

# Semmangudi lauds Ravi Kiran's contribution to music world

If only Ravi Kiran had been born a few decades earlier and founded his International Foundation for Carnatic Music and a Benevolent Fund for the musicians the situation could have been entirely different for the ageing and poverty stricken artistes who in their days gave pure entertainment for millions, but lost their all either due to fractured voices or broken limbs. This thought came to me as the veteran Delhi-based K.R. Kumaraswami Iyer received the handsome award of Rs.1 lakh and a citation from Semmangudi Srinivasa Aiyar. Ravi is young, but his concern for the old performers who are unable to eke out a living owing to various disabilities is spontaneous and sans limelight hogging. Ravi gave the genesis of the Foundation and its expanded programme in starting the Global Electronic Music Competition, a verily an encyclopaedia for those seeking any information on music, be it a lay rasika or a renowned musician. Just a E-Mail would find a ready response. Such institutions help to develop interest in Carnatic Music all over the world.

Ravi Kiran's unique contribution was lauded by Semmangudi, R. Venugopal and several others.

Semmangudi nostalgically referred to Kumaraswamy's musical prowess when he was in Trivandrum. His Shankarabharanam and Kharaharapriya alapanas earned well merited tributes from Rani Sethu Parvatibai and Sir. C.P. Ramaswamy Aiyar, then Dewan of Travancore State.

The award function was celebrated along with Brinda Memorial Day. Semmangudi described Brinda's music as tradition bound with no compromises



**K.R. Kumaraswami Iyer receives award from Semmangudi Srinivasa Aiyar. Ravi Kiran looks on.**

of any kind. Venugopal described her as a musician's musician. With absolute facility and charm she handled the Padams considered as the pinnacle of Carnatic Music demanding the highest vidwat.

When on Brinda's music the writer would like to share one or two reminiscences. His grandfather was a great patron of Dhanam parampara. Brinda's mother Kamakshi Ammal (daughter of Dhanammal) would sing for hours on before the old man and dare not make a mistake. Brinda-Mukta inherited mother's music. Alas, sister Abhiramasundari (violinist) died early. She used to accompany the pair in all concerts. Brinda used to be forthright

and would neither flatter nor suffer flatterers. When a vidwan who had learnt a few padams from her tried to infuse a few 'rare sangatis' at a concert Brinda minced no words and said, "They are not ours." Similarly when at a Tyagaraja Mahotsavam music festival at the saint's samadhi in Tiruvayyar, the audience became impatient following an announcement that Madurai Mani Aiyar would sing next Brinda told them, "If you are not inclined to hear our music--which is a homage to the great composer--you may go." Madurai Mani Aiyar then went to the mike and said, "Well, I will not sing after your behaviour." This had an immediate effect. Brinda-Mukta continued their music. Of course Mani Aiyar later sang.

## Talented and highly promising

Master Abhishek Raghuram, a grandson of mrigandam veteran Palghat Raghu gave a delightful concert after the award function. Semmangudi who stayed on till the end of two songs was seen silently appreciating the teenager's music. Abhishek has a rich voice which augurs well. His tight tala is a tribute to his grandfather. In Alaps (Saveri and Bhairavi) he impressed with imaginative nuances. Swara rendering indicated his command and confidence. After singing Tyagaraja's Shobillu (Jaganmohini) he took up Sankari Sankuru by Shyama Sastry in Saveri and gave complete satisfaction. Rama Rama in Bhairavi was another noteworthy effort. All in all it was a competent performance.

Accompanying the vocalist, M.A. Krishnaswamy, a senior (agewise)



**Master Abhishek Raghuram, Krishnaswamy violinist, Master Anand Anantaraman**