

# Who's Who in S. N. A.

## USTAD MUSTAQ HUSSEIN KHAN

Ustad Mustaq Hussein Khan, son of Kallan Khan was born in Sahswan, District Badaun. He started his music training at the age of 10 and when he was 12 years he went to Atrauli (District Aligarh) to learn music from his illustrious uncles Mehboob Khan (commonly known as "Daras Pia") and Puttan Khan. After 3 years of rigorous training under his uncles he started his training under Ustad Inayat Husein Khan who was in service at the Gwalior Darbar. He later on accompanied Ustad Inayat Husein Khan to Nepal and remained there for 7 years. From Nepal he came to Rampur with his Ustad. He also had training under Ustad Hyder Khan and Ustad Wazir Khan, the Veena player of Rampur, who was a descendent of Sada Rang. He had further training under Mohammed Husein Khan Beenkar, and Imdad Husein Khan.

The Ustad is the foremost representative of the Gwalior school of music. He has added 6 more Ragas to the Rag Sagar composed by Ustad Basit Khan. He has also composed many Hori, Taranas and Sargams.

He is a "murid" of Mohinuddin Ahmed *alias* Nankey Mian Saheb of Bareilly.

## SHRI BIRENDRA KISHOR ROY CHAUDHURY

Born in an aristocratic family noted for its cultural atmosphere Shri Birendra Kishor Roy Chaudhury showed musical talent from an early age and was a great favourite of poet Tagore. He learnt Esraj from Shri Sital Mukherjee, a colleague of Ustad Allauddin Khan. He learnt Sur-Bahar from Amir Khan of Darbhanga; the celebrated Sitarist, Ustad Enayat Khan and Ustad Hafiz Ali Khan. Later on he came in contact with Ustad Mohammed Ali Khan, the renowned Rababi of Tansen tradition, who really shaped his musical career and was his true musical Guru. From him he learnt Dhrupads and instrumental Alap on Sursingar. After the death of Mohammed Ali Khan he continued his learning under the guidance of Ustad Allauddin Khan and the late Ustad Keramatullah Khan.

In 1932 he came in contact with Ustad Sagir Khan Saheb, the youngest son of the celebrated Binkar, the late Wazir Khan of Tansen tradition who continued to teach him Dhrupads and also gave him lessons on Veena. Very soon Shri Birendra Kishor got the opportunity of learning also under

Ustad Dabbir Khan, the grand son of the late Ustad Wazir Khan.

He has been making an exhaustive collection of Dhrupads. He has written many articles in Bengali and English on classical music. He is now conducting extensive researches on the classical Hindustani music and is associated with various music organisations.

## PANDIT BRAHMANAND GOSWAMI

He was born in a family of great musicians in Hyderabad (Sind) and from the very childhood displayed remarkable musical talent. At the early age of five he was made an inmate of the Brahmachary Ashram where under the guidance of his illustrious father, the late Sangeet Guru Pujya Mahanta Shri Goswami Chaitanya Giriji, he got his training in music.

While he was eighteen the title of "Professor" was conferred on him by Shri Vishnu Digambar Paluskar. In 1926 when he was nineteen years he founded a music Institution called "Shri Nad Brahma Vidyalaya" which soon branched out in 7 places in Sind.

He has been an active participant in music conferences held all over India since 1928 and has been broadcasting classical music from Radio stations. Since the partition he has been staying in Jaipur and is at present the Principal and Head of the Music Department of Rajasthan Kala Sansthan.

## SHRI PATANJAL DEV SHARMA

Born in 1925 Shri Patanjali Dev Sharma got his early training from his father Pt. Durga Datt who was a disciple of Pt. Vishnu Digambar Paluskar and a pioneer in the uplift of music in the State of Jammu and Kashmir. Having completed his 7 years' training under Gandharva Maha Vidyalaya he got training under Pt. Krishnarao Pathardikar of the Gwalior School.

He worked for sometime as the Programme officer at the newly started Radio Station at Jammu. Later he joined the Maharani Mahila College as Professor of Music. When the Jammu and Kashmir University was established he was elected Convenor, Board of Studies in Music in the University. He is also the Principal of the Sangeet Maha Vidyalaya a college of Hindustani Music which has been doing meritorious work in the field of music during the last 45 years.

### RAI UMANATH BALI

Born in a Talukdar family in Daryabad, Barabanki Rai Saheb was interested in Music from his very childhood. He began his early training under Ustads who were employed in his own family. Later on he learnt Khayalas from the late Pandit Bhatkhandeji. The idea of establishing a music college for the systematic study of Hindustani music was in his mind from a very early age and he ceaselessly pursued it and tried to enlist the support of great musicians of the day. To focus attention on this subject he published a magazine called "Sangeet Sudha" in 1919. His efforts were successful when on 20th July, 1926 the All-India College of Music was established in Lucknow.

In 1937 on the death of Bhatkhandeji he established Bhatkhande University of Music now known as Bhatkhande Sangeet Vidyapith.

Rai Saheb has been the Honorary Secretary of the Music College and the Vice-President of the Bhatkhande Sangeet Vidyapith since its inception.

### SHRI LAKSHMI NARAYAN GUPTA

Educated at Banaras Hindu University and Nizam College, Hyderabad Shri L. N. Gupta joined Hyderabad Civil Service in 1930 and was Secretary to Government Finance Department, Hyderabad and is now holding the post of Jagir Administrator and Education Secretary.

He takes active part in educational, social and cultural life of Hyderabad and is a member of the Senate and Council of the Usmania University and President of the Hyderabad State Hindi Parchar Sabha, Hyderabad Economic Association, Hyderabad Art Society and many other cultural and social organisations.

He is one of the founders of the Hyderabad Music and Dance Academy and is the Chairman of the Hyderabad State Academy.

The Biographical sketch of Shri P. V. Rajamannar Published in Bulletin No. 1 contained excerpts from the speech of the Waltair University Orator which we duly acknowledge.

## List of Reproductions of Raga Ragini Painting

### I

1. Rag Bhairon
2. Bhairavi Ragini Bhairon
3. Bhabas Ragini Bhairon
4. Kankali Ragini Bhairon
5. Ramkali Ragini Bhairon
6. Lalit Ragini Bhairon

### II

7. Rag Malkosh
8. Gujar Ragini Malkosh
9. Sohani Ragini Malkosh
10. Todi Ragini Malkosh
11. Kakubh Ragini Malkosh
12. Behag Ragini Malkosh

### III

13. Rag Hindol
14. Paraj (?) Ragini Hindol
15. Deogandhar Ragini Hindol
16. Kedara Ragini Hindol
17. Nat Ragini Hindol
18. Basant Ragini Hindol

### IV

19. Rag Meghmalhar

### V

20. Rag Sree
21. Nauras Ragini Sreerag
22. Sham Kalyan Ragini Sreerag
23. Jogia Asavari Ragini Sreerag
24. Purabi Ragini Sreerag
25. Dhanasri Ragini Sreerag

### VI

26. Rag Deepak
27. Kanada Ragini Deepak
28. Madamadhavi Ragini Deepak
29. Sankhari Ragini Deepak
30. Khamaj Ragini Deepak
31. Allaia Ragini Deepak

### VII

32. Soratha Ragini Megh
33. Sarang Ragini Megh
34. Desala Ragini Megh
35. Gond Ragini Megh
36. Patmanjari Ragini Megh

## List of Reproductions of Tala Paintings

1. Shesh Tala
2. Kautuk Funj Tala
3. Aswaroodh Tala
4. Chandra Tala
5. Govinda Tala
6. Manojawa Tala

7. Padmamalika Tala
8. (Unidentified)
9. Srinivas Tala
10. Kashyap Tala
11. Gajatanta Tala
12. Valmiki Tala