

ON Stage

The Sax Factor

An instrumental role in jazz

THE MUSICAL MAHARAJA

Notes from Mysore

A GANDHIAN SONGBOOK

The Mahatma lives on

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Editorial Co-ordinator
Hilda Darukhanawalla

Art Director
Tanvi Shah

Associate Art Director
Hemali Limbachiya

Advertising
Anita Maria Pancras
(advertising@ncpamumbai.com; 66223835)
Tulsi Bavishi
(tulsi@mansworldindia.com; 9833116584)

Senior Digital Manager
Jayesh V. Salvi

Cover credit
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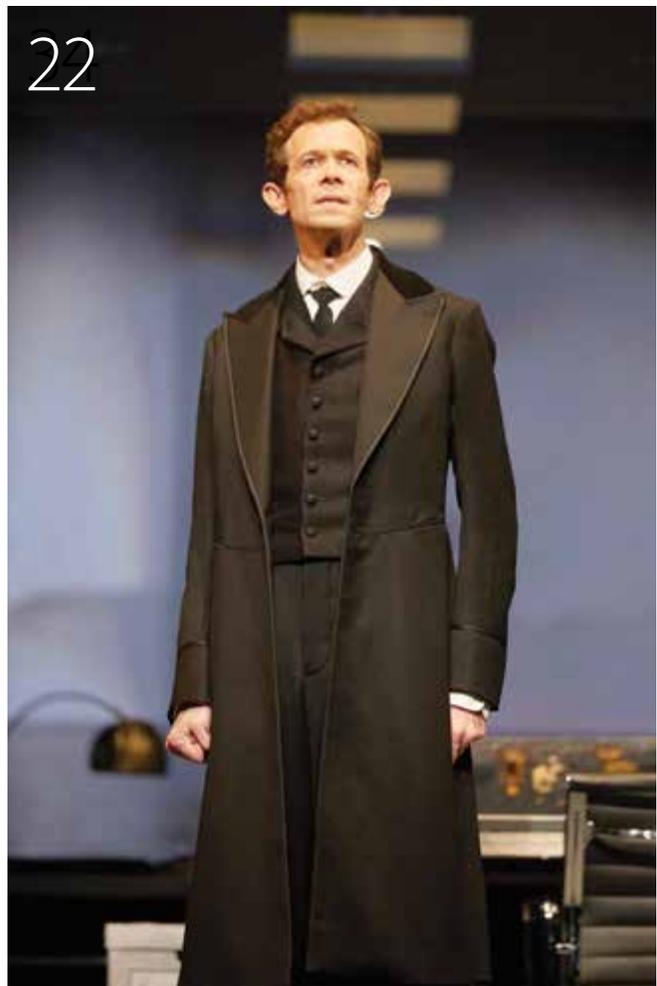
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MARK DOUET

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From Sound to Signature

It is impossible to sequester the sound of the saxophone from the sound of jazz. Though not as ubiquitous as it once was, the saxophone, with its versatility, range and personality, will forever be linked with the golden age of jazz.
By Anurag Tagat



Sonny Rollins gained immense popularity with his breakthrough album *Saxophone Colossus*

The year is 1959, and composer Dave Brubeck's quartet has just released 'Take Five' which will go on to become one of the most popular jazz songs in music history. Behind the success of the unmistakably cool melody is the alto saxophone, played by Paul Desmond, who also composed the track. Though it will take about two years before 'Take Five' starts climbing the music charts, the lasting popularity and legacy of the song, and indeed that of the Desmond alto, will make the sound of the sax synonymous with the sound of jazz.

Take one

Preceding Desmond and 'Take Five' were jazz pioneers such as Coleman Hawkins, John Coltrane, Sonny Rollins, Ornette Coleman, Charlie Parker and many more. For an instrument that was created in Paris by a Belgian instrument maker named Adolphe Sax, the saxophone moved from military bands and orchestras in the early part of the 20th century, to get its time under the spotlight as a primary element of American music by the 1920s.

While *Time Out*, the album with 'Take Five' on its track list, holds the distinction of being one of the highest-selling jazz records of all time, if we turn the calendar pages back a few years, we come to 1939

It is important to remember that the saxophone was perhaps at first considered an odd mutation of the woodwind family - primarily because it was made of brass

when Hawkins presented 'Body and Soul', a standard that was originally written in 1930. Hawkins replaced actor-singer Gertrude Lawrence's voice with an easygoing, focused saxophone lead that perhaps leaned into a bit of bebop, before the style became well-known. The tenor saxophonist also made famous 'I Can't Get Started', his wistful but charming range making it a standard that was later recorded by the likes of Rollins and Stan Getz.

One of the best-known love songs of all time, 'There Will Never Be Another You' caught on during the 1950s when Nat King Cole sang it, but it was Hawkins's contemporary in tenor sax - Lester Young - who put together a less 'mainstream' version of the standard, one that may have helped shape the coming of modern jazz, letting the drums and guitar shine in their own space.

Reeds like jazz

It is important to remember that the saxophone was perhaps at first considered an odd mutation of the woodwind family - primarily because it was made of brass. The reed is what brings it closer to the woodwind instruments more than brass bands, although saxophones gained major popularity in orchestras and brass bands before finding soloists. Perhaps this outlier identity is what led

instrumentalists and composers ranging from Coltrane and Parker to Branford Marsalis to test it in various musical experiments.

While some artistes had picked up the saxophone after the clarinet (including its inventor), Parker began playing the instrument at the young age of 11, going on to become one of the key figures of saxophone-led jazz and bebop. While Hawkins and Young were tenor saxophonists, Parker took to alto saxophone (regarded as a lighter, higher register variant) and created 'Ornithology' in the 1940s, taking from the jazz classic 'How High the Moon'. Although Parker, aka Bird, was first influenced by blues, the composer and saxophonist introduced a sort of craziness to sax-led jazz, which arguably emboldened the likes of Rollins and Coltrane to walk on the wild side with tones, melodies and a mélange of other styles of music.

Rollins, who was nicknamed 'Newk' because of his facial resemblance to Brooklyn Dodgers star pitcher Don Newcombe, released *Saxophone Colossus* in 1956 to rave reviews. The album - which, incidentally, lends its name to the upcoming jazz concert at the NCPA - is cited as one of the great jazz albums of all time. Soon after, Rollins took the Cole Porter song 'You Do Something To Me' and put it on his album *The Bridge* in 1962, playing brilliantly with space and groove. The saxophonist went on to create inimitable

jazz standards such as 'Summertime', 'Doxy' and 'Mack the Knife', which are regarded as some of the best songs that you can listen to and as well as learn from, if you're picking up the sax.

Coltrane, on the other hand, was the man widely credited with popularising free jazz along with Coleman. History will always remember Coltrane's soulful, clear-as-day rendition of 'My Favorite Things' as one of the more famous jazz standards. A 13-minute version of the song from *The Sound of Music* can instantly change moods, but if you keep listening, Coltrane's own technique comes through, taking the happy vibes melody and riffing on it with virtuoso intent. It is arguably a wild ride, but not necessarily from start to finish, considering it takes a while for Coltrane to build that comfortable rapport with the listener before introducing the true, somewhat chaotic range of the sax. Even songs like 'Impressions' ease the listener in at first, and dig its heels into an energetic rhythm that no musician would probably stop improvising upon over and over.

New directions

Improvisation in jazz was not new by any means in the 1950s and 1960s, but when Coleman, Coltrane, Rollins, Getz and Wayne Shorter took it up with the saxophone, things changed. That is when free jazz



Coleman Hawkins was the first major saxophonist in the history of jazz

DAVID REDFERN/REDFERNS/GETTY IMAGES

Saxophonist Paul Desmond composed 'Take Five', the biggest-selling jazz single of all time, in an unusual 5/4 metre



As the likes of Miles Davis, Dizzy Gillespie, Herbie Hancock and Thelonious Monk took jazz into its golden age, the saxophone was right in the middle of it

was born. Coleman begins 'Broadway Blues' on a euphoric note but runs with it in a direction that the cool cats of the time would perhaps dig, but certainly not any jazz purists. His other big contribution to jazz history is 'Lonely Woman', in which it almost sounds like the somber mood is best exemplified in the wailing-like saxophone lead by Coleman.

As the likes of Miles Davis, Dizzy Gillespie, Herbie Hancock and Thelonious Monk took jazz into its golden age, the saxophone was right in the middle of it, crucial for its rambunctious yet radiant power in compositions. Shorter breathed soul into his composition 'Footprints', whose standoutsyncopated lead could bring the most stone-faced person to emote.

When jazz began to open its arms to different genres and embrace fusion, the saxophone was right

there playing its part. Getz, who idolised Young, worked with Brazilian guitarist João Gilberto to take bossa nova to wider audiences. Getz sold millions of records because of being the go-to jazz man for bossa nova artistes.

Whether it was being paired with the guitars down in South America, or working with the greatest American jazz artistes known in history, the saxophone was that gilded wonder that breathed exhilarating life into compositions. It continues to do so even to date, its position in music history still revered and upheld by instrumentalists and composers across genres. ■

Ben van den Dungen in *Saxophone Colossus, an evening of world-class jazz*, will be presented on 13th July at the Experimental Theatre

GAI TERRELL/REDFERNS/GETTY IMAGES

Odissi, Regenerated

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 last installment of a two-part series, **Sunil Kothari** traces the origins of Odissi from the sculptures found in the ancient temples of Orissa.

Another tradition of dancers called *gotipuas* were in vogue at the time of Ramananda Ray, the Vaishnavite minister of Prataparudra Deva. The period was to the end of the 15th and the beginning of the 16th century AD. According to this tradition, boys were dressed as girls and they used to perform outside the temple, and also on the two festive occasions mentioned before. It appears that Ramananda was strongly influenced by Saint Chaitanya, who preached *Sakhi Bhava* (offering one's self to Krishna as a female attendant). King Ramachandra Deva was himself a great devotee of Lord Jagannath and he personally supervised the ritual at the temple. He regulated the ritual of the *Sebayatas*, the class of priests who performed *seva* in the temple. He built seven streets for these *Sebayatas*. There were several categories of these streets, and one of these was that of the *gotipuas*.

A delicate balance

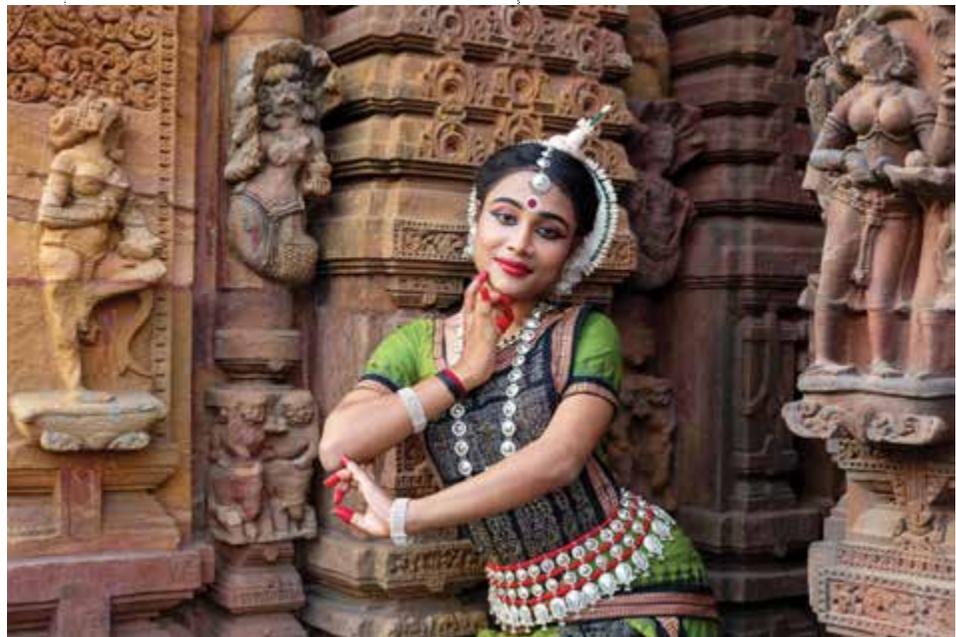
The king's interest in physical culture led to the establishment of gymnasia in several parts of the town. These *akhadas* were like clubs and became the centre of cultural activities. Several *gotipua* artistes were attached to each *akhada*, and hence the name *akhada pila* was employed for the *gotipua* dancers. To this day, there is a continuous tradition of *akhada pilas* belonging to professional *gotipua* troupes. Generally, such a group is supervised by a particular guru. The boys are accorded training from the tender age of seven until the advent of adolescence when they start losing their delicate looks. After the 18th year, the *gotipua* dancer stops performing and becomes a conductor or teacher and follows the footsteps of his guru. As long as they are supple, the young boys are taught various body-bends and acrobatic feats. The training is rounded off with music, singing and the playing of drums.

It would be pertinent to mention

the *bandha-nritya* aspect of Odissi in this context. Some *gotipua* dancers still perform difficult acrobatic feats and twist and turn their bodies into various forms. Such items are only performed on rare occasions. References to *bandha-nritya* are found in *Abhinaya Chandrika* written by Maheshwara Mahapatra in the 17th century AD.

The past 300 years have witnessed great changes in Orissa, particularly on account of the several invasions by the Moghuls, the Marathas and the final conquest by the British. As a result of the political

Several rival *raas* parties (who employed *gotipua* dancers and performed a melange of opera, drama and dance) managed to keep the tradition of dance alive. As has been mentioned earlier on, it was the *gotipuas* who brought dance outside the temple precincts and who performed in the open. The dance performed by the *maharis* was within the walls of a temple and it was witnessed only by a few privileged spectators on special occasions and during festivals. The present-day gurus of Odissi belong to the *gotipua* tradition and it is through their endeavours that the Odissi



instability in the region, the traditions of the *maharis* and the *gotipuas* suffered. Royal patronage was on the wane during these difficult times. The decadent *sakhi nach* of the southern districts of Orissa influenced the *gotipua* dancers and their art became sensuous and vulgar. But the zamindars maintained the *gotipua* dancers for general entertainment and to provide dance recitals during marriage celebrations and other festivities.

In the thirties of this century, the theatre movement in Orissa was strongly influenced by trends in Western drama.

style of dance has found a new lease of life.

The discovery of several palm-leaf manuscripts with Sanskrit text but in Oriya script sheds considerable light on the technique of Odissi. These manuscripts provide vital and relevant information about the *shastras*, the codification of dance proper. The *Abhinaya Chandrika* composed by Maheshwara Mahapatra in the 17th century AD has many points in common with Nandikeshwara's *Abhinaya Darpana* and Bharata's *Natyashastra*.

Some of these manuscripts carry line drawings as illustrations for the text

and dance. Apart from their pictorial value, these illustrations serve one very useful purpose. The technique of Odissi is explained with the help of these line drawings. The technique meets all the four requirements of a classical style. The *sattvika*, the *aharya*, the *angika* and the *vachika* aspects are all found in this style, in accordance with the precepts of the *shastras*. Some of the manuscripts record in detail the *hastas* – the hand gestures employed during the dance; some refer to the poses and some elaborate the theory of *nada* (sound) and *raga* (melody). But considerable work beyond cataloguing has to be done in this field. Besides *Abhinaya Chandrika*, the other texts of importance are *Natyamanorama*, *Sangeetanarayana*, *Sangeetamuktavali*, *Abhinayadarapanapraksha*, *Sangeeta kaumudi* and *Sangeetakalpalata*.

Around the bends

The quintessence of Odissi as a dance form is its sculptural quality. No other classical dance form has such close resemblance to sculpture. The *tribhanga* three body-bend aspect of sculpture has been exploited to the maximum in this dance form. The six *pada-bhedas* (the basic positions of the feet), the five basic *bhumis* (the manner of moving while performing the dance), the *bhangis* (the basic postures

slight variations: *Bhumi Pranam* (obeisance to Goddess Earth), *Bighnaraja puja* (an expressional piece offering prayer in praise of Lord Ganapati), pieces in praise of other deities also, *Batu nritya* (dance offering in honour of Lord Batuka Bhairava), *Swara pallavi nritta* (item of pure dance set to the *swaras* and *bols* of the *pakhawaj*), *abhinaya* (expressional dance) to the text of the songs and *moksha*, a fast-paced rhythmic dance which concludes the programme.

Odissi makes use of several body-bends, and it is in this aspect that it differs strikingly from other schools of Indian dance. In the plastic variations of its different poses, one notices the similarity with the sculptural representations. Odissi has rightly been described as mobile sculpture. With the head tilted on the left, with the left hip deflected and with the flexion of the right foot resting on the toe, the *tribhanga* pose brings to this dance form a sensuous and a rhythmic quality. The movements of the torso, retaining the manner of sculpture and broken into different units – the torso, hips, legs, hands – are a distinct feature of Odissi's use of the human form. The geometric patterns of rectangles, squares, circles, while they cover the space, create myriads of fascinating visuals. The movement on the heel is another remarkable characteristic peculiar to Odissi. (It is also found in the Kuchipudi

new compositions.

The music is soft, lilting and melodious, employing the North Indian classical Hindustani style; it is also influenced by Carnatic music. A pair of small cymbals, a *pakhawaj*, a flute or violin are the instruments used. The lyrics set to a particular *raga* and *tala* are sung by the vocalist and the dancer mimes them at the time of *abhinaya*.

The palm-leaf manuscripts give details of costumes and ornaments. The *maharis* used to adorn themselves with many ornaments, but the present-day exponents select a few to ensure that the movements are not too cumbersome. The tendency is to make the attire convenient for the dance movements, and yet gorgeous.

Since its revival in 1956, and from the time Indrani Rahman started presenting it on public platforms in 1958, Odissi has gradually come into its own. Yamini Krishnamurthy, Ritha Devi, and later on Sonal Mansingh helped to arouse interest in this form. Among the better-known Oriya exponents are Sanjukta Panigrahi, Minati Misra and Kumkum Das. Three gurus, Pankaj Charan Das, his disciples Kelucharan Mohapatra and Debaprasad Das have trained the Oriya and non-Oriya exponents of the dance. Other younger gurus like Surendranath Jena, Harekrushna Behra, Mayadhar Raut,

No wonder, dance as illustration must have supplied inner rhythms to the sculptors and architects who constructed the temples

with relevant movements), the *karanas* (basic dance units consisting of a stance, pose, hand gestures and movement), the *hasta-viniyogas* (the use of the hand gestures) indicate that this dance style is classical in all its aspects.

The Odissi dance style, like all other classical Indian dance styles, has two broad divisions: *nritta* (pure dance) and *nritya* (expressional dance). We have no exact knowledge about the *natya* (the dramatic) element in this style; but it is possible to use the technique for the dramatic aspects of this dance. The dance style has been revived mainly in the form of a solo dance, though attempts have been made to use the technique for dance-dramas and ballet sequences.

The repertoire, as it was presented in the temple, is conceived as one long item, beginning with an invocation and ending with a climax of pure rhythmic dance. The order is, more or less, as follows, with

style of the neighbouring state of Andhra Pradesh.) No wonder, dance as illustration must have supplied inner rhythms to the sculptors and architects who constructed the temples.

Assorted aspects

For *abhinaya* (expressional dance), the *ashtapadis* from *Gita Govinda* and the Oriya compositions of the three poets, Kavisurya Baladeva Rath, Gopalkrishnan and Banamali are usually chosen and these are greatly favoured by the gurus. Their appeal lies in their poetic content. Because of this bias in favour of the *Gita Govinda* and the poems of these three poets, the depiction in expressional dance consists of *nayika-bhedas* – the various states of mental agony and ecstasy of the *nayika*, depending upon the separation and union with her beloved *nayak*. The songs are in Sanskrit and Oriya. Of late, songs from Hindi, Brijabhasha and Avadhi have been used for

Ramani Ranjan, Raghu Dutta and Shankar Behera train the artistes in the cities. There is a State College of Dance and Music in Bhubaneswar. The Kala Vikash Kendra in Cuttack has rendered pioneering service in the propagation of Odissi.

In recent years, the distinct style of the *maharis* as practised by Pankaj Charan Das and the *gotipua* style imparted by his disciple, the renowned Kelucharan Mohapatra, have helped to define the stylistic differences in the Odissi form. Each bears the mark of the individual genius of its exponent. As has happened in the case of other dance forms, Odissi too is undergoing a noticeable change. Today there is more emphasis on speed in pure pieces and, this accelerated pace often mars the beauty of line in pure dance postures.

This article first appeared in the NCPA Quarterly Journal in June 1974 (Vol.III, No.2)

Programme Guide

July 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

Legal Issues Related to Performing Arts

Workshop by Sanjay Kher
(approx.120 mins)
West Room 1
Friday, 5th – 6.30 pm

An NCPA Presentation
Supported by HSBC

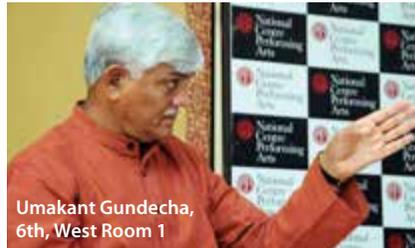
Like in the case of any other vocation, performing artistes also need to be aware of the legal and ethical aspects associated with their profession. This workshop is aimed at helping performing artistes understand various facets of: Intellectual Property laws, statutory/legal framework surrounding the performing arts, Copyright Act and its limitations, issues relating to joint authorship of works, basic understanding of contracts, role of judiciary in dispute resolution, and other such relevant aspects. Advocate **Sanjay Kher** is a practicing lawyer of the Bombay High Court. He has specialised in intellectual property laws, and has vast international experience of handling contentious patent and copyright litigations, and prosecutions.

Admission on a first-come-first-served basis. For Free Registration call on 66223813 or write to us at npcamusicworkshops@gmail.com

INDIAN MUSIC

Training Sessions in Dhrupad

Conducted by Umakant & Ramakant Gundecha
Supported by their Disciples
West Room 1
Saturday, 6th – 11.00 am to 1.00 pm
& 2.00 pm to 4.00 pm



Umakant Gundecha,
6th, West Room 1

In collaboration with Dhrupad Sansthan Bhopal Nyas

Dhrupad is the oldest surviving genre of Hindustani music. The tradition is reputed for following special training methods to groom facets like voice, breath control, pitch control and systematic delineation of composition. We offer a special opportunity to train with the internationally renowned exponents of this art form, **Umakant** and **Ramakant Gundecha**, and their senior disciples. Following topics will be covered in the sessions:

1. Science of *svara* and raga
2. Voice culture training for raga music
3. Music and Yoga - *Nadayoga* in *Dhrupad*
4. Study of *laya* and *tala*

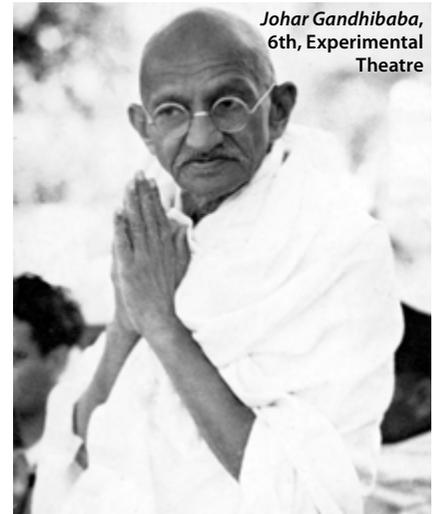
The sessions will be conducted every month to maintain continuity.

Enrolment Fee: ₹1,000/- (plus GST) for one session of 2 hours. A limited number of registrations will be accepted. For enquiries regarding batches, timing and registration: contact 66223831 or write to us at npcamusicworkshops@gmail.com

INDIAN MUSIC

Johar Gandhibaba: Celebrating 150 Years of the Mahatma

Music Presentation by Megha Sriram Dalton & a group of Adivasis from Jharkhand
Anchors: Rajni Bakshi &



Johar Gandhibaba,
6th, Experimental
Theatre

Vishwanath Sachdev
(approx. 120 mins)
Experimental Theatre
Saturday, 6th - 6.30 pm

An NCPA Presentation

Mahatma Gandhi is supposed to have said, "I have nothing new to teach the world. Truth and non-violence are as old as the hills." It should perhaps not come as a surprise that his ancient message resonated deeply with India's oldest and most enduring culture, that of our Adivasis. India's tribal communities have, for many millennia, lived the Gandhian ideals of respect for all creation, practiced a harmonious, sustainable coexistence with the universe, held a nurturing rather than exploitative worldview and created a society based upon consensual participation rather than domination and subjugation. It is no wonder, therefore, that the Mahatma finds a place in the songs and culture of the Adivasis. We celebrate Mahatma Gandhi's 150th birth anniversary with a presentation of songs that show the influence of the Mahatma's life and struggles on the lives of tribal communities from Jharkhand. The songs, presented in three native

languages, will be interspersed with commentary in Hindi and English that provides translation and draws out the commonalities between the wisdom of the Adivasi and the quest of the Mahatma. **Vishwanath Sachdev** is a poet and writer who served as the Editor-in-Chief for *Navbharat Times* and *Dharmyug*. The body of his work includes a collection of Hindi poems, thought-provoking articles and edited volumes on Gandhi and Nehru. **Rajni Bakshi** is a Mumbai based journalist and author of several books, including 'Bapu Kutti: Journeys in Rediscovery of Gandhi' and 'Bazaars, Conversations and Freedom: for a market culture beyond greed and fear'. **Megha Sriram Dalton** is a well-known playback singer and composer with a deep commitment to the promotion of folk music of Jharkhand.

The box office proceeds will be donated to the cause of the Adivasis.

Tickets:

₹180/- (Members)

₹200/- (Public)

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

INDIAN MUSIC

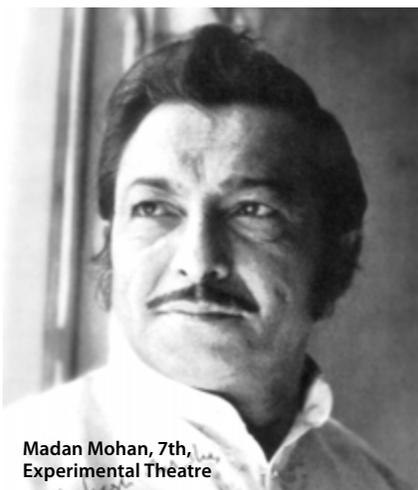
Dil Dhoondta Hai - Madan Mohan

A Journey through his Timeless Music

An Audio-Visual Presentation & Talk by Sanjeev Kohli (approx. 190 mins)

Experimental Theatre Sunday, 7th - 5.30 pm

An NCPA Presentation



Madan Mohan, 7th, Experimental Theatre

Even after four decades of his passing away, the mesmerising appeal of the songs composed by the celebrated music director, Madan Mohan (1924-1975), still continues to enchant music lovers. *A Journey through his Timeless Music* is an audio-visual presentation, comprising anecdotes and tributes by eminent personalities like Lata Mangeshkar, Asha Bhosle, Yash Chopra, Shivkumar Sharma, Zakir Hussain, Gulzar and such others. It includes rare composing sessions and comments by Mohan himself, interspersed with clippings of 100 of his memorable songs out of almost 700 songs that he composed in a career spanning 25 years. After a short interval, the event will continue with **Sanjeev Kohli**, sharing insights and memories of his legendary father, in a Q&A format with **Rajeshree Gokhale**. The journey through memory lane will be accompanied with rare visuals and unforgettable melodies.

Tickets:

₹135/- (Members)

₹150/- (Public)

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

DANCE

Sattriya

by Srijani Bhaswa Mahanta Presenting a Classical Dance from the Vaishnava Sattras of Assam (approx. 90 mins)

Godrej Dance Theatre Monday, 8th – 6.30 pm

An NCPA Presentation

Srijani Bhaswa Mahanta is a *Sattriya* dancer from Assam and a disciple of



Srijani Bhaswa Mahanta, 8th, Godrej Dance Theatre

Sangeet Natak Akademi awardee and Padmashri Ghanakanta Bora Borbayan and Late Dr. Jagannath Mahanta. She is empanelled with the Indian Council for Cultural Relations and is currently pursuing a Masters in Politics (with specialisation in International Studies) from Jawaharlal Nehru University. She will be presenting an evening of *Sattriya* performances along with a group of Vaishnava monks from a Sattri in Assam.

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

SCREENING

Van Gogh & Japan

Exhibition Screening

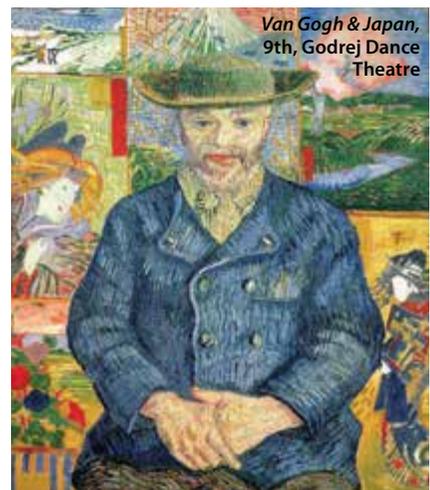
(approx. 85 mins)

Godrej Dance Theatre

Tuesday, 9th – 3.00 pm & 6.30 pm

An NCPA- Seventh Art Productions (UK) Presentation

"I envy the Japanese," Van Gogh once wrote to his brother Theo. In the exhibition on which this film is based – *Van Gogh & Japan* – at the Van Gogh Museum in Amsterdam, one can see why. Though Van Gogh never visited Japan, the country had the most profound influence on him and his art. One cannot understand Van Gogh without understanding how Japanese art arrived in Paris in the middle of the 19th century and the profound impact it had on artists like Monet, Degas and, above all, Van Gogh. Visiting the new galleries of Japanese art in Paris and then creating his own image of Japan – through in-depth research, print-collecting and



Van Gogh & Japan, 9th, Godrej Dance Theatre

detailed discussions with other artists – Van Gogh's encounter with Japanese artworks gave his work a new and exciting direction. After leaving Paris for the south of France, to a place he thought was as near to a kind of Japan as he could find, the productive and yet troubled years that followed must all be seen in the context of Van Gogh bending Japanese influences to his will and defining himself as a modern artist with clear Asian precursors. In this little known story of Van Gogh's art, we see just how important his study of Japan was. The film travels not only to France and the Netherlands, but also to Japan, to further explore the remarkable heritage that so affected Van Gogh and made him the artist we know of today.

Directed by **David Bickerstaff**

Tickets: ₹400/-
Box Office now open

SCREENING

Bolshoi Ballet: The Golden Age

By **Dmitri Shostakovich**
Ballet Screening (140 mins)
Godrej Dance Theatre
Thursday, 11th & Monday, 15th – 6.30 pm

An **NCPA-Pathé Live (Paris)** Presentation

In the 1920s, The Golden Age cabaret is a favourite nightly haunt. The young fisherman Boris falls in love with Rita. He follows her to the cabaret and realises that she is the beautiful dancer "Mademoiselle Margot", but also the love interest of the local gangster Yashka. With



The Golden Age,
11th & 15th, Godrej
Dance Theatre

its jazzy score by Shostakovich and its music-hall atmosphere featuring beautiful tangos, *The Golden Age* is a refreshing and colourful dive into the roaring 20s. A historic ballet that can be seen only at the Bolshoi.

Music Director: **Dmitri Shostakovich**
Choreography: **Yuri Grigorovich**
Libretto: **Yuri Grigorovich & Isaak Glikman**
Cast: **Nina Kaptsova, Ruslan Skvortsov, Mikhail Lobukhin & Ekaterina Krysanova**

Tickets: ₹500/-
Box Office now open

INDIAN MUSIC

Manjiri Alegaonkar,
12th, Godrej Dance
Theatre



Hindustani Music Recital

by **Manjiri Alegaonkar**
(approx. 90 mins)
Godrej Dance Theatre
Friday, 12th - 6.30 pm

An **NCPA Presentation**

Born in a musician's family, **Manjiri Alegaonkar** was trained in vocal music since a very young age by her father, Mohanrao Karve. Initially she was exposed to Gwalior *gharana*, specifically to the tradition of Ramkrishnabua Vaze, the mentor of her father. Thereafter, she was groomed in the *gayaki* of Jaipur-Atrauli by well-known musicians: Wamanrao Deshpande, Babanrao Haldankar and M. S. Kanetkar. Besides classical music, she is also adept in semi-classical and light music. As an 'A' grade artiste of Akashvani and Doordarshan, she has performed widely and received many accolades and awards, notable amongst them is the Kumar Gandharva Award. Alegaonkar will present a typical Hindustani music recital drawing from her vast repertoire of Gwalior and Jaipur *gharana bandishes*.

Tickets:
₹135/- (Members)
₹150/- (Public)
Box Office: 26th June for Members & 29th June for Public

THEATRE

Hamari Neeta Ki Shaadi

Hindi Play (90 mins)
Godrej Dance Theatre
Saturday, 13th – 5.00 pm
Sunday, 14th – 5.00 pm & 7.30 pm

Kaveri and Dashrath, typical upwardly mobile Mumbaikars, originally from UP, are determined to have a beautiful traditional wedding for their daughter Neeta, with Kaveri striving for the most perfect party, food and decor that would be talked about amongst her social set for years to come. The entire household, friends, assorted domestic help, an ever-interfering uncle, have all been deployed by Kaveri to have a perfect traditional, by-the-book wedding. Neeta, born and brought up in Mumbai, is totally flummoxed by these new-found rituals and list of dos and don'ts. Kaveri masterminding operations will brook no interference in what she now regards as her major project in life – her daughter's perfect traditional wedding. Neeta's solution: boycott the wedding by locking herself in the bathroom. Will the wedding take place at all? Will the

two generations find the middle path to sanity?

Written & Directed by **Veena Bakshi**
Cast: **Preeta Mathur Thakur, Aman Gupta, Shankar Iyer, Arunima Joshi, Burhan, Mani, Javed, Rajat Yadav & Shubanshit**

An Ank Production

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

INTERNATIONAL MUSIC

Ben van den Dungen in Saxophone Colossus

(approx. 120 mins)
Experimental Theatre
Saturday, 13th – 7.00 pm

An NCPA Presentation

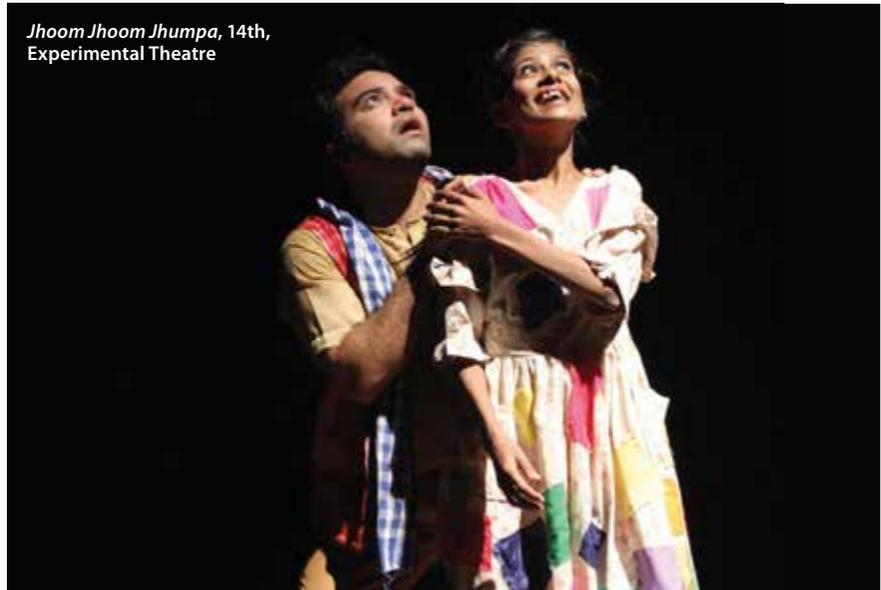
Ben van den Dungen, tenor saxophone
Karim Ellaboudi, keys
Ko Omura, drums
D. Wood, bass

Enjoy an evening of world-class jazz with one of the finest saxophonists on the international scene today. **Ben van den Dungen's** spellbinding original compositions, innovative interpretations of the standards and instrumental virtuosity promise an unforgettable musical experience. His warm tone, reminiscent of the great saxophone masters, along



Ben van den Dungen, 13th, Experimental Theatre

Jhoom Jhoom Jhumpa, 14th, Experimental Theatre



with a colourful jazz, blues and Latin-inspired repertoire, promises to delight a wide range of music lovers and jazz aficionados. Dungen will be accompanied by veteran international musicians with long associations with the music scene in India.

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

THEATRE

Jhoom Jhoom Jhumpa

Children's Play in English/Hindi
(100 mins)
Experimental Theatre
Sunday, 14th – 12.00 pm

An NCPA Presentation

In the magical world of Ul-Albela, Jhumpa has only one thing on her super intelligent mind – to make the best tea in the world. She is unaware of the mayhem she has caused in the Bat Kingdom, and of the Raja's bumbling ministers desperate to please their over-competitive king. An adventure unfolds when these worlds collide. Will Jhumpa's life ever be the same again?

Written & Directed by **Sapan Saran**
Music Composers: **Kaizad Gherda, Rohit Das & Asif Ali Beg**
Musicians: **Santanu Ghatak & Ritesh Malaney**
Cast: **Padma Damodaran, Bhushan Vikas, Priyanka Kotwal, Prashant Amlani, Rohit Das & others**

A Tamaasha Theatre Production

Suggested Age: 6+

Tickets:
₹360 & 270/- (Members)
₹400 & 300/- (Public)
Box Office now open

THEATRE

Muva Luchchao!

Parsi Gujarati Play (150 mins)
Experimental Theatre
Sunday, 14th – 7.00 pm

This play is about two twins Maki and Manijeh. One is a protagonist and the other, an uncouth simpleton. Manijeh being a man-hater goes to the extent of even instigating her two friends Monaz and Nargish against their respective men. According to her, "marriage is a great unsuccessful thing happening in a girl's life". However, Manijeh unexpectedly meets Keku and, being an extremist, how does she react? Watch the play and see who wins the bet.

Written by **Adi Marzban**
Directed by **Cyrus Dastoor**
Cast: **Mani Mulla, Behram Toddywalla, Gunvant Surani, Rashna Karai, Hemant Bhatt, Dilshad Irani & others**

A Universal Theatres' Production

Tickets:
₹450 & 360/- (Members)
₹500 & 400/- (Public)
Box Office now open

WESTERN CLASSICAL MUSIC

For the Love of Opera

(approx. 120 mins)

Experimental Theatre

Tuesday, 16th – 7.00 pm

Presented by Giving Voice Society (GVS)

Giving Voice is celebrating 10 years of teaching in India. GVS brings together singers that have worked with us over the last ten years in a lively concert of songs and arias in German, French, Italian, Spanish and English. In the past decade, GVS has presented its singers in operas and concerts all over India, and some are starting to make their mark in Europe and the UK. GVS is delighted to present some of our singers in celebrating our work.

Featured artistes: **Subin Sebastian, Shreya Nayak, Anushka Coutinho, Anoushka Pokhare, Farah Ghadiali, Rahul Bharadwaj, Arhan Kumar, Protay Chakraborty, Minaish Doctor** and **Patricia Rozario**, with **Mark Troop** on piano.

Tickets: ₹500/-

Box Office now open

SCREENING

Small Island

Theatre Screening

(approx. 200 mins)

Godrej Dance Theatre

Wednesday, 17th – 6.00 pm

An NCPA-National Theatre Live (London) Presentation



Small Island,
17th, Godrej
Dance Theatre

Andrea Levy's Orange Prize-winning novel *Small Island* comes to life in an epic new theatre adaptation. *Small Island* embarks on a journey from Jamaica to Britain, through the Second World War to 1948 – the year the HMT Empire Windrush docked at Tilbury. The play follows three intricately connected stories. Hortense yearns for a new life away from rural Jamaica, Gilbert dreams of becoming a lawyer, and Queenie longs to escape her Lincolnshire roots. Hope and humanity meet stubborn reality as the play traces the tangled history of Jamaica and the UK. A company of 40 actors take to the stage of the National Theatre in this timely and moving story.

Please note: Use of strong language. Also as part of depicting the experience of Jamaican immigrants in Britain after the Second World War, at times characters in the play use language which is racially offensive.

Adapted by **Helen Edmundson**

Based on the novel by **Andrea Levy**

Cast: **Leah Harvey, Gershwyn Eustace Jr, Aisling Loftus & CJ Beckford**

Age: 15+

Tickets: ₹400/-

Box Office now open

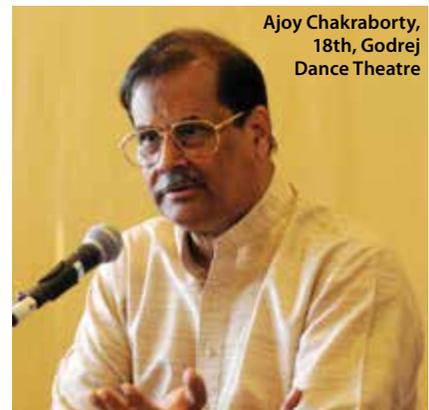
INDIAN MUSIC

Music Mirror:

Screening of Bandish 2016

Performance of Ajoy Chakraborty

(approx. 95 mins)



Ajoy Chakraborty,
18th, Godrej
Dance Theatre

Godrej Dance Theatre

Thursday, 18th – 6.30 pm

An NCPA Production

This is a screening of the performance of **Ajoy Chakraborty**, the versatile vocalist of Patiala *gharana*, rendered during NCPA's annual festival of legendary Indian composers: *Bandish* (2016). The performance showcases some celebrated compositions (*khayal* and *tarana*) in ragas Megh, Basant, Rageshri, Jog, Nat Bhairav, Malkauns, Ahir Bhairav, Charukeshi and Kedar composed by the legendary maestro Jnan Prakash Ghosh. The screening will also include *thumri*, *tappa* and *bhajan* composed by the versatile composer.

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

DANCE

Bhavaranga by Lingaraj Pradhan and Charanamrutham - An Ode unto the Guru through Dance by Lata Surendra

(approx. 120 mins)

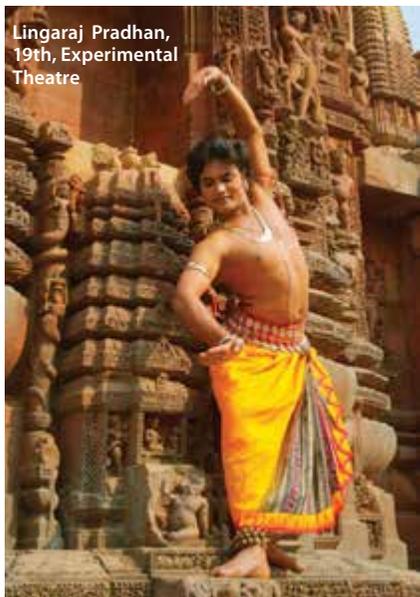
Experimental Theatre

Friday, 19th – 6.30 pm

An NCPA Presentation

Lingaraj Pradhan was initiated into the arts under Bichitranand Swain for years. He received training in Odissi from Orissa Dance Academy and Rudrakshya Foundation. He has performed in Konark, Mukteswar, Swarnotsav, Natyanjali Festival, Kalidas Samaroh, Puri Beach Festival, Dhauli Mahotsav, Nritya Pratibha, Solo Classical Dance Festival, Kharavela

BRINKHOFF MOEGENBURG (SMALL ISLAND)



Lingaraj Pradhan,
19th, Experimental
Theatre



Lata Surendra,
19th, Experimental
Theatre

Mahotsav. He has also performed in the USA and France. He has received the National Scholarship in Odissi by the Ministry of Culture & Tourism, Government of India. He has been awarded the Ustad Bismillah Khan Yuva Puraskar of Sangeet Natak Akademi in 2009 for his notable talent in the field of Odissi. *Charanamrutham* presents reverence through dance by the disciple Kalashri **Lata Surendra** unto her mentor, the legendary maestro Vidwan Kalaimamani Guru T.S. Kadirvelu Pillai. A visual prayer defining the communion gathered through 'Diksha', awakening one to the creator behind the creation. Through the spoken and delineated word, she highlights that sacred bonding, when she related to her guru's intriguing mathematics and communication slowly transformed to a communion. Through *Charanamrutham*, Surendra seeks to cleanse her guru's feet with the intangible essence of those energised rhythms she imbibed motivating the disciple within her in time for all times.

Tickets:-
₹360 & 270/- (Members)
₹400 & 300/- (Public)

**Box Office: 26th June for Members
& 29th June for Public**

INTERNATIONAL MUSIC

The Wunderkinds

(approx. 120 mins)

Experimental Theatre
Saturday, 20th – 6.00 pm

An NCPA Presentation

Featuring Hot Pocket

Hrishi Giridhar, guitar

Ayan Banerjee, piano

Risa Rodrigues, bass guitar

Siddhanth Banerjee, drums

A superbly talented group of youngsters called 'The Wunderkinds' aged 11 to 23, are going to light up the stage with sound, rhythm and song, backed by 'Hot Pocket', playing and singing innovatively improvised versions of popular songs in different musical styles and vocalese, embracing Funk, R&B, Latin, Pop, Rock and Jazz. This is brought to you as part of the NCPA Performance Series, on 20th July, 2019 at the Experimental Theatre. 'The Wunderkinds' who had multiple standing ovations last year are guaranteed to entertain you with the most melodic, rhythmic and tap stepping music. Don't miss it!

Tickets:

₹750 & 500/- (Plus GST)

Box Office now open

THEATRE



Readings in the Shed,
20th, Piramal Art
Gallery

Readings in the Shed

Chapter XIII: Magic

(90 mins)

Piramal Art Gallery

Saturday, 20th – 7.00 pm

An NCPA Presentation

Abracadabra...the magician chants and swooshes his silver-tipped wand before an empty cabinet. A dash of smoke, some sparks and cymbals clang and his lovely assistant appears in the vacant doorway. Magic? Or sleight of hand? Be it a wizard in a top hat on a grand stage or day changing to night and back to day; be it a coin hiding behind the ear or flowers blooming in the middle of nowhere...there is magic all around us. The question is, do we have the wide-eyed wonder to spot it? In Chapter XIII, *Readings in the Shed* brings stories with a dose of magic. Some stories will bring enchantments from the other world. Others will uncover the mystical in the reality we inhabit. Join us for a magical evening of storytelling.

Creative Editor: **Himali Kothari**

Directed by **Nikhil Katara**

Performed by **Sheena Khalid**

Please carry your ID proof for registration, which will be done at the venue prior to the event start time.

Registration Fees:

₹270/- (Members)

₹300/- (Public)

Box Office: Registration now open

THEATRE

Mujhe Amrita Chahiye

Hindi Play (125 mins)

Godrej Dance Theatre

Sunday, 21st – 4.30 pm & 8.00 pm

Mujhe Amrita Chahiye is a humorous, thought-provoking musical. It is the story of a middle-class Indian girl, Vijaya, who served her family with quiet dedication. This 30-year-old plain Jane is unmarried and that has made her a burden on her parents. Things change when Vijaya becomes a part of a theatre group. The new situations force her to look within. Her life takes a transformational journey and her true identity emerges. This play will take you on a laughter ride, and the satirical nature of the narrative will connect you with each character.

Written by **Yogesh Tripathi**

Directed by **Rajesh Amarlal Babbar**

Cast: **Abhishek Narayan, Mukul Nag, Jayshankar Tripathi, Pihu Sand, Harshita Piwaniya, Vasil**

Khan & others

Karwan Theatre Group & Right Path Productions

Tickets:

₹360/- (Members)

₹400/- (Public)

Box Office now open

THEATRE

Drift Apart

Hindi/ English Play (90 mins)

Experimental Theatre

Sunday, 21st – 5.00 pm & 8.00 pm

Denny, the dominant of the two, and Joey, an alcoholic loner, are seated in shabby office chairs, with interrogation lamps overhead, relating the events of one rain-soaked summer. Speaking directly to the audience, they place the audience in the position of a judge or possibly God and start addressing the difficulties they had with the law. Inspired by a real-life incident where two police officers handed over a child to a serial killer.

Written by **Keith Huff**

Adapted & Directed by **Mayuresh Mishra**

Cast: **Priyanshu Verma & Mayuresh Mishra**

A Chauraha Theatre Group Production

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

WESTERN CLASSICAL MUSIC

Young Talent

Western Music Recital

(approx. 130 mins)

Godrej Dance Theatre

Thursday, 25th – 6.30 pm

An NCPA & Stop-Gaps Cultural Academy Presentation

The Young Talent Concert series, now in its 30th year, presents five young performers who are carving a niche for themselves in the world of music.

Amanda Gonsalves Rodrigues studies the violin under Winston Collaco of Goa, and scored a distinction

in the ATCL. Her performance will include the works of Beethoven and Wieniawski. **Anish Sharma** holds an ATCL in the violin, and studies under Freddy Dinshaw. He will perform a Mozart concerto. **Anthea Luna-Marie M. Dias** acquired an ATCL with distinction in the violin under Winston Collaco of Goa. Her performance will include the works of Kriesler and Saint-Saëns. **Malavika Shankar** of Chennai, studies singing under Augustine Paul, and has acquired an ATCL. Her performance will include works by Vivaldi and Schubert. **Rehan Bhatt** studies piano with Blossom Mendonca, and has acquired an ARSM. His performance will include the works of Debussy and Liszt.

Tickets: ₹200/-

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

DANCE



Guru-Shishya Parampara within Family Tradition

by Vyjayanthi Kashi & Prateeksha Kashi, Rama Vaidyanathan & Dakshina Vaidyanathan and Madhavi Mudgal & Arushi Mudgal (approx. 120 mins)

Experimental Theatre

Friday, 26th – 6.30 pm

An NCPA Presentation

An evening presenting performances by excellent scholars and performers showcasing the *guru-shishya parampara* within family tradition

Concept: **Vyjayanthi Kashi**

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

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

INDIAN MUSIC

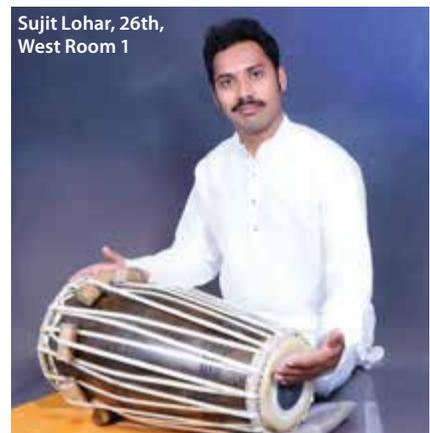
CITI-NCPA Promising Artistes Series

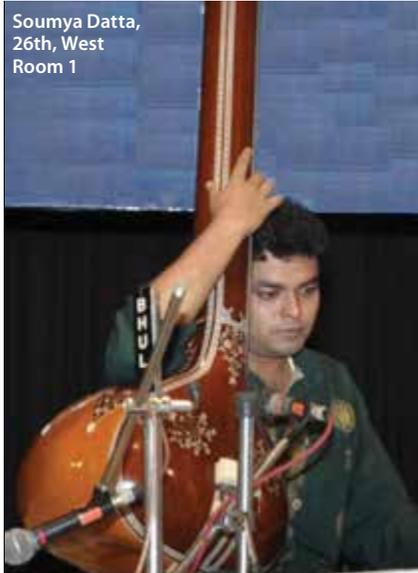
Sujit Lohar (pakhawaj)

Soumya Datta (dhrupad)

(approx. 90 mins)

Sujit Lohar, 26th, West Room 1





Soumya Datta,
26th, West
Room 1

West Room 1
Friday, 26th – 6.30 pm

Prominent among the various initiatives undertaken by Citi and the NCPA are two schemes: Support to Gurus and Scholarships to Young Musicians. These programmes are in the field of Hindustani vocal (*dhrupad* and *khayal*) and instrumental music (melody and percussion instruments). This series is launched to showcase the beneficiaries of the above schemes. **Sujit Lohar** is currently learning pakhawaj from Talyogi Suresh Talwalkar for the last seven years. He has also learnt pakhawaj from Subhash Deshmukh. He is a Sangeet Visharad and is pursuing an M.A. Music in pakhawaj. Lohar has performed in many renowned concerts like Beethoven Festival, Germany with Rakesh Chaurasia, Talyatra Mridang Sankirtan organised by Talwalkar, Guru Poornima Mahotsav by Zakir Hussain. He has received the NCPA Scholarship and Bhimsen Joshi Yuva Shishyavrutti and has performed on channels like Zee Talkies, Insynk and DD Bharati. Born in a musical family, **Soumya Datta** was initiated into music at an early age. Soon he was put under the tutelage of late Bhabani Shankar Majumdar, a veteran *dhrupad* musician. Later he started receiving intensive *taalim* from the renowned *dhrupad* maestro Falguni Mitra, who trained him in *alap*, *dhrupad* and *dhamar*. Datta has obtained second position in West Bengal State Music Academy in *dhrupad* and has been awarded a National Scholarship in the field of *dhrupad* by The Ministry

of Culture, Govt. of India. He is a graded artiste on All India Radio – Kolkata and for the last few years, he has been broadcasting *alap*, *dhrupad* and *dhamar*. Datta has participated in various music festivals such as Salt Lake Music Conference, Shibpur Music Festival, Madanmohantala Sangeet Sammelan etc.

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

INTERNATIONAL MUSIC

A Night of Soul with SouldOut

Experimental Theatre
Saturday, 27th – 7.00 pm

An NCPA Presentation

Sonia Saigal, vocals
Harmeet Manseta, keys
Rinku Rajput, keys
Sanjeev Aguilar, guitar
Kenneth Rebello, bass
Vibhas Rahul, drums

Enjoy a fun night of soul with one of the finest, internationally acclaimed versatile vocalists in India today, **Sonia Saigal**. At the age of 16, she made her professional debut singing with an 18-piece jazz big band. Her unique and innovative interpretations of classic soul and funk tunes promise an unforgettable musical experience. Her vocal influences range from jazz artistes such as the great Carmen McRae, Nnenna Freelon, Kurt Elling, Dianne Reeves to Barry White, Etta James, Erykah Badu, Lisa Stansfield, Amy Winehouse, Adele and the list goes on and on. Her repertoire includes an array of old and new soul music by the likes of Marvin Gaye, Aretha Franklin, Earth Wind and Fire, Stevie Wonder & Chaka Khan to name a few.

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

THEATRE

Dance Me to the End of Love

English Play (75 mins)
Godrej Dance Theatre



Dance Me to the End of Love,
28th, Godrej Dance Theatre

Sunday, 28th – 5.00 pm & 7.00 pm

An NCPA Presentation
in collaboration with Playpen
Performing Arts Trust

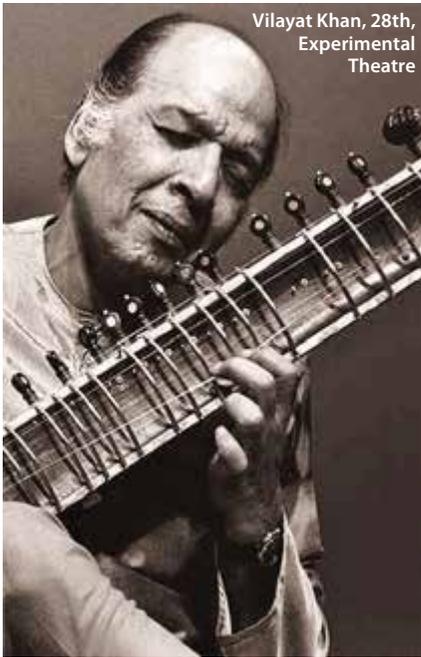
Ever been on an arranged blind date? Relived your crazy first date? Given up on "forbidden" love only to discover it through a social network of friends? Full marks if you have. Somewhere on this crazy planet we have all experienced the magic, madness, or schmaltz of what we call 'love', perhaps in ways we least expect. *Dance Me to the End of Love*, as the old song goes, waltzes you across a quirky café in Avantika Shankar's 'The Date and The Dated'; and beams you through cyberspace and book readings in Mahesh Dattani's dot-com-rom 'The Reading.' It does not matter on which side of the floor you dance; at the end of the day you long for that someone special with whom you can sing the same song, even if it's a little off-key.

Written by **Mahesh Dattani & Avantika Shankar**
Directed by **Mahesh Dattani**
Cast: **Sukhita Aiyar, Ashish Joshi, Deepal Doshi & Himanshu Talreja**

The performance runs for approximately 75 minutes. In addition the Pre-Show experience runs for 20 minutes prior to the advertised start time.

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

INDIAN MUSIC



Nad Ninad: From Our Archives

Listening Session on the Artistry of Vilayat Khan

Guided by Arvind Parikh
(approx. 150 mins)

Experimental Theatre
Sunday, 28th - 5.30 pm

An NCPA Presentation

This programme makes available the 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 1976-79, where the maestro speaks at length about his forefathers and their style, and chronicles his own journey with ample demonstrations. Presented by **Shujaat Khan**, son and heir to the rich musical legacy of Vilayat Khan, the series will be inaugurated by the internationally renowned tabla maestro, **Zakir Hussain**. 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 session will cover his great heritage of seven generations, detailing the musical artistry of Imdad Khan (1848-1920), as narrated and demonstrated by Vilayat Khan. The sessions will be conducted and 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. NCPA Members will get preferential seating till 5.20 pm.

FILM

Kumbalangi Nights

Malayalam Film with English Subtitles (135 minutes)

Godrej Dance Theatre

Tuesday, 30th – 6.30 pm

The Indian Express Film Club
Presentation in association with
NCPA

The film revolves around four brothers who share a love-hate relationship with each other. Franky's elder brothers, Saji, Bobby and Bony lead a messed up life, where their downright arrogance, differences and disagreements with each other only complicate things further. Each brother deals with a struggle of his own. Their relationship progresses to another level when Saji, Bony, and Franky decide to help Bobby stand by his love.

Director: **Madhu C. Narayanan**

Producers: **Fahadh Faasil, Nazriya Nazim, Dileesh Pothan & Shyam Pushkaran**

Cast: **Shane Nigam, Soubin Shahir, Fahadh Faasil, Sreenath Bhasi, Mathew Thomas, Ramesh Thilak & others**

Admission on a first-come-first-served basis. NCPA Members do not have to register and will be given entry on display of membership card.

