

ON Stage

VOLUME 8 • ISSUE 2



Star-Studded Season

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MW

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

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

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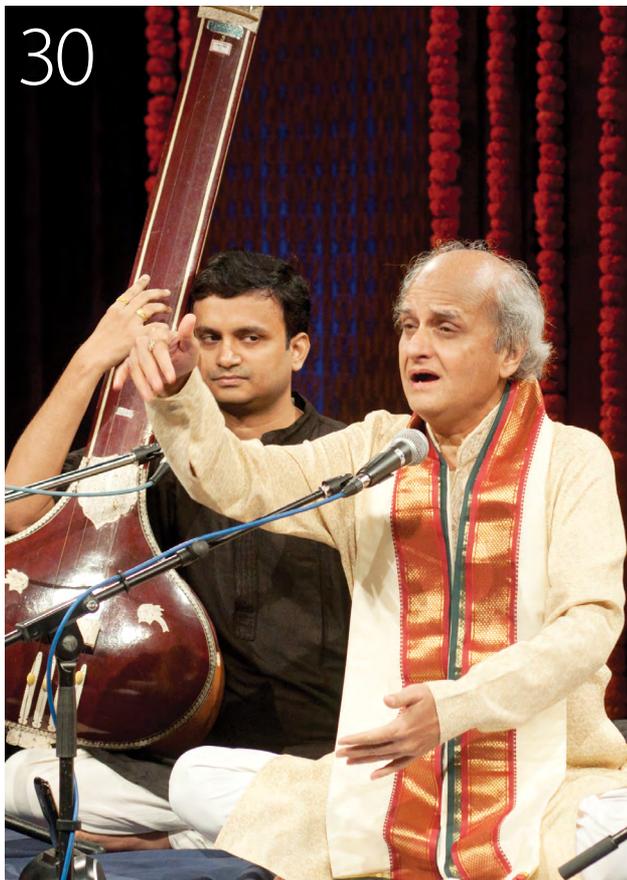
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On the Bandish talk at the Somaiya Centre for Lifelong Learning

Excellent presentation by Dr. Suvarnalata Rao. It was in a simple language, easily understood with appropriate audio/video clips.

– **Shirish R. Shah**

It was a wonderful event. The speaker was warm and informative. Overall an enriching experience.

– **Nivedita Deshmukh**

A lovely talk with great insights for music lovers and even novices like me. Thank you for a brilliant evening.

– **Surabhi Deodhar**

Very nice introduction to *Bandish*. Very good presentation for a novice.

– **Anshu K. Goil**

Wonderful peek into the vast world of music. Very well-presented.

– **Mamtha**

On The Wunderkinds

I had the privilege of attending The Wunderkinds programme held on the 4th, and I use the word 'privilege' deliberately. It felt as if we were seeing the future of music. The talent, the energy, the joy and the amazing preparedness of the band left me speechless. Every single musician and every singer was a joy to watch and listen. Some of the song choices were from my school days and sent me back in time. I wouldn't call this show a talent scout, but a talent showcase. While each of the performers was brilliant, I was especially thrilled to watch the young powerhouse Eshaan. The boy's vocal range and control were exhilarating. Keep putting on shows like this, and I assure you that even from word-of-mouth, you will have a packed stage. January seems to be a long wait for the next event, but I surely look forward to it and will come with my children as it would inspire them as well. Kudos to the team.

– **Premod Gopinath**

I had attended The Wunderkinds show on 4th August, 2018, with my family. What a wonderful show it was! Although it was a show by youngsters, it was truly enjoyable and professional. I did not realise how two hours went by. I felt like the show must have been at least for three hours. Wonderful talent indeed. All the performances are still ringing in my ears. Waiting to hear from The Wunderkinds very soon.

– **Bindu**

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Alexander
Lazarev

The Man Behind The Legend

Alexander Lazarev is spoken of in the same breath as some of the world's most prestigious orchestras, including the Bolshoi Symphony Orchestra. This month, the Russian conductor will lead the Symphony Orchestra of India in a two-evening programme at the NCPA.

By Beverly Pereira

Alexander Lazarev, one of Russia's foremost conductors, needs little introduction in the classical music community. But an insight into his career and formative years is imperative to understanding the profound grasp he has on both the historical Russian musical tradition and contemporary music by Russian and foreign composers. Lazarev's repertoire, best described as innovative in its scope, ranges from the 18th century to the avant-garde.

Masterful in the music of composers from the Russian tradition, his performances are equally insightful, enterprising and authentic. As a uniquely empathetic interpreter of Tchaikovsky, Stravinsky, Rimsky-Korsakov and Prokofiev, he firmly believes in equipping himself with the holistic understanding of the creation of an idea behind each piece. And yet, every one of his brilliant performances leaves much to the interpretation of the listener. But, it's his profundity of Shostakovich – having actually met the composer and witnessed several concerts during his youth – that's beyond debate.

Learning from the best

Born in Moscow in 1945, Lazarev came from a family with no musical roots to speak of. Yet, he forged a deep connection with the world of classical music from a young age. He was only 14 when he started to attend operas and concerts on a regular basis. It was the year 1959, a golden period for Soviet classical music, when composers such as Sviatoslav Richter and David Oistrakh were at the height of their musical careers. Lazarev says he tried to absorb as much music as he could during this period, adding that he remembers the excitement of experiencing visiting orchestras led by foreign conductors, such as Zubin Mehta.

Lazarev received his musical education at two of Russia's most prestigious institutions. He played the bayan, a Russian folk instrument, and the piano; he was also adept at playing classical pieces adapted for the bayan. While most young people at the time were dispensed towards study and travel, he was enrolled in the Soviet army at the age of 19. On turning 22, he was permitted to audition at the



From 1987-1995, Lazarev was both chief conductor and artistic director of the Bolshoi Theatre, the first person in over 30 years to hold both positions simultaneously

St. Petersburg Conservatory, where he studied music for a year. Soon after, he transferred to the Moscow State Tchaikovsky Conservatory, specifically to the class of Leo Ginzburg, the reputed Soviet conductor and pianist of Polish-Jewish origin.

Ginzburg, before he became a professor, studied and worked with Hermann Scherchen, who had an affinity for the contemporary and avant-garde, and other great conductors such as Arturo Toscanini and Otto Klemperer. Naturally, Ginzburg's teachings were more than just tinged with a distinctly European aesthetic, which was a novelty for the young Lazarev whose musical influences were otherwise restricted to the closed Soviet society he was brought up in. Lazarev graduated with first-class honours. Even today, he tremendously reveres the late Ginzburg for teaching him the finer nuances of conducting and,

in many ways, cementing his decision to become a conductor.

Accolades and explorations

Successes and recognition followed Lazarev through the years as he navigated the world of historic and contemporary music in Moscow. He won first prize in the Soviet Union's national competition for conductors in 1971, and in the following year, he was awarded the first prize and gold medal at the prestigious Karajan Competition in Berlin. Lazarev's engagement with the Bolshoi Theatre began in 1978, when he founded the Ensemble of Soloists of the Bolshoi Theatre with the sole aim of disseminating contemporary music by both Soviet and foreign composers. Much like the Russian equivalent of the Frankfurt-based Ensemble Modern, this flexible

group of players was sympathetic to modern music and eager to explore the repertoire.

Less than a decade later, he became the first person in over 30 years to hold both positions of chief conductor and artistic director of the Bolshoi Theatre. He remembers his stint at the storied theatre, from 1987 to 1995, as a period of extreme activity. Under his leadership, the Bolshoi Opera embarked on a series of foreign tours, starting with Tokyo in 1989 before moving on to notable stages such as Milan's La Scala, New York's Metropolitan Opera and the Edinburgh Festival. His recordings with the Bolshoi Symphony

Orchestra for record companies such as Erato and Melodiya include Rachmaninoff's Symphony No. 2 and Shostakovich's Symphony No. 8, among other very commendable performances.

He also took it upon himself to refresh the repertoire of the historic theatre with a grand number of important works that had not been produced in a long time, including *Mlada* and *Christmas Eve* by Rimsky-Korsakov. It was during this glorious period in the history of the Bolshoi that Lazarev conducted Tchaikovsky's *The Maid of Orleans* in a monumental debut at the theatre in 1990 in a production that marked the 150th anniversary of the Russian composer's birth. These immensely successful productions, along with that of Glinka's *A Life for the Tsar*, were also filmed for video at the time.

Bound for new shores

Lazarev was invited to lead another very prestigious orchestra, this time in the UK, in the final three years of his tenure at the Bolshoi Theatre. As the principal guest conductor of the BBC Symphony Orchestra from 1992 to 1995, Lazarev made noteworthy appearances at the Proms, undertook an extensive number of foreign tours and made recordings with the orchestra for Sony Classical.

He gradually increased his reach as a guest conductor internationally, working with symphony orchestras and the occasional opera engagement. Between 1997 and 2005, the Royal Scottish National Opera, under the baton of principal conductor Lazarev, reached a new high. Besides recording for BIS and Linn Records, he also conducted the complete cycle of the Shostakovich symphonies. More recently, he led the Japan Philharmonic Orchestra as principal conductor from 2008 until 2016. Covering an important body of work spanning Rachmaninoff to Prokofiev to Shostakovich, Lazarev is well-represented on Octavia Records and continues as conductor emeritus on its distinguished roster.

Back home, he regularly guest conducts the St. Petersburg Philharmonic and the Philharmonia Orchestra and has performed with both orchestras

in London, Paris and Vienna. This month, when the maestro conducts the Symphony Orchestra of India (SOI), one can expect performances marked by vivid interpretations of great scores. Arriving with an open mind on his first trip to India, Lazarev is looking forward to working closely with the SOI and engaging with the audience through music. "To be able to conduct Tchaikovsky on the shore of the Indian Ocean is like a fairytale for me," he says, adding that he's

anticipating with pleasure everything that's not to be expected. ■

Alexander Lazarev will conduct the SOI on 4th and 8th September at the Jamshed Bhabha Theatre.

Successes and recognition followed Alexander Lazarev as he navigated the world of historic and contemporary music in Moscow

Sergei
Rachmaninoff

The Russians

Zane Dalal traces the life and music of Rachmaninoff and Stravinsky - iconic contemporaries with the same roots, whose lives intersected, but whose music could not have been more different.

Igor
Stravinsky

are Coming!

If any of our *ON Stage* readers remember the Norman Jewison comedy from 1966 with Carl Reiner and Eva Maria Saint (*The Russians Are Coming! The Russians Are Coming!*), they will also recall that the 1950s had been a ramp up to the possibility of nuclear war. The timing of comic relief, after John F. Kennedy and Nikita Khrushchev stared each other down over Cuba, was not lost on anyone either. The Cold War continued, culminating in the Reagan administration's pursuit of Star Wars, and the fact that the USSR did not have the power or, most importantly, the money to face off with the United States. Just a few years later, after glasnost had spread through Eastern Europe and the new Russian Federation normalised relations with the US, there was an extraordinary influx of Russian emigrés to Southern California, especially Los Angeles. Today, as one drives around Hollywood, the delicatessens and shops that once lined the road have been replaced by Russian delis, Russian doctors, Russian care centres and Russian shoe shops, all replete with typography in Cyrillic. Reagan's 'evil empire' has taken up residence in his former backyard, proving all the Cold War propaganda to be utterly false and ridiculous.

Nevertheless, it was not the first time there had been notable Russians in Hollywood. There was a golden era in Los Angeles, when Alma Mahler, the composer's wife, Vladimir Horowitz, Arnold Schoenberg, Igor Stravinsky, Sergei Rachmaninoff, Otto Klemperer, Bruno Walter, Thomas and Heinrich Mann, Bertolt Brecht, singers such as Lotte Lehmann, and instrumentalists such as Jascha Heifitz, all lived within minutes of each other, and all met frequently and interacted socially. Those were the years when a fledgling city founded on nothing but the movies, reliably sunny weather year-round, a wing and a prayer, found its way into the list of great international destinations. What is particularly remarkable is that two of these, Stravinsky and Rachmaninoff, were almost exact contemporaries with the same roots and traditions, now transplanted thousands of miles away from their homeland: both pining for home, both extraordinary musicians, both pianist-composers, both conductors, both of their lives intrinsically informed by their music and their performances of it, and both so very different in approach and in result. Further, the two works this season, both of which I have the privilege of leading with the Symphony Orchestra of India, are the Piano Concerto No. 3 by Rachmaninoff (1909), and the *Firebird Suite* by Stravinsky (1910). These two works, just a year apart, allow a glimpse into the world of these composers, who at the time had not yet left the pre-revolution Russia of the tsars. I was immediately struck by the juxtaposition of these two works and these two men, and hope my findings will be of interest to read, as well as provide some audience

preparation for our forthcoming performances.

Rachmaninoff's journey

Rachmaninoff did not come from a well-to-do family. He could certainly not claim aristocracy as Stravinsky could, and would, but did have aristocratic ancestry traceable to the 17th century. His road to success was perhaps less obvious and less charted than Stravinsky's. The young Rachmaninoff, a dynamo of pianism, was admitted to the St. Petersburg conservatoire at age 10. He was a remarkable pianist of extraordinary power, clarity and tonal scope. All of that is audible in his compositions and in his fantastic recordings, available to us today. Aided by his large hands (not quite Marfan syndrome), he could place almost any chord, in any combination, and make giant leaps all over the keyboard with comfort and ease. Imagine a keyboard - imagine stretching a comfortable, unstretched, relaxed octave with your hand and bring it down. Rachmaninoff's hands reached a 15th (C-G) with the same ease. If he were playing a scale, there would be no daylight between his fingers. That said, his playing and his compositions had an improvised orchestral feel, spurred on by his

Tchaikovsky's relationship to music of the Russian Orthodox Church remained a connection. During his childhood, his home was equidistant from the church as it was from the theatre. Both places of worship, both adored

active introduction to the wonders of the Mariinsky Theatre, where extraordinary things were going on. His friendship with the great Russian bass Feodor Chaliapin grew in this period, and both learnt from each other. His introduction to piano classes in Moscow through Alexander Siloti led to a relationship with Siloti's lover, Tchaikovsky, and thereby an introduction to the fullness of orchestral sound. His relationship to music of the Russian Orthodox Church remained a connection, as it was geographically in his childhood: his home was equidistant from the church as it was from the theatre. Both places of worship, both adored.

One cannot fully understand Rachmaninoff without contemplating the choral music traditions of the Russian Church, and the sonorous harmonies that accompanied his thought processes throughout his life. Similarly, one cannot fully appreciate Rachmaninoff without taking into account theatre and, in particular, the opera. It was at the Mariinsky that he made his decision to become a composer. There is another styling in his compositions, which is instantly audible. There is a militaristic streak of rhythmic clarity, which appears, without fail, as

a constant background. His father was a military man, and the martial impulses that drove his first symphony in 1895 remained throughout. His father drank heavily and womanised relentlessly, forcing his mother to leave the relationship quite early in Rachmaninoff's life. He never saw his father again. If there is one overriding quality that Rachmaninoff possesses and demonstrates constantly, in a way that has never been (and is likely never to be) rivalled, is his creation of melody. He drew on endless inspiration to create melodies that were brand new, but give you the impression you've heard them before. He gives you a melody that might unwind for a whole minute-and-a-half, without the listener ever thinking,

the composer's talent. At the time, Rachmaninoff had to take psychological therapy to try and get over his depression, which he did 'in trumps'. The second piano concerto, which we all love so much, was the next piece and dedicated to his therapist, Dr. Dahl.

Rachmaninoff's recovery resulted in concertising and conducting the Bolshoi, including concerts in Dresden and the US for the first time. His concerts in the US would lead to extraordinary success, where he would typically play his piano concerti to great acclaim. Can you imagine two world premiere performances of Rachmaninoff's Piano Concerto No. 3, in New York in 1909, with Gustav



THE ALL-NIGHT VIGIL
An a cappella choral composition by Rachmaninoff, the piece consists of settings of texts taken from the Russian Orthodox all-night vigil ceremony

"Okay. I know where this is going." Rather, he is always anticipating the new vista, the new horizon, or as Valery Gergiev describes it, "the new door that is constantly being opened". His first symphony was a public disaster. Friends remarked that they thought Alexander Glazunov, who was conducting, was drunk. The concert was badly planned, with two other new works, and badly rehearsed by Glazunov, according to contemporary accounts from the orchestral players. Nevertheless, the critics, particularly César Cui, one of the 'mighty five', hurled abuse at a still very young and impressionable man in his twenties, and Rachmaninoff went into a state of depression. The work is actually marvellous, precise, visionary, complete and a fine primary statement of

Mahler as the conductor of the second one? In this heady atmosphere, Rachmaninoff slowly became a household name, but never distant from poverty. He, as many emigrés found, had to work relentlessly to make money. One tour, extended by the Boston Symphony Orchestra that Rachmaninoff turned down, involved doing 110 concerts in 30 weeks. He hated the crowds.

Stravinsky's journey

Igor Stravinsky, on the other hand, had no desire or destiny to end up at the St. Petersburg conservatory. Also a pianist by early definition, he, through family connections and his upper-class introductions, found his way into the circle of Nikolai Rimsky-Korsakov.

Rimsky taught him a great deal about orchestration and about the sonority of notes. He professed to Stravinsky that he was completely self-taught, but Stravinsky noted later that Rimsky was blessed with a very sharp ear and excellent musical instincts. He put a premium on these, and Stravinsky, who was not very good at studies or being a student, found himself accommodated by a great composer on an informal schedule. Had he gone to the conservatory, he later remarked, he might have not survived the gruelling, arduous and sometimes demonic treatment of students. Our own Marat Bisengaliev talks of the rigours of training in Russian conservatories, and it is not an experience for the faint-hearted. There is healthy competition, there is unfair competition, there is cynicism and almost no encouragement, except that which comes from mastering your craft. This prepares you for your life ahead, but just as easily breaks you before you get there.

The Mariinsky was of huge import to Stravinsky, as it was to Rachmaninoff. They both lived in walking distance of it. The idea of theatrical pieces impacted Stravinsky, and so one of his first forays was to write *Fireworks* - a piece to commemorate the wedding of Rimsky's daughter, Najda. Rimsky had passed away, just a little while earlier, and the piece was as much an homage to him as a celebration of the wedding. It was to be a fortuitous event. There in the audience sat Sergei Diaghilev, who was immensely impressed, thus beginning a lifetime of collaboration, not always as easy as is suggested.

The year 1910 brought the commission of the *Firebird Suite* at Paris, which was instantly going to become one of Stravinsky's home turfs. Stravinsky held three citizenships: Russian, US and French. The success of *Firebird* with Diaghilev was, in my view, a direct result of being in Paris. Paris was the bohemian place to experiment and be accepted. Diaghilev, already at arm's length from the Russian establishment because of his affairs and scandals surrounding Vaslav Nijinsky, found a home for his troupe and his art in turn-of-the-century Paris. I wonder if Stravinsky would have received the resounding reception he did, had his works been performed in Russia first.

Nevertheless, following the enormous success of *Firebird* in 1910 came *The Rite of Spring*. Stravinsky recalled to his protégé Robert Craft in his later years in Hollywood that Diaghilev came across as an Oscar Wilde figure: patronising, patriarchal, elegant, with tremendous panache, but a unique caricature of himself. After the ballet performed *The Rite of Spring*, under Diaghilev's direction, it was performed in concert version, conducted by Pierre Monteux. The concert rendition of the piece was such a resounding success that Stravinsky was lifted by the audience onto their shoulders and

taken out into the streets, where he looked down to see rows of policemen there to guard his safety. He recounted later that Diaghilev was less satisfied with the success of the piece as much as he was miffed and jealous at the rousing audience reception of Stravinsky, and not him. There was no doubt that Stravinsky had extraordinary talent. His style, unlike Rachmaninoff, was conceived largely at the piano, and not orchestrally. Despite his training from Rimsky, he stated that he always thought of harmony and intervals in pianistic terms - typically what his hand could reach. So I put forward with some certainty, that whereas Rachmaninoff wrote symphonically for the piano, Stravinsky wrote pianistically for the symphony, in a precise, rhythmic, taut calculation that would morph into several different formats through his life. Rachmaninoff remained the font of the same style, whereas Stravinsky would go through a neoclassical period of looking back into the dance forms and sonorities of the 16th and 17th centuries. Later, an avant-garde style would make his champions wonder why they couldn't understand his chord progressions anymore - all conceived and calculated at the piano.

The Mariinsky Theatre was of huge import to Stravinsky, as it was to Rachmaninoff. They both lived in walking distance of it. The idea of theatrical pieces impacted Stravinsky, and so one of his first forays was to write *Fireworks*

The Hollywood Years

How is it that these two luminaries came to be in Hollywood? Rachmaninoff's reasons are slightly different to almost everyone else. He, as far as he enjoyed America (which he didn't), preferred to be a New Yorker. It was only his failing health that had him consider a warmer climate, and even at the end, he was concertising all over the country, despite his melanoma which was progressing at a rapid rate. He was undoubtedly famous as a pianist, and it was for this that he crisscrossed the country. His last concert was in Knoxville, Tennessee, in spite of doctor's orders. He nevertheless set up home in Beverly Hills, and Stravinsky and he met socially. They didn't talk about their music, both considering the other to be irrelevant, but did talk about Mother Russia and the problems that their children faced in France. There is the extraordinary account of Rachmaninoff showing up to dinner at Stravinsky's at the invitation of Vera Stravinsky. Rachmaninoff, a looming, lanky, huge man, was received at the door by the diminutive, bespectacled, professor-like Stravinsky. An unlikely pairing, until Rachmaninoff produced a jar of honey he had brought, knowing that Stravinsky loved it.

Stravinsky came to Los Angeles, and particularly, Hollywood, for the same reasons that so many musicians of the day did: money, fame and fortune. What the movies could bring, a year of concerts could not. It is why we have some extraordinary footage of great musical figures, operatic and instrumental, subjecting themselves to sometimes great, but sometimes equally cheesy theatrics, under the aegis of ever-powerful film-makers, more concerned with commercial results than with art. Stravinsky was a hero to the press, an iconic Hollywood figure. For his 80th birthday, he was celebrated and fêted all over; as a point of comparison, that year his name appeared in the

Rachmaninoff died on 28th March, 1943, at 610 Elm Drive, Beverly Hills, CA. He wished to be buried in Moscow, besides Scriabin, but his US citizenship made that impossible. He was interred at Kensico Cemetery in New York.

Stravinsky lived at 1260 N. Wetherly Drive, West Hollywood, CA, for 20 years and for another nine years down the street at 1208 N. Wetherly Drive. He was a star from his arrival in 1940 to his departure for New York in 1969. He died there two years later, with his wife and Robert Craft at his bedside.

Both men, more than anything, would have liked to have been reconnected with the land of their birth. Rachmaninoff's objections to the Stalin regime,



THE MARIINSKY THEATRE
On Stravinsky's 135th birthday last year, the Mariinsky celebrated with a pair of concerts featuring music from different times in his career

press about 30 times more frequently than Marilyn Monroe, and about 30 times fewer than Frank Sinatra.

That Hollywood hosted these extraordinary figures, not just in their dotage, but during creative periods, and that these two had known as friends, Cocteau, Picasso, Diaghilev, Chaliapin, Tchaikovsky, Rimsky-Korsakov, Nijinsky, Mahler, Schoenberg and countless others, is an extraordinary fact. They not only brought that rich heritage to the West Coast, but created a school of American musicians that holds this heritage in their hands today. It will be awhile, if ever, that Hollywood achieves the substance of those extraordinary years that began in the 1930s and 1940s.

reported in the press with Count Tolstoy's, made that impossible. Stravinsky lived long enough to be invited back to Russia in 1962, by Khrushchev. The whole world had claimed Stravinsky as their own, and he was already a US citizen. Stravinsky did return, but not before acknowledging that the Russian state thought little of him or his music. ■

Zane Dalal serves as Associate Music Director of the Symphony Orchestra of India and is a frequent contributor to ON Stage. He will lead works by Mozart, Rachmaninoff and Stravinsky with the Symphony Orchestra of India on 16th September at the Jamshed Bhabha Theatre. He also blogs at www.zanedalal.com/blog.

Ramacharitamanas of Tulsidas

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

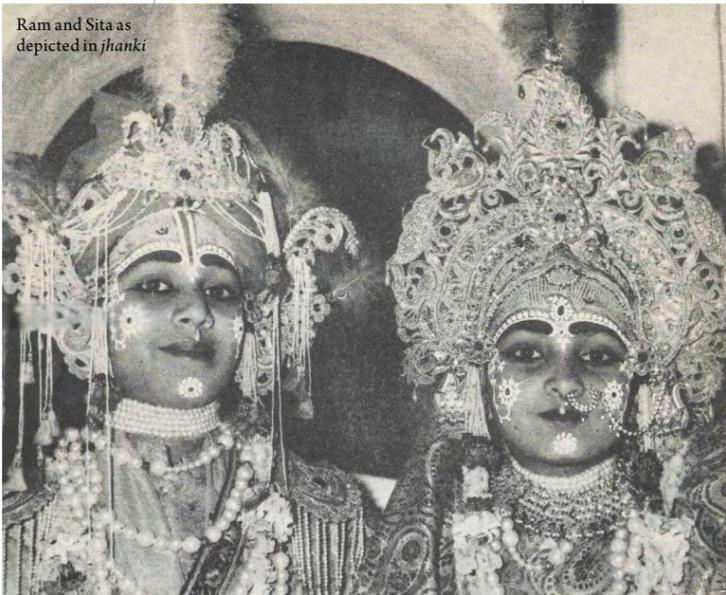
Suresh Awasthi writes about how Tulsidas's *Ramacharitamanas* influenced several Indian arts.

The theme of Ram is ideal material, and it has attracted artistes through the centuries. It served as an excellent theme for dramatic presentation. It has been extensively performed in a variety of theatre forms and dance styles in different regions of the country. Kathakali, *yakshagana*, *ankiya nat* and the *chhau* dances of West Bengal, all deal with the theme. The theme of Ram is used in almost all forms of puppet theatre, such as leather puppets, glove puppets, rod puppets and marionettes.

The Ramayana theatre is the richest and the most representative form of our traditional theatre, both in terms of the story and the spoken-word material, in terms of music and dance content and production styles. It is also an enduring and significant element of our traditional culture and represents the life of the people in its totality: their beliefs and ideals, their conduct and customs, their arts and crafts. The Ramayana theatre represents an integrated approach to theatre, incorporating elements of the literary, plastic and allied theatre arts; it is total theatre. The stylised costumes and make-up are integral to the total scheme of stylisation and provide a basis for a non-realistic approach to the theatre. The imposing headgear and stylised make-up used in Kathakali and *yakshagana* are extremely effective devices of stylisation. The masks and make-up of characters such as Ravan, Hanuman and Garuda have attracted the greatest attention and inspired craftsmen to evolve stylised approaches, resulting in a variety of conception and interpretation of these characters. The embroidered *zari* mask of Ravan used in the *Ramleela* in Ramanagar is a most exquisite piece of art.

DUAL PURPOSE

Apart from enriching the *Ramleela*, the *Ramacharitamanas* has also inspired and enriched our traditional painting styles. Drawing inspiration from the *Ramacharitamanas*, the Ramayana episodes were painted from the 17th to the 19th centuries in different styles of miniature paintings. The *Ramacharitamanas* written in Awadhi made the story so popular that the



Ram and Sita as depicted in *jhanki*

of poetic literature in Hindi. This poetic literature dealing with the love legend of Krishna, the *nayak-nayika* theme and the musical modes, raga Ragini, served as excellent material for miniature paintings with their dominant lyrical character. The *Ramacharitamanas* held a distinctive place in art along with the other literature in Sanskrit and Hindi painted by the artists.

The Ramayana paintings have a special dramatic quality; the pictures look like a dramatisation of the story. There is progression of action. There is a definite scheme and a pattern of organising the action and the scenic units. The artists seem to be primarily concerned with the telling of the story and relating it dramatically. The dramatic characters are kept at a focal point. It is always the characters in these pictures who attract our attention.

Of the several Ramayana series in different schools of painting, one that exists today in 28 pictures belongs to the pre-Kangra school. These pictures contain on the reverse the verses from *Ramacharitamanas*, describing the action portrayed in the picture. There are scattered copies of the Ramayana with paintings of the Mewar school, executed during the middle of the 17th century. There are some large-size paintings of the Ramayana done in the Kangra *kalam* during the mid-18th century. A copy of the *Ramacharitamanas* illustrated at some period of time during the early 19th century is preserved in the palace library of the Maharaja of Ramnagar, near Varanasi.

In point of view of subject material, the Basohli paintings are really known for illustrating the Bhagawat Purana,

There is no denying the fact that the Ramayana tradition co-existed in theatre and painting and there was constant exchange between the two

traditional artists readily responded to its appeal and painted the Ram story.

In the 15th century, the practice of painting in Northern India was greatly influenced and enriched by the growth

Rasamanjari, *Gita Govinda* and *Ragamala* paintings. But the artists of this school also painted several episodes from the Ramayana. It seems that the artists used one of the recensions of the *Valmiki Ramayana* for their paintings. These paintings were executed during the middle of the 18th century. The glowing colours and the feeling of abundance of the Ramayana paintings in the Basohli style confer on it a distinct character of their own. The landscape in these paintings, though decorative, seems to play a role in the drama.

OTHER ADAPTATIONS

Akbar got the Ramayana translated into Persian; the text was also illustrated. The Pahari artists seem to have taken the cue from the Mughal painters and chosen the Ramayana as a subject from the early 17th century onwards. While some artists painted only selected episodes or *kands*, the others painted the entire Ramayana. It is interesting to note that the *Ramacharitamanas* was also painted in centres outside the Hindi-speaking regions. There are scroll paintings based on the *Ramacharitamanas* done during the early 19th century in centres outside the Hindi-speaking region.

As in the field of the performing arts, so also in the plastic arts, the Ramayana theme has always attracted artists throughout the centuries not only in India but also in many countries of South-East

Asia having a strong Ramayana tradition. Apart from the Ramayana miniature paintings in North India, the theme was also popular with painters working during the 18th and 19th centuries in Orissa, Bengal, Assam, Andhra Pradesh, Mysore, Tamil Nadu and Kerala. The artists painted individual miniature paintings depicting some of the important episodes or they illustrated a complete manuscript or one of the *kands*. In these illustrations sometimes the artists used the Ramayana in the language of the region. It was similar in spirit to the mode of the artists of the north who painted the Ramayana theme, drawing inspiration from the *Ramacharitamanas* of Tulsidas.

The artists followed the same principles and conventions for organising the various units of action as in *Ramleela*. The problems and the solutions of treating time and space and organising the action are the same in painting as in theatre. These solutions were perhaps worked

The theme of Ram is used in almost all forms of puppet theatre, such as leather puppets, glove puppets, rod puppets and marionettes

out in painting, sculpture and tableau vivant before they were adopted in the theatre. This similarity of principles and conventions between the Ramayana painting and *Ramleela* is of special interest both to the students of theatre and of painting. It may be difficult to determine as to who borrowed from whom, but there is no denying the fact that the Ramayana tradition co-existed in these two art forms and there was constant exchange between the two. We find a similar situation in the case of the Krishna paintings and the Krishna legend theatre, the *Rasleela*, which co-existed for two centuries.

One of the main features of both the Ramayana theatre and the Ramayana paintings is the simultaneity of action and the multiplicity of locales. The main action portrayed in a painting or presented in drama is subdivided into several action units. The dramatic locale is never static, and the play of the painting seems to move from one locale to another, from one action unit to another. We also find that the Ramayana theatre, *Ramleela* and the Ramayana paintings use several levels for the presentation of action. This helps the artists both in the theatre and in painting to achieve simultaneity and multiplicity of action.

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



A portrait of Tulsidas, painted in the 19th century

Programme Guide

September 2018

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



SOI symphony orchestra of india

Autumn 2018 Season

Patron: Citi India

Tuesday, 4th September – 7.00 pm
Jamshed Bhabha Theatre
(approx. 110 mins)

Alexander Lazarev, conductor
Nurit Stark, violin

Wagner: Prelude to *Die Meistersinger von Nürnberg*
 Bloch: Violin Concerto
 Tchaikovsky: Suite No. 3

Former Chief Conductor and Artistic Director of the Bolshoi Theatre, **Alexander Lazarev** was the first person in over 30 years to hold both positions concurrently. Lazarev has worked with orchestras including the Berlin Philharmonic, Munich Philharmonic, Bavarian Radio Symphony, among others. Now Conductor Laureate, he was Principal Conductor of the Japan Philharmonic Orchestra from 2008 to 2016. Israeli violinist and violist **Nurit Stark** studied in the Rubin Academy Tel Aviv, Juilliard School New York, Musikhochschule Cologne and Universität der Künste Berlin. Stark has made solo appearances with such orchestras as the Israeli Philharmonic under Zubin Mehta and Muenchner Radio Orchestra among others. She will perform Bloch's only full-blown violin concerto, which is known to be a triumph of heart and intellect.

Saturday, 8th September – 7.00 pm

Jamshed Bhabha Theatre
(approx. 110 mins)

Alexander Lazarev, conductor
Katherine Bicknell, flute
Daniela Iolkicheva, harp

Mussorgsky: Introduction to *Khovanshchina*
 Mozart: Flute & Harp Concerto
 Sibelius: Symphony No. 2

Katherine Bicknell is a guest principal of orchestras including the London Philharmonic Orchestra, Philharmonia, Royal Philharmonic Orchestra and BBC Symphony Orchestra. Bicknell was principal flute of the Symphony Orchestra of India (SOI) from 2010 to 2016. Winner of the Bulgarian National Harp Competition, **Daniela Iolkicheva** has performed with renowned orchestras including the Royal Philharmonic Orchestra and State Orchestra of St. Petersburg. Iolkicheva is currently the harp teacher at the Special School for Music at San Francisco de Paula School in Seville and has been playing with the SOI for the past few seasons.

Wednesday, 12th September – 7.00 pm
Jamshed Bhabha Theatre
(approx. 110 mins)

Marat Bisengaliev, conductor
Sevak Avanesyan, cello

Dvořák: Cello Concerto
 Prokofiev: Symphony No. 5

The founding Music Director of the SOI, internationally renowned violinist **Marat Bisengaliev** has been described by *The Times* as "a brilliant violin soloist". Apart from the SOI, Bisengaliev has also founded

two orchestras in his home country – Kazakhstan. Bisengaliev recently conducted the SOI performances of *Carmina Burana* and the 'Enigma Variations'. Armenian cellist **Sevak Avanesyan** studied with the well-known Armenian cellist Medea Abrahamyan, student of legendary Mstislav Rostropovitch. Avanesyan plays on the very first Matio Gofriller cello from 1689 kindly given to him by Mischa Maisky. Avanesyan will perform Dvořák's cello concerto, considered the most famous piece in the genre.

Sunday, 16th September – 5.00 pm
Jamshed Bhabha Theatre
(approx. 115 mins)

Zane Dalal, conductor
Alexei Volodin, piano

Mozart: Overture to *The Abduction from the Seraglio*
 Rachmaninoff: Piano Concerto No. 3
 Stravinsky: Suite from *The Firebird*

Zane Dalal is Associate Music Director of the SOI. Recent highlights include leading the SOI on a critically-acclaimed tour to Switzerland and conducting the UK premiere of *Peshkar*, a tabla concerto with Zakir Hussain and the BBC Concert Orchestra at the Royal Festival Hall. Acclaimed for his highly sensitive touch and technical brilliance, pianist **Alexei Volodin** is in demand by orchestras at the highest level. Recording for Challenge Classics, Volodin's disc of solo Rachmaninoff works was released in 2013 to critical acclaim. Volodin will perform Rachmaninoff's 3rd Piano Concerto which was composed for the composer's first tour to America.

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

Wednesday, 5th September – 7.00 pm
Tata Theatre
(approx. 80 mins)

Nurit Stark, violin
Cédric Pescia, piano

Mozart: Violin Sonata No. 20 in C major, K303
 Beethoven: Violin Sonata No.10 in G major, Op. 96
 Schubert: Fantasy in C major, D934

Israeli violinist and violist **Nurit Stark** studied in the Rubin Academy Tel Aviv, Juilliard School New York, Musikhochschule Cologne and Universität der Künste Berlin. Stark has made solo appearances with such orchestras as the Israel Philharmonic under Zubin Mehta, Muenchner Radio Orchestra, Bremen Philharmonic, Sao Paolo Symphonic Orchestra and the Lithuanian Chamber Orchestra. Pianist **Cédric Pescia** was the brilliant First Prize Winner (Gold Medalist) at the 2002 Gina Bachauer International Artists Piano Competition in Salt Lake City (USA). In 2007, Pescia was honoured with the Prix Musique de la Fondation Vaudoise pour la culture. For many years Stark and Pescia have been working in close collaboration.

Saturday, 15th September – 7.00 pm
Tata Theatre
(approx. 85 mins)

Alexei Volodin, piano

Schumann / Liszt: *Widmung*
 Liszt: Piano Sonata in B minor
 Tchaikovsky/Pletnev: Concert Suite from *The Sleeping Beauty*
 Balakirev: *Islamey*, Op. 18

Acclaimed for his highly sensitive touch and technical brilliance, pianist **Alexei Volodin** is in demand by orchestras at the highest level. Recording for Challenge Classics, Volodin's disc of solo Rachmaninoff works was released in 2013 to critical acclaim. Recent highlights include his debut at the BBC Proms with the London Symphony Orchestra, and concerts

with Orquestra del Teatro di San Carlo, Orchestra Sinfonica Nazionale della Rai, NHK Symphony, The Mariinsky, Rotterdam Philharmonic, the Swedish Radio and Danish National Symphony orchestras under the batons of Kent Nagano, Alexander Vedernikov, Valery Gergiev, Vladimir Ashkenazy and Dima Slobodeniouk.

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

THEATRE

Jaat Hi Puchho Sadhu Ki
Hindi Play (130 mins)
Godrej Dance Theatre
Saturday, 1st – 5.00 pm

Dinesh Thakur presents the Hindi version of Vijay Tendulkar's *Pahije Jateche* by Dr. Vasant Deo. *Jaat Hi Puchho Sadhu Ki*, one of Tendulkar's more popular plays, is a bitter comedy hitting out at casteism and is also a tongue-in-cheek comment on the education system, which specialises in churning out educated illiterates.

Designed & Directed by **Dinesh Thakur**
 Cast: **Aman Gupta, Atul Mathur, Preeta Mathur Thakur, Shankar Iyer & others**

An Ank Production

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

INDIAN MUSIC

Shyam Rang
Parthiv Gohil & Group
Hindustani Vocal Music Recital
(Approx. 120 mins)
Tata Theatre
Saturday, 1st – 6.30 pm

An NCPA Presentation
Supported by Rukmani & Kishan Daiya Foundation

With Janmashtami just a few days away, we present *Shyam Rang* to celebrate the legend of Krishna – "the dark one" – through music.



Indian music has a huge repertoire of compositions, whose textual content is dedicated to the amorous exploits of Krishna – the cowherd of Vrindavan, and also to the devotional and philosophical thoughts associated with his divine love. The theme has also engendered many beautiful songs that are featured in Hindi films. **Parthiv Gohil** began his music training at a young age and went on to become a playback singer including films such as *Devdas*, *Saawariya*, *Vada Raha* and many others. His other projects include participation in the iconic song 'Phir mile sur mera tumhara' and MTV performances with reputed artistes. In this thematic concert, Gohil will present a bouquet of traditional as well as film songs dedicated to Krishna.

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

THEATRE

The Father
English Play (120 mins)
Experimental Theatre
Saturday, 1st to Sunday, 30th – 7.00 pm
(No shows on Mondays: 3rd, 10th, 17th & Sunday, 23rd)

Originally written in French, this play, described by the writer as "a tragic farce" jolts us into the awareness that a very thin line separates the ludicrous from the pathetic. Wry, moving, hilarious and disturbing by turns, on one level *The Father* is a family drama and on another, a searing picture of mental dysfunction and the toll it takes on both the sufferer and the carer.

Written by **Florian Zeller**
 Translated by **Cristopher Hampton**
 Directed by **Naseeruddin Shah**
 Co-directed by **Ratna Pathak Shah**
 Cast: **Naseeruddin Shah, Ratna Pathak Shah, Sayan Mukherjee, Bhavna Pani** & others
 Produced by **Jairaj Patil**

Tickets:
For Weekdays
 ₹450/- (Members)
 ₹500/- (Public)
For Weekends
 ₹585/- (Members)
 ₹650/- (Public)
 (Plus GST)
 Box Office now open

THEATRE

Beewion Ka Madarsa

Hindi Play (130 mins)
Godrej Dance Theatre
Sunday, 2nd – 5.00 pm

Based on Moliere's 14th-century French classic, *Ecole de Femmes* or *School for Wives* has been adapted by Balraj Pandit and Surekha Sikri. Haneef Mohammed did not marry, firmly believing that all women are dishonest and cheat on their husbands but then decided to custom-make his bride. The beautiful and comely Husnara is now 16 and Haneef Mohammed's wedding plans are underway when they are rudely interrupted and the fruits of his labour seem to be falling into another lap. But Haneef Mohammed has the advantage of age, experience and money and with his doubtfully-devoted servants meticulously sets out to outwit this young upstart of a suitor.

Designed by **Dinesh Thakur**
 Directed by **Atul Mathur**
 Cast: **Preeta Mathur Thakur, Aman Gupta, Shankar Iyer, Atul Mathur, Rhea Khaund, Ashish Saleem** & others

An Ank Production

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

THEATRE

Mahanirvan – The Dread Departure



Mahanirvan, 2nd, Tata Theatre

A Marathi Play in Two Acts (120 mins)
Tata Theatre
Sunday, 2nd – 6.00 pm

An NCPA Presentation

Mahanirvan is a milestone in the history of Indian theatre. Since the first show of the play in 1974, it has completed about 400 shows in more than ten languages across the country. It is also one of the prescribed texts in university curricula for literature courses. The play is performed in a lyrical/musical form using Maharashtrian folk styles such as *kirtan, gondhal, bhajan, abhang* etc. With a dose of black comedy, the play highlights the intricacies of human relationships, while delivering subtle messages on socio-cultural systems, typical human tendencies and customs.

Written & Directed by **Satish Alekar**
 Music Compositions by **Late Anand Modak**

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

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

A Natak Company, Pune Production

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

SCREENING

Everybody's Talking About Jamie

Theatre Screening (164 mins)
Godrej Dance Theatre
Wednesday, 5th – 6.00 pm

An NCPA-More2Screen (UK) Presentation

Inspired by a true story, *Everybody's Talking About Jamie* is an award-winning five-star hit musical. Jamie New is 16 and lives on a council estate in Sheffield. He doesn't quite fit in. He is terrified of the future. He is going to be a sensation. Supported by his brilliant, loving mum and surrounded by his friends, Jamie overcomes prejudice, beats the bullies and steps out of the darkness, into the spotlight. **John McCrea, Josie Walker, Tamsin Carroll, Lucie Shorthouse** and **Phil Nichol** lead a 24-strong company and an eight-piece band that will 'sweep you away on a tide of mischief, warmth and exuberance' (*The Financial Times*). This funny, fabulous, feel-good musical sensation has been thrilling audiences and critics alike.



Everybody's Talking About Jamie, 5th, Godrej Dance Theatre

Winner of three WhatsOnStage Awards, including Best New Musical, and nominated for five Olivier Awards.

Age: 15+

Tickets: ₹500/-
Box Office: 26th August for Members & 29th August for Public

DANCE

NCPA Umang

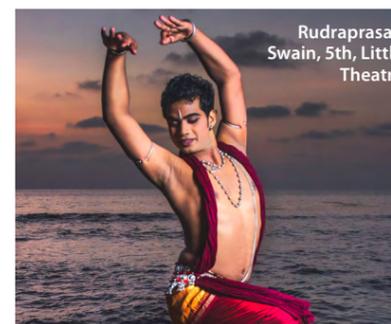
Barnali
Odissi by Ananya Parida & Rudraprasad Swain (60 mins)
Students of Aruna Mohanty
Little Theatre
Wednesday, 5th - 7.00 pm

The evening will commence with the duo presenting an invocatory offering to Lord Rama, which will be followed by a pure dance item, *Barsa Barnali* – the different shades of water, based on a theme that connects the cycle of rain with the cycle of life. The third presentation of the evening will be an *ashtapadi* from *Gita Govinda, Yahi Madhav*, in which Radha is betrayed by Krishna. The last presentation is *Prakriti Purusha*, showcasing the harmony of the two and how they complement each other in every aspect of existence.

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



Ananya Parida, 5th, Little Theatre



Rudraprasad Swain, 5th, Little Theatre



Pandit Jasraj, 6th, Little Theatre

INDIAN MUSIC

Music Mirror

Pandit Jasraj: Screening of the Performances (120 mins)
Little Theatre
Thursday, 6th – 6.30 pm

An NCPA Presentation

Pandit Jasraj is a living legend of Hindustani music. Trained by his father Motiram and later groomed by his elder brother Maniram, he represents the Mewati *gharana*. The inimitable lyrical style developed by the celebrated octogenarian torchbearer of the *gharana* is highly ornamental and emotionally appealing. Spiritual underpinnings of the maestro have influenced his repertoire to include *pads* from the temple music of *haveli sangeet*, in which there is a cultural overlap between *bhakti* and the classical tradition. The screening features four ragas: Jog, Malkauns, Kalavati and Miyan Malhar, followed by two *bhajans*.

Produced by **Doordarshan Archives (2005)**

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

INDIAN MUSIC

Understanding Fundamentals of Hindustani Music

Music Appreciation Session by Dr. Suvarnalata Rao (approx. 180 mins)
Little Theatre
Saturday, 8th – 3.00 pm to 6.00 pm

An NCPA Presentation
Supported by Tata Capital

Have you always wanted to learn about Indian music but did not know where to start? Have you wanted

to be an informed listener of Indian music but didn't know how? The NCPA offers a special opportunity for uninitiated students, adults and working professionals to open up to the vast treasure of music traditions prevalent on the Indian soundscape today. Highlighting the distinctive features of various music traditions, the session will lean towards 'art or classical music', introducing the basic concepts governing performance and aesthetics. **Dr. Suvarnalata Rao** is a senior disciple of Arvind Parikh, an eminent sitar exponent of the Etawah-Imdadkhani *gharana*. She is also a trained musicologist, and heads the Indian Music department at the NCPA. The session will be conducted in English and will include audio and video recordings.

Registration Fee: ₹250/- (Public) ₹225/- (for Members and students on production of valid identity card) (Only cash registration accepted)

A limited number of registrations will be accepted. For enquiries and registration, call 66223813/66223831 or email ncpamusicworkshops@gmail.com. Admission on a first-come-first-served basis.

THEATRE

Wedding Album

English Play (135 mins)
Tata Theatre
Saturday, 8th – 7.30 pm

Girish Karnad's contemporary comic-drama, that has completed 300 shows across the world, explores the traditional Indian wedding in a globalised and technologically-advanced India. The play deals with a picture-perfect, urban, middle-class family. On the surface, it is a familiar image – joyful members of the clan coming together to celebrate and reaffirm loyalties. But behind the smiles, there are long suppressed suspicions, jealousies, frustrations and aggression.

Written by **Girish Karnad**
 Directed by **Lillette Dubey**
 Cast: **Utkarsh Mazumdar, Ira Dubey, Suchitra Pillai, Meher Dar** & others

A Primetime Theatre Co. Production

Children below 12 years are not allowed.

Tickets:
 ₹900, 750, 525, 375 & 225/- (Members)
 ₹1,200, 1,000, 700, 500 & 300/- (Public)
 (Plus GST)
 Box Office now open

INDIAN MUSIC

Training Sessions in Dhrupad

Conducted by Umakant & Ramakant Gundecha
 Supported by their Disciples
 West Room 1
 Sunday, 9th – 1.00 pm to 6.00 pm

In collaboration with Dhrupad Sansthan Bhopal Nyas

Dhrupad is the oldest surviving genre of Hindustani music. The tradition is reputed for following special training methods to groom facets 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. 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 ncpamusicworkshops@gmail.com.



Ramakant Gundecha, 9th, West Room 1



When the Divine Dance, 9th, Godrej Dance Theatre

DANCE

When the Divine Dance – Through Form and Formless

Multi-Dance Presentation (60 mins)
 Godrej Dance Theatre
 Sunday, 9th – 5.00 pm

An NCPA Presentation

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

Tickets:
 ₹180/- (Members)
 ₹200/- (Public)
 Box Office now open

THEATRE

Blind Date

Hindi Play (135 mins)
 Tata Theatre
 Sunday, 9th – 7.00 pm

A mesmerising play that revolves around the lives of three young characters, Dhara, Nisarg and Bajrangi, their dreams and how they realise their dreams.

Original Playwright: **Pranav Tripathi**
 Adapted by **Raman Kumar**
 Directed by **Prasad Khandekar**
 Cast: **Jay Soni, Chesta Bhagat, Pritam Singh, Sanjay Bhatiya, Ani Shah & Pranav Tripathi**

A Show House Presentation

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

FILM

NCPA Reality Check

Little Theatre
 Wednesday, 19th – 6.30 pm

In collaboration with the Cinema Collective 1



The World's Most Famous Tiger, 19th, Little Theatre



Life Force, 19th, Little Theatre

The World's Most Famous Tiger

English Film (45 mins)

Machli, the legendary tiger queen of Ranthambhore National Park, was known for her fierce determination, bravery and confidence. She captured the imagination and hearts of tiger fans like no other. Machli died at the record age of 20 years, but not before she had played a key role in the regeneration of the tiger population in the Ranthambhore and Sariska national parks. This film chronicles Machli's journey from her prime to her death.

Life Force – India's Western Ghats

English Film (48 mins)

A blue-chip documentary that reveals incredible habitats, where nature has allowed eccentric animals and unorthodox patterns of behaviour to flourish through the miracle of natural selection and the magic of evolution. The Western Ghats is a moist tropical oasis thrust up above the arid Indian subcontinent by an ancient super volcano. Over millions of years, this strip of stepped coastal highlands has become a refuge for a unique collection of creatures, many of which cannot be seen anywhere else on earth like the slow moving slender loris, lion-tailed macaque, the strange-looking hornbill, and the purple frog, along with multiple species cats, the Asiatic lion of Gir, tigers and leopards. The documentary reveals the reasons behind the evolution of these species in the Western Ghats and the magnificent orchestration of nature, which has allowed this extraordinary habitat to develop and thrive.

Directed by **S. Nallamuthu**

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

FILM

Fresh Pix: Hope Aur Hum

Hindi Film (95 mins)
 Little Theatre

Thursday, 20th – 6.30 pm
 An NCPA Presentation



Hope Aur Hum, 20th, Little Theatre

A father's obsession with his traditional old-school copy machine wreaks havoc on the family causing a change in their relationship. As the entire family opposes Nagesh's dated ways, the story intensifies. It explores the life of each family member because their lives are entwined with each other. A simple story of human emotions, told through three generations and the differences in their ideas, in a transition from the old to the new.

Written & Directed by **Sudip Bandyopadhyay**
 Produced by **Samira Bandyopadhyay**
 Cast: **Naseeruddin Shah, Aamir Bashir, Sonali Kulkarni, Naveen Kasturia, Kabir Sajid & Viri Vagnani**

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

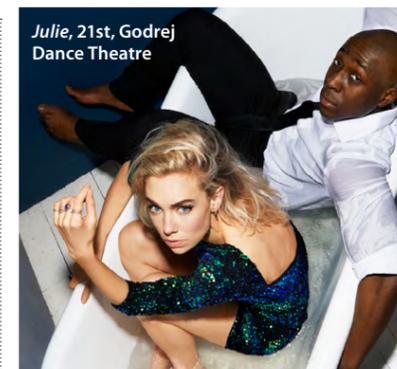
SCREENING

Julie

Theatre Screening (approx. 95 mins)
 Godrej Dance Theatre
 Friday, 21st – 3.00 pm & 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Vanessa Kirby (*The Crown*) and **Eric Kofi Abrefa** (*The Amen Corner*) feature in the cast of this brand new production, directed by **Carrie Cracknell** (NT Live: *The Deep Blue Sea*). Wild and newly single, Julie throws a late-night party. In the kitchen, Jean and Kristina clean up as the celebration heaves above them. Crossing the threshold, Julie initiates a power game with Jean, which rapidly descends into a savage fight for survival. The new version of August Strindberg's play *Miss Julie*, written by Polly Stenham, remains



Julie, 21st, Godrej Dance Theatre

shocking and fiercely relevant in its new setting of contemporary London.

Age: 15+

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

INDIAN MUSIC



Hidayat Khan, 22nd, Little Theatre

NCPA Umang

Hidayat Husain Khan (sitar)
 (approx. 120 mins)
 Little Theatre
 Saturday, 22nd – 6.30 pm

In collaboration with ITC-SRA (Western Region)

Hidayat Khan is a student of his father, the legendary sitar maestro Vilayat Khan. He has performed for films, albums and in various live programmes. His group album *Melodic Intersect* was also included in the Grammy Ballot for the Best World Music Album in 2016.

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

INTERNATIONAL MUSIC

NCPA Legends

Tribute to Legends: **Billie, Ella & Aretha** (approx. 120 mins)
 Tata Theatre
 Saturday, 22nd – 7.00 pm

Sanjeeta
Bhattacharya,
22nd, Tata
Theatre



A tribute to the unforgettable voices of some of the most legendary powerhouse female vocalists of the era gone by: Billie Holiday, Ella Fitzgerald and Aretha Franklin. A journey through timeless, soul-stirring ballads such as 'Embraceable You' and 'I Never Loved a Man' to foot-tapping swing tunes such as 'Blue Skies' and 'Love for Sale', presented by Berklee College of Music graduate, singer **Sanjeeta Bhattacharya**, with Delhi favourites, **Rythem Bansal** on keys, **Takar Nabam** on guitar, **Sonic Shori** on bass and **Aditya Dutta** on drums.

Tickets: ₹750, 500 & 300/- (plus GST)
Box Office now open

DANCE

A Talk on Balasaraswati & Bharatanatyam by Veejay Sai

Little Theatre
Friday, 28th – 7.00 pm

An NCPA Presentation

'Balasaraswati and Bharatanatyam – A Birth Centenary Talk' by **Veejay Sai**, award-winning writer, editor and culture critic, is an illustrated talk on the life and times of the greatest Bharatanatyam icon of the 20th century.

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

INTERNATIONAL MUSIC

Mumbai Piano Day

(approx. 120 mins)
Tata Theatre
Saturday, 29th – 7.00 pm

Louiz Banks, 29th,
Tata Theatre



An NCPA Presentation

Mumbai Piano Day is back for its third edition, as curated by the NCPA and **Louiz Banks**. Featuring some of the finest pianists and keyboard players in the country and around the world, covering all genres from jazz to funk to classical, it's an evening not to be missed.

Tickets:
₹1,000, 800, 500 & 300/- (plus GST)
Box Office: 26th August for Members & 29th August for Public

THEATRE

Krishna Kidding

Hindi/English Play (60 mins)
Godrej Dance Theatre
Sunday, 30th – 12.00 pm

An NCPA Presentation

A lively play about Lord Krishna's mischievous nature, the play is a showcase of how different entertaining art forms fuse to define the essence of theatre for children and adults.



Creative Director: **Makarand Deshpande**

Directed by **Tejas Malap**

Cast: **Bharat More, Mayuri Mohite, Akansha Gade** & others

Suggested Age: 5+

Tickets:

₹450/- (Members)

₹500/- (Public)

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

INTERNATIONAL MUSIC

Amazing Grace

Western Music Concert (90 mins)
Tata Theatre
Sunday, 30th – 7.00 pm

In association with the Stop-Gaps Cultural Academy

The Stop-Gaps Choral Ensemble, back from their goodwill concert tour of London and Northern Ireland, presents a repertoire that enthralled and amazed audiences abroad. The concert will include a Latin jazz mass by Bob Chilcott, performed for the first time in India, classical gems by great composers, African American songs, besides original compositions performed by both the senior and junior choral ensembles of the Stop-Gaps Cultural Academy and soloists.

Tickets:

₹1,200, 1,000, 800, 500 & 300/-
(Inclusive of GST)

Box Office: 26th & 27th August for Members
28th August onwards on Bookmyshow
20th September for Public at the NCPA

What's Next

OCTOBER & NOVEMBER 2018

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



Dr. Alka Deo Marulkar, 4th October, Godrej Dance Theatre

INDIAN MUSIC

Dr. Alka Deo Marulkar
Hindustani Vocal Music (Khyal)
Recital (approx. 120 mins)
Godrej Dance Theatre
Thursday, 4th October – 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 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 lec-dems 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: 9th September for Members & 12th September for Public

INDIAN MUSIC

One World Many Musics: Celebrating Artistic Plurality

(Approx. 120 mins)

Tata Theatre

Friday, 5th & Saturday, 6th October – 7.00 pm

An NCPA Presentation

The world that 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 showcasing varied musical forms 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
Performance by Rakesh & Friends (RAF)

Led by the well-known flautist **Rakesh**

Rakesh & Friends, 5th October, Tata Theatre



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
Performance by 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* and *Halla Bol*, and other commercially successful productions.

Daily Tickets:
₹600, 450 & 300/- (Members)
₹800, 600 & 400/- (Public)



Euphoria, 6th October, Tata Theatre

(Inclusive of GST)

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

DANCE

NCPA Nakshatra Dance Festival, 2018

Saturday, 13th to Monday, 15th October

One of the finest festivals featuring senior performers with productions along with their troupes. This year *Nakshatra* features **Leela Samson** with Spanda (Bharatanatyam), **Rajendra Gangani** and troupe (Kathak), **Sharmila Biswas** and troupe (Odissi), **Bimbavati Devi** and troupe (Manipuri) and



Rajendra Gangani, 13th to 15th October

Vikram Iyengar with Ranan with a neo-classical presentation. *Nakshatra* also brings back SNA awardee Bharatanatyam exponent **Rama Vaidyanathan** with *Vivartana* on public demand.

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

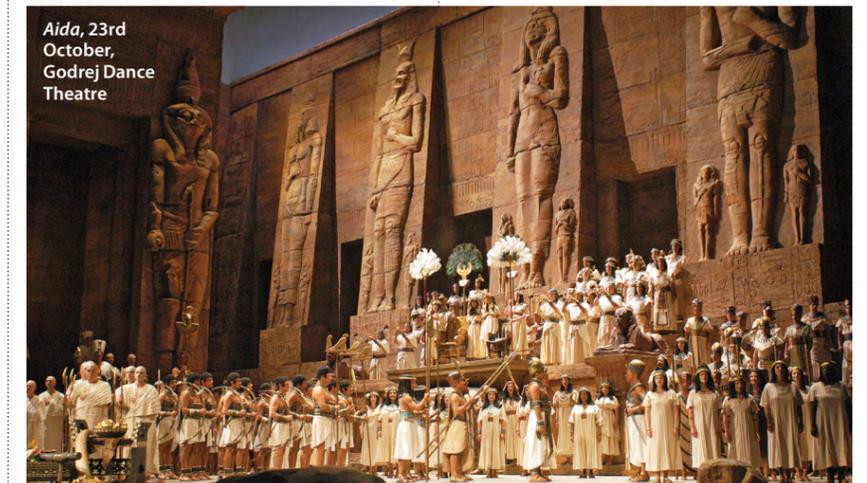
INTERNATIONAL MUSIC

Sparks Fly

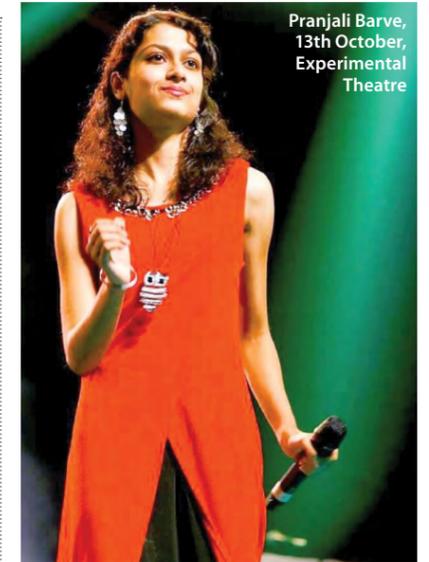
Featuring **Hotpocket** with **Pranjali Barve** (approx. 90 mins)
Experimental Theatre
Saturday, 13th October – 7.00 pm

An NCPA Presentation – Performance Series

With the success of *The Wunderkinds*, the NCPA now brings 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



Aida, 23rd October, Godrej Dance Theatre



Pranjali Barve, 13th October, Experimental Theatre

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 **Dwit Hathi** (guitar), **Shivang Kapadia** (drums), **Risa Rodrigues** (bass), **Ayan Banerjee** (piano and keyboards) and **Prodyay Chakraborty** (violin). Come, enjoy and let sparks fly.

Tickets: ₹500/-
Box Office: 9th September for Members & 12th September for Public

SCREENING

Aida

By Giuseppe Verdi
Opera Screening (approx. 216 mins)
Sung in Italian with English Subtitles
Godrej Dance Theatre
Tuesday, 23rd October – 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: 9th September for Members & 12th September for Public

DANCE

Contemporary Dance Season, 2018

Friday, 2nd to Sunday, 4th November

An NCPA Presentation

NCPA's Contemporary Dance Season showcases performances that combine innovation and cutting-edge choreography from some of the most prominent dancers of this genre from India and abroad. It has featured contemporary dancers such as Astad Deboo, Terence Lewis, Aditi Mangaldas, Daksha Sheth, Jayachandran Palazhy as well as international presentations such as the Avant Garde Dance Company (U.K.).

Box Office: 9th October for Members & 12th 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 be 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.

Conducted by **Mark Elder**

Cast: **Elina Garanča** (Delilah), **Roberto Alagna** (Samson), **Laurent Nauri** (The High Priest), **Elchen Azizov** (Abimélech) & **Dmitry Belosselskiy** (The Old Hebrew)

Tickets:

₹500/-

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

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

INTERNATIONAL MUSIC



Artie's Festival November 2018

Experimental Theatre

An NCPA Presentation

Monday, 19th November – 7.00 pm

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 – 7.00 pm

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

INTERNATIONAL MUSIC

NCPA International Jazz Festival '18

Tata Theatre

Friday, 23rd to Sunday, 25th November – 6.30 pm

This year, the NCPA International Jazz Festival promises to be a very special event. With musicians from Cuba, the US, Colombia, Panama, Puerto Rico, Brazil, Japan, Australia, Italy, Canada, France and India, it will be a truly international event. A tribute to legendary jazz trumpet player Clifford Brown will lead the festival. This tribute will be led by his son, **Clifford Brown Jr.**, who has especially assembled this band for the festival with **Clifford Brown III**, his grandson, playing trumpet and doing the music of the legendary 'Brownie'. A Latin band, a Brazilian samba jazz band both with spectacular percussionists, a traditional saxophone-led quartet, a band boasting of a vibraphonist, a saxophone player from Miles Davis's band and a jam session that includes most participating musicians from the festival will ensure some of the best quality jazz ever heard in Mumbai. It will be three days of great jazz, which has now become a standard at the NCPA.

Tickets: ₹500/- onwards (plus GST)

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

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 Opera (New York) Presentation

Minnie is a lively girl who runs the Polkasaloon 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.

Conducted by **Marco Armiliato**

Cast: **Eva Maria Westbroek** (Minnie), **Jonas Kauffman** (Dick Johnson), **Carlo Bosi** (Nick), **Željko Lucić** (Jack Rance), **Michael Todd Simpson** (Sonora), **Mathew Rose** (Ashby) & **Oren Gradus** (Jake Wallace)

Tickets:

₹500/-

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

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