

Initial Training in Music

The young Keshav was taught to play the *mridangam* by his grandfather, Pandit Damodar Ginde. At the tender age of 6, Keshav began accompanying his grandfather in *bhajans*. Inspired by his cousins who used to play various instruments such as the violin, the *sitar*, the *dilruba* and the *tabla*, young Keshav also tried to learn these instruments, but financial constraints prevented him from pursuing his passion further. However, his mother gave him a small flute in view of the family worship of Lord Krishna who plays the flute.

Other members of the family had not thought of this cheap and tiny instrument. But Keshav's mother envisioned that one day her son would become a flute maestro. During his schooling years, his colleagues and teachers were quite fond of Ginde and encouraged him to play the National Anthem, *Jana Gana Mana* and the National Song, *Vande Mataram*, on occasions like Independence Day, Republic Day, etc. On completing his school education, Ginde joined the Fergusson College at Pune. While in Pune, he took his initial general music lessons from Pandit Borkar, who used to accompany the legendary Balgandharva and Master Dinanath Mangeshkar on the organ during their performances of the famous Marathi musical plays.

Advanced Training

Ginde then took advanced training from the late Pandit Haripad Choudhari, the first disciple and friend of the legendary flautist Pandit Pannalal Ghosh, as also from the late Pandit Devendra Murdeshwar, disciple and son-in-law of Pandit Pannalal Ghosh. So Pandit Ginde is very much an exponent of Pannababuji's *gayaki* style of playing the flute, although he is equally at home in the *tantakari* or *beenkari* style; he adopts the latter especially while rendering Ragas in the *dhrupad-been* style.

As A Teacher

Pandit K.L. Ginde is a multi-faceted personality. He does not rest on his laurels. He has been in the forefront of spreading the melody of the flute to the younger generation. He has founded the *Pandit Pannalal Ghosh Smriti Samaroha* with a view to providing a forum for introducing renowned national flautists to Pune. The *Samaroha* provides a stage for budding flautists too. He has been

successful in drawing many people from all over the world for learning to play the flute. He has also established *Amulya Jyoti - Pandit Pannalal Ghosh Memorial Trust* in memory of his mentor, the late Pandit Pannalal Ghosh. He has founded the *Pandit Pannalal Ghosh Bansuri Vidyapeeth* at Pune to provide training in classical flute in the Pannalal Ghosh style. Free training classes are run for aspiring artists. A notable feature of this institution is its ability to draw foreign students from Germany, France, USA, Japan, Israel, Italy, Switzerland and other countries. Pandit Ginde's students have not lagged behind their

Guru's achievements. His students have made a mark by imbibing Ginde's style of playing flute. His students' achievements include the securing of the first position in AIR competitions; some of his students have also qualified in AIR/TV audition tests, apart from their standings in the Maharishi Mahesh Gandharva Vidyapeeth, Delhi. Some of his students have studied music till the post-graduate level.

As An Inventor

Pandit Ginde is a versatile flautist and an innovator *par excellence*. He has designed and developed a new flute, which he has christened the *Keshav-venu*, which can overcome the limitations of all extant flutes, which have been in vogue since the Vedic age – namely for about 10,000 years.

The technical superiority of Pandit Ginde's flute lies in the fact that it dispenses with the second or third bass or tweeter flute that is used by all flautists. The *Keshav-venu* can be played in the complete span of 3.5 (+) octaves, as against a range of 2 to 2.5 octaves achieved by other flautists using a bamboo flute.

Pandit Ginde's engineering background helped him in comprehending the limitations of the traditional flute—such as the compulsion of using two/three flutes, limitation on production of octaves, non-matching of the tonal quality of the two/three flutes, the aesthetic limitations on the rendering of ragas in 2.5 octaves, etc. His *Keshav-venu* is the final result of 40 years of relentless research.

