

# THE HINDU

Vani Sateesh Friday Reviews from The Hindu

## Zestful Raga Bhavas

**CONCERT** Vani Sateesh's recital stood out for her majestic style of singing.

Vani Sateesh's concert that was held at Poornatraeesha Sangeetha Sabha in Tripunitura was a combination of the lively and leisurely facets of Carnatic music.

What stood out was a majestic style of singing blended with an evocative voice and zestful raga bhava. At the concert held under the aegis of Sree Poornathrayeesa Sangeetha Sabha, Tripunitura, Vani revealed the musical colours of the famed Mysore style.

Trained under the Bellary Brothers M. Sheshagiriachar, her uncle and M. Venkateshachar, her father. Vani started with the Navaragamalika embellished with a few kalpanaswarams and followed with Swati Tirunal's 'Deva



Deva...' in Mayamalavagowla. Vani sung with bhava to communicate the depth of these kritis.

### Melodic Renderings

Vani's melodic voice and excellent tonal quality made the Tyagaraja kriti 'Sogasuga mridanga thaalamu...' in Sreeranjini a soothing experience. She then chose a simple but rare raga 'Hrdhini,' a janya raga of Vaachaspathi. 'Sree Purandaragurum...' a kirtan by Vani's uncle Seshagiriachar, gave this raga a different shade in keeping with the depth and bhava of Vaachaspathi.

Her choice of Tyagaraja's 'Varagalaya...' in Chenchukhamboji was rather surprising as this is rarely heard in concerts after it was popularised by masters like G. N. Balasubramaniam, S. Kalyanaraman and others. She gave a lilting touch to this composition. Quite wisely she did not attempt any innovations, thus avoiding any distortion of the script.

The main raga chosen for the evening was Sankarabharanam. With grace and effortless ease Vani etched the ragalapana, weaving intricate patterns to create the beauty of the raga. The Tyagaraja kriti 'Enduku peddala...' helped double the beauty of the raga.

There were many sprightly 'swara korvais' that were enthusiastically received and answered by the accompanists.

The alapanas and swara patterns of violinist Mysore Sateesh, Vani's husband, were mature. He was in tune with the vocalist, quickly adapting to her style. Thrissur B. Jayaram (mridangam), Vazhappilly R. Krishnakumar (ghatom) kept to their role aptly, especially during 'thaniavarthanam.'

### Lighter Compositions

Vani then spontaneously moved from the rather heavy to lighter compositions. The Meera bhajan in Yaman, Purandaradasa's 'Samsaara...', 'Muralidheera Gopala...' in Maand by Periyaswami Thooran, were effortless glides from 'ghana ragas' to the more melodic light pieces. Vani revealed that she could deliver 'brigas' and deeper 'gamakas' with the same ease with as an emotionally filled Hindustani based raga. In all this Vani displayed 'laya' control even while trying out mathematical patterns and complex 'eduppus.'

Sivaprasad