

Music with Majesty

CONCERT Vani Satish presents sterling performances in Vijayawada and Vishakapatnam.

Vani Satish of Bangalore gave a memorable vocal concert for 'Swarajhari' of Vijayawada at Sri Sivaramakrishna Kshetram. A disciple of P.S. Narayanaswamy of Chennai, Vani is an A-Grade artiste of All India Radio.



Vani started the concert impressively with Begada Varnam following it with

Tulasidalamulache in Mayamalavagoula in a leisurely manner, after which came Nadatanumanisam in Chittaranjani. Occasionally, Vani had a little trouble with her throat but that did not affect the overall impression due to her experience, resourcefulness and shrewd planning.

One of the major items, Maramanam Umaramanam, a Tamil keertana in Hindolam, was beautifully sung. Vani expanded the alapana in sparkling detail, touching a chord in the listeners. However, the highlight of Vani's concert was the keertana Enduku Peddalavale in Sankarabharanam. Vani was able to bring out the grandeur and majesty of the composition, with rich niraval and crisp kalpana swarams.

There was a thrilling tani by B.V.S. Prasad on the mridangam and K. V. Ramakrishna on the ghatam at the close of the Sankarabharanam keertana. V. Krishnaveni on the violin was very anticipative, and her versions of Hindola and Sankarabharanam were hauntingly sweet. Vani Satish closed the concert with Jagadodharana in Kafi and another Devaranama in Ragamalika.

P.S

Well Trained Voice

CONCERT Confidence was the hallmark of Vani Sateesh with Lord Krishna as the theme

Vani Sateesh enjoys the advantage of a voice gifted and honed well to meet kutcheri requirements, as was evident in her concert. There is self-assurance as she leaps to the upper octaves, speaking of the confidence level she has achieved and the comfort level she enjoys as she performs. She presented a



concert, a musical tribute to Krishna, organised by the Tchaikovsky Music Club, at the Russian Cultural Centre, Chennai

The Navaragamalika Varnam began well and 'Mama Hrudhaye' (Mysore Vasudevachar, Ritigowla) that followed was sung with bhava to communicate the inner depth these unique compositions contain. Vani limited herself to a single niraval at 'Jatha Roopa' (Swati Tirunal, 'Deva Deva,' Mayamalavagowla) which was done flawlessly in all kalam. The ragas chosen for alapanas were Hindolam and Kambodi (Oothukkadu, 'Kuzhaloodi') and one felt that the Hindolam alapana stood out for its adukku phrases, well stretched and controlled karvais, and speedy prayogas in the form of brigas that were both enjoyable and effective. There was none of those virtuoso feats of pointless elaborations that in many cases tend to become dreary and directionless.

Kambodi perhaps demanded more of certain usages to emphasis its azhutham. There were many sprightly swara korvais that were enthusiastically received and answered by the accompanists. The selection of songs gave rasikas a chance to listen to many Kannada melodies such as 'Neene Dhoddavanu,' 'Govinda Ninna Namave Chandha,' 'Jagadodharana' and 'Entha Punyava Gopi.' A javali in Behag (Tirupati Naranayanaswami, 'Vagaladi') and 'Muralidhara Gopala' (Thooran, Mand, tuned by TMT) were also included.

Seasoned laya vidwans J. Vaidyanathan on the mridangam and S. Karthik on the ghatam accompanied with their usual élan, and their thani had a fine exchange of rounds.

S. SIVAKUMAR