



con brio |kōn 'brēō |

adverb Music

(esp. as a direction) with spirit, vigour.

ORIGIN Italian.

Con Brio, The John Gomes Memorial Piano Competition and Festival, is an annual event, now in its fourth year, presented by Furtados and directed by Parvesh Java. The competition aims to provide a strong incentive to young Indian pianists to aim for high standards of pianism. The festival aims to promote strong relationships among Western Classical Musicians, especially pianists. Centred on a philosophy of collaboration, the event has musicians from India and abroad coming together not only to perform with each other but also to embark on educational projects such as music lessons, masterclasses, workshops and a piano camp.

Con Brio is dedicated to the late John Gomes, who, as owner and guiding light of Furtados for almost 50 years, made a significant contribution to the development of music performance and education. He purchased two Furtados stores in the 1950s and today there are 24 showrooms serving the cause of music all over the country.



The Festival is not-for-profit and all receipts from competition entry fees and ticket sales will go to the NGOs, Animals Matter To Me (Mumbai) and Committed Communities Development Trust.



Animals Matter To Me (Mumbai), an Animal Welfare Charitable Trust, was created with the vision of providing a safe refuge for abused, unwanted, orphaned animals and supporting NGOs and animal welfare associations to reach out to places faster and better. They have an efficient network of senior veterinarians – physicians and surgeons – around Mumbai and Thane who consult on all the cases. Over time through efficient networking AMTM has built up a base of reliable foster homes and local volunteers.

For more information, visit www.amtmmumbai.org.

Committed Communities Development Trust, founded in Mumbai in 1990, is a voluntary, secular trust. It works with the most marginalised communities of urban Mumbai and Thane in the field of Health and Education. For the last 22 years, CCDT has been working with people affected by HIV/AIDS and with the ensuing stigma, discrimination and deprivation. Today it shares, with some degree of pride, that through its direct and indirect interventions, it reaches out to 11,00,000 people. For more information, visit www.cdtrust.org.





**pianists coming together.
nurturing collaboration.**

**July 6 to July 18, 2013
Mumbai**

directed by
Parvesh Java

presented by
**National Centre for the Performing Arts
Furtados**

Piano Recital in memory of Shanti Seldon
Saturday July 6, 2013 at 6:30 pm
Experimental Theatre, NCPA

Johann Sebastian Bach
(1685-1750)

Muzio Clementi
(1752-1832)

Dmitri Kabalevsky
(1904-1987)

Paul Stewart *piano*

Two Chorales

Nun komm, der Heiden Heiland
("Now comes the heathen's Saviour")
Chorale-Prelude BWV 659
arr. Ferruccio Busoni

Jesus, bleibet meine Freude
("Jesus shall remain my joy")
Chorale from Cantata BWV 147
arr. Myra Hess

Sonata in Bb Major, Op. 24 No. 2

I. Allegro con brio
II. Andante
III. Rondo: Allegro assai

Sonata No. 2 in Eb Major, Op. 45

I. Allegro moderato. Festivamente
II. Andante sostenuto
III. Presto assai

~ INTERMISSION ~

Zoltán Kodály
(1882-1967)

Székely nóta (Székely folksong), Op. 11 No. 6

Robert Schumann
(1810-1856)

Scenes from Childhood, Op. 15

1. Of foreign lands and peoples
2. Curious story
3. Blind man's bluff
4. Pleading child
5. Happy enough
6. Important event
7. Dreaming
8. At the hearth
9. Knight of the hobby horse
10. Somewhat too serious
11. Frightening
12. Child falling asleep
13. The Poet speaks

Nicolai Medtner
(1880-1951)

Fairy Tale, Op. 26 No. 2

Sonata-Fairy Tale, Op. 25 No. 1

- I. Allegro abbandonamente
- II. Andantino con moto
- III. Allegro con spirito

Danza Festiva (from "Forgotten Melodies"), Op. 38 No. 3

Con Trio
Friday July 12, 2013 at 7:00 pm
Experimental Theatre, NCPA

Johann Sebastian Bach
(1685-1750)

Tocatta in F, BWV 540
arr. Percy Aldridge Grainger
Mark Troop *piano 3*
Mathieu Gaudet *piano 1*
Paul Stewart *piano 2*

Edouard Destenay
(1850-1924)

from **Trio for Piano, Oboe and Clarinet, Op.27**
II. Andante non Troppo
Nicholas Ellis *clarinet*
Karl Lutchmayer *piano*
Rosie Jenkins *oboe*

Franz Joseph Haydn
(1732-1809)

Piano Trio No. 40 in F sharp minor, Hob. XV:26
I. Allegro
II. Adagio cantabile
III. Finale: Tempo di menuetto
Dielle Braganza *violin*
Paul Stewart *piano*
Sherna Doongaji *cello*

Georges Migot
(1891-1976)

Trio for Oboe, Violin and Piano
Eshvita Menezes *violin*
Mathieu Gaudet *piano*
Rosie Jenkins *oboe*

Sergei Rachmaninoff
(1873-1943)

Trio Élégiacque No. 1 in G minor (1892)
Jennifer Son *cello*
Paul Stewart *piano*
Zubin Behram-Kamdin *violin*

~ INTERMISSION ~

Franz Schubert
(1797-1828)

Auf dem Strom, D. 943

Jennifer Son *cello*
Amar Muchhala *tenor*
Paul Stewart *piano*

Wolfgang Amadeus Mozart
(1756-1791)

from **The Shepherd King, K. 208**

L'amerò, sarò costante
arr. Johann Lauterbach, ca. 1900
Eshvita Menezes *violin*
Mathieu Gaudet *piano*
Nitya Thomas *soprano*

Franz Schubert
(1797-1828)

Der Hirt auf dem Felsen, D. 965

Mark Troop *piano*
Nicholas Ellis *clarinet*
Patricia Rozario *soprano*

Wolfgang Amadeus Mozart
(1756-1791)

from **The Marriage of Figaro, K. 492**

Overture
arr. Carl Czerny
Mark Troop *piano primo*
Mathieu Gaudet *piano secondo*
Paul Stewart *piano terzo*

Children's Corner
Saturday July 13, 2013 at 11:00 am
Experimental Theatre, NCPA

This year's semifinalists are Aditya Deshpande (Pune), Nakul Dogde (Pune), Priya Ann Fernandes (Bengaluru), Saurabh Godbole (Pune), Sonam Lodhi (Pune) and Srikanth Gnanasekaran (Chennai). They will each perform a set of works originally intended for young performers, woven into a story.

Prizes

The winner will take home an Essex Upright Piano EUP 116E Ebony High Polish worth over 5.6 lakh Rupees belonging to the Family of Steinway Designed Pianos. The winner may instead choose to acquire any other piano from the Family of Steinway Designed Pianos available at Furtados and have the equivalent amount deducted from the price.

| | |
|------------------|----------------------|
| Runner-up | Rs. 50,000 cash |
| Second runner-up | Rs. 25,000 cash |
| Semifinalists | Rs. 10,000 cash each |



Adjudicators for the final stages of the competition



Taiwanese-born **Angel Lee**, entered the Malaysian Institute of Art at the age of 14, as a special entrant majoring in violin and piano. She then went on to pursue her music studies at the University of Melbourne, Australia on the “Melbourne University International Undergraduate Scholarship” under the tutelage of Dr. Ian Holtham and Professor Maxwell Cooke (piano) and Madam Marcelle Mallette (violin). In addition to her Bachelors, Angel has gone on to achieve piano and violin performance diplomas from the Australian Music Examination Board, Guildhall School of Music and Drama, The Royal Schools of Music and Trinity College London. Upon her return to Malaysia, Angel went on to set up her own music school. As Founder/Principal since 2001, she specializes in the cultivation and nurturing of local young musical talents.

Canadian pianist **Mathieu Gaudet** is quickly establishing himself in the musical world for his passionate interpretations and virtuoso technique. Since his acclaimed debut in Baltimore, USA with Brahms' Piano Concerto No 2, he has become much in demand as a soloist and chamber musician, as well as teacher and administrator. Mathieu Gaudet plays a large repertoire covering from the baroque era to the contemporary masterworks. We can hear him frequently on CBC and Radio-Canada. He published two albums, Rachmaninov 24 Preludes (XXI-21, 2008) and Schumann's Fantasy opus 17 and Davidsbündlertänze, which were welcomed with enthusiastic praise by critics and music lovers alike.



Born in Montreal, Mathieu studied piano in both Canada and the USA with such renowned figures as Paul Stewart, Julian Martin, Marc Durand, André Laplante, and Pauline Charron. He won many prizes at national and international competitions. In addition to his busy musical life, Mathieu remains passionate for many different projects and is involved in different social and environmental issues.

Dmitri Shostakovich
(1906-1975)

Suite from “The Gadfly”

1. Overture: Moderato con moto
2. Contredance: Moderato
3. Galop: Allegro
4. Romance: Allegro moderato
5. Folk Feast: Presto

arr. Hans-J. Rogoll

Karl Lutchmayer *piano*

with

Members of the Symphony Orchestra of India

Violin I

Dina Semenova (leader)

Carol George

Suresh Lalwani

Averell DeSouza

Violin II

Olga Lyapina

Prabhat Kishore

Mario Fernandes

Viola

Osman Yarullin

Francis Mendes

Mark Nunes

Artem Kopylov

Cello

Vsevolod Yudenich

Yulya Gallyamova

Margarita Gapparova

Double Bass

Bakir Utepbergenov

Sandipan Das

A Carnival of Animals
Saturday July 13, 2013 at 6:30 pm
Experimental Theatre, NCPA

Mikhail Glinka
(1804-1857)

from **A Farewell to Saint Petersburg (1840)**

10. The Lark
arr. Mily Balakirev

Chelsea De Souza piano

Franz Schubert
(1797-1828)

The Trout, D. 550

Nitya Thomas soprano

Paul Stewart piano

Franz Schubert
(1797-1828)

from **Piano Quintet in A, D. 667, “The Trout”**

IV. Thema – Andantino – 5 Variazioni – Allegretto
V. Finale: Allegro giusto

arr. Carl Burchard

Chloe De Souza piano 1 secondo

Mathieu Gaudet piano 2 secondo

Neville Bharucha piano 2 primo

Paul Stewart piano 1 primo

~ I N T E R M I S S I O N ~

Michael Flanders
(1922-1975)

&

Donald Swann
(1923-1994)

Songs about Animals

Ostrich

Armadillo

Spider

Gnu

Hippopotamus

Patricia Rozario soprano

Paul Stewart piano

Camille Saint-Saëns
(1835-1921)

Carnival of the Animals

1. Introduction and Lion's Royal March
 2. Hens and Cocks
 3. Wild Asses (Swift Animals)
 4. Tortoises
 5. The Elephant*
 6. Kangaroos
 7. Aquarium*
 8. Characters with Long Ears
 9. The Cuckoo in the Deep Woods
 10. Aviary*
 11. Pianists
 12. Fossils*
 13. The Swan
 14. Finale*
- * arr. Parvesh Java

with the poetry of
Ogden Nash (1902-1971)

Carol George *violin*
Eshvita Menezes *violin*
Jennifer Son *cello*
Mathieu Gaudet *piano 1*
Nicholas Ellis *clarinet*
Paul Stewart *piano 2*
Rehaan Engineer *narrator*
Ron Pereira *violin*
Rosie Jenkins *oboe*
Vian Pereira *cello*

Scenes from Childhood
Sunday July 14, 2013 at 6:30 pm
Experimental Theatre, NCPA

Competition Finals

Music is Everywhere

Aditya Deshpande *piano*
Karl Lutchmayer *narrator*

Alice in Wonderland

Priya Ann Fernandes *piano*
Karl Lutchmayer *narrator*

This Rose Called Hope

Sonam Lodhi *piano*
Karl Lutchmayer *narrator*

~ INTERMISSION ~

The Little Sweep, Op. 45
an opera for children in three scenes
by Benjamin Britten (1913-1976)

Cast

| | |
|--------------------|--|
| Patricia Rozario | Rowan, nursery-maid to the Woodbridge cousins |
| Nitya Thomas | Miss Baggott, housekeeper at Iken Hall |
| Rahul Bharadwaj | Black Bob, a brutal sweep-master |
| Navroze Godrej | Clem, Black Bob's son and assistant |
| Melvyn Noronha | Tom, coachman from Woodbridge |
| Shreyans Iyer | Alfred, gardener at Iken Hall |
| Tanisha Herbert | Juliet Brook, one of the children at Iken Hall |
| Shreya Nayak | Gay Brook, one of the children at Iken Hall |
| Priyanka Mukherjee | Sophie Brook, one of the children at Iken Hall |
| Subin Sebastian | Johnny Crome, one of the Woodbridge cousins |
| Anjali Desouza | Tina Crome, one of the Woodbridge cousins |
| Rael Mendes | Hughie Crome, Tina's twin |
| <i>and</i> | |
| Rahul Lobo | Sam ("Sammy") Sparrow, the little sweep boy |

Instrumental Ensemble

SangHee Joyce Han, Mark Troop, Dielle Braganza, Eshvita Menezes
Karendra Kumai, Jennifer Son, Vian Pereira

Rehearsal Pianists

Nadine Crasto, SangHee Joyce Han

Directors

Arghya Lahiri, Mark Troop, Minaish Doctor, Parvesh Java,
Patricia Rozario, Rehaan Engineer, Yamini Namjoshi

~ I N T E R M I S S I O N ~

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- The Learning Curve Premises, Bunglow No: 1, Plot No: 257, Next to Costa Coffee, Central Avenue Road, Near Diamond Garden, Chembur Mumbai 400 071. Tel No: 9920965353
- C/o Vivero International El-Tara, Off Orchard Avenue, Opp. Odyssey II, Hiranandani Gardens, Powai, Mumbai 400076. Tel No: 9820853534
- Vivero International Pre - School, 2/2a Nilanjali Cooperative Housing Society, Central Avenue, Kalyani Nagar, Pune 411006. Tel No: 020-40047447



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EDUCATING THROUGH MUSIC

Musical Rules at Home and in Life by Robert Schumann

1. Aural training is the most important thing. Try right from the start to recognise keys and notes. A bell, a window-pane, a cuckoo - learn the sounds they make.
2. You should be diligent in playing scales and other finger-exercises. There are, however, many people who think they can achieve everything by spending many hours a day, right into their old age, doing mechanical practice. That is almost like everyday trying to say the A B C as fast as possible, getting faster and faster. Put your time to better use.
3. The so-called 'dummy keyboard' has been invented. Try it for a while, and you will see it has no effect. The dumb cannot teach you how to speak.
4. Keep strict time when you are playing! The playing of some virtuosos sounds like a drunkard walking. Such people should not be copied.
5. Learn early on the basic rules of harmony.
6. Do not be frightened by words like Theory, Thoroughbass, Counterpoint etc. They can be your friends if you approach them in a friendly manner.
7. Never just strum. Put your mind to it when you play, and do not stop half-way through a piece!
8. Dragging the tempo and hurrying are both bad mistakes.
9. Take care to play easier pieces well and beautifully: that is better than a mediocre performance of a difficult piece.
10. Never play an instrument that needs tuning.

You must not only know your pieces with your fingers, you must also be able to hum them away from the piano. Train your imagination so that you can remember not just the melody of a composition, but also the harmony that goes with it.
12. Make efforts, even if your voice is not a good one, to sing at sight without the help of the instrument; in this way the sharpness of your hearing will continually improve. If you have a beautiful voice, waste no opportunity to have it trained, and treat it as the finest gift Heaven can bestow on you!
13. You must reach the stage when you can understand music by just seeing it on the page.
14. When you are playing, do not concern yourself with who may be listening.
15. Always play as though a Great Master were listening.
16. If someone puts a composition in front of you to play, and you have not seen it before, read it through first.
17. If you have done your daily musical work and feel tired, then do not force yourself to go on working. It is better to rest than work without pleasure and enthusiasm.
18. Do not play, when you are older, pieces which are in fashion. Time is precious. You would need a hundred lives just to get to know all the good pieces in existence.
19. Children are not made into healthy people by eating sweets, cakes and icing. Spiritual food, like food for the body, must be plain and wholesome. The latter has been amply provided by the Great Masters; keep to it.
20. Brilliant passage work fades with time. Technical accomplishment is only of value where it serves a higher purpose.
21. You must not promote bad compositions; on the contrary, you should expend every effort to help suppress them.
22. You should not play bad compositions, neither should you listen to them, unless you are forced to.
23. Do not cultivate technique and so-called bravura. In a composition seek to bring out the expression that the composer had in mind, and no more. Anything beyond that is a caricature.
24. Changing anything, leaving anything out or adding new-fangled embellishments in pieces by good composers must be held as an abomination. It is the greatest outrage you can inflict upon Art.
25. Regarding which pieces you should choose to study, ask your elders. This way you will save a lot of time.

26. You must acquire a thorough knowledge of all the important works by all the great masters.

27. Do not be led astray by the applause which often greets the so-called virtuosos. More valuable to you is the approval of artists, rather than that of the masses.

28. All things in fashion will one day be out of fashion, and if you follow it into your old age you will make a fool of yourself, and nobody will respect you.

29. Playing a lot in society does more harm than good. Look people in the face, and do not play anything of which you inwardly feel ashamed.

30. Do not miss opportunity to make music with other musicians, in Duos, Trios etc. This makes you playing urgent and animated. Also, accompany singers often.

If everyone wanted to play first violin, then there would be no orchestras. Each musician should therefore appreciate his proper place.

32. Love your instrument, but do not be so vain as to think it is unique and the most important. Remember that there are others which are equally beautiful. Remember also that there are singers who give expression to the highest things in music for choir and orchestra.

33. When you get older, occupy yourself more with scores than with virtuosos.

34. Work at playing fugues by good Masters, above all Johann Sebastian Bach. The 'Wohltemperirtes Clavier' should be your daily bread. Then you are sure to become a sound musician.

35. Among your friends, seek out those who know more than you.

36. As a relief from your musical studies, read a lot of poetry. Go out for a walk often.

37. A lot can be learned from singers, but do not believe everything they tell you.

38. There are many people in the world. Be modest, there is nothing you can invent or think of that has not already been invented or thought of by somebody else. If you do think of something original, regard it as a gift from above to be shared with others.

39. The study of the history of music, together with hearing actual performances of masterpieces from different periods, is the quickest cure for complacency and vanity.

40. A good book on Music is: 'On the Purity of Musical Composition', by Thibaut. Read it often when you are older.

41. If you pass a church and hear the organ playing, go inside and listen. If you are fortunate enough to be allowed onto the organist's bench, then put your little fingers on the keys and be astonished at the mighty power of Music.

42. Miss no opportunity to practise on the organ. No other instrument takes such an immediate revenge on messy playing and bad composition as the organ.

43. Sing regularly in a choir, especially the inner parts. This makes you musical.

44. What, then, does being musical mean? You are not musical if you gaze anxiously at the notes and labour your way through to the end of the piece. You are not, if somebody who is turning for you turns two pages instead of one, and you stop and cannot go on. You are musical, however, when in a new piece of music you can feel what might be coming, or in a familiar one, you already know - in other words when you have music not just in your fingers, but in your head and in your heart.

45. And how does one become musical? Dear child, the most important things - a good ear and quick mental perception - like all such things, are sent from above. But given abilities can be developed and enhanced. You will not do this by shutting yourself up like a hermit and working all day at mechanical studies - but rather by taking part in a variety of musical activities, especially those which involve choirs and orchestras.

46. Get to know early on the ranges of the four main types of human voice; listen especially to choirs, find out which intervals carry the greatest strength, and which others are suitable for soft and gentle treatment.

47. Be sure to listen often to all kinds of folksong; they are a mine of beautiful melodies, and offer you an insight into the characters of different nations.

48. Learn early on to read the old clefs. Otherwise many treasures of the past will be withheld from you.

49. Notice early on the tone and character of different instruments; try to impress upon your ear their characteristic tone-colours.

50. Miss no opportunity to hear good operas!

51. Keep the old in high regard, but approach the new with a warm heart. Do not be prejudiced against unknown names.

52. Do not judge a composition on a single hearing; the things that first catch your attention are not always the best. The great masters must be studied. Many things will only become clear to you later in life.

53. When judging compositions, distinguish between those which are true works of art, and those written to please amateurs. Stand up for the former, but have no quarrel with the latter.

54. 'Melody' is the battle-cry of dilettantes, and certainly there is no music that does not have melody. But what they mean by melody is something simple and pleasantly rhythmic. However, there are other melodies of quite a different kind, and if you look through Bach, Mozart and Beethoven, you will see them in a thousand different forms. Then, hopefully you will soon become bored with the paltry monotony of the latest Italian opera melodies.

55. If you make up little melodies at the piano, then that is a very nice thing; but if they come to you on their own, not at the piano, then you can be even more happy, as you are beginning to develop an inner feeling for music. The fingers must do what the head wants, not the other way round.

56. If you begin to compose, then do it all in your head. Only try a piece out on the instrument after you have completely finished it. If your music has come from deep within you, if you really felt it, then it will affect others in the same way.

57. If Heaven has given you a vivid imagination, then you will often spend solitary hours sitting at the piano as if in a trance seeking the harmonies to express your innermost feelings. The more mysteriously you feel yourself drawn as it were into a magic circle, the more elusive seems the world of harmony. There are the happiest hours of youth. But beware of over-indulging a talent that may lead you to waste time and energy on phantoms of the imagination. The mastery of form, the ability to clearly formulate thoughts, can be acquired only through the fixed symbols of notation. Therefore write more, and dream less.

58. Learn early on about conducting, and often watch good conductors; even try to conduct pieces alone in your head. This makes you think clearly.

59. Try to excel in life, as well as in other arts and branches of knowledge.

60. The moral laws are also those of Art.

61. The way to improve is always through hard work and perseverance.

62. From a pound of iron worth a few pennies can be made many thousand watch-springs, which are worth hundreds of thousands. Put to good use the pound that God has given you.

63. Without enthusiasm nothing worthwhile can be accomplished in Art.

64. The purpose of Art is not to acquire wealth. Just strive always to be a greater artist; everything else will follow of its own accord.

65. Only if the form is first clear to you will the spirit then reveal itself.

66. Perhaps only Genius really understands Genius.

67. Somebody once said that a consummate musician is one who, on first hearing a complete orchestral work, can visualise the score as it really is. This is the highest conceivable level a musician can reach.

68. There is no end to learning.





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National Centre for the Performing Arts

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for providing us with adjudicators for the semifinal and final rounds of the competition

All the performers

All the competition adjudicators

All the competition participants

All the masterclass and piano camp participants

Alliance Française de Bombay

Musee Musical, Chennai

Poona Music Society

Mehli Mehta Music Foundation

for the use of their concert grand piano in the two and three piano works



