

 NCPA

ON Stage

MARCH 2020

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Jashn-e-Ishq

Sharmila Tagore on
Spring: The season of love

SOI MUSIC ACADEMY
The graduates

NT CONNECTIONS
Theatre for the young

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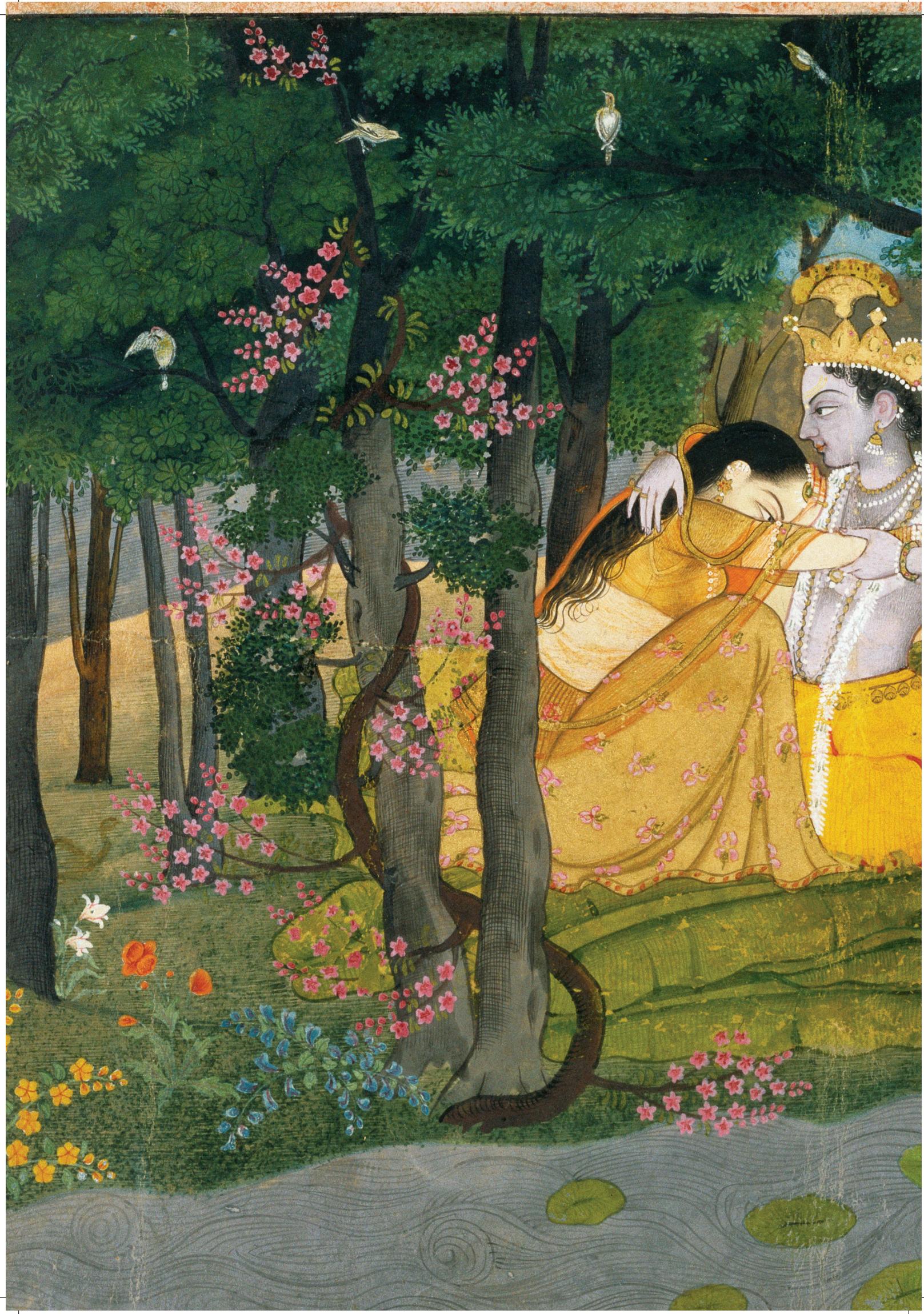
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The Season of Love

In an intimate setting at the NCPA, a musical duo along with Bollywood legend Sharmila Tagore invite you to spend an evening with them to celebrate love.

By Ela Das

Sharmila Tagore



While pop culture may make us consider February as the month of love, through every period in history, the season of spring has always been celebrated to mark the beginning of new possibilities, new joy, and new love. Come March, as the winter chill begins to thaw, there is a renewed freshness in the world around us – the days grow longer, flowers and trees start to bloom, the weather is just right for al fresco living – creating the perfect surroundings to inspire anyone with feelings of hope and revival.

A natural awakening

It is, perhaps, with this inspiration that the season of spring has moved writers down the ages to compose some of their greatest works in literature and poetry. From Matsuo Bashō to William Shakespeare, through haikus, sonnets, poetry – and *ghazals*, *khayals* and *thumris* in our country – March has blossomed the most romantic prose to warm the hearts of lovers and optimists.

Expressing a wide range of complex emotions in a humble couple of lines, most of Bashō's haikus

strongly influenced by Begum Akhtar, often called 'Malika-e-Ghazal' (Queen of Ghazals), one of the greatest singers of the 20th century.

A festive evening

In March, the onset of spring begins to feel like nature's way of saying: let's celebrate. In India, we do so with the pomp and pageantry of Holi. The festival has its own freestyle form of song called 'Hori' – usually performed by *Dhrupad* singers accompanied by a tanpura and pakhawaj – which unfolds with the theme of celebration of colour often through Radha-Krishna *leela*.

And, this month, closer to home, a duo comes together to pay homage to the season of the new. Pianist Sourendro and vocalist Soumyojit, who have worked together for over a decade to perform with artistes such as Aparna Sen, Asha Bhosle, Kavita Krishnamurti Subramaniam, Rekha Bhardwaj, Runa Laila and Sunidhi Chauhan, will present an intimate concert titled *Jashn-e-Ishq: Celebrating Love* with Sharmila Tagore, who will be reciting poetry by Rabindranath Tagore, Shakespeare, Maya Angelou, Christina Rossetti, Robert Browning and Ali juxtaposed with a blend of tunes by the musical duo. The concert

"In *Jashn-e-Ishq*, the audience gets to be a part of the conversation with Sharmila Tagore, to delve into the personal journey of her accomplished life"

surround the enigmatic cherry blossom tree, a symbol of love and renewal, and the life that sprouts around it, from the innocent joy of a child's play to lovebirds nesting. Similarly, William Wordsworth's 'Lines Written in Early Spring' transports the reader to a wooded grove in bloom, to ponder on the many moods and emotions of a human soul through the motions of life.

In lighter contrast, Shakespeare's earliest comedy, *Love's Labour's Lost*, which follows the hijinks of Ferdinand, King of Navarre, and his three noble companions, speaks of spring in the first half of its two-song set, creating a vividly sensorial tone for the play, full of life, colours and sound. Filled with wordplay, puns and layered meanings, the song turns to nature to describe the interweb of life and love.

With rhyming couplets, *ghazals* are an ode to the many forms of love, celebrating the beauty of togetherness, and painting a poignant picture of the burden of *viraha* or separation, loss and heartbreak. Interpreting love as an emotion that completes man, these poetic expressions speak of unconditional, superior love for a higher being or true beloved. American-Indian poet Agha Shahid Ali's verses are an archive of longing, with memories and seasons playing a strong symbol of the power of love. Instrumental in popularising *ghazals* in the West, his poetry was

will be presented in association with Sahachari Foundation Events.

"We were working on a project where 100 eminent Bengalis would perform 'Mile Sur Mera Tumhara' in 2011. For this, we had the opportunity to work closely with Sharmila Tagore. Over time, we composed a live stage production where she would recite poems from across the globe and we would intersperse it with complimenting songs," recalls Soumyojit. The show was designed to be performed in a drawing room format, which was meant to look like a play but sound like a concert. Sourendro adds, "Through the years, we have started to share a bond, and understand each other's *mizaaj* when inviting the audience to watch us play out our friendship on stage. So, in a way, it's a very happy and personal performance for all three of us."

Revolving around the season of spring and love, each recital will also include Tagore sharing anecdotes and stories from her past, her favourite memories, and the films she has worked on. "We've travelled around the world with this production," says Sourendro, adding, "And it has been well-received throughout. Each performance is innovated to play out differently – the audience gets to be a part of the conversation with Sharmila Tagore, to delve into the personal journey of her colourful and accomplished life, which has seen

Pianist Sourendro (left) and vocalist Soumyojit (right)



{ “Through the years, we have started to share a bond, and understand each other’s *mizaaj* when inviting the audience to watch us play out our friendship on stage” }

some remarkable feats and milestones.”

The duo shares an abiding love for cricket and Kolkata with Tagore. “While we may be from different generations, our shared interests and conversations together have always led to enthralling and interesting bits and revelations. With this concert, we have tried to create an intimate and personal mood to make every audience member feel like they are a part of this

conversation,” says Soumyojit. For their performance at the NCPA, they invite the audience and listeners “to be a part of our *adda*, where we sit around a grand piano and interpret our love letter to the season of new beginnings.” ■

Jashn-e-Ishq: Celebrating Love will be presented on 28th March at the Tata Theatre.

An Education in Dramatics

ON Stage brings you excerpts from the NCPA *Quarterly Journal*, an unsurpassed literary archive that ran from 1972 to 1988, and featured authoritative and wide-ranging articles. In the first instalment of a three-part series, **Vijay Tendulkar** discusses the assorted experiences that led him to a life in theatre.

I did not learn drama at a school. In those days, there were no drama schools. No theatre workshops either. Reading well-known foreign plays. Watching our own productions – good, bad or indifferent. Getting involved in productions. Learning from one's mistakes. Discussing with others who shared my interests. These, in the main, constituted my drama education.

Theatrical DNA

Fortunately, my family had a passion for the theatre. My father acted in amateur productions. He was a devoted drama practitioner at a time when people were firmly convinced that a *natakwala* was a degenerate, when no rooms could be found in respectable localities for rehearsals of even amateur productions. Rehearsals used to be held in red-light districts. My father clung with equal determination to his respectability and to his mad passion for the theatre. He refused to become a professional actor but he stayed awake nights on end for rehearsals and did a job as a clerk during the day. This was his daily grind. After I was born, he stopped acting in plays, but he continued to direct amateur productions. Holding on to his fingers, I went with him to rehearsals. I was never bored. Once rehearsals were over, I used to watch the actual performance and go backstage with my father. The atmosphere there was even more interesting than the performance, and more so because men played female roles.

My elder brother used to act in plays. I remember how fascinated I was by the similarities and contrasts – in his behaviour at home and the way he conducted himself, as a different person, on the stage. I

found it altogether strange – this transformation.

Both my father and my brother used to write. My father wrote several plays, but he did not publish them. He believed them to be inferior to the creations of giants like Kirloskar, Deval, Gadkari or Warekar. But when the mood seized him, he recited with fervour scenes from his own plays. He, too, did not publish them or perhaps

real. You didn't feel that they were mouthing words written by someone else. You thought that the words were said on the spur of the moment, that they stemmed naturally from the situation. At that time, I found this captivating and wonderful. It was unlike the films I had seen till then, and certainly quite different from the plays I had witnessed. I was overwhelmed by the 'true'ness of *Manoos*. Afterwards, I saw the film many times over. I learnt from it how characters ought to speak. *Manoos* taught me the art of dialogue. The dialogues for the film were by Anant Kanekar.

A cinematic diet

When I was about 16 or 17, I used to while away the hours I played truant from school (because I didn't want this to be known at home) watching excellent American films, all paid by my tuition fees. Whether I understood a film or not, I was there in the cinema house. The Second World War raged. It was a time when, among others, Greta Garbo, Norma Shearer, Greer Garson, Joan Crawford, Paul Muni, Leslie Howard, Charles Laughton, Clark Gable, Spencer Tracy, Robert Taylor, Errol Flynn reigned. The American and British films of the time were informed by a kind of Romantic idealism. I saw again and again *The Life of Emile Zola*, *The Story of Louis Pasteur*, *The Good Earth*, *How Green Was My Valley*, *The Citadel*, *Goodbye, Mr. Chips*, *Blossoms in the Dust*, *Romeo and Juliet* and other well-known films. Not that I grasped all that was depicted, but the films left their mark. They did not contribute directly to an understanding of drama, but I feel that there was some kind of relationship between those films and my plays. Theme, story, build-

The very core of my being awoke to the realisation of what a shattering experience a play could be, and perhaps that night had something to do with my becoming a playwright

they could not be published. But he was an avid student of drama. Everyone envied his collection of dramatic literature which included criticism, biographies and plays. Wherever he read anything worthwhile, he would recommend it to me and explain why it ought to be read. He used to distil its essence so exceedingly well that I would sleep with the book by my pillow. I've read it, I would tell him.

Quite unconsciously, these influences were at work – and it was during this period (when I was about 11 or 12) that I saw the Marathi film *Manoos*. I can't say that I fully understood the film but I was struck by the way its characters spoke – like real people. When the actor who played the policeman spoke, I felt it was a policeman speaking. It was the same when the prostitute spoke. The policeman's old mother, or the prostitute's drink-soaked uncle seemed

up of situations, contours of characters and, most important of all, the life-view which formed their base influenced me greatly.

Aside from excerpts in school textbooks, what is called classical Marathi drama hardly left any impression on me during those intermediate years. I think that it was the films of the time which shaped me.

The magic of the stage first captured my heart during an open-air performance at Marine Lines. The Mumbai Marathi Sahitya Sangh used to organise a festival of plays every year. Deval's *Zunjarrao* (an adaptation of *Othello*) was being staged that evening. Baburao Pendharkar (already renowned for his portrayal of the villain in films) was to make his first appearance as Zunjarrao. Desdemona was going to be played by Snehaprabha Pradhan. K. Narayan Kale, and (if I am not mistaken), Chintamannrao Kolhatkar, Raja Paranjape and other well-known artistes formed the cast. P.L. Deshpande was on the organ. I had watched many other performances in that mandap but the

atmosphere on that particular evening was different. It was charged with enthusiasm, the air of expectancy of thousands of spectators. A tremor passed through the crowd when the third bell rang and the curtain parted. The clear and vibrant words of Kolhatkar reached us, and drew a response. But the audience was waiting for the entry of Zunjarrao. Pendharkar entered, wearing a dazzling costume of the Moor – and there was no applause. For an instant, sudden silence descended on the huge audience. Then a drawing in of breath, a sigh from the whole mass gathered there. I was way behind in a seat among the last rows. But to this day, I seem to hear that drawing in of the breath and remember the masterful presence of the resplendent, haughty and untamed



The movies I watched did not contribute directly to an understanding of drama, but I feel that there was some kind of relationship between those films and my plays

Zunjarrao, the lit area of the stage and the sigh emitted by thousands of spectators under the open sky. I experienced, for the first time in my life, a revelation of the magic of the theatre. The very core of my being awoke to the realisation of what a shattering experience a play could be. Perhaps that night had something to do with my becoming a playwright.

When the plot is king

What is a play? A text? Words? Dialogue? Vocal delivery and the rise and fall of the voice? Gestures and facial expressions? All this was part of the plays I had witnessed. And, of course, there was the setting to indicate where and when the action was taking place. Around 1947 or '48, a British troupe came to perform here. At that time such occurrences

were rare. They were to do scenes from Shakespeare in the Capitol Cinema (which was once a playhouse). In those days, I used to work for a newspaper and my father and I lived in a book godown. I took him with me, hoping to show him a specimen of Western theatre.

Among the items we watched were one or two scenes from *Hamlet*. The show got over and for quite some time, my father didn't utter a word. When I questioned him, he said, "I have seen Ganpatrao Joshi's Hamlet several times over. We used to believe that Hamlet could be only portrayed by Joshi, and without doubt he was a great actor. But what I watched then was not Hamlet, but Joshi. I realised this after I saw today's performance. Today we saw the play *Hamlet*."

What my father gleaned through his comparison, I understood quite independently in my own way. The words in *Hamlet* have their own natural rhythm. It was effectively expressed in the performance through the movements of the characters and particularly those of the actor who played Hamlet. These

movements on the stage had a sense of rhythm, a consistency and meaning, a touch of beauty. This controlled motion held the audience and indirectly helped to convey the essence of the play. The visual and the aural did not function as separate entities but merged to create the performance. This was new to me. I used to see characters on the stage enter, depart, rise or sit down – simply to serve the plot of the play or because they wanted to. This particular performance taught me that these physical actions had something to do with the latent meaning of the play and the glow in a performance. ■

This article first appeared in its entirety in a special issue of the NCPA Quarterly Journal in September and December 1982 (Vol.XI, Nos. 3 and 4).

Programme Guide

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

March 2020

THEATRE

INTERNATIONAL MUSIC

DANCE

MULTI ARTS & PRESENTATIONS

INDIAN MUSIC

WESTERN CLASSICAL MUSIC

FILMS / SCREENINGS

PHOTOGRAPHY & EXHIBITION



Magic Moments, 1st to 8th, Piramal Art Gallery

PHOTOGRAPHY

Magic Moments

Photo Exhibition
by Dr. Mukesh Batra

Piramal Art Gallery

Sunday, 1st to Sunday, 8th –
12.00 pm to 8.00 pm

Dr Batra's Foundation unveils the 15th edition of 'Magic Moments' – a photography exhibition by eminent homoeopath and photography enthusiast **Dr. Mukesh Batra**. It has been displayed in over 50 art galleries including in India and Dubai. This charitable photo exhibition is sponsored by The Tourism Board of Western Australia and Pan-Pacific Hotels. It features a series of photographs by Dr. Batra along with Australian artist Lene Makwana and captures the natural beauty of Western Australia.

Entry Free.

THEATRE

Simply the Best

A Musical Tribute Show

(90 mins)

Tata Theatre

Sunday, 1st – 7.30 pm

Raell Padamsee's ACE Productions **Simply the Best – A Tribute Show to the Legends of 70s & 80s** will honour megastars such as Michael Jackson,

Madonna, Tina Turner, Neil Diamond, Cliff Richard and so many more. The audience can also expect some fantastic medleys of ABBA, Bee Gees, Boney M. and Lionel Richie. Be prepared for an interactive and spectacular evening with the greatest hits from the '70s and '80s with uber talented performers and exciting dancers.

Directed by **Karla Singh**

Cast: **Siddharth Meghani, Shazneen Arethna, 2Blue & Zervaan Bunshah**
Produced by **Raell Padamsee's ACE Productions**

Tickets:

₹3,000, 2,625, 1,875, 1,500, 1,125,
750, 570 & 375/- (Members)
₹4,000, 3,500, 2,500, 2,000, 1,500,
1,000, 760 & 500/- (Public)
(Inclusive of GST)
Box Office now open

FILM

Bulbul Can Sing

Hindi /Assamese Film with
English Subtitles
(2018 / 95 mins)
Godrej Dance Theatre
Monday, 2nd – 6.30 pm

The Indian Express Film Club screening in association with NCPA

Bulbul, a teenage schoolgirl, growing up in a rural setting in Assam, falls in love. While she is on the verge of discovering her teen life, a tragedy



strikes her best friend. Bulbul, free-spirited, rebellious and stubborn, begins to question herself and her love life.

Director & Producer: **Rima Das**

Cast: **Pakija Begam, Arnali Das, Manabendra Das** & others

The film screening will be followed by a post film discussion with **Shubhra Gupta**, Film Critic, *The Indian Express*.

Admission on a first-come-first-served basis. NCPA Members do not have to register and will be given entry on display of membership card.

SCREENING

Romeo and Juliet

by Sergei Prokofiev
Ballet Screening (175 mins)
Godrej Dance Theatre
Tuesday, 3rd – 6.30 pm

An NCPA-Pathé Live (Paris) Presentation

The ballet begins with feuding between the Capulets and the Montagues. Wearing a disguise, Romeo Montague crashes a party at the Capulet house, where he meets Juliet Capulet. He instantly falls in love

Romeo and Juliet,
3rd, Godrej Dance Theatre



with her and the two secretly proclaim their eternal love for each other on the balcony. Hoping to finally put an end to the family feud, Friar Laurence secretly marries the couple after which, that night, Juliet drinks a potion. When her distraught family finds her dead the next morning, they proceed to bury her. The news of Juliet's death reaches Romeo, and he returns home desperately grieving because he has lost her. Believing that Juliet is really dead, he also drinks poison. When she awakens, she sees that Romeo is dead and stabs herself. True love indeed lasts forever.

Music: Sergei Prokofiev

Choreography: Alexei Ratmansky

Cast: Ekaterina Krysanova, Vladislav Lantratov, Igor Tsvirko, Dmitry Dorokhov, Vitaly Biktimirov & the Corps de Ballet

Tickets: ₹500/-

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

Box Office now open

SCREENING

Lucian Freud: A Self Portrait

Exhibition Screening

(Approx. 80 mins)

Godrej Dance Theatre

Wednesday, 4th – 6.30 pm

An NCPA-Seventh Art Productions (UK) Presentation

For the first time in history, the Royal Academy of Arts in London, in collaboration with the Museum of Fine Arts in Boston, is bringing together Lucian Freud's self-portraits. The exhibition will display more than 50 paintings, prints and drawings in which



**Lucian Freud,
4th, Godrej
Dance Theatre**

this modern master of British art turned his unflinching eye firmly on himself. One of the most celebrated painters of our time, Freud is also one of very few 20th-century artists who portrayed themselves with such consistency. Spanning nearly seven decades, his self-portraits give a fascinating insight into both his psyche and his development as a painter, from his earliest portrait painted in 1939 to the final one executed 64 years later. When seen together, his portraits represent an engrossing study into the dynamic of ageing and the process of self-representation. This intensely compelling exhibition creates a unique opportunity for Exhibition On Screen to reveal the life's work of a master in one show.

Directed by David Bickerstaff

Tickets: ₹400/-

Box Office now open

DANCE

NCPA Nrityaparichay

Folk Dance Training for School Children

Annual Performances by Students

5th, 13th & 18th March

An NCPA Presentation

NCPA Nrityaparichay is a CSR initiative, supported by corporate organisations, which seeks to impart folk dance training to underprivileged children. Apart from the training, students are also provided with a rich understanding of the traditions and customs of the place of origin of each dance form. The programme encompasses visits to the NCPA to watch dance performances by renowned artistes and provide necessary exposure in terms of technicality in relation to dance. A total of three dance forms, including a martial art form, are taught in a period



**NCPA Nrityaparichay, 5th, 13th & 18th,
Experimental & Tata Theatres**

of one year, culminating in a stage performance by the students at the NCPA. With successful programmes for the last four years, the NCPA currently has projects running across six schools in Mumbai supported by leading companies. The students of many programmes perform on a regular basis with their teachers in recognised dance festivals.

Experimental Theatre

Thursday, 5th – 3.00 pm

Supported by Godrej Consumer Products Limited

Seventy five students started their training in July. The students of National Sarvodaya High School, Chembur, will present three styles of dances, Manipuri, *Thang-ta*, Bengali folk dance and Kathak.

Tata Theatre

Friday, 13th – 3.00 pm

Supported by Kotak Mahindra Bank Limited

Close to 170 students from three different schools – Dharmaveer Sambhaji Vidyalaya from Vikhroli, Dnyandeep Seva Mandal High School, Nerul, and Bal Jeevan Trust, Vakola – will showcase an evening of folk dances and martial art forms from around the country. This will include the dance form of the fisherfolk (*Koli*) of Maharashtra, yoga postures with dance, *Bidayi* from Madhya Pradesh, *Sambalpuri* from Odisha. A classical performance in Kathak will also be showcased by the students.

Experimental Theatre

Wednesday, 18th - 3.00 pm

Supported by Larsen & Toubro

In their fourth year of training, 120 students from Green Lawns English High School, Powai, will present a total of four dance forms. Level 2 of the Manipuri traditional dances will be presented, namely *Manjiranartan*, which is a dance with cymbals in the tradition of devotional singing and dancing in praise of Radha and Krishna; and *Thang-ta* ('The Art of the Sword and Spear') which is the traditional martial art of Manipur in Northeast India. *Thang-ta* integrates

various external weapons – swords, spears, daggers, etc. – with the internal practice of physical control through soft movements coordinated with the rhythms of breathing. It is part of the great heroic tradition of Manipur. They will also showcase *Pung Cholom* – a unique classical dance of Manipur. This dance may be performed by men or women and is usually a prelude to the Ras Lila. In this style, the dancers play the pung (a form of hand beaten drum) while they dance at the same time. There will be a presentation by our beginners in the programme, students of Dr. Datta Samant Madhyamik Vidyalaya, presenting mobility exercises, *Kajri* folk dance from U.P. and *Ganesh stuti* in classical form.

Admission on a first-come-first-served basis. NCPA Members will get preferential seating till 2.50 pm.

DANCE

NCPA Umang 2020

5th, 18th & 26th March

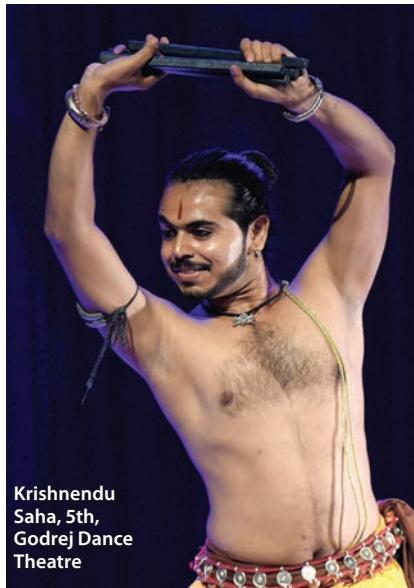
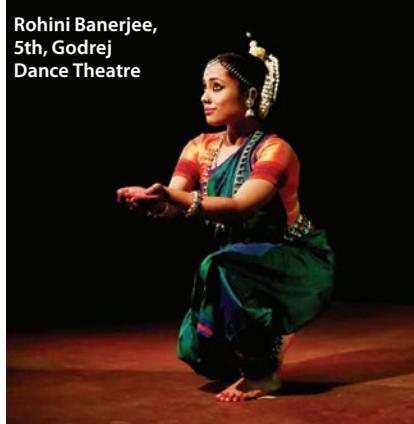
Kathak

by Nikita Banawalikar &
Odissi Trio Presentation
by Sharmila Biswas's senior disciples
(Approx. 90 mins)
Godrej Dance Theatre
Thursday, 5th - 6.30 pm

Nikita Dilip Banawalikar has successfully completed her Masters in Performing Arts with distinction from Bharati Vidyapeeth, Pune. A promising Kathak exponent, she was introduced to Indian classical dance at the age of four. She initially trained in Bharatanatyam but developed interest in Kathak at the age of nine. She was under the tutelage of Dr. Manjiri Deo for about 10 years, and completed Visharad from Gandharva Mahavidyalaya Mandal under her guidance. She then trained at the Kadamb Centre for Dance, Ahmedabad, under Sanjukta Sinha. She is currently training under Shama Bhate in Pune. A CCRT young artist scholarship holder, Banawalikar has been conferred with numerous prestigious awards and presented solo classical recitals in many festivals in India and abroad.

Offerings - Odissi Trio Presentation by senior disciples of Sharmila Biswas

This performance will be presented by



Krishna's childhood, which set him apart, as an avatar.

Evocation – The Moksha

One of the important contributions of Sharmila Biswas is to incorporate the art of traditional mridangam into the classical dances of Odisha. The research work had been supported by the Central Sangeet Natak Akademi. The variety and richness of the mridangam inspired Biswas to study this art form and incorporate the flavor, the energy and the intricacies into her dance. Through Evocation, we present the exuberance of the rustic community clubs where people gather to find in the arts their spiritual evolution.

Sattriya

by Dipjyoti & Dipankar &
Bharatanatyam
by Sachhidanand & Sonam
(Approx. 90 mins)
Godrej Dance Theatre
Wednesday, 18th - 6.30 pm

Dipjyoti-Dipankar started learning Sattriya at a tender age under Bobby Rani Talukdar, Dolly Rani Talukdar and are presently receiving training from Ram Krishna Talukdar. Dipjyoti-Dipankar graduated from Luit Konwar Rudra

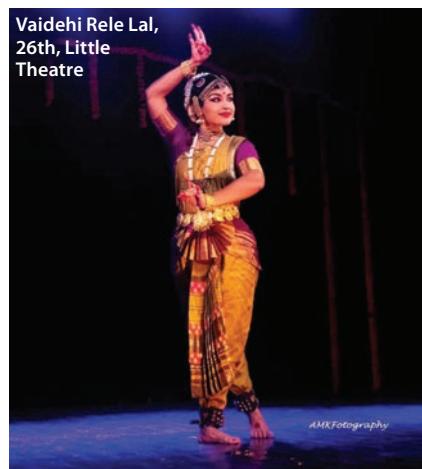
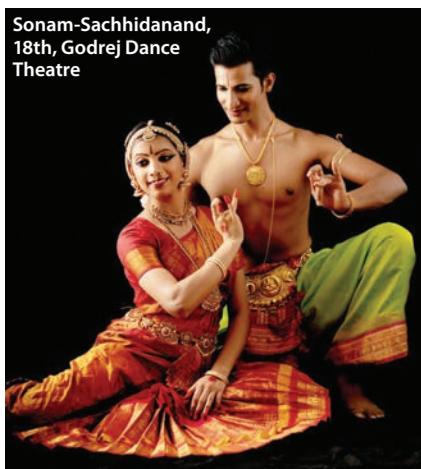


Gativilas – Nritha

Gativilas is based on a Sanskrit verse commonly chanted by rural mridangam players of Odisha. It illuminates the attributes of a performer – the different kinds of energies, the gait, stances, moods – each inspired by an appropriate animal or bird.

Bal Gopal - Abhinaya

Bal Gopal describes the episodes from



Barua State College of Dance and Music in Assam. They have been graded by Doordarshan and empanelled by the ICCR in the duet category in 2017. They have participated extensively at several prestigious dance festivals in India.

Sonam & Sachhidanand are a young and promising couple who have been graded by Doordarshan and qualified by U.G.C NET. They are dedicated teachers, creative choreographers and administrators with postgraduate degrees in Bharatanatyam from Nalanda Nritya Kala Mahavidyalaya established by Kanak Rele. Sachhidanand is a core member of Vaibhav Arekar's Sankhya Dance Company. The duo have performed extensively in India and abroad in festivals like the Doha Tribeca Film Festival, Serendipity Arts Festival and Ellora-Ajanta International Festival, among others.

Manipuri
by Basu Sinam &
Bharatanatyam
by Vaidehi Rele Lal
(Approx. 90 mins)
Little Theatre
Thursday, 26th - 6.30 pm

Basu Sinam received his initial training in Manipuri at the Jawaharlal Nehru Manipur Dance Academy in Imphal. He later continued his training at the Visva-Bharati University and obtained a postgraduate degree in Manipuri. He has also studied under Y. Hemanta Kumar, N. Tiken Singh and W. Lokendrait Singh. He has performed extensively in prestigious festivals within the country such as the Uday Shankar Dance Festival (2007), Ganjam Mahotsav (2007), Pratibha Utsav of East Zone Cultural Center (2009), Nataraj Dance Festival (2011) and Purush Festival (2013), among

many others. Sinam has been awarded the Ustad Bismillah Khan Yuva Puraskar of Sangeet Natak Akademi for his notable talent in the field of Manipuri dance. **Vaidehi Rele Lal** comes from a family of traditional Indian classical dancers. Having always been inclined towards Indian traditions, she has learnt Bharatanatyam, Mohiniattam and Kathakali. Lal holds the title of being the youngest performer (she was eight at the time) at the Khajuraho Festival of Classical Dance. She also holds the Nalanda Nritya Nipuna Title 2016 and Guru Kadirvelu Pillai Nritya Saadhaka Title 2016 and was the winner of Sandip Soparrkar's India Dance Week 2016.

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

THEATRE

Million Dollar Quartet

English Play (140 mins)
Jamshed Bhabha Theatre
Thursday, 5th & Friday, 6th – 7.30 pm
Saturday, 7th & Sunday, 8th –
3.00 pm & 7.00 pm

On December 4, 1956, one man brought Elvis Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins to play together for the first and only time. His name

was Sam Phillips... the place was Sun Records... That night they made rock 'n' roll history. *Million Dollar Quartet*, the Tony award-winning worldwide smash hit musical, brings that legendary night to life, with its extraordinary true story of broken promises, secrets, and the once-in-a-lifetime celebration of four musical superstars. Featuring 24 of the greatest rock 'n' roll hits, *Million Dollar Quartet* is truly a show in a million.

Written by **Colin Escott & Floyd Mutrux**

Directed by **Ian Talbot**

Cast: **Peter Duncan, Matthew Wycliffe, Robbie Durham, Philip Murray Warson, Ross William Wild, Katie Ray** & others.

A Blank Slate Presentation

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

Box Office now open

INDIAN MUSIC

Living Traditions: Festival of Odisha

(Approx. 135 mins each day)

Experimental Theatre

Friday, 6th & Saturday, 7th – 6.30 pm

**An NCPA Presentation
Supported by Godrej Industries**

'Living Traditions' is our ongoing series showcasing folk traditions of different regions of India. This year the focus is on Odisha, an Eastern state with prehistoric roots and rich cultural heritage. The region is heavily forested with abundant natural resources, and varied flora and fauna. The state is also known for its mighty rivers and artistically built temples. The ethnic diversity of the region is amply

Mayurbhanj Chhau, 6th,
Experimental Theatre



reflected in the variety of dance forms, textiles, and its visual and sculptural art forms. Artistic presentations are characterised by colourful costumes, accessories, ingenious instruments, and skilled body movements including mesmerising acrobatic gestures. Over the two days, six well-known troupes will present two forms each of music, dance and folk theatre representing folk forms from western, eastern and southern regions of Odisha: Balangir, Puri and Mayurbhanj. The presentation will be accompanied by narration in Hindi by **Rakesh Tiwari**, a well-known folklorist.

6th March

Devotional Music

by Nilanchal Nanda and members of Dholmuhuri Kalaparishad

The group will present folk songs typical of western Odisha, especially from the Balangir region. The poetry is in praise of both male and female deities.

Mayurbhanj Chhau Dance

by Dayasagar & group

Having originated from the forests of Mayurbhanj region during the 18th century, the dance form has some elements of martial arts. Unlike other *chhau* traditions, this style avoids the use of masks, laying emphasis on the portrayal of a character only through facial and body gestures. Although many episodes are based on the great epics of Ramayana and Mahabharata, some forms also depict the arduous life of daily labourers and fisherfolk. The performance, either solo, duet or in a group, mainly elicit heroic and fearful sentiments. Songs are based on traditional folk tunes and are accompanied by wind instruments like mahuri and drums such as dhol and dhumsa.

Lok Natya: Raaha

by Anveshan

The folk play starts off with a meeting between two men, one from the city and the other living in a jungle. The story unfolds revealing customs, rituals and morals of the rural folks living in unison with nature.

7th March

Folk Kirtan

by Durga Prasad Barik and members

of Bhakti Sandhya Anusthan

The group will present devotional songs characteristic to eastern Odisha, especially from the Puri region. The poetry invokes blessings of various deities, especially Lord Jagannath, the presiding deity of the land.

Ghudka Dance

by Basudev Sa & group

Named after the tribal community that patronises this dance form, *ghudka* originates from Balangir region. The beats, the tunes, and the music of this folk form are known to create a mesmeric effect on the audience. The dance is characterised by the use of a local wooden string instrument, also called *ghudka* or *khamak*, which is covered with iguana skin. Originally performed within the community to express their aspirations and anguish, today the dance form is a representative of the culture of Odisha.

Dance Drama: Jhoti Chita Muruja

by Rangashala

It has been a long-standing practice at the holy shrine of Puri that, irrespective of their caste and creed, all devotees partake of the *prasad* together. What is the reason? The dance-drama based on a story revolving around Lord Jagannath, his wife, Lakshmi Devi, and his brother, Balaram, reveals the truth.

Daily Tickets:

₹180 & 135/- (Members)

₹200 & 150/- (Public)

Box Office now open

INDIAN MUSIC

Training Sessions in Dhrupad

Conducted by Umakant Gundecha

Supported by his Disciples

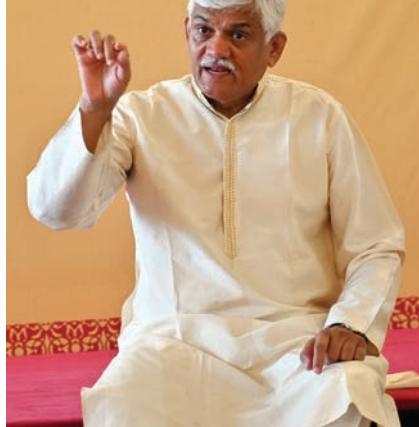
West Room 1

**Saturday, 7th – 11.00 am to 1.00 pm
& 2.00 pm to 4.00 pm**

**In collaboration with Dhrupad
Sansthan Bhopal Nyas**

Dhrupad is the oldest surviving genre of Hindustani music. The tradition is reputed for following special training methods to groom facets like voice, breath control, pitch control and systematic delineation of composition. We offer a special opportunity

**Umakant
Gundecha, 7th,
West Room 1**



to train with the internationally renowned exponents of this art form, **Umakant Gundecha**, and his senior disciples. The following topics will be covered in the sessions:

1. Science of *svara* 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 two hours. A limited number of registrations will be accepted.**

For enquiries regarding batches, timing and registration: contact 66223831 or write to us at ncpamusicworkshops@gmail.com

INTERNATIONAL MUSIC

Kirk MacDonald "Generations" Quartet

**Featuring Virginia MacDonald
(Approx. 120 mins)**

Experimental Theatre

Sunday, 8th – 7.00 pm

An NCPA Presentation

Kirk MacDonald, saxophone

Virginia MacDonald, clarinet

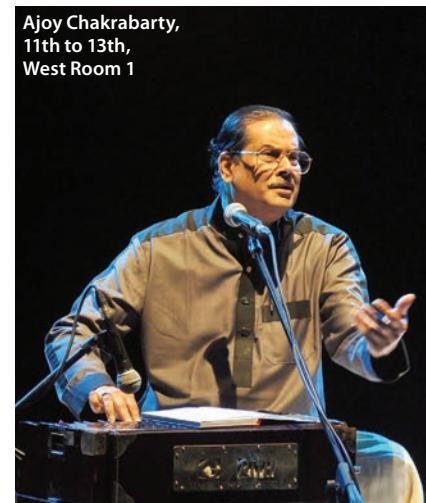
Neil Swainson, bass

Terry Clarke, drums

The Kirk MacDonald Generations Quartet featuring rising star clarinettist, **Virginia MacDonald**, carries international acclaim and includes leading players from the international jazz world. Virginia, at the age of 24, has already established herself as a respected and sought-after musician. Saxophonist, prolific composer and



The Kirk MacDonald
"Generations"
Quartet, 8th,
Experimental Theatre



Ajoy Chakrabarty,
11th to 13th,
West Room 1

multiple Juno Award nominee and winner, **Kirk MacDonald**, has been recognised as one of Canada's leading saxophonists and composers for over 35 years. A "bridge between traditional and modern saxophone playing", the Toronto-based saxophonist and leading educator has over 50 CDs (as leader and sideman) to his credit. MacDonald has worked and recorded with leading Canadian, American and international jazz musicians such as John Scofield, Kurt Elling, Seamus Blake, John Taylor, Bob Mintzer, John Clayton, Chris Potter, Danilo Perez and Rosemary Clooney, to name a few.

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

INDIAN MUSIC

Guru in Residence
Masterclass on Bandish in
Hindustani Music
Conducted by Ajoy Chakrabarty
West Room 1
Wednesday, 11th to Friday, 13th –
10.30 am to 5.30 pm

An NCPA Presentation
Supported by HSBC

Under this educational initiative, a senior guru is invited to impart advanced training to a select group of music practitioners. **Ajoy Chakrabarty**, doyen of Patiala gharana, will conduct a workshop on 'Bandish' in classical and semi-classical music. An eminent vocalist who has had the privilege of training with great masters like Gyan Prakash Ghosh and Munawar Ali Khan, Chakrabarty has been a guru

to several students at the ITC-SRA and Shrinivarananda, Kolkata.

Applications are invited from vocalists of Hindustani music (*khayal* and/or *thumri*). Preference will be given to those with at least a 'B' grade of the AIR. A limited number of students will be admitted to participate in the workshop.

A limited number of students will also be enrolled as observers.

Registration now open

Registration Fees:

For participants: ₹1,500/-
(inclusive of GST) for three days
For observers: ₹300/- per day
For enquiry: 66223831/13 /
ncpamusicworkshops@gmail.com

WESTERN CLASSICAL MUSIC

Savitri Grier, violin
Tom Poster, piano
(Approx. 90 mins)
Experimental Theatre
Wednesday, 11th – 7.00 pm

**A Mehli Mehta Music Foundation
Presentation**

Savitri Grier studied at Oxford University, Guildhall School of Music and Drama with David Takeno, and in Berlin with Nora Chastain. She performs recitals across Europe and has appeared as soloist with the Royal Philharmonic, Bournemouth Symphony, English Chamber Orchestra, London Mozart Players, Welsh National Opera and several other British orchestras. Highlights of the coming season include recitals at the Wigmore Hall and Carnegie Hall and a residency at the Edinburgh Fringe Festival, performing the complete Beethoven Sonatas. As a

chamber musician, she has taken part in numerous festivals and regularly gives recitals with the Grier Trio. **Tom Poster** is a musician whose skills and passions extend well beyond the conventional role of the concert pianist. Poster has performed over 40 concertos ranging from Bach to Ligeti with the BBC Philharmonic, BBC Scottish Symphony, Philharmonia, Royal Philharmonic, Scottish Chamber Orchestra and St. Petersburg Philharmonic among others. He features regularly on BBC Radio 3 and the BBC Proms. He studied at the Guildhall School of Music and Drama, and King's College, Cambridge. He won the first prize at the Scottish International Piano Competition 2007 and the BBC Young Musician of the Year Competition in 2000. He is also a successful composer and arranger and regularly features as soloist on film soundtracks.

Tickets:
₹700 & 500/- (Plus GST)
Box Office now open

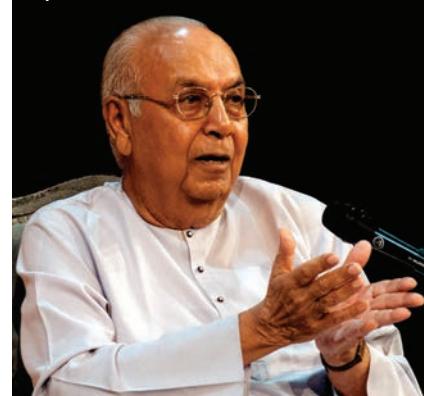
INDIAN MUSIC

Meet the Maestro: Ajoy Chakrabarty in Conversation with Arvind Parikh
Experimental Theatre
Friday, 13th – 6.30 pm

An NCPA Presentation

Behind the success of any maestro, there are ideas and ideologies, which can indeed inspire others. In a special interactive session, **Ajoy Chakrabarty**, celebrated vocalist and revered Guru of Patiala gharana, will reminisce about his musical journey including the lineage, training, struggle, career and musical artistry.

Arvind Parikh, 13th,
Experimental Theatre



Arvind Parikh, an eminent sitar exponent of the Emdadkhani-Etawah gharana, will engage the maestro in a dialogue.

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

THEATRE

Crossing to Talikota

English Play (130 mins)

Jamshed Bhabha Theatre

Friday, 13th – 7.30 pm

Saturday, 14th & Sunday, 15th – 4.00 pm & 7.30 pm

Girish Karnad's last work *Crossing to Talikota* had a fantastic world premiere in Bengaluru on 2nd October, 2019, opening to universal acclaim. This spectacular, elaborately costumed historical drama deals with the events leading to the battle of Talikota which eventually lead to the destruction of the famed Vijayanagar Empire. Rama Raya, ruler of Vijayanagar, and the four Bahamani sultans who border his empire clash in this riveting drama of betrayal, ambition and passion. Starting with the adoption of Adil Shah, the sultan of Bijapur, by Rama Raya, the story depicts the ravages caused by Rama Raya's overblown ego and the greed that is instrumental in causing this geopolitical conflict.

Written by **Girish Karnad**

Directed by **Arjun Sajnani**

Cast: **Ashok Mandanna, Veena Sajnani, Darius Taraporvala, Viveck Jayanth Shah, Shashank Purushotham, Arjun Sajnani & others**

A Sight and Sound Performing Arts, Bangalore, Production

Tickets:

₹2,213, 1,770, 1,328, 885 & 443/- (Members)

₹2,950, 2,360, 1,770, 1,180 & 590/- (Public)
(Inclusive of GST)

Box Office now open

SCREENING

The Gershwin's Porgy and Bess

by George Gershwin, DuBose Heyward,



Dorothy Heyward & Ira Gershwin
Opera Screening (195 mins)
Sung in English with English Subtitles
Godrej Dance Theatre
Saturday, 14th – 5.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

The Gershwin's Porgy and Bess is set in Catfish Row, a dockside area of Charleston, about 1930. The plot depicts the story of Porgy, a disabled, black, street beggar, living in the slums of Charleston and beautiful Bess who wants to turn away from her former life of a prostitute and cocaine addict. Following a murder Bess's abusive partner Crown flees, leaving her amongst a disapproving community and her drug dealer Sporting Life. Porgy and Bess develop an unlikely relationship and Bess finally finds acceptance on Catfish Row – until a hurricane and return of Crown change everything.

Conductor: **David Robertson**

Production: **James Robinson**

Cast: **Angel Blue, Golda Schultz, Latonia Moore, Denyce Graves, Frederick Ballentine, Eric Owens, Alfred Walker & Donovan Singletary**

Tickets: ₹500/-

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

SCREENING

Cyrano de Bergerac

By Edmond Rostand

Theatre Screening

Godrej Dance Theatre

Cyrano de Bergerac,
15th,
Godrej
Dance
Theatre



Sunday, 15th – 2.00 pm & 6.00 pm

An NCPA-National Theatre Live (London) Presentation

In a new version by **Martin Crimp**, directed by **Jamie Lloyd**, charismatic swordsman and brilliant poet, Cyrano de Bergerac is in love with his beautiful cousin Roxane, who is unaware of his feelings. His one curse in life, he feels, is his large nose and although it may have been a forming influence in his razor-sharp wit, he believes that Roxane will reject him. When the handsome but unpoetic Christian falls for Roxane, he asks Cyrano to help him win her heart. *Cyrano de Bergerac* can be delivered as an allegory of inner and outer beauty.

Tickets: ₹400/-

Box Office now open

THEATRE

Beatles Tribute

English Musical (90 mins)

Tata Theatre

Sunday, 15th – 7.00 pm

Come together as it is time to Twist and Shout on a Yellow Submarine while we hold your hand on a journey where you Imagine the greatest for Eight Days a Week. The songs of the Beatles are being brought to life on stage in a way you have never seen before.

Cast: **Danesh Irani, Hormuz Ragina, Sarosh Nanavaty, Danesh Khambata, Arish Bhiwandiwala, Naquita Dsouza, Brent Tauro, Sidharth Shankar & Adil Kurva**

A Silly Point Production

Tickets:

₹1,875, 1,500, 1,125, 750, 640 & 375/- (Members)

₹2,500, 2,000, 1,500 1,000, 800 & 500/- (Public)

(Inclusive of GST)

Box Office now open

THEATRE

Dandelion

by Baltazar Theatre Company, Budapest

English Play in Two Parts

(Approx. 90 mins)

Experimental Theatre

Monday, 16th & Tuesday, 17th – 7.00 pm

In collaboration with Consulate General of Hungary

The Budapest-based Baltazar Theatre, founded in 1998, is a unique professional theatre company whose members are actors with mental disabilities. During the past 22 years the company has become a significant part of Hungarian theatrical life. Baltazar Theatre breaks

new ground by relegating the actors' disabilities to the background and instead, emphasising their talent. Their mission is to demonstrate the skills and artistic talent of the differently abled thus facilitating their social integration. In the course of the past two decades Baltazar Theatre Company has staged numerous critically acclaimed performances, both in Hungary and abroad, proving that the word 'disabled' means nothing when it comes to levels of artistic expression. *Dandelion* is a dance-theatre performance in two parts with an interval in between. The first part, titled *Dandelion* is based on 20th-century Hungarian love poems. The play is inspired by a famous 19th-century Hungarian impressionist painting and uses music from classics like Debussy, Ravel, Mozart and Bach. Dance is a poetic language, and the choreographer and the director have tried to find the connection between movements and words. The whole piece is happening as someone is lying on the grass of the spring meadow watching the clouds. It is about humans, feelings, connections, humour and beauty. The second part of the performance titled *Dust* is a kind of search game. What sort of dust is it after all? The one that bothers us when a gust of wind blows it into our eyes? Or the magical one in a kaleidoscope? The performance is an experiment to find out and show what we can't do otherwise: ourselves.

Writers of *Dandelion*: **Frigyes Karinthy, Gyula Juhász, Attila József & Attila Medetz**

Writer of Dust: **István Vörös**

Director & choreographer: **Dorka Farkas & Olívia Réti-Harmath**

Dandelion, 16th & 17th, Experimental Theatre



Admission passes can be collected from the Box Office by Members on 9th March and by the Public on 12th March.

WESTERN CLASSICAL MUSIC

India-Denmark Symphonic Collaboration

Musicians of the Symphony Orchestra of India and Musicians from Denmark

19th & 20th March

An NCPA Presentation

The association INDK Symphonic Collaboration works to strengthen relations between India and Denmark through culture. In March 2020, for the first time, orchestra musicians from both countries will work together to present two concerts in Mumbai. Both the concerts will be conducted by **Maria Badstue**.

Experimental Theatre

Thursday, 19th – 7.00 pm

Mendelssohn: *The Hebrides* Overture

Mozart: Violin Concerto, soloist **Emma Steele**

Langgaard: *Unnoticed Morning Stars*

Sibelius: *Valse Triste*

Tata Theatre

Friday, 20th – 7.00 pm

Mendelssohn: *The Hebrides* Overture

Beethoven: Piano Concerto No. 5, soloist **Christina Bjørkøe**

Beethoven: Symphony No. 7

Tickets:

Experimental Theatre

₹600 & 400/- (Plus GST)

Tata Theatre

₹1,500, 1,000 & 500/- (Plus GST)

Box Office now open

INDIAN MUSIC

Kuchh Dil Ne Kaha: Celebrating the Genius of Lata Mangeshkar

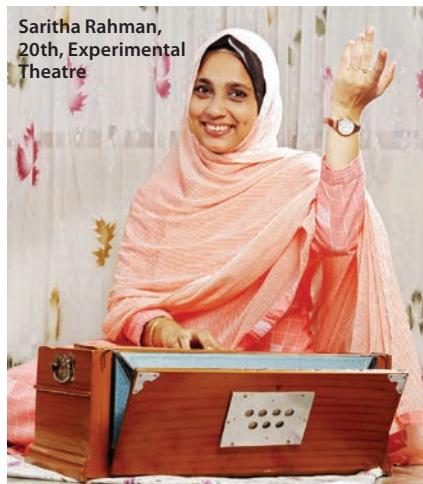
by Saritha Rahman & group

(Approx. 90 mins)

Experimental Theatre

Friday, 20th – 6.30 pm

An NCPA Presentation



Saritha Rahman,
20th, Experimental
Theatre



Sherlock Homi,
21st, Tata
Theatre

In this thematic event, we present select songs immortalised by the legendary playback singer, **Lata Mangeshkar** (b. 1929). Having recorded over 1,000 Hindi films and sung in over 36 Indian regional and foreign languages, Mangeshkar is a living legend whose silken voice and immortal songs will be remembered for many years to come. The list of her non-film songs is also equally impressive. **Saritha Rahman** had the privilege of being born in a musicians' family. Having been initiated into music at a young age, she went on to give her first public performance at the age of 10. Following a Bachelor's degree in Carnatic music, she also trains in Hindustani music at present. Rahman has to her credit over 450 public performances of film music and ghazals.

Tickets:
₹360 & 270/- (Members)
₹400 & 300/- (Public)

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

THEATRE

Sherlock Homi

Gujarati/English Play (100 mins)
Tata Theatre
Saturday, 21st – 5.00 pm & 7.30 pm

An NCPA Presentation

Parsis are few in number. That statement is a myth. Parsis are everywhere. You just don't realise it. One such Parsi is none other than the world's most infamous detective – Sherlock Homi. To the world, he is suave and dashing, but he is actually a typical happy-go-lucky Parsi man, who migrated from Bharucha Baug in Bombay and now lives in London's

221B Baker Street with his partner in crime Dr. Jamshed Wadia. He uses his Parsi sense (the equivalent of a sixth sense, just crazier), to solve crimes in a way only a Parsi can – with a cup of tea, two eggs every morning and using a lot of swear words...or as we Parsis call it – punctuation.

Written & Directed by Meherzad Patel
Cast: Danesh Irani, Danesh Khambata, Azmin Mistry & others

A Silly Point Production

Tickets:
₹1,500, 1,125, 750, 600, 375 & 225/- (Members)
₹2,000, 1,500, 1,000, 800, 500 & 300/- (Public)
(Inclusive of GST)
Box Office now open

WESTERN CLASSICAL MUSIC

Christoph von Weitzel, baritone **Ulrich Pakusch, piano**

(Approx. 120 mins)
Experimental Theatre
Tuesday, 24th – 7.00 pm

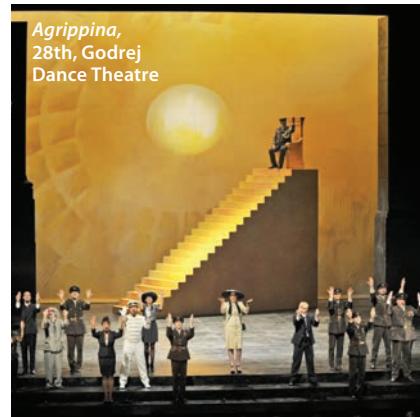
An NCPA Presentation

Sleeps a song in things abounding: An evening of German art and popular song

Programme including music by Schubert, Schumann, Mahler, Mendelssohn, Beethoven, Mozart, and much more.

Tickets:
₹600 & 400/- (Plus GST)
Box Office: 26th February for Members & 29th February for Public

SCREENING



Agrippina
by George Frideric Handel
Opera Screening (135 mins)
Sung in Italian with English Subtitles
Godrej Dance Theatre
Saturday, 28th – 5.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

A classic love feud between rulers and rulers to be and all of it for one woman. The story is set in ancient Rome, and its line-up includes the emperor Claudius, along with the whole raft of plotters and schemers who surrounded him. His fourth wife Agrippina plots his death, so her son Nero from her previous marriage can secure the throne.

Conductor: Harry Bicket
Production: Sir David McVicar
Cast: Brenda Rae, Joyce DiDonato, Kate Lindsey, Iestyn Davies, Duncan Rock & Matthew Rose

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

THEATRE

NT Connections Mumbai

Inaugural Programme
Experimental Theatre
Saturday, 28th – 6.30 pm &
Sunday, 29th – 6.00 pm

In collaboration with the National Theatre, Great Britain

NT CONNECTIONS MUMBAI is an exciting new theatre project for young people with opportunities to see the



NT Connections Mumbai, 28th & 29th, Experimental Theatre



NT Connections Mumbai, 28th & 29th, Experimental Theatre



NT Connections Mumbai, 28th & 29th, Experimental Theatre

stage and screen talents of the future. Since its inception in 1995, the National Theatre (NT) commissions 10 new plays each year, for young people to perform. The festival has gained momentum in the U.K., bringing together more than 300 youth theatre companies and over 6,000 young people every year. Amateur theatre companies get to meet the playwrights and director workshops are conducted by mentor directors from the NT to help them embark on this process. They are also guided and supported every step of the way by NT directors. Ten best productions are finally selected to be a part of the National Festival which takes place on the stages of the U.K.'s leading theatre. This year, a few schools in Mumbai are gearing towards a start of what can be a much bigger festival in years to come. The festival gives a platform for every student to be part of something meaningful and enriching whether they are on stage or working behind the scenes. The three schools participating this year are:

NSS Hill Spring International School performing *Status Update* by Tim Etchells

The American School Mumbai performing *Salt* by Dawn King

Angel Xpress Foundation, Bandra, performing *terra / earth* by Nell Leyshon and Anthony Missen in a Hindi translation by Neha Singh.

Admission passes can be collected from the Box Office from 25th March onwards.

INDIAN MUSIC

Jashn-e-Ishq: Celebrating Love

An Evening of Poetry and Music with Sourendro – Soumyojit featuring Sharmila Tagore (Approx. 90 mins)

Tata Theatre

Saturday, 28th – 6.30 pm

In association with Sahachari Foundation Events

Perhaps no facet of human life has been explored so exhaustively through the arts as the feeling of 'love'. The theme has inspired many poets, both in the East and the West, and has led to some exquisite works of poetry in myriad languages – some of these works have been set to music and transformed into haunting melodies. Spring is a season of love and romance. **Sharmila Tagore**, an iconic veteran actress, known for her brilliant work in Bengali and Hindi cinema, will recite some evergreen love poems penned by poets, including Tagore, Shakespeare, Rosetti, Browning and Agha Shahid Ali, as well as other classical and modern poets. Juxtaposing poetry with song will be musical renditions by the duo, **Sourendro** (piano) and **Soumyojit** (vocal music). The selection of songs, exploring various hues of love, will span across many genres: *ghazal, thumri, geet* and film

songs.

Love is in the air. Come, soak in it.

Tickets:

₹1,200, 900, 600 & 375/- (Members)

₹1,600, 1,200, 800 & 500/- (Public)

(Inclusive of GST)

Box Office: 9th March for Members

& 12th March for Public

WESTERN CLASSICAL MUSIC

Artie's Festival March 2020

Experimental Theatre

Monday, 30th & Tuesday, 31st – 7.00 pm

An NCPA Presentation

Pierre Fouchenneret, violin

Gauthier Hermann, cello

Romain Descharmes, piano

Programme:

30th March

Beethoven: Piano Sonata No. 14 in C sharp minor 'Moonlight'

Grieg: Cello Sonata in A minor, Op. 36

Works by Fauré, Saint-Saens, Dvořák, Rachmaninoff

31st March

Beethoven: Piano Trio in D major, Op.70 No.1

Beethoven: Piano Trio in E-flat major, Op.70 No.2

Selections for violin and piano

Tickets: ₹500/-

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



What's Next

APRIL & MAY 2020

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

INDIAN MUSIC

Saz-e-Bahar

Festival of Indian Instrumental Music
Godrej Dance Theatre
Friday, 3rd & Saturday, 4th April -
6.30 pm

An NCPA Presentation

The tenth edition of this two-day festival will showcase four internationally renowned instrumentalists, wielding instruments of different categories – string-plucked (rudraveena), string-bowed (sarangi), wind-blown (bansuri) and drums-percussion (tabla).

On each day at 6.00 pm, Dr. Suvarnalata Rao will present a pre-event talk on specific instruments presented on the respective days.

3rd April

Akram Khan (tabla)
Ronu Majumdar (bansuri)
(approx. 120 mins)



Akram Khan had the privilege of learning tabla from stalwarts like Niazu Khan, and his own illustrious father, Hashmat Ali Khan of the Ajrada gharana. **Ronu Majumdar** was mentored by eminent musicians such as Vijay Raghav Rao, Laxmanprasad Jaipurwale and Ravi Shankar.

4th April

Dilshad Khan (sarangi)
Mohi Baha'ud-din Dagar (rudraveena)
(approx. 105 mins)



Dilshad Khan was mentored by his uncle, the eminent sarangi maestro Sultan Khan, and today, represents the younger generation of instrumentalists. Having trained with maestros like his father Zia Mohiuddin and uncle, Zia Fariduddin Dagar, **Mohi Baha'ud-din Dagar** is one of the very few exponents of rudraveena, a rare instrument today.

Daily Tickets:

₹135/- (Members)

₹150/- (Public)

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

WESTERN CLASSICAL MUSIC

Paranjoti Academy Chorus SOI Chamber Orchestra

Coomi Wadia, conductor
(Approx. 120 mins)

Tata Theatre

Friday, 3rd April – 7.00 pm

An NCPA & B.A.L.O.S. Presentation

Cristina Fanelli, soprano

Beth Moxon, mezzo

Luca Cervoni, tenor

Eugenio Di Lieto, bass

Guest singers from:

Madras Musical Association

The Colombo Philharmonic Choir

Programme:

J.S. Bach: Mass in B minor, BWV 232

Bach's mass in B minor was the summation of his entire life's work. He was still completing



Coomi Wadia, 3rd April,
Tata Theatre

this masterpiece in his final days just before he died. As a summation of **Coomi Wadia's** career as a choral conductor, it is appropriate that she has chosen this masterpiece by Bach for this landmark concert, a work that she knows well and has lived with all her life.

Tickets:

₹1, 920, 1,280, 960 & 500/-

(Inclusive of GST)

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

THEATRE

Bawas Got Talent

Tata Theatre

Saturday, 4th April – 7.00 pm

An NCPA & Adi Marzban Endowment Fund Presentation

Announcing the grand finale of a much-awaited mega event – the Bawas Got Talent show. Look forward to a sparkling night that promises to showcase the community's foremost talents in the performing arts, mentored by the finest in the field. Thanks to the NCPA and the Adi Marzban Endowment Fund, after a rigorous set of elimination rounds

Bawas Got Talent,
4th April, Tata Theatre



judged by some of the best in the business in February, Bawas Got Talent gets into its final leg to present stellar acts selected from 150 participants countrywide and across all age groups. "This is a first-of-its-kind celebration of the incredible performing arts talent we have in the community," declares actress Shernaz Patel, who is a member of the organising committee along with her parents, thespians Ruby and Burjor Patel, among others. "It's going to be an incredibly joyous evening. I hope that all Parsis who cherish the arts will come to encourage and applaud these gifted finalists." So, block the date.

Tickets:

₹570, 375 & 225/- (Members)

₹760, 500 & 300/- (Public)

(Inclusive of GST)

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

INTERNATIONAL MUSIC

Jazz Goes Retro!,
5th April, Tata Theatre



Jazz Goes Retro!

(Approx. 120 mins)

Tata Theatre

Sunday, 5th April – 7.30 pm

An NCPA Presentation

The Greatest Hit Songs Ever - Jazzified!

Rajeev Raja (flute)

Rahul Wadhwani (piano)

Manfred Weinberger (trumpet)

And many other stellar musicians

The timeless songs of Michael Jackson, Madonna, Elton John, Sting, The Rolling Stones, Led Zeppelin, The Doors, Eric Clapton and many more, performed by a jazz big band including piano, guitar, bass, drums and a full blown horn section joined by Austrian trumpeter, Manfred Weinberger.

Tickets:

₹1,000, 800, 500 & 300/-

(Plus GST)

Box Office now open

THEATRE

A Small Family Business

By Alan Ayckbourn

English Play (130 mins)

Experimental Theatre

Thursday, 9th to Saturday, 11th April -
7.00 pm & Sunday, 12th April - 3.30 pm
& 7.00 pm

An NCPA Production In association with
Akvarious Productions

First presented at the National Theatre,
London on the 5th June 1987

Samson Sequeira is a misfit – a man of principle in a corrupt world. A mild-mannered Goan Christian married into a boisterous Punjabi business family in Delhi. After two daughters and many years of loyalty to his wife, Samson's father-in-law decides to entrust the family business to him. Moments after he takes on the mantle, Samson is approached by a private investigator armed with some compromising information. And this is only the beginning of his troubles. What was meant to be the happiest phase of

his life descends into a hilarious nightmare of dishonesty and double-crossing, and a trial by fire of Samson's integrity. Whoever said blood is thicker than water hasn't met this family yet.

Adapted by Akash Khurana

Directed by Adhaar Khurana

Cast: Abhishek Saha, Aisha Ahmed, Kalliroi Tzafeta, Kashin Shetty, Keith Sequiera, Lisha Bajaj, Lucky Vakharia, Taaruk Raina, Tahira Nath, Siddharth Kumar, Vandana Joshi, Vikash Khurana & Zayn Marie Khan

Production Manager:

Saatvika Kantamneni

Age: 16+

Tickets:

₹765 & 450/- (Members)

₹850 & 500/- (Public)

(Inclusive of GST)

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

INDIAN MUSIC



Prem Rang, 11th April,
Tata Theatre

Prem Rang

(Approx.100 mins)

Tata Theatre

Saturday, 11th April – 6.30 pm

In collaboration with Jasubhai Foundation and Kilachand Foundation

Saumil, Shyamal and Arti Munshi, three renowned singers from Ahmedabad, and their troupe, present timeless poetry and songs on the theme of love, as reflected in different human relationships. Drawn from a vast repertoire of Gujarat's cultural heritage of poetry and literature, the literary gems have continued to enthral listeners over the last 500 years. Tushar Shukla strings the songs together with his erudite commentary.

Tickets:

₹375, 270 & 180/- (Members)

₹500, 360 & 240/- (Public)

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



WESTERN CLASSICAL MUSIC

SOI Academy Orchestra

Marat Bisengaliev, conductor
(Approx. 120 mins)

Tata Theatre
Saturday, 18th April – 6.00 pm

An NCPA Presentation

The SOI Academy Orchestra, comprising students of the SOI Music Academy, presents their annual concert led by music director **Marat Bisengaliev**. Students of the Academy will also be featured as soloists in the programme.

Admission passes will be available at the Box Office from 26th March for Members & 29th March for Public

SCREENING



Der Fliegende Holländer (The Flying Dutchman)

by Richard Wagner
Opera Screening (139 mins)
Sung in German with English Subtitles
Godrej Dance Theatre
Tuesday, 21st April – 6.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

When Wagner finally arrived in Paris, he began writing his new opera, *Der Fliegende Holländer* (*The Flying Dutchman*), and completed it in 1843. This one-act opera (though sometimes split into three) tells the story of the Flying Dutchman who is doomed to an eternity of wandering the seas. He is only allowed to leave the ship once every seven years to search for a woman whose perfect love will redeem him. It

takes place off the coast of Norway during the 18th century.

Conductor: **Valery Gergiev**

Production: **François Girard**

Cast: **Anja Kampe, Mihoko Fujimura, Sergey Skorokhodov, David Portillo, Evgeny Nikitin & Franz-Josef Selig**

Tickets: ₹500/-

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

Box Office now open

SCREENING



Easter in Art

Exhibition Screening (Approx. 85 mins)
Godrej Dance Theatre

Wednesday, 22nd April – 6.30 pm

An NCPA- Seventh Art Productions (UK) Presentation

The story of Christ's death and resurrection has dominated Western culture for the past 2000 years. It is perhaps the most significant historical event of all time, as recounted by the gospels but, also as depicted by the greatest artists in history. From the triumphant to the savage, the ethereal to the tactile, some of Western civilisation's greatest artworks focus on this pivotal moment. This beautifully crafted film explores the Easter story as depicted in art, from the time of the early Christians to the present day. Shot on location in Jerusalem, the United States and throughout Europe, the film explores the different ways artists have depicted the Easter story through the ages.

Directed by **Phil Grabsky**

Tickets: ₹400/-

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

INTERNATIONAL MUSIC

Brazilian Jazz with Dan Costa

(Approx. 120 mins)

Experimental Theatre

Thursday, 23rd April – 7.00 pm



Dan Costa, 23rd April, Experimental Theatre

An NCPA Presentation

Dan Costa, piano

D. Wood, bass

Aron Nyiro, drums

Following his critically-acclaimed debut album *Suite Trés Rios*, considered one of the best albums of the year by *DownBeat* magazine proclaiming that "Costa's melodic sensibility shines throughout", **Dan Costa** recorded *Skyness* – an invitation to outer harmony and inner peace featuring Roberto Menescal, Jorge Helder, Teco Cardoso, Custodio Castelo, Romero Lubambo, Nelson Faria and Seamus Blake – at Artesuono studio in Italy. It was released at Blue Note Rio as part of an international tour that took him to Brazil, India and southern Europe. His album peaked at #1 on the iTunes Jazz Chart and top 10 across all genres in Portugal. It was considered "rare and luxurious" by *All About Jazz*, while the track 'Compelling' was featured by *JAZZIZ Magazine* in their 2019 summer album. He has attended workshops with musical artistes such as Gary Burton, Kevin Hays, Scott Colley, Kurt Rosenwinkel, Jorge Rossy and Chick Corea, amongst others.

Tickets: ₹500/-

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

WESTERN CLASSICAL MUSIC

Celebrating Michelangeli – The Musical Genius

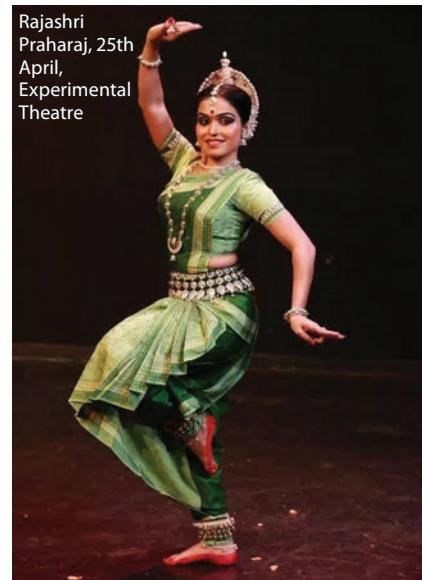
By Duo Farinaldi: Farah Ghadiali & Paolo Rinaldi with Roberta Bambace (90 mins)

Experimental Theatre

Friday, 24th April – 7.00 pm

An NCPA Presentation

The Italian classical pianist Arturo Benedetti Michelangeli (1920-1995) was considered as an exceptional virtuoso. A perfectionist and hypersensitive, it is said that he cancelled more concerts than he actually gave and yet his mastery over the instrument was so great that he was considered one of the greatest pianists of the 20th century. Known fondly as "Il maestro dei maestri"



(master of masters), he was also a sought-after teacher with students such as Martha Argerich and Maurizio Pollini. His legacy in pedagogy is carried forward by his pupil, Isacco Rinaldi, president of the Artis Magistri in Italy. Celebrating his centenary, a yearlong series of concerts in Italy, the U.K. and India performed by Duo Farinaldi – soprano **Farah Ghadiali** and Steinway Artist **Paolo Rinaldi** (Isacco Rinaldi's son) along with pianist **Roberta Bambace** will showcase some of Michelangeli's favourite composers including Beethoven, Chopin, Liszt, Schumann, Brahms and Rachmaninoff.

Tickets:

₹500 & 300/-

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

Paolo Rinaldi and Roberta Bambace will give a joint piano masterclass open to talented pianists on Sunday, 5th April, at the Little Theatre from 10.00 am onwards. For registration and inquiries, please email: farahghadiali@gmail.com

DANCE

NCPA Mudra Dance Festival, 2020

25th & 26th April

For this coming year, we pay tribute to iconic dance choreographies and musical compositions made exclusively for dance performance.

Kuchipudi by Amrita Lahiri
Presenting Choreographies of Vempati Chinna Satyam &
Odissi by Rajashri Prahraj
Presenting Choreographies of Kelucharan Mohapatra (Approx. 120 mins)
Experimental Theatre
Saturday, 25th April – 6.00 pm

Amrita Lahiri is widely recognised as one of the foremost young performers of Kuchipudi today. Critics describe her as 'gifted with a radiant stage presence', and her dance performances

has been acknowledged with a National scholarship by the Ministry of Culture (2004), Sringaramani by Sur Singar Samsad in Mumbai (2004), Pt. Jasraj Samman by Vedic Heritage in New York (2007), Nalanda Nritya Nipuna by Nalanda University in Mumbai (2008) and the Ustad Bismillah Khan Yuva Puraskar by Sangeet Natak Akademi in Delhi (2015), among other honours. Prahraj is also actively involved in teaching Odissi. At present, she is a member of the senior faculty of Odissi dance at SRJAN.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

'Ramayana' by Kalakshetra Foundation

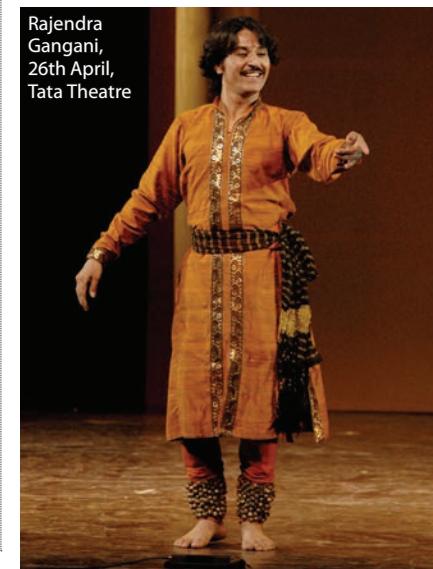
An Iconic Production Choreographed by Rukmini Devi Arundale & Kathak by Rajendra Gangani (Approx. 180 mins)

Tata Theatre

Sunday, 26th April – 5.00 pm

Rukmini Devi Arundale was an Indian theosophist, dancer and choreographer of the Indian classical dance form of Bharatanatyam. She espoused the cause of Bharatanatyam which was once considered a vulgar art. Rukmini Devi features in *India Today's* list of '100 People Who Shaped India'. She was awarded the Padma Bhushan in 1956 and the Sangeet Natak Akademi Fellowship in 1967. Rukmini Devi also created a new genre of dance-dramas that were distinct from Kathakali, Yakshagana or any other existing dance-theatre form. Of all her dance-dramas, the six-part Ramayana series choreographed during 1955-1970, is perhaps her most enduring contribution.

Rajendra Gangani, disciple and son of Kundanlal Gangani, started training in the art of Kathak at the early age of four. The renowned Jaipur gharana saw the emergence of an



outstanding performer and crusader of the art in the talented scion of a family of hereditary Kathak dancers. He graduated from the Kathak Kendra, Delhi in the year 1983-84, and ever since has made significant contributions to this field. Among the numerous awards and accolades he has won, are the Sangeet Raj, Shastriya Natya Shiromani, and the prestigious Sangeet Natak Akademi Award which was bestowed upon him in 2003 by The President of India, A. P. J. Abdul Kalam. He is one among the few Indians who have performed solo in Queen Elizabeth Hall, London, the Festival of India in U.S.S.R., apart from performances in America, Italy, Germany, France, China, Japan and even Afghanistan. Even at home he has been a part of significant shows like the Chidambaram Natyanjali Festival, the Konark Festival, the Ghungroo Festival at Bhopal, Kathak Mahotsava, Sharadchandrika at Delhi, Haridas Sangeet Samellan at Vrindavan, and Nritya Ojhans in Pune.

Tickets:

₹450, 300 & 225/- (Members)
₹600, 400 & 300/- (Public)
(Inclusive of GST)

Box Office for the Festival: 26th March for Members & 29th March for Public

THEATRE

NCPA Summer Fiesta

Children's Festival
Workshops, Performances & More
Sea View Room, East Room 1, West Room 1
Monday, 27th April to Sunday, 7th June

2020 will celebrate the 11th year of the NCPA Summer Fiesta Festival. It is a community-minded festival designed to empower children by inspiring their imaginations and broadening their creative minds through exciting, interactive play. This festival continually strives to provide new and unique opportunities for the children to learn, play and be active. Local and national talent conduct workshops on a wide array of skills from acting, public speaking to photography and writing. Summer Fiesta aims to promote the benefits and values of the performing arts not just by entertaining children, but also by getting them involved at the lowest cost possible. We look forward to welcoming your children this year.

Age group: 3 to 19 years

**For workshop registration,
please contact: 022 66223822,
9137076369/7039067878**

E-mail: bbhesania@ncpamumbai.com

Online Registration:

www.ncpamumbai.com

SCREENING



Swan Lake

by Pyotr Ilyich Tchaikovsky

Ballet Screening (70 mins)

Godrej Dance Theatre

Tuesday, 28th April – 6.30 pm

An NCPA-Pathé Live (Paris) Presentation

Swan Lake is a timeless love story that mixes magic, tragedy and romance into four acts. It features Prince Siegfried and a lovely swan princess named Odette. Under the spell of a sorcerer, Odette spends her days as a swan, swimming in a lake of tears and her nights in her beautiful human form. The couple quickly falls in love. As in most fairy tales, things are not that easy and the sorcerer has more tricks to play. That brings Odile, his daughter, into the picture. Confusion, forgiveness, and a happy ending with Siegfried and Odette together forever round off the ballet.

Music: Pyotr Ilyich Tchaikovsky

Choreography: Yuri Grigorovich

Cast: The Bolshoi Principals, Soloists & Corps de Ballet

Tickets: ₹500/-

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

Box Office now open

INTERNATIONAL MUSIC

International Jazz Day

(Approx. 120 mins)

Tata Theatre

Thursday, 30th April – 7.00 pm

An NCPA Presentation

In Mumbai, the International Jazz Day has been celebrated for the last eight years. This year, its ninth edition will be curated by the NCPA and Louiz Banks. The event will feature a huge array of artistes performing for three hours.



Louiz Banks,
30th April,
Tata Theatre

From jazz standards to jazz fusion, the concert will feature some of the finest musicians and singers in the country. The NCPA, along with **Louiz Banks**, celebrates this iconic day live at the Tata Theatre in Mumbai.

Tickets:

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

**Box Office: 9th March for Members &
12th March for Public**

WESTERN CLASSICAL MUSIC

India World Choral Festival

Multiple Venues

**Thursday, 30th April to Saturday,
2nd May**

An NCPA Presentation

The first India World Choral Festival will be held at the NCPA in April-May 2020, featuring the SOI Chamber Orchestra along with internationally recognised composers, conductors, and soloists. Argentinian composer **Martin Palmeri** will serve as the Composer-in-Residence for the 2020 festival, which will culminate with a performance of his *Misatango*, conducted by Mariano Chiachiarinni.

**Box Office: 9th March for Members &
12th March for Public**

SCREENING

Tosca

by Giacomo Puccini

Opera Screening (177 mins)

Sung in Italian with English Subtitles

Godrej Dance Theatre

Saturday, 2nd May – 5.00 pm

**An NCPA – The Metropolitan Opera
(New York) Presentation**

Tosca is a political thriller set in Rome in June 1800 and is a classic story of love, jealousy, lies, betrayal and death. The story revolves around three main characters – Tosca, Cavaradossi (her lover) and Scarpia (the corrupt Chief of Police). Its plot depicts the tempestuous opera singer Tosca, as she fights to save Cavaradossi from the sadistic Scarpia.

Conductor: **Bertrand de Billy**
Production: **Sir David McVicar**
Cast: **Anna Netrebko, Brian Jagde, Michael Volle & Patrick Carfizzi**

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

DANCE

An Evening of Odissi Dance
by Sutapa Talukdar, Rajib Bhattacharya & Nandini Ghosal
(Approx. 120 mins)
Experimental Theatre
Friday, 8th May – 6.30 pm

An NCPA Presentation

Sutapa Talukdar, the dedicated, devoted and close disciple of Kelucharan Mohapatra, has taken the Odissi dance style to a level of national interest. Over the years, she has passionately strived towards making this genre a more acceptable form of art. Towards this goal, she set up a dance school, Gurukul. Talukdar formed Gurukul's creative team in the year 2004. It is a relentless quest on her part to unravel treasures of Indian classical dance – as a performer, a teacher and sometimes a choreographer since the early 1980s. **Rajib Bhattacharya** has received his initial training from Sharmila Biswas. He completed an M.A. in Odissi from Rabindra Bharati University, Kolkata. His eagerness for specialisation in Odissi brought him to SRJAN and he had the good fortune to receive training under the able guidance of Mohapatra. A recipient of a national scholarship from the Dept. of Culture, Ministry of Human Resource Development, Govt. of India, Bhattacharya has performed in major dance and music festivals of India and abroad. He is also an 'A' grade artiste of Doordarshan. He is the director of Srijan Chhanda. He is an examiner of Rabindra Bharati University and Nikhil Bharat Sangit Samiti. **Nandini Ghosal** is a dancer with a difference. Possessing a remarkably original style of representation, she is able to realise – through interpretation – the unique philosophic essence of classical Indian dance.

Ghosal has undergone extensive training in Kathak before surrendering herself to the overpowering beauty of Odissi. After training in Odissi under Poushali Mukherjee, she came under tutelage of the maestro Mohapatra, under whom she studied for 16 years. She has played the central roles in several dance-dramas choreographed by the legendary Guru. She had been a member of the World Arts Council, a UNESCO-sponsored organisation of the Valencian Government, Spain. She is an A-graded dancer for Doordarshan and is empanelled with the ICCR (Indian Council for Cultural Relations).

Tickets:
₹270 & 180/- (Members)
₹300 & 200/- (Public)
Box Office: 26th April for Members & 29th April for Public

SCREENING

Giselle
by Adolphe Adam
Ballet Screening (130 mins)
Godrej Dance Theatre
Thursday, 21st May – 6.30 pm

An NCPA-Pathé Live (Paris) Presentation

Giselle is the classic ballet of the Romantic era. It transformed the dance world when it was first performed in Paris in 1841, and remains at the centre of the classical repertory. *Giselle*'s essence has remained the same through many different productions. The role of Giselle provides the dancer with many technical and dramatic challenges, from the character's early love to her poignant descent into madness and her final gesture of forgiveness from beyond the grave. *Giselle* is the perfect way to discover classical ballet.

Music: **Adolphe Adam**
Choreography: **Alexei Ratmansky**
Cast: **The Bolshoi Principals, Soloists & Corps de Ballet**

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

SCREENING

Maria Stuarda
by Gaetano Donizetti
Opera Screening (166 mins)
Sung in Italian with English Subtitles
Godrej Dance Theatre
Thursday, 28th May – 6.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

Mary, Queen of Scots, has fled from her subjects and has been imprisoned in Fotheringay Castle by her cousin, Elizabeth, Queen of England. The encounter between the two queens shows a dramatically effective falsification of history but nonetheless, is quite entertaining. This story tells a tale of the times once lived where plotting, suspicion, fury, rage, entrapment, execution, and protest advanced into war where shots were fired by guns and canons. Three shots were fired by the canon – the first one to offer her last wish, the second for her innocence and in the end, Mary walks upright to the third shot from a canon, to her death.

Conductor: **Maurizio Benini**
Production: **Sir David McVicar**
Cast: **Diana Damrau, Jamie Barton, Stephen Costello, Andrzej Filończyk & Michele Pertusi**

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

DANCE

Chitrangada by Artistes of Tagore's Shantiniketan
(Approx. 90 mins)
Experimental Theatre
Friday, 29th May - 6.30 pm

An NCPA Presentation

Chitrangada, a dance-drama, originally composed by Nobel laureate Rabindranath Tagore in 1892, is based on the love life of Manipur's princess Chitrangada, and Arjun, the third Pandava from the Mahabharata. It documents the emotional journey of Chitrangada as she is awakened by her passion for Arjun. Tagore took the basic story from the epic and adapted it in his drama, expanding the narrative with his deep sensitivity in the characterisation of Chitrangada, where the feminine subjectivity comes out through his characteristic lyrical style. Through her transformation from the masculine warrior princess to the diva with charming attributes, Tagore carves her as the timeless, complete woman who personifies love, courage and substance.

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