Chapter: 5

Artists of Baroda
Born in Bhiwani, Ustad Maula Baksh came to Baroda under the auspices and invitation of Maharaja Sayajirao. In February, 1886 a Music Collage was established in Baroda. Maharaja Sayajirao conferred Ustad Maula Baksh as the first Principal of the esteemed institution. Pt.Bhaskarbuwa Bakhale also Student of this institution.

Ustad Maula Baksh was considered to be one of the finest singers in North India. He was maestro in Carnatic style of music also. He also played the Rudra Veena with impeccable expertise. He took the opportunity to preside as the Principal of Music Collage and formulated a system of imparting musical education on an institutional level. He
took pains to develop a special system of musical notes that can be written down and used to teach the students. He also wrote a number of pieces on Music that is now a part of academic curriculum at music colleges around the country. Under his watchful eyes, he trained his grandson, who later went on to become the popular Sufi saint and singer par excellence Inayat Khan.

Maula Baksh always remained open experimentation in the field of performing art. In fact, it was this willingness to creativity that attracted the Maharaja towards Ustad Maula Baksh. After Ustad Maula Baksh departed to his heavenly abode in 1896, the Maharaja extended his patronage to the Ustad’s young musician son Allauddin. He encouraged Alluddin to visit Europe to research on the convergence of western classical and Indian Music. On returning back, Alluddin complained of gastronomic illness and was relegated to court duties. Hence Maharaja Sayajirao laid the seeds of Fusion music and convergence of Indo-Western style of music, another great example of the King’s foresightedness and visionary prowess.

His tradition of teaching was kept alive by his grandson Ustad Inayat Khan, and later by Ustad Faiyaz Khan who was a teacher in the music college.[1][2]

[2] Excerpts taken from the interview with Family members of Ut.inyat khan at Yakutpura/12-6-2012
Mowla Bux (1833—1896) played the Mudra Been with distinction and was well-versed in both the classical styles of Indian music: the Hindustani and the Carnatic. He was a court musician with Maharaja Khanderao; later went to the Mysore Durbar, but on invitation from Maharaja Sayajirao, returned to Baroda to establish the Academy of Music. He evolved a notation suitable for instruction in Indian music which was a pioneering work. He also wrote several textbooks on music.

Maula bax calendar of IPCL, Baroda

Ut.Maula Bax Resident in Baroda, as on 12-7-12
The original photo of resident door

Book of Ut. Maula baksh, Set of 11 books
Educational Books by
The Late Professor Mawlabakhsh
&
The Late Professor Inayatkhan

Photocopies of the Rare Books prepared in the interest of understanding the History of Indian Music

Produced by
Sangeet Ratna Mawlabakhsh
&
Sufi Hazrat Inayatkhan
Memorial Trust
Baroda.

A.D. 2006

This Book
INAYAT GEET RATNAWALI
First Published in A.D. 1901

प्रारंभिक सरकार गायकवाद महाराजा साहेब
पोताना राज्यांत्र स्थापन करेली
गायन शाळाओंमध्ये बालांती गायननी चिह्निते

पुस्तक २ जुन.

चा पुस्तक
प्रोफेसर मीठावल धीरेल्यां
एनीए
श्रीमत सरकार समाजशीर्ष महाराजा गायकवाह
सेनाध्यक्ष समस्तर नहाडूर
प्रमुख आश्रयकारी
शहर वज्रधरमां
'वज्रधरमां' छापकारात्मक छापूँ.

संवत १९६० सन १८९४.

कृतम ६ भाना कङ्दार.

Original book of Ut.Maula Bax
छात्र सरकार गायकवाद महाराजा साहेबे विद्यालय सागर के लिए
गायन शालाओं में चालती गायनके अविकटों
पृष्ठक ४ श्रुं.

वा पृष्ठक
प्रोफेसर मीठवक्ष भविस्तः
एलाग
श्रीमति सरकार समाजीवी महाराजा गायकवाद गायनवाद संगास्थी दीपक सम्रां वहाँृ
एम पा. आचार्यमी
शोध वस्त्रोपायः
'कहीरामवाद' गायनका छापृ.

संस्करण १८९० तथा १८९४.

किंमत १२ लाना करियुः.

Original book of Ut.Maula Bax
प्रस्तावना.

गायनी चीजों का तत्त्व पुस्तक तैयार कन्या· गायन शाखावा विद्यार्थी-ओए तेनो अभ्यास उड़केकर कन्या, पु अखतरो फ्लेम्बर्ड नोबलवाधी आ चोरु पुस्तक प्रगट करवाना आई में एनो छापाण बंगरे दर्शे दाखला मुजब श्रीमंत सरकार गायकवाड़ सेनाखासेल समसैर बहादूर सुराजीराव महाराजा साहिबनी आज़ादिसार केशवण कालाप आपियो चे सेवद विधालिंगासी महा-राजा श्रीनो आमार मानिने प्रारंभा करीए छिंए के आ छुट महाराजा शाहेन दीर्घीयु रहीं अने सरी रिह्दिसिंहिने पामो, अस्त.

प्रो. मौलावख धिसेखा,
श्रेणकार.

Original book of Ut.Maula Bax
अनुक्रमाणिका।

अनुक्रमनंचर। पाठनो मतवर तथा रागना नाम। प्रद.

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Original book of Ut.Maula Bax
श्री।
पुस्तक ५ मुः।

पाठ १।
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श्रीदत्त इत्यादि इस संदर्भ रेखे उल्लिखित, परंतु: मामा उपर्युक्त एव
बाहर, जनकों सुप्रभावः।

हृ । \( \text{रुद्र} \) स्य अ न ध निद्र जतु जतु \\
हृ । \( \text{रुद्र} \) नौ जौ म प म र ल च व च व \\
हृ । \( \text{रुद्र} \) हृ ल स्य जतु जतु जतु ज \\

Original book of Ut. Maula Bax
Dargaha of Ut. Maula Bax 20 years ago
Dargaha of Ut.Maula Bax 20 years ago

Dargaha at yakupura, Baroda as on 12-7-12
Faiz Mohamad Khan was an eminent musician of yesteryears, he was a lineal descendant of a family of great musicians. His elder brother Ghasit Khan was a great Stariya, famous for his Ghasit and so named as Ghasit Khan who was the Ustad of Maula Baksh of Baroda. Faiz Mohammed was appointed as a State musician in the Baroda State and the two brothers became permanent residents of Baroda. Faiz Mohammed was in charge of training pupils in music according to the old guru parampara style.

He was a great Ustad and like all Ustads, he was a man of moods. He trained many students of whom Bhaskarbua Bakhale was the most famous. He was a majestic person, with a fair complexion and a somewhat grim visage. At the time of the All India Music Conference in 1916 at the desire of the Maharaja of Baroda, he was asked to make a selection of a leading young musician for the post of a Darbar Gawai in the Baroda state. He proposed the name of Faiyaz Khan who was then quite young, and the Maharaja pleased with Faiyaz Khan's music appointed him to the post of a Darbar Musician. Later history shows how happy the selection made by Faiyaz Mohammed was.

He gave his daughter in marriage to Faiyaz Khan. An anecdote about him runs to the effect that on one occasion, he happened to be very much impressed with a certain lilt in the voice of a beggar woman from Saurashtra, while she was singing a song in the street. The Khan Saheb, asked her to come in, gave her food and money for singing the song several times, and tried to reproduce the lilt himself. But in spite of many attempts, he found he was unable to produce it. So, he asked her
to visit his house daily and sing the song at his place. This went on for some four or five months and during all this period the Khansaheb used to reward her liberally with food and money. On being convinced that the lilt was beyond imitation by the male voice, he stopped trying to imitate her any further.

This shows his zest for true knowledge and the beauties of the Art. His name has become a household world in the Music traditions of the Baroda State.

As commonly known, Faiz Mohammed Khan belonged to the Gwalior Gharana of Khayal Gayaki. It is however not known who his Guru was. He was much younger than either Hassu Khan or Haddu Khan.

In a Hindi book dealing with the history of Music, it is however started that he was a disciple of Kadarbux, the father of Haddu and Hassu Khan. This is however wrong, because Kadarbux died earlier than 1816, while Faiz Mohammed Khan died in 1920, in which case we will have to grant that Faiz Mohammed Khan lived for well over 100 years!!

Faiz mohamad khan had no any photograph, because he believed that if anyone takes his photo he would died, so he did not make any painting or photo of him. [1]

Inayat Khan was born on July 5, 1882 and died on February 5, 1927, was the founder of The Sufi Order in the West in 1914 (London) and teacher of Universal Sufism. He initially came to the West as a Northern Indian classical musician, having received the honorific "Tansen" from the Nizam of Hyderabad, but he soon turned to the introduction and transmission of Sufi thought and practice. Later, in 1923, the Sufi Order of the London period was dissolved into a new organization, formed under Swiss law, called the "International Sufi Movement". His message of divine unity (Tawhid) focused on the themes of love, harmony and beauty. He taught that blind adherence to any book rendered religion void of spirit. Branches of Inayat Khan's movement can be found in the Netherlands, France, England, Germany, the United States, Canada, Russia and Australia.

Inayat Khan was born in Baroda, India on July 5, 1882. As a youth, Inayat was brilliant in poetry and music, yet his deepest inner calling was in spiritual matters. As a youth, one day as Inayat was praying, he thought to himself that there had not been an answer yet to all the
prayers he had offered to God and he did not know where God was to hear his prayers and he could not reconcile himself to going on praying to the God whom he knew not. He went fearlessly to his father and said: "I do not think I will continue my prayers any longer, for it does not fit in with my reason. I do not know how I can go on praying to a God I do not know." His father, taken aback, did not become cross lest he might turn Inayat's beliefs sour by forcing them upon him without satisfying his reason and he was glad on the other hand to see that, although it was irreverent on the child's part, yet it was frank, and he knew that the lad really hungered after Truth and was ready to learn now, what many could not learn in their whole life.

He said to him: "God is in you and you are in God. As the bubble is in the ocean and the bubble is a part of the ocean and yet not separate from the ocean. For a moment it has appeared as a bubble, and then it will return to that from which it has risen. So is the relation between man and God. The Prophet has said that God is closer to you than the jugular vein, which in reality means that your own body is farther from you than God is. If this be rightly interpreted, it will mean that God is the very depth of your own being." This moment to Inayat was his very great initiation, as if a switch had turned in him and from that moment onward his whole life Inayat busied himself, and his whole being became engaged in witnessing in life what he knew and believed, by this one great Truth.

Inayat Khan was born in Baroda, Gujarat to a noble Muslim Indian family (his mother was a descendant of the uncle of Tipu Sultan, the famous eighteenth century ruler of Mysore). Primarily he represented the Chishti Order of Sufism, having received initiation into the Nizamiyya sub-branch of that order from Shaykh Muhammed Abu Hashim Madani, but was also initiated into the Suhrawardiyya, Qadiriyya and Naqshbandi. His spiritual lineage (Silsila), as compiled by Pir Zia Inayat Khan, follows a traditional lineage from Ali ibn Abi Talib.
through Abu Ishaq Shami (d. 940), the founder of the Chishti order, to Nasiruddin Chiragh Dehlavi (d. 1356).

In early life Ut.inyatkhan had gave his services to gayan shala.

With the Shaykh's encouragement he left India in 1910 to come to the West, traveling first as a touring musician and then as a teacher of Sufism, visiting three continents. Eventually he married Ora Ray Baker (Pirani Ameena Begum), from New Mexico, and they had had four children; Noor-un-Nisa (1914), Vilayat (1916), Hidayat (1917) and Khair-un-Nisa (1919). The family settled in Suresnes near Paris.

In 1922, during a summer school, Inayat Khan had a 'spiritual experience' in the South Dunes in Katwijk, The Netherlands. He immediately told his students to meditate and proclaimed the place holy. In 1969 the Universal Sufi Temple was built there. Khan returned to India at the end of 1926 and there chose the site of his tomb, the Nizamuddin Dargah complex in Delhi where the founder of the Nizami Chishtiyya, Shaykh Nizamuddin Auliva (died 1325), is buried. Khan died shortly after, on February 5, 1927.^[1]

The Information about Ut.inyatkhan in calendar of IPCL, Baroda.

Birth place (a original room) of Ut.inyat khan

It is a original birth place photo, the photo taken as on 2-7-12, at yakutpura, Baroda.

This is a original photo of building, were Ut.inyat khan’s childhood was pass.

This building is at yakutpura, Baroda.
A library on Ut.inyat khan is at yakutpura, Baroda.

Photograph of Ut.inyatkhan and his brothers.
Pandit Bhaskarbua Bakhale was born on 17/10/1869 in Kathor village of Baroda province. His father was in an ordinary job. Due to his inability to afford to educate him in English Medium, he was sent to Rajaram Shastri Tople’s Sanskrit Medium School. He had fixed daces for food or he opted for ‘Madhukari’ (to ask for 5 Brahmins to serve him meals). He uses to recite Sanskrit Verses rhythm, based on classical notes. So Rajaram Shastri told Bhaskar to recite Sanskrit verses daily. When he had learnt till ‘Raghuvasansh’s he started listening ‘Kirtans’ of Haridas from famous Vishnubua Pingle. After he started taking more interest towards Kirtan, his concentration towards Sanskrit reduced. When Rajaram Shastri realized it, he decided to send Bhaskar to Vishnubua Pingle to learn classical music. Bhaskar got exactly what he wanted and wished Vishnubua was not a classical singer’ but he taught ‘Haridasi’ songs to Bhaskar with lots of interest. Bhaskar started accompanying Bua with ‘Taal’ during his ‘Kirtans’. Later all the song sung by Bhaskar in his voice as a child became every famous.
Shri Bhatavdekar was always supportive towards Bhaskar. He sent Bhaskar to Maula Baksh’s music school to learn more about classical music. After six months annual programme the music school celebrated its yearly concert. Shri Bhatavdekar was the chief guest for that annual programme. In that programme everyone praised Bhaskar’s classical (Music) songs. The report of success of this annual programme and Bhaskar’s songs were mentioned in the news paper called ‘Sayajivijay’.

Bhaskar’s Entry in Dramatics:

Kirloskar was then at Panvel. ‘Saubhadra’ and ‘Shakuntal’ was already famous at that time. Annasaheb Kirloskar had already started writing a third drama, (a story for) ‘Ram Rajya Viyog”. Then the system was – select an actor first and then write a story later. In the role of ‘Kaikeyi’, he was looking for a young face (boy). Someone send the above said report of ‘Sayajivijay’ to Kirloskar. Annasaheb decided to meet (Bhaskar) that boy. ‘Let us see, whatever he is fit for ‘Kaikeyi’’s role, he thought. He gave that responsibility to Bhaurao Kolhatkar as he was from Baroda. Bhaurao liked Bhaskar’s voice. He found his smart, attractive and active; so he recommended Bhaskar’s name to Annasaheb. Shri Bhatavdekar spoke to Bhaskar and sent him to Kirloskar Company with Bhaurao.[1]

Annasaheb liked Bhaskar, he gave him ‘Kaikeyi’’s role. He called Dhaval Master (Late G.B. Deval) especially to train Bhaskar for the role. On 19/8/1884 Bhaskar played ‘Kaikeyi’ in ‘RamRajya Viyog’ for the first time. People liked his performance very much. But he knew, fame of

/1973page- 84, 85, 86
drama is temporary. So he kept his feet on ground. He knew this fame is not going to last long. He was more inclined toward classical music. So in Drama Company also he tried to learn classical music. Whenever the Drama Company used to visit a new place, Bhaskar would find out people related to classical music and instrument players. He used to spend more time in their company.

Khan Saheb Bande Ali & ‘Ganda Bandhan’ fellowship:

The relationship between Drama Company and Ustad was very old. When the Drama Company used to be at Indore, Bande Ali Khan Saheb used to see a drama. On one such day after seeing a drama he decided to be with Drama Company artists. All the actors came to meet Khan Saheb next morning. He asked the artist ‘Who is he?’ No one understood whom Khan Saheb is taking about? The Khan Saheb mentioned about a song sung by Bhaskar ‘Who Nain Chakor’ a song sung by ‘Kaikeyi’. Then Bhaskar was presented in front of Khan Saheb. Here Khan Saheb said this boy has a magical voice, I will teach him music. Khan Saheb gave his fees from his pocket and made him his student [Khan Saheb paid his fees for the fellowship].

He learnt ‘Bhorkai Milan Bhailava’ from him. Soon the Company went to other place, so Bhaskar’s training with Khan Saheb ended here. Khan Saheb liked Bhaskar very much; due to this many artists in the Company were jealous of Bhaskar.

All the people gathered at Miraj after the holidays of a Company. They realized if one thing that if they will not work on improving their voice, they will be of no use. During this time Bhaskar was not regular
at the Drama Company. When Bhaurao asked him about his absence, he replied to Bhaurao, ‘as my vocal chords are breaking (adulthood) I am concentrating more on my classical (vocal) music practice. To this Bhaurao’s reaction was negative. He commented, ‘Do you think you will be a great vocalist?’ Bhaskar replied patiently, ‘I do not know that, time will tell, but I will continue may practice.’ Saying this he left the Company without his meals and proceeded to the railway station immediately.

Faiz Mohammed’s student (shishya) a very famous and a singer from well known Gharana, Faiz Mohammed Khan was invited at the Darbar by Baroda’s Royals. He was residing outside town, which was provided by the Royal family. Here there were two groups of musicians. One was of Maula Baksh and other of Faiz Mohammed. Maula Baksh used to teach music in his music school on notation system. Bhaskar was not interested in this system, so Bhatavdekar, Chhotu Maharaj and Shri Balshatri, well wisher of Bhaskar decided to take Bhaskar to Faiz Mohammed. Bhaskar was happy with their decision.

Shri Telag was holding a post of a Judge at that time. Then Bhaskar started staying at Faiz Mohammed’s place. He had his meals from Brahmins on daily routine.

Faiz Mohammed was from an old generation. He had his own temperament; He taught Bhaskar a song ‘Cheez’ ‘Itan Joban par Manan Kariye’. But thing never progressed after that. As Khan Saheb was very particular and moody Bhaskar had to do all the daily chores for Khan Saheb and keep waiting for a long time for his music lessons. He always used to send Bhaskar outside, while giving music lessons to his
brother’s son. This Bhaskar could not digest. Once when Shri Telang came to meet Bhaskar he started crying and told him the truth.[1]

Once Shri Telang went to Khan Saheb during practice he heard Bhaskar’s singing and asked Khan Saheb, Bhaskar has not progressed further during these six months stay, why so? To this Khan Saheb asked for six more months and took it as a challenge.

Then Khan Saheb taught him regularly and willingly. Khan Saheb was famous for the presentation skills, especially one song in different styles and notes. He taught all that to Bhaskar. He practices for hours together. Then Bhaskar become famous in town for his singing.

Then once Kirloskar Company came to Baroda during Ganesh Utsav. Bhaskar was to perform, just next to the house where company had put up. The concert started at night. The voice was heard outside very clearly during night hours. Bhaurao Kolhatkar came out to see who is singing. When he saw singer’s face he thought, this is the same person who had left my company in anger. He confirmed that he was Bhaskar and enjoyed Bhaskar’s performance thoroughly. He also told that from today onwards ‘You will be known as Bhaskar Bua. I will start calling you by this name from today itself. Let us forget the past, he told to Bhaskar to this he bowed down to Bhaurao and thanked him for whatever he had contributed for his progress indirectly.

Now Bhaskarbua realized he can go for concerts individually. ‘I should perform independently and earn money and fame.’ He shared this idea

with Khan Saheb. To this Khan Saheb permitted him to do so and blessed him. Khan Saheb added; 'I have already trained you with whatever I had followed all that what you have learnt. Now you go to Naththan Khan for further training. He will teach you whatever I could not. Tell him my name he will do all what is needed to be done.'[1]

Job and Naththan Khan’s Training.

To Bhaurao Kolhatkar’s recommendation Bhaskarbua got a job as a music teacher at Dharwad’s Training College. Bhaskarbua came in contract with Ustad Naththan Khan in Dharwad and continued his training. During this time Ustad Naththan Khan’s health deteriorated. He guided Bhaskarbua to go to Ustad Alladia Khan and get further training.

[1] Book-Dev Gandharwa/ Written by-Shila Datar/Publish by-Sahitik mudran, Poona/1st Edition/17th oct 2002/ Page,1,12,39,
Pt. Bhaskarbuwa Bakhale in a mehfil; at extreme right is 'Lokmanya' Bal Gangadhar Tilak
1.10.1905

Pt. Bhaskar Buwa Bakhale with Pt. Govindrao Tembe
Faiyaz Khan was born in Agra in 1886. He was a child protégé in the Agra school of music. He used to be inspired by his maternal grandfather Ustad Abbas Khansaheb. To attain intense practice in the Agra style of classical music, Ustad Abbas Khansaheb gave up practicing at the prestigious Gwalior gharana to become Khansaheb’s disciple. Very soon he attained mastery over the Thumri and Dadra style of vocals.

Faiyaz Khan was born in a family of Safdar Hussain at Agra, a musician, whose family continued to perform and preserve the Hindustani music since centuries, generation by generation. His father Safdar Hussain, passed away when Faiyaz Khan was merely four years old. He was a good “Khyal” singer. He was a court singer in the state Zalawad. His mother, too, was a famous Dhrupad singer at the time of Emperor Akbar. Since she was from generation of Haji Sujan Khan, Faiyaz Khan got music in heritage from his father & mother both. However, he received the systematic training for music from his grandfather (Mother’s father) Gulam Abbas Khan.
Thus Faiyazkhan was brought up at his meternal’s house. His riaz (practice)-and training of music was very much painful, at the age of five years. His grandfather used to train him with a strict discipline. He used to put one leg of his bed on his palm, so could not be attacked by slap within the period of ten years, Faiyazkhan became very famous, after practicing under such strict discipline, and impressed many of the great musicians. Afterwards he took training, under Ut. Natthan Khan, who a court singer at Mysore state. Due to very hard practice his voice turned broad, powerful. He was a versatile singer and his practiced voice, clarity of words, broadness of voice, soft vibration of swar, Aalap badhat, & Laykari, could be seen in his singing. Khan Saheb achieved mastery in five style of singing – such as Dhrupad, Khyal, Tappa, and Thumari & Gazal.

In the year 1906, the court singers of Mysore Natthankhan arranged a programme of Gulam Abbas Khan’s vocal. In this programme young Faiyazkhan also performed his art, and Maharaja of Mysore awarded him with a Gold medal. Over and above he also performed at Patiyala & Hyderabad Royal courts, and cities like Aagra, Calcutta and Gwalior with a great success. He came in contact with Famous singer of Calcutta Malkajan and learned Thumari from her.

Maharaja Sayajirao of Baroda state was highly impressed with his name & fame and invited Faiyazkhan, in 1912, to join as main musician of court and professor of Music College of the state. When he was asked for salary, he straightaway said that he would want 100/- rupees of salary. Those days great singers would accept maximum salary of Rs. 40/- to 50/- happily, but Gaekwad sanctioned the salary of Rs. 100/- and kept him as court singer, and apart from that he was allowed to perform in outside conferences. Thus his fame and income went on
increasing. Afterwards, his voice was heard by the people through gramophone records and people realized the true voice of Indian Classical music. Since then, up to the end of his life, he made his place for serving music in Baroda-Gujarat.[1]

Faiyazkhan was invited for performing his music from all over India-King of Indore state Shrimant Tukaramji Holkar, was highly impressed when heard Khansaheb, and presented him a Diamond from his necklace worth fifteen thousand rupees, Dress worth five hundred rupees, and a cash amount of rupees ten thousands. Faiyazkhan was on the tour to east Bengal on the invitation from the king of Mahishadal state, for performing his vocal programme, that time a famous singer named Gyan Gosai from Vishnupur was present in the conference, On hearing the vocal recited of Khansaheb He was so overwhelmed, that he became his disciple of Khansaheb, though he was a master of music.

The main part of his singing style, known as “Rangeela Gharana”, indicates the word “Rangila” which means romantic songs. He had a master command over the style of Dhrupad-Dhamar, the earlier style of Indian Classical Music. Specially, the “Aalap” in Dhrupad style was the unique and incomparable, as compared to other singers, who use to it in excess. He used to present different Ragas-Raginis clearly, by singing sthai, samwadi, Abhyog etc. in a standard level with ease and balanced “swar rachana”.

Khan Saheb wrote around fifty compositions (Bandishes), with a neat name of “Prem Piya”, which is a separate chapter, in the history of Indian Classical Music. His compositions are under influence of “Braja” language, as at the young age he resided in Agra.

Faiyaz Khan used to perform in the Raga “Jaijaiwanti a composition” more “Mandir Ghanshyam Nahi Aaye”, “Bhairavi Dadra”- Bano Batiya Chhalo Kahe Ko Jhuti” and “Bhairavi Thumari”- “Babul Mora Naihar Chhuto Jaye” and while listening those competition people would forget every things, and enjoy a pure heavenly voice.

He was the only person who can create interest and make listeners joyful. When he used to sing the raga “Todi”, “Sabnis barjori” and “Daiya bat dular Bhayi” listeners, would feel, the situation, as was taking place by hearing a flute of Lord Krishna and gopies would forget everything. In 1932, a famous film actor and singer Kundanlal Saigal, became his disciple during the music conference. Srimant Sayajirao awarded him the degree of “Gyan Ratna” and royal court dress and offered a chain in the court. In the year 1938, at the event of Mahatma Gandhiji’s death he delivered a song “Vaibhav Jan” from Aakashwani, with the sorrowful tunes.

Khan Saheb held a very impressive personality. Well built up body and very fair skin, shining eyes, lips red, by chewing pan, and attractive face. Although he was a gentleman too. He was liberal and kind person. He earned lot of money and maintained good relations too. His living style was as impressive as his personality. He would wear attractive cloths (during), garland of pearls, and put on number of medals over the coat, while attending conferences and create impression on the listeners. As in the latter life he has reduced all this, but the rings of diamonds and valuable stones increased the beauty of his fingers till he lived. He has maintained his health, though he was enjoying his life. Since childhood he was fond of wrestling, and had built-up relations with so many wrestlers. Over and above, for his disciples, he was like a good friend, philosopher and a true guide.
In the year 1949, he was offered a bag containing ten thousand rupees, as an honor in conference held at Calcutta.

Under Sayajirao’s patronage, the creativity inside Ustad Faiyaz Khan was liberated from the shackles of livelihood and began finding different forms of expression with mesmerizing compositions. He participated in National Competitions and ‘Ustad’ in musical circles. Through regular practice and splendid performances, he earned the title of Aaftaab-e-Mausiqui (the rising sun of music).

In those times, a myth prevailed that those singers who sung at high pitch were regarded as finest musicians. Blinded in this pursuit for the eluding high pitch, many overstrained their voice and consequently brought a shining career to a grim halt. Ustad Faiyaz Khan understood the limitations of his voice and always practiced in the lowest band i.e. Kali-1/ Safed-1. By this action, not only did he break the myth but also earned the lower bands of music their due respect. Those sitting in the farthest seats in the auditorium could hear his clear voice singing in the Mandra Saptak. His melodiously rich and commanding voice would ravish a jam packed audience as he exhibited his expertise over different ragas like Yaman, Todi, and Darbari Kanada etc. However, he would push the limits in presence of a select few connoisseurs of classical music and sing difficult ragas requiring a higher band like Shuddha Nat, Bengal, Ramgauri, Shyamkalyan and Madhuda Kedar. Noted critic Professor BR Deodhar has noted that there has been none before and shall be none after Ustad Faiyaz Khan in singing the raga Megh Malhar with unmatched finesse.

Ustad Faiyaz Khan’s mother tongue was Brijbhasha as his upbringing was along the Yamuna banks in Agra. Under the pseudonym of
Prempriya he wrote a number of musical compositions with Lord Krishna as the protagonist. He would spin a web of trance over listeners as he narrated his self-composed Manmohan Brij Ko Rasiya (The sweet chill from Brij), Vande Nandkumar (Long live the son of Nanda) or Holi khelat Nandlal (Krishna plays Holi). He would render Vajid Ali Shah’s Babul Mora Naihar Chhuto Jaye (My eyes weep as I leave my father’s home) with such accuracy in raga Bhairavi that listeners would be overcome with tears. It is rumoured that noted Indian Film singer Kundanlal Saigal took special lessons from Faiyaz Khan before reciting the same song in a film.

Ustad Faiyaz Khan was synonymous with a rich voice, extreme imagination, unmatched range, judicious knowledge of variations in music, clarity of pronounced word and mesmerizing public appeal. With deep rooted discipline, he would do all it takes to reach the depth of musical world to deliver a pearly-perfect composition. In his quest for perfection in Thumri and Dadra, he even took pains to visit the famous Tawaifkhana (place of courtroom singers) of Lucknow.\[1\]

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Ut. Faiyaz Khan in Baroda

In those days States were known for their patronage of art, artists, craft and craftsmen. These were the pride of the States. The State heads vied with each other in retaining the artists who were considered to be the very best. It is, however, interesting to observe that their own taste for their own Indian culture was in contrast to their yearning to decorate their homes with imported goods, a unique fusion sometimes aesthetically satisfying but mostly not. There would be festivities throughout the year in the palace. On special occasions like Holi, Dussehra and Diwali, common people also participated.

The festival Holi was universally celebrated in almost every State. Artists, (vocalists, instrumentalists, dancers) from different states were invited. Banquets and lunches were arranged on a lavish scale, Presents given – it used to be a festival of joy and revelry and of get-together.

Apart from the festivals, another big occasion used to be the celebration of the birthday of the Maharaja. In 1911 Faiyaz Khan participated in that celebration in Baroda. Sayajirao Maharaj of Baroda was dazzled by his performance, his musicianship and his personality. He worth with sent him an invitation to join as his court musician. However, the credit for bringing him to Baroda goes to Faiz Muhammad Khan.

The interesting conversation between the household officer and Khan Saheb is worth recording, prior to his employment. At that time Khan Saheb was staying with his friend-philosopher and guide- one Hakim, whose name unfortunately I don’t recall. The household officer said- “Would you like to be employed”?

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Khan Saheb – “Yes”.

Household officer – “How much would you like to be paid”?

Without consulting his friend, Khan Saheb said – “Rs. 100/-”.

Household officer – “Are there any more demands?”

Khan Saheb – “Yes, I will not sing during Muharram and also between 12 and 4 p.m. because that is my period of rest.

The deal was clinched and Khan Saheb became a member of the Kalawant Karkhana of Baroda. But before joining, Khan Saheb wanted to visit Agra for a month and was granted official leave.

The house in which this great man spent the best years of his life was the house where many a memorable concerts took place. Festivals of Ganpati, Holi, and Idd, all were celebrated with great pomp. Musical giants came and went. Afzal Hussain and his son who were the inheritors of this great ‘monument’ had to sell this property because of economic distress. What should have been a national monument is today merely a cluster of shop! A great misfortune for the musicians and music lovers!

It is said that Khan Saheb used to occupy the first floor of his house with his wife and in the rest of the house, his Shagirds and the poorer members of the family lived, all of whom he supported. In keeping with his generosity it was open house for both the nobility and common man. Not only did he feed and clothe his disciples but quite often, his indulgence took the shape of distribution of money. His household had given shelter to a monkey and a couple of cats – one was named ‘Bhuriya’ on whom Khan Saheb doted.
A strict disciplinarian in religion, Khan Saheb followed the rules and regulations of Muharram according to the next Quran and sent regular donations to the mosque. An early riser, he devoted much time to Namaz, following which he would often spend his time with his disciples – teaching a new cheez (compositions), or correcting them or making them practice. His lunch would be followed by sesta and the evenings would often he spent in ‘baithaks’ at home where everybody could participate. Most of his disciples tell me that they looked forward to these evenings, which would be delightful not only because of Khan Saheb joining the disciples to sing, there would be breaks for small talks and jokes and mammoth sessions of eating of paan.

Fond of good food, Khan Saheb had almost always had a ‘bawarchi’ who would cook for him. One Kifayet Khan was a great favorite with him. He had a special weakness for good soup and soft ‘phulkas’ and could never have a meal without a dish of mutton. No matter how late it was at night, and very often it would be nearing mid-night, but when he sat for his dinner he would often consist of paratha and ‘pudine – ki-chutney’. Connoisseur as he was, his tobacco came from Patna and ‘Kimam’ from Md. Zaria of Lucknow. A frugal eater, he was very fond of sharing his meal with his friends.^[1]^  

As a court musician, apart from singing the Register of Kalawant Karkhana, Faiyaz Khan Saheb’s duties depended entirely on the wishes of the Maharaja. The Maharaja, a highly sophisticated man, was frequently abroad. It is evident from his excellent collection of the beautiful treasures that he had assembled in his palace and also from the magnificent décor. During the festival of Ganpati, when for a week

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there would be continues music, and dancing, Khan Saheb would be requested to perform for important visitors. The room where these jalas took place has beautiful paintings by Ravi Varma, and is thickly carpeted. It also has a beautiful golden umbrella with a chandelier in the background. On important occasions he was required to sing in the Durbar Hall which was big enough to accommodate about a thousand people on the floor. The size of the Hall was a test, where no ordinary musician would like to sing without a microphone. To make oneself and evidently took pride in it. The pictures of both these halls are included in this book.

It was a Baroda that the great musician Ut. Faiyazkhan started his broadcasting career. The foundation of the Baroda Radio Station had originally been laid by the Maharaja of Baroda in 1939. In 1947 it was integrated with A.I.R. and Faiyaz Khan Saheb started broadcasting for Rs. 150/- per month as a staff artist. There were two tabla players who were known to have accompanied him during the concerts in Baroda – one was Imamuddin Khan, the other Gaurav. Later, there was Jagannath Jagtab could accompany the Ustad on the Pakhawaj while he sang Dhrupad-Dhamar.

It was in the broadcasting studios of Baroda that about 250 recordings of Khan Saheb were made to feed the various stations of the All India Radio. Unhappily these recordings have failed to capture the quality of Khan Saheb’s voice because the recording instruments of those days were of poor quality and had not reached the high quality or sensitivity of these days.\[1\]

\[1\] Faiyaz Khan /By Dipali Nag/Sangeet Natak akademi/1st edition/1985/page no.31,35
Singing career

Faiyaz Khan served for a long time as the court musician of Sir Sayaji Rao Gaekwad, the Maharaja of Baroda, where he was awarded the "Gyan Ratna" (Gem of Knowledge). The Maharaja of Mysore awarded him the title "Aftab-e-Mousiqui" (the Sun of Music). Faiyaz Khan's specialities were dhrupad and khyal, but he was also capable of singing thumri and ghazal. According to well known musicologist Dr. Ashok Ranade who was a former Director of Music Centre, University of Bombay, "There was no chink in his armour". He was a frequent performer in the musical conferences and circles of Lucknow, Allahabad, Calcutta, Gwalior, Bombay and Mysore and in concerts organised by provincial princes who vied with one another to have the Ustad perform in their respective courts. He also performed at Jorasanko Thakurbari, the residential abode of Tagore, who was an admirer. Other well-known admirers include maestros such as Ahmad Jaan Thirakwa, Amir Khan, Ali Akbar Khan, Vilayat Khan and Ravi Shankar. Some of his best-known students are Dilip Chand Bedi, Sohan Singh, Asad Ali Khan and Sreekrishna Ratanjankar, apart from in-house disciples such as Khadim Hussain Khan, Vilayat Hussain Khan, Latafat Hussain Khan, Ata Hussain Khan and Sharafat Hussain Khan. Faiyaz Khan himself was an admirer of Abdul Karim Khan.

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Personal life

Considered a Neo-classicist by some scholars of Indian classical music, Faiyaz Khan was known for his broadmindedness, kindness, humility and sudden fits of temper that cooled almost instantaneously. Simple at heart, he cared little for the gifts and rewards ("inam") that was showered upon him in almost every place he performed. His associate and relative and lifelong companion Ghulam Rasul accounts an incident in the 1930s when a thousand rupee currency note was found tucked in the pocket of his sherwani (a long, collared and buttoned outer outfit) when it came home after being washed, cleansed, dried and ironed by the washerman. When asked by Rasul, the Ustad retorted in utter innocence - "How do I know that who is giving me what and how am I to know that a single currency note can be worth more than a hundred rupees?" In another incident which took place at Unaon, near Kanpur, a few years later, when the Ustad came to know that his patron was expending beyond his means to host the concert of the Ustad to celebrate the sacred thread ceremony of his son, Faiyaz Khan accepted only the fare for his return journey and blessed the child with a gold
ring purchased from the local goldsmith during his afternoon stroll the day before.

Failing health due to a bout of typhoid in 1945 followed by tuberculosis restricted him to lower his pitch to "B" and "B Flat" though in his prime, he always sang in "C Sharp" and "C". The available recordings of the Ustad are almost entirely from his later years. By the time he died (on 5 November 1950 at Baroda), he had earned the reputation of being one of the influential vocalists of the century.

Discography

<table>
<thead>
<tr>
<th>Release No.</th>
<th>Raga</th>
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<tr>
<td>N 36050 (HMV)</td>
<td>Ramkali (Alap &amp; Khayal)</td>
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<tr>
<td>H 1331 (Hindusthan Records)</td>
<td>Purvi &amp; Chhaya</td>
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<tr>
<td>HH 1 (Hindusthan Records)</td>
<td>Puriya &amp; Jaijaivanti</td>
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<tr>
<td>H 793 (Hindusthan Records)</td>
<td>Jaunpuri &amp; Kafi</td>
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78 rpm side A Lalat Aalap, side B drut 'tadapata hoom jaise jale bin meene (Hindusthan Record). Also Thumri Bhairavi 'Baaju bande khula khula ja[1]

Evening of great ut.faiyazkhan

In 1948 Khansaheb become very serious and everybody was worried that some bad incidence may not happen. However he recorded very soon, as many expert doctors were looking after him personally with utmost care. He was not able to sing for some months, due to his weak health. Still I remember his sentence, "Devdharsab Mai thode din me aapko achha gana sunaunga." Then Khansaheb recoverd slightly. He attended then, two three conference, and performed also, but he could


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not bear with the exertion. In 1950, doctors detected, from X-ray, that Khansaheb is suffering from T.B. Suddenly, he feel with high temperature and get normal, and this situation continued, frequently on 5th November 1950, Khansaheb’s relatives, Ut. Vilayatkhan reached Baroda to see him, on evening. He was conscious and had words with the relatives, resting in the bed. Slowly, he started losing his energy and at 8 o’clock in the night, on the same day he breathed his last.\[1\]

\[1\] Thor sangeetkar/ written by-B.R.Devdhar/ Publish by-Popular Prakashan/1st edition/ 1973
/page-176,177
Dargaha of Ut.Faiyaz Khan
Guruvaraya Rokadnath was born in Baroda. His name was Govindrao Shridahr Vaidya, ‘Deshasth Brahman’ by caste, not many people in his locality ‘Chhipwaad’ knew him by name. Slowly and steadily due to his magical classical voice and strong hold on classical music he got (started getting) fame. At that time, he got training of classical music from Faiz Mohammad, Ustad Faiyaz Khan daily he used to do ‘Riyaz’ practice for 8 to 10 hours. For him his mother was more the most respected than Lord ‘Brahma, Vishnu and Mahesh.

He was very particular about every small thing and never borrowed a single penny from anyone. Daily morning for 4 to 5 hour he did his ‘Riyaz’ (practice) in a Maruti Temple at Nawa Bazar. He never liked (preferred) anyone around him while doing ‘Riyaz’, but people (music
lovers) heard his practice without his knowledge. The landlord of Rokadnath Temple, himself also used to listen to his ‘Riyaz’ without his knowledge. The landlord was so impressed by Govindrao’s personality that looking at his sharp, strong, healthy feature named him Rokadnath Maharaj. His each arm was just strong like a ‘Gada’ (His arm muscles were strong just like a ‘Gada’). He used to be scared of him due to his personality as he used to wear turban like Dakshin Brahman, earrings in ear, and gray eyes (shining cat eyes). He had just impressive personality.

I don’t know much about his daily routine but after practice (Riyaz) at Rokadnath Temple he always proceed to the ‘Vajra Mushti akhada for exercises. Here he used to do play wrestling with (late) Shri Sitaram Sagar & Shri Lakshmi Narayanan Sagar. Then he used to play wrestling with 4 to 5 small kids of my age. Then he simply lay down in the cold soil of Akhada just keeping his face outside. After this he used to go to bath at the fresh and clean water of Shirsa Lake and at Somnath mahadev Ghaat. Generally he never liked anyone touching his feet. Sir Sayajirao has appointed both of us to train people for a specialized form of ‘Vajra Kushti’. Then on ‘Dusara’ or on birthday celebration wrestling exhibition took place. Here wrestling were rewarded well.

Near the ‘Vajra Mushti Akhada’ there is a ‘Mahadev Temple’ of Bhausaheb Shinde. Every Monday during the ‘Kirtan’, ‘Bhajan’ at evening time, Rokadnath Dada used to sing, we enjoyed that part the most. But when he was told by anyone to sing he always replied rudely ‘Am I your father’s servant?’ His nature was very rude and difficult to judge. He had very particular places where he used to visit regularly without Invitations. During ‘Ganesh Utsav’ he used to participate in any programme and give classical performances. But (people) nobody had
guts to say a word in front of him or about him. When there used to be music concerts at Puranik’s Wada and Bhailal Gandhi’s place he used to be there at his fixed time. He had a habit of ‘Ganja’ and ‘Bhang’. When he wanted to have it his people used to provide him the same.

He used to visit only at the following places regularly i.e. Bhausaheb Shinde’s temple, Somnath Mahadev, Rokadnath Maruti Temple, Temple’s owner at Amdavadi pole, Raopura- Chiman Badshah’s house, Vajra Mushti’s Akhada, Shirsa Lake, Somnath temple etc. During Festivals he used to visit these places without fail. After his routine, he roamed anywhere freely and about his meals, ate whatever was served. Once we had ‘Satyanarayan Pooja’ at our residence. He was invited as ‘Brahman’ Shri Vasudev Sagar was telling reading out ‘Katha’. During that he started singing. It took 2 to 3 hours for a ‘Katha’ to get over. That time was 10 am. Generally Rokadnath Bua always took little ‘Prasad’. But that day first he ate ‘Shira’.

‘Ashadh Pratioada’, is a day of death anniversary of Vasudevanand Saraswati at Garudeshwar. It was very late that day, when heard about it, he immediately went to Pratap Nagar Station. Train was just to leave, the Guard blew first whistle. Just then the train started. Here just the train stopped after leaving the platform as Bua gave another whistle just like a train does. The guard failed to understand how did the train stopped. When he came to know that Bua whistled, he simply felt happy about what had happened? One auspicious ceremony i.e. Maa Saheb Maharani Shantadevi’s marriage ceremony was going on. Bua was not invited as a ‘Brahmin’. When he came to know about it, he entered Darbar Hall, in a strong, loud voice started to sing ‘Mangalshtaka’. MaaSaheb looked at him from the ‘Mundavalya’ forehead Ornaments everybody including Srimant Pratapsinh, Sayajirao
gave him his due honour. He had lunch, took the ‘Dakshina’ reward and went away happily.

One such incident took place on ‘Ram Nawami’. In supekar maharaj’s Ram Mandir ‘Sangeet Sabha’ was organized. Late Ustad faiyaz Khan was to give a performance. Bua suddenly entered here in impatiently. The performance was going at its peak. At Bua’s presence made the atmosphere in temple very quite. ‘Rag Jayjaywanti was sung by Ustadji. Suddenly Bua joined in with enthusiasm and the duo made that Jualbandi really became so magical that the performance went on till 2 pm. People kept clapping for the next 5 minutes. I and my brother Laxmi Sagar enjoyed that programme thoroughly. After that the duo presented Raag Bhairavi and everyone present there had magical moments. That is Bua’s charm.

Some students used to go to his house at Chhipwad for music lessons. Once I also joined my brother over these. To this he got very angry but when my brother gave my introduction he calm down, and allowed me to enter. He loved as well as very short tempered, sometimes he used to stop teaching due to his anger.

Bua’s spatiality was he could blow a whistle through his nose. He had a slight habit of ‘Tapkir’. He never bought it he used to take little from his friends and consume it. Very few people came to know about his demise. After the news about his demise spread, people started saying that an extraordinary wonderful person had left them. His death anniversary is celebrated every year in Hindu Month of Marga Shirsha 8th, Durgashtami on this occasion all disciples give him a special tribute by organizing a classical music concerts. Let me name some of his disciples. Shri Kaniyalal Mishra, Shri Naththurao Panchakshari, Shri
Laxminaraysn Sagar etc. All of us gather for a classical music concert. Shri Laxminarayan Bhau left us in the year 1968. Then I, Vasudev Sagar always arrange a programme in his memory at Rokadnath Hanuman Temple.

Every year without fail, on the auspicious day of Marga Shirsha Durgashtami, Late Shri Madhsudan Joshi, Late Shri Laxminarayan Sagar, Shri Vasudev Sagar and Late Shri Gangadhar Sant give him a classical tribute. If the Rokadnath Temple is unavailable we do the program at our residence itself. The 70th death anniversary will be celebrated with ‘Bhakti Sangeet’. We distribut ‘Prasad’ if required and anyone is willing we ask someone to be a host and take financial help from him. This should go on without any problem. This is the story of respected Rokadnath Bua.\[1\]

\[1\] Excerpts taken from interview with Vasudev sagar/10-7-2012

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Sharafat Hussain Khan (1931-1985) of the most recent times was, at a very young age, put under the training of Ustad Faiyaz Khan and Ustad Ata Hussain Khan. After rigorous training of many years at Baroda, he embarked upon his professional career as a concert artist and soon achieved a top-ranking position. Sharafat Hussain pre-eminently represented the music of Faiyaz Khan. His renderings of the Ragas, such as Desi, Jaijaiwanti, Pancham-Sohani, Chhayanat, Baruwa, Maluka Kedar and Suha-Sudharaj, were distinctive compositions with innovative elaboration and artistic interpretation.¹

A disciple of Ustad Faiyaz Khan and Ustad Ata Hussain Khan – A great vocalist from Agra Gharana. His approach towards music was always to expand the Raga. Take any Raga-s and Ustadji would sing this Raga-s at length. For example Raga Malati Basant, Raga Raisa Kanada, Raga Maluha Kalyan to name a few – He could and would sing them for about an hour plus, on an average. He was always open to greater development of his music and so he was never shy to adopt something from other musicians or their respective styles. And almost always, he

¹ Excerpts taken from interview with prof.R.C.Mehta/10-2-2012/IPCL Calender 1986
was successful in blending those so called foreign elements into the musical structure of Agra Gharana that he used to prefer and perform. And then the concept he would sing would be his own “Khayal”.

He was probably one of the last musicians who performed full-length, full featured Nom-Tom Aalap before Khayal. His command on Laya (rhythm) was also great which is visible (audible, I mean) in various pieces that are presented here. He was blessed with a voice which he successfully preserved and cultivated to suite his imagination.

He was never tired of singing because he loved his music. Once a mehfil was organized in Ahmedabad and the organizer requested Ustadji to sing without microphone and without Harmonium accompaniment to get the essence of music in untainted form. Ustadji agreed. The mehfil eventually turned out to be a whole night concert where Ustadji sang Nom-Tom Aalap, Vilambit (Traditional Composition) and Drut Khayal (His own composition) in Raga Savani (a variant with Komal Gandhar) followed by Raga Jaijaivanti, Vilambit and Drut, followed by Raga Nat Bihag, Drut Khyal, Raga Sohini, Drut Khayal. As it was about sunrise, He started Raga Ramkali – Vilambit & Drut. In the end he sang a Dadra in Raga Bhairavi. Fortunately this concert was recorded and recently it has been published as a set of 4 CDs by Sangeet Kendra. A sample from these recording is presented to show his ability for a sustained standard throughout the performance and sincerity – achieving greater heights as the “Khayal” progressed.\footnote{http://en.wikipedia.org/wiki/Shrafat_Hussain_Khan}

\footnote{http://en.wikipedia.org/wiki/Shrafat_Hussain_Khan}
Ut. Sharafat Khan

Recording is from an All India Radio Broadcast (most probably recorded at AIR Ahmadabad Station in 1969, and this broadcasted in 1973).
Raga Khem Kalyan 29:40 (Vilambit Khayal – Piharava Mai Kahi Deho
Bata ..., Drut Khayal – Hath Na Kar Mohe Chhand...)

Raga Gara Kanada, Raga Lalit, Raga Patmanjari also of AIR Recordings

With his Wife Ut. Sharafathussain Khan
shri Ganpatrao born on 30th October 1863 in Arnali village near Vasai. Ganpatrao’s mother admitted him in the school in vasai at the age of six years. His father had passed away just before a year. After taking some education, he got a job for playing Shehnai in a temple there in the village with a salary of Rs. 7/- . The authority of the temple sent him to Bombay for advance training, under the Ustad Nazir Khan on scholarship bases of Rs. 7/- per month, when they were pleased to see the progress of his performance. Ganpatrao offered the best services to his teacher (Guru). He returned back to Vasai on completion of his training.

On coming back to Ganpatrao took training from shri Bandunana for playing Tabla and become expert in the art. Dr. Raghunath Krushna Phadke (D. Lit.) a great sculptures, famous his sculpture of Lokmanya Tilak, at Bombay sea beach, was basically from Bombay, but settled in Dhar (M.P.) learned Tabla from Ganpatrao, and become expert like guru. Ganpatrao practiced for 10 to 12 hours a day playing Shehnai.
Later on he met Ustad Nazir Khan in Bombay and performed Shehnai play in front of him.

He was pleased to hear his Shehnai, but was wondered also, and said that he has taught Ganpatrao singing but Ganpatrao was playing the song on Shehnai skilfully. Then Ganpatrao humbly replied that he is from singer’s family and so practiced song on Shehnai. On this the Ustadji remembered that I can see no Shehnai player in India who can play it in classical style. Your name will be enlightened in this field all over nation, these are my blessings.

Ganpatrao travelled throughout the country giving performances on Shehnai, and lastly he reached Gwalior from Indore. That time celebration of crowning ceremony of Shrimant Madhavrao Mahadji Shinde was being enjoyed by the people of Gwalior. On that occasion around eighteen hundred artists were invited.

Occasion begun with Shehnai, playing by shri Ganpatraoji. All the musicians and listeners were pleased and gave so many thanks for playing Shehnai beautifully. Shri Ganpatrao was honored by shrimant Madhavrao shinde, offering him a prize and valuable clothing. Sri Ganpatrao was the first person because of whom Shehnai instrument got honorable place on stage as well as in the king’s court. There after all the musical conference started performing Shehnai vadan for over hour or two, in the beginning. King of Baroda, Shrimant Sayajirao Gaekwad, on hearing the fame of Ganpatrao, invited him to come to Baroda. Sri Sayajirao arranged his programme at Makarpura Palace, and listen his performance of Shehnai to the best of his satisfaction, and said, “I am very much pleased, in our India the instruments like band, the war instruments are given more importance and sacred instrument
like Shehnai is lagged behind. Still you bring it up and train four disciples. I will offer them a scholarship of Rs. 10/- per month.” Thus Ganpatrao received a place in king’s court, and sat in the line with great singers, Instrumentalists, Dancers, Kirtankar. In October 1914, one class was inaugurated and was joined with the Music School of that time.

As suggested by Shrimant Sayajirao Maharaja, Ganpatrao published, the course of Shehnai playing, as “Shehnai playing Pathshala Part – 1 to Part-4. This was the first, but successful Method. (Classical Style) Music maestro Late Pandit Vishnu Ringankar Paluokar, requested Sri vasaikar to give services at Gandharva Mahavidyalay Bombay along with his two disciples. He also offered him salary with boarding expenses. Sri Vasaikar and his disciples stayed in Mumbai for two years.

He was an expert Tabla player too. In the end of year 1922, Vasaikar was called by Maharaja of Baroda, and then Sayajirao honored them a special chair in Baroda court. On the event of birthday ceremony of Gaekwad Maharaja, Member of musicians used to visit Baroda and perform their skills at Darbar in front of Maharaja from 9 P.M. to 12 nights. At that time Maharaja ask Vasaikar to sit beside him and get information of each artist, and their specialty. Sayajirao offered Ganpatrao an honor of “Kalajyoti” and issued a state symbol, big medal and a dress.

At the age of seventy Ganpatrao got tired due to old age and was unable to serve the royal court, hence Shrimant Pratapsinh Gaekwad continued to offer a pension of the month salary till he was alive. Upto 3 to 4 o’clock late night he used to read holy books. Ganpatrao with white long beard, thick mustache, fair skin, sandal-powder spot on forehead, white neat & clean dress, pagdi on head, and well built up
body would impress public, whenever he used to get out of his house. On proper occasion he used to sit in horse-cart with court-dressing. "Kalajyoti", Shehnai maestro, Shri Ganpatrao Piraji Pandit alis Nana Vasaikar passed away on 25th October 1948, at the age of 85 years.

Pandit Vasaikar wrote a series of books on Shehnaivadan with the help of these books Shehnai was taught in ‘Shehnai Vadan Shala’. Our present Madhyavarti shala was known as Shehnai Vadan Shala. According to Gaekwad brothers these series of books are the First and only books on Shehnai vadan in India.\[1\]
In Photograph 1. Pandit Ganpatrao Vasaikar, 2. – (don’t recognize) 
3. Shri Dnyanoba Gurav, 4. Shri Bikhajirao Gurav, 5. Shri Marutirao Shirke 
6. Shri G.G. Gaekwad, 7. Shri Babasheb Shirke, 8. Shri Punjaji Sonavane
Ganpatrao Vasaikar was publish a books on Shahenai vadan, this was the kramik pustak malika on shahenai vadan, Part 1 to 4, first of its kind in India.

"श्रीसर्वाची सहित्याला" — पुष्प ८५ वि.
(वित्त-सूच.)

सनहवागन पाठमाला.

पुस्तक चवथः.

कृतः,
गणपति विराजी पंढे, बसरहस्त.

विज्ञाप.
म. सी. बैंडारी.
महाराष्ट्र, रामपुर, बाड़ीन.

रत्ना. १९२२.

किताब.

१-२०००

हे पुस्तक रा. मोहनकलांत वांढ्रावाल् बाँधांना विज्ञापनाने मंगळाने विष्णुभोज विष्णुभोज विष्णुभोज विष्णुभोज विष्णुभोज विष्णुभोज विष्णुभोज.

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अनुक्रमणिका

अनुक्रम.

1 ग्रं., नाम, 
2 देश., विलोक. ।
3 प्रति. विलोक. ।
4 श्लोक. विलोक. ।
5 नामपत्रकार साहित. विलोक. ।
6 तीसरा विलोक. ।
7 सर. विलोक. ।
8 अंक. विलोक. ।
9 देखि. विलोक. ।
10 झुक. विलोक. ।
11 दूसर. विलोक. ।
12 तीसरा विलोक. ।
13 चौथा विलोक. ।
14 पाँचवा विलोक. ।
15 छहवा विलोक. ।
16 सातवा विलोक. ।
17 अब्राम. विलोक. ।
18 इज़. विलोक. ।
19 राजा. विलोक. ।
20 श्री. विलोक. ।
21 जान. काम. ।
22 श्लोक. विलोक. ।
23 दूसर. विलोक. ।
24 तीसरा विलोक. ।
25 चौथा विलोक. ।
26 पाँचवा विलोक. ।
27 छहवा विलोक. ।
28 सातवा विलोक. ।
29 अब्राम. काम. ।
30 इज़. काम. ।
31 राजा. काम. ।
32 श्लोक. काम. ।
33 दूसर. काम. ।
34 तीसरा काम. ।
35 चौथा काम. ।
36 पाँचवा काम. ।
37 छहवा काम. ।
38 सातवा काम. ।
39 अब्राम. नाम. ।
40 इज़. नाम. ।
41 राजा. नाम. ।
42 श्लोक. नाम. ।
43 दूसर. नाम. ।
44 तीसरा नाम. ।
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47 छहवा नाम. ।
48 सातवा नाम. ।
49 अब्राम. बार. ।
50 इज़. बार. ।
51 राजा. बार. ।
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53 दूसर. बार. ।
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55 चौथा बार. ।
56 पाँचवा बार. ।
57 छहवा बार. ।
58 सातवा बार. ।
59 अब्राम. दृष्टि. ।
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69 अब्राम. मिलक. ।
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73 दूसर. मिलक. ।
74 तीसरा मिलक. ।
75 चौथा मिलक. ।
76 पाँचवा मिलक. ।
77 छहवा मिलक. ।
78 सातवा मिलक. ।
"रिग पूरे" "सररवण शाली" "भावना" "नेत्रधारा"

"रिग धरि" "या शरणांश्च माति" "चरी आश्रि रेव अम्बिका, गरे। इ "केशास" आर्यत अर्थे सहस्रबी. कारी माति धरे देव सम्भारे.

"स" "अपि िडिका" "झुक" "अथवा" "श्रेयम।"

"म" "मा सररवण शाली गिनुः। गोकुले ते "मंद्री।"

"जन" "संग व ज्ञान भावरा। कोशिके ते "वर" "मेहि।"

"जान ज्ञानं विन्दुः शरणं भावस्य भक्ति भक्तमाने।"

"तत्समेव केवलम् प्राप्तस्य सरणायणं।"

"वर" "अथवा" "कोशिके ते "बस्य।"

"हृदयं भाषात् विन्दुः शरणं भक्ति भक्तमाने।"

"शरणं भक्ति विन्दुः शरणं भक्ति भक्तमाने।"

"देवर" "व्रजश्वर" "तुम्मुः। "हृदयं भाषेः।"

"वर" "अथवा" "कोशिके ते "बस्य।"

"शरणं भक्ति विन्दुः शरणं भक्ति भक्तमाने।"

"देवर" "व्रजश्वर" "तुम्मुः। "हृदयं भाषेः।"
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5:9 Pt. Gajanan Ambade

He was born in Baroda in 1914. He learned this unique art from his ‘Guru’ who was his elder brother Shri Narayanrao Madhavrao Ambade. He got so many shields, prizes from his childhood. He was a tutor of Late Shri Maharaja Jam Saheb Ranjitsinhjee of Jamnagar 1930-32. He was also a tutor of Late Shri Maharaja Krishnakumarsinhjee of Bhavnagar (1933-47). He performed his art in so many conferences. On Radio Stations, and given National Programmes. All India Radio, New Delhi had appointed him as an examiner. His unique performance was recorded by famous gramophone company HMV in 1936 and by many Radio Stations. President of India Late Shi Radhakrishnan honored him.
in 1964 and he performed his art at Rashtrapati Bhavan. His unique art is preserved by Institute of TATA namely National Centre of Performing Art, Nariman Point, and Mumbai. He was having such a Command on this Jal-Tarang instrument that nobody would copy it out. He was able to play ‘Tan Prakar’ and also ‘Gamak’ on Jal-Tarang which was very difficult to play on this instrument, as Jal-Tarang is not a ‘Tantu Vadya’ like Sitar. ‘Jal-Tarang’ is having about 25 bowls of porcelain i.e. chinaware of different sizes and tunes. It is being tuned accordingly by pouring water in it is played by two sticks for which the perfect commandis very necessary. His performance was heard by many saints such as Bapji of Savali, Swami Muktanandjee of Vajreshwari and has got blessings from them. By keeping this unique Indian traditional art behind him, Shri Abmade left this world on Thursday the 14th January 1982.[1]  

Hirjibhai deserves for getting honored for starting the systematic training of classical music for first time all over Gujarat, who has rendered his services as a professor in the music college at Baroda from 1928 to 1950. Members from his company have acquired top position in the world of music, and are spreaded over the country. However learned personalities of music, still remain in his touch, get guidance, and they consider his advice very valuable.

One of the valuable persons, offered by late Sayajirao Gaekwad inspired by his deep knowledge and ability to Gujarat, Hirjibhai is less known outside the world of music. He was honored, lately, in 1977 by the Sangeet Natak Academy. The person, like Hirjeebhai, who gave Gujarat, a status, in the field of music, and who acquired it first time and the living legendary of Indian music, and the top most learned person, is still remained unhonoured by the Government of Gujarat. Even there is no movement seen, for awarding and honoring him, for his valuable contribution, since so many years.
It was an accident of his life, that made Heerjibhai a musician, His whole family was practicing as doctors, and since four generations, his forefathers, were doing their duty as a private doctors of Maharaja Gaekwad. Heerjibhai was about to start the study for doctorate after completing B.A. and B.Sc, that time, in 1912, one of his brothers, who was doctor, suddenly died of heart attack. Heerjibhai felt it much. He thought, "My brother could not save his life even though he was a doctor. Then how to give guaranty for the uncertain life."

At the same moment he decided to surrender everything for the sake of music. There is a similarity, between the life stories of Music Maestro Bhatkhandeji and Heerjibhai, in one way. Both have taken shelter of music to forget the sorrows of life.

When Maharaja Sayajirao Gaekwad appointed him as professor at music college in the year 1928, the institute has already completed 42 years of its life period, However in that music college established in 1886, singing only the Bhajans, Prayers etc., in the simple ragas were being thought. Heerjibhai started, the regular, course of classical music, first time in the college.

He exclaimed how the music college at that time was impressive because of the music diamonds. "I have trained around 150 master musicians of the country, with the assistance, from Ustad Faiyaz Khan to Meerabai Badkar. In 1947, the musicians were given send off, after getting freedom, however education of classical music continued."

Even today, great musicians from different parts of the country are visiting Baroda to take advice & guidance, for bagging the honor of PhD,
to this Legendary Musician, staying in salatwada area of Baroda city, but the great tragedy is that his existence is not noticed in Gujarat itself.

At the age of 85 year, Heerjibhai Rustamji Doctor, still practice Vichitra Veena. Anybody may listen or may not; He practices every day for his self joy and forgets himself in the music.

When this legendary artist started to move his fingers on the strings of Vichitra Veena in our presence, we felt a heavenly happiness we salute this great musician for spreading this heavenly happiness in the whole country, years together. We were about to ask him for the retirement from the field, he replied that music exists in every veins of many body, how can I get departed from it.

While playing on Veechitra Veena, a glass piece of egg-shap like glass paper weight is t be slide over the strings by one hand and the fingers of other hand works for creating swars from the strings. The egg shaped piece is named as “golu” in south Indian Music (Karnatak Sangeet) and hence the instrument is likely to called as Gotu Vadyam”

While giving detail information for his most favorite instrument, he said, “You would find this instrument very less in numbers in India. Vichitra veena do not have the “Parada”, while “Rudra Veena” do have it. Both these instruments are from North India. In Karnatic music developed in the South India, “Gotu Vadyam” is equivalent to Vichitra Veena, and “ Saraswati Veena” to “Rudra Veena”

There are only eight musicians knowing about “Vichitra Veena” in whole country excluding Heerjibhai, and three, out of eight are from Baroda- Gujarat. I have trained Shri. Dattasaheb Muley, Hansurkar and
Gangadhar Gaekwad (famous Shehnai Player) in playing Vichitra Veena, so that the heritage of “Vichitra Veena” may not come to an end. Apart from this there is one artist in Benares, two in Delhi and two in Bombay who perform on “Vichitra Veena”.

In his opinion Khansaheb Faiyaz Khan is very great musician, amongst them whom he met and came in contact. He still says about him (Khansaheb), while remembering him, “sitting in front of such a great musician was also a matter of opportunity.”

Heerjibhai has prepared around 210 ragas, by his own research. A documentary evidence of the writing, giving detail information of those ragas is safely preserved by him. It is a great valuable heritage of the world of music that those ragas can be, remembered as the ragas of “Heerjibhai’s Gharana” and put in practice for centuries to come. Now Heerjibhai is quite old, does not perform in the concerts.¹

¹ Legendary "Vichtra Veena" Player/By Amin Qureshi/ Loksatta/ Date-2-10-1978
Merits and Demerits of Our Present Day Musical Performances

With the progress of education in India a healthy desire has sprung up among the educated for the revival and uplift of our national arts, and it is a matter of great satisfaction that music, which plays so important a part in the development of national life, should occupy a place in the programme of our national regeneration.

Art is the revelation of the Divine element which lies undiscovered under the cover of matter. It is in fact, the expression of the artist’s perception of the universal in the temporal. Great works of art not only help us to understand and to love things better than we have hitherto done but they exalt ennoble and elevate us to a degree when we think we are in touch with the Universal Soul.

Before, however applying this standard for appreciation of performances of music, we shall have to bear in mind the limited nature of this fine art. A poet by means of words can put everything before the mind’s eye; a painter can make everything definitely visible on the canvas; but a musician’s means are altogether limited. He cannot be directly expressive; he communicates his thoughts and feelings, by suggestions only. This limited capacity constitutes the very element of greatness in this noble art. In poetry a cuckoo is a Cuckoo, the painting a river, but in music we are filled with a dreamy meditation; with inexplicable geverie; with indescribable vision which as we try to collect them into a distinct object of view & comprehension. “Sink and escape like the dissolving ideas of a delightful dream.” In fact, music leaves unfettered scope to every hearer to interpret its meaning according to his own state of mind. The same pathetic strain reminds a philosopher of the frailty of life; a
bereaved mother of her lost child, a love-sick woman of her absent lover.

Again we in India do not unfortunately possess models in music which serve the purpose of classics as in other arts. In poetry we have the Mahabharata, the Ramayan, the Shakuntala, the Meghdut which serve as excellent models to judge of the merits of a modern poetical composition; in painting we have the classic pictures and masterpieces at Ajanta and other places; in architecture we have the Taj and the temples at Delvada but in music the models are conspicuous by their absence. We have no idea as to how Jaydeo sang his Geet-Govind or Tansen sang his Dhruvpads. We shall however, make the most of what we have and try to judge of the merits and demerits of our present day performances.

Music is either vocal or instrumental. Vocal music has always happily received the greatest attention in India and has been cultivated to a degree to which a man can possibly reach. We shall therefore deal with this class of music first.

According to the Indian Shastras or Science of music the following are the “Lakshans” or qualities of Geet or Vocal Music. Surwar i.e. good voice; Suras i.e. good sentiment; Surag i.e. good mode; Madhuraakshar i.e. Sweet words or good poetry, Alankar i.e. ornamentation; Pranam i.e. proportion. To this is to be added Tal as the Seventh quality and the music becomes Sugeet or good music.

Swar or Voice It is needless to dilate upon the great importance of good voice in Vocal music. What is Vani or Speech in poetry, Voice is in Music. In fact it is the body in which the soul of music resides. The effect of Sweet Voice is so potent that as single note of exquisite
melody reaches the inmost of the human heart and fires the imagination. The carols of the Cuckoo, the nightingale, and the Skylark have inspired poets to write songs which are immortal. This was long ago realized by the Indians so much so that actual recipes have been prescribed for the cultivation and maintenance of good voice, music, as we shall see later on is either sublime or beautiful. When the former effect is sought the Voice should be powerful and Sonorous; while for the latter effect, it should be soft and silvery.

Generally speaking man’s voice is more adapted to the former class of musical effect; while woman’s Voice is suitable for the latter class. Accordingly Dhruvapads and Dhamaras are sung with effect by men artists and Khayals and Thumries by women artists.

It is however a matter of great regret that adequate attention is not paid to this one of the most principal factors of good music. Most of our artists lead an irregular and fast life and are so hopelessly addicted to one or more strong intoxicating drugs that their voice is rendered in the case of men hoarse, cracked and weak and in the case of women shrill and piercing. Men artists moreover are very often found singing with their dull and hollow voice Khayals and Thumaries which require a very gentle handling and women artists indulging with their sharp and piercing notes in Dhruvpads and dhamaras. The results are disastrous. Forms and expressions which should be clear to be inspiring become vague, obscure and confused. Music does not swell like the rising tide of an ocean that wraps us in grandeur; nor does it flow with the gentleness of a harsh and insipid. Of course people are found in the audience nodding their heads and crying “Wah Wahs” but that is I think mostly done not as a mark of sincere appreciation but on account of their unfounded fear of betraying their want of good taste.
Ras i.e. Sentiments: - Ras is the very essence – The soul of art. It is the very aim of all works of art; the other constituents being allowed a place there, only in so far as they contribute towards the production of this effect. Without Ras all poetry is Jargon, all painting is disfigurement and all music is discord. It is therefore of primary importance for the artist to be very careful not only in the selection of his materials but also in the elimination of such elements as are calculated to counteract or even modify the effect which he seeks to produce. Moreover, music being of generic nature is incapable or producing shades of emotions like her sister arts, and so the feelings roused by music are referable broadly speaking either to admiration or to awe. Music touches and gently agitates the agreeable and sublime passions. It is either cheerful or vivacious, quiet and pathetic or grand and sublime. Bearing these facts in mind we shall try to examine how far our Indian performances are successful in producing these effects.

In vocal music the personality of the artist plays a part which is not insignificant. Their appearance goes a great way to prepare the mind to receive the impression which they seek to create. Unfortunately however, in India, the look of the artists is far from being agreeable if not actually repulsive, their manners like those of a molly coddled child are almost disgusting and their voice as I have already pointed out, is either hoarse and weak or shrill and piercing.

However, those short-comings would be adequately compensated if their manner of execution be commensurate with the design. But in this respect also our inquiry is altogether disappointing.

Unfortunately for India, all arts have declined to a stage where intellect is fed at the cost of feelings, and art has been treated more as
an intellectual exercise than as an expression of human feelings and emotions. That being the case, the artist attempts to stand before the audience as an intellectual giant rather than as an humble votary of nature speaking to us in the language of nature. Under these circumstances it is futile to expect even the manner of execution to be naturally he prepares the background by Aalap and begins with sublimity of his thence, he goes on increasing the speed of the movement to a degree when the forms and phrases, which should be quite distinct and clear to be effective, blending themselves into one another become shapeless and confused and as a result the very effect which is sought to be produced is nipped in the bud, “Meends” which from the very life blood of good music are conspicuous by their absence, while Tans are thrust more for their quantity than quality in utter disregard of the most elementary principles of aesthetics, and every nerve is strained for the production of a variety of sounds without any reference to their melody or propriety. Where rumblings like a distant thunder are needed to stir up emotions of awe and wonder, we hear notes emanating like the rattle of a pulley that simply grate upon the ear and where sweet and silvery notes are appropriate to wrap us in admiration, we are treated with sharp sounds given out at the top of the voice, which instead of being delightful and thrilling are harsh and painful; and above all, what little emotion may have been worked up in spite of these defects is altogether eradicated when the performance is abruptly interrupted by a fit of cough. Moreover, the success of his performance is far from satisfactory. It is often meaningless and very overdone. The contortions of the artist’s face, the nodding of his head, the waving of his hands, the ungainly movements of his body and above all the leaps and jumps which he at times takes
as a crowning stroke to his efforts for impression make him before us an object of ridicule if not positive disgust.

Raga i.e. Mode: - The Raga should be suitable to the occasion and the sentiment sought to be produced. There are numerous rules and regulations for the guidance of the musician in this respect, which he follows with scrupulous exactness. Morning ragas are always sung in the morning and evening Ragas in the evening with due regard, to the different reasons. The selection for treatment also is generally happy, for it is mostly limited to popular Ragas. So nothing is to be said as to the practical side of this subject in as much as it carries out the behests laid down in the theory which however calls for certain remarks.

The Indian mind has usual attached human interest to Ragas and as a result, not only do the Ragas live in flesh and blood, but are married and have children. The genealogical tables based on this conception however seem to have no meaning as also the classification into Ragas and Raginis, presumably I think Ragas are meant to strike by their grandeur and sublimity and Raginis by their beauty and cheerfulness or pathos, Ragas are supposed to be masculine and robust, while the Raginis are supposed to be feminine and delicate. So when a so-called Raga is found to have been utilized for the purpose of evoking feelings of beauty and joy, while a so-called Ragini for feelings of solemnity and awe, a sensitive mind would naturally revolt. But that is not the case. On the contrary not only have I found Ragas employed with success in the place of Raginis and vice versa, but the same Rag or Ragini effectively employed for the production of emotions of a contrary nature. The reason of this anomaly is not far to seek. I think the classifications entirely empirical in as much as the sentimental character of a song depends more upon its al and Laya that upon the
time. I think in themes of sublimity and grandeur the tune rises to the majesty of a Raga; while in themes of beauty and joy it gets to the feminine delicacy of a Ragini. As to time also, I do not think there is any principle underlying its allotment to the different Ragas and Raginis. In this respect, I think associations of a very long standing are more responsible than any intrinsic quality of the mode, for, I have found any Rag a sung at any time and in any season to be equally effective provided it is sung well. But these are highly debatable questions and I close my remarks on this subject after drawing attention to a very remarkable fact namely the absence of that kind of music which like heated eloquence revives the spirits, rouses enthusiasm to the fever-heat of excitement and screwing the courage to the sticking point stirring the fury of the soul leads the soldier to the very jaws of death, I mean martial music. The potentialities of our music in this respect are very great and I think if proper pains are taken to develop this branch of the art, the results would supply a great national want.

Madhurakshar, i.e. (Sweet words or good poetry):- Music, as such has nothing to do with poetry, but when sister arts combine, each sets of the other to advantage. So when music is backed up by poetry it is, as we say in the vernacular, sugar added to milk. Vocal music holds out an opportunity to such combination and in consequence ideas get a tumultuous violence and mind a divine impulse. Unfortunately however, in India poetry is an article of very cheap manufacture and so when a vocalist finds a doctor writing prescriptions in poetry, and a mathematician working out his theory in poetry, he sees no reason why he too should not invoke the Muse. This he does and, thus though his vanity is fed, music is starved. Again if the song be full of inspiration, so far as his listeners are concerned they are in no way better off; for he
sings his song in such a way that they do not get the remotest chance of
discovering whether what is sung to them in Greek, Latin or Chinese. So
until, this defect is removed music will always remain poor on its poetic
side, which can be easily enriched by drawing upon old poets on getting
new songs composed by living ones.

Alankar, i.e. Ornaments: - A fine air needs neither ornaments nor
accessories in order to please. There is much truth in the statement, for
when the heart is full of music even a single note is enough to touch the
fount of tear. Are we not at times more profoundly moved by a song
simply sung, perhaps to the accompaniment of a one-stringed Ektara
than the masterly performance of an Ustad and the exquisite playing of
a Sarangi? However ornaments are used in music as in other arts to set
off beauty to advantage. They give ample scope to artists for originality,
and if judiciously used, they give a charm to the air which finds its way
to the inmost recesses of the heart. Suravat, Meend and Tan are the
principle embellishments of Indian Music; Suravat by creating a
favorable background brings the important note into prominent relief.
Meend connects two notes by a graceful curve giving music a beauty of
form and expression, which make the heart quiver like a flame and
dissolve us in consuming ecstasies; while Tans are like consequence is
over flooded with music of these three, Meend which I have previously
remarked, forms the very life blood of good music, is at a discount with
our artists owing to its difficulty of production Suravat is sometimes
availed of; but the most popular and favorite among the
embellishments are the Tans.^[1]

^[1] Souvenir of Shivkumar shukla /Late Shri Hirjibhai Doctor/ Page No -13 to 18
Every music lover of Baroda knows Pandit Madhusudan Joshi. Classical Singer from Agra Gharana. This music legend never bothered about monetary benefits in his life. He always remained lost in music, 24 hrs; he used to think only about music. His routine was to attend music concerts and to teach his students. That was his life. He was one of a kind; totally dedicated to classical music.

He was an honest man who dedicated his life to music, and never expected anything from anyone in return. He went on giving whatever knowledge he had to everyone without any hesitation. His only aim was to train students and get best out of them. That was his motto of life. To get the correct 'Sur' from the student he did whatever he could, without thinking about its effects on his voice.

He resided at Kalupura. He was teaching music at music college. Then Kalupura had enjoyed the magic of his singing. The routine began with Raag Bhairav, Todi and at night Raag Darbari Kanada, Raag Marva. From
his house day and night different ‘Raagas’ were heard. He always insisted on regular ‘Riyaaz’.

He always remembers and cherished one of the most memorable incidents of his lifetime. Once Ut. Faiyaz Khan was perform at Darbar Hall. The people from Royal Families were there on the guest list and as an audience. Joshi Master was Ut. Faiyaz Khan’s student. Joshi Master resided at Kalupura, so Ut. Faiyaz Khan came searching for his house. And he said, ‘Madhu, today evening there is a concert at Darbar Hall. Please reach home. Please come in Royal attire (presentable cloths). He remembered this incident the most as Ut. Faiyaz Khan himself had visited his residence. On that day Ut. Faiyaz Khan gave his best performance. At the same time Joshi Master too accompanied him wonderfully. Her highness Chimnabai immediately sent message to Ustadji, ‘Please ask Joshi Master to present two more Ragas, I liked his singing very much’.

One more legendary singer was there in Baroda, his name was Govindrao Vaidya. He had more command on music as Bal Gandharva himself had appreciated his singing. Once Bal Gandharva had visited Baroda. During his visit he had done a concert in Munshi’s Wada. Govindrao also always liked and appreciated Joshi Master for his singing. Many times Govindrao invited Joshi Master his house and both of them enjoyed each other’s singing.

Joshi Master was a great teacher. He always encouraged many young performers. He used to listen them, appreciated their performance as well as gave them required guidance. Joshi Master was born in district Mulher of Nasik in 1918. Joshi Master came to Baroda at the age of 10 with his Father. Here he took training from Ut. Atta Hussain and Ut.
Faiyaz Khan. Then he joined Gayan shala and started taking all around training from there. He was very lucky to get training under legends as Ut. Atta Hussain, Ut. Faiyaz Khan, Ut. Abid Hussain, Ut. Nissar Hussain etc. During his student life he was known as a bright student. He was the first batch student of 1936 those who passed the diploma of music.

In 1936, he joined Music College as a teacher. Over there he gave his services for 41 years. He retired in the year 1977. He trained many musicians. In 1945 he performed on All India Radio for the first time. Then he performed regularly on Radio. He regularly travelled a lot in Gujarat and Maharashtra. Lot of well known musicians is in his students list. One of them, one well known name is Shri Shriniwas Khale. To name a few more students was Ms. Shubhada Desai, Shri Padmakar Joshi, Shobha Katkar, Shri Dinkar Kothari, Padmavati Pendse etc.

For 70 long years Joshi Master gave his services to music world. He always worked toward making music famous. He dedicated his whole life and made Agra Gharana Gayaki famous in Baroda. He died at the age of 82 years in the year 2000.\[^{1}\]

\[^{1}\] Excerpts taken from interview with Shri. Hemant Kothari & Padmakar Joshi/12-2-2012
हमारे गुरुजी

गायनाचार्य रज. या. मन्दुखूडन जीवी ‘जीवीमाराठी’

जन्म 30 जूल 1928

संजीत शिक्षा 3 पैराव सा. 3 असा हुलेन सा, 3 अनिवर हुलेन सा

विशेष परिचय: राष्ट्रीय संजीत के इतिहास में सर्वप्रथम महाविद्यालयीन शिक्षा की भूमिका पर, किशु मासीक भाषाविद्या के वातावरण में रहने के संबंध में सर्वप्रथम पदयात्रा चाल चुके हैं।

रियादान रूप: संजीत शिक्षा के रूप में सन 1938 से 1948 तक स्वयंक फाकलें बालों एवं नरकांश जीवन को विशाल कार्य किया।

शिष्य - परिवार: पवित्रवंश श्री शिविनाथ ब्रह्मचारी व नमुक्त पेड़से श्री विवेका की आर्या, श्री श्रुभिनाथ श्री सेनाशे, श्री पवित्र जोशी श्री जयसहें जोशी एवं अन्य विशाल शिक्षार्थी विशेषता तबाह हुआ।
मुरु परंपरा

राजी ची पत्र गुजरे का : ।

आदिप्रथा-जी हेंद्राची
उ. वेनालाची साहेब

उ. आम हुळेच जी गोविन्द

उ. साधुजुल जोदाणी

आदिप्रथाची इमाम आमेजलिऩा स. उसलां वेनालाची आमेजलिऩा दिवानी, फुलुमोरी के अध्याय पं. साधुजुल जोदाणी दिवानी
Joshi master and Prof. Vasant Ranade at Music collage

Joshi Master's Resident at Baroda
Date of birth: July 12th, 1918. Place of Birth: Gondal, Gujarat.

Due to the encouragement of his father, Shri Odhavji Shukla, Shivkumar learnt Devotional music from his mother in his childhood. With growing age his interest in music grew powerfully. He came to Bombay in 1927 and took systematic training under Shri Baburao Gokhale. The maharaja recognized his talent and appointed him as a court musician of Gondal State in 1934. In 1935 to 1937 he became the disciple of Pt. Omkarnath Thakur. Due to his capacity to master the art of music. Pt. Omkarnath Thakur gave him the title of ‘Sangeet Rasraj’ in 1936 in Karachi. For three years he was trained by Pt. Omkarnathji.
In 1941 he became the disciple of Khan Saheb Amamalikhan of Poona, and did rigorous ‘Sadhana’ for a long time and with that he started giving concerts throughout the country. Due to originality and freshness of his presentation he got on the top list of the exponents of classical music. His recitals of ‘Hansadhvani’ are remembered and cherished by many listeners even today.

Since 1932 he has been broadcasting on the all India Radio. He has given innumerable programmes on various stations of AIR and has won laurels. He is giving his services as a member of many selection committees of AIR.

Before he came to Baroda he was working with Calcutta Radio for few years. He was very established and well known artist in Calcutta. In 1951 he was invited by Smt Hansaben Mehta, Vice-Chancellor, M.S. University of Baroda., to join as a Professor of Music at the college of Indian Music, Dance and Dramatics. During his tenure with the M.S. University, he trained many students, who are prominent exponents of vocal music on Akashvani and Doordarshan. Several are working as lecturers and readers in the Universities.

He was a member of Gujarat Sangeet Natak academy, Senate of M.S. University, Board of Studies and Board of Examiners of the Benares Hindu University and the M.S. University of Baroda.

Significant Achievements of Pandit Shivkumar Shukla

1930: Members of Legislature Council Gold Medal at Bombay, given Away by Shri K.M. Munshi
1936 : Title of ‘Sangeet Rasraj’ given by Pt. Omkarnath Thakur.

1939 : Gold Medal by Maharashtra Sangeet Vidyalay, Bombay.

23 March 1951 : Award and Medal at Delhi, given away by Dr. Rajendra Prasad, the first President of India.

1967 : Award by TRIVENI at Baroda for the outstanding services Rendered as a singer and Guru.

1971 : Awarded by Gujarat Rajya Sangeet Natak Academy.

1980 : Award given by I.T.C. Sangeet Academy, Calcutta.

1985 : Honored by Gujarat Sangeet Samiti at Valsad, Gujarat.

1990-91 : Pt. Omkarnath Award of Rupees One Lakh rupee given by Gujarat State.[1][2]

[2] Excerpts taken from interview of Pandit Ishwarchandra/2-7-2012
In photo From Left-Prof.Markand Bhatt, Prof.S.K.Saxsena, Pt.Shivkumar Shukla, Shri.Hemchadra bochare (Mayor)

In Photo from Left Shri.Laxmikant Bapat, Smt.Bapat, Pt.Bhimsen Joshi, Pt.Shivkumar Shukla
Ramanlal C. Mehta was born on October 31, 1918 at Surat in the state of Gujarat. An eminent musician and musicologist, he retired in 1978, from the MS University of Baroda, after serving as Principal of the College of Indian Music, Dance & Dramatics, Faculty of Performing Arts, for several years.

Musical Career

He was trained in Hindustani classical vocal music by the late Kanchalal Manawala and later followed the Kirana style of the Late Ustad Abdul Waheed Khan. He was with All India Radio for 9 years (1945–1953) prior to his taking up principal-ship of the Baroda Music College. A distinguished vocalist of the Kirana Gharana Style, he has developed his own style in Khval and Thumri, and given several vocal concerts of Hindustani Classical Music in music circles, music conferences and over All India Radio. He composed and produced above fifty musical dramas and features over A.I.R., Bombay, Ahmadabad and Baroda (1945–1953).

A purist by training, he is a modernist by outlook, appreciating all schools and synthesis thereof.
Academic

As an academician he has served the cause of music education in India for over 45 years. He has served as Expert member on national as well as State Institutions and Universities. Musicians & academician, author and editor of several books in Indian Music, Prof. Mehta founded in 1970, Indian Musicological Society and continues to serve the society as honorary General Secretary. He has served as Editor of the Journal of the Indian Musicological Society, since its inception, in 1970, retiring in 2005. He has served as an expert member on the Central Music Audition Board (MAB) of All India Radio. Padmabhushan Prof. R. C. Mehta has always been associated with innovations in field of music. On his suggestion, the first ever conference on distance education in Indian Classical Music was organized by Ustad Alauddin Khan Sangeet Academy. He published a collection of papers presented s Distance Education in Music. Almost all significant conferences, seminars, workshops have benefited by his presence. He travels only when necessary these days, but assists organizers, scholars, students over phone and through e-mail.

Author and critic

He has written and published extensively on various aspects of music. His publications include:

- (1) Agra-Parampara, Gayaki Aur Chizen (Hindi) Pub. By the M.S. University,
- (2) Sangeet Charcha 1963 (Guj.) (Music Criticism)
- (3) Guajarati Geya Kavita (Guj.) 1954 (Song Form in Gujarati Literature)

Mehta has published several research papers in scholarly journals.
He has published, under his editorship, some twenty two books, all devoted to research aspects of music. These include:

- **Thumri-Traditions and Trends** (1990)
- **Composition in Indian Music** (1993)
- **A Directory of Doctoral Theses in Music** (1994)
- **Perspectives on Dhrupad** (1999)

**Awards and honors**

Prof. Mehta is the recipient of many awards, which include:

- An honorary degree of Doctor of Music by the Akhil Bharatiya Ghandarva Mahavidyalaya Mandal (1967)
- State Award for Music by the Govt. of Gujarat (1978)
- Emeritus Fellowship of the Ministry of Education and Culture, Govt. of India (1983)
- **SRA – ITC** award for Distinguished and lifelong services to the cause of Hindustani Music (1990)
- “Shrestha Sangeeracharya” Award by Pt. Bhatkhande Institute of Music and Musicology, Raipur (M.P.)( 1993 )
- Swar Sadhna Ratna award by Swar Sadhana Samiti - Bombay (1995 )
• Centenary Celebration honour for Life Time Contribution to Music by Bangalore Gayan Samaj – Bangalore (2005)
• Sangeet Natak Akademi Fellowship (2008)
• Padma Bhushan (2009)
• Pt. Omkar Nath Thakur Award (2010) by Govt. of Gujrat
• Sangeetvikas Award (2011) instituted by ‘Samakalika Sangeetham’, a Journal dedicated for Indian Classical Music, for the book, ‘Indian Classical Music & Gharana Tradition’ (Read Worthy Publications (P) Ltd, New Delhi)

Present

He is busy with several projects; almost all resulting into a book. Eminent Musicians of Yester Years is a book remembering some hundreds of our musicians who enriched Hindustani Music, several of them now forgotten, some still living and continuing the legacy. Preface to this book can be viewed on omenad as also of his latest book Indian Classical Music and Gharana Traditions.[1]

Paper presented by R.C.Mehta Subject-Imitation and Idealization: An Approach to Gharana Tradition in Hindustani Classical Music

Though the Gharana tradition could be traced to the Akbar, Haridas and Tansen period, it was the decline of the Dhrupad and the Banies, and the ascendency, preponderance, acceptance and merit of the khayal that provided great push to the post-Mughal advancement of the gharana. In the connotation of the word gharana, the familial, the sociological, communital and professional import is never absent, though the last few decades the connotation has changed considerably, and with rise of education and the breakdown of caste-barriers in

professions and avocations, the current usage emphasizes more
anything else, mainly two aspects, viz. a) Tradition and b) style.

The main plus-point in all the aforesaid defenses is the one of the
survival of the culture, named as tradition.

A tradition means continuity of past-practices and precepts. In music
and gharana tradition, it means imitating as many facets of the master
or the Guru as possible. So let have a charitable and a wider perspective
on imitation.

The theory of ‘imitation’ has enjoyed good status in art of the times,
mainly in the field of literature, ‘imitation’ meant of nature, imitation of
human actions, etc., when if refereed to style in literature, it meant,
imitation in the treatment of a subject, the outlook, the diction, idioms,
gets. This was even clearer in the spheres of painting and sculpture,
where the creations of the master were the model material for
imitation. Imitation was ‘regarded as the most perfect single
instrument of education’ (quoted by Wreen Kirkendale, in his article in
Ciceronians versus Arstotelians on the Ricercar as Exordium, from
Bembo the Bach, appearing in the Journal of the American
Musicological Society, 1979, 1, pp.18)\[1\]

\[1\] Souvenir of DMRCM 10th annvercary/2003
Prof. R.C. Mehta received Padma Bhushan (2009) from President Of India
Smt. Pratibadevisinh Patil
World Celebrates Theatre Because Of Him

Every year on March 27, the world celebrates the 'World Theatre Day' because of his legendary teacher who pioneered drama and theatre studies at the MS University. Chandravadan Chimanlal Mehta (born in 1901) moved a resolution at the International Theatre Institute under the aegis of UNESCO – in 1960 at the Vienna conference – to make March 27 the World Theatre Day.

But this is not the only contribution of C C Mehta, fondly referred to as 'Chanchi' in the world of theatre. He was also a poet and wrote MSU's theme song. He was a reformist and insisted that only women should play the role of female characters in theatre (rangbhoomi). At that time, both the Gujarati and Marathi rangbhoomis had males
performing female characters. After he started a movement and created awareness, women from respected families also started joining theatre.

"As a teacher, he was involved in creating the syllabus of theatre arts not only at the National School of Drama in 1958 but also at other theatre schools globally", says musicologist and Padma Bhushan awardee Dr R C Mehta, the former dean of music collage (now Faculty of Performing Arts).\[1\]

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[1] Book: Baroda: Know your roots/Times of India/1st Edition/Publish in 2012/ page-68
5:15 Prof. Sudhirkumar Saxena

Prof. Sudhirkumar Saxena was born on 5th July 1923, at Aligarh, in U.P.

At the very young age of ten years, he started learning tabla, from a very well known Ut. Habibuddin Khan of Ajrada Gharana. He was a first rank disciple of the Ustad.

He completed his graduation, with English as a principal subject, from the Merath University. He had given services, as a staff artist of All India Radio Calcutta station from 1945 to 1948. He joined as a professor, in tabla department of Music College Baroda in 1950, and became a real Barodian.

He has given very long services as a Prof. and Head of the tabla department, in M.S University of Baroda, in the Faculty of Performing Arts and retired in 1984. During this period, he had also given number of solo performances, and also accompanied many great artists, all over the country and abroad. He trained so many disciples, namely Shri
Ganpatrao Ghodke, Madhukar Gurav, Ravindra Nikte, Shri.Pushkar Shridhar, Khadimhussain, etc.

He earned a good name & fame, in the field of music as a very intelligent, tabla player with techniques, for playing any difficult ‘Bol’, rather than to apply heavy pressure while playing the tabla.

He was high grade artist of A.I.R. He was member of young artist selection committee. He worked a guide, for number of Ph.D students from many Universities. He rendered his services an external examiner for every Music College in the country.

He has performed in several music conferences in the country as well abroad, and earned a high respect, as a solo and accompanist tabla player. He has written & published one book on tabla- “The art of Tabla Rhythm”. In 1962, he visited Russia, Afghanistan, and Georgia, as a number of Cultural Representative Committee, for giving lecture and demonstration on Tabla.

In the history of tabla, in Baroda he gave a very big contribution. The type of tabla played today in Baroda, the credit goes to Prof. Saxenaji. For the development and progress of Ajrada Gharana, since last 25 years, Saxenaji, gave a very valuable contribution. Many of his disciples are performing as talented tabla player in and outside of India.

Such a great legendary artist, left for his heavenly journey on 30th November 2007. [1][2]

[1] Gujarat me Table Ke Ajrada Gharane ke Sthapan va Prachar Prasar me Pro. Sudhir Kumar Saxenaji Ka Yogdan/Dr. Bhaskar Pedse/Page.95
Dayanand Gandharva born on 16/2/1942. It is a matter of honor for Barodians that the accomplished person like Pandit Dayanand Gandharva dwelled in Baroda. He was a disciple of Pandit Shivkumar Shukla, a legendary vocalist of Bhindi Bazar Gharana. He used to compose all types of songs with mastery as a composer, along with a good classical singer. He has composed many Hindi film songs for music director Kalyanji – Anandji. He devoted his complete life for music only, and has rarely thought for earning money out of music. He was a person fully dedicated for music, hence, came to Baroda, become a disciple of Pt. Shivkumar Shukla, and stayed here permanently.

Dayanand Gopal Gandharva, was his full name and Sajnaben was his mother’s name. His father Gopal Gandharva was a court singer in Mewad. Dayanandji took his initial training from his father, who taught him around 2000 compositions of Dhrupad. Dayanandji could sing the
old compositions in Dhrupad, written by Tansen, Baiju, Soordas & Fateh Ali Khan. His elder brother Chandra Gandharva was a famous artist of A.I.R., and younger brother Shobhalal, was a good harmonium accompanist & was a knowledgeable person of classical music. Father – In – Law of Chandra Gandharva, Devdatta Nadmurthy was a court singer in Mewad State of Rajasthan. Dayanandji also learned music from Devdatta Nadmurthy.

At the age of 10, Dayanand took part in open competition of vocal, organized by A.I.R and stood first, while Jagjit sing, who had also taken part in the same stood second number. Jagjit sing was highly impressed with Dayanand’s singing, and became fast friends since then. In this competition Dayanandji was honored with president award.

At the age of 16, Dayanand, attended vocal recital of Pandit Shivkumar Shukla; accompanied on tabla by Shri Sudhir Kumar Saxena, in Udaipur, Rajasthan. Dayanandji was highly impressed by the recital of Pt. Shuklaji, met him after the programme was over, and urged him to accept Dayanand as a disciple.

Then Dayanandji came to Baroda for learning music from Shri Shuklaji, and besides he completed Diploma course of vocal from Music College.

Once, Dayanandji visited Bombay for performing, in a conference, where famous music directors Shri Kalyanji-Anandji, were present. The music directors were pleased with performance and developed friendship with Dayanandji. Hence then, Dayanandji used to stay with the music directors, whenever he would visit Bombay for performances.
Once, during his stay in Bombay, picturisation of film Saraswati Chandra was in progress and Kalyanji-Anandji had to compose the music for it. Dayanandji suggested the music directors some new ideas for composition of songs, & background music, which were accepted by them joyfully, and then the things continued, as Dayanandji had mastery over the composition.

Dayanandji, held’s, his name in history of classical music in Baroda, as a devoted and dedicated musician, who has given up everything, for the sake of music.\[^1\]

\[^1\] Excerpts taken from interview of Pandit Ishwarchandra & Dr. Chintan Patel/4-7-12

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Famous Shehnai Pandit Shri Gangadhar Gayajirao Gaekwad ails G.G. Gaekwad came to Baroda in the year 1922 with his parents, at the age of 8 to 10 years, from Puna to learn the Shehnai from Shri Nana Vasaikar. Gangadhar Gaekwad learned Shehnai playing from Resp. Vasaikar, since childhood, in the way of “Guru-Shishya Parampara”, practical very hard and entered in the court of Gaekwad Maharaja, and uphold the heritage of resp. Nana. Sri G.G. Gaekwad, along with four sons, becomes very famous all over the India.

In 1988-89, G.G. Gaekwad with his sons performed duets of Shehnai, Jaltarang and Tabla in the Swami Haridas Sangeet Festival of Vrundavan (Mathura). On that occasion Sri G.G. Gaekwad was offered “Shehnai-Pandit” and his sons “Jaltarang Pravin”, “Shehnai Pravin” and “Tabla Pravin” respectively. Sri G.G. Gaekwad passed away on the March 1991.

All the four sons of G.G.Gaekwed , Ch. Dattatray, Mukund, Sudhir, Sunil have performed in different Sangeet Festivals all over India, for Shehnai- Jaltarang & Tabla duet since last 20-22 years and bagged so many awards and to continue the heritage for next generation to keep the art alive. [1]

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[1] Excerpts taken from interview of gaekwad brothers /10-7-2012
Baburao Sakharam Karnik, came in Baroda, in 1930, and took admission in Gayan Shala of Baroda to learn Dilrooba. Besides principal of Gayan Shala Shri Hirjibhai Patrawala, taught him Dilrooba in private tuition too. From this Shri Baburao got an idea to start separate music class. He established, his private music class named “Aroonoday Sangeet Class” in 1939, located in Dandia Bazar, near Lakdipool opposite Fadke Engineering. He trained, almost 2000 students, in this institute.

He used to manage the working of the class very systematically. There were separate rooms for teaching Male and Female students, Regular attendance in registers, accurate record of fees, received from students, fixed place for keeping different instruments, definite time for starting and closing the class. Systematic and cleanliness, in all workings of classes was the specialty.
He used to teach, Dilrooba, Harmonium, Flute, Violin, himself and for teaching Tabla, he has appointed Tabla players, in his class. Well known music director Shri Shriniwas Khale, had taken initial training of music from this class only.

He had many disciples out of which some are as follows: - 1) Smt. Rajani Kulkarni- Dilrooba, 2) Smt. Jyotsna Date-Violin, 3) Sudha Sule-Violin, 4) Rajani Nene- violin, 5) Kunda Fansalkar- Violin, 6) Shri Prabhakar Date- Tabla, 7) Shri Vasant Bhonde-Flute, 8) Sau. Ranjana Pradhan- Jaltarang. From 1955, the institute, got approval for examination centre of Bhatkhande University of Lucknow. Those days, around 35 students from this class passed the “Sangeet Visharad’ examination.

Baburao Karnik, was not conducting the classes, just for the sake of running it, but used to pay full attention over the students. He was sporty, loving, helpful and transparent natured person. He thought music to small kids, in simple language and with full of love in his heart. He was a very peaceful person, never got angry, and made the students feared. His students always bow down against him not simply because of a teacher, but also because of qualities like punctuality, honesty, cleanliness, humbleness, respectfulness etc. in him.

Baburaoji, always wish to do something new for his students. He used to form an orchestra of his students, play it the marriage ceremonies, and distribute all the money among the students, earned from the programmes.

On the occasion of “Guru Purnima, students of the class used to celebrate the function. The students used to worship him, by touching his feets and offering him Guru Dakshina (presents), with great respect.
Similarly on the occasion of Dashahara festival the students use to worship the instruments.

Baburao Karnik, helped in every social function. Those days learning music was considered to be of lower value, than other education, in the society; and the student who was dull in other studies, would learn music. Baburao taught the students in other education along with music and removed this concept from our society. People had no objection, in sending their small daughter alone to learn music, at Baburao’s music class. This indicates the pure character of shri Baburao Karnik.

Such a legendary and genius musician, who spent his whole life to propagate and expense the music, left this world for heavenly journey on 24/4/1971. [1]
Pandit Madanlalji Gangani, the legendary Tabla artist needs no introduction for he was a class of his own, who devoted his entire life to music. His every breath was with music, his philosophy of life was connected with music and his immense service to the world of music will be remembered by one and all.

He obtained his training under the able guidance of Tabla Guru Pt. Hazarilalji of Meerut and higher education from Ustad Habibuddin Khansahib. He introduced life into the Sangeet Samaj, Meerut, taught at the National Music College, Meerut and Rajkot Sangeet Natak Academy for about 7 years.

He has received awards from various organizations and from the Rajasthan Government.

During his later years he gave his valuable services to the Maharaj Sayajirao University for 32 years. At the same time he gave recitals and demonstration at various organization and Universities.

Pt. Sundarlal Gangani is a Brother of Lt. Pt. Madanlal Gangani. He is also a wellknown tabla artist, but he is playing kathak items on tabla.¹

Pt. Madanlal Gangani with Shri. Panse

¹ Excerpts taken from interview of Shri. Rajesh Gangani/4-3-12
Pandit Narayanrao Patwardhan was a son of Pt. Vinayakrao Patwardhan. He came to Baroda to work with Music College and then lived and settled here forever. He resided at Ambica Apartment at Dandiya Bazar.

All over India he was known as scholar of classical music. While working with Music College he was actively associated with many organizations working towards development of classical music. He was also president of Gandharva Mahavidyalaya, Miraj.

He always gave importance to singing style of ‘Gharana’ and regular ‘Riyaz’, in classical singing. According to him every ‘Saadhak’ must do ‘Swar Sadhana’. Even after his retirement, he continued his ‘Riyaz’ daily for five to six hours. He had a very deep knowledge of ‘Gharandaj Gayaki’ (singing style of Gharana’) as well as traditional ‘Bandish’

He strongly believed in ‘Guru-Shishya Parampara’. He trained many well known singers (students). Many of his recordings are aired on All India Radio till date. Not only in India have he also performed all over
the world. On Tabla he was accompanied by Shri Ajay Ashtaputre, Shri Shrikant Phatak, Shri Chandrashekhar Pendse, Shri Rahul Bhagwat and Shri Nandkishor Date.

He has a special place in the world of music in Baroda.\[1\]

\[1\] Excerpts taken from interview with Pt.Narayanrao Patwardhan/1994
On Tabla Shri. Bal Marathe

Bal Marathe is a well known name in the classical music circle of Baroda. He was/is an extra ordinary Tabla player. His father Late Shri Vishnupant Marathe [had a chemist shop] was an owner of a pharmaceutical firm. He was very much interested classical music. So he used to meet every artist personally coming to Baroda. He used to organize music programmes. The artists used to stay at his residence. So, their family always had an atmosphere of classical music.

Shri Bal Marathe started taking lessons of Tabla at a young age of 8 years. He took his Tabla lessons from Ustad Imamali. Ustad Imamali was an extraordinary Tabla player who always accompanied Ustad Faiyaz Khan in all his classical music concerts. In 1958 Bal Marathe came in contact with Pandit Vasant Achrekar. Pandit Achrekar was India’s top most Tabla player, he had trained Bal Marathe in Tabla playing.

He had accompanied few more well known musicians like Pandit Bhimsen Joshi, Pandit Ram Marathe, Pandit D.V. Paluskar, Pandit Balavraj Rajguru, etc. Which is very very remarkable.
Legendary personality in the field of Music & Marathi Sangeet Drama

Shri Balgandharva was present in the thread ceremony of Balasaheb. Those days Balgandharva, used to visit Baroda, very often when Balgandharva was attacked by paralysis, a famous Dr. Kirtane started treating him, because Dr. Kirtane was fan of Balgandharva. He called Balgandharva to Baroda, for treatment and made necessary arrangement for his stay at his own house. During his stay at Dr. Kirtane, Balgandharva used to practice every evening, and required one Tabla accompanist. That time Balasaheb Marathe got an opportunity to go there and accompany stayed in Baroda, for a period of about two months Balasaheb accompanied him on Tabla.

While remembering the past of classical music, he said classical music has changed in the city over the years as the people do not arrange classical music program is similar way so, we do not get to hear good programmes of classical music.\[1\]

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[1] Excerpts taken from interview with Shri. bal Marathe/10-3-2012
Memory of swarvillas

Memory of swarvillas
Letter address to Shri. Bal Marathe by Great Vocalist Bal Gandharwa
Laxmanrao Date:

Shri Laxmanrao Date was a well known Tabla player as well as a good teacher from Baroda. His tenure in Baroda was approximately during 1940 to 1967. He was not only a good Tabla player but also a wonderful human being. To mention some of his main students are Shri Prabhakar Date, Shri Ravindra Nikte etc.

He conducted Tabla class in a very small house. Regular Musical concerts were conducted at his place during ‘Kojagiri Poornima’, Holi and Paadva (Hindu New Year). In music circle of Baroda his name will always remain a recognized one. He has a special place in the heart of music lovers of Baroda.¹

¹ Excerpts taken from interview of Shri Prabhakar Date/12-4-2012

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Rambhau Vasht:

Shti Rambhau Vasht was also a well known Tabla player of Baroda. He contributed a lot for the development of music in Baroda. He was not only a good Tabla player but also a good teacher. He did a lot of promotion of Tabla in Baroda.\[1\]

[1] Excerpts taken from interview of Shri.Prabhakar Date/14-4-2012
Pandit Raghunath Potdar, born on 20th August 1929, in Bedag village, in Miraj Taluka, dist. Sangli, where the great maestro Pt. Balkrishnabua Ichalkarajikar was born.

He took his basic training in music, from his father Dhondappa Potdar. He did his diploma in vocal, in 1953 from The M.S. University of Baroda (Music College).

During his diploma education, he was trained by Ut. Gulam Rasool Khan, Pt. Madhusudan Joshi, Pt. R.D.Nigoskar and Pt. V.R. Athawale, all from Agra Gharana.

After his academic qualifications, he was fortunate enough to receive training and guidance of Kirana School of Gayaki, for which his voice culture was suitable, and received guidance from Pt. Basavraj Rajguru,
Pt. Bhimsen Joshi, and Pt. Mallikarjun Mansoor. He was AIR artist since 1949 and his several programmes have been broadcasted.

In 1954, he had participated in a music conference held at Baroda, wherein many veteran vocalists like Ut. Amir Khan, Smt. Jyotsna Bhole were invited for performance. He performed, in a conference held at Bhavnagar in 1959. In 1974 he was felicited by “Bhartiya Yuvak Mandal” in their conference titled as “Meet the Artists of Baroda”. In 1975 he had performed in the music circle “Raag Ranjan” headed by Mrs. Nirmala Gogte and Begum Parveen Sultana and he was highly appreciated. In 1986 he was invited by “Youth and Cultural Services Deptt.” of the Govt. of Gujarat, at Patan in Mehsana District. In 1989 he had performed in the “Badlapur Sangeet Sabha” in Maharashtra.

He received knowledge and guidance from many great masters like Pt. B.R. Deodhar, Pt. Jagannathbua Purohit, Pt. Yashwantbua Purohit, and Pt. V.R. Athawale. He was lucky enough to accompany his Guru Pt. Basavraj Rajguru at the conferences held at Jalandhar, Amritsar, Pune, Sangli, Bombay, and Dharwad etc.

It is a matter of pride, that some of his disciple viz. Maharaja Ranjitsinhji Gaekwad of Baroda, Smt. Shubhada Paradkar, Smt. Geetaben Desai, Smt. Shalan Sarpotdar, Smt. Pratima Baxi, Mr. Ravindra Nikte (AIR Baroda staff) are in the position to perform independently.\[1\]

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[1] Excerpts taken from interview of Shri.Kaushik potddar/12-6-2012
Pt. Raghunath potddar falictaion

At Music Concert With Shri.Ranjitsinh gayakwed
Laxmikant Bapat started studying Music at the age of 10 on Gayan Shala. There was diploma course only. Education was free. I was getting Rs. 2/- per month as scholarship. I passed Diploma in 1950. I became Radio Artist in classical vocal in 1952 at the age of 19. I heard Pandit Bhimsen Joshi in 1952 in Laxmi Krida Mandir Pune., The programme started with my classical vocal. I joined College of Engineering Pune in 1952. I passed BE in 1955. It was the centenary year of Pune Engg. College. I started then Engg. Classes in Baroda.

I have passed LLB and I have practiced as an advocate also. I have passed M.Mus in 1965. I got PhD in music in 1982 and was the first PhD(music) in Gujarat. I conducted classes for 25 years and served as
Lecturer in Vocal Music in Music College for 10 years upto 192 when I retired.

Pandit Bhimsen Joshi has accepted me as his disciple and the Ganda Bandhan Vidhi was celebrated on 20-9-1964. I visited Panditji’s home in Pune many times. I had interested in social activities like Veer Savarkar Taalwadya Prasar Kendra. My Guruji Pt. Bhimsen Joshi visited my house many times. Some honorable persons who visited my house were Vidya Vachaspati Balshatri Haridas , Brahmachari vishvanathji, Mosurashram, great writers like P.B Bhave, S.N Navare, Balarao Savarkar etc.Pt. Jitendre Abhisheki, Pandit Ramdas Kamath and many other musicians.

My music practice, programmes and social was due to kind co-operation of my wife Mina who is a scholar and a musician of honour. I have taken Vaidic (Vedas) education for eight years from Dongre Guruji which helped me in understanding Sanskrit Literature.¹

Mina Bapat

Her father Damuanna Kanitkar was highly interested in music. Mina passed her Diploma in Vocal at the age of 13. She got first rank in Radio competitions and was, therefore given a chance to perform in All India Music Conference at Ahmedabad. She gave her recital at Rishikesh in the Ashram of the great Swami Shivananda who honored her with the degree of ‘Sangeet Jyoti’ at the age of 13. The great musician Hirabai Badodekar was also honored by the same degree Sangeet Jyoti by Swami Shivananda in the same year luckily. Minaxi passed B.Mus

¹ Excerpts taken from interview of Shri.laxmikant bapat/14-6-2012
degree of M.S. University in 1st class in 1963. She is highly expert in ‘Thumari’ and has taught too many students. Vaijayanti her daughter won central govt. & student scholarship and studied for two years from Dr. Prabha Atre.

We had been to Pune to attend Thread Ceremony of Jayant, elder son of Pt. Bhimsen Joshi. There we heard Dr Prabha Atre for the first time. Minaxi was highly impressed by Prabha Atre’s style. Mina started practicing. Just after two years she performed in Swami Gandharva Mahotsav, Mina presented her Vocal in Prabha Atre’s style so perfectly that Mr. Deshpande wrote letter to Prabha Atre saying, ‘Mina Bapat from Baroda presented your style very nicely. We then received letter from Prabha Atre saying, ‘Would you like to receive an uninvited guest? We were highly pleased; we invited her with a request to accept Mina as her disciple. She accepted and Ganda Bandhan Ceremony took place at our home and Mina became an authorized disciple of the great musician Dr. Prabha Atre.’[1]

Prof. Vasant Ranade is one of the knowledgeable violin players of India. He came to Baroda in 1972 for servicing in Music collage, before that he was service at Khiragrah in Indira kala Visawavidhyalaya.

He came to Baroda in 1972, and join Music collage, after that he settle down in Baroda. He work as professor at music collage, in last days of his service he work as a dean in the collage.

He is very knowledgeable violin player, he teach very well in his class, he is also a good performer. He gave many programmes in India. He is very much knowledge in old bandishes of all ragas. He is also a good composer, he compose many bandishes. Pt. Bhimsen Joshi, Pt. Shrikant Despande, Pt. Suresh talwalkar, Pandita N Rajam musician like theses also salute him for his knowledge of bandishes.

He teaches his students very well. He teaches them in very easy and with good understanding. Students like is teaching style. He has many students in Baroda. Some of them are Shri. Vibhas Ranade, Shri. Pradeep Marjani, dr. Kirti Sahay etc. [1]

[1] Excerpts taken from interview of Prof. Vasant ranade/12-6-2102
Padmakar Joshi was born in 1935. His family was always fond of classical music. From his childhood he used to learn and practice playing Harmonium from his father. Later during 1953-54 he took admission in Music College. For Diploma at that time he learnt from Shri Madhusudan Joshi. He completed his diploma and remained in touch with music throughout his life.

He would like to share one of his unforgettable experiences with Joshi Master. At that time he was only 8 to 10 years old. In one of the Bhajan, he was playing Harmonium. Then he had to sing one Bhajan. The Harmonium player to accompany his did not reach on time. So Padmakarji got a chance to play Harmonium with him. Since then Joshi Master and Padmakarji had enjoyed (Guru-Shishya) teacher-student relation till the end.

According to Padmakarji in music Riyaz and devotion towards your 'Guru'-teacher is very important. If you follow and remember what all is
thought by your Guru-teacher then only we actually learn music or get a proper knowledge of music.

At the same time he feels sad about one thing, from Baroda since last 25 years. Not a single musician has come up on a national level. He feels that for this the craze for Garba and light music is responsible. This definitely harms the classical music. The Classical Music is art for the soul. And it has to be enjoyed as it gives divine happiness to everyone.\[1\]

\[1\] Excerpts taken from interview of Shri.Padmakar Joshi/13-5-2012
He is Baroda’s one of the best musicians. He is not only a kind hearted but also a well known classical flute player. He started taking flute training at a very early age.

During his school days he used to play ‘Pawo’ a vertical style of flute in the school band. Then he started taking his further flute lessons from Shri Vasantrao Bhonde. But Shri Bhondeji also played vertical flute, so he went to Bombay to learn classical flute, which is played horizontally. There he came in contact with Padmashree Vijay Raghav Rao. He took his further lessons in flute from him. Then he returned to Baroda. He also took lesson from well known Violin player Shri Vasant Ranade of Baroda.

Shri Pradeepji gives tremendous importance to regular Riyaaz (practice). He does his daily Riyaaz without fail. According to him small
concerts 'Baithaks' should take place on regular basis, which gives an artist a confidence and helps him to perform better and brings improvement in him.

He gave lots of performances in India as well as all over the world.

ACHIEVEMENTS

- "Surmani" Title, awarded by Sur Shringar Sansad, Bombay in 1975.
- Selected by Government of India empanelment in ICCR'S Reference Panel of Artists to Depute foreign countries
- Performed in a National Programmes of ALL INDIA RADIO, Delhi; viz. Tuesday Night Concerts, Sunday Night Concerts, etc.
- Performed in the European countries like SWITZERLAND, ITALY, GERMANY, SPAIN, AUSTRIA, FRANCE, in the Festival of Music, during May-June.[1]

[1] Excerpts taken from interview of Shri.Pradeep marjani/6-5-2012

In Photo on Flute Shri.Pradeep Marjini, violin-Shri.Neelkanth Ghanekar, Tabla-Shri.Arvind Dighe, Standing-Kum.Pratibha Pandit
With Ghulam Ali Shri. Pradeep Marjini

With Pt. Hariprasad Shri. Pradeep Marjini
Pratibha Pandit was great exponent of Bharat Natyam Dance in Baroda. But, she dedicated her whole life to Folk Dance. She visited her number of foreign countries for folk dance programmes. She started an institute named “Kedar Art Research Foundation.” She was associated with all the classical music institutions of Baroda. She was always prepared to help other institutions along with her presence in all the programmes held in Baroda.[1]

[1] Excerpts taken from interview of Shri.Ashok Pandit/11-3-2012
Ramakant Sant, an ‘A’ grade artist of the All India Radio belongs to a family of musicians. They have been traditionally playing Shehnai and Violin. Baroda has a great tradition of Shehnai players. He however, follows his Nana Shankarrao Gaekwad’s Gharana of Maharashtra where Shehnai playing has an altogether different musical connotation. It is quite different from the Benaras (Poorbi) Gharana. They lay emphasis on Gaiki Ang and have a unique mixture of Abhang and Khayal Gaiki which means more of ‘murkis’ and fast tans. The elaboration of a Raga shows a difficult blend of Laykari. The embellishments are fast and very musical. The bandishes are also prominently emphasized. The Ragdari with all its nuances in Sant’s forte.

Ramakant Sant has given both Shehnai and Violin recitals all over the country as a nationally recognized artist. He was selected by the ICCR (Govt. of India) to teach Shehnai at Georgetown, Guyana in the West Indies where quite a few of his disciples are now playing Shehnai. He was invited to play Shehnai in USA and many other countries of South America. Sur Singer Sansad of Mumbai conferred on him the ‘Surmani’
Ramakant Sant was invited to perform in the National Programme of Music of the All India Radio in November 1985 in the presence of an appreciative audience.

A very respected artist of both Shehnai and Violin, Ramakant Sant is now very much involved in teaching both Shehnai and Violin and is broadcasting many talented disciples.

ACHIEVEMENTS:

1. He has performed in India and out of India at U.S.A. (New York, New Jersey, Switzerland, Texas, Houston) U.K. Canada Etc. Violin and Shehnai recital.
2. In India at Udaipur ‘Maharana Kumbh Samaroh’.
3. At Pune in memory of “Shankarrao Gaekwad” (Shehnai Vadak).
4. Tana Ree Ree by Gujaray Government Cultural Department.
5. Pandit omkar Nath Thakur Festival at Valsad.
7. Played Violin and Shehnai recital at Baroda.
8. Karnatak Sangh at Matunga, Mumbai.
9. The finest recording was produced by India Archieve music Ltd., New York. [1]
One of the leading name, in the vocalists of today's young generation, who inspired to establish the 'Kulgaon Sangeet Sabha', is Shubhada Paradkar.

Earlier, she learnt vocal from Pt. R.D. Potdar and acquired the style of Kirana Gharana. Then she did her graduation in music from Music College of Baroda, within five years. During graduation, she also has been taught the style of "Agra Gharana" from Pt. Madhusudan Joshi. She did her master degree from S.N.D.T. College, in music subject. Further, she gained the styles of Gwalior and Jaipur Gharana, from famous Violinist and singer Pt. Gajananrao Joshi, for over eight years, gap in learning.

Shubhada Paradkar, has performed at the big cities like Banglore, Hubli, Delhi, Nagpur, Hyderabad, Indore, Aurangabad. Over and above, she also performed her music on Akashwani and Television. Rhythm House Bombay, has released one, audio recording for her.

She sings semi-classical music such as Tappa, Thumari, Kajari, equally well, along with classical music. At present she is taking lessons from Pt.
Babanrao Haldankar. She has created her special style of singing, out of the varieties from three gharanas.\[1\]

[1] Excerpts taken from interview of Shri. Prabhakar date/17-4-2012
Born in 1923, in Karnataka, Mysore State. His uncle and father were wrestlers in ‘Vajra Mushti’ type of wrestling, in Mysore State. Afterwards they arrived in Baroda and joined the court of Gaekwad. After 1948, they were relieved from the court as the wrestling was declared illegal; and prohibited. Then the Sagar brothers got educated and start servicing.

In 1956, Vasudev Bhai learnt in ‘Vyayam Vidyalaya’ at , passed the Diploma in first class. Besides he passed the Diploma in Music, at Music College, as he was music lover too.

He has given number of performances in Sitar, Flute, Harmonium, and has also sung so many Bhajans, Light Music and Gazals in his lifetime. At present he is running a music class named “Narayan Sangeet Class”. He has trained so many students in music, which includes Dr. Bipin Shah, Dr. Dhirubhai Shah (Chhani), Dr. Subhash Kadam, Amitaben Patel (LMP), Induben Dave (Tata Textiles).
He has released his album of music named “Jay Bajrang Bali” in 1999 (audio cassette) and in 2009 “Jeevan Sandhyani Abhilasha” - a Bhajan Cassette, being sung by his disciples – friends Shri Atul Purohit, Atul Bhatt, Kaushik Mistry, Raju Joshi etc.

He is going to complete 90 years of age, on 17/11/2012, and passing the life happily. He is still confident in his life and pray god, that he could do many more, good things, in coming future.\[^{[1]}\]

\[^{[1]}\] Excerpts taken from interview of Shri. Vasudev Sagar/14-7-2012
5:32 Shri Vijay Kumar Sant

Pt. Vijaykumar Sant, an international celebrity in the world of music, hails from a family of musicians residing in Gujarat. Following the conventions of the Guru-Shishya Tradition of Music Education in India. Pt. Vijaykumar received his first talim or musical training at the feet of his father Pt. Gangadhar Sant, a renowned Shehnai & Violin Player. Making a landmark in the field of music, Sant family has their own style of playing the instruments thus creating a “Sant Gharana”.

His maternal Grandfather, Shri Shankar Rao Gaekwad, was a celebrated Shehnai Player to whom belongs the credit of making the first ever Gramophone Recording of the well-known doyen of the instrument, Ustad Bismillah Khan. Besides being an extraordinary and eminent artiste, Vijaykumar Sant is also having a brilliant academic career: gold medal for M. Mus from M.S. University in years 1972-74, are feathers in his cap.

Through knowledge of practical and theory of music makes him a perfect and an ideal teacher. His chief disciples are Shri Vishwas Sant (Sitarist) and Shri Ashish Sant (Vocalist) who is panditji’s Sons and future artists, representing Sant Gharana. Pandit Vijaykumar Sant own identity lies in his own style of playing the instrument and rendering the raga which has created its own way, apart from the path made by Pt. Ravi Shankar and Ustad Vilayat Khan. His style of playing is a unique combination, incorporating elements of his firmly in the Gayaki tradition of classical vocal music.

He has a special style of playing his Instrument with gayaki Anga (Singing Style) with a Heart touching aalaps and an ability to play different Intricate and astonishing Tana’s.
*Educational Qualification

Diploma in Sitar, M.S. University, 1967

B.Mus from M.S. University, 1972, 1st Class.

M. Mus from M.S.University 1974, GOLD MEDALIST with 1st Class 1st, Distinction

*Awards & Achievements

M.Mus-Gold medal from M.S.University, 1974

National Scholarship for two year – 1972 – 1974

Sur Singar Samsad of Bombay awarded him the “Sur Mani” title in 1980.

Was placed first in the “Pandit Omkarnath Music Contest” sponsored by Gujarat Rajya Sangeet Natak Academy.

“A” Grade artist of All India Radio.

*Teaching Experience

Was appointed as Sitar Teacher at Bhartiya Vidya Bhavan’s Cultural Institute, London in 1985-86.

At Present giving his services as a principle at College of Music and Dance, S.P. University, Vallabh Vidyanagar Gujarat.\[1\]

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[1] Excerpts taken from interview of Shri.Vijaykumar Sant/23-4-2012
A leading Harmonium player, Jayant Bhalodkar hails from Gujarat, a state of the Indian sub-continent having rich cultural heritage, it is always a delight to watch and listen to Bhalodkar harmonizing musical chords with the artist as well as the audience at musical concerts.

He has inherited love and flair for music from his father and uncle. He has undergone intensive guidance from Late Govindrao Patwardhan.

Jayant Bhalodkar has evolved an imaginative and unique style of playing the instrument. His are lies in accompanying in flawless manner. His fingers move with delicacy, sensitiveness and rhythm to set the tone and mood.

One of the most sought after harmonium players at present in India, Bhalodkar has played at many concerts and music festivals all over the country accompanying such well known artists like:

- Ustad Rashid Khan (Calcutta)
- Shri Sanjeev Abhyankar (Pune)
- Smt. Veena Sahastrabudhe (Pune)
- Kum. Aarti Anklikar (Mumbai)
- Kum. Shweta Zaveri (Ahmedabad)
He has given solo performances in France, West Germany, U.K.,

He is an accredited artist of All Indian Radio, Television and Gujarat
Sangeet Nritya Natak Academy.

Ustad Niyaz Ahmed Khan (Mumbai)

Ustad Unus Hussain Khan (Mumbai)

Ustad Gulam Mustafa Khan (Mumbai)

Late Vasantrao Deshpande (Pune)

Dr. Prabha Atre (Mumbai)

Smt. Kankana Banerjee (Mumbai)

Smt. Ashvini Bhide (Mumbai)

Smt. Sumitra Guha (Calcutta)

Rajan Sajan Mishra (Banaras)

Maestro—Jayant Bhalodkar passes away, Thursday, May 27, 2010,
Prashant Belwalkar
May 19, 2010 would be remembered forever by the music lovers of Auckland as the day when we lost the foremost Samvadini (Harmonium) player of our era. Jayant Bhalodkar, hailing from Baroda, and living in Auckland for the past 8 years breathed his last on this day at 1.30 am. His end came swiftly after a period of brief illness. He is survived by a son (Sameer), daughter-in-law (Mruga) and a grand daughter (Tanvi). His only daughter Seema was also by his bedside during his last hours as she had flown down a week before from India.

Jayant Bhalodkar, an authority on Samvadini, had the privilege of getting guidance under the legendary Samvadini player, Govindrao Patwardhan, the finest player of Samvadini and Natya sangeet.

Originally from Baroda in Gujarat, music ran in the family. He inherited the family legacy of music from his father and his uncle, both noted musicians in their own right. He pursued a master’s degree and achieved ‘Sangeet Visharad’ in Flute. Health problems forced him to switch to Samvadini. Baroda had been a hotbed of music thanks to some excellent patronage that was received in the region to the musicians. He was lucky to meet many luminaries who helped him achieve success in his field.

Dr Sudhalkar (Baroda) introduced him to Govindrao Patwardhan, who immediately saw potential in him and took him under his guidance and taught him all about Natya sangeet. Listening to the legendary ‘Bal Gandharva’ and Govindrao was a lesson in itself and he had the privilege of attending several such sessions.

He was an arts graduate, who preferred voluntary retirement to focus on a music career. He was the only ‘accredited’ Samvadini player for the All India Radio in Gujarat. His book on ‘Samvadini’ is the first and only reference book on Harmonium in India. It has all the basic ingredients that are required for reference books!
He kept himself occupied with his interest in music and was instrumental in spreading this in New Zealand as well. He had played at ISKON festival, shows for Migrant Heritage Charitable Trust Inc, Auckland Marathi Association. He also had the privilege of accompanying Smt. Basavi Mukherjee of Shantiniketan as well as Maharaja Ranjitsingh Gaikwad of Baroda, himself a well known singer, in New Zealand. He also conducted workshops on Samvadini with other instrument players like Lester Silver, Basant Madhur, Satish Sharma, and Suresh Bhana.

His only unfulfilled ambition was to hold a "National Samvadini sammelan" in India. It has been my privilege to meet Jayant Bhalodkar and listen to him harmonising musical chords with artists as well as audience at the musical concerts. He awesomely stroke chords by producing melodious 'Sur' with flawless precision, his fingers moved with delicacy, sensitivity and rhythm. The Indian Classical Music circle will miss him a lot.

Tributes were paid to him at the Garden of Memories by Satish Sharma, Suresh Bhana, Harish Khatnaur, Sandhya Gogtay (Auckland Marathi Association), Senior Citizens group, ISKON among others. Each one had a touching story to tell about his musical knowledge and how he touched their lives. All will miss the great depth and knowledge that he possessed in Classical music. However, his legacy will live on through the efforts of Might . We wish the best for his family in these difficult times. [1]

[1] Excerpts taken from interview of Shri.Chintamani Bhale and suresh B./4-3-2012
Book on Harmonium By Shri. Jayant Bhalodkar
5:34 Shri Dinkar Kothari:

Shri Dinkar Kothari is one of the best students of Pt. Madhusudan Joshi. He was a very good singer and he dedicated his whole for music. He also played harmonium very well. He has performed in many cities of Gujarat and Maharashtra. His both the sons Shri Hemant Kothari and Shri Devendra Kothari are very active in the field of music.¹

5:35 Shri Hemant Kothari:

Shri Hemant Kothari is famous in Baroda as ‘Kala Guru’. He is a very good singer. He continued his study on music; He also does a lot of ‘Riyaaz’ regularly. He has taught and trained many students. He learnt music from his father Shri Dinkar Kothari as well as Pt. Madhusudan Joshi. He has achieved a degree in M.P.A from Music College. He runs a classical music centre from his house. He has given performances of classical music all over India. Now-a-days he is doing a study on ‘Music Therapy’. He is a main person behind the DMRCM organization.²

¹ Excerpts taken from interview of Shri.Hemant Kothari /22-7-2012
² Excerpts taken from interview of Shri.Hemant Kothari/22-7-2012
5:36 Shri Devendra Kothari

Shri Devendra Kothari is a very good harmonium player. He has taken training in classical music from his father Shri Dinkar Kothari. He has accompanied many well known artists on harmonium. He is also one of the important members of DMRCM organization.[1]

5:37 Shri Sudhir Vasaikar

He is one of the most talented and enthusiastic music lover of Baroda. He plays classical style. He had accompanies many well known artists on harmonium.[2]

[1] Excerpts taken from interview of Shri.Devendra Kothari/22-7-2012
[2] Excerpts taken from interview of Shri.sudhir Vasai kar/16-6-2012
5:38 Shri Ganpatrao Ghodke:

Shri Ganpatrao Ghodke first came to Shri Shrikant Muley’s house. In Baroda he took a degree in Tabla playing under Pt. Sudhir Kumar Saxena. He served his Guru really well and worked as a teacher in Music College. He had also performed on All India Radio. [1]

5:39 Shri Shrikant Muley

He took his training in Sitar from Music College of Baroda. He got a job as a music teacher in Music College itself. He is a very good Sitar player as well as a good teacher. Till date his ‘Riyaaz’ of Sitar is going on. [2]

[1] Excerpts taken from interview of Shri. Raju Ghodke/4-5-2012

Three Brothers 1) Late Shri Shashikant Nikte, 2) Shri Ravindra Nikte, and 3) Shri Shrinivas Nikte.

Baroda knows the Nikte trio, since five decades, each of them lovers of Indian Classical Music and Dramatics. Late Shri Shashikant, was famous actor in Marathi Drama and Films. Initially he got trained under Shri Yashwant Kelkar, a versatile stage actor and director. Later on he joined the National School of Drama (NSD) Delhi. He acted in several Marathi films & Dramas. He had performed unforgettable roles like ‘Madhavrao Peshwa’ in the drama “Hich Shreenchi Ichha”. He had shown his skill through the drama and a tragic climax at the end of drama, when Peshwe breathed last, in the temple of Lord Ganesh.

Unfortunately, he passed away at a very young age, but people still remember him for his valuable contribution in the field.

Shri Ravindra Nikte is an outstanding artist in the field of Indian Classical Music; He deserves an honor as great exponent in Tabla as well as in vocal. He is a very senior disciple of Late Shri Sudhir Kumar Saxena, under whom he has learnt tabla playing for solo performance and as an accompanist too.

Apart from Ajrada Gharana, he is expert in playing tabla of different Gharanas. He has accompanied lot many great artists and performed so many performances of tabla solo. He is one of the rare tabla & Pakhawaj players in Baroda, who can play in Bhajans &light in solo performances. He took his initial training from Late Shri Laxmanrao Date & Shri Rambhau Vashta.
Apart from Tabla performers, he is very good vocalist, and has learnt from Late Shri Bhimsen Joshi. Whenever we hear him performing “Sant-wani”, we simply remember Pt. Bhimsenji. He also shows some qualities of Pt. Vasantrao Deshpande & Shri. Haldankar, when he delevers Natya Sangeet & Bhajans. Today at the age of 70, we find him energetic in performing everything he wishes to perform.

Shri. Shrinivas Nikte is very fond of classical music. He took training from his elder brother, Shri. Ravindra Nikte. He performs tabla, as a solo player as well as an accompanist. He also sings Marathi Bhajans with his sweet voice.

Both the brothers are performing Tabla in Bhajans, since their childhood. They are the pioneer tabla players of this generation “Datta Bhakta Samaj” of Shri. Falanikar, known as expert in performing “Bhajan Programme” since, more than a century.[1]

5:41 Shri Nilkanth Ghanekar


Shri.Ghanekar in center with there students
He was a teacher in Music College in Violin Department. Recently he retired but still associated with Violin profession. He takes private tuitions of Violin. He is a degree holder of Tabla as well as vocal too. He played classical Violin very well. He had performed not only in India but also abroad also.[1]

5:42 Shri Madhukar Gurav

Shri Madhukar Gurav was a teacher of Tabla at Music College. He had been trained by Pt. Sudhir Kumar Saxena at Music College. He was an expert Tabla player. He had given solo performances only in India but also at abroad. He had also accompanied many well known artists in their performances. He died in the year 9th July 2004.

5:43 Shri Arvind Dighe

He was a very well known Sitar player of Baroda. He never trained himself under any Guru. He trained himself at Music College. After that listening to many performances he improved upon is performance. His idol was Pt. Nikhil Banerjee. He followed his style of playing Sitar. He had performed in India as well as abroad.\[^1\]

5:44 Shri Shriram Gadre

He is a disciple of Pt. Ram Marathe. He still works with Baroda’s Music College. He is a temporary lecturer over there. He has a very good knowledge of Indian Classical Music. He gives his performances all over Gujarat.\[^2\]

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\[^1\] Excerpts taken from interview of Shri Arvind dighe/1995

\[^2\] input of interview of Shri Shriram Gadre/23-6-2012
5:45 Shri Madhukar Pendse

He was one of the main students of Pt. Madhusudan Joshi. He is a scholar of (vocal) Indian Classical Music. He works with ‘Akashwani’.\[1\]

5:46 Shri Raosaheb Joshi

He was one of the main students of Pt. Madhusudan Joshi. He is also a very good vocalist and Expert at Indian Classical Music. He was very close to Pt. Joshi Master.\[2\]

5:47 Ms. Shubhada Desai

She is Pt. Madhusudan Joshi’s disciple. She was the teacher at Music College. She is retired from her job, but she does her ‘Riyaz’ regularly. She also guides aspiring students.\[3\]

\[1\] Excerpts taken from interview of Shri.chandrashekhar Pedse/7-5-2012

\[2\] Excerpts taken from interview of Shri.raju Joshi/12-5-2012

\[3\] Excerpts taken from interview of Ku.Shubhada Desai/23-5-2012
5:48 Mrs. Neela Kher

She is a disciple of Pt. Raghunath Potdar. She gives importance to daily ‘Riyaaz’. She used to do her ‘Riyaaz’ with H.H. Ranjitsinhji. She is also well known in Baroda as a music lover.[1]

5:49 Prof. Dwarkanath Bhosle

He was a professor at Music College in Vocal Department. He had contributed a lot to music during his tenure at Music College.[2]

5:50 Shri Nana Gurav

He was a father of Shri Madhukar Gurav. He was a well known Tabla player from Baroda. He was also a very good ‘Pakhawaj’ player. He resides at Baroda’s famous Nilkanth Mahadav Temple. Pt. Bhaskarbua Bakhale also resided in that same house.[3]

5:51 Pandit Ishwarchandra

Pandit Ishwarchandra had initial training in music from his parents. He came to Baroda in 1972 and completed Master Degree in Vocal from Music College. He had an opportunity and privilege to take training under great Guru of Bhindi Bazar Gharana Sangeet rasraj Pandit Shivkumar Shukla as Gandabandh shishya. He has been honored by many institutes. At present working as Dean and Head of Department of Indian Classical Music, Faculty of Performing Arts.[4]

[1] Excerpts taken from interview of Shri. Neela Kher/6-5-2012
[2] Excerpts taken from interview of Prof. Dwarkanath Bhosle/4-4-2012
Shri Ajayji had initial training from Shri Prabhakar Date. After that he took training under Prof. S.K. Saxena. He completed MPA from Faculty of Performing Arts. He had also completed Ph.D in music. At present working as a Prof. and Head of the Department in Instrumental Music. At Faculty of Performing Arts.  

[1] Excerpts taken from interview of Prof. Ajay Ashtaputre