

KETEVA

A MUSICAL EXPERIENCE OF COEXISTENCE

GOA, 12th TO 21st OF FEBRUARY - 2016

Review of the KetevanWorld Sacred Music Festival at Old Goa

www.ketevanmusicfestival.com

Repositioning of Goa's Culture through Music



Rehearsals at the University...

The 10 days Ketevan Music Festival just came to an end as we still relish in the glory of this magnificent experience. I think everyone was touched in some or the other way by the music, the people, the sites, the atmosphere... whatever. Some of the associates and musicians mentioned it was a life transforming experience, more than the ordinary.

Utsav Lal the piano prodigy with his immense International experience said, he would come next time again, even as visitor, no matter if he performs or not - such was the impact of the experience. Similar comments we heard from Debashish Bhattacharya, Rakesh Chourasia and more so from the musicians from Europe.

Most surprising however was the fact that at the second weekend all concerts were filled with Goan audiences. This was not expected as it is unusual. It may just be the case that this festival touched a string of the soul of this people. Something had come alive, the press published some 50 articles on the festival, unheard in the realms of classical music in India.

We do hope that this experience can be replicated in years to come - similar, however not the same. With new places, formation, people, musicians, motto and an opening up to a greater dimension which fits into this present time of history and geography, we will now look beyond the moment as a still image and gauge of what is yet to come.



St Josef Vaz Retreat house.
Temporary home for musicians during the festival

Santiago Lusardi Girelli
Artistic Director

Rudolf Ludwig Kammermeier
Executive Director



Preparations at the St Augustine Ruins with the Choir...



Sopranos and Altos ... before the concert

Opening concert with Cappella della Luce & Goa University Choir

CAPPELLA DELLA LUCE ENSEMBLE:		Sophie Harr	Violin
Rocio dos Frutos	/ Soprano	Pablo Tarve	Viola
Miguel Angel Hernandez	/ Contratenor	Jose Luis Tarin	Cello
Francisco Diaz Carillo	/ Tenor	Jose A. Rueda	Bassoon
Ensemble:		Ignacio Lusardi	Vihuela
Leo Rossi	Concertmaster	David Arnoriaga	Percussion
Jana Lalovic	Flute	Chano Robles	Harpsichord
Jose Luis Gonzales	Oboe	Conductor: Santiago Lusardi Girelli	



CAPELLA DELLA LUCE

This group was born in Seville with the objective of staging repertoires from the corpus of the Colonial Archives of America, Africa and Asia. Their commitment to these repertoires is to combine research, interpretation and collaboration in an asset recovery project. It's members come from such prestigious musical institutions such as the Royal Chapel of Catalonia, La OBS, Music Ficta and Baroque Choir of Andalusia.

This curious stylistic meeting of diverse musicians gives a rich and colourful repertoire. Great masters of colonial baroque as Gaspar Fernandez, Juan de Araujo, Thomas Torrejon y Velasco come to new life again in new and unique interpretations



Soloist of Goa University Choir:
Sonia Shirsat in Missa Criolla



newly restored Chapel of St. Monica

Rocio de Frutos, Shepardic Music & Ketevan Confluences



ROCIO DE FRUTOS

Soprano

Spanish soprano Rocio de Frutos combines her soloist career with her participation in several chamber orchestras such as Capella Reial de Catalunya, Musica Ficta, Choeur de Chambre de Namur, Grande Capella, Voces de Al Ayre Espanol and others

LEO ROSSI

Concertmaster, Violin

Born in Argentina Rossi began his musical studies in Buenos Aires. later he moved to Spain and obtained the title Superior Grade Violin. In Holland he studied at the conservatory in The Hague with Elisabeth Wallfish, graduating in Baroque violin. He is a member of the Baroque orchestra of Seville and has worked with groups like European Baroque Orchestra , Amsterdam Baroque orchestra, performing in the most prestigious concert halls in Europe, America

KETEVA CONFLUENCES

Oratorio on the life of Queen Ketevan

Dancer - Queen Ketevan (Joanne de Souza)

Ensemble:

Leo Rossi (violin), Jose Arenio Rueda (Bassoon), Pablo Trave (Viola), Ignacio Monteverde (Vihuela), David Ruiz (Percussion), Chano Robles (Piano), Daniel Parejo (Oud), Ian de Souza (bass), Santosh Naidu (tabla)

Invocaciones

Georgia/Georgian Invocation

I offer you peace / *Goa University Choir*

O Euchari in Leta Via / *Hildegard von Bingen*

Byzantine Atmospheres

Iran Middle East

Iran Intonation

Jail - Martyrium

Ritual Fire Dance / *The Death of Ketevan*

The Ruins - India/Old Goa

Sabe Deus/ *Sonia Shisat*

Crossing the dark Arabian Ocean/ *Ambient*

Sepulturae / *Hildegard von Bingen*

Healing Light / *Goa University Choir*



Ketevan Confluences

Rocio - de Frutos - Daniel Parejo - David Ruiz - Ignacio Monteverde - Pablo Trave



SHEPARDIC & JEWISH MUSIC
ROCIO DE FRUTOS AND MEDITERRANEAN ARTISTS
The Shepardic Jewish musical traditions in Europe are inspired by a large body of works and songs for centuries. The Al Andalus period until 1492 features significant development in many areas of science and art. They inspire love and faith and also stand out for their simplicity and clear melodic lines.

The Al-Andalus programme presented here at the festival features songs and melodies of this period and the culture of the Mediterranean. Shepardic music has its roots in the musical traditions of the Jewish communities in medieval Spain and Portugal.

The Shepardic communities share many of the lyrics and poems, though with the passing of centuries a lot of the original melodies have been lost.



PANDIT DEBASHISH BHATTACHARYA
SLIDE GUITAR.

Bhattacharya is a global inspiration in the contemporary musical scenario. From the age of four a child's fancy with a Hawaiian guitar evolves into creating patented guitars and unique playing style that has been mesmerizing audiences and artists world over for decades now.

Seville Chamber Choir

PROGRAMME

BACH'S WORLD

Choir

Herr Chr ist, der einge Gottessohn
BWV 96

Recitative

So wie es Gott mit dir
Soprano / BWV 197

Aria

Aria Vergnügen und Lust
Soprano and Violin / BWV 197

Aria

O Ewigkeit, du Donnerwort
Duo - Alto and Tenor / BWV 60

Choir

Ihr seid die Gesegneten des Herrn
BWV 196

Violin Solo & Recorder Solo

Recitativo

Dein Sachsen, dein bestürztes Meißen
Soprano / BWV 198



KETE VAN
A MUSICAL EXPERIENCE OF COEXISTENCE

Aria

Blute nur, du liebes Herz
Soprano / BWV 244

Choir

Ich harre des Herrn
BWV 131

Aria

Erbarme dich, mein Gott
Alto and Violin / BWV 244

Choral

Wenn ich einmal soll scheiden
BWV 244

Aria & Choir

Ich will meinem Jesu
Tenor & Choir / BWV 244

Aria Choir

Mein Jesu gute Nacht
Soloists and Choir / BWV 244

Choir

Oh, Menschenkind
BWV 198

Goa University

1st Musicology Symposium at Sanskruti Bhavan

TUESDAY 16TH

WESTERN MUSIC IN INDIA/GOA I

> Opening Conference / 30 minutes.

Mtro Santiago Lusardi Girelli

University of Goa / Western Music Chair.

Paper: Frontiers of the musical-artistic dialogue between western tradition and world music

> Goan Sacred Vocal Music at Seminaries / 40 minutes.

Sebanti Chatterjee

PhD Candidate University of Delhi, Delhi School of Economics.

Paper: Understanding the emergence of Goan Sacred Music: Role of Rachol Seminary.

> Conference. Goan and Mando Music. / 45 minutes.

Susana Sardo (Portugal)

University of Averio / INET-md, Portugal.

Paper: Goean Pautôch: The poetics of music in the politics of Goanity.

> Short Round Table with Lecturers / Symposium Themes. / 30 minutes.

Susana / Sebanti / Santiago / Father Loyola.

Themes to develop: What has been done? / What should be done? / How to do it?

WEDNESDAY 17TH

INDIAN and WORLD MUSIC / SYNCRETIC MOVEMENTS

> Opening Conference II / 30 minutes.

Mtro Santiago Lusardi Girelli

Syncretic Music: Africa and América.

Frontiers of the musical-artistic dialogue between western tradition and world music II.

> Indian Music / 45 minutes.

Paolo Pacciolla

Vicenza Conservatory / Italy

> Anthony Gonsalves Documentary / Goa University. / 30 minutes.

Anthony Gonsalves Daughter. Movie by Anthony Gonsalves. 45 minutes.

> Jewish and Shepardic Music / 45 minutes.

Daniel Parejo

University of Seville / Spain

Paper: Shepardic and Jewish

Round Table:

SYNCRETIC MUSICAL MOVEMENTS.

Colonial Music / Jewish and Sephardic / Indian / Gregorian Classical Music and Classical Music: 30 minutes.

Participants: Daniel Parejo / Paolo Pacciolla / Santiago Lusardi / Fth. Peter Cardoso.

Themes to develop: Syncretism. Topics.

THURSDAY 18TH

WESTERN MUSIC IN INDIA/GOA II

> Introduction Conference / 15 minutes.

Frontiers of the musical-artistic dialogue between western tradition and world music III

Mtro Santiago Lusardi Girelli

> Conference: Epic Poem on the life of Jesus: Christa Purana / 60 minutes.

Father Glen D'Silva

> Piano Music in Mumbai. / 30 minutes.

Hannah Marsden

PhD Candidate from Royal Holloway University of London.

Paper title: "For the people and of the people? A symphony orchestra in Bombay."

> Marialena Fernandes / University of Vienna (Austria)

Paper: Mando

> Round Table I – GOAN SACRED TRADITIONS & WORLD MUSIC TRADITIONS.

All lectures of day 1 and 2 / 30 minutes.

1. Prof. Santiago Lusardi
2. Sebanti Chatterjee
3. Paolo Pacciolla
4. Daniel Parejo
5. Closing Cocktail. / 30 minutes.

Paolo Pacciolla

Paolo Pacciolla, pianist, percussionist and ethnomusicologist. Teaches 'Ethnomusicology' at the Corso di Musiche Extraeuropee of the Conservatorio di Musica of Vicenza.

Since 1995, soon after obtaining his degree in Pedagogy and diploma of Pianoforte, he has been spending long periods in India to study Indian classical music. In 1996, he received a scholarship from the I.C.C.R. (Indian Council for Cultural Relations) to continue his studies and researches in New Delhi. He specialized in the pakhawaj, drum of Hindustani classical music, in New Delhi, under the guide of Guru Ram Kishore Das.

He deepened the study of the daire and the tombak, drums of Persian classical music, and developed his own original language which he calls the 'Singing Drum'. He taught (2003-2006) 'Indian and Persian Drumming' within the three-year Course of Folk Music at the Conservatorio di Musica Tito Schipa di Lecce.

Member of the Italian Association for Sanskrit Studies, he is the author of the monographs 'Il pensare musicale indiano' (Besa, 2005) and, together with Luisa Spagna, of 'La gioia e il potere. Musica e danza in India' (Besa, 2008). He also wrote several articles and essays on music published on specialized magazines.

With the dancer Luisa Spagna, with whom he founded the cultural association Sutra Arti Performative, presents original productions and performances based on classical repertoire of India in festival in Italy and abroad



Marialena Fernandes

Programme

J.S.Bach
Wohltemperiertes Klavier
3 Praeludien & Fugen

Ludwig van Beethoven
Sonata No 8, op 13 in c-minor,
"Pathetique"

Robert Schumann
Kinderszenen

Franz Liszt
Waldesrauschen - Theme and
Variations on a Caprice by N.Paganini.



MARIALENA FERNANDES

2015 „Search for Passion“ Project in South India, Goa, Bangalore, Mangalore with the international Folk Group Hotel Palindrone. Musical communication in form of workshops and sport with socially neglected youth.

2014 Massachusetts Institute of Technology (MIT) Symposium on „Reconstructing Beethoven Improvisations“. Improvisor.

2013 Doctor of Philosophy (PhD).

2010 Research Sabbatical as Faculty member as well as Scholar at the University of Illinois Urbana Champaign USA.

2008 MIA Award for successful women with international background by the Austrian Ministry in the field of Art and Culture.

Since 1991 Professor at the University of Music and Performing Arts in Vienna.

1988-2006 Professor of Piano and Chamber Music at the Joseph Haydn Conservatory in Eisenstadt.

1988 Master of Art Education (Magister artium).

1975 Diploma in Piano and Chamber Music Performance with unanimous distinctions.

Artistic Director and International Program Curator in crossover and experimental projects, in which Fernandes incorporates classical, jazz and world music fusions with an emphasis on Improvisation. Intercultural exchange between students, teachers and audiences.

Since 2007 Series Cycle „Uno, Due, Tre“ in Musikverein Vienna.

Ketevan Vocal Ensemble & Seville Chamber Choir

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St Anthony Chapel

Seville Chamber Choir

The group was born in Seville in 2010 under the baton of Argentinian/Italian conductor Santiago Lusardi Girelli. The choir is formed by musicians and professional and amateur singers from Spain, Argentina, Italy, Germany, Austria, Australia and Hungary. It had 40 performances with historical music programs at renowned historical art spaces. The group runs a cycle of cantatas of J.S. Bach, which has received rave reviews since its inception. During these years it has presented the St. Matthew Passion, the Brahms German Requiem, the Faure Requiem and cantatas, masses and choral works

Ignacio Monteverde & Flamenco Ensemble



Rakesh Chaurasia



Utsav Lal





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Before the final concert



BOMBAY CHAMBER ORCHESTRA & GOA UNIVERSITY CHOIR

Conductor: Mtro. Santiago Lusardi Girelli

Programme:

- 1) - Cantus Lacrimosus
- 2) - Armed Man
- 3) - Farewell
- 4) - Vidit Jesum in Tormentis
- 5) - Mother did weep

Interlude1: Lullaby for Strings / *G.Gershwin*

Interlude2: 2 Gymnopedies / *E.Satie, C. Debussy*

Interlude3: Pavane pour enfant Defunte / *M.Ravel*

6) - Sanctus

7) - The Dove

8) - Agnus Dei

9) - Pie Jesu

from: Stabat Mater - Armed Man - Requiem / K. Jenkins

Grand Finale:
Bombay Chamber Orchestra & Goa University Choir



Great to hear from you. Ketavan was an incredible experience. Everything from the line up for artists to the amazing venues chosen made it one of the most memorable festivals I've ever had the chance to attend. I think the most special thing about it was that there was a really great vibe amongst the artists and organisers and everything felt like it was being done at a very personal level. It didn't feel like musicians came in to play their slot and went back to the hotel etc. There was a great cross-communication of ideas, new projects between all the musicians and artists and I think this is what makes a festival stand out. I was only there for two and a half days and now wish I had been able to attend the whole festival. It was also wonderful that most of the organisers Rudolf and Santiago and the rest of the team were not only interested in music but musicians themselves immersing themselves in every programme on offer. I hope to see this festival continue on and flourish for many years. I think the sold-out crowds for every performance speaks for how much of a success the festival was.

Utsav L. Musician

What a splendid, beautiful and inspiring weekend infused with your passions. How important it is to believe in the universal language that is 'music'

Our only regret is not have been able to join you Wednesday evening (with Marialena and the THREE X)

We wish you great courage with your continuing adventure

Thank you
Sheila Tripari



Dear Rudolf,
Thank you for the invitation extended to Mariola and me to witness the Ketevan music festival at Old Goa. Indeed it was exceptional and we along with some of our friends enjoyed ourselves thoroughly on the days we attended the same.

The performance put up by all the artists was brilliant. But the direction of the Artistic Director, Santiago Lusardi Girelli and the Soparano Solista, Rocío De Frutos were phenomenal!!!

The efforts put by you and your team along with Goa University was outstanding. You can be rest assured that you can count on my support for this beautiful cause every year.

Best wishes to you and your team members.
Warm regards.

J.M. Goan Businessman

This is remarkable!
Many many Congratulations -
I have praised it to the hilt at the venues
Where I have given out the brochures down here...
And shall continue to do so,
And make major efforts to come often!
With every good wish,

Charlotte. Hotel owner, US



Dear Santiago Lusardi,
Lots of musical greetings from
Ontario, Hamilton, Canada !!!!

Music and humanity conquers the barrier of geography, race, caste, creed, religion. We all bask in the glory of the wonderful truth that brings relief a disturbed soul. The soul which is never destroyed and changes from one form to another. I believe in the truth of incarnation and rebirth. Your music and life is the healing touch to my desperately breathing soul with love and passion. You are already and continue to be one of the finest and most talented International musicologist with noble heart and a dynamic world spiritual leader of conventional Classical Chamber Choir Music. I have been mesmerized by your true and heartfelt presentation on yr website of J S Bach by Seville Choir and Baroque Ensemble " Matthaus Passion BWV 244 and Cantata BWV 104 " to name a very few of your vast house of immortal gospel music. The tunes and lyrics cleanse my ruptured soul and mind and pump in real values to conquer my battle with dreaded disease. They are very touchy to the heart. I lost my parents when I was 2. I am alone in this World literally but not when I feel that magical touch when listening to yr immortal melody. I need ur polite attention. I wish i was able to attend the Ketevan Music Festival in Goa starting Feb 12, 2016...the theme music is so haunting...but alas..

A. Gosh, music fan Canada

The story of Queen Ketevan and the Augustine ruins

Even as the Ketevan World Sacred Music Festival is set to unfold at the St Augustine Ruins and the St Monica Church in Old Goa on February 12, N. FAHER, superintending archaeologist ASI, writes about how Queen Ketevan's bone relics were found at the St Augustine Ruins and why the forthcoming event has been named after her

The story of Queen Ketevan, regent in 1580-81, when a regnant came from the Georgian government seeking assistance in the search of the bone-relics of the Queen which was brought to Old Goa by an Augustinian Friar in 1577 who she was interred by St. Anthony of Padua on September 22, 1578.



The St Augustine ruins (left) and Queen Ketevan (right)

Over the last six months, the ASI team has been working to restore the ruins. In 2013, while carrying out scientific excavations, we discovered a cache of bone-relics hidden between the first and second quadrants. This was followed by research, three interviews and finally genetic analysis to conclusively trace the origin. Hence we have dated our work as 18 years of research and 20 years of research.

Telus, we are happy that our findings have been backed up by an international publication, *Microchimica Acta* in January 2014.

As a scientist and archaeologist, I show historical facts objectively. However, since Queen Ketevan has been immortalised as a saint in the Orthodox Christian pantheon, subjects involved in this project have been in contact with the International Council of Monasteries (ICOM) to make a presentation of our research in September 2014.

He said party workers are not happy with the alliance as BJP on being elected to power has not given importance to MGP and failed to fulfill promises made at the time of going to the polls. MGP has decided to campaign in 22 constituencies in both districts before taking the final decision. He said that constituencies in Ponda and Bicholim talukas

IN LINE WITH HARMONY



The Goa University Choir and Ensemble (Europe, India, America) regales audiences on Saturday at the first, Ketevan World Sacred Music Festival in Old Goa on Saturday, Feb 13 evening.

25 he extracted

Team Herald

PANJIM: As many labourers, caught in extracting sand Ugveem-Tiracol, we rested in a joint Mines and Geology Department, Captain of Police enforcing agency. The raid was carried post-midnight on Saturday. We had been repeated complaints illegal sand extracts is then loaded onto a decided location. In we caught the workhanded carrying illegal activity official, who was the raiding team lead. The raiding seized equipment sand extracting, Pernem p



Sacred music of the world

...GVP will rethink its stance to the ruling BJP pension in the Assembly election and contest in all 40 seats within the next 6 months, the BJP gov

...Celebrity who better than you have fought in every single film. It is because it is mostly film. It is a reputation. And very beautiful. It is getting views - Issac Khan.

...Infant Jesus at well as Fundacao Oriente. Also post-125

Presscoverage

BUZZ Following the masters

The Ketevan World Sacred Music Festival

MANEK GEM

Love is...

The King of Good Times

STREETS MUSIC & NIGHTLIFE

ketevan world sacred music festival

The story of Queen Ketevan and the Augustine Ruins

FINE LIVING

Luxury Villas & Apartments for sale

Ashray

Times

Old Goa comes alive, with the sound of music

Old Goa, a World Heritage Site, is now playing host to weekend classical music concerts, combining breathtaking sightscapes with its awe-inspiring architectural structures

THE GOA HERITAGE TRAVEL GUIDE

THE GOA HERITAGE TRAVEL GUIDE

Musicology Symposium and Social Project at the Festival

A three day Musicology Symposium accompanied the music performances during the Festival week. Symposiums as are often integral parts of festivals particularly when held outside Europe as research is mostly in its infant stages. It then provides an opportunity to initiate musical research and historical documentation. So it was no difference in the case of Goa. Fr Loiola mentioned the fact that there has been no serious research to document music in Goa in the 17th and 18th century. This needs to change and this could be the beginning.

The Symposium also saw a number of very interesting contributions from Prof. Susana Sardo head of Ethnomusicology Department University of Aveiro, Portugal, she presented her documentary "sons de Goa" (sounds of Goa), while Prof. Marialena Fernandes from University of Vienna spoke about her PhD topic, Konkanni music of Mandos and Dulpods, and its influences by the 451 years of Portuguese rule in Goa.

Two Goan priests had interesting contributions, one Fr Glen da Silva who rendered the poetic text of Christa Purana with students in his unique Hindu traditional style, and Fr Peter Cardoso: director of Music Academy Pilar Seminary spoke on comparison between Indian classic and Gregorian music, which may have many similarities as they are both based on religious texts. Sebanti Chatterjee joined with her Thesis on Goan choirs. Contributions from Spain and Italy added up.

Part of the Social Project was the offering of performances at:

- 1) Lourdes Convent in Saligao;
- 2) St Xaviers Vidyala in Korgao;
- 3) Asha Mahal Taleigao / home for the Destitutes and
- 4) Santa Cruz school.

The Santa Cruz Church was full of children. The Ketevan ensemble played Bach and a Mozart Divertimento "we are indeed lucky to have these accomplished musicians visiting us to perform here. This is such a big inspiration for our children" teacher Bernadette Diniz remarked.



The piano maestro

Called an 'India's youngest rock pianist', 22-year-old (Ketevan) is all set to charm the festival again when he performs at the upcoming Konkanni World Sacred Music Festival happening in Goa today. The youngster talks about his fascination with the piano, the classical music, some good why jazz is an integral part of musical training.

Q: Who are the people who have been your greatest music influences?
 A: They are always too many to name but to start with all my teachers. My guru Ustad Waziruddin Dagar and mentor Shantaramji were always there for the foundation for everything I do. Teachers, my jazz guru Alvin Aarons, like Patrick Lombardi, Tom Smith and Paul Shortino are equally important. Other huge influences are jazz giants such as Billie Holiday, Bill Evans, Marianne Faithfull, Thelma Houston and a beautiful composer, John Williams, and Debussy. There have been so many musicians that I'm going to miss if I have to name them individually. I love the music of Miles Davis, Tom Waits, The Beatles, Jerry Riley, Billie Holiday, and so many more. I've listened to them all. I have to say that the best jazz music I've ever heard is by Duke Ellington. That's the beauty of that great instrumental music, the life in every note.

books&music BOOKS ENTERTAINMENT IS THE FOOD OF LIFE

Spreading harmony through music

After a successful first instalment of melody and harmony, the Konkanni World Sacred Music Festival is ready with its second instalment, with a live up of several associations eager to perform. Get involved up with these regional associations here in Goa for the festival.

FACE THE MUSIC

Flautist Rakesh Chavris to perform at Ketevan music festival

Flautist Rakesh Chavris (2) addressing the media prior to the premiere of Konkanni Flute (KFL), Konkanni Sacred Music Festival, India musician Pankaj Parvathi (3), and Indian dancer Lata Sanyal (4).

Flautist Rakesh Chavris (2) addressing the media prior to the premiere of Konkanni Flute (KFL), Konkanni Sacred Music Festival, India musician Pankaj Parvathi (3), and Indian dancer Lata Sanyal (4).

Flautist Rakesh Chavris (2) addressing the media prior to the premiere of Konkanni Flute (KFL), Konkanni Sacred Music Festival, India musician Pankaj Parvathi (3), and Indian dancer Lata Sanyal (4).

Biblical text 'Christa Purana' rendered through music and dance

BY LATA SANYAL

Goan Catholics have a rich tradition of music and dance. The Konkanni World Sacred Music Festival is a testament to this tradition, with its second instalment, 'Christa Purana', rendered through music and dance.

The festival is a celebration of the rich cultural heritage of Goa, with its unique blend of Indian and Portuguese influences. The Konkanni World Sacred Music Festival is a testament to this tradition, with its second instalment, 'Christa Purana', rendered through music and dance.

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Goa 1 hosts

Dear Rudolf,

Thank you for the opportunity that you have provided us to add a little more light and for bringing us to a place where the opportunities and possibilities seem limitless.

We have a idea before us, to allow those still in the dark an opportunity to see similar possibilities, by carving new roads, while growing and branching ourselves in many directions. To accomplish that, we should take wise steps with choosing our friends.

In building a visionary model we should explore the possibility of not only how music and art add life to the place, but also to the economy and cultural-exchange in the long term.

Historically Goa has always promoted a universal culture of co-existence and community.

This team could take the lead in re-exploring all dormant avenues that will bring back life into this once harmonious community. There could not be a better opportune moment of providence than through the most wonderful experience of The Ketevan World Sacred Music Festival.

The experience has helped me grow in many ways. It will be my honour to serve, give back and work towards building this visionary model.

Grateful to you always.

Jocel d'S. Volunteer



Lieber Rudolf,
die Zeiten, in denen ich mich in Deutschland zum "Kulturfasten" nach Goa verabschiedete, scheinen endgültig der Vergangenheit anzugehören. Allen Beteiligten ein ganz großes Dankeschön! Es war super! Ich bewundere ohne jede Einschränkung, was Ihr da auf die Beine gestellt habt und freue mich auf nächstes Jahr - hoffe, daß der Zeitpunkt bald bekanntgegeben wird, damit ich planen kann.

Du hast das gestern Abend sehr gut ausgedrückt, indem Du auf Euer sehr anspruchsvolles Programm anspieltest. Glaubt Ihr denn, daß Ihr dafür auf Dauer in Goa genügend verständiges und treues Publikum finden werdet? Jetzt ist alles neu und jeder will mal hören und sehen, was die da so machen. Oder wollt Ihr es auf eine Internationale Ebene speziell für Liebhaber sakraler Musik heben?

Gunhild P. annual tourist to Goa

Dear Rudolf,
the times when I say Good Bye to Germany and begin my time in Goa as my "cultural fasting period" are now definitely a thing of the past.

All members and participants of the festival a great "Thank You"! It was superb. Without restriction I admire what you guys have put together and I am looking forward for next year's edition. I do hope you can announce the schedule very soon so that I can plan my visit to Goa.

You have said it very well in your speech last night, when you mentioned the high level of the music being offered. Do you think you can find an audience that can appreciate this level on a long run? Now everything is new and everyone wants to come and see.

Or do you want to lift the festival on a International scale particularly for admirers of sacred music?

Gunhild P. annual tourist to Goa (translation)

Dear Rudolf

Back in Paris since a week and memories of Goa start to fade. Definitely the highlight was the fabulous sacred music festival you gave birth to, thanks so much - I know that all my friends and acquaintances like it as well. Please keep going -

Monika .H.
fm Secretary President of IBM



MUSIC FIESTA



Joanna De Souza enchants the life and times of Goa at Keteavan World Sacred Music Festival at Old Goa on Feb 12

Continued from P.1 An Utsav of Ragas on the piano

Q. Why is it that you choose to only play Hindustani classical in concerts?
A. For me Indian Classical Music is the most evolved form of musical expression and it's the genre that gives me most satisfaction. It is the music of my roots and one of the genres that gives me most joy and closest to my heart. I was trained as a jazz pianist and was also inspired with the ragas of Hindustani Classical Music. London, Sri Lanka and other parts of the world. I was also inspired with the ragas of Hindustani Classical Music. I was also inspired with the ragas of Hindustani Classical Music. I was also inspired with the ragas of Hindustani Classical Music.



KETEAVAN

A MUSICAL EXPERIENCE OF COEXISTENCE

Sacred and spiritual music of the world

The Old Goa Music Society (OGMS) is organising its first annual Keteavan World Sacred Music Festival at heritage structures St Augustine tower, St Monica's Church and the Christian Museum in Old Goa. The event will be held over two weekends between February 12 and February 21. Cafe finds out more

Pratima Achrekar Juvchar

The music aficionados of Goa are in for a treat, as musicians from Europe, the Middle East and India will be performing under one roof to perform the Keteavan World Sacred Music Festival. The event will be a celebration of different types of music such as Carnatic, Hindustani, Sufi, Hindustani, Jewish and Orthodox. The festival is called the international language and soul language. There is no better way to learn to live with one another but through music.

The Keteavan World Sacred Music Festival will be held in Old Goa combined musical traditions from different parts of the world under one roof. The event will be a celebration of different types of music such as Carnatic, Hindustani, Sufi, Hindustani, Jewish and Orthodox. The festival is called the international language and soul language. There is no better way to learn to live with one another but through music.

Pratima Achrekar Juvchar is a musicologist and a composer. She has been working on this project for the last few years to bring together different sacred and spiritual music from the world under one roof. Around 50 musicians are coming down from their homes in India, Europe, Africa, Asia, and Latin America to perform at the festival. The festival will be held over two weekends between February 12 and February 21 and will feature a variety of musical genres including Carnatic, Hindustani, Sufi, Jewish and Orthodox. The festival will have a strong social commitment, where the music will be performed with a view to spreading the love of music and education to every student of music. The festival will be a celebration of the world's musical heritage and a platform for the world's musical community.

Music creates relationships with the world

Q. You will be performing ethnic music with percussion instruments of the festival, when and how did your relationship with music begin?
A. I started off with the playing of my harmonium. I had started playing the harmonium in my school days and then in college. I was very fond of it and it was my first love. I started playing it in my school days and then in college. I was very fond of it and it was my first love. I started playing it in my school days and then in college. I was very fond of it and it was my first love.

Q. You've had a keen interest in Indian music what is it about this genre that attracts you?
A. Indian music is a very rich and diverse genre. It has a long history and a deep cultural heritage. I have always been fascinated by the complexity and beauty of Indian music. It is a music that speaks to the soul and connects people across different cultures and languages. I have always been fascinated by the complexity and beauty of Indian music. It is a music that speaks to the soul and connects people across different cultures and languages.

Q. What is it that you are expecting in Goa during the Keteavan festival?
A. I am very excited to be part of the Keteavan festival. It is a unique opportunity to perform and connect with people from different parts of the world. I am looking forward to sharing my music and experiencing the festival's atmosphere. It is a unique opportunity to perform and connect with people from different parts of the world. I am looking forward to sharing my music and experiencing the festival's atmosphere.



Pratima Achrekar Juvchar

A collection of small advertisements and notices, including a crossword puzzle and various business listings.

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Ketevan musicians share music with school children and destitute women



by the musicians, captured the imagination of the less privileged women that they were almost moved to tears. Michelle, one of the inmates said in a choked voice, "I have never heard such heavenly music before. God bless these lovely ladies for coming to our hood today." Socorro Fernandes, manager, ASHA Mahal said, "These musicians play in international concerts. That they came to our destitute home to share their art, exhibits their humanness."

At the Santa Cruz school, the musicians were greeted by

...institutions and Indian musicians. ...at devices available online. All across the world, countries have implemented guidelines to monitor and control odour. India had implemented its own guide

...the odour control measures as mentioned in the guidelines. UGF is waiting for a suitable response and action from the GSPCB.

Research on Goan Sacred Music, only a recent phenomenon: Fr Pereira

BY A REPORTER
...way back in 1965 inside the cathedral of Bana Jesus to commemorate the 500th anniversary of the St Ignace of Loyola.

Portuguese scholar, Prof Susana Sardo, who addressed the audience earlier said that there were no indigenous composers in Goa in the 17th and



...the stage as the musicians on to perform by Gautam Sundaresan, President Natak Akademi in Arts in India in 2014. This view is shared by Prof Susana Sardo, D'Alva University researcher, Sebasti Chatterjee, Fr Joaquim Loyola Pereira and Prof Santiago Lusard, visiting music professor, Goa University at the round table discussion on the first day of the three-day music symposium organised by the Ketevan Music Festival in collaboration with the Goa University at the Central Library, Panaji on Tuesday.

Earlier in the evening, Prof Santiago Lusard, visiting professor of music at the University of Goa, introduced the symposium and said that symposiums such as those would go a long way in fostering the bonds between different

Tawadkar asks farmers to go for agriculture

BY A CORRESPONDENT
...the last 100 years, the focus has been on the service sector. The government has been promoting the service sector, but the farmers are not getting the support they need. Tawadkar has asked farmers to go back to agriculture and focus on producing quality produce.

BUZZ
Don't Miss It!

An Utsav of Ragas on the piano

Popularly known as the **Raga Piano Utsav**, Lal has created a niche for himself in the wide world of music infusing ragas and Indian compositions on a Western instrument - the piano. In conversation with **BUZZ** ahead of his performance on February 21, at Ketevan World Sacred Music Festival, Lal talks about how his music is deeply inspired by Vedic traditions, the music album, challenges of creating individual music and his experience of recording the world's first Indian raga album on the fluid piano.

Q: How did you get into playing the piano?
A: I started playing the piano when I was 10 years old. I was inspired by the music of the Beatles and the Rolling Stones.

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KETEVAAN
A MUSICAL EXPERIENCE OF COEXISTENCE

Biblical text, 'Christa Purana' rendered through music and dance

...the music through the medium of... the music through the medium of... the music through the medium of...

Q: How did you get into playing the piano?
A: I started playing the piano when I was 10 years old. I was inspired by the music of the Beatles and the Rolling Stones.

MUSIC & NIGHTLIFE

Ketevan World Sacred Music Festival

The story of Queen Ketevan and the Augustine Ruins

THE GOAN NETWORK

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GOA REGISTER

Musicians share love with children, destitute women

Gregorian, Indian music has many similarities

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Old Goa



Goa University
Taleigao Plateau, Goa India

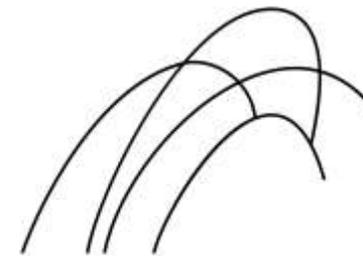


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Medieval texts, new music, Old Goa

Nigel Britto
@timesgroup.com



The Goa University choir performs at the St Monica Church during the last day of the Ketevan music festival in Old Goa

The Church of Santa Monica hadn't seen so many people in years. Then, the Ketevan music festival came along. The church, recently renovated and all decked up in white, had hardly an empty seat on Sunday evening, when the Goa University choir lined up to present a programme of sacred works by Karl Jenkins.

Almost 400 years old, the Church has no ventilation, and the hundreds present meant that temperatures soared much before voices did. But not to worry — the programme sheet, printed on thick paper, served its purpose well as a hand fan. They waved throughout the church, efficiently keeping away the heat and the wasps.

But all these were minor distractions when the Goa University choir began to sing. Over 40 member-strong and accompanied by the formidable Bombay Chamber Orchestra, it hit its stride right away with the familiar 'Cantus Lacrimosus' from 'Stabat Mater', rooted in a 13th century Catholic poem about the suffering of the Blessed Mother at the crucifixion of her son. There exist myriad compositions under this title, but the Welsh composer's is unique, as it feeds liberally from the musical and literary cornucopia of the middle-east.

The concert was curiously structured — it had pieces from 'Stabat Mater', 'The Armed Man', 'The Pencemaker' and 'Requiem' (all Jenkins's), but not in any fixed order. Perhaps there was some logic to this, but it wasn't explained.

The choir juggled through the programme seamlessly. Conductor Santiago Luzzardi Girelli, also artistic

director of the Ketevan festival, was in top form, and the choir responded well to his direction. For all its diversity (there's not much 'Goa University' there apart from the name), the choir is a very cohesive unit. The mutual respect and excellent rapport Girelli and his singers share are obvious to any spectator. Apart from the choir's togetherness, clarity, pronunciation, and controlled dynamics, the repertoire also highlighted the singers' ability to put real meaning and emphasis into these centuries-old sacred texts, set to emotionally-charged music, in ancient languages.

The Jenkins choral chain (nine tracks in all) was broken by two orchestral pieces (Gershwin and Debussy) by the BCO. The choir was soon back, refreshed, for a four-piece set, ably tackling 'Sanctus' and 'Agnus Dei' from 'The Armed Man'. An anti-war mass, 'The Armed Man', in its entirety, has texts from various religious texts, including the Mahabharata (in 'Torches', not part of the concert).

Highlights of the concert

would be too many to list, but 'Cantus Lacrimosus', 'And the mother did weep' and 'Sanctus' stood out. The choir was not only good to listen to — it put efforts into its visual presentation as well; the singers looked imposing, clad in elegant light-colored outfits created for the Ketevan festival by designer Syne Coutinho.

Of course, like any other concert, there were a few glitches. The choir seemed to go slightly off at times, and the start of one piece was quite awry too. Thankfully, these low points were quite negligible, and importantly, were rectified quickly.

When the concert ended (with 'Pie Jesu') and all was done, the crowd rose to their feet, some in appreciation of the music and the musicians, but most to quickly get out of the Church to get to the next concert.

A little later, at the ruins of St Augustine across the street, Utsav Lal played a stunning set of raag-based music on a grand piano, bringing curtains down on the Ketevan music festival.

It is a challenge to carry forward the tradition of his uncle maestro Hariprasad Chaurasia. Currently in Goa to perform at the Ketevan World Sacred Music Festival, Chaurasia is set to enthrall the Goan audiences. **NT BUZZ** caught up with this bansuri artiste

'केतवन'चा विद्यार्थ्यांनी लुटला आनंद

पुणे, ता. १८ (प्रतिनिधी) : अखंडरंजन मंत्रांचे वृत्त करणारा आणि वारसा धरणाऱ्या नवसंजीवकी केतवना केतवन सत्रात पहिल्यांदाच सुनगात झाले आहे, या माहितीसाठी स्वदेशी नागांतीलनामक. सिडो रोमी यांच्या वादने रीतिक संगमण्डप झाले. संसृष्ट वर्षामध्ये झालेल्या सत्रात खबरीत रोमीचे विद्यार्थ्यांनी त्यांच्या वादनांसाठी उत्सुक वेळाला, मोगाईच्या संगीतनाचा गीतिका सारक बसत रसिना, वादनांतीलनामक सिडो रोमी यांचे केतवन महोत्सव



पुणेची : संगीतज्ञ चर्यमध्ये उदात्तता करणार्यात वादनांतीलनामक आनंद घेताना विद्यार्थी.

Weekend
Magazine

BERLIN, A BEAUTY YOU WOULD LOVE YOURSELF HERE
see p5

Carrying on a legacy... through the Bansuri

Rakesh Chaurasia has taken up the yoke of carrying forward the tradition of his uncle maestro Hariprasad Chaurasia. Currently in Goa to perform at the Ketevan World Sacred Music Festival, Chaurasia is set to enthrall the Goan audiences. **NT BUZZ** caught up with this bansuri artiste



■ JANICE RODRIGUES / NT BUZZ

The rules of the flute can be very intricate, drawing power to the sweet instrument. The tones may range from mellow, light, almost ethereal, to the bright, rich and clear. But the Indian flute has a distinct charm about it. The rhythmic bowing of air into the bamboo pipe, the graceful movement of the fingers over the 'pearls' (the bands that enter from the instrument) is a treat to almost every sense of the human existence. Probably these characteristics of the flute touched Rakesh Chaurasia's heart to lead him to take up this open, wide instrument. "I always wanted to do something from my heart and flute was something that stayed in my heart and that is why I picked up flute as a profession," says the flautist.

Having a signal for an uncle, he grew Rakesh Chaurasia an elder over other aspiring flautists from the very beginning. Working in the footsteps of a maestro, he pruned Chaurasia has been a

book as well as a challenge. It is a challenge Rakesh, who's already accepted and has been striving to keep up to. "It has never been easy to follow the footsteps of my Baba! Hariprasad Chaurasia because he is such an ardent flautist, it's his duty and responsibility to carry the Chaurasia legacy well. I always try to live up to his reputation," says Chaurasia, recipient of many accolades. Rakesh has to be credit towards like the Indian Music Academy Award, the Aditya Birla Kalakar Puraskar, the Guru Shriyaya Award, among others.

Rakesh picked up the flute at a very young age, learning from his uncle and developing a love of his own. He fully now carries a torch to himself, from the 100 concerts to the tabla/dhol, Rakesh has found his forte in the blowing of the flute's distinct music to the other instruments.

Having being taught by the best and performed extensively, he has been touring the world. He has been giving concerts in both the classical and non-classical genres, his versatility is well re-

corded and tested. Ask him which of his performances have been the most, Chaurasia replies, "I try to make all my concerts memorable and if not for the audience at least for myself."

Having also recorded and received several awards right from 2006, with the likes of 'Dor', 'Call of Krishna', 'Call of the Dove' and 'The Divine', among others, Rakesh Kiranani with Rukpi Kulkarni, Chaurasia has tasted considerable success. Ask him about what interests him more, performing live on stage or at the recording stu-

do, he says both have their own charms. "I have been doing stage performances as well as studio recordings and both are quite different. In studio, you have to play according to the conductor which has its own. I have always preferred doing stage for the moment as I love the atmosphere created by the audience and I can express my emotion loud and clear in front of them," says Chaurasia.

Ask him about the increasing interest in the classical music genre and he replies, "Music is

something that cannot be replaced and I think the way the lovers of classical music is increasing. This statement sure has given the number of classical music events being hosted across the country and abroad which most often go hand-in-hand."

Talking about the trend of streaming music online and the threat and challenges faced by the digital performers, Rakesh is of the opinion that the medium is a boon as far as the music lovers are concerned. Digital media has always been growing and is con-

World Sacred Music Festival in collaboration with the Goa University has jointly organised a three-day, lecture series about the development of sacred music across the world and in India. Eminent musicians and scholars from across the world will present their views at this three-day event which will take place at the Central Library in Panaji till February 18 between 4:30 to 6:30 p.m. The sessions are open to all. On February 17 'Indian and World Music/ Syncretic Movements,' 'Indian Music,' 'Jewish and Sephardic Music' and on February 18 'Western Music In India/Goa,' conference: Epic Poem on the life of Jesus: Christa Purana, 'Piano Music in Mumbai,' 'For the people and of the people? A symphony orchestra in Bombay.' For details call on +91 98220 22283.

... by collecting music to develop and we will not keep it safe in our hands. The challenge is to use it to promote new music and music through the internet, he says.

Rakesh Chaurasia will be performing at the Ketevan World Sacred Music Festival at the St Augustine ruins, Goa on Feb 18. He is also performing at the Ketevan World Sacred Music Festival at the St Augustine ruins, Goa on Feb 18. He is also performing at the Ketevan World Sacred Music Festival at the St Augustine ruins, Goa on Feb 18.

MESSAGE

We are glad to welcome you to the first edition of the Ketevan World Sacred Music Festival. To understand the ideas of the festival we need to explore the concept of co-existence. It has inspired a web of activities in several areas: artistic/ musical/ educational/ academic/social. Since the beginning we understood that to co-exist means much more than accepting the presence of someone else. It implies every tug of existence.

Our proposal is to create a space where art can boost an experience of human co-existence. In the creation of this project three concepts have inspired our festival: Beauty, Truth and Goodness. These three ideas have co-existed since the beginning of timewithin monastic communities, a peaceful and inspiring co-existence. These transcendental ideas are like three faces of the same reality and none of them can exist without the other. They boost the complex web of human existence.

Santiago Lusardi Girelli
Artistic Director

MESSAGE

Finally, after a long journey we have arrived bringing back a monument to life. It is a dream we shared not only among ourselves, the Goa University Choir members, but one of the Church, the Archaeological Survey (ASI) and surely the people of Goa as well.

Heritage conservation has meaning only when you allow the public to engage and benefit from it. Goa, with its wonderful structures from the past is an ideal location with many tourists and foreign visitors landing here, to practice such an idea and realize its potential. It becomes a benefit for all

The GU Choir is the cradle of this newly awakened hope for cultural and artistic development in the state and even beyond. The University Chair for Western Music has given us the much needed energy, quality and the professionalism to live up to higher expectations and challenges.

We, the members are extremely proud to be associated with the dynamism of this new spirit. I am grateful to all the major players and organisations who contributed to make such a project 'extraordinaire' a reality.

Rudolf Ludwig Kammermeier
Executive Director

Special thanks to:

Roger Bramble
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Ben Saldanha
Shanti Morada
Joe Matthias
Roy de Souza
Pandurang Madkaikar
Geno Pharmaceuticals



The next
Ketevan World Sacred Music Festival
is coming soon:

proposed date: Feb 10th to Feb 19th 2017



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- MUSEUM OF CHRISTIAN ART
- OLD GOA MUSIC SOCIETY
- ART CHAMBER



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OLD
MUSIC SOCIETY
GOA



OLD GOA MUSIC SOCIETY

Is the body that carries out business of organising the Ketevan Festival. It is registered under the Societies
Registration Act of 1860 of India Registration Nr: 382/GOA/2015.

