

ON Stage

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NCPA ADD ART FESTIVAL

Celebrating the timeless
legacy and paving the way
for the future under the helm
of Khushroo N Suntook

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ADD
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FESTIVAL

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THEY CALL HIM MUD

THE SON OF MUDDY WATERS, WHO WAS KNOWN AS THE FATHER OF MODERN CHICAGO BLUES, MUD MORGANFIELD IS BRINGING HIS RICH MUSICAL LEGACY AND HIS OWN DISTINCT SOUND TO THE NCPA.

BY ANURAG TAGAT

Mud Morganfield (born Larry Williams) (left) performing with his half-brother, William 'Big Bill' Morganfield (right, wearing cap) at the Chicago Blues Festival in 2015



JACK VARTOGIAN/GETTY IMAGES

Over the phone from his home in Chicago, Mud Morganfield, the bluesman who is sometimes called Muddy Waters Jr., is as cool as they come when talking about his father Muddy Waters (also known as McKinley Morganfield), or coming to India, or the idea of the blues.

When you have a famous father – Waters is known as one of the founding fathers of the blues – it probably helps to always set your own story straight. Morganfield has done this not only through his music, but also through every interview he probably sits down for. Now in his 60s, the bassist, singer and composer is every bit aware of the legacy he carries

but does not ever let it weigh him down. Knowing his father had made such a mark in the world, he says, “It’s a double-edged sword for me. People were like, ‘Oh, yeah, you sound like your dad. You look like your dad. Oh, that’s great. So what else you got?’”

An innate rhythm

The multi-award-winning blues artiste, who will make his India debut at the Tata Theatre on 23rd November, is considered by some to be a late bloomer. Releasing his first album *Fall Waters Fall* in 2008, Morganfield has gone on to find acclaim with records such as *Son of a Seventh Son* in 2012,

Morganfield was brought up surrounded by many of the finest blues musicians, and his singing is firmly entrenched in the traditions of Chicago Blues



those old artistes, because they had so much suffering, y'know? Life wasn't as bad on me as it was on them."

Socially however, the blues did come to Morganfield also because of his upbringing in West Side, Chicago. "It was a rough area. I've come up and I've seen a lot of things and I've heard a lot of things. So you know, I wouldn't change none of that," he says.

To go from just playing the blues to becoming a bluesman, Morganfield says one ought to have lived the blues. It is this kind of steadfastness that has seen him share the stage with

Morganfield has shared the stage with global music stars such as Prince, Santana, Herbie Hancock, Erykah Badu and Buddy Guy, among others

a tribute album called *For Pops: A Tribute To Muddy Waters* in 2014 (with harmonica ace Kim Wilson) and most recently, a new LP titled *They Call Me Mud* in 2018.

Morganfield says of his latest record, "I put everything on that album. I put R&B, I put blues. I even put a little jazz number called 'Mud's Groove' with Billy Branch. He's a great harp player and it's just all instrumental and that's me on bass. The album's got some soul on there too. My youngest daughter is singing a song with me called 'Who Loves You'."

Even with only four records to his name, Morganfield has undoubtedly had music in his life throughout. The eldest son of Waters says he was always in a band, even when he was working a full-time job as a truck driver. Considering his father bought him a drum kit every Christmas, Morganfield started out as a drummer first and eventually took to the bass. He says, with a laugh, about his connection to rhythm, "I was tapping on the inside of my momma's stomach. I always had rhythm running through me, beats running in my head all the time. I was singing in the shower, singing in the classroom. Honestly, I can't tell you how many times I'd get scolded for beating on furniture, just singing in church."

Into the blues

The artiste is quick to mention that his brand of the blues is still different from his father's and his contemporaries like Howlin' Wolf and legends of the genre like B.B. King. He says, "Those cats were coming through the south of America. During those times, it didn't apply to me. I was into Stevie Wonder or Barry White, who was my favourite artiste of all time. I came up in that era. I don't think I was in the same realm as

global music stars such as Prince, Santana, Herbie Hancock, Erykah Badu and Buddy Guy, among others. "I've had so many great experiences, man, going around the world meeting these people, and I'm just honored to be a part of it," he says.

Beyond the legacy

Morganfield and his band have played all over the world, but they have gained particular acclaim in the United Kingdom, where they are regulars. Morganfield's band, in fact, hails from England. "These guys are the best of the best," he informs us. Wherever he does go however - whether it is the Royal Albert Hall in London or a blues club in the Deep South - he does often get requests for his father's greatest hits such as 'Got My Mojo Workin' or 'Mannish Boy'. It is a double-edged sword, as Morganfield reiterates, but it is something he is more than happy to do if it means honouring his father's legacy. He says, "With everything I do, you would always find a song or two of my dad's. It's just my way of paying respect to my father."

Morganfield is keen to see for the first time how Indian audiences will react to his brand of the blues. He says about being called down to the country, "I was really surprised. I'm looking forward to coming over and playing some real blues for the Indian people." He has not heard much about the reception for blues musicians in the past, but adds that he is "just overwhelmed" at the fact that he is making his way to India. "I'm surprised everywhere I go. I hope that once we show up and give them some real Chicago blues, they'll bring us back out there." ■

Mud Morganfield: Live in Concert *will be presented on 23rd November at the Tata Theatre.*

CAPITAL COLLABORATIONS

**IN THE DAYS LEADING UP TO THE NCPA ADD ART FESTIVAL, AUDIENCES CAN DELIGHT IN, AMONG OTHER THINGS, A SERIES OF PERFORMANCES THAT WILL SEE WORLD-CLASS OPERA STARS FROM THE BOLSHOI COLLABORATE WITH OUR VERY OWN SYMPHONY ORCHESTRA OF INDIA.
BY ZANE DALAL**



Though it may seem highly unusual for the main forces of the Symphony Orchestra of India (SOI) to reassemble in November, this year, we have something unusual and spectacular to celebrate. The National Centre for the Performing Arts (NCPA) will celebrate its 50th anniversary in November with five days of multi-genre festivities featuring the finest in Indian music, dance, Western classical music, jazz, and theatre - opening with a Gala evening on 28th November, featuring the SOI, along with choirs from around India in repertoire of concert favourites. To add to the festivities, dancers from the Kazakh State Academic Theatre of Opera and Ballet will add a spectacular visual element to this performance. However, our readers should not miss out on two extraordinary concerts that form the run-up to



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these celebrations. Taking the opportunity provided by the anniversary celebrations, the NCPA brings two more concerts with the SOI for the enjoyment of its patrons.

A worthy association

On 21st November, the orchestra will present four world-famous opera stars from the Bolshoi Ballet, in a night of Russian music-making that is sure to delight. Soprano Antonina Vesenina, mezzo soprano Alina Yarovaya, tenor Alexey Tatarintsev, bass Taras Shtonda and conductor Mikhail Shekhtman will join the SOI in an evening that also celebrates the Days of Moscow in Mumbai.

A visit from representatives of the Government of Moscow, along with the Mumbai-based Russian Consul General, has led to this collaborative event honouring the NCPA's 50th anniversary and its contribution to promoting music in India. The programme, carefully curated along with NCPA Chairman Mr. Khushroo N. Suntook, features beloved opera excerpts by composers including Mussorgsky, Glinka, Rachmaninoff, Rimsky-Korsakov and more.

Mozart and Mendelssohn

On 26th November, our very own Marat Bisengaliev joins Martyn Brabbins. The duo has formed a very close bond with the SOI. Brabbins will lead the orchestra in Mozart's Symphony No. 41 "Jupiter" and Haydn's Symphony No. 104. These final symphonic works for both composers represent the culmination of their style, and have delighted audiences every time they are realised. Bisengaliev will bring his virtuosic flair and deep musicianship to Mendelssohn's perennial Violin Concerto in E minor.

Do not miss these wonderful opportunities to hear the SOI in November. It is perhaps the harbinger of things to come, that we present the main SOI more often than twice a year. Our resident orchestra already performs

Alexey Tatarintsev



Taras Shtonda



Antonina Vesenina



Alina Yarovaya



Martyn Brabbins

throughout the year, bringing the joys of Western classical music to a wider audience every month and tutoring the next generation of Indian musicians in a life enriched by the performance of music.

For those of you who are planning to join us for the first time, we welcome you and know that you will enjoy our offerings. For those who have supported us with

your attendance and your wallets, we cannot thank you enough, and look forward to our continued partnership.

Gala Concert Celebrating Days of Moscow in Mumbai will be presented on 21st November at the Jamshed Bhabha Theatre. Martyn Brabbins will conduct the SOI on 26th November at the Jamshed Bhabha Theatre.



Marat Bisengaliev

Starry Nights

After a critically acclaimed and sold-out run last year, *Constellations* returns to the Experimental Theatre this November. We attempt to understand how technology and a team of beautiful minds brought the stars in the sky to a stage at the NCPA.

By Arwa Mamaji



With only two actors and not many props, *Constellations* is simple, but the stage design, with plotted light bulbs and lots of multimedia, is elegant and sophisticated

“Do you know why it is impossible to lick the tips of your elbows? They hold the secret to immortality, so if you could lick them, there is a chance you’d be able to live forever.” This is the first thing Marianne, the cosmologist, says to Roland, the beekeeper, in *Constellations*. The play, written by Nick Payne and directed by the current Head - Programming (Theatre & Cinema), NCPA, Bruce Guthrie, chronicles the relationship between Marianne, played by Mansi Multani, and Roland, played by Jim Sarbh.

More than a meet-cute

Marianne is a quirky conversationalist who talks about multiple universes, quantum mechanics and relativity - ideas that lend themselves to the non-linear structure of the play. Roland on the other hand, has a more straightforward understanding of life. The play discusses the big theories about how the world functions, but does this by creating an intimate relationship between the two and only characters. It is a simple boy-meets-girl scenario with a scientific twist, with the boy meeting the girl again and again in different universes, under different circumstances.

The multiverse, a hypothetical idea, suggests that we live in parallel universes. There are two theories that define contemporary physics. One is relativity, which is Einstein’s theory, and the other is quantum mechanics. *Constellations* explores quantum mechanics and the idea of a multiverse, and thus assumes that every possible variation of reality does happen. Hence, one universe may have a totally different outcome than another universe.

How do you create multiple universes on a stage like the one at the Experimental Theatre? How do you form an illusion so that the audience feels like the various universes are ephemeral? How do you transform a space so that which is metaphorical becomes both beautiful and believable?

Bringing the sky to the stage

Video Designer Andrzej Goulding who created the set and video design of *Constellations*, has been making quite a mark with his work on *Groundhog Day* at the Old Vic, *People, Places and Things* at the National Theatre and most recently, the stage adaptation of Emma Donoghue’s *Room* at the Theatre Royal, Stratford East. For *Constellations*, Goulding collaborated with director Guthrie to conceptualise a cutting-edge set design. The technical team also worked tirelessly to bring to the stage, complicated ideas about love and physics. Richard Nowell, the technical consultant for the play, explains, “Part of the concept of the play is that it talks about multiple realities. In order to achieve that on a very intimate stage like the Experimental, we as a team, and Andrzej in particular, had to create a sense that the characters are floating in space. The concept of the construction and design of the set was done keeping that in mind.”

The stage floor is made up of hexagonal tiles, which move upwards and start to detach from the stage as they travel towards the ceiling. The size, design and colour of the hexagons is crucial. Although they are black, there are many shades and textures of black that are picked out by the lighting design. While working on last year’s set, Nowell remembers that it took a long time to get the right colour and texture that would reflect the accurate mood.

Pubalan Mistry, who was the lighting designer for last year’s set-up, had to work in conjunction with the design of the constellations that were assembled by visual systems engineer, Percival Crasto. Also in charge of pixel mapping and projection, Crasto printed a picture of the set, with Goulding’s markings pointing out where the lights should be placed. He then laid out a huge tarpaulin, which showed where all the lights had to be. He followed this by building a metal frame with poles directly over it, creating a sort of metallic grid that would hold the lights. Once the metal grid

Guthrie has said performing in *Constellations* is like ‘an emotionally athletic event’ for the two actors



was ready, 197 bulbs had to be positioned in the designated spots. The bulbs had to be the right length, and each one had to be labelled. These bulbs were then connected to 200 dimmer channels. This was, undoubtedly, an ingenious way of projecting constellations on stage.

Mistry also had to take into account the presence of all the existing lights, which obviously generate a lot of contrast, and he had to work with the actors' positions and markings while maintaining the illusion that they were suspended in space. Having worked in the industry for 19 years, he says, "The challenge was to light up the artistes in areas without lighting the bulbs which were hanging on the ceiling." He managed to bring out different scenes with subtle colour changes, enhancing the experience for the audience.

A robust set-up

In the play, the actors perform in one reality or universe and then, a crackle and a flash that ripples across the stage, moves the story to another reality. In order to achieve that, Crasto created a programme on the computer where all the lights were in space, and then he created short video sections so that the producer and director could work seamlessly. Nowell says, "Percival (Crasto) is an AV (audiovisual) magician. He was able to produce exactly what Bruce wanted on paper, in the three-dimensional world."

The beauty of Payne's writing is in his subtext; there is never one choice. The actors can do this show over and over again, and if they try something different, the play can hold it. Therefore, the set design has to take this into account and must ideally feel fluid to some extent. The set construction and installation was done by Vinod Gurujji, who is a well-established art director in the Hindi film and advertising industries. Gurujji and his team of experts prefer to work with models and have a more visual approach to designing. Nowell came to the table with computer-generated CAD drawings. "Gurujji, who built the set, prefers to work off a model, so he built a model rather than working on the CAD drawings. Now, that is a perfectly acceptable



At its heart, even in multiple universes, the play is essentially a love story

Since Guthrie likes to innovate, there is always a chance there might be something new for the audience

way of working, I mean no criticism by that, but it added a layer, which we weren't expecting. Because his workers understand three-dimensional models better than they understand three-dimensional drawings. A model can be made very accurately if you have the

time and money to do that, but one of the issues was that Goulding wasn't there to look at the model and say if it was okay. So it was a learning process," says Nowell. "It was not easy, but the inventiveness of India certainly came to the fore."

Nowell believes, at least in theory, that it will be simpler to put the show back on, but since Guthrie likes to innovate, there is always a chance there might be something new for the audience. This year, the play may have some more innovations that might come with their own set of challenges.

Constellations is a perfect example of what a blend of backstage expertise, talent and collaboration can do. A thorough understanding of styles of functioning, coupled with innovative execution can overcome the challenges associated with presenting the idea of the multiverse on stage. Last year, this created a production that was riveting, to say the least. This year too, as the experts expand their learning graph and work harder to strive for excellence, the result might be a more engaging experience for the audience. ■

Constellations will be presented from 21st November to 24th November at the Experimental Theatre.

Breathing Life into Wood

ON Stage brings you excerpts from the *NCPA Quarterly Journal*, an unsurpassed literary archive that ran from 1972 to 1988 and featured authoritative and wide-ranging articles. In the first installment of a two-part series, **K.S. Upadhyaya** and **K. Sanjiva Prabhu** examine the nitty-gritty of the art of Yakshagana puppetry.

“The wooden ones...move you as only the most experienced living actors can...For the imagination of the spectator plays a far greater part than the exertions of the actors,” wrote George Bernard Shaw of the fantastic world of make-believe where gods and goddesses, animals and birds, mortals and demons live and make war, worship and bless, laugh and cry – all on a stage six feet long and two feet wide.

As the tiny curtain moves aside, the play begins. Within a matter of minutes, the figures, barely two feet tall, seem real and lifelike, appearing to establish their identity with the spectators, who are transported into the realm of chimera. Here, nothing is impossible since the *dramatis personae* are from the storehouse of myths and legends. The audiences forget their surroundings. This is the world of puppets.

The art is age-old and among the rural masses in India, it has always been extremely popular.

The tradition

In India, we usually find four kinds of puppets. They are the string, the rod, the shadow and the glove puppets. The *putli nacha* or *kathputli* are well-developed in many regions. In Bengal, they are often decorated in the characteristic style of Jatra actors. In Andhra Pradesh, the leather puppet play (Tholu Bommalatta) is popular. Kerala has its Tholpavakoothu or shadow theatre. Rajasthan has its own rich tradition in this field.

The string puppet play of Karnataka (in the style of Yakshagana) is interesting both on account of its technique and content. The presentation is highly stylised since it has to adhere strictly to the norms and standards of Yakshagana, one of the most remarkable among the numerous arts of Karnataka. All the ritualistic rigour of the Yakshagana “human theatre” has to be observed in its original form and



A puppet of Ravana

the adept manipulators of the puppets seem capable of making the Yakshagana puppets leap to life. At times, it is difficult to tell whether what one is witnessing is a mere show of wooden puppets, inert and lifeless, or a serious performance by well-trained men and women, pouring forth in dance, song and dialogue, the whole range of human emotions and passions.

These wooden puppets are about 18 inches high. Their costumes are exactly like those worn by the characters from Yakshagana, with the same elaborate make-up, high and colourful headgear and heavy jewellery. The person who infuses life into the puppet and makes it come alive is the puppet master, known as the *sutradhar*. Through the language of movement he communicates a story, an idea or simply a caricature, all of which serves to entertain and educate. In Sanskrit drama, the *sutradhar* is “the holder of strings”. Here, he is the manipulator, responsible for establishing the credibility of this ancient art. His artistry goes far beyond the level of mere skill and sleight of hand. He is a

sensitive musician, an imaginative storyteller and, above all, a creative thinker. He gives dramatic expressions to the most simple or the most complex situation and event through that most mute and inanimate of instruments – the puppet. In former times, the puppeteers themselves fashioned these puppets by carving them out of wood.

The content, in Yakshagana puppetry, as in every other ancient performing art, is drawn from the epics and the Bhagavata Purana. There may have been many possibilities for embracing secular themes, but the older tradition still persists. Yakshagana puppetry has lived through the onslaught of social and economic ravages and now reposes safe in the hands of a few devoted practitioners.

The artistes

The art has survived miraculously in the district of South Canara in Karnataka – ‘miraculously’ because about twenty years ago it was all but moribund. There was just one individual in whom it still lived and he, for want of patronage and owing to his advancing years, felt obliged to retire. But, at the insistence of Kamaladevi Chattopadhyaya, he was persuaded to send his collection to the All India Exhibition of Handicrafts. A training centre for manufacturing puppets was also started in Coondapur. Recognition came gradually and he was encouraged to return to the field and devote his years to the revival of the art. The training centre had to eventually close down. But the encouragement he had received gave a fresh lease of life to the art, and won for him a reputation as a matchless exponent of this form. In 1966, he was honoured by the President of India during the Republic Day celebrations.

This artiste’s name was Devanna Padmanabha Kamath. He lived in

the small yet picturesque village of Uppinakudru, near the town of Coondapur. He belonged to a very famous family of artistes and, in a sense, the art of puppet play was in his blood. He had a large collection of dolls, some of them made over 300 years ago. A doll, representing Ganesha, the most ancient in his collection, is still intact.

Devanna Kamath's uncles had initiated him into the art. He held his uncle Nagappa Bhagavatha and his grandfather Lakshmana Bhagavatha in great reverence. He used to recall that one of his favourite feats entailed his uncle setting up a pillar at a considerable distance from the stage and making a large bird, a puppet Garuda, swoop down on a puppet snake on the stage and carry it off – all this in the twinkling of an eye. Kamath initiated his son, Kogga Kamath, and a few of his fellow villagers, into the art before he breathed his last on 20th July, 1971, truly satisfied that the inheritance of the puppets, together with his art of manipulation rested safe in the hands of his son. Kogga has justified the trust placed in him by his father. He earned high praise for his presentation of puppet plays at the Sangeet Natak Akademi festival at New Delhi in 1972 and at the international Ramayana Seminar held at New Delhi under the auspices of the central Sahitya Akademi in 1975.

The performance

In a Yakshagana puppet show, the *Bhagavathar* (conductor of the play) sings his songs in metre and also provides the background music. The maddale (a variation of the mridangam) and the *shruti* provide the accompaniment. At times, particularly in war scenes, there is the beating of the chande (a high-pitched drum) which gives a martial rhythm. It is played by a fourth artiste.

The dialogue is delivered by two or three other accompanists. When the *Bhagavathar* sings, the puppets are manipulated by the puppeteers with rhythmic movements and gestures. The conversation in prose starts in the background after the singing of the canto stops, thus developing the story as defined in the singing, and the puppets respond by way of movement of hands.

The stage

The puppet stage consists of a raised platform roughly twelve by eight feet in size, at a height of at least six feet from

the ground level. Generally, this stage is erected temporarily on a normal drama stage. An upright wooden frame, with an opening of 102 inches by 32 inches (having either one or two curtains which can be rolled) is fixed up in front. The outer area of the frame is covered by cloth or other opaque material. Behind the frame, at a distance of four feet, a wooden stand 12 feet in length and 42 inches in height is kept covered with a black cloth, acting as a backdrop. The puppeteers stand behind it, manipulating the puppets and also making them 'enter' and 'exit' from the sides of the stage. The *Bhagavathar* and the accompanists stand on one side, near the puppeteers, and watch the scene for the purpose of synchronisation of puppet movements.

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Traditional stage light for the puppet show is from an oil-wick country lamp, which sheds a dim, orange-coloured light. Since the revival of this art, electricity has come into vogue in the shape of low-voltage bulbs which provide the same kind of diffused light. The lights are switched off when a 'demon' enters the stage holding burning torches.

The puppets are kept hanging on a stand some distance behind the backdrop, and a dim light is kept there to help identification. The best results can be obtained in a puppet show if the seating arrangement is not too close to the stage. A distance of at least 20 feet should separate the stage from the first row of the audience. The auditorium should preferably be a closed one. When the show begins, the lights in the auditorium should be switched off.

The puppets

Yakshagana puppets are manufactured out of light wood, capable of smooth surfacing. The face with headgear, including the neck, is carved artistically and so are the hands and the feet. Rough carving is resorted to for the chest as also the abdomen and hips, the hands from the shoulder to the wrist and the legs from the hip to the foot. The roughly carved portions are later given a proper shape by cloth padding inside. Rich costumes and appropriate jewellery enhance the attraction of a puppet's appearance.

The wooden skeleton of the puppet has joints at the neck, shoulders, elbows, hips and knees. The neck is inserted into the chest loosely and in part, and tied with country twine at two or three points to enable vertical and horizontal manipulation. At the shoulder point, the joint is a simple one capable of moving only up and down. Because the joint is kept a little loose, it also gives some more freedom of movement in other directions. The elbow and the palm are of one piece, with the palm fashioned carefully. The elbow joint is also kept loose, allowing for free movement.

There are two separate joints at the hip and knee. These are loose joints intended to permit manipulation of rhythmic movements. At the top of the foot is a cup-shaped cavity for inserting the 'metatarsal' portion of the leg at the ankle joint. The leg is covered by the dress and the ankle joint by the jingle-bells (*gejje*). The feet, which would be visible to the audience, are properly fashioned and painted.

Formerly the puppets used to be fashioned with locally available materials. A kind of glue used to be applied over the dried paint to provide a glossy appearance in the hazy, yellow light. At present, ready mixed paints, said to be more lasting, are used. While primary colours are mainly applied, green, violet, pink and orange hues are also sparingly used in a complementary capacity. The painted portion of the puppet consists of only the face, the palms and the feet. The headgear, the costumes and the ornaments are designed in matching colours. The blending of the colours for the face, the costumes, the jewellery and the headgear is fixed by tradition.

This article first appeared in its entirety in the NCPA Quarterly Journal in September 1976 (Vol.V, No.3)

Programme Guide

November 2019

(Programmes are subject to change. Please check the website and refer to our emails for updated information.)

THEATRE

INTERNATIONAL MUSIC

DANCE

FILMS / SCREENINGS

INDIAN MUSIC

WESTERN CLASSICAL MUSIC

MULTI ARTS

PHOTOGRAPHY & EXHIBITION

INDIAN MUSIC

RooH-e-Nool The Mind of The Guru: Mystical and Musical

by T. M. Krishna
(90 mins)

Tata Theatre
Friday, 1st – 7.00 pm

A Sree Narayana Mandira Samiti Presentation

Narayana Guru (1855-1928) was a mystic and an exceptional poet, who wrote in Malayalam, Sanskrit and Tamil. His language and epiphanies did not follow the conventions of the literature of his time. Guru was revered, of course, and his compositions – devotional, mystical, and always musical – were treated as part of a sacred canon. Lost in the process was an extraordinary universe of poetry, rich in meaning and music that, in fact, informed and invigorated all of Guru's public acts. Guru's poetry contains the seed of his immense self that had transcended its moment and embraced a seamless Time. **T. M. Krishna** sings Guru, a musical voyage in search of the word in the sound and the sound in the word.

Conceived and curated by

Nool Archives

Supported by **Backwaters Collective**
and **Uru Art Harbour**

A limited number of passes are available at the Box Office. For passes you may also contact backwaterscollective10@gmail.com

INTERNATIONAL MUSIC

Beyond the Stars

Featuring **Keshia B** (90 mins)
Experimental Theatre



Keshia B, 1st,
Experimental Theatre

Friday, 1st – 7.00 pm

An NCPA Presentation

Roselle Fernandes, backing vocals
Chelsea Das, backing vocals
Darryl D'Souza, backing vocals
Zafar Ansari, keys
Manoj Das, guitar
Vivian D'Souza, bass
Joshua Vaz, drums

The evening will cover an array of varied music bringing back some Hollywood nostalgia. The night will consist of famous and catchy tunes from Hollywood movies and Broadway musicals that have become popular from the 70s till date. Known for her soulful voice, **Keshia B** has a renowned name in Mumbai's musical circuit for styles such as R&B, soul, funk and gospel music. She has toured with Arijit Singh and worked with A. R. Rahman, Amit Trivedi, Salim-Sulaiman and many popular Bollywood music directors and

artists. Keshia will showcase her vocal prowess and give you a foot-tapping and groovy evening, performing award-winning songs by the likes of Jennifer Hudson, Whitney Houston and Celine Dion covering Broadway hits such as 'Circle of Life' from *The Lion King*. Bring out the star in you as the band takes you Beyond the Stars...

Tickets:

₹750 & 500/- (plus GST)

Box Office now open

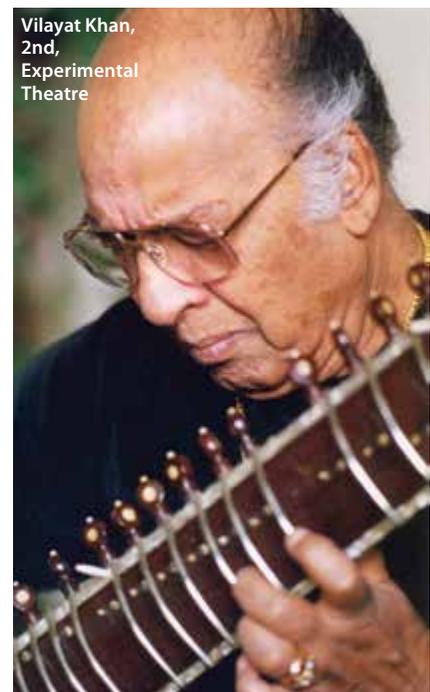
INDIAN MUSIC

Nad Ninad: From Our Archives

Listening Session (No. 4) on the
Artistry of Vilayat Khan
Guided by Arvind Parikh
(approx. 150 mins)

Experimental Theatre
Saturday, 2nd – 5.30 pm

An NCPA Presentation



Vilayat Khan,
2nd,
Experimental
Theatre

This programme makes available NCPA's archival recordings to lovers of Hindustani classical music. We have planned a series of sessions based on rarely heard recordings of the sitar maestro, **Vilayat Khan** (1927–2004), which were specially recorded for our archives during 1976, where the maestro speaks at length about his forefathers and their style, and chronicles his own journey with ample demonstrations. The event will be inaugurated by the internationally renowned vocalist, **Ulhas Kashalkar**. Vilayat Khan was born in Gauripur (now in Bangladesh) in a family of outstanding musicians: his grandfather Imdad Khan and father Inayat Khan were the most celebrated surbahar and sitar players of their time. A child prodigy, Vilayat Khan went on to become one of the most influential instrumentalists of the 20th century. His distinctive *gayaki ang* (vocalised style) made his sitar "sing", and is probably the most widely followed sitar style today. The first three sessions covered his great ancestors, specially his great-grandfather, Sahebada Khan, and grandfather, Imdad Khan. The fourth session focuses on Inayat Khan and some of his contemporaries. The session will conclude with the performance recordings of ragas: Patdip, Gawati & Puriya by Vilayat Khan. This session will be guided by **Arvind Parikh** who has had the privilege of training with Vilayat Khan. The close association lasting over six decades has given him an insight into the subtleties and repertoire of the Etawah Imdadkhani *gharana*.

Admission on a first-come-first-served basis.

THEATRE

Ek Haan

Hindi Play (90 mins)

Tata Theatre

Saturday, 2nd – 7.30 pm

After the Partition of 1947, Wazeera, a journalist from India, visits Pakistan to meet the writer, Saadat Hasan Manto. She interviews him and asks him why he writes the way he does. She tries to understand the writer in a deeper manner and, in the bargain, hopes to discover some truths about herself.

In due course, the three famous stories of the writer are presented, the characters being played by the main artistes themselves. A mixed blend of emotions, drama and laughter.

Directed by **Randhir Ranjan Roy**

Cast: **Shekhar Suman, Suchitra Krishnamoorti, Neha Kargeti, Amit Ghosh & Vikas Tiwari**

A Panache Media Production

Tickets:

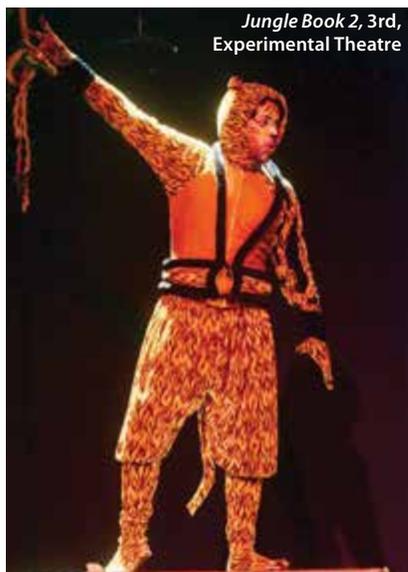
₹1,875, 1,500, 1,125, 750, 570 & 375/- (Members)

₹2,500, 2,000, 1,500, 1,000, 760 & 500/- (Public)

(Inclusive of GST)

Box Office now open

THEATRE



Jungle Book 2

Hindi/English Play (100 mins)

Experimental Theatre

Sunday, 3rd – 5.00 pm

An NCPA Presentation in collaboration with Rangbaaz

A musical adaptation with a twist in the story of the jungle folk, *Jungle Book 2* is a sneak peek into the life of Mowgli as he grows up surrounded by Baloo and Bagheera, learns his life lessons and eventually goes back into the human civilization. But what happens when all your learning comes back to test you and stands in the way of your most trusted friendships? With a twist in the tale, Mowgli is forced to return to the forest and his most cherished friendships with Baloo and Bagheera

are put to test.

Based on the original book by

Rudyard Kipling

Adapted by **Pawan Uttam,**

Lokesh Rai & Gagan Dev Riar

Directed by **Lokesh Rai &**

Swapnil Shirrao

Cast: **Mohit Agarwal, Manoj Cherian,**

Akshay Kohli, Mayur More, Gaurav

Agarwal, Dhiren Hande & others

Suggested Age: 4 +

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

THEATRE

Patte Khul Gaye

Hindi Play (135 mins)

Tata Theatre

Sunday, 3rd – 5.00 pm & 7.30 pm

Patte Khul Gaye is a hilarious exposé of the hypocrisy in our society. Dr. Manoj Rai and his wife Manju Rai have invited a group of friends for dinner. She has been preparing an elaborate sumptuous menu for the past three days. Along with their very old friend Bob, comes a lady called Shireen, who is extremely rich and does not belong to the middle-class. Within no time, lots of masks start coming off and embarrassing secrets start coming to the fore. Shireen, who is ultra-rich, tries to demolish middle-class values and expose middle-class hypocrisy, while Manju refuses to buy this argument and strongly defends the great Indian middle-class. Laced with hilarious situations and rip-roaring laughter, *Patte Khul Gaye* is a must-see laugh-a-minute riot for all.

Written & Directed by **Rakesh Bedi**

Cast: **Kishwer Merchant, Rakesh**

Bedi, Anant Mahadevan, Avijit

Dutt & Rupali Ganguly

Tickets:

₹2,325, 1,950, 1,650, 1,575, 1,350, 1,275, 1,050, 975, 900, 675 & 375/- (Members)

₹3,100, 2,600, 2,200, 2,100, 1,800, 1,700, 1,400, 1,300, 1,200, 900 & 500/- (Public)

(Inclusive of GST)

Box Office now open

DANCE

Selcouth

A Shiamak Style Contemporary Dance Show (90 mins)
Jamshed Bhabha Theatre
Sunday, 3rd – 7.30 pm

A Shiamak Davar Production

Selcouth is a contemporary dance production that explores the physical and spiritual side of the human mind. Choreographed by **Shiamak Davar**, it is a unique blend of Indo-contemporary and modern movement with performance-based visuals. The show is performed by the Shiamak Davar Dance Company and graduates from his one-year dance certification programme.

Tickets:

₹1,500, 1,125, 750 & 570/-
(Members)

₹2,000, 1,500, 1,000 & 760/- (Public)
(Inclusive of GST)

Box Office now open

SCREENING

Turandot

by Giacomo Puccini
Opera Screening (182 mins)
Sung in Italian with English Subtitles
Godrej Dance Theatre
Tuesday, 5th – 6.00 pm

An NCPA – The Metropolitan Opera
(New York) Presentation

Turandot was the final work of Puccini, who died before it was completed. *Turandot* is a love story set in China. Within the walls of the great violet city of Peking, an announcement is made that Princess Turandot will marry only a suitor of royal blood who will answer three riddles set by her. Suitors who fail to answer the riddles will be executed. An unknown prince who is in love with the princess appears from the crowd and solves the riddles but Turandot is reluctant



Turandot, 5th,
Godrej Dance
Theatre

to marry him. The prince offers her a way out: if she can learn his name before dawn, then at daybreak he will die.

Conductor: **Yannick Nézet-Séguin**

Production: **Franco Zeffirelli**

Cast: **Christine Goerke, Eleonora Buratto, Yusif Eyvazov & James Morris**

Tickets:

₹500/-

₹250/- (only for students on production of valid ID cards)

Box Office now open

Season discount: 15% off on purchase of tickets for 6 or more screenings in the 2019-2020 season

SCREENING

Margaret Atwood: The Testaments -The Handmaid's Tale Sequel

Theatre Screening (120 mins)
Godrej Dance Theatre
Wednesday, 6th – 6.00 pm

An NCPA-Penguin Random House
Presentation

Fane Productions presents Margaret Atwood live on stage and broadcast to cinemas in celebration of the global publication of *The Testaments*, Atwood's highly anticipated sequel to her seminal work, *The Handmaid's Tale*. Filmed live from the National Theatre in London this September, BBC journalist Samira Ahmed interviewed Atwood about the legacy of her seminal handmaid story and why she chose to return to the world of Gilead, 34 years after her original creation. With exclusive readings from the new book by Ann Dowd, Sally Hawkins and Lily James – this is an unforgettable, theatrical evening for Atwood fans, spotlighting her humour, intellect and



Margaret Atwood, 6th,
Godrej Dance Theatre

fascinating worldview. Atwood's *The Handmaid's Tale*, originally published in 1985 and the current, Emmy Award-winning television series have created a cultural phenomenon, as handmaids have become a symbol of women's rights and a protest against misogyny and oppression. In this brilliant sequel, Atwood answers the questions that have tantalised readers for decades. When the van door slammed on Offred's future at the end of *The Handmaid's Tale*, readers had no way of telling what lay ahead. Atwood's sequel, *The Testaments*, picks up the story fifteen years after Offred stepped into the unknown, with the explosive testaments of three female narrators from Gilead.

With special guests **Ann Dowd, Lily James & Sally Hawkins**

Tickets: ₹500/-

Box Office now open

DANCE

Contemporary Dance Season, 2019

7th & 9th November

An NCPA Presentation

Tula or Balance

by Mayuri Upadhya
(approx. 60 mins)
Experimental Theatre
Thursday, 7th – 6.30 pm

Tula, meaning balance, is inspired by the relationship between energy, nature, man and woman. *Tula* is a theatrical journey to celebrate stories of the past. Dance has long been the chosen language of expression used to pay homage to nuanced ideas of myths and legends. The production is a dialogue between dance and mythology, an exchange that is rich and full of memory. In some ways, our identities are intricately woven by the stories of mythology and folklore we grew up listening to. *Tula* takes ideas and stories from our roots and contextualises them to our present. Hindu mythology is laden with characters that are graphic, unusual and larger than life. Be it the half-man, half-lion (Narasimha), or the wish-granting cow (Kamadhenu), or the naked, ten-armed goddess with a garland of skulls

LIAM SHARP (MARGARET ATWOOD)

adorning her neck (Kali), or the half-man, half-woman (Ardhanareeshwara), the characters that form the cast of *Tula* are testament to the truly vivid and complex imaginations of the erstwhile storytellers of India. Each of the depicted divine embodiments holds great fascination, power and presence. They are a metaphor for human life, inspiring young minds to explore our ancient mythology.

A Nritartutya Production

Concept & Choreography: **Mayuri Upadhya**
Co-Choreographed by **Madhuri Upadhya**

Pooja Pant Dance Company, Cyrus Khambatta Dance Company & Sumeet Nagdev Dance Arts

(approx. 120 mins)
Experimental Theatre
Saturday, 9th – 6.00 pm

Story of a T-Shirt by Pooja Pant

Pooja Pant is a performer, choreographer, mentor and Founder-Director of Pooja Pant Dance Company. Pant has performed at various dance festivals like the Kala Ghoda Arts Festival, NCPA Umang, Contacting the World Festival in the UK, Hema Malini's Jaya Smriti Festival, etc. Known for her technical finesse, delicate *abhinaya* and unique choreographies, she is the first Indian classical dancer to have performed at the Lawrence Olivier Awards in London and has acquired many accolades for her choreography in the musical *Umrao Jaan Ada*. Holding a Master's degree in Kathak, she is the recipient of prestigious awards such as the V.D. Paluskar Award, Menaka trophy, Singaar Mani, Nritya Nipun, among many. *Story of a T-Shirt*



is about the garment industry, which is one of the most flourishing industries in the world. But have we ever given a thought to what goes into making a single T-shirt? The piece explores the impact of harmful chemicals used in textile production on human health and environment.

Earthquake, Begin Again & Pendulum by Cyrus Khambatta Dance Company

Cyrus Khambatta was born in Syracuse, New York, to parents of Asian-Indian and European descent. He founded the Khambatta Dance Company (KDC) while attending New York University's Tisch School of the Arts, where he studied dance and theatre. His choreographic works have been presented across the U.S., Europe, Russia, Latin America and Canada, commissioned by companies such as Ririe Woodbury Dance (Salt Lake City), Pisorrojo (Caracas, Venezuela), Spectrum Dance Theatre, Evergreen City Ballet as well as KDC and others. He received California's Damen New Choreography Award, was selected for an Artistic Leadership programme by Dance USA, was Seattle University Artist-in-Residence (2011) and most recently, was nominated for the prestigious Herb Alpert Award in the Arts. His work with KDC has been supported by numerous funding and government agencies in the U.S. and abroad, including the National Endowment for the Arts, Paul Allen Foundation and others. He is the Artistic Director of the Seattle International Dance Festival, now in its 14th year.

Dashanan by Sumeet Nagdev Dance Arts

Knowledge with anxiety, wisdom with wickedness, and power with smugness transpire the choreography *Dashanan*. Inspired by Ramayana's mythological figure Ravana, aka Dashanan, the ten-headed, the piece journeys through ten distinct ideologies of Ravana imagined in the present that contemplates himself against the backdrop of a successful failure. The movement vocabulary is a mix of Graham-inspired physicality and Yakshagana, an Indian traditional theatre form that combines dance, music, dialogue, costume, make-up and stage techniques. **Sumeet**



Nagdev, as a child, studied gymnastics and mallakhamb at Shivaji Park and was more interested in sports before he started his training in folk dance. He then slowly moved to studying jazz, ballet and modern dance with Oscar Unger, Veronica Balsara and Mahesh Mahbubani, respectively.

Daily Tickets:

₹450 & 360/- (Members)

₹500 & 400/- (Public)

Box Office for the Festival now open

INDIAN MUSIC

Hindustani Vocal Music Recital

by **Ulhas Kashalkar**
(approx. 120 mins)
Experimental Theatre
Friday, 8th – 6.30 pm

In collaboration with Kilachand Foundation

A Hindustani music recital typically centres around one or more compositions known as *bandishes*. As well-structured pre-composed entities, *bandishes* are carriers of the



compositional and improvisational aesthetics of a *gharana* and/or the composer. **Ulhas Kashalkar** is an outstanding vocalist and guru. He has had the privilege of training with masters of three *gharanas*: Gwalior, Agra and Jaipur. He has a vast repertoire of *bandishes* especially set in *madhya laya* (medium tempo). Because of its peculiar pace, which is neither slow nor fast, a *madhya laya bandish* lends itself to an interesting exposition of the raga. In this recital, Kashalkar will present a rare treat of *madhya laya khayal bandishes* and *tarana* compositions in various ragas from his rich repertoire.

Tickets:

₹315 & 180/- (Members)

₹350 & 200/- (Public)

Box Office: 26th October for Members & 29th October for Public

PHOTOGRAPHY

Darkroom to Lightroom

Analogue Photography Workshop
By Madhusudan Tawde & Mayuresh Moghe

Piramal Art Gallery

Sunday, 10th – 11.00 am to 6.00 pm

An analogue photography workshop entitled *Darkroom to Lightroom* by **Madhusudan Tawde** and **Mayuresh Moghe** will be held on 10th November at the Piramal Art Gallery. The workshop is open to anyone who is interested in black-and-white film photography.

Fees:

₹5,000/- per participant

(Cost includes lunch & tea)

Limited seats. To book your seat

call: 9920135120

INDIAN MUSIC

**Har Ek Pal Ka Sahir:
Celebrating the Genius
of Sahir Ludhianvi**

Concept & Compere:

Suhail Akhtar Warsi

Singers: Smita Rao Bellur &

Vaibhav Vashishtha

(approx. 90 mins)

Experimental Theatre

Sunday, 10th – 5.30 pm

An NCPA Presentation

Born in Ludhiana, Punjab, Abdul Hayee



Sahir Ludhianvi, 10th, Experimental Theatre

(1921-1980), popularly known as **Sahir Ludhianvi**, was known for his *ghazals* since his college days. His tryst with the Hindi cinema began after he shifted base to Mumbai in the post-partition days. Making a debut with *Azadi Ki Raah Par* (1949), he went on to pen some unforgettable lyrics for films like *Baazi*, *Pyaasa*, *Taj Mahal* and *Kabhi Kabhi*. He believed that a music score should be composed for the lyrics and not the other way around. He did write on love, albeit with a shade of sorrow, but unlike many of his colleagues, he also chose to dwell on issues of social significance. His collaboration with music directors like Ravi, S.D. Burman, Roshan, N. Dutta and Khayyam led to some timeless classics. **Suhail Akhtar Warsi** is a well-known poet and writer who has written plays on Amir Khusrau and Sahir Ludhianvi. **Smita Rao Bellur** is a popular Hindustani and Sufi music singer. **Vaibhav Vashishtha** is a young vocalist who has made a mark as a playback singer. Highlighting the details of Ludhianvi's style, the event will showcase some evergreen songs based on his poetry, set to haunting music by directors who had a penchant for classical music.

Tickets:

₹450 & 360/- (Members)

₹500 & 400/- (Public)

Box Office now open

THEATRE

The Siddhus of Upper Juhu

English Play (90 mins)

Tata Theatre

Sunday, 10th – 7.00 pm

Balvinder Siddhu, also known as Bubbles, a 50-year-old well-paid financial executive, and his loyal Parsi wife, Behroze, live on the 14th floor of a typical modern Upper Juhu high-rise called Sea View Towers. In spite of having poured their life savings into this 2.5 BHK flat in Mumbai, everything civil and civic seems to go wrong.

Originally produced for Aadyam, an Aditya Birla Group Initiative

Directed by **Rahul da Cunha**

Cast: **Rajit Kapur, Shernaz Patel, Meera Khurana, Kajli Sharma & Shishir Sharma**

A Rage Production

Tickets:

₹1,500, 1,125, 900, 750, 600 & 450/- (Members)

₹2,000, 1,500, 1,200, 1,000, 800 & 600/- (Public)

(Plus GST)

Box Office now open

SCREENING

**Bolshoi Ballet:
Le Corsaire**

by Adolphe Adam

Ballet Screening (150 mins)

Godrej Dance Theatre

Monday, 11th - 6.30 pm

An NCPA-Pathé Live (Paris) Presentation

Le Corsaire (The Pirate) is a ballet in three acts, with a libretto based on the poem 'The Corsair' by Lord Byron. Originally choreographed by the balletmaster Joseph Mazilier to the music of Adolphe Adam, the ballet has many celebrated passages which are often extracted and performed independently – the scene *Le Jardin Animé*, the *Pas d'Esclave*, and the *Grand Pas de Trois des Odalisques*. The most celebrated is *Le Corsaire Pas de Deux*, which is among classical ballet's most iconic and performed excerpts.

Music: **Adolphe Adam**

Choreography: **Alexei Ratmansky**

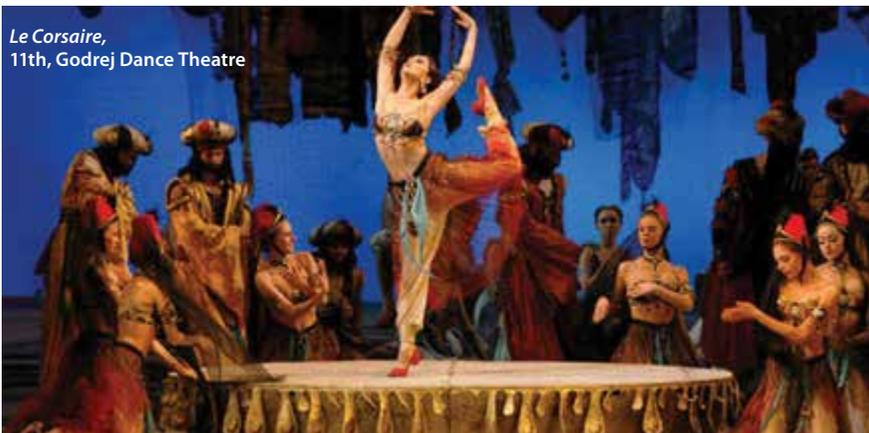
Cast: **Ekaterina Krysanova,**

Igor Tsvirko, Denis Savin, Nelli

Kobakhidze, Denis Rodkin & the

Corps de Ballet

Le Corsaire,
11th, Godrej Dance Theatre



Tickets: ₹500/-
₹250/- (only for students on production of valid ID cards)
Box Office now open
Season discount: 15% off on purchase of tickets for 6 or more screenings in the 2019-2020 season

WESTERN CLASSICAL MUSIC

SOI Chamber Orchestra

Mikel Toms, conductor

Experimental Theatre

Tuesday, 12th – 7.00 pm

An NCPA Presentation

British conductor **Mikel Toms** has worked with many orchestras and ensembles around the world, including the Royal Philharmonic Orchestra, London Chamber Orchestra, Hong Kong Philharmonic Orchestra, Oslo Sinfonietta, Ensemble Modern, Brno Philharmonic Orchestra, City of Prague Philharmonic Orchestra, and more. Toms will lead a concert featuring musicians of the SOI as soloists in works by Mozart, Vaughan Williams and more.

Programme:

Mozart: Symphony No. 29

Vaughan Williams: *The Lark Ascending*

Barber: Adagio for strings

and more

Tickets:

₹600 & 400/- (Plus GST)

Box Office now open

MULTI ARTS

Mumbai International Literary Festival

Multiple Theatres

Thursday, 14th - 1.30 pm to 9.30 pm

Friday, 15th to Sunday, 17th -

10.30 am to 9.30 pm

Tata Literature Live! The Mumbai

LitFest, founded by Anil Dharker, is now in its tenth year. In this short time, it has come to be regarded as one of the best literary festivals in the world. It attracts well known international and Indian writers. Coming this year are renowned playwright **Christopher Hampton**, famous writers **Alexander McCall Smith** and **Anthony Horowitz**, **Mark Inglis** the double amputee who climbed Everest, the former President of Ireland **Mary Robinson**, the well-known art curator **Naman Ahuja** and celebrated authors **Nayantara Sahgal**, **Perumal Murugan**, **Shashi Tharoor**, **William Dalrymple** and many others representing 14 countries. For the first time, a **Children's LitFest** will be added to the programme, taking place on 15th and 16th at the Godrej Dance Theatre and Sunken Garden. Talks and discussions will be held at the Little Theatre as well as the Tata Theatre, while performances will be at the Experimental Theatre. Workshops for writers on a variety of subjects will be held in the Sea View Room.

Entry free, on a first-come-first-served basis. For details log on to www.tatalitlive.in

INDIAN MUSIC

CITI - NCPA Promising Artistes Series

Subhrajyoti Sen (sarod)

Sanika Goregaonkar (khayal)

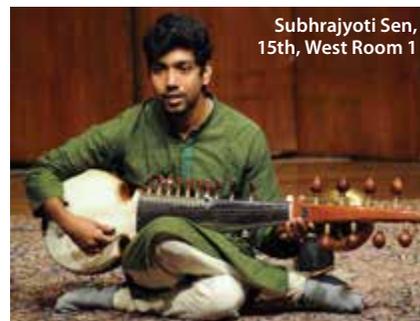
(approx. 75 mins)

West Room 1

Friday, 15th – 6.30 pm

Subhrajyoti Sen started learning the sarod at the age of five. He started taking *taalim* under esteemed sarod artiste Alok Lahhri under the tradition of guru-*shishya parampara*. He has completed

Subhrajyoti Sen,
15th, West Room 1



Sanika Goregaonkar,
15th, West Room 1



his M.A. in Instrumental Music and has performed at various conferences and competitions across the country. He has also received a few scholarships from esteemed organisations like the NCPA and the Centre for Cultural Resources and Training (CCRT). He is a recipient of the CITI-NCPA Scholarship 2018-2019. **Sanika Goregaonkar's** musical journey began at the age of three. Under the guidance of her gurus, Vidyadhar Vyas, Vikas Kashalkar, Sanjeev Shende, M.N. Bopardikar and Kumudini Bopardikar, she is now well-acquainted with the Gwalior *gharana* and shades of Jaipur and Agra *gharanas* in Hindustani classical music. She is also well-versed with semi-classical and light music. She is a recipient of the CITI-NCPA Scholarship 2015-2016 which enabled her to receive advanced training in *khayal*. She had received a B-Grade at the All India Radio and has, till date, won 70 prizes from various competitions.

Admission for Members on a first-come-first-served basis. NCPA Members will get preferential seating till 6.20 pm.

INTERNATIONAL MUSIC

Egypt by the Ganga Festival

Tata Theatre

Monday, 18th & Wednesday, 20th – 7.00 pm



Egypt by the Ganga Festival,
18th & 20th, Tata Theatre

ICCR in collaboration with Embassy of the Arab Republic of Egypt & NCPA

The festival will comprise of a performance by the Cairo Opera Ballet Company, and a symposium and exhibition of handicrafts. The Cairo Opera Ballet Company was established in 1966 and associated with the Higher Institute of Ballet, affiliated with the Academy of Arts. The company members are coached by Soviet experts. The first production was *The Fountain of Bakhchisarai*, directed by Leonid Lavrovsky, who was the chief choreographer of the Bolshoi Theatre for almost 20 years. The Ballet Company added other great classical ballets to its repertoire: among them were *Giselle*, *The Nutcracker*, *Swan Lake*, *Don Quixote*. Later, it also took up contemporary ballets created by Egyptian composers and choreographers such as *Osiris* featuring the legend of Isis and Osiris, *Hassan and Nayima*, *Egyptian Night* and *El Nil Ballet*. The company regularly performs internationally.

Admission passes will be available for Members from the Box Office from 13th November onwards.

WESTERN CLASSICAL MUSIC

Gala Concert Celebrating Days of Moscow in Mumbai

Symphony Orchestra of India with Stars of the Bolshoi Theatre
Jamshed Bhabha Theatre
Thursday, 21st – 7.00 pm

An NCPA Presentation

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A special opera gala featuring some of the most popular excerpts from operas by Verdi, Donizetti, Mozart and more. The Symphony Orchestra of India will be joined by leading Russian singers from the Bolshoi Theatre: soprano **Antonina Vesenina**, mezzo soprano **Alina Yarovaya**, tenor **Alexey Tatarintsev**, and bass **Taras Shtonda**. Conductor **Mikhail Shekhtman** will lead this evening celebrating the 50th anniversary of the NCPA.

Admission passes will be available at the Box Office.

THEATRE

Constellations

English Play (80 mins)

Experimental Theatre

Thursday, 21st & Friday, 22nd – 7.30 pm

Saturday, 23rd & Sunday, 24th – 4.00 pm & 7.30 pm

An NCPA Production

One relationship. Infinite possibilities. Marianne and Roland meet at a barbecue. Are they single, or recently single or in a relationship or married? Perhaps they go on a date and fall in love, or perhaps it does not go well. Maybe they get together or maybe they break up. After a chance encounter at a dance lesson preparing for an upcoming wedding, they get back together, or maybe Marianne reveals that she is now engaged to someone else. Or perhaps Roland is engaged. Or what if Roland and Marianne navigate all of this and get married? Or what if

Constellations,
21st to 24th,
Experimental Theatre



their time together is cut tragically short? Does free will exist? Or are we playing out one of a multitude of predetermined possibilities? Nick Payne's touching and funny multi-award-winning play is about many things – string theory, the multiverse, free will, choice, honey – but it is also about what it is to love someone so much that you will put their needs before your own, no matter the cost.

Written by **Nick Payne**

Directed by **Bruce Guthrie**

Cast: **Mansi Multani & Jim Sarbh**

Set and Video Designer:

Andrzej Goulding

Lighting Designer:

Akshay Khubchandani

Sound Designer: **Mike Walker**

Composer: **Sion Trefor**

Original Movement Director:

Jess Williams

Movement Director: **Amelia Cardwell**

Producer: **Pádraig Cusack**

Age: 16+

Tickets:

₹855 & 675/- (Members)

₹950 & 750/- (Public)

(Inclusive of GST)

Box Office now open

INTERNATIONAL MUSIC

Mud Morganfield: Live in Concert

Tata Theatre

Saturday, 23rd – 7.00 pm

An NCPA Presentation

Multi-award-winning artiste, **Mud**



Mud Morganfield,
23rd, Tata Theatre

Morganfield is an established star in the world of blues. He is the eldest son of the legendary blues musician, Muddy Waters, and was brought up surrounded by many of the finest musicians. Morganfield's singing is firmly entrenched in the best traditions of Chicago Blues, but he is also a writer of great new songs and is backed by some of the best musicians playing the blues today. He is acclaimed by both critics and artistes such as Buddy Guy and Jools Holland for his own musical ability. Morganfield's award-winning album, *Son of the Seventh Son* was nominated in the Best Album and the Traditional Blues Male Artist Album categories of the Blues Foundation's Blues Music Award. Morganfield's travels are taking him and his music worldwide, with appearances in the biggest festivals and venues – such as the legendary Ronnie Scott's Jazz Club and the Blues Fest at the Royal Albert Hall in London, and on iconic TV shows such as *Later...with Jools Holland* on the BBC network. He has also featured in a documentary by a modern bluesman of international fame, Hugh Laurie, with whom he has also appeared on stage in Chicago. He has performed with global music stars such as Prince, Carlos Santana, Herbie Hancock, Erykah Badu and Buddy Guy, among others.

Tickets:
₹2,500, 2,000, 1,500, 1,000 & 750/-
(Plus GST)
Box Office now open

THEATRE

Chinta Chhod Chintamani

Hindi Play (120 mins)
Godrej Dance Theatre
Saturday, 23rd – 7.00 pm

This is the story of a family where the father thinks his progenies are standing on the threshold of total ruination. They are wallowing in self-indulgence and their destiny is leading them to an inevitable fall. On the other hand, the children think this is nothing but a generation gap, and the old man is unable to understand the situation. Is it really a generation gap or a case of miscommunication? If it is really a case of generation gap then who will bridge the gap? *Chinta Chhod Chintamani* is a hilarious family drama commenting on the contemporary social scenario.

Written by **Dr. Vasant Kanetkar**
Designed & Directed by **Om Katare**
Cast: **Om Katare, Mukesh Yadav, Puneet Maloo, Jaya Ojha, Mukund Bhatt, Ashok Sharma & others**

A Yatri Production

Tickets:
₹450/- (Members)
₹500/- (Public)
Box Office now open

THEATRE

Kusur (The Mistake)

Hindi Play (80 mins)
Tata Theatre
Sunday, 24th – 5.00 pm & 7.30 pm

It all begins on a rainy night...when retired Assistant Police Commissioner Dandavate volunteers his service at a police control room. As the hours go by, anonymous residents of Mumbai seek help. The night presents us with a series of twists and turns, while the end unearths the truth in a way that leaves us holding our breath. When Dandavate exits that control room, he says, "I'm indebted to this night... Good intentions alone do not absolve us of our sins. Thank you Kaveri for helping me realise this!" The taut plot with its minimalist setting gradually unravels this mystery. The elaborate sound design is a vital character in itself, disturbing our complacency and overturning our assumptions. While excavating the

rich subtext, no one in the audience is permitted to be a mere distant, passive onlooker. *Kusur (The Mistake)* takes us on a claustrophobic and thrilling, yet emotional and immersive journey. This theatrical experience is one to linger on, way beyond the curtain drop.

Written by **Sandhya Gokhale**
Actor & Director: **Amol Palekar**

Anaan Nirmitee Creations

Tickets:
₹1,875, 1,320, 1,125, 750, 600 & 375/-
(Members)
₹2,500, 1,760, 1,500, 1,000, 800 & 500/- (Public)
(Inclusive of GST)
Box Office now open

(Amol Palekar's association with NCPA comes a full circle, since his performance at NCPA's inaugural festival in 1969.)

THEATRE

Jeene Bhi Do Yaaro

Hindi Play (110 mins)
Godrej Dance Theatre
Sunday, 24th – 7.00 pm

The promise of a sweet future together, walking hand in hand into the sunset forever. This is what romantic dreams are made of. The husband to be, to impress his sweetheart, will go out of his way to do everything she demands. The list is endless, from buying chocolates, flowers, movie and dinner dates to extravagant shopping. But what happens after marriage? The same sweetheart becomes a nag. The man knowing well that the end has been achieved becomes lax and takes his wife for granted. Watch the dynamics of this post marriage situation in *Jeene Bhi Do Yaaro*.

Written & Directed by **Om Katare**
Cast: **Om Katare, Pratik Pendharkar, Radha Bhardwaj, Sailee Gaikwad & Prashant Upadhyay**

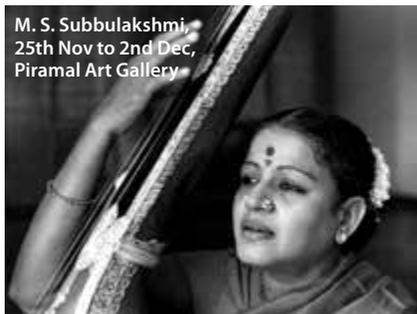
A Yatri Production

Age: 18+
Tickets:
₹450/- (Members)
₹500/- (Public)
Box Office now open

PHOTOGRAPHY



**Bismillah Khan, 25th
Nov to 2nd Dec,
Piramal Art Gallery**



**M. S. Subbulakshmi,
25th Nov to 2nd Dec,
Piramal Art Gallery**

NCPA – 50 Years in Photographs

Piramal Art Gallery

**Monday, 25th November to Monday,
2nd December – 12.00 pm to
8.00 pm**

The exhibition traces the 50-year long journey of the NCPA through photographs which will be on display from 25th November to 2nd December at the Piramal Art Gallery.

Entry Free.

WESTERN CLASSICAL MUSIC

Symphony Orchestra of India

Martyn Brabbins, conductor

Marat Bisengaliev, violin

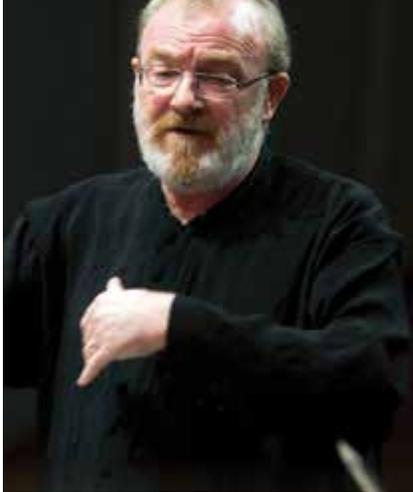
Jamshed Bhabha Theatre

Tuesday, 26th – 7.00 pm

An NCPA Presentation

Martyn Brabbins, Music Director of the English National Opera and a regular guest conductor of the SOI, returns to Mumbai to lead a concert of

**Martyn Brabbins,
26th, Jamshed
Bhabha Theatre**



beloved classics as part of the NCPA's 50th anniversary celebrations. SOI Music Director **Marat Bisengaliev** is the featured soloist. Brabbins and Bisengaliev recently performed together on the SOI's maiden UK Tour, earning rave reviews in the press and much acclaim from audiences in India and the UK.

Programme:

Haydn: Symphony No. 104

Mendelssohn: Violin Concerto in E minor

Mozart: Symphony No. 41 "Jupiter"

Tickets:

**₹2,500, 2,000, 1,500, 1,000 & 500/-
(Plus GST)**

Box Office now open

INDIAN MUSIC

Lata Mangeshkar – An Icon as I Perceive

**A Lec-dem by Kavita Krishnamurti
Subramaniam**

(approx. 120 mins)

Experimental Theatre

Wednesday, 27th – 6.30 pm

An NCPA Presentation

The contribution made by Lata Mangeshkar to the world of playback singing is indeed colossal. She is endowed with a unique ability to first internalise a composition and then render it with such perfection and élan, leaving the listeners absolutely speechless. Her delicate voice soaked in astounding tunefulness, coupled with immaculate intonation and total

mastery over the breath transformed her rendition into a flawless work of art. Trained in Hindustani music from an early age, **Kavita Krishnamurti Subramaniam** is one of the most celebrated playback singers, who has recorded in numerous languages. Having a mellifluous voice with an amazing range, and an exceptional ability to interpret music, she has lent voice to heroines across ages in several award-winning films. Notable among various awards bestowed on her are: the 'Lata Mangeshkar Award', the Padma Shri and the three Filmfare Awards. Besides playback singing, she also collaborates with artistes from the field of jazz, popular and Western classical music. From her earliest days Subramaniam has regarded Mangeshkar as her guru. In fact, her first song in 1971 was a duet with the music icon for a Bengali film under the music direction of Hemant Kumar. Her tutelage under the prima donna continued as she began dubbing for the Melody Queen and singing her songs on stage along with stalwarts like Manna Dey, Hemant Kumar, Mukesh, and Talat Mahmood. In this lec-dem, Subramaniam will share her experiences and understanding of the legendary vocalist's artistry. She will offer insights into the songs immortalised by the icon, which are a perfect embodiment of a natural soprano voice, expressive singing, and rich aesthetics.

Tickets:

₹450 & 360/- (Members)

₹500 & 400/- (Public)

**Box Office: 9th November for
Members & 12th November for
Public**



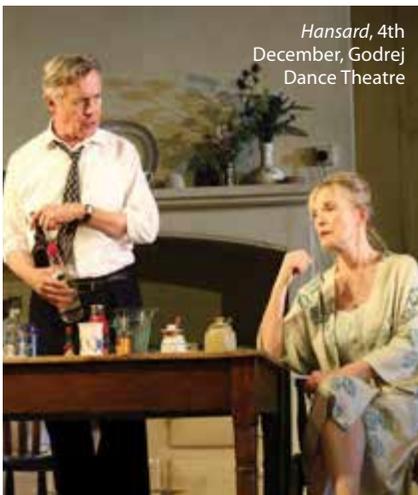
**Kavita Krishnamurti
Subramaniam, 27th,
Experimental Theatre**

What's Next

DECEMBER 2019 & JANUARY 2020

(Programmes are subject to change. Please check the website and refer to our emails for updated information.)

SCREENING



Hansard, 4th December, Godrej Dance Theatre

Hansard

By Simon Woods
Theatre Screening (180 mins)
Godrej Dance Theatre
Wednesday, 4th December – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

The official report of all parliamentary debates. See two-time Olivier Award winners, **Lindsay Duncan** (*Birdman*, *About Time*) and **Alex Jennings** (*The Lady in the Van*, *The Queen*), in this brand new play by **Simon Woods**, broadcast live from the National Theatre in London. On a summer morning in 1988, Tory politician Robin Hesketh has returned home to the idyllic Cotswold house he shares with his wife of 30 years, Diana. But all is not as blissful as it seems. Diana has a stinking hangover, a fox is destroying the garden, and secrets are being dug up all over the place. As the day draws on, what starts as gentle ribbing with the familiar rhythms of marital scrapping quickly turns to a blood sport. Do not miss this witty and devastating portrait of the governing class, directed by **Simon Godwin** (NT Live: *Antony & Cleopatra*, *Twelfth Night*) and part of National Theatre Live's 10th birthday season.

Age: 15+

Tickets: ₹400/-
Box Office: 9th November for Members & 12th November for Public

SCREENING

Manon

by Jules Massenet
Opera Screening (232 mins)
Sung in French with English Subtitles
Godrej Dance Theatre
Saturday, 7th December – 5.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

Manon is Massenet's most popular opera – a tale of love, greed and betrayal. Young Manon is sent to a convent by her family but has an encounter with a young student Chevalier des Grieux on the way. The two of them quickly get acquainted, fall in love and elope to Paris. Manon longed for riches and des Grieux couldn't provide them. She was persuaded to leave him and go to a life of luxury with de Brétigny. Manon has to pay the

price for choosing luxury over love.

Conductor: **Maurizio Benini**
Production: **Laurent Pelly**
Cast: **Lisette Oropesa, Michael Fabiano, Carlo Bosi, Artur Ruciński, Brett Polegato & Kwangchul Youn**

Tickets: ₹500/-
₹250/- (only for students on production of valid ID cards)
Box Office now open
Season discount: 15% off on purchase of tickets for 6 or more screenings in the 2019-2020 season

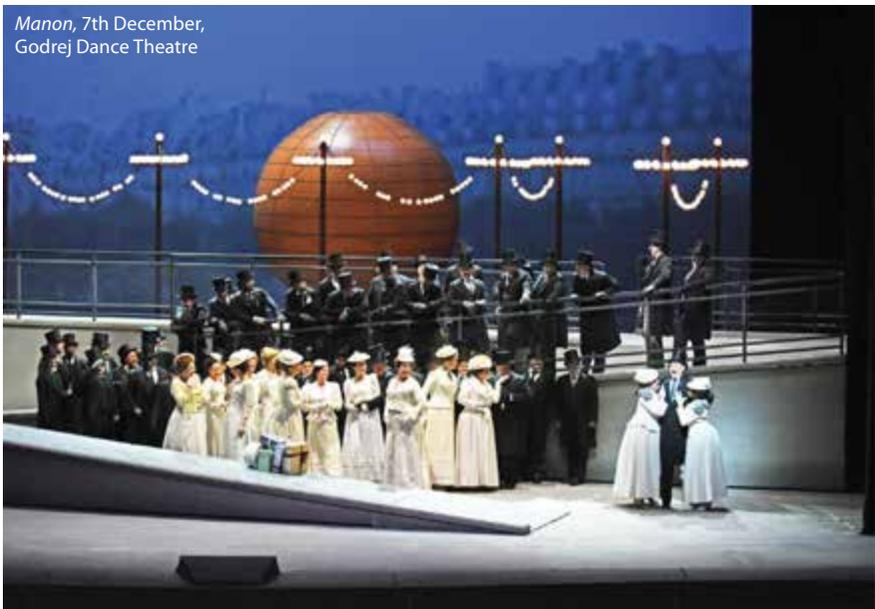
SCREENING

Leonardo: The Works

Exhibition Screening (approx. 85 mins)
Godrej Dance Theatre
Wednesday, 11th December – 6.30 pm

An NCPA- Seventh Art Productions (UK) Presentation

Leonardo da Vinci is acclaimed as the world's favourite artist. Many TV shows and feature

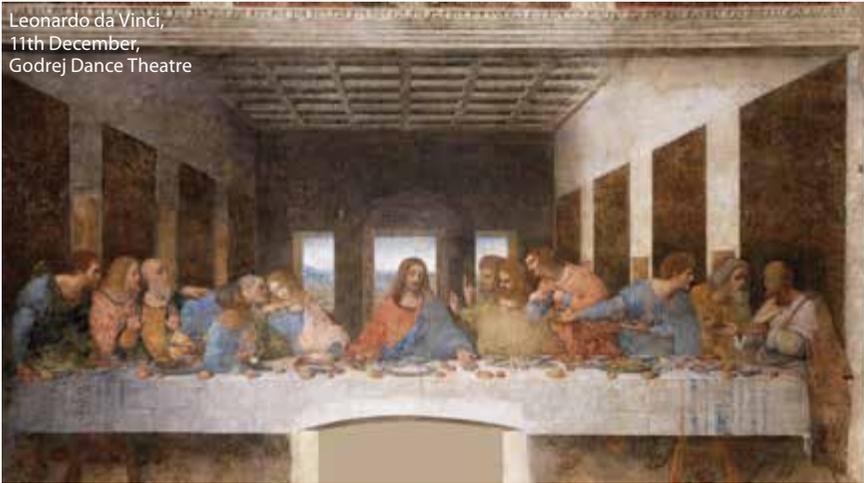


Manon, 7th December, Godrej Dance Theatre

CATHERINE ASHMORE (HANSARD)

NCPA November 2019 • 75

Leonardo da Vinci,
11th December,
Godrej Dance Theatre



films have showcased this extraordinary genius, but often not examined, closely enough, the most crucial element of all: his art. His peerless paintings and drawings will be the focus of *Leonardo: The Works*, as Exhibition On Screen presents every single attributed painting in Ultra HD quality, never seen before on the big screen. Key works include 'The Mona Lisa', 'The Last Supper', 'Lady with an Ermine', 'Ginevra de' Benci', 'Madonna Litta', 'Virgin of the Rocks', and many others. This film also looks afresh at Leonardo's life – his inventiveness, his sculptural skills, his military foresight and his ability to navigate the treacherous politics of the day – through the prism of his art. To be released on the 500th anniversary of his death, this is the definitive film about Leonardo and the first to truly tell the whole story.

Directed by **Phil Grabsky**

Tickets: ₹400/-

Box Office: 9th November for Members & 12th November for Public

SCREENING



Present Laughter,
14th December,
Godrej Dance
Theatre

MANUEL HARLAN (PRESENT LAUGHTER)

Present Laughter

By Noël Coward

Theatre Screening (180 mins)

Godrej Dance Theatre

Saturday, 14th December – 2.00 pm & 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Matthew Warchus directs **Andrew Scott** (*BBC's Sherlock, Fleabag*) in **Noël Coward's** provocative comedy *Present Laughter*. As he prepares to embark on an overseas tour, star actor Garry Essendine's colourful life is in danger of spiralling out of control. Engulfed by an escalating identity crisis as his many relationships compete for his attention, Essendine's few remaining days at home are a chaotic whirlwind of love, sex, panic and soul-searching. Captured live from The Old Vic in London, *Present Laughter* is a giddy and surprisingly modern reflection on fame, desire and loneliness.

Age: 15+

Tickets: ₹400/-

Box Office: 9th November for Members & 12th November for Public

INDIAN MUSIC

CITI-NCPA Aadi Anant: From Here to Eternity

Zakir Hussain (tabla) with Niladri Kumar (sitar)

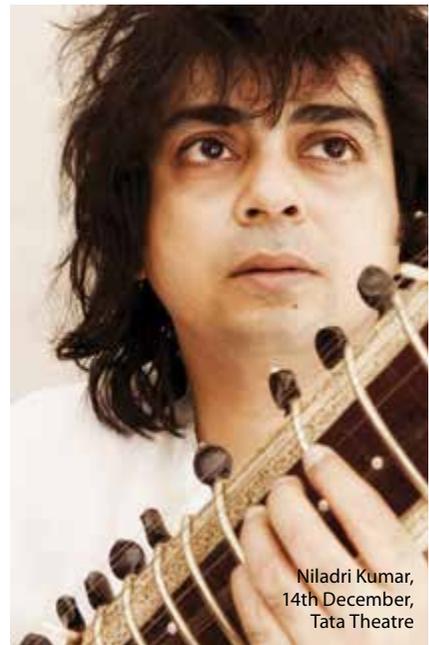
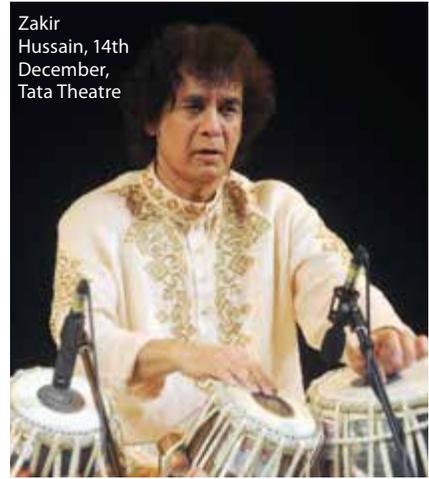
(90 mins)

Tata Theatre

Saturday, 14th December – 6.30 pm

As one of India's leading percussive instruments, tabla has played a vital role in shaping the presentation of Hindustani music and Kathak dance. Although conventionally, the tabla players were merely expected to provide rhythmic accompaniment, in recent

Zakir
Hussain, 14th
December,
Tata Theatre



Niladri Kumar,
14th December,
Tata Theatre

times, the tabla players have had scope to play a more active and creative role, thus lending a new dimension to the aesthetics of the overall presentation. As a result, today, the tabla player is recognised as an integral part of a performance. In this regard, the contribution made by **Zakir Hussain**, the internationally renowned tabla maestro, is indeed invaluable. In this performance, the inimitable master will showcase the versatility of the tabla by presenting a solo as well as providing rhythmic accompaniment to sitar, a lute that has an international presence today. A fifth generation sitar player, **Niladri Kumar** has trained with his father, Kartick Kumar, who has had the privilege of learning from his father and other great masters, including the legendary maestro Ravi Shankar. Kumar has had the exposure to world music, and today, he is a prominent instrumentalist representing the younger generation of musicians. In this recital, the artistes explore the sonic space together with each other, leaving aside the conventional hierarchy of either one of the instruments.

Tickets:
 ₹1,200, 900, 600 & 375/- (Members)
 ₹1,600, 1,200, 800 & 500/- (Public)
 (Inclusive of GST)
 Box Office: 9th November for Members &
 12th November for Public

SCREENING

Bolshoi Ballet: The Nutcracker

By Pyotr Ilyich Tchaikovsky
 Ballet Screening (130 mins)
 Godrej Dance Theatre
 Tuesday, 17th December – 6.30 pm

An NCPA-Pathé Live (Paris) Presentation

Tchaikovsky's *The Nutcracker*, the story of a young girl's journey to a magical land on Christmas Eve, is perhaps not only the composer's most famous work but also one of the most famous ballets of all time. *The Nutcracker* is often performed around the Christmas season due to its content, and many families make it an annual tradition to attend a performance. From the Gift of the Nutcracker to the Attack of the Mouse King, from a Magical Land to Dancing Delights; figure out whether it's a dream or a reality. If you've never seen this ballet, or you need a refresher on the story, join us at NCPA for this marvelous screening.

Music: **Pyotr Ilyich Tchaikovsky**
 Choreography: **Yuri Grigorovich**
 Cast: **Margarita Shrainer,**
Semyon Chudin, Denis Savin, Alexandre
Vodopetov &
the Corps de Ballet
 Tickets: ₹500/-

The Nutcracker,
 17th December, Godrej Dance
 Theatre



₹250/- (only for students on production
 of valid ID cards)
 Box Office now open
 Season discount: 15% off on purchase of
 tickets for 6 or more screenings in the
 2019-2020 season

WESTERN CLASSICAL MUSIC

Artie's Festival

(approx. 120 mins)
 Tata Theatre
 Wednesday, 18th December – 7.00 pm

An NCPA Presentation

Fabienne Conrad, soprano
Yete Queiroz, mezzo-soprano
Hugues Borsarello, violin
Gauthier Herrmann, cello
Pierre Cussac, accordion
Samuel Parent, piano

The Artie's Festival regularly brings together stellar musicians from around Europe to perform chamber music of the highest level. This special edition to celebrate the 50th anniversary of the NCPA will feature a varied programme performed along with members of the Symphony Orchestra of India. Audiences can expect a joyful and energetic programme featuring the greatest music from Vienna, folk music, and much more. The composers featured will include Rossini, Verdi, Bellini, Dvořák, Kreisler, amongst others.

Tickets:
 ₹600, 500 & 300/- (Plus GST)
 Box Office: 9th November for Members &
 12th November for Public

INTERNATIONAL MUSIC



Mallika Barot,
 21st December,
 Experimental Theatre

Saturday Soul

Featuring Mallika Barot
 Experimental Theatre
 Saturday, 21st December – 7.00 pm

An NCPA Presentation

Mallika Barot, vocals
Gulraj Singh, keys
Rick Raj, guitar
Avishek Dey, bass
Ranjit Barot, drums

This concert will showcase **Mallika Barot** as a solo artiste with a formidable range of musical taste and vocal skill. The vibe of the show is a mixture of Western contemporary and classic music, in the genres of rock pop, funk, neo-soul and R&B, representing some of the most prolific composers and singers. The setlist includes songs by Stevie Wonder, Chaka Khan, Prince, Beatles, Esperanza Spalding, Vulfpeck and Jacob Collier, to name a few. These songs represent the artistes and writers who have personally inspired Barot and influenced her musical journey presented through a personal interpretation of her unique style.

Tickets:
 ₹750 & 500/- (Plus GST)
 Box Office: 9th November for Members &
 12th November for Public

THEATRE

Wolf

Hindi/ English Play (90 mins)
 Experimental Theatre
 Sunday, 22nd December – 12.00 pm

An NCPA Presentation

A field trip by city kids becomes an adventure

D YUSUPOV (THE NUTCRACKER)



of a lifetime when they go to study the Korku tribe in the Satpura forest in Madhya Pradesh. A tribal boy goes missing, the forest is being destroyed by the teakwood mafia and the villagers are hunting down the endangered wolf – the last of its kind. Will the kids be able to do the impossible – save the boy, the forest and the wolf? Experience the journey through the eyes of the wolf.

Written & Directed by **Trishla Patel**
 Cast: **Aashutosh Solanki, Aastha Deorah, Aanchal Poddaar, Dhretri Bhatt, Aakash Sharma, Nishchal Chandra & others**

A tspot Production

Tickets:
 ₹450/- (Members)
 ₹500/- (Public)
 Box Office: 9th November for Members & 12th November for Public

SCREENING

Madama Butterfly

by Giacomo Puccini
 Opera Screening (192 mins)
 Sung in Italian with English Subtitles
 Godrej Dance Theatre
 Sunday, 22nd December – 5.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

Madama Butterfly is a tragedy, set in Japan, about the love between a United States Navy lieutenant, Pinkerton and the geisha, Cio-Cio San, also known as Madama Butterfly. She is in love with him and wants to marry him. Pinkerton, though infatuated with her, has to return to the US on duty and there, decides to marry an American woman. Meanwhile,

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Butterfly has given birth to their son. She waits for her love to return only to find out that she stands to lose everything she holds dear.

Conductor: **Pier Giorgio Morandi**
 Production: **Anthony Minghella**
 Cast: **Hui He, Elizabeth DeShong, Andrea Carè & Paulo Szot**

Tickets:
 ₹500/-
 ₹250/- (only for students on production of valid ID cards)
 Box Office now open
 Season discount: 15% off on purchase of tickets for 6 or more screenings in the 2019-2020 season

SCREENING

Akhnaten

by Philip Glass
 Opera Screening (211 mins)
 Sung in Mixed Languages with English Subtitles
 Godrej Dance Theatre
 Saturday, 11th January – 5.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

Akhnaten begins at Year 1 with the funeral of Amenhotep III leading to the coronation of Akhnaten. At the Window of Appearances, the Pharaoh reveals his intentions to form a monotheistic religion. Akhnaten and Queen Tye begin to make the changes that he has promised. In Year 17, Akhnaten and Nefertiti dwell in an insular world of their own creation with their six daughters. The priests of Amon emerge from the gathering crowds and break through the palace doors. Queen

Tye and Nefertiti are also separated from Akhnaten, who is finally killed. Meanwhile the new Pharaoh, the young Tutankhamun, is crowned in a ceremony similar to that of his father, and the old polytheistic religion is restored.

Conductor: **Karen Kamensek**
 Production: **Phelim McDermott**
 Cast: **Dísella Lárusdóttir, J'Nai Bridges, Anthony Roth Costanzo, Aaron Blake, Will Liverman, Richard Bernstein & Zachary James**

Tickets:
 ₹500/-
 ₹250/- (only for students on production of valid ID cards)
 Box Office now open
 Season discount: 15% off on purchase of tickets for 6 or more screenings in the 2019-2020 season

SCREENING

Bolshoi Ballet: Raymonda

by Alexander Glazunov
 Ballet Screening (195 mins)
 Godrej Dance Theatre
 Tuesday, 21st January – 6.00 pm

An NCPA-Pathé Live (Paris) Presentation

Raymonda is a grand ballet in two acts based on a medieval legend with detective plots, including dreams, kidnappings and joyous releases. There is a complex and varied ballerina as well as a conflict between the male characters. This ballet is famous for its Grand Pas Classique known as the Grand Pas Classique Hongrois or Raymonda Pas de Dix from the third Act, which is often extracted from the full-length work to be performed independently. The colourful orchestral music never casts a shadow over the glory of *Raymonda* and it is this ballet that perhaps remains in history as Glazunov's most famous work.

Music: **Alexander Glazunov**
 Choreography: **Yuri Grigorovich**
 Cast: **The Bolshoi Principals, Soloists & Corps de Ballet**

Tickets:
 ₹500/-
 ₹250/- (only for students on production of valid ID cards)
 Box Office now open
 Season discount: 15% off on purchase of tickets for 6 or more screenings in the 2019-2020 season