

ON Stage

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**VIVIAN LIFF,
GEORGE STUART**
AND THEIR INCREDIBLE
GIFT TO THE NCPA



**CHATURANG
KI CHAUPAL**
Kathak on the Chaupal

NONA
Winner of four METAs

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The Viennese School

Haydn, Mozart, Beethoven and Schubert: did the four Viennese school composers know each other?

By Manohar Parnerkar

The classical period in Western art music represents the age of Haydn, Mozart, early of Beethoven, and particularly of Schubert. Falling between the post-Baroque and the post-romantic periods, it roughly dates from 1750 to 1820. The important music of this period continued almost straight through to composers that can scarcely be separated from the arrangements of the post-romantic period.

During the time of the Viennese school composers, Vienna was the musical hub of Central Europe. It was a melting pot of talent and ambition, and opened its doors to the big names. Vienna Schoolers And this, from Haydn, Mozart and Beethoven, most contemporaries, all, at different stages in their careers, originated in Vienna. Vienna had been the seat of the Holy Roman Empire from 936 to 1806 and of the Austrian monarchy since 1804 to 1918. The music of most of the Viennese School composers (Schubert was an exception) was greatly influenced by the religious music, and the provincial tastes under Maria, who was the most important patron of music east of Europe.

NCPA June 2018 • 29

ON The Viennese School

Thank you for a most interesting article, 'The Viennese School' in your June 2018 issue, covering the period of Haydn, Mozart, Beethoven and Schubert. I would like to add information given in the article.

There is a 'cluster-phenomenon' in the study and research of reincarnation that defies explanation. At infrequent periods in history, several geniuses appear at the same time. Usually they know each other, and their fame lasts through centuries. Then, a century or two later, another cluster of talented men dominates the scene, and like comets, they disappear for another hundred years or so. Shakespeare and Bacon is an unforgettable cluster. Leonardo da Vinci and Verrocchio even worked together. During their lifetime, two great artists, Michelangelo and Raphael vied with each other at exhibitions. Da Vinci and Michelangelo also displayed their works in 1504 at Florence. In the world of music, about two centuries later, Haydn, Mozart, Beethoven and Schubert appeared. A century later, there were Brahms, Liszt and Schumann. In the philosophical world, we saw Voltaire, Rousseau and Diderot (who all believed in reincarnation).

The same cluster-phenomenon in the 19th century produced a glittering array of poets and philosophers, such as Ralph Waldo Emerson, William Bryant, Henry Longfellow, Oliver Holmes and Walt Whitman. An accident? There is no such thing as accident in nature. Souls repeatedly return in groups to develop their talents to greater heights. Romantic poets who simultaneously illumined English literature (another cluster-phenomenon) like Blake, Scott, Wordsworth, Coleridge, Byron, Shelley, Keats and Landor may have formed another cluster of talented people in various fields. So, yes, noble souls do know each other through several births.

*Best Wishes,
Ruby Lilaowala*

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

Kathak on the Chaupal

It was a casual anecdote from Birju Maharaj over two decades ago that led to the creation of *Chaturang Ki Chaupal*.
By Shama Bhate



While creating *Chaturang Ki Chaupal*, dancers were placed on the *chaupal* board and then the Kathak was designed

Time and space are two eternal entities: the world revolves around them. No event in this world, therefore, can remain untouched by these omnipotent forces. It is therefore natural that all art forms mirror human values, sensitivities and ideals in their expression through these two dimensions.

Dance is an audio-visual medium of expression. Both time and space play an important role in the manifestation of this art form. A movement, by definition, has to be rhythmically balanced and visually aesthetic to be defined as a dance movement. In Kathak, the exploration of rhythm is thorough and deep and is evident to everyone, as the dance progresses from one composition to the other. In earlier times, Kathak was a solo dance. As such, the visual exploration was limited to a lone figure. Now that the dance is presented in a group, the use of space has acquired another important dimension and meaning. The visuals have become more and more layered and dynamic in nature.

Space theory

I am always fascinated by spaces. I envisage a dance composition, whenever I come across any interesting space. It kind of signals to me, whispers to me and remains in the recesses of my mind. While choreographing a piece, the active and passive spaces formed by the dancing bodies, the lines formed by the body movements, create a web of magic and demand creative space as their frame/canvas from a choreographer. *Chaturang Ki Chaupal* is one such attempt to create a specific space and then make it aesthetically meaningful, relevant and vibrant through dance compositions. *Chaupal* is an old game of dice – the board is colourful like a Ludo board. I thought of placing my dancers on that board and then design the dance accordingly.



Shama Bhate

Through centuries, Kathak has travelled from the temple space to the court, to a *chauraha*, to a *kotha*, and finally to the proscenium stage after Independence

Through centuries, Kathak has travelled from the temple space to the court, to a *chauraha* (a village square), to a *kotha* (a small confined place in the house of a prostitute), and finally to the proscenium stage after Independence. Every stipulated space inevitably changed the character of the dance. In the temples, it was an offering to the gods; the dance was not meant for spectators. With the result that it was conceived and danced with only the frontal view in mind. The purpose changed as the dance arrived in the courts of kings. The available space for the dance again was very small, but the placement of the spectators changed the character of the dance in terms of the look (*nazar*), the stances, the gestures and the inclusion of spectacles such as whirls and turns and the quick footwork. The purpose was to please the lords. My idea for *Chaturang Ki Chaupal* came from the next space: the *chauraha*. I am tempted to narrate an anecdote about this concept, which Pandit Birju Maharaj narrated to me a few years ago. He said, "While I was dancing in a *chauraha*, the audience was all around. After I received applause from one side, the people from the other side would call out and say, 'Maharaj, *ek tukda idhar bhi* (one piece for us, please).' I would turn around and dance the piece again for that section." This made me think: if people are sitting all around, the choreographed piece will have to be viewed

from all sides and angles. At any given point, it has to make sense to each and every person seated in the audience. This was a good 20 years ago. It was a trigger, and I have been toying with this idea ever since.

Moving beyond the frame

Why does one always have to think of the proscenium stage only? Would the dance look different if conceived with a different space in mind? Would it be at the cost of traditionalism and classicism? I thought the *chaupal* space would be both interesting and intriguing for

experimentation. Of course, it would mean creating a deliberate hindrance for the dance movements first, and then finding a smooth solution to that hindrance next. It was as if I was sacrificing the free space the proscenium stage provided.

The next vital decision was the choice of music. I was dealing with an innovative space, so the music had to be traditional. I chose *chaturangs*, which are rich, old and rare compositions consisting of four components – *sahitya* (literature), *tarana* (melody), *sargam* (musical notes) and *naach ke bol* (dance syllables). I was certain that a *chaturang*, which is considered the essence of a raga and represents the raga in totality, would provide me with a full scope to explore all aspects of Kathak in depth and entirety. According to our ancient treatises, every raga has its specific character and is ascribed with a certain *bhaav* or emotion. I decided to choose four different *chaturangs* in four different ragas: Yaman, a pleasant raga; Jaijaiwanti, a romantic raga; Adana, a valorous raga; and Bhairavi, an all-encompassing raga.

In *Chaturang Ki Chaupal*, the four mighty ragas are using the dancers like their dice

dance space. Every culture has described the performing platform as a playground and the performance as a play. Besides, there is an unwritten rule in music and dance, which all gurus and *buzurgs* (elders) insist on: one should be able to play with the rhythm and musical notes. In other words, the unfolding has to be easy, flowing, natural and effortless. So my innovative space had to be a playful, light-hearted space. After all, any dance composition is nothing but a play of bodylines, movements, stances and shapes in the given space.

This choreography is a play with the ragas, their specific characteristics and their emotions.

Normally, dance leads and music follows. Here, the four mighty ragas are using the dancers like their dice. To prove their own point, they playfully challenge and needle each other, make repartee with each other, even share their secrets. But in the end, they go hand-in-hand to create a wholesome unified impact, which is called *Chaturang Ki Chaupal*. ■

The playground of life

There is one other reason for choosing a *chaupal* as my

Chaturang Ki Chaupal will be staged on 29th July at the Experimental Theatre.



A scene from *Chaturang Ki Chaupal*

The dashavatara tradition of the Konkan

ON Stage brings you excerpts from the NCPA Quarterly Journal, an unsurpassed literary archive that ran from 1972 to 1988 and features authoritative and wide-ranging articles. In the second part of this two-part article,

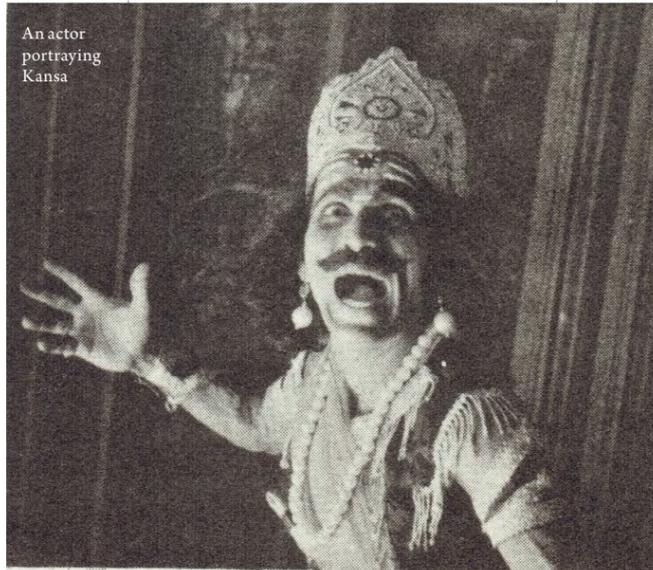
C. T. Khanolkar talks about the intricacies of a *dashavatara* performance

It is the *sutradhara* or the proprietor of the group who usually decides which *akhyana* has to be staged on a particular night. But the leader of the village or the *pancha* of the *devasthan*a can suddenly suggest the performance of some other *akhyana*. This can happen even after the actors are through with their make-up. But even so, the troupe adopts a very understanding and flexible attitude and concedes to the request of its patrons. The *akhyanas* are not put down in writing but the actors pour their heart into the words and give them a true ring. Most of the actors are musicians, and the *rajparti* is invariably a good singer. The actor who plays the queen's role must sing well, too. The female roles are all acted by men. Babi Nalang, the well-known *dashavatara* performer, tried to get actresses for female roles, but his efforts met with no success.

The tunes of the *dashavatara* are borrowed from old stage hits; the words are altered. In the old days, *dashavatara* actors used to sing before the actual commencement of a play by some of our veteran dramatists such as Deval or Kirloskar. The tunes of the songs sung before and after a regular dramatic performance were often composed by the *dashavatara* actors themselves. One of the older and more gifted of the *dashavatara* actors, Dada Patkar, has himself composed such songs. Nowadays an actor occasionally picks up a strain from a film tune and sings it in the style of a *natyageet*.

Shankhasura in the *adadashavatara* and a few other characters speak the Malvani dialect. But once the *akhyana* proper commences, no character speaks Malvani; they speak literary Marathi. The *rajparti nat* employs ornate and difficult words, sometimes even without a full grasp of their meanings. The spectators do not understand him either. But as

one of these actors explained to me, "If I don't use that diction, they won't believe it is the king himself speaking." The queen deploys the same idiom. Even the *rakshasaparti nat* does not hesitate to use it. But in his language there is more of



An actor portraying Kansa

The acting styles are stereotyped: the *rajparti nat* adopts a heroic stance and the *rakshasaparti nat* assumes a grim and forbidding expression

sound and fury. The *rishiparti nat* employs the language of meditation. His tone is didactic. The actors accent every word with so much emphasis that the meaning of a sentence gets blurred. Their style of utterance is easy to recognise and the voices are always pitched very high.

A STEREOTYPED SETTING

The acting styles are stereotyped: the *rajparti nat* adopts a heroic stance and the *rakshasaparti nat* assumes a grim and forbidding expression. The queen must

appear shy and humble when she is with the king and earnest and solemn in the durbar. She must wail piteously when she is grief-stricken and wring her hands in sorrow. The *rajparti nat* occupies the centre of the stage; the rest do not employ any definite gestures but they are bound by a strong acting convention which becomes a discipline and is soon recognisable as a style. The fights have to be conducted in a particular fashion. Fist fights, swordfights, mace fights are a regular feature of many *akhyanas*. The fights do not take place only between kings, or *rakshasas*, or *devas*. The king and queen may fight each other. Even the gods sometimes get embroiled in mutual strife.

The three forms of dance in regular use are *tandava*, *baswa* and *deepa*. Nowadays *baswa* and *deepa* are rarely performed. When the *baswa* is performed, the actor ties around his waist a kind of umbrella woven of bamboo sticks. It is a sort of covering used by farmers to protect themselves during the rain, and it has a sharp edge, pointed towards the front, like the beak of an egret. A bullock's wooden mask is fixed on the beak, and Shankar and Parvati are supposed to be in it. With this appendage round his waist, the actor begins his dance. Govind Dhondu Veturkar used to dance *baswa*, but now he is too old to undertake such strenuous movements. The *deepa* form is in disuse. Bablo Aha Khanolkar who danced it proficiently died in 1961. When the *deepa* is danced, a brass *samai* (lamp with wicks) is placed on the head; in either hand there is a *thali* with a *niranjana*. The dancer whirls but the lights continue to flicker without a break. The *tandava* is still danced but it has now assumed a rather boisterous quality.

The *rajparti nat* wears a dazzling kurta: red, blue or purple in colour, with a *zari* border. There are tiny, sparkling

spangles embroidered on the fabric. The crown has the glitter of gold. The paraphernalia of ornaments includes bracelets, pearl necklaces and belts around the waist from where the swords hang. The *rakshasa* wears basically the same costume, but he assumes a cruel and awe-inspiring expression. The *rishiparti nat* sports moustaches and a beard. He wears a clean dhoti and carries a water jar, a *rudrakshamala* hangs round his neck. The queen drapes a green, purple or red sari, worn in the Maharashtrian style. The gods are clothed no different than kings.

The actors use light red make-up: there is kajal in the eyes, a saffron dot on the forehead. The arms and feet are also touched by light red colour. The demons use a brighter shade of red and even their eyelids have the same tinge. The *rishiparti nat* has horizontal ash lines on his forehead and a blend of red and white powder is smeared all over his body. Vishnu and Shankara use a bluer shade for their bodies. Those who do female roles also add a slightly bluish tinge to the colour they use, and the arch of their eyebrows is emphasised by a strong line of black. Every actor is responsible for his own make-up. Most of the actors grow their hair long. Nowadays the group tries to introduce the make-up conventions of the professional stage. They have begun to discard the raal and mud which they used in earlier times. Masks were also employed in certain situations. There were masks for Ravana, Kumbhakarna, Kharadushana, Narasimha and Kaliya but they are now in disuse. But even today Vishnu has two wooden hands fixed behind him. Most of the actors doing the female roles are influenced by the style associated with Bal Gandharva.

THE STAGE

The *dashavatara* performances are held in a temple hall. There is no curtain in the proper sense of the word. If a character is about to die, the *sutradhara* and another actor hold a sheet in front of the bench and the character slips away unseen. Sometimes performances are held in the open, and the acting arena is screened on three sides by partitions made of leaves.

The *sutradhara* stands to the right and



An actor portraying Gorakhanatha

The plight of the *dashavatara* actor is nothing short of pitiable. The maximum that an actor is ever likely to receive for a night's performance is 12 or 15 rupees

the mridanga and harmonium players sit by his side. In the old days, Petromax lamps lit the arena. Even today they serve as the main source of light in areas where there is no electricity. As a rule, no mikes are required by actors. In the district of south Ratnagiri, there are nine *dashavatara* groups. An actor may shift his allegiance, but the company, as a whole, manages to maintain its own identity. It is believed that this folk form was brought to the Konkan four centuries ago. Many maintain that the *dashavatara* style owes its origin to the Kuchipudi style of dance; others trace its inception to the *yakshagana* tradition. The man who is said to have brought the style to the Konkan from Kerala lived

near Walaval. A small image, Gorevasa, is housed in a temple close to the Laxmi Narayan temple at Walaval to commemorate this event. The spot is regarded as a place of worship by *dashavatara* actors. By and large, Brahmins do not act in a *dashavatara* play. There are just a few exceptions to this rule. But strangely enough, Brahmins do act in the *lalit*, another folk form of the Konkan. They paint their faces and even speak the coarse language sometimes employed in the *lalit*.

THE UNHOLY FACET OF THE HOLY

The plight of the *dashavatara* actor is nothing short of pitiable. After the night's performance is over, the actor balances his trunk on his head, and climbs hillocks or crosses rivers to reach a neighbouring village. The troupe usually camps in

the open, quite often by the riverbank. The season lasts for six months and the maximum that an actor is ever likely to receive for a night's performance is 12 or 15 rupees. In the main, the *dashavatara* attracts the peasants. The middle-class strata of the villages stay aloof from this form. For the peasants, it is linked with a religious ritual. During the performance, an actor drapes a sari and moves among the spectators with a plate and a lamp in his hand. Usually a novice is sent out among the people with the avowed intention of curing him of stage fright. The sari gives him access to the sector where the women are seated. If he is shrewd and fairly attractive, he wins the favour of the audience. The patrons bring out their contributions more easily, and the troupe expresses their approval of the young man.

The performance goes on almost till daybreak. The actor playing the role of Krishna breaks the pot of dahi. That is why the form is also called *dahikal* or *dhaykalo*. This religious flavour makes it acceptable to the villagers, and, in the past, this element contributed to its popularity and success in the rural areas.

This article first appeared in the NCPA Quarterly Journal in March 1974 (Vol. 3, No.1).

Programme Guide

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

July 2018



Evgeny Bushkov, 1st, Experimental Theatre

INTERNATIONAL MUSIC

Classics – It's Classy!

(approx. 120 mins)
A Concert for Young Audiences & Families
SOI Chamber Orchestra
Evgeny Bushkov, conductor
Experimental Theatre
Sunday, 1st – 11.00 am

An NCPA Presentation

The SOI Chamber Orchestra will present a special concert for young audiences and families, created by Resident Conductor **Evgeny Bushkov**. These innovative programmes seamlessly blend entertainment and education, and encourage children to interact by singing along, answering the conductor's questions, participating in performances, conducting and sometimes even dancing. The programme will include 'Moomin and the Magician's Hat', composed by Airat Ichmouratov, and based on the fairytale by Tove Jansson.

Tickets: ₹300/-
Box Office now open

THEATRE

Vikram I Love You

English Play (120 mins)
Godrej Dance Theatre
Sunday, 1st – 6.30 pm

Vikram and Katy have moved to South Mumbai after 22 years. While Vikram is not satisfied with his job, Katy's career is beginning to offer more opportunities. Vikram brings home a dog he found at Marine Drive, wearing only the name Anahita on her dog tag. Anahita becomes a major bone of contention between the couple and trouble begins.

Directed & Produced by **Sam Kerawalla**
Cast: **Vivek Tandon, Huzan Wadia, Thea Shroff, Romy Zarir, Zoran Saher & Rashna Karai**

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

THEATRE

Chalona Aajao

Hindi Play (105 mins)
Experimental Theatre
Sunday, 1st – 7.00 pm

A village girl raises her voice against dowry demand by her future in-laws and makes her choice of a suitable person.

Written & Directed by **Nadira Zaheer Babbar**
Cast: **Nadira Zaheer Babbar, Mithilesh Singh, Manav Pande, Neha Shaikh & others**

An Ekjute Theatre Group Production

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



R. Samyuktha, 4th, Experimental Theatre



Mallika Fonseca, 4th, Experimental Theatre



Dielle Lobo, 4th, Experimental Theatre

INTERNATIONAL MUSIC

Young Talent

Western Music Recital
(approx. 90 mins)
Experimental Theatre
Wednesday, 4th – 7.00 pm

An NCPA & Stop-Gaps Cultural Academy Presentation

The Young Talent Concert series, now in its 29th year, presents three young

performers who are carving a niche for themselves in the world of music. **R. Samyuktha**, from Chennai, is learning the violin under V. S. Narasimhan, founder of the Madras String Quartet, and has acquired an LTCL with distinction. Her performance will include a Bach Partita. **Mallika Maria Fonseca** studied pianoforte with Myrna Fernandes, stood first in Mumbai in the ATCL, and has won accolades at several prestigious competitions. Her recital will include the works of Schubert, Chopin, Debussy and Liszt. **Dielle Lobo**, soprano, has been studying under Fereida Havewala, director at Cantabile Institute of Piano, Voice and Speech in Pune. She will perform the works of Mozart, Schubert and Sondheim, among others.

Tickets: ₹200/-
Box Office now open

INDIAN MUSIC

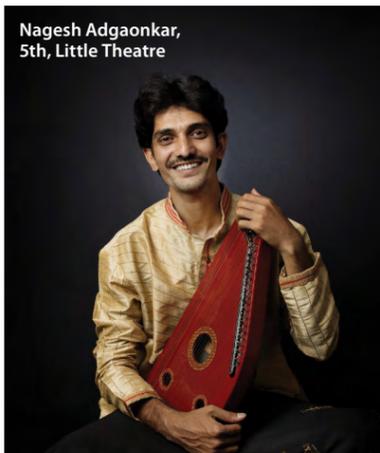
NCPA Umang

Debopriya & Suchismita Chatterjee (flute)
Nagesh Adgaonkar (vocal)
(approx. 120 mins)
Little Theatre
Thursday, 5th – 6.30 pm

Supported by Tata Capital



Debopriya & Suchismita Chatterjee, 5th, Little Theatre



Nagesh Adgaonkar, 5th, Little Theatre

Debopriya and **Suchismita Chatterjee** are popularly known as the "flute sisters". They have both trained under Padma Vibhushan Hariprasad Chaurasia, and accompany him in concerts across the world. **Nagesh Adgaonkar** has trained under Rashid Khan, and has been awarded the first prize by AIR.

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

INTERNATIONAL MUSIC

Echoes of the World with Zila Khan

(approx. 120 mins)
Experimental Theatre
Thursday, 5th – 7.00 pm

An NCPA Presentation

Zila Khan is a singer, music entrepreneur, actor and cultural ambassador for the government of India. The daughter of sitar maestro Vilayat Khan, she is one of the finest Sufi singers in the world and is known for her wide repertoire and command over various music styles, whether it's Indian classical, world music, Indo-jazz fusion, traditional *ghazal* or Sufi music. In this presentation, each individual song, though Indian, will be paired with indigenous music from places such as Spain, Africa, Scandinavia, Middle East, etc. It will push the boundaries of collaborative world music and explore the versatility of Indian songs as they meld with unfamiliar sounds, instruments and genres.

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



Zila Khan, 5th, Experimental Theatre



Surfira, 6th, Experimental Theatre

INDIAN MUSIC

Band Baja: Promoting Young Collaborations

With **Surfira** Featuring **Sreekant & Group**
(approx. 120 mins)
Experimental Theatre
Friday, 6th – 6.30 pm

An NCPA Presentation

Band Baja promotes innovative music endeavours going beyond the set boundaries of musical genres and traditions, especially by and for the youth. The series presents **Surfira**, a band of young talented members mentored by the well-known singer **Kailash Kher**. The band includes classically trained vocalist **Sreekant Krishnamurthy**, along with **Manuj Dubey** (tabla and percussion), **Ajinkya Jadhav** (bass), **Rashmin Parekh** (keyboard), **Suryakant Sharma** (drums and cajon), **Shakyamuni Pawar** (lead guitar) and **Vikram Vishwakarma** (acoustic guitar, mandolin and saaz). In an attempt to make the traditional forms relevant to today's audiences across all age groups, the band seeks to reinvent the sounds of popular forms such as Sufi and *ghazal*. They present some well-known songs with a contemporary touch.

Tickets:
₹360 & 270/- (Members)
₹400 & 300/- (Public)
Box Office: 26th June for Members & 29th June for Public

DANCE

NCPA Umang

Nrityamaala
Kuchipudi by **Vempati Lakshmi Kameswari & Pasumarthy Namrata Krishna**
(approx. 70 mins)
Little Theatre
Friday, 6th – 7.00 pm



Pasumarthy Namrata Krishna, 6th, Little Theatre



Vempati Lakshmi Kameswari, 6th, Little Theatre

A Kuchipudi thematic presentation by **Vempati Lakshmi Kameswari** and **Pasumarthy Namrata Krishna**, students of Vempati Chinna Satyam's Kuchipudi Art Academy, Chennai. *Nrityamaala* deals with *Sringara bhakti*, in which Kuchipudi's iconic character Satyabhama presents her love and affection in *Bhamakalapam*. It revolves around the *pranayakalaha* between Satyabhama and Krishna, the ensuing *viraha*, shedding of her pride and ending in their coming together.

Admission on a first-come-first-served basis. NCPA Members will get preferential seating till 6.50 pm.

THEATRE

Love Letters

English Play (120 mins)
Experimental Theatre
Saturday, 7th – 7.00 pm

A.R. Gurney's internationally acclaimed play is a heart-warming and poignant tale about two people, Andy Ladd and



Swati Sougandhikam, 8th, Experimental Theatre

Melissa Gardner, who write letters to each other over a period of 50 years. Andy is a serious, down-to-earth attorney, and Melissa, a lively, free-spirited artist. But these two opposites have a definite attraction. Touching, romantic and funny, their correspondence follows a bittersweet path of boarding schools, marriages, children, divorce and missed opportunities.

Written by **A. R. Gurney**
Directed by **Rahul daCunha**
Cast: **Shernaz Patel & Rajit Kapur**

A Rage Production

Age: 12+

Tickets:
₹585/- (Members)
₹650/- (Public)
(Plus GST)
Box Office now open

DANCE

Swati Sougandhikam

Multi Dance Style Presentation by **Rama Vaidyanathan, Gopika Varma & Shantha Ratii** (approx. 120 mins)
Experimental Theatre
Sunday, 8th – 6.30 pm

An NCPA-Shantha Ratii Initiative Presentation

Swati Sougandhikam will bring alive the works of a great composer: poet-king Swathi Thirunal. The various moods, poetic excellence and language nuances will be captured in one evening, through different

dance styles – Bharatanatyam by **Rama Vaidyanathan**, Mohiniattam by **Gopika Varma** and Kuchipudi by **Shantha Ratii**, performed by the foremost artistes of each genre.

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

INTERNATIONAL MUSIC

SOI Chamber Orchestra

Evgeny Bushkov, conductor
(approx. 120 mins)
Experimental Theatre
Tuesday, 10th – 7.00 pm

An NCPA Presentation

Programme:
Turina: *The Bullfighter's Prayer*
Menotti: *Cantilena & Scherzo*
Ravel: *Introduction & Allegro*
Debussy: *Prelude to the Afternoon of a Faun*
Atterberg: *Suite No. 3 Op. 19, No. 1*
Schumann (Arr. E. Bushkov): *Selections from Pictures from the East, Op. 66*

Tickets: ₹600 & 400/- (Plus GST)
Box Office now open



SOI Chamber Orchestra, 10th, Experimental Theatre

FILM

Singapore Film Festival

Little Theatre
Wednesday, 11th & Thursday, 12th
– 6.00 pm onwards

In association with the Consulate General of the Republic of Singapore, Mumbai

881

In English, Mandarin & Hokkien with English Subtitles (106 mins/2007)
Wednesday, 11th – 6.00 pm & Thursday, 12th – 7.30 pm

881 is a 2007 Singaporean musical, based on the Singapore Getai scene. Little Papaya and Big Papaya grow up idolising Chen Jin Lang, the King of Hokkien Getai, and dream of becoming Getai singers themselves. Their heart-wrenching story is related by their introspective but highly sensitive friend and driver, Guan Yin.

Written & Directed by **Royston Tan**

My Magic

In English & Tamil with English Subtitles (75 mins/2008)
Wednesday, 11th – 8.00 pm & Thursday, 12th – 6.00 pm

Francis is a man at the end of his tether. The former magician often takes solace in the bottle and barely ekes a living as a cleaner in a nightclub. He has a ten-year-old son he desperately loves, but sorrow, guilt and constant inebriation have made him an ineffectual father. A broken spirit and a single parent, Francis hopes to redeem himself and win his son's love and respect. He makes a painful – and bizarre – return to magic. An unexpected incident one night sets father and son on the road.

Directed by **Eric Khoo**

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

SCREENING

An Ideal Husband

Theatre Screening (150 mins)
Godrej Dance Theatre
Wednesday, 11th & Thursday, 12th – 6.00 pm

An NCPA-More2Screen (UK) Presentation

This entertaining and still topical play brings an act of political sin into the heart of the English home. As an ambitious government minister, Sir Robert Chiltern's smooth ascent to the top seems assured until Mrs. Cheveley appears in London with damning proof of his previous financial chicanery.

Tickets: ₹500/-
Box Office now open

THEATRE

Chinta Chhod Chintamani

Hindi Play (130 mins)
Experimental Theatre
Wednesday, 11th – 7.00 pm

It is the story of a family in which the father thinks his progeny is standing at the threshold of total ruination. They are wallowing in self-indulgence and their destiny is leading them to an inevitable fall. On the other hand, the children think this is nothing but a generation gap and the old man is unable to understand the situation. Is it really a generation gap or a case of miscommunication?

Written by **Vasant Kanetkar**
Designed & Directed by **Om Katare**
Cast: **Om Katare, Mukesh Yadav, Puneet Maloo, Sapna Malhotra & others**

A Yatri Production

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

THEATRE

Jis Lahore Nahi Dekhya

Hindi Play (130 mins)
Experimental Theatre
Thursday, 12th – 7.00 pm

Jis Lahore Nahi Dekhya, **Asghar Wajahat's** powerful human saga, is a story of two communities, who have suffered the horrors of Partition first-hand and still have the strength and humanity to rise above petty hatred. This important message of

brotherhood that goes beyond the evil politician and the fanatic to make a difference to the common man.

Written by **Asghar Wajahat**
Designed & Directed by **Dinesh Thakur**
Cast: **Preeta Mathur Thakur, Aman Gupta, Atul Mathur, Ajay Chourey & others**

An Ank Production

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

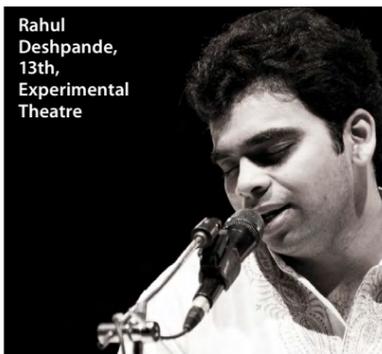
INDIAN MUSIC

Ghan Garaje: Monsoon Melodies

By **Rahul Deshpande**
(approx. 120 mins)
Experimental Theatre
Friday, 13th – 6.30 pm

An NCPA Presentation
Supported by **Jaisinh & Kishore Mariwala**

The advent of the rainy season is richly celebrated in Hindustani music. Ragas of the Malhar family and myriad genres of semi-classical music like *thumri* and *dadra* are inseparably associated with this season. Several allied folk forms such as *kajri*, *sawan*, *jhoola*, *hindola* express the pain of separation and the joy of union with the beloved in the month of Sawan. **Rahul Deshpande**, the grandson of veteran vocalist, the late Dr. Vasantrao Deshpande, has trained with and sought guidance from several reputed teachers: Ushatai Chipalkatti, Mukul Shivputra, Gangadharbua Pimpalkhare and Madhusudhan Patwardhan. Deeply inspired by Kumar Gandharva's music, Deshpande is a versatile vocalist with a



Rahul Deshpande, 13th, Experimental Theatre

repertoire ranging from *khayal*, *thumri*, *bhajan* and *natyageet* to fusion. Besides live concerts, he acts in musical plays (*sangeet-natak*), and has sung for the popular film *Katyar Kaljat Ghusali*. In this recital, Deshpande will present classical and semi-classical repertoire to usher in the lively season of the rains.

Tickets:
 ₹315 & 225/- (Members)
 ₹350 & 250/- (Public)
Box Office: 26th June for Members & 29th June for Public

INDIAN MUSIC

Training Sessions in Dhrupad

Conducted by **Umakant & Ramakant Gundecha**

Supported by their Disciples
East Room 1

Saturday, 14th – 1.00 pm to 6.00 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 *swara* 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.



Umakant Gundecha, 14th, East Room 1

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 66223813 or write to us at ncpamusicworkshops@gmail.com.

THEATRE

ELVIS – Long Live the King

India's First Tribute Show (90 mins)

Tata Theatre

Saturday, 14th - 7.00 pm

Get all set to groove and move to Elvis's greatest hits – 'Jailhouse Rock', 'Hound Dog', 'Love Me Tender' and many more. This show will take the audience across a journey in the life of Elvis with the help of stunning visuals on LED screens, backing vocalists and glitzy rhinestone costumes that will give a truly authentic Las Vegas experience.

Starring: **Siddharth Meghani** & his **Live Band**

Produced by **Raëll Padamsee's ACE Productions**

Tickets:
 ₹1,875, 1,500, 1,125, 750, 563 & 375/- (Members)
 ₹2,500, 2,000, 1,500, 1,000, 750 & 500/- (Public)
 (Inclusive of GST)
Box Office now open

THEATRE

Pinocchio

Hindustani Play (65 mins)

Godrej Dance Theatre

Sunday, 15th – 12.00 pm



Pinocchio, 15th, Godrej Dance Theatre

An NCPA Presentation

Pinocchio is a play adapted by Gulzar on the story of a puppet that comes alive. Geppeto, a poor woodcarver, carves himself a puppet. A turquoise-haired fairy takes pity on the old man and brings the puppet to life. Pinocchio is advised against telling lies and informed that his nose would increase each time he utters a lie. Going his own way, ignoring the advice of his father, the fairy, and his conscience, Pinocchio soon falls in with a variety of bad company.

Written by **Gulzar**
 Music by **Sudeep Banerji**
 Choreography by **Shrikant Ahire**
 Produced by **Lubna Salim**
 Designed & Directed by **Salim Arif**
 Cast: **Shreya Acharya, Aditya Kothari, Neha, Palak Jaiswal** & others

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

THEATRE

Laughter Therapy

English Play (120 mins)

Tata Theatre

Sunday, 15th – 7.00 pm

A Hindu, Muslim, Christian and Parsi walk into the therapy session of Dr. Bombay's clinic to help cope with various mental issues in their lives. The result is total chaos. We get a glimpse of the four religions in their domestic environment as we go into the characters' homes and witness their relationships with various people in their lives. Five actors play 35 characters in this play.

Written & Directed by **Meherzad Patel**

Cast: **Mona Singh, Sajeel Parakh, Danesh Irani, Meherzad Patel, Danesh Khambata & Siddharth Merchant**

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

SCREENING

Bolshoi Ballet: Coppélia

Ballet Screening (approx. 165 mins)

Godrej Dance Theatre

Tuesday, 17th & Wednesday, 18th – 6.30 pm

An NCPA-Pathé Live (Paris) Presentation

Swanhilda notices her fiancé Franz is infatuated with the beautiful Coppélia who sits reading on her balcony each day. Nearly breaking up the two sweethearts, Coppélia is not what she seems and Swanhilda decides to teach Franz a lesson. The Bolshoi's unique version of *Coppélia* exhibits a fascinating reconstruction of the original 19th-century choreography of this ebullient comedy involving a feisty heroine, a boyish fiancé with a wandering eye, and an old dollmaker. The company's stunning corps de ballet shines in the divertissements and famous 'dance of the hours,' and its principals abound in youthful energy and irresistible humour in this effervescent production.



Coppélia, 17th & 18th, Godrej Dance Theatre

Music: **Leo Delibes**
 Choreography: **Sergei Vikharev**
 Libretto: **Charles Nuitter & Arthur Saint-Leon**
 Cast: **The Bolshoi Principals, Soloists & Corps de Ballet**

Tickets: ₹600/- (Plus GST)
Box Office now open

FILM

NCPA Reality Check

Little Theatre

Thursday, 19th – 6.30 pm

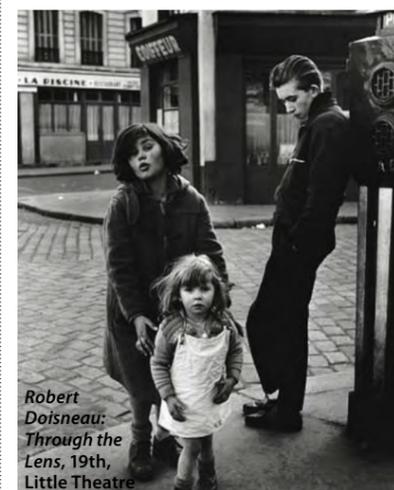
In collaboration with the **Cinema Collective 1**

Robert Doisneau: Through the Lens (78 mins)
 English Commentary & English Subtitles (Original: French)

Robert Doisneau is the celebrated photographer and author of one of the most iconic images of the 20th century, 'Kiss by the Hôtel de Ville'. He was one of the most popular photographers in the world. In more than 20 books, he revealed a lovely view of human frailty and life as a series of incongruous moments. This original and innovative documentary appropriates Doisneau's belongings and his private collection, as well as interviews with his friends and partners in order to celebrate one of the greatest artists of our time.

Directed by **Clémentine Derouille**
 Produced by **Jan Vasak**

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



Robert Doisneau: Through the Lens, 19th, Little Theatre

INDIAN MUSIC

NCPA Umang

Deborshee Bhattacharya (Khayal)

Dr. Jyoti Iyer (Khayal)

(approx. 120 mins)

Little Theatre

Friday, 20th – 6.30 pm

In collaboration with **ITC-SRA (Western Region)**

Deborshee Bhattacharya was ten when he started learning under Ajoy Chakraborty, and has continued to train under him as a scholar at ITC-SRA. **Dr. Jyoti Iyer** is a *ganda-bandha shishya* of Sajjanlal Bhatt and is currently under the tutelage of Raghunandan Panshikar, a senior disciple of Kishori Amonkar.

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



Deborshee Bhattacharya, 20th, Little Theatre



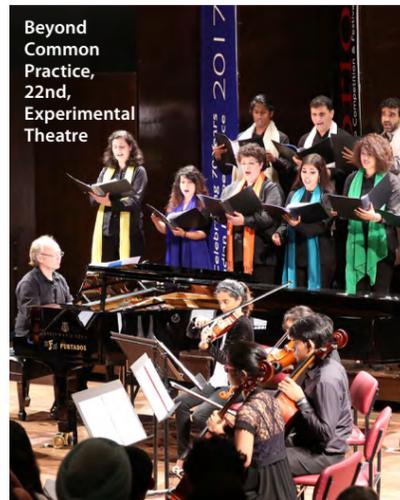
Dr. Jyoti Iyer, 20th, Little Theatre



Age of Enlightenment,
20th, Experimental
Theatre



Zeitgeist,
21st,
Experimental
Theatre



Beyond
Common
Practice,
22nd,
Experimental
Theatre

INTERNATIONAL MUSIC

Con Brio 2018: Coming of Age

Western Music Festival & Piano Competition
Experimental Theatre
Friday, 20th to Sunday, 22nd July

An NCPA & Furtados Presentation

Something very special shall be attempted in the ninth instalment of Con Brio – The John Gomes Memorial Piano Competition and Festival, presented annually by Furtados and directed by Parvesh Java. 'Coming of Age' will feature young Indians performing some of the most well-known works by the most important composers of the last three and a half centuries in three concerts representing three fundamental ideologies that impacted all concurrent artistic activities: Enlightenment, Romanticism and Modernism. It will be the first time that the Con Brio festival will rest entirely on the shoulders of young musicians, especially the pianists who have won the Con Brio competition in the past.

Con Brio 2018: Age of Enlightenment

(approx. 120 mins)
Friday, 20th – 7.00 pm

The core idea of the Enlightenment of the 18th century – reason and scientific inquiry – was introduced into art as well. Handel, Bach and Scarlatti all took baroque music to unforeseen levels of intellectual complexity and the 'Common Practice' of music (which refers to the rhythmic, melodic and

harmonic movement which underpins all the best known Western music, including jazz and pop music) was established. The classical movement follows soon after with Haydn, Mozart and a young Beethoven glorifying this Common Practice without the complexity of the baroque. **Chloe De Souza** (Con Brio 2012) will open the festival with Scarlatti and the semi-finalists will each perform Bach. **Nakul Jogdeo** (Con Brio 2015) will perform Mozart's Kegelstatt Trio and **Chelsea De Souza** (Con Brio 2010) will deliver Haydn's Piano Concerto in F with string orchestra.

Tickets: ₹500/-

Con Brio 2018: Zeitgeist

(approx. 120 mins)
Saturday, 21st – 7.00 pm

The German 'Sturm und Drang' (storm and drive) movement of the late 18th century was an important trigger for the Romantic Movement that was to dominate art in the 19th century, with an emphasis on individual emotion and a celebration of the pre-classical times. **Priya Ann Fernandes** (Con Brio 2013) will lead Schubert's Trout Quintet along with Dielle Braganza. **Neville Bharucha** (Con Brio 2011) will perform Mendelssohn's Fantasy in F sharp minor. The Paranjoti Academy Chorus will perform Brahms's New Love Song Waltzes with Nitya Thomas and Kersi Gazdar as soloists and **Shirley Manuel** (Con Brio 2014) and **Sonam Lodhi** (Con Brio 2017) at the piano. The semi-finalists of the competition will perform short works by Schumann and the finalists will be announced after the concert.

Tickets: ₹500/-

Con Brio 2018: Beyond Common Practice

(approx. 120 mins)
Sunday, 22nd – 6.00 pm

As with all artistic movements, challenging the norm is key and Modernism embodies that by merely not having any norm: it is the movement to end all movements by doing away with rules and empowering artistes to do as they please. In music, the regularity of rhythm was taken away, standard forms were abandoned, but more than anything, functional harmony (in which each harmony resolved to the next in one of the expected ways) broke down completely. Atonality challenged ears, and continues to do so. This programme will focus on the composers who made small, but significant changes, and laid the way for Modernism. **Rajat Chowdhury** (Con Brio 2016) will begin the evening with rare piano solos by Kodály, Bartók, Chausson, Cowell, Debussy, Scriabin, Shostakovich and Turina will follow along with the finals of the Con Brio competition.

Tickets: ₹500/-
Box Office now open

THEATRE

The Sound of Music

Musical Play (120 mins)
Tata Theatre
Friday, 20th – 7.30 pm
Saturday, 21st – 4.00 pm & 7.30 pm
Sunday, 22nd – 4.00 pm & 7.30 pm

The final collaboration between Rodgers & Hammerstein was destined to become the world's most beloved musical. When a postulant proves too high-spirited for the religious life, she is dispatched to serve as governess for the seven children of a widowed naval Captain. Her growing rapport with the youngsters, coupled with her generosity of spirit, gradually captures the heart of the stern Captain, and they marry. Upon returning from their honeymoon, they discover that Austria has been invaded by the Nazis, who demand the Captain's immediate service in their navy. The family's narrow escape over the mountains to Switzerland on the eve of WWII provides one of the most thrilling and inspirational finales ever presented in theatre. Experience *The Sound of Music* with amazing surround set visuals using the latest technology, 30 live singers and the most iconic songs ever.

Produced by **Raëll Padamsee's ACE Productions**

Director: **Advait Hazarat**
Associate Director: **Karla Singh**
Music Director: **Merlyn D'Souza**
Vocals Director: **Marianne D'Cruz Aiman**
Choreographed by **Karla Singh & Prince**
Cast: **Arunoday Singh, Meher Mistry, Marianne D'Cruz Aiman, Kunal Vijayakar** and an integrated cast of over **150 actors, dancers and singers** comprising children from mainstream schools and Raëll Padamsee's Academy for Creative Expression (ACE) and six NGOs: ADAPT, Aseema, Salaam Bombay Foundation, Salaam Baalak Trust, Seva Sadan and The Victoria Memorial School for the Blind

Tickets:
₹4,875, 4,125, 3,375, 2,625, 1,875, 1,500, 1,125, 750 & 375/- (Members)
₹6,500, 5,500, 4,500, 3,500, 2,500, 2,000, 1,500, 1,000 & 500/- (Public)
(Inclusive of GST)
Box Office now open

INDIAN MUSIC

Shrutisaranga: Presentation of Sanskrit Texts in Ragas

A Lecture-Demonstration cum Performance by **Dr. Subhadra Desai** (approx. 120 mins)



Dr. Subhadra
Desai, 21st,
Little Theatre

Little Theatre
Saturday, 21st – 5.00 pm

An NCPA Presentation

In the multi-religious culture of India, hymns and songs created and sometimes also sung by the immortal seers, are surely an invaluable feature. Many of these are still integral to the living culture, admired and performed widely in different parts of the country. This presentation by **Dr. Subhadra Desai** is based on hymns and songs drawn from several ancient texts in Sanskrit and Pali, and sung in Hindustani ragas. The texts considered are: *Hiranyagarbha Sukta, Srimad Bhagavatam, Ishopanishad, Suryopanishad, Brihadaranyopanishad, Shivatandava Stotram, Dhammapada, Niravanashatakam, Ashtapadi, Madhurashtakam* and *Panchatattva*. Trained in Hindustani vocal music, Dr. Desai is an A-grade artiste of AIR. As a Sanskrit scholar, she has worked on the oral traditions of Samavedic chanting and authored two books: *Musical in Valmiki's Ramayana* and *Indian Women Seers and their Songs: the Unfettered Note*. The lecture-demonstration will be followed by her Hindustani music performance.

Registration Fee: ₹100/-
Limited seats. Entry on a first-come-first-served basis.
For enquires contact Ms. Gargi on 66223813 (Monday to Friday 10.30 am to 5.30 pm).

INDIAN MUSIC

Natyavidya: An Evening of Marathi



Varsha Bhave,
27th, Godrej
Dance
Theatre

Theatre Music

By **Varsha Bhave & Group**
(approx. 120 mins)
Godrej Dance Theatre
Friday, 27th – 6.30 pm

An NCPA Presentation

During the late 19th century, a new music tradition took its roots in Maharashtra. With Hindustani music at its base, this form, essentially ensconced in Marathi drama, went on to remain popular even after the original context of theatrical tradition faded away. The "songs" (*natyapad*) used a wide variety of genres depending upon the dramatic context: from classical and semi-classical to light music. Conceptualised and presented by **Varsha Bhave**, a well-known singer, actor, composer and trainer, this concert offers a glimpse of forms that have been used in Marathi dramas: from classical *bandish* and *thumri* to *bhavgeet*, *bhaktigeet*, *lavani*, *ghazal*, *qawwali* and more.

Singers: **Avanti Patel, Ketaki Bhave-Joshi, Shrirang Bhave, Dhananjay Mhaskar & Varsha Bhave**
Compere: **Poorvi Bhave**

Tickets:
₹135/- (Members)
₹150/- (Public)
Box Office: 9th July for Members & 12th July for Public

THEATRE

Nona
Malayalam Play with English Subtitles (120 mins)
Tata Theatre
Saturday, 28th – 7.00 pm



**Nona, 28th,
Tata Theatre**

An NCPA Presentation

Nona, a socio-political satirical play, set in rural India is directed by the acclaimed Malayalam theatre personality, Jino Joseph. It examines pseudo-nationalism and casteism through the story of Govindan, his family and neighbours. The narrative is about how Govindan's conniving son Prasanth, through his advertisement film project about the map of India in his courtyard, creates boundaries that change the dynamics of a peaceful and connected community. Ultimately the villagers, with the help of Govindan, see through the sly motive of Prasanth and fight him.

Nona has bagged four METAs (Mahindra Excellence in Theatre Awards) – 2018 including Best Play, Best Director, Best Light Design & Best Stage Design

Directed by **Jino Joseph**

Cast: **Midhun Musafar, A. K. Shaji, Priya K. S., Aswathy P. & others**

A Black Theatre, Koduvally Production

Tickets:

₹600, 525, 450 & 300/- (Members)

₹800, 700, 600 & 400/- (Public)

(Plus GST)

Box Office now open

INTERNATIONAL MUSIC

Jazz Vocalese Concert

(Approx. 120 mins)

Experimental Theatre

Saturday, 28th – 7.00 pm

An NCPA Presentation

Vocalese is a style of jazz singing in which lyrics are created and sung to



**Samantha Noella, 28th,
Experimental Theatre**

well-known jazz instrumental pieces.

Samantha Noella will lead a group of singers. They will be backed up by a rhythm section of piano, bass and drums. Vocalese is a thrilling form of live jazz performance, which should not be missed.

Tickets: ₹750 & 500/- (Plus GST)

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

DANCE

Chaturang Ki Chaupal

Kathak by Shama Bhate & Troupe

(approx. 120 mins)

Experimental Theatre

Sunday, 29th – 6.30 pm

An NCPA Presentation

Chaturang is an old and rare form of Indian classical music that represents any raga in totality. *Chaturang* comprises four components: *tarana*,



**Chaturang Ki Chaupal, 29th,
Experimental Theatre**

sargam, *sahitya*, and rhythmic syllables intricately and homogeneously woven together. In this composition, there are four different *chaturangs* from four different ragas (Yaman, Jaijyanti, Adana and Bhairavi) with four different vivid weaves to each composition. Like in the game of *chaupal*, the four *chaturangs* compete with each other, challenge each other, make repartees with each other and playfully proceed to form a wholesome union.

Tickets:

₹360/- (Members)

₹400/- (Public)

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

THEATRE

The Siddhus of Upper Juhu

English Play (120 mins)

Tata Theatre

Sunday, 29th – 7.00 pm

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

Originally produced for Aadyam, an Aditya Birla Group Initiative

Directed by **Rahul daCunha**

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

A Rage Production

Tickets:

₹900, 600, 375 & 225/- (Members)

₹1,200, 800, 500 & 300/- (Public)

(Plus GST)

Box Office now open

What's Next

AUGUST & SEPTEMBER 2018

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

INDIAN MUSIC

NCPA Bandish

A Tribute to Legendary Indian Composers
Tata Theatre
Friday, 3rd to Sunday, 5th August – 6.30 pm

Supported by HSBC

The three-day festival will showcase some of the most treasured works of the great composers, presented by eminent artistes.

3rd August
Raghunandan Panshikar Jayateerth Mevundi
(approx. 150 mins)

Raghunandan Panshikar will pay tribute to his legendary mentors: Kishori Amonkar and her mother Mogubai Kurdikar, with a presentation of some of their iconic compositions. **Jayateerth Mevundi** will showcase some memorable compositions of two maestros: Amir Khan (Surrang) and Ramashreya Jha (Ramrang).

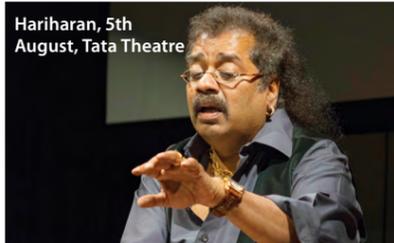
Tickets:
₹375, 300 & 240/- (Members)
₹500, 400 & 320/- (Public)

4th August
T. M. Krishna
(approx. 90 mins)

A highly acclaimed Carnatic vocalist and an outstanding social commentator, **T. M. Krishna** will present works of two celebrated



T. M. Krishna,
4th August,
Tata Theatre



Hariharan, 5th
August, Tata Theatre

composers of Carnatic music: Kshetrappa and Pachimiriyam Adiappayya.

Tickets:
₹375, 300 & 240/- (Members)
₹500, 400 & 320/- (Public)

5th August
Singers: **Hariharan, Suresh Wadkar, Mahalakshmi Iyer, Vibhavari Apte Joshi & Penaz Masani**

Music Conductor: **Ashit Desai**
Anchor: **Atul Tiwari**
(approx. 120 mins)

To mark the birth centenary of the legendary music director Jaidev, his protégés, followers and admirers, including well-known playback singers, come together to present a bouquet of unforgettable songs composed by him in an inimitable style.

Tickets:
₹900, 675, 540 & 375/- (Members)
₹1,200, 900, 720 & 500/- (Public)
(Inclusive of GST)
Box Office: 9th July for Members & 12th July for Public

INTERNATIONAL MUSIC

The Wunderkinds

Experimental Theatre
Saturday, 4th August – 7.00 pm

An NCPA Presentation

As part of the NCPA Performance Series, we are presenting The Wunderkinds, showcasing talented young musicians who will entertain

you with popular forms of international music that have become anthems of different genres such as R'n'B, soul, rock, blues, pop, swing, Latin, funk and neo funk and soul, all performed live with a tight, lilting, peppy, entertaining sound, allowing for solos and improvisation with a jazzy twist.

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

THEATRE

Item

Hindi Play (120 mins)
Experimental Theatre
Sunday, 5th August – 4.00 pm & 7.00 pm

An NCPA Presentation

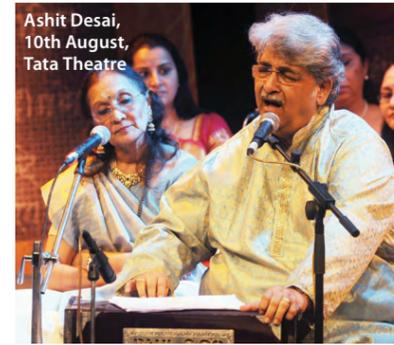
Item looks at the B-grade film world through the eyes of L. Rakesh, an assistant to superstar Sapna. Rakesh, as a sensitive narrator, introduces us to all the milestones of this film actress's life while exposing the objectification of the female body, the male chauvinistic media that exploits a woman's image to sell its products and the toll it takes on Sapna.

Item has bagged two METAs (Mahindra Excellence in Theatre) – 2018 Best Play and Best Actor in a Lead Role

Music: **Gandhaar Sangoram**
Choreography: **Spruha Kulkarni & Bhargavi Sardesai**
Directed by **Kshitish Date**
Cast: **Sainath Ganuwad, Dipti Kachare, Akshay Joshi, Siddharth Mahashabde & others**

A Natak Company, Pune Production

Tickets:
₹450 & 405/- (Members)
₹500 & 450/- (Public)
Box Office now open



Ashit Desai,
10th August,
Tata Theatre



Kaajal Oza
Vaidya, 10th
August, Tata
Theatre

INDIAN MUSIC

Shraddha na Surnamey: A Presentation in Gujarati

By **Ashit Desai & Group** with **Kaajal Oza Vaidya**
Tata Theatre
Friday, 10th August – 6.30 pm

In association with **Kilachand Foundation**
Supported by **Excel Industries Ltd.**

The second event in the 'Selfie Sanskruti' series will showcase the theme of faith. Indian philosophy offers two paths to realise the divine: *sagun* and *nirgun*, in which divinity is expressed with and without form and attributes, respectively.

Tickets:
₹600, 375, 225 & 90/- (Members)
₹800, 500, 300 & 120/- (Public)
(Inclusive of GST)
Box Office: 26th July for Members & 29th July for Public

DANCE

August Dance Residency

Kelucharan Mohapatra's Srjan
Saturday, 11th to Monday, 13th August

An NCPA Presentation

The Legacy of Kelucharan Mohapatra

By **Ratikant Mohapatra & Srjan** (100 mins)

Tata Theatre
Saturday, 11th August – 6.30 pm

As a part of the residency this year, the NCPA invites Srjan, a premier Odissi dance institute founded in 1993 by the eminent Odissi dancer, choreographer and teacher **Kelucharan Mohapatra**. The performance includes some of the finest choreographies of the legendary man as well as some new choreographies by his son and student, SNA awardee **Ratikant Mohapatra**. The evening will also have **Jhelum Paranjape** and **Daksha Mashruwala**, senior dancers from Mumbai who have learnt from the maestro, pay a fitting tribute to the noted guru.

Tickets:
₹450, 375 & 225/- (Members)
₹600, 500 & 300/- (Public)
(Inclusive of GST)
Box Office: 9th July for Members & 12th July for Public

Remembering Kelucharan Mohapatra

Film Screening & Talk (90 mins)
Godrej Dance Theatre
Sunday, 12th August – 5.00 pm

An evening remembering **Kelucharan Mohapatra** with the screening of a film on him. The session will also include an informal exchange between his senior students about the dance workshops he frequently conducted at the NCPA in the 1980s and '90s.

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

Odissi Dance Workshop

West Room 1
Sunday, 12th & Monday, 13th August
(11.00 am onwards)

Renowned dancer and choreographer **Ratikant Mohapatra** will conduct an Odissi dance workshop at the NCPA.

Registration Fee: ₹2,000/- (Inclusive of GST)
For combined or individual workshop registrations write to sdasgupta@ncpamumbai.com or call 6622 3822/70390 67878.

INTERNATIONAL MUSIC

Take 4

International Jazz Quartet
Tata Theatre
Wednesday, 15th August – 7.00 pm

An NCPA Presentation

This international jazz quartet comprises **Pradyumna Manot** on piano, **Megan Powers** from the US on vocals, **Sava Boyadzhiev** of Bulgaria on drums and **Aditya Servaia** on bass. This acoustic quartet will play an evening of world-class jazz from swing and bebop to Latin, hardbop and modern jazz. Expect a powerhouse evening of exciting jazz music.

Tickets: ₹1,000, 800, 500 & 300/- (Plus GST)
Box Office: 9th July for Members & 12th July for Public

THEATRE

Aavo Mari Saathe

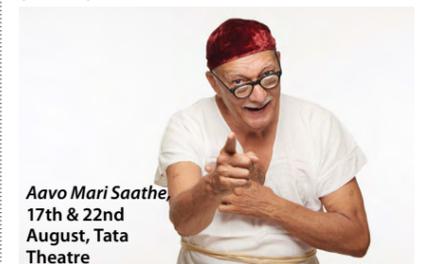
Variety Revue (105 mins)
Tata Theatre
Friday, 17th August (Parsi New Year) – 5.00 pm & 7.30 pm
Wednesday, 22nd August (Khordad Sal) – 7.00 pm

An NCPA Production for the **Adi Marzban Endowment Fund**

This fresh new production showcases Parsi theatre's best in the form of **Ruby** and **Burjor Patel** and **Bomi Dotiwala** as guest artistes, along with a fine ensemble cast of acting and singing talents which include **Pervein & Shahrukh Irani, Delna Mody, Kayo Billimoria, Shazneen Acharya** and others along with glamorous dancers from the **Hormuzd Khambatta Dance Company**. This production has riotous gags such as a spoof on the newly formed Parsi Panchayat interviewed by **Arnab Goswami**, the *Lagan* of Prince Harry and many more.

Directed by **Jim Vimadala**
Produced by **Hormuzd Khambatta**
Mentored by **Sam Kerawalla**

Tickets:
₹1,125, 900, 600, 450, 300 & 150/- (Members)
₹1,500, 1,200, 800, 600, 400 & 200/- (Public)



Aavo Mari Saathe,
17th & 22nd
August, Tata
Theatre

(Inclusive of GST)

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

DANCE

Prateeksha Kashi,
24th August,
Experimental
Theatre



Ganga to Kaveri

Multi-Dance Style Presentation

(100 mins)

Experimental Theatre

Friday, 24th August – 6.30 pm

An NCPA-Utsav Music Presentation

This production will take you river-rafting, with traditional songs and dances that visualise the beauty of various rivers of India. Rivers such as Ganga, Yamuna, Brahmaputra and Kaveri will be portrayed by young celebrity artistes such as **Vidha Lal** (Kathak), **Prateeksha Kashi** (Kuchipudi), **Vrinda Chadha** (Odissi) and **Lakshmi Gopalaswamy** (Bharatanatyam).

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

Box Office: 26th July for Membes & 29th July for Public

THEATRE

Mahanirvan – The Dread Departure

Marathi Play in Two Acts (120 mins)

Tata Theatre

Sunday, 2nd September – 6.00 pm

An NCPA Presentation

Mahanirvan has been considered as one of the most distinguished plays, a reputed milestone in the history of Indian theatre. With 400 shows, translated in more than ten languages, *Mahanirvan* is also a prescribed text in literature curriculum at universities. The play is performed in a lyrical/musical form using Maharashtrian folk music such as *kirtan*, *gondhal*, *bhajan*, *abhang* etc. The black comedy aptly highlights the intricacies of human relations and emotional ethos, while

passing subtle messages on sociocultural systems, typical human tendencies, customs and traditions.

Written & Directed by **Satish Alekar**

Music Compositions: **Late Anand Modak**

Musicians: **Swapnil Kulkarni, Ketan Pawar, Swanand Tarde & Manish Vipradas**

Cast: **Nachiket Devasthali, Sayalee Phatak, Siddharth Mahashabde, Mayureshwar Kale & others**

A Natak Company, Pune Production

Tickets:

₹600, 450 & 300/- (Members)

₹800, 600 & 400/- (Public)

(Plus GST)

Box Office now open

DANCE

Dancing the Gods – Through Form and Formless

Multi-Dance Presentation (60 mins)

Godrej Dance Theatre

Sunday, 9th September – 5.00 pm

An NCPA Presentation

This production presents the unique concept of god as form or formless with dances such as Kathak, Odissi, Bharatanatyam and Mohiniattam by a group of talented young dancers such as **Prachi Saathi, Pooja Pant, Namrata Mehta** and **Saji Menon**.

Tickets:

₹180/- (Members)

₹200/- (Public)

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

SOI symphony
orchestra of
india

Autumn 2018 Season

Patron: Citi India

Tuesday, 4th September – 7.00 pm

Jamshed Bhabha Theatre

Alexander Lazarev, conductor

Nurit Stark, violin

Wagner: Prelude to *Die Meistersinger*

Bloch: Violin Concerto

Tchaikovsky: Suite No. 3

Saturday, 8th September – 7.00 pm

Jamshed Bhabha Theatre

Alexander Lazarev, conductor

Katherine Bicknell, flute

Daniella Iolkicheva, harp

Mussorgsky: Introduction to *Khovanshchina*

Mozart: Flute & Harp Concerto

Sibelius: Symphony No. 2

Wednesday, 12th September – 7.00 pm

Jamshed Bhabha Theatre

Marat Bisengaliev, conductor

Sevak Avanesyan, cello

Dvořák: Cello Concerto

Prokofiev: Symphony No. 5

Sunday, 16th September – 5.00 pm

Jamshed Bhabha Theatre

Zane Dalal, conductor

Alexei Volodin, piano

Mozart: Overture to *The Abduction from the Seraglio*

Rachmaninoff: Piano Concerto No. 3

Stravinsky: Suite from *The Firebird*

Tickets: ₹2,000, 1,600, 1,200, 800 & 500/- (plus GST)

Wednesday, 5th September – 7.00 pm

Tata Theatre

Nurit Stark, violin

Cedric Pescia, piano

Mozart: Violin Sonata in C major No. 20, K303

Beethoven: Violin Sonata No.10, Op. 96

Schubert: Fantasy in C major, D934

Saturday, 15th September – 7.00 pm

Tata Theatre

Alexei Volodin, piano

Schumann / Liszt: Widmung

Liszt: Piano Sonata in B minor

Tchaikovsky/Pletnev: Concert Suite from 'The Sleeping Beauty'

Balakirev: Islamey, Op. 18

Tickets: ₹600, 500 & 300/- (plus GST)

Box Office: 13th July for Benefactors/ Friends of the SOI, 16th July for NCPA Members & 19th July for the Public