

A Medley of Music

CONCERT Vani Sateesh's AIR Sammelan Carnatic Vocal Concert



It is the annual time for projecting senior and higher grade artistes of All India Radio by featuring them in country-wide concerts and then broadcasting them on AIR. For Vani Sateesh, an A-Graded artist of AIR from Bangalore, Ravindra Bharati became the venue to present a concert for an hour.

Vani had in her company violinist Jyotsna Srikanth and percussionists Ganapathi Agraaharam G.R. Balachander (mridangam) and Udumalai A. Balasubramanian (kanjeera). Vani revealed good vocal culture with good span. She opened with *Pranamamyaham Sri Gowri Suthaym* in Gowla, a composition of Mysore Vasudevachar in adi talam, preceded by a brief raga sketch. The swarakalpana was interesting. *Saraswathi Namostute* in Saraswathi and roopaka talam also had a brief sketch of raga creating right mood for the devotional number.

Idi Nyayama in Malavi, Adi talam, Patnam Subramanya Iyer's composition, was taken up next. The main number of the whole concert was *Manasu Swadheenamaina* in Sankarabharanam, set in misrachapu talam. She expanded the raga for good time and exposed its beauties in all the octaves. The kriti rendition was expressive and carefully worded with clarity of sahitya. Later she went for nereval and swaraprasthara, mandatory in this major number. This was followed by Tani Avartanam by the two percussionists for about ten minutes. In the end Vani rendered a ragamalika composition of Purandaradasa, *Samsaravendinda* in khandachapu talam, that concluded her show.

The recordings of this performance will be broadcast on AIR all over India. Vani's is scheduled for November 30 at 10 p.m.

G.S

October 9th 2009 Issue

Vocal with Structure

CONCERT Musical notes of Vani Sateesh in Vishakapatnam

Mysore-based Vani Satish performed a vocal recital for Visakha Music and Dance Academy at its auditorium Kalabharathi last Sunday.



A part of a family of scholarly exponents of Carnatic music and an A-grade vocalist and composer-cum-singer, Vani sang with finesse. Starting with the Hamsadhwani varnam *Jalajakshi*, she rendered the Puliar Doraiswamy composition

Saraseeruhanapriye (Naata) of Puliar Doraiswamy, her uncle and guru Bellari M. Seshagiri Acharya's composition in Manoranjani, *Tribhuvanajanani*, establishing a happy rapport with all alike in the auditorium.

Vani also elaborately sang *Vararagalayagnulu* of Thyagaraja (Chenchukambhoji) in fast tempo before she rendered the alapana of Keeravani in detail. She expanded on *Kaligiyyuntegada* of Thyagaraja with fine neravu and swaram in the two tempos. Her expression of manodharma was well-planned and executed with appeal. Her husband Mysore Satish on the violin not only followed tunefully but also exhibited exquisite spontaneity. B.V.S. Prasad on the mridangam admirably supported the layabhava, ably assisted by K.V. Ramakrishna on the ghatam.

Vani's finale consisted of *Alarulukuriyaga* in Sankarabharanam, and Purandaradasa's in Ragamalika piece in Bhageswari, Mohana and Subhantuvanarali.

A.R.S

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