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APPENDICES

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APPENDIX I

ACHARYA S.N. RATANJANKAR : THROUGH HIS PEN

(The Acharya had typewritten his own short biography which is being reproduced here)

I, was born on the 31st December 1900, in a middle class family of Bombay at Bhatwadi, Bombay. My father - Shri NARAYAN GOVIND RATANJANKAR was then an Officer in the Criminal Investigation Department of the Bombay Police. He had studied upto B.A. of the Bombay University, was personally a man of literary turn of mind and was passionately fond of music. Music and Poetry, English, Marathi and Sanskrit were his hobbies. He had learnt Sanskrit under the old system of Panini's Ashtadhyayi and Siddhanta Koumudi under the late Bheemacharya Shastri Zalkikar. He used to play on Sitar, having picked up the knack of Sitar playing from a book known as "Satari Chen Pahilen Pustak" and was a fairly impressive Sitar player. He had also made a comparative study of Hinduism, Christianity, Buddhism & Theosophy. For some time he was also a Member of the Prarthana Samaj of Bombay. He had his school and college education from the Elphistone High School & Elphiston College, Bombay. Our forefathers belonged to a village known as 'Ratanjan' and 'Jawalgaon' in the Barsi Taluka, in the Sholapur District of the Bombay Province. They were then known as Jawalgaonkar Kulkarnis and were Kulkarnis by profession. It was my father who assumed the surname Ratanjankar. Ordinarily surnames were not much in vogue in the old days of the past generation. A person was known by his own and his father's name. Hence my father was commonly known as Subhedar

Narayan Govind. My father himself was born in Bombay and spent all his life in Bombay. My mother, Mrs. Lakshmi Bai who was known in her father's house as Champoo Bai belonged to a family known as Kamlakar who were natives of a village near Bassein, District Thana, Bombay Province. She was rather of a delicate constitution and died at an early age of fortyfive or so, when I was about twelve years of age, in September 1912, on the Ganesh Chaturthi Day. Brothers and Sisters were ten in all, six brothers and four sisters. Two of my brothers and two sisters died in infancy. Of the remaining two sisters one died in 1916 at a mature age of about twentyfive years. Thus there is only one sister living now. Of the brothers, one, the eldest died in 1948 at the age of fiftythree having fallen a victim to the riots which took place in Bombay only for a couple of hours shortly after the news about Mahatma Gandhiji's ultimate sacrifice, on January 30, 1948. Thus today we are living three brothers and one sister. My sister is two years elder than I and the brothers are younger.

I am the 7th child of my father. My full name is SHRIKRISHNA NARAYAN (son of) RATANJANKAR. Like my mother, I am a person of delicate constitution. But music has sustained me and kept me ever cheerful and happy throughout these 57 odd years of physical weakness.

I owe my first debt of gratitude for whatever bliss I have enjoyed from music to my father, who, having as it were, not been able himself to satisfy his thirst for knowledge and practical attainment in Music to the extent he wanted led me to the gate of the fairy land of music and made his and my life happy.

I was seven years of age when my father engaged one Krishna Bhattji Honawar, a Kanara Saraswat Brahmin who was an expert music teacher especially in initiating a student in the basic principles of the art to train my elder brother and myself in music. Shri Krishna Bhattji was a pupil of the late Kale Khan of Patiala. My father gave strict orders to the teacher to give a thorough grounding in Swara Jnyana to us, and never both over teaching us any musical compositions before we were fully trained in the musical consciousness. My brother could not continue long in his musical training. I being a small child, then had nothing like a choice and had to stick on, though I would not have hesitated to play about were I allowed to do so. Ordinarily all small children possess sweet and flexible voices and I had my full share of this God's gift. My Guru Krishna Bhattji trained me thoroughly in the Swara and scale exercises so that within six months' time I was able to sing and distinguish between all the swaras, Teevera and Komal of Hindustani Music and also to appreciate and reproduce by voice even the microtonic shades of pitch in between the Swaras, could name the pitch of any musical sound produced any where within hearing, say a motor horn, a railway engine whistle, a bell, a hawker etc. in relation to the Basic Notes (Sa) of my Tambura. Yet, the Swara and scale exercises were continued in more elaborate and complicated forms for another six months. It was only after having spent a full year on Swara Jnyana alone and acquired a complete control over the Swaras that my Guru started teaching me the closed forms (Musical Compositions) of Hindustani Sangeet such as Surawat (Swaravartta) (Tala-Baddha Sargam),

Dhrupad, Tarana, Khayal etc. This continued for a further period of six months. Having acquired a thorough Swara- Jnyana I could easily pick up quite a large number of Chizas (Classical compositions of old past masters handed down in the traditions of professional musicians) from my first Guru. My second Guru in music Shri Anant Manohar Joshi of Aundh (Satara District, Deccan) the recipient of the President Award in 1955 soon followed in 1908, having been engaged by my father under advice from some of his music listener friends Shri. Anant alias Antu Bua taught me for about a year and half, say till the middle of 1910. Just at this time the late Vishnu Digambarji or Vishnu Bua as he was known then came from Lahore and settled in Bombay, having opened the Gandharva Maha Vidyalay at Badam Vadi, a professional musicians' locality to the East of Kennedy Bridge in Bombay. My father having been fond of music and as such having heard the reputation of Vishnu Bua as an impressive practical vocalist soon got in touch with Vishnu Bua. The Bua Sahib used to hold weekly demonstrations of music at his Gandharva Maha Vidyalay just to popularise his school of music and in general to create a taste for music among the general public of Bombay. My father used to attend these demonstrations regularly and some times he used to take me also there to hear the music. There is no doubt that Vishnu Digambar was gifted with a very powerful and tuneful voice and he had cultivated his voice very well. A pupil of late Balkrishna Bua of Ichalkaranji who was himself a very popular and recognised Gawaiya of his time, Vishnu Bua was a well trained musician and so long as he kept up his style of the classical (Ragadari) tradition of his Guru did full justice to the Gharana and earned a great reputation in the field of practical music. Gifted with a sweet and thoroughly impressive voice which he himself cultivated further by hard practice the Bua Sahib was easily among the foremost gayaks in those days. Added to his practical ability in music he seems to have possessed a good capacity for organisation and by his thoroughly disciplined behaviour and decent ways of life he soon made his Gandharva Maha Vidyalay a very popular institution of music. Vishnu Bua was an occasional visitor to our house during the time that I was under training of Antu Bua who also is a pupil of the late Balkrishna Bua and as such a fellow student of Vishnu Bua. Vishnu Bua used to suggest to my father that I should join the Gandharva Maha Vidyalay. One day my father agreed to put me in the Gandharva Maha Vidyalay on condition that Vishnu Bua should himself give me a special training. I was one day sent by my father to get myself admitted into the Vidyalaya.. But unfortunately Vishnu Digambarji was too busy with his work and worries of managing the school and could not get time to train me. As a result my father had to stop my attending the Vidyalay the very next day and continue my training under Antu Bua.

I learnt many good Khayals and some Taranas from Antu Bua till nearly the end of 1910.

Just at this time my father suddenly fell ill with a rather serious type of chest complaint as a result of which he had to retire from service. He got well by and by but this sudden change had a serious effect on the economic condition

of the house. My father had to take the family to Poona which compared to Bombay was a much cheaper place in those days. My music lessons had to be stopped. Apart from the financial strain my mother's illness of which she ultimately died in 1912 as pointed out above was in no small measure a cause of much worry and anxiety to my father. He was in no mood for music. My Tambura and Tabla and music lessons were all hustled out and it was a very meek and quiet family that shifted to Poona. My mother was in bed, a permanent invalid, a poor cripple with rheumatic limbs a source of much uneasiness and anxiety. As it were this was not enough trial for us my father fell ill again with the same complaint. We had again to return to Bombay for medical treatment for both my parents. My father once more recovered from his illness and lived for over 20 years after that. But my poor mother died in 1912. We returned to Bombay in the middle of 1911. In the meanwhile Shri Antu Bua had also opened music classes in Bombay and when we returned from Poona I was asked by my father to attend Antu Bua's classes. I used to go to these classes occasionally. It was at this time that Antu Bua's son Shri Gajanan Rao Joshi was born. I cannot say that I derived any benefit from the classes of the Guru Samartha Gayan Vadan Vidyalay of Antu Bua. I used to go there, if for any thing, just to keep in touch with music and to brush up whatever I had learnt during the four years before this.

It was in 1909 when my lessons at my home in Bombay were in progress under Antu Bua's tuition that I had the privilege of seeing the late Pandit - Bhatkhandeji. A friend of my father's by name Shankar Rao Karnad, a lawyer and a keen student of Music brought Panditji to our house in the evening one day to listen to my music practice. My Guru was also present, giving me lessons at that time. Panditji listened to my songs and Raga Vistasaras and put me some questions just to test my 'Swarajnana'. I do not know how far I was successful in the test, but Panditji patted my back and gave me blessings saying that I would come out a successful musician if I continued my study and practice.

My music lessons went on for about six months further as I have pointed out about under Antu Bua. A few months after Panditji's visit to our house my father received from him a present of his newly published two books namely "Shri Mallakshya Sangeetam" and the first part of Hindustani Sangeet Paddhati". My father, always on the look out for a good and logical book of information on music as he was, studied these books critically and was greatly delighted with Panditji's clear cut and intelligent discourses on the theory of Hindustani Music and its Ragas. He was then and there convinced that, for the first time, after centuries an authoritative and lasting system of music was introduced by a great musician and musicologist. He immediately instructed Antu Bua to strictly follow these books in my lessons. After a few months however my father retired and my music lessons had to be given up, as I have already pointed out above.

After we returned from Poona my father one day some time in December 1911 met Pandit Bhatkhandeji in a tram. After preliminary formalities Panditji enquired about my progress in Music. My father gave him the details of the

latest happenings and told him that my 'Swarajnyana' was as fresh as before though I might have forgotten the compositions I had learnt from M/s Krishna Bhattji and Antu Bua. Panditji then asked my father to take me to his place some day and that he would look after my further studies in music. And I started taking lessons from Pandit Bhatkhandeji in December 1911 at the Gayan Uttejak Mandali, a music club run by some wealthy Parsi music lovers of Bombay at Tardeo Bombay of which Panditji had been a permanent member for a number of years before this. I used to go with my father to this club every evening when Panditji used to give me a special coaching for about two hours in the presence of my father, explaining to him important points in the lessons so that he would guide my practice at home. This was the most valuable and fruitful time I spent in my student life. Along with my musical training my school education was also duly maintained at the Elphinstone Middle School. After my mother's death in 1912 we shifted to Bandra a suburb near Bombay. I kept on attending my music lessons coming every evening to Bombay from Bandra. This went on till the end of 1914. The economic stress was now becoming more and more keen and we had again to shift to a cheaper place. My father took us all to Ahmednagar in October 1914 and we stayed on at Ahmednagar till the summer of 1917. What with my good voice and the systematic training I had received from my three Gurus I had made a fairly substantial progress in music. In fact so long as I was at Ahmednagar (1915-1916) I was very popular as a boy musician with the towns people of Ahmednagar. The music lovers of that place would speak with pride about my poor self. My music won for us the sympathy and affections of a lot of persons in the town. A prominent pleader shri Nagnath Lakshman Ranade of Ahmednagar, who was still living only a few months ago loved me dearly and offered to support my education and music study under a great Ustad of renown to whom he was personally very much devoted as a music listener. But my father did not agree to any change in my system of study except with the express permission of Pt. Bhatkhandeji. This permission was never asked and the idea of my receiving training from this Ustad never materialised. In the meanwhile my father sent me back to Bombay to continue my music lessons under Pt. Bhatkhandeji and I was thus again in Bombay quite for a year or so in 1916. At this time Panditji was invited by His Highness the late Maharaja Sayaji Rao Gaekwar of Baroda to inspect the Baroda State Music School which had till then been running under the supervision of the late Moula-Bux's son by name Dadu Miyan. This school was probably the first music school that was opened in India. The late Moula-Bux was a Muslim Ustad who had received his training in the South and was much conversant with the Southern system (Karnatak System of Music). He came to Baroda along with other retinue of the newly wedded first Maharani Laxmi Bai of Baroda who was herself a daughter of the Tanjore ruling family. Tanjore is famous for its musical culture and it is no wonder that among other things transferred to Baroda with the bride there should be some musicians and dancers. A Tanjore Dance party that came to Baroda along with the retinue of the Maharani was maintained by the Baroda

Court till the age of retirement and given a pension after retirement.

Ustad Moula-Bux on his own initiative or under orders from His Highness soon opened a school of music and started training classes of the students at the school. So long as the Ustad was himself alive and looked after the school it was running fairly well. Moula-Bux created a notation system and published his Music text books in this notation system under the patronage of the Baroda State. But after his death the school began to deteriorate so much so that by 1915 when His Highness called Pandit Bhatkhandeji to inspect the school it was at its lowest ebb of efficiency. His Highness invited Panditji to suggest a scheme for its Re-Organisation. In the course of the discussions that took place between Bhatkhandeji and His Highness the idea of holding an All India Music Conference was suggested by Panditji which appealed his Highness very much. As a result the First All India Music Conference was held at Baroda in March 1916. Practically the whole of India was represented at this conference, including the leading Musicians and Musicologists of the South representing the Dakshinaty System of Music. I was also asked by Panditji to attend this Conference and I did attend it with my father. I had the privilege of listening to all the top ranking vocalists and Instrumental musicians of those days and hearing the lectures on music by learned musicologists. Pandit Bhatkhandeji, so long as he was in a fit condition, took a prominent part in organising all the Sessions of the All India Music Conference held from time to time and place to place and was the moving spirit behind them. Five sessions of the All India Music Conference were held during his life time namely (1) Baroda 1916 (March), (2) Delhi - 1919 (December), (3) Banaras 1920 (December), (4) Lucknow 1924 (December) and (5) Lucknow 1925 (December). Panditji's main idea in holding these conferences was to gather all practical Ustads together and settle their differences of opinion in the matter of the Ragas and traditional compositions and to standardise musical training in a uniform system just for the benefit of students wanting to learn music. He achieved some measure of success and made due use of the information and consensus of opinion on the practical forms of Ragas and traditional songs in his later publications. I returned from Baroda with a lot of new knowledge and new experiences.

From Ahmednagar we shifted in 1917 to Satara where we were for a few months. At Satara I had the privilege of seeing the late Rev. Narayan Waman Tilak, the great Marathi Poet at close quarters. My impression about this poet can be explained in just one sentence. He was Emotion, Impulse. High intellect personified in a frail but always agile and alert body. There was a deep thinking Philosopher behind apparently childish quips and pranks.

Not less than my father was Panditji anxious about my future in the midst of a trying Financial condition. He held an ambition that I should not be only a practical Gavayi earning my livelihood by entertaining people but a respectable educated person thoroughly equipped with knowledge and practical skill in Hindustani Music.

But the financial condition of my father at this critical period of my life was

extremely low. In fact he could not put us children to school for quite a few months. Panditji was always in correspondence with my father wherever we were and kept enquiring about my progress from time to time. He somehow or other came to know my father's difficulties. At the time of the All India Music Conference at Baroda, Panditji introduced me to His Highness and Her Highness (Maharani Chimna Bai Sahib Gaekwar) and recommended me for a grant of Music Scholarship of Rs. 40/- per month. By August 1917 I received orders from the Education Department, Baroda State to proceed to Baroda, a scholarship of Rs. 40/- per month having been granted to me. It was a condition laid down for me that I should go and stay at Baroda during the tenure of the scholarship. My music study was to be carried on under the tutorship and guidance of the late Ustad Faiyaz Hussain Khan Sahib, Aftaf-E-Mousiqui, the Court Musician (Darbar Gayak) of Baroda, this too under Panditji's own recommendation.

In the meanwhile, in the summer of 1917 we left Satara and shifted to Poona where we stayed on till the end of July of that year. As soon as the orders from Baroda referred to above were received, we left Poona and proceeded to Baroda in August 1917. I was soon introduced to Ustad Faiyaz Hussain Khan Sahib. According to the tradition of the professional musicians, I had first to be admitted to the Society of Professional Gayaks and initiated into the discipline of the Gayak Khan Dan, as they say. This is effected by what they call the Nada or Ganda ceremony. The Ustad (appointed preceptor) ties a sort of Sacred thread on the wrist of the new pupil, puts a few grains of gram mixed with jaggery (Ghur) recites some incantations from his (preceptor's) religious text and initiates him into the alphabets (Sa, Re, Ga, Ma) etc., the basic music scale of music, singing it and making the pupil reproduce it. Then flowers and sweets are distributed to all the guests at the gathering. The pupil then offers a purse, small or big according to his ability at the feet of the Ustad. I do not remember how much my father could spare for this. I do not think it was much. But I was duly admitted into the fold and thus acquired the right to be recognised by the musician community all over India as a member of their society. And I am glad to say that I still hold that passport among the musicians however much I might have become unpopular among some of them on account of the latest role of mine as the Vice Chairman of the Music Audition Board of the A.I.R. whom they consider as a relentless, unsympathetic, or overmuch wise sort of person. But among the musician community I have a permanent seat as a pupil of the late Ustad Faiyaz Hussain Khan. The Khan Sahib was a noble hearted person apart from his reputation as a musician of the century. I had to attend his house for my lessons every evening. I did keep up my attendance, regularly. But the Khan Sahib, as all other great artistes, whether in the field of Music or fine arts, was a man under a spell so to say, and would sit down for work only when the inspiration was on him, when the Heavenly Dove would sit on his shoulders and whisper its Godly message to him and at such occasions he would sit down and open his great treasure, his wealth of musical images, his

Swara Mantras for his listeners to pick up if they can, remember them and worship them. My musical training under the Khan Sahib was only of this nature. There was nothing like day to day training. I had to sit waiting for Khansahib for hours together and often return without having had the Darshan of Khan Sahib as he was a man much in demand every day and every where, and could rarely be found at home. But at the occasions when I was lucky enough to find him at home he used to hold me up for hours together with the text and extempore elaborations, of the compositions he taught me. I have reason to believe that he had an affectionate heart for poor myself. I stayed at Baroda under the patronage of the State till about the middle of 1922. During the time I was at Baroda, Pandit Bhatkhandeji used to visit Baroda at least thrice in a year to inspect the progress of the State Music School which was at that time under the Management of one Mr. M. Fredilis, a Russian Musician who had been in the service of the State as an Officer-in-charge of the State Military Band, and who, later on was appointed to a newly created post as Director of Music and Principal of the State Music School. I having been a personal pupil and recommendee of Pandit Bhatkhandeji, Mr. Fredilis also was good enough to take interest in me by entrusting me with some work. Actually this was taking down and deducing to notation the old traditional compositions of Hindustani Music from the Ustads in the service of the State, and others visiting the town. I had thus got quite a good number of old musical compositions in my file. Whatever songs I took down, I handed over one copy to Mr. Fredilis and retained one with me. The man who was most broadminded in giving me the songs was the Late Ustad Amir Khan Ghulab Sagar. Officially this old venerable gentleman was a Jal-Tarang player in the Indian Orchestra of the State. But he was the son of a Gayak of some renown and had quite a large stock of songs with him. Some Dhrupads, Hories, Sadhras I took from this gentleman have been published in the Kramik Pustak Malika. I hold him in much respect. While I was at Baroda His Highness used to enquire from Faiyaz Khan Sahib about my progress in Music and the Ustad used to take me with him to sing as his second (accompanying pupil) and, thank God, I never sang with him, but made a good impression upon the listeners. Panditji, as I have pointed out above used to visit Baroda on and often when he used to call me and hear my songs, give me some coaching himself and advise me on my study and practice.

I had joined school at Baroda and passed the Matriculation from the Baroda High School in 1919, joined the Baroda College where I was a student till 1922 when I left Baroda. I did the previous in 1921 and was promoted to the intermediate Arts. I was sent up for the Intermediate Examination in the summer of 1922 having been given Ahmedabad Centre. I went to Ahmedabad with my father. The very first day I got high temperature in the Pandal itself and had to give up attending the Examination. This indisposition proved later on to be a case of Small-pox with which I kept in bed for over a month. I left Baroda a few months afterwards. For a few months Shri. Deleep Chandra Bedi was also in Baroda and used to go to Faiyaz Khan Saheb to learn. I do not know if he

had become a regular Shagird of the Ustad under the Nada-ceremony. He might have.

Another music scholarship holder during the time I was at Baroda was Shri. Nisar Hussain Khan of Budaun under the training of his father the late Fida Hussain Khan, another musician in Baroda Service. Nisar Hussain Khan remained at Baroda for a number of years on the Staff of the Music School. He left Baroda service a few years ago and is doing private practice having settled down at Budaun.

We stayed in Borivli, a suburb of Bombay for about a year in 1922-23 and again started going to Panditji for future training. A few months after this having left Baroda for good, I got a post of music teacher in the Mahila Vidyalay Ahmedabad under the Women's University of Poona in 1923 and I went with my father to Ahmedabad. I had to attend the Mahila Vidyalay in the afternoon. I joined the Gujarath College of Ahmedabad in the junior B.A. Arts, having passed the Intermediate Arts in the summer that year. I used to practice my music in the evening for about four hours. I gave a few Mahfil performances of Vocal Music and a few lectures on music when I was at Ahmedabad. The 4th All India Music Conference was held at Lucknow in December 1924 when I was still at Ahmedabad. I attended this Conference and gave a performances of vocal music which seems to have made a good impression on the listeners of this town. Both my Gurus namely, Pandit Bhatkhandeji and Ustad Faiyaz Khan Sahib seem to have liked this performance of mine and encouraged me with their blessings. This was my first appearance in a large public gathering at the Music Conference of Lucknow. In 1924 when, after leaving Baroda I spent about an year or so in Bombay with my father and brothers and sister I used to attend Pandit Bhatkhandeji's music classes in the Sharada Sangeet Mandal near the Flora Fountain in Bombay regularly every evening. I was called upon to give a few weekly performance of Vocal Music at this institution and by the grace of my Guru's blessings I was fairly successful. Panditji later on gave me some classes of the Mandal to teach.

I left Ahmedabad in the beginning of 1925 and joined the Wilson College of Bombay in the final B.A. Arts. While a student in the Wilson College I also used to do a private tuition in music which helped me in my educational charges. My attendance at Panditji's residence for research work in music was regular as usual. I must mention the names of two other personal pupils of Panditji's who were senior to me. They were Shri Wadilal Shivram Nayak and Shri Shankar Rao Karnad. I have already referred to the latter in the beginning of these pages. Shri. Wadilalji belonged to a family of Gujrathi Brahmins of a village called Ondhayi near Wadnagar, Saurashtra. Music and acting on stage is a hereditary profession of these Nayaks of Gujrath. Wadilalji had some sort of training in singing dramatic songs since his very childhood. At a very young age he joined a Gujarathi Dramatic Company in Bombay where he also made a good study of the Sanskrit language under Shastris according to the old system of Ashtadhyayi and Siddhanta Kaumudi. He was a learned man in Sanskrit. In his adult age

Wadilalji was introduced to the late Nazirkhan Moradabadi uncle of the late Amanali Khan and took training in classical Ragadari from Nazir Khan and his brothers and Chajju Khan and Khadim Hussain Khan. Nazir Khan was a teacher in the Gayan Uttejak Mandali where Panditji was a member as I have said above. Panditji used to hold demonstrative lectures on the theory of music and the Ragas of Hindustani Music. Nazir Khan Sahib was a keen connoisseur of Music and soon got interested in Panditji's talks on Music. Panditji had composed Lakshan Geetas of the theoretical topics of music and of the Ragas on the pattern of the old traditional compositions he had collected from the professional Ustads so far. Nazir Khan was very fond of these Lakshanageets and learnt them from Panditji. He also learnt some of the theoretical discourses from Panditji. So much fond was he of Panditji and his work that he taught the Lakshan Geetas to his pupils and popularised them. In fact my own Guru Shri Krishna Bhattji who initiated me into music had taught me Panditji's Lakshan Geet in Durga of the Khamaj Thata, namely, 'Devi Durga Sada' etc., without perhaps knowing himself that this Lakshana Geet was Pandit Bhatkhandeji's composition. Ustad Nazir Khan introduced this pupil Wadi Lalji to Panditji some time in the nineties of the last century. All through his life afterwards Wadi Lalji remained devoted and faithful to Panditji. He was thoroughly trained in the theory and practice of Hindustani Music by Panditji. Being already equipped with a sound knowledge of Sanskrit, he could very easily pick up Panditji's interpretation of any logical line of thought that Panditji brought to bear on the Old Sanskrit Granthas. He also learnt hundreds of the classical compositions of the Old Masters from Panditji's as he (Panditji) had learnt them from his own Ustads. After Panditji Wadi Lalji was his fittest successor in the knowledge and practice of Hindustani Music. Unfortunately, Wadilalji also died in 1947. Shri. Shankar Rao Karnad had died even before Panditji. To-day I am the only surviving one of Panditji's personal pupils.

I passed the B.A. Examination of the Bombay University in the summer of 1926 from the Wilson College, Bombay. In 1925 December, the 5th Session of the All India Music Conference was held once more at Lucknow where a definite proposal for opening a Central Institution of Musical Culture at Lucknow was put forward and passed. Both the All India Music Conferences that were held at Lucknow in 1924 December and December 1925 were organised by the Taluqdars of Daryabad, Rai Umanath Bali being the moving spirit behind these conferences. The late Dr. Rai Rajeshwar Bali, Taluqdar, Daryabad, U.P. the then Minister of Education was himself a learned scholar of Indian Art and Culture. Music has been the hobby of practically every member of the Daryabad family, a distinguishing mark, so to say, of all the Balis who are a renowned family of Mathur Kayasthas of Oudh. Rai Umanath Bali used to take training in music from an Ustad in the pay of the Daryabad Raj. He was found of collecting all literature on music and had a good collection of Pandit Bhatkhandeji's publications. He knew Panditji by his literature and was long awaiting some opportunity to meet him. He seems to have attended the Sessions of the All India Music Conference at Delhi and Benares. At both these Conferences schemes

of a Central Institution of Musical Training were proposed. But due perhaps to their very ambitious and expensive nature these did not materialise. Rai Umanath Bali had already a scheme more or less on a moderate scale ready prepared with him. He showed it to Panditji and Panditji assured him of considering it in case the other schemes did not make any progress. Nearly four years passed after the Benares Session (1920) and having seen no hope of any further progress of the schemes proposed at Delhi and Benares Panditji wrote to Rai Umanath Bali, who, by the by, had always kept in touch with Panditji through correspondence, enquiring about his progress with regard to the scheme. Rai Umanath Bali invited Panditji to Daryabad and as a result of this meeting at Daryabad the idea of calling the 4th Session of All India Music Conference at Lucknow was mooted and Rai Umanath Bali Sahib's scheme of the Music College was considered at the 4th and 5th Sessions of the All India Music Conference held at Lucknow. I was present at both these Sessions. It was at the 5th Session of the Conference held in Delhi 1925 that the proposal to establish a College of Hindustani Music at Lucknow was considered and passed. Luckily, the late Sir William Marris, the then Governor of the United Provinces was very well disposed towards Indian Art and Culture. In fact he was a keen student of Oriental Culture & Literature. He lent his full moral support to the Music Conference movement. He even contributed, as I understand some amount towards the budget of the Music Conference. His Excellency, and Dr. Rai Rajeshwar Bali, Minister of Education used all their influence in collecting funds for the Music Conference and the proposed Music College from the Taluqdars and Zamindars of Oudh. Funds enough to make a beginning with were collected, a managing committee consisting of eminent persons such as Pandit Bhatkhandeji, the late Raja Nawab Ali Khan Sahib, Taluqdar of Akbarpur, a learned man in music. The late Dr. Rai Rajeshwar Bali, the late Shri. Atul Prasad Sen, Bar-at-Law, Deputy Tulsipat Ram Sahib, the late Justice Gokarnanath Misra besides Rai Umanath Bali as its secretary was formed and a college of Hindustani Music was opened in the Topewali Kothi, Neil Road, Lucknow in July 1926. This institution was later on named as the MARRIS COLLEGE OF HINDUSTANI MUSIC, after H.E. Sir William Marris, the Governor.

As soon as I passed my B.A. from the Bombay University, I was called to Lucknow by Panditji to join the college as assistant teacher. I joined duty in July 1926 and am still in service at this college. The First Principal of the College, the late Shri Mahadev Keshav Joshi who was a Govt. Pensioner, having retired from service as a Deputy Inspector of Schools from the Bombay Province served this college for two years and retired in September 1928. I succeed him as Principal in September 1928 and am still holding the post. I used to hold all the classes from the first to the fifth year in the vocal section in the first few years. Pandit Bhatkhandeji had already prepared the ground for an efficient conduct of the college, having laid down a suitable course of study of Hindustani Music, both, theoretical as well as practical and guided us, the members of the staff, in the work of music teaching. He himself used to engage classes for some time in

the beginning. He stayed in the College practically for the whole first session of the college and left from Bombay in the summer of 1927. Thereafter he used to visit the college twice or thrice a year and inspect the classes, give us suggestions for improvements, till he fell ill with paralysis in 1923. He never recovered from this last illness which confined him to bed for three years, with his legs stuck up in plaster of Paris all these three years and passed away on the Ganesh Chaturthi day on the 19th September 1936. Whatever little use, if at all any, I may have been of, to my country in the field of Hindustani Music, it is all due to this great man's blessings. I may not have been able, I am afraid, to carry out all his wishes. The mere fact of my having been a pupil of his is a strong hold of mine against all odds. I must thank Providence for bestowing one me the blessings of the best Gurus, every one of them loved me and was kind to me. But to Panditji I was almost like his own son.

Well, during all these thirty odd years I have worked in various capacities, as a teacher of music, as a practical demonstrator, as a lecturer, as an Examiner or/and member of courses committees right from the Matriculation examination to the Ph.D. in Music, for Boards of High School and Intermediate Education of the United Provinces and Rajputana, and the Universities of Allahabad, Agra, Benares, Rajputana, Punjab, Jammu & Kashmir, Nagpur, Baroda, Bombay, Calcutta, Madras and the Music College of Gwalior. I have attended Music Conferences and taken part in debates, discussions and practical demonstrations and acted as a judge in Music Competitions, I have also written a few books on music, namely, Abhinava Geet Manjari, Tana Sangraha in 3 parts, Sangeet Shiksha, in 3 parts, Abhinava Sangeet Shiksha, Hindustani Sangeet ki Swaralipi. I am a member of the Executive Committee of the Sangeet Natak Akademi, Delhi, representing the Uttar Pradesh. I started broadcasting Music from the All India Radio, in 1938 and have continued doing so to this day. In 1952 I was appointed Vice Chairman of the Music Audition Board of the All India Radio and have been doing work in that capacity. This work has given me my share of bitter experiences that always come to one's lot in all kinds of public service. But all these troubles having been more or less due to personal jealousies and intolerance of somebody's sitting in judgement on others and not to any violation of Rules and Regulations connected with the auditions they passed off without much harm and now, I should say, the auditions are accepted by our musicians not only as a good but necessary step for success in their music. Apart from programmes of music, I often give talks on music at All India Radio. I must express my grateful thanks to the All India Radio for its sympathy, support and appreciation of whatever little I and my musician brothers have been able to contribute towards the progress of our music.

I have composed about two hundred classical songs of Hindustani Music some of which are now fairly current among the musicians of today. The Raga Gopika Vasant which is now fairly common in musical performances now-a-days was first introduced by me. I took it from the Raga Lakshanam, a Sanskrit work perhaps of the 18th century on the Dakshinatya (Karnatak or South Indian) system

of music and composed a couple of songs in them some time in 1931. I sang them in Mahfils and later on in the Radio broadcasts and thus made it current. Another raga, called by me by the name of 'Salag Warali' was composed by me in 1943. This too has gained currency among our musicians. But I found later on this very Raga exactly as I had composed it in Ahobala's Sangeet Parijat under the name of Megha Nada. I called it Salag Warali because it has the basis of Hindustani Todi which is called Shubha Pantu Warali. 'RAJANI KALLIAN, KEDARA BAHAR, HAMSA RANJANI, SAWANI KEDARA' are some of the ragas I have composed. I have also composed a few songs of the type of the Varnams of the Karnatik System of Music. Five of these are only Sanskrit words set to the original South Indian Varnams. The rest are all original compositions made on the models of the Karnatick Varnams. Just recently I have composed some music more or less on the lines of what is known in Sanskrit literature as Geya Natakam. I have named it Natya Sangeet. The title of this Natya Sangeet is "Govardhan Uddhar". This was staged at Lucknow in the Railway Institute Hall on the 26th of August 1956 and it seem to have made a good impression upon the audience. This Geya Natakam has been now recorded at the All India Radio, Bombay and is to be broadcast in the near future. I have also composed a number of Abhangas in Marathi on religious topics keeping up the orthodox style of the language.

Looking back to these thirty years of my career as Principal of this Institution of Musical Training in Lucknow, I wonder that it has survived all the Social, Cultural & Economic snobbery of the powers that be and I must acknowledge for their patient and ungrudging co-operation in steering this feeble craft of a music college through gales and storms, to this present position as a Government-financed Institution. When I joined the college, Shri. G.N. Natu, the late Chhote Munne Khan, Gayak, the late Abid Hussain Khan Tabla Nawaz, Baqar Ali Khan, Sarangi player were the other members on the teaching staff. The next year, in 1927, the late Sakhawat Hussain Khan, Sarodiya, the late Hamid Hussain Khan Sitariya, the late Baba Nasir Khan Gayak, of the family of the famous Tan-Ras Khan of Delhi, Ahmed Khan Gayak, Lucknow, Shri. Sakharamji Mridanga Wadak, Shri B.S. Pathak, who is now Senior Professor of Music in the Allahabad University were employed on the staff. Of these Chhote Munne Khan, Abid Hussain Khan and Ahmed Khan left the service of the college in 1929. Hamid Hussain Khan, continued till about 1948. He died about two years ago. Sakhawat Hussain Khan died last year having been still in the service of the college.

There is no doubt that this college was an unprecedented adventure on the part of the Taluqdars of Oudh, mainly the Daryabadis. At the first spur of enthusiasm, they opened this institution and hoped, not absolutely without reasons, to carry out the experiment quite successfully and safely, and, I can say, that they would have been able to do so easily looking to the fact that in those days the Taluqdars of Oudh were Lords of Great Wealth & Social and Political power. But the 2nd European War on the one hand, and on the other the Swaraj movement seem to have made heavy demands on the purses and thrown them out of all

mood for contributing any money towards a little plaything as a music college would have looked in those days of National awakening and National calamities. The increased Staff could not be maintained without further addition to the funds of the college. In 1927, the Government were approached for a permanent grant, and, due to Sir William Marris and Dr. Rai Rajeshwar Bali's influence and Rai Umanath Bali's ceaseless efforts in this direction a small Government grant of about Rs. 7,000/- per annum besides another grant of about Rs. 800/- for Scholarships was obtained and the college continued working. Had it not been for this Grant it would have been impossible to maintain the college for any length of time after 1930. Of the old staff members, Shri. G.N. Natu, Shri. Sakharamaji and myself are still in the service of the college. In 1935, was added the Dance Department, one Shri Ram Dutt Misra, an uncle of Shambhu Maharaj was engaged in the service. After a couple of years this gentlemen left the service and the dance classes were being managed by some temporary teachers. Till 1937 when Mr. M.S. Kallianpurkar, the present in-charge of the Dance Section of the college joined the staff. In that year also Mr. V.G. Jog, the violin player of All India Reputation and now a Producer of Music at the All India Radio, Bombay was appointed to the post of Violin teacher.

In 1936 Pandit Bhatkhande passed away. A year or so before him Raja Nawab Ali Khan Sahib and Shri Atul Prasad Sen had passed away. Thus having been left alone with the responsibilities of the college Rai Umanath Bali, launched the Scheme of the Bhatkhande University of Indian Music, just to enlist co-operation of people from other educational institutions at Lucknow and outside. This step he had to take after having failed in his efforts to get the college incorporated in to the Lucknow University and failing that, the Banares Hindu University. Both these Universities declined to take up the college and Rai Sahib had to fall back on his own resources. Rai Umanath Bali is a man of strong determination and as such did not care to leave the college to its own fate, in as much as that this institution was mainly his own handi-work and it must continue to exist whatever difficulties, whatever sufferings he had his colleagues may have to undergo. Thus he himself and the staff of the college kept the institution breathing till 1954 and handed it over to the Government in a fairly good condition. The Bhatkhande University raised much the status and prestige of the college. There was a considerable addition to the Staff, the number of students went up to about 750 for over a couple of years, a number of institutions of other cities of U.P. and other provinces were affiliated and there was a substantial rise in the income of the college. The Bhatkhande University was renamed in 1947 as Bhatkhande Sangeet Vidyapeeth, by an official announcement by Shri Govind Vallabh Pant the then Chief Minister of U.P. The Vidyapith has since been functioning as an examining and affiliating institution and also carrying on post graduate work in Hindustani Music. I was appointed Chief Director of the Bhatkhande Sangeet Vidyapeeth at the time of its establishment and working still in the same capacity. Besides the duties of the Chief Director that I am doing, I am also conducting the Post Graduate classes and have sent out a number of Post Graduates including - Mrs.

Sumati V. Mutatkar who is the only one who holds so far the Degree of Doctor of Music, the highest qualification conferred by the Bhatkhande Sangeet Vidyapith. Dr. Mutatkar is now working in the All India Radio, New Delhi as a Deputy Producer of Music. The other pupils of mine are -

Shri. K.G. Ginde, M.Mus. (Sangeet Nipuna) (Master of Music) : Vice-Principal, Bharatiya Sangeet Shikshapith, Bombay.

Shri. S.C.R. Bhatt, B. Mus. (Bachelor of Music), Professor, Vocal Music, Bharatiya Sangeet Shikshapith, Bombay.

Shri. C.D. Nagarkar, B.Mus., Principal, Bharatiya Sangeet Shikshapith, Bombay.

Dinkar Kaikini, B. Mus., Assistant Producer, Light Music, AIR, New Delhi.

Shri. P.N. Chinchore, M.A., M.Mus., Principal, Madhav Sangeet Mahavidyalay, Lakshar, Gwalior.

Shri. G.N. Dantale, M.A., M.Mus., Government School of Music & Arts, Hyderabad

Shri. R.L. Roy, B.Sc., B. Mus., Head of the Department of Hindustani Music, Shantiniketan, Bolpur, Bengal.

Shri. N.G. Banerji, B. Mus., Principal, Arya Sangeet Vidyapith, Calcutta.

Shri. S.P. Banerji, B.Mus., Principal, Bhartiya Sangeet Vidyalyay, Kamla Nagar Delhi.

Shri. Dauji Goswami, M.Mus., Senior Professor, Violin.

Shri. Shatrughna Shukla, B.A., M.Mus., Professor of Vocal Music, D.A.V. College Lucknow.

Shri. B.P. Koushik, M.A., B.Mus., Principal, Sangeet Samaj College of Hindustani Music, Meerut.

Shri. G.B. Paranjpe, B.Mus., Professor of Vocal Music, Women's College Banares Hindu University.

The Honorary Degree of Doctor of Music was conferred on me by the Bhatkhande Sangeet Vidyapith, Lucknow in 1947.

I am also a Member of the Indian National Council of the UNESCO.

Brothers and Sisters, we are four living today as I have pointed out above :

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| (1) Miss Manik Bai Narayan Ratanjankar | 60 |
| (2) S.N. Ratanjankar, B.A., Dr. Mus., (Myself) | Aged 57 |
| (3) Shri. Ramachandra Narayan Ratanjankar
Ministerial Staff, Bombay Customs | Aged 54 |
| (4) Shri. G.N. Ratanjankar, Superintendent,
Home Department, Bombay Secretariat | Aged 51 |

My wife is living and I have got five children, two daughters and three sons. My eldest child, the daughter is married and lives at Nagpur. My eldest son - Narayan is now reading in the Inter Science, in the St. Xavier's College. This boy has earned some reputation in Bombay as good cricketeer. The other sons, namely Vidyadhar and Manohar are attending school in Bombay. My youngest child is a girl by name Shobhna. She has, just a few months ago, been admitted in a primary school, but she and my younger sons are interested in Music and learning it. Shobhna is taking training in Bharata Natya Dance in Bombay. My

Nephew Dnyaneshwar- the eldest son of my late brother Dattaram is a graduate of the Bombay University and also a musician (Vocalist) having passed the Sangeet Visharad Examination of the Bhatkhande Sangeet Vidyapith, Lucknow from the Bharatiya Sangeet Shiksha Pith, Bombay.

After my whole life's experience in the field of Hindustani Music I am convinced that Classical Music or ragadari Sangeet of India is a very great Art and requires concentrated application to practice thereof. Every Raga, provided it is rendered in its proper and correct expression is a perfect piece of Art which has unending possibilities of extempore expansion. If the general lay public are not impressed by it as they should be, it is no fault, of the Music itself. Our musicians are alone responsible for it, and this is due to certain professional stunts and mannerisms which are more a kind of throat manual jugglery and have nothing to do with the Raga-Bhava itself. This has led to the public showing more interest in Dancing which has a visual attraction and in a sort of cheap instrumental music, in which a competition between the Instrumentalist and his drummer feature very prominently.

Teaching of Music is a separate study by itself. It is not necessary that every musician, however, effective in his own performance will be a good teacher of music also. One must equip one-self with the proper knowledge and experience in the line before one takes to this noble profession.

Proper voice culture for the different branches of vocal music is a prime necessity towards which little attention seems to be paid.

In the present democratic age, Art & Music have also to assume democratic form. There is a trend towards group music. Solo performances are fast going out of fashion. Vadya-Vrindas and Choral music are coming to the fore. Our musicians that be will do well to take not of this.

Music is relative. A musician alone by himself does not take music. The listener is also a factor and a very important factor in the musicality of the Music.

Music is just a medium, the most subtle but most direct medium of self expression. Music does not degrade or demoralise a man, man may demoralise music. No music training institution can bring out real Artistes without a hostel attached to it so that the work of the students may remain under constant watch and supervision of the teachers to guide it on the right path.

Listening to top rank model performances of music is a prime necessity in the course of musical training.