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A Journey in Milestones

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We look forward to your feedback and suggestions. Please do drop us an email at onstage@ncpamumbai.com.



Dr. Jamshed Bhabha (second from left) with J.R.D. Tata (first from right) at the NCPA

A Journey in Milestones

The NCPA celebrates the golden jubilee of its contribution to the cultural life of Mumbai, and India. Chairman **Khushroo N. Suntook** on his memories of its founding, the personalities who nurtured it, its thriving present and the road ahead.

Fifty years ago, Dr. Jamshed Bhabha created the National Centre for the Performing Arts (NCPA), willing it into existence, just as he would later create the campus we occupy today, on land patiently reclaimed over eight years. Under Dr. Bhabha, the NCPA was a place of culture where quality was paramount and where any shows which were not of the highest order in their genre were not countenanced. He gathered around him a distinguished council, which included Mr. J.R.D Tata, Mr. Ratan Tata, Mr. Keshub Mahindra, Mr. Yehudi Menuhin and others of their ilk. Several eminent persons headed the NCPA in the first few years of its existence – Dr. V.K. Narayana Menon, Mr. P.L. Deshpande, popularly known as PuLa, and Dr. Vijaya Mehta – but always under constant guidance of Dr. Bhabha.

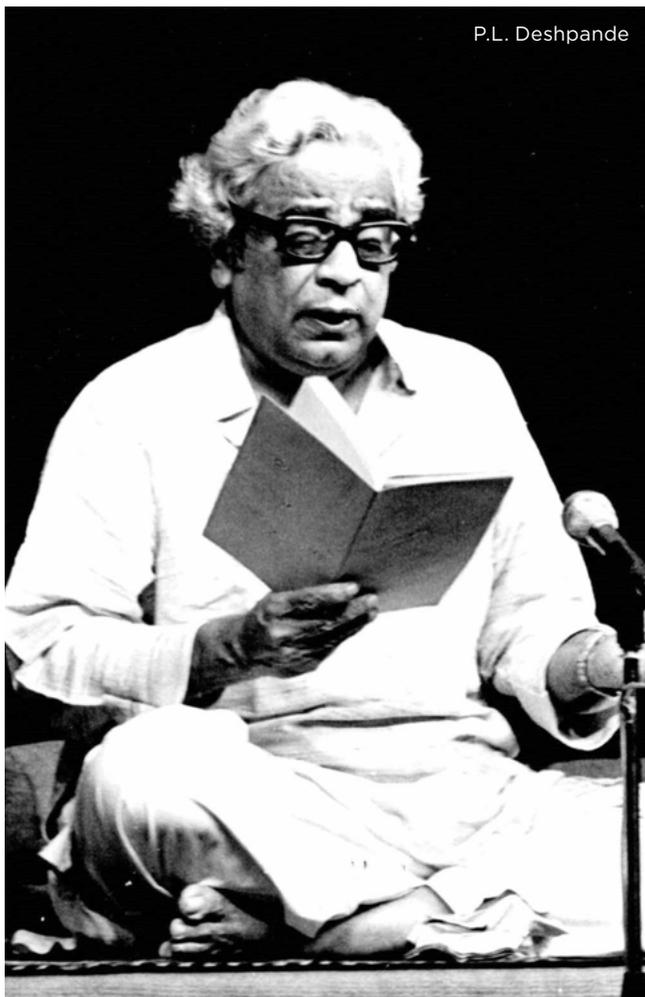
He brought in some fine artistes in many genres, but the number of performances did not do justice to the capacity. Just as the Jamshed Bhabha Theatre neared completion, a devastating fire brought it down, but undeterred, he rebuilt it and inaugurated an improved theatre with a performance of Western classical music played by the Royal Northern Sinfonia.

It is odd that our national centre should hold such fascination for Western classical music, but it was the taste of both he and his brother Homi, who was a huge influence on his life in every way. When Dr. Bhabha passed away, his entire collection of records comprised great Western classical music.

BUILDING GENRES

When I joined the NCPA almost immediately after my retirement from the Tatas, I had a series of meetings in the newly appointed office that he conferred on me, and I was fascinated with the traditional approach that I encountered in this wonderful institution. Content and occupation of the theatres was not what it should have been, and so, I started concentrating on this aspect. Since the events largely reflected my taste for Western classical music, it was not fair to the other genres. I felt it was best that department-wise heads of genres be brought in from the finest talent available. I appointed Dr. Suvarnalata Rao, the already existing authority in the field of Indian music, to move unfettered in her area of expertise. She has achieved an enormous amount – having created 11 gurus, 33 *shishyas*, 19 scholars, covered 21 schools,

My remit from my old mentor, Dr. Bhabha, is clear: “Do not fill my halls with anything less than quality performances”



P.L. Deshpande



Dr. V.K. Narayana Menon (left) with Dr. Bhabha (right) on a site visit for the NCPA

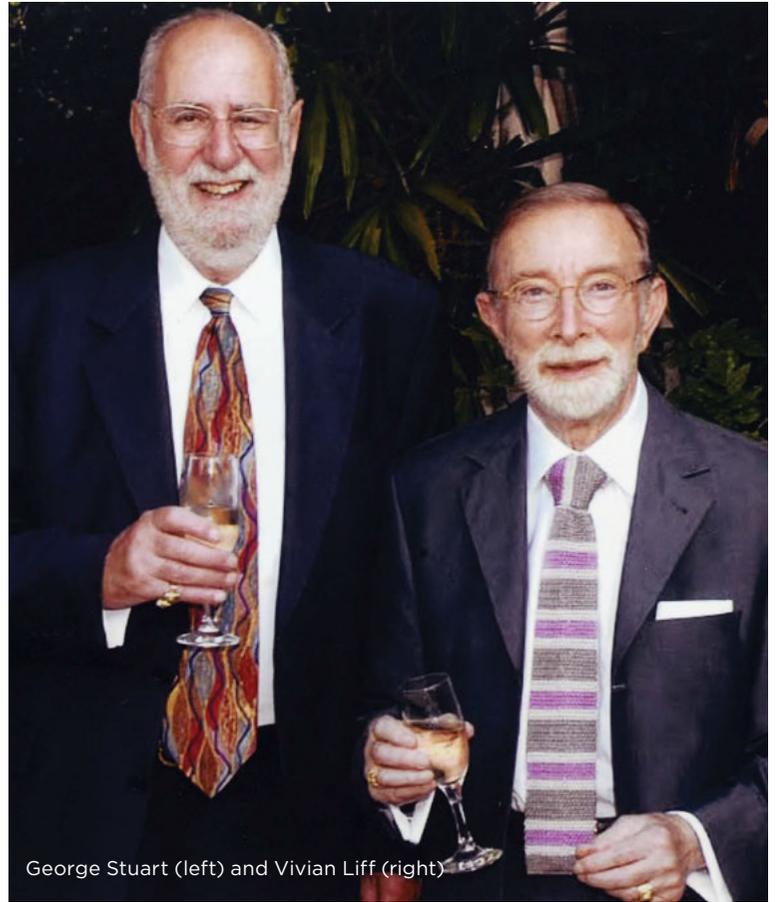
with 1,700 pupils imbibing Indian music - and although not as prominently known as the Western music school, especially after the creation of the Symphony Orchestra of India (SOI), of which I am not ashamedly proud, her impact on a larger population is undoubted. With each genre forming its own sub-committees with experts in the field, today, Dr. Rao has Padma Bhushan Mr. Arvind Parikh, Mr. Shekhar Sen, Chairman of the Sangeet Natak Akademi (who has recently joined us), Mrs. Nilima Kilachand, Mrs. Mala Ramadorai and Ms. Chhaya Ganguli, all eminent in the world of Indian music, guiding the path of this genre.

Similarly in Dance, Arundhathi Subramaniam led the team at the start, followed by our very eminent young head, Swapnokalpa Dasgupta. At present, the development of Theatre which, in fact, was the prominent genre during the days of Dr. Mehta, has been revived, and is progressing under the able guidance of eminent director, Mr. Bruce Guthrie.

Photography and archiving, as well as the magnificent library donated to the NCPA by my dear friends, Vivian Liff and George Stuart, are added treasures to the NCPA and if this does not comprise a house of culture, I do not know what does.

QUALITY OVER QUANTITY

Fortunately, it has been Dr. Bhabha's legacy which



George Stuart (left) and Vivian Liff (right)



Marat Bisengaliev (top row, fifth from left) and the West Kazakhstan Philharmonic Orchestra after their first performance at the NCPA



Khushroo N. Suntook



Dr. Vijaya Mehta

In this moment, in as much as we look back, I am driven by optimism as I look at the fertile ground we have tended for our children

has now allowed us to move forward. In the past, for the theatre spaces to further come alive, the need to create a platform which would both produce and receive performing arts was felt. It was not until 2004 that the opportunity, which would lend credibility to such a fine institution, presented itself by way of the creation of the SOI and the rest is history.

The difficulty in maintaining standards, as opposed to filling the halls with shows which sell tickets but are not of high quality, is a battle you have to field with your financial colleagues. However, my remit from my old mentor, Dr. Bhabha, is clear: “Do not fill my halls with anything less than quality performances.” Not easy to explain in executive meetings, but nevertheless worth fighting for.

I am blessed with a wonderful Council, and cooperation from them is a feature of our success. The professional staff is taking root and my admiration for the wonderful folks, who have been with the NCPA for more than 30 years, is undiminished for their discipline and loyalty to the institution.

THE ROAD AHEAD

In this moment, in as much as we look back, I am driven by optimism as I look at the fertile ground we have tended for our children. The NCPA is a hub of teaching, delivering the best traditions and practices to the next generation. Whether in Western music, where our gifted students are already performing with the orchestra, or our initiatives for Indian music, where we continue to challenge the minds of thousands of children – the road ahead is bright.

As we construct the artistic values we hope will stand from generation to generation, it is always foremost in my mind that we rely on the goodwill, patronage and support of a great many people. To all of them who have been on this journey with us, I am ever thankful. These performing arts enrich us in our daily lives, give light and purpose to our mission and pass on to the next generation all that is good and worthy. For those of you who have not come to share some time with us, to see a live performance or witness great works, you will find the exercise most rewarding. We are guardians of this great space, so that you and your children may have ready access to these treasures for many years to come. ■

Stranger Strings

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 concluding installment of a two-part series, **K.S. Upadhyaya** and **K. Sanjiva Prabhu** examine the nitty-gritty of the art of Yakshagana puppetry.

Normally, each puppet is manipulated with six strings. An additional string is added if the puppet holds any instrument like a mace, a sword or a burning torch. The strings, dyed black, were formerly made of a fibre extracted from a local plant. At present, nylon thread is used because of its strength and thinner girth. Dyed black, it is almost invisible in the diffused light, thus imparting a natural style to the manipulation in the dancing and to the 'conversation' of the puppets.

Of the six strings, two (about two to three feet in length) are fixed behind the ears of each puppet, with the other end attached to a horizontal bamboo stick, which is about six inches long. This helps the puppeteer to produce rhythmic movements of the head and the neck by holding the stick in one hand. Two more strings are fixed at the elbow points and are tied to another cross stick six inches long. Holding the cross stick in the other hand, the puppeteer is able to manipulate the hands of the puppet, upto the shoulder. The strings-and-stick method is also repeated at the knee joint. Generally, by manipulating the cross bamboo sticks, a symmetrical movement of the legs, the hands and the face is made possible.

The puppeteer can manipulate any two cross sticks at a time with his hands. The third stick, though it often remains 'idle', is also used dexterously in intermittent 'beats' to create a mental image of natural and simultaneous movement of head, hands and legs in the minds of the audience. The seventh string attached to the 'instruments' held by the puppet is separately manipulated by the puppeteer at the appropriate time.

There are moments in a play which call for conjoint action by two puppeteers. If a warrior rides a horse to the battlefield, the galloping of the horse is controlled by one puppeteer and the action of the warrior by another. The mounting of the horse by the warrior is a swift action manipulated by the two puppeteers in unison. They may also have to manipulate simultaneously



(and this requires much training and practice) during the appearance of two damsels (*Stree Vesha-s*) at the beginning of the show.

The puppeteers, always on the alert, totally identify themselves with the puppets. During the singing by the *Bhagavathar*, they not only manipulate the puppets, but also keep step, and in order to make the action quite realistic, they tie the *gejje* to their own ankles. The sound of the *gejje*, which makes the puppet-dance so alive to the audience, can only be produced if the puppeteers themselves dance to the *tala* and *laya*. This also unleashes the necessary emotion or inspiration to bring about a similar action in the puppets through the simultaneous manipulation of the strings which they hold in their hands. Only intensive training and constant practice can ensure these results. At times, the puppeteers sing portions of songs or utter catch words, thus infusing 'life' into the puppets and creating a thrill among the spectators.

Cast of characters

The Yakshagana puppet show portrays themes from the epics. Performances touching on historical or contemporary events have so far not been included in their repertoire. The themes, the costumes and the jewellery are still patterned after the traditional style. The

puppets commonly used belong to seven categories :

Stree Vesha (The female role): The total height of this puppet is 22 inches, of which the face is five inches, the chest and abdomen seven inches and the legs from the hip 10 inches. The hair is parted in the middle in the traditional style and tied into a bun, bedecked with flowers. A real sari in miniature and a choli to match, both made of handloom cloth and of suitable colour and pattern, cover the puppet. *Vadyana* (a waist band), *Kaikattu* (bangles), a necklace, an ornament on the forehead and *Karnabharana* (ear jewels) are worn by the puppet. The ornaments are made of beads and strips of light wood suitably coloured or covered with gilt paper.

Purusha Vesha (The role of Arjuna): Arjuna and other heroic characters wear the *Kedige Mundale* as headgear. It is a turban, shaped like the Kedige flower. On the border of the turban (where it covers the forehead) is a small ornament about half an inch broad called the *Mundale chinna*. The headgear rises about five inches in height above the forehead. The total height of the puppet (including the headgear) is 28 inches, of which the headgear is five inches, the face five inches, the abdomen including chest and hips seven inches and the legs from the hips 11 inches. The girth of the waist including the dress is 14 inches. The dress

consists of handloom cloth with square bands. The colour of the cloth is one of the primary colours. The draping is in the *Veera-kashe* style. The shirt (*Dagla*) has long sleeves and is red in colour. The jewellery consists of *Karnakundala* over the ears, *Kaikattu* at the elbows and wrist, *Yadekattu* to cover the chest, *Bhujakeerti* on the shoulders, the *Vadyana*, etc. The puppet carries a bow and arrows.

Krishna: Since Krishna's role is unique, his make-up is in a different style. The face is coloured in light blue. The headgear, the dress and the jewellery is similar to that of the *Purusha Vesha*. The colour of the cloth is yellow (*peetambara*) and the dress style is *Neri Udige* instead of *Veera-kashe*. The dance is also unique. The puppet, with pleasing features and with a soft, pleasant smile, carries a discus (*chakra*) in one hand.

Bannada Vesha (Demon-Villain): The headgear itself is elaborate and in tune with the fierce look of the puppet. The *Kireeta* (crown) is proportionately huge. At the back of the crown is a circular and colourful *Thatti*, imparting a huge dimension to the headgear and breadth to the puppet. The face is made up with thick eyebrows, broad moustaches drawn to the ears, slightly protruding canine teeth, a bulging nose and fierce eyes. All these contribute to the ferocious appearance of the demon-puppet and keep the audience spellbound. The hoarse cry at the entry and the burning torches in his hand add to the effect. For his first appearance, even the diffused stage light is put off for better effect. The height including the headgear is 32 inches. The face is five inches, the headgear eight inches, the chest and abdomen eight inches and the legs 11 inches. The jewellery is similar in design to that of the *Purusha Vesha* but larger in proportion.

Kireeta Vesha (King): This is a male character. Instead of a *Kedige Mundale*, a crown is worn.

Hasya (Comedian or Servant): This is a simple puppet, without any jewellery except a simple *Vanti* at the ear-lobe. *Kulayee* (a conical-shaped cap), *Dagla* and *Challana* (pyjama) with a shawl tied around the waist comprise the dress. The total height (face four inches, chest-hips six inches, legs nine inches and the cap five inches) is 24 inches.

Muni (Sage): A simple puppet, 27 inches high, of which the face is five inches, the chest and abdomen eight inches and the legs 11 inches. The hair

on the head is formed in a *Jade* which is three inches in height. A long beard and whiskers, an orange-coloured dhoti in *Shatpucha* style and a loose saffron-coloured *Dagla*, distinguish the puppet, which holds a *Danda* in one hand and a *Rudrakshamala* in the other.

There are various other puppets, including Hanuman, Garuda, Ganesha, etc. These are some of the important varieties of puppets. The troupe of Kogga Kamath has, at present, about 40 puppets. There was a time, when his ancestors owned over 300 puppets.

Upgrades and enhancements

Today, the main problem is whether this art can, without losing any of its traditional ingredients like the costumes, rich colours, jewellery, dance and background music, still be improved. This question arises because puppetry has made great strides in all the advanced countries of the world, where it is being employed as a medium of recreation and audio-visual education for children. Without sacrificing any of its traditional qualities, improvements in the art are possible on the following lines:

Manufacture of Puppets - It is easy

**The sound of the *gejje*,
which makes the
puppet-dance so alive
to the audience, can
only be produced if the
puppeteers themselves
dance to the *tala* and *laya***

to provide ball and socket joints at the appropriate points to facilitate more flexible and natural movements. The *Bannada Vesha* can be made to open its mouth, by providing it with two separate jaws suitably joined at the back. The jaws can be manipulated with strings. This would give added ferocity to the role of the *Rakshasa*. The eyeballs can be provided with small red electric bulbs, lit by battery cells. Simultaneous action in one puppet, of its legs, hands and the face, can be ensured if two puppeteers could, by the conjoint dexterity of hands, manipulate it. Through such action, the dance technique of the puppets can be perfected and brought to the level of a human dance performance.

Background action and scenes - The puppet shows display themes from the epics and those unacquainted with some of the epics, find it difficult to follow the story. A scene-by-scene synopsis or a scene-by-scene commentary can be provided. A scene in the background might help to provide a better understanding of the story. It is possible to arrange this by fixing suitably painted curtains which can be placed very close to and/or in place of the backdrop.

Two Stages - If background curtains are to be provided, an interval between scenes may be needed if they are going to be changed. To prevent the audience from getting restive because of the time-lag between scenes, there could be two puppet stages erected side by side, both facing the audience. When the play is being enacted on one stage, scenic arrangements can be changed in another and vice versa.

Lighting - Appropriate changes in lighting go a long way to defining the mood of a scene. The lighting should generally be diffused and hazy. Instead of exhibiting the entire show in the same hue, a change in the colour of lights and voltage creates a better impression. Scenes performed in the traditional wicklight leave a deep imprint on spectators' minds. Depending on the requirements of the scene, changes could be introduced in the lights from the top, the floor and from all sides.

Conclusion

The Yakshagana type of puppetry is unique in many respects. The themes are drawn from mythology. The puppets, the costumes and the jewellery are made of locally available and cheap materials. The traditional colour scheme is remarkable in that it never fails to impress the audience. The puppets act, dance and respond to the conversation in perfect rhythm. The dance of the puppets (which involves the movement of their feet and hands, according to the *tala* and *laya*) is probably the finest aspect of this art. The music, the instruments, and the dialogue, though drawn from the folk tradition, are quite sophisticated and complex.

This art, if properly encouraged, can rank as one of the best on the puppet stage. ■

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

Programme Guide

December 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

SCREENING

Hansard,
4th, Godrej
Dance Theatre



Hansard

By Simon Woods

Theatre Screening (180 mins)

Godrej Dance Theatre

Wednesday, 4th – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

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

Age: 15+

Tickets: ₹400/-
Box Office now open

SCREENING

Manon

by Jules Massenet

Opera Screening (232 mins)

Sung in French with English Subtitles

Godrej Dance Theatre

Saturday, 7th – 5.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

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

Conductor: **Maurizio Benini**

Production: **Laurent Pelly**

Manon, 7th, Godrej
Dance Theatre



Cast: **Lisette Oropesa, Michael Fabiano, Carlo Bosi, Artur Ruciński, Brett Polegato & Kwangchul Youn**

Tickets: ₹500/-
₹250/- (only for students on production of valid ID cards)

Box Office now open

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

INTERNATIONAL MUSIC

Festival of Festive Music, 2019

Choral Music Concert

(approx. 120 mins)

Tata Theatre

Saturday, 7th – 7.00 pm

Sunday, 8th – 6.30 pm

The Festival of Festive Music, presented by The Stop-Gaps Cultural Academy for the 36th year, is easily among the season's best draws with some of India's leading choirs performing traditional and contemporary pieces in the spirit of peace and goodwill. Beautiful costumes, a delightful setting, a pipe organ overture, harmonious blending of voices and a peppy commentary are sure to warm the cockles of every concertgoer's heart. The participating choirs are:

7th December:

Avinash Grubb (Bengaluru), Bel Cantelina (Pune), Bel Canto (Pune), Faith & Harmony, The Harmonics (Chennai), Orlem Harmonizers, The Salvation Singers, St. Thomas Marthoma Syrian Church Choir, The Stop-Gaps Junior Choral Ensemble and The Stop-Gaps Choral Ensemble.

8th December:

Avinash Grubb (Bengaluru), The Bai Avabai F. Petit Girls' High School Choral

CATHERINE ASHMORE (HANSARD)

Ensemble, Family Harmony, Happy Home Choral Group, The Harmonics (Chennai), The Choir of the Church at Powai, The Santacruz Ensemble, Singspirators, The Stop-Gaps Junior Choral Ensemble and The Stop-Gaps Choral Ensemble

Compère: **Shahriyar Atai**

Tickets:

₹1,750, 1,350, 1,100 & 850/-

(Inclusive of GST)

Box Office now open

PHOTOGRAPHY

Nicholas Roerich

Photo Exhibition

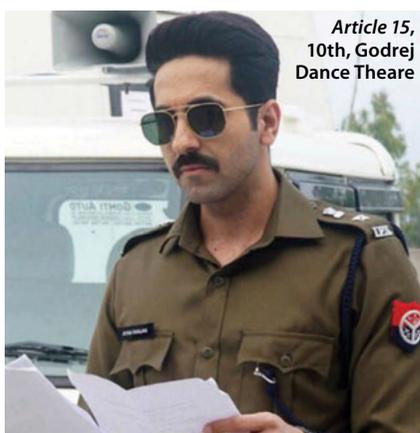
Piramal Art Gallery

Tuesday, 10th to Sunday, 15th – 12.00 pm to 8.00 pm

As part of the 145th birth anniversary celebrations of acclaimed Russian artist **Nicholas Roerich**, The Russian Centre for Science and Culture presents an exhibition of the prints of some of his well-known works. A polymath who dedicated much of his life to the Himalayas, Roerich is the only artist not Indian by birth, whose artworks are counted among national treasures, which cannot be sold outside India.

Entry Free.

FILM



Article 15, 10th, Godrej Dance Theatre

Article 15

Hindi Film with English Subtitles (130 mins)

Godrej Dance Theatre

Tuesday, 10th – 6.30 pm

The Indian Express Film Club screening in association with NCPA

In the rural heartland of India, an upright police officer sets out on a crusade against violent caste-based crimes and discrimination. In a country where discrimination is everywhere, whether related to race or caste, the officers embark on a journey of acceptance and change.

Director: **Anubhav Sinha**

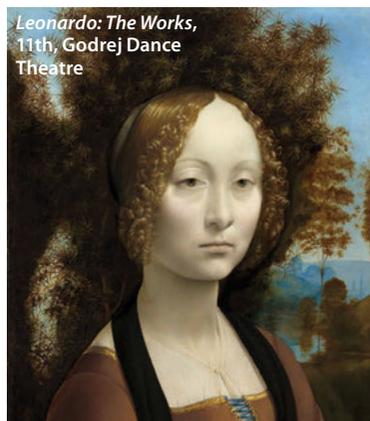
Producers: **Amit J. Chaudhary, Sagar Shirgaonkar & Shilpan Vyas Tinu**

Cast: **Ayushmann Khurrana, Nassar, Manoj Pahwa, Kumud Mishra, Sayani Gupta & Isha Talwar**

The film screening will be followed by a post-film discussion with **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.

SCREENING



Leonardo: The Works, 11th, Godrej Dance Theatre

Leonardo: The Works

Exhibition Screening

(approx. 85 mins)

Godrej Dance Theatre

Wednesday, 11th – 6.30 pm

An NCPA- Seventh Art Productions (UK) Presentation

Leonardo da Vinci is acclaimed as the world's favourite artist. Many TV shows and feature films have showcased this extraordinary genius, but often not examined closely enough, the most crucial element of all: his art. Leonardo's peerless paintings and drawings will be the focus of *Leonardo: The Works*, as Exhibition On Screen presents every single attributed painting, in ultra-HD quality, never seen before on the big

screen. Key works include 'The Mona Lisa', 'The Last Supper', 'Lady with an Ermine', 'Ginevra de' Benci', 'Madonna Litta', 'Virgin of the Rocks', and more than a dozen others. This film also looks afresh at Leonardo's life – his inventiveness, his sculptural skills, his military foresight and his ability to navigate the treacherous politics of the day – through the prism of his art. Released recently to mark the 500th anniversary of his death, this is the definitive film about Leonardo, and the first to truly tell the whole story.

Directed by **Phil Grabsky**

Tickets: ₹400/-

Box Office now open

DANCE

Pravaha Dance Festival

12th, 15th & 19th December

An NCPA Presentation

The Battle Within

By **Malavika Sarukkai**

(Approx. 90 mins)

Tata Theatre

Thursday, 12th – 6.30 pm

Supported by **Rukmani and Kishan Daiya Foundation**

The *Pravaha* Dance Festival celebrates new choreographies in dance born from churning experiences and turning them to creations. A dramatic interpretation, inspired by the Bhagavad Gita, will be presented by eminent Bharatanatyam dancer-choreographer, **Malavika Sarukkai**. The Bhagavad Gita is revealed on the battlefield of



Malavika Sarukkai, 12th, Tata Theatre

SUDEEP BHATTACHARYA

Kuruksheetra, which becomes both a physical and psychological arena. Though the context is the imminent war between two families, the Gita has become a universal and timeless text, for it addresses the conflict within each one of us. This choreography traces the epic discourse between Arjuna and Krishna, encompassing the human and divine and operating at the micro and the macro levels. Using the language of expression, Sarukkai brings alive the internal spaces of the heart and mind, fired by emotions of conflict, despair and transformation. The innovative visual design, an integral part of this choreography, uses light and projection – both moving and still, to bring the text alive, as the dancing body sculpts space to create a magical experience. Sound, light, music, text and dance seamlessly converse with each other as the epic unfolds. The stage design is by **Sumantra Ghosal**, the renowned filmmaker, who has collaborated with Sarukkai on this production.

Tickets:

₹525, 375 & 225/- (Members)

₹700, 500 & 300/- (Public)

(Inclusive of GST)

Pralaya

Bharatanatyam by Lata Pada

Nishabda Bheda

Kathak by Shama Bhate

(Approx. 120 mins)

Experimental Theatre

Sunday, 15th – 6.00 pm

In a presentation made for international dance audience, acclaimed Toronto-based dancer-choreographer **Lata Pada** presents Bharatanatyam in a new light. *Pralaya*,



Pralaya, 15th, Experimental Theatre



Nishabda Bheda, 15th, Experimental Theatre

presented by Sampradaya Dance Creations, Canada's award-winning South Asian dance company, is an artistic collaboration incorporating Balinese dance. Emotionally powerful and artistically distinctive, *Pralaya* transports you to a world of mystery, myth and magic, where Pada and reputed Balinese dance scholar and choreographer **I Wayan Dibia** join forces in a remarkable contemporary multi-media production. **Shama Bhate** presents a vibrant Kathak presentation, *Nishabda Bheda*, inspired by French documentary, *Le Monde Du Silence*, by Jacques Cousteau and Louis Malle. One is constantly exploring the silence within, sometimes knowingly but sometimes without being conscious of it...Trying to seek balance, striving for solace, wanting to touch something that is intangible, but omnipresent, prodding the depths of human mind's space. In this choreography, Bhate relates to the infinite space she sees, through the

forms, movements, music and even the total lack of it.

Tickets:

₹450 & 270/- (Members)

₹500 & 300/- (Public)

Samvatsat-Kathaa

By Piyal and troupe

Abhisaar: In pursuit of ...

By Nirupama - Rajendra

Experimental Theatre

Thursday, 19th – 6.30 pm

Samvatsat-Kathaa brings you the cosmic coition and divine daintiness of *prakriti* and *ritus*. *Prakriti* (nature) becomes the *nayika*, and *ritus* (seasons) partake the roles of different *nayaks*. *Grishma* is a tormenting consort, *Varsha* is the giver, *Sharad* brings a state of balance and festivity and *Shishir* brings a momentary stagnancy and decrepitude. *Abhisaar: In pursuit of ...* tells the story of 'pursuit' in nature, culture and human emotions. The theme derives its inspiration from the concept of *Abhisaar* from Indian literature. Philosophically, it is the search within oneself for realising eternal beauty. It blends classical Kathak with the special movement vocabulary from the *Natyashastra*, re-energised with contemporary sensibilities. *Abhisaar* is performed as duets to original musical scores created especially for the production by great maestros of music. We collaborate with G. V. Ramani Natyakala Foundation to present two unique presentations – New Age Kathak by **Nirupama - Rajendra** and Marga Nritya by **Kalamandalam Piyal** and troupe. Marga Nritya is a dance created by



Samvatsat-Kathaa, 19th, Experimental Theatre

Piyal after extensive research into the traditions of the magnum opus of Bharata's *Natyashastra*.

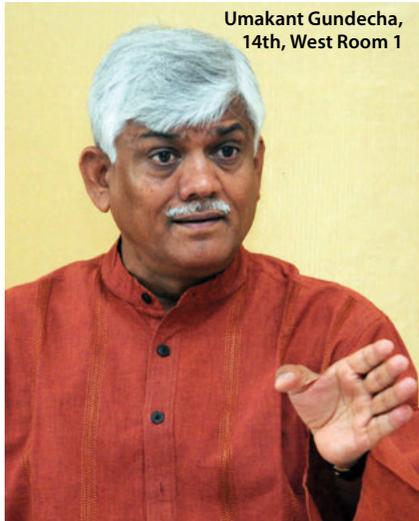
Tickets:

₹450 & 270/- (Members)

₹500 & 300/- (Public)

Box Office for the Festival now open

INDIAN MUSIC



Umakant Gundecha,
14th, West Room 1

Training Sessions in Dhrupad

Conducted by Umakant Gundecha

Supported by his Disciples

West Room 1

Saturday, 14th – 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 exponent of this art form, **Umakant Gundecha**, and his senior disciples. The 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 two hours

A limited number of registrations will be accepted.

MANUEL HARLAN (PRESENT LAUGHTER)

For enquiries regarding batches, timing and registration, contact 66223831 or write to us at ncpamusicworkshops@gmail.com

SCREENING



Present Laughter,
14th, Godrej Dance Theatre

Present Laughter

By Noël Coward

Theatre Screening (180 mins)

Godrej Dance Theatre

Saturday, 14th – 2.00 pm & 6.00 pm

An NCPA-National Theatre Live (London) Presentation

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

Age: 15+

Tickets: ₹400/-

Box Office now open

THEATRE

Visiting Mr. Green

English Play (95 mins)

Experimental Theatre
Saturday, 14th – 5.30 pm & 8.00 pm

Ross Gardiner is a young corporate executive who nearly hits a very old man with his car. His court-ordered punishment is to help the old man once a week for six months. The old man does not want any help, especially from the guy who almost killed him. An emotional comedy about two men who could not be more different, and who change each other's lives forever.

Written and directed by **Jeff Baron**

Cast: **M. K. Raina & Aakash Prabhakar**

Tickets:

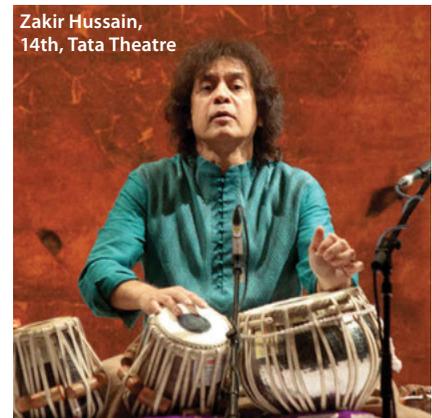
₹675, 585 & 450/- (Members)

₹750, 650 & 500/- (Public)

(Plus GST)

Box Office now open

INDIAN MUSIC



Zakir Hussain,
14th, Tata Theatre

CITI-NCPA Aadi Anant: From Here to Eternity

Zakir Hussain (tabla) with

Niladri Kumar (sitar)

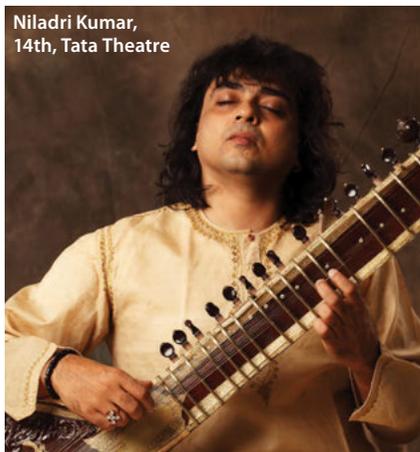
(approx. 90 mins)

Tata Theatre

Saturday, 14th – 6.30 pm

As one of India's leading percussive instruments, tabla has played a vital role in shaping the presentation of Hindustani music and the dance form of Kathak. Although conventionally, the tabla players were merely expected to provide rhythmic accompaniment, in recent times, tabla players have had scope to play a more active and creative role, thus lending a new dimension to the aesthetics of the overall presentation. As a result, today, the tabla player is recognised as an integral part of a performance. In this

Niladri Kumar,
14th, Tata Theatre



regard, the contribution made by **Zakir Hussain**, the internationally renowned tabla maestro, is indeed invaluable. In this performance, the inimitable master will showcase the versatility of the tabla by presenting a solo as well as providing rhythmic accompaniment to sitar, a lute that has an international presence today. A fifth-generation sitar player, **Niladri Kumar** has trained with his father, Kartick Kumar, who has had the privilege of learning from his father and other great masters, including the legendary maestro Ravi Shankar. Kumar has been exposed to world music, and today, he is a prominent instrumentalist representing the younger generation of musicians. In this recital, the artistes explore the sonic space together with each other, leaving aside the conventional hierarchy of either one of the instruments.

Tickets:
₹1,200, 900, 600 & 375/- (Members)
₹1,600, 1,200, 800 & 500/- (Public)
(Inclusive of GST)
Box Office now open

THEATRE

Readings in the Shed - Chapter XVIII

Climate Change Theatre Action
2019 (75 mins)
Tata Garden
Saturday, 14th – 7.00 pm

An NCPA Off-Stage Presentation

The end of the year is a time for reflecting on the past and looking into the future. On a global level, the one thought that has consumed us is the impact our actions have had on the condition of our world, especially climate change. Chapter

XVIII of Readings in the Shed presents a dramatic reading of short plays with climate change as their theme. They have been selected from a collection of 50 plays from the world over curated by Climate Change Theatre Action (CCTA) 2019. CCTA 2019 is a worldwide series of performances and readings of short climate change plays presented to coincide with the United Nations Santiago Climate Conference. This initiative aims to use stories to bring communities together and encourage them to take local and global action on climate.

Creative Editor: **Himali Kothari**
Directed by **Nikhil Katara**
Performed by **Kyla D'souza, Nikhil Murali & Keith Sequeira**

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

SCREENING



The Nutcracker,
17th, Godrej
Dance Theatre

Bolshoi Ballet: The Nutcracker

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

An NCPA-Pathé Live (Paris) Presentation

Tchaikovsky's *The Nutcracker*, the story of a young girl's journey to a magical land on Christmas Eve, is perhaps not only the composer's most famous work but also one of the most famous ballets of all time. *The Nutcracker* is often performed around the Christmas season due to its content, and many families make it an annual tradition to attend a performance. From the Gift of the Nutcracker to the Attack of the Mouse King, from a Magical Land to Dancing Delights; figure out whether it

is a dream or a reality. If you have never seen this ballet, or you need a refresher on the story, join us at the NCPA for this marvellous screening.

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

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

WESTERN CLASSICAL MUSIC

Artie's Festival

(approx. 100 mins)
Tata Theatre
Wednesday, 18th – 7.00 pm

An NCPA Presentation

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

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

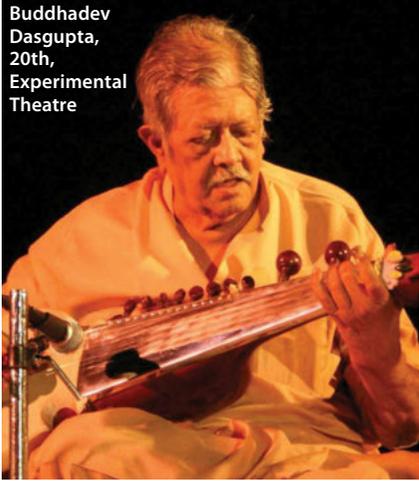
Tickets:
₹600, 500 & 300/- (Plus GST)
Box Office now open

INDIAN MUSIC

Music Mirror: Maestro and Maihar Tales

Documentary Films
(English /60 mins)
Experimental Theatre
Friday, 20th – 6.30 pm

Buddhadev Dasgupta, 20th, Experimental Theatre



In collaboration with Mohini Foundation

There will be screening of two documentary films:

Maestro is a documentary film on the life and times of the internationally renowned sarod maestro and guru, **Buddhadev Dasgupta**. He was recognised as a brilliant combination of scholarship, musicianship and erudition, with a deep aesthetic sense. *Maihar Tales* is a candid conversation with the sarod maestro **Aashish Khan** on the precincts of Maihar temple, Madhya Pradesh, where his legendary grandfather, Baba Allaiddin Khan, had worshipped on a regular basis. The anecdotes reveal Baba's approach to teaching and the environment in his household, with references to the great musicians mentored by Baba, namely Ali Akbar Khan, Annapurna Devi, Ravi Shankar, Pannalal Ghosh and Nikhil Banerjee.

Directed by **Sumanta Mukherjee**
Produced by **Mohini Foundation**

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

THEATRE

Thespo 21 Awards Night Godrej Dance Theatre Saturday, 21st – 5.00 pm

Thespo started off in 1999 as an evening of one-act plays and has now evolved into a youth theatre movement. It focuses on training, showcasing, collaborating and celebrating a global community of young theatre professionals. Every year, Thespo showcases the best talent in theatre

from across the country in a weeklong festival in December. Thespo 21 will take place from 16th to 21st December, 2019 and will culminate in an awards night to recognise and celebrate the outstanding emerging artistes that participated this year. Veteran actor **Farrokh Mehta** will also be felicitated for his invaluable contribution to theatre and for being an inspiration to the younger generations that followed him.

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

INTERNATIONAL MUSIC

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

An NCPA Presentation

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

Representing an illustrious family going back generations, **Mallika Barot** is the granddaughter of legendary Kathak exponent Sitara Devi, and daughter of Ranjit Barot, an established drummer and producer in the Indian classical, world, jazz, fusion and commercial genres. In this concert, Barot will showcase her formidable vocal skill and music taste in Western contemporary music. The show will feature genres such as funk, neo-soul, R&B, classic rock and pop with songs by Stevie Wonder, Chaka Khan, Prince, Beatles, Esperanza Spalding, Vulfpeck

Mallika Barot, 21st, Experimental Theatre



and Jacob Collier, amongst others. These songs represent the artistes and composers who have personally inspired Barot influencing her musical journey presented through a personal interpretation of her unique style.

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

THEATRE

I Love Mumbai Musical Comedy (90 mins) Tata Theatre Saturday, 21st – 7.30 pm

The craziest comedic duo is back once again. ACE Productions brings you **Cyrus Broacha** and **Kunal Vijayakar** with their humorous take on all things Mumbai and our very own Mumbaikars. And the fun does not end here. The most versatile star of stars, **Shahriyar Atai** along with **Chirag Aggrawal**, will present a blend of song, dance and comedy. Immerse yourself in a highly interactive evening full of fun and laughter, 'I Love Mumbai' – metros, monorails, mayhem and so much more...

Starring: **Cyrus Broacha, Kunal Vijayakar, Shahriyar Atai, Chirag Aggrawal & Shruti Gupta**
Produced by **Raëll Padamsee's ACE Productions**

Tickets:
₹2,625, 1,875, 1,500, 1,125 & 750/- (Members)
₹3,500, 2,500, 2,000, 1,500 & 1,000/- (Public)
(Inclusive of GST)
Box Office: 9th December for Members & 12th December for Public

THEATRE

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

An NCPA Presentation

A field trip by city kids becomes an adventure of a lifetime when they go to study the Korku tribe in the Satpura forest, Madhya Pradesh. A tribal boy



Wolf, 22nd, Experimental Theatre

goes missing, the forest is being destroyed by the teakwood mafia and the villagers are hunting down the endangered wolf – the last of its kind. Will the kids be able to do the impossible – save the boy, the forest and the wolf? Experience the journey through the eyes of the wolf.

Written & Directed by **Trishla Patel**
 Cast: **Hitesh Malukani, Shashank Vishnu Dutt, Aanchal Poddaar, Prashant Amlani, Nishchal Chandra, Rohit Das, Vedika Sai & others**

A Tpot Production

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

SCREENING

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

Madama Butterfly, 22nd, Godrej Dance Theatre



An NCPA – The Metropolitan Opera (New York) Presentation

Madama Butterfly is a tragedy, set in Japan, about the love between a United States Navy lieutenant, Pinkerton and the geisha, Cio-Cio San, also known as Madama Butterfly. She is in love with him and wants to marry him. Pinkerton, though infatuated with her, has to return to the US on duty and there, decides to marry an American woman. Meanwhile, Butterfly has given birth to their son. She waits for her love to return only to find out that she stands to lose everything she holds dear.

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

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

THEATRE

The Comedy Factory – Wholesome Show 2019
 (150 mins)
Tata Theatre
 Sunday, 22nd – 7.00 pm

'The Comedy Factory – Wholesome Show 2019' is a power-packed show with five ace comedians of

Gujarat: **Manan Desai, Ojas Rawal, Chirayu Mistry, Deep Vaidya** and **Aariz Saiyed**. A rib-tickling rollercoaster show with stand-up acts, improv comedy acts and musical comedy performances.

Tickets:
 ₹1,500, 1,125, 900, 750, 600, 450 & 375/- (Members)
 ₹2,000, 1,500, 1,200, 1,000, 800, 600 & 500/- (Public)
(Inclusive of GST)
Box Office now open

THEATRE

Kaise Kareng?
 Hindi Play (140 mins)
Experimental Theatre
 Sunday, 22nd – 4.30 pm & 7.30 pm

When life throws lemons at you... just make lemonade – this is a philosophy that 21-year-old Saurav Parasrampururia follows. Saurav has had one dream since childhood: to go to Massachusetts Institute of Technology (MIT). Just when he is about to leave for his MIT interview, he is faced with a crisis – his brother, 27-year-old Kapil Parasrampururia has developed Multiple Personality Disorder. Faced with the dilemma of choosing between his career and his brother, he chooses his brother. What follows is mayhem. Saurav starts facing difficulty in handling Kapil and his other two personalities, each having their respective quirks. However, after a few months, Saurav's genius mind discovers that Kapil and his personalities have a hidden talent. Thus begins the journey of Saurav to help his brother make this disorder a boon for him. Will he succeed in the biggest examination of his life? Will Kapil be able to gain control of his life again?

Directed by **Suketu Shah**
 Cast: **Darsheel Safary, Abhishek Pattnaik, Gaurangi Dang & Prakhar Singh**

An Out of the Box Production

Tickets:
 ₹720, 630 & 540/- (Members)
 ₹800, 700 & 600 (Public)
(Plus GST)
Box Office now open

What's Next

JANUARY & FEBRUARY 2020

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

SCREENING

A Midsummer Night's Dream

Theatre Screening (180 mins)

Godrej Dance Theatre

Wednesday, 8th & Friday, 10th January
– 6.00 pm

An NCPA-National Theatre Live (London)
Presentation

A feuding fairy King and Queen of the forest cross paths with four runaway lovers and a troupe of actors trying to rehearse a play. As their dispute grows, the magical royal couple meddle with mortal lives leading to love triangles, mistaken identities and transformations...with hilarious, but

dark consequences. Directed by **Nicholas Hytner**, the production of *A Midsummer Night's Dream* will build on the success of his immersive staging of *Julius Caesar* (NT Live: 2018). The Bridge Theatre will become a forest – a dream world of flying fairies, contagious fogs and moonlight revels, surrounded by a roving audience following the action on foot.

Tickets: ₹400/-

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

SCREENING

Akhnaten

by Philip Glass

Opera Screening (211 mins)

Sung in Mixed Languages with English Subtitles

Godrej Dance Theatre

Saturday, 11th January – 5.00 pm

An NCPA – The Metropolitan Opera
(New York) Presentation

Akhnaten begins in Year 1 with the funeral of Amenhotep III, leading to the coronation of Akhnaten. At the Window of Appearances, the Pharaoh reveals his intentions to form a monotheistic religion. Akhnaten and Queen Tye begin to make the changes that he has promised. In Year 17, Akhnaten and Nefertiti dwell in an insular world of their own creation with their six daughters. The priests of Amon emerge from the gathering crowds and break through the palace doors. Queen Tye and Nefertiti are also separated from Akhnaten, who is finally killed. Meanwhile the new Pharaoh, the young Tutankhamun, is crowned in a ceremony similar to that of his father, and the old polytheistic religion is restored.

Conductor: **Karen Kamensek**

Production: **Phelim McDermott**

Cast: **Dísella Lárusdóttir, J'Nai Bridges, Anthony Roth Costanzo, Aaron Blake, Will Liverman, Richard Bernstein & Zachary James**

Tickets: ₹500/-

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

Box Office now open

Season discount: 15% off on purchase of



A Midsummer Night's Dream,
8th & 10th January,
Godrej Dance Theatre



MANUEL HARLAN (A MIDSUMMER NIGHT'S DREAM)

NCPA December 2019 • 61

tickets for six or more screenings in the 2019-2020 season

WESTERN CLASSICAL MUSIC

SOI Chamber Orchestra

Mikel Toms, conductor

Yossi Reshef, piano

Experimental Theatre

Wednesday, 15th January – 7.00 pm

An NCPA Presentation

Supported by the Consulate General of Israel in Mumbai

The programme includes works by Chopin, Mozart, and more.

Tickets:

₹600 & 400/- (Plus GST)

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

INDIAN MUSIC

Chandrayaan: A Musical Odyssey to the Moon

Concept & Compositions: Shantanu Moitra

Artistes: Kaushiki Chakraborty, Rakesh Chaurasia, Jayanthi Kumaresh & Ambi Subramaniam

(Approx. 90 mins)

Tata Theatre

Saturday, 18th January – 6.30 pm

In collaboration with Sahachari Foundation

This unusual concert pays a musical tribute to India's scientists and celebrates our recent mission to the moon. It musically captures Chandrayaan's journey, from launch to landing, on a backdrop of film footage from the mission. Accompanying well-known music director **Shantanu Moitra** (guitar), on this musical odyssey, are four exceptionally talented

artistes representing the younger generation of musicians: **Kaushiki Chakraborty** (vocal), **Rakesh Chaurasia** (bansuri), **Jayanthi Kumaresh** (veena) and **Ambi Subramaniam** (violin). All compositions are original creations based on Indian classical and folk tunes, and include chants mingled with contemporary sounds in a mix of traditional and modern, making it a unique musical experience. Come, let us dare to reach the moon and beyond through music.

Tickets:

₹900, 675, 570 & 375/- (Members)

₹1,200, 900, 760 & 500/- (Public)

(Inclusive of GST)

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

SCREENING

Bolshoi Ballet: Raymonda

by Alexander Glazunov

Ballet Screening (195 mins)

Godrej Dance Theatre

Tuesday, 21st January – 6.30 pm

An NCPA-Pathé Live (Paris) Presentation

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

Music: **Alexander Glazunov**

Choreography: **Yuri Grigorovich** (after

Marius Petipa)

Cast: **The Bolshoi Principals, Soloists & Corps de Ballet**

Tickets: ₹500/-

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

Box Office now open

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

DANCE

The NCPA Mumbai Dance Season

Opening Event

Experimental Theatre

Thursday, 23rd January

&

Grand Finale

Tata Theatre

Sunday, 23rd February

The NCPA Mumbai Dance Season is a community engagement initiative started by the NCPA in association with the entire dance community in the city. The initiative, started in 2018, is back in 2020 as a month-long celebration of dance. The opening event on 23rd January at the Experimental Theatre will feature folk dances and classical dances of India curated by artistes **Lata Surendra** and **Shubhada Varadkar**. The season will conclude with a grand finale on 23rd February at the Tata Theatre with a unique evening curated by celebrated dancers **Vaibhav Arekar** and **Daksha Mashruwala**. The season will include daily dance performances, workshops and outreach events, spread across different parts of Mumbai. Along with live events, there will also be digital presentations for the benefit of virtual audiences that follow the NCPA Dance Season on social media, along with snippets of the presentations, and in some cases, streamed on Facebook Live.

Raymonda, 21st January, Godrej Dance Theatre



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

INDIAN MUSIC

With Gurudev Tagore: East meets the West

Presented by the Members of Shahana Shilpi Sangha & Candenza Kantori

(Approx. 75 mins)

Experimental Theatre

Saturday, 25th January – 6.30 pm

An NCPA Presentation

Ethnic yet contemporary, the euphoric genre of music created by Rabindranath Tagore attempted to assimilate many influences from traditional Bangla folk and devotional genres to Hindustani ragas. What is equally interesting is that some compositions also reveal a marked influence of traditional Scottish, Irish and old English tunes. In this recital, we present both versions, the original non-Indian compositions, alongside those composed by Tagore, presented by two groups of accomplished singers. Such juxtaposition is sure to elucidate the depth of Tagore's unsurpassed creativity.

Shahana Shilpi Sangha:

Sharmila Neogi (Conductor)

Sharoni Sen, Urmimala Roy Chowdhury, Soma Sen, Basab Bhattacharya, Tamasru Chandra &

Arup Chowdhury

Candenza Kantori:

Dawn Cordo (Group leader)

Celeste Cordo, Mark Alvares, Kristen Fernandes, Christopher Carvalho, Milson Carvalho & Ronaan Roy

Tickets:

₹270 & 225/- (Members)

₹300 & 250/- (Public)

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

WESTERN CLASSICAL MUSIC

Julia Sophie Wagner, soprano
Jérôme Voisin, clarinet
Oliver Triendl, piano

Experimental Theatre

Sunday, 26th January – 7.00 pm

An NCPA Presentation

Programme:

Spohr: Six German Songs Op. 103

Brahms: Clarinet Sonata E flat major Op. 120 No. 2

Schumann: Frauenliebe und leben Op.42

Schneider: Piece for soprano, clarinet and piano (world premiere)

Seiber: Morgenstern Songs for soprano and clarinet

Schubert: The shepherd on the rock D 965

Rabindranath Tagore,
25th January,
Experimental Theatre



Tickets:

₹600 & 400/- (Plus GST)

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

THEATRE

Agatha Christie's THE MIRROR CRACK'D

English Play (Approx. 150 mins)

Jamshed Bhabha Theatre

Thursday, 30th to Sunday, 2nd February
- 7.30 pm

Tuesday, 4th to Sunday, 9th February
- 7.30 pm

NCPA Production of the Wales Millennium Centre and Wiltshire Creative Production

Wales Millennium Centre and Wiltshire Creative joined forces to produce the first ever English language adaptation of the Christie novel, *The Mirror Crack'd from Side to Side* which premiered in February 2019. The adaptation was written by Rachel Wagstaff, whose other work includes commercial theatre adaptations such as *Birdsong* by Sebastian Faulks and *The Girl on the Train* by Paula Hawkins. The ambition of the production was to bring together Agatha Christie fans with the new generation of television whodunnit drama audiences through an innovative interpretation of this classic novel, led by director **Melly Still**.

A house-bound Miss Mistry (**Shernaz Patel**) is visited by her friend and rival in crime, Senior Inspector Darius Chinoy (**Denzil Smith**), following a glamorous drinks party that ends in murder. Set in 1976, the mystery revolves around a fading Bollywood film star, Mamta Ghosh (**Sonali Kulkarni**), making her comeback in films. Why did she disappear from the silver screen; why has she moved to the old Portuguese manor house, Briganza Mansion, in a sleepy, Goan town; and who would want to kill her?

This traditional whodunnit has been re-imagined to focus on the 'why' as much as the 'who'. Replaying and re-examining events from a variety of perspectives, the unexpected staging explores how we try to shape our memories but end up being shaped by them.

Writer: **Agatha Christie**

Adapted for the stage by **Rachel Wagstaff**

Reimagined for an Indian Audience by **Ayeesha Menon**

Director: **Melly Still**

Cast: **Meher Acharia-Dar, Suhaas Ahuja,**

Avantika Akerkar, Zervan Bunshah, Dilnaz Irani, Sonali Kulkarni, Bhavna Pani, Shernaz Patel, Zinnia Ranji, Harssh Pal Singh & Denzil Smith

Understudy: **Padma Damodaran, Nikhil Murali & Roshan Poncha**

Set Designer: **Richard Kent**

Costume Designer: **Marvin D'souza**

Lighting Designer: **Malcolm Rippeth**

Music & Sound Designer: **Jon Nicholls**

Music Advisor: **Udit Duseja**

Movement Director: **Joseph Alford**

Assistant Director: **Padma Damodaran**

Line Producer: **QTP**

Creative Producer: **Pádraig Cusack**

Suggested age: 14+

Tickets:

₹4,125, 3,375, 3,000, 2,625, 1,500, 1,125 & 750/- (Members)

₹5,500, 4,500, 4,000, 3,500, 2,000, 1,500 & 1,000/- (Public)

(Inclusive of GST)

Box Office now open

SCREENING

Wozzeck

by **Alban Berg**

Opera Screening (92 mins)

Sung in German with English Subtitles

Godrej Dance Theatre

Tuesday, 4th February – 5.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

A dark story of madness and murder, *Wozzeck* is an adaptation of Georg Büchner's groundbreaking and highly influential play *Woyzeck*. Conceived in 1914, *Wozzeck's* composition was halted by World War I, in which composer Alban Berg served. The music was then completed between 1921 and 1923. The story depicts the life of the soldiers and townspeople of a rural German-speaking town. In three acts with five scenes each, *Wozzeck's* music is continuous and provides no more than a few seconds of interlude music during which the scene change must be made.

Conductor: **Yannick Nézet-Séguin**

Production: **William Kentridge**

Cast: **Elza van den Heever, Tamara Mumford, Christopher Ventris, Gerhard Siegel, Andrew Staples, Peter Mattei & Christian Van Horn**

Tickets: ₹500/-

₹250/- (only for students on production

of valid ID cards)

Box Office now open

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

INTERNATIONAL MUSIC

Klaus Graf Quartet

(Approx. 120 mins)

Experimental Theatre

Tuesday, 18th February – 7.00 pm

An NCPA Presentation

Klaus Graf, alto saxophone

Olaf Polziehn, piano

Axel Kühn, double bass

Meinhard Obi Jenne, drums

After having played as a sideman with different national and international jazz formations, alto saxophonist **Klaus Graf** founded his own quartet in 2001. A large part of the music consists of Graf's compositions which were written for the purpose of serving the quartet's concept: jazz with the character of soul, melody-based and groove-driven for the body and mind. The musicians in the Klaus Graf Quartet are internationally recognised jazz soloists who have worked together with iconic jazz legends such as Al Jarreau, Patti Austin, Scott Hamilton, Chaka Khan, Benny Golson, Clark Terry and Phil Collins, to name a few.

Tickets:

₹750 & 500/- (Plus GST)

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

SOI symphony orchestra of india

Spring 2020 Season

Patron: Citi India

Sunday, 16th February – 5.00 pm
Jamshed Bhabha Theatre

Augustin Dumay, conductor
Maria Joao Pires, piano

Mozart: Concertone for two violins

Haydn: Symphony No. 49

Beethoven: Piano Concerto No. 3

Thursday, 20th February – 7.00 pm
Jamshed Bhabha Theatre

Musical Theatre Gala

Tuesday, 25th February – 7.00 pm
Jamshed Bhabha Theatre

Zane Dalal, conductor

Zakir Hussain, tabla

Shankar Mahadevan, vocalist

Hariharan, vocalist

Kelley O'Connor, mezzo soprano

Hussain: Concerto for four soloists (India premiere)

Shostakovich: Symphony No. 5

Sunday, 1st March – 5.00 pm
Jamshed Bhabha Theatre

Laurent Petitgirard, conductor
Jean-Philippe Collard, piano

Saint-Saens: Piano Concerto No. 5

Franck: Symphony in D minor

Tickets (16th & 20th February and 1st March):

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

Tickets (25th February):

₹4,000, 3,250, 2,500, 1,750 & 1,000/- (Plus GST)

Tuesday, 18th February – 7.00 pm
Tata Theatre

Augustin Dumay, violin
Maria João Pires, piano

Renowned pianist Maria João Pires and violinist Augustin Dumay return to the stage in a programme featuring works by Beethoven, Schumann, and more.

Friday, 28th February – 7.00 pm
Tata Theatre

Jean-Philippe Collard, piano

Chopin: 24 Preludes, Op.28

Fauré: Ballade in F-sharp

Granados: Goyescas Nos. 1, 2, and 3

Tickets:

₹600, 500 & 300/- (Plus GST)

Box Office: 12th December for Benefactors/ Friends of the SOI, 15th December for NCPA Members & 18th December for the Public