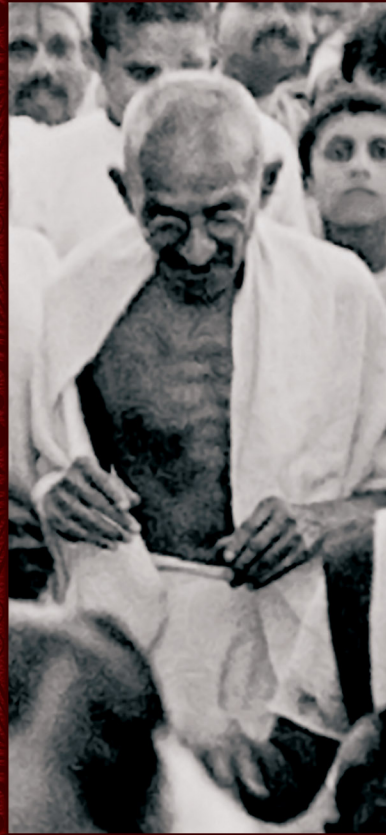


AHIMSA

LOVE IS THE WEAPON OF THE BRAVE



AROHI
ensemble

AHIMSA

LOVE IS THE WEAPON OF THE BRAVE

“**Ahimsa** (nonviolence) is the greatest force at the disposal of mankind.”

- M. K. Gandhi

Arohi music weaves the classical ragas of India through the contrapuntal dance of chamber music, expressing a synthesis of global musical traditions nurtured in the American creative consciousness. These cascading melodies naturally integrate intricate rhythmic architectures, the interlocking counterpoint of gamelan, and the spontaneous free expression of jazz.

Artists from Kolkata, Los Angeles and Caracas unite in a vision of creative global harmony. From meditative ragas to dynamic polyrhythms and inspired improvisations; move through this music with us in the spirit of ahimsa.

Chanda Anandi is a celebration of life and creation. This piece is composed on the evening *Raga Anandi Kalyan* or *Nand*. *Chandas* are rhythmic accents and *Anandi* means joy. Opening with a call to prayer, the theme is set to a cycle of 16, divided 7 7 5 5 3 3 2, moving from vocal percussion and tabla, through all the other instruments. The subsequent melody serves as an ostinato under sitar, cello and bansuri improvisations in three speeds interspersed with returns to the vocal call.

Uprising is a reflection on the slow, often circuitous development of a social justice movement. This multi-movement east/west chamber suite is based on the South Indian *Raga Janasamodini* and begins with a slow invocation known as *alaap & jor*, the latter introducing a gentle flowing pulse. The work moves through themes and *taans* (melodic runs), utilizes rhythmic cadences known as *tehai*, improvised solos, dynamic ensemble passages and textured orchestration sprinkling subtle colors of harmony. Ghatum (clay pot) and tabla solos mark changes and lead into a *chakradar* (wheel of rhythm) and driving *jhala* (climax), through the finale.

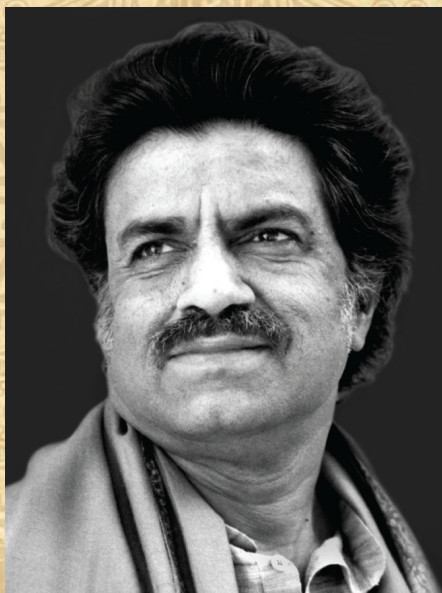
Maze of Darkness is a contemplation on the arduous struggles of the inner life. Confronting demons within us, we recognize the same forces in the violent conflicts of the world. A quiet meditation precedes themes and a dialogue of fiery ensemble passages reflecting the battle for the soul between forces of good and evil. Composed on a monsoon (rainy season) raga known as *Megh* in an asymmetric *tala* (rhythmic cycle) called *Chandrika*, consisting of 8 ½ beats; it adds 3 quarter notes + 5 eighth notes + 4 dotted eighths and totals 17 eighth note values. Divide 17 in half and you get 8 ½!

Peloraga is three-movement suite composed on a simple five note variant of the Indonesian *Pelog* scale. The work begins with a trio *alaap* (slow invocation) and themes inspired by the multi layered structure of *gamelan*. Incorporating Indian rhythms with the dynamism of collective jazz improvisation, an extended rhythmic dialogue between tabla and drums leads us into the final movement of cello, sitar and flute improvisations.

Allah ka Naam expands the record's opening vocal themes into an extended contemplative atmosphere, '*Allah ka naam, japo re mere manuva*' translates roughly, 'My heart sings in remembrance of God's name'.

This musical offering is dedicated to our capacity for a relentless pursuit of truth and a complete spectrum of human dignity, freedom and equality. Transforming violence helps us to touch the deepest place of our moral center as it grounds us in the spiritual reality that we all are one. That is what we believe is ahimsa, a depth of love supported by the courage to endure violence without retaliation.

Contrary to the illusory fix of physical force, the 'soul force' of ahimsa heals and regenerates the world from the inside out. This sacrificial love pursues its goal at all costs. Even death, was a price which the greatest models of this spirit were willing to pay, from Jesus Christ to MK Gandhi, Martin Luther King, Cesar Chavez, Oscar Romero and others. We honor the strength to love in all of us, to carry on in the face of seemingly insurmountable obstacles.



Pandit Rajeev Taranath

Photo: K. G. Somsekhar

Thanks to all our friends, family & fans who've supported us, all the amazing musicians, artists and technicians already named who've been a part of this journey, to Jan Steward our Los Angeles artistic mother, Leonice Shinneman for the insight into Chandrika Tala, Carlos Niño for his invaluable input, Masahiko Sunami, La Cielita Alma, Timothy Dundon, Jeremiah the Jesus Hobo, Eva Soltes, Tara Sethia, Mitch Steele, Alfred Madain, Greg & Sally Livingstone.

We are honored to have the voice of our guru Pt. Rajeev Taranath on the opening and closing tracks of this record. Special thanks to our late gurus Pt. Ravi Shankar & Amiya Dasgupta, whose cross-cultural musical vision has been so inspiring & influential. Om Yeshu Naam



Paul Livingstone - sitar

Pedro Eustache - bansuri & flute

Partho Sarothy - sarod

Abhijit Banerjee - tabla

Peter Jacobson - cello & contrabass

Dave Lewis - drums

Featuring special appearances by:

Pandit Rajeev Taranath - voice

Somnath Roy - ghatum

Music Composed by Paul Livingstone

Produced by Paul Livingstone & Dave Lewis

Mixed by Paul Berolzheimer

Recorded in Shplang Studio in Los Angeles.

Drums Tracks at Hot Pie Studio with Mark Lewis

Innova Director: Philip Blackburn

Operations Director: Chris Campbell

Publicist: Steve McPherson

Innova is supported by an endowment from the McKnight Foundation.

1. CHANDA ANANDI (9:25)

2. UPRISING: awakening (6:11)

3. UPRISING: manifestation/marcha (12:23)

4. UPRISING: revolution (4:59)

5. MAZE OF DARKNESS: meditation (3:15)

6. MAZE OF DARKNESS: tempest (8:37)

7. PELORAGA: stillness (3:39)

8. PELORAGA: outpouring (7:39)

9. PELORAGA: effulgence (3:38)

10. ALLAH KA NAAM (4:13)

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