

ON Stage

VOLUME 8 - ISSUE 1

NCPA BANDISH

T. M. Krishna and others offer tributes to legendary Indian composers

THE SYMPHONY ORCHESTRA OF INDIA
Preview of the Autumn Season

AUGUST DANCE RESIDENCY
Remembering Kelucharan Mohapatra



NCPA Chairman
Khushroo N. Suntook

Executive Director & Council Member
Deepak Bajaj

Editorial Director
Radhakrishnan Nair

Editor-in-Chief
Oishani Mitra

Consulting Editor
Ekta Mohta

Senior Sub-editor
Cynthia Lewis

Editorial Co-ordinator
Hilda Darukhanawalla

Art Director
Amit Naik

Deputy Art Directors
Hemali Limbachiya
Tanvi Shah

Graphic Designer
Vidhi Doshi

Advertising
Anita Maria Pancras
(advertising@ncpamumbai.com; 66223820)
Tulsi Bavishi
(tulsi@mansworldindia.com; 9833116584)

Senior Digital Manager
Jayesh V. Salvi

Cover Credit
Murali Raju

Published by Deepak Bajaj for The National
Centre for the Performing Arts, NCPA Marg,
Nariman Point, Mumbai – 400021

Produced by
MW

Editorial Office
4th Floor, Todi Building,
Mathuradas Mills Compound,
Senapati Bapat Marg,
Lower Parel,
Mumbai - 400013

Printer
Spenta Multimedia, Peninsula Spenta,
Mathuradas Mill Compound,
N. M. Joshi Marg, Lower Parel,
Mumbai – 400013

Materials in **ON Stage** cannot be reproduced in
part or whole without the written permission
of the publisher. Views and opinions expressed
in this magazine are not necessarily those of
the publisher. All rights reserved.

NCPA Booking Office
2282 4567/6654 8135/6622 3724
www.ncpamumbai.com



Contents

12



Features

08

Reflections

On whether you can create in a dream.
By Anil Dharker

10

The Immersive Raga

In an ode to pre-trinity composers
Kshetrappa and Pachimiriyam
Adiappayya for NCPA *Bandish* this year,
T. M. Krishna explores the immensity of

Carnatic musical traditions.
By Samira Bose

12

Mai & Tai

The mother-daughter duo of
Mogubai Kurdikar and Kishori
Amonkar took Hindustani classical
music to new heights with their
artistry and discipline.
By Keshav Paranjape



16

16

Master Works

Next month, the Symphony Orchestra of India will begin its Autumn Season with compositions from some of the greatest masters. *Sandipan Das* breaks down the programme.

20

In the Guru's Dance Steps

Daksha Mashruwala reminisces about her time as a student with Padma Vibhushan Kelucharan Mohapatra.

24

The META Winner

Kshitish Date's *Item* has just begun its dream run.

28

Taking Over

The NCPA's new Creative Producer for theatre, Irishman Pádraig Cusack, comes to the NCPA Mumbai after a long stint in the National Theatre, London.

32

Playing the Parsi-Panu

Aavo Mari Saathe, a fine old wine in brand new packaging, is all set to tickle your funny bone. *By Benaifer J. Mirza*

34

Young Star Performers at the NCPA

The NCPA Performance Series is a new initiative to get young musicians on to the stage

36

Ramacharitamanas of Tulsidas

In the first part of a two-part series, *Suresh Awasthi* writes about how Tulsidas's *Ramacharitamanas* birthed the tradition of *Ramleela*.

40

Programme Guide

All of August's events at the NCPA

50

What's Next

What to expect in the following months

Letters to the Editor

On Anil Dharker's Column

There is no substitute for diving into the liberal arts and getting a bit wet. If one's life persists in making 'E equal to MC square' in the hope of an apple falling, one will not experience the joy of biting into one. Yes, syllabi are being modified not just here, but the world over to get would-be geeks to take a peek into 'On First Looking into Chapman's Homer' and such like.

*Cheers,
Pradeep*

Brilliant piece on The Two Cultures, to which I subscribe completely, having heard C. P. Snow during my research student days at Churchill College, Cambridge. We have tried to implement this philosophy at the Centre for Basic Sciences, Mumbai, for students by offering a compulsory course in humanities, apart from, of course, physics, mathematics, biology, chemistry and computer science at the undergraduate/graduate level.

*With my warmest greetings from Cambridge,
Dr. Shashikumar Madhusudan Chitre*

Follow us on:



[facebook.com/NCPAMumbai](https://www.facebook.com/NCPAMumbai)



[@NCPAMumbai](https://twitter.com/NCPAMumbai)



[NCPAMumbai](https://www.instagram.com/NCPAMumbai)



[youtube.com/user/TheNCPAMumbai1](https://www.youtube.com/user/TheNCPAMumbai1)



[pinterest.com/ncpamumbai](https://www.pinterest.com/ncpamumbai)

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

The Immersive Raga

In an ode to pre-trinity composers Kshetrappa and Pachimiriyam Adiappayya for NCPA *Bandish* this month, T. M. Krishna explores the immensity of Carnatic musical traditions. **By Samira Bose**

The contemporary musician, especially one who renders classical traditions, bears a heavy burden. In order to interpret compositions, the performer must reconcile the rigour of tradition with the rapid development of discourse. An artiste who confronts this dissonance with astute ease is the celebrated Carnatic music vocalist, Thodur Madabusi Krishna. Trained under B. S. Sharma and C. Ranganathan, the vocalist has rendered compositions in ways that constantly defy analysis, weaving a nuanced depth of understanding with modern innovation.

Apart from the excellence that he has achieved in his art form, Krishna is a powerful orator who often intersperses his musical performances with information and personal stories. His capacity to communicate extends into the domain of writing as well, and he has authored several books along with regular columns in newspapers. The appeal of Krishna is manifold – he is able to match musical talent with precision of thought, and is unafraid to question the strictures and hierarchies that accompany classical traditions. While controversy tends to follow such boldness, he is able to substantiate his statements with his attention to detail. It is such thoroughness that underlies his decision to perform the compositions of Kshetrappa and Pachimiriyam Adiappayya at the NCPA this month. “More than the fact that the composers I have chosen are pre-trinity, it is the compositional

forms that they handled that nudged me towards them,” states Krishna. “Carnatic music, in my view, has become over reliant on just one compositional form: the *kirtana*. This has resulted in diminishing focus and seriousness towards compositional forms such as *varnams*, *padams* and *swarajatis*.” Hence his choice.

THE PRE-TRINITY COMPOSERS

In order to understand his statement, there is a need to understand the unique contributions of these composers. A scholar, poet and a wandering minstrel, Kshetrappa alias Muvva Gopala (1600-1680), also known as Kshetrappa, is credited with hundreds of compositions. The man responsible for the restoration

of the *padam* (attributed to Annamacharya in the 15th century), Kshetrappa's compositions are laden with erotic symbolism. Conjured in Telugu, they evoke a form of personal devotion that is based on delicate, subtle and ecstatic associations of the devotee with the divine. A unique feature of Kshetrappa's *padams* is the practice of singing *anupallavi*

(second verse) before the *pallavi* (first verse), moving in a somewhat languid pace. “*Padams*, through their structure and rendition, allow for immense raga exploration within their being,” says Krishna. “I hope I will be able to immerse myself in their inherently nuanced [and] filigree-rich grandeur.”

It is with remorse that one realises the sheer amount of art that has been lost in the deluge of history. The works of Pachimiriyam Adiappayya are such an

T. M. Krishna has rendered compositions in ways that constantly defy analysis, weaving a nuanced depth of understanding with modern innovation

In 2016, Krishna was a recipient of the Ramon Magsaysay award



example, from which only two of his compositions have made their way into our period – a *varnam*, Viriboni in raga Bhairavi, set to *Ata tala*; and a *swarajati* in raga Huseni set to *Rupaka tala*. Serving at the court of the Maratha king Tulaja II (ruled 1763-1787) at Thanjavur, he composed in Telugu. Despite limited access, his compositions have had considerable influence and enjoy popularity. While the text addressing Rajgopala (lord Krishna) appears elusive, its exhaustive raga exposition is said to have set the standard for raga Bhairavi. The *swarajati*, *Emandayanara*, is also used by Bharatanatyam dancers. “Pachimiriyam Adiappayya is one of those rare composers whose one creation became iconic. In his case, it is the Bhairavi *varnam*. In spite of this, he is not often spoken about, and his Bhairavi *varnam* is never given centrality in a concert. I will be doing that in this concert,” promises Krishna.

THE INTERPRETER

One of the prominent elements that characterises Krishna is the way in which he unites an appreciation of art with articulate criticism. “The sheer immenseness of Carnatic music, its sound, its inner acoustics urge and push me towards asking difficult questions about

its socio-political nature. Any artiste who truly drowns in art will be disturbed by these disparities. Whether an artiste is willing to let this reality change them is, of course, an entirely different question,” he states. He is also careful to point out that the societal strictures are evident in every art form, including Hindustani music. “Therefore,” he warns, “let not any artiste or connoisseur think that their form is above discriminatory practices.

After all, all of us belong to the larger society and are complicit in its ugliness.”

As one who wants to actively break the norms that constrain and oppress, Krishna is conscious of the manner in which performance spaces can be elite and restrictive, particularly with the perpetual domination of caste. From performing in battle-worn areas to conceiving of alternative

music festivals, Krishna posits his own body in different spaces and attempts to shake the foundations of the Brahmanical stronghold over Carnatic music. He muses, “As an artiste, I try to constantly shift the spaces where I sing. This keeps me alive, questioning and self-critical.” ■

As part of NCPA Bandish, T. M. Krishna will take the stage on 4th August at the Tata Theatre.

“Carnatic music has become over reliant on just one compositional form: the *kirtana*. This has resulted in diminishing focus towards *varnams*, *padams* and *swarajatis*”

Ramacharitamanas of Tulsidas

ON Stage brings you excerpts from the *NCPA Quarterly Journal*, an unsurpassed literary archive that ran from 1972 to 1988 and featured authoritative and wide-ranging articles. In the first part of a two-part series, **Suresh Awasthi** writes about how Tulsidas's *Ramacharitamanas* birthed the tradition of *Ramleela*.

Ramacharitamanas of Tulsidas, written some 400 years ago, is an epic poem of great poetic merit on the Ram saga. It occupies a unique place in the entire body of Hindi poetic literature and has greatly influenced the social conduct, values and ideals of the people of North India. In narrating the story of Ram, Tulsidas's primary concern was to lay down the norms of social and moral conduct: *lokadharm* and *lokaniti*. But he is fully conscious of his role as a poet, and his greatness lay in maintaining a delicate balance between the poet and the preacher. *Ramacharitamanas* is enjoyed by the illiterate and the educated with equal relish. It serves as a source of inspiration, for a better and nobler life. Its influence is wide and deep and many of its verses, which express higher values and truths of life, have merged with and become part of the oral literature of people.

Ramacharitamanas, though it follows the *puranic* tradition of handling the Ram theme and is actually a religious work portraying Ram as an incarnation of Vishnu, strikes the reader at the same time as an exceedingly sensitive and creative poem. It is Tulsidas's poetic sensitivity that has enriched so many of the episodes of the story and made them moving. In his treatment of situations or characters, he imparted a certain universality. He handled with great skill and sensitivity a large variety of situations and complex human relationships and portrayed with equal insight and understanding a whole galaxy of characters. He did not limit the description to great heroes alone, but included ordinary human beings, demons, animals and birds in his narration of the story.

THE POET-PREACHER

Every student of Tulsidas knows that he borrowed the story material and many poetic utterances from the *Valmiki*

Ramayana, *Adhyatma Ramayana*, *Shreemadbhagavat*, *Hanumannatak*, and *Prasanna Raghava natak*. But no one can doubt his originality and poetic stature. His command over the language is superb and his poetic insight is most unusual. His devotion to his epic hero has charged the entire poem with emotional intensity. He is very clear about the purpose and the function of poetry and its role in contributing to the good of the people. In a statement of eternal truth, he said: "Only that language, that poetry and that wealth is good, which does good to all people like the holy Ganga."

Tulsidas's greatness lay in maintaining a delicate balance between the poet and the preacher in him

The Ram story was first immortalised by the poet Valmiki in his Sanskrit *Ramayana* written about 2,000 years ago. For centuries, the *Ramayana* theme continued to attract poets and artistes. After the *Valmiki Ramayana*, there was a long and rich tradition of *Ramayana* poetry and plays in Sanskrit. Following the Sanskrit tradition, modern Indian languages also produced a considerable body of poetic and dramatic writing on this theme. Like the *Ramacharitamanas* of Tulsidas in Hindi, we have *Ramayana* in other Indian languages. The better known ones are the *Kamba Ramayana* in Kannada and *Adhyatma Ramayana* in Malayalam.

Ramacharitamanas also greatly encouraged and contributed to the development of the traditional theatre

form, *Ramleela*, which has had a continuous tradition of more than four centuries and is performed in several styles all over North India. It is quite possible that in some form, the tradition of *Ramleela* existed even before Tulsidas. But there is no historical evidence of this tradition. It is believed that the *Ramacharitamanas* was used as the main text in *Ramleela* during the lifetime of Tulsidas. He conceived many episodes of the story dramatically and many verses of the epic poem are in dialogue form. This suggests that for the dramatic design of his epic poem, he took inspiration from certain features of the *Ramleela* as they existed in his time.

Apart from the *Ramleela* in the Hindi-speaking region, some type of religious plays based on the Ram story had become prevalent by the 14th and 15th centuries in many parts of India. Some of the forms of the *Ramayana* theatre in various regions of the country gradually decayed or could not develop further. But the *Ramleela* of the Hindi-speaking regions was further enriched and its tradition became firmer with the use of the rich text drawn from *Ramacharitamanas*.

THE TRADITIONAL RAMLEELA

The traditional *Ramleela* is of a processional character. It is more like a pageant and has developed its dramatic form on the basis of a recitation of *Ramacharitamanas*. It is the recitation that commands priority and determines the structure of the performance. The recitation provides the baseline on which the dramatic structure of the *Ramleela* is constructed. The recitation of the *Ramayana* has a religious significance. It was primarily evolved to propagate *Rambhakti* and the word *leela* itself has a theological significance and metaphysical connotation. There is a group of singers called *Ramayani* attached to the play, and they recite the entire text of the epic poem, sequence by

Ram and Sita as depicted in *jhanki*



sequence, stopping at various points of dramatic significance to give scope to the actors to present certain prose dialogues which are quite often a paraphrase of the verses.

The *Ramleela*, as a theatrical form, entered into the second phase of its development when the recitation was organised in front of the main characters – Ram, Lakshman and Sita – called *swarup*, who are seated on a throne. Such a grouping of the characters is called *jhanki* or *tableau vivant*. In the *jhanki* style of presentation, elaborate rituals and ceremonials are observed, devotional songs are sung and the audience becomes an integral part of the performance. The *jhanki* style is really not an enactment of the story, but certainly represents an art form which is semi-dramatic and a step forward from visual art.

The *jhanki* played an important role in the development of the traditional theatre, and, in particular, religious theatre of *Ramleela* and *Rasleela*. *Jhanki*, as an art, is halfway between painting and drama. It encouraged and preserved

It is Tulsidas's poetic sensitivity that has enriched so many of the episodes of the story and made them moving

certain basic elements of theatre. By adding 'living' actors and making them say the text and the singers recite it, a new theatrical dimension was added to *jhanki*. It was in the *jhankis* that the basic principles of both painting and theatre were evolved.

A THEATRE OF CONVENTIONS

The *Ramleela* is a theatre of conventions. These conventions and practices are a continuation, often in an adapted or changed form, of the practices of the medieval and classical Sanskrit theatrical

traditions. The whole approach to the dramatic presentation, to the conventions employed for the treatment of time and place and to dramatic speech, to the multiplicity and simultaneous nature of the action, to the alternation of prose and verse dialogues, and to their elaboration by impromptu dialogues, to using a group of singers for singing the entire dramatic text are some of the practices of the Ramayana theatre which truly represent the spirit of the Indian theatre.

The Ramayana is also performed in many other forms and styles of *Ramleela*. One of the forms is the localised *leela* presented as a play on a curtained stage. In this form again, the *Ramacharitamana*s is recited by a group of singers. This style of *Ramleela* is greatly influenced by the professional Parsi theatre of the 19th century. The *Ramleela* is also presented as operatic ballet, as opera and as drama proper.

This article first appeared in the NCPA Quarterly Journal in September 1973 (Vol. II, No. 3).

Programme Guide

August 2018

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

THEATRE

FILMS / SCREENINGS

INDIAN MUSIC

INTERNATIONAL MUSIC

PHOTOGRAPHY & EXHIBITION

PRESENTATIONS & DISCUSSIONS

DANCE

MULTI ARTS



Mitali Khargonkar,
2nd, Little Theatre



Jayasree
Tribedi-Choudhuri,
2nd, Little Theatre

INDIAN MUSIC

NCPA Umang

Mitali Khargonkar (tabla)
Jayasree Tribedi-Choudhuri (vocal)
(approx. 120 mins)
Little Theatre
Thursday, 2nd – 6.30 pm

In collaboration with Pu. La.
Deshpande Foundation

Mitali Khargonkar has a Master's in tabla from Raja Mansingh Tomar Music & Arts University, Gwalior. Her fine and crystal *padhant* of valuable and treasured old *gats* and *bandishes*

is a radiant feature of her playing style. **Jayasree Tribedi-Choudhuri** has a Master's degree in music from Rabindra Bharati University and M. Phil (in Music) from Mumbai University. A two-time winner of the All India Radio music competition, she has also received the National Scholarship from the government of India.

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

INDIAN MUSIC

NCPA Bandish

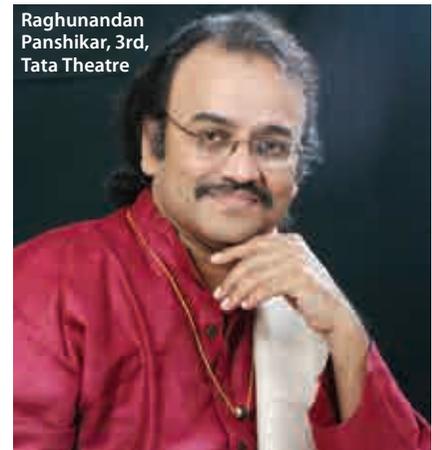
A Tribute to Legendary Indian Composers
Tata Theatre
Friday, 3rd to Sunday, 5th – 6.30 pm

Supported by HSBC
Co-sponsor: State Bank of India

Indian music centres on a well-structured melodic and rhythmic composition known as *bandish*. It represents a central idea or base upon which the edifice of a performance is sculpted and realised. The three-day festival will showcase some of the most treasured works of great composers, presented by eminent artists.

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

Raghunandan Panshikar, a well-known performer of the Jaipur-Atrauli tradition, will pay tribute to his legendary mentors: Kishori Amonkar and her mother Mogubai Kurdikar, with a presentation of some of their iconic compositions. A prominent representative of the Kirana *gharana*, **Jayateerth Mevundi** will showcase



Raghunandan
Panshikar, 3rd,
Tata Theatre



Jayateerth
Mevundi, 3rd,
Tata Theatre

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)



T. M. Krishna,
4th, Tata
Theatre

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

Tickets:

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

5th August

Singers: Hariharan, Suresh Wadkar, Penaz Masani, Mahalakshmi Iyer & Vibhavari Joshi

Special Guest: Amol Palekar

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, will 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 now open

INTERNATIONAL MUSIC

The Wunderkinds

(approx. 120 mins)

Experimental Theatre

Saturday, 4th – 7.00 pm

An NCPA Presentation

As part of the NCPA Performance Series, The Wunderkinds will be



The Wunderkinds, 4th, Experimental Theatre

showcasing talented young musicians, who will entertain the audience with popular forms of international music that have become anthems of different genres, such as R&B, soul, rock, blues, pop, swing, Latin, funk and neo funk/soul; all performed with a tight, lilting, peppy, refreshing sound, well-arranged, allowing for solos and improvisation, with a touch of jazz. The Wunderkinds are: The Core Band – **Hrishi Giridhar** (lead guitar), **Shivang Kapadia** (drums), **Ayan Banerjee** (piano and keyboards) and **Risa Rodrigues** (bass). The Core Band has orchestrated all the arrangements, featuring the following talented musicians: **Eshaan Sheikh** and **Anondita Mukherjee** (vocals), **Paridhhi Bajoria** (vocals and ukulele), **Abhinav Kumar** (vocals and keyboards), **Parth Mehta** (vocals and rhythm guitar), **Protyay Chakraborty** (violin), **Samanyu Yadav** (piano and keyboards), **Jai Lekhraj** (drums) and **Krish Agarwal** (guitar).

Tickets: ₹750 & 500/- (Plus GST)

Box Office now open

THEATRE

The Balancing Act

A Children's Play in Gibberish (approx. 60 mins)

Godrej Dance Theatre

Sunday, 5th – 12.00 pm

An NCPA Presentation

The Balancing Act is a play in gibberish by IAPAR India. The play looks at violence and abuse as seen and experienced by young children in daily lives. The questions raised in this play seem to apply to many of



The Balancing Act, 5th, Godrej Dance Theatre

the struggles of a whole generation, no matter the age. The play throws light upon children's perspective of violence and their perception of it.

Conceived & Directed by **Vidyanidhee Vanarase** (Prasad)

Music by **Sameer Dublay**

Cast: **Aditi, Amrut, Anushka, Nikhil & Tanmayee**

Age: 6+

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

THEATRE

Item

Hindi Play (120 mins)

Experimental Theatre

Sunday, 5th – 4.00 pm & 7.00 pm

An NCPA Presentation

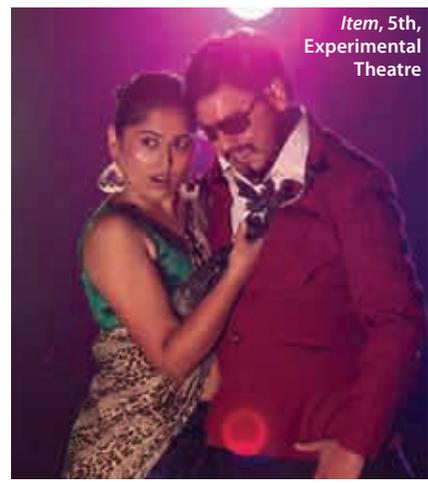
Item looks at the B-grade film world through the eyes of L. Rakesh, an assistant to superstar Sapna. Rakesh, as a sensitive narrator, introduces us to the milestones of this film actress's life while exposing the objectification of the female body, the male chauvinistic media that exploits a woman's image to sell its products and the toll it takes on Sapna. *Item* has bagged two METAs (Mahindra Excellence in Theatre Awards) – 2018: best play and best actor in a lead role.

Written by **Siddhesh Purkar**

Directed by **Kshitish Date**

Music: **Gandhaar Sangoram**

Choreography: **Spruha Kulkarni & Bhargavi Sardesai**



Item, 5th, Experimental Theatre

Cast: **Sainath Ganuwad, Dipti Kachare, Akshay Joshi, Siddharth Mahashabde & others**

Suggested age: 18+

A Natak Company, Pune Production

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

INTERNATIONAL MUSIC

Evgeny Bushkov, 7th, Experimental Theatre



SOI Chamber Orchestra

Evgeny Bushkov, conductor
Stephen Prutsman, piano
Experimental Theatre
Wednesday, 8th – 7.00 pm

An NCPA Presentation

Programme:

Mozart: Adagio and Fugue in C minor
Bach: Harpsichord Concerto in D minor
Prutsman: Fantasy on the theme B-A-C-H for piano and strings
Chaplin/Mnatsakanov: Chapliniana Suite for strings and piano
Jazz miniatures for orchestra and solo piano

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

FILM

NCPA Reality Check

Little Theatre
Wednesday, 8th – 6.30 pm

In collaboration with the Cinema Collective 1

The Saints of Sin
English Film (85 mins)

44 • August 2018 NCPA



The Saints of Sin, 8th, Little Theatre

The Saints of Sin is a lyrical journey of emotion and experiences of seven-and-a-half Bengali women spread across the globe, from Nairobi to New York to New Delhi and Mumbai. Built on intimate conversations recorded over three years, the film explores their lives, in which each one acknowledges her propensity towards one of the sins and speaks of her negotiations with it. The women recount their stories with searing honesty and talk about their struggle against entrenched patriarchal notions, family expectations and the pressures of their own conscience socialised over centuries. By meeting their sin, they find the chance to form new forms of affection and adventures and are no longer prisoners of their memories or mistakes.

Directed by **Aniruddha Sen**

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

THEATRE

The Woman on Trial

English/Hindi Play (110 mins)
Experimental Theatre
Thursday, 9th – 7.30 pm

The Woman On Trial is an Indian bilingual adaptation of the famous play by Ayn Rand – *The Night of January 16th*. It is a play that makes one question the fundamental concept of what is right and what is wrong. It makes you wonder if it is right to condemn a person only because they are different from everyone else.

Directed by **Laura Mishra**

Cast: **Laura Mishra, Navin Talreja, Prerna Talwar, Tanmay Ranjan & others**

A Making Noise Production

Age: 15+

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

INDIAN MUSIC

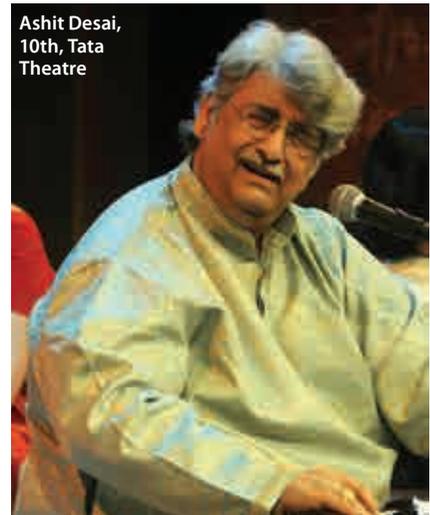
Shraddha na Surnamey: A Presentation in Gujarati

By Kaajal Oza Vaidya, Ashit Desai & others
(approx. 120 mins)
Tata Theatre
Friday, 10th – 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

Ashit Desai, 10th, Tata Theatre



Kaajal Oza Vaidya, 10th, Tata Theatre



is expressed with and without form and attributes, respectively. Well-known Gujarati singers **Hema & Ashit Desai** and group will present musical compositions drawn from the repertoire of *sagun* and *nirgun bhakti*. **Kaajal Oza Vaidya** will give a commentary on the underlying theme.

Tickets:

₹600, 450, 300 & 150/- (Members)

₹800, 600, 400 & 200/- (Public)

(Inclusive of GST)

Box Office: 26th July for Members &

29th July for Public

THEATRE

And Then There Were None

English Play (135 mins)

Experimental Theatre

Friday, 10th – 7.30 pm

Ten strangers are lured to an isolated island mansion off the Devon Coast by a mysterious U. N. Owen. At dinner, a recorded message accuses each of them of harbouring a guilty secret, and by the end of the night, one of the guests is dead. Stranded by a violent storm, and haunted by a nursery rhyme counting down one by one, they begin to die. Who is the killer and will any of them survive?

Directed by **Laura Mishra**

Cast: **Laura Mishra, Navin Talreja, Prerna Talwar, Tanmay Ranjan & others**

A Making Noise Production

Age: 13+

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

DANCE

August Dance Residency

Kelucharan Mohapatra's Srjan

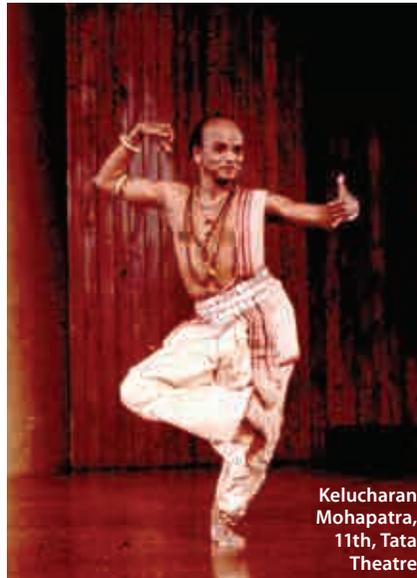
11th to 13th August

An NCPA Presentation

Anugamanam – 'In Guruji's Footsteps'

By Ratikant Mohapatra & Srjan

Along with Daksha Mashruwala &



Kelucharan Mohapatra, 11th, Tata Theatre

Jhelum Paranjape

(approx. 120 mins)

Tata Theatre

Saturday, 11th – 6.30 pm

This evening will be presented in two sections. The first section will showcase one of Kelucharan Mohapatra's iconic choreographies: *Dashanana*, based on the Indian epic Ramayana. The presentation will feature senior Odissi exponents: **Ratikant Mohapatra** as Ravan, **Jhelum Paranjape** as the divine bird Jatayu, and **Daksha Mashruwala** as Ram. The second half of the evening will feature neo-classical innovation in Odissi by **Ratikant Mohapatra** and the Srjan ensemble.

Tickets:

₹450, 375 & 225/- (Members)

₹600, 500 & 300/- (Public)

(Inclusive of GST)

Box Office now open

Odissi Dance Workshop by Ratikant Mohapatra

East Room 1

Sunday, 12th & Monday, 13th –

10.00 am onwards

Renowned dancer and choreographer **Ratikant Mohapatra** will conduct an Odissi dance workshop at the NCPA in which he will teach an iconic choreography of Kelucharan Mohapatra.

Registration Fees: ₹2,500/- (inclusive of GST)

For registration, call Binaifar on 66223822/7039067878 or e-mail: sdasgupta@ncpamumbai.com.

Remembering Kelucharan Mohapatra

Film Screening & Talk (90 mins)

Godrej Dance Theatre

Sunday, 12th – 5.00 pm

Along with the film on Kelucharan Mohapatra, 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.

THEATRE

Aadhe Adhure

Hindi Play (110 mins)

Experimental Theatre

Saturday, 11th – 7.00 pm

Mohan Rakesh's *Aadhe Adhure* is one of the most significant plays to have been written in Hindi. The play deals with a five-member family caught in the vicious net of destitution. While the treatment of the situation is dramatically powerful, it is the searing language, the use of poignant silences punctuated by verbal whiplashes that is Rakesh's creative contribution.

Directed by **Ashok Pandey**

Cast: **Ashok Pandey, Komal Chhabria, Saadhika Syal, Urvazi Kotwal & Arjun Tanwar**

A Jeff Goldberg Studio Production

Age: 15+

Tickets:

₹675 & 450/- (Members)

₹750 & 500/- (Public)

(Plus GST)

Box Office now open

INDIAN MUSIC

Training Sessions in Dhrupad

Conducted by **Umakant &**

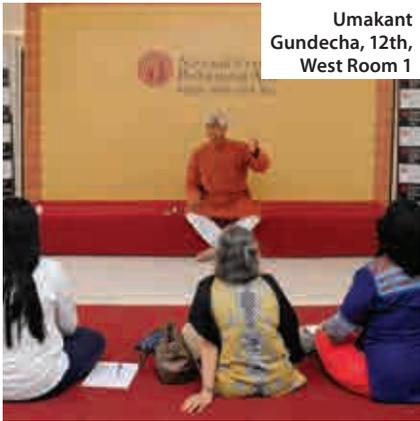
Ramakant Gundecha

Supported by their Disciples

West Room 1

Sunday, 12th – 1.00 pm to 6.00 pm

In collaboration with Dhrupad Sansthan Bhopal Nyas



Umakant Gundecha, 12th, West Room 1

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.

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

The Waiting Rooms

Gujarati Play (120 mins)
Experimental Theatre
Sunday, 12th – 7.00 pm

An NCPA Presentation

It is a story of people who are at the crossroads of life, waiting for that one twist of fate, that one pull, which can catapult them from the rut, from the monotony of life. But instead, they all come face-to-face, with their own reflections, to find a stark reality. Eventually, a drastic turn of events takes place that leaves everyone numb. But

The Waiting Rooms, 12th, Experimental Theatre



the best part is: everything happens in a light-hearted way.

Written by **Prayag Dave & Dhiraj Palshetkar**

Directed by **Dhiraj Palshetkar**

Cast: **Bhamini Gandhi, Rinku Patel, Niyati Dave & Pooja Damania**

A Phoenix Production Company

Tickets:

₹450 & 405/- (Members)

₹500 & 450/- (Public)

Box Office now open

THEATRE

The Play That Goes Wrong

English Play (140 mins)
Jamshed Bhabha Theatre
Sunday, 12th – 7.00 pm

Cornley Polytechnic Drama Society is putting on a 1920s murder mystery, but as the title suggests, everything that can go wrong does. The accident-prone thespians battle against all odds to make it through to their final curtain call, with hilarious consequences. This play is a farcical murder mystery, a laugh riot, a play within a play, which guarantees to leave you aching with laughter.

Written by **Henry Lewis, Jonathan Sayer & Henry Shields**

Directed by **Kedhar Shinde**

Cast: **Sharman Joshi, Sandiip Sikkand, Disha Savla, Dhaval Thakkar** & others

Produced by **Sharman Joshi Productions L.L.P.**

Tickets:

₹2,250, 1,875, 1,500, 1,125, 750, 570 & 375/- (Members)

₹3,000, 2,500, 2,000, 1,500, 1,000, 760 & 500/- (Public)

(Inclusive of GST)

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

THEATRE

Honestly Speaking with Amit Tandon

Stand-up Comedy (75 mins)
Tata Theatre
Sunday, 12th – 8.00 pm

This show gives you 75 minutes of uninhibited **Amit Tandon**. From marriage to kids to growing up, he will tell you stories from his life. After two kids and one marriage, he realised it couldn't get any worse and took to comedy. With over 15 million views on YouTube and 1,000 shows across ten countries, he is one of the best known observational comics of India.

Tickets:

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

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

(Inclusive of GST)

Box Office now open

THEATRE

Nicolai Friedrich – The Best Mentalist of the World (90 mins)

Tata Theatre
Tuesday, 14th – 7.00 pm

Do you believe someone can read your mind? **Nicolai Friedrich** can. Internationally renowned German mentalist and master of illusion, Friedrich creates an amazing family experience along with a mixture of visual artistry, fantastic comedy and

fascinating mental magic. Friedrich was crowned 'the best mentalist of the world' in Beijing 2009 and has more than 5,000 shows to his credit.

An AGP World Presentation

Tickets:

₹3,750, 2,250, 1,875, 1,500, 1,125 & 570/- (Members)

₹5,000, 3,000, 2,500, 2,000, 1,500 & 760/- (Public)

(Plus GST)

Box Office now open

INTERNATIONAL MUSIC

Take 5.1

International Jazz Quartet (approx. 120 mins)

Tata Theatre

Wednesday, 15th – 7.00 pm

An NCPA Presentation

An international jazz quartet comprising four explosive performers.

Megan Powers, Sava Boyadzhiev, Pradyumna Manot and **Sonic Shori** come together to play a night of bebop, hard bop and modern jazz. Powers is inspired by the likes of Sarah Vaughan and Betty Carter, Boyadzhiev by Jimmy Cobb and Elvin Jones, Manot by Keith Jarrett and Danilo Perez, and Shori by Ron Carter and John Pattituci, so you know what you might be listening to.

Tickets: ₹1,000, 800, 500 & 300/- (plus GST)

Box Office now open



Megan Powers, 15th, Tata Theatre

INTERNATIONAL MUSIC

Young Talent

Western Music Concert (90 mins)

Experimental Theatre

Thursday, 16th – 7.00 pm

In association with the Stop-Gaps Cultural Academy

The Budding Brigade concert gives musically talented children between the ages of seven and 14 the opportunity to perform onstage before a discerning audience. The brigade this year comprises pianists **Aaryan Puran Binjrajka, Anoushka Kapur, Divya Tulapurkar, Diya Mahesh, Nathaniel Siqueira Vaz** and **Trisham Bepari**; violinist **Benedict D'Souza**; and singer **Aditi Iyer**. These gifted children will enthral you with a vibrant selection of music from classical to modern, including the works of Bach, Beethoven, Brahms, Chopin, Grieg, Handel, Peczsonka, Puccini, Satie, Schubert and many more.

Tickets: ₹200/-

Box Office now open

THEATRE

Aavo Mari Saathe

Variety Revue (105 mins)

Tata Theatre

Friday, 17th (Parsi New Year) –

5.00 pm & 7.30 pm

Wednesday, 22nd (Khordad Sal) –

7.00 pm

An NCPA Production for the Adi Marzban Endowment Fund



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

This fresh new production showcases Parsi theatre's best in the form of **Ruby & Burjor Patel** and **Bomi Dotiwala, Sam Kerawalla** and **Mahabanoo Mody-Kotwal** as guest artistes, along with a fine ensemble of acting and singing talents, which include **Pervien & Shahrukh Irani, Delna Mody, Kayo Billimoria, Jasmin Siganporia** and **Benaisha Irani** along with glamorous dancers from the Hormuzd Khambata 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, Parsi Speed Dating, *Vispi Donor* and many more.

Directed by **Jim Vimadadal**

Produced by **Hormuzd Khambata**

Mentored by **Sam Kerawalla**

Tickets:

₹1,125, 900, 600, 450, 300 & 150/- (Members)

₹1,500, 1,200, 800, 600, 400 & 200/- (Public)

(Inclusive of GST)

Box Office now open

THEATRE

2 to Tango, 3 to Jive

English Play (110 mins)

Tata Theatre

Saturday, 18th – 7.00 pm

National Award-winning film actor **Saurabh Shukla** is Parminder Singh Sethi, a man caught between continuing with his monotonous life and the enticing prospect of turning things around. What happens when

three women enter the picture? Do they trigger fresh complications? Or does his life take another twist? Watch the play and find out why it takes two to tango and three to jive.

Written & Directed by **Saurabh Shukla**
 Cast: **Saurabh Shukla, Achint Kaur, Sadiya Siddiqui & Preeti Mamgain**
 Produced by **AGP World**

Tickets:
 ₹1,875, 1,500, 1,125, 750, 570 & 375/- (Members)
 ₹2,500, 2,000, 1,500, 1,000, 760 & 500/- (Public)
 (Plus GST)
Box Office now open

THEATRE

The Guest List

English Play (105 mins)
 Godrej Dance Theatre
 Saturday, 18th – 7.30 pm

Five guests are invited to a posh restaurant in Mumbai: two dim-witted loudmouths from Delhi, an OCD-struck businessman, a nutcase of an ex-air hostess, and an eccentric child psychologist. Initially unaware of the upcoming guest's identity, each addition of a guest makes them realise that the two ex-couples and an unrelated shrink have been invited by the common divorce lawyers, Mr. and Mrs. Khurana, who themselves are missing, as part of a greater charade. Chaos ensues as the two ex-couples revisit old issues, and the restaurant is locked down as guests are held captive at one of the five's behest.

Written by **Adhiraj Sharma**
 Directed by **Mohak Pajni**
 Cast: **Varoon Anand, Preeti Aggarwal Mehta, Shruti Khattar, Mehek Panjabi & Adhiraj Sharma**

Age: 13+

Tickets:
 ₹720/- (Members)
 ₹800/- (Public)
 (Inclusive of GST)
Box Office now open

INDIAN MUSIC

Bandish and Gharana Lecture-demonstration by



Satyasheel Deshpande, 23rd, Experimental Theatre

Satyasheel Deshpande
 (approx. 120 mins)
 Experimental Theatre
 Thursday, 23rd – 6.30 pm

In association with **Sahachari Foundation**
 Supported by **HDFC Limited**

Although governed by the parameters of raga and *tala*, *khayal* music offers the artiste infinite scope to imagine, interpret and improvise spontaneously. Until recently, music grew in isolated pockets across India, leading to a variety of ways of handling raga and *tala*, which ultimately culminated into different *gharanas*. In the absence of technology, the only way to document and preserve a particular musical idea was to turn it into a *bandish*, a well-structured composition. *Bandishes* composed thus became carriers of the compositional and improvisational aesthetics of the *gharana* and/or the composer. **Satyasheel Deshpande** is respected for his contribution to the field of Hindustani music as a performer, composer, musicologist, researcher, author and guru. Son of renowned musicologist Vamanrao Deshpande, he had the privilege to train with the legendary vocalist, Kumar Gandharva. The establishment of Samvaad Foundation, one of the largest and valuable collections of Hindustani music, has enabled him to imbibe knowledge and the insights of great masters together with their varying perspectives on the art of music making. With a focus on *khayal bandishes*, this lecture-demonstration will attempt to unravel diverse aesthetical ideologies of *gharanas* through the rich repertoire of their

bandishes. Live demonstrations will be coupled with recordings of past masters of different *gharanas*.

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

DANCE

Ganga to Kaveri
 Multi-Dance Style Presentation
 (100 mins)
 Experimental Theatre
 Friday, 24th – 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



Prateeksha Kashi, 24th, Experimental Theatre

celebrity artistes such as **Vidha Lai** (Kathak), **Prateeksha Kashi** (Kuchipudi), **Vrinda Chadha** (Odissi) and **Lakshmi Gopalaswamy** (Bharatanatyam).

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

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

THEATRE

Laughter Therapy

English Play (120 mins)

Tata Theatre

Saturday, 25th – 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: 26th July for Members & 29th July for Public

INTERNATIONAL MUSIC

The Singing Tree

Children's Choral Music Concert

(90 mins)

Tata Theatre

Sunday, 26th – 7.00 pm

The Mehli Mehta Music Foundation presents an annual choral concert, 'Building Bridges' with over 220 students from the foundation's The Singing Tree choirs, the Udayachal High School, schools run by the Aseema Charitable Trust and St. Stephen's School. The concert is a culmination of intensive

training by choral director Mariona Fernandez Blanco from Palau de la Música Catalana in Barcelona. Choristers, ages six and above, will sing music in various languages revolving around the theme of building bridges across cultures and communities.

Tickets: ₹885 & 650/- (inclusive of GST)

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

INTERNATIONAL MUSIC

Kitchensink

(approx. 120 mins)

Experimental Theatre

Thursday, 30th – 7.00 pm

An NCPA Presentation

Kitchensink has steadily gained the reputation of being a refreshingly original and sought-after voice in the independent music circuit of New Delhi. The band writes songs that combine the improvisatory soundscapes of synth-rock and crossover jazz with immersive and deeply personal lyrics. *Harmless Things* is the band's debut album, featuring ten tracks. The songs from the album offer lyrical storytelling that are inspired in equal measure by psychedelic rock and improvised music.

Tickets: ₹500/-

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



Kitchensink, 30th, Experimental Theatre

INDIAN MUSIC

Ghazal ka Safar: A Tryst with Ghazals

By **Ghansham Vaswani & Group**

(approx. 120 mins)

Experimental Theatre

Friday, 31st – 6.30 pm

An NCPA Presentation

Essentially a form of romantic poetry, a *ghazal* conveys emotions like no other form can. The format of *ghazal* lends itself to being composed to music and presented as a 'song'. Due to its potential to evoke myriad shades of human emotions, the genre is immensely popular with artistes and audiences alike. Endowed with a mellifluous voice, **Ghansham Vaswani** chose the language of *ghazals* to express his creativity, despite being trained in classical music. He was privileged to be mentored and presented by the legendary singer Jagjit Singh. Vaswani has sung and composed *ghazals* for independent albums, TV serials and films. Besides having command over the idiom of *ghazal*, he is also known for singing *bhajans* and Sindhi contemporary music. His presentation will include some evergreen *ghazals* penned by great poets such as Ghalib, Faiz, Shahariyar, Nida Faslí and others; and immortalised by legendary singers such as Begum Akhtar, Talat Mahmood, Mehdi Hasan and Jagjit Singh.

Tickets:

₹315 & 225/- (Members)

₹350 & 250/- (Public)

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



Ghansham Vaswani, 31st, Experimental Theatre