

NCPA

ON Stage

OCTOBER 2018

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Rama Vaidyanathan
presents Vivartana

At the NCPA Nakshatra
Dance Festival



One World Many Musics
Celebrating Artistic Plurality

Symphony Orchestra of India
Snapshots from the Autumn 2018 Season

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Somaiya Learning Centre – Talk by Zane Dalal

Thank you very much for providing a context this evening to some music that I have heard over the years. The broad sweep from Disney to Shermetyevo, the Parsi-twins and beyond, was indeed a delight; a silo-busting, renaissance kind of experience. I wish some of my students had been there. I hope to listen to Bruckner's 7th soon. Thanks again for a wonderful evening.

– **Kaushik Chatterjee**

Coffee and Conversation with Zane Dalal

I enjoyed attending this session. I had no special expectations in attending and thought this would be a conventional evening where a conductor shares his thoughts on the joys and agonies of conducting.

As it turned out, he set the framework for his discussion in the most unconventional terms: tracking the development of the Western classical music tradition over the last century, and then provoking us to reflect on the idea of communication, obviously what composers and conductors aspire to do, but also where we are headed as a society when the current generation wishes to experience nothing beyond what the mobile phone can provide.

I found two subjects he covered fascinating. The first was to track the inventions of the last century decade by decade and juxtaposing them with the music of those times. Zane's other exceptional exposition was in reply to a question – "What to you is the difference between a Mahler and a Bruckner symphony?" I have never quite heard so evocative a description of what a Bruckner symphony can stir in the imagination!

– **Cyrus Guzder**

SOI Open rehearsal

Thank you, for providing the students this wonderful opportunity of experiencing your orchestra live. The students really enjoyed this experience. Most adults with special needs love music and it is therapeutic for them too.

Our vision of 'a future where every individual with special needs is empowered to lead a happy and productive life' was made possible through this experience.

On behalf of the Mann family, we would like to say that the support of individuals like you makes it possible for our organisation to exist to make the community a great place to live. Your contribution plays a vital role in enhancing the services provided at Mann and thus in turn facilitating the overall progress of the students.

– **Geetanjali Gaur, Mann**

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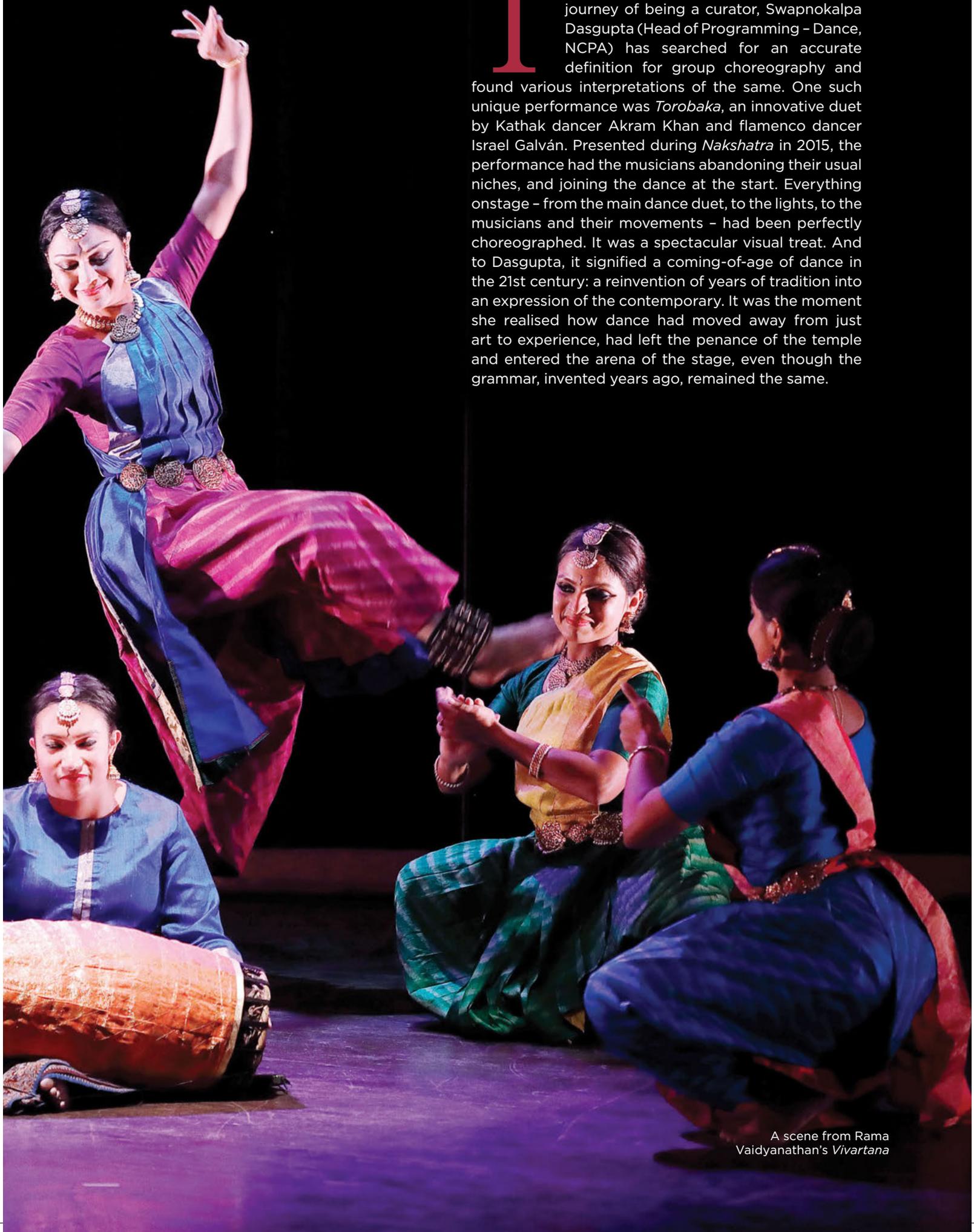
We look forward to your feedback and suggestions. Please do drop us an email at onstage@ncpamumbai.com.

One Step Forward

NCPA *Nakshatra* Dance Festival 2018 is about reinvention, the marrying of ancient dance tradition with the stories of our time. *By Shayonnita Mallik*



VENKAT KUTTUA



The *Nakshatra* Dance Festival is a festival for group choreographies in dance. In the journey of being a curator, Swapnokalpa Dasgupta (Head of Programming – Dance, NCPA) has searched for an accurate definition for group choreography and found various interpretations of the same. One such unique performance was *Torobaka*, an innovative duet by Kathak dancer Akram Khan and flamenco dancer Israel Galván. Presented during *Nakshatra* in 2015, the performance had the musicians abandoning their usual niches, and joining the dance at the start. Everything onstage – from the main dance duet, to the lights, to the musicians and their movements – had been perfectly choreographed. It was a spectacular visual treat. And to Dasgupta, it signified a coming-of-age of dance in the 21st century: a reinvention of years of tradition into an expression of the contemporary. It was the moment she realised how dance had moved away from just art to experience, had left the penance of the temple and entered the arena of the stage, even though the grammar, invented years ago, remained the same.

A scene from Rama Vaidyanathan's *Vivartana*

A scene from
Rajendra Gangani's
Antarparva



Nakshatra Dance Festival 2018, the NCPA's annual group dance festival, celebrates this reinvention. I spoke to two of the festival's key performers: Sangeet Natak Akademi award-winning Odissi dancer Sharmila Biswas and Padma Shri Bharatanatyam dancer Leela Samson, about the innovations they're bringing into their choreography.

THE RHYTHM OF A STORY

Biswas's *Murchhana* is the story of sangeet, or the act of making music, a beautiful example of bringing *natya* into *nritta*. The piece is divided into three acts: the first one shows Rambha and Brahma discovering music in the newborn universe; the second has Mohini, the female form of Vishnu, on her quest for music as a fruit of passion; and the third has a *gopi* who is transformed into a *mrudanga* in the hands of Krishna. "This must be the fourth or fifth production," laughs Biswas. She first came upon *Murchhana* about 20 years ago, when she met a few *mrudanga* players. She composed, performed and recomposed *Murchhana* in all that time. One year, it graced the stage as a solo, the next year, it was a duet. Today, in what Biswas says is her final draft, *Murchhana* lives as a group performance.

THE UNDERBELLY OF VERSE

Like rivers wind through earth, cutting through states, Samson's *Nadi* winds through poetry, collecting languages, depositing beauty. Three years ago, when Samson first started reading poetry on rivers, she was overwhelmed. Writers across the subcontinent had written the most wonderful verses, steeped in philosophy on the river. What also amazed her was the philosophical similarity in what they were saying: "Even

"Classically, Bharatanatyam was actually created either for dance-dramas or for the soloist – the devadasi – who performed alone. I've been a soloist all my life; working with a group is interesting on many fronts"

though one person wrote it in what is now Pakistan and the other person wrote it in the deep South." For Samson, the river, which belongs to so many states and languages, was like her own identity. "My father is from Pune, my mother is from Asansol. I have Jewish origins, I have Christian origins, I have Hindu origins. I have a guru who, at one time, was a theosophist. I am all these things really, and I feel no hesitation in picking up any poem from anywhere."

Anywhere for *Nadi* became six languages – Tamil, Sanskrit, Kannada, Urdu, Hindi and Bengali – expressed in forms such as *thumri*, baul music and even Rabindra Sangeet. As Samson read she picked: poetry from Tamil writings that could be traced to 400 BC, and verses from contemporary works such as those by Girish Karnad. The result is that *Nadi* gurgles with philosophy and poetry, going beyond borders, beyond languages. Through the dance, Samson has reinvented the poetry, and through the poetry, given Bharatanatyam vocabulary a new dictionary.

WINDS OF REINVENTION

What is clear with these two and the other productions at *Nakshatra* is that the line between traditional and contemporary is getting blurred. For instance, Vikram

Iyengar is presenting contemporary dance via “a Kathak-informed body” in *Shunya Se*, while Rama Vaidyanathan’s *Vivartana* (Bharatanatyam) and Rajendra Gangani’s *Antarparva* (Kathak) are about abstract concepts such as transformation and mindfulness respectively. In such a scenario, what is classical and what is modern? How do we define what has been reinvented?

Biswas contemplates an answer. “Dance isn’t generational; it is reinvented every day. Because we are doing a traditional form, we try to connect to the past. But the dance that is taken forward, the dance that moves to the future, that is the one that is reinvented every day. Reinvention is like a conversation.” For Samson, reinvention is a strange word. “I think we all do it differently. It’s really not about whether you are going forward or backwards or sideways or if people think your dance is out of place at a particular time. I’m not sure how these things work and it’s really not my business.” She explains that her job is to follow her instinct, to frame poetry and fill it with the dance of many bodies in a way in which they could best express their beauty.

But newness has a strange allure. A *tarana* with jazz music, a classical dance routine spiked with electronic dance music – the temptations of experimentation to see what works and what doesn’t are many. Regardless, Biswas is critical of the word ‘fusion’. “Sometimes, what we mean by fusion is patchwork, not really fusion,” she says. “Look at raga Maand, which has been taken from Rajasthan and is very much of Rajasthan, but is also a huge part of Carnatic tradition today.” She points out that fusion has almost become a misnomer for the mash-up of diametrically opposing forms like jarring music and classical dance.

Biswas’s observations set me thinking in *Nadi*’s direction. Though the piece employs traditional poetry and dance, its coming together is a reinvention of the classical format: for instance, it has an Urdu poem that finds expression in the form of a *tillana*. Talking about the process of such creative reimagining, Samson says, “Of course, it was challenging. I went to Rajkumar Bharathi, who’s really a modern-day, genius composer. He is a traditional Carnatic composer, but he was drawn towards these poems and their traditional tunes. He was excited by the idea of adapting poetry from six languages into the vocabulary of Bharatanatyam – the result of which was not just a dialogue between the river poets of then and now, but also a duet between Carnatic and Hindustani *sangeetam*.”

INNOVATION AND RISK

But, all innovation comes with risks; they’re two sides of the same coin. In Samson’s case, *Nadi* is rather different from what her guru Bharatanatyam legend Rukmini Devi Arundale did. “Whatever I have learnt and whatever I am trying to do is a take-off from there. But people may fault me, in saying mine is not quite as typical, my dancers are not dressed as classically,” Samson explains. In her own ways, she has been trying to divest Bharatanatyam of much of its paraphernalia in costume, in



jewellery and hairstyling, “Just the dancers being lean and able-bodied, that itself is modern, I think.” Bharatanatyam in a group is a novel experience for Samson as well. “Classically, Bharatanatyam was actually created either for dance-dramas or for the soloist – the devadasi – who performed alone. I’ve been a soloist all my life; working with a group is interesting on many fronts. Physically, mentally, emotionally I get quite fed up sometimes,” she admits, “but I am also extremely revitalised by working with young people.”

Talking later to Dasgupta, the curator of the festival, I discuss the upcoming *Nakshatra*. This year, unlike the usual trend, does not have one dance from each form. Dasgupta is aware she may be criticised for it, but is willing to risk it. “That system of having one of each type gives a monotony to the curation. I want *Nakshatra* to be about concepts, not what form, person or group. To maintain a group for years and years is a very, very tough thing. Five years ago, I felt there was a need to dedicate a festival to the fact that these people have consistently worked together with each other and stayed together for years, and this effort should be recognised.” ■

NCPA Nakshatra Dance Festival will take place from 12th to 14th October.

The researcher's creed

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. **Ashok Ranade** analyses what is important and what is frivolous in the research of folk performing arts.

Aims, objectives, research and relevance are terms that need not be assumed to have a universal and accepted connotation.

In brief, aims can be defined as the general goals to be attained through methodical efforts. Objectives are the concrete goals located midway between the initiation of an activity and the attainment of the aims. Research is defined as a diligent and systematic investigation into a subject in order to discover or revise facts, theories, applications, etc. Relevance is a variable degree of appropriateness of the efforts to the needs sought to be satisfied through the former.

The aims of researchers in folk performing arts are to carry out a complete investigation of a particular folk culture with the intention of enumerating, describing, classifying and comparing forms of folk expression.

The importance of relevance

The matter of relevance is appropriate at this point. A suitable concord of objectives and orientations is merely one instance of the relevance-phenomenon. However, the matching of orientation to objectives is an internal kind of relevance. The appropriateness or otherwise is within the research-field which is well-demarcated by the quartet of researcher, objective, orientation and aims. However, the entire activity represented by the quartet forms merely a part of the total life of the community. Hence, is it not incumbent for the research-field, as realised by the quartet, to have a relationship of relevance with society at large? This is the social relevance plank that has provided so much support to an agitated view of the art-situation in recent years.

The irrelevance that generates anxiety in the field of researches in folk performing arts is caused by a mismatching between objectives and orientations. As far as the

Indian situation is concerned, this is the type of irrelevance that one detects on a majority of occasions.

Research should make for a better life, that it should be a part of a larger ameliorative programme, in order to prove its social relevance. Since this is the ultimate aim of all human activity, it could surely be used as a guideline. But, as explained earlier, aims are not to be confused with objectives. Therefore, the ultimate (aim) could hardly be the same as the immediate (objective) though

Research should make for a better life, that it should be a part of a larger ameliorative programme, in order to prove its social relevance. Since this is the ultimate aim of all human activity, it could surely be used as a guideline.

their mutual dependence cannot be denied. Action-oriented research, a phrase so fondly and widely employed, is a pleonasm because research in itself is action. In fact, action by itself is only a truncated phenomenon – the fuller version of which is the white heat of thought – a result of intense mental activity and its concretisation. To put it less rhetorically, action-oriented research, which social relevance likes to swear by, is, in reality, a consequence of the objective – orientation correlation that has already been described. If one is aware of the rightful distinction between pedantic and academic research, then it is the latter which successfully strikes an equilibrium between objectives and orientation. All academic research is relevant and social relevance is one of its important contributions.

The good and the bad

The all-round acceptance of folk research from all quarters evokes only a mixed response. It is true that at all levels – individual, institutional, national and international – research-programmes are encouraged. But is the encouragement founded on proper grounds? Perhaps the time has arrived to do some rethinking and realign the forces in operation. There are clear indications that such a realisation, and the consequent recharting of courses followed, is in progress. For example, researchers are anxious to ensure retrieval rather than collection. The revolution in communications and the leap in technological resources have by now been successfully harnessed to collect and preserve human expressions which otherwise might have proved to be too evanescent. Today there is a grave danger that facts and information may outpace the researcher. Attempts to press into service computerised retrieval systems prove that the danger has been sensed.

However, the question is, is it a right solution to the problem? The truth is that more advanced communication and technology can hardly equip the researcher to face the challenges involved because the decisions that need to be taken in this respect are of a conceptual nature and can hardly be delegated to computers. It is, therefore, essential to adopt unhesitatingly certain self-critical positions, and if this strategy is followed, the Indian situation poses some fundamental questions.

A very striking feature of most Indian research is the tendency to avoid theorisation. There is an obvious reluctance to raise conceptual frameworks which relate to collected data. This is a serious weakness because such frameworks are essential to ensure the quality of significance in the material collected. No fact or detail is insignificant *sui generis*. Even though facts or details

possess an intrinsic importance, no significance could be assumed unless a wider conceptual framework is in existence. Therefore, mere discovery of facts is not to be equated with carrying out research. It is rather naïve to argue that a theoretical or a conceptual framework cannot be thought of unless adequate data is collected. Collection of facts and raising of conceptual frameworks are not successive by simultaneous processes. Further, all concepts are acts of minimal theorisation and if due attention is not paid to this ratiocinative truth, more and more irrelevant or at least insignificant facts are likely to be collected. Conceptual frameworks not only confirm facts but also generate them. In all research activities, an emerging hypothesis and a gradually increasing body of facts proceed together. There are no theory-neutral facts and in anthropocentric disciplines it is nearly impossible to come across these intellectual wonders. Non-realisation of this fundamental truth has reduced many researches to an indiscriminate collecting activity. Isolated facts are capable of supplying information; they can hardly impart knowledge. Only active theorisation can transform information into knowledge.

Ethnology vs Ethnography

There is a deeper reason for the misplaced belief in the importance of bare facts. Research into folk studies in India incorrectly traces its lineage to ethnographic researches. As is known, ethnography deals with scientific and detailed descriptions of a culture while the task of comparatively studying two or more cultures is left to ethnology. It is easy to see that both these approaches adopt a total view model that believes that everything is related to everything else and, therefore, to understand any single thing, it is necessary to collect data on almost everything. It is obvious why such an approach was adopted in relation to Indian folklore in general. The pioneers in the field were the Germans, the British and, a little later, the Americans. They were sympathetic but alien to the culture they studied. For them, the total model was a necessity – it being a safer strategy to cast the investigating net wider in unknown waters. Pioneers can hardly afford to be selective; by choice, they have to be accommodative.

All details, all facts are, therefore, to be revered and collected because potentially all are considered worthy of study.

It is also possible to argue that the rather obstinate adherence to the ethnographical rather than the cultural line was due to the motives of the British rulers whose desire to learn more about the country was aroused largely by commercial interests. Whatever the reasons, it is true that folk research in India remains ethnographic in orientation. However, this is not the whole story.

In addition to following the non-selective total-view models tried out by the ethno-disciplines, researchers readily grasped the research mapping followed by literary students of folk expression,

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almost totally ignoring, in the process, the performance aspect. Hence, names of places, terms, symbols, etc. were subjected to explanations and interpretations with literary and linguistic biases. The same literary attitude allowed an upper hand to chronology, etymology, genealogy, imagery studies, stylistic analysis, etc. Verbalised expression occupied a central position – it almost continues to do so even today.

The literary conundrum

It is time we realise that all these strategies of research can yield only fringe-benefits as far as the performing arts are concerned. The chief reason is that these total-view-based literary strategies miss the core of any performance – that qualitative dimension of the co-ordinated, physio-mental, audience-conditioned act which consists of non-verbalised, improvisatory and impact-guided content. The entire content of folklore is customarily divided into four categories: material culture, oral tradition, arts of performance and customs and superstitions. The first three categories are actualised through craftsmanship, verbal performance and non-verbal enactment respectively.

Under the circumstances, one may deduce that three-fourths of the total folkloristic content is dominated by non-literary impulses. Is it not, therefore, a great scholastic mistake to continue the language-literature bias of the past?

It is unfortunate that the nature of performance is forgotten in the established research-processes in folk performing arts. Every performance is a result of a series of decisions arrived at and carried out through the agency of non-verbalised, action-based, physio-mental events accessible to perception in the normal course. Unless attention is focussed on the phenomenon of performance, half of the researches in the folk expression are likely to remain anaemic and bookish shadows of the pious resolve to research.

It is also important to note that even if the value-neutral attitude is inevitable in the case of an outsider and also desirable for any product of a materially superior or advanced culture studying an alien culture, does it possess the same validity and legitimacy for an insider who undertakes to execute a deliberate, temporary and reversible act of stepping out of his native culture? In other words, do Indians researching into Indian folk expression need to adopt the same conceptual, theoretical and methodological stances as do non-Indians? After all, every ethno-study is to be defined as a study of man through culture and the studies of separated or isolated culture manifestations in the total context of the particular culture involved. The definition of ethno-study has nothing to do with 'which culture is being studied by whom'.

It is instructive to note that though more than a score of disciplines are listed as contributory for students of folk expression, the three major valuational disciplines of ethics, aesthetics and philosophy do not find a place in the listing. As indicated earlier, folk expression as a whole is dominated by performance which, in turn, is a cumulative result of valuational decisions expressed through non-verbal, improvised and deliberately structured events. Hence, how can a researcher in folk performing arts ignore the value-disciplines?

This article first appeared in the NCPA Quarterly Journal in December 1983 (Vol. XII, No. 4)

Programme Guide

OCTOBER 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

THEATRE

Mirror, Mirror

English Play (75 mins)

Tata Theatre

Monday, 1st – 7.30 pm

Renowned Bollywood actor **Minissha Lamba** takes the stage for the first time in a story of sibling rivalry that traces the relationship between identical twins Minal and Maanya. It is a riveting story of a woman placed in the most extraordinary circumstances that forever changes her destiny.

Written & Directed by **Saif Hasan Hyder**

Cast: **Minissha Lamba**

An AGP World Production

Tickets:

₹1,500, 1,125, 900, 750, 570 & 375/- (Members)

₹2,000, 1,500, 1,200, 1,000, 760 & 500/- (Public)

(Plus GST)

Box Office now open

THEATRE

That's My Girl

English Play (120 mins)

Tata Theatre

Tuesday, 2nd – 7.00 pm

That's My Girl is the story of a daughter who has come looking for a role in the Hindi film industry and meets her father who had deserted her and her mother 16 years ago. The interaction between the daughter, a wannabe film actress, and the father, a veteran screenwriter, is funny and sentimental.

Written & Directed by **Bharat Dabholkar**

Cast: **Anant Mahadevan, Shweta Rohira & Ananya Dutta**

Produced by **Madhu Mohan & Richa Goel**

A Mohan Azaad's Workshop Presentation

Tickets:

₹1,875, 1,500, 1,125, 750, 525 & 375/- (Members)

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

(Inclusive of GST)

Box Office now open

INDIAN MUSIC

Dr. Alka Deo Marulkar

Hindustani Vocal Music (Khayal) Recital

(approx. 120 mins)

Godrej Dance Theatre

Thursday, 4th – 6.30 pm

An NCPA Presentation

Daughter and disciple of veteran vocalist Rajabhau Deo, **Dr. Alka Deo Marulkar** was also privileged to train with M. S. Kanetkar, a veteran of Jaipur *gharana*. As a result, her



music reflects a confluence of three traditions: Gwalior, Jaipur and Kirana. Furthermore, her mastery over the semi-classical repertoire of Purab tradition, and her academic proficiency to analyse and interpret subtle elements in music lend a stamp of authority to her presentation. A prolific composer and an ardent guru, she is known for her enlightening lectures on diverse musical aspects. In this recital, Dr. Marulkar will showcase her eclectic approach to aesthetic build-up in *khayal* vocalism, and also present some semi-classical compositions.

Tickets:

₹135/- (Members)

₹150/- (Public)

Box Office now open

FILM

Fresh Pix: Aamhi Doghi

Marathi Film (140 mins)

Little Theatre

Thursday, 4th – 6.30 pm

An NCPA Presentation

Aamhi Doghi explores the beautiful relationship between two women – a motherless 16-year-old Savi and 25-year-old Ammi. They share a warm relationship even though one would expect rivalry.

Directed by **Pratima Joshi**

Produced by **Puja Chhabria**



Studio: **White Swan Studios & Everest Entertainment**

Cast: **Mukta Barve, Priya Bapat, Bhushan Pradhan, Kiran Karmarkar, Aarti Wadakbalkar & Prasad Barve**

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

THEATRE

Kalam

Hindi Play (100 mins)

Godrej Dance Theatre

Friday, 5th – 5.00 pm & 7.00 pm

The play revolves around the story of a scientist, a fighter, a teacher, a motivator, a successful president and politician, and lastly of a 'winner', a winner of the hearts of people from across the world: the story of Dr. A. P. J. Abdul Kalam.

Directed by **Anshuman Bagaria**

Cast: **Kumar Chheda, Rishabh Joshi, Yash Barot, Prachi Mehta & others**

Abstract Productions

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

INTERNATIONAL MUSIC

NCPA Jazz Collective

Experimental Theatre

Friday, 5th – 7.00 pm

The NCPA Jazz Collective comprises four talented young musicians who have a spark and enthusiasm for jazz as a genre in India – the jazz/Latin-jazz pianist **Pradyumna Singh Manot**, **Sanjeeta Bhattacharya** on vocals, **Abhinav Khokhar** on upright acoustic bass and **Saurav Ghosh** on drums. The quartet represents the high standards for live jazz performance that have been set by JAZZ@NCPA over the last few years.

Tickets: ₹500/-

Box Office now open

INDIAN MUSIC

One World Many Musics: Celebrating Artistic Plurality



Rakesh & Friends, 5th, Tata Theatre



Euphoria, 6th, Tata Theatre

(Approx. 120 mins each day)

Tata Theatre

Friday, 5th & Saturday, 6th – 7.00 pm

An NCPA Presentation

The world we live in is buzzing with myriad traditions and musical forms across various indigenous cultures. Music from around the world exerts wide cross-cultural influence as styles influence one another. This festival showcases varied musical forms and reaffirms the peaceful co-existence of cultural and artistic plurality in the world. With this event, we celebrate the power of music as a healing force that promotes cross-cultural understanding, and remind people of all cultures and religions that we share a common humanity.

Friday, 5th October

Rakesh & Friends (RAF)

Led by the well-known flautist **Rakesh Chaurasia**, the other instrumentalists

of RAF include: **Satyajit Talwalkar** (tabla), **Gino Banks** (drums), **Sheldon D'Silva** (bass guitar), **Sanjoy Das** (guitar) and **Sangeet Haldipur** (keyboard and vocals). Individually trained in diverse musical traditions, together, the talented young brigade strives to extend the boundaries of their respective instruments and musical fields. Blending sounds and expressions of Indian instruments with that of international instruments, they explore a vast musical canvas leading to newer musical sounds and exciting soundscape.

Saturday, 6th October

Euphoria

Euphoria is one of the first Hindi rock bands to ride the pop wave in the mid '90s. Since then, they have performed over 1,700 shows worldwide and collaborated with top-ranking bands such as Sting. Spearheaded by **Dr. Palash Sen**, a singer, songwriter, musician, composer and actor, the

band will present original songs based on themes ranging from love, longing, life, fun and relationships; from their popular albums *Dhoom Pichak Dhoom*, *Halla Bol* and other commercially successful productions.

Daily Tickets:
₹600, 450 & 300/- (Members)
₹800, 600 & 400/- (Public)
(Inclusive of GST)
Box Office now open

INTERNATIONAL MUSIC

Shakuntala

The Unfinished Opera by Franz Schubert (approx. 100 mins)
Jamshed Bhabha Theatre
Saturday, 6th – 7.00 pm

An Austrian Embassy & Jasubhai Foundation Presentation

Shakuntala is an unfinished opera in three acts, written in 1820 by Franz Schubert to a libretto by Johann Philipp Neumann. The opera is based on the Sanskrit story of Shakuntala's love for King Dushyanta and her rejection. In 1789, Kalidas's *Shakuntala* was translated by Sir William Jones, reportedly the first Indian play to be translated into a Western language. The famous love story caught the attention of Schubert. This concert version of the musical masterpiece was arranged and completed by the composer, conductor and president of the Vienna Boys' Choir, Professor Gerald Wirth. It will be performed by an Austrian chamber orchestra, consisting of musicians of the Collegium Ennsegg Orchestra and the Bruckner Orchester Linz, together with voices from the Shillong Chamber Choir of India, making it a true Indo-Austrian cultural enterprise. The story will be presented by an Indian narrator in English. Schubert's musical text will also be interpreted by Indian classical dancer **Shovna Narayan**.

Tickets:
₹1,000, 750 & 500/- (inclusive of GST)
Box Office now open

THEATRE

Baby's Blues

English Play (110 mins)
Experimental Theatre
Sunday, 7th – 5.00 pm & 7.30 pm

The play portrays post-partum depression, highlighting a highly neglected form of depression.

Written by American Playwright **Tammy Ryan**
Directed by **Ila Arun & K.K. Raina**
Cast: **Dilnaz Irani, Ankur Rathee/Joy Sengupta, Ashish Chawla, Anjula Bedi/Shilpa Mehta & others**

Age: 18+

Tickets:
₹675 & 450/- (Members)
₹750 & 500/- (Public)
(Inclusive of GST)
Box Office now open

THEATRE

ELVIS – Long Live the King!

India's First Tribute Show (90 mins)
Tata Theatre
Sunday, 7th – 7.00 pm

Raell Padamsee presents *ELVIS – Long Live the King!*, the best Elvis Presley tribute show ever presented in India. Get all set to groove and move to Elvis's greatest hits – 'Jailhouse Rock', 'Hound Dog', 'Love Me Tender' and many more. The show will take the audience across a journey in the life of Elvis with the help of stunning visuals on LED screens, backing vocalists and glitzy rhinestone costumes that will give a truly authentic Las Vegas experience.

Starring: **Siddharth Meghani & his Live Band**
Directed by **Karla Singh**
Produced by **Raell Padamsee's ACE Productions**

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

INTERNATIONAL MUSIC

SOI Chamber Orchestra

Evgeny Bushkov, conductor
Luiz Gustavo Carvalho, piano
Experimental Theatre
Tuesday, 9th – 7.00 pm



An NCPA Presentation
Supported by the Consulate General of Brazil in Mumbai

Mozart: String Quartet No. 19 "Dissonance", K.465 (orchestra version)
Villa-Lobos: Adagio from Bachiana Brasileira No. 2
Villa-Lobos: Choro No. 7
Shostakovich: Piano Concerto No.1

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

THEATRE

The Unexpected Man

English Play (120 mins)
Experimental Theatre
Wednesday, 10th & Thursday, 11th – 7.30 pm

The Unexpected Man is a middle-age romance set on a night train from Paris to Frankfurt. Two passengers, two strangers, two worlds apart. The man struggling with his growing bitterness with people, and the woman, recovering from the death of her dearest friend. Will they find the connection they want? With a minimalist set design, and a dynamic sound and light design that brings the train alive, the characters find themselves on a trip that could change their lives.

Written by **Yasmina Reza**
Translated by **Christopher Hampton**
Directed by **Padma Damodaran**
Associate Direction by **Sadiya Siddiqui**
Cast: **Naved Aslam & Padma Damodaran**

A Red Earth Stories Production

Age: 15+

Tickets:
₹675 & 450/- (Members)
₹750 & 500/- (Public)
(Inclusive of GST)
Box Office now open

FILM

Argentine Film Festival 2018

Little Theatre
Thursday, 11th – 4.00 pm onwards

In association with the Consulate General & Promotion Centre of the Argentine Republic, in Mumbai

Las Acacias

(2011 / 96 mins)
Thursday, 11th – 4.00 pm to 5.36 pm

Reluctantly, a dour long-distance truck driver agrees to give a lift to a Paraguayan single mother and her five-month-old daughter to Buenos Aires. Can the palpable silence soften up the taciturn trucker's sullen heart? The film won the Caméra d'Or at the 2011 Cannes Film Festival.

Directed by **Pablo Giorgelli**
Cast: **Germán de Silva & Hebe Duarte**

Vino Para Robar (To Fool a Thief)

(2013 / 105 mins)
Thursday, 11th – 6.00 pm to 7.45 pm

Two professional thieves will have to work together to steal a unique bottle of wine kept safe inside a bank in Mendoza.

Directed by **Ariel Winograd**
Cast: **Daniel Hendler, Valeria Bertuccelli & Martín Piroyansky**

Showroom

(2014 / 75 mins)
Thursday, 11th – 8.00 pm to 9.15 pm

After losing his job, a family man at rock bottom becomes obsessed with his new job as an apartment salesman.

Directed by **Fernando Molnar**
Cast: **Roberto Catarineu, Andrea Garrote & Diego Peretti**

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

INDIAN MUSIC

CITI-NCPA Promising Artistes Series

Khandu Sanap, pakhawaj
Meghana Sardar, dhrupad



Khandu Sanap,
12th, Little
Theatre



Meghana
Sardar, 12th,
Little Theatre

(Approx. 90 mins)
Little Theatre
Friday, 12th – 6.30 pm

Prominent among the various initiatives undertaken by Citi and the NCPA are two schemes: Support to Gurus and Scholarships to Young Musicians. These programmes are in the field of Hindustani vocal (*dhrupad* and *khayal*) and instrumental music (melody and percussion instruments). This series is launched to showcase the beneficiaries of the above schemes. In this event, there will be a pakhawaj recital by **Khandu Sanap** followed by *dhrupad* recital by **Meghana Sardar**. Sanap trains with Sukhad Munde. He holds a Master's degree in pakhawaj, and received first prize at the State Level Pakhawaj Festival held at Usmanabad. He is the recipient of the CITI-NCPA scholarship 2015-16. Sardar trains with *dhrupad* maestro Uday Bhawalkar. She has been awarded scholarship from the Ministry of Culture (India) and was a recipient of the CITI-NCPA scholarship 2015-16.

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

DANCE

NCPA Nakshatra Dance Festival, 2018

Friday, 12th to Sunday, 14th
October

The *Nakshatra* Dance Festival aims to feature innovative group choreographies. This year brings stellar performances by eminent choreographers such as **Leela Samson, Sharmila Biswas, Rajendra Gangani, Rama Vaidyanathan, Vikram Iyengar** and **Bimbavati Devi**. The festival also explores two dance workshops to be conducted by learned scholars, Biswas and Vaidyanathan. It also has a talk by **Dr. Sunil Kothari**, a noted Indian dance historian, scholar and critic.

Nakshatra Performances

Ghana Baari Barikhata: Reflections in a Raindrop

Manipuri by **Bimbavati Devi & Manipuri Nartanalaya & Shunya Se**

Neo-Classical Dance by **Vikram Iyengar & Ranan**

(Approx. 120 mins)
Experimental Theatre
Friday, 12th – 6.30 pm

Ghana Baari Barikhata is a traditional song sung in *natasankirtanas* in Manipur that describes the pangs of a *nayika* whose tears flow like rainwater, when she sees her *nayaka*. Monsoon has been the welcome season of fertility and love. The monsoon songs eulogised the intermittent separation of lovers as well as their eternal love as they swung together during Jhulan Yatra, and a *bhakta's* love for god and for his devotees when his chariot is pulled with the cords of love during Rathayatra. The choreography is based on the traditional and ritualistic dance and music of Manipur that are performed during the festivals that are celebrated during the monsoon season.

From the abstract and intangible to the concrete and tangible, all existing together, distinct, yet closely



Bimbavati Devi,
12th, Experimental
Theatre



Vikram Iyengar, 12th,
Experimental Theatre



Rajendra
Gangani, 14th,
Tata Theatre



Sharmila Biswas, 13th,
Tata Theatre



Rama Vaidyanathan,
13th, Tata Theatre



Leela Samson,
14th, Tata
Theatre

connected: *Shunya Se* creates a reflection of this specificity, multiplicity and abstraction with and within the Kathak dance form and the Kathak-informed body. Journeying through Kathak grammar and principles of movement, *Shunya Se* simultaneously maintains, extends and challenges the assumptions Kathak is based on, and an all-pervading pulse, a secret, sometimes silent rhythm binds all this together – the elements of Kathak and the elemental universe – in a growing, morphing, evolving conversation created and spoken through this dancing body.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

Murchhana: The Eternal Spirit of Music

Odissi by Sharmila Biswas and Odissi Vision & Movement Centre & **Vivartana: Dance Transforms**

Bharatanatyam by Rama Vaidyanathan & Troupe (Approx. 120 mins)

Tata Theatre
Saturday, 13th – 6.30 pm

The story of *Murchhana* has a mystic quality. It is unique in the way in which traditional artistes capture the inexplicable and infinite through very simple gestures and words. The first story describes Rambha and Brahma, discovering music in the newly formed universe. The next story is about the music arising from passion and the quest for everlasting youth. The last story is about the transformation of Tungavidya into Mrudanga, in the hands of Krishna.

Vivartana talks about dance being a multilayered powerhouse of transformation. Dance transforms us physically, emotionally, spiritually and culturally; it also has the capacity to eventually touch the world around us. As stated by expert journalist Shanta Gokhale, "In *Vivartana*, noted Bharatanatyam exponent **Rama Vaidyanathan** proposes dance itself as a medium of transformation, fundamentally altering the relationship of the self with the other and the self with the self."

Tickets

₹450, 300 & 150/- (Members)

₹600, 400 & 200/- (Public)

(Plus GST)

Antarparva: A Journey Within

Kathak by Rajendra Gangani & Troupe & **Nadi: The River**

Bharatanatyam by Leela Samson & Spanda

(Approx. 120 mins)

Tata Theatre

Sunday, 14th – 6.30 pm

Antarparva is a celebration of the emotions that are constantly created when the outer world collides with the inner self. It is a journey within. A journey narrated not through words but through pure, lucid movements that culminate into the expression of the highest form of happiness. *Antarparva* is the manifestation of the pure joy that one feels for simply existing.

The river has been the very source of life. *Nadi* is a selection of poems from six Indian languages – Tamil, Sanskrit, Kannada, Urdu, Hindi and Bengali. The musical expressions vary from a traditional *thumri* of Varanasi to Rabindranath Tagore's poetic and musical expressions in Bengali that reflect the soulful music of the wandering *bauls* of Bengal.

Tickets:

₹450, 300 & 150/- (Members)

₹600, 400 & 200/- (Public)

(Plus GST)

Box Office for the Festival now open

A Talk by Dr. Sunil Kothari

Tata Theatre Foyer

Saturday, 13th – 5.00 pm to 6.00 pm

Sunil Kothari is a noted Indian dance historian, scholar and critic. He is also a former Uday Shankar Professor at Ravindra Bharti University, Kolkata. He received the Padma Shri in 2001, and the Sangeet Natak Akademi award in 1995 for overall contribution to Indian classical dance. He was awarded the Kumar Chandrak in 1961 and the Ranjitram Suvarna Chandrak in 2012.

Admission on a first-come-first-served basis. NCPA members will get preferential seating till 4.50 pm.

Workshops of Nakshatra

Odissi Workshop by Sharmila Biswas

Sea View Room

Sunday, 14th – 11.00 am to 1.00 pm

Odissi exponent **Sharmila Biswas** will conduct a workshop on spins or *bhramari* from *Abhinaya Darpana* and will also teach exercises that are specially developed for Indian classical dances.

Registration Fees: ₹400/-

For registrations, call **Binaifar 66223822 / 9137076369** or email sdasgupta@ncpamumbai.com.

Bharatanatyam Workshop by Rama Vaidyanathan

Tata Theatre Foyer

Sunday, 14th – 11.00 am to 4.00 pm

SNA Awardee **Rama Vaidyanathan** will conduct a Bharatanatyam workshop, teaching *Thiruvmpavai Kautuvam*, an invocatory piece based on Manikka Vachakar's tamil text *Thiruvempavai*.

Registration Fees: ₹2,000/- (Inclusive of GST)

For registrations, call **Binaifar 66223822 / 9137076369 /**



Pranjali Barve, 13th, Experimental Theatre

7039067878 or email sdasgupta@ncpamumbai.com.

INTERNATIONAL MUSIC

Sparks Fly

Featuring Hotpocket with Pranjali (Approx. 90 mins)

Experimental Theatre

Saturday, 13th – 7.00 pm

An NCPA Presentation – Performance Series

With the success of The Wunderkinds, the NCPA now brings you a fabulous live performance of pure pop, paying tribute to the divas of music such as Madonna, Celine Dion, Taylor Swift, Demi Lovato, Christina Aguilera, Adele, Selena Gomez, Miley Cyrus, Pink and Idina Menzel. A supremely melodic singer, **Pranjali Barve** will recreate the mood with a live pop performance, rendering each song in its purest form, along with a very accomplished and talented band called Hotpocket, comprising **Hrishi Giridhar** (guitar), **Shivang Kapadia** (drum), **Risa Rodrigues** (bass) and **Ayan Banerjee** (piano and keyboards).

Tickets: ₹500/-

Box Office now open

INDIAN MUSIC

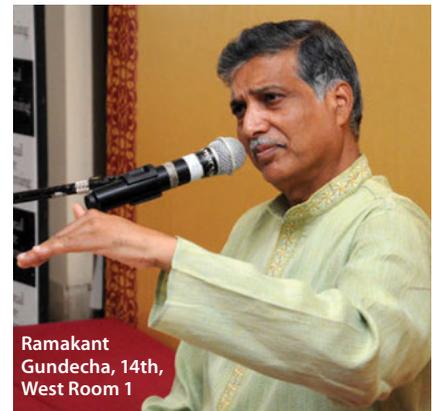
Training Sessions in Dhrupad

Conducted by Umakant & Ramakant Gundecha

Supported by their Disciples

West Room 1

Sunday, 14th – 1.00 pm to 6.00 pm



Ramakant Gundecha, 14th, West Room 1

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 such as voice, breath control, pitch control and systematic delineation of composition. The NCPA offers a special opportunity to train with the internationally renowned exponents of this art form, **Umakant** and **Ramakant Gundecha**, and their senior disciples. The 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

Jeene Bhi Do Yaaro

Hindi Play (120 mins)

Experimental Theatre

Sunday, 14th - 7.00 pm

The promise of a sweet future together, walking hand-in-hand into the sunset forever. This is what romantic dreams are made of. The husband-to-be, to impress his sweetheart will go out of his way to do everything she demands. But after the wedding, what happens? The same sweetheart becomes a nag. The man knowing well that the end has been

achieved becomes lax and takes his wife for granted. Watch the dynamics of this post-marriage situation.

Written & Directed by **Om Katare**

Cast: **Om Katare, Partik Pendharkar, Radha Bharwdaj, Sapna Malhotra & Abid Khan**

A Yatri Production

Age: 18+

Tickets:

₹450 & 360/- (Members)

₹500 & 400/- (Public)

Box Office now open

THEATRE

FemaPalooza – A Unique Show for Women by Women

Stand-up Comedy (120 mins)

Godrej Dance Theatre

Sunday, 14th – 5.00 pm & 7.30 pm

FemaPalooza is a unique show for women by women. The fourth time at the NCPA, *FemaPalooza* is back with a line-up of six of the best comics in India. It is sure to leave you rolling on the floor laughing. Bring your mothers, sisters, MILs, daughters, granddaughters and BFFs for this unique show.

Cast: **Jeeya Sethi, Sonali Thakker, Aishwarya Mohanraj, Niveditha Prakasam, Pavitra Shetty & Aditi Mittal**

A Comedy Ladder Production

Age: 16+ (Only women can attend)

Tickets:

₹540/- (Members)

₹600/- (Public)

(Plus GST)

Box Office now open

INTERNATIONAL MUSIC

Keyed Up

Piano Recital by Students of

Blossom Mendonca

(Approx. 120 mins)

Little Theatre

Sunday, 14th – 7.00 pm

A second-generation piano teacher and the founding director of Living Voices, **Blossom Mendonca** has been

teaching the piano for over 30 years. With a musical teaching lineage that includes Haydn, Mozart, Beethoven and Liszt and more directly Olga Craen, Tehmie Gazdar and Mario Monreal, she feels compelled to spread the joy that music has given her. She has had several students who have been recipients of the local, national and international awards at the ABRSM and Trinity College, London examinations and winners of several local, national and international competitions. The recital will present her students.

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

FILM

NCPA Reality Check

Little Theatre

Monday, 15th – 6.30 pm

In collaboration with the Cinema Collective 1

Kho Ki Pa Lu/ Up Down & Sideways

In Chokri (a Naga language) with English Subtitles (83 mins)

Close to the India-Myanmar border is the village of Phek in Nagaland. Around 5,000 people live there, almost all of whom cultivate rice for their own consumption. As they work in co-operative groups – preparing the terraced fields, planting saplings or harvesting the grain and carrying it up impossibly steep slopes – the rice cultivators of Phek sing. The seasons change, and so does the music, transforming the mundane into the hypnotic. The love that they sing of is also a metaphor for the need for the other – the friend, the family, the community, to build a polyphony of voices. Stories of love, stories of the field, stories of song, stories in song. *Up Down & Sideways* is a musical portrait of a

community and their memories of love and loss. It is the first feature film from the u-ra-mi-li project, a larger body of work that looks at the connections between music and labour.

Directed by **Anushka Meenakshi**

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

THEATRE

Dreamz – Seher

Hindi Play (60 mins)

Experimental Theatre

Wednesday, 17th – 7.30 pm &

Thursday, 18th – 4.30 pm & 7.30 pm

Dreams are a figment of our imagination that makes us question the real from the created. Professor Saheb arrives in a quaint town of Kasauli for a quiet weekend, when he is pulled in by a mysterious sister in search. As he tries to help, he is engulfed into a dream or a shocking reality, leading to many questions.

Written and Directed by **Pankaj Kapur**

Cast: **Pankaj Kapur, Supriya Pathak Kapur, Gautam Saugat, Vasil Khan & others**

Presented by Theatron

Tickets:

₹540 & 450/- (Members)

₹600 & 500/- (Public)

(Plus GST)

Box Office now open

INDIAN MUSIC

Nad Ninad: From Our Archives

Guided Listening Session on the Musical Artistry of Nikhil Banerjee

(Approx. 120 mins)

Little Theatre

Kho Ki Pa Lu,
15th, Little
Theatre





Nikhil Banerjee,
19th, Little
Theatre

Friday, 19th – 6.30 pm

An NCPA Presentation

This programme makes available to the lovers of Hindustani classical music some of the NCPA's archival recordings. This month, we present the music of sitar maestro, **Nikhil Banerjee** (1931-1986), specially recorded for our archives in 1975 and 1976. A child prodigy, Banerjee was the youngest musician to win a competition and consequently be employed by the All India Radio at the age of nine. His mentors were great instrumentalists such as Birendra Kishore Roy Chowdhury, Radhika Mohan Maitra and the legendary maestro from Maihar, Baba Allauddin Khan along with his son, Ali Akbar Khan. Hailed for his technical virtuosity, he forged his own distinct style of playing, which was imbued with extraordinary fluidity and emotional content. This session will be conducted by **Dr. Ashwin Dalvi**, who has researched the life and contribution of Banerjee. Dr. Dalvi is a senior disciple of sitar maestro Arvind Parikh and is presently the chairman of Rajasthan Lalit Kala Akademi.

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

THEATRE

Dopehri

Dramatic Reading in Hindi (80 mins)
Experimental Theatre
Friday, 19th – 7.30 pm
Saturday, 20th – 4.30 pm & 7.30 pm

Dopehri is set in the streets of Lucknow where sits the haveli of an old, lonely woman named Amma Bi. **Pankaj Kapur** brings to us her

story. *Dopehri* is a novella written by Kapur that is rendered onstage with the help of lights and music. It transports us through Amma Bi's journey from loneliness to self-discovery.

Written & Directed by **Pankaj Kapur**
Performed (rendered) by **Pankaj Kapur**
Produced by **Supriya Pathak Kapur**

Tickets:
₹540/- (Members)
₹600/- (Public)
(Plus GST)
Box Office now open

PHOTOGRAPHY

APAC School of Photography

Photo Exhibition
Piramal Art Gallery
Saturday, 20th & Sunday, 21st – 12.00 pm to 8.00 pm

Vinayak Puranik and Archana Joshi of the APAC School of Photography, Thane, will host an exhibition of a photo contest organised by them. Entries from all over India have been received including their students. Selected photos will be exhibited in the gallery. The award function for the winners will be held on Sunday, 21st October at 2.00 pm in the gallery.

THEATRE

Laughter Therapy

English Play (120 mins)
Tata Theatre
Saturday, 20th – 7.00 pm

A Hindu, Muslim, Christian and Parsi walk into the therapy session of Dr. Bombay's clinic to help cope with

various mental issues in their lives. The result is total chaos. We get a glimpse of the four religions in their domestic environment as we go into the characters' homes and witness their relationships with various people in their lives. Five actors play 35 characters in this play.

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

A Silly Point Production

Tickets:
₹1,500, 1,125, 900, 750, 525 & 375/- (Members)
₹2,000, 1,500, 1,200, 1,000, 700 & 500/- (Public)
(Inclusive of GST)
Box Office now open

THEATRE

Imli Papita Tarbuz

Hindi/English Play (100 mins)
Godrej Dance Theatre
Sunday, 21st – 12.00 pm

An NCPA Presentation

Sunny and Ririe are excited to leave for Disneyland but an emergency in the family brings their cousins home from the Konkan to Mumbai. The three cousins Imli, Papita and Tarbuz are not welcomed by Sunny and Ririe. A series of humorous and emotional incidents take place, which form a bond between them for life.

Story & Creative Direction by **Makarand Deshpande**



Imli Papita Tarbuz, 21st,
Godrej Dance Theatre

Directed by **Tejas Malap**

Cast: **Aakanksha Gade, Anvay Ashtivkar, Bharat More, Mayuri Mohite, Ankit Mhatre & others**
An Ansh Production

Age: 3+

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

THEATRE

The Siddhus of Upper Juhu

English Play (120 mins)

Tata Theatre

Sunday, 21st – 7.00 pm

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

Originally produced for **Aadyam**, an **Aditya Birla Group Initiative**

Directed by **Rahul da Cunha**

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

A Rage Production

Tickets:

₹1,125, 900, 750, 600, 375 & 225/- (Members)

₹1,500, 1,200, 1,000, 800, 500 & 300/- (Public)

(Plus GST)

Box Office now open



Aida, 23rd, Godrej Dance Theatre

INTERNATIONAL MUSIC

Francesco Granata in a Piano Recital

Experimental Theatre

Sunday, 21st – 7.00 pm

A Mehli Mehta Music Foundation Presentation

Francesco Granata, 20, has been performing since the age of eight and has won several competitions and prizes, the most recent being the First Prize of the Premio Venezia Piano Competition in 2017. He graduated from the Conservatory Giuseppe Verdi with highest honours and is currently at Santa Cecilia Academy in Rome. The programme will include the works of Debussy, Chopin and Mussorgsky.

Tickets:

₹700 & 600/- (plus GST)

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

SCREENING

Aida

By **Giuseppe Verdi**

Opera Screening (approx. 216 mins)

Sung in Italian with English Subtitles

Godrej Dance Theatre

Tuesday, 23rd – 6.00 pm

An NCPA-The Metropolitan Opera (New York) Presentation

Aida is a classic love story of love and betrayal. Set in Memphis, in the capital city of ancient Egypt, Ethiopian princess Aida is held prisoner. An Egyptian general, Radames, is secretly in love with Aida, and she with him. The story has a twist when Radames is chosen to lead a war against Ethiopia and Aida is conflicted between her love for him and her country.

Conducted by **Nicola Luisotta**

Cast: **Anna Netrebko** (Aida), **Anita Rachvelishvili** (Amneris), **Aleksandr Antonenko** (Radamés), **Quinn Kelsey** (Amonasro), **Dmitry Belosselskiy** (Ramfis) & **Ryan Speedo Green** (The King)

Tickets: ₹500/-

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

Box Office now open

INDIAN MUSIC



Sukhan, 25th, Experimental Theatre

Sukhan: A Mehfil of Urdu Literature & Sufi Music

(approx. 180 mins)

Experimental Theatre

Thursday, 25th – 6.30 pm

An NCPA Presentation

Produced by **Wide Wings Media & Jigisha Creations**

A team of 18 talented artistes presents *Sukhan*; an event showcasing a plethora of works from Urdu literature along with compositions of Hindustani and Sufi music. The presentation also includes recitation of Urdu prose and storytelling (*dastangoi*) as well as recitation of *ghazals* and *nazms* along with the musical presentation of *ghazals* and *qawwalis*.

Tickets:

₹315 & 225/- (Members)

₹350 & 250/- (Public)

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

DANCE

The Courtesan Project by Manjari Chaturvedi

Dance Re-lived, Stories Retold,

Women Performers from 18th to 20th Century (90 mins)
Tata Theatre
Thursday, 25th – 7.00 pm

The concert re-lives the magic of The Courtesan, the muse for poets, painters, sculptors, artists, musicians, writers, film-makers and the creative thought at large. A mega classical dance production in which the audience will experience a bygone era, this theatrical dance production is the brainchild of **Manjari Chaturvedi**. It incorporates theatrical story-telling performances by actor **Neesha Singh** and brilliant dance sequences by Chaturvedi. These two women will mesmerise the audience with the lives of the erstwhile courtesans.

Conceptualised & Directed by **Manjari Chaturvedi**

Cast: **Manjari Chaturvedi & Neesha Singh**

A Sufi Kathak Foundation Production

Tickets:

₹375 & 225/- (Members)

₹500 & 300/- (Public)

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

DANCE

Utkarsh Series

Kathak Lecture-Demonstration by Padma Sharma & Sunayana Hazarilal (Approx. 90 mins)

Experimental Theatre

Friday, 26th – 6.30 pm

An NCPA Presentation

Renowned Kathak dancer **Padma Sharma** and **Sunayana Hazarilal** present a lecture-demonstration on the comparative study of *gharanas*.

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

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

PHOTOGRAPHY

Art on Coins – India & the World

Photography & Coins, Currency & Stamps Exhibition
Piramal Art Gallery



Saturday, 27th to Monday, 29th – 12.00 pm to 8.00 pm

This is an exhibition of artistic ancient coins, currency and stamps. They have art in the form of portraits, scripts, nature and culture. Other highlights are *Learn Ancient Script on Coin*, *Coin Expert Speak* and *Read & Refer books*. A model of Vasai Fort will be on display. Exhibits are from the collection of historian and coin researcher Pascal Roque Lopes, international coin exhibitor Sanjay Joshi and ancient script expert Tejasweinee Sachin Pathak.

INDIAN MUSIC

Festival of Dhrupad

Experimental Theatre

(approx. 120 mins each day)

Saturday, 27th & Sunday, 28th – 6.30 pm

In collaboration with Dhrupad Sansthan Bhopal Nyas

Dhrupad is the oldest surviving genre of Hindustani music with a history that goes back to the reign of Raja Mansingh Tomar of Gwalior (1486-1514), when *dhrupad* is believed to have evolved. Known for its disciplinary tenets and dignified character, efforts have been made to revive the genre in the last couple of decades. The two-day festival will showcase practitioners of vocal music and rare instruments such as rudraveena and surbahar, presenting a wide variety of forms within the *dhrupad* tradition.

Saturday, 27th October

Amita Sinha & Janhavi

Phansalkar, vocal duet

Murali Mohan

Gouda & Heikel Ben

Mlouka, rudraveena duet

Pakhawaj Trio: Akhilesh

Gundecha, Dnyaneshwar

Deshmukh & Anuja

Borude

Accompanied by

Farooque Lateef Khan,

sarangi

Breaking the stereotype of the male

dominated *dhrupad* tradition, **Amita Sinha** and **Janhavi Phansalkar** have trained with the internationally renowned vocalists Umakant and Ramakant Gundecha. Once closely associated with *dhrupad*, rudraveena is a rare instrument today. **Murali Mohan Gouda** and **Heikel Ben Mlouka** have trained with eminent instrumentalists such as Asit Kumar Banerjee and Rajshekhar Vyas. Having trained with renowned pakhawaj maestro Shrikant Mishra, **Akhilesh Gundecha** is regarded among the finest exponents of Kudau Singh style of pakhawaj today. **Dnyaneshwar Deshmukh** and **Anuja Borude** are being trained by Akhilesh Gundecha at the Dhrupad Sansthan. Both have performed widely in India and overseas.

Tickets:

₹135/- (Members)

₹150/- (Public)

Sunday, 28th October

Bihar Brothers, vocal duet

Sauravbrata

Chakroborty, surbahar

Umakant &

Ramakant Gundecha,

vocal duet

Sanjeev Jha and **Manish Kumar**, popularly known as Bihar Brothers, have trained at the Dhrupad Sansthan. Having studied sitar and surbahar from stalwarts such as Manilal Nag, Kashinanth Mukherjee and Zia Fariduddin Dagar, **Sauravbrata Chakroborty** presently studies *dhrupad* with the Gundecha Brothers. Having trained with the renowned *dhrupad* maestros Zia Fariduddin and Zia Mohiuddin Dagar, **Umakant** and **Ramakant Gundecha** are regarded among the finest exponents of *dhrupad* today. Their engaging style of presenting duets has won them international acclaim. Besides performance, they have furthered the cause of *dhrupad* by training future generations at Dhrupad Sansthan, Bhopal, and at many centres around the world.

Tickets:

₹180/- (Members)

₹200/- (Public)

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

What's Next

NOVEMBER & DECEMBER 2018

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

Anwesshaa, 1st November,
Experimental Theatre



INDIAN MUSIC

Tu Jahan Jahan Chalega: Celebrating the Genius of Lata Mangeshkar

With Anwesshaa & Group

(approx. 120 mins)

Experimental Theatre

Thursday, 1st November – 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. Trained in music under Jayanta Sarkar and Ajoy Chakrabarty, **Anwesshaa** has sung for several regional and Hindi films, and won numerous awards.

Tickets:

₹405 & 270/- (Members)

₹450 & 300/- (Public)

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

DANCE

Spirit

By Bangarra Dance Theatre Company
Jamshed Bhabha Theatre (approx. 60 mins)

Bangarra, 1st
November, Jamshed
Bhabha Theatre



Thursday, 1st November – 7.30 pm

An NCPA & Australia Fest Presentation

Led by artistic director **Stephen Page**, Bangarra Dance Theatre is in its 29th year, but the dance techniques it propounds is forged from more than 65,000 years of culture, embodied with contemporary movement. The company's dancers are dynamic artistes who represent the pinnacle of Australian dance. Each dancer has a proud Aboriginal and/or Torres Strait Islander background and their relationships with other dancers are the heart of Bangarra. Their stories, gathered from respected community elders, are showcased with authentic storytelling, outstanding technique and deeply moving performances.

Tickets:

₹1,000, 750 & 500/- (inclusive of GST)

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

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

DANCE

Contemporary Dance Season, 2018

2nd, 3rd, 4th & 30th November

An NCPA Presentation

Rukmini Vijayakumar,
2nd November,
Experimental Theatre



Mala by Rukmini Vijayakumar Jan Jaati by Sumeet Nagdev Dance Arts

Experimental Theatre

Friday, 2nd November – 6.30 pm

Rukmini Vijayakumar is one of the most sought-after young Bharatanatyam artistes of her generation who is also known for her contemporary work. She is empanelled with the ICCR and has performed in many venues in India and abroad. She has been appreciated for her unique style, innovative choreography, athleticism, arresting emotiveness and attention to detail. The SNDA or Sumeet Nagdev Dance Arts is a renowned dance company set up by celebrated dancer-choreographer **Sumeet Nagdev**. The Company Division of SNDA performs contemporary Indian dance productions at dance festivals and theatre venues across the globe.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

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

Illuminate & In The Moment by Mitul Sengupta & Rhythmosiac

Godrej Dance Theatre

Saturday, 3rd November – 5.00 pm

Dr. Mitul Sengupta is a recipient of the National Nrityo Shiromani Award, a National Scholar in Kathak from the Ministry of Culture, government of India, a Fellow in Kathak dance from Kalakriti Sanskriti Foundation, New Delhi, and a psychologist. Sengupta is an empanelled artiste of the ICCR, the EZCC and the Sangeet Natak Akademi. She has studied Kathak with Birju Maharaj, Saswati Sen, Om Prakash Maharaj, Malabika Mitra, Madhumita Roy and Chetna Jalan. She has undergone training in classical jazz and ballet under Ronnie Shambik Ghose. She is a teacher, choreographer and director of Rhythmosaic School & Dance Institute.

Tickets:

₹180/- (Members)

₹200/- (Public)

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

Agent Provocateur by Sujay Saple & Shapeshift

Experimental Theatre

Saturday, 3rd November – 6.30 pm

Sujay Saple is an independent performer, director and designer, working in the field of theatre for over 14 years. He is also the artistic director of Shapeshift Collective, an experimental performance company based in Mumbai. He has been involved in more than 30 theatre projects. He has trained in physical theatre for a brief period with Adil Hussain, living and working under a rigorous training regime in his international society for artistes and performers in Hampi, Karnataka. He has choreographed and directed two original works, *Unselfed* (2012) and *Moon Fool* (2014), that have been performed at various festivals around India and received rave reviews.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

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

Hark by Kaishiki Nrityabhasa

Experimental Theatre

Sunday, 4th November – 6.30 pm

Hark is an exploration of new dimensions in dance-theatre. It tells the story of a mother, her two daughters and two daughters-in-law. One by one, in the span of a year, fate turns these five happily married women into five grieving widows. Have these women lost just their husbands? Or have they lost something more?

Hark is an artistic attempt to shine a spotlight on their lives.

Choreographer & Director: **Namaha Mazoomdar**

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

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

Inter Connect

Contemporary Dance by Astad Deboo & Music by Mohi Baha'ud-din Dagar

Tata Theatre

Friday, 30th November – 6.30 pm

In association with the Astad Deboo Dance Foundation

The prominent element of music goes hand-in-hand with dance. Pioneer of contemporary dance in India, Padma Shri and Sangeet Natak Akademi awardee **Astad Deboo** will be collaborating with noted rudraveena player and Sangeet Natak Akademi awardee **Mohi Baha'ud-din Dagar** to discover this interconnection between contemporary dance and classical music. An excerpt of this work was premiered at the NCPA *Mudra* Dance Festival earlier this year.

Tickets:

₹450, 300 & 150/- (Members)

₹600, 400 & 200/- (Public)

(Plus GST)

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

SCREENING

Samson and Delilah

by Camille Saint-Saëns

Opera Screening (approx. 184 mins)

Sung in French with English Subtitles

Godrej Dance Theatre

Thursday, 8th November – 6.00 pm

An NCPA-The Metropolitan Opera (New York) Presentation

Samson leads the Hebrews in a revolt against the Philistines in order to get released from



slavery. A beautiful Philistine woman Delilah is sent to seduce Samson and learn his secrets. Unfortunately, she succeeds and the Philistines conquer the Hebrews again. In the end, Samson is able to gather his strength one last time to destroy both the Philistines and himself. **Elina Garanča, Roberto Alagna, Laurent Naouri, Elchin Azizov & Dmitry Belosselskiy** complete the all-star cast and **Mark Elder** conducts.

Tickets:

₹500/-

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

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

SCREENING



The Winter's Tale

Theatre Screening (approx. 180 mins)

Godrej Dance Theatre

Tuesday, 13th November – 6.00 pm

An NCPA-More2Screen (UK) Presentation

The Winter's Tale is Shakespeare's great play of the irrational and inexplicable, illustrating how uncontrollable emotions can range across gender, country, class and age. Its universe is full of monsters, gods and natural disasters, with a colossal sweep that takes audiences from the stifling atmosphere of the Sicilian court to the unbuttoned joy of a Bohemian festival. Staged at the beautiful and iconic Globe Theatre in London, this new production is directed by **Blanche McIntyre** and stars **Will Keen** (*The Crown, Wolf Hall*) as Leontes, **Priyanga Burford** (*W1A, Marcella*) as Hermione and **Annette Badland** (*EastEnders, Father Brown*) as Old Shepherd. This is part of the popular Globe On Screen series.

Tickets: ₹500/-

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

INTERNATIONAL MUSIC

Artie's Festival November 2018

Artie's Festival, 19th & 20th November, Experimental Theatre



Experimental Theatre
19th & 20th November – 7.00 pm

An NCPA Presentation

Mathilde Borsarello Herrmann, violin
Alix Catinchi, violin
Cecile Grassi, viola
Gauthier Herrmann, cello
Jean-Michel Dayez, piano

Monday, 19th November

Brahms: Piano trio Op. 87
Korngold: Lied from Suite Op. 23 for two violins, cello and piano left hand
Dvořák: String Quartet Op. 96 'American'

Tuesday, 20th November

Dvořák: Piano quartet No.2 Op. 87
Beethoven: Variations for Piano trio Op. 44
Shostakovich: Piano quintet Op. 57

Tickets:

₹600 & 400/- (plus GST)

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

SCREENING

The Importance of Being Earnest

The Importance of Being Earnest, 22nd November, Godrej Dance Theatre



Theatre Screening (165 mins)
Godrej Dance Theatre
Thursday, 22nd November – 2.00 pm

An NCPA-More2Screen (UK) Presentation

A new production of one of the funniest plays in English, Oscar Wilde's *The Importance of Being Earnest*, will be broadcast live to cinemas from the Vaudeville Theatre in London's West End. Wilde's much-loved masterpiece throws love, logic and language into the air to make one of theatre's most dazzling firework displays. Jack, Algy, Gwendolyn and Cecily discover how unsmooth runs the course of true love, while Lady Bracknell keeps a baleful eye on the mayhem of manners. **Michael Fentiman's** witty new production stars Olivier Award winner **Sophie Thompson** (*Guys and Dolls*) and **Jeremy Swift** (*Downton Abbey*), alongside **Fiona Button**, **Pippa Nixon** and **Stella Gonet**.

Tickets: ₹500/-

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

THEATRE

NCPA Theatre Season 2018-2019

Constellations

English Play (80 mins)

Experimental Theatre

Thursday, 22nd & Friday, 23rd November – 7.00 pm

Saturday, 24th & Sunday, 25th November – 4.00 pm & 7.00 pm

An NCPA Production

One relationship. Infinite possibilities. Marianne

and Roland meet at a barbecue. Are they single, recently single, in a relationship or married? Perhaps they go on a date and fall in love, or perhaps it doesn't go well. Maybe they get together and they break up. After a chance encounter at a dance lesson while preparing for an upcoming wedding, they get back together, or maybe Marianne reveals that she's now engaged to someone else. Or perhaps Roland is engaged. Or, what if Roland and Marianne navigate all of this and get married? Or what if their time together is cut tragically short? Nick Payne's touching and funny multi-award winning play is about many things – string theory, the multiverse, free will, choice, honey– but it's also about what it is to love someone so much that you will put their needs before your own, no matter the cost.

Written by **Nick Payne**

Directed by **Bruce Guthrie**

Cast: **Mansi Multani & Jim Sarbh**

Age: 16+

Lucrece

English Play (60 mins)

Experimental Theatre

Wednesday, 28th November to Saturday, 1st December – 7.00 pm

Sunday, 2nd December – 4.00 pm & 7.00 pm

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

Sunday, 9th December – 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'. It is a narrative poem about the tragic rape and death of the title character and the revenge that follows. Extraordinary in its beauty and scope, it is also a very political play at the centre of current issues around assault and patriarchy.

Based on a poem by **William Shakespeare**

Adapted & Directed by **Paul Goodwin**

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

Age: 16+

Daily Tickets:

₹675 & 585/- (Members)

₹750 & 650/- (Public)

(inclusive of GST)

10% discount for students with valid ID cards

10% discount on purchase of season pass

Box Office now open

INTERNATIONAL MUSIC

NCPA International Jazz Festival '18

Tata Theatre
23rd to 25th November

Friday, 23rd November – 6.30 pm

Los Gatos

A rousing opening to this festival with a Latin band featuring Cuban percussionist **Miguelo Valdez**, **Pradyumna Singh Manot** on piano and **Sanjeeta Bhattacharya** on vocals.

Bungalow

Australia's finest contemporary saxophonist **Mike Rivett** backed by a rhythm section from Japan led by piano maestro **Koichi Sato** with **Ko Omura** on drums and **Kosuke Ochiai** on bass.

Saturday, 24th November – 6.30 pm

Brazilian Samba Express

The brilliant Brazilians, pianist/vocalist **Jim Porto** and **Robertinho Bastos** on multiple percussions, Italians **Francesco Lento** on trumpet and **Gianluca Liberatore** on acoustic bass and Hungarian **Aron Nyiro** on drums will celebrate the exotic rhythms and melodies from Brazil.

The Ari Roland Quartet

This much sought-after quartet from New York with a unique two saxophone section will transport you to the jazz dives of Greenwich Village.

Sunday, 25th November – 5.00 pm

MND FLO

Another New York-based band, features **Simon Moullier** on vibraphone, **Sharik Hasan** on piano, **Anthony Toth** on drums and **Alexander Toth** on bass.

The Clifford Brown Legacy Band

Celebrating the trumpet wizardry of the late, great Clifford Brown, this band is brought by his grandson, **Clifford Brown III** and features Miles Davis's one-time saxophone player **Bennie Maupin** along with **Rayford Griffin** on drums. This is the first tribute to Brown anywhere outside the United States.

The Twin Jam Sessions

The Latin Jam

This will feature musicians from the bands Los Gatos and the Brazilian Samba Express playing together. It will be hard to remain seated.

The Blues Jam

Three saxophones, two trumpets along with vibes, piano, bass and drums from the best at the festival will play together in a spectacular finale to the festival.

Tickets:

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

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

SCREENING

Bolshoi Ballet: Don Quixote

Encore Ballet Screening

(approx. 190 mins)

Godrej Dance Theatre

Saturday, 24th November – 5.00 pm

An NCPA-Pathé Live (Paris) Presentation

Inspired by heroic stories of brave knights, Don Quixote of La Mancha and his faithful servant Sancho Panza set out on an adventure to meet

Don Quixote, 24th November, Godrej Dance Theatre



Wolf, 25th November, Experimental Theatre



his ideal woman, Dulcinea. Cervantes's hero comes to life in the Bolshoi's critically acclaimed staging of this exalting performance. With panache and sparkling technique, principal dancers **Ekaterina Krysanova** and **Semyon Chudin** lead the spectacular cast of toreadors, flamenco dancers, gypsies and dryads in virtuosic dancing that is quintessential Bolshoi.

Music: **Leon Minkus**

Choreography: **Alexei Fadeychev (after Marius Petipa & Alexander Gorsky)**

Tickets: ₹500/-

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

THEATRE

Wolf

Hindi / English Play (100 mins)

Experimental Theatre

Sunday, 25th November – 12.00 pm

An NCPA Presentation

A field trip by city kids becomes an adventure of a lifetime when they go to study the Korku tribe in the Satpura forest located in Madhya Pradesh. A tribal boy goes missing, the forest is being destroyed by the teakwood mafia and the villagers are hunting down an endangered wolf – the last of its kind. Will the kids be able to do the impossible – save the boy, the forest and the wolf? Experience the journey through the eyes of the wolf.

Directed by **Trishla Patel**

Co-directed by **Sukant Goel**

Music by **Rohit Das & Trishla Patel**

Cast: **Aashitosh Solanki, Aastha Deorah, Aanchal Poddaar, Gayatri Phulpagar** & others.



Age: 6+

Tickets:

₹450 & 360/- (Members)

₹500 & 400/- (Public)

Box Office now open

SCREENING

The Girl of the Golden West

by Giacomo Puccini

Opera Screening (approx. 202 mins)

Sung in Italian with English Subtitles

Godrej Dance Theatre

Tuesday, 27th November – 6.00 pm

An NCPA-The Metropolitan (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 Ramirez. The people in town want to capture Ramirez 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.

Conducted by **Marco Armiliato**

Cast: **Eva Maria Westbroe, Jonas Kaufmann, Carlo Bosi, Željko Lučić, Michael Todd Simpson, Matthew Rose & Oren Gradus**

Tickets:

₹500/-

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

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

DANCE

Pravaha Dance Festival, 2018

Friday, 7th, Sunday, 9th, Sunday, 16th & Friday, 21st December

60 • October 2018 NCPA

An NCPA Presentation

Pravaha is dedicated to new creations in Indian dance. It is a chance for Mumbai audiences to experience the artistes' newest work born out of their years of experience. The season features eminent dancers such as **Geeta Chandran** (Bharatanatyam), institutes such as **Nrityagram** (Odissi) and Mumbai-based celebrated artiste **Vaibhav Arekar** (Bharatanatyam).

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

SCREENING

The Madness of George III

Theatre Screening

Godrej Dance Theatre

Tuesday, 11th December – 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 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*, *After the Dance*). 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: 9th November for Members & 12th November for Public

SCREENING

Degas: Passion for Perfection

From The Fitzwilliam Museum, Cambridge

Exhibition Screening (approx. 85 mins)

Godrej Dance Theatre

Wednesday, 12th December – 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 both experimentation with new techniques and lessons learnt from studying the past masters. Directed by **David Bickerstaff**.

Tickets: ₹400/-

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

INTERNATIONAL MUSIC

Choir of Somerville College, Oxford

William Dawes, conductor

Tata Theatre

Thursday, 13th December – 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 Bach, Rutter, Vaughan Williams, and more, as well as popular Christmas songs.

Tickets: ₹600, 500 & 300/- (plus GST)

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