



Time Will Tell Arts &
Indian Summer Festival *present*

A Life in Rhythm

Trichy Sankaran & The Offering of Curtis Andrews in Concert

Nov. 26 | Doors 7:30/Show 8pm
Norman Rothstein Theatre, 950 W.41 Ave.

timewilltellarts.ca



BRITISH
COLUMBIA



BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia



Teliyaleru Rama

Composer: Thyagaraja (1767-1847)

Raga: Dhenuka (C-Db-Eb-F-G-Ab-B)

Tala: Adi (8 beats:4+2+2)

A moving kriti from the Carnatic tradition in which the composer questions the actions and appearances of outwardly pious individuals, whose aims and motivations are focused on earthly desires rather than devotion

The Rainmaker

Composer: Curtis Andrews

Raga: Amrithavarshini (C-E-F#-G-B-C)

Tala: Adi (8 beats:4+2+2)

A lilting piece in the a raga that is said to bring rain (hence the title). It features many rhythmic designs and compositional devices.

Veni Express

Composer: Trichy Sankaran

Raga: Hamsanandi (C-Db-E-F#-A-B-C)

Tala: Adi (8 beats:4+2+2)

A playful piece composed by Trichy Sankaran, inspired by his the granddaughter's. It prominently features solkattu, the spoken rhythms of Carnatic music.

Tight Rope, Short Walk

Composer: Curtis Andrews

Raga: Suddha Dhanyasi (C-Eb-F-G-Bb-C)

Tala: Rudra Chapu (11 beats: 2+2+2+2+3)

The asymmetric nature of the tala and the various rhythms that weave in and around it invoke the image of one balancing on a tight rope.



Thani Avartanam (Mridangam solo)

Tala: Adi, Rendu Kalai (16 beats)

A mridangam solo is called laya vinayasam in the Carnatic tradition. It is a mixture of compositions and improvisations dealing with intricate rhythms of various types and forms that modulates through various subdivisions of time.

The Speaking Hand

Composer : Curtis Andrews

Raga : Hamsanadam (C-D-F#-G-B-C)

Tala : Misra Chapu (7 beats: 3+2+2)

Andrews had the initial inspiration for this piece while playing the mridangam, wherein the patterns of the hand “spoke” to his compositional mind.

Chapu Tala Malika

Composer: Trichy Sankaran

Raga: Karaharapriya (C-D-Eb-F-G-A-Bb-C)

Tala: 3-5-7-9

Inspired by several types of folk songs where the talas are simplified, Sankaran has come up with the idea of using these folk meters in a sequential order. One of the interesting features in this piece is the diminutive form known as koraippu, wherein a rhythmic and melodic exchange takes place, building into a climax.

Dhirena

Composer: Trichy Sankaran

Raga: Kapi (C-D-F-G-B-C; C-Bb-A-Bb-G-F-Eb-D-C)

Tala: Misra Chapu (7 beats: 3+2+2)

This piece belongs to the South Indian dance form known as thillana, which is usually vivacious and rhythmic in character. This composition of Sankaran however, has the quality of a laid-back tempo and is mellifluous with beautiful

lyrics with rhythms expertly fused to the melody. For this piece Sankaran provides a simple yet sensitive accompaniment, very much in the style of the North Indian tabla.

Musician Bios

Dr. Trichy Sankaran (mridangam, kanjira, voice) is an internationally acclaimed percussion virtuoso, composer, educator and Indian music scholar with a career spanning more than six decades on four continents. As a star disciple of Sri Palani Subramania Pillai, he has reached the pinnacle of achievement in the world of Carnatic music, has accompanied all the leading maestros of several generations, and is still in-demand globally as a solo artist, accompanist, and educator. His remarkable impact on cross-cultural fertilization, understanding and creation within Canada has been unparalleled through his varied performances, compositions, recordings, and compositions. Technical brilliance, artistic integrity and the ability to tastefully blend musical cultures have been the hallmarks of his work. While strongly adhering to his Indian cultural heritage, Sankaran has proficiently adapted his deep training and experiences in the world of Carnatic music to the North American landscape in ways that have impacted audiences, musicians, and thousands of students over several generations. His musical activities are multi-faceted. A performing artist, composer, ensemble leader and percussion maestro, scholar and researcher, cross-cultural innovator and ambassador, tutor and mentor of the many young talents whose lives he has touched and changed: this is what keeps him constantly engaged into his eighth decade.

Curtis Andrews (drums, percussion, voice) is a Canadian musician with global persuasions. A percussionist/composer/teacher who creates music that is informed by his many years of experience with West African, South Indian and jazz traditions yet transcends most categories. A graduate of York University, his personal musical journeys over the past 20 years have extended to the villages and metropolises of Ghana, India, South Africa and Zimbabwe, and he has developed a deep knowledge of the history and performance of music from these areas. Earlier this year he released his latest critically-acclaimed album entitled *Speaking Hands*. He is blessed to have been a disciple of Trichy Sankaran since 2000 and is honoured to be sharing the stage with him this evening.



Dr. Jared Burrows (guitar) is a guitarist, composer, educator and producer based in Vancouver, BC, Canada. He leads the Jared Burrows Quartet and Sextet, Vancouver Improviser's Orchestra and is involved with many other ensembles in the Vancouver area and in Oregon. He has performed extensively on the concert stage, festivals, radio and television throughout Canada and the USA and is also one of the foremost music educators in the Vancouver area. Jared is an instructor at Capilano University and served as Academic Coordinator of the Jazz Studies Department there from 2013-2018. He currently teaches improvisation, arranging, conducting, and directs small and large ensembles, is the co-founder of the South Delta Jazz Workshop, and curator of the weekly Jazz at Presentation House Studio series since 2008.

Vidyasagar Vankayala (voice, talam) hails from a family of musicians as his father and elder brother are noted *mridangam* exponents in India. Steeped in Carnatic music since age 6, Vidyasagar continued his vocal training for 15 years, in a very formal, rigorous and highly demanding system of learning as a disciple of K.V. Narayanaswamy, among others. Since moving to Vancouver in 1996, Vidyasagar has been active in promoting Carnatic music in the lower mainland. He is the founder president of Vancouver SaPaSa, a non-profit society for promoting Carnatic Music and Dance and the Artistic Director of Sangeetamaruti Arts Academy.

Robin Layne (vibraphone) is a regular fixture on the B.C. festival circuit, collaborating with a wide spectrum of folk and world artists. His recent touring engagements have led him to Europe, Mexico, China, the U.S. and Canada. His love for music, rhythm and culture have led him to study with master percussionists in Cuba, Guinea, Mali, and Mexico. He is also in demand as a freelance percussionist for recordings, performances and tours. He is the senior

percussion instructor at the Sarah McLachlan School of Music, the Artistic Director of the World Rhythms for Youth Society, and co-artistic director of the Vancouver World Music Festival with Tom Landa.

Kaushik Sivaramakrishnan (violin) has been learning Carnatic violin since the age of 6 under the tutelage of his grandmother, Smt. Kalamamani Radha Narayanan, who inherited the Dwaram style of playing. His mother, Smt. Kalamamani Meera Sivaramakrishnan is also a renowned Carnatic violin exponent based in Chennai, India. He has won multiple awards in inter-school, inter-collegiate and at the national level, the highlight being the “Best Violinist Award for the junior category” from the prestigious Madras Music Academy in 2008. After his move to Canada four years ago, he has also been actively performing for dance recitals, specifically associating with Sanskriti School of Dance & Music and Natyam Dance Academy based in Edmonton and Calgary.

A huge thank you to East India Carpets (Vancouver) for providing the lovely tapestries for this evening’s concert.