

ON Stage[®]

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CITI-NCPA

बहरी बनान

Evolving Traditions

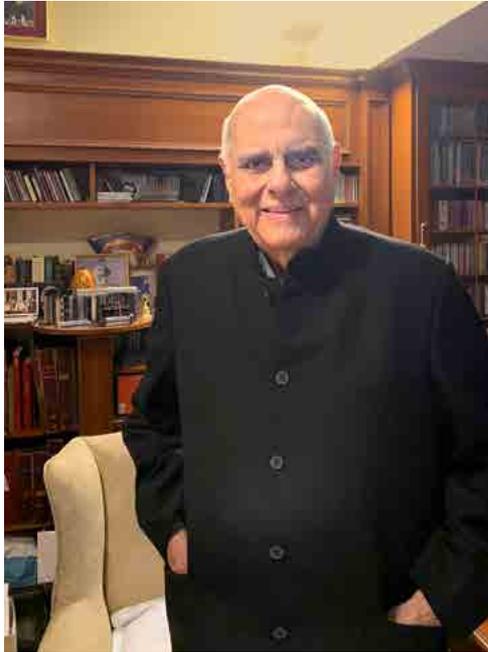




Celebrating
the past, the present
& the future,
together.



Chairman's Note



The ever so slight nip in the air has heralded what has always been a busy period in the cultural calendar of Mumbai, with the exception of the last two years. In November, the NCPA welcomed book lovers back to its spaces as Tata Literature Live! The Mumbai Litfest returned to its home. The wonderful Prithvi Festival in Juhu ended with musicians of the Symphony Orchestra of India performing a programme including the premiere of a work by the late Vanraj Bhatia, which he had dedicated to yours sincerely.

At the NCPA, the month began with the premiere of *Every Good Boy Deserves Favour*, which was widely appreciated for the quality of theatre audiences in Mumbai don't often witness. The hugely successful NCPA International Jazz Festival with capacity audiences on all three days once again affirmed the role the organisation has played in nurturing a love for the genre by bringing the best names in jazz to the country.

This month begins on an equally jubilant note. The Citi-NCPA *Aadi Anant* Festival will present stalwarts of Indian music across four concerts in December and January. The curation, which also features noted artistes of the next generation and interesting collaborations, upholds the philosophy of the festival—tradition is always evolving.

The NCPA *Pravaha* Dance Festival strings together performances that explore the depths of classical and contemporary dance forms, with eminent artistes distilling years of work onstage. It is certainly what connoisseurs of dance look forward to.

The year may have begun on a sombre note but it certainly promises to end with a bang.

Happy New Year, dear members!

A handwritten signature in black ink that reads "K. N. Suntook". The signature is written in a cursive style and is positioned above a horizontal line.

Khushroo N. Suntook

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Khushroo N. Suntook

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 **NCPA**

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from here to eternity: festival of indian music

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ZAKIR HUSSAIN TABLA
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SHASHANK SUBRAMANYAM FLUTE
SELVA GANESH KANJIRA & OTHERS
17TH DECEMBER, 2022 | 6:30 PM
TATA THEATRE, NCPA

BOMBAY JAYASHRI RAMNATH VOCAL
WITH **AMRIT RAMNATH** VOCAL
7TH JANUARY, 2023 | 6:30 PM
TATA THEATRE, NCPA

SHANKAR MAHADEVAN
WITH **SIDDHARTH & SHIVAM MAHADEVAN**
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“It is almost impossible to shy away from any particular *gharana* and from imbibing the incredible contributions of the masters who have painstakingly lived their lives for and in that style of music”

musicality by training in and embracing various genres of music and instruments. For the upcoming edition of *Aadi Anant*, he will perform with Norwegian tuba player Øystein Baadsvik, flautist Shashank Subramanyam, percussionist Selva Ganesh along with other noted instrumentalists. Subramanyam, a Grammy-nominated exponent of the bamboo flute, has been recently conferred with the prestigious Chevalier award from the French government. Ganesh, an acclaimed practitioner of the kanjira and son of ghatam legend Vikku Vinayakram, is part of Remember Shakti, the celebrated quintet that combines elements of Indian music and jazz.

Revered conventions

The tradition of imparting the knowledge of classical music continues even today through the *guru-shishya*

Evolving Traditions

A father will perform with his sons, a son will perform with his mother, an Indian musician will perform with a Norwegian tuba player and two artistes representing different generations will share the stage. This year's edition of CITI-NCPA *Aadi Anant* both preserves and reshapes the mould of tradition.

By Akshaya Pillai

What Ambi Subramaniam remembers vividly is his pounding heart, not in the moments leading up to the concert as one would expect, but in the hours that followed, when he was back home and in the living room waiting to hear his father's comments. If Subramaniam thought that there were a few things that went wrong in the concert, his father, renowned violinist L. Subramaniam, would find a hundred that needed to be perfected. “As

a teacher, he was strict. As a parent, he was very chill,” Subramaniam is quick to add.

Aadi Anant, presented by the NCPA along with CITI, celebrates the *guru-shishya parampara* as a testimony to the perpetuation of tradition. The festival seeks to understand the dynamics of the *gurukul* system which is reinterpreted when a musician is groomed at home by his parent. How effortless is it to switch roles from parent to guru, child to disciple, and back? How do

things change once the child grows wings and is on his own path? “Now, my dad and I collaborate often. He asks for my opinions and I have the freedom to tell him “let's try this instead” even if I know he doesn't approve of it. There are times when he treats me as the independent musician that I am. But there are also moments when I have to remind him that I am 31,” the violinist-composer tells us at the end of a candid conversation.

An independent musician no doubt, Subramaniam, who plays the violin in both Western and Indian classical traditions, represents the next generation of artistes who have expanded the horizons of their



Shankar Mahadevan with sons, Siddharth (right) and Shivam (left)



Bombay Jayashri Ramnath with son, Amrit Ramnath

parampara, a pedagogical method that once was limited to *gurukuls*. Owing to this, music was not democratic and knowledge of Hindustani music was often guarded within *gharanas*. While this *parampara* is the primary relationship in Indian music, the *gharana* is an equally important institution in north Indian music education. “The *gharana* system actually signifies the diversity of styles, approaches, compositions and different techniques among various other things. As a musician, it is natural to be attracted to and moved by the virtuosity of each style and its impact. Hence, I tend to believe that it is almost impossible to shy away from any particular *gharana* and from imbibing the incredible contributions of the masters who have painstakingly lived their lives for and in that style of music,” says Niladri Kumar, when he catches a breather during his 10-concert long Europe tour along with Zakir Hussain. The artistes, each representing a different generation, will share the stage at *Aadi Anant* in a concert of equal music, with no hierarchy in play.

Kumar is known for extending the boundaries of classical music through his style and has performed at the 2019 edition of *Aadi Anant* along with Hussain. As we speak, he looks back on and compares the times he accompanied his father, sitar player Kartick Kumar, to concerts, which is also a part of the grooming of a *shishya*. While artistes fade away with time, their creations live on through their disciples. For some, the *guru-shishya* tradition cycle comes full circle when

the *shishya* becomes a guru. Every generation also witnesses the rise of creative minds that strive to push the boundaries of tradition in pursuit of exploring new horizons. This creative process ushers in changes in the tradition, which are carried forward, thus helping to redefine and rejuvenate traditions. In fact, these aspects have enabled Indian music to evolve through a span of 3500 years despite many odds, making it one of the oldest surviving music traditions in the world today.

“There have been, over the past 60 years, many a musical collaboration between artistes from all over the world but that has not in any way undermined the roots of traditional art forms. In some cases, it has enhanced the reputation of traditional music,” said Zakir Hussain in an interview for an earlier edition of *Aadi Anant*, reminding us that Indian classical music relies on innovation. “The whole idea of improvising with given boundaries forces a musician to find new ways to tell the same old story. I don’t think that the audience needs to arrive at the venue for *Aadi Anant* with any preconceived idea of what is in store for them. I believe that audiences in India are well informed and are open to being taken for a musical exploration and that is all a musician can ask of the audience.”

Mind matters

“Come with an open mind,” Hussain had added as an afterthought in the interview. Funnily, these are the same three words that Shankar Mahadevan says when

asked what to expect from his performance at the NCPA where he will be joined by his sons, Siddharth and Shivam. “Between the three of us, we will be performing classical, semi-classical, fusion, spiritual and folk. We will bring you a variety of genres and perform some of our popular film songs as well, including the ones sung by Shivam in *Bandish Bandits* and Siddharth in *Bhaag Milka Bhaag*. It will be a nice roller coaster ride of various musical emotions.”

There is an entire text by Aśvaghōṣa that describes how gurus were revered in ancient India. These included placing the guru even before one’s family, prostrating before one’s guru and offering complete devotion. Mahadevan, however, does not relate to such archaic definitions. He considers himself more relaxed. He calls his children his friends, his buddies. He believes he has a lot to learn from the young. He was introduced to many styles and artistes like Bruno Mars, Ed Sheeran and a whole list of hip-hop musicians by his sons. “I like to believe we are a team; we argue, we discuss. They are from the new generation. I feel that they know a lot and as Gulzar *saab* says, if we don’t hold the hand of the next generation and move with them, we will remain stagnant and the world will move on,” says the singer after a long day of shoot for a TV music show in which he is one of the judges. “I am very liberal with not just my kids but all my children in the academy. I don’t believe in getting angry, or giving pressure and anxiety.”

Mahadevan never urged his sons to take up music as a career but as luck would have it, they did gravitate towards it. “They were brought up in a musical environment. There are a lot of musicians who come home, jam and perform. For instance, during Ganesh Chaturthi, in a single night, 30 to 40 musicians come over and every genre gets performed in my house. Siddharth is the one who sees that everything gets documented and recorded properly. I did not assign

him this task, he has been doing that himself,” he says.

Cultivating musicality

It has not been easy to reach Amrit Ramnath who has been riding on the success of his latest release, ‘Manase’. Even though his mother, Bombay Jayashri Ramnath, has been the biggest influence on his musical journey, the young musician-composer recounts the many mentors who played different roles along the way. “My cousin, with whom I practised intensely when I was 14-15 years old; all my vocal coaches, Hindustani music gurus...I have also been training in Western classical for over 15 years. I have had many mentors but I think my biggest teacher has been (and I mean this in a non-egotistical sense) myself. I listened a lot and discovered what works for me, navigating through my strengths and weaknesses. My mum has also encouraged me to pave a style of my own which I am still developing but is significantly *hatke* from her style.”

Ramnath grew up in an environment where his foundational exposure was to music, all kinds of it. His primary mode of expression has always been music, whether Carnatic or Hindustani or ghazal. “I grew up in a limitless environment and I had a very long rope for mistakes which is rare today but remains a crucial aspect of learning and mastering any art form,” he adds.

While the CITI-NCPA *Aadi Anant* festival is a means to keep alive the age-old *guru-shishya parampara* and support young talent, it is also a means to examine the transformation of native pedagogical technique and philosophy when teaching and learning an ever-evolving form that is being recontextualised to keep up with the modern Indian listener. ■

The 12th edition of Citi-NCPA Aadi Anant festival will be presented at various venues across the NCPA between 10th December 2022 and 8th January 2023.

“Young musicians from the new generation know a lot and as Gulzar saab says, if we don’t hold the hand of the next generation and move with them, we will remain stagnant and the world will move on”

Sonic Frontiers

While preparing for his band's upcoming concert at the NCPA, flautist and composer Rajeev Raja takes an overarching look at the genesis of jazz and the scope of fusion within it.



brought to it the spontaneity, fun and improvisational spirit of the African soul.

Over time, jazz has been a great seeker. It is constantly looking for newer sounds and musical elements to add to its tapestry. Afro-Cuban rhythms as well as Latin rhythmic elements such as the bossa nova and samba are common in the genre. The famous Brazilian composer Antônio Carlos Jobim has composed a body of work that has become jazz standards. His collaboration with American saxophonist Stan Getz went a long way in making this genre of jazz popular in the U.S. with compositions like 'The Girl from Ipanema', 'Desafinado', 'One Note Samba' and many others.

Jazz is how the world should be: generous, accommodating, spiritual, spontaneous, ambitious, thrilling, collaborative, and above all, an inclusive space that embraces and absorbs the expressions of different cultures, creating a universal language across the globe.

In many ways jazz is the ultimate fusion, a perfect synthesis; after all, it would never have come into being if it were not for the twists and turns of history that brought together two disparate races: the Americans and the Africans. The different musical sensibilities of these two peoples gave birth to a unique form of music that first manifested itself as the blues, moved on to gospel, ragtime, Dixieland and over time evolved to become the jazz that we know today.

The spirit of jazz has been one of exploration. A major hothouse of jazz was New Orleans of the 1920s. The city was a melting pot of people from diverse ethnic and racial groups—French, British, Spanish, African, Italian and German...all drawn together by their love for music.

At one end was the 'written' form of music that we now call classical music, performed mostly by white musicians of French and Germanic origin. At the other end was the improvised, free-flowing style of the marching bands mostly led by black musicians of African heritage. When these two forms began to assimilate elements from each other, what emerged was the beginning of jazz which absorbed the harmonic principles of the Western idiom but

on an Asia tour spent time with Indian tabla and mridangam players in Bombay and Madras and were inspired by the unique rhythm time signatures that was par for the course in Indian classical music but rarely used in Jazz. The result was the iconic album *Time Out* which included the classic tune 'Take 5' which was composed in a time signature of five beats to the cycle.

There are numerous other examples of jazz musicians exploring different forms and genres. John Coltrane and Miles Davis were inspired by 'modal' jazz. Chick Corea's composition 'Spain' is a tribute to flamenco and Spanish rhythms. Herbie Hancock's 'Cantaloupe Island' merges jazz, funk, blues and rock. Branford Marsalis and Joshua Redman have experimented with hip-hop and acid jazz.

It is this relentless spirit of jazz that 'Jazzplorations' pays tribute to. The jazz fusion band, Rajeev Raja Combine (RRC), is set to present a brand-new repertoire of original compositions inspired by the collective influences and experiences of its members. The compositions pay tribute to a cornucopia of musical forms, sub-genres and cultural nuances that form the universal fabric of jazz. Creating an organic and seamless fusion that blends elements of blues, rock, funk, Latin and Indo-fusion music, the concert will see some of the city's finest musicians including Hitesh Dhutia (guitar), John Jaideep Thirumalai (bass), Arka Chakraborty (piano/keys) and Shravan Samsi (drums) with guest performances by Chandana on vocals and Vinayak Netke on the tabla.

Founded by this writer, the RRC has performed for audiences in India and abroad. Besides performing at the NCPA, the band has also performed at the Koktebel Jazz Festival to rapturous responses. The band's debut album *Cosmic Chant* was successfully launched with one Indian critic describing it as one of the best jazz fusion albums in recent times. 'Jazzplorations' takes that story and that sound

forward, hopefully, into new sonic frontiers. ■

The Rajeev Raja Combine will perform on 17th December at the Experimental Theatre. Rajeev Raja has performed with acclaimed musicians such as Louiz Banks, Shankar Mahadevan, Fazal and Taufiq Quereshi and jammed with the legendary trumpet maestro, Arturo Sandoval.

Recommended Volume

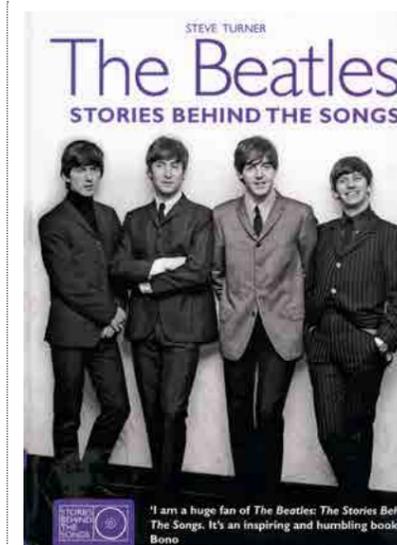
Every month, **Sujata Jadhav**, Head - Libraries & Documentation Centre at the NCPA, introduces a must-read book from the NCPA Reference Library. This month, she recommends a compilation of behind-the-scenes stories of some of the greatest songs of the Beatles.

The Beatles: Stories Behind the Songs
By Steve Turner
Published by Carlton Books

A force to reckon with, the Beatles not only changed the course of rock 'n' roll but redefined the twin phenomena of celebrity and influence. Over the last 60 years, their music has continued to have a profound impact on contemporary music and culture. With timeless songs like 'Here Comes the Sun', 'Yesterday', 'Hey Jude' and hundreds of others, the British quartet is regarded by most as the most influential band of all time.

The Beatles are, to this day, the biggest selling music act of all time. The band's worldwide album sales are above 600 million. According to The Recording Industry Association of America, the band is the top-selling artiste of all time with 183 million units sold in the U.S. The Billboard Greatest of All Time Artists list also has the Beatles right at the top. The almost eight-hour-long, award-winning, Peter Jackson documentary *The Beatles: Get Back*, which showcases the making of their album *Let It Be*, was released in 2021, more than 50 years after the actual event. Clearly, we haven't had enough of the Beatles.

The Beatles: Stories Behind the Songs is about the surprising origin of some of the most famous songs by the band. Author Steve Turner writes in the preface that the book 'looks at the how, why and where of the songwriting and traces the inspiration back to source.' Drawn from his own conversations with John Lennon and Paul McCartney and information



compiled from published interviews, Turner wanted the book to get as close to understanding 'how the Beatles conjured up their songwriting magic'.

In the introduction, Turner writes, 'I can still remember my surprise on first hearing 'Paperback Writer' because the words of the title were so unlike anything I'd heard in a chart song before. Pop songs were about girls and cars and dancing, not about paperback books or prospective authors.' After achieving a certain degree of success, the Beatles 'grabbed song ideas from overheard conversations, anecdotes, newspaper headlines, esoteric books, posters, dreams, TV commercials, paintings and everyday occurrences.' They were also, the author says, receptive to all genres of music, including avant-garde jazz and musique concrete. Their fascination with Indian spirituality and classical music

is also well-documented. This attitude of all-embracing curiosity is perhaps what sets them apart. For millions of fans around the world, the music of the Beatles is joyous and nostalgic, for others who are coming to it now, it is, one imagines, a stunning discovery.

Some might wonder why it is important to know that while writing 'Lucy in the Sky with Diamonds' it was McCartney who came up with the phrase 'cellophane flowers' and Lennon who came up with 'kaleidoscope eyes'. That the band's most famous song 'Hey Jude' was originally written by one Beatle for the child of another. That 'Dear Prudence' was written for a fellow student who attended the course on transcendental meditation in India with Maharishi Mahesh Yogi. And that 'Come Together' began life as a campaign song for a candidate running to be Governor of California. It may not be essential to know these things. But the stories behind the greatest songs of one of the greatest bands of all time are nothing if not fascinating. ■

The NCPA Reference Library is open to visitors from 10 am to 5.15 pm on weekdays. The reference library membership is complimentary for NCPA Members and Friends of the SOI. The books and LPs in the Stuart-Liff music library are available for reference to Friends of the SOI at no cost. The reference library membership is open to the general public at a nominal annual fee of ₹500/- (April-March). Casual membership for visitors (outstation visitors only) is available at ₹100/- per day. For more information, please call 022-6622 3715.

Celebrating Movement

Three artistes and facilitators revel in the possibilities of dance, its collaborative prowess and enduring legacies.

By Aishwarya Sahasrabudhe

In that precise moment when the power of words ends is when the power of dance begins. What the artiste and choreographer Vikram Iyengar encapsulates in this emphatic thought is the allure of movement as a limitless language of communication, and embodiment of abandon and freedom.

It is in celebration of this universality of dance, movement and choreography that the NCPA is set to showcase a spectacular range of performances exploring the depths of classical and contemporary dance forms in its December 2022 edition of the *Pravaha* Dance Festival.

Of building communities

A trained Kathak danseuse, Iyengar founded Pickle Factory six years ago to create an “ecosystem of dance and movement work” that can become a home for “dance-centric thinking and practice” in Kolkata. Through this initiative, he is geared towards developing a ‘hub’ in the city’s dance-scape which introduces local dancers and connoisseurs to a wider national dance scene by bringing in fresh and challenging perspectives in movement aesthetics and technique from across the country and beyond.

Iyengar refers to himself as a facilitator-presenter who builds a host of “overlapping circles

A scene from *Celebrating Devi* which will be presented at the grand finale of this year’s *Pravaha* Dance Festival



Joel Brown and Eve Mutso in *111*

of communities” including artistes, audiences, educational institutions and even non-governmental organisations (NGOs) with the Pickle Factory acting as a magnet that pulls these creative spaces towards each other to create performances, discourses and critiques. No art is pure, he iterates, “art thrives on stealing, borrowing, infecting, copying and evolving,” and one way to mark this dynamic exchange is to “celebrate it”. He does so, by simply defining dance as “anything coming from the moving body” which has led his creative space to host a multitude of movement forms from puppet theatre to circuses to performance art.

Now, he attempts a similar international collaborative presentation by bringing to the NCPA *111*, a showcase of astonishing calibre that unfolds as a duet featuring two Scottish performers, Joel Brown and Eve Mutso. While Brown, of the Candoco Dance Company, is a wheelchair user with limited lower body capacity, Mutso is a trained ballerina and former Principal Dancer of the Scottish Ballet. Iyengar narrates that once, Brown said to Mutso, drawing on her immense flexibility, ‘between us we have 111

vertebrae, I have 11 and you seem to have a 100,’ which led them to conceptualise a recital in “tongue-in-cheek fashion” to decode their individual capabilities as dancers.

A collaborative melange

A decade ago, when Bharatanatyam exponent Gayatri Subramanian conceived of the Margazhi festival—akin to the month-long extravaganza in Chennai—she set out to cultivate, quite like Iyengar, a vibrant hub that brings dancers, artistes and *rasikas* together in the heart of Navi Mumbai.

For Subramanian, dance came as part of family heritage. She began her training under her uncle G.V. Ramani and Ranganayaki Ramani, one of the earliest Bharatanatyam-dancing couples in the city. Margazhi evolved from the artiste and instructor’s resolve to celebrate the memory of her gurus to create a space symbolising “transference of legacy”.

Currently in its 10th year, the festival, run by Subramanian’s Guru G.V. Ramani Natya Kala Foundation, is being celebrated all-year-long as an online and offline dance showcase and will

By structuring the performance as the celebration of a shared bond, it prompts one to start thinking about prejudice, perceptions and behaviours in a way that altogether obviates the process of othering

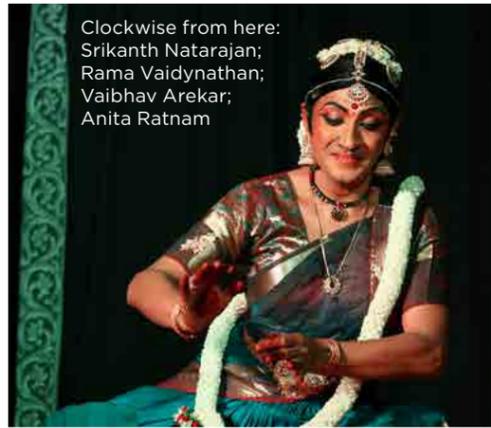
culminate at *Pravaha* as *Ten Tena Ten* in which emerging artistes and stalwarts will take the stage for a mega finale. Curated by the renowned Bharatanatyam danseuse Rama Vaidyanathan, the festivities have featured two series during the year, *Natyavansham* and *Yuvalaya*. The former included senior artistes performing with their students and the latter became a platform for young talent to showcase their artistic potential.

Ten Tena Ten will then unravel as a melange of events including lecture-demonstrations, talks and performances by troupes of artistes of the Mumbai chapter hailing from different dance schools, acquiring training under varied instructors. Classical dance does have *gharanas* and *banis*, Subramanian emphasises, but in such a collaborative avatar, art transcends these brittle barriers to manifest as a performance which witnesses “dancers belonging to different schools creating a piece on their own and merging their styles.”

Movement as catharsis

For his part, Iyengar discovered *111* while serving on the selection committee of the Made in Scotland Showcase at the 2019 Edinburgh Festival Fringe and initiated a conversation with its producers to bring this international experience to Indian audiences. It is indeed a showcase of technical brilliance, complete with the power, aesthetic and virtuosity of dance but what the recital also establishes is a raw and visceral connection with oneself, Iyengar notes, so that it “hits you; it is going to punch you emotionally.”

The award-winning Bharatanatyam exponent and choreographer Lata Pada will bring to the NCPA a choreographic feat which, in a similar vein, cuts across cultures and dance forms to engage with spirituality and our inner selves through philosophical processes that suggest a “blueprint for our existence.” For *Mandala*, the stalwart derives inspiration from the “Tibetan sand mandalas” and “the Hindu tradition of Devi Yantra” each representing a geometric depiction of the cosmos exploring the changeability of our universe.



Clockwise from here: Srikanth Natarajan; Rama Vaidynathan; Vaibhav Arekar; Anita Ratnam



Mandala premiered in Toronto three years ago

and was created in collaboration with Tibetan monks over a period of three months to learn more about their rituals and significance. The danseuse elaborates how the monks created a sand mandala in four days in the foyer of the theatre, embedded in the philosophy of the impermanence of life and a steady detachment from our efforts. “After completing a stunningly detailed and ornate sand mandala, they ritualistically swept the sand design and collected it for submerging it in running water later that evening,” she says.

In an enduring career that spans over five decades, Pada has envisaged many such complex choreographic feats that inevitably meant taking risks in what she takes to the stage. One such project was the 1985 award-winning performance, *Revealed by Fire*, which depicted her heart-breaking personal grief and the healing dance offered. “In Indian dance, one does not display a personal subject on the

As newer perspectives and issues become the subject matter of dance and poignant questions find a voice in movement, so too the relationship of dancers and artistes with their art form undergoes significant shifts



A scene from Lata Pada's *Mandala*

stage,” Pada notes, but in describing the loss of her husband and two daughters in an air crash caused by terrorism, movement became as transformative as it was cathartic, simultaneously stretching the contours of the classical and revealing how dance becomes a medium to express immeasurable loss, a stoic “lifeline” for the grief-stricken artiste.

Iyengar recounts similar prowess of expression embedded in *111* in which movement unravels a beautiful friendship blossoming onstage between two performers “who happen to be really different,” without becoming a rhetoric on prejudice, disability or inclusion. The duo simply lures the audience into an intimate conversation. By structuring the performance as the celebration of a shared bond, it prompts one to start thinking about prejudice, perceptions and behaviours in a way that altogether obviates the process of othering.

Enduring classical legacies

As newer perspectives and issues become the subject matter of dance and poignant questions find a voice in movement, so too the relationship of dancers and artistes with their art form undergoes significant shifts.

With a truly global career spread across the East and West, Pada has been among the many pioneering artistes who have persisted in recognising Bharatanatyam as a contemporary expression that responds to and is moved by present realities. She says, “This is the worldview I bring to my dance, the universality that transcends all boundaries of

language, religion and culture. I see myself as a contemporary, cosmopolitan artiste whose art takes inspiration from the world she lives in.”

Pada, who founded the Sampradaya Dance Academy 32 years ago, notes that acquiring a Master’s in Dance in Canada exposed her to the myriad kinetic movement possibilities that Bharatanatyam can explore. She notes, “It is inherently a versatile movement vocabulary and if one chooses the approach and subject sensitively, it has the capacity to transform any idea into expression.”

Undergirding the artistic sensibilities of stalwarts and exponents is a strong movement grammar that retains the aesthetic essence and poignant classical meditations of their art form. The grand finale at *Pravaha* will mark this grandeur of the classical tradition as five noted Mohiniattam and Bharatanatyam dance exponents take the stage to present various manifestations of Devi. Senior percussionist Satish Krishnamurthy and vocalist Vidya Harikrishna will be collaborating with the artistes to present these choreographies which will premiere at the festival. A magnificent collective feat indeed. ■

The Pravaha Dance Festival 2022 will be presented on 8th, 11th and 18th December at the NCPA.

Event	Date	Venue	Time
TenTenaTen	8th	Experimental Theatre Tata Theatre	2.00 pm 7.00 pm
111	Sunday, 11th	Experimental Theatre	5.00 pm
Mandala Celebrating Devi	Sunday, 18th	Experimental Theatre	5.00 pm



PROSIT NEUJAHR FROM VIENNA

A brief history of a tradition that marks the beginning of every new year for European lovers of Western classical music.

By Dr. Cavas Bilimoria

Every year, on 1st January at 11.15 in the morning CET, the Vienna Philharmonic ushers in the New Year with a concert of music by the Johann Strauss family and its contemporaries. The first encore, after the official end of the programme, is a fast polka. The third

and final encore is the Radetzky March by Johann Strauss during which the audience claps along under the conductor's direction. This practice started in 1958. In between these two encores comes *The Blue Danube* by Johann Strauss II, the introduction of which is interrupted by audience applause and the

conductor, on behalf of himself and the orchestra, greets the audience with the traditional New Year's greetings "Die Wiener Philharmoniker und ich wünschen Ihnen Prosit Neujahr".

The orchestra performs the same concert on 30th and 31st December and on 1st January. These concerts, the tickets for which have to be booked almost a year in advance, delight not only the audience in the Musikverein where they are held, but also television audiences in over 90 countries in which the final concert is broadcast. The broadcast also includes cutaways to ballet performed to the waltz or polka being played by the orchestra.

A NEW RHYTHM

Apart from the polkas, quadrilles and overtures, the core of the music is of course, the waltz. For three

centuries, waltz has dominated the city of Vienna. It grew in the suburbs of Vienna; in Heiligenstadt and Grinzing; in the inns near the Vienna Woods played by small bands of three or four musicians, probably playing a violin, an accordion, a clarinet and a guitar. It grew in the Stadtpark and the Volksgarten. It was the music of ordinary folk who could hear it any time they cared to go to the nearest bandstand. In spring, it vied with the birds and quickened with the

The Vienna Philharmonic is a democratic self-governing body with a committee of 12 that makes all the artistic and administrative decisions. Their main occupation, however, is as the orchestra of the Vienna State Opera where they are funded by the government.

leaves; in summer it wafted over the rich gardens and mingled with the scent of the flowers; in autumn it mellowed and saddened; in winter it flourished in the hothouses of the Sofiensaal and other great places of entertainment. Everyone felt the insistent beginnings of the new rhythm breeding its own race of “waltz kings”—Josef Lanner, the Strauss family and Franz Lehár. Well-bred parents forbade their daughters to dance to the “naughty” rhythm, only to eventually find themselves dancing to it.

Strangely, this beautiful and enchanting music was ignored for a long time by the Vienna Philharmonic as not being worthy of performance at its concerts. This attitude changed gradually and one important factor for this was the highest respect the Strauss family enjoyed among major composers like Brahms and Bruckner. Brahms, who greatly admired Strauss, happened to stroll into the Theatre an der Wien when Strauss’s operetta *Waldmeister* was being rehearsed. Looking at the open score on the conductor’s desk, he noticed the waltz theme scored for the flutes which is heard near the beginning of the overture. Where this is repeated by the flutes near the end of the overture, he pencilled in a counter-melody for the first violins. This writer was privileged to be shown this entry on the original score when he visited the Musikverein library in 1986. In recent times, this counter-melody is played by the concertmaster and the lead cellist.

In 1921, things began to change. On the occasion of the unveiling of the Johann Strauss memorial in Vienna’s City Park, the great conductor Arthur Nikisch conducted the waltzes *Artist’s Life*, *The Blue Danube* and *Wine, Women and Song*. The final breakthrough occurred at the celebration of Strauss’s 100th birthday on 25th October 1925, when Felix Weingartner conducted, for the first time, a Vienna Philharmonic concert consisting solely of Strauss’s works.

THOSE WHO CAME BEFORE

The conductor who truly founded the Strauss tradition of the Vienna Philharmonic was Clemens Krauss, Director of the Vienna State Opera from 1929 to 1933, during which time he conducted an annual concert of Strauss compositions at the Salzburg Festival which heralded the future New Year Concerts in Vienna. It all began on 1st January 1941, with a matinee entitled “Johann Strauss Concert”. Krauss conducted these concerts until the end of the war and then

seven more concerts from 1948 up to 1954. In the intervening years, 1946 and 1947, Josef Krips conducted these concerts.

When Krauss suddenly died on 16th May 1954, the orchestra was hard put to find his successor. After much deliberation, the members chose the orchestra’s concertmaster Willi Boskovsky to conduct the concerts. The soundness of the decision was borne out by Boskovsky conducting the New Year Concerts, violin in hand, 25 times between 1955 and 1979 making such an impression that his resignation amounted to the end of an era.

In 1980, the orchestra made a fundamental change by choosing the internationally prominent maestro Lorin Maazel who conducted the concerts through 1986. At each concert, he would play one piece on the violin along with the orchestra. After this the musicians decided to select a different conductor every year, including Herbert von Karajan, Zubin Mehta and Daniel Barenboim, among others.

The 2023 Vienna Philharmonic New Year’s Concert will be presented under the baton of Maestro Franz Welser-Möst in the Golden Hall of the Musikverein in Vienna. In 2021, the concert was broadcast online and on TV with no audience in attendance. It was capped at 1000 in 2022. This will be the first time since the pandemic that the concert will be performed to capacity audiences, ringing in the New Year in the most memorable musical manner there is. ■

Conductors of the New Year’s Concert

Herbert von Karajan (1987)
Claudio Abbado (1988, 1991)
Carlos Kleiber (1989, 1992)
Zubin Mehta (1990, 1995, 1998, 2007, 2015)
Riccardo Muti (1993, 1997, 2000, 2004, 2018, 2021)
Lorin Maazel (1994, 1996, 1999, 2005)
Nikolaus Harnoncourt (2001, 2003)
Seiji Ozawa (2002)
Mariss Jansons (2006, 2012, 2016)
Georges Prêtre (2008, 2010)
Daniel Barenboim (2009, 2014, 2022)
Franz Welser-Möst (2011, 2013)
Gustavo Dudamel (2017)
Christian Thielemann (2019)
Andris Nelsons (2020)

QUARTETTO DI CREMONA

An NCPA Presentation
in collaboration with Istituto Italiano di Cultura in Mumbai

Malipiero: Quartet No. 2 'Stornelli e ballate'

Mendelssohn: String Quartet No. 6, Op. 80

Beethoven: String Quartet No. 12 in E-flat major, Op. 127

6th December 2022 | 7:00 pm
Experimental Theatre, NCPA



An NCPA Presentation in collaboration with
Istituto Italiano di Cultura in Mumbai

PIANO RECITAL

by **Gloria Campaner**

Bach

Tocatta and Fugue in D minor

Chopin

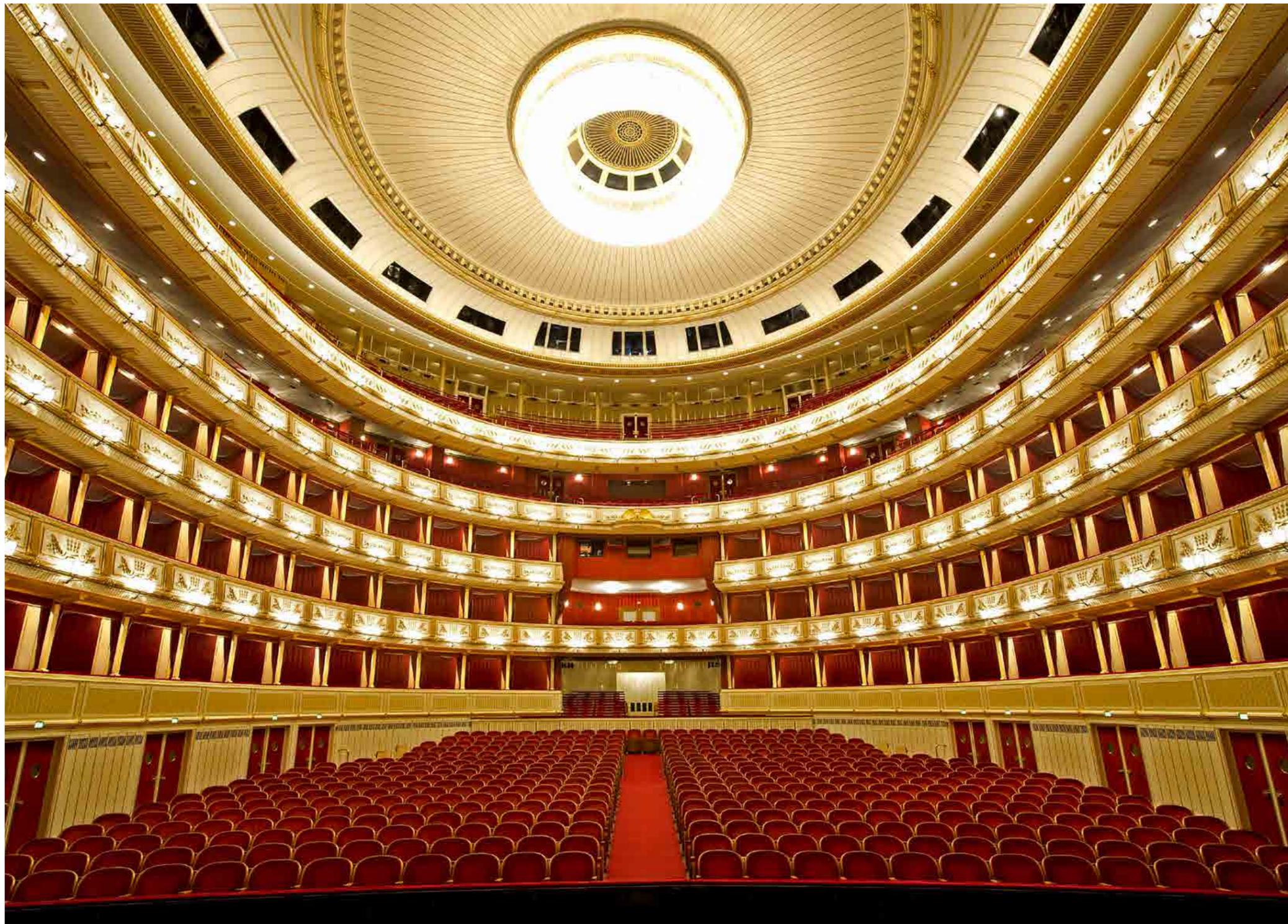
24 Preludes, Op.28

20th December 2022

7:00 pm

Experimental Theatre, NCPA





Of Mystique and Majesty

How the Vienna State Opera defines the cultural soul of a historic city.

By Kusumita Das

There is precious little in Vienna that does not invoke awe, but there is something about a monument that is built not just of opulence and grandeur, but an unparalleled musical legacy. The Vienna State Opera (Wiener Staatsoper in German) is among the oldest and most prestigious opera houses in the world, whose walls have echoed with the immortal compositions of musical greats like Mozart, Beethoven, Wagner, Richard Strauss and

many others for over 150 years since its inception. Ever since it opened to the public in 1869 with the premiere of Mozart's opera *Don Giovanni*, it has been deemed a cultural signifier of the Austrian capital, one that also laid the foundation of the city's other performance pillar—the Vienna Philharmonic.

The imposing neo-Renaissance structure was the first building to be commissioned on the Wiener Ringstrasse, the architectural core of the city, built in the style of historicism back in the mid-19th century, during the reign of Emperor Franz Josef. It was originally called the Vienna Court Opera (Wiener Hofoper) to be later renamed as Vienna State Opera after the Habsburg monarchy

Ever since it opened to the public in 1869, the Vienna State Opera has been deemed a cultural signifier of the Austrian capital, one that also laid the foundation of the city's other performance pillar—the Vienna Philharmonic

was replaced by the First Republic of Austria. A guided tour of the building allows one to take in the baroque brilliance of its interiors, some of which have weathered the damages caused by the air raids during World War II. The main lobby, the central marble staircase, the Schwind Foyer with the attached veranda and the Tea Salon on the first floor have all been preserved in their original state. For a layman, it is hard to distinguish the interiors of this public building from that of a palace. Paintings and sculptures adorn the marble stairs, depicting the ballet, comic opera and tragic opera. The statues by Josef Gasser embody the seven liberal arts—architecture, sculpture, poetry, dance, musical art, drama and painting. The ceilings and the walls of the Tea Salon, or the erstwhile Emperor's Salon, dazzle in 22-carat gold leaf, with door handles made of ivory and wallpapers of yellow silk.

The Schwind Foyer—named after the painter Moritz von Schwind—is perhaps the most exquisite part of the building, a showpiece of the original structure. Always intended to be an intermission room, the 22-metre-long foyer is dedicated to the art form of the opera with 16 opera-themed oil paintings by Schwind and busts of famous composers and the opera house's great former directors Gustav Mahler, Richard Strauss,

WIENER STAATSOPER / MICHAEL POHN

The facade of the Staatsoper at Ringstrasse boulevard



Herbert von Karajan, Karl Böhm and others. The adjoining Gustav Mahler Hall displays tapestries inspired by Mozart's *The Magic Flute*. The opera house peaked under the directorship of Mahler who revolutionised the genre by bringing in new styles of singing, music, direction and stage set-ups for which he took artists from the Vienna Secession under his wing. This hall, thus, is a tribute to its most exemplary director under whose decade-long tenure, over 3,000 performances were staged.

Aside from the main performance hall, there are three halls for ensemble rehearsals, a space for the choir and orchestra and an Organ Hall that houses a 2,500-pipe organ, the only opera house in the world with such a large organ. The educational and rather amusing guided tour offers many anecdotes from history to Hollywood—the Staatsoper transcended classical boundaries to pop culture when Tom Cruise shot *Rogue Nation* (2015), the fifth instalment of the *Mission Impossible* franchise, here. The movie also had its world premiere at the Staatsoper. From Mozart to the *Mission Impossible* franchise, this institution has surely survived the test of time.

Even as tickets to the opera remain expensive, the tour allows an immersive experience of the horseshoe-shaped grand auditorium. The central box, where the ticket prices can run up to €300 or more, offers a spectacular view of this auditorium that has 1709 seats and 567 standing spots. More than 300 operas and ballets are performed here



The statues around the marble staircase are allegorical representations of the seven liberal arts

throughout the year, every day of the week. In the months of July and August they take a summer break for maintenance, before starting a new



The central marble staircase

season in September. The Staatsoper takes care to not relegate itself to elite viewing alone—the standing spots priced under €20 open it up to a wider audience that would be willing to wait in queue for a couple of hours, before getting entry on a first come, first served basis. You don't need deep pockets for this, but perhaps some feet of steel to savour a full-length three-hour long opera.

Fresh into the new season earlier this year, I had my first opera experience with *Jenůfa*, a three-act Czech opera composed by Leoš Janáček. The rural drama, set in the late 19th century in a tiny village of Moravia, is at its heart a tragic story about infanticide rooted in folklore. The mid-week performance played to a packed house. From an imposing and heavily detailed stage set-up of a village mill to the blazing sopranos, fine costumes and a compelling performance from the actors and the orchestra, *Jenůfa* offered a heart-rending experience. Digital readers attached to the front of the seats provided subtitles to help follow the story. Sitting far from the stage, however, it can get hard to decipher the facial expressions of the actors; but it is the orchestra that continues

The 22-metre-long Schwind Foyer has 16 opera-themed oil paintings by Moritz von Schwind and busts of the opera house's former directors Gustav Mahler, Richard Strauss, Herbert von Karajan, Karl Böhm and others



A scene from *Jenůfa*

to do the talking, expressing every complex and revelatory moment played out onstage. The music pit in front of the stage can accommodate up to 110 musicians. The height of the floor of the pit is adjustable and can be altered depending on the acoustic requirements of the opera. In a long-standing tradition, only members of the Vienna State Opera are recruited by the Vienna Philharmonic. Thus, the latter's existence is rooted in the glorious standards set by the former.

Sitting amidst such architectural and cultural grandeur, it is hard to imagine that this monument had once earned the misnomer "stone turtle" because of the neo-Renaissance design that was deeply unpopular during the late 19th century. Having been ravaged by bombings and fires during the wars, the Wiener Staatsoper quite literally rose from its ashes to become what it is today. And in its 153 years of existence, there appears to be a poetic bookending to its pre- and post-War chapters—a birth with Mozart's *Don Giovanni* in 1869 and a rebirth with Beethoven's only opera *Fidelio* in 1955, following a painstaking post WWII restoration. This is a musical legacy at its zenith, at the crossroads of history and arts, one that has cemented the cultural identity of the country. ■



A Stoppardian World

Tom Stoppard's *Every Good Boy Deserves Favour* had a splendid run at the NCPA in November. A conversation with the British playwright.

A hundred miles from London, in his sunlit drawing room, Tom Stoppard takes slow sips of his coffee as he indulges every thought before it begins. Each word a meditative choice. The screen in between becomes invisible as Stoppard ruminates on writing, family, dissent and

death in a conversation that lasts a fleeting two hours, with each side deeply interested in the story of the other.

Considered one of the greatest modern playwrights, Stoppard's most prominent works, which include *Rosencrantz and Guildenstern Are Dead*, *Travesties*, *Night and Day*, *The Real Thing*,

The Invention of Love, and the recent *Leopoldstadt*, often traverse through themes of political freedom, identity and morality.

All of 85, Stoppard sits down to write every day. The fountain pen remains his weapon of choice over the typewriter in his attic that has collected dust over the years; the computer a contraption he would rather not tinker with. The pursuit of writing is more a way of life for the playwright than anything else. A writer is kinder when he writes, happier too. "It's easier to be a nice guy if you are happy with yourself," he muses. The conflict between selfish acts and selfless instincts runs deep as a fundamental philosophy of life, permeating through his most loved plays. But the scale, for Stoppard, tilts to the side of a better world. "I'm talking like a pessimist, I have reasons

"You can't write a decent play unless you are fueled by a genuine feeling for what you are writing about, and why one feels for a subject, I do not know"

to. But I don't believe that we are incapable of living morally," he asserts.

Stoppard's rarely performed masterpiece, *Every Good Boy Deserves Favour* (EGBDF), is a political satire set in Soviet Russia. Questions of political dissidence and truth turn into those of morality in the play, which was staged at the Jamshed Bhabha Theatre in November. The premiere of the NCPA production would have also marked the playwright's long-awaited return to the country where he spent a part of his childhood. Stoppard gets emotional as he speaks of his years amidst the hills in Darjeeling. Hornbills flying over trees as he rested in coffee plantations form some of his most precious memories.

Although Stoppard could not make it to Mumbai, EGBDF certainly transported the city to a Stoppardian world. Here's an excerpt from a conversation with the playwright before the play's premiere at the NCPA.

ON Stage: A play set in the Soviet Union, which was first staged in 1977 as part of the Queen's Silver Jubilee celebrations, premieres in Mumbai (India in all probability) in 2022 with Indian actors and a British director distilling the words of a playwright who calls himself a bounced Czech. What do you make of the world in which *Every Good Boy Deserves Favour* returns to the stage?

Tom Stoppard: The kind of multicultural set-up the play finds itself in is ideal. Theatre and music work emotionally, so language is no barrier. India has a huge audience for works in English and we are lucky enough to have EGBDF performed here. I visited the Prithvi Theatre in Bombay years ago, so I have had a tiny bit of experience with theatre in India. It was what you want theatre to be at its essence. It was intimate and the relationship between the theatre company and its audience is what you want it to be too. It was very different from theatre-going in England. I found it really exciting and it had tremendous charm as well. It is one of my best memories. The more I talk to you, the more I want to come back to Bombay. I should try to be impulsive when the moment comes.

OS: The conflict between individual freedom and entrapment is something you have returned to time and again in your plays, including *Rosencrantz and Guildenstern Are Dead*, *A Walk on the Water*, *Professional Foul*, *Jumpers*, *Dirty Linen* and *New-Found-Land*. It plays out poignantly in EGBDF too. What draws you to this theme?

TS: I don't think anybody knows the answers to their own process. It's quite a difficult thing to do, to write a decent play. You can't do it unless you are fueled by a genuine feeling for what you are writing about.



“The more I talk to you, the more I want to come back to Bombay; I should try to be impulsive when the moment comes”

And why one feels for a subject, I do not know. I suppose your experience brings you to be interested in some things and less interested in others. I don't even think about the connections in my play; each one is individual to me and I don't have an overview. People tend to assume that the play is a result of a set of ideas but the ideas are a result of the play.

OS: When André Previn had a play in mind for the orchestra where it plays a significant role, he thought

of you. Could you tell us about the genesis of the play's plot and what it was like to work with Previn with whom you have collaborated on other works too?

TS: I can't read music. I was writing the words before Previn wrote the music. He played me little bits on the piano but I never actually experienced the whole thing until it was performed for the first time in a rehearsal and it was incredibly exciting. I always felt that Previn had to be very indulgent towards me because he understood the language I was using but I didn't understand the one he was using. But when it was finally performed, it was exhilarating. When the actors gathered together in the concert hall for the first rehearsal, everybody was very nervous about the musicians having to make room for the actors among the orchestra. We were afraid they'd be rather grumpy about this unusual situation. But the director made the actors read the whole text to the orchestra and they really enjoyed listening. Once that was done they became very cooperative. There was a very nice atmosphere about it. I find that musicians are very sympathetic. They enjoy

Audience response

Everyone was so truthful. You could not brand it. It was something that was true.

- Vijaya Mehta, film and theatre personality

It was much more than a play. There was an orchestra, there was ballet. It is a very difficult play to put on but the production was excellent.

- Nadir Godrej, Managing Director of Godrej Industries and Chairman of Godrej Agrovet. The Godrej Group supported the production as its associate sponsor

Every Good Boy Deserves Favour is magnificent. A beautifully judged and visually marvellous production, not to mention the wonderful orchestra, that lovely cast and the vast ensemble. Thrilling to see, and moving, too. A treat!

- Dinah Wood, Sir Tom Stoppard's editor at Faber Books, UK

The play they have created is amazing. It says a lot. It's great that it is happening here at the NCPA at that level. It really touched me.

- Ila Arun, singer and theatre personality

It is always interesting when you have a character that is not really a character but is very much integral to the play. I loved the orchestra. It really heightened the essence and integrity of the play.

- Avantika Akerkar, actor

musical jokes.

Previn was wonderful. He was one of the few people with whom I share a sense of humour completely. We first got to know each other because his wife was working at a theatre where I was translating a play. He would come to pick her up after rehearsal and we'd have time to chat. We used to go and have meals together. Even as a schoolboy, he worked in Hollywood, arranging music scores for movies. His stories had me under the table with laughter. We became very close right from the beginning of our friendship. Ultimately, he was living in New York and I was in London, so I didn't see him very often. But towards the end of his life, we spent a lot of time with each other because we wrote another piece together. His last months were spent writing music for *Penelope*. Sadly, he died before it was performed. I was in New York a couple of weeks ago, and by good chance, there was a memorial for him where a lot of his music was played. It was very moving. ■

Transcribed by Aishwarya Bodke

Playing First Fiddle

Ahead of her workshop, **Dr. Sangeeta Shankar** talks to Aishwarya Bodke about the versatility of the violin and its adaptation to Indian classical music.

With rhythm in her words and measure in her pauses, one can tell, even as she speaks, that Dr. Sangeeta Shankar's has been a life in music.

The violin in her hand, carefully placed by her mother at the age of three, tells an intergenerational tale. Granddaughter of Carnatic music exponent A. Narayana Iyer, daughter of violin virtuoso Dr. N. Rajam and niece of noted violinist T. N. Krishnan, Dr. Shankar embodies the legacy she was gifted.

A leading exponent of the Hindustani *gayaki* style—the technique of reproducing the human voice on the violin—Dr. Shankar is also a devoted educator. With multiple accolades to her credit, including a Grammy Award nomination for Best World Music, the sound of her violin has echoed across the world.

The violin, which now occupies pride of place in both Carnatic and Hindustani music, found a natural home first in southern India, later travelling to the north. Its closeness in timbre and range to the human voice made it ideal for use in Indian classical music. An online workshop by Dr. Shankar, with vocalist Shivahari Varma and Ajeet Pathak on the tabla, will discuss the capacious adaptability of the violin, with a special reference to its status as a solo as well as an accompanying instrument in various genres of Indian music.

ON Stage: The violin's journey to India is fascinating. How did the instrument become an integral addition to Indian classical music?

Dr. Sangeeta Shankar: The violin, in its present form, was introduced in India by the British, French and Portuguese. Various accounts chronicle tales of Portuguese Christian missionaries having packed the instrument in their paraphernalia for the subcontinent and those of military bandmen in the East India Company bringing the violin with them. Before that, bowed instruments existed in India in the form of the ravanahattha and the kurma veena. The Chinese erhu, the Greek kithara and our very own sarangi are all forerunners of the modern violin. These instruments travelled to the West with traders and invaders and were modified over time, eventually becoming a part of the viol family. But when the foreigners brought the violin here centuries ago, it was a new instrument. It was taken up first

in the south by Baluswami Dikshitar, and he started playing Indian music on the violin. The charm of the new instrument led to more players blossoming.*

OS: Could you tell us about the unique adaptations of the violin to Carnatic and Hindustani music—the posture, fingering and bowing technique, etc.?

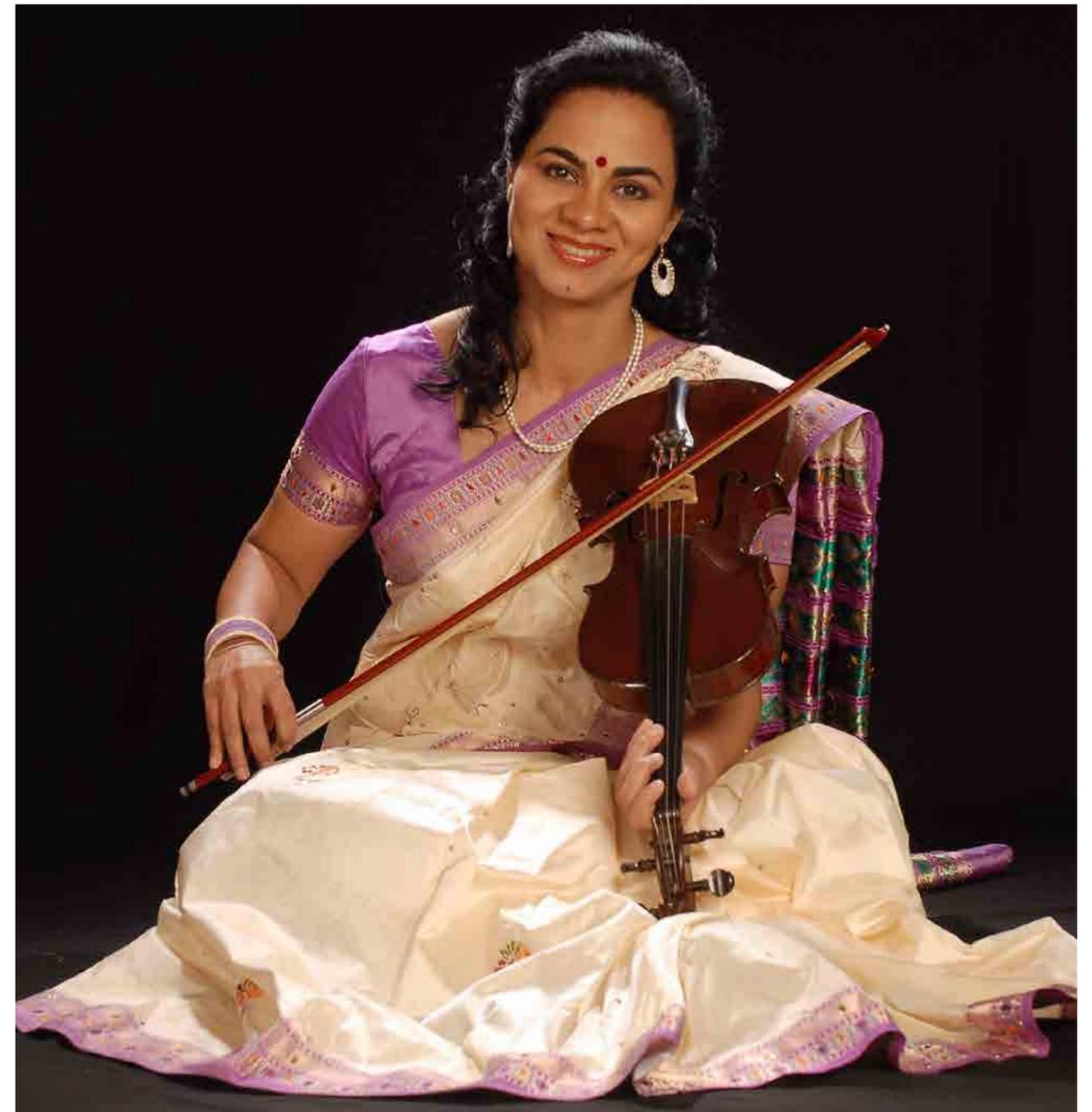
SS: Indian concerts were usually presented in a *baithak* style. The instrument, therefore, adopted the sit-down posture, contrary to what is practised in Western classical music. It made its way to the south first, slowly assimilating into the Carnatic style. The dominant music there—vocal music usually in praise of the lord—was played on the violin. That is how its use as an accompanying instrument started. It reached north India much later, starting with Calcutta when they started playing the violin during Bengali *yatras*. One of the pioneers of adapting it to the classical form was Allauddin Khan.

The fingering and bowing technique is something my mother, N. Rajam, pioneered. A master of Carnatic music, she had to work on the existing technique to bring out the nuances of the Hindustani *gayaki* style when she took it up. Over decades, every instrument is bound to undergo experimentation. The violin's adaptability allows it a place in various genres of Indian music like *khayal*, *thumri*, light and fusion music.

OS: The violin has been passed on for three generations in your family, where mothers have played the role of a guru. While your daughters have beautifully carried the lineage forward, does passage of time present challenges in maintaining tradition as well as individuality?

SS: Time does not bring about many changes but additions. The original traditional principles are what were passed down over generations, and those never change. Indian music is too rich and too vast to master in one lifetime, so the flexibility of the instrument can only be viewed as a blessing. While learning the English language, no matter at what age, we must learn the alphabet to write our own sentences. Similarly, the language of the music does not change.

There is value addition at every stage. One has to adapt to the changes added to the existing fundamentals. For example, what is prevalent today



is the use and ease of technology, which finds its way into music. There are also more influences of all styles. These are the things that my daughters and I have learned.

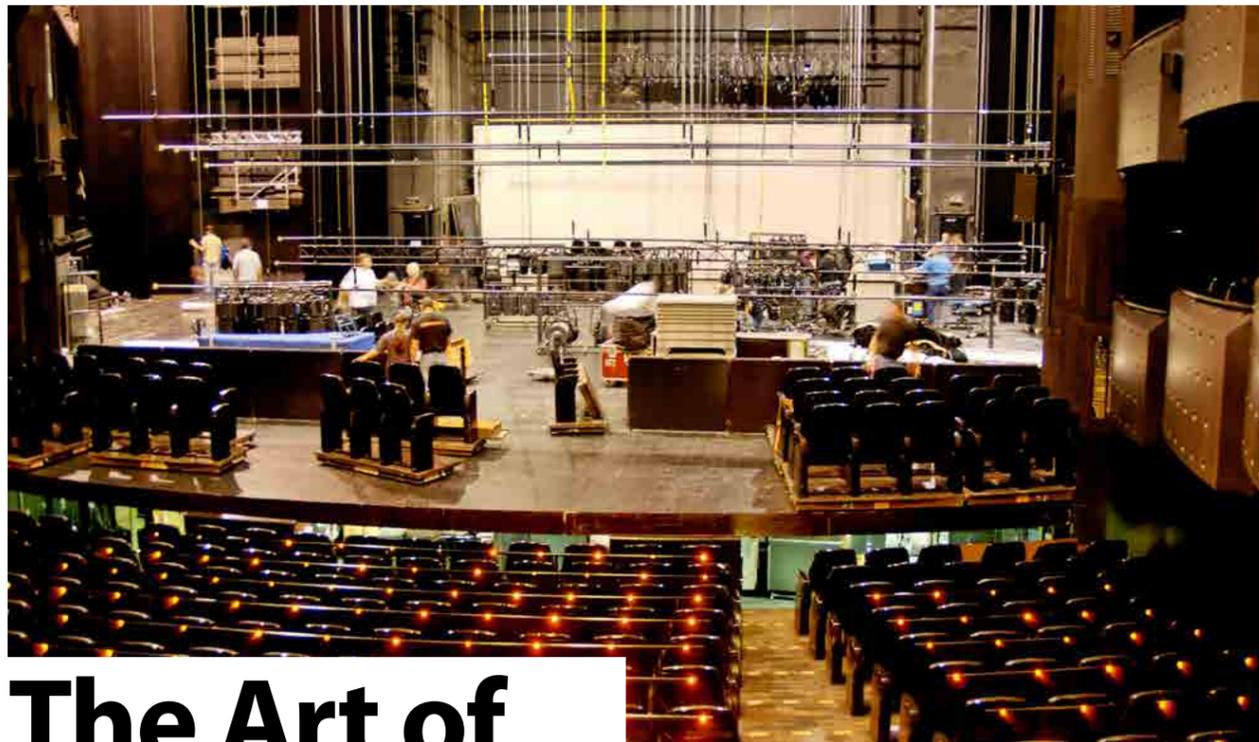
OS: From countless achievements, including a Grammy Award nomination, to now imparting education to myriad students, how do you find time alone with the instrument?

SS: *Riyaz* is an essential part of my routine and cannot be compromised. I like to wake up at four in the morning and begin *riyaz* soon after. I lead what I would call a balanced life. There is time for

spirituality, meditation and exercise. There is time to teach and there is time to learn. Everything cannot be done in 24 hours but I think there is enough time to keep life going. ■

**The history of the violin's entry into India is complex and this response must not be read as a comprehensive account of the instrument's journey.*

Dr. Sangeeta Shankar will conduct the NCPA-CITI Music Workshop on 'Understanding the virtuosity of violin in the context of various genres of Indian music' online on 17th December.



The Art of the Possible

A unique project is underway to make careers in technical theatre and design accessible and sustainable in India.

By Antonia Collins

For the last two years, the Theatre and Films department at the NCPA has been developing a training initiative that is now officially known as The Art of the Possible. AOTP is a professional development and upskilling programme targeted at Indian designers, technicians and managers in the performing arts. The goal is to raise standards and practices in live events and performance to rival the best in the world.

There is no lack of talent in India. Nor is there a lack of great culture, tradition, performance or storytelling. What there is a significant dearth of is opportunity for those with the talent and ambition to excel in technical theatre, management and design. Currently, the choices are learning on the job or finding the large sums of money required to study in the U.S. or U.K. Clearly, there has to be another way.

In 2020, Bruce Guthrie, Head of Theatre & Films at the NCPA, started to talk with me about training options for production arts in India. Having developed educational programmes in countries including Hong Kong, the U.K., China and the U.S., he knew I would be interested in the challenge of the project. However, before we proceeded with any actual planning, it felt

vital to undertake serious research to see if what we thought we knew was indeed true and to discover what we did not know.

With funding from the British Council and Godrej Agrovet, the NCPA commissioned The Art X Company to undertake this research. In 2021, a series of interviews, focus groups and round-table discussions were undertaken with over 200 arts professionals in India. The report was released in February 2022 and makes for fascinating reading.

Key findings included the fact that production arts were mainly viewed as an informal sector with very little structure in either training or pay and working conditions. Whether people even discovered these career options was totally dependent on their own experiences and exposure. There is no formal training option in the way you would see in other countries and most learning is done on the job. We also heard about the gender bias in the industry and the financial barriers to further education and training.

For myself, one of the most unexpected key findings was how many different job roles people were undertaking in order to create a sustainable career. The respondents worked across all aspects of productions. It was common for people to be working as actors, directors, dancers, musicians, writers, designers, technicians and stage managers depending on the contract. In fact, very few people were working in only one role and even then, they were working across genres crossing between theatre, events and film and television projects. Although there is some crossover in other countries, I had never heard of it being so extreme and when I talk to people here in India, they are constantly amazed that I have only worked as a stage manager for 30 years. This finding is significant

as we move forward. I also have a much greater appreciation for the multifaceted and versatile work being undertaken.

Armed with this knowledge we decided to start building our community. One of the themes that ran through the report was that many production arts professionals felt quite isolated and it was hard to break into different theatre companies without knowing someone else who worked there. In August 2022, we launched the Art of the Possible initiative with a free, two-day online symposium designed to bring people together. Under the themes of Community, Create, Collaborate we held webinars, a mixer event and round-table discussions to engage with our community and to develop it. We were fortunate that in our opening session we were joined by Shabana Azmi who spoke extremely articulately about the value of theatre in our society.



Key findings included the fact that production arts were mainly viewed as an informal sector with very little structure in either training or pay and working conditions. Whether people even discovered these career options was totally dependent on their own experiences and exposure.

In the next few months, we will fully launch our website where professionals will be able to upload their details to our online directory. We will soon launch our Community Hub where we will host monthly online meet-ups tackling relevant topics and issues. Over the next year we hope to grow and evolve, looking at ways we can support the development of this vital industry. Ultimately, we are planning to deliver in-person training across 10 different pathways covering lighting, sound, set, costume and video design; lighting, sound and video technology plus stage and production management. To start with, these courses would be run by a mixture of local and international practitioners but with the aim of being run solely by local practitioners in the future. We also aim to make the training as financially accessible as possible since we know this is a barrier for people.

As a happy coincidence I am now in Mumbai, stage managing the NCPA's production of Sir Tom Stoppard's play for actors and orchestra *Every Good Boy Deserves Favour*. This has allowed me to experience working in theatre in India from the inside. I am in a team with Indian professionals and every day we exchange new practices with each other. The things I am observing and experiencing now are definitely helping to contextualise the original report as well as giving me new insights that I will carry forward as we continue to develop the initiative.

The last few months working with the NCPA have

been some of the most rewarding of my career. Launching the AOTP, building the community and looking at how we can enable real change for professionals is important work. This side of the performing arts industry has been invisible and undervalued in the past but together we can move forward supporting people in their careers. If you are interested in what we are doing, please sign up at <https://aotp.in/> Or follow us on Instagram @aotppindia. We look forward to meeting you. ■

Antonia Collins is a freelance Stage Manager, Educator and Educational Consultant working across the U.K., Asia and the U.S. Originally working as a stage manager in 2000, she began teaching at the Royal Welsh College of Music & Drama. In 2010, she became Head of Learning and Teaching for the college and course leader for its world-class Master's in Stage and Event Management. In 2015, she became Head of Entertainment Technology, Management and Design at The Hong Kong Academy for Performing Arts and in 2018 moved to Florida State University. In 2019, she graduated from The University of Edinburgh with an MSc in Digital Education. Throughout this time, she has continued to work professionally in theatre and events. In 2019, she launched the first-ever fully online Stage Management programme for those looking to pursue a career without undertaking a university course through her company, The Bamboo Manager Project.

Where the Music Takes Me

As he gears up for his concert at the NCPA in December, Adnan Sami talks to **Aishwarya Bodke** about his music and more.



It was impossible to escape the musical phenomenon that was Adnan Sami in the dawning years of this century. His songs echoed across radio channels, and his presence held our attention in music videos, almost ubiquitous on television screens. Today, as an artiste who has thrived for decades in the industry, he speaks of his music with sanctity.

Born in London and having spent the better part of his childhood travelling to different countries with his diplomat father, Sami's cultural resonance pervades his popularity as a musician of Pakistani and Afghan lineage with Indian citizenship. While it becomes rarer—the celebration of art sans prejudice and intolerance—Sami's music is an atypical story of art transcending borders.

ON Stage: How do you navigate identity and nationality as an artiste performing across the world?

Adnan Sami: My father was a diplomat and has served as an ambassador to 14 countries. Ever since I can remember, my family would go where my father's job would take us. Living in different parts of the world, I inherently developed an ability to adapt. As I arrived at a new place, I would have to get used to life there, make friends and make music. The effort was mine to make in order to blend in, and that has been a part of my life since. The adaptability to different cultures and languages comes naturally now. As a musician too, I was exposed to so many musical traditions up and close. One can listen to all kinds of genres with one click today, but to live in different places and listen to music being made in front of you is special. I incorporated everything I have learnt into my musical DNA. Wherever I spent my time as a kid—whether in Pakistan, Afghanistan, Spain or India—I adopted bits of musicality. It reflects in my music today, and perhaps,

that is why I have been fortunate enough to receive love wherever I go. When people give you love, the only way to reciprocate is with love.

OS: Not many know of your extensive training in Indian classical music. How big a role does it play in your music?

AS: My musical foundation consists of Western classical music, jazz and then Indian classical music. I was lucky enough to be trained by my guru, the late Shiv Kumar Sharma. Even though I make popular music, almost all of my work has a raga base. 'Kabhi To Nazar Milao', for instance, has the base of Raga Jhinjhoti. 'Sun Zara' is rooted in Raga Darbari. The rhythm-play in my compositions is derived from my classical training. I also do concerts that showcase purely raga-based performances because it is very much a part of who I am. The immense love I received in India about 25 years ago meant the world to me. And before I knew it, India was my home. I could have settled anywhere in the world but this is where my heart is. Half of my paternal family lives in the United States and Canada, and my wife is from Germany, but I chose India because I love the warmth of people here.

OS: Singer, pianist, composer, and albeit briefly, actor; how do you strike a balance with the many hats you wear?

AS: When I feel saturated in one particular area, I divert my attention to another. I try not to get bored. These are all areas of my interest and an extension of my artistic expression. As long as I am enjoying what I am doing, it's all good. But nothing beats the ecstasy of creating music. Performing in front of a live audience is always invigorating. I like to develop a meaningful bond with my audience. I interact a lot with them. The endeavour is to take them on a musical journey.

OS: What should the audiences expect at your concert at the NCPA?

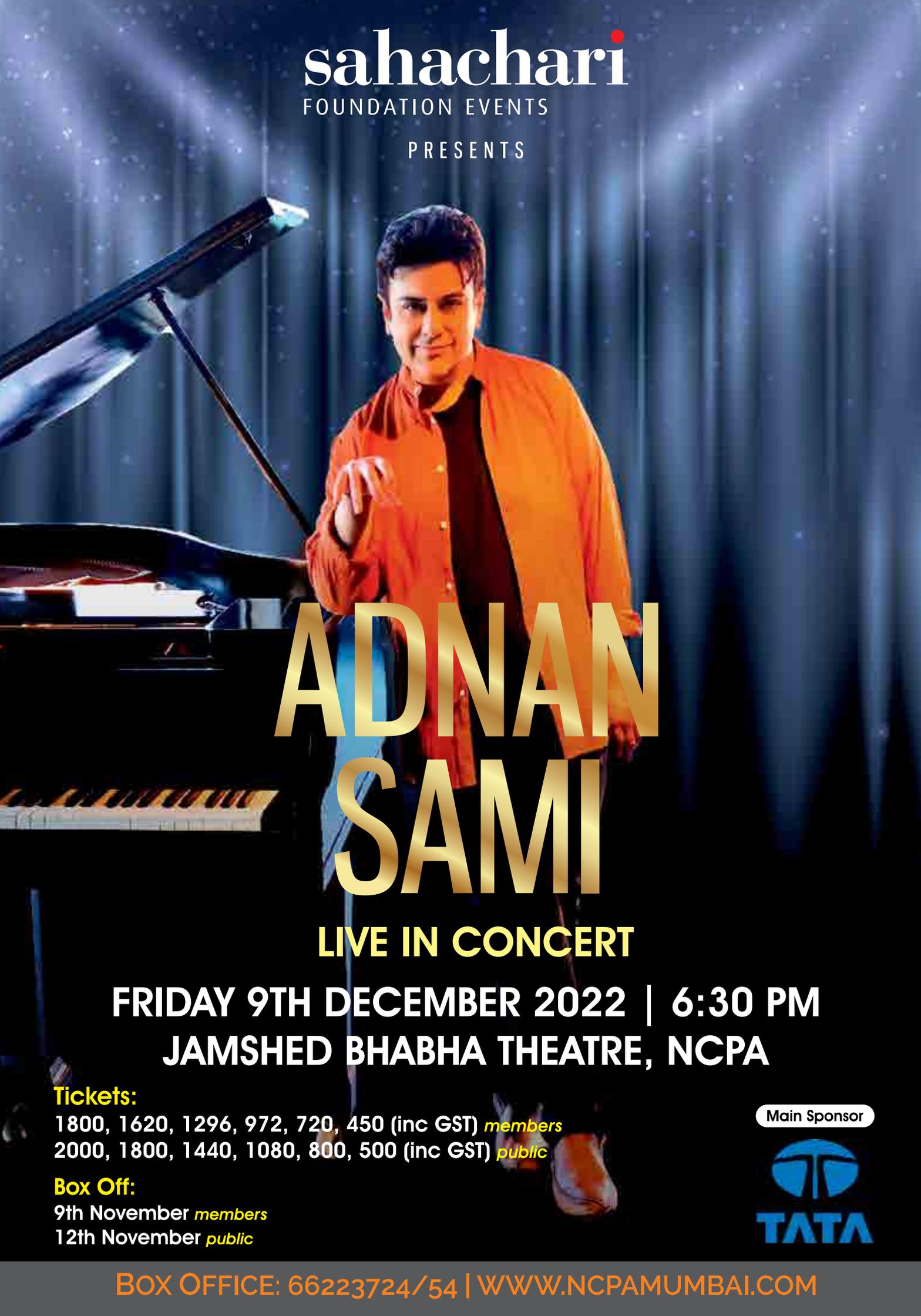
AS: The concert will consist of a good mix of my independent songs, film music and a few piano solos. I like to keep the programme varied and flexible. One of the advantages of having a live band with you is that they can harmonise along if you improvise because there is a human being behind every instrument. I am a very spontaneous performer. My approach is to have fun and make sure the audience does too. I hope everyone comes to the concert having gargled their throats because we are going to make all of them sing. ■

.....
Adnan Sami will give a concert presented by Sahachari Foundation Events on 9th December at the Jamshed Bhabha Theatre.

sahachari

FOUNDATION EVENTS

PRESENTS

A photograph of Adnan Sami, a male pianist, standing behind a grand piano on a stage. He is wearing a bright orange jacket over a dark shirt. The background is a dark stage with blue and white spotlights creating a dramatic atmosphere. The piano is a dark-colored grand piano with its lid open.

ADNAN SAMI

LIVE IN CONCERT

FRIDAY 9TH DECEMBER 2022 | 6:30 PM

JAMSHED BHABHA THEATRE, NCPA

Tickets:

1800, 1620, 1296, 972, 720, 450 (inc GST) *members*

2000, 1800, 1440, 1080, 800, 500 (inc GST) *public*

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9th November *members*

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Performing Arts: Dance

A monthly column that explores any and every aspect of the performing and visual arts. This month, Kathak dancer and choreographer **Aditi Mangaldas** discusses the complexities that surround female sexuality through the universal language of dance.

Dance, when you're broken open. Dance, if you've torn the bandage off.

Dance in the middle of the fighting. Dance in your blood. Dance when you're perfectly free.

Dance until you shatter yourself!

- Rumi

Haven't you noticed, everything dances. The clouds in the sky, the wind meandering through trees and valleys, the shedding autumn flowers, the rain as it lashes into parched ground, the earth as it erupts around a raindrop, the sunlight as it dances on everything it lights up and the shadows as they grow and disappear.

Our heart dances as it flutters in love. Our tears dance as they traverse valleys of sorrow. The sun and moon dance as they rise and set...the universe dances. If this dance were to cease, everything would come to a standstill.

As dancers, we experience this more intimately. It is the prism through which we experience life. It is the language through which even the unspoken, at times the unthought or the forbidden, can be shared. This is our secret.

The pandemic has reaffirmed my belief in human creativity and the inherent quality of resilience. Dancers across the globe, as the world choked, found new and innovative ways to share their dance. They breathed digitally to communicate love, passion, abandon, freedom, anxiety, pain...the gamut of human emotions, through the rhythm of the internet. I am overjoyed to learn and experience first-hand that as human beings, as social creatures, we will always find new ways to tell our stories. We are all, essentially, *kathakaars*.

But, it is important to note that our stories may not be the same. The world we live in post the pandemic is no longer what it was. We will find new ways to



survive and flourish but for that we may not have the same set of paradigms to guide us. Be ready to be thrown into the forest of the unknown. If not sight, maybe the fragrance of the new flowers will guide you.

Most of my dance starts on an autobiographical note. However, this small singular life experience is only a peg, hopefully helping me to soar towards a universal exploration.

Haven't you noticed, every leaf reflects the sunlight differently, every leaf has a different shade of green, every leaf has a different structure, every stem supports these leaves differently and every flower blooms with a different colour and fragrance. Yet, all of them reach towards the Sun for survival.

As dancers, we dance for artistic sustenance and yet it is important that each one of us has an individual way of looking up to the Sun of dance. I think we must share with the world subjects that consume us, burn us and that have become a part of our breath. We must not be afraid. We have to have the courage to talk about things that are uncomfortable, that maybe taboo, to dance and choreograph works that may not be part of our traditional inherited repertoire.

We need to have the courage to dance our own dance.

I quote a few wonderful lines by Farooq

Chaudhry, "If you take a sofa and put it in a living room in the right place it becomes invisible. But if you put it in the street, you will never forget it's a sofa. That's surely the purpose of art, to take the familiar and place it in the unfamiliar as in the paintings by Picasso. This way we get to rediscover it but with new eyes. We discover what it really means because we have been brave enough to destroy old meaning with new meaning."

My new work,

FORBIDDEN, asks the difficult question: why is the world scared of female sexual desire? Why are women the world over, from conservative as well as liberal societies, sanctioned, judged, controlled, hounded and eventually punished to have the courage to own their desire?

FORBIDDEN has been realised after months of discussions, debates, troughs and peaks, not to mention gruelling rehearsals, where every collaborator added layer upon layer to the work, till I found myself immersed in it. I am most grateful to this wonderful team that included Farooq Chaudhry, Morag Deyes, Michael Hulls, Nicki Wells and Kimie Nakano for nurturing this piece since 2019.

Devdutt Pattanaik once wrote, "Fantasy frightens us, especially female fantasy... One way of regulating fantasy has been by propagating stories where women who pursue their desires are viewed as dangerous, hence need to be restrained for social good." *FORBIDDEN*, nourished by these very stories from across the globe, asks, WHY? ■

FORBIDDEN will be presented by Aditi Mangaldas on 4th December at the Jamshed Bhabha Theatre. For more information and to watch a compelling video on the making of *FORBIDDEN*, please visit www.aditimangaldasdance.com.

Co-commissioned by:



NCPA, Mumbai



Sadler's Wells U.K.

Commissioned & produced by:

ADITI MANGALDAS
DANCE COMPANY
THE DRISHTIKON DANCE FOUNDATION

National Centre for the Performing Arts
presents the world premiere of

FORBIDDEN

A solo performance by

Aditi Mangaldas

Contemporary dance
based on Kathak

Sunday, 4th December, 2022, 6 pm
Jamshed Bhabha Theatre NCPA,
Nariman Point, Mumbai

Entry: For 18 years+

Kaleidoscope

Your window to the latest in the performing arts across India and the world.



The sight of music

Re:Imagining Musicals, a one-of-a-kind exhibition at London's Victoria & Albert Museum, celebrates the vibrant world of musical theatre. Running until November 2023, it is an immersive exploration of the history and cultural significance of musicals. At the heart of it is a showcase of the fascinating journey from inception to stage and the craftsmanship behind the curtains. From Shakespeare's first folio to *Frozen the Musical*, the exhibition has it all—Catherine of Aragon's costume from *SIX the Musical*, Eliza Doolittle's beaded gown worn by Julie Andrews in the 1958 version of *My Fair Lady*, the award-winning 'Sparkling Diamond' costume from *Moulin Rouge! The Musical*, Aladdin's cave of treasures, including costumes, design sketches, sheet music, programmes and more. For more information, please visit www.vam.ac.uk

Rewind

Hoots and whistles orchestrated into a chorus in cinema halls as audiences cheered, danced, laughed and cried together, making the sight before the big screen as unforgettable as the one on



it. 'Bachchan: Back to the Beginning', a retrospective by Film Heritage Foundation (FHF) in association with PVR, celebrated Amitabh Bachchan's 80th birth anniversary by bringing some of his landmark films back to the theatres in October. *Deewar*, *Kabhi Kabhie*, *Kaala Patthar*, *Abhimaan*, *Mili*, *Chupke Chupke*, *Don*, *Amar Akbar Anthony*, *Namak Halaal*, *Kaalia* and *Satte Pe Satta* played across 19 cities and 25 cinemas over four days. The initiative was a thumping success with audiences of all ages and backgrounds. Shivendra Singh Dungarpur, film archivist and founder of FHF, steered the arduous legwork of procuring rights and approaching producers to make it possible for these classics to be seen the way they were meant to. The vision was to create a festival for people to recognise the importance of preserving film heritage. The initiative will hopefully encourage regular screenings of old and rare films in theatres—a startling scarcity at present. For more information, please visit filmheritagefoundation.co.in

Round the clock

Presented by Brooklyn's Pioneer Works, in collaboration with Brooklyn Raga Massive and the Society for Arts and Culture of South Asia, the Ragas Live Festival 2022 returned to the in-person format this year. The 11th edition of the festival took place in October and featured 24 hours of classical music rooted in *ragas*. The 24-hour format is inspired by the time cycle of *ragas* wherein a *raga* is often assigned to a particular time of the day. The eclectic line-up included Parvathy



Baul's debut in New York, the beloved Carnatic musician Sid Sriram, Brazilian percussion legend Cyro Baptista and Iraqi *maqam* virtuoso Hamid AlSaadi. The celebration lit up with late-night analogue synth explorations from Qasim Naqvi and Kroba, and a tribute to sarod maestro Ali Akbar Khan on his centennial by his son Manik Khan. Another highlight was the Arun Ramamurthy Trio improvising Carnatic music in the context of a jazz trio. A sunrise set from Samarth Nagarkar and a sunset tribute to Shiv Kumar Sharma with Vinay Desai on the santoor enthralled the audience. For more information, please visit ragaslive.com

Adieu



Jonelle Procope, President and Chief Executive Officer of the Apollo Theater for the last 20 years, will be stepping down in June next year. She has been with the organisation since 1999 as a board member, subsequently taking on the mantle of president in 2003. With Procope at the helm, Harlem's struggling non-profit metamorphosed into an internationally acclaimed culture centre, a home for artistes of colour and a resolute apostle of Black culture and creative expression. She led the way for the theatre's transformative educational programmes and civic advocacy. The news of Procope stepping down comes close on the heels of Apollo's announcement of an extensive renovation, raising \$63 million to support upgrades and restoration. She will continue to spearhead the Apollo Rising 2.0 campaign, the completion of the Victoria Theater, and the Fall 2022 and Spring 2023 seasons. For more information, please visit www.apollotheater.org

NCPA Silver Membership (inclusive of GST):

Annual Membership	Rates (₹):
<input type="checkbox"/> Individual	14,000
<input type="checkbox"/> Couple	24,000
<input type="checkbox"/> Family (A couple & two children aged 6-21)	35,000
<input type="checkbox"/> Senior Citizen (Individual)	8,000
<input type="checkbox"/> Senior Citizen (Couple)	12,000
<input type="checkbox"/> Artiste (Across all genres. Belonging to the artistic community with an affiliation to an artistic group. Discretion for recognition as an artiste rests with the NCPA)	8,000
<input type="checkbox"/> Defence Personnel	8,000
<input type="checkbox"/> Student (6-21 years)	8,000
<input type="checkbox"/> Differently Aabled	1,500

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Special Membership Packages	Rates (₹):
<input type="checkbox"/> Corporate Membership	On Request
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Membership Benefits:

- ▶ Avail generous discounts on tickets for events and workshops
- ▶ Enjoy three-day priority booking facility
- ▶ Access privileged seating to more than 36 free events in a year across various genres.
- ▶ Receive a personal free copy of the NCPA's monthly arts magazine and programme guide, **ON Stage**, couriered to your doorstep
- ▶ Receive advance e-mail notification of events
- ▶ Get a personalised membership card and gain free access to the NCPA Books and Music library
- ▶ Enjoy exclusive discounts offered by our brand partners
- ▶ Exclusive invite to two members-only shows
- ▶ Exclusive invite to an annual members' night
- ▶ Avail 25% discount on two tickets during your birthday month
- ▶ Avail 5% discount on food and beverages served at the NCPA café & restaurant when launched

Friend of the SOI (Membership Rates inclusive of GST):

Annual Membership	Rates (₹):
<input type="checkbox"/> Individual	25,000
<input type="checkbox"/> Couple	45,000
<input type="checkbox"/> Family (A couple & two children aged 6-21)	60,000

Friends of the SOI will also be deemed Silver members of the NCPA. In addition to the above-mentioned benefits, they will enjoy:

- ▶ Acknowledgement in the SOI programme books and on the SOI website
- ▶ Two tickets to any two concerts of the SOI Chamber Orchestra in the year*
- ▶ Priority booking advantage (6 days before public & 3 days before NCPA Silver Members)
- ▶ Invitation to one private reception every year
- ▶ Access to the NCPA Library and the Stuart Liff library
- ▶ Access to the Members' Bar at SOI season concerts
- ▶ Exclusive offers with our brand partners

Cheques for both NCPA and SOI should be drawn in favour of 'National Centre for the Performing Arts' and submitted along with a stamp sized photograph to:

The Membership Department, Tata Theatre, NCPA, NCPA Marg, Nariman Point, Mumbai 400 021.

Email:
membership@ncpamumbai.com
Tel.: 66223719

GST of 18% (9% CGST & 9% SGST) is applicable on fees for all membership categories (for NCPA & SOI) from July 1, 2017.

*For more information on these and other membership packages, please refer to the upcoming issues of **ON Stage** and log on to www.ncpamumbai.com



Membership Application form

**Dear Supporter of the Arts,**

As we emerge from the pandemic, it is a pleasure to see you in our theatres and join us in celebrating the return of live performances after what has been a long and trying pause.

The arts and the artistic community need you now more than ever. After what they have been through, the very fact that theatres and performing spaces have reopened, supporters are returning and cheering them on means so much to them. The community that makes a live experience what it is, is many times more than what you see on stage and interact with at venues. There is an unseen army that supports the magic of every live performance that brings you to our theatres.

As an organisation committed to preserving and promoting India's rich and vibrant artistic heritage in the fields of music, dance, theatre, film and photography, we are pleased to let you know that during the two years that have been the toughest for a performing arts centre, like ours, we stood by each of those precious people that give you the experience that keeps bringing you back to the NCPA.

Today, we turn to you, dear friend and supporter of the arts, and request you to do your bit in supporting the larger cause of keeping the performing arts—live and alive!

By becoming a member of the National Centre for the Performing Arts, you will make a commitment to this cause and your support will go a long way, not only in the area of live performance, but will also help in our various educational and outreach initiatives which ensure that the gift of the arts enriches all sections of society.

As India's role on the international stage expands, the NCPA has been investing in the country's cultural future. In developing the Symphony Orchestra of India (SOI), the NCPA has given the country its first and only professional orchestra. In addition to this, the NCPA produces, collaborates and curates with the best to bring you a wide range of world-class experiences across theatre, music, dance and film.

We invite you to join us on this exciting journey by being a Friend of the SOI or a Silver member of the NCPA. Kindly refer to the details in the panel on the left. We request you to fill in the form below and submit it along with recent passport-sized photograph/s to the Membership Department. You can now apply for membership/become a Friend of the SOI online. Please log on to www.ncpamumbai.com for details. For any queries, please contact the Membership Department.

I wish to become a: (Please tick one of the boxes below)

Silver member of the NCPA

Friend of the SOI

Name:

Joint Member Name (in case of couple membership):

Address:

.....

Pin Code:

Telephone: Mobile:

Email: Date of Birth:

Occupation: Company:

Cheque No.: Date:

Drawn On:

Date: Signature:

The Viewer's Response

ON Stage brings you edited 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 concluding part of a detailed essay, French Canadian Jesuit priest and pioneer of film studies in India, **Gaston Roberge** elucidates the contribution of linguistics to the study of cinema.



A scene from Satyajit Ray's 1970 film *Days and Nights in the Forest*

In an essay titled 'An approach to the study of style' from their book *Linguistics and Style*, John Spencer and Michael Gregory have noted:

"A detailed analysis of linguistic features within the text has one of its aims to cut beneath the generalisations, to get behind the metaphorical labels, of which the literary study of style makes such use (...In using those terms, critics) tend to conflate statements about language with statements about the effects produced by language (...) A detailed examination of stylistic effects, as opposed to metaphorical labelling, will inevitably lead us to ask the question: 'If it is said (or if we feel) that this particular style is

'grand' or 'plain' or 'sinewy', in what particular respect does the language provide evidence of grandeur, plainness or sinewy-ness? Are there linguistic correlates to the responses we experience and so label?"

Bearing in mind that Metz's large syntagmatic pertains only to the image track of the narrative film, we can now attempt to utilise some of its concepts in order to analyse a few sound films and see if what we uncover in these films correlates to the responses we experience while watching them. The films I have chosen are Satyajit Ray's *The World of Apu* (WA), *Charulata* (CH) and *Days and Nights in the Forest* (DN). One can easily perceive a stylistic evolution from the first of these three films (1959) to the

third (1970). The narration in DN is much freer than that in WA. One has the definite impression that the latter film is tighter and less 'slow'. This impression rests on the specific way in which these films are made. For instance, the number of shots is obviously greater in DN than in WA and this can be perceived at a first screening of these films. A study of the film shot by shot on the moviola reveals that, in fact, the number of shots in WA is only 435, while it is almost double, namely 858, in DN. On the other hand, the number of large syntagmas is much greater in WA than in DN. Even though the identification of the large syntagmas might vary to an extent from one student to the other, since in the present case the same method has been applied by the same person, it is significant that the number of syntagmas in WA be 34 and only 20 in DN. Thus, in these two films, the number of shots and the number of large syntagmas are inversely proportional. As for CH, in almost every respect, this film stands between WA and DN. The various points mentioned so far can be summarised thus:

	WA	CH	DN
1. Date of the film	1959	1964	1970
2. Screen time in minutes	117	112	115
3. Film time (Time of the story)	5 Years	5 Months	3 Days
4. Number of shots	435	500	858
5. Number of large syntagmas	34	24	20

The numbers of syntagma mentioned above do not include the inserts. However, while there are very few inserts in WA, there are many of them in DN. The diminution of large syntagmas in DN is predictable given the short duration of the story time. But on the other hand, the increase in the number of shots is

What the technical differences between The World of Apu and Days and Nights in the Forest point to is a greater freedom in the use of the film medium, as if Satyajit Ray had broken the spell the image seems to have had on him in his early films

Sing & Tonic

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A scene from the 1959 film *The World of Apu*

discloses a place—in the manner a curtain opens in front of theatre spectators—and the film’s spectators see most of the film from in front, as if they were seated in a theatre. Thirdly, the frame of the screen is used like the three walls of a stage: the protagonists enter and exit as they would on the stage. On the other hand, DN is almost totally devoid of these theatrical conventions.

In a word, whatever the qualities—mainly beauty, strength and truth in the depiction of emotions—of WA, DN is much better cinematically than WA. The foregoing discussion has provided sufficient

correlates to this response to the films, a response which was expressed with great perceptivity by Penelope Houston in her review of DN in the *Monthly Film Bulletin* in 1971: “In terms of subject, *Days and Nights in the Forest* risks being classified as small-scale Ray. In fact, one would rate this lucid, ironic and superlatively graceful film among the very best of his work; not least for the evidence of how much a director actually learns about his craft. It’s no insult to the Apu Trilogy to say that the Ray of those days lacked the sheer confidence, the ability to turn around and manoeuvre within a film and a scene, that enables him to achieve the exact pitch and balance of *Days and Nights*.”

Thanks to the contribution of linguistics to film study, it has become possible, as the example above shows, to uncover with a degree of accuracy those elements in a film which cause a critic and even a simple cinemagoer to give a film a specific response. Film language, like any other language and even when it is used by a master, can be submitted to rigorous scrutiny. As a result of such a scrutiny, a better understanding of a film’s quality is gained and in the same extent the appreciation for the maker of the film confirmed and increased. ■

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This article first appeared in its entirety in the NCPA Quarterly Journal in January 1975 (Vol 4, Issue 2).

Thanks to the contribution of linguistics to film study, it has become possible to uncover with a degree of accuracy those elements in a film which cause a critic and even a simple cinemagoer to give a film a specific response

more significant from the point of view of style. It is largely because there are a greater number of shots that one feels the style is freer, swifter and, as such, more exciting in DN than in WA. In DN, the unity of space and time does not need to be preserved, as in WA, within the shot itself. It transcends the succession of shots. Again, the interpersonal relationships are not represented in space by complex camera movements as in CH. In DN, these relationships are established by straight cuts from one person to the other, from one point of view to another. Nor can one observe in DN these shots lasting for a long time as in WA. On the other hand, the story time and the film time coincide in DN for quite a few moments on several occasions. Then, the intensity of the emotion replaces the rapid succession of shots.

One also notices a great diminution in the number of mixes (or dissolves). There are but few of these in DN while there are some 15 in CH and as many as 40 in WA. Again, the stereotyped sequence opener of WA, namely, a close-up widening into a middle or long shot, is almost

absent from DN. What these differences between WA and DN point to and what one feels while watching these films, is a greater freedom in the use of the film medium, as if Ray had broken the spell the image seems to have had on him in his early films. In DN, Ray is totally the master of the image he creates.

Perhaps one could compare WA to a painting and DN to music. Again, one might argue that WA is somewhat like traditional, conventional, theatre while DN is more similar to a novel. For, there can be observed at least three main theatrical conventions at work in WA. The syntagmas are mainly scenes (where story and film time coincide) and the discontinuities in time are either short gaps or they are bridged by a dissolve, so that the fluidity of the film is created almost graphically from image to image. In DN, on the other hand, the continuity does not rest so much on the graphic linkage of shot to shot, but on their dialectical relationships. Secondly, the camera in WA always precedes the protagonists wherever they go. In other words, the beginning of many a shot

An NCPA Presentation
in collaboration with FATS theArts Productions

SHIKHANDI

THE STORY OF THE IN-BETWEENS

An English Play (with some Hindi)

Written & Directed by Faezeh Jalali

Cast: Abhishek Saha, Akash Ghosalkar, Faezeh Jalali,
Junaid Khan, Karan Desai, Meher Acharia-Dar,
Srishti Shrivastava & Tushar Pandey/Nakul Bhalla

2nd December 2022 | 7:30 pm

3rd December 2022 | 5:00 pm & 7:30 pm

Experimental Theatre, NCPA

An NCPA Presentation
in collaboration with Theatrewaalas

An English & Hindi play

O C D

Written & Directed by Rohit Tiwari

Cast : Abbas Syed, Ankit Sharma, Anurag Jha, Devyani Dagaonkar, Rishika Chandani,
Rohit Tiwari, Sarang Patwardhan, Shaurya Tyagi, Sheetal R
Lights : Garv Jangid | Sound : Sankalp Mishra

10th December 2022 | 5:00 pm
Godrej Dance Theatre, NCPA

Box office: 66223724/54 | www.ncpamumbai.com

Programme Guide

December 2022

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



citi | NCPA
|| aadi anant ||
from here to eternity: festival of indian music
CELEBRATING THE GURU-SHISHYA TRADITION

The twelfth edition of Citi-NCPA *Aadi Anant* festival

**Zakir Hussain (tabla)
with Niladri Kumar (sitar)**
Jamshed Bhabha Theatre
Saturday, 10th December – 6.30 pm

As one of India's leading percussive instruments, the tabla has played a vital role in shaping the presentation of Hindustani music and the dance form of Kathak. Although conventionally, tabla players were merely expected to provide rhythmic accompaniment, in recent times, they have had scope to play a more active and creative role, thus lending a new dimension to the aesthetics of the overall presentation. As a result, today, the tabla player is recognised as an integral part of a performance.

In this regard, the contribution made by **Zakir Hussain**, the internationally renowned tabla maestro, is indeed invaluable. In this performance, the inimitable master will showcase the versatility of the tabla by playing solo as well as providing rhythmic accompaniment to the sitar, a lute that has an international presence today.

A fifth-generation sitar player, **Niladri Kumar** has trained with his father, Kartick Kumar, who has had the privilege of learning from his father and other great masters, including the legendary maestro, Ravi Shankar. Kumar has had exposure to world music, and today, he is a prominent instrumentalist

representing the younger generation of musicians.

In this recital, the artistes explore the sonic space together, leaving aside the conventional hierarchy of either one of the instruments.

Tickets:
₹1,800, 1,440, 1,080 & 720/- (Members)
₹2,000, 1,600, 1,200 & 800/- (Public)
(Inclusive of GST)

**Ambi Subramaniam (violin),
Øystein Baadsvik (tuba),
Shashank Subramanyam (flute) and Selva Ganesh (kanjira)**
with Pratik Shrivastava (sarod),
Anubrata Chatterjee (tabla), Rahul Wadhvani (piano), Rickraj Nath (guitar), Vaibhav Wavikar (drums) & Ralph Menezes (bass guitar)
Tata Theatre
Saturday, 17th December – 6.30 pm

In today's globalised world, music practitioners are exposed to a plethora of creative expressions and new sounds. No wonder that the past few decades have witnessed several accomplished musicians, especially from the younger generation, trying to relate inherited idioms with contemporary reality, and thus extending the frontiers of their respective traditions by collaborating with practitioners of other instruments and genres.

This idea is mirrored in the collaborative endeavour featuring some young talented musicians, led by **Ambi Subramaniam**, who is a versatile violinist adept in Indian and contemporary world music traditions. Joining him is **Øystein**

Baadsvik, an eminent Norwegian tuba player known for his work, *Fnugg*; **Shashank Subramanyam**, an internationally reputed Grammy-nominated exponent of bamboo flute; and **Selva Ganesh**, a highly acclaimed practitioner of the kanjira, a frame drum from the south Indian tradition. The ensemble will be ably supported by a very talented band of young musicians wielding Indian and Western instruments.

The exploration will culminate in a musical dialogue between instruments showing influences of myriad traditions from Indian and Western classical, folk, to Norwegian and gypsy music. Though bound by technicalities of the individual instruments and aesthetics of their respective traditions, the artistes will strive for a musical dialogue, going beyond the conventional vocabulary and expressions. Thus, illuminating the unity underlying the diversity of musical traditions.

Tickets:
₹1,080, 810, 630 & 360/- (Members)
₹1,200, 900, 700 & 400/- (Public)
(Inclusive of GST)

Bombay Jayashri Ramnath (vocal) with Amrit Ramnath (vocal)
Tata Theatre
Saturday, 7th January, 2023 – 6.30 pm

The two main branches of Indian classical music—Hindustani and Carnatic—are similar in their fundamental approach to melodic and rhythmic organisation (*raga* and *tala*), yet they are distinct traditions; distinguishable on the basis of some concepts, styles and forms, poetry and song repertoires,

intonation, ornamentation and instrumentation. The Carnatic tradition is predominantly practised in the five southern Indian states.

Bombay Jayashri Ramnath represents the fourth generation of music practitioners in her family. Mentored by stalwarts like Lalgudi Jayaraman and T. R. Balamani, Jayashri Ramnath has a distinct style of her own. Her training in both Hindustani and Carnatic traditions coupled with her creativity has resulted in diverse musical experiments. Besides being a celebrated performer of Carnatic music, she has also carved a niche for herself in the eclectic genres of world music. Her innate feel for melody as well as poetry has allowed her to blossom as a remarkable composer, especially for dance productions. She is also known for her work with children, spreading awareness about music, and also using music for therapeutic purpose in autistic children.

Since the age of four, **Amrit Ramnath**, son and disciple of Bombay Jayashri, was privileged to be groomed in both violin and vocal music, by his mother's mentor, Lalgudi Jayaraman. Additionally, he has also trained in Western classical music (piano and violin) and sings diverse styles of Indian music in many languages. With popular releases, such as *Moon Child*, *Jago* and *Dharati Ma*, today, Amrit is an acclaimed singer, composer and producer in the field of independent music.

In this recital, Jayashri and Amrit will present, individually and together, a specially curated repertoire spanning an array of forms of Indian music.

Tickets:

₹720, 540 & 360/- (Members)

₹800, 600 & 400/- (Public)

(Inclusive of GST)

**Shankar Mahadevan
with Siddharth and
Shivam Mahadevan**

Jamshed Bhabha Theatre

Sunday, 8th January, 2023 –
6.30 pm

The world of Indian music is rich with diverse traditions, forms and genres; from primitive to folk, devotional,

popular, classical, semi-classical and contemporary music. Besides variance that is evident with respect to elements of melody, rhythm and lyrics, each of these expressions has well defined aesthetic norms and idioms that shape its musical identity.

Therefore, in order to explore any specific genre effectively, it is essential for a performer to have an in-depth training and understanding of its aesthetics. While there are many artistes who specialise in a specific genre of music, it is rare to find expertise that spans across several of these genres. Only well-trained and creative musicians with an extensive exposure to a wide range of traditions coupled with exceptional talent can explore a canvas of multitude of genres and forms.

Having trained in Carnatic and Hindustani semi-classical music, and also being exposed to rock, pop and jazz traditions, **Shankar Mahadevan's** innovative work reflects a range of influences from East to West, from traditional to Bollywood and from devotional to folk. Mahadevan is also a celebrated composer known for his landmark Bollywood films. For the popular Marathi film, *Katyar Kaljat Ghusli* (2015), he has not only given music but has also depicted the character of a master musician.

Joining him in this concert are his two sons. The elder son, **Siddharth**, is a playback singer known for his performance in Hindi as well as regional films. Notable among his work is an award-winning song from the film *Bhaag Milkha Bhaag* (2013). Taking after his illustrious father, he is also fast emerging as a creative composer. **Shivam**, the younger son, has established himself as a singer with films like *Dhoom 3* (2013), *Katyar Kaljat Ghusli*, etc.

The trio will present a bouquet of musical forms from Carnatic music, *bhavgeet*, *abhang*, *ghazal* to Sufi, folk, rock and hit film songs.

Tickets:

₹2,160, 1,800, 1,440, 1,080 & 720/- (Members)

₹2,400, 2,000, 1,600, 1,200 & 800/- (Public)

(Inclusive of GST)

Box Office now open

MULTI ARTS & PRESENTATION

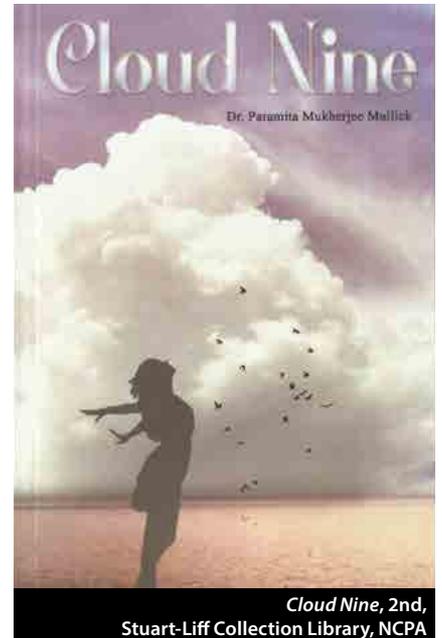
New Book Discussion

Cloud Nine

By **Dr. Paramita Mukherjee Mullick**
Stuart-Liff Collection Library, NCPA

Friday, 2nd – 4.30 pm

An NCPA Presentation



Do the myriad colours and shapes of the clouds during sunset fill your heart with joy? Do you know some clouds are called 'social clouds'? In her ninth book, *Cloud Nine*, **Dr. Paramita Mukherjee Mullick** finds poetic inspiration in clouds. The collection has 60 poems distributed across five sections—Cumulus, Nimbus, Cirrus, Stratus and Altocumulus. Dr. Mullick's own sketches accompany some poems to better illustrate the written word. The Bulgarian poet and filmmaker Dobromir Batinkov in his foreword says, "The delicate selection of words and phrases is like gentle music accompanied by the flap of the wings of hummingbirds."

Dr. Mullick is a scientist, a national scholar and an award-winning poet. She has published nine books. Her poems have been translated into 40 languages and have been widely published in national and international journals and anthologies. She is the President and Initiator of the Mumbai Chapter of the Intercultural Poetry and Performance Library (IPPL). She is also the Cultural Convenor and Literary Coordinator (West India) of the International Society for Intercultural

Studies and Research (ISISAR).

A panel discussion by **Bina Sarkar Elias, Dr. Omkar Bhatkar** and **Meher Pestonji** along with the author will be followed by audience participation.

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

INDIAN MUSIC

Umang – Presenting Promising Artistes

Shantanu Gokhale (santoor)

Meher Paralikar (khyal)

(Approx. 80 mins)

Little Theatre

Friday, 2nd – 6.30 pm

An NCPA Presentation



Shantanu Gokhale, 2nd, Little Theatre

Born into a family of music connoisseurs, **Shantanu Gokhale** started learning the nuances of Indian classical music at the age of three when he would try to emulate the tabla *bols* recited by his maternal grandfather, Uddhav Vaidya. His paternal grandfather, Dr. S.V. Gokhale, provided a rich musical environment at home as well. At 14, Gokhale, who was captivated by the musicality of Shiv Kumar Sharma, began to study the santoor with Sharma's disciple Dhananjay Daithankar. After seven years, he became Shiv Kumar Sharma's disciple. In the eight years he spent studying with the santoor maestro, he learned the vast repertoire of Indian classical music in the traditional *guru-shishya parampara*. Gokhale has completed his post-graduation in Dental Surgery.

Meher Paralikar started his journey in Indian classical music at the tender age of eight under the tutelage of Yashashree Kadlaskar. Thereafter, he continued his training under the guidance of Padmakar Thatte. In 2011,



Meher Paralikar, 2nd, Little Theatre

Paralikar began receiving *taleem* from Ajoy Chakrabarty at Shrutinandan. In 2014, he received a scholarship from ITC Sangeet Research Academy in Kolkata where he continues his training and is a senior scholar. Paralikar has been the recipient of several awards including the Maharashtra Gaurav Award, Lata Mangeshkar Sur Sadhak Award & CCRT scholarship. In addition to performing at festivals around the country, he has given extensive vocal support to his guru in several concerts and performed *thumri, bhavgeet, bhaktigeet, natyasangeet*, etc. as well as Hindustani classical vocal music

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

THEATRE

Shikhandi – The Story of the In-Betweens

English Play (with some Hindi)

(90 mins)

Experimental Theatre

Friday, 2nd – 7.30 pm &

Saturday, 3rd – 5.00 pm & 7.30 pm

An NCPA Presentation in collaboration with FATS TheArts Productions

This is a comic, tongue-in-cheek retelling of the story of Shikhandi. Mixing the traditional with the contemporary, the play questions maleness, femaleness and everything in between. Shikhandi is perhaps one of the earliest trans characters known in mythology. Shikhandi was meant to be born male to avenge an insult in her past life as Amba. But the bigger karmic game unfolds when she is reborn as female, raised as male, has a sex change on her wedding night, thanks to a Yaksha, and finally fulfils her destiny—to be the cause of Bhishma's death.

The play was a runner-up at the



Shikhandi, 2nd & 3rd, Experimental Theatre

Sultan Padamsee Playwriting Awards 2016. *Shikhandi* was also awarded Best Play at the Laadli Media Awards 2017, and Best Ensemble and Best Supporting Actor (Female) at META 2018.

Written & Directed by **Faezeh Jalali**

Cast: **Faezeh Jalali, Meher Achariar-Dar, Srishti Shrivastava, Tushar Pandey/Nakul Bhalla, Karan Desai, Abhishek Saha, Junaid Khan & Akash Ghosalkar**

Music: Percussion: **Sriram**

Violin: **Shalaka Deshpande**

Vocals: **Anadi Nagar**

Suggested age: 15+

Tickets:

₹720/- (Members)

₹800/- (Public)

(Plus GST)

Box Office now open

THEATRE

Twelve Angry Jurors

English Play (90 mins)

Experimental Theatre

Sunday, 4th – 5.00 pm & 8.00 pm

An NCPA Presentation in collaboration with Rage Productions

The play, based on a film that was adapted from Reginald Rose's teleplay at the time, begins with an 18-year-old boy from a slum who is on trial for the murder of his abusive father. A jury of twelve people is locked in the deliberation room to decide the fate of the young boy. All evidence is against the boy and a guilty verdict would send him to the electric chair. But the judgement must be unanimous. Even before they begin a discussion, it is apparent that most of the jurors are certain the boy is guilty. However, one vote of not guilty opens a Pandora's



Twelve Angry Jurors, 4th, Experimental Theatre

box and a forced deliberation begins. Slowly, but surely, each member of the jury is forced to confront the facts on hand and open his/her mind to the possibilities that exist outside them and shine a light on the kind of person he/she actually is. Originally produced for Aadyam, an Aditya Birla Group Initiative, this production of *Twelve Angry Jurors* is presented by special amateur licence arrangement with Samuel French Ltd.

Directed by **Nadir Khan**

Cast: **Ajitesh Gupta, Devika Shahani, Dipika Roy, Nikhil Murali, Prerna Chawla, Rohit Malkani, Shivani Tanksale, Shivani Vakil, Sohrab Ardeshir, Suresh Venkat, Vivek Madan & Rajit Kapur**

Age: 10+

Tickets:

₹900, 720, 540 & 450/- (Members)

₹1,000, 800, 600 & 500/- (Public)

(Plus GST)

Box Office now open

DANCE



Forbidden by Aditi Mangaldas, 4th, Jamshed Bhabha Theatre

Forbidden

Contemporary Dance based on Kathak

A solo performance by **Aditi Mangaldas**

(Approx. 75 mins)

Jamshed Bhabha Theatre

Sunday, 4th – 6.00 pm

Co-commissioned by the **National Centre for the Performing Arts (NCPA), Mumbai, India and Sadler's Wells Theatre, London, UK.**

Why is the world scared of female freedom, especially when it comes to feminine desires and fantasies? Why are women sanctioned, judged, controlled and eventually punished for having the courage to own their desires? Through her solo work, **Aditi Mangaldas** questions the oppression that society has subjected women to, from time immemorial, for attempting to control their bodies and sexual desires. Shouldn't women empowerment also be about women enjoying the freedom to desire fearlessly, without hesitation or remorse and having control over their own lives? Mangaldas confronts societal sanctions that forbid female fantasy, using mythology from around the globe and stereotypical images as pegs to take us on a journey of sexual empowerment. *Forbidden* evokes that seminal courage to encounter all that is 'forbidden' thereby exploring the female energy in all its beauty and power.

Concept, Choreography & Dance:

Aditi Mangaldas

Dramaturge: **Farooq Chaudhry**

Light Design: **Michael Hulls**

Music Composition (Recorded):

Nickie Wells

Costume Design: **Kimie Nakano**

Mentor: **Morag Deyes**

Production: **Aditi Mangaldas Dance Company – The Drishtikon Dance Foundation**

Age: 18+

Tickets:

₹630, 450 & 270/- (Members)

₹700, 500 & 300/- (Public)

(Inclusive of GST)

Box Office now open

THEATRE

Pink is the New Black

English Play (100 mins)

Tata Theatre

Sunday, 4th – 7.00 pm

Seven Indian women download a

digital video diary app in which they share their intimate and personal secrets. They may be complete strangers to each other, but they have something in common. From a colonial princess to a snobbish teenager, from a domestic worker to a multinational corporate honcho, everybody uses this app, and funnily enough, they find a way to communicate with each other.

Written by **Meherzad Patel**

Directed by **Danesh A. R. Khambata**

Cast: **Avantika Akerkar, Dilnaz Irani, Tarana Raja, Sumona Chakravarti, Meghana AT, Alysha Khodaiji & Divya Vinekar**

Produced by **Silly Point Productions**

Tickets:

₹1,800, 1,350, 1,080, 900, 720 & 450/- (Members)

₹2,000, 1,500, 1,200, 1,000, 800 & 500/- (Public)

(Inclusive of GST)

Box Office now open

WESTERN CLASSICAL MUSIC

Quartetto di Cremona

Experimental Theatre

Tuesday, 6th – 7.00 pm

An **NCPA Presentation in collaboration with Istituto Italiano di Cultura in Mumbai**

Since its formation in 2000, the Quartetto di Cremona has established a reputation as one of the most exciting chamber ensembles on the international stage. Regularly invited to perform in major music festivals in Europe, North and South America, and the Far East, they garner universal acclaim for their high level of interpretive artistry.

Programme:

Malipiero: Quartet No. 2 'Stornelli e ballate'

Mendelssohn: String Quartet No. 6, Op. 80

String Quartet No. 13 in B-flat major, Op. 130

Tickets:

₹720 & 450/- (Members)

₹800 & 500/- (Public)

(Inclusive of GST)

Box Office now open

SCREENING



Much Ado About Nothing, 7th & 21st, Godrej Dance Theatre

Much Ado About Nothing

By William Shakespeare

Theatre Screening

(Approx. 180 mins)

Godrej Dance Theatre

Wednesday, 7th & Wednesday, 21st

– 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Katherine Parkinson (*The IT Crowd*) and John Heffernan (*Dracula*) lead the cast in Shakespeare's romcom of sun, sea and mistaken identity.

The family-run Hotel Messina on the Italian Riviera has been visited by artists, celebrities and royalty. But when the owner's daughter weds a dashing young soldier, not all guests are in the mood for love. A string of scandalous deceptions soon surrounds not only the young couple, but also the adamantly single Beatrice and Benedick. Following the award-winning success of National Theatre Live's *Romeo & Juliet*, *Twelfth Night* and *Antony and Cleopatra*, director Simon Godwin returns with this irresistible comedy from the National Theatre stage.

Tickets:

₹360/- (Members)

₹400/- (Public)

Box Office now open

FILM

Short Film Corner

Short Film Screenings

Little Theatre

Wednesday, 7th – 6.30 pm

An NCPA Presentation in collaboration with White Wall Screenings

There are many wonderful short films

being made in India, with auteurs at work in their own regions, and bold, new voices who are experimenting with form and technique. Short Film Corner hopes to connect movie lovers with these films and open up dialogue with filmmakers, who in turn, get a chance to connect with their audiences. White Wall Screenings (WWS) was founded in 2017 as a community to facilitate a conversation between short filmmakers and film connoisseurs. WWS has successfully showcased more than 300 short films and conducts workshops, masterclasses and conversations around filmmaking and films.

Badlaav Republic

Hindi Film with English Subtitles

(16 mins)



Badlaav Republic, 7th, Little Theatre

Badlaav Republic (*badlaav* meaning change) is a film based in a small town—Khuda Lahora in Chandigarh, India. The film revolves around Manju, a woman who successfully breaks the shackles of patriarchy to do what she truly loves. This, juxtaposed with children spending their afternoons in the school library celebrating India's Independence Day, showcases the eternal power of women from all walks of life, evolving the curious beings for generations to come.

Directed & edited by Manahar Kumar

Smile Please

Hindi Film with English Subtitles

(20 mins)



Smile Please, 7th, Little Theatre

A young boy Ali suffers from Moebius Syndrome. To make matters worse, his

family is shifting from the only home that he has ever known. As the family spends their last day in the house, Ali worries about acceptance in an unknown place as he deals with the sorrow of having to leave behind his best friend, Rajan. As the two friends make plans to enable them to stay in touch, for the first time in his life Ali must ask something of his father.

Directed by Bakul Matiyani

Te Amo

Spanish Film with English Subtitles

(19 mins)



Te Amo, 7th, Little Theatre

When you are married for 50 years, you look back on life rather than look forward to it. However, when this couple with an empty nest have a desire to see their granddaughter, it sparks new life into their daily routine.

Written & directed by Shishir Jha

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

DANCE

NCPA Pravaha Dance Festival 2022

8th, 11th & 18th December

TenTenaTen

Celebrating 10 years of GVRNKF's Margazhi festivities

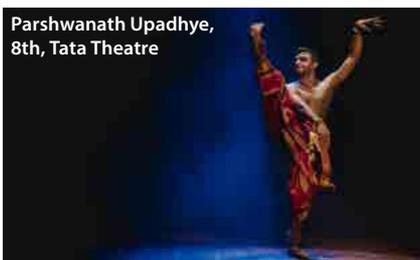
Experimental Theatre – 2.00 pm &

Tata Theatre – 7.00 pm

Thursday, 8th December

An NCPA Presentation in collaboration with G V Ramani Natya Kala Foundation

December is a month for celebration with many reasons to rejoice, reflect and be ready to welcome the new year. The first day of NCPA *Pravaha*, which features new and innovative work in the field of arts, will celebrate the



Parshwanath Upadhye,
8th, Tata Theatre

power of dance with G V Ramani Natya Kala Foundation, under the creative leadership of Gayatri Subramanian. A day full of lecture demonstrations, performances by young artistes from Mumbai and by students of the academy, and a segment with yet another set of Bharatanatyam exponents like **Anita Ratnam, Rama Vaidyanathan, Shobana Bhalchandra, Vaibhav Arekar, Praveen Kumar** and **Parshwanath Upadhye** will all be served on the platter for *rasikas* to enjoy.

Experimental Theatre
Admission on a first-come-first-served basis

Tata Theatre
Tickets:
₹450, 270 & 180/- (Members)
₹500, 300 & 200/- (Public)

111 (one hundred and eleven)

The Contemporary Dance
(Approx. 45 mins)

Experimental Theatre
Sunday, 11th – 5.00 pm

An **NCPA** Presentation in collaboration with **Pickle Factory, Kolkata**

111 is a powerful duet between two exceptional dancers—**Joel Brown** (Candoco Dance Company) and **Eve Mutso** (former Principal Dancer of Scottish Ballet) as they explore their different strengths and vulnerabilities.



111, 11th, Experimental Theatre

111 is also the number of vertebrae Brown and Mutso have between them.

Tickets:
₹540 & 270/- (Members)
₹600 & 300/- (Public)
(Inclusive of GST)

Mandala

by Lata Pada & Sampradaya Dance Creation, Canada and Celebrating Devi

by artistes and institutions from Mumbai

(Approx. 90 mins)
Experimental Theatre
Sunday, 18th – 5.00 pm

Lata Pada is the Founder and Artistic Director of Sampradaya Dance Creations, an award-winning company at the forefront of Indian dance in Canada. She has had an extensive, international career as a Bharatanatyam soloist with performances in India, Asia, Europe, South America, Canada and the U.S.A. She holds an MFA in Dance from York University (1996) and is an Adjunct Professor on the Graduate Program of Dance at York University. Pada is also a recipient of the Order of Canada (2009) and has the distinction of being the first South Asian artiste to receive this prestigious honour. She has also received the Pravasi Bharatiya Samman (2010) from the President of India for her outstanding contribution to the Indian arts in Canada.

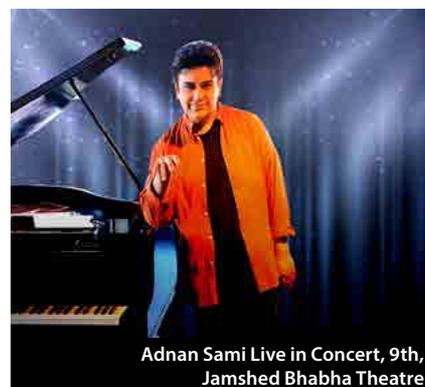
A specially curated evening, Celebrating Devi features artistes from Mumbai presenting Mohiniattam by **Ayswaria Wariar**, Bharatanatyam by **Rohini Singhi, Prachi Saathi, Keerthana Ravi** and **Kashmira Trivedi** & group along with vocalist

Vidya Harikrishna and her ensemble.

Tickets:
₹270 & 180/- (Members)
₹300 & 200/- Public)

Box Office now open

INDIAN MUSIC



Adnan Sami Live in Concert, 9th,
Jamshed Bhabha Theatre

Adnan Sami Live in Concert

Jamshed Bhabha Theatre
Friday, 9th – 6.30 pm

Presented by **Sahachari Foundation Events**
Supported by **Tata Sons**

Adnan Sami, internationally acclaimed vocalist, composer and pianist, will present his popular songs and regale the audience with super-fast piano solos.

Tickets:
₹1,800, 1,620, 1,296, 972, 720 & 450/- (Members)
₹2,000, 1,800, 1,440, 1,080, 800 & 500/- (Public)
(Inclusive of GST)
Box Office now open

Lata Pada, 18th, Experimental Theatre



INTERNATIONAL MUSIC

Dr. Jarvis Pereira, 9th,
Experimental Theatre



Sing and Tonic

A Toast to the Classics
Experimental Theatre
Friday, 9th – 7.00 pm

An NCPA Presentation

Kelly D'lima – lead vocals
Doctor J (Dr. Jarvis Pereira) – lead
vocals & lead guitars
Russell Fernandes – bass guitar
Dan Fernandes – keyboards
Ian Enthiado – drums

Get ready to relive retro hits from yesteryears as **Doctor J** and **Kelly** with their brilliant band bring back to life those glorious rock, pop, funk, rock 'n' roll, soul and disco tunes that have stood the test of time. With hits by The Beatles, Abba, CCR, Michael Jackson, Elvis Presley, The Police, Eagles, Bryan Adams, Bob Marley, Stevie Wonder and many more, you don't want to

miss this euphonious walk down memory lane.

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

THEATRE

OCD

English and Hindi Play (100 mins)
Godrej Dance Theatre
Saturday, 10th – 5.00 pm

An NCPA Presentation in
collaboration with Theatrewaalas

OCD is a light comedy about a carefree young man and his obsessive servant. In an effort to keep his master's house in order, the servant starts to cross boundaries to set the former's life in order by trying to control his relationship matters. The protagonist is a turbaned Rajsthani butler called *OC chacha*, who suffers from obsessive compulsive disorder. While on paper, this might make him the ideal domestic help, in practice, this is not true. *OC chacha's* idiosyncrasies get in the way of Rohan's lifestyle and, eventually, relationships. For instance, he believes the furniture in the house should only be arranged at particular angles, doesn't like even numbers and is convinced that one should stay away from women, because nothing good can come out of associating with the fairer sex. But since *OC chacha* has been a part of Rohan's family for years,

it is difficult for Rohan to get rid of him.

The play is a funny take on human eccentricities wherein every individual in this world has some or the other quirky habit but he or she feels that the other person is weird and anyone who does not adhere to the norms of the majority is considered a freak.

Written & directed by **Rohit Tiwari**

Cast: **Aman Uppal, Shaurya Tyagi, Shivam Sood, Saloni Batra, Devyani Dagaonkar, Abbas Syed, Sheetal R & Rohit Tiwari**

Suggested age: 16+

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

INTERNATIONAL MUSIC

A Festival of Festive Music, 2022

Choral Music Concert
Tata Theatre
Saturday, 10th – 7.00 pm &
Sunday, 11th – 6.30 pm

Presented by the **Stop-Gaps Cultural Academy**

Celebrating the golden jubilee of its inception as the Stop-Gaps Choral Ensemble, The Stop-Gaps Cultural Academy presents its 39th Festival of Festive Music, the longest running festival at the NCPA ushering in the festive season in song. Traditional and contemporary carols and Christmas songs will be rendered, beginning with a heart-warming overture and culminating in a grand finale. The two-day extravaganza features choirs and ensembles from all over India. The shows will be hosted by the inimitable **Karla Singh**.

10th December: **The Bai Avabai F. Petit Girls' High School Choral Ensemble, Cantamus Choir Nagaland, The Choral Riffs, The Happy Home and School for the Blind, The Harmonics (Chennai), The Madras Guild of Performing Arts (Chennai), The Santacruz Ensemble, Santacruz Mar Thoma Syrian Church Choir, The Stop-Gaps**

OCD, 10th, Godrej Dance Theatre



Junior Choral Ensemble and The Stop-Gaps Choral Ensemble.

11th December: **Bel Cantelina (Pune), Bel Canto (Pune), Faith and Harmony, In His Service (Chennai), The Paranjoti Academy Chorus, The Salvation Singers, Singspirators, The Victory Chorus Line, The Stop-Gaps Junior Choral Ensemble and The Stop-Gaps Choral Ensemble.**

Tickets:
₹1,350, 1,080 & 765/- (Members)
₹1,500, 1,200 & 850/- (Public)
(Inclusive of GST)
Box Office now open

THEATRE



Balatkar Please Stop it!, 10th, Experimental Theatre

Balatkar Please Stop It!

Hindi Play
(120 mins)
Experimental Theatre
Saturday, 10th – 7.30 pm

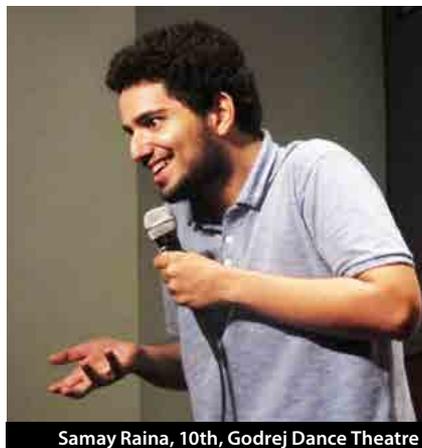
An NCPA Presentation in collaboration with Ansh Theatre

A theatre company decides to do a play on International Women's Day. The subject decided by the director creates discomfort among the actors. The play evokes laughter at the hypocrisy. A two-act play, this is a compelling watch for everyone aged 18 and above.

Written & directed by **Makarand Deshpande**
Cast: **Nivedita, Ninad, Bharat, Sushil, Aakanksha, Purva, Vikram, Abhijeet, Anuj, Richa, Divya, Sharmila, Nancy, Sahil, Gaurav & Makarand**

Tickets:
₹540 & 450/- (Members)
₹600 & 500/- (Public)
(Plus GST)
Box Office now open

THEATRE



Samay Raina, 10th, Godrej Dance Theatre

Comedy for Comedy's Sake

Stand-up Comedy
English/ Hindi
(90 mins)
Godrej Dance Theatre
Saturday, 10th – 8.30 pm

An NCPA Off-Stage Presentation
In collaboration with Comedy Ladder

The world has opened up and all we need now is some laughter. Here's a 90-minute comedy show that everyone can enjoy.

Host: **Jeeya Sethi**
Performers: **Kunal Rao, Prakhar Pramod, Sumaira Shaikh, Shreeja Chaturvedi, Shreya Priyam & Samay Raina**

Suggested age: 16+

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

INTERNATIONAL MUSIC

Movies Under the Stars

Casablanca (1942)
Film Screening
(B&W - 102 mins)
Tata Garden
Tuesday, 13th – 6.30 pm



Casablanca, 13th, Tata Garden

An NCPA & Film Heritage Foundation Presentation

Casablanca was voted the screen's greatest love story and the No. 3 film of all time by the American Film Institute (AFI). The film is set in Casablanca during the Second World War when Morocco was a crossroads for spies, traitors, Nazis and the French Resistance. *Casablanca* is easy to enter, but much harder to leave, especially if you're wanted by the Nazis. Such a man is Resistance leader Victor Laszlo (Paul Henreid), whose only hope is Rick Blaine (Humphrey Bogart), a cynical American, running a nightclub in Casablanca, who will stick his neck out for no one—especially not for Victor's wife Ilsa (Ingrid Bergman), the ex-lover who broke his heart. Ilsa offers herself in exchange for Laszlo's transport out of the country and a bitter Rick must decide what counts more—personal happiness or countless lives hanging in the balance. The film won three Academy Awards (Best Picture, Best Director and Best Adapted Screenplay). Renowned film critic Roger Ebert wrote, "Seeing the film over and over again, year after year, I find it never grows over-familiar. It plays like a favourite musical album; the more I know it, the more I like it."

Director: **Michael Curtiz**
Producer: **Hal B. Wallis**
Screenplay: **Julius J. Epstein, Philip G. Epstein & Howard Koch**
Cinematography: **Arthur Edeson**
Cast: **Humphrey Bogart, Ingrid Bergman, Paul Henreid, Claude Rains & Conrad Veidt**

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

FILM



Shut Up Sona, 15th, Little Theatre

Reality Check

Documentary Film Screening
Little Theatre
Thursday, 15th – 6.30 pm

An NCPA Presentation in collaboration with Cinema Collective

The NCPA revived the Reality Check film series, which was started in 2014 to promote and encourage documentary filmmakers in India whose work reflects the life and culture in the country today in a provocative blend of creativity and integrity.

Shut Up Sona

English Film (85 mins)

Shut Up Sona is a tongue-in-cheek take on a feisty female singer's unrelenting fight for an equal space in modern-day India, a country deeply uncomfortable with her emancipation.

Directed by **Deepti Gupta**

Produced & performed by
Sona Mohapatra

The film screening will be followed by a discussion.

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

INDIAN MUSIC

Nad Ninad: From Our Archives

Listening Session (no. 8) on the Artistry of Vilayat Khan
Experimental Theatre
Friday, 16th – 6.30 pm

An NCPA Presentation

This programme makes available NCPA's archival recordings to lovers of Hindustani classical music.

We have been conducting a series of sessions based on rarely heard recordings of sitar maestro, **Vilayat Khan** (1924–2004), which were specially recorded for our archives during 1976. **Arvind Parikh**, his senior-most disciple, and **Shujaat Khan**, his elder son, had engaged the maestro in conversation, leading to a wealth of information about his forefathers and their style. Khan has also chronicled his own musical journey with ample demonstrations.

Khan was born in Gauripur (now in Bangladesh) in a family of outstanding musicians: his grandfather Imdad Khan and father Inayat Khan were the most celebrated surbahar and sitar players of their time. A child prodigy,

he went on to become one of the most influential instrumentalists of the 20th century. His distinctive *gayaki ang* (vocalised style) made his sitar "sing" and is probably the most widely followed sitar style today.

The first seven sessions in this series covered the contributions of Vilayat Khan's legendary forefathers, his own role in the development of *gayaki ang* on sitar, details about some notable disciples of his father, and his reminiscences with actual demonstrations relating to some stalwarts of vocal and instrumental music. These sessions also included demonstrations of several *ragas* and numerous compositions ascribed to great artistes.

This session starts with an elaborate exposition of *raga* Bihag with an interesting variety of *gats* including a *moharenuma gat* starting from the 8th beat of a 16-beat cycle of Teental. He also sings some *bandishes* and makes relevant observations about the grammar and aesthetics of Bihag.

The session continues with Sanjh Saravali, a *raga* composed by Vilayat Khan. The presentation is based on a *khayal* style elaborate exposition along with the tabla *theka*. As a concluding item, he presents a few of his compositions in *raga* Bhairavi including a *tarana*, and some compositions of his father.

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

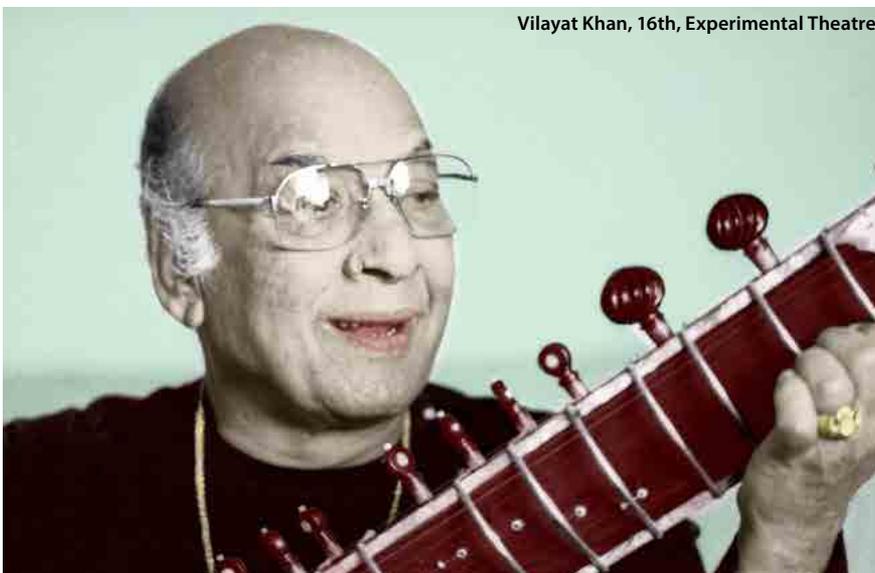
INDIAN MUSIC



Sangeeta Shankar, 17th, Online

NCPA-CITI Music Workshop

Understanding the virtuosity of violin in the context of various genres of Indian music
A free online workshop on Zoom



Vilayat Khan, 16th, Experimental Theatre

by **Sangeeta Shankar**
with **Shivahari Varma (vocal)** and
Ajeet Pathak (tabla)
(Duration: 45 mins followed by
Q&A session)
Saturday, 17th – 11.00 am

The Indian subcontinent abounds in a variety of musical instruments, and a considerable specialisation is displayed in instrumental usage—from producing drones, providing melodic or rhythmic accompaniment, to playing solo music. No wonder, therefore, that instruments and instrumental music continue to play a prominent role in the Indian tradition.

Violin, a stringed lute of European origin, was introduced into Carnatic (South Indian) music in the early part of the 19th century, and it was later adapted into Hindustani (North Indian) music. Since its introduction, the instrument continues to play a significant role, both as a solo and accompanying instrument.

Sangeeta Shankar is a disciple and daughter of the violin virtuoso N. Rajam. Making her debut at 16, Shankar has performed across the globe and has a number of albums to her credit. She also has a doctorate degree in music from Banaras Hindu University and continues to spread the family tradition by training a number of students including her two daughters.

The session will focus on the virtuosity of the violin with a special reference to its status as a solo as well as an accompanying instrument in various genres of Indian music from *khyal*, *thumri* to light and fusion music.

Entry free
Registration starts on 21st November 2022
To register:
Write to indianmusicworkshops@ncpamumbai.com
Or visit the NCPA website (www.ncpamumbai.com) or NCPA Facebook page

INTERNATIONAL MUSIC

**Jazzplorations with
Rajeev Raja Combine**
Experimental Theatre
Saturday, 17th – 7.00 pm

Jazzplorations with Rajeev Raja Combine,
17th, Experimental Theatre



An NCPA Presentation

Rajeev Raja – flute
Chandana Bala – vocals
Hitesh Dhutia – guitar
John Jaideep Thirumalai – bass
Vinayak Netke – tabla
Arka Chakraborty – piano/keys
Shravan Samsi – drums.

The compositions pay tribute to the cornucopia of musical forms, sub-genres and cultural nuances that form the universal fabric of jazz, creating in their wake an organic and seamless fusion that blends elements of blues, rock, funk, Latin and Indo-fusion music.

RRC, as the band is popularly known, is fronted by flautist and composer **Rajeev Raja**. He will be accompanied by some of Mumbai's finest musicians including **Hitesh Dhutia** (guitar), **John Jaideep Thirumalai** (bass), **Chandana Bala** (vocals), **Vinayak Netke** (tabla), **Arka Chakraborty** (piano/keys) and **Shravan Samsi** (drums).

Raja believes that 'Jazzplorations' will not just transport the audience to an exploration of the world of jazz but will also take them on a journey of emotions ranging from happiness to excitement to rapture, culminating in an overall sense of peace and calm.

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

WESTERN CLASSICAL MUSIC



Gloria Campaner, 20th, Experimental Theatre

Piano Recital by Gloria Campaner

Experimental Theatre
Tuesday, 20th – 7.00 pm

An NCPA Presentation in
collaboration with Istituto Italiano
di Cultura in Mumbai

Gloria Campaner is one of the finest young Italian pianists as well as human rights activist and professor. With her vast repertoire spanning from Bach to modern contemporary composers, Campaner has received more than twenty national and international prizes.

Programme:

Bach: Toccata and Fugue in D Minor
Chopin: 24 Preludes, Op.28

Tickets:
₹720 & 450/- (Members)
₹800 & 500/- (Public)
(Inclusive of GST)
Box Office now open

What's Next

January & February 2023

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

INTERNATIONAL MUSIC



Manfred Weinberger, 6th January, Experimental Theatre

Exploration Beyond the Border

Experimental Theatre
Friday, 6th January – 7.00 pm

An NCPA Presentation

Manfred Weinberger – trumpet
Rahul Wadhvani – piano
Gino Banks – drums
Sheldon D'silva – bass

Spend your evening listening to original music composed by a leading jazz trumpet player from Austria, **Manfred Weinberger** and jazz pianist from Mumbai, **Rahul Wadhvani**. This music is deeply influenced by strong European harmonies and melodies subtly interwoven with Indian and Brazilian rhythm. Apart from their original music, also expect their arrangements of some of the popular jazz standards in their own style. Joining Weinberger and Wadhvani is one of the leading rhythm sections of India, **Gino Banks** on drums and **Sheldon D'silva** on bass.

Tickets:

₹675 & 450/- (Members)

₹750 & 500/- (Public)

(Plus GST)

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

SCREENING

Leopoldstadt

by Tom Stoppard
Theatre Screening
(Approx. 140 mins)
Godrej Dance Theatre
Wednesday, 11th January - 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Tom Stoppard's Olivier Award-winning new play *Leopoldstadt* is a passionate drama of love, family and endurance. It is directed by **Patrick Marber**. At the beginning of the 20th century, Leopoldstadt was the old, crowded Jewish quarter of Vienna, Austria. But Hermann Merz, a factory owner and baptised Jew now married to Gretl, a Catholic, has moved up in the world. We follow his family's story across half a century, passing through the convulsions

of war, revolution, impoverishment, annexation by Nazi Germany and the Holocaust. A company of 40 actors represents each generation of the family in this epic but intimate play. Filmed live on stage in London's West End, *Leopoldstadt*, called 'magnificent' by *The Independent*, should not be missed.

Tickets:

₹360/- (Members)

₹400/- (Public)

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

WESTERN CLASSICAL MUSIC

Piano Recital by Alexander Ullman

Experimental Theatre
Thursday, 12th January – 7.00 pm

An NCPA & Mehli Mehta Music Foundation Presentation

Winner of the Franz Liszt International Piano Competition in Budapest in 2011, British pianist, **Alexander Ullman**, is praised for his subtle interpretations and refined technical mastery. He

Leopoldstadt, 11th January, Godrej Dance Theatre



MARC BRENNER (LEOPOLDSTADT)



Alexander Ullman, 12th January, Experimental Theatre

has impressed audiences and critics worldwide with his deep understanding of the scores he interprets, his elegant touch and crystalline phrasing.

Programme:

Orlando Gibbons: Four Pieces
 Ravel: *Pavane pour un infante défunte*
 Franck: Prélude, Choral et Fugue
 Liszt: Sonata in B minor

Tickets:

₹720 & 450/- (Members)
 ₹800 & 500/- (Public)
 (Inclusive of GST)

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

WESTERN CLASSICAL MUSIC

SOI Chamber Orchestra

Mikel Toms, conductor
Alexander Ullman, piano
Tata Theatre
Saturday, 14th January – 7.00 pm

An NCPA Presentation

Winner of the Franz Liszt International Piano Competition in Budapest in 2011, British pianist **Alexander Ullman** is praised for his subtle interpretations and refined technical mastery. He will perform with the SOI Chamber Orchestra conducted by **Mikel Toms** in a programme featuring beloved works of Beethoven and Schubert in special arrangements for chamber orchestra.

Programme including:

Beethoven: Piano Concerto No. 5 “Emperor”
 Schubert: Symphony No. 5

Tickets:

₹1,080, 720 & 450/- (Members)
 ₹1,200, 800 & 500/- (Public)
 (Inclusive of GST)

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

DANCE

NCPA Mumbai Dance Season 2023

Experimental Theatre & Tata Theatre
15th January to 19th February – 5.00 pm onwards

The NCPA Mumbai Dance Season is a community engagement initiative started by the NCPA in association with the entire dance community in the city. The initiative was launched in 2018 and is back as a 10-day-long celebration of dance. The opening event will be at the Experimental Theatre on 15th January, 2023 and the season finale will be presented at the Tata Theatre on 19th February, 2023.

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

SCREENING



Prima Facie, 25th January, Godrej Dance Theatre

Prima Facie

Theatre Screening
(Approx. 120 mins)
Godrej Dance Theatre
Wednesday, 25th January – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Jodie Comer, who won the Emmy for *Killing Eve* and a BAFTA for *Help*, makes her West End debut in the U.K. premiere of **Suzie Miller’s** award-winning play *Prima Facie*. Tessa is a young, brilliant barrister. She has worked her way up from working-class origins to be at the top of her game; defending, cross-examining and winning. An unexpected event forces her to confront the lines where the patriarchal power of the law, burden of proof and morals

SOI Chamber Orchestra, 14th January, Tata Theatre



ALLARD WILLEENSE (ULLMAN); HELEN MURRAY (PRIMA FACIE)

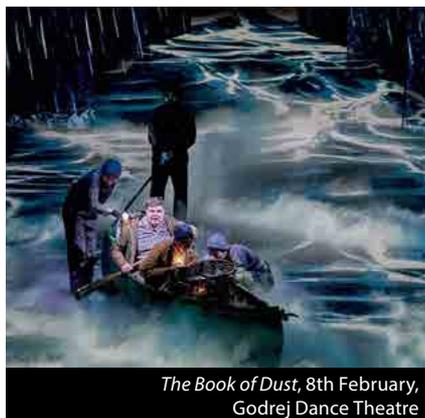
diverge. *Prima Facie* takes us to a place where emotion and experience collide with the rules of the game. **Justin Martin** directs this solo tour de force, captured live from the intimate Harold Pinter Theatre in London's West End.

Content Advisory: Contains sensitive subject matter including references to sex, violence and rape.

Age: 18+

Tickets:
 ₹360/- (Members)
 ₹400/- (Public)
Box Office: 9th December for Members & 12th December for Public

SCREENING



The Book of Dust, 8th February, Godrej Dance Theatre

The Book of Dust - La Belle Sauvage

(Approx. 180 mins)

Theatre Screening

Godrej Dance Theatre

Wednesday, 8th February – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Elevator pitch: Set 12 years before the epic *His Dark Materials* trilogy, this gripping adaptation revisits **Phillip Pullman's** fantastical world in which waters are rising and storms are brewing. Two young people and their dæmons, with everything at stake, find themselves at the centre of a terrifying manhunt. In their care is a tiny child called Lyra Belacqua, and in that child lies the fate of the future.

Directed by **Nicholas Hytner**
 Adapted by **Bryony Lavery**

Tickets:
 ₹360/- (Members)
 ₹400/- (Public)
Box Office: 9th January for Members & 12th January for Public

INTERNATIONAL MUSIC



Trilok Gurtu, 9th February, Tata Theatre

Harmonies in Time

Featuring **Trilok Gurtu & Castle in Time Orchestra**

Tata Theatre

Thursday, 9th February – 7.00 pm

An NCPA & Mixtape Presentation

Harmonies in Time is a full collaboration between the percussion master **Trilok Gurtu** and **Castle in Time Orchestra**. The piece researches the prehistoric in music. It brings out the relationship between a solo player as an individual and the tribe. It uses Indian composition (*kaida*) that was written for human voice and the tabla and translates it to Western orchestral instruments. It uses complex polyrhythms from Africa in addition to a stormy fugue from classical Europe. It uses a language of improvisation that was devised in rehearsal as a way to communicate without words while performing, therefore, creating music on the spot. The result is 80 minutes of an unusual collaboration between cultures and generations. *Harmonies in Time* premiered in the Mekudeshet Festival in Israel in 2017.

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

INTERNATIONAL MUSIC

Dan Costa Trio

Experimental Theatre

Sunday, 26th February – 6.30 pm

An NCPA Presentation

Following his critically acclaimed albums *Suite Très Rios*, *Skyness* and *Live in California*, **Dan Costa** records *Beams*—a celebration of light in its different forms, from the physical to the metaphysical—at Bunkers in New York City. It features Hermeto Pascoal, John Patitucci, Mike Stern, David Liebman, Dave Douglas and other artistes, and was showcased during Costa's 2022 tour, which took him to Australasia, Southeast Asia and Europe. The concert at the NCPA features tracks from all albums, performed in collaboration with local musicians.

Tickets:
 ₹675 & 450/- (Members)
 ₹750 & 500/- (Public)
 (Plus GST)
Box Office: 9th January for Members & 12th January for Public

SOI symphony orchestra of india

Spring 2023 Season

Patron: Citi India

4th – 23rd February, 2023

Jamshed Bhabha Theatre

The Symphony Orchestra of India's Spring 2023 Season promises an exciting line-up of artistes and programmes including the India premiere of Karl Jenkins' *Requiem*, and works by Beethoven, Rachmaninoff, Tchaikovsky, and more.

Complete programme details will be announced shortly.

Tickets:
 ₹3,600, 2,880, 2,250, 1,575, 900 & 450/- (Members)
 ₹4,000, 3,200, 2,500, 1,750, 1,000 & 500/- (Public)
 (Inclusive of GST)

Box Office: 6th January for Benefactors/Friends of the SOI, 9th January for NCPA Members & 12th January for the Public

Events at a glance

December 2022

Day	Date	Time	Event	Venue
Fri	2nd	4.30 pm	New Book Discussion <i>Cloud Nine</i> by Dr. Paramita Mukherjee Mullick	Stuart-Liff Collection Library, NCPA
Fri	2nd	6.30 pm	<i>Umang</i> - Presenting Promising Artistes Shantanu Gokhale (santoor) Meher Paralikar (<i>khayal</i>)	
Fri	2nd	7.30 pm	<i>Shikhandi</i> - The Story of the In-Betweens English Play (with some Hindi)	
Sat	3rd	5.00 pm & 7.30 pm		
Sun	4th	5.00 pm & 8.00 pm	<i>Twelve Angry Jurors</i> English Play	
Sun	4th	6.00 pm	<i>Forbidden</i> Contemporary Dance based on Kathak A solo performance by Aditi Mangaldas	
Sun	4th	7.00 pm	<i>Pink is the New Black</i> English Play	TATA THEATRE
Tue	6th	7.00 pm	Quartetto di Cremona	
Wed & Wed	7th & 21st	6.00 pm	<i>Much Ado About Nothing</i> by William Shakespeare Theatre Screening	Godrej dance theatre
Wed	7th	6.30 pm	Short Film Corner Short Film Screenings	
Thu	8th	2.00 pm 7.00 pm	NCPA <i>Pravaha</i> Dance Festival 2022 (8th, 11th & 18th December) <i>TenTenaTen</i> Celebrating 10 years of GVRNKF's Margazhi festivities	 TATA THEATRE
Sun	11th	5.00 pm	<i>111</i> (One hundred and eleven) The Contemporary Dance	
Sun	18th	5.00 pm	<i>Mandala</i> by Lata Pada & Sampradaya Dance Creation, Canada and Celebrating Devi by artistes and institutions from Mumbai	

 THEATRE	 DANCE
 INDIAN MUSIC	 MULTI ARTS & PRESENTATIONS
 INTERNATIONAL MUSIC	 FILMS / SCREENINGS
 WESTERN CLASSICAL MUSIC	 PHOTOGRAPHY & EXHIBITION



Day	Date	Time	Event	Venue
Fri	9th	6.30 pm	Adnan Sami Live in Concert	
Fri	9th	7.00 pm	Sing and Tonic A Toast to the Classics	
Sat	10th	5.00 pm	<i>OCD</i> English and Hindi Play	Godrej theatre
Sat	10th	6.30 pm	CITI-NCPA <i>Aadi Anant</i> : From Here to Eternity Zakir Hussain (tabla) with Niladri Kumar (sitar)	
Sat	10th	7.00 pm	A Festival of Festive Music, 2022 Choral Music Concert	TATA THEATRE
Sun	11th	6.30 pm		
Sat	10th	7.30 pm	<i>Balatkar Please Stop It!</i> Hindi Play	
Sat	10th	8.30 pm	Comedy for Comedy's Sake Stand-up Comedy English/Hindi	Godrej theatre
Tue	13th	6.30 pm	Movies Under the Stars <i>Casablanca</i> (1942) Film Screening	Tata Garden
Thu	15th	6.30 pm	Reality Check Documentary Film Screening	
Fri	16th	6.30 pm	<i>Nad Ninad</i> : From Our Archives Listening Session (no. 8) on the Artistry of Vilayat Khan	
Sat	17th	11.00 am	NCPA-CITI Music Workshop Understanding the virtuosity of violin in the context of various genres of Indian music A free online workshop on Zoom by Sangeeta Shankar with Shivahari Varma (vocal) and Ajeet Pathak (tabla)	Online
Sat	17th	6.30 pm	CITI-NCPA <i>Aadi Anant</i> : From Here to Eternity Ambi Subramaniam (violin), Øystein Baadsvik (tuba), Shashank Subramanyam (flute) and Selva Ganesh (kanjira) with Pratik Shrivastava (sarod), Anubrata Chatterjee (tabla), Rahul Wadhvani (piano), Rickraj Nath (guitar), Vaibhav Wavikar (drums) & Ralph Menezes (bass guitar)	TATA THEATRE
Sat	17th	7.00 pm	Jazzplorations with Rajeev Raja Combine	
Tue	20th	7.00 pm	Piano Recital by Gloria Campaner	

SCHOLARSHIP FOR YOUNG MUSICIANS 2023-24 HINDUSTANI MUSIC

Applications (bio-data) are invited from students for a scholarship in advance training in **Hindustani Music (vocal – khayal / dhrupad, percussion instruments – tabla / pakhawaj)**. The value of the scholarship is **Rs. 10,000/- per month for one year** (April 2023 to March 2024). Send in your application (bio-data on music education) via mail to **indianmusic scholarships@ncpamumbai.com** on or before **31st Dec 2022**. The audition of the shortlisted candidates will be conducted during the month of February 2023 on the basis of video recording.

The application must contain all details regarding the candidate's name, date of birth, address, contact number/alternate contact number, professional qualification, email ID, music teachers/gurus, number of years of total training and details of achievements / prizes / scholarships and performances, amongst other noteworthy details. Please do not send any scanned copies of the certificates / audio / video clips of musical performances. Bio-data containing all details in the listing format will be sufficient. The shortlisted candidates will be informed via email or telephone.

Eligibility Criteria & General Instructions :

- Candidate's bio-data will be considered as his/her application for this scholarship.
There is NO separate form to be filled.
- Age Limit -
For Khayal & Percussion Instruments - 18 to 30 years (as off 1st March 2023)
For Dhrupad - 18 to 35 years (as off 1st March 2023)
- Candidates who are beneficiaries of other scholarship/grant in the field of music during April 2023 to March 2024, are not eligible
- Candidates who are full-time / part-time working professionals at any company need not apply
- Professional musicians including those with 'A' grade from All India Radio are not eligible
- Applications received through courier will not be accepted. Only the applications received on email id mentioned above will be considered
- Only Indian citizens are eligible to apply
- Applications received after 31st December, 2022 will not be entertained
- The decision of the NCPA Selection Committee will be final

Contact No: 8591064547(Mon to Fri. 10.30 am to 5.30 pm)



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