

High On Energy

CONCERT Vani Sateesh's voice is well-chiseled, melodious, sharp and resilient.

Vani Sateesh's concert under the auspices of Shri Ramaseva Mandali Charitable Trust evoked mixed reactions. This observation however, could be purely a matter of personal taste.

Style is attractive and scholarship is instantly captivating. Sprightly



narration of the versatile artiste arouses interest but brilliant progressions dampen the evolvement of a transcending ambience. Voice is well-chiselled, melodious, sharp and resilient. It can easily reach the taara sthayi with more gains in terms of timbre and expressions. "Neranammithinayya" (Kaanada-Ramnad Shrinivasa Iyengar) and "Vaathapi Ganapathim" (Hamsadhvani - Muthuswamy Dikshitar) gave an animated start to the concert, and the energy never dipped.

Spontaneous

She developed Dharmavathi ("Bhajanaseyarada" - Vasudevacharya) progressively - sukshma gamakas and sancharas emerging spontaneously to suit her manodharma. Yet, a mellowed tone would have added the element of devotion independent of that the lyrics and the raga inherently carried. Further, clear diction gave the neraval ("Niravadhisukhadayakuni") a meaningful dimension, and the swaraprastara that followed amply reflected her competence.

Raga Thana Pallavi ("Raghukula Thilakudai") in Bilahari featured interesting Layavinyasa and kalpanaswaras (Ragamalika). The melody accompanist Charulatha Ramanujam (violin) followed the lead artiste in matters of both creativity and versatility. The inspired rhythm accompanists B.C. Manjunath (violin) and S. Manjunath (ghata) built up resonating and reverberating rhythm patterns in thaniyavarthana. Other highlights were "Maamava Pattabhirama" (Manirangu- Muthuswamy Dikshitar), "Krishna Ni Begane Baaro" (Yaman-Vyaasaraayaru) and so on.

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Total Control

CONCERT Vani Sateesh recital was inspiring

Vani Sateesh sang at Sri Krishna Gana Sabha, Mysore

One of the qualities in this singer is her stage presence, lively and inspiring, which she richly and tastefully complements with expertise. Neither the pace she sets for her progressions nor the intricacies which she spontaneously brings in to



suit her imagination, nor the pitches she transverses, limited her pleasing voice (poornam).

Adorning "Intachalamu" (varna - Begade - Veena Kuppayyar) with smooth-flowing graces and mood-enhancing subtle sancharas in the taara sthayi, she paved way for more interesting experiences to come up. Thyagaraja's "Sugunamule" (Chakravaka) with an impressive alapana in tune with substance of the lyrics, was another example.

A satiating expatiation of Shanmukhapriya (Bellary Sheshagiri Achar's "Valli Manoharane") comprising sprightly bhrikas, sukshma gamakas, freely flowing sancharas highlighted the scholarship of the singer and the violinist.

She raised the lyrics to emotive heights in the neraval at "Muruga Muruga". The swarakalpna once again added more expressions to the lyrics. Fine articulations around panchama - dhaivatha - nishadha combination and tuneful movements centred on the taara sthayi rishabha, collectively enhanced the impact.

Percussionists' judicious beats supported the lyrical accentuations. Other interesting presentations were "Gopikamanoharam" (Mohana - with an alapana, a nerval at "Gopalam" and a few phrases of swaraprasthara), Puliayar Doreswamy Iyer's "Sarasirahasana" (Naata - should have been ideally slower for better clarity), Shyama Shastri's "Marivere" (Aanada Bhairavi - though tuneful could not raise to expected subliminal levels).

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