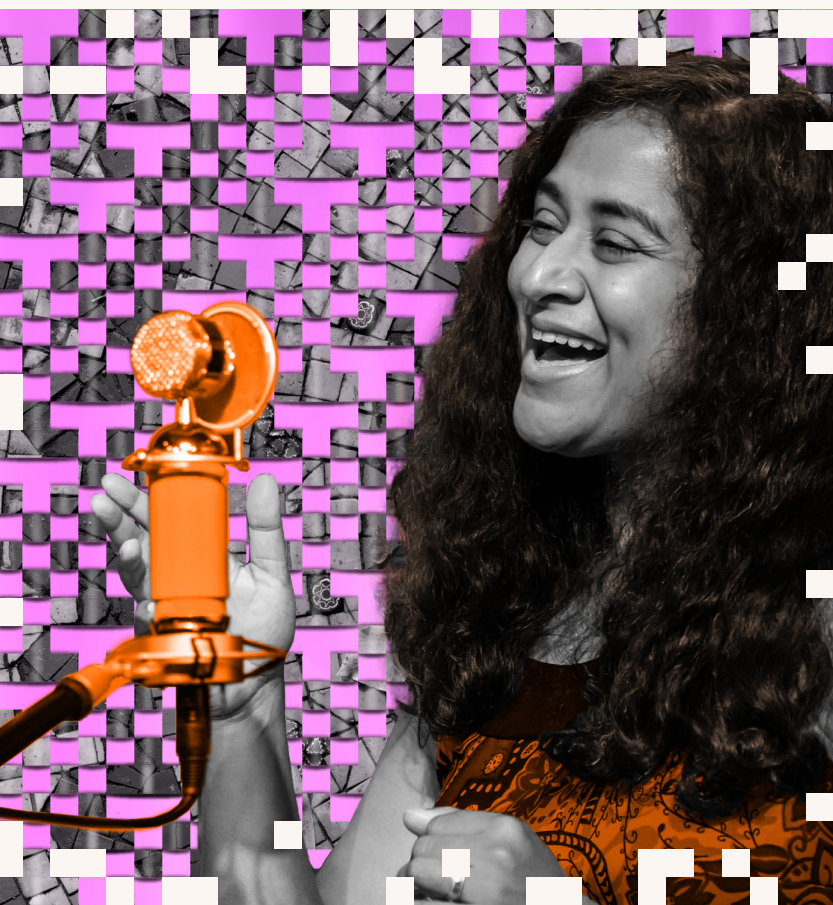


CONFLUENCECONCERTS.CA

MANDALA

Curated by
Suba Sankaran



THE BEAUTY OF IMPERMANENCE

Confluence
Concerts

LARRY BECKWITH
ARTISTIC PRODUCER

MANDALA

Premiering Online
Wednesday,
January 27, 2021

6:30 pm Pre-Concert Chat:
Make a Mandala
6:50 pm Concert

Available until
Wednesday,
February 10, 2021 on
Confluence Concerts'
YouTube Channel

[CLICK HERE](#)

THE BEAUTY OF IMPERMANENCE

Welcome to Mandala: The Beauty of Impermanence.

Mandala is a universal symbol meaning “circle” in Sanskrit. It is a spiritual and ritual symbol in Hinduism and Buddhism, representing the universe. The circular designs symbolize the idea that life is never-ending and everything is connected. In this concert, and in every song and poem, you will experience a mandala within the music itself, whether sacred or secular, be it as a singing round, a ground bass, an ostinato pattern, a recurring rhythmic cycle, or within the lyrical or poetic context.

From ancient to modern, spanning several centuries and styles, the repertoire ranges from Hildegard von Bingen to Joni Mitchell, Schubert to Steve Reich, and Monteverdi to Sting. You will hear music from India, the U.S., Canada, the U.K., Europe and Iran, original compositions and arrangements, and Sufi poetry as well.

I'm excited and humbled to have an embarrassment of riches with the artists participating in this show, and I want to thank them for the many gifts they brought forth. These artists include Confluence Concerts' artistic producer Larry Beckwith and artistic associates Andrew Downing and Marion Newman, as well as Gordon Gerrard, Bijan Sepanji, Sheniz Janmohamed, my husband, Dylan Bell, my father, master drummer Trichy Sankaran, and my dear friend and bandmate Ed Hanley, who makes a cameo appearance playing a singing bowl, in addition to having captured and edited most of the video for this show.

During the pre-concert chat, Sheniz's voice will guide the audience through a nature mandala creation. Don't forget to take a photo of your creation before you “disappear it”! Send a copy of the photo to manager@confluenceconcerts.ca. We hope to create a community collage of your spontaneous inventions!

A MESSAGE FROM SUBA SANKARAN

This is a reminder that these beautiful mandala creations are in-the-moment and then disassembled, giving one the sense that nothing lasts, and so we must enjoy the experience in the now. That is the hope of this concert, Mandala: The Beauty of Impermanence. Experience and enjoy this musical journey and audio-visual feast as fully as you can, as it happens, and gracefully let it go as it naturally comes to an end.

Thank you for joining us, and enjoy the show!

A handwritten signature in black ink, reading 'Suba' in a cursive, flowing script.

Suba Sankaran
Artistic Associate

ACKNOWLEDGEMENTS

All recordings were created adhering to—and exceeding—social-distancing protocols and the safety guidelines of the time. Any musical duos in close proximity are part of existing “bubbled” groups.

Heliconian Club video capture by Ed Hanley

Home video capture by Mandala artists

Audio capture by Dylan Bell and Ed Hanley

Audio mixes by Ed Hanley and Dylan Bell

Video editing by Ed Hanley

We begin by acknowledging the Indigenous peoples of all the lands that we are on today. We would like to take a moment to recognize the importance of these lands, which we each call home. While we present this concert on a virtual platform, for all its wizardry the Internet relies on the wires, radio towers, and many physical pieces of hardware located on this land. With this acknowledgement, we reaffirm our commitment and responsibility in improving relationships between nations and in improving our own understanding of local Indigenous peoples and their cultures. We are grateful to live and work on this beautiful site that we call Toronto, which has seen human activity for over 15,000 years. We hope that through our art we can make meaningful change.

Gāyatrī Mantra (1500 BCE–1000 BCE) and

O Virtus Sapientiae, Hildegard von Bingen (1098–1179)

Suba Sankaran, voice

Larry Beckwith, Bijan Sepanji, and Andrew Downing, strings

Ed Hanley, singing bowl

The Bird of Zephyr

Combination of **Zefiro Torna**, Monteverdi (1567–1643), and

Morghe Sahar, Mohommad-Reza Shajarian (1940–2020)

Arranged by Bijan Sepanji

Larry Beckwith and Bijan Sepanji, violins

Andrew Downing, double bass

Trichy Sankaran, kanjira (lizard-skin frame drum)

Turning on the Heels of This Love

By Sheniz Janmohamed (1984–) from *Firesmoke*

(Mawenzi House, 2014)

Sheniz Janmohamed, voice and mandala creation

Gretchen am Spinnrade

Franz Schubert (1797–1828)

Johann Wolfgang von Goethe (1749–1832)

Marion Newman, voice

Gordon Gerrard, piano

If All Be True Catch

Henry Purcell (1659–1695)

Henry Aldrich (1647–1710)

Larry Beckwith, Dylan Bell, Marion Newman, and

Suba Sankaran, voices

Clapping Music

Steve Reich (1936–)

Dylan Bell

Suba Sankaran

Stones and Spirals

By Sheniz Janmohamed (1984–) from *Firesmoke*
(Mawenzi House, 2014)

Sheniz Janmohamed, voice and mandala creation

Mrdangam Lehra

Trichy Sankaran (1942–)

Trichy Sankaran, mrdangam
Larry Beckwith, violin
Bijan Sepanji, viola
Andrew Downing, double bass

Your Encircler I Am

Khwaja Muinuddin Chishti (1143–1236)
From *Mu'in ud-din Chisti: Selected Poems*
Translation by Paul Smith

Sheniz Janmohamed, voice
David Coskun, whirler (footage from previous “Cycles” show,
video capture by Ed Hanley and Ali Jafri)
Ed Hanley, singing bowl

This Pretty Planet/Fragile

Tom Chapin (1945–)
Sting (1951–)
Arranged by Dylan Bell and Suba Sankaran

Dylan Bell, voice
Suba Sankaran, voice

Circle Game

Joni Mitchell (1943–)
Arranged by Suba Sankaran

Dylan Bell, Marion Newman, and Suba Sankaran, voices
Larry Beckwith, Andrew Downing, and Bijan Sepanji, strings
Gordon Gerrard, piano

Suba Sankaran's performance is made possible through
a generous gift from Cornelia Schuh and Michiel Horn

ARTISTS

Larry Beckwith

Dylan Bell

Andrew Downing

Ed Hanley

Gordon Gerrard

Sheniz Janmohamed

Marion Newman

Suba Sankaran

Trichy Sankaran

Bijan Sepanji

GĀYATRĪ MANTRA AND O VIRTUS SAPIENTIAE

This first musical offering is a mix of two songs, in which Vedic mantra from India meets medieval chant from Germany. The Rig Veda is the oldest of the Hindu scriptures, composed in the 2nd millennium BC in early Sanskrit. The scripture contains more than 10,000 hymns classified into 10 books called mandalas. One such powerful chant is called the Gāyatrī mantra.

Hildegard von Bingen was a German Benedictine abbess, writer, composer, philosopher, Christian mystic, visionary, and polymath of the High Middle Ages. Around the year 1135, at age 42, she undertook a series of visionary symbolic paintings in unmistakable mandala form. While she didn't make the illustrations herself, it is thought that she oversaw their production. The pictures were considered to be as strong or stronger than the words themselves. There is a gestalt immediacy, what Hindus refer to as *darshan*, meaning the simultaneous act of seeing—and being seen—by a deity. Not only do these two pieces share the monastic mandala, but they also share a very similar meaning and translation. Both songs speak of three worlds encircled—the earth, the heavens, and the atmosphere—and both songs ask for wisdom.

GĀYATRĪ MANTRA

om bhūr bhuvah svah
tat savitur varenyam
bhargo devasya dhīmahi
dhiyo yo nah pracodayāt
– Rigveda 3.62.10

I invoke the sacred sound of the divine OM,
Which represents the states beyond past, present and future,
earth, sky and heaven,
That Ultimate Reality that shines as bright as the celestial sun,
we adore you.
We pray to you, O great Mother of the Universe,
That you may grant us wisdom, by your Divine grace.

O VIRTUS SAPIENTIAE

Translation by

Kate Quartano Brown

O virtus Sapientiae,
 quae circuiens circuisti,
 comprehendendo omnia
 in una via quae habet vitam,
 tres alas habens,
 quarum una in altum volat,
 et altera de terra sudat,
 et tertia undique volat.
 Laus tibi sit, sicut te decet,
 O Sapientia.

O strength of Wisdom
 Who, circling, circled,
 Enclosing all
 In one life-giving path,
 Three wings you have:
 One soars to the heights,
 One distills its essence upon
 the earth.
 And the third is everywhere,
 Praise to you, as is fitting,
 O Wisdom.

THE BIRD OF ZEPHYR

The “Bird of Zephyr” is a combination of two separate springtime pieces that captures the concept of the mandala from various perspectives. When tasked with arranging a song for string trio, Bijan Sepanji immediately thought of the Renaissance and Baroque style of music, the chaconne (a composition in a series of varying sections in slow triple time, typically over a short repeated bass theme), and then focused on Monteverdi’s “Zefiro Torna,” translated as “The Wind of Zephyr.” With this idea of springtime and new beginnings (again, the mandala concept suggests that there is no end, but rather each ending is a new beginning), he brought forth the famous Iranian song “Morghe Sahar,” or “The Bird of Dawn,” by Shajarian, who recently passed away. This is a song of freedom, hope, and justice. Together, this “mash-up” is dubbed “The Bird of Zephyr.”

TURNING ON THE HEELS OF THIS LOVE

Turning around the axis of the earth, she spins the wheel of this love.
Others sit like stagnant water, questioning the appeal of this love.

Even the swimmer will struggle to fight against the waves of the sea.
Surrender to its rhythm! What more can you feel of this love?

Dig the soil and rubble of your being, seek until the madness finds you.
This box contains the secret of your secret. Open it! Break the seal
of this love!

She finds Khizr in the forest of her heart, robes drenched with mud.
Whirling into leaves and wind, I turn on the heels of this love.

GRETCHEN AM SPINNRADE

The song opens with Gretchen at her spinning wheel, thinking of Faust and all that he had promised. The accompaniment in the right hand mimics the perpetual movement of the spinning wheel, and the left hand imitates the foot treadle. The initial key of D minor sets a longing tone as Gretchen begins to sing of her heartache (“Meine Ruh’ ist hin/Mein Herz ist schwer”). The first section progresses from D minor to C major, A minor, E minor, F major, and then returns to D minor. This, plus the crescendo, builds tension that releases, only to be brought back to the beginning, much like the ever-circling spinning wheel.

Meine Ruh’ ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

My peace is gone,
my heart is heavy,
I will find it never
and never more.

Wo ich ihn nicht hab’
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Where I do not have him
that is the grave;
the whole world
is bitter to me.

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

My poor head
is crazy to me;
my poor mind
is torn apart.

Meine Ruh' ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

My peace is gone,
my heart is heavy;
I will find it never
and never more.

Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh' ich
Aus dem Haus.

For him only
I look out the window;
only for him
do I go out of the house.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt,

His tall walk,
his noble figure,
his mouth's smile,
his eyes' power

Und seiner Rede
Zauberfluß,
Sein Händedruck,
Und ach sein Kuß!

and his mouth's
magic flow;
his hand clasp
and ah! his kiss!

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

My peace is gone,
my heart is heavy;
I will find it never
and never more.

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und halten ihn!

My bosom urges itself
towards him.
Ah, might I grasp
and hold him!

Und küssen ihn
So wie ich wollt',
An seinen Küssen
Vergehen sollt'!

And kiss him,
as I would wish;
at his kisses
I should die!

IF ALL BE TRUE CATCH

This is the Zoom call we all wish we could attend...

If all be true that I do think
 There are five reasons,
 There are five reasons we should drink:
 Good wine,
 A friend,
 Or being dry,
 Or lest we should be, by and by,
 Or any other reason, or any other reason,
 Or any other reason why, any reason why.

CLAPPING MUSIC

“Clapping Music” is a minimalist piece written by Steve Reich in 1972. It is to be performed by two people clapping: one keeps the original rhythm while the other “phases” by displacing the original rhythm by one eighth note every twelve iterations. The piece was created after Reich heard flamenco music while on tour, specifically *palmas* (an essential form of clapping to help punctuate and accentuate the song and dance).

STONES AND SPIRALS

Stone by stone
 we lay down spirals

life within life
 death within death

A centre that unravels
 turns into itself

A centre that never moves
 yet always spins

Rooted in rock
 and
 swept away by a single wave.

Stone by stone
we lay down
spirals.

MRDANGAM LEHRA

Lehra is a Hindi and Urdu word that literally means “a sea wave.” As sea waves are periodic and repetitive, similarly the *lehra* in music represents the repetitive melody that gives a cyclical reference underpinning a drum solo. Master drummer Trichy Sankaran is the leading exponent of the *mrdangam*—a barrel-shaped, two-headed drum that is the primary percussion instrument of south India. He has composed a *lehra* for this occasion, in D harmonic minor, also known as the *kirvani raga* (melodic mode), and in 7/8 time. This is a purely improvised solo. As a prelude to this piece, Andrew Downing gives us a *taqsim*, a melodic musical improvisation that usually precedes the performance of a traditional Arabic, Greek, Middle Eastern, or Turkish musical composition. In this case, however, it precedes an Indo-Canadian premiere!

YOUR ENCIRCLER I AM

Come
Come towards me
For your friend, faithful forever, I am.
Whatever you have, bring to me,
For its purchaser, I am.
If you are pleased and your heart wants to see the great feat, come near.
For the garden, flowerbed and flower, I am.
I am not only the worshipped at the altar in secret places,
Musician and drunkards in winehouse,
Wine-bringer, I am.
You, you who go seeking me in seclusion of the monastery,
Come out of there!
For in the marketplace, a buyer, I am.
Remove the desire for patched dervish coat or gold crown,
Then to you, my cap and my robe, the bestower, I am.
Don't, don't be disheartened or weep at your helplessness,
Each place a friend, and of your heart, a cherisher I am.
How long, like a point, will you draw a circle around you?

How long, like a point, will you draw a circle around you?
 Sit, sit like the centre does.
 Because your encircler, I am.
 Sit, sit like the centre does.
 Because your encircler, I am.
 Sit, sit like the centre does.
 Because your encircler, I am.
 Your encircler, I am.
 Your encircler, I am.
 Your encircler, I am.

THIS PRETTY PLANET/FRAGILE

Mandala and technology unite in this modern arrangement through the art of live-looping. Throughout the song, Dylan Bell and Suba Sankaran record and layer their voices, in real time, to turn two voices into four, and four voices into eight, to create a complex a cappella vocal arrangement right before your eyes and ears. There are no pre-recorded tracks: everything you hear is being performed and layered live. This mashup of “This Pretty Planet” by Tom Chapin and “Fragile” by Sting reminds us of the beauty of this planet we live on and its fragility.

THIS PRETTY PLANET

This pretty planet spinning through space,
 You're a garden, you're a harbor,
 You're a holy place,
 Golden sun going down,
 Gentle blue giant, spin us around.
 All through the night, safe 'til the morning light.

FRAGILE

If blood will flow when flesh and steel are one
Drying in the colour of the evening sun
Tomorrow's rain will wash the stains away
But something in our minds will always stay

Perhaps this final act was meant
To clinch a lifetime's argument
That nothing comes from violence and nothing ever could
For all those born beneath an angry star
Lest we forget how fragile we are

On and on the rain will fall
Like tears from a star, like tears from a star
On and on the rain will say
How fragile we are, how fragile we are

CIRCLE GAME

Yesterday a child came out to wonder
Caught a dragonfly inside a jar
Fearful when the sky was full of thunder
And tearful at the falling of a star

Then the child moved ten times round the seasons
Skated over ten clear frozen streams
Words like "When you're older" must appease him
And promises of someday make his dreams

And the seasons, they go round and round
And the painted ponies go up and down
We're captive on the carousel of time
We can't return, we can only look
Behind, from where we came
And go round and round and round, in the circle game

16 springs and 16 summers gone now
Cartwheels turn to car wheels through the town
And they tell him, "Take your time, it won't be long now
'Til you drag your feet to slow the circles down"

And the seasons, they go round and round
And the painted ponies go up and down
We're captive on the carousel of time
We can't return, we can only look
Behind, from where we came
And go round and round and round, in the circle game

So the years spin by and now the boy is 20
Though his dreams have lost some grandeur coming true
There'll be new dreams, maybe better dreams and plenty
Before the last revolving year is through

And the seasons, they go round and round
And the painted ponies go up and down
We're captive on the carousel of time
We can't return, we can only look
Behind, from where we came
And go round and round and round, in the circle game



**LARRY
BECKWITH**

Larry Beckwith has been a creative contributor to Toronto's musical life as a conductor, violinist, singer, writer, educator, and programmer for over 30 years. He studied violin and musicology at the undergraduate and graduate levels at the University of Toronto and has since performed and worked with most of this city's leading musical organizations. In 2003, Larry founded Toronto Masque Theatre, which under his imaginative artistic leadership from 2003 to 2018 presented over 70 innovative, interdisciplinary programs, including a cycle of the five major music theatre works by Henry Purcell and stage works by Molière, John

Blow, Monteverdi, Handel, Charpentier, Stravinsky, John Beckwith, and others. Through TMT, he commissioned and premiered new works by many leading Canadian composers and authors. For the past 12 years, Larry has been making a name for himself as an operatic and orchestral conductor. In the summer of 2018, he conducted the Festival of the Sound world premiere and subsequent Ontario tour of *Sounding Thunder: The Song of Francis Pegahmagabow* by Timothy Corlis and Armand Garnet Ruffo. A committed educator, Larry runs the celebrated voice and strings program at the arts-intensive Unionville High School and conducts the Mooredale Senior Youth Orchestra.



**DYLAN
BELL**

In a word ... multifaceted. JUNO-nominated Dylan Bell is a vocalist, instrumentalist (piano, bass, guitar, percussion), composer/arranger, music director, and producer/engineer. Dylan has worked with groups whose repertoire ranges from vocal jazz (Cadence, Hampton Avenue, the Swingle Singers, FreePlay Duo, The Watch) to vocal pop (Retrocity, the Nylons) to eclectic jazz and world music (Autorickshaw, Ray Montford Group) to classical (Nathaniel Dett Chorale, Lara St John) to flat-out rock 'n' roll (Honeymoon Suite). He's played stages across the world, from his native Toronto to Stockholm to Calcutta, and his compositions and arrangements are performed across the world, from Arnprior to Zurich. His book *A Cappella Arranging* (co-written with Deke Sharon) was published in 2013. Visit Dylan at www.dylanbell.ca.



**ANDREW
DOWNING**

Born in London, Ontario, in 1973, Andrew Downing is a Toronto-based double bass player, cellist, composer, and educator. He plays primarily in the creative jazz scene in Canada, but also performs classical chamber music, improvised music, folk and roots music, and world music. His own projects span a wide variety of styles and practices. Most recently, he has started a "quiet jazz" ensemble of cello, alto saxophone, lap steel guitar, vibraphone, bass, and drums called Otterville. He has two collaborative projects: one in Istanbul, Turkey, with ud (Turkish lute) player Güç Başar Gölle; and a multimedia project with Canadian songwriter John Southworth and visual artist Yesim Tosuner called Easterween. Andrew also leads his chamber jazz ensemble Melodeon, which plays live scores for silent films. Andrew currently teaches double bass, composition, and improvisation at the University of Toronto and has taught at Wilfrid Laurier University, the Banff Centre's Jazz Workshop, and the Creative Music Workshop in Halifax.



**GORDON
GERRARD**

Conductor Gordon Gerrard, now in his fourth season leading the Regina Symphony Orchestra, has distinguished himself as a leader in innovative and inclusionary programming, such as the orchestra's Forward Currents Festival dedicated to social change and community engagement. Trained as a pianist and a specialist in operatic repertoire, Gordon was the associate conductor of the Vancouver Symphony Orchestra for four seasons and resident conductor of Calgary Opera from 2007 to 2011. He returned to Calgary Opera to lead productions of *La Bohème*, *Roméo et Juliette*, *Die Fledermaus*, *Lakmé*, and the Canadian premiere of Mark Adamo's *Little Women*, which was recorded for

national broadcast on CBC's "Saturday Afternoon at the Opera." In the 2019-20 season, Gordon made his debut with Edmonton Opera, leading the western Canadian premiere of Rossini's *Le Comte Ory*. He has also made appearances with the orchestras of Victoria, Kamloops, and Saskatoon, the London Symphonia, and Symphony New Brunswick. He has collaborated regularly with the National Ballet of Canada, and in 2016 he made his European debut at Kammeroper Schloss Rheinsburg in Germany. A passionate and gifted educator, Gordon works with the young artists at Calgary Opera and the Atelier Lyrique de l'Opéra de Montréal, and has spent many seasons with students at the Banff Centre, Opera Nuova (Edmonton), UBC Opera (Vancouver), and Opera McGill (Montreal).



ED
HANLEY

Tabla, photography, moving pictures. Sometimes all three at once. Ed Hanley is a multi-dimensional artist—creator, performer, producer, videographer, sound designer, video editor, photographer, and tabla player. He is the co-artistic director of Autorickshaw, among many other collaborative and multi-disciplinary projects. www.ed-hanley.com



**SHENIZ
JANMOHAMED**

Sheniz Janmohamed is an author, artist educator, spoken word artist, and land artist. A graduate of the MFA in Creative Writing program at the University of Guelph, she has been mentored by authors Dionne Brand, Kuldip Gill, and Janice Kulyk Keefer. Sheniz has performed nationally and internationally for over 10 years, including features at the Jaipur Literature Festival (Jaipur, 2013), Aga Khan Museum (Toronto, 2015), and Vancouver Writers Fest (2017). Her writing has been published in various print and online journals and anthologies, including *West Coast Line*, *SUFI*, *Descant*, and *Quill & Quire*. Her first book, *Bleeding Light* (Mawenzi House, 2010), is a collection of English ghazals that explores a woman's journey through night as she is caught between West and East, religion and heresy, love and anti-love, darkness and the knowledge of light. Sheniz's second collection of poetry, *Firesmoke* (Mawenzi

House, 2014), traces the inception and annihilation of sacred fire and explores the meaning of truth and the self, finding them both in form and emptiness. Sheniz offers spoken word, creative writing, professional development, and land art workshops for children, youth, and adults. A recipient of the Lois Birkenshaw-Fleming Creative Teaching Scholarship, she visited hundreds of schools and libraries to teach and perform. A firm believer in fostering community through collaboration, compassion, and creativity, she enjoys partnering and consulting with community organizations to develop tailored programs. In her own practice, she strives to embody her words through performance, mandala-making, and writing in the ghazal form. Sheniz is also the founder of *Questions for Ancestors*, a blog that features BIPOC writers and artists across Turtle Island. She is currently working on her next collection of poems and creating a collection of nature dervishes.



**MARION
NEWMAN**

Kwagiulth and Stó:lo First Nations, English, Irish, and Scottish mezzo-soprano Marion Newman “sings with rich, opulent tone, and her delivery pulses with the multiple meanings of her duplicitous existence” (*Opera News*), and she has been noted as “a show stealer” (*BBC Music Magazine*). In her Irish debut with Cork’s Opera-2005 in the title role of *Carmen*, Marion was widely praised by the *Irish*

Examiner for her “superbly sinuous sexuality” and “as a very exciting new talent.” She returned to Cork to appear as Rosina in *Il Barbiere di Siviglia*. She has appeared as Tisbé in *Cenerentola*, Margret in *Wozzeck*, and Juno in *The Tempest* with Pacific Opera Victoria; Third Lady in *Die Zauberflöte* with Vancouver Opera; Cherubino, Cinderella, Flora, and Rosina for Opera Lyra Ottawa; as well as Lola in *Cavalleria Rusticana* and Hansel for Opera Hamilton.



**SUBA
SANKARAN**

The Dora Award winner and thrice JUNO-nominated world/fusion vocalist Suba Sankaran has effortlessly combined musical worlds, performing across North America, Europe, the U.K., Asia, Australia, and Africa with Autorickshaw, master drummer Trichy Sankaran, FreePlay, and Retrocity ('80s a cappella revue), to name a few. Highlights include performing for Peter Gabriel, Nelson Mandela, and Archbishop Desmond Tutu, and performing with

Jane Siberry, Lorraine Segato, Bobby McFerrin, and the Swingles. Suba is in demand as a choral director, arranger, educator, and composer. She has composed and produced music for theatre, film, radio, and dance. Highlights include collaborations with Deepa Mehta, the CBC, and the Shaw and Stratford festivals. She currently teaches at Humber College in the vocal jazz department, and is co-director of City Choir, a community choir in downtown Toronto, and co-artistic director of SING! The Toronto Vocal Arts Festival.



TRICHY SANKARAN

Professor Trichy Sankaran is a world-renowned percussion virtuoso, Indian music scholar, and composer, and is the founding director of Indian music studies at York University. Over the years, Prof. Sankaran has bridged Eastern and Western pedagogical styles and has influenced generations of students who have become noted performers, composers, and music educators themselves. He has made valuable contributions to many scholarly conferences across North America and has published numerous articles as well as two major textbooks: *The Rhythmic Principles and Practice of South Indian Drumming* and *The Art of Konnakol*. Dr. Sankaran has performed at major festivals in India, Southeast Asia, Europe, Australia, and North America. In his seven decades of concert

experience in Carnatic music, he has accompanied all top-rank artists of India, and has performed in jugalbandhis (North-South combo) with famous Hindustani musicians. Dr. Sankaran was a pioneer in starting the Thyagaraja Festival in Toronto in 1972. In addition to his usual traditional settings and numerous solo recitals, he has performed with Nexus, gamelan, jazz, electronic, African music ensembles, and world drums, as well as with his own Trichy's Trio. A composer in the genres of gamelan, jazz, western classical orchestral music, and world music, he has earned numerous honours and awards for his contributions to teaching and artistic achievements. In January 2012, he was awarded the Sangita Kalanidhi from the prestigious Music Academy of Madras, making him the first recipient of this award in the Pudhukkottai tradition of mrdangam playing.



**BIJAN
SEPANJI**

Born in Tehran, Bijan Sepanji is a Canadian-Iranian performer and educator based in Toronto. He trained at Indiana and McGill universities. As a member of the Ton Beau String Quartet, Bijan regularly performs new Canadian compositions along with well-known classical works by 18th-, 19th-, and 20th-century composers. He has performed in Ontario and Alberta, as well as in China, Turkey, Iran, Italy, and the U.S. In recent seasons, Bijan presented concerts and masterclasses with The Ton Beau at Alberta's University of Lethbridge, Vanderbilt University in Nashville, and in Chicago. In addition, he performed a violin recital and offered workshops at the University of Tehran as part of a student composition competition. Bijan's orchestral experiences include performances with the

Indianapolis and Kitchener-Waterloo symphonies, Sinfonia Toronto, Esprit Orchestra (Toronto), London Symphonia, Hamilton Philharmonic, and the Toronto Concert Orchestra. His teaching principles are based on those he learned at Indiana University Bloomington, where he studied with the well-respected string pedagogues Mimi Zweig and Brenda Brenner, and on Suzuki Training Programs he attended. Thanks to this knowledge, and a decade of experience teaching strings, Bijan is a highly sought-after teacher in Toronto and North York. A certified Suzuki teacher and member of the Suzuki Association of the Americas (SAA) and the Suzuki Association of Ontario (SAO), Bijan is also the conductor of the Mooredale Youth Orchestra, where he works with the junior strings division to prepare three diverse programs a year.

COMING NEXT



PREMIERING MARCH 7, 2021
SPECIAL ONLINE PRESENTATION

THE JOHN BECKWITH SONGBOOK OVER 70 YEARS OF ORIGINALITY

"In works with words...like many composers, going back at least as far as Lully, I think of how orators and actors deliver lines; their imagined inflections and dramatic emphases occupy the centre of musical thinking..."

– JOHN BECKWITH

On the occasion of the celebrated Canadian composer's 94th birthday, a marathon event at which all of his song catalogue—spanning from 1947 to 2021—will be sung by students, professionals, friends, and colleagues. A co-production with the University of Toronto and the Canadian Art Song Project.

CURATED BY LARRY BECKWITH

Season Sponsors

Brian D. Freeland
John C. Spears

Ensemble Sponsors

Larry Beckwith &
Teri Dunn

Artist Sponsors

Linda & Michael Hutcheon
Michael Koerner
Cornelia Schuh &
Michiel Horn
Ian Spears &
Sarah Atkinson
Marina Unger
Daniel Weinzwieg

Members

Ian Alexander &
Marilyn Dalzell
Mark Andrews
Hugh & Betty-Anne
Anson-Cartwright
Julia Armstrong
John Beckwith &
Kathleen McMorow
Carolynn Bett
Doug Bodley
Jody Ciufo
Jennifer Collins
Brian & Linda Corman
Jane Couchman
Richard Curzon
MaryAnn Dunn
Jane Davidson
Simone Desilets
Aija Dreimanis
Richard Earls
Heinrich von Fintel
Gideon Forman
Brian D. Freeland
Tina de Geus
John Gillies &
Anne-Marie Prendeville
Jane Glassco
Celia Harte
Alice Ping Yee Ho
Sally Holton
Naomi Hunter
Catherine Hurley
Linda & Michael Hutcheon
Patrick Johnson (in memory
of Phyllis Stevenson)
Margaret Kelch
Pat Kennedy
Rob & Anna Kennedy
Clement Kent

WITH THANKS

David Kent & Margo Swiss
Judith Kidd
Cameron Kilgour
Karen Kitto
Bernard Lecerf
Jennifer Léger
Janet Lin
Linda Litwack
Marilyn Luciano
Stephen Marvin
Ivana Marzura
Mark McAlister
Molly McCarron
Sean Miller
Vivian Moens
Tracy Montgomery
Barbara & Kit Moore
Brendan Moore
Judith Nancekivell
Margaret Oldfield
Daniel Parkinson
Carol Percy
Kevin Perkins
Ruth Pincoe
Michael Polanyi

Margaret Procter
Tony Rahilly
Hollis Rinehart
Mark Russom
Meredith Scourfield-Thomas &
Lindsay Squire
John Sewell
Andrea Smith
Maureen Somerville
Maria Soulis
Dr. John Spears
Catherine Spence
Rosa Spricer
Molly Thom
Lynne Thorndycraft
Brenda Uchimarū
Marina Unger
Ines Verdone
Katherine Vice
Peeranut Visetsuth
Daniel Weinzwieg
Ralf Wieser
Tricia Wrigglesworth
Tim Wright

Larry Beckwith, Artistic Producer
Jennifer Collins, Managing Director

ARTISTIC ASSOCIATES

Andrew Downing

Marion Newman

Patricia O'Callaghan

Suba Sankaran

DESIGN

Kate Peer

BOARD OF DIRECTORS

Julia Armstrong
(Chair)

Larry Beckwith
(Artistic Producer)

Gideon Forman

Wesley Hui

Anna Kennedy
(Treasurer)

Cameron Kilgour
(Secretary)

Meredith Scourfield-Thomas
(Past Chair)

Ralf Wieser



Canada Council
for the Arts

Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



OTTAWA
COMMUNITY
FOUNDATION
Invested for good



FUNDED BY
THE CITY OF
TORONTO