

# ON Stage

VOLUME 9 • ISSUE 2



## SOI Autumn 2019 Season

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# THE WAGNER VORTEX

Zane Dalal revisits the music, the drama and the pervasive social message that has become emblematic of the music of Richard Wagner.





A scene from a production  
of Richard Wagner's  
*Lohengrin* at the Royal  
Opera House, London

ROBBIE JACK/CORBIS VIA GETTY IMAGES

**M**uch has been written on the life and work of composer Richard Wagner, and even more on his famous tetralogy of operas *Der Ring des Nibelungen*. There is much scholarship which provides for much to understand and much to recognise. For the purposes of this short edition for *ON Stage*, I put forward three main areas of interest in a single thread of enquiry, which I hope will fascinate our readers.

## The Music

When most musicians think of Wagner, we always contextualise him by the musical language in which he wrote. It is unmistakable, and for those involved in performing or singing his music, it is the only place to start. Imagine that the English spoken today is not the Middle English of Chaucer, nor the Early Modern English of pre-1850. Similarly, taking Hindi, or Marathi as an example, we would find many historical versions that have led, over time, to current colloquial usage. So it is with music. The musical language known to Handel is different from the one used or adopted by Mozart or Beethoven, who in turn, through Schubert, Schumann and Brahms deliver a changing musical language to Wagner. What makes Wagner remarkable is the manner in which he exploits what is given to his generation – stretching the boundaries of harmony, form and structure.

On listening to Wagner, even the first-time listener is

The drama in *Die Walküre* intensifies when twins Siegmund and Sieglinde, separated as children and unaware who the other is, fall in love



aware of a soundscape that is large, engulfing, and at times overwhelming to the point of distraction. He takes his listeners on a journey that gives them harmonies and chord progressions that are more adventurous, lush, more extreme and more iconoclastic than his contemporaries imagined, or allowed. He created a following of young disciples – as did Franz Liszt, related by marriage – who were ready to ‘boo’ at live performances of Brahms. Similarly, the Brahms camp – convinced of their harmonic and structural purity were there to ‘boo’ back. Wagner was not one to fit in. He was one to create his own path and demand that others follow it completely and obediently or

The story of *Die Walküre* is based on Norse mythology; Valkyries are maidens who decide who is worthy of a place in Valhalla



Wagner labelled his opera *Parsifal* as  
"a theatre-consecrating festival piece"



abandon it altogether. The result is a musical score that demands much – in skill, in understanding and in sheer stamina and strength. Wagner demands it equally of the orchestral player, the soloist, the chorus member, the conductor and the entire drama *regie* as well.

Some would say that Wagner's musical language is stretched to the point of breaking or collapsing back on itself. It has the framework of what is known, but constantly suggests the unknown. A literary comparison might be with the poetry of Gerard Manley Hopkins in his use of the terms '*inscape*' and '*instress*'. *Inscape* refers to the unique quality of a thing, a moment or a word – its real presence. *Instress* is the binding force of the inscape and the impulse of its delivery mechanism to the beholder. A 'romantic' religious notion that everything in existence has the stamp of the creator, taking it beyond scientific mass to something more special, permeates the poetry of this period. With Wagner, there is an almost constant experiment with the sound of a note – what it means, what it implies, how it is connected to neighbouring notes and how the whole is perceived by the listener. For the purposes of this article, suffice it to say, that the musical language of Wagner alone provides no finite explanation and each question it affords is typically answered by another question. When you next listen to his music, you will become instantly aware – if you haven't noticed it before – that you are listening to two or three directional strands simultaneously: what is actually

**When you next  
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simultaneously**

played, what you actually hear, and what you actually thought you imagined you heard. This emotional complication is a necessary part of understanding Wagner – and is fully intentional. Now imagine all those leitmotifs, those small set phrases, sounds or chords that connote particular dramatic themes or objects throughout 'The Ring Cycle', – one for Valhalla, one for the Rhine, one for the Ring, one for the Curse, one for Notung the sword, and so on – they are no longer just the music, they mean so much more.

### **The Drama**

It is not always healthy or appropriate to have your librettist and composer in the same person. In fact, without a doubt, all the greatest operatic achievements in the entire repertoire are always a great poet/librettist brought together with a great composer, each knowingly working his expertise to join with the other, two souls combined in one. Whether Mozart and Da Ponte, Verdi and Boito, Puccini and Illica or Strauss and von Hoffmansthal, there is a real pleasure that opera lovers have in seeing great textual drama come alive in music and conversely, the music exploring a textual point. In the case of Wagner, the end result would have benefitted a great deal from a second source for text and dramatic impulse. Wagner had already embarked upon developing a whole new art form in which he positioned himself in complete dominion over all that he surveyed. He would deliver to the world, a single

masterminded concept of drama where the drama, action, props, sets, costumes, storyline, orchestra, orchestral instruments, players, singers, chorus, cooks, engineers, workmen and local politicians, all marched to the same step. This was the Bayreuth Festival – and his great-grandchildren running Bayreuth today suffer from not being able to be as autocratic and dictatorial as their forebearers, though not through lack of trying.

I cannot, for the purposes of this article, summarise the plot of 'The Ring Cycle' because even that would be a longer endeavour than the whole article. I do however recommend that our readers read a synopsis of the plot, and then follow by reading George Bernard Shaw's *The Perfect Wagnerite*. In this short, eminently readable volume, Shaw discusses at length the origins of what follows here below. There is a link between the story of the Ring, its didactic processes, and the changing dynamics of society in Germany. There are many parallels to medieval feudal lordship, hierarchy, perceived power over another being, a sense that everyone is born into a place in society, and that the strong might have dominion over the weak to their own ends. The idea of the Gods failing to keep their contract with the Giants and themselves tricked by an unseemly dwarf, and the curse of stolen gold laying waste to characters throughout the plot, may seem a little childlike in its fairy tale impulses. But there is a strong and dark undercurrent. For instance, the magical powers of the Tarnhelm, a cloak which renders its wearer invisible as if he had disappeared into the night and the fog. The idea that those at the top of society (the Gods) through their military instruments (the Valkyries), might decide on who died and who lived, and the process was based on a definition of who was a hero and who was not, in an effort to ensure that the purity of Valhalla, the last abode of Gods and Heroes would remain unsullied. How much of this played out in the real life of the Wagners?

Wotan, the supreme creator in *Die Walküre*, reacts to the moral misgivings of his wife Fricka when she learns of the relationship between Siegmund and Sieglinde



**Wagner's musical language is stretched to the point of breaking or collapsing back on itself; it has the framework of what is known, but constantly suggests the unknown**

## **The Social Construct**

The autocratic command structure at Bayreuth presents a fascinating inherited legacy which is still partially in effect today. Everyone is and must be Wagner-obsessed. This is realised in an extraordinary way. The orchestra is made up of Wagner experts, who know the opera back to front and often better than the conductor who stands before them. I remember in Bayreuth in 1989, a singer who forgot his line during a rehearsal was greeted with the sound of 25 voices from the orchestra, singing

it for him. Similarly, there is a going rate for singing Brunhilde or Siegfried, or a Valkyrie, and those rates and tables do not really consider if you are a diva or not. Everyone is there to serve the common purpose with a devotion that borders on obsession. I saw it when I was there. I hope that some of it remains uneroded, because it made for the most vital and extraordinary music-making. However, to all this there is a dark side.

Everyone had to be obsessed. While Wagner lived,

they had no choice. Whilst his son Siegfried lived, they had no choice, this time fanned by Adolf Hitler's Third Reich. Siegfried's wife, an Englishwoman named Winnifred Williams was a close personal friend of Hitler, smuggling to him in prison the paper on which he scribbled *Mein Kampf*. The family and the Reich were intertwined by fate and history, and if you go to Bayreuth, and listen – as I have done – to the eerie silence of the dense, humid summer air, and look up at the window of the opera house where Hitler appeared to soldiers below, and remind yourself of the photographs you have seen of performances of the Ring, for Wehrmacht and SS Officers, in uniform with red and black swastika armbands, then you will – as I did – hear the sound of a thousand tramping boots and the echoes of the repeated “*Sieg Heil*”

There are some more obvious comparisons that make one shudder which are not worth exploring in too much detail, but the SS - Vice Führer Himmler's group modelled themselves and their underground activities, oath-taking and espoused medieval view of the purity of white Christians, entirely upon Wagner's opera *Parsifal*. If you take the title Valkyrie for the operation that would save Hitler's Germany if there were a coup, there is an ironic sense of justice that the operation would seek to see who would live or die, and who would be transported to the land of heroes. Darker still, the words used to describe the properties of the *Tarnhelm*, to allow its wearer to disappear into *Nacht und Nebel* – the night and the fog – was the secret underpinning of the December 1941 edict of whisking away anti-German instigators in the middle of the night, which culminated unchecked in the Holocaust and the Final Solution. That so many Wagnerian phrases, themes, views and beliefs would find themselves ripe for use in the legal underpinnings of communiques within Hitler's Germany is a Gordian knot that is better cut than unravelled.

This season, we present excerpts from three great Wagner operas. The famous and soul-edifying prelude to *Parsifal*, the Act III Prelude, Wedding music and the first duet from *Lohengrin*, and the famous ‘Ride of the Valkyries’, from Act III of *Die Walküre*. Then, in what may prove to be the most ambitious undertaking of all, we will present almost the whole of Act I of *Die Walküre* (The Valkyries), the second opera of the great tetralogy *Der Ring des Nibelungen*. We are joined by the leading Wagner Heldentenor of his generation, Simon O'Neill, and the great soprano Amanda Atlas. I have the pleasure of leading this Wagner Fest from the podium, and I can assure you that Wagner's music, whether listening to, preparing or playing it, is an immersive, no-holds-barred experience. ■

*The Symphony Orchestra of India (SOI), conducted by Zane Dalal, will present the Wagner Gala on 17th September at the Jamshed Bhabha Theatre. Dalal serves as Associate Music Director of the SOI. He is a frequent contributor to ON Stage and blogs at [www.zanedalal.com/blog](http://www.zanedalal.com/blog). He will be delivering talks on Wagner and other topics during the SOI season.*

## We recommend the following performances of 'The Ring Cycle' for different reasons:



Richard Wagner

1) There is a very powerful performance by Furtwängler and the La Scala orchestra which tempts us into the sounds and tempi that Furtwängler would have certainly played for Hitler years earlier: **Wagner: *Der Ring Des Nibelungen* by Furtwängler, La Scala (12 CDs)**

2) There is a fine and very famous collection of recordings, *made for recording* (not live performance) by Georg Solti and the Vienna Philharmonic, along with a documentary film, ***The Golden Ring***, which explores how powerful music might sound, if one could rehearse and play and not be distracted by the perils and pitfalls of live opera production. The result is absolutely glorious. The international cast assembled, still unparalleled in the history of the repertoire, makes this a must-have, must-own piece of history.

3) There is a marvellous and visceral performance by Karl Böhm and the Bayreuther Festspiele Orchester, which is exactly the opposite of the Solti/Vienna, a live dramatic rendition that will make your hair curl. This is perhaps my favourite and true to the compelling dramatic line in the music.

4) There is a DVD of the Ring directed by Patrice Chéreau at Bayreuth with Pierre Boulez conducting. This is a staging that is worth seeing, even if the music, a little restrained and perfectly placed a la Boulez, doesn't overwhelm the way Wagner perhaps intends. **Deutsche Grammophon 000506209 (8 DVDs)**

5) Lastly, have a look at the Kupfer/Barenboim Ring – again, a fascinating staging, and some wonderful orchestral playing, a personal soft spot because I was there to see it live in 1989: **Bayreuth Festival Orchestra. Unitel D4755 (11 DVDs)**

6) And the La Fura dels Baus staging of Zubin Mehta's Ring with the Orquestra de la Comunitat Valenciana. Mehta has long had a specialty association and affinity with the music of Wagner, taking it to another level as he does incomparably with the music of Strauss, Mahler and the operas of Puccini. **Orquestra de la Comunitat Valenciana. Unitel 703808 (eight DVDs)**

# Rama the Ubiquitous

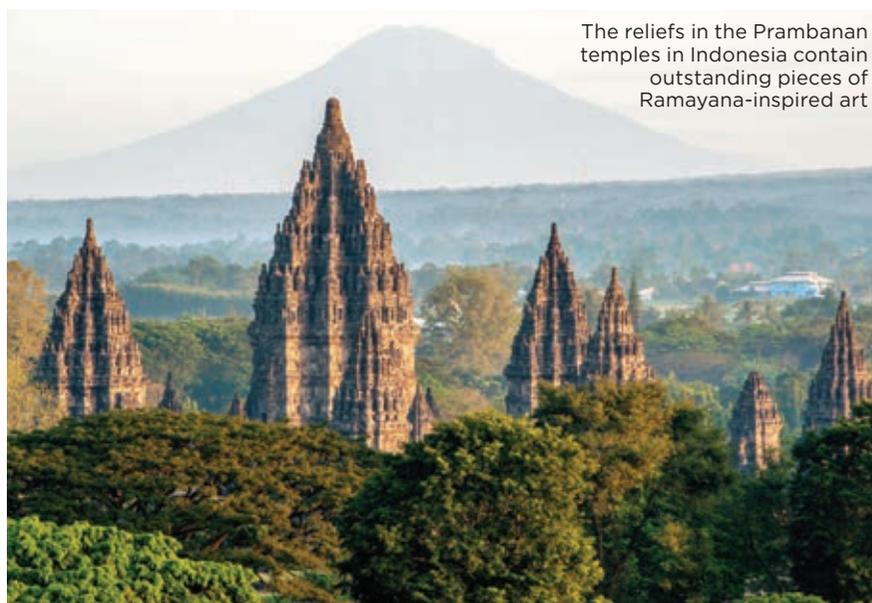
*ON Stage* brings you excerpts from the *NCPA Quarterly Journal*, an unsurpassed literary archive that ran from 1972 to 1988 and featured authoritative and wide-ranging articles. In the second installment of a three-part series, Dr. Suresh Awasthi discusses the variety of source materials used in the Ramayana theatre tradition in India and South-East Asia.

The **Ramayana** as ideal dramatic material has attracted performing artistes throughout the centuries. It has been extensively performed in a variety of theatre forms in countries of South-East Asia. While the epic poem has been recited and sung by rhapsodists and bards to the accompaniment of music, and often with dramatic mime, it has also been used as a source material for themes for various types of theatrical forms. Many poets wrote epic poems on the theme of Rama, primarily with a view to be used for theatrical performances, while others wrote them for being sung and recited and enjoyed as poetic literature. These versions have also been extensively utilised as dramatic pieces for stage presentation after suitable adaptation.

## Ancient adaptations

The Thai Ramayana, *Ramkien*, written in several versions by the kings of Thailand was written exclusively for dramatic presentation of the story. *Ramcharitmanas* of Tulsidas is extensively used for the traditional Ram Leela performed all over north India during Dussehra. In West Bengal, the Bengali *Ramayana Krittibas* is used in rod puppetry and some other forms of theatre. In Orissa, *Vichitra Ramayana* supplies the song dialogues to shadow theatre and traditional Ramayana plays. In south India, the Telegu *Ramayana of Ranganatha* supplies the spoken word material to the shadow theatre of Mysore and Andhra Pradesh. *The Kamba Ramayana* in Tamil supplies episodes and spoken word material to the shadow theatre of Kerala and some other forms of traditional theatre.

In India, the Ramayana theatre has expressed itself in many forms of human theatre and puppet theatre. We find the use of the Ramayana theme in almost all the forms of puppet theatre, namely the leather puppet, glove puppet, rod



The reliefs in the Prambanan temples in Indonesia contain outstanding pieces of Ramayana-inspired art

puppet and marionette. All these puppet forms prevalent in different regions perform only stories of Rama, except the marionette of Rajasthan which performs one or two episodes from Rajput history interspersed with many comical

## *The Ramayana as ideal dramatic material has attracted performing artistes throughout the centuries*

interludes. The Ramayana theme has been used in many forms of the theatre, such as Koodiyattam of Kerala, the only surviving form of the Sanskrit theatre; Kathakali, Yakshagana, and Ankiya Nat, a ritual lyric drama of Assam performed in the Vaishnava monasteries; the Chhau dance theatre of West Bengal and the processional and pageantry drama, Ram Leela of north India, in its many variants. The Ramayana theme has also been used in folk theatre forms like the Jatra of West Bengal and Orissa, and Veethi Natakam of Andhra Pradesh and Khyal of Rajasthan.

The Ramayana tradition in Indonesia is the oldest in the countries of this region, and the richest in the performing and plastic arts. It is performed in a variety of theatrical forms with many regional stylistic variations. In Bali, it is performed in four traditional dance-dramas – Wayang Wong Topeng, Kecak (Cak) Arja and Prembon. The modern dance-drama has been created on the basis of this traditional dance material. Apart from these theatrical forms, the most popular (and with a strong tradition and rich artistic content) is the form of shadow theatre called Wayang Kulit. In Java, the epic story is performed in a variety of theatre forms and traditional dances. Some of the important forms are Wayang Golek, the marionette; Wayang Kulit, shadow play and Wayang Wong, human drama.

The Ramayana in Cambodia is extensively performed in many theatrical forms – the traditional mask dance-drama, the Khol, the shadow theatre, and the modern dance-drama. In Burma also, the Ramayana is performed in many forms, such as Jzat-gyi, a traditional drama using dance, song, instrumental music

and prose dialogue, and also the mask plays in the same theatrical form and the marionette. Apart from these main forms, there are other traditional theatre forms using the Ramayana theme.

In Malaysia, the only traditional dramatic genre performing the saga of Rama is the shadow play. The tradition of performing the Rama story in the form of dance-drama is of recent origin. Several styles of traditional dances from different parts of the country have been used as source material for composing new dance-dramas. The story of Rama has been put in the traditional dance theatre Moka Yong. The other newly created forms using the Rama story is a form called Taridra

Berdalang, a dance-drama combining the elements of the dance-drama and the shadow theatre.

### The plastic arts

The saga of Rama has also been immortalised in the plastic arts and the Ramayana theatre tradition has been supported by an equally strong tradition in the plastic arts. The reliefs in the Pantaran and Prambanan temples (10th century in Indonesia) depicting Rama stories in a series of bas-relief panels of Wat Phra Jatubon in Bangkok, and sculptural panels depicting stories of Rama in many temples in India are the most outstanding pieces of the Ramayana art.

There has always been a close relationship between the Ramayana theatre and the Ramayana in the plastic arts, both sharing many elements and conventions. It is difficult to say which artistic tradition borrowed from whom, but what can safely be said is that the two traditions co-existed in a relationship of exchange and inter-influences. It is interesting to note that while the figures in the temple in Pantar in East Java depicted in two dimensions resemble the Wayang Kulit figures and have stylised features, the figures in the Prambanan temple are drawn in a variety of dance poses having striking similarity with the Indian classical dances. The two traditions of the Ramayana – in the performing arts and plastic arts – received inspiration and material from the vast literary traditions of South-East Asia.



The story of Ramayana has been presented in Thai theatre for centuries

### Ramayana in puppet theatre

The Ramayana is frequently performed in various forms of puppet theatre in India and the countries of South-East Asia. The various forms of puppet theatre using the Ramayana theme are the leather puppet or the shadow theatre of various styles, the marionettes, the rod puppets and the glove puppets. Puppet theatre is also the oldest theatre form using the Ramayana

### *The Ramayana theatre tradition has been supported by an equally strong tradition in the plastic arts*

theme, and shadow theatre is perhaps the oldest of all the forms of puppet theatre. Shadow theatre is the basic and dominant art form in Indonesia, Cambodia and Thailand. In Thailand, the tradition is gradually dying.

In most of the countries of South-East Asia, the two theatrical traditions – the puppet theatre and the human theatre – have coexisted, and there has always been a relationship of give and take between the two traditions, and they have often taken the narrative and the spoken-word material from the same source and have also shared many elements and features, such as costume, music and many conventions of staging.

In India, the Ramayana theme has been used from the 5th century BC in the leather puppet theatre, references to which are found in early Buddhist literature. According to scholars of

the puppet theatre, the art of puppetry migrated from India to Bali and Java, from where it spread to other countries of this region. The strongest tradition of shadow theatre in India is that of Andhra Pradesh, with the most active centre in the coastal district of Godavari, from where it seems to have migrated to Indonesia. Apart from Andhra Pradesh, the other regional traditions of the shadow theatre are in Orissa, Mysore and Kerala. Notwithstanding many common features and conventions, the four styles of leather puppets differ in the size and delineation of the figures, and in the spoken-word material and music content. It is interesting to know that the craftsmen in delineation of puppets generally followed the conventions and practices of the plastic arts of the region.

Other forms of puppet theatre presenting stories of Rama are the rod puppets of West Bengal, the glove puppets of Kerala, and the marionettes prevalent in Tamil Nadu and Mysore. While the marionettes in Mysore follow the Yakshagana style of costume, the glove puppets in Kerala resemble Kathakali actors. All forms of the puppet theatre in India present only stories of Rama except the Andhra Pradesh shadow theatre which also presents episodes from the Mahabharata, much like the Wayang Kulit of Indonesia.

*This article first appeared in its entirety in the NCPA Quarterly Journal in September 1972 (Vol.I, No.1).*

# Programme Guide

September 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

**SOI** symphony  
orchestra of  
india

Autumn 2019 Season

Patron: Citi India

Wednesday, 11th September –  
7.00 pm

Jamshed Bhabha Theatre

Marat Bisengaliev, violin  
Roberto Prosseda, piano

Chausson: Concerto in D major for violin,  
piano & strings, Op. 21

Mendelssohn: Concerto in D minor for  
violin, piano & strings, MWV O4

Internationally renowned violinist and  
founding Music Director of the SOI,  
**Marat Bisengaliev** will open the 27th  
season with the Italian piano virtuoso  
**Roberto Prosseda**, playing the violin  
and piano concerti by Chausson and  
Mendelssohn. In 1998, Bisengaliev's  
recording of the Mendelssohn  
Concertos (Northern Sinfonia) became  
*Gramophone* Critic's Choice of the  
Year, while in 2014, Prosseda, a noted  
Mendelssohn specialist, completed  
his 10-year project of recording all of  
Mendelssohn's piano works for Decca in  
nine CDs.

Tuesday, 17th September – 7.00 pm  
Jamshed Bhabha Theatre

Zane Dalal, conductor  
Simon O'Neill, tenor  
Amanda Atlas, soprano

Wagner Gala: Excerpts from *Die Walküre*,  
*Parsifal*, and *Lohengrin*

Associate Music Director **Zane Dalal**  
will lead an all-Wagner gala featuring

new tenor **Simon O'Neill**, hailed as 'THE  
Wagnerian tenor of his generation', and  
soprano **Amanda Atlas**, known for her  
dramatic flair as well as vocal power. The  
concert will feature excerpts from three  
of Wagner's great operas, including  
some of his best-known themes that  
have worked their way into pop culture.  
On listening to Wagner, even the first-  
time listener is aware of a soundscape  
that is large, engulfing, and at times,  
overwhelming. For all involved, whether  
listening or playing, whether seasoned  
experts or first-time listeners, Wagner's  
music guarantees an immersive, no-  
holds-barred experience.

Sunday, 22nd September – 5.00 pm  
Jamshed Bhabha Theatre

Alexander Lazarev, conductor  
Barry Douglas, piano

Brahms: Piano Concerto No. 2 in B-flat  
major, Op. 83

Stravinsky: *Petrushka* (1947 version)

**Alexander Lazarev**, one of Russia's  
foremost conductors, and renowned  
Irish pianist **Barry Douglas**, a favourite  
with Mumbai audiences, return to the  
SOI to perform Brahms' Piano Concerto  
No. 2. Brahms was a master of piano  
writing. His second piano concerto  
manages to combine the widest  
extremes – it is majestic, yet possesses  
a lightness of touch. It is a virtuosic  
showpiece for the soloist, yet it is highly  
introspective at the same time. The  
primitive nature of Stravinsky's music  
captures the essence of the characters,  
in the story of *Petrushka*, who represent  
human emotions in their most raw  
form: *Petrushka*, who yearns for love;  
the *Ballerina*, the unattainable symbol  
of beauty; and the *Moor*, ill-mannered  
and symbolising the base aspects of  
humanity.

Friday, 27th September – 7.00 pm  
Jamshed Bhabha Theatre

Alexander Lazarev, conductor  
Lydian Nadhaswaram, piano

Khachaturian: Excerpts from *Spartacus*  
Haydn: Piano Concerto No. 11 in D major,  
Hob. XVIII

Tchaikovsky: Symphony No. 5 in E minor,  
Op. 64

**Alexander Lazarev** will conclude the  
season conducting a programme of  
Khachaturian, Haydn and Tchaikovsky.  
Chennai-based child prodigy and pianist  
**Lydian Nadhaswaram** went viral earlier  
this year as the winner of the American  
television competition *The World's Best* on  
CBS. He joins the SOI to play Haydn's Piano  
Concerto in D major. Tchaikovsky's music  
holds great appeal through its tuneful,  
open-hearted melodies, impressive  
harmonies, and colourful, picturesque  
orchestration, all of which evoke a  
profound emotional response from the  
listener. All this holds true in his Fifth  
Symphony, which stands today as one of  
his best-loved creations.

Tickets:

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

Sunday, 15th September – 7.00 pm  
Experimental Theatre

Roberto Prosseda and Alessandra  
Ammara

Piano 4-hands Recital

Schubert: Fantasia in F minor D940

Mendelssohn: Fantasia MWV T1 in D minor

Mendelssohn: Incidental music from

*A Midsummer Night's Dream*

Ravel: *Ma mère l'Oye (Mother Goose Suite)*

Tickets: ₹600 & 400/- (Plus GST)

Thursday, 19th September – 7.00 pm  
Tata Theatre

Simon O'Neill, tenor  
Amanda Atlas, soprano  
Terence Dennis, piano

Schubert: *Ständchen*

*An die Musik*

*Der Doppelgänger*

Schumann: *Frauenliebe und Leben*

*Du bist wie eine Blume*

*Widmung*

Korngold: "Glück das mir verblieb" from

*Die tote Stadt*

Wagner: "Dich teure Halle" from *Tannhäuser*

"Schmerzen" from *Wesendonck Lieder*

"Traume" from *Wesendonck Lieder*

Cilea: "Io son l'umile ancella" from

*Adrianna Lecoureur*

Tosti: *Non t'amo piu*

*L'alba separa dalla luce lombra*

Loewe: "I could have danced all night"

from *My Fair Lady*

Webber: "Memory" from *Cats*

Trad.: Danny Boy

Brodzky: Because... Be my love

Tuesday, 24th September – 7.00 pm  
Tata Theatre

Barry Douglas, piano

Tchaikovsky: *The Seasons*

Mussorgsky: *Pictures at an Exhibition*

Tickets:

₹600, 500 & 300/- (Plus GST)

Box Office now open

## PHOTOGRAPHY

### Nikon Photo Exhibition

Piramal Art Gallery

Sunday, 1st to Saturday, 14th –  
12.00 pm to 8.00 pm

The Nikon Photo Exhibition will be held at the Piramal Art Gallery from Sunday, 1st to Saturday, 14th September.

Entry free.

## WESTERN CLASSICAL MUSIC

### Younger Than Springtime

Children's Choir Festival (120 mins)

Tata Theatre

Sunday, 1st – 6.30 pm

Presented by The Stop-Gaps  
Cultural Academy

Younger Than Springtime is the first children's choir festival in India aiming at bringing about a harmonious coexistence right from an early age through the medium of song. It features **Bel Cantilena** (Pune), **The Champion Chorus Line**, **JonaDomi Choral Ensemble**, **Singapore International School Choir**, **The Singing Tree**, **Udayachal Primary School Choir** and **The Stop-Gaps Junior Choral Ensemble**, all performing songs of hope, love, joy and understanding. In addition, The Stop-Gaps Choral Ensemble will round off the evening with a delightful segment of popular songs from the movies, musicals and megastars.

Tickets:

₹1,200, 1,000, 800 & 500/-  
(inclusive of GST)

Box Office now open

## THEATRE

### Jeene Bhi Do Yaaro

Hindi Play (110 mins)

Godrej Dance Theatre

Sunday, 1st – 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: chocolates, flowers, movie and dinner dates and 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

## THEATRE

*Manto, Ismat ...*  
*Haazir Hain,*  
3rd to 5th,  
Experimental  
Theatre



### Manto, Ismat ... Haazir Hain

Hindustani Plays (120 mins)

Experimental Theatre

Tuesday, 3rd to Thursday, 5th –  
7.00 pm

An NCPA Presentation in  
collaboration with Motley

The second of Motley's series of presentations of Hindustani stories on stage concerns the word 'obscene'. The story *Bu (Odour)* by Saadat Hasan Manto and *Lihaaf (The Quilt)* by Ismat Chughtai, for which the writers were tried for obscenity at the Lahore High Court in the 1940s are accompanied by Manto's *Titwal Ka Kutta (The Dog of Titwal)* one of the very few anti-war stories written in the sub-continent and Chughtai's hilarious account of the Lahore obscenity trial *Un Byaahatna Ke Naam (In the Name of those Married Women)*.

Written by **Saadat Hasan Manto & Ismat Chughtai**

Directed by **Naseeruddin Shah**

Cast: **Ratna Pathak Shah, Imaad Shah/ Sayan Banerjee, Sahil Vaid, Heeba Shah & Dhruv Kalra**

Age: 18+

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

## THEATRE

### Aurat! Aurat!! Aurat!!!

(Ismat Apa Ke Naam – III)

Hindustani Plays (120 mins)



**Experimental Theatre**  
Friday, 6th to Sunday, 8th – 7.00 pm

**An NCPA Presentation in collaboration with Motley**

An all-female cast enacts selections from Ismat Chughtai's autobiography, and three other writings (*Ek Shauhar Ki Khaatir*, *Aadhi Aurat Aadha Khwab* and *Soney Ka Anda*), which are essays rather than stories, reflecting Chughtai's abiding concern for the state of womanhood, her impatience with empty rituals and her anger at the condescension women are subjected to.

Written by **Ismat Chughtai**  
Directed by **Naseeruddin Shah**  
Cast: **Seema Pahwa, Bhavna Pani, Trishla Patel, Jaya Viriley, Prerna Chawla, Shruti Vyas, Saahil Vaid & Dhruv Kalra**

**Age: 12+**

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

## THEATRE

### Chinta Chhod Chintamani

**Hindi Play (120 mins)**  
**Godrej Dance Theatre**  
**Saturday, 7th – 7.00 pm**

This is the story of a family where the father thinks his progenies are standing on the threshold of total ruin. 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

### Devika Rani

**English Play (135 mins)**  
**Tata Theatre**  
**Saturday, 7th – 7.30 pm**

In pre-Independence India, the First Lady of Indian cinema, Devika Rani was a trail blazer in every sense of the word with many 'firsts' attached to her name. Enormously intelligent, fiercely outspoken, prodigiously talented and utterly beautiful, she was among the first educated Indian women to enter Indian cinema, (at a time when only *tawaifs* and dancing girls joined the profession). Her films were strongly women-centric, and dealt with important social themes, from casteism, to the ostracism of barren women, from anti-British propaganda to widows. The play spans her twenty odd years in films, revealing the real Devika behind the reel one, till she finally left it all at 37 to go and live in Manali, with the love of her life, Russian painter Svetoslav Roerich. Always a non-conformist and strongly individualistic, her life is as inspiring as it was tumultuous, and her story as relevant today as then, when women still struggle to prove themselves in a man's world.

**This is the premiere show of the play.**

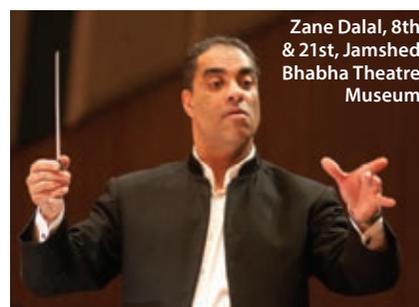
Written by **Kishwar Desai**  
Directed by **Lillette Dubey**  
Cast: **Ira Dubey, Joy Sengupta, Mark Bennington, Rishi Khurana, Kashyap Shangari, Pranav Sachdev & others**

**A Primetime Theatre Co. Production**

**Children under 12 not allowed**

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

## WESTERN CLASSICAL MUSIC



### Coffee and Conversation with Zane Dalal

**(70 mins each day)**  
**Jamshed Bhabha Theatre Museum**  
**Sunday, 8th & Saturday, 21st – 6.00 pm**

**8th September**  
Guest: **Ambassador Nirupama Rao**

The former Foreign Secretary of India and Ambassador to the U.S. and China discusses her forthcoming book *Go Tell It On The Mountain* and other matters of current importance.

**21st September**  
Guest: Radio Producer & Host **Hrishi K**

One of Mumbai's most popular radio personalities discusses his views beyond the radio presenter's desk, in particular the need for unbiased, unfettered news and free journalism on the radio.

**Free Entry. Limited seating.**  
**Register now. To register, email: [soi@ncpamumbai.com](mailto:soi@ncpamumbai.com)**

## THEATRE

### Tillu Ki Dulhaniya

**Hindi Play (100 mins)**  
**Godrej Dance Theatre**  
**Sunday, 8th – 7.00 pm**

*Tillu Ki Dulhaniya* (previously titled - *Gaj Foot Inch*) deals with the deeper emotions of a shy, adolescent Tillu who

has never encountered love in life. Still he emerges a winner because Jugni, his fiancé, accepts him the way he is. The situation becomes hilarious when the father starts to teach Tillu about the ways to impress a girl.

Written by **K. P. Saxena**

Designed & Directed by **Om Katare**

Cast: **Om Katare, Dharmendra, Gouri Honavar, Radha Bhardwaj, Mukesh Yadav, Prashant Upadhyay & Kritiksha Sharma**

**A Yatri Production**

**Tickets:**

**₹450/- (Members)**

**₹500/- (Public)**

**Box Office now open**

## INDIAN MUSIC



### Bandish and Gharana

**A lec-dem by Padma Talwalkar**

**(Approx. 90 mins)**

**West Room 1**

**Friday, 13th – 6.30 pm**

**An NCPA Presentation**

**Supported by HSBC**

As well-structured pre-composed entities, *bandishes* are carriers of the compositional and improvisational aesthetics of specific *gharanas* and /or the composer. Groomed by stalwarts like Gangadhar Pimpalkhare, Mogubai Kurdikar and Gajananrao Joshi, **Padma Talwalkar's** music is an eclectic mix of Jaipur and Gwalior traditions. Today, she is regarded as an outstanding female vocalist and guru. With a focus on *khayal bandishes*, this lecture-

demonstration will attempt to unravel distinct aesthetical ideologies of Gwalior and Jaipur *gharanas* through the rich repertoire of their *bandishes*.

**Registration Fees: ₹200/-**

**Registration starts on 13th August**

**For enquiries and registration: contact 66223813**

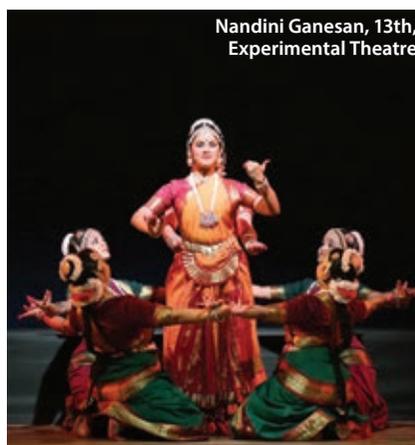
**Registrations can also be done through [bookmyshow.com](http://bookmyshow.com)**

## DANCE

### NCPA Nakshatra Dance Festival, 2019

**Friday, 13th, Saturday, 14th & Thursday, 26th September**

Celebrating 50 remarkable years of the NCPA, the *Nakshatra* Dance Festival is back with some iconic productions presented over the past decade as well as some new works by masters of the form. The festival aims to feature innovative group choreographies. This year brings stellar performances by eminent choreographers such as Ranjana Gauhar & troupe (Odissi), Saswati Sen & troupe (Kathak), C. V. Chandrasekhar & troupe (Bharatanatyam), Rajashree Shirke & troupe (Kathak) and Sharada & Nandini Ganesan & troupe (Bharatanatyam).



### Chitrangada

**by Ranjana Gauhar & Troupe (Odissi) *Urjaa***

**by Sharada & Nandini Ganesan with troupe (Bharatanatyam)**

**(approx. 120 mins)**

**Experimental Theatre**

**Friday, 13th - 6.30 pm**

*Chitrangada* is timeless and as relevant today as it was when first visualised.

**Ranjana Gauhar** has gathered her thoughts both from *Chitra*, the one-act play in English, and *Chitrangada*, the popular Bengali dance-drama, both written by Rabindranath Tagore and found that the true essence of a woman lies beyond her external beauty. A woman of substance believes in her independence and freedom of expression. Inspired by his vision and his sensitivity to portray the complete woman as one who personifies love, courage and substance, Odissi dancer Gauhar pays homage to the genius of Tagore through her presentation of his dance-drama *Chitrangada* recounting the tale of a Manipuri princess, who through her passion for Arjuna, the great warrior from the Mahabharata, came to realise that her true power and potential as a woman lay in her duty towards society.

The concept, script and direction by **Ranjana Gauhar**

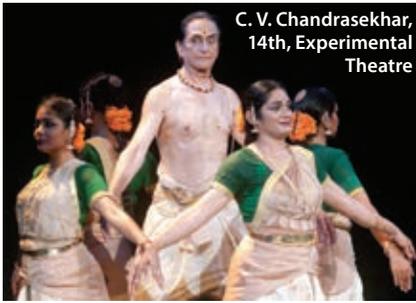
Music composition by **Saroj Mohanty**

*Urjaa* is about that 'divine energy' that exists within each of us. It opens with the 'Aananda Lahari', paying an ode to *shakti* as the energy without whom Shiva (*purusha*) is incomplete and it is the combined energy of the two that keeps the cycle of existence going. It proceeds to the 'Panchakshara Stotra' wherein the five sacred syllables of 'Na Ma Shi Va Ya' represent the five elements of nature as nothing but the manifestation of Shiva in each of them. It is this very energy that is present in and around the universe and most importantly within each of us. But how often do we realise this inner truth? It is our journey to find this, light up this temple of our mind with knowledge and experience *ananda* which flows into a blissful *tillana*.

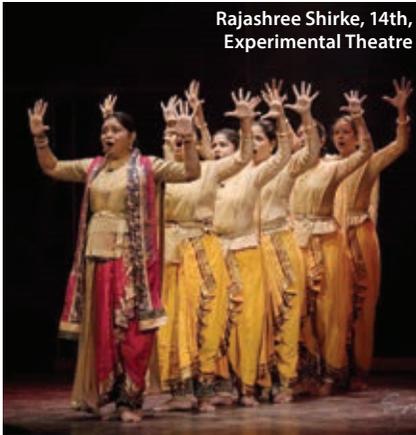
**Tickets:**

**₹360 & 270/- (Members)**

**₹400 & 300/- (Public)**



C. V. Chandrasekhar,  
14th, Experimental  
Theatre



Rajashree Shirke, 14th,  
Experimental Theatre

## Panchamahabutam

by C. V. Chandrasekhar & troupe  
(Bharatanatyam)

## Ravana Mandodari Samvaad

by Rajashree Shirke & troupe  
(Kathak)

(Approx. 120 mins)

Experimental Theatre

Saturday, 14th - 6.30 pm

*Panchamahabutam* is a journey into the idea and philosophy of the five primordial elements: *prithvi* (earth), *akasa* (ether/space), *jala* (water), *vayu* (wind) and *agni* (fire). This production makes a visual presentation of the various concepts on the *panchamahabhutas* in the *shastras* and their presence in nature as experienced by the choreographer. The choreography adheres to the grammar of Bharatanatyam and uses the rich vocabulary of the dance style to explore the idea of the five elements. The work begins with an invocatory verse from Kalidasa's *Abhijnanasakuntalam* dedicated to Ashtamurti Shiva. The prelude is followed by five sections, one dedicated to each element. Each segment ends with a prayer to the supreme spirit personified as the element. The work culminates in the dancers' awe at witnessing the magnificence and grandeur of the five-faced Shiva who embodies the *panchamahabhutas*.

*Ravana Mandodari Samvaad* is the dialogue between Ravana and his wife Mandodari. Mandodari warns Ravana that abducting another's wife is an unethical and immoral act that would have severe consequences and would surely spell his end. Ravana mocks her, saying that such requests reek of cowardice and weakness as a woman. What ensues is an epic battle between Rama and Ravana, where Ravana meets his end. Mandodari cries out, seeing her beloved husband's dead corpse. Mandodari, powerful as she was, firmly believed in the fundamental truths of a peaceful life where there was no room for ill-thought and treachery. She only wanted and suggested harmony and well-being for everyone. This production, in an experimental theatre format, emphasises the *natya* element of the story-telling art form, from the temples of Northern India.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

## Nazakat (Journey of Kathak through the Silver Screen)

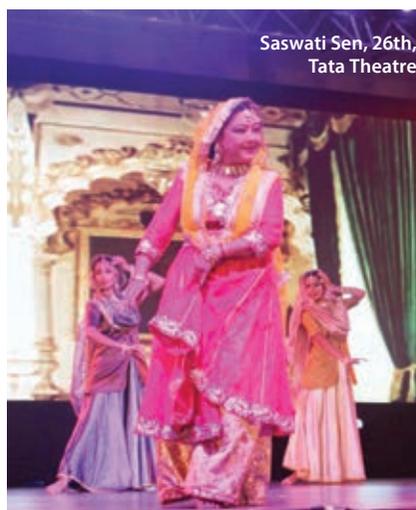
by Saswati Sen & Troupe  
Presenting Bollywood  
choreographies of the Kathak  
legend Birju Maharaj

(Approx. 90 mins)

Tata Theatre

Thursday, 26th - 6.30 pm

The silver screen has since its inception drawn on the art of the Kathak dancers and beautifully showcased the delicacy and intricacy of Kathak. Lacchu Maharaj was one such strong influence who choreographed in a number of films during his almost three-decade stay



Saswati Sen, 26th,  
Tata Theatre

in Mumbai, forever leaving an imprint of the Lucknow *ada* and *andaz* of Kathak in the minds and hearts of the viewers. His classic choreographies from landmark movies like *Pakeezah* and *Mughal-E-Azam* continue to inspire movie makers and viewers till date. He paved the way for Birju Maharaj to bring to the screen his choreographies that have featured Madhuri Dixit, Deepika Padukone and even Kamal Hassan. *Nazakat* brings to life this symbiotic expression of Kathak that translates through stage choreographies, the gravitas and beauty of Kathak designed for the silver screen.

Tickets:

₹375, 300 & 150/- (Members)

₹500, 400 & 200/- (Public)

Box Office for the Festival now open

## INTERNATIONAL MUSIC



Louiz Banks, 14th,  
Tata Theatre

## Mumbai Piano Day

(approx. 120 mins)

Tata Theatre

Saturday, 14th - 7.00 pm

An NCPA Presentation

Mumbai Piano Day is back for its fourth edition, as curated by the NCPA and Louiz Banks. Featuring some of the finest pianists and keyboard players in the country and from around the world, covering all genres from jazz to funk to classical, it will be an evening not to be missed.

Tickets:

₹1,000, 800, 500 & 300/- (plus GST)

Box Office now open

## THEATRE

## Spoken Word

by Apeksha Harsh

**Creative Writing Workshop**  
West Room 1  
Sunday, 15th – 3.00 pm to 5.00 pm

**NCPA in collaboration with The Pomegranate Workshop**

Explore the art of the spoken word where participants reflect on anything that makes them uniquely individual. Students will write their own unique performative pieces. This module focuses on honing writing skills as well as the ability to find your voice through reflection.

Age: 16+

Fees: ₹2,500/- plus 18% GST

For enquiries & registrations contact:  
Binaifar: 9137076369  
Ruchika: 8605286418 or email: [pomegranateworkshop@gmail.com](mailto:pomegranateworkshop@gmail.com)  
Or register through [bookmyshow.com](http://bookmyshow.com)

**THEATRE**

**Ballygunge 1990 - Love is an endless mystery**

Hindi Play (85 mins)

Tata Theatre  
Sunday, 15th – 6.00 pm & 8.00 pm

*Ballygunge 1990* is an 85-minute play set in the year 1990. The story unfolds in Ballygunge, a famous place in Calcutta (as it was known then). Kartik and Vasuki had been in a passionate relationship for over 10 years when Kartik left Vasuki behind and set out to chase his dreams in Bombay. Vasuki, now married to a famous painter, is living an unhappy life as she holds Kartik and their failed love responsible for her miserable life. Now, she has invited him over for a coffee at her mansion on the evening of Durga Pooja. Kartik is happily surprised to see the same passion in Vasuki's eyes. Vasuki is unpleasantly surprised to see the same hostility and detachment in Kartik's eyes. A well-crafted plan is going to change the course of their lives forever. The production bears the stamp of a typical Atul Satya Koushik production i.e. lavish sets, costumes, music and a spectacularly wholesome experience for the audience.

Written and Directed by **Atul Satya Koushik**

Cast: **Anup Sonii, Nishtha Paliwal Tomar & Kunal Kaushik**

Produced by **The Films and Theatre Society**

Co-produced by **Ishaan Yadav and Aditi Chauhan**

**Tickets:**  
₹2,250, 1,875, 1,500, 1,125, 750 & 375/- (Members)  
₹3,000, 2,500, 2,000, 1,500, 1,000 & 500/- (Public)  
(Inclusive of GST)  
Box Office now open

**INTERNATIONAL MUSIC**

**Jacob Collier**

Tata Theatre  
Tuesday, 17th & Wednesday, 18th – 8.00 pm

An NCPA and Mixtape Live Presentation

**Jacob Collier:** Multi-Instrumentalist, Vocals

**MARO:** Multi-Instrumentalist, Vocals

**Robin Mullarkey:** Bass

**Christian Euman:** Drums

**Jacob Collier** is a multi-instrumentalist, singer, arranger, composer and producer based in London. Hailed around the world as one of the most innovative creative forces of his generation, Collier's self-made viral YouTube videos are what first introduced him to the world and caught the attention of Quincy Jones, whom he now counts as his mentor. Only 24, this British musical phenomenon is the youngest ever recipient of the prestigious PRS for Music Gold Award at the Jazz FM Awards, a two-time Grammy Award-winner and an overall prodigy who has been performing at countless sold out shows. He has collaborated with



everyone from Herbie Hancock to Hans Zimmer to Snarky Puppy, performed with the likes of Pharrell Williams, headlined the BBC Proms, and much more. The show in Mumbai will mark his debut in India. Collier is known to dash around the stage effortlessly switching between keys, percussion, bass, guitars and take his listeners on a magical journey fusing elements of jazz, funk, soul, groove, R&B, classical and more.

**Tickets:**  
₹3,500, 3,000, 2,500, 2,000 & 1,000/- (plus GST)  
Box Office now open

**THEATRE**

**Born on Mars**

By **Sorabh Pant**  
Stand-up Comedy (90 mins)  
Godrej Dance Theatre  
Wednesday, 18th – 8.00 pm

He was born on Mars, married a tree, once jumped on the audience, got pranked by his own wife, has plans for the Kohinoor and made the Mumbai Indians win the IPL. In his new show, **Sorabh Pant** shares ridiculous stories from his life that are almost not believable and possibly out of this world.

Age: 12+

**Tickets:**  
₹630/- (Members)  
₹700/- (Public)  
(Plus GST)  
Box Office now open

**EXHIBITION**

**Mexican Art Exhibition**

Piramal Art Gallery  
Friday, 20th to Thursday, 26th – 12.00 pm to 8.00 pm

The Mexican Art Exhibition will be held at the Piramal Art Gallery from Friday, 20th to Thursday, 26th September.

Entry free.

**INDIAN MUSIC**

**Umang**

Presenting the CITI-NCPA Scholars and Shishyas

(approx. 100 mins)  
**Godrej Dance Theatre**  
**Friday, 20th - 6.30 pm**

Citi has been our long-standing CSR partner and together we have undertaken several initiatives to nurture young artistes. During the NCPA 50 Years Celebration, we showcase nine promising young artistes who have been the beneficiaries of two schemes: 'Support to Gurus' and 'Scholarships to Young Musicians'.

**Recital 1**

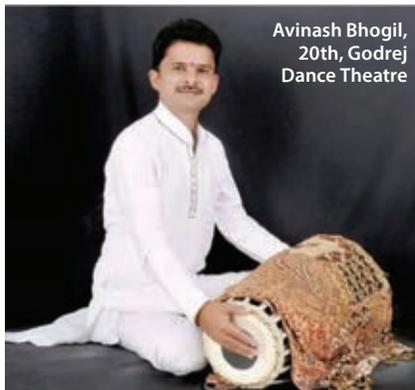
**Anup Kulthe** (violin) accompanied by **Shantanu Mayee** (tabla)



**Anup Kulthe** trains with Shirish Upadhye and is a Citi-NCPA Scholarship Winner (2016-17) in the category of melody instruments. **Shantanu Mayee** is a Citi-NCPA Scholarship Winner (2017-18) in the category of percussion instruments.

**Recital 2**

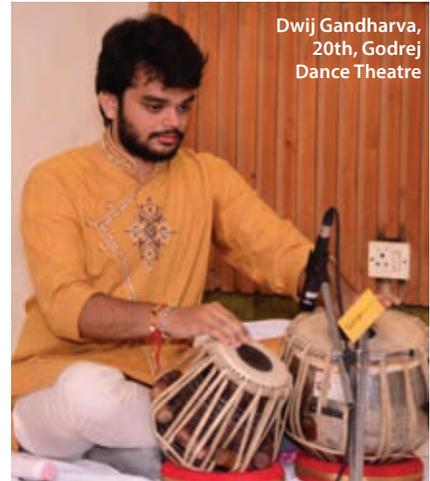
**Prasanna Vishwanathan** (*dhrupad*) accompanied by **Avinash Bhogil** (pakhawaj)



**Prasanna Vishwanathan** trains with Uday Bhawalkar, under the Citi-NCPA Support to Gurus scheme. **Avinash Bhogil** is a Citi-NCPA Scholarship Winner (2015-16) in the category of percussion instruments. He specialises in pakhawaj, a two-faced barrel drum.

**Recital 3**

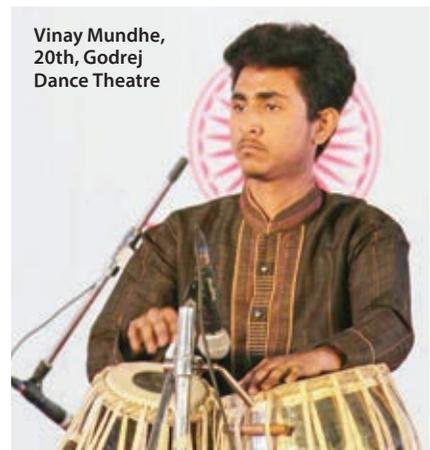
**Saptarshi Majumder** (sarod) accompanied by **Dwij Gandharva** (tabla)



Being groomed by Tejendra Narayan Mazumdar under the Citi-NCPA Support to Gurus scheme, **Saptarshi Majumder** is one of the young exponents of sarod, a fretless zither. **Dwij Gandharva** is a Citi-NCPA Scholarship Winner (2019-20) in the category of percussion instruments.

**Recital 4**

**Aishwarya Rao** (*khayal*) accompanied by **Vinay Mundhe** (tabla) & **Omkar Agnihotri** (harmonium)





Omkar Agnihotri, 20th, Godrej Dance Theatre

**Aishwarya Rao** has been mentored by Shubhada Paradkar, and is a Citi-NCPA Scholarship Winner (2019-20) in the category of vocal (*khayal*) music. **Vinay Mundhe** is a disciple of Yogesh Samsi, under Citi-NCPA Support to Gurus scheme. **Omkar Agnihotri** is a Citi-NCPA Scholarship Winner (2016-17) in the category of melody instruments.

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

#### INDIAN MUSIC

### Training Sessions in Dhrupad

Conducted by Umakant & Ramakant Gundecha

Supported by their Disciples  
Sea View Room

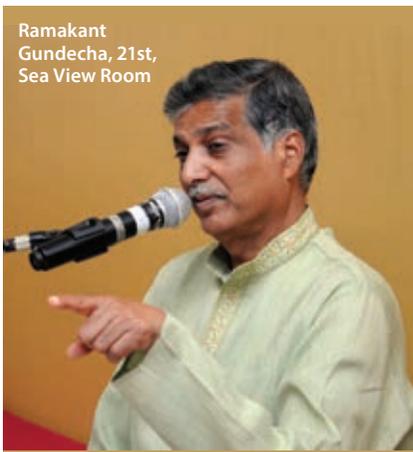
Saturday, 21st – 11.00 am to 1.00 pm & 2.00 pm to 4.00 pm

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.



Ramakant Gundecha, 21st, Sea View Room

**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 [ncpamusicworkshops@gmail.com](mailto:ncpamusicworkshops@gmail.com)**

#### INDIAN MUSIC

### Ishwar Allah Tere Nam: Celebrating 150 years of the Mahatma

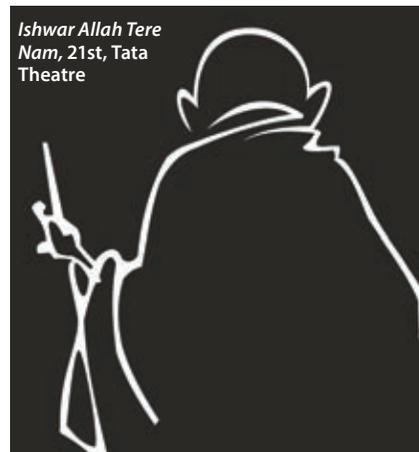
Concept: Ashit Desai

Singers: Suresh Wadkar, Roopkumar Rathod, Sadhana Sargam, Ghansham Vaswani, Hema Desai, Alap Desai & Ashit Desai (approx. 120 mins)

Tata Theatre  
Saturday, 21st – 6.30 pm

An NCPA Presentation

"The prayer... is not exclusive. It is not restricted to one's own caste or community. It is all-inclusive. It comprehends the whole of humanity. Its realisation would thus mean the establishment of the Kingdom of Heaven on earth." Thus observed Mahatma Gandhi, who had established a prayer routine at his Ashram. He maintained that his prayerful search gave him the revealing maxim 'Truth is God', instead of the usual one 'God is Truth'. That maxim enabled him to see God face-to-face as it were. At the Ashram, originally sung by Narayan Moreshwar Khare, a senior disciple of the legendary Guru V. D. Paluskar, the prayers were drawn from various Hindu, Islamic, Zoroastrian, Sikh and Christian sources by Gandhi himself. Well-known singers will pay tribute to Mahatma Gandhi with a selection of hymns and devotional songs from the



Ishwar Allah Tere Nam, 21st, Tata Theatre

above compilation, presented in several languages: Sanskrit, Gujarati, Hindi, Marathi, Sindhi, Bengali and English.

Tickets:

₹300, 225 & 150/- (Members)

₹400, 300 & 200/- (Public)

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

#### INDIAN MUSIC

### Nad Ninad: From Our Archives

Listening Session (No. 2) on the Artistry of Vilayat Khan  
Guided by Arvind Parikh (Approx. 150 mins)  
Experimental Theatre  
Sunday, 22nd – 5.30 pm

An NCPA Presentation

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. 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, 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 covered his great ancestors, specially his grandfather,



Vilayat Khan, 22nd, Experimental Theatre

Imdad Khan. In the second session the subject continues, also alluding to his contemporaries. The session will conclude with a performance of raga Yaman by Khan in Imdad Khan's style. This session will be guided by **Arvind Parikh** who has had the privilege of training with 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.**

## THEATRE

### Ananya

Hindi Play (140 mins)

Tata Theatre

Sunday, 22nd – 7.00 pm

We often get inspired by various icons of different fields but seldom has it happened that an ordinary person, who is just like one of us, stepped out of all stereotypes to do something unimaginable. This is a story of an ordinary girl, Ananya, who possessed the potential to do something extraordinary. Being a bright student, she was always showered with praise and her confidence never seemed to cease. She was a free living girl with a lot of ambitions planned for life. She had also got engaged to the person she saw her future with. Everything was going great until she met with an accident. Things started turning upside down within no time and soon, even her close ones turned their back towards her. Her dreams and ambitions were considered to be over. But she was not a quitter. What she did to overcome the obstacles

became a story that was beyond one's wildest imagination.

Written & Directed by **Pratap Phad**

Cast: **Prithvi Jutshi, Ahwaan Kumar, Rinki Singhvi, Manish Uppal & Shweta Gulati**

Producer: **Malav Jani**

**Zelu Entertainments and The Stage Studio Productions**

Tickets:

₹2,250, 1,875, 1,500, 1,125, 750 & 375/- (Members)

₹3,000, 2,500, 2,000, 1,500, 1,000 & 500/- (Public)

(Inclusive of GST)

Box Office now open

## FILM

### Super Deluxe

Tamil Film with English Subtitles (176 mins)

Godrej Dance Theatre

Tuesday, 24th – 6.30 pm

The Indian Express Film Club Presentation in association with NCPA

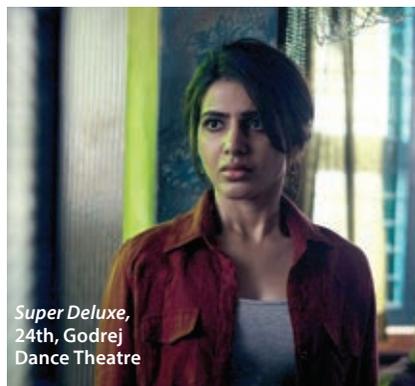
The film showcases an unfaithful newly-wed wife, an estranged father, a priest and an angry son who suddenly find themselves in the most unexpected predicaments, each poised to experience their destiny, all on one fateful day.

Director: **Thiagarajan Kumararaja**

Producers: **Thiagarajan Kumararaja, Sathyaraj Natarajan**

Cast: **Vijay Sethupathi, Fahadh Faasil, Samantha Ruth Prabhu, Ramya Krishnan & others**

The film screening will be followed by a post film discussion with



Super Deluxe, 24th, Godrej Dance Theatre

**Shubhra Gupta, Film Critic, The Indian Express.**

**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.**

## THEATRE



Every Brilliant Thing, 26th & 27th, Experimental Theatre

### Every Brilliant Thing

English Play (75 mins)

Experimental Theatre

Thursday, 26th & Friday, 27th – 7.30 pm

An NCPA Presentation in collaboration with QTP

He is seven years old. Mum's in the hospital. She finds it hard to be happy. He makes a list to cheer her up.

- Ice-cream
- Pillow fights
- Staying up past your bedtime and being taken to a movie
- The colour yellow
- Gully cricket

What would you put on your list? Staged in an in-the-round setting, this moving and intimate piece invites you to share the joy found in everyday objects. An uplifting play about love, life, family, mental health and a list of all the wonderful things in the world.

Written by **Duncan Macmillan** with **Jonny Donahoe**

Directed by **Q**

Performed by **Vivek Madan**

**Suggested age: 14+**

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

## INDIAN MUSIC



Neela Bhagwat,  
27th, West Room 1

### Glimpses of Nauraspur

A Lec-dem by Neela Bhagwat & Elroy Pinto (90 mins)

West Room 1

Friday, 27th – 6.30 pm

An NCPA Presentation

The idea of a composite culture is a unique facet of Indian society. One comes across artistes, saint poets and also kings and princes inclined towards the idea of compositeness of culture. Like the great Mughal Emperor Akbar (1556-1605), his counterpart in southern India (known as Deccan), Ibrahim Adil Shah II of Bijapur (1580-1627), was known to be well-rounded in multiple arts like calligraphy, poetry, music and painting. Under his auspice, great patronage was provided to the arts and artistes, resulting in the creation of a city known as Nauraspur. *Glimpses of Nauraspur* is an attempt to recreate and understand the Adil Shahi court culture, which eventually manifested in the idea of 'Nauras'. The presentation consists of sections in which **Elroy Pinto**, a student of cinema from SOAS, London, showcases an account of Ibrahim Adil Shah II's work in a brief yet exhaustive manner. This is interspersed with Ibrahim's poetry set to classical forms of music by **Neela Bhagwat**, the well-known vocalist of Gwalior *gharana*.

Registration starts on 27th August  
Registration Fees: ₹100/- For enquiries and registration contact 66223813

Registrations can also be done through [bookmyshow.com](http://bookmyshow.com)

## THEATRE

### Hamari Neeta Ki Shaadi

Hindi Play (90 mins)

Godrej Dance Theatre

Friday, 27th – 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, Burhanuddin, Mani Pillai, Jawed, Rehman** & others

An Ank Production

Tickets:

₹450/- (Members)

₹500/- (Public)

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

## THEATRE

### Mujhe Amrita Chahiye

Hindi Play (125 mins)

Godrej Dance Theatre

Saturday, 28th – 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: 26th August for Members & 29th August for Public

## THEATRE

### Queen - A Tribute to Freddie Mercury

English Musical (90 mins)

Tata Theatre

Saturday, 28th – 7.00 pm

Did you ever demand for freedom saying 'I Want To Break Free'? Ever feared that you will give up on your dreams and all they will say about you is 'Another One Bites The Dust'? Were you the rebel in school that found yourself thumping to 'We Will Rock You'? Or screaming 'We Are The Champions' from the rooftop? Nobody listens to the radio anymore, and yet everyone is 'Radio Gaga'. Whether you do or do not understand the lyrics of 'Bohemian Rhapsody' is irrelevant because it remains the song of the century. Experience the genius of Freddie Mercury and the songs of Queen in an immersive live performance hosted by **Danesh Irani**, with music assembled by composer **Merlin D'Souza** and her band Merlin and the All Stars, who can convert a song into a melody and a tune into a memory.

A Silly Point Production

Tickets

₹1,500, 1,125, 900, 750, 525 & 375/- (Members)

₹2,000, 1,500, 1,200, 1,000, 700 & 500/- (Public)

(Inclusive of GST)

Box Office now open

## THEATRE



*Shahi Paharedar*,  
28th, Experimental  
Theatre

### Shahi Paharedar

Hindi/Urdu Play (100 mins)  
Experimental Theatre  
Saturday, 28th – 7.00 pm

An NCPA Presentation in  
collaboration with  
Rangdrishti-Dramasur

In 1648, two men stand guard at the gates of the Taj Mahal on the eve of its opening but they are not allowed to take a peek. Babur, the imaginative and the inventive guard, is itching to do it, while the other guard, Humayun, a sternly loyal second-generation civil servant, wants to prevent him from doing so. The play is about what happens to their heartbreakingly funny and relatable friendship, as it is tested under extreme circumstances. While playing on the themes of power, beauty, friendship and loss, this Hindi-Urdu adaptation of the Obie Award-winning play by the Pulitzer prize-nominated American writer Rajiv Joseph, is about contrasting the simple desires of two common people against the power that controls them, and revealing the price they need to pay for fulfilling these desires.

Based on *Guards at the Taj* by **Rajiv Joseph**  
Adapted & Directed by **Niranjan Pedanekar**  
Music by **Saket Kanetkar**  
Cast: **Omkar Govardhan & Suvrat Joshi**

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

## THEATRE



*Shadows*, 29th,  
Godrej Dance  
Theatre

### Shadows

English/Hindi Play (60 mins)  
Godrej Dance Theatre  
Sunday, 29th – 12.00 pm

An NCPA Presentation

A boy steals a purse from a lady but the shadow of the boy does not walk with him as he does not like stealing. So the shadow goes to the shadow castle where all his shadow friends play together. At the end the boy realises that stealing is not good and always follows the good path.

Written & Directed by  
**Thantika Taphadit**

Adapted by  
**Phulmani Varma & Heeba Shah**  
Directed by **Heeba Shah**  
Cast: **Vivaan Shah, Chitransh Pawar, Kaustubh Sawant, Vedika Sai, Neel Megh, Vinay Subramaniam & others**

An **Alchemy Theatre Group**  
Production

Age: 3+

**Tickets:**  
₹360/- (Members)  
₹400/- (Public)  
Box Office now open

## THEATRE

### Sir Sir Sarla

Hindi Play (135 mins)  
Experimental Theatre  
Sunday, 29th – 5.00 pm & 8.00 pm

An NCPA Presentation in  
collaboration with **Ansh Theatre Group**

Love: the only subject that has no curriculum. An unfelt, untold story about a professor and his students, after they



*Sir Sir Sarla*, 29th,  
Experimental Theatre

have graduated in a play that blurs lines between memory and reality. Sarla's memory manifests itself into reality while Phanidhar and Sir are now left in a tornado of emotions beyond their control.

Written and Directed by **Makarand Deshpande**

Music by **Swapnil Nachene**

Cast: **Aahana Kumra, Makarand Deshpande, Sanjay Dadhich & Anjum Sharma**

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

## THEATRE

### The Tempest

Hindi Play (90 mins)  
Godrej Dance Theatre  
Sunday, 29th – 5.30 pm & 8.00 pm

*The Tempest*, written by William Shakespeare around 1610-1611, is a story of magic, betrayal, revenge, and family. The dramatic opening scene involves a shipwreck, while the rest of the story is set on a remote island. Considered by many to be the most original of Shakespeare's plays in terms of the theme and setting, the dramatic elements of the story make it a great source material for adaptations.

Written by **William Shakespeare**

Directed by **Kalyan Choudhury**

Cast: **Aaliya Shaikh, Udit Kapur, Aarushi Vedikha, Harshita Piwaniya, Rohit Nagdeo, Sajid Akhtar & others,**

**Karwan Theatre Group Productions**

**Tickets:**  
₹405/- (Members)  
₹450/- (Public)  
**Box Office: 26th August for Members & 29th August for Public**