

Erudition ‘n’ Experience

CONCERT Vani Sateesh with naturally rich and pliable voice gave a convincing performance

A vocal recital by Vani Sateesh, accompanied by Nalina Mohan (violin), H.S. Sudhinra (mridanga) and B. Gururaja (morching) was held at the Sri Rama Lalitha Kala Mandir on Sunday.



The artiste’s most striking asset was undoubtedly her naturally rich and pliable voice, which she used to admirable advantage throughout the concert. The

Hamsadhwani varna in adi tala was followed by “Thulasidalamulache” in Mayamalavagoula, with well-ordered neraval and kalpana swaras at “Sarasiruhapunnaga”, and “Vanchathonu”, Muthaiah Bhagavathar’s hauntingly beautiful krithi in Karnaranjani.

Vani’s alapana of Bilahari encompassed a plethora of heavy gamakas as well as fast briga based passages, and while the undeterred flow of manodharma was remarkable, a slightly more tranquil and systematic approach would have drawn out the essence of the raga more effectively. “Sri Chamundeswari” in adi tala was sung with adequate stress on its lyrical beauty, especially in the neraval at “Rakanisakara Sannibhavadane”. “Ninna Manade” in Madhuvanti, was presented with emotional intensity and exceptional voice control.

A brisk “Nenarunchinanu”, Thyagaraja’s composition in Malavi, was succeeded by a raga tana pallavi in Kalyani. The detailed alapana traversed the octaves up to the tara panchama effortlessly and the tana had both depth and variety. The pallavi had the diligent support from Nalina Mohan, and imaginative interaction between the percussionists during the tani avarthana.

The concert concluded with a fine rendition of the ragamalika devaranama, “Manave Manthralaya”.

MADHAVI RAMKUMAR

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Inimitable Style with a touch of class



Vani Sateesh is a young musician with a charming voice that captures listeners instantaneously. She hails from a musicians family. Bellary Venkateshachar; a senior vocalist of Mysore is her Guru and father. Talented Bellary Raghavendra is her brother who also helped grooming her as a musician. Bellary Sheshagiri Achar; a good composer is her uncle. With

such a rich background, it was natural for Vani to develop a desire for music. She is blessed with a sweet voice and a good sense of rhythm. Along with which she has developed an inimitable style which emphasizes on classism. She approaches any raga or krithi with a professional touch. With her competence, she sings any birkas or dignified sangatis easily.

Vani sang at “Veene Sheshanna Bhavana” on Nov 7th in memory of Swaramurthy V.N. Rao (grandson of Veene Sheshanna). She started with a Varna ‘Intachalamu’ in two speeds (Begade-Adi) and created a right mood. With a clear diction, she moved onto ‘DevaDeva Kalayami’ (Mayamalava Goula-Roopaka-Swati Tirunal) with a suitable alapana and brisk swaras. After a Tamil composition of Papanasam Sivan in Mukhari, Vani moved onto ‘Neeve Nannu Paripalinchutaku’ (Kambhoji-Adi-Misu Krishnayyar) with a perfect alapana of Kambhoji filled with all the expected, time tested sangathis.

‘Tunga Teera Virajam’ a popular devaranama (Salagabhairavi) found new dimensions in her rendering. The main item of the day was ‘Sri Kantimatim’ the ever green krithi of Muttuswamy Dixitar in the raga Hemavati. Vani beautifully unfolded the raga with all the nuances and treated the rasikas with a melodious experience. The kalpana swaras too helped in bringing out the essence of the raga. After this, she switched onto ‘Akhilandeswari’ (Dwijavanti), ‘Enagae Dorakidaneega’ (Bageshri-Mohana-Basanth), ‘Neere Nee Karetaare’ (Desh), ‘Maa Ramanan’ (Hindola). ‘Bhavayami Gopalabalam’ was infused with bhava. Her narration has an appealing touch. A rich manodharma helps her in translating her musical thoughts successfully. She was supported ably on the Violin by Vidwan Mysore Sateesh and on the Mridanga by G.S Ramamujam.

Dr. RAMA V BENNUR

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