

THE MUSICAL CONTRIBUTION OF SCINDIA KINGS

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Even after the reign of Mughals, Gwalior maintained itself to be a centre of music. The northern Marathas faced the defeat at panipat battle, mahadji Scindia somehow managed to save his life. He, first of all tried to capture the Gwalior fort and he succeeded. He was the pioneer to flow the flag of scindia dynasty. During king Mansingh's reign the dhrupad style was invented in the same fashion during scindias days the khyal style emerged. The scindia kings patronized the art of music and created a host of musicians.

The Gwalior Gharana was founded during Scindia's reign, His liberal tendency caused to gather a number of musicians, Gwalior represented as an emerging point for music. The musician absorbed themselves deeply in polishing their accomplishments, As a result, the music attained higher status. For this the credit goes to scindia kings who patronized music.

In the year 1761 AD. Mahadji scindia founded the state of Gwalior. His much part of life made him busy in political affairs. To establish the scindia dynasty he had to battle and look after the political conditions." (Sangeet, March 2004, P.4) After Mahadaji it was Daulat Rao Scindia who was enthroned.

1. Daulat Rao Scindia – (1794 to 1827 AD) :

By his time there was political stability hence he could devote much time towards music. Number of instrument players and singers adorned his royal court. The Khyal singing style commenced during his reign.

"Maharaj Daulat Rao's time, Gwalior was considered to be issuing place of music. The musicians of north India were initiated in music from Gwalior," (Bhatkhande smriti Granth Page. 272): The famous Qawwal Gulam Rasul's sons shakar khan and makhan khan Shakkar khan's elder son was Bade Mohammad khan were well – known singers of Firat Anga "Daulat Rao Scindra honoured Mohammed khan as his Royal singer". (Sangeet, March 2004 P.4)

"Makkhan khan's son peer Baksh was a singer of very high order who got a patronage in Daulat Rao's court. He composed a number of vilambit and drut laya compositions. He had a rich collection of dhrupad ang's khyals." (Bhartiya Sangeet ke Mahan Sangeet kavi pandit sameer Pandit Author Tushar Pandit Page 2)

As Bade Mohammad khan joined Rewa royal court, after him " Hassu haddu Nathu khan was appointed as a royal singer, This king invited many outstanding Vocalist and musicians and patronized them (Bhartiya sangeet ke mahan sangeetkar, Shankar pandit, Author : Tushar Pandit page. 4). Haddu,Hassu Nathu Khan was a person who enjoyed the affection of king, He adopted the skill of Bade mohammad khan sahib. The khyal style much flourished during the reign of king Daulat Rao. This style is known as 'Gwalior Gharana.

" To maintain and promote the Dhrupad style the king Daulat Rao Scindia invited Chintamani Mishra the supreme artist of Dhrupad to Gwalior. Along with his disciple Narayan swami too

escorted him. The Dhrupad collection composed by Chintamani and his son Lala Bua strenuously practised and thus mastered this art” (Pandit Raja Bhaiya Poochwale Swarang Darshan Saurabh kan : Author – Prabhakar Gohadhar)

2. Jankoji Rao scindia (1827 to 1843 AD)

During his reign the khyal style was much encouraged. Along with the singers of khyal style there were number of singers and instrument players of dhrupad style in his court Bade Mohammad khan, Haddu Hassu khan, Chintamani Mishra Vasudev Bua and oher were the renowned artists.

3. Jayaji Rao Scindia (1843-1886 AD)

The region of Jiaji Rao during the much prominence was attributed to Dhrupad, Dhamar and Khyal style. Thus an all-round musical environment surrounded in Gwalior, because of the king’s exemplary encouragement to music. The artists of high eminence adorned the royal court. “Jayaji Rao king of Gwalior once escorted Ustad Haddu Hassu, Nathu Khan to Jaipur. Both the singers presented an unparallel art of vocal music. The kings and the audience were amazed and since then a proverb into prevalence “Gwalior is a home of Music”. (Bhartiya Sangeet ke Mahan Sangeetkar : Shankar Pandit – Author : Tushar Pandit, Page-6)

The king Jayaji Rao used to learn music with Natthu Khan because the king was a lover of music .The king was the disciple of Natthu Khan who taught him five hundred Khyals. Being a royal teacher he had a monthly salary of Rs. 1000 and an elephant was also provided him as conveyance. By order of the king, silver utensils were given to him .In his court the sons of Haddu Khan known as Chhote Mohammad Khan and Rahmat Khan too joined him. Sukhdev Singh Kudav Singh (Mridang Player) were also appointed in his court

“In the year 1875 Chhote Mohammad Khan, in 1915 Mehndi Hussain and in 1922 Rahmat Khan expired. After Nathu Khan his adopted son Ustad Nisar Hussain Khan was appointed as court singer. (Sangeet, March 2004, P.3)

4. Madhav Rao Scindia (1886-1925 AD)

During the region of Shimant Madhav Rao Scindia music was at the fullest tempo. “In the Whole family of Scindia it was the king Madhav Rao who provided all the facilities to his public to learn music. He was great lover of music. He used to sing as well compose the verses. He had the capability to judge the short-comings and virtues of the artists. He wished the music should progress with the pace of time. (BhatKhande Smrith Granth, “Hridayagat, P. 45)

Madhav Rao honoured all the artists. Real-estates were also awarded to the musicians with equally honour. The music encaved within a limited sphere were branded by the king. After Daulat Rao, Rankoji Rao and Jayaji Roa, it was Madhav Rao who was a god-gifted artist. At the Ganesh-Utsav ceremony the king used to sing. He had a deep knowledge of music. He inherited music by his father. He was fond of singing devotional songs. His two brothers Ganapat Rao and Balvant Rao too were musicians of high rank.

“In Pandit Bhatkhande’s movement for the redemption of music. The king physically and mentally helped much. By his noble efforts a number of musicians emerged in Gwalior. Thus Pandit Bhatkhande and the king had familiarity. This fact is revealed in writings “(Bhatkhande Smriti Granth, P. 504-505). Pt. Bhatkhande put forth the entire scheme before the king and the later having examined thoroughly entrusted upon Bhatkhande to carry on the musical proceedings.

In this connectivity Pt. Bhatkhande and Madhav Rao with joint efforts established “Madhav Music College” on 13th January 1918 and Raja Bhaiya was appointed the principal”. (Sangeet March, 2004, P. 6). In many concerts. The musicians of Gwalior and around displayed their skills of music. Thus king Madhav Rao’s period was known as a golden period for music. During Ganesh Utsav for full one week musical concerts were held. These concerts were organized in the courts of Gwalior and Shivpuri (Sangeet March,2004, P. 6).

The word “Chhatri” denotes the meaning as the temples built in memory of deceased royal personages.

In his court Krishna Rao Pandit was appointed as a court singer. Sarodist Ustad Hafiz Ali Khan, Mridangacharya Parvat Singh were royal musicians of court. Thus in the period of Madhav Rao music was on the apex.

5. JIWAJI RAO SCINDIA (1925-1948 AD)

After Madhav Rao Jiwaji Rao Scindia was consecrated. He too continued the flow of music. Raja Bhaiya Poochwale was appointed as a royal singer. Jiwaji Rao appointed Shri Krishnarao Pandit as a senior singer in his court. The king also embellished him by awarding the title of “Sangeet Ratna” (Gem of Music). In his lifetime position of music was satisfactory. He honoured the legendary singers. He has an attitude of encourager and nourisher for varieties of Arts. for the promotion of Art of music he contributed physically, mentally and financially.

“Mridangacharya Parvat Singh’s sons Gopal Singh and Madhav Singh were appointed in his court as players of Pakhawaj. Among lady singers Ilai Jaan, Resham, Shahzadi, Gulzaro and Zeban were prominent. In all the temples the singer priests were appointed. The drummers were appointed in drum-houses. The female dancers and maid-servants too were placed with honour. Bala Bahu Umedakar and Bhav Saheb Guruji too were court-singer. (Sangeet, March-2004, P.6)

After Jiwaji Rao, the queen Vijaya Raje Scindia continued this tradition. For the court singers, pension-scheme was implemented. Students were given stipends and for musical concerts she financed. The same tradition Madhav Rao Scindia (The Pre member of Parliament) continued throughout his life.

Jiwaji University, Kamalraja Girls College is the scindias great contributions to music. In this university and college there is a department of music. Wherein music is taught as an independent subject.

Above said facts reflect the royal personage's an aping contribution in the field of music under the patronage of Gwalior kings. The art of music flourished to a greater extent. Especially the Khyal style was much promoted in scindia dynasty. The Khyal artists received much honour. Like Khyal, Dhrupad too was favorite style. Thus this contribution by scindias in indelible.

