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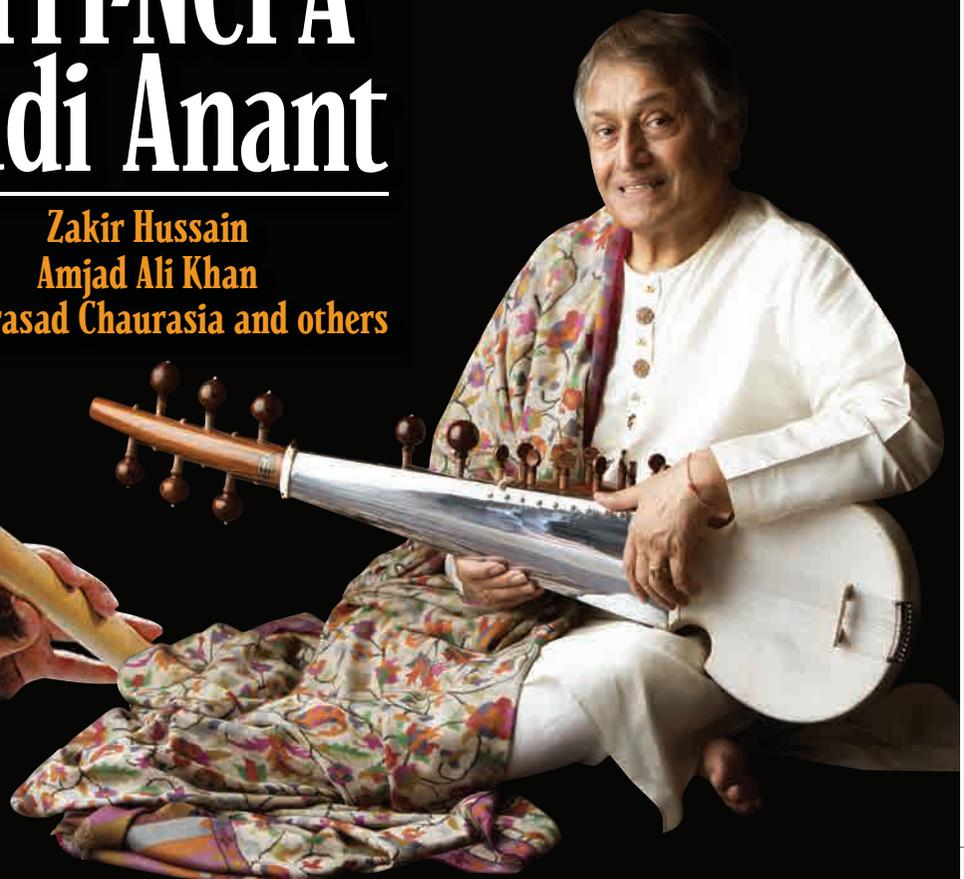
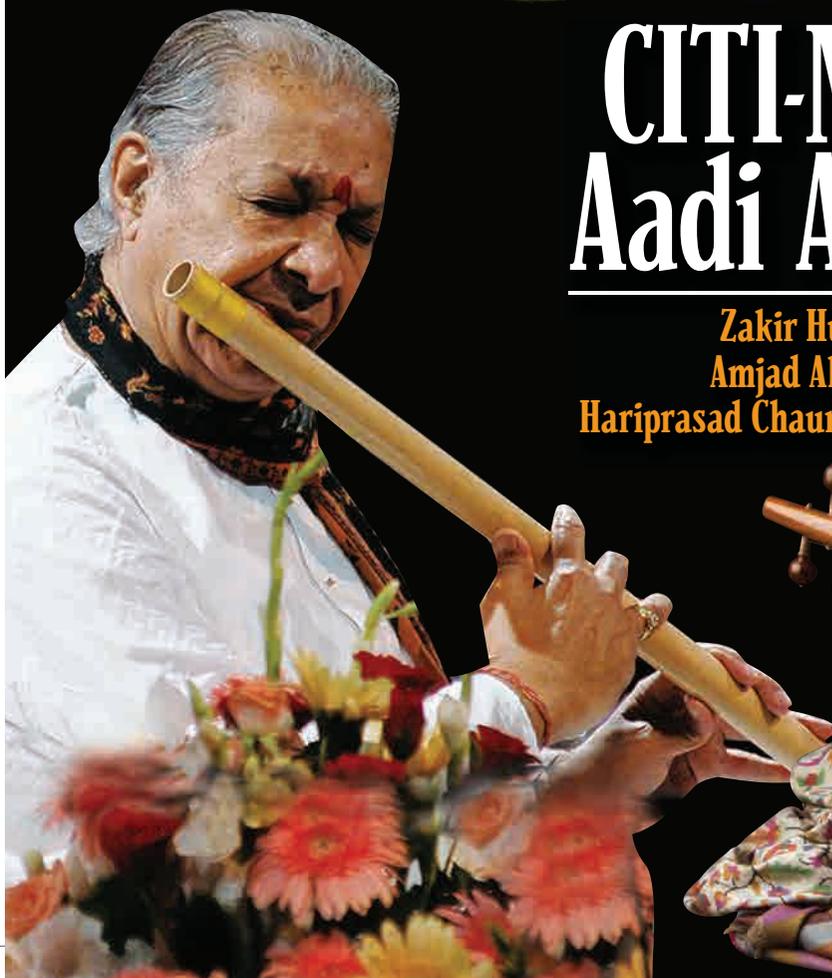
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CITI-NCPA Aadi Anant

Zakir Hussain
Amjad Ali Khan
Hariprasad Chaurasia and others



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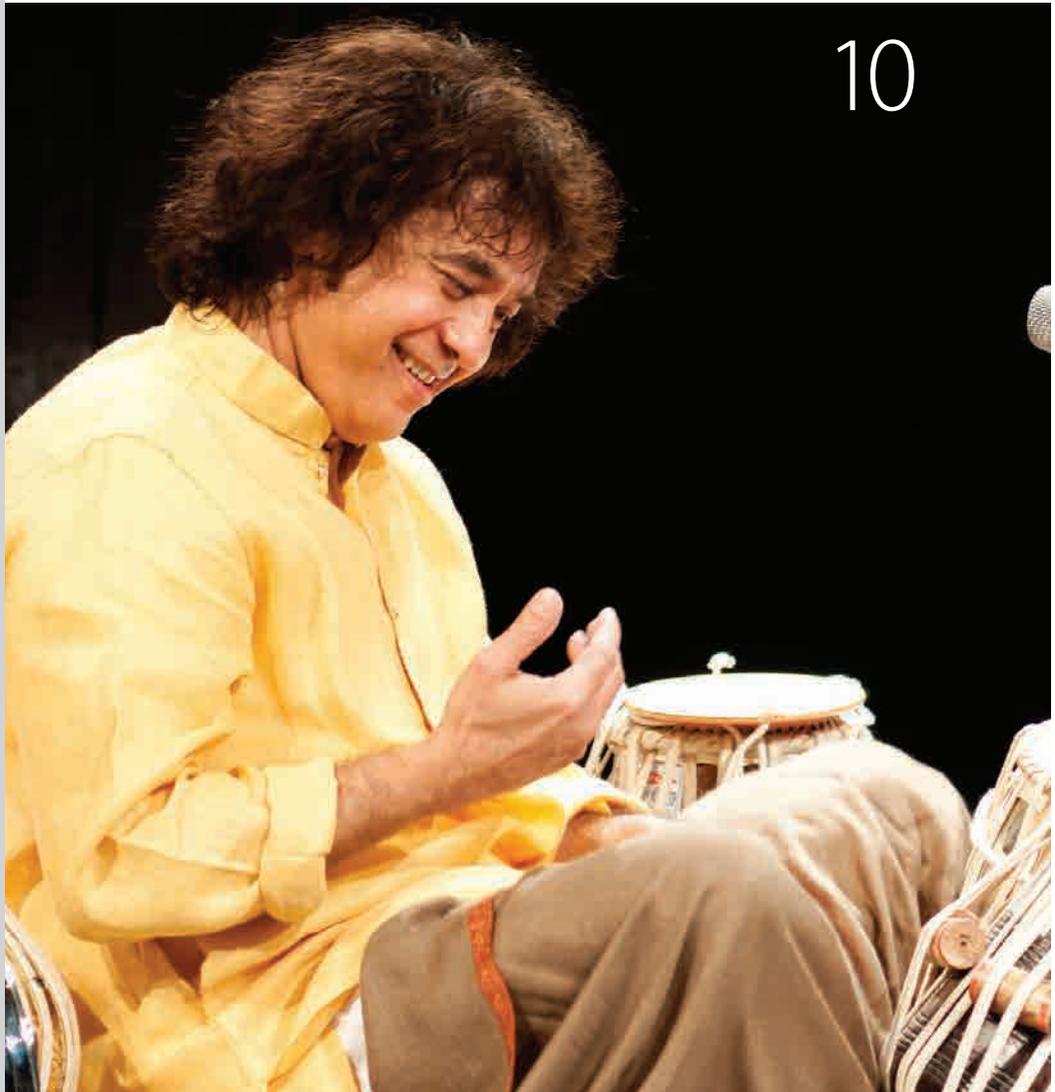
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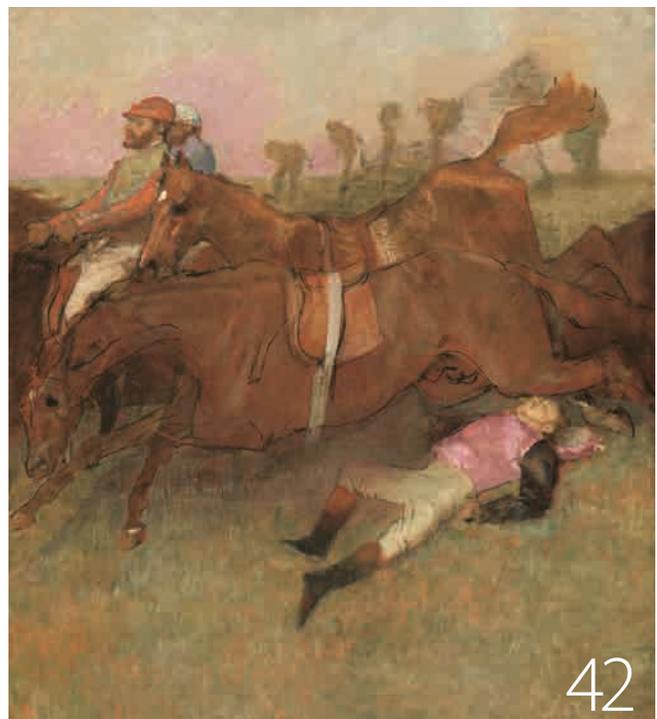
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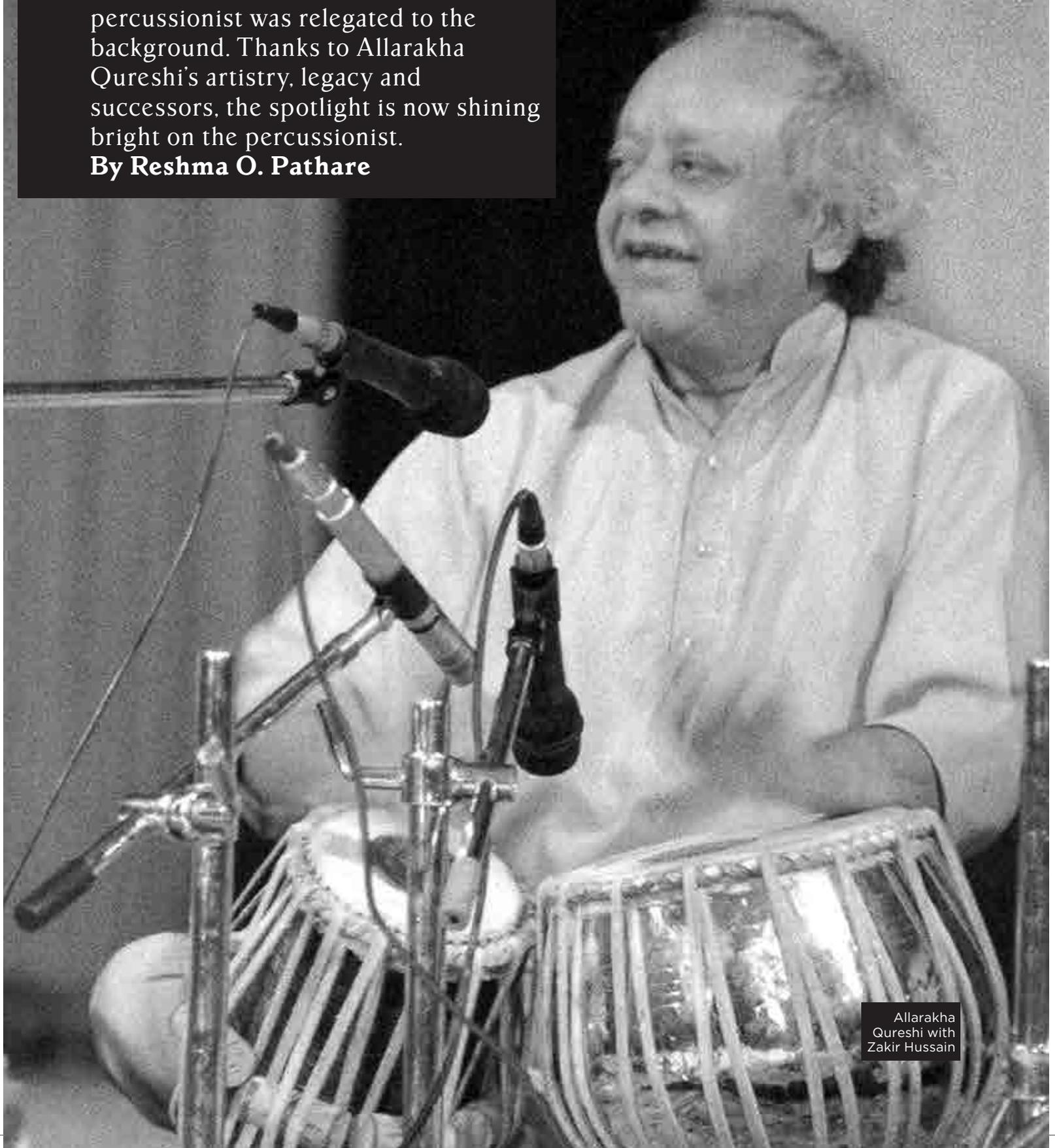
CONCERT

A STAR



IS BORN

Since time immemorial, the percussionist was relegated to the background. Thanks to Allarakhya Qureshi's artistry, legacy and successors, the spotlight is now shining bright on the percussionist.
By Reshma O. Pathare



Allarakhya
Qureshi with
Zakir Hussain



The world-famous Scottish percussionist Evelyn Glennie made a defining remark about the beauty of percussion when she said, *'The thing about playing percussion is that you can create all these emotions that can be sometimes beautiful, sometimes really ugly, or sometimes sweet, sometimes as big as King Kong and soon. And so there can be a real riot out there, or it can be so refined.'*

Indeed no piece of music, whether Indian or Western, can be considered complete without the able

In spite of playing such an integral role in a musical composition, percussion was considered a 'backdrop star' in the days of yore. Its role was to provide immaculate support, a periphery of sorts, to see that a musical composition stayed in its scope. Folk music, which has embellished the musical landscape of India in various formats be it *lavani*, Bihu *geet* or *bhangra*, thrives on the use of percussion. The beats of these compositions transcend across the language barriers, making the folk format immensely popular in various cultural niches. In spite of that, percussion remained

The percussionist was to provide immaculate support, a periphery of sorts, to see that a musical composition stayed in its scope

accompaniment of the right percussion instruments. Technically defined as contraptions that create rhythmic sounds when struck, scraped or beaten by hand, the term percussion includes various instruments such as drums of myriad kinds, cymbals and tambourines.

A background player

The Indian musical landscape has been enriched with percussion instruments like tabla, dhol, pakhawaj, mridangam and ghatam. Rightly addressed as the life-giving force behind every musical piece or concert, percussion in Indian music has been a 'timekeeper' of the show. Indian classical music, whether Hindustani or Carnatic, is based on the edifice of ragas and *talas*. Where raga is all about the melody, *tala* is about providing time-bound rhythm to vocal or instrumental pieces woven with the ragas. Percussion provides a metrical framework that determines how a particular piece is to be performed.

an essential, yet, relegated-to-the-background part of music. This scenario would have continued even now, had it not been for Allarakha Qureshi, the 'tornado of percussionist talent' that swept across the Indian subcontinent in the middle of the 20th century.

Bringing percussion to the fore

Padma Shri Allarakha Qureshi was born in 1919 in Jammu. His tryst with music started with a visit to his uncle at Gurdaspur, where, much to the chagrin of his father, he got enamoured with the tabla. At the age of 12, he left home to go to Lahore, where he started taking formal lessons in tabla from Mian Kader Baksh of the Punjab *gharana*. A fast and devoted learner, he started his career as a staff artiste for All India Radio in Lahore. Soon, his talent led him to get transferred to Delhi and then, Mumbai, where he first began playing the tabla on a solo basis. This was his first effort to give percussion a solo status under the sun. A tryst with film music

followed, after which he decided to focus his efforts on Indian classical music and was soon accompanying musical legends such as Bade Ghulam Ali Khan and Vilayat Khan in their concerts.

“It was in the 1960s that *Abbaji*, while touring globally with Ravi Shankar, elevated the tabla to a matter of fascination for the Western audience,” says percussionist Shikhar Naad Qureshi, the grandson of Allarakha, and an ace djembe player who will be performing at this year’s edition of CITI-NCPA *Aadi Anant* at the NCPA. “I was barely three years old when *Abbaji* passed away, but the wealth of knowledge he left us with has helped my father, uncles, and now his grandchildren to explore so many more possibilities with percussion. It is due to his legacy that we have been able to push the envelope and been able to show the audience that percussion instruments are no longer just a much-needed backdrop, but are powerful music makers in their own right.”

Opening up global vistas

The Qureshis, starting with Allarakha, followed by his sons Zakir Hussain, Fazal Qureshi and Taufiq Qureshi have placed Indian percussion instruments, like the tabla, on the global map. “Not many must be aware that *Abbaji* collaborated with renowned Western artistes like George Harrison (of The Beatles), Mickey Hart, and jazz drummer Buddy Rich, through the 1960s and 70s. He also spun the magic of his tabla at pop festivals such as the Monterey International Pop Festival,” reveals Qureshi. “It is little wonder that the leading percussionist Mickey Hart termed *Abbaji* as the Picasso of percussion, for filling the canvas of music with such myriad hues of the instrument.”



Shikhar Naad Qureshi

saxophonist Pharoah Sanders, jazz artist Charles Lloyd and bassist Edgar Meyer, among many others.

His younger brother Fazal is credited with taking a leaf out of his father’s book to create a musical amalgamation between the tabla and jazz. What started as an impromptu jamming session to a Beatles’ song while in college, led to the creation of a Swedish fusion jazz band called Mynta. Fazal avers that things are better for percussionists now that people are open to experimentation even in the realm of classical music. “Times have definitely changed for percussion players. In the olden days, they were called ‘side rhythm players’. They would play an array of instruments, like, shakers, madala, Indian congos etc. Now, they are in the forefront, and are well-versed in all styles of music. Trilok Gurtu is one such percussion player, who has made a great impression in this field. With the immense possibilities before them, tabla players now want to play other percussion instruments for a

jazz or fusion concert,” says Fazal, who has collaborated with many jazz and Western classical artistes, and presently teaches at the Ustad Allarakha Institute of Music.

Speaking about his father Taufiq, a multifarious percussionist who intersperses vocal and physical percussion into his performances, Qureshi says, “It has been the most enriching experience to have been bestowed with the legacy of *Abbaji* and learning by observing percussion greats like my uncles. But, I would say my father has perhaps been the biggest influence on my interest in percussion. He is a master of bongo,

Things are better for percussionists, now that people are open to experimentation even in the realm of classical music

Following in their father’s footsteps, his three talented sons have done wonders to give the tabla and other forms of percussion a place of their own on the stage. Hussain has made some very interesting collaborations to bring the Indian tabla to the global platform. His most famous collaboration was the Global Drum Project in the 1990s, which brought together great performers such as Latin jazz percussionist Giovanni Hidalgo, American percussionist Mickey Hart and African percussionist Sikiro Adepoju to create Planet Drum, which won the first ever Grammy for Best World Music Album. Hussain has also collaborated with global artistes such as

duff, djembe, ghatam, you name it.” Credited with introducing the unique ‘in and out breath’ technique to percussion, Qureshi introduced the djembe to Indian music – a path that is also followed by his son. With such an enriching contribution to the field of percussion made by the Qureshi family, it is not surprising that the spotlight is now shining bright on the percussionist. ■

Zakir Hussain will be performing with Shikhar Naad Qureshi and students from the Ustad Allarakha Institute of Music at the CITI-NCPA Aadi Anant festival on 1st December at the Tata Theatre.

The sarod



that sings

The *gayaki ang*, which is the ability to produce the precise nuances of the human voice on a musical instrument, is the ultimate culmination of scholarship and *riyaaz*, especially when it comes to Indian classical music.

By Meena Banerjee



Amjad Ali Khan with sons
Amaan Ali Bangash and
Ayaan Ali Bangash.



Amjad Ali Khan has taken the sarod to great heights.

OIden Indian treatises held vocal music in the highest esteem because this could go solo. Instrumental music followed next due to its reliance on a particular 'yantra', and dance was considered the lowest in the hierarchy because it was dependent on several props. Those were the days when vocalists were no less than the scholarly analysts of philosophy, literature, arts and science – all of whom joined hands to establish that a living human body is the microcosmic representation of the macrocosmic universe. These seers confidently declared, 'The keynote running through music is I am He, I am He! So-Aham!' The transient worldly music is a part of celestial music and originates from the *Naad-Brahma* or *Shabda-Brahma*. In Sanskrit, both *naad* (sound) and *shabda* (word) are synonymous because no pronounced syllable becomes audible without *naad* or sound.

Importance of Vocals

Both literature and music are very, very powerful modes of expression. Music is like Brahma – the all-encompassing intangible Supreme Being; and its *sahitya* (lyrics) is like Maya – the tangible, creative side of Brahma. Melody is the purest form of the formless

Naad-Brahma which allows itself to be contained within the imagery created by words. This concept confirms the necessity of a form which is either an empirical or a tangible part of the formless. It is the simple and broad-based foundation of the attribute-less *Nirgun* Brahma's transformation into *Sagun* Brahma – that led to idol worship. *Omkar*, the origin and the resting place of all sounds and melody, becomes empirically tangible in the form of a word; and words lay the foundation of lyrics. Music can be compared with the ultimate *jnana* (wisdom); and *sahitya* with *bhakti* (devotion); that leads to *jnana*. This plain and simple logic, which is a part of the Indian psyche that has kept vacillating between Brahma and Maya since time immemorial, actually settles the question of lyric and the relevance of its vocalised rendition in *raag-roop* which is the crux of this art's ultimate goal – the realisation of the essence (*rasa-nishpatti*)

According to great scholars both music and literature grew up in the lap of folk tunes and folklores and gradually ascended the glorious peaks of classicism. Going by Nirala's '*Viyogi hoga pehla kavi, aah se nikalaa hoga gaan*' – music was inspired by literature. In its primitive, natural, folksy form, we find that melody is almost totally dependent on *sahitya*. So much so

that *kirtan* singers of Bengal and Manipur, or Chhau dancers of Mayurbhanj keep count of their *tala* cycles with various curves and stress-points with the help of lyrics that are encased within these rhythmic curves in such a way that all three – melody, rhythm and lyrics – become inseparable. Though highly evolved melody, later known as the *raga sangeet*, became the soul of the body of *sahitya*, the *lakshan-geet* of ragas or different Bani-based *dhrupad* compositions are very much like these folk idioms. This is nothing but idol worship, transforming the ethereal *raag-roop* into something empirically tangible.

Absorption of raga

Since these empirically tangible features of the raga are easy to understand, a young student of music, almost always, is introduced to well-tuned lyrics-based compositions of vocal music. This ascertains two things: a) the learner's keen ears, and b) his capability to reproduce what he has heard and retained. Setting hands and fingers on an instrument comes later. This is common in both Hindustani and Carnatic streams of Indian music. The listeners of Carnatic music identify the lyrics immediately and become a part of the melodic journey from the word go because Carnatic vocalists and instrumentalists, both, religiously adhere to the *kritis* till date.

Adherence to Compositions

So does living sarod legend Amjad Ali Khan. This reverential adherence to traditional compositions is, apparently, in his blood. His ancestor Mohammad Hashmi Khan Bangash, a musician-cum-trader from Afghanistan, came to India and, greatly impressed by India's vocalised music, strove to emulate it on his Afghani rabab. His grandson Ghulam Ali Khan Bangash, a court musician of Gwalior, changed this rabab to a great extent to suit this music and the sarod was born. Despite being a great sarod exponent himself, Ghulam Ali Khan's grandson Hafiz Ali Khan was keen on learning vocal music and became a great singer as well.

"Yes, my father-guru learnt *dhrupad* from Chukha Ganeshi Lalji of Vrindavan", reiterated Khan patiently to answer this oft-repeated question on '*gayaki ang*'. "He took further training from Mohammad Wazir Khan of Rampur, who hailed from the family of Tansen and was not a sarod player. I learnt a lot of these precious compositions. As a child I listened to the sarod, beautifully played by elders; but I always wished to sing through my sarod. While singing, I would observe *hum saans kaise lete hain, kahaan rukna hai* (where to infuse pregnant pauses)."

The honeyed tone of his voice reminded me of the days when Khan, as the music director of *Shaan-e-Mughal*, a spectacular dance drama produced by

Shriram Bharatiya Kala Kendra, would sing ceaselessly to help us singers grasp the finer nuances of songs of various genres including *Murari Tribhuvan-pati*, a beautiful traditional *dhrupad* in raga *Darbari*.

"I give a lot of importance to compositions," continued Khan. "I myself composed several *bandishes* and *taranas* because during my younger days there were either slow *Masitkhani gat* or fast *Razakhani gat*. But in my first EP in ragas *Kausi-Kanada* and *Bageshri* with Latif Ahmed Khan on the tabla, I tried out a different approach which was unique at that time. I strongly believe that every raga has various *rasas* or moods. Yaman can be sad, happy or romantic – like humans. We do not cry or laugh all through the day. Tradition allows innovation. I used my brains to reach out to listeners' hearts with tranquility and bliss."

This conviction sets his style of playing apart in an era when, governed by *khayal* (free-wheeling imagination), most Hindustani classical instrumentalists fly off with just the *mukhda* or refrain of a *gat*-composition and settle down to showcase their dazzling skill essentially based on mathematical permutation, rhythmic variants and playing techniques.

Looking ahead

"Inspired by their mother, both Amaan and Ayaan showed great interest in classical music," Khan reminisced contentedly. "I often quizzed them while playing and they answered back immediately. This musical sense is a gift of God; and now they have grown into dedicated and committed musicians. I taught them vocal, but lyrics create barriers, *gaana utna hi jitna chaahiye* (we took only what suits our sarod). You know every instrument, *gayaki ang* or raga has its own limitations, so does a musician. But music has to be appealing."

Thinkers like Rabindranath Tagore, Swami Vivekananda, Susanne Langer and several others feel that the man in the musician is his music, the music in man is his own realisation as man, his transcendence, his freedom; the freedom in man is his spiritualism, an attitude which takes man upwards to a richer universe. That is why Tagore says, '*Jekhane kotha shesh hoy shur shuru hoy*'. It echoes in Langer's words, '*Music is revealing where*

words are obscuring.'

Amjad Ali Khan's divine armory helps him create a new universe which is much richer and more elevated than the natural universe. His thoughts represent an artistic ego or a seeker's spirit that yearns to break all barriers to plunge in the ethereal abstractness. According to pure Vedantic philosophy, this completes the cycle. ■

Amjad Ali Khan will be performing with Amaan Ali Bangash and Ayaan Ali Bangash at the CITI-NCPA Aadi Anant festival on 2nd December at the Tata Theatre.

A festival in the desert

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 this piece, **Mohan Nadkarni** writes about a festival that showcased the cultural traditions of the people of Kutch.

A vast tract of land exposed since time immemorial to the vagaries of the elements – that is Kutch, a region bound by the Gulf of Kutch on the south, the Arabian Sea on the west and separated from the mainland by the 8000 square miles of the Rann of Kutch on the north and the east. The history of Kutch is traced to the Harappan period of the Indus Valley civilisation. Through the centuries, however, Kutch gradually became a land of immigrants, who came from Sind, Rajasthan and Kathiawad (Saurashtra). It is now inhabited by several nomadic tribes and communities, including a large number of Hindus and Muslims, known as Maldharis, who live in complete harmony. So much so, that there has not been a single instance of communal rioting anywhere in Kutch. What is more, the Hindus and the Muslims even share a common genealogy.

The people of Kutch have for centuries remained somewhat at a distance from civilisation. Water is their major problem as there are no rivers in the region. Famine is a regular occurrence and nature has, on the whole, been unkind to this tract. Yet the Kutchis are a hardy people, endowed with a rare spirit of courage. They are, in fact, proud of their land and they seek to forget the daily grind of privation in their music and dance. Even in an inhospitable environment, they have managed to maintain their distinctive cultural traditions.

A six-day festival of folk and tribal music and dance, held at Bhuj, from February 22 to 27, 1983, was jointly sponsored by the Indian National Theatre's Research Centre for the Performing Folk Arts and Excel Industries Limited. The festival was a revelation because it unfolded before us the brilliant panorama of the performing arts of the region on a common platform. This Kutch Maldhari Lok-kala *Mahotsava* involved the participation of over 500 artistes drawn from the region and a few from neighbouring Saurashtra. Their presentations comprised songs, colourful dances, *bhajans*, performances

on instruments, storytelling sessions and several other forms of entertainment.

NOVELTY AND TALENT

The *Mahotsava* was a resounding success. The spacious *shamiana*, specially erected for the event, had 5000 people witnessing the programme on the opening night. The attendance increased with each succeeding session, and on the final night, more than 10,000 people, quite a large proportion of whom remained standing, watched the proceedings.

To mark the inauguration, the proceedings appropriately began with the ceremonial lighting of the lamp by 90-year-old Suleman Jumma, the veteran naubat player, who also then presented

The people of Kutch are proud of their land and seek to forget the daily grind of privation in their music and dance

the opening item of the *Mahotsava*. He produced an exciting variety of percussion patterns, often of great subtlety and complexity, to accompany the shehnai notes of his son Kamarbhai. The tunes were devotional in character and based on a number of local melodies known as *Mada*, *Karai*, *Kutchi Kafi* and *Basant*, the last of which, incidentally, was strikingly similar to the Hindustani raga *Bahar*.

In the category of vocal recitals, pride of place must go to the impassioned *Rasuda* songs that came from the 60-year-old yet ebullient Dhanbai Kara. Accompanied by dhol and manjira, she used appropriate gestures and equally expressive *abhinaya* to cast a spell on the listeners. So profound was the impact of her three *lokgeets* on the audience that in response to an encore, she rounded off

her recital with another melody based on *Pahadi*.

Madhawala and Poonjawala, two Bhil brothers, who gave two performances, were in their element in their first recital. The brief, breezy songs in *Kutchi Kafi* had their own appeal and charm. But they could not create the same impact during their second appearance. Ali Mohammad Alarkhia's *Kutchi Kafi* numbers were made interesting by their intervening verbal comments. Delightful *bhajans* were also offered by Narendrasinh Jadeja, Lakharam Ransi, Sangabhai, Bhasar Bhura and party, and Asmat Rani.

In the instrumental section, Gulam Musa's jodiya pawa recital will be long remembered. Jodiya pawa is a double flute and the player is accompanied by a soloist who provides the drone. Percussion support is conspicuous by its absence, but the flautist renders his numbers in a manner marked by a sense of rhythm pleasant to the ear. The short melodies that emanated from this brightly decorated instrument were quite bewitching. In some of the pieces, there was a strange combination of ragas like *Kafi*, *Zinzoti* and *Sarang*. At times, one also sensed a Carnatic touch in many a sequence or phrase. In contrast, the double-flute item, heard at a later session from Hussein Bawla Mistry, proved to be dull and routine.

Musa Lal's playing of morchang, a mouth instrument, was striking only for its novelty. The instrument has its counterpart in the Carnatic ensemble and is often employed during Bharatanatyam performances. Musa's percussion support came from a metal basin which was held upside down by the player to produce rhythmic effects.

Pleasing music also came from Sumarbhai Suleman's playing of sundri, which is a variation of the popular shehnai. It is much smaller in size and has a shrill and high tone. The artiste played tunes based on *Mishra Khamaj*, *Pilu* and *Bhimpalasi*. Then there was an interlude which presented pure, simple music on an instrument known as morii, which

resembles the snake-charmer's *pungi*. Jogii Velji, the artiste, played tunes which were based on *Kafi*, *Jogiya* and *Bhairavi*. Another instrument which compelled attention was the *dakla*, which can be described as a big-size daff, familiar in Maharashtra. It is played in propitiation of *Asapura Devi* who is then believed to enter the body of one of her devotees. It is the rhythm of the instrument that is said to invoke the divine spirit. *Narsi Mammu*, who played the *dakla*, also recited some verses which sounded like incantations.

Khodidan Payak's Lokvarta in Kutchi was a fine specimen of storytelling – eloquent, inspired and rhythmical. A similar item by *Dulabhai Tarakia* was far too brief. *PB Gadhvi's* narration about the life and work of the leading local poet, *Raghavji*, elicited a warm response from the audience, while *Husseinbhai's* story, based on the *Jasma Odan* theme, came to an abrupt end because of booing from the same audience.

DANCES OF THE DESERT

Now, about the dance performances. Opinions will differ sharply on whether the overwhelming preponderance of the *Raasa* repertoire generated the kind of monotony and listlessness which, this writer feels, sometimes dogged the proceedings. Frankly, in point of structure, design and presentation, the dance section did not unfold much variety, though the thematic basis of each item may have been different. For instance, movements by *dandiya*-wielding participants, conjuring

different formations were an integral part of the presentation. But they did give rise to moments of boredom largely because four to five such items were featured at each session and sometimes in a row.

Even so, mention must be made of the few performances which were interesting and exciting. One was *Talwar Raasa*, in which Hindu and Muslim artistes, from the original Rajput and Jat communities, participated. It depicted how in earlier times two opposing groups employed their swords to settle their feuds.

Then there was a group of 18 boys, all between the ages of six and twelve, garbed in spectacular male and female costumes. They swept the created swirling patterns as they sat and stood even while making

As they proceeded to
move to a crescendo,
they created a mood
that had a trance-
like effect on the
spectators

their movements. In between, two dancers came forward from the wings with a proper camouflage which resembled a deer. A hunter was shown trying to catch the deer, while another tried to stop him. Thus a semblance of a folk drama was created against the background of the

regular *Raasa* performances.

There was also a composite presentation in which male and female artistes from the Harijan community participated. Their movements in a variety of formations sought to depict the various phases of agricultural activities.

But the most impressive performance in this category was probably the one presented by 25 dancers from the Negro colony near Bhuj. With black scarves tied round their heads and accompanied by five main drummers, the artistes sang and danced, each one playing their own small drum. And as they proceeded to move to a crescendo, they created a mood that had a trance-like effect on the spectators. The dance had a compulsive, hypnotic tempo.

A four-day seminar on the cultural traditions of Kutch was held as part of the *Mahotsava*. The discussions covered the folk culture of Kutch, the history and the origin of *Maldharis* and the oral traditions of the region.

Among the recommendations made at the seminar were the urgent need for starting research projects in the field of the history, literature and the performing arts of Kutch, the setting up of a welfare centre for the *Maldharis*, and a periodic organisation of festivals of folk and tribal music and dance to ensure preservation and perpetuation of the Kutchi cultural heritage.

This article first appeared in the NCPA Quarterly Journal in June & September 1983 (Vol. XII, Numbers 2 & 3)



Today local musicians have found a wider audience because of festivals like the Rann Utsav.

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Programme Guide

DECEMBER 2018

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

THEATRE

FILMS / SCREENINGS

INDIAN MUSIC

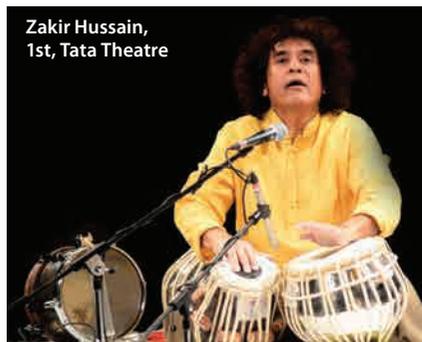
INTERNATIONAL MUSIC

PHOTOGRAPHY & EXHIBITION

PRESENTATIONS & DISCUSSIONS

DANCE

MULTI ARTS



Zakir Hussain,
1st, Tata Theatre

INDIAN MUSIC

CITI-NCPA Aadi Anant: From Here to Eternity

Festival of Indian Music 2018-2019
1st & 2nd December

The eighth edition of CITI-NCPA *Aadi Anant* festival seeks to celebrate the vitality of the guru-*shishya* tradition.

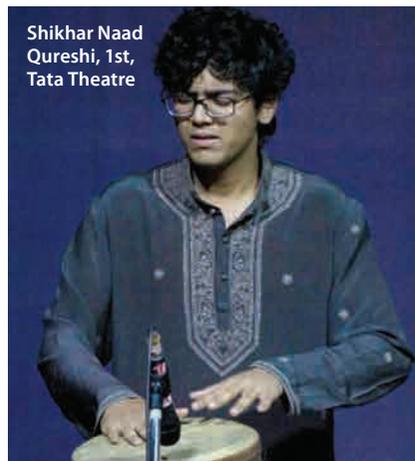
Zakir Hussain (tabla), Shikhar Naad Qureshi (djembe) & students of Ustad Allarakha Institute of Music (tabla & jodi pakhawaj) with Sabir Khan (sarangi)

(approx. 120 mins)

Tata Theatre

Saturday, 1st – 6.30 pm

In this recital, the repertoire and the idiom of Punjab *gharana* tabla, as envisioned by the inimitable maestro Allarakha (1919-2000), will be presented on three percussion instruments – tabla, jodi pakhawaj and djembe – by the representatives of two generations. The name of Allarakha's son and disciple, **Zakir Hussain**, is synonymous with the tabla today. His virtuosic musicianship has helped raise the profile of the instrument to the highest international level. The second generation is represented by **Shikhar Naad**, Allarakha's grandson, who carries forward the idea established



Shikhar Naad
Qureshi, 1st,
Tata Theatre

by his father and guru, Taufiq Qureshi, of expressing the tabla repertoire on djembe, a drum of African origin.

The second generation will also be represented by six students of Ustad Allarakha Institute of Music, being trained by Fazal Qureshi, the second son and disciple of the grand master. Besides tabla, the presentation will include jodi pakhawaj, an upright pair of drums also associated with the Punjab region. The event will also include a recitation of traditional repertoire (*padhant*), highlighting the significance of the tabla mnemonics (*bols*) in composing and formation of a sophisticated language of tabla. The

melodic framework is provided by **Sabir Khan**, the son and disciple of the iconic sarangi exponent, Sultan Khan.

Amjad Ali Khan (sarod) with Amaan Ali Bangash and Ayaan Ali Bangash (sarod)

Supported by Satyajit Talwalkar
(tabla) & Aditya Kalyanpur (tabla)
(approx. 120 mins)

Tata Theatre

Sunday, 2nd – 6.30 pm

Amjad Ali Khan ranks among the most popular instrumentalists of our time. A direct descendent of Ghulam Ali Khan, who is considered as an important figure in the early history of sarod, Amjad Ali Khan is hailed as the most orthodox among the traditional and the most progressive among the creative. The internationally acclaimed maestro has worked with some of the greatest artistes across the globe. **Amaan Ali Bangash** and **Ayaan Ali Bangash**, Amjad Ali's two sons and disciples, have outstanding individual accomplishments, and represent the seventh generation of the Seniya Bangash music lineage. In this recital the duo will take to the



Amjad Ali Khan & sons,
2nd, Tata Theatre

stage first, followed by the maestro's recital including some traditional compositions. In the grand finale, the father and the sons will present a form of semi-classical composition known as *ragamala* (lit. garland of *ragas*).

Daily Tickets:

₹1,200, 900, 600 & 375/- (Members)

₹1,600, 1,200, 800 & 500/- (Public)

(Inclusive of GST)

Box Office now open

THEATRE

NCPA Theatre Season 2018-2019

Lucrece

English Play (60 mins)

Experimental Theatre

Saturday, 1st – 7.00 pm

Sunday, 2nd – 4.00 pm & 7.00 pm

Wednesday, 5th to Saturday, 8th – 7.00 pm

Sunday, 9th – 4.00 pm & 7.00 pm

An NCPA Production in collaboration with The Shakespeare Edit

Lucrece is a dramatic adaptation of Shakespeare's 1594 narrative poem now known as 'The Rape of Lucrece'. Extraordinary in its beauty and scope, it is the tale of a woman who is forced to find power in the most challenging of circumstances, and through sacrifice, looks to empower others towards societal change. *Lucrece* tackles current issues around sexual assault and patriarchy.

Based on a poem by **William Shakespeare**

Adapted & Directed by **Paul Goodwin**

Cast: **Kalki Koechlin, Suruchi Aulakh & Deepal Doshi**

Music: **Portia van de Braam**

Age: 16+

Daily Tickets:

₹675 & 585/- (Members)

₹750 & 650/- (Public)



Kalki Koechlin,
1st to 9th,
Experimental
Theatre

(Inclusive of GST)

10% discount for students with valid ID cards

10% discount on purchase of season pass

Box Office now open

THEATRE



For the Joy of Nature, 2nd, Sunken Garden

For the Joy of Nature

Sunken Garden

Sunday, 2nd – 11.30 am to 4.00 pm

An NCPA Presentation

For the Joy of Nature conducted by children's writer and avid nature lover **Katie Bagli** promises to be a nature-filled day. It begins with a nature trail around the NCPA campus, followed by 'Solve the Mystery' stories on nature and a treasure hunt. After lunch, parents and friends are invited to join the children for a lyrical and rhythmic play presented by the Secret Passage Theatre Production. The play is based on Katie Bagli's book *A Cappella Boy* – an illustrated story about a specially-abled child whose inner spark is recognised and makes it to stardom. The play will be followed by a Q&A session with the author. This day has been designed and curated for children aged 8-12 years. Snacks will be available for sale during lunch and the children can also bring lunch from home.

Tickets:

₹600/- (plus GST)

Limited number of seats on a first-come-first-served basis

Box office now open

SCREENING

La Fanciulla del West

by Giacomo Puccini

Opera Screening (202 mins)

Sung in Italian with English Subtitles

Godrej Dance Theatre

Monday, 3rd – 6.00 pm



La Fanciulla del West, 3rd, Godrej Dance Theatre

An NCPA – The Metropolitan Opera (New York) Presentation

Minnie is a lively girl who runs the Polka saloon frequently visited by miners. Rance, the sheriff, falls for Minnie, but she, in turn, falls for a bandit Ramerrez. The people in the town want to capture Ramerrez and hang him. An armed Minnie shows up just in time and reminds the miners of everything she does for them, hoping to get them to set him free.

Conductor: **Marco Armiliato**

Production: **Giancarlo Del Monaco**

Cast: **Eva Maria Westbroek, Jonas Kauffman, Carlo Bosi, Željko Lucic, Michael Todd Simpson, Mathew Rose & Oren Gradus**

Tickets: ₹500/-

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

Box Office now open

SCREENING

The Madness of George III

Theatre Screening

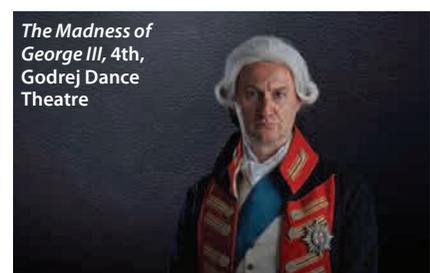
(approx. 210 mins)

Godrej Dance Theatre

Tuesday, 4th – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Multi-award winning drama *The Madness of George III*, written by one of Britain's best-loved playwrights **Alan Bennett** (*The History Boys*, *The Lady in the Van*), is the epic play that was also adapted into a BAFTA-winning



The Madness of George III, 4th, Godrej Dance Theatre

film. The cast of this new production includes Olivier award-winners **Mark Gatiss** (*Sherlock*, *Wolf Hall*) in the title role, and **Adrian Scarborough** (*Gavin and Stacey*, *Upstairs Downstairs*). It's 1786 and King George III is the most powerful man in the world. But his behaviour is becoming increasingly erratic as he succumbs to fits of lunacy. With the king's mind unravelling at a dramatic pace, ambitious politicians and the scheming Prince of Wales threaten to undermine the power of the Crown, and expose the fine line between a king and a man.

Tickets: ₹400/-
Box Office now open

FILM

NCPA Reality Check: Knife Skills

English Film (40 mins)

Little Theatre

Tuesday, 4th – 6.30 pm

In collaboration with the Cinema Collective

What does it take to build a world-class French restaurant? What if the staff is almost entirely men and women just out of prison? What if most have never cooked or served before, and have barely two months to learn their trade? *Knife Skills* follows the hectic launch of Edwin's restaurant in Cleveland, Ohio. In this improbable setting, with its mouth-watering dishes and its arcane French vocabulary, we discover the challenges of men and women finding their way after their release. They all have something to prove, and all struggle to launch new lives — an endeavour as pressured and perilous as the ambitious restaurant launch of which they are a part.

Directed by Academy Award-winning director **Thomas Lennon** (*The Blood of Yingzhou District*)

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



Knife Skills,
4th, Little
Theatre

THEATRE

The Mousetrap

English Play (120 mins)

Jamshed Bhabha Theatre

Wednesday, 5th to Friday, 7th –

7.30 pm

Saturday, 8th & Sunday, 9th –

3.00 pm & 7.00 pm

The Mousetrap has become the longest running show of any kind in the world by keeping audiences on the edge of their seat in this masterful whodunit by the Queen of Crime, **Agatha Christie**. A snowstorm closes in on a guest house, trapping a group of strangers inside with a murderer. Who is it and why have they come to Monkswell Manor? Experience the mystery and suspense of one of Agatha Christie's greatest plays and remember – keep the secret!

Don't miss this original production from London's West End.

Written by **Agatha Christie**

Directed by **Hugh Ross**

Cast: **Helen Clapp, Tom Rooke, Jamie Hutchins, Millie Turner, Rhys Warrington, Sarah Whitlock, Graham Seed & Jason Hall**

Presented by **Blank Slate in association with The Mousetrap Productions Ltd., London**

Tickets:

₹8,000, 7,000, 6,000, 5,000, 4,500, 4,000, 3,500, 3,000, 2,500, 2,000, 1,500 & 1,000/- (plus GST)

Box Office: At the venue and on www.bookmyshow.com



The Mousetrap,
5th to 9th, Jamshed
Bhabha Theatre

DANCE

Utkarsh Series

Singing the Texts Dancing the Verses: Bringing Paintings to life by **Rajika Puri**

(approx. 90 mins)

Little Theatre

Friday, 7th – 6.30 pm

An NCPA Presentation

Rajika Puri is an internationally acclaimed exponent of two forms of Indian classical dance – Bharatanatyam and Odissi – which she performs in solo recitals all over Europe, the United States, Latin America and India. In 1983, she received an MA in The Anthropology of Human Movement from New York University, specialising in how meaning is made through movements such as the hand gesture (*hasta mudra*) system of classical Indian theatre.

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

DANCE

Sri Krishna Rasa Panchamrutham

Dance & Musical Presentation (90 mins)

Little Theatre

Saturday, 8th – 6.30 pm

An NCPA Presentation

The *Sri Krishna Rasa Panchamrutham* is an attempt to bring the nectar from the life and times of Lord Sri Krishna



Jayanti Ravi,
8th, Little
Theatre

in an intricately woven format that weaves in *katha* along with *geetham* and *nriya*. The *Panchamrutham* depicts the five 'stages' from Sri Krishna's life – Balakrishna, Lalakrishna, Gopalakrishna, Dwarkadheesh and Yogeshwarakrishna. **Dr. Jayanti S. Ravi** will render the stories and the songs. **Adit Ravi** on his bansuri, **Krupa Ravi** with her *nriya* (Bharatanatyam) and **Jajvalya Shukla** on tabla shall offer their interludes at the holy feet of Lord Sri Krishna. Sri Krishna Leela, along with the mellifluous music of Sri Krishna's flute and the enchanting dance, will guarantee a divine magical experience.

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

INTERNATIONAL MUSIC

A Festival of Festive Music, 2018

Choral Music Concert
(approx. 120 mins)

Tata Theatre
Saturday, 8th & Sunday, 9th
– 7.00 pm

Presented by the Stop-Gaps Cultural Academy

For the past 34 years, the Christmas season has been ushered in by the Stop-Gaps Cultural Academy's eagerly-anticipated Festival of Festive Music – a celebration of the season in song. Traditional and contemporary carols and Christmas songs will be rendered, beginning with a heart-warming overture and culminating in a grand finale. The two-day extravaganza features choirs from all over Mumbai and Chennai. The shows will be hosted by the inimitable **Karla Singh**.

8th December: St. Thomas

Marthomas Syrian Church Choir, Salvation Singers, Singspirators, Sans Nom Ensemble (Chennai), Santacruz Ensemble, The Harmonics (Chennai), The Stop-Gaps Junior Choral Ensemble and The Stop-Gaps Choral Ensemble.

9th December: Happy Home & School for the Blind, Faith & Harmony, Family Harmony, Bai Ava Bai Petit Girls' High School Choir, Victory Chorus Line, The Harmonics (Chennai), The Stop-Gaps Junior Choral Ensemble and The Stop-Gaps Choral Ensemble.

Tickets:

₹1,300, 1,100, 850 & 500/- (inclusive of GST).

Box Office: 26th to 28th October for Members

28th November onwards for Public
10th November onwards on www.bookmyshow.com

INTERNATIONAL MUSIC

Moonlight

SOI Chamber Orchestra
Robert Ames, conductor
Galya Bisengalieva, violin
(approx. 120 mins)
Experimental Theatre
Tuesday, 11th – 7.00 pm

An NCPA Presentation

Conductor **Robert Ames** and violinist **Galya Bisengalieva** return to perform with the SOI Chamber Orchestra following their sold-out and highly acclaimed concerts in 2016 and 2017. Ames is co-principal conductor of the London Contemporary Orchestra (LCO) and can be found conducting the LCO in an eclectic range of venues such as The Tate Modern and Oval Space. Bisengalieva is a violinist, improviser and collaborator based in London. She has performed solo shows throughout Europe, the USA, India,



Galya Bisengalieva & Robert Ames, 11th, Experimental Theatre

Turkey, Russia, Brazil and recently made a successful debut at the Teatro Colón, Buenos Aires, where she received the Revelación Award by the Music Critics Association of Argentina.

Programme:

Borodin: *In the Steppes of Central Asia*

Beethoven: Romance in F

Barber: Adagio for Strings

Glass: *Echorus*

Borodin: Nocturne from String Quartet No. 2

Beethoven: *Moonlight Sonata*

Tickets:

₹600 & 400/- (plus GST)

Box Office now open

SCREENING



Degas, 12th, Godrej Dance Theatre

Degas: Passion for Perfection

From The Fitzwilliam Museum, Cambridge

Exhibition Screening (approx. 85 mins)

Godrej Dance Theatre
Wednesday, 12th – 6.30 pm

An NCPA- Seventh Art Productions (UK) Presentation

Exhibition On Screen journeys from a superb exhibition at The Fitzwilliam Museum in Cambridge, whose extensive collection of Degas's works is the most representative in Britain, to the streets of Paris. With exclusive access to view rare and diverse works, this film tells the fascinating story of Degas's pursuit for perfection through experimentation with new techniques and lessons learnt from studying the past masters.

Directed by **David Bickerstaff**

Tickets: ₹400/-

Box Office now open

THEATRE

ABBA Platinum

The Live ABBA Tribute Show
(90 mins)

Tata Theatre

Wednesday, 12th – 6.30 pm &
8.30 pm

Thrilling audiences throughout the world with their stunning tribute to one of the most successful musical acts of all time, internationally acclaimed **Platinum**, The Live ABBA Tribute Show has firmly established themselves in the super-league of tribute entertainment and as the number one ABBA tribute act. When the *London Evening Standard* claims that Platinum is 'better than the original', you know they must be something special. This band combines stunning musicianship, authentic costumes, Abba-esque choreography and a suitable dose of tongue-in-cheek humour within an electrifying performance to produce a breathtaking tribute show that appeals to all ages. The band will perform some of ABBA's greatest hits like *Mamma Mia*, *Dancing Queen*, *Money Money Money*, *Voulez Vous*, *Chiquitita*, *Gimme Gimme Gimme* and many more.

Produced by Raëll Padamsee's ACE Productions

Tickets:

₹4,275, 3,375, 2,925, 1,950, 1,425 &
900/- (Members)

₹5,700, 4,500, 3,900, 2,600, 1,900 &
1,200/- (Public)

(Inclusive of GST)

Box Office now open

INDIAN MUSIC

Understanding Sound: PA System & Recording (Part II)

By Manohar Kunte

Little Theatre

Thursday, 13th – 10.30 am to
1.00 pm

An NCPA Presentation

Supported by HSBC

In the session held last month on the same topic, participants were introduced to the theoretical aspects of sound transmission, perception and the role of PA system and recording



Manohar Kunte,
13th, Little Theatre

technology in transmitting sound to the audience as well as enhancing the quality of sound. Part II of the workshop will be dedicated to the actual practice: offering participants hands-on training relating to various equipment included in the PA system and recording technology like microphones, speakers, mixers, etc. Participants will have the opportunity to have a first-hand experience of sound-check, recording, etc. **Manohar Kunte** is a veteran sound engineer with a vast experience spanning over five decades. He conducts a professional training course in sound engineering at the Dept. of Music, Mumbai University.

Registration Fees: ₹350/-

For registration contact:
66223831/3737

INTERNATIONAL MUSIC

A Very English Christmas

Choir of Somerville College, Oxford

William Dawes, conductor

(approx. 110 mins)

Tata Theatre

Thursday, 13th – 7.00 pm

An NCPA Presentation

The Choir of Somerville College, Oxford, makes their debut performance in India in a programme celebrating the Christmas season. The programme will include choral classics by Brahms, Bach, Rutter, Vaughan Williams, and more, as well as popular Christmas songs.



Choir of Somerville College,
13th, Tata Theatre

Tickets:

₹600, 500 & 300/- (plus GST)

Box Office now open

INDIAN MUSIC

Compositions of Agra Maestros

A Presentation by

Lalith Rao & Disciples (120 mins)

Experimental Theatre

Friday, 14th – 6.30 pm

In association with Sahachari

Foundation

Supported by HDFC Ltd.

The Agra *gharana* has been blessed with a galaxy of brilliant composers who have given new perspectives and dimensions to the *raga* and the *bandish*. Among them Faiyaz Khan (Prem Piya), Vilayat Hussain Khan (Pran Piya) and Khadim Hussain Khan (Sajan Piya), who all lived in the 20th century, are shining examples. Vilayat Hussain Khan was a prolific composer whereas Faiyaz Khan and Khadim Hussain Khan seem to have composed whenever a need arose. While their compositions exhibit distinguishing features of the Agra *gayaki*, each composer brought his own perspective and flavour to his compositions. **Lalith Rao** is a senior vocalist and guru trained under Khadim Hussain Khan. She and her three disciples: **Bharathi Prathap**, **Manohar Patwardhan** and **Nishant Panicker** will present select compositions of the above mentioned stalwarts, highlighting the variety and imagery, and exploring similarities and differences.



Lalith Rao, 14th,
Experimental
Theatre

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

Box Office: 26th November for Members & 29th November for Public**DANCE****Ragamala – Stories of Sound (90 mins)**

Tata Theatre

Saturday, 15th – 6.30 pm

Ragamala is a series of miniature paintings created between the 16th and 17th centuries. Translated literally as 'Garland of Ragas', *Ragamala* is a classic example of the amalgamation of art, poetry and classical music in medieval India. While the medieval painters interpreted music through colours and strokes, we add one more dimension to this treasure by interpreting the paintings through Kathak dance. *Ragamala – Stories of Sound*, is an ode to the depth of human imagination, where artistes can picture sound, sing visuals and dance emotions. Over 100 performers weave a garland of *ragas* as they breathe life into miniature paintings and personify *ragas* through stories, movement and music. The result is a journey that transports the audience to medieval India, into the mind of the painter.

Artistic Directors: **Seema Mehta, Kamakshi Khurana & Vishala Khurana**

Music accompaniment: **Vaibhav Mankad** (vocal & harmonium),

Jayanta Banerjee (sitar) &

Kalinath Mishra (tabla)

Performers: **Chhandam Nritya**

Bharati (Kathak) & **The Sound Space** (vocals)

Age: 3 +

Tickets:

₹1,125, 750, 570 & 375/- (Members)

₹1,500, 1,000, 760 & 500/- (Public)

(Inclusive of GST)

Box Office now open

DANCE**Andal**

English Rendition (90 mins)

Experimental Theatre

Saturday, 15th – 7.00 pm

Presented by The Bhakti Collective

The extraordinary life, love and longing of 9th century Tamil rebel and mystic Andal is presented through storytelling, music, dance and poetry in a visually stunning production. This presentation will be performed in aid of underprivileged children with cancer at Tata Medical Centre, Kolkata.

Dance: **Anita Ratnam**Poetry & Translation: **Priya Sarukkai Chabria**Chants & Storytelling: **Geeta****Gopalakrishnan**

Age: 18+

Tickets:

Rs.900/- (Members)

Rs.1,000/- (Public)

(Plus GST)

Box Office: 26th November for Members & 29th November for Public**INDIAN MUSIC****Training Sessions in Dhrupad**Conducted by **Umakant & Ramakant Gundecha**

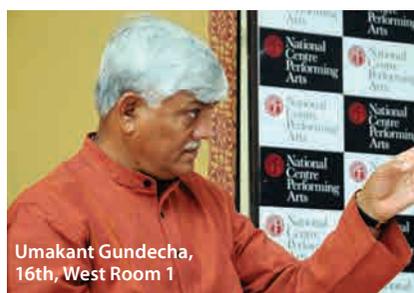
Supported by their Disciples

West Room 1

Sunday, 16th December

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:



Umakant Gundecha, 16th, West Room 1

1. Science of *swara* and *raga*2. Voice culture training for *raga* music3. Music and Yoga - *Nadayoga* in *Dhrupad*4. Study of *laya* and *tala*

The sessions will be conducted every month to maintain continuity.

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

DANCE**Pravaha Dance Festival: From Experiences to Creations**

16th & 21st December

An NCPA Presentation

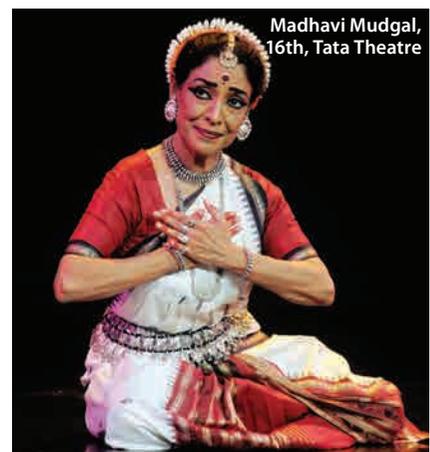
Sankalanby **Madhavi Mudgal & Troupe Grishma-Varsha-Shishir-Vasant**by **Vaibhav Arekar & Sankhya Dance Company**

(approx. 120 mins)

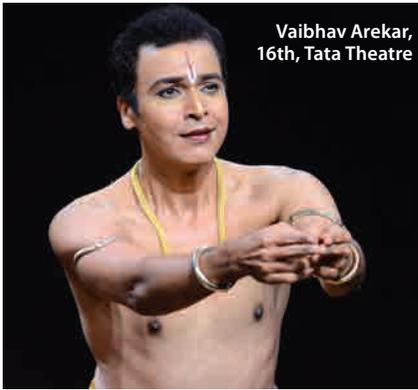
Tata Theatre

Sunday, 16th – 6.30 pm

Madhavi Mudgal is an Indian classical dancer known for her Odissi dance style. She has won several awards, including the Sanskriti Award, the Padma Shri, the Orissa State Sangeet Natak Akademi Award, the Grande Medaille de la Ville by Govt. of France, the Central Sangeet Natak Akademi Award, among many others. She is acclaimed worldwide for her deep insight into the art of choreography and premieres her new production for



Madhavi Mudgal, 16th, Tata Theatre



Vaibhav Arekar,
16th, Tata Theatre



Mallika Sarabhai,
21st, Tata Theatre



Geeta Chandran,
21st, Tata Theatre

Pravaha Dance Festival, 2018.

Grishma-Varsha-Shishir-Vasant is a work of choreographed poetry where dancers paint an external frame of seasons as seen and experienced. From within them arises the personal stories of anger and conflict; of love and pain; of void and isolation and of hope and celebration.

Grishma– the summer fire burns the forest as the inner conflict devours the man.

Varsha – the parched earth yearns for the rainfall, just as the lover yearns for her

beloved.

Shishir - the nothingness in life is what remains when everything is scattered away.

Vasant – the ritual of life continues relentlessly bringing hope and happiness

Choreographed by **Vaibhav Arekar**

Designed by **Sushant Jadhav**

Svkranti

by **Mallika Sarabhai & Troupe**

Anekanta

by **Geeta Chandran & Natya Vriksha Dance Company**

(approx. 120 mins)

Tata Theatre

Friday, 21st – 6.30 pm

In this intensely personal performance **Mallika Sarabhai** uses multimedia, theatre, music and dance to trace the journey of women seekers of truth and to contextualise them in the world today. In an imagined conversation with Mahatma Gandhi, Sarabhai traverses the lives of women who have struggled non-violently with truth through the ages, questioning the relevance of this path today.

Concept, Script, Direction, Choreography and Performance: **Mallika Sarabhai**

Rooted in Jain philosophy, *Anekanta* recognises that there are multiple realities to every issue. *Anekanta* celebrates acceptance of multiple truths, embracing diversity and of universal acceptance, portrayed through Bharatanatyam group choreographies by Padma Shri **Geeta Chandran** and her Natya Vriksha

Dance Company. The production has been created using the traditional compositions from the repertoire of classical music and dance, skilfully woven together to represent the philosophy of *Anekanta* through conceptual and body movements. Each choreography translates the expression of how there can be multiple interpretations of the universal truth.

Daily Tickets:

₹375, 225 & 150/- (Members)

₹500, 300 & 200/- (Public)

Box Office for the Festival now open

THEATRE

Dhumrapaan

Hindi and English Play (80 mins)

Experimental Theatre

Sunday, 16th – 7.00 pm

An NCPA Presentation

Set in the smoking area of a corporate building over the period of a week, a bunch of office employees discuss appraisals, politics, and relationships, all the while dealing with their stress, fears, and insecurities. The play is a comedy about the rat race, how we cope with it, and what we put our throat and lungs through in the process.

Written by **Adhir Bhat**

Directed by **Akarsh Khurana**

Music by **Rajat Tiwari**

Cast: **Kumud Mishra, Shubhrajyoti Barat, Siddharth Kumar, Ghanshyam Lalsa, Sarthak Kakar / Saurabh Nayyar, Abhishek Saha /**



Dhumrapaan, 16th,
Experimental Theatre

Taaruk Raina & Lisha Bajaj

D for DRAMA Production

Age: 18+

Tickets:

₹630/- (Members)

₹700/- (Public)

(Plus GST)

Box Office now open

INTERNATIONAL MUSIC

Duo Farinaldi with Roberta Bambace

Voice and Piano Recital (90 mins)

Experimental Theatre

Monday, 17th – 7.00 pm

An NCPA & Furtados Presentation

Duo Farinaldi is a voice and piano duo formed by Steinway Artist, **Paolo Rinaldi**, winner of the John Longmire Competition, Elizabeth Schumann Duo Competition, Alfred Kitchin Piano Competition and Soprano **Farah Ghadiali**, winner of the Neemrana Voice Competition 2018. They have performed in three successful seasons of concerts in the UK and in Italy. They shall be joined by Italian pianist **Roberta Bambace**, winner of International piano competitions such as Città di Trevis, La Spezia, Cesena, "F. Liszt" of Livorno, Palma d'Oro in Finale Ligure, P. Neglia of Enna, Citade d'Oporto of Portugal and Sopron "F. Liszt" (Hungary). The concert shall include solo piano and vocal works by Handel, Mozart, Schumann, Brahms, Strauss, Mendelssohn, Liszt and Chopin.



Duo Farinaldi,
17th, Experimental
Theatre

Gachchi, 19th,
Little Theatre



Tickets:

₹500 & 300/-

Box Office now open

FILM

Fresh Pix: Gachchi

Marathi Film (102 mins)

Little Theatre

Wednesday, 19th – 6.30 pm

An NCPA Presentation

Shriram is a middle class salesman who is in some serious debt. His father had taken a small loan from one Mr. Jagtap to start a business of homemade food items, and now, many years later, Jagtap is threatening to repossess his house, throwing Shriram and his mother out. Shriram only has time until six in the evening to pay the man. While leaving from Jagtap's house dejected, Shriram believes he sees someone attempting

suicide from the building terrace. Being a Good Samaritan, Shriram lands up on the terrace and meets Keerti who is contemplating the deed. The rest of the film deals with what happens over the course of the next few hours.

Directed by **Nachiket Samant**

Produced by **Nitin Prakash Vaidya & Vidhi Kasliwal**

Studio: **Nitin Vaidya Productions Film & Landmarc Films**

Cast: **Priya Bapat, Abhay Mahajan, Anant Jog, Asha Shelar, Mayureshwar Kale & others**

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

INDIAN MUSIC

Thumri and Allied Forms

A Lecture-Demonstration by **Debapriya Adhikary (vocal) and Samanwaya Sarkar (sitar)**

(approx.120 mins)

Little Theatre

Friday, 21st - 6.30 pm

An NCPA Presentation

Thumri is one of the highly expressive and ornamented semi-classical genres. Varied emotions ranging from devotion, love and longing to pathos, jealousy and erotic mood can be expressed through the medium of *thumri*. As senior disciples of Girija Devi, the inimitable diva of Benaras *gharana*, **Debapriya Adhikary** (vocal) and **Samanwaya Sarkar** (sitar) had the privilege to train in the intricacies

Debapriya Adhikary &
Samanwaya Sarkar,
21st, Little Theatre



of *khayal* as well as *thumri* and its allied forms. They have also individually trained with other reputed masters, and have given concerts world over as a rare duo, combining vocal music with sitar. With a focus on *thumri*, this lecture-demonstration will attempt to unravel its aesthetics and outline the distinctive features of allied semi-classical forms like *dadra*, *tappa*, *tap-khayal*, etc. The lecture will be supported by live demonstrations by the duo.

Registration fees:

₹135/- (Members)

₹150/- (Public)

For registration contact:

66223831/3737

Registration starts from

12th December

THEATRE

Salaam 1950s Ke Naam

Hindi Play (130 mins)

Experimental Theatre

Saturday, 22nd – 7.00 pm

This magnum opus production is Ekjute's tribute to the Golden Era of Indian cinema. It is a walk down memory lane for those who have grown up watching films of that era. It also attracts the generation of newbies who at times remain ignorant of the history of traditional Indian cinema. It will definitely match up to the experiences they wish they had never missed. With conventional formulaic ingredients such as star-crossed lovers and revengeful Thakurs

and Kabeelawalas (tribesmen), love triangles, family ties, sacrifice, shrewd and conniving villains/vamps, friends with hearts of gold, lovers separated by fate, dramatic reversals in love and convenient coincidences are all a part of this new tribute to the golden era of 1950s.

Written & Directed by **Nadira Zaheer Babbar**

Cast: **Juuhi Babbar Sonii, Ankur Parekh, Hanif Patni, Mithilesh Singh, Rajoshi Vidyarthi** & others

An Ekjute Theatre Group Production

Age: 8+

Tickets:

₹450 & 360/- (Members)

₹500 & 400/- (Public)

Box Office now open

THEATRE

Baramasi

Hindi Play (130 mins)

Godrej Dance Theatre

Saturday, 22nd & Sunday, 23rd -
7.00 pm

Baramasi is a comical story of the Dubey family living in Alipura, Uttar Pradesh. The story is set in the 1970s, when living in a joint family and taking on responsibilities equally was important. The story takes us through the highs and lows in the lives of members of the Dubey family and other people of Alipura. The play is adapted from the novel *Baramasi* written by award-winning novelist Dr. Gyan Chaturvedi.

Produced, Adapted, Designed & Directed by **Pankaj Singh**

Cast: **Rana Pratap Sengar, Surabhi Bafna, Singhh, Nanu Bhai, Ajit Kokate, Nikhil Pandey** & others

A Stage Players Theatre Production

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

THEATRE

Junk Art Festival

Sunken Garden and Experimental
Theatre Garden

Sunday, 23rd - 10.00 am to 1.30 pm

An NCPA & Grooming Babies Global
Pvt. Ltd. Presentation



Junk Art Festival is an initiative of Grooming Babies Global Pvt. Ltd. that includes pro-nature engagements aiming to raise environment consciousness among children. Through creative workshops, performing arts, music and games, it encourages young minds to look above 'use and throw' and consider creative alternatives encouraging repair, repurpose and reuse. It is a platform for parents to demonstrate to children the possibilities of sustainable choices, while also having fun.

Workshops: Repurpose fashion and earth craft

Performing Arts: A musical dance drama with recycle puppet characters

Junk Music Circle: Creating a music circle with water pipes

Games & Engagements: Prepared book swap, best out of waste, minute-to-win games, recycle craft and newspaper origami.

Each child must carry the required junk from home to participate in the workshops as under:

Age 4-7: 1 old white large scarf or handkerchief or dupatta, 1 plastic bag, 1 book to swap and old newspaper

Age 8+: 1 old t-shirt, 1 plastic bag, 1 book to swap and old newspaper
Snacks will be available for sale between sessions.

A parent-child engagement, designed specifically for children aged between four and thirteen years. (All engagements have been designed to include active participation of parents or family member).

Registration: ₹800/- per child and ₹200/- per parent / adult (Plus applicable GST)

Limited number of seats on a first-come-first-served basis

Box Office now open

THEATRE

Chalona Aajao

Hindi Play (90 mins)
Experimental Theatre
Sunday, 23rd – 7.00 pm

This is a hilarious women-centric play which allows a small village girl to raise her voice against dowry demands made by her in-laws. The story revolves around the arranged marriage of Sumitra Chalona with Naresh Khaoji and how the involvement of Phoolkumari Chalona (Sumitra's grandmother) turns the story.

Written & Directed by

Nadira Zaheer Babbar

Cast: **Nadira Zaheer Babbar, Mithilesh Singh, Manav Pande, Neha Shaikh, Gunjan Tyagi** & others

An Ekjute Theatre Group Production

Age: 8 +

Tickets:

₹450 & 360/- (Members)

₹500 & 400/- (Public)

Box Office now open

THEATRE

Boarding Das Christmas Special Marathon

by **Vir Das**

Stand-Up Comedy in English

(90 mins)

Tata Theatre

Monday, 24th – 8.00 pm

Vir Das, the highest-selling English stand-up comic in India, has travelled with his signature brand of comedy to over 20 countries across the world. This world tour has featured a brand new special written by Das, a perfect segue from his first ever Netflix Comedy Special. With *Boarding Das*, Das will be bringing his brand new special back to his motherland and touring India.

Written by **Vir Das**

Cast: **Vir Das**

Age: 16+

Tickets:

₹2,212, 1,770, 1,327, 885 & 663/- (Members)

₹2,950, 2,360, 1,770, 1,180 & 885/- (Public)

(Inclusive of GST)

Box Office now open

INTERNATIONAL MUSIC

Giving Voice to India – Celebrating 10 years

Vocal Course Conducted by Patricia Rozario (soprano) & Mark Troop (piano)

Little Theatre

Friday, 28th to Monday, 31st –

9.30 am to 6.00 pm

In association with Furtados, Mumbai

Giving Voice to India (GVI) is an all-round vocal course in Western music covering vocal technique, style and interpretation, European languages, sight-singing and reading and music history. GVI is conducted by soprano **Patricia Rozario** O.B.E. FRCM, and her husband **Mark Troop**. New applicants are always welcome. GVI singers can look forward to an opportunity to appear in upcoming concert performances.

For payment of fees, in advance and balance, or any other queries, please contact Ms. Minaish Doctor on email: mbdoctor@gmail.com

THEATRE

Jis Lahore Nahi Dekhya

Hindi Play (130 mins)

Experimental Theatre

Sunday, 30th – 7.00 pm

Jis Lahore Nahi Dekhya, **Asgar 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, goes beyond the evil politician and the fanatic, to make a difference to the common man.

Written by **Asgar Wajahat**

Designed & Directed by **Dinesh Thakur**

Cast: **Preeta Mathur Thakur, Aman Gupta, Atul Mathur, S. C. Makhija, Shankar Iyer** & others

An Ank Production

Tickets:

₹450 & 360/- (Members)

₹500 & 400/- (Public)

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

What's Next

JANUARY & FEBRUARY 2019

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

Marnie, 9th January,
Godrej Dance Theatre



SCREENING

Marnie

by Nico Muhly

Opera Screening (172 mins)

Sung in English with English Subtitles

Godrej Dance Theatre

Wednesday, 9th January – 6.30 pm

An NCPA – The Metropolitan Opera (New York) Presentation

Set in England, *Marnie* is a psychological thriller based on a novel by Winston Graham. A young woman makes her way through life by embezzling from her employers, before she moves on and changes her identity. Her current employer, Mark Rutland, blackmails her into a loveless marriage. Marnie is left with no choice but to confront the hidden trauma from her past.

Conducted by **Robert Spano**

Production: **Michael Mayer**

Cast: **Isabel Leonard, Janis Kelly, Denyce Graves, Iestyn Davies & Christopher Maltman**

Tickets: ₹500/-

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

Box Office now open

INDIAN MUSIC

Timeless Melodies: Celebrating the Genius of

60 • December 2018 NCPA

Prajakta Satardekar,
11th January,
Experimental Theatre



C. Ramachandra & Vasant Desai

featuring Prajakta Satardekar & Group

(approx.120 mins)

Experimental Theatre

Friday, 11th January – 6.30 pm

An NCPA Presentation

This thematic presentation has been designed to enable uninitiated listeners to enjoy and appreciate the rich *raga* legacy of Hindustani music by associating a particular *raga* with a corresponding *raga*-based film song. In this event, we present select works of two veteran music directors: Vasant Desai and C. Ramachandra. Born with a silky voice and outstanding talent, **Prajakta Satardekar** is mentored by Suresh Rao. With a matured voice that is best suited to sing the songs immortalised by Lata Mangeshkar, she is at ease with singing songs in multiple languages from Hindi, Marathi, Kannada, Tamil, to Bengali and English.

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

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

INDIAN MUSIC

Raag Shayari: Celebrating the Birth Centenary of Kaifi Azmi

Featuring Zakir Hussain, Javed Akhtar,



Kaifi Azmi,
13th January,
Tata Theatre

Shankar Mahadevan, Shabana Azmi
& others

(approx. 90 mins)

Tata Theatre

Sunday, 13th January – 7.00 pm

An NCPA Presentation

To commemorate the birth centenary of legendary poet, writer and lyricist, Kaifi Azmi, these celebrated artistes will offer a special tribute to the genius of Kaifi Saheb, combining his poetry with music. The premier event will feature internationally acclaimed tabla maestro **Zakir Hussain**, eminent writer and poet **Javed Akhtar**, noted singer and music director **Shankar Mahadevan** and renowned actress **Shabana Azmi**.

Tickets:

₹3,000, 2,250, 1,500 & 750/- (Members)

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

(Plus GST)

Box Office: 14th December for Members & 17th December for Public

SCREENING

Antony & Cleopatra

Theatre Screening (approx.220 mins)

Godrej Dance Theatre

Tuesday, 15th January – 6.00 pm

An NCPA-National Theatre Live
(London) Presentation

Antony & Cleopatra, 15th January,
Godrej Dance Theatre



Ralph Fiennes and Sophie Okonedo play Shakespeare's famous fated couple in his great tragedy of politics, passion and power. Caesar and his assassins are dead. General Mark Antony now rules alongside his fellow defenders of Rome. But at the fringes of a war-torn empire, the Egyptian Queen Cleopatra and Mark Antony have fallen fiercely in love. In a tragic fight between devotion and duty, obsession becomes a catalyst for war. Director **Simon Godwin** returns to National Theatre Live screens with this hotly anticipated production, following previous broadcasts of *Twelfth Night*, *Man and Superman* and *The Beaux' Stratagem*.

Tickets: ₹400/-

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

DANCE

A Talk on Folk Dances of Maharashtra

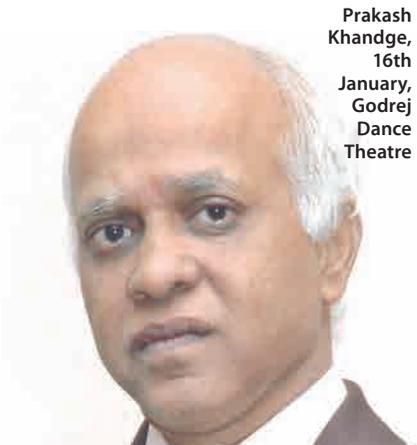
by Professor Prakash Khandge
(approx. 90 mins)

Godrej Dance Theatre

Wednesday, 16th January - 6.30 pm

An NCPA Presentation

Dr. Prakash Khandge is an Indian academic, researcher and writer based in Mumbai. His specialisation is folk dances of Maharashtra. He is a member of the Sangeet Natak Akademi and the founder and head of Lok Kala Academy of the University of Mumbai.



Prakash Khandge,
16th
January,
Godrej
Dance
Theatre

Tickets:

₹180/- (Members)

₹200/- (Public)

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

SCREENING



La Sylphide, 17th January,
Godrej Dance Theatre

La Sylphide

Ballet Screening (approx.120 mins)

Godrej Dance Theatre

Thursday, 17th January - 6.30 pm

An NCPA-Pathé Live (Paris) Presentation

On the day of his wedding, the young Scotsman James is awoken with a kiss from an ethereal winged creature, a Sylph. Entranced by her beauty, James risks everything to pursue an unattainable love. *La Sylphide* is one of the world's oldest surviving ballets, and a treasure in the Danish Bournonville style. Restaged for the Bolshoi by Bournonville expert **Johan Kobborg**, this production is the ultimate romantic masterpiece.

Music: **Herman Severin Løvenskiold**

Choreography: **Johan Kobborg**

Libretto: **Adolphe Nourrit & Filippo Taglioni**

Tickets: ₹500/-

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

THEATRE

NCPA Theatre Season 2018-2019

Emil and the Detectives

English Play (60 mins)

Experimental Theatre

Saturday, 19th & Sunday, 20th January -
12.00 pm, 4.00 pm & 7.00 pm

An NCPA Presentation in collaboration
with the Australia Fest

Never underestimate the determination of a child. Young Emil catches a train to visit family in the big city. Something valuable is stolen. But the thief

Emil and the Detectives,
19th & 20th January,
Experimental Theatre



soon discovers Emil was not such an easy target. A group of quick-thinking and resourceful children rallies around. Can a bunch of kids work together to uncover and outsmart the true criminal? Kästner's 1929 novella is more than a 'good romp'. It broke ground for the independent-children-versus-devilish-adults story genre. Streetwise city kids, a hard-working single mother and Emil's past brush with the law add grit and nuance to this satisfying tale. In Slingsby's signature intimate theatrical style, *Emil and The Detectives* is told by two skilled actors immersed in smoke and mirrors, miniature worlds and a cinematic score.

Written by **Erich Kästner**

Adapted for the Stage by **Nicki Bloom**

Directed by **Andy Packer**

Cast: **Elizabeth Hay & Tim Overton**

Age: 6+

Tickets:

₹850 & 675/- (Members)

₹944 & 750/- (Public)

(Inclusive of GST)

10% discount for students with valid student ID's for NCPA Theatre Season 2018-2019

Box Office now open

INTERNATIONAL MUSIC

Coffee and Conversation with Zane Dalal

(70 mins each day)

Jamshed Bhabha Theatre Museum

20th January & 2nd February - 6.00 pm

Sunday, 20th January

Guest: **Cyrus Guzder**

A conversation on archaeology, music, life and current events.

Saturday, 2nd February

Guest: **Dr. Suvarnalata Rao**

A discussion on the convergence and divergence of Indian and Western classical music traditions, culture, society and much more.

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

SCREENING



La Traviata

by Giuseppe Verdi

Opera Screening (187 mins)

Sung in Italian with English Subtitles

Godrej Dance Theatre

Tuesday, 22nd January – 6.30 pm

An NCPA – The Metropolitan Opera (New York) Presentation

Set in Paris in the mid-1800s, Violetta, a beautiful courtesan gives up the frills and fancies of high society for the love of a younger man, Alfredo. They begin a life together but their happiness is ruined when Alfredo's father pressures Violetta to break the marriage for the reputation of his family. She loves Alfredo so much that she listens to his father and disappears. Alfredo believes she has merely thrown him over. When he later learns of her sacrifice and finds out that she is dying, he sets out to find her.

Conductor: **Yannick Nézet-Séguin**

Production: **Michael Mayer**

Cast: **Diana Damrau, Juan Diego Flórez & Quinn Kelsey**

Tickets: ₹500/-

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

Box Office now open

DANCE

An Evening of Classical Dance



(approx. 120 mins)

Experimental Theatre

Thursday, 24th January – 6.30 pm

In collaboration with Kalavaahini Trust

The evening will have two young talented dancers and performers, **Shashwati Garai Ghosh** (Odissi) & **Jyotsna Jagannathan** (Bharatnatyam).

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

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

THEATRE



Sangeet Bari

In Hindi/English (130 mins)

Tata Theatre

Friday, 25th January – 7.00 pm

An NCPA Presentation in collaboration with Kali Billi Productions

Lavani is a traditional dance form of Maharashtra with a rich heritage of several centuries, which involves direct interaction between the artistes and the audience. The performer communicates with the audience through her singing, *abhinaya* and dance. Although *lavani* has been gaining popularity in the last few years, its portrayal in popular media is limited to being just an item number. *Sangeet Bari* combines multiple narratives such as the *lavani* woman, the musicians, the customer and the researcher/narrator. It also includes live performances of old traditional *lavanis* which are either unknown or forgotten.

Written by **Bhushan Korgaonkar**

Directed by **Savitri Medhatul**

Cast: **Pushpa Satarkar, Akanksha Kadam, Latabai Waikar, Chandrakant Lakhe, Sunil Jawale, Vinayak Jawale, Savitri Medhatul, Bhushan Korgaonkar & Shakuntalabai Nagarkar**

Tickets:

₹750, 600, 450, 300, 225 & 150/- (Members)

₹1000, 800, 600, 400, 300 & 200/- (Public) (Plus GST)

Box Office now open

DANCE

Mumbai Dance Season

Light Workshop for Dancers by **Sushant Jadhav & Pratikrit Mukherjee**

Godrej Dance Theatre

Sunday, 27th January – 10.00 am to 4.00 pm

An NCPA Presentation

As a part of Mumbai Dance Season, the NCPA will conduct a lighting workshop by very talented light designers **Sushant Jadhav & Pratikrit Mukherjee**. The agenda of this workshop is learning the colour schemes, angles, types of lights and how to be in the right spot as a dancer.

Registration Fees: ₹500/-

For registrations,

call 66223822/70390 67878 or

email sdasgupta@ncpamumbai.com

DANCE

Mask Painting Workshop

Experimental Theatre Foyer

Sunday, 27th January – 2.00 pm to 4.00 pm

An NCPA Presentation

As a part of the *Lok Gatha* platform, a traditional mask-painting workshop for children and adults will be held. The workshop will help participants learn the origin of world famous mask paintings and its illustrations.

Fees: ₹1,000/- (Inclusive of GST & materials)

For registration, call Binaifar on 6622 3822 / 7039067878 or email

sdasgupta@ncpamumbai.com.

DANCE

Lok Gatha – Folk Dances of Maharashtra

by Professor **Prakash Khandge**

(approx. 120 mins)

Experimental Theatre

Sunday, 27th January – 6.30 pm

An NCPA Presentation

This is a presentation in our series of the folk dance platform - *Lok Gatha*. This year we present folk dances from Maharashtra.

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

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

DANCE

Gods and Demons: A Raging Battle

Thoughts and Images from Indian Paintings
Illustrated Talk by Dr. B. N. Goswamy
Bharatanatyam by Malavika Sarukkai
(approx. 120 mins)
Experimental Theatre
Thursday, 31st January – 6.30 pm



In collaboration with Sahachari Foundation Events

An illustrated talk by distinguished art-historian **Dr. B. N. Goswamy** titled 'Gods and Demons: A Raging Battle'. This will be followed by a short dance performance by noted Bharatanatyam dancer, **Malavika Sarukkai**, on the same topic.

Tickets:
₹675, 450 & 180/- (Members)
₹750, 500 & 200/- (Public)
(Inclusive of GST)
Box Office: 9th January for Members & 12th January for Public

DANCE

Spectrum – A Festival of Dances from Around the World

Tata Theatre
Friday, 8th & Saturday, 9th February – 6.30 pm

An NCPA Presentation

Spectrum will feature Flamenco-Kathak with **Kunal Om & Aditi Bhagwat**. Flamenco-Kathak is a blend of the two disciplines in their pure and collaborative form. With foot-tapping being at the crux of both styles, Flamenco and Kathak seamlessly overlap creating rhythmic patterns and nuances unique to the two dance forms. The performance will also be showcasing a spectrum of dances from around the world, including ballroom, jazz, hip hop and more.

Tickets:
₹375, 225 & 150/- (Members)
₹500, 300 & 200/- (Public)

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

SCREENING

Adriana Lecouvreur

by Francesco Cilea
Opera Screening (213 mins)
Sung in Italian with English Subtitles
Godrej Dance Theatre
Thursday, 21st February – 6.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

Adriana Lecouvreur, an actress at the Comédie-Française in Paris, is in love with Maurizio, the Count of Saxony. He can't decide whether he loves Adriana or the Princess de Bouillon. The story follows the rivalry between the two women as they fight for Maurizio's love.

Conductor: **Gianandrea Noseda**

Production: **Sir David McVicar**

Cast: **Anna Netrebko, Anita Rachvelishvili, Piotr Beczala, Carlo Bosi, Ambrogio Maestri & Maurizio Muraro**

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

SCREENING

I'm Not Running

Theatre Screening
Godrej Dance Theatre
Wednesday, 27th February – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

I'm Not Running is an explosive new play by **David Hare** (*Pravda, Skylight*), premiering at the National Theatre and being broadcast live to cinemas. Pauline Gibson has spent her life as a doctor, the inspiring leader of a local health campaign. When she crosses paths with her old boyfriend, a stalwart loyalist in Labour Party politics, she's faced with an agonising decision. What's involved in sacrificing your private life and your peace of mind for something more than a single issue? Hare was recently described by *The Washington Post* as 'the premiere political dramatist writing in English'.

Tickets: ₹400/-
Box Office: 26th January for Members & 29th January for Public

SOI symphony orchestra of india

Spring 2019 Season
Patron: Citi India

Monday, 4th February – 7.00 pm
Jamshed Bhabha Theatre
(approx. 120 mins)

Martyn Brabbins, conductor
Marat Bisengaliev, violin

Weber: Overture to *Oberon*
Saint-Saëns: Violin Concerto No. 3 in B minor, Op. 61
Rachmaninoff: Symphony No. 2 in E minor, Op. 27

Saturday, 9th February - 7.00 pm
Sunday, 10th February – 5.00 pm
Jamshed Bhabha Theatre
(approx. 110 mins)

Martyn Brabbins, conductor
Andreas Haefliger, piano
Sophie Bevan, soprano
Catherine Wyn-Rogers, mezzo-soprano
Amar Muchhala, tenor
Neal Davies, baritone
Living Voices Mumbai, choir
Blossom Mendonca, chorus director
Kazakh State Philharmonic Capella
Dalel Uashev, chorus director

Beethoven: Fantasy for piano, vocal soloists, chorus and orchestra, Op. 80 "Choral Fantasy"
Beethoven: Symphony No. 9 in D minor, Op. 125

Saturday, 16th February – 7.00 pm
Jamshed Bhabha Theatre
(approx. 110 mins)

Zane Dalal, conductor
Zakir Hussain, tabla

Berlioz: *Roman Carnival Overture*
Hussain: *Peshkar*, concerto for tabla and orchestra (SOI Commission)
Rimsky-Korsakov: *Sheherazade*

Tickets:
₹2,000, 1,600, 1,200, 800 & 500/- (plus GST)
Box Office: 12th December for Benefactors/
Friends of the SOI, 15th December for NCPA
Members & 18th December for the Public