

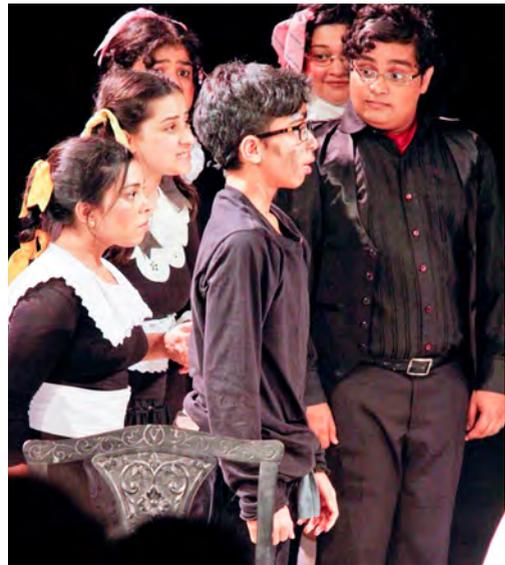
FURTADOS
con **brio**
The John Gomes Memorial Piano Competition & Festival







July 12
to
July 19



CON BRIO 2015

featuring
The Fidelio Trio
Karl Lutchmayer
Marialena Fernandes
Mark Troop
Patricia Rozario
Paul Stewart



pianists coming together.
nurturing collaboration.



directed by
Parvesh Java

presented by
National Centre for the Performing Arts
Furtados



John Gomes' contribution to music in India has not been in the role of a performer or teacher. He had often said, the only music he could "play" is the gramophone. Rather, it is through his print music and musical instrument shops, Furtados, that he had played a significant role in the development and promotion of western music and music education in India.

John purchased B X Furtado & Sons in 1953, and L M Furtado & Co in 1959. Both were founded in 1865 and, whereas they had enjoyed a successful past and a well-respected reputation, the climate for business, especially in western musical instruments and printed music, was far from conducive in the 1960s and 1970s. Despite many hardships, including the complete prohibition of imports of musical instruments during this period, John persevered with the music business. The few competitors to Furtados all closed shop, and he was aware that there were no other importers even interested in taking the risks associated with this small and limited market. Diversify he did, into the retailing of sporting goods and the running of a very successful printing press which generated most of his income, but the music department always received careful attention and maximum resources despite its modest returns.



Liberalisation of the Indian economy in the early 1990s opened up new avenues and opportunities for western music in our country. Imports were now permitted, albeit at rather prohibitive duties, and, under his leadership, Furtados took the initiative in the imports of a wide range of musical instruments and accessories from all the major manufacturers of the world at reasonable and affordable prices. It continues to play a leading role in the supply of music materials and in the support of music education in our country.



It was in the same spirit that he accepted the responsibility as Local Representative of the Mumbai Centre of the prestigious Trinity College of Music, London (now Trinity College London). He diligently and dynamically administered the music and drama practical and written examinations for many years, in recognition of which he was honoured with Honorary Membership of the College in 1987.



In 2003, just a few days before his passing away, John Gomes was decorated with the Stop Gaps Cultural Academy "Lifetime Achievement Award", the only such award for western music in our country, presented in appreciation and acknowledgement of his service to music and music education in India. Today, the future for western music in India is both positive and challenging, and, for John, this would have been all the reward and accolades he could ever have wanted.



‘Think music, think Furtados’ is an apt description for the music house of Furtados. Furtados has evolved into a one-stop shop for the music oriented; be it the beginner-student, the tutor or the virtuoso.



At the core of Furtados’ business motto is ‘Trusted Service’. In a pan-India customer survey conducted in the metros and other major cities, three factors characterised Furtados’ services – Quality, Reliability and Trust.

Furtados has grown into a household name in music and is a familiar name to almost all musicians across the country. Its growing stature in the field has seen the organisation spread its roots throughout the country, through a growing retail network of 20 showrooms and over 350 dealer outlets. Furtados has re-invented itself from a family-managed to a professionally-managed business enterprise, to meet the challenges and demands of the times.



In its 150 years of existence, Furtados has left a trail of not just satisfied but delighted customers. And this is possible because of its progressive and professional management that drives a team of committed employees, numbering over 200 country-wide. The management and sales team at Furtados truly believe in the new positioning, that they exist for the music-lover, at every step of their musical journey. The management is a fine blend of youth and experience, with drive and enthusiasm. Not only does it make available world-class products at affordable prices but also proactively invests in the development of musical knowledge through teacher-training workshops, master classes, clinics, demonstrations and exhibitions, and the sponsoring of local talent and artistes.

In its changing personality, Furtados has progressively widened its range and scope of services, and presently holds a record number of international dealerships for top-of-the-line brands in music. Instruments are imported from all across the globe. Music books are imported from virtually every major music publisher.



www.furtadosonline.com is the quintessential MI e-commerce site for India, and is a watering hole for musicians, teachers and students. In January 2011, Furtados launched a publishing joint venture with one of the world’s leading music book publishers, Music Sales Ltd, UK. The new company, Music Sales Furtados (India) Pvt Ltd, is focused on publishing Indian editions of best-selling music books, especially those dealing with education (tutors, technique books, etc), as also on developing local content by identifying and bringing into print music composers of Indian origin residing in India. In 2011 Furtados School of Music (FSM) was launched to provide quality and organised music education to students and aspiring musicians across India. With the help of a path breaking international curriculum for the Piano, Keyboard, Guitar, Drums and Violin they have been able to bring music to and currently teach over 7000 students in 7 FSM stand-alone centres and 22 schools.

Furtados is committed to its tagline “Because you love music” and counts its success and longevity to the support it has received from the music community across India. It is this ever growing community along with Furtados’ dedicated employees that will help it achieve even more milestones in the years to come.





Sunday July 12, 6:30 pm
**OPENING NIGHT WITH
 PAUL STEWART**

Waltzes
 selected and arranged by
 Sergei Prokofiev
FRANZ SCHUBERT



Sonata No. 20 in A, D. 959
 Allegro
 Andantino
 Scherzo: Allegro vivace – Un poco più lento
 Rondo: Allegretto – Presto
FRANZ SCHUBERT



INTERMISSION





Two scenes from “Romeo and Juliet”, Op. 64
 The street awakens
 Romeo bids Juliet farewell
 SERGEI PROKOFIEV



Sonata Reminiscenza,
 Op. 38 No. 1
 from “Forgotten Melodies”
 NICOLAI MEDTNER

Valse à cinq temps, Op. 72 No. 16
 PYOTR I. TCHAIKOVSKY



“La plus que lente”
 (Valse), L. 121
 CLAUDE DEBUSSY

Two Waltzes
 – in A flat, Op. posth. 69 No. 1
 – in A flat, Op. 42
 FRÉDÉRIC CHOPIN





Thursday July 16, 7:00 pm
GUEST ENSEMBLE:
FIDELIO TRIO
 Darragh Morgan, violin
 Adi Tal, cello
 Mary Dullea, piano



**Flute Sonata in G,
 TWV 41:G9**
 Cantabile
 Allegro
 Affettuoso
 Allegro
GEORG PHILIPP TELEMANN
 with Shirish Malhotra, flute



Seven Romances
 on poems by Alexander Blok,
Op. 127
 Song of Ophelia
 Gamayun, the Bird of Prophecy
 We Were Together
 The City Sleeps
 The Storm
 Secret Signs
 Music
DMITRI SHOSTAKOVICH
 with Patricia Rozario, soprano



INTERMISSION



Minterne
JONATHAN DOVE
with Patricia Rozario, soprano



Piano Trio No. 2 in E minor,
Op. 92
Allegro non troppo
Allegretto
Andante con moto
Grazioso poco allegretto
Allegro non troppo
CAMILLE SAINT-SAËNS

supported by

 **Culture Ireland**
Cultúr Éireann



Thursday July 16, 7:00 pm
SEVEN ROMANCES, Op. 127
DMITRI SHOSTAKOVICH
Poems by Alexander Blok

2. Gamayun, the Bird of Prophecy

On the glassy surface of the endless waters
Which the sunset turns purple,
She prophesies and sings.
She cannot lift her tired wings.
She foretells the Tartar yoke,
A chain of bloody executions,
Quake, famine, and conflagration.
She sees the strength of evil, and the end of the righteous.
Through her premonitions of horror,
Her splendid face burns with love.
The truth of her predictions resounding
Through lips covered with blood.

1. Song of Ophelia

[Based on Hamlet, Act IV, Scene v]

When you said good-bye, beloved,
You swore that you would love me.
Leaving for that dreary land, you swore
To keep the vows you'd made.

Far from happy Denmark,
On that mist-hidden shore,
The waves murmur angrily
As they dash against the rock.

My sweet warrior, dressed all in silver
Is never coming home -
Just a ribbon and a black feather,
Rattling in a coffin.

3. We Were Together

We were alone, I remember.
The dark night was alive, and a violin sang.
You were mine in those days.
With every passing hour you grew more lovely.
The murmuring of streams,
The secret of a woman's smile,
A kiss moving to the lips -
And the sound of a violin, filling my heart.

4. The City Sleeps

The city sleeps, cloaked in shadows.
The lights are barely flickering.
Far away, across the Neva,
I see the gleam of dawn.

In that far-off gleam,
In those glimmerings of flame,
My days of sorrow
Slowly awake.

5. The Storm

[You poor, naked unfortunates - King Lear, Act III, Scene iv]

How wildly outside my window
The savage storms howls and rages.
The storm-clouds streaming rain,
The wind blowing and dying down.

What a terrible night. On such nights
I pity those without shelter,
And my compassion drives me out
To embrace the cold and wet.

To fight the darkness and the rain,
To share the lot of those who suffer.
Outside my window, fierce and wild,
The wind rages, dying away.

6. Secret Signs

Secret signs flare up
On the deaf uncaring wall.
Gold and red poppies
Hang down on me in my sleep.

I drown in the cave of the night,
Forgetting the difficult miracles.
At dawn, blue chimeras
Are mirrored in the bright heavens above me.

I escape into the past,
Shutting my eyes from fear.
On the page of a book grown cold
I find the golden braid of a maiden.

The heavens lower over me,
A black dream weighs on my breast.
My destined end is near.
War and conflagration lie ahead.

7. Music

At night, when worries fall asleep
And the city is hidden in shadows:
What music there is with God,
What sounds on Earth.

What does the storm of life matter,
If your roses bloom and burn for me?
What are human tears
When the sunset is glowing red?

Accept, O Empress of the Universe,
Through blood and torment, through the grave,
A final foaming cup of passion
From your unworthy slave.

Thursday July 16, 7:00 pm

MINTERNE
JONATHAN DOVE
Poems by Vikram Seth

1768; 2007

The roar
Of cannon-shot
From shattered men-of-war,
The smoke, the screams of pain, the hot
Shudder of battle past, he turns to greet
The arts of peace for war, and for salt water sweet:
Cascade and lake and stream and pool, not one straight line
– Even an oval cellar for his wine –
His sails furled up, his oaks and turf
Set down and, far from shore,
Of wind, not surf,
The roar.

Clear chords
And melody,
Still more than sails and swords
– Though born a daughter of the sea –
Give her delight – or both delight and pain,
Since music lives in each, and quickens each again.
Close on these walls rest snake and dove: an ancient tune
Entwining grief with joy, and night with noon.
All this she hears – and shares with love,
With words or without words,
Rich decades of
Clear chords.

Which Way?

Should I then say, can I then know
Which way the wind should blow –
Across the grass, beyond the mulberry tree?
For now I see
The sky in tatters – all the clouds awry
And soon I will not see the sky.
It will be closed, I will be dead
And all I wish to say will stay unsaid.

How could I know, when first I came,
Nothing would be the same?
Where is the hedge, where is the hill beyond?
No reed or frond,
No lake – a zone of mist, in which I stray,
And soon I will have lost my way.
Alone, I wander where I choose,
And soon there will not be a me to lose.

Rocking-Horse

Now there's something something Waterloo and something Tráfalgár
And it's far too sunny nowadays, too sunny, yes, by far –
And all I really want to do is ride a camel through
The Kalahari desert and across the Great Karoo.

Oh the confidence of houses with a rocking-horse or three,
Oh the ducks and coots that swim across a blue infinity,
Oh the dry-rot and the wet-rot and the loneliness of beams
And the empty Bath and Garter and the solid stuff of dreams.

Now the afternoon is burning and it must be half past three
And Mama is getting restless, but that doesn't bother me
And Papa is fighting France today unless he's fighting Spain
And I'm either three or thirty – which I'll never be again

And the day is past and passing and the afternoon is hot
And it's something something Waterloo unless, of course, it's not –
And it's tugging of the forelock or the foreskin to the squire
And the people down from London and the gentry of the shire

And the music music music and the trees and trees and trees
And the duty to one's neighbours and the conquest of the seas
And this little nook of England and this heritage so rare
And the universe goes onwards and it doesn't really care

But it's ninety-six for seven and it's seventeen to three
And it's nine to four against us and it's getting late for tea
But the fig-tree has the oak-tree in an afternoon of fears
And the rocking-horse is sinking and the jockey is in tears

And the afternoon is fading and the tapestry is torn
And the universe is dying and the Aubusson is worn
But I love to sing regardless and I'll sing until I drop
But now the song is over and I don't know how to stop

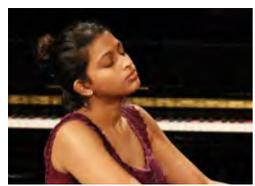
So I'm something something singing in a something something song
And you're very very welcome to keep mum or sing along
But my baby brother's crying and the mercury is high
So until tomorrow afternoon I have to say goodbye.

The Tree of Many Names

One morning, one morning in May
As we strolled hand in hand beneath the tree
The sun rose. We could see
The fluttering doves emerge from out the mist.
There was no more to say.
We kissed.

One evening, one evening in May
As I strolled by myself beneath the tree
The moon rose. I could see
The handkerchiefs that shivered as they slept.
There was no more to say.
I wept.

One midnight, one midnight in May
As, old at last, I strolled beneath the tree
The starlight let me see
The trembling ghosts that wooed me as they cried.
There was no more to say.
I died.



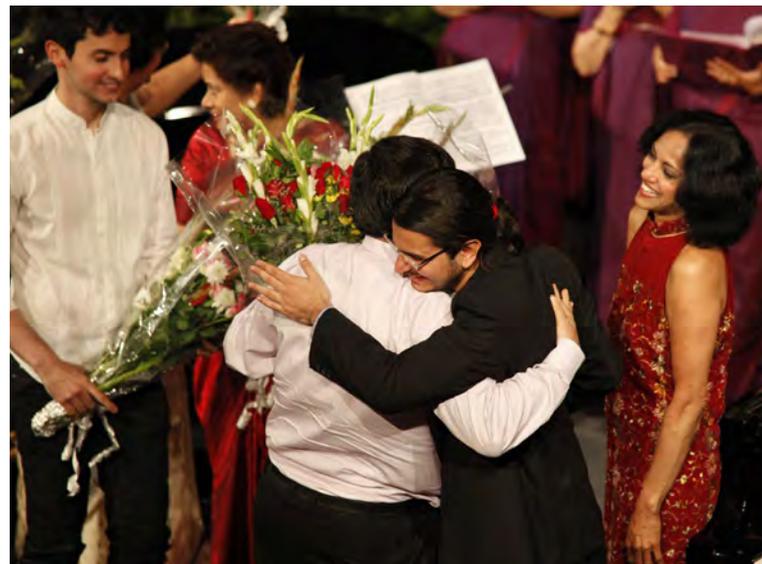
Friday July 17, 7:00 pm
 Saturday July 18, 7:00 pm
**CELEBRATING
 150 YEARS
 OF FURTADOS**



**A Green Lowland of Planos
 SAMUEL BARBER**

**May Rain
 LOU HARRISON**

Patricia Rozario soprano
 Parvesh Java piano



No. I "Lebhaft"
from Bilder aus Osten, Op. 66
ROBERT SCHUMANN

Schottische
from Souvenirs
SAMUEL BARBER

piano
 Marialena Fernandes
 Paul Stewart





The Wedding Scene
Act III Scene I *from* Agnivarsha
VANRAJ BHATIA
RANI DAY BURRA (librettist)

Farah Ghadiali Nitilai
Sashikala Charles Taima
Kersi Gazdar Aravasu
Oscar D V Castellino Niladri
Navroze Godrej Father

Paranjoti Academy Chorus
(director: Coomi Wadia)

Parvesh Java conductor

piano
Karl Lutchmayer, Mark Troop



Rhapsody in Blue
GEORGE GERSHWIN

piano
Chelsea De Souza
Chloe De Souza



Festive Cantata, Op. 63
ALEXANDER GLAZUNOV

Paranjoti Academy Chorus (director: Coomi Wadia)
Patricia Rozario soprano, Gaythri S G alto
Coomi Wadia conductor

piano
Marialena Fernandes, Mark Troop, Parvesh Java, Paul Stewart



INTERMISSION



**Concerto for 4 keyboards,
BWV 1065
JOHANN SEBASTIAN BACH**

based on Antonio Vivaldi's
concerto for 4 violins & cello

Bombay Chamber Orchestra
Darragh Morgan leader

piano
Marialena Fernandes
Mark Troop
Parvesh Java
Paul Stewart



Hymn to Joy
To commemorate 150 years of Furtados,
a special arrangement by Parvesh Java of

IV. Finale
from Symphony No. 9, Op. 125
LUDWIG VAN BEETHOVEN

Paranjoti Academy Chorus (director: Coomi Wadia)
Salvation Singers (director: Dylan D'Souza)
Victory Chorus Line (director: Karen Vaswani)

Parvesh Java conductor

piano
Apurva Devarajan, Chelsea De Souza
Chloe De Souza, Jay Parte
Karl Lutchmayer, Marialena Fernandes
Mark Troop, Mary Dullea
Nakul Jogdeo, Nipun Malhotra
Paul Stewart, Priya Ann Fernandes
Shirley Manuel, Srikanth Gnanasekaran
Sonam Lodhi, Vineet Panikkar





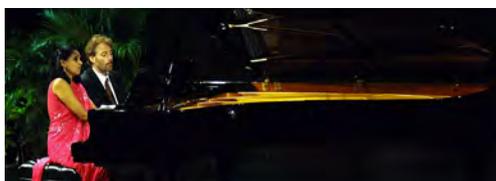
Saturday July 18, 11:00 am COMPETITION SEMIFINALS

The semifinalists are asked to prepare 3 programmes: one of dances, one of classical sonata movements and one of Schoenberg's Six Little Piano Pieces, Op. 19. They are kept completely unaware of which of these will be heard at the semifinals and which of these at the finals until July 17. Please turn to the following page for the programme.



Adjudicators
MARIALENA FERNANDES
MARY DULLEA





Be sure to listen critically and mark your favourite performer on the “audience favourite” slips available prior to the performance. The audience favourite will get an additional cash prize of ₹ 25,000.



Con Brio 2015 Semifinalists
APURVA DEVARAJAN Mumbai
NAKUL JOGDEO Pune
NIPUN MALHOTRA Delhi
SONAM LODHI Pune
SRIKANTH GNANASEKARAN Chennai
VINEET PANIKKAR Thiruvananthapuram



First Prize
₹ 3,00,000

Second Prize
₹ 1,00,000

Third Prize
₹ 50,000

Semifinalists
₹ 25,000



COMPETITION SEMIFINALS

Six Little Piano Pieces, Op. 19

1. Light, delicate | 2. Slow | 3. Very slow crotchets
4. Brisk, but light | 5. Somewhat brisk | 6. Very slow

ARNOLD SCHOENBERG

WILL BE PERFORMED BY ALL PIANISTS
IN THE SAME ORDER AS BELOW

“Courante” from Partita No. 5 in G, BWV 829 **BACH**
“Sarabande” from Holberg Suite, Op. 40 **GRIEG**
“Danza Miudinho” from Bachianas Brasileiras No. 4 **VILLA-LOBOS**
VINEET PANIKKAR

“Polka” in A minor, No. 2 from Czech Dances I, JB 1:107 **SMETANA**
“German dance”, No. 5 from 12 German Dances WoO. 13 **BEETHOVEN**
“Rondalla aragonesa”, No. 6 from Spanish Dances, Op. 37 **GRANADOS**
SRIKANTH GNANASEKARAN

“Minuet” in D, K.355/576b **MOZART**
“Gigue” in G, K. 574 **MOZART**
“Mazurka” in E minor, Op. 50 No. 1 **SZYMANOWSKI**
“Mazurka” in B flat, Op. 50 No. 4 **SZYMANOWSKI**
SONAM LODHI

“Allemande” from French Suite No. 3 in B minor, BWV 814 **BACH**
“Friska” from Hungarian Rhapsody No. 2, S. 244/2 **LISZT**
NIPUN MALHOTRA

“Sarabande” from Partita No. 6 in E minor, BWV 830 **BACH**
“Ritual Fire Dance” from El amor brujo **DE FALLA**
NAKUL JOGDEO

“Gavotte” from English Suite No. 3 in G minor, BWV 808 **BACH**
“Tango” from España, Op. 165 (arr. Godowsky) **ALBENIZ**
“Danza del gaucho matrero” from Danzas Argentinas **GINASTERA**
APURVA DEVARAJAN

There will be an intermission of 15 minutes (or longer should the adjudicators need more time for deliberation) after which the finalists will be announced. Be sure to fill in your audience participation slips and submit them during the intermission **BEFORE** the results are announced.

COMPETITION FINALS

I. Presto *from* Beethoven's Sonata in D, Op. 10 No. 3
APURVA DEVARAJAN

I. Allegro *from* Beethoven' Sonata in E flat, Op. 31 No. 3
NAKUL JOGDEO

III. Allegro ma non troppo – Presto
from Beethoven's Sonata 'Appassionata' in F minor, Op. 57
NIPUN MALHOTRA

I. Allegro ma non troppo *from* Schubert's Sonata in A minor, D. 537
SONAM LODHI



Sunday July 19, 6:30 pm
**COMPETITION FINALS:
AN EVENING OF DANCES**



Piano Trio No. 2 “in the form of a Suite”, Op. 98

Entrée, en Sonate: Modéré

Air: Très modérément animé

Courante: Lent et solennel

Gigue en rondeau, sur une chanson française: Joyeusement

VINCENT D’INDY

Eshvita Menezes violin

Vian Pereira cello

Marialena Fernandes piano

Six Romanian Dances

Allegro moderato

Allegro

Andante

Molto moderato

Allegro

Allegro

BÉLA BARTÓK

arr. Zoltán Székely

Dielle Braganza violin

Karl Lutchmayer piano



**Competition
Finals**

Please see
the previous
page for the
programme.



Mein Herr Marquis
from Die Fledermaus
JOHANN STRAUSS JR.

Farah Ghadiali soprano

Mark Troop piano

INTERMISSION

Fantasy on the motifs of Les Millions d'Arlequin
RICCARDO DRIGO
arr. Ernesto Köhler

Shirish Malhotra flute
Sherna Doongaji cello
Mark Troop piano

Les chemins de l'amour
FRANCIS POULENC

Youkali
KURT WEILL

Je te veux
ERIK SATIE

Patricia Rozario soprano
Paul Stewart piano

PRIZE DISTRIBUTION

It's My Wedding
from The Enchanted Pig
JONATHAN DOVE

Patricia Rozario soprano
Marialena Fernandes piano





The proceeds from Con Brio will go to
Committed Communities Development Trust (CCDT)

A World where every child counts, A World of children living in dignity

Founded in 1990, CCDT is a voluntary, secular trust registered under the Bombay Public Trust Act of 1950. It works with a rights-based approach in the fields of health, education and livelihood. For the last 25 years, CCDT has been working with marginalized communities living in the slums and poor urban settlements of Mumbai, including tribal areas.

Their primary engagements are with children, especially orphan and vulnerable children, and women on:

Supporting HIV infected/affected families and children. The programme focuses on enabling HIV infected/affected families and children to be self-reliant through a continuum of psycho-social, health (medical & nutrition), education, legal & livelihood support so that children are not abandoned or end up living off the street.

Health & Nutrition. The programme engages with pregnant women, lactating mothers and children under 2 years, to reduce maternal and child mortality.

Adolescent & Youth Empowerment. The programme engages with adolescents and youths from the marginalized slum clusters to become better individuals and help them develop to become leaders of change.

Child Protection. The programme engages with vulnerable children in distress and provides protection.





Furtados & Parvesh Java would like to thank



**National Centre for the Performing Arts
Pheroza, Jamshyd, Raika and Navroze Godrej**



Vanraj Bhatia

**Arghya Lahiri
Avafrin Mistry
Oscar D V Castellino
Rehaan Engineer**

**The Fidelio Trio
Karl Lutchmayer
Marialena Fernandes
Mark Troop
Patricia Rozario
Paul Stewart**



**Coomi Wadia, and the Paranjoti Academy Chorus
Dylan D'Souza, and the Salvation Singers
Karen Vaswani, and the Victory Chorus Line
Jini Dinshaw, and the Bombay Chamber Orchestra**



All the local performers: singers (including the soloists in the opera), string and wind players, past Con Brio winners, this year's semifinalists

**Sakharam
Gawde
and the team
at NCPA**

**The Alexandra Girls' English Institution
The Mehli Mehta Music Foundation
*for use of their concert grand piano in the two piano works***



