

UPCOMING AT THE SCHOOL OF MUSIC

Tuesday, April 15 – New Millennium Series

Owls Quartet

*music by Paul Wiancko, Azerbaijani composer Franghiz Ali-Zadeh,
Terry Riley, Chick Corea, indie rock duo Trollstilt,
and French Baroque composer François Couperin.*

7:00 p.m. – Capistrano Concert Hall
(\$30 general, \$25 senior, \$10 student)

Friday, April 18 – Faculty Recital with Guests

Kirsten Smith, piano

with Sam Weiser, violin and Jia-mo Chen, cello

Trios by Beethoven, Debussy, and Buford

7:00 pm - Capistrano Hall 151
(15 general, \$10 senior, \$5 student)

Thursday, April 24 – Jazz Ensembles

7:00 pm - Capistrano Concert Hall
(15 general, \$10 senior, \$5 student)

Friday-Saturday, April 25-26 – Opera Theatre

featuring a staged version of Henry Purcell's
Dido and Aeneas with chamber orchestra

7:00 pm - Capistrano Concert Hall
(15 general, \$10 senior, \$5 student)

www.csus.edu/music

World Music Guest Artists

Vid. Saketharaman, vocalist

with

Vid. Kamalakiran Vinjamuri, violin

Vid. Sai Giridhar, mridangam

Vid. Sowmiya Narayanan, ghatam

SATURDAY, 7:00 P.M.

APRIL 5, 2025

CAPISTRANO CONCERT HALL

*In keeping with traditional Indian custom, the **raga** (melodic framework) and **tala** (underlying rhythmic framework) will be announced at the beginning of each piece.*

Indian Classical Music

Indian classical music is generally divided into two broad categories; the North Indian Hindustani tradition and the South Indian Carnatic tradition. This evening's event is on music from the South Indian (Carnatic) tradition, which has its emphasis on vocal music. Carnatic music is taught and learned through compositions, which encode many intricate musical details, also providing scope for free improvisation.

The **raga** is the melodic framework of Indian music and is based on a scale of five, six or seven notes. Its characteristics include melodic ornamentations of certain notes, inclusions of microtones, certain characteristic phrases and the existence of certain important notes over others. All of these make the raga recognizable. Each musician tries to elaborate the raga according to his capacity but always staying within the notes applied to the raga.

The **tala** is a rhythmic cycle of a certain number of beats that act as a metrical framework for musical compositions and rhythmical improvisations. The tala is usually kept with different hand gestures such as clapping, counting and waving. The listeners can enjoy the music by anticipating the variations in the gamakas by the performers and expecting how the performers handle the intricate details of different ragas.

Tonight's event is co-sponsored by Sacramento Aradhana.

Vid. Saketharaman is one of the top performing musicians of Carnatic music in India. He started learning Carnatic vocals from Srirangam Krishnamurthy Rao at the age of 4 and subsequently studied under Smt. Savitri Satyamurthy. Saketharaman is a prime disciple of Padmabushan Shri Lalgudi Jayaraman and he has also learned several Padams and Javalis from Smt Geetha Raja. He currently learns rare kirthanas of Trinity and other previous composers from Vid Shri Nagai Muralidharan. He also learns voice culture and Hindustani music from Shri TV Gopalakrishnan. Saketharaman has composed more than 100 Pallavis, in rare Thalas which are featured regularly in his concerts.

Violinist **Kamalakaran Vinjamuri** started learning violin from his father, Sri. Subhash Vinjamuri at the age of 7. He has been under the tutelage of Sangeethakalanidhi A. Kanyakumari for the past 14 years. Vinjamuri won several prizes in different music competitions, both in India as well as in the US. In the December 2010 and 2013 music seasons, he received the Best Performer Award from Sri Parthasarathy Swami Sabha in Chennai. Vinjamuri was awarded the Lalgudi G Jayaraman Award, as best violinist in the 2014 Gokulashtami Series in Krishna Gana Sabha. He has been performing in all major venues in India and in the US since 2009.

Vid. Sai Giridhar is an accomplished mridangam player, known for his deep understanding of rhythm and skillful accompaniment in classical Carnatic music. With years of training under renowned gurus, he brings a unique blend of tradition and innovation to his performances. Giridhar's mastery over the mridangam allows him to complement vocal and instrumental music with intricate rhythmic patterns, enhancing the overall musical experience. His versatile playing style and dedication to the art have earned him recognition in both solo and ensemble performances, making him a sought-after accompanist.

Sowmiya Narayanan is a disciple of mridangam maestro Trichy Sri Harikumar and has also been trained by Sangita Acharya Sri Subash. Narayanan has accompanied many leading past and present artists including Padma Vibhushan Dr Balamurikrishna, Padma Vibushan Dr KJ Yesudoss, Padma Bhushan Dr Sudha Rangunathan, Padma Sri Pandit Vishwa Mohan Bhatt, and Dr. Ambi Subramaniam, to name a few. In the last decade he has conducted or coordinated more than 45 live shows in the United States for Sankara Nethralaya (a premiere hospital in Chennai for which he is a board trustee).