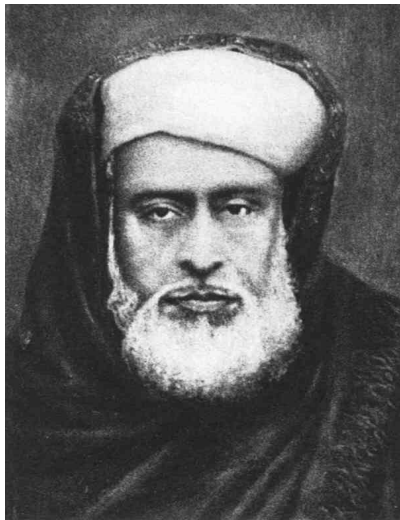
# Mohinuddin and Aminuddin Dagar

RAG TODI IN CONCERT • CALCUTTA 1957



# THE DAGAR HERITAGE

by Joep Bor and Philippe Bruguere

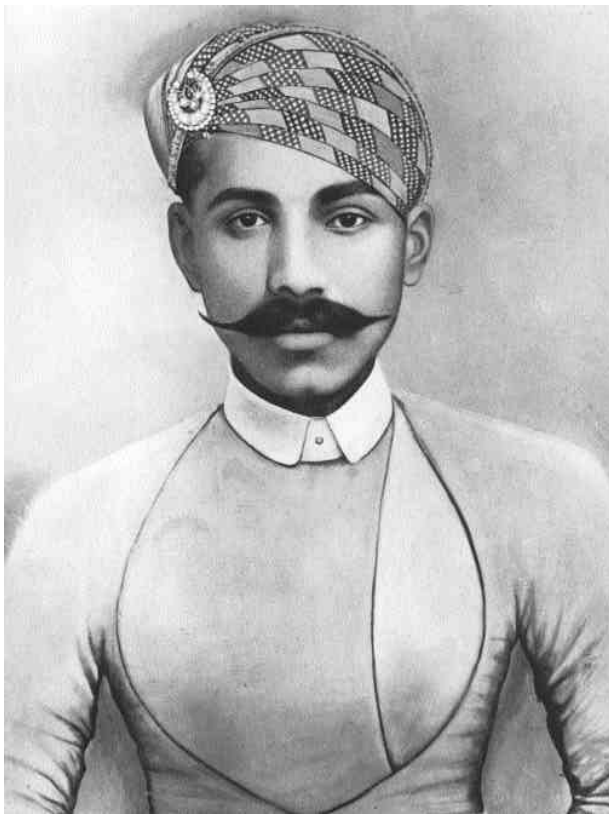


Behram Khan (1753-1852)

cover: Mohinuddin and Aminuddin Dagar

photo by Alain Daniélou 1954

The first time Mohinuddin and Aminuddin Dagar came to Europe for a concert tour in the mid-sixties, dhrupad was perhaps at its lowest ebb in India. The appreciative response of Western audiences was beyond expectation, and their performances in Venice, Berlin and Paris are still engraved in the memories of those present. The Dagar Brothers, as they are known, belonged to a prestigious family of dhrupad singers whose founder was Baba Gopal Das, a Hindu who is said to have converted to Islam at the time of Emperor Muhammad Shah. His younger son Behram Khan established himself in Jaipur, where he became a court musician of great repute. He taught his brother's grandsons Allabande and Zakiruddin Khan who used to sing together, quickly asserting themselves as the foremost dhrupad vocalists of their time. Zakiruddin, an erudite musician, was offered the privileged rank of first court musician in Udaipur, whereas his brother was employed at Alwar



**Ziauddin Khan**  
(1886-1946)



**Zakiruddin Khan (1855-1922)**

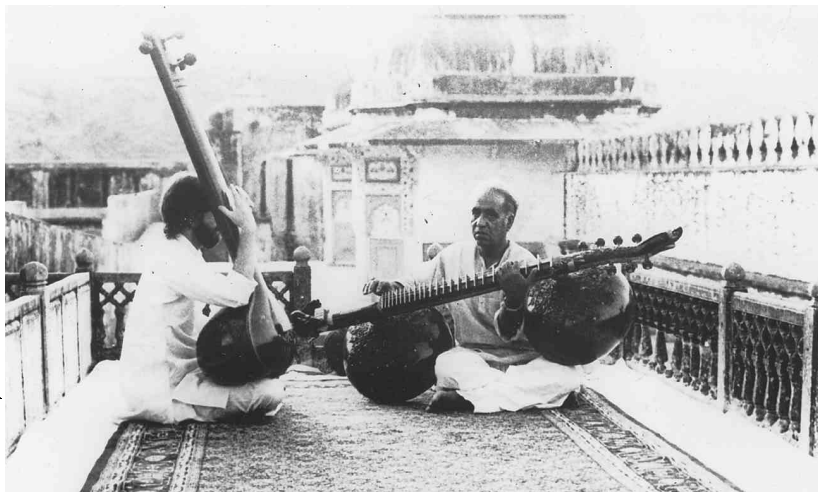
court. A report from the first All India Music Conference held in Baroda in 1916 praises the two brothers' vocal duet. Musicologist Vishnu Narayan Bhatkhande was deeply impressed by Zakiruddin's knowledge, and so was the renowned binkar Bande Ali Khan, who gave the brothers his two daughters in marriage.

One of the four sons of Allabande, Nasiruddin Khan was a highly sensitive and imaginative artist. His mastery of alap captivated audiences, but unfortunately he died in the prime of his career in Indore, and left a void in the field of dhrupad. He was survived by four sons, later known as the elder (Mohinuddin and Aminuddin) and the younger (Zahiruddin and Faiyazuddin) Dagar brothers. Fahimuddin Dagar is the son of Rahimuddin Khan Dagar, a younger brother of Nasiruddin. Both were also well-versed in the Sanskrit and Persian languages. Rahimuddin added the suffix Dagar to his name, and this new patronymic was then adopted by the whole family.

Often compared to Nasiruddin for his musical sensitivity and spontaneity, Zia-



Allabande Khan  
(1845-1927)



**Zia Mohiuddin Dagar (1929-1990)**

uddin Khan, the only son of Zakiruddin, succeeded his father in Udaipur court. Although he would render dhrupad singing in the way he learned from his father, he also mastered the bin, which he only played in private. Ziauddin transmitted his passion for the bin to one of his sons, Zia Mohiuddin, who dedicated his whole life to preserving and promoting this awe-inspiring instrument.

Z. M. Dagar was universally regarded as an exceptional musician. His command over the bin was superb, and his sense of creativity led him to express the alap in a unique manner. Endowed with a sharp pedagogical intuition, he and his younger brother, vocalist Zia Fariduddin, trained students in vocal music and various instruments, in India and abroad.

—from *Masters of Raga Berlin 1992*

L'ASSOCIATION FRANÇAISE DES AMIS DE L'ORIENT  
FONDÉE EN 1920

avec l'amicale collaboration du

CENTRE D'ETUDES DE MUSIQUE ORIENTALE  
présente

après leur triomphe aux Festivals de Venise et de Berlin

LES GRANDS CHANTEURS INDIENS

**Mohinuddin et Aminuddin DAGAR**

détenteurs du plus ancien et du plus pur  
style vocal de l'Inde : le **DHRUPAD**

Accompagnement : Tanpûrâ : Suriya DAGAR

Pakhâvâj (tambour) : Chhatrapati SINGH

le Jeudi 12 Novembre 1964  
à 21 heures

Salle du Musée Guimet  
0, place d'Iéna - Paris (16<sup>e</sup>)

---

*Afin d'éviter à nos adhérents le risque d'être debout, ils pourront  
exceptionnellement faire réserver leur place. Le Bureau est ouvert  
les lundi et samedi de 14 h. 30 à 18 heures et les mercredi  
et vendredi de 17 h. à 19 heures, 19, Av. d'Iéna*

**Le DHRUPAD**

*Vers le X<sup>e</sup> siècle, le Dhrupad était  
déjà devenu la forme-type de l'art  
vocal classique en Inde.*

— *La plupart des Dhrupads qui se chantent de nos jours ont  
été composés par des poètes et des musiciens célèbres du  
XV<sup>e</sup> et du XVI<sup>e</sup> siècles.*

— *Le public Indien se tournant volontiers aujourd'hui vers des  
expressions musicales plus faciles, les chanteurs de Dhrupads  
sont très peu nombreux et Mohinuddin et Aminuddin DAGAR  
sont presque les seuls des grands chanteurs Indiens à pratiquer  
cette forme, la plus belle de l'art vocal de l'Inde.*

(d'après Alain DANIELOU)

INVITATION POUR DEUX PERSONNES

PARTICIPATION AUX FRAIS : Adhérents. . . 4 F. —  
Non-Adhérents. 7 F. — Etudiants Non-Adhérents. 5 F.

Paris concert,  
Nov. 1964

**TODI DHRUPAD:** This is a composition by Vilas Khan, who was Tansen's son. In the composition, he issues a warning to all musicians and musicologists that the true meaning of music, its Raga and its lyrics are all very difficult to garner. The musician should not be swayed by his limited knowledge and understanding and should not delude himself into thinking that he has mastered the subject. Only one who has the blessings of the Guru Tansen can hope to attain mastery over the subject.

*Under what false notion are you, who thinks of himself as being knowledgeable and wise?  
You who thinks he understands the music and its meaning emanating from the wise  
Of the unattainable, one understands nothing;  
Knowledge is difficult to master, difficult to understand.  
Only one who practices with devotion can understand its qualities and meaning.  
And immerse himself in its beauty and its various emotions.  
Vilas (son of Tansen) says that with the blessings of the Almighty.  
Only one whose Guru is Tansen can understand the true meaning of music.*

**TODI DHAMAR:** In medieval Indian literature the Hero (Nayak) and the Heroine (Nayika) have been classified into various categories. One such category of the Nayika is the “Khandita Nayika.” This Nayika is one whose Nayak is a romantic, and returns home in the morning after spending the night with another woman. He may be the Lord Krishna or he may be an ordinary man. Lord Krishna as a God is the epitome of a perfect man. He is the embodiment of true love. Radha and Gopi are his own reflections. As a human he frolics like an unfaithful lover which enhances the joys of the game of love. This composition describes the actions of a Nayak returning to his lover after spending a night of passion with another woman. His guilt is visible in his actions.

*Treading cautiously, feet trembling and buckling;  
Concealing the language of passion, correcting his words, correcting the folds of his turban;  
Taking great pains (to appear normal).*

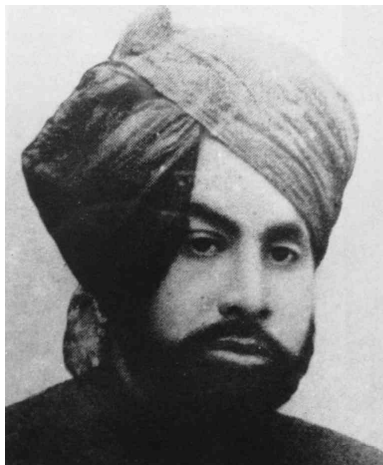
*Wordings courtesy Anu Burman in consultation with Nasir Aminuddin Dagar*





At the second  
All India Music  
Conference,  
Delhi 1918:

*standing*  
Zakiruddin Khan  
Allabande Khan  
*seated*  
Nasiruddin Khan  
Ziauddin Khan



**Nasiruddin Khan (1895-1936)**

*facing page top:*

The Younger Dagar Brothers, Nasir Zahiruddin Dagar (1932-1994) and Nasir Faiyazuddin Dagar (1934-1989)

*facing page bottom:*

The Dagar Gharana from the 18th Century

*back cover:*

Pandit V.N. Bhatkande (right) with Abraham Pandithar (left), Atiya Begum Fyzee-Rahamin (center) and Zakiruddin Khan (standing). From *The Music of India*, 1925

## Senior Dagers Discography

*(Not available from Raga Records)*

- Darbari Kanada, Adana: EMI India MOAE 135 *LP*
  - Asavari, Bhairavi, Dhamar: Unesco India III Barenreiter BM 30 L 2018 *LP*
  - Kamboji (29:35): Unesco Collection Auvidis D8076 *CD*
  - Bhimpalashri khyal (6:24), Multani alap (3:49): Alain Daniélou's Anthology of Indian Music, Auvidis D8270 *CD*
  - Aminuddin solo:*
  - Mian-ki-Malhar, Bhairav, Bhairavi: EMI India EASD 1420 *LP*
  - Mohinuddin solo:*
  - Puriya, Piloo thumri: Maharana Mewar (of Udaipur) Foundation *private LP*
- See [www.raga.com](http://www.raga.com) for discography updates.  
Please email additional information, especially about 78 rpm recordings of the gharana.*

The program was recorded by Mrs. Ravi Prabha Burman. Text and pictures courtesy Joep Bor and Philippe Bruguier. Thanks to Buddhadev Das Gupta, Subrata Chowdhury, Narendra Parson and Jacques Cloarec. Special thanks to Bijay and Anu Burman for facilitating the project. Research consultant: Ira Landgarten. CEDAR noise reduction processing: Graham Newton. Producer: John Wilton.

