

ON Stage[®]

AUGUST 2022

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Pavel Kolesnikov



Shubha Mudgal



Gulzar



Richard Farnes



Alpesh Chauhan



Benjamin Grosvenor



Marat Bisengaliev



Jayanthi Kumaresh



Kaushiki Chakraborty

**THE NCPA CELEBRATES
INDIA'S 75 YEARS OF
INDEPENDENCE**

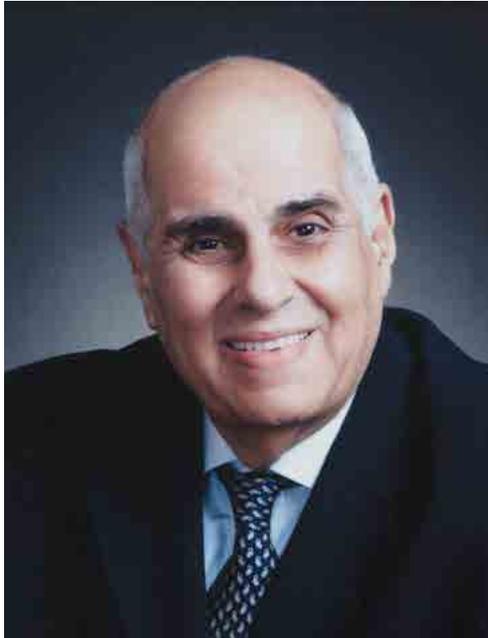


Enabling progress in India
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the past, the present
& the future,
together.



Chairman's Note



The month of August marks the birth of our founder Dr. Jamshed Bhabha who, with his pioneering vision, gave to independent India a haven for the performing arts in the form of the NCPA.

For this auspicious year and the third Jamshed Bhabha Memorial Lecture, there could have been no greater choice than that of having Justice Rohinton Nariman to provoke our inquisitive mind with an intriguing subject—Gods, Demons and Heroes – the parallel epic dramas of the Mahabharata and Wagner's *Ring cycle*.

India's 75 years of independence will be suitably celebrated. 'The Dawn at Midnight' concert features works written by Gulzar, specifically for the event. The music is set by Shantanu Moitra and will usher in the festivities at the stroke of midnight on 14-15th August. Other concerts include the Orchestra of the Armed Forces, which marks the NCPA's first collaboration with the guardians of the nation.

The celebrations continue at the NCPA with a major SOI season returning to our stage after two and a half years. The stellar line-up and programmes promise to be a musical treat for the cognoscenti and new listeners alike. In October, for the first time, a major European opera house, the renowned Hungarian State Opera, will do the NCPA the honour of bringing the entire production and artistes for three performances of Johann Strauss's famous operetta *Die Fledermaus* to our Jamshed Bhabha Theatre, performed with the Symphony Orchestra of India.

This is truly a fine reopening from the depressing years of Covid and I hope members will support the performances to their fullest extent.

A handwritten signature in black ink that reads "K. N. Suntook". The signature is fluid and cursive, with a horizontal line underneath the name.

Khushroo N. Suntook

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Khushroo N. Suntook

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Contents



Features

08

The Power She Holds

Ahead of *Mukta*, a set of concerts that will celebrate voices of women, we speak to Shubha Mudgal, Jayanthi Kumaresh and Kaushiki Chakraborty on what it means to be a woman, an artist and a musical virtuoso.

By Akshaya Pillai

12

Top of the League

The Autumn 2022 Season of the Symphony Orchestra of India is grand in its scope, with a stellar line-up and a programme worthy of a return to the stage.

By Jehangir Batiwala

16

The Driving Force

From its inception in 2006 to the

grand Autumn 2022 Season and many milestones in between, the Symphony Orchestra of India has had a remarkable journey. We speak to violin virtuoso, SOI co-founder and Music Director Marat Bisengaliev about his vision, the orchestra's educational initiatives and upcoming concerts.

18

Conflicts and Resolutions: Musical Adaptations of Romeo and Juliet

Ahead of the Autumn 2022 Season of the Symphony Orchestra of India which features three widely regarded adaptations of the classic, a look at the historical context in which they were written, the norms they challenged and what emerged from the synthesis of Shakespeare with music.

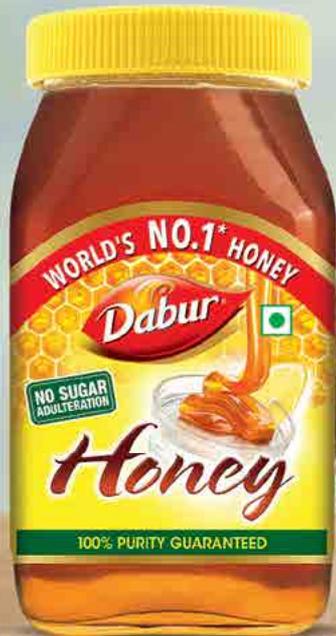
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24

Of Epic Proportions

In the third Jamshed Bhabha Memorial Lecture, titled Gods, Demons and Heroes, legal luminary Justice Rohinton Nariman, will discuss fascinating parallels between the Mahabharata and Wagner's *Ring cycle*. *By Snigdha Hasan*

26

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 an overarching collection of essays on the history, practice and evolution of dance forms in India.

28

Unfettered Tunes

In a first-of-its-kind association between the defence forces and the NCPA, *Songs of Freedom* will present a musical microcosm of India on her 76th Independence Day.

34

Stories of an Independent People

From unsung heroes to small

stories that get lost in big history books, two art collectives are redefining what independence means in India's 75th year as a free nation. *By Shayonnita Mallik*

36

The Heart of Kathak

A leading exponent takes a long walk down memory lane in an essay about one institution that trained almost every single virtuoso of one of the most popular forms of Indian classical dance—Kathak. *By Uma Dogra*

40

Lock, Stock and Music

The SOI Chamber Orchestra's recent tour to Bengaluru and Chennai travelled beyond packed concert halls to reach aspiring young musicians and newer audiences, and create a lasting impact. *By Aishwarya Bodke*

44

A Fine Balance

Swiss singer and songwriter Veronica Fusaro talks to *Aishwarya Bodke* about her upcoming concert at the NCPA, her debut album and performing across the world.

46

Animal Instincts

In her upcoming exhibition at the NCPA, *Interbeing: India and Her Animals*, Asha Thadani explores the mysterious relationship between humans and animals.

50

The Dance of Life

As part of the NCPA's sustained engagement programme, workshops on Odissi and Bihu were conducted for children at the Byramjee Jeejeebhoy Home for Children to hone the performers and audience of tomorrow.

52

Performing Arts: Jazz

Australian saxophonist and music producer *Michael Rivett* discusses balancing technical and intuitive processes in jazz performance.

54

Kaleidoscope

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

56

Archives: Permutations and Combinations

In the final instalment of a two-part series, *Ajit Singh Paintal* discusses the traditions and influences of Sikh devotional music.

60

Programme Guide

A guide to all the events happening at the NCPA in August.

74

What's Next

What to expect in the following months.

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

मुक्ता : THE VOICE OF WOMEN TODAY



Shubha Mudgal



Jayanthi Kumaresh



Kaushiki Chakraborty

Women, Sexuality & Song

5th August 2022 | 6:00 pm

Tata Theatre, NCPA

Shiva-Shakti

6th August 2022 | 6:30 pm

Tata Theatre, NCPA

Tiranga

7th August 2022 | 6:30 pm

Jamshed Bhabha Theatre, NCPA



Raja Ravi Varma's celebrated work, 'Galaxy of Musicians', in the words of art critic and curator Girish Shahane, "illustrates his interest in forging an Indian identity at a time when nationalism was nascent in the country."

The oil on canvas depicts artistes from different regions of India, including a musician from Kerala playing a stylised version of the veena seated towards the left, a courtesan to the right, a musician from Maharashtra with a stylised portrayal of the sitar, among others.

The Power She Holds

Ahead of *Mukta*, a set of concerts that will celebrate voices of women, we speak to Shubha Mudgal, Jayanthi Kumaresh and Kaushiki Chakraborty on what it means to be a woman, an artiste and a musical virtuoso.

By Akshaya Pillai

Shubha Mudgal was eight, perhaps nine. This tiny detail eludes her but what she remembers vividly is how big a shock it was when her mother taught her a wedding song—one of the many that were routinely sung in her family at weddings. It described an indulgent father asking his *saat baras ki laado* (seven-year-old darling daughter) about her preference for a groom. "I was startled that a seven-year-old could be considered

ready for marriage, despite the song being a very charming one. Besides, at a much later stage, I have often asked myself why aren't women, at age seven, seventeen or seventy, able to make independent life choices, particularly in matters related to marriage," says Mudgal who is one of the three women artistes to perform at *Mukta*, the three-day festival to be held at the NCPA on the grand occasion of 75 years of Indian independence.

THE ETERNAL PROTAGONIST

Mudgal's voice has been the perfect vessel for anti-patriarchal anthems. 'Mann ke Manjeeré', which was recorded 23 years ago, is a celebration of womanhood and a lament. It exhorted a generation of women to stand up for themselves and more importantly, conveyed the message that the soulmate resides within. Time and again, Mudgal has used the power of her voice to illustrate an honest, sensual, and at times, brazen picture of a woman.

With 'Women, Sexuality, and Song', she pays homage to women across centuries who have featured as protagonists in Indian poetry and songs. The concert will also reflect a range of perspectives on beauty, sexuality and societal norms. "For *Mukta*, I felt it would be a good idea for me to look at my own repertoire and select compositions that refer to women, both divine and mortal, and also address issues of sexuality. I must add that women feature so abundantly and significantly in *khayal*, *thumri* and *dadra* texts, and also in Brajbhasha and Awadhi literature, that the challenge for me lay in making an appropriate selection given the ample available material," she says.

"For *Mukta*, I felt it would be a good idea for me to look at my own repertoire and select compositions that refer to women, both divine and mortal, and also address issues of sexuality"

Set to music by Mudgal who will be accompanied by Aneesh Pradhan (tabla) and Sudhir Nayak (harmonium), this collection of verses will narrate stories of women—some full of sensuality and unabashed eroticism, others that would conjure up the grim challenges and stigmas that women continue to face and struggle against in this age.

Mudgal feels very fortunate that despite being a first-generation musician—one who does not come from a family of *khandaani* or hereditary musicians—she is today a professional artiste. However, when asked if she is content with the progress made by women musicians after 75 years of independence, she says, "The status of art and the stature of women



Shubha Mudgal

“In any field that we want to pursue, the challenges of being a woman come first, followed by the challenges of the path we want to follow”

that transcends the boundaries of language and region.

The concept of Kumaresh's concert for *Mukta, Shiva-Shakti*, echoes the beliefs of Mihaly Csikszentmihalyi, a Hungarian-American psychologist who believed creative individuals are more likely to have not only the strengths of their own gender but those of the other, too. “When we speak about music, two things are considered important—melody and rhythm. The silence that comes before and after this is very important for me too. It is a culmination of melody and rhythm. It is like the duality that exists in each one of us. As a person, we need to be authoritative and flexible. Be it at a concert or in life, it is all about getting the balance right,” she says. It was this thought that led Kumaresh to explore how the supreme forces of the feminine and masculine—the *lasya* and *tandava*—intertwine in music.

Through *Shiva-Shakti*, Kumaresh draws parallels between silence and androgyny. *Lasya* and *tandava* will join hands in her performance to create a colourful spectrum of sound textures, and the music thus formed, with its myriad forms of expression, will remind us of how opposite forces can coexist seamlessly to make life beautiful and meaningful.

in Indian society will be mirrored in the status and stature of women musicians. When art itself is considered non-essential, how can the status of exponents of art, male or female, be considered satisfactory? There are also grave issues related to the exploitation of women artistes and students that remain unaddressed, and which no one in the ecosystem wants to discuss or resolve. This situation is distressing and casts a dark shadow over any progress some of us may have made.”

ANDROGYNOUS EXPRESSIONS

Meanwhile, India's torchbearer for the Saraswati veena, Jayanthi Kumaresh, has noticed an influx of independent-thinking women pursuing music. “Even though we have strong women, I still see a lot of bias, but what is inspiring is that now women are a voice who can collectively raise their volume above the chaos of such prejudices,” says the artiste whose style truly reimagines the veena, in terms of originality in content, technique, virtuosity and expression



Jayanthi Kumaresh

She performed a solo version of the show at the World Music Institute in New York. This time, however, she will be assisted by Charulatha Ramanujam (violin) and supported by Patri Satish Kumar (mridangam) and Giridhar Udupa (ghatam).

Kaushiki Chakraborty



SYMBOLIC CONNECTIONS

For the third and final performance of *Mukta*, a representative of the Patiala *gharana*, classical vocalist Kaushiki Chakraborty, and her team sought inspiration from the three colours of our national flag. Saffron, perceived as the colour of dawn and dusk, the colour of courage and also of renunciation or *vairagya* will be depicted with a *ragamala* composition presented by child artistes. Furthermore, there will be an instrumental presentation of Rabindranath Tagore's 'Ekla Chalo Re' and vocal chants. Green, regarded as the colour of harvest, fertility, youth and exuberance will be depicted through a Bengali folk song followed by a duet between two young artistes from the North and South Indian music traditions. To conclude, white, seen as the color of faith, innocence and hope, will be symbolised by prayers from different religions.

“There are few religions and spiritual beliefs where women are worshipped. When it comes to art forms, wealth and knowledge, we still pray to goddesses. India is one of those rare countries where women are worshipped as deities. I'd be happy to see more female vocalists, percussionists and instrumentalists represent the country and the art form,” she says. Understandably, Chakraborty is not enthused when her band Sakhi, which includes some of the country's best-known young women performers in an ensemble of Indian classical music, is referred to as a women's band. And this happens more often than she would like, she confides. “As citizens of India, I still don't think women get the respect they deserve.

We still have to fight for things that should naturally come to us. In any field that we want to pursue, the challenges of being a woman come first, followed by the challenges of the path we want to follow.”

Chakraborty's concert repertoire often includes both *khayal* and *thumri*. She enjoys collaborating with children and is thrilled to be working with students from the SOI Music Academy. “This is also my first opportunity to perform with a live orchestra, and it couldn't have been better. One great thing about this evening's musical presentation is we also have a children's choir of 15 students. Our performers are kids between the ages of eight and thirteen, including my son, Rishith. This is a young, energetic, bright and happy group of musicians,” she says.

Music does not begin through voice or instruments, but rather in the minds of the musicians and in their friendships with fellow artistes. Chakraborty says, “We are around 30 artistes of different ages, from different traditions, with different sounds, from different lineages and hailing from different parts of our country. If we can celebrate our togetherness, if we can come together and celebrate the country and the *tiranga*, the audience is definitely in for a treat.” ■

Our supporter

“A salute to the country, applause for women achievers, an alignment of values with the NCPA to promote Indian art and culture...that is what Dabur celebrates by supporting 'Mukta: The Voice of Women Today'.”

- Mohit Burman, Vice Chairman, Dabur India Ltd.

Mukta: The voices of women today will include three concerts: Shubha Mudgal will present Women, Sexuality, and Song on 5th August at the Tata Theatre, Jayanthi Kumaresh will present Shiva-Shakti on 6th August at the Tata Theatre and Kaushiki Chakraborty will present Tiranga on 7th August at the Jamshed Bhabha Theatre.

Top of the League

The Autumn 2022 Season of the Symphony Orchestra of India is grand in its scope, with a stellar line-up and a programme worthy of a return to the stage.

By Jehangir Batiwala

For more than one reason, the forthcoming Symphony Orchestra of India season in September 2022 is so very welcome. Firstly, the last SOI season happened in February 2020, with great performances by Maria João Pires, Augustin Dumay, Zakir Hussain, Hariharan, Shankar Mahadevan, Jean-Philippe Collard, Laurent Petitgirard and a musical theatre gala. Failed attempts to revive subsequent seasons due to the Covid pandemic playing spoilsport are hopefully all behind us now.

Secondly, the line-up of musicians and the varied programme this September are worthy of a 'no looking back' revival of an experience, which audiences in Mumbai always look forward to.

British-born conductor of Indian heritage, Alpesh Chauhan will wield his baton to direct the horns to open Humperdinck's Overture to *Hansel and Gretel*. He will be joined by British pianist Benjamin Grosvenor in Mendelssohn's first piano concerto, and Prokofiev's *Romeo and Juliet* (excerpts) will end this opening night concert.

The second concert will feature another *Romeo and Juliet*, the Fantasy Overture by Tchaikovsky, followed by Chauhan being joined by horn player Ben Goldscheider, in Mozart's Horn Concerto No. 3 and Richard Strauss's first horn concerto. Bernstein's Symphonic Dances from *West Side Story* will surely prove a great finale to such an evening of varied music.

This is the first time that Chauhan, Grosvenor and Goldscheider will be performing in India and they are of course looking forward to this visit. Chauhan's reputation as one of the leading young conductors to emerge on the international scene has made him a very busy musician. He is Principal Guest Conductor of Düsseldorf Symphoniker, Associate Conductor of BBC Scottish Symphony Orchestra and Music Director of Birmingham Opera Company. He has conducted widely in Europe, the USA and Australia and has been mentored by Stanisław Skrowaczewski, Andris Nelsons and Edward Gardner. For his contribution and service to the art of music, he was awarded an OBE in the Queen's New Year honours in 2022.

Grosvenor is reputed to turn everything he touches

to gold. His technical mastery of the piano and his innate musicianship were recognised by Decca, who signed a historical recording contract with him in 2011. He was the youngest ever and the first British musician in 60 years to have been invited by this great record company. Onstage, his successes are many and he performs all over Europe, Australasia and in both the Americas. His many Proms performances at Albert Hall also include a Last Night performance under Marin Alsop in 2015. This year in August, he once again performs at the BBC Proms, Prokofiev's third piano concerto, also with Alsop.

Goldscheider was concerto finalist in the 2016 BBC Young Musician Competition and has since graduated from the Barenboim-Said Akademie in Berlin. He performs with some leading orchestras and conductors and has many chamber music partners all over the world. It is amazing to see the list of commissions and contemporary compositions written for him. In 2021, he released a CD titled *Legacy*, as a tribute to the great horn player, Dennis Brain. One can safely say that he follows in the footsteps of Brain, who did so much to bring the French horn to be worthy of being a solo instrument.

Two other first-time visitors to India and the SOI, include Japanese violinist Sayaka Shoji and French pianist and conductor Jean-Frédéric Neuburger. They come as a trio with cellist Henri Demarquette, who is no stranger to audiences at the NCPA. Their complete German programme of Mendelssohn's *Hebrides Overture*, Brahms Double Concerto for violin and cello, and Beethoven's Triple Concerto will not lack a following from Mumbai audiences.

Shoji, who moved to Italy at the age of three with her artist mother, has performed with some of the greatest orchestras and conductors, and plays a Stradivari violin once used by none other than Mischa Elman, whose tone was difficult to surpass during the first half of the 20th century. She sees music visually and works with video artists and dancers to create programmes which combine visual aesthetics with some of her favourite violin music from Bach to Shostakovich to Bartók.

Almost an enfant terrible, Neuburger studied piano, organ, conducting and composition, and won five



Alpesh Chauhan



Benjamin Grosvenor



Pavel Kolesnikov



Richard Farnes



Sayaka Shoji



Henri Demarquette



Jean-Frédéric Neuburger



Ben Goldscheider



Richard Uttley

first prizes at the Paris Conservatory. As a performer, he has played with and conducted some of the most renowned orchestras and his compositions have been commissioned by leading orchestras and festivals around the world. In recognition of his art, he was awarded the Lili and Nadia Boulanger prize from the Académie des Beaux-Arts in Paris. Neuburger will conduct the first half of the concert from the podium and then direct the orchestra and his colleagues from the keyboard in Beethoven's Triple.

Demarquette brings with him his great experience, astute musicianship, and his Goffredo Cappa cello, with a tone that can rival that of the Strad cello of the Louis Vuitton Foundation which he used for a few years. As a true friend of the NCPA, Demarquette always manages to bring with him some renowned colleagues to visit Mumbai and share their art with our audiences.

Yet another first-time visitor, young pianist Pavel Kolesnikov will perform in the final concert with the SOI, playing Rachmaninoff's great third piano concerto conducted by Richard Farnes. Kolesnikov's Siberian heritage and his European experiences make him a unique musician. He was an overnight sensation, when in 2012, he won the Honens International Piano Competition in Canada, which comes with one of the largest cash prizes in the world. Since then, Kolesnikov has been recognised

as a pianists' pianist and is much sought after onstage and in the recording studio. His recordings of Chopin's mazurkas and Bach's *Goldberg Variations* were much acclaimed by critics and the public. His 2021 performance of the *Goldberg Variations* was broadcast all over the world from the Wigmore Hall.

We will be fortunate to witness Farnes conduct the final concert of the season, which will feature Beethoven's 7th Symphony besides the Prokofiev concerto. Farnes is well known as the conductor of Opera North in Leeds, which does much to bring opera to the masses at reasonable prices thus breaking barriers between elite opera goers and uninitiated first timers. His 2016 rendition of Wagner's *Ring Cycle* made waves in the opera world. Not just confined to opera, Farnes is also much sought after as an orchestral conductor and makes this welcome debut with the SOI.

It is noteworthy to mention here that each soloist will also give a recital and perform some chamber music during the course of the season. The Autumn 2022 Season is not one to be missed. ■

.....
The Autumn 2022 Season will be held from 16th September to 16th October 2022 at the NCPA. The box office for Friends of the SOI, NCPA members and the public is now open. For more details, please refer to page 74 or visit www.ncpamumbai.com

SYMPHONY ORCHESTRA OF INDIA

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ALPESH CHAUHAN

conductor

BENJAMIN GROSVENOR

piano

HUMPERDINCK Overture to *Hansel & Gretel*

MENDELSSOHN Piano Concerto No. 1

PROKOFIEV *Romeo & Juliet* (excerpts)

16 SEPTEMBER 2022 | 7:00 PM

ALPESH CHAUHAN

conductor

BEN GOLDSCHIEDER

horn

TCHAIKOVSKY *Romeo and Juliet*

MOZART Horn Concerto No. 3

STRAUSS Horn Concerto No. 1

BERNSTEIN *Symphonic Dances*
from *West Side Story*

21 SEPTEMBER 2022 | 7:00 PM

SAYAKA SHOJI

violin

HENRI DEMARQUETTE

cello

JEAN-FRÉDÉRIC

NEUBURGER

piano/conductor

MENDELSSOHN *The Hebrides*

BRAHMS Double Concerto

BEETHOVEN Triple Concerto

25 SEPTEMBER 2022 | 5:00 PM

RICHARD FARNES

conductor

PAVEL KOLESNIKOV

piano

VERDI Overture to *Nabucco*

RACHMANINOFF Piano Concerto No. 3

BEETHOVEN Symphony No. 7

30 SEPTEMBER 2022 | 7:00 PM

SOI PATRON





The SOI Chamber Orchestra led by Music Director and violin virtuoso Marat Bisengaliev recorded Mendelssohn's Octet in E flat major and works by Elgar earlier this year



SOI violinist Prayash Biswakarma (fourth from left), who was spotted by Bisengaliev, travelled to Kazakhstan to perform in a concert

The Driving Force

From its inception in 2006 to the grand Autumn 2022 Season and many milestones in between, the Symphony Orchestra of India has had a remarkable journey. We speak to violin virtuoso, SOI co-founder and Music Director **Marat Bisengaliev** about his vision, the orchestra's educational initiatives and upcoming concerts.

ON Stage: The SOI is returning with a season after two and a half years. What does it mean to the orchestra?

Marat Bisengaliev: First of all, I am grateful to the NCPA and personally to Mr. Khushroo Suntok for having retained the orchestra all through the lockdown. It is a great sign of loyalty and very encouraging.

The musicians continued to teach virtually and give concerts in a smaller capacity to a limited audience. They also played for recordings in March when the Spring 2022 Season could not take place as envisaged due to the pandemic. These were tough times for artistes the world over. Like many other places, I see a great hunger to perform among the musicians. The Autumn 2022 Season features a wonderful programme and top-class artistes—Benjamin Grosvenor, Pavel Kolesnikov, Alpesh Chauhan—something to look forward to not just for me as Music Director but also for the audience in Mumbai.

OS: In addition to a core group of resident musicians who form the chamber orchestra,

musicians from across the world return to perform with the SOI for the seasons. What brings these artistes to the NCPA year after year?

MB: Many of the freelance musicians now know our sound and tradition. The SOI has a loyal following and we are happy to be associated with artistes who give us their time and feel a part of the orchestra.

For a symphony orchestra, the number of players could be anywhere between 70 and 100, and it is still not easy to find as many musicians in India who can perform with the SOI. It is also not commercially viable to have as many salaried musicians. In fact, several English orchestras such as the London Symphony Orchestra and the Royal Philharmonic Orchestra also work with freelance musicians. Ideally, I would like to have a combination of musicians and teachers who reside in and teach across India and return to the SOI to perform for the season.

OS: There has been a welcome development in the other direction too: SOI violinist Prayash Biswakarma recently travelled to Kazakhstan for a concert.

MB: Prayash was greatly appreciated in Kazakhstan.

valuable part of the SOI. He has vindicated my choice.

OS: The SOI Music Academy turns 10 this year. From the discovery of prodigies to students performing with the SOI Chamber Orchestra, winning international competitions and pursuing higher studies in music abroad, how do you see the academy's progress towards your vision to ultimately have musicians trained at the academy become part of the SOI?

MB: It is very encouraging to see local talent come to the academy. Ayaan Deshpande, a piano prodigy, deserves a special mention. He is a name to look out for in the future. As far as the quality of graduates is concerned, we are hitting the target. I recently heard our alumnus Yohan Pastala-Gupte's [who is now studying classical trumpet in Germany] recording and he is so good that I am considering him for our upcoming tours.

The most challenging part in the process of creating homegrown musicians is to have them come back and play with us. The NCPA is creating those conditions to make it attractive for the students to return, which is important. When the *Gramophone* says classical music moves East, it hits the right notes. There are too many musicians in Europe and the U.S. India is a burgeoning economic and cultural power. I can only see wonderful opportunities here. It is only a matter of time.

OS: Could you please tell us about your upcoming concert with Ralph de Souza?

MB: I have heard Ralph play in the Endellion Quartet and he is a great musician. The dynamics of two musicians in an ensemble are always interesting and I am keen to find out how we'll find our rapport. A nice conversation between two violinists is something I look forward to. ■

It was an equally rewarding experience for him to perform there as a soloist and chamber musician. He was spotted by me when he was playing at the NCPA with a youth orchestra. He was a self-taught young man who had something about him. It is to [SOI violinists] Olga Lyapina and Gulzara Shakir's credit that they honed him as a person and musician. Prayash has shown enormous growth and is a

Conflicts and Resolutions: Musical Adaptations of *Romeo and Juliet*

Ahead of the Autumn 2022 Season of the Symphony Orchestra of India which features three widely regarded adaptations of the classic, a look at the historical context in which they were written, the norms they challenged and what emerged from the synthesis of Shakespeare with music.

By **Suddhaseel Sen**

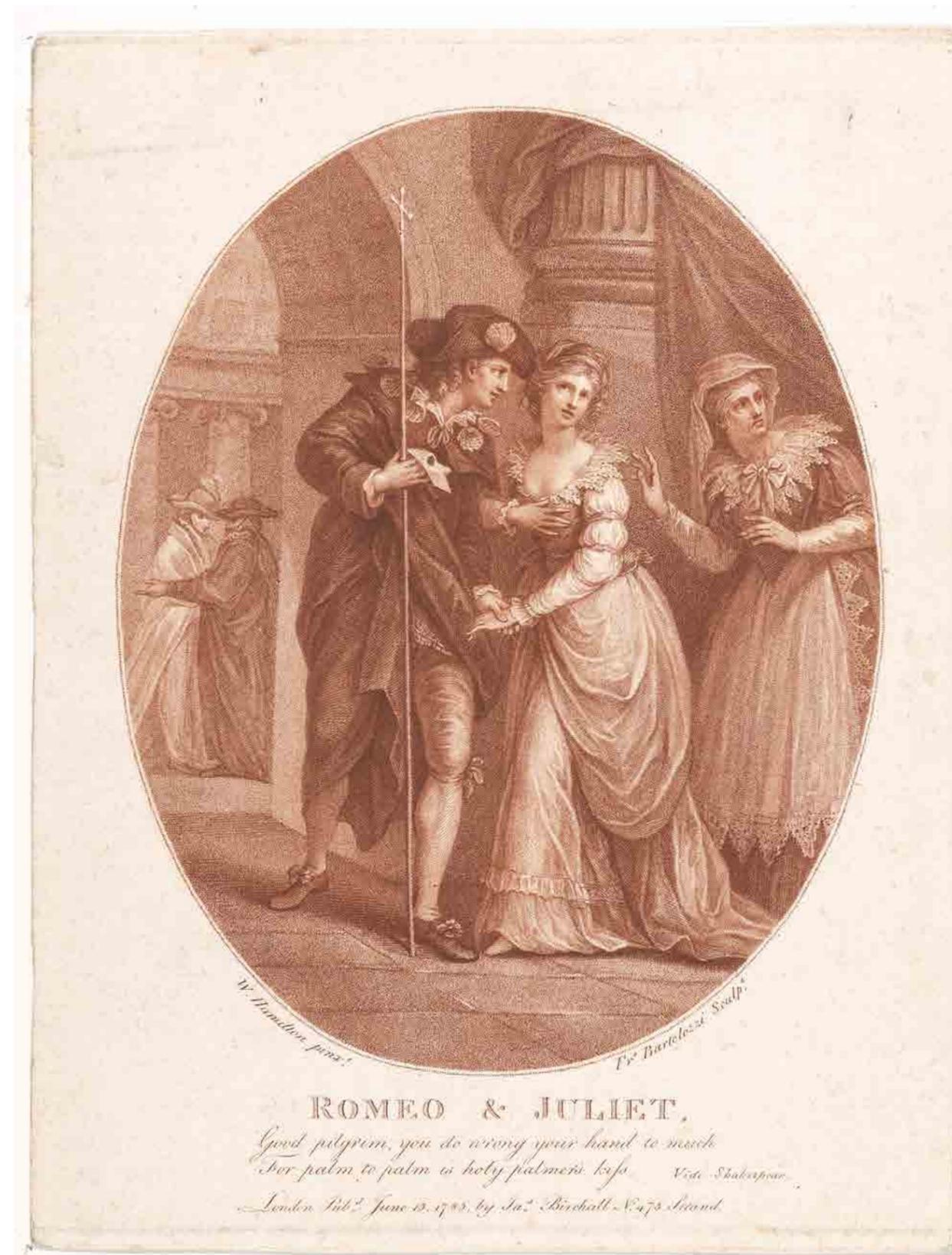
The global reputation and prestige of William Shakespeare as a writer has worked actively against the dissemination of musical adaptations of his works. Although the famous Gooch and Thatcher catalogue of adaptations of Shakespeare's works in various Western musical forms runs into five volumes, those that are still regularly performed can be counted on the fingers of one hand: a few operas and choral works by 19th- and 20th-century composers such as Hector Berlioz, Charles-François Gounod, Ambroise Thomas, Otto Nicolai, Giuseppe Verdi, Benjamin Britten, and in recent times, Thomas Adès and Brett Dean, a couple of musicals by Leonard Bernstein and Cole Porter, some song settings (such as Franz Schubert's "Ständchen", based on a song lyric from *Cymbeline*), and a few orchestral works and ballets, chief among them those by Felix Mendelssohn, Pyotr Tchaikovsky, Edward Elgar, Antonín Dvořák, Jean Sibelius and Sergei Prokofiev, and the active repertory of musical adaptations of Shakespeare is more or less complete.

This is, to a considerable extent, due to the long-standing (and perhaps still prevalent) tendency to measure the success of any adaptation in terms of its "fidelity" to the original, which causes particular problems in the case of musical adaptations of Shakespeare's plays, since it takes much longer to sing words than to recite them. The aesthetic standards for evaluating any adaptation call for a thorough understanding of the *medium* in which the adaptation takes place, a requirement that was more or less missing from the history of criticism of Shakespeare adaptations till the last couple of decades or so, dominated as the field was by Anglophone literary scholars. Not surprisingly, musical adaptations of Shakespeare that eschewed the spoken word altogether—such as

programmatic overtures and ballets—have had relatively better afterlives.

It should not come as a surprise, therefore, that the Shakespeare adaptations you are going to hear the SOI perform are orchestral works, although only one of them, Tchaikovsky's *Romeo and Juliet* overture (1869; revised 1870; final version 1880), is a purely orchestral composition. Prokofiev's *Romeo and Juliet* (1935; revised 1940) is a ballet based on the Shakespearean plot, and therefore, has a vital visual/dance component, but it still does not involve any of Shakespeare's words. Finally, *West Side Story* (1957), a Broadway musical created through the collaborative work of Jerome Robbins (concept), Stephen Sondheim (lyrics), Arthur Laurents (book) and Leonard Bernstein (music),¹ is an adaptation of Shakespeare's play set in New York of the 1950s. Through this change of setting, the musical's creators were able to extricate themselves from expectations of full-scale "fidelity" to Shakespeare's original. When Bernstein extracted a suite of symphonic dances that did not follow the action of the musical closely, he took away the music from its Shakespearean connections even further and brought it closer to the concert hall, as did Prokofiev through the suites he created from his ballet score.

Situating an adaptation in the immediate context of its creation provides the most immediately relevant starting point for analysis, and in the case of our three *Romeo and Juliet* adaptations, it takes us into histories of conflict and resolution. Tchaikovsky's overture provides the first case in point. Following the establishment of the Russian Musical Society in 1859, which was devoted to the training of native musical talent, the world of "art" music in St. Petersburg was cloven between what could be called a cosmopolitan/nationalist divide. Under the leadership of Mily Balakirev, the Russian nationalists—perhaps the most



'Romeo and Juliet at the Masquerade', an 18th-century etching by William Hamilton engraved by Francesco Bartolozzi

¹ For the orchestration of the Broadway score and the Symphonic Dances, Bernstein enlisted the help of two professional arrangers, Sid Ramin and Irwin Kostal, who worked under his close supervision.

brilliant group of autodidacts in the history of Western music—believed (at least for a while) in rejecting academic training in music along Western European lines, and instead sought to develop a specifically Russian tradition based on folk music.² In contrast, an openly cosmopolitan musical environment was cultivated at the St. Petersburg conservatoire under the pianist and composer Anton Rubinstein, whose star pupil, Tchaikovsky, was destined to be Russia's most popular composer to date.

Tchaikovsky's stepping stone in that path towards musical immortality came, ironically, through his contact with Balakirev, who suggested *Romeo and Juliet* as the basis for a programmatic concert overture in 1869, and went on to offer Tchaikovsky guidance by correspondence till the first performance, in Moscow in March 1870, of what is now known as the first version of the overture.³ The premiere was not very successful but the work came to be greatly admired by the members of Balakirev's circle, although everyone also felt the need for revisions. Balakirev offered specific feedback, but Tchaikovsky, now more confident and independent as a composer, accepted some of them and ignored others to produce the second version of the overture, which was first performed successfully in St. Petersburg in February 1872, with several performances following in Europe and the U.S. In 1880, Tchaikovsky made a final revision (mostly to the ending of the overture) to produce the final (third) version, first performed in 1886 in Tiflis (Tbilisi) under the baton of composer-conductor Mikhail Ippolitov-Ivanov. It is this version that is now performed all over the world. It begins with a slow, gloomy introduction (which Tchaikovsky associated with Friar Lawrence), makes way for a furious theme of great rhythmic energy representing the conflict between the Capulets and the Montagues. Then follows, by way of contrast, the overture's glorious love theme, which Balakirev thought had a tinge of "Persian" exoticism,⁴ followed by a development and a recapitulation that brings back a melancholy version of the love theme, followed by a quiet, sombre segment that finally makes way for a rousing, angry conclusion. It was the musical strength of the *Romeo and Juliet* overture that eventually led to a rapprochement between Tchaikovsky and Rimsky-Korsakov, bringing the

nationalist/cosmopolitan debate to an end. The overture, which Tchaikovsky thought was one of his best works, remains a perennial audience favourite.

Given the canonical status of Shakespeare's play and of Tchaikovsky's overture, it is surprising that Prokofiev, another prodigiously gifted Russian composer, wanted his ballet *Romeo and Juliet* to end on a happy note. In an autobiographical essay for the journal *Sovetskaya muzika* (1941), Prokofiev wrote: "There was quite a fuss at the time about our attempts to give *Romeo and Juliet* a happy ending—in the last act Romeo arrives a minute earlier, finds Juliet alive and everything ends well. The reasons for this bit of barbarism were purely choreographic: living people can dance, the dying cannot. [. . .] Curiously enough whereas the report that Prokofiev was writing a ballet on the theme of Romeo and Juliet with a happy ending was received quite calmly in London, our own Shakespeare scholars proved more papal than the pope and rushed to the defence of Shakespeare. But what really caused me to change my mind was a remark someone made to me about the ballet: "Strictly speaking your music does not express any real joy at the end." That was quite true. After several conferences with the choreographers, it was found that the tragic ending could be expressed in dance, and in due course the music for that ending was written."⁵

The insistence by Soviet-era Shakespeareans to retain *Romeo and Juliet's* tragic ending tells us something about how the reception of Shakespeare in Russia changed over time. Alexander Sumarokov, whose *Gamlet* (1748; when transliterated from Russian, as the language does not have the 'h' sound) was one of the earliest Russian adaptations of a Shakespeare play, had a happy ending, as did Jean-François Ducis's pioneering adaptation of the play for the French stage a few years later. Both of these 18th-century adaptations were products of French neoclassical aesthetics. In the following century, however, there was a strong reaction against French neoclassicism, led by Romantics from France and elsewhere, one of the consequences of which was the renewed veneration of the Shakespearean "originals" across Europe. This literary turn led Russians to develop a unique tradition of adaptation, in which adapters for the stage assumed knowledge of the literary source on the part

of their audiences. They were, therefore, freed from the need to retell the plots of their source materials, and stage adaptations were often based on the principle of illustrating scenes from literary and theatrical classics.⁶ Such an approach made it possible for Mussorgsky to adapt Alexander Pushkin's play *Boris Godunov*, and Prokofiev himself to adapt Tolstoy's mammoth *War and Peace*, a novel that, under normal circumstances, would be enormously difficult to adapt for the operatic stage.

It was this specifically Russian tradition of adaptation, coupled with the popularity and prestige of Shakespeare's play, that put paid to Prokofiev's hopes of giving *his* ballet a happy ending. The refusal on the part of the Soviet authorities was all the more remarkable because the grounds for the alteration were, in fact, closely aligned to the political ideology of the Soviet Union under Stalin. As Sergei Radlov, the theatre director who worked in tandem with Prokofiev and the dramaturge Adrian Piotrovsky, put it, they read Shakespeare's *Romeo and Juliet* as "a play about the struggle for love, about the struggle for the right to love by young, strong and progressive people battling against feudal traditions and feudal outlooks on marriage and family. This makes the entire play live, breathing struggle and passion as one—makes it, perhaps, the most "Komsomol-like" of all of Shakespeare's plays."⁷

As it turned out, the first version, which Prokofiev completed rapidly in 1935, soon after returning to his homeland for good, was put on hold, then rejected; and through a series of negotiations, revisions, political manoeuvres and a premiere in 1938 in Brno (in what was then Czechoslovakia), Prokofiev's ballet finally received its Russian premiere in 1940 at the Kirov Theatre in Leningrad (as St. Petersburg was known in the Soviet days). Unlike Tchaikovsky's *Romeo and Juliet*, over whose final version the composer exerted full control, Prokofiev's final ballet score is the product of a number of compromises. Some of them involved practical modifications the composer made to the orchestration so that the dancers onstage could hear the music more clearly, while further changes were made at the behest of others.

It is a testament to Shakespeare's global appeal that a couple of decades after Prokofiev's adaptation of *Romeo and Juliet* in Stalin's Soviet Union, the same play was adapted in the U.S. into a quintessentially American genre—the musical

Romeo and Juliet, nevertheless, retains pride of place as one of Prokofiev's most popular works. The composer preserved some of the music he originally conceived in the two orchestral suites he extracted from the ballet score, while what

you are going to hear in this concert is an hour-long truncated version created from excerpts from the ballet score.

It is a testament to Shakespeare's global appeal that a couple of decades after Prokofiev's adaptation of *Romeo and Juliet* in Stalin's Soviet Union, the same play was adapted in the U.S., the Soviet Union's ideological adversary during the Cold War period, into a quintessentially American genre—the musical—with the setting drastically altered because of the adapters' desire to address the fact that gang warfare in major cities in the U.S. had suddenly increased. Initially called *East Side Story*, this adaptation of Shakespeare's play in a specifically American setting began in 1949, and was then revived by the same group of collaborators (Robbins, Laurents and Bernstein) in 1955, after which Sondheim joined the team. The Broadway premiere, which took place in 1957, was a huge success, running for over 700 performances, as was the 1961 film adaptation. Despite these successes, *West Side Story* proved to be Bernstein's last success on Broadway, notwithstanding his hopes to contribute extensively to American music theatre. Why was that the case? There, too, lies a history of aesthetic conflict, one that did not have a resolution in Bernstein's favour, at least during the great composer-conductor's lifetime.

A quick word, however, regarding the plot of *West Side Story* and its relationship to the Symphonic Dances that Bernstein extracted from it for the concert hall. Set in Manhattan in New York, *West Side Story* is about the conflicts between two street gangs, the Jets (a white gang) and the Sharks (comprising Puerto Ricans). Tony, a member of the Jets, falls in love with Maria, sister of Bernardo, the leader of the Sharks. However, a conflict between the two gangs leads to Tony killing Bernardo and, in turn, getting killed by Chino, another member of the Sharks. Maria

2 The composers of this group whose works have entered the regular repertoire are Alexander Borodin (a professor of chemistry), Modest Mussorgsky (a civil servant) and Nikolai Rimsky-Korsakov (a naval officer), and, to a lesser extent, Balakirev (a mathematician by training). The compositions of the remaining member, César Cui (an expert on military fortifications), are now almost completely forgotten.

3 All dates in this article are according to the Gregorian calendar (N.S.). The Julian calendar (O. S.), which was followed in Russia till 1918, lagged behind the Gregorian calendar by 13 days.

4 Letter of 13th December, 1969 to Tchaikovsky, translated by, and quoted in Richard Taruskin, *The Oxford History of Western Music, vol. 3* (London and New York: Oxford University Press, 2010), 409.

5 Translated by, and quoted in Simon Morrison, *The People's Artist: Prokofiev's Soviet Years* (Oxford and New York: Oxford University Press, 2009), 37-38.

6 See Caryl Emerson, "Bakhtin and the Intergeneric Shift: The Case of Boris Godunov," in *Studies in 20th Century Literature*, vol. 9, issue 1 (1984): 145-67; and the same author's *All the Same the Words Don't Go Away: Essays on Authors, Heroes, Aesthetics, and Stage Adaptations from the Russian Tradition* (Boston: Academic Studies, 2011).

7 Translated by, and quoted in Morrison, *The People's Artist*, 35. Komsomol was a political youth organisation that was closely aligned ideologically with the Communist Party of the Soviet Union.

attempts to kill Chino, but fails, and the two warring groups unite at the end for a funeral procession for Tony.

This plot enabled Bernstein to make use of *couleur locale* in the form of Latin dance rhythms and jazz, in addition to using compositional devices from the Western “art” music tradition. In a lecture he gave at Brandeis University on 13th May

1952, Bernstein argued that Americans, who did not live in “a contemplative society,” were, nevertheless, open to difficult, modernist innovations in music, provided that they were justified by the extra-musical context.⁸ Such a route not only enabled Bernstein the composer to be the kind of modernist he wished to be, it also enabled him to bridge what was already, in the 1950s, an increasing gap between the classical and the popular. The *Symphonic Dances* is a masterly step in that direction, in which the nine sections, which follow each other without a break, are as follows:⁹

Prologue – a musical depiction of the growing rivalry between the Jets and the Sharks;

Somewhere – a dream ballet in which the Jets and the Sharks are united in friendship;

Scherzo – a continuation of the dream ballet, where the Jets and the Sharks escape from the city;

Mambo – a competitive dance at the gym between the gangs;

Cha-cha – the dreamy dance music accompanying the first meeting of Tony and Maria;

Meeting Scene – music accompanying the first words the lovers speak to each other;

Cool Fugue – music depicting the Jets harnessing their impulsive hostility;

Rumble – the climactic gang battle that results in the deaths of two gang leaders at the end of Act 1 of the musical;

Finale – Maria’s song, “I have a love” is combined with “Somewhere.”

On the one hand, Bernstein develops motifs and intervals symphonically, most notably the augmented fourth or tritone,¹⁰ and which generally carries sinister connotations in Western “art” music. On the other, Bernstein makes use of dances like mambo and cha-

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forming an F-C flat tritone**

cha, both of Cuban origin, presumably in order to give the music a “Latin” flavour. At the end of the *Symphonic Dances*, hope and despair come together in dramatically and musically apt fashion, as the ethereal C-flat major chord with which the piece ends is undercut by repeated F-naturals, forming an F-C flat tritone.

While *West Side Story* became a classic of Broadway, Bernstein’s own career as a composer gradually started making way for his conducting career—he had been appointed music director of the New York Philharmonic at around the same time as the musical’s premiere. The world of “art” music was gradually becoming dominated by proponents of 12-tone (or serial) composition and electronic music: the composer-conductor Pierre Boulez, one of the post-war ringleaders of serialism, once even went to the extent of stating that he and Bernstein had no common meeting ground, musically speaking. The consequence of such a conflict between divergent notions of musical modernity was that Bernstein and other composers sharing a similar aesthetic, such as Aaron Copland, were forced to make composition a secondary activity and focus on conducting instead. Over time, the stranglehold of serialism faced reactions from other musical quarters, resulting in the music of Bernstein and his counterparts undergoing a renewed appreciation in concert halls all over the world. The present performance of the *Symphonic Dances* bears witness to this welcome change.

But all this history is on one side, and the actual pleasure—the *jouissance* of listening—is on the other. And I hope that listening to these three phenomenal pieces impels you to go look up more musical adaptations of Shakespeare, and to recognise the startling ways in which Shakespeare lives on in music. ■

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The SOI will present excerpts from Prokofiev’s Romeo and Juliet on 16th September and Tchaikovsky’s Romeo and Juliet along with Bernstein’s Symphonic Dances from West Side Story on 21st September at the Jamshed Bhabha Theatre.

8 Barry Seldes, *Leonard Bernstein: The Political Life of an American Musician* (Berkeley: University of California Press, 2009), 81.

9 These details are provided by Bernstein’s associate Jack Gottlieb in the Boosey and Hawkes edition of the full score of the *Symphonic Dances*.

10 For readers familiar with Indian musical terminology, it is the sonic distance between *sā* and *tīvra mā*.

**BENJAMIN GROSVENOR**

piano

BACH/BUSONI Chaconne**LISZT** Sonata in B minor**RAVEL** *Le tombeau de Couperin***RAVEL** *La valse***18 SEPTEMBER 2022 | 5:00 PM****BEN GOLDSCHIEDER**

horn

RICHARD UTTLEY

piano

BEETHOVEN Horn Sonata in F major, Op. 17**SCHUBERT** Klavierstücke No. 1 in E-flat minor, D. 946**SCHUMANN** Adagio and Allegro in A flat, Op. 70

And works by Widmann, Simpson, Kirchner and Bowen

21 SEPTEMBER 2022 | 7:00 PM**SAYAKA SHOJI**

violin

HENRI DEMARQUETTE

cello

JEAN-FRÉDÉRIC NEUBURGER

piano/conductor

SCHUBERT Trio No. 1, D. 898**BRAHMS** Trio No. 3, Op. 101**BEETHOVEN** Triple Concerto**26 SEPTEMBER 2022 | 7:00 PM****PAVEL KOLESNIKOV**

piano

SCHUBERT Four Impromptus D. 899**CHOPIN** Fantaisie-Impromptu**CHOPIN** "Raindrop" Prelude**CHOPIN** Valse in E minor**SCHUMANN** *Kreisleriana***28 SEPTEMBER 2022 | 7:00 PM**

Of Epic Proportions

In the third Jamshed Bhabha Memorial Lecture, titled *Gods, Demons and Heroes*, legal luminary Justice Rohinton Nariman will discuss fascinating parallels between the Mahabharata and Wagner's *Ring cycle*.

By Snigdha Hasan

In a riveting conversation on music among Mr. Khushroo N. Suntook, Chairman, NCPA, Dr. Farokh E. Udawadia and Justice Rohinton F. Nariman earlier this year, Mr. Suntook introduced the former judge of the Supreme Court of India using the words, “a wonderful speaker with a prodigious memory and a deep knowledge of diverse subjects”. The erudition he spoke of explains the title of the third Jamshed Bhabha Memorial Lecture—‘Gods, Demons and Heroes - the parallel epic dramas of the Mahabharata and Wagner's *Ring cycle*’. It is a subject with no scholarly precedent one has come across, and yet it compels one to wonder why it has remained unexplored.

I got a glimpse of Justice Nariman's eidetic memory over a Zoom call from New York where he was last month to give the keynote address at the 12th World Zoroastrian Congress. When asked about his introduction to Western classical music, he fondly mentioned the records that his parents used to play when he was a little kid. “Among them, I remember Mahler's Symphony No. 4; it was a red-covered record with Eduard van Beinum conducting the Concertgebouw Orchestra. They also had a beautiful *Aida* with Zinka Milanov. They used to play the records on an old Nordmende gramophone which had a very clear speaker, so the music stayed with you,” he said.

With a love of music instilled so early on, a young Rohinton made the most of Boston's effervescent cultural scene during his days at the Harvard Law School. “Let me tell you what I did at Harvard. First of all, I learnt to cook. The moment you know how to cook, you save a lot of money and that money went straight into buying records. There used to be this guess-the-piece competition on the Western classical music channel broadcast from Boston.



Dr. Jamshed J. Bhabha

I participated in it regularly and won 25 records. I must have brought back about 500 records with me,” he recalled. Records as rewards wasn't a new tradition, though. Elocution competitions won at school invariably ended in a trip to Rhythm House with his father, eminent jurist Fali S. Nariman. Listening to live music in a foreign country, however, was a luxury for a student. Nonetheless, he would attend as many concerts as possible, walking for an hour from Harvard to the Symphony Hall and back. He would keep all the programmes as souvenirs.

Court proceedings and legal battles may have

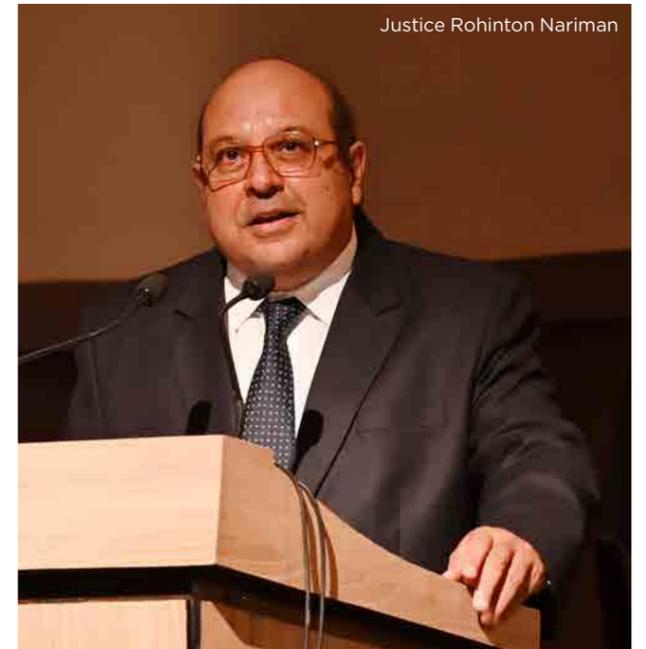
taken up the better part of his waking hours since his return to India—he was designated as Senior Counsel, Supreme Court of India, at the young age of 37 and before he retired as a judge of the country's highest court, he had served as Solicitor General of India—but music never took a back seat. On Justice Nariman's YouTube channel, lectures on Persian history, origins of the Constitution of India and the Second World War are interspersed with those on the genius of Beethoven, and how *The Carnival of the Animals* came to life only after Saint-Saëns's death.

For the memorial lecture, the topic was arrived at after several discussions with Mr. Suntook, his dear friend. The deliberations meandered from a topic concerning law to the greatest composer ever, before the comparative study of the two works was agreed upon. “Finally, it hit me. The Mahabharata is the greatest epic ever written and Wagner's *Ring* is easily the greatest musical epic. Why not put the two together and compare and contrast them?” he added.

With his scholarly interest in the epic and passion for music of the late Romantic period, he revisited the Mahabharata and the four operas of the *Ring cycle* and found fascinating parallels. Both works are replete with instances of Gods and humans mixing on earth, for example. “There is a constant battle between good and evil represented in the Mahabharata by the Pandavas and the Kauravas; in the *Ring*, Siegfried the hero is done in through complete trickery and everyone who does him in gets destroyed. The idea that hope ultimately prevails and those who are evil can only be evil for so long—whether they are gods or humans—runs through both works,” he elaborated. “Valhalla, the abode of the gods, burning at the end is similar to the burning of Khandavprastha. Agni, the lord of fire, like Loge in the *Ring*, first clears Khandavprastha so that the Pandavas could construct Indraprastha and they build it with an *asura's* aid, which is again similar to the gods in the *Ring* building Valhalla with the help of the two giants, Fasolt and Fafner.” And these are only a few of the parallels.

For most of his life, Wagner made a case for calling his operas “music dramas”, which he felt best described the musical, poetic and dramatic elements

“The Mahabharata is the greatest epic ever written and Wagner's *Ring* is easily the greatest musical epic so why not put the two together and compare and contrast them?”



Justice Rohinton Nariman

of his works. And works of epic proportions aren't written overnight. “The entire project of the *Ring* took 26 years, from 1848 to 1874, with an interruption of 12 years. He fell in love and wrote two masterpieces—*Tristan und Isolde* and *Die Meistersinger von Nürnberg*. We are fortunate he did that because the mature Wagner then went back to the *Ring*. He composed the absolutely inimitable music of the last opera, *Götterdämmerung*. Siegfried's funeral music, which is out of this world, is the high point of Wagner's work,” Justice Nariman explained. That said, he also pointed out, “Wagner's music is music which you either love or dislike because it is extreme. It appeals not just to the mind, but it is also highly emotive. If you are an emotive person, it will appeal to you.”

All these themes will come alive at the Tata Theatre on 21st August, Dr. Jamshed Bhabha's 108th birth anniversary. “He was the man who revived [the music scene] in Bombay. We didn't have a real concert hall until these halls and theatres at the NCPA were built—and each one of them is beautiful. I heard the London Symphony Orchestra play at the Tata Theatre, for example, and it is as good as any hall abroad. We have to thank Dr. Bhabha for this creation,” said Justice Nariman. “And we have to thank Khushroo for the efforts he has made in creating the Symphony Orchestra of India, which is remarkable. It has given a tremendous boost to love for Western classical music, with so many people coming and hearing it.”

In fact, Justice Nariman firmly believes that “Western classical music” is a misnomer because today the Orient has taken to it as much as the West, if not more.

“You will find the greatest soloists, orchestral players, now conductors as well, all coming from Japan, Korea, China,” he said. “India lags behind

only because it has very developed music of its own. There is perhaps this idea that because we have our own music, we [needn't] venture into other genres, which is an insular way of looking at it. I don't think Western classical is Western at all; it is

universal. Beethoven's 9th appeals to everybody. This is world music." ■

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The third Jamshed Bhabha Memorial Lecture will be held on 21st August at the Tata Theatre.

Recommended Volume

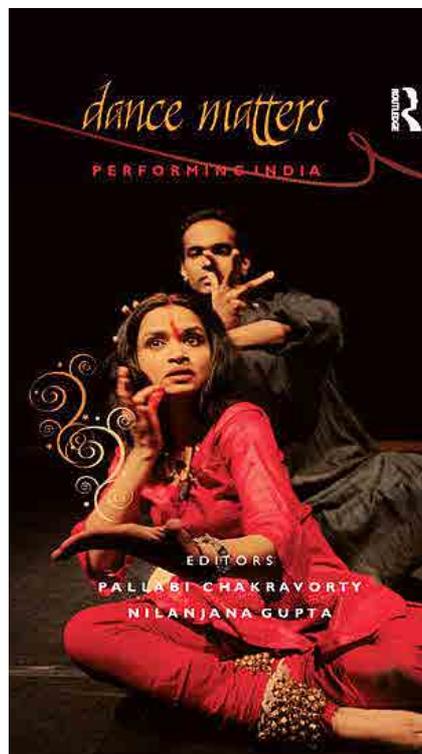
Every month, **Sujata Jadhav**, Head - Libraries & Documentation Centre at the NCPA, introduces a must-read book from the NCPA Reference Library. This month, she recommends an overarching collection of essays on the history, practice and evolution of dance forms in India.

Dance Matters: Performing India
Edited by Pallabi Chakravorty and Nilanjana Gupta
Publisher: Routledge India

This book is a collection of essays written by distinguished scholars of Indian dance forms. It discusses an expansive variety of forms, from contemporary to historical and classical to folk from across the country. Indian dance forms, as intricate as they are, remain curiously underexplored in academic discourse. This book is an attempt to fill that gap and bring together ways of understanding these forms of human expression.

It explores the concepts of 'tradition' and 'purity' which are so engraved in the Indian consciousness that they have affected the viewpoints of artistes. Audiences in India too are, more often than not, well-attuned to classical repertoire and go with preconceived expectations that must be fulfilled. According to the publisher, the book "presents a multidisciplinary perspective on dance scholarship and practice as they have evolved in India and its diaspora, outlining how dance histories have been written and re-written, how aesthetic and pedagogical conventions have changed and are changing, and how politico-economic shifts have shaped Indian dance and its negotiation."

The essays are eclectic, scholarly and cover a range of disciplinary boundaries. With a critical and analytical orientation, they form an important narrative framework within which to situate the nuances of tradition and modern forces of change, in and through the context of dance in many of its manifestations. Divided into four parts, the book



explores topics like nationalism in Tamil Nadu, a study of the folk culture of the tribes of North Bengal and dance for recovery, healing and rehabilitation in the first part. The next part deals with Indian classical dance on the world stage, globalisation of the genre and the question of identity and religion in British Hindu communities. The third part includes essays on audience participation, devotion in Manipuri dance and the Vaishnava temple imagery of Bengal. The final part focuses on the instrument of dance—the body and the significance of gender.

Also included are essays on diverse subjects like:

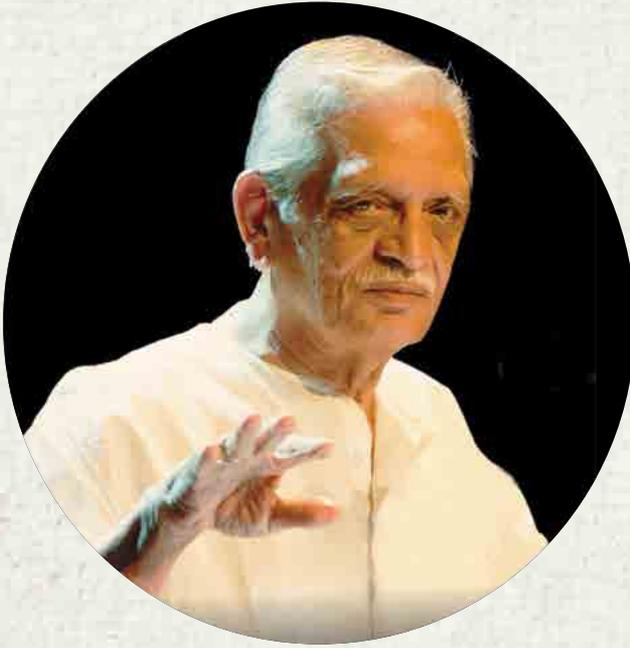
- Local/Global Histories of Bharatanatyam by Payal Ahuja

- Remixed Practice: Bollywood Dance and the Global Indian by Pallabi Chakravorty
- The Politics of Memory: The Rise of the Anti-Hero in Kathakali by Mundoli Narayanan
- Guru Surendranath Jena: Subverting the Reconstituted Odissi Canon by Alessandra Lopez y Royo
- Courtesans and Choreographers: The (Re)Placement of Women in the History of Kathak Dance by Margaret Walker

The book has been edited by Pallabi Chakravorty (Assistant Professor and Acting Director of Dance Program, Swarthmore College, U.S.A.) and Nilanjana Gupta (Professor of English, and Director, School of Media Communication & Culture, Jadavpur University, Calcutta). Keenly researched and beautifully written, *Dance Matters: Performing India* looks at dance at the performance, personal and political level and provides a global, national and local context for understanding not only dance forms but also the issues, debates and changes that shape its evolution. ■

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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 (for outstation visitors only) is available at ₹100/- per day. For more information, please call 022-6622 3715.

Dawn at Midnight



Featuring

Gulzar, Shantanu Moitra, Bombay Jayashri, Papon
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with Ambi Subramaniam, Prateek Srivastava,
Mehtab Ali Niazi, Sridhar Parthasarathy, Lakhan
and musicians of the Symphony Orchestra of India

14th August 2022 | 10:00 pm
Jamshed Bhabha Theatre, NCPA



Unfettered Tunes

In a first-of-its-kind association between the defence forces and the NCPA, Songs of Freedom will present a musical microcosm of India on her 76th Independence Day.

On the evening that India completes 75 years as a free nation, the martial sound of trumpets and trombones, horns and tubas, bagpipes and drums, saxophones and clarinets from the Orchestra of the Armed Forces will harmonise with civilian tunes of the guitar, violin and piano of Soul Yatra to present what can be called a musical microcosm of India. *Songs of Freedom*, musically directed by Merlin Dsouza, is a unique association between the NCPA and defence forces bands, where guardians of the nation will join leading vocalists, rappers, instrumentalists and a ventriloquist to celebrate India's journey through music.



"Songs of freedom is the concept that drives the musical content of this auspicious day. Bringing together some of the best vocalists and musicians in our industry helped create a concert that included music from around the world—movies, albums, background scores, Indian-inspired melodies and more. The NCPA's inclusion of the Orchestra of the Armed Forces has given this concert an exciting musical texture, both visually and in audio," says Dsouza.

Much like our diverse nation, Dsouza believes, "the sheer diversity of the performers is vibrant and musically exciting. From a ventriloquist to a prodigy rapper, a violinist and bands from the Army,

Navy and Air Force all come together to celebrate in one voice. Music is truly the universal language for this day." The musicians from the armed forces hail from the length and breadth of the country and the bands they play in have intriguing histories.

We bring you messages from top military commanders of the Indian Navy, Indian Army and Indian Air Force from Mumbai Military Headquarters on martial music, its origin and importance, and the coming together of the military and cultural institutions for this significant milestone.

Vice Admiral Ajendra Bahadur Singh, PVSM, AVSM, VSM, ADC FOC-IN-C (West) on:



The triumvirate of the Navy, Mumbai and culture

The city of Mumbai, with her fortuitous location on the West coast of India, has seen a unique transformation from a sleepy fishing hamlet to a modern, bustling metropolis over the last few centuries. This growth and transformation of the city has been inextricably linked with the creation of seaports, shipbuilding yards, and more recently, headquarters of the Western Naval Command. The city's development and prosperity, intertwined with nautical culture, several ports and anchorages, invited numerous traders and merchantmen, who travelled to Mumbai and made the city their home. This also led to an influx of a wide variety of cultures and traditions—the fusion of which makes modern Mumbai. As a landmark cultural organisation of Mumbai and indeed the country, the NCPA has played a major role in understanding, preserving and giving form and shape to the unique culture that defines Mumbai today. The city is an economic and cultural hub for not just Maharashtra, but indeed the country. There is no doubt that it will continue to grow and flourish in the decades to follow; and so will the Indian Navy and the NCPA.

The Indian Navy has had a close and mutually rewarding relationship with the citizens of Mumbai. The Navy and the NCPA have both gained much from the largesse of the city and its open-minded, large-hearted citizens, even as they have given back to the city and the community in their unique but important ways—to make Mumbai more secure, safe, prosperous, more compassionate, more complete. I am confident that this relationship between the Navy and the city of Mumbai will continue to grow, even as we explore avenues to connect and bond better.

The musical association of the Navy with the NCPA

Since my first appointment here as a young Lieutenant in the Indian Navy in the mid-1980s, I have had the opportunity to observe the simultaneous growth of both the city and the Western Naval Command, nestled in South Mumbai. I have also had occasions to visit and witness a variety of performances at the NCPA. It therefore gives me immense joy that the NCPA and the Indian Navy have decided to come together for a joint concert this Independence Day, to celebrate *Azadi ka Amrit Mahotsav* and

The Navy and the NCPA have both gained much from the largesse of the city and its open-minded, large-hearted citizens, even as they have given back to the city and the community in their unique but important ways

commemorate 75 years of India's independence. As part of this *Mahotsav*, the Indian Navy has undertaken a series of events and activities to connect better with our citizens across the country. Towards this endeavour, among others, ships of the Indian Navy will sail to various ports across the country and overseas, to hoist the Indian tricolour on all continents.

For the citizens of Mumbai, the Navy and the NCPA are working together towards a live performance of the armed forces bands along with renowned artistes. I am certain that this first-of-its-kind musical association between the defence forces and the NCPA will be a great success and enthral music lovers who will witness this landmark event. I look forward to this performance, as also to further nurturing the relationship between our organisations. My compliments to all those who envisioned this and have worked towards its realisation.

The history of the Navy band that will perform at the NCPA

The origins of the magnificent Indian Navy Band date back to 1945, when it was formed with a mere handful of naval musicians. Over the years, it has grown and gained recognition, even as it has regaled audiences across the globe, especially during the overseas deployment of our warships. Insofar as their musical prowess is concerned, versatility is the hallmark of the Indian Naval Band whether arranged as a military marching band or as a symphonic wind ensemble. Its wide-ranging repertoire includes stirring martial music, arrangements of symphonies, overtures, concertos, Indian classical music and a host of other forms of contemporary genres, including pop and folk music.

The musicians of the Indian Naval Band are an amalgamation of young boys hailing from various parts of the country who have trained to perform as an ensemble in perfect harmony, thereby embodying India's abiding characteristic of unity in diversity. Some of the instruments that will feature during the concert on 15th August include an array of marching band winds like the trumpets and trombones, horns and tubas in the brass section, whilst instruments such as the saxophones, clarinets and flutes will constitute the woodwind section.



Lieutenant General HS Kahlon, SM on:

Music and the armed forces

Martial music or military music is a specific genre of music intended for use in military settings and performed by professional soldiers. A lot of military music has been composed to announce military events as with bugle calls and fanfares, or accompany marching formations. However, music has been employed in battle for centuries, sometimes to intimidate the enemy and at other times to

encourage combatants, or to assist in organisation and timing of actions in warfare. Military bands are an integral part of the military way of life. Martial music has been a part of Indian culture since the era of the Maratha empire in the 17th century. Organised military bands were brought to India by the British Army in as early as the 1700s. Prior to World War I, each battalion-sized regiment of the Indian Army had its own military band. Today, the Indian Armed Forces have more than 50 military brass bands and 400 pipe bands.

Indian citizens are privy to experience the performance of military bands during the annual Republic Day parade on the Rajpath and the Beating the Retreat ceremony that marks the culmination of the Republic Day celebrations at New Delhi. These events are however limited to Delhi. Indian military bands have also been regularly performing at military festivals in the U.K. and Russia. Most other events where military bands perform are of ceremonial nature and restricted to military attendance.

The musical association of the Army with the NCPA

The Indian Army's presence in Mumbai can be traced back to the 18th century when a coastal artillery battery was located at Colaba. Towards the mid-18th century, the troops numbered around 2,500 from various units. Mumbai played an important role in the movement of Indian troops for both the world wars. During the Second World War, the Formation HQ at Bombay (Mumbai) achieved the herculean task of maintenance and creating one of the largest administrative infrastructure undertakings required for the war in Burma, now Myanmar.

The NCPA on the other hand has been actively promoting art and culture in the city and its impact on the cultural scene cannot be emphasised enough. Music has the ability to transcend barriers of language and culture. A fusion of both genres of music was felt appropriate as a cultural bridge between the civil and military societies of the city. This would give the music lovers of Mumbai the opportunity to experience first-hand and up close, the thrill of listening to our military bands.

The history of the Army band that will perform at the NCPA

There is no exact year of introduction of pipe bands in the Indian military forces. When the band was introduced, it came into ethnically Sikh, Gorkha and Pathan regiments in the late 19th century. The first fully Sikh pipe band was established circa 1856 when the 45th Rattray Regiment was established in Punjab. Since then, Sikh pipe bands have been a part of the Sikh regiments that were established under British rule.

The Military Music Wing came to fruition on 23rd October 1950 under the patronage and supervision of General (later, Field Marshal) KM Cariappa OBE, the then Commander in Chief of the Army. In the early to mid-50s, the Indianisation of formerly British military bands took place, with Harold Joseph, the then music director of the Indian Army, leading the revitalisation of indigenous tunes in the Indian military. The Indianisation of martial music began with the composition of a number of quick march tunes based on Indian folk melodies. Indian musical instruments such as the santoor, sitar, bamboo flute, tabla, dholak and violin have also found a place in band concerts.

The pipe band from the Army that will perform at the NCPA is from 15 ASSAM, the Mumbai Garrison Unit. This band comprises pipers and drummers (who also double up as buglers). The readers would find it interesting that the primary role of these musicians in battles and other military operations is that of Battle Field Nursing Assistants or BFNAs. They provide first aid to those who are wounded, assist doctors in treatment of the wounded in combat situations and assist in their evacuation. Over the years, these BFNAs have distinguished themselves for their resolute dedication and selfless service. The musicians performing on 15th August hail from the states of Manipur, Nagaland, Mizoram and Assam. They will play the bagpipes, drums and side drums.

On 75 years of India's independence

Our country is at a remarkable crossroads in world history. Shedding off a deep colonial legacy, our nation has surmounted social, cultural and economic barriers in transitioning to be a strong and self-reliant nation that is respected at the global stage. Among others, our diverse culture is one of the factors that makes us strong. I use the word culture here as an all-encompassing term that includes language, religion, tradition, food, music and the arts. Our ability to cross over from our individual cultural boundaries and appreciate each other's culture is the hallmark of our nation.

As we progress, there are bound to be new challenges that we will face, as individuals, as a society and as a nation. We should remind ourselves of our nation's uniqueness to be absolutely resolute in the face of challenging odds. In the past seven decades, India has weathered the most critical of political, economic, military and cultural challenges that would have crippled any other nation but have only made us stronger. As we take our rightful place in the world, the energy of the youth of this nation will drive us forward guided by the wisdom of the elders.

The Indianisation of martial music began in the early to mid-1950s with the composition of a number of quick march tunes based on Indian folk melodies

Indian Air Force bands have a rich heritage and have been an integral part of the fighting force; we are proud to showcase our premier band—the Air Warrior Symphony Orchestra (AWSO)—at the NCPA



Air Commodore Vivek Singh Blouria on:

The musical association of the Air Force with the NCPA

As part of *Azadi ka Amrit Mahotsav*, the Indian Air Force (IAF) has been conducting a series of events spread across the year which also includes interaction with civil population with the aim of creating awareness. The NCPA being a renowned institution involved in promoting the glorious heritage of India's diverse culture expressed in the form of music, dance, theatre, literature and also photography, becomes an obvious choice for integration. Specifically with respect to music, the Symphony Orchestra of India established by the

NCPA is a unique centre of musical excellence which is constantly developing outstanding musicians and addressing the aspirations of music-loving audiences throughout India. Similarly, the IAF bands also have a rich heritage and have been an integral part of the fighting force. The IAF is proud to showcase the Air Warrior Symphony Orchestra (AWSO) at the NCPA along with premier bands of other services and civil bands.

The history of the Indian Air Force Band that will perform at the NCPA

The first Air Force Band (No.1 Air Force Band) was formed in the year 1944 in Kohat (presently in Pakistan) and was known as the Royal Indian Air Force Central Band. After independence, the band was moved to Bengaluru. Presently, there are eight IAF bands dispersed across the country to cater to the requirement of various units/formations and commands.

In the IAF, the premier band AWSO performs at various places, thereby, appealing to the minds of young boys and girls and eventually, evoking their interest in the force. The AWSO is a centre of excellence for our musicians which creates awareness about the IAF through the sound of music. IAF bands symbolise teamwork, harmony, ethos and dedication of an air warrior to his profession.

The Air Force bands have a diverse ethnic and linguistic background representing the length and breadth of the country. During the concert, the AWSO will present some extraordinary music with musicians playing brass, woodwind, reed string, electronic and percussion instruments.

On 75 years of India's independence

We would like to congratulate the citizens of India and reassure them that the Indian Air Force is firmly committed to the defence of our beloved country from all kinds of adversaries. Our air warriors are resolute in their focus on the objective of safeguarding the nation's sovereignty and territorial integrity, as also render all support possible in times of challenges from natural disasters and medical crisis. The IAF and its personnel remain ever prepared to defend the nation in times to come. ■

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Songs of Freedom will be presented on 15th August at the Tata Theatre.

SONGS of FREEDOM

*Celebrating 75 Glorious years
of India's independence*

With the bands of the Indian Armed Forces



INDIAN NAVY



INDIAN ARMY



INDIAN AIR FORCE

Performing with

MERLIN DSOUZA
MUSIC DIRECTOR

VIVIENNE POCHA, SHAZNEEN ARETHNA,
RONIT CHATERJI, DWAYNE GAMREE, SAURABH SUMAN,
JEHANGIR JEHANGIR, APURV ISSAC, RHYS SEBASTIAN,
YOKO RAI, SHANAYA MENEZES & JAEDA

15TH AUGUST 2022 | 6:30 PM

TATA THEATRE, NCPA

STORIES OF AN INDEPENDENT PEOPLE

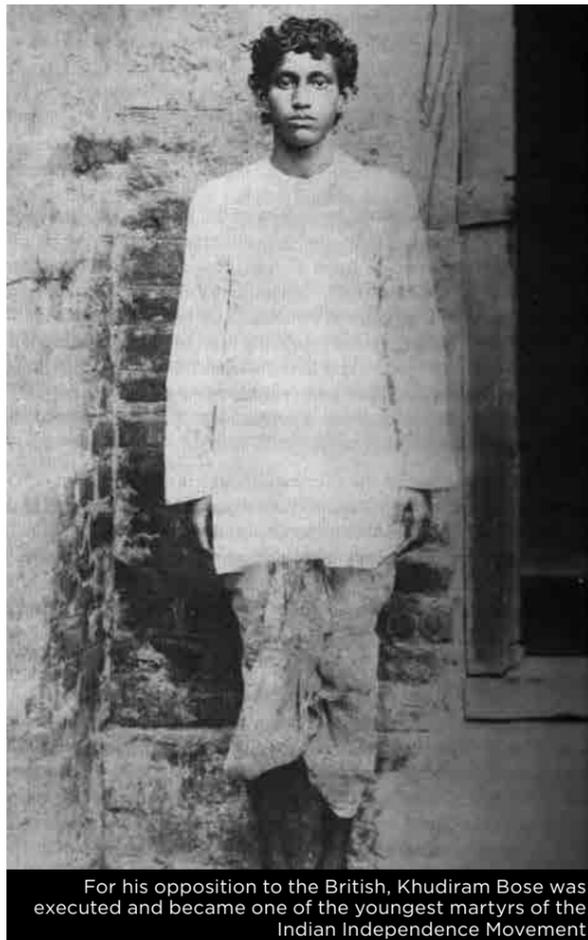
From unsung heroes to small stories that get lost in big history books, two art collectives are redefining what independence means in India's 75th year as a free nation.

By Shayonnita Mallik

A few years ago, spoken word poet Shantanu Anand and his mother discovered a pigeon's nest in their apartment's balcony. "We hated those pigeons," he says, much like most Mumbaikars who remain afraid of infection or the danger of the birds entering their homes and flying into fans. "We decided to throw the nest away." Arrangements were made and equipment procured. But at the appointed time, Anand's mother called things off. "Your grandmother said no," she told him, quoting the octogenarian's single sentence, spoken tersely in Bangla: "Don't make the pigeon a refugee."

Skinny, short and an avid lover of sports, YouTube monkey videos and gardening, the Anand matriarch was a woman who lived with the wind of life in her sail. Good humoured through it all, it was rare that she was serious. But in the matter of the pigeons, she, a partition-era refugee from (then) East Pakistan, saw no humour. "So, we did nothing, and eventually the pigeons left," Anand says, still amazed at how partition trauma, from 75 years ago, had continued to define his life in 2020.

In *Footprints of a Nation*, Himali Kothari and Nikhil Katara are curating stories of six very young freedom fighters in a production that has been meticulously planned 'like one long song'



For his opposition to the British, Khudiram Bose was executed and became one of the youngest martyrs of the Indian Independence Movement

Celebrating the unknown

Creative Editor of storytelling collective Readings in the Shed, Himali Kothari wonders why 75 years on, we still celebrate Independence Day. "What significance does 15th August have? Especially for generations who did not live through it," she asks. According to her, while the fight for independence may be over, the spirit of hard-won freedom is perhaps still relevant. "The values on which our struggle was based and our nation built, have not lost their sheen over the years." She tells me the story of a 12-year-old boatman, Baji Rout, who, on 11th October 1938, was shot for refusing to ferry the British across a river. Young Rout did not

The theme of the Kommune presentation is Home, History and Heart which, Shantanu Anand says, will answer the question: what is at the heart of our country that connects, binds and unites all of us?

start a movement, neither did he grow up to head a party—but his one act of courage paved the way for many others to engage in their own acts of rebellion. Stories like these, of everyday heroism, of lives that fall through the cracks of our history books, are ones that Readings in the Shed is planning to highlight at *Footprints of a Nation* to be presented this month at the NCPA.

Readings in the Shed has been doing an Independence Day special for four years now. The first time, they tied up with a British acting group. Founder and Artistic Director Nikhil Katara says, "We said to them, 'It's not only our Independence Day. It's something we got from you. What do you think of that?' And a lot of these British writers were amazed by the question. They confessed to ignorance. But they explored and discovered so much more about their identities and histories." The result was a collection of eight beautiful plays—from both ruler and the ruled, an endeavour that was a first of its kind. The next year, they focused on lesser-known freedom fighters. "We decided to go into the realm of real story," says Kothari. "But, we said, let's look away from the legendary heroes. Let's look at the forgotten ones, the unsung heroes." And so, their second phase covered an obscure stone-pelter, a fiery Muslim lady who made rousing speeches, and many other such leaders.

This year, continuing the theme, Katara and Kothari are curating stories of very young freedom fighters. The production, which tells the tales of six everyday heroes, has been meticulously planned—'like one long song'—and is set to the compositions by percussionist Ritesh Malaney. "The famous leaders did a lot, yes," says Kothari. "But a lot of it was on the shoulders of young people who lent their strength and drive. You will not find their statues, or photographs hung on any wall. Maybe they were too local. But they have been there through it all." The stories Katara recounts—including that of the young woman who helped Subhas Chandra Bose escape or of Khudiram Bose, one of the youngest freedom fighters to be hanged by the British—are chilling ones of unprecedented sacrifice and courage.

Celebrating the hidden

"The history books will tell you the dates, statistics, facts and figures," says Anand, who is a curator with art collective Kommune. "But literature will tell you about how a house smelled after it was burned

down. How a neighbour gave their last bowl of rice to a family who needed it more. Those are the stories that get left out of the history books." With a special edition to be presented this month at the NCPA, Kommune is here to fill the gap.

"We think of India as a home," Anand explains. "Because in our country, family is an important fabric of society. So, we want our storytellers to tell the history of the nation through the families that built it. We want to show that India has evolved, but also stayed the same in these 75 years, especially because of its heart—a shared heart." The theme of the presentation, Home, History and Heart, is built on the idea of family. "Ultimately, our goal is to answer that question—what is at the heart of our country that connects, binds and unites all of us?" Evocatively pieced together, Anand's curation consists of stories that could have been about any of us, had we been alive 75 years ago.

But, is there a point in celebrating these stories? Can anyone relate to them anymore? Hasn't the freedom struggle been diluted by politics of all kinds? Has India, in celebrating the past, forgotten to plan its future? Kothari disagrees with my tirade. "A few months ago," she says, "we did a show at Max Mueller Bhavan where we read out blogs written by people trapped in the Ukraine crisis. They were barely edited and we simply read them aloud. And yet, the audience was stunned into silence. The human emotions of loss and hope are universal." Katara also disagrees, saying, "On the map, India has changed dramatically in the last 75 years. But there has always been an India outside of territory and maps." The idea of this India and her people is still perhaps relevant. "When people act against discrimination and wrongdoing, it can be inspiring. Everybody can draw strength from it," he says. On the other hand, Anand, while grappling with the significance of independence, says, "Independence is something that is so fragile. Previous generations know this, but they know it in a different context. Today's youth is very aware that not everyone in this country is equally free. Personal stories from then and now will help us engage, step into the shoes of others and be and learn more." ■

Shantanu Anand will host *Best of Kommune*, a special edition, to be presented on 10th August at the Experimental Theatre. *Footprints of a Nation* by Readings in the Shed will be presented on 12th August at the Godrej Dance Theatre.

The Heart of Kathak

A leading exponent takes a long walk down memory lane in an essay about one institution that trained almost every single virtuoso of one of the most popular forms of Indian classical dance—Kathak.

By Uma Dogra



A teenaged Uma Dogra in a Kathak performance

SHOBHA D SINGH

Writing about Kathak Kendra means going back to a story that started almost 50 years ago when, as a young child, I was a student there. That image of Kathak Kendra is very vivid but also very different from what it is now. Back then, it was situated in Mandi House within the premises of Shriram Bharatiya Kala Kendra in New Delhi. During one of my recent conversations with Urmila Nagar, she told me that the credit of bringing the entire arts community under one umbrella goes solely to arts patron Sumitra Charat Ram. Established in 1955 as part of the Shriram Bharatiya Kala Kendra, Kathak Kendra came to exist because of Ram and Nirmala Joshi, the latter being the first secretary of the Sangeet Natak Akademi.

The beginning

I was about 10 years old when I was admitted to Reba didi's (Reba Vidyarthi) class. The atmosphere was electrifying. She used to teach the Lucknow *gharana* of Kathak to the junior batch. Once we completed the two-year-course with her, we were promoted to the senior batch taught by Birju Maharaj. When Munna Shukla came to Kathak Kendra, a few students were sent to his class. Kundan Lal Gangani was the teacher for the Jaipur *gharana*.

In 1961, many artistes from various parts of India came to Delhi on scholarships from the government of India. They were all living in private accommodation on Mata Sundari Road. Nagar came from Jodhpur; Shakuntala Nair was one of them too. All of them started learning from Sunder Prasad and Shambhu Maharaj, gurus of the Jaipur and Lucknow *gharanas* respectively. This is where Uma Sharma, Nagar, Nair, Devilalji and my future guru Durgalaji came in as scholarship students. There was a batch of students before them (around 1959) that included Maya Rao and Kumudini Lakhia. Both of them, along with Sharma, used to train with Shambhuji. Lakhia also trained with Birjuji and Sharma trained with Prasad as well. It is commendable how after their training, these women went back to their hometowns and spread the beauty of Kathak there independently.

I was about 10 years old when I was admitted to Reba Vidyarthi's class in which she taught the Lucknow *gharana* of Kathak in an atmosphere that was electrifying

Along with Kathak, the institution had a music section too. Hafiz Ali Khan, father of sarod maestro Amjad Ali Khan, used to teach there. Vocal training was imparted by Siddheshwari Devi and Mushtaq Hussain Khan. Pakhawaj was taught by Purushottam Das and sitar by Debu Chaudhuri.



A scene from *Hori-dhummachori*, a ballet production choreographed by Birju Maharaj, featuring Raghavraj Bhatt and Saswati Sen

Vivid memories

Every day when I used to enter the building for my class holding my mother's hand, I would see two very elderly people sitting just outside the entrance to Kathak Kendra. This was probably around May 1970. They seemed like very close friends. Engrossed in conversation, they would chew paan. It was an intriguing sight. As soon as I climbed up the staircase, I could see Siddheshwariji's class going on.

If I remember correctly, Gopal Das was the Director of Kathak Kendra then. The entire floor used to echo with the sounds of tanpura, *padhant*, *ghungroos*, tabla and pakhawaj. At this point, I was not aware of the

names of the gurus and I was just getting to know the world of art and artistes. The finest senior artistes of our country like Sharma, Shovana Narayan, Bharti Gupta and Saswati Sen were in (Birju) Maharajji's class. The *mahaul* (atmosphere) was magical.

One day, Kathak Kendra was filled with sadness.

Prasad had passed away. Though I did not know who he was, the next day when I went to class, I could see only one elderly person sitting at the entrance. That was when I realised that the two frail gentlemen I saw every day were Prasad and Shambhuji. Today we talk about *gharanas* and divisions, but the gurus of that time were not bothered about this. Their conversations were exchanges of compositions that each had written and about art. Shambhuji soon left us as well. It is uncanny how both these stalwarts passed away in the same year. Their deaths marked the end of an era. After this, the image of Kathak Kendra started to slowly change in many ways.

An evolution

In 1973, the institute moved to an exclusive space in Bahawalpur House within the premises of the National School of Drama. For the first time, students could stay in a hostel on campus. The Repertory Wing, formerly known as the Ballet Unit, came into existence under Birjuji's guidance. He had choreographed many ballets including *Hori-dhummachori* and *Ramayan*, among others. In these ballets, each student, including myself, would participate irrespective of how long we had been learning. The dancers at that time included Pradeep Shankar, Tirath Ajmani, Krishna Mohan Maharaj, Ram Mohan Maharaj, Bhaswati Misra and others. Eminent artistes, like the Dagar brothers, would score music for these ballets.

Kathak Kendra remains dedicated to promote the practice, development and awareness of Kathak



that the NSD was in the same premises as the Kendra made it even more vibrant.

The rhythm continues

Eventually, Keshav Kothari became the Director of Kathak Kendra followed by Jivan Pani. The teaching faculty changed but Kathak Kendra was always abuzz. Nagar and Gupta started teaching the junior batches. We would know which artiste was making waves. Later, around the mid-80s, my guruji was appointed as a guru at Kathak Kendra. This is when direct contact with Kathak Kendra was re-established.

At Kathak Kendra, Hafiz Ali Khan used to teach the sarod, Purushottam Das, the pakhawaj and Debu Chaudhuri, the sitar, while vocal training was imparted by Siddheshwari Devi and Mushtaq Hussain Khan

The history of Kathak Kendra is genuinely rich. Illustrious teachers have included members of the Maharaj and Gangani families and prominent artistes, like Geetanjali Lal, Prerana Shrimali and Bharti Gupta, who are not direct descendants of a *gharana*. Many important artistes frequented the institute as well. Ravi Shankar was one of them. He was very fond of Birjuji's dance. He had watched Birjuji perform during the inauguration of Kathak Kendra and was so impressed by the young man that he kept praising and blessing him.

Sometime during this period, due to personal reasons, I left Kathak Kendra. Not being a part of it did not mean that I lost touch with the developments there. It is, after all, such an important institution, almost like the heart of the art form. I then became a disciple of Durgalalji and Devilalji who were teaching at Shriram Bharatiya Kala Kendra. I visited Birjuji's class many times with my guru. Certainly, the core atmosphere of the institute was beautiful. The fact

I used to go there to meet guruji and he would make me do *riyaaz* with the other students. Once again, I could feel the pulsating energy of the place. You could breathe the sounds of dance and rhythm suffusing the atmosphere. In one section, Birjuji would be teaching his class and in another, my guru would be training his students.

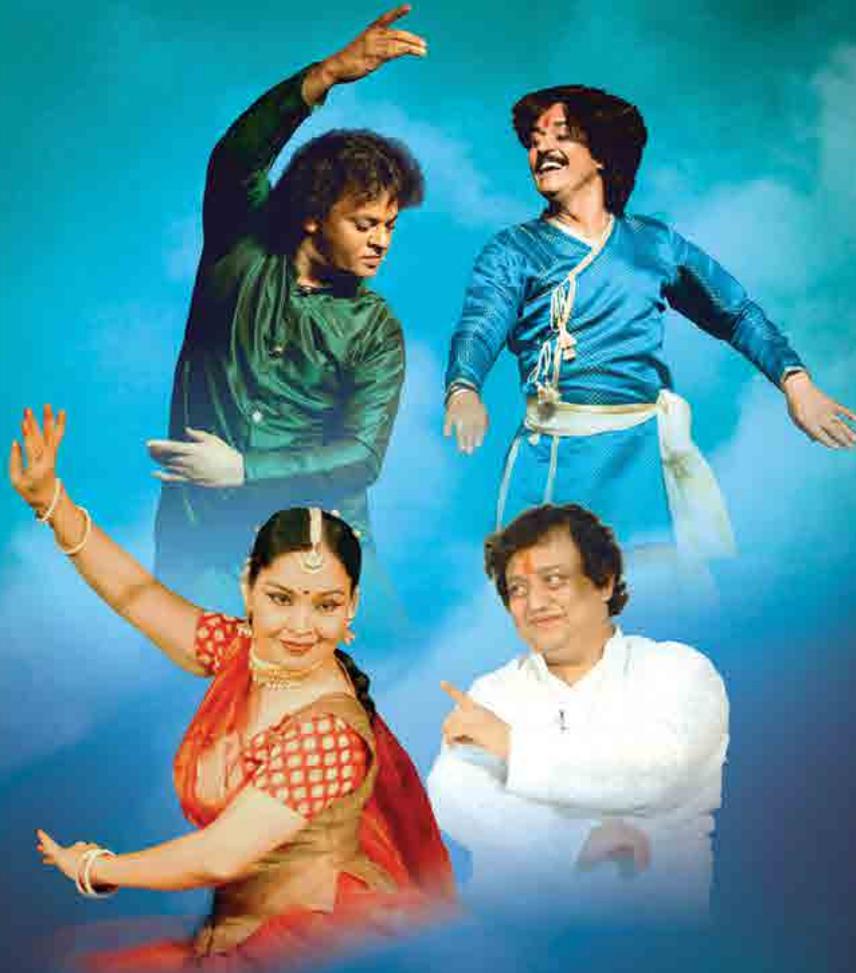
The biggest achievement of Kathak Kendra has been that it gathered together such rare pearls—gurus and artistes—in the same place. This is how I remember it. A space where art and artistes came alive. The journey of dance at the Kendra has been a wonderful spectrum of movement through time. Today, it proudly houses itself in a space at Chanakyapuri, moulding brilliant artistes for the future. ■

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The NCPA has invited Kathak Kendra as part of the August Dance Residency. Workshops, screenings and performances will be presented on 18th and 19th August at various venues at the NCPA.

August

dance residency

Workshop by Kathak Kendra, New Delhi



Day 1

by Rajendra Gangani and Abhimanyu Lal

Thursday, 18th August 2022 | 10 am to 5 pm

Experimental Theatre, NCPA

Day 2

by Jai Kishan Maharaj and Malti Shyam

Friday, 19th August 2022 | 10 am to 5 pm

TATA Theatre Foyer, NCPA

Registration Fees: Rs. 4000/- (Inclusive of GST)

For Registration

Call: 8879114939 / 9619455593 OR

Email: dance@ncpamumbai.com

sdasgupta@ncpamumbai.com

mdsouza@ncpamumbai.com



Lock, Stock and Music

The SOI Chamber Orchestra's recent tour to Bengaluru and Chennai travelled beyond packed concert halls to reach aspiring young musicians and newer audiences, and create a lasting impact.

By Aishwarya Bodke

The SOI Chamber Orchestra performs a programme featuring works of Mozart, Bizet and Beethoven at the Ranga Shankara in Bengaluru

As if to finish a melody that started two years ago, the SOI Chamber Orchestra was recently back in Bengaluru to fill the room with music and cheer like they did during their last national tour in early 2020. The vibrant Ranga Shankara theatre had witnessed what was to be the orchestra's last performance—on tour and otherwise—in a world unbeknownst to the ways of a pandemic. It only seemed right for the first performance of the 2022 tour, then, to take place on the same stage; it was a homecoming, away from home.

A happy reunion

The SOI Chamber Orchestra, along with Resident Conductor Mikel Toms, set out on a tour through the cities of Bengaluru and Chennai over five eventful days. Unlike previous tours, this one was distinctive in more ways than one. Away from the conventional itinerary of concerts alone, the tour also managed to pack in workshops, masterclasses, concerts for young audiences, and needless to say, rehearsals. In the wee hours of 16th June, the team left for the first leg of the tour in Bengaluru.

Workshops and masterclasses with teachers and students at The Bangalore School of Music, masterclasses at the VioVoi Music Academy, an evening of chamber music at the Bangalore International Centre and spectacular concerts at Ranga Shankara—including some for young people—unfolded over three days. The city welcomed Mozart and Beethoven with open hearts and thunderous applause. The concert in Chennai at Sir Mutha Venkatasubba Rao Concert Hall as well as the workshops and performances at the Musée Musical were met with great enthusiasm.

Xerxes Unvala, General Manager - SOI & Western Classical Music, explains what went into planning and executing the ambitious tour. "We tried to structure the tour more like a mini residency this time in contrast to a concert tour where an orchestra would typically show up in the morning, give a concert and leave the next day. The objective was to leave behind

Workshops and masterclasses at The Bangalore School of Music, masterclasses at the VioVoi Music Academy, an evening of chamber music at the Bangalore International Centre and concerts at Ranga Shankara unfolded over three days

The SOI Chamber Orchestra on their first national tour since March 2020



more of an impact and reach out to the community by doing a little bit of everything we do here in Mumbai. This is a model that we would like to follow for our future tours as well," he says.

Unvala elaborates on the educational facet of the tour. "Being the only full-time professional orchestra in India today, it is also important for us to widen our reach within the country with not only concerts but more significantly, education. We want to help local institutions that are trying to do good work in Western classical music around the country."

The concerts featured works of Mozart, Beethoven, Debussy, Bizet and more. Highlights included the Overture to *The Marriage of Figaro* and the "Pastoral" Symphony, which left audiences mesmerised and moved in equal measure.

"To sound and perform as a single, unified body of players after so long apart takes time and energy but, when it all comes together it's hugely rewarding"



Olga Lyapina leads a packed workshop with string students at the Bangalore School of Music

A culture of appreciation

Toms says that the repertoire to be presented is often decided long in advance. "We want our programmes not only to be fresh and accessible for new audiences but we also want them to feel challenged, transported and inspired. Travelling with a relatively small-size orchestra, I spend a lot of time arranging and re-orchestrating the works so that they can be performed by a chamber orchestra while remaining true to the composers' vision," he adds. "Once we get to the rehearsal stage, we spend a great deal of time familiarising ourselves with every detail. For this series of concerts, we had not toured together as an orchestra for over two years. We also needed to familiarise ourselves with each other and get used to working as an ensemble again. The secret to great orchestral performances is to sound and perform as a single, unified body of players and after so long apart, this takes time and energy. When it all comes together, though, it's hugely rewarding and I know audiences appreciate it."

The performances in March of 2020 at Ranga

The SOI Chamber Orchestra led by Resident Conductor Mikel Toms performs at Sir Mutha Venkatasubba Rao Concert Hall in Chennai



Zeinep Suleimenova conducts a violin masterclass at the VioVoi Music Academy in Bengaluru

Shankara were hoped to be the beginning of a regular collaboration. Founder and Artistic Advisor Arundhati Nag talks about what it meant to reunite after the hiatus. "The concerts were electric. I had tears in my eyes. What the NCPA is doing is setting a benchmark, and only this organisation could have done it. We wanted to bring this experience to Bengaluru for the longest time. There is a huge gap between those who get to listen to live music and those who don't. Western classical music, then, becomes even more difficult to access as it may limit itself to a certain section of society. Ranga Shankara is about making excellence available irrespective of what size one's pocket is and also sharing it with children. Bringing such concerts to Bengaluru with a sense of regularity is about audience development," says Nag.

She elaborates, "The NCPA has gone about it the right way. Education is desired in this area. One finds traces of Hindustani music in popular film music genres, but Western classical music is a very different sound for us. It has surely been around us; even Salil Chowdhury often turned to Mozart. But I hope an active culture of appreciation is cultivated."

Arun Rozario, Director and Co-Founder of the VioVoi Music Academy, appreciates the addition of

masterclasses to the tour. "Our expectation for students who take part in these masterclasses is for them to understand that they do not exist in a bubble, that there is a thriving future in music and we are willing and capable of giving them experiences like these to help them get there," he adds.

Adventures on the side

The first tour after a long period of uncertainty ought to be as gratifying for the musicians as it turned out to be for the audiences. Forty people—not to forget the instruments—making a journey together for music builds memories for a lifetime. The larger instruments, like the timpani and the double basses, were sent by road from Mumbai to Bengaluru, packed immediately after the last event of the first leg, and driven through the night, ready to be played again in Chennai the next day. It indeed takes a village to put together a show.

A tour such as this also demands great commitment and zeal from the musicians. Cellist Margarita Gapparova rightly puts it. "When you are on tour, you have to look at it like you are working 24 hours a day. It's not a holiday, it's like you are going to live in the office for several days." However, the challenges and how they are overcome makes for great stories later, the most amusing of which on this tour was the breakdown of the bus which left them stranded by the side of a busy highway in Bengaluru at five in the morning, on the way to the airport. Thanks to some quick thinking on the team's part, no one missed the flight.

Gapparova also recalls how she had to step up and take a position of leadership when a colleague could not be a part of the tour. Violinist Deon D'Souza says that he vividly remembers meeting a talented young student with little training, who left him in awe at a masterclass. In fact, much like the chamber music concerts in Mumbai, where students of the SOI Music Academy occasionally play with the orchestra, two senior students, Nyra Jain and Tivona D'Souza Murphy, were a part of the tour as members of the orchestra. For violinist Olga Lyapina and double bass player Bakir Utepbergenov, watching them play at the concerts was a moment of pride. Unvala fondly talks about 250 schoolchildren storming onto the stage at the end of a concert for young audiences and dancing to the tunes of tango. Toms recalls valiant efforts to tie up his shirt sleeves with string and paper clips to replace a missing cufflink three minutes before going onstage. But the greatest joy, he reiterates, is every moment spent onstage, exchanging the exuberance of live music with an audience. ■

A Fine Balance

Swiss singer and songwriter Veronica Fusaro talks to **Aishwarya Bodke** about her upcoming concert at the NCPA, her debut album and performing across the world.

A sensational voice from Switzerland, Veronica Fusaro's music is genre-defying. Reviews have defined the singer-songwriter's work as "something fresh from a young musician pushing boundaries," marked by a balance "between the depth and playfulness of her music". At just 24, Fusaro has enraptured enormous crowds at some of the most prestigious venues around the world and is waiting to release her debut album. She is all set to put up a stunning show for Mumbai.

ON Stage: How would you describe your music?

Veronica Fusaro: I find it difficult to put a label on my music because it is a blend of various genres. The instrumentation I use in my songs is inspired by the world of soul music but the songs have a pop structure to them. That's why I go for "soul-pop" when describing what type of music I make. My sound is basically the result of the music I listen to, which goes from Alicia Keys to Frank Ocean to Amy Winehouse, Alabama Shakes, Melody Gardot and many more.

OS: It has been nearly two years since you last performed in India. What was that experience like?

VF: Being able to play in India was incredible and a lot of fun! It's always an adventure to be playing for new audiences in different countries.

OS: What should the audience be expecting from the concert?

VF: There will be moments of calm, but there will also be moments where you want to get up and dance. It will be loud and quiet and everything in between. To me, a concert is like building a rollercoaster of emotions and you invite everybody in the room for the ride.

OS: You have performed a whopping 400 concerts across five continents, right from Glastonbury

to the Winter Olympics. Do you have a favourite moment from these experiences?

VF: This is a tough one. There are many memorable moments from every performance that mean a lot to me. The gig that first came to mind was when I was able to support Mark Knopfler at the Arena of Nîmes in France. I had always dreamed of performing in an amphitheatre and being able to do that in front of a packed one was an extraordinary experience.

OS: What can you tell us about your upcoming debut album?

VF: My debut album is going to be studded with stories from my life and the observations I have made. All the songs are either guitar or piano songs; it means I started writing all of them either on guitar or piano only. The songs are ready, and the album title has been decided as well. It's only a matter of time now for it to be released. I am tremendously excited to put it out for the world to see.

OS: In addition to successful tours, your online presence and music grew significantly over the last few years. How should a performer find a balance and use different mediums to their advantage?

VF: I will be honest with you, I still have a hard time finding a balance between the three—live performances, albums and social media. In the pre-pandemic world, I was performing in shows throughout the year. I was always on the move, which made it challenging to devote time to creating new music. I found it hard to find the creative mindset to write songs, and at the same time, take care of my social media numbers and daily tasks and look after my mind and body. What really helped me is writing down my agenda every day. It helped me bring an overview of all my tasks and prioritise. ■

Veronica Fusaro will perform on 28th August at the Tata Theatre. Interview & Image courtesy: 9122 Records

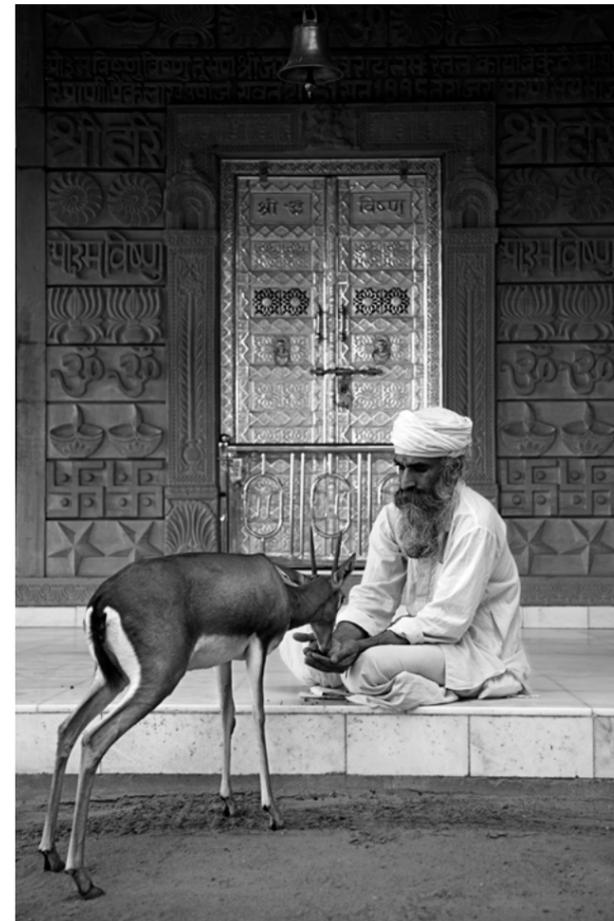
“One of the most memorable gigs was when I was able to support Mark Knopfler at the Arena of Nîmes in France”



ANIMAL INSTINCTS

Largely self-taught, Bengaluru-based photographic artist Asha Thadani began capturing vivid moments in remote cultures, from antiquated traditions and in contemporary life from across India. At its core, though, her work has universal relevance. Thadani, who has been working since 1996, has exhibited at Albert-Kahn Museum in Paris. Her work has also been auctioned at Christie's Paris. In 2015, she was nominated for the HCB Award presented by the Fondation Henri Cartier-Bresson.

In her upcoming exhibition at the NCPA, *Interbeing: India and Her Animals*, Thadani explores the mysterious relationship between humans and animals. Photographed across India, the images seek to illustrate our heritage, aspects of animal nature that define us as well as highlight the ways in which we are distinct from the non-human inhabitants with whom we share not only space and time, but also our lives. The exhibition will be held from 11th to 21st August at the Piramal Art Gallery.





THE DANCE OF LIFE

As part of the NCPA's sustained engagement programme, workshops on Odissi and Bihu were conducted for children at the Byramjee Jeejeebhoy Home for Children to hone the performers and audience of tomorrow.

The Dance department at the NCPA successfully organised workshops at the Byramjee Jeejeebhoy Home for Children last month. The sessions were a continuation of classes which were conducted all through the lockdown. The two-day affair unfolded with intriguing sessions, where the students got a chance to learn the classical dance form of Odissi and the folk dance, Bihu. In addition to choreography, they gained insights into Assamese culture and traditions, festivals and music. Conducted by Kshama Puranik and assisted by Marian Dsouza, the workshops were met with great enthusiasm by the children aged 10 through 14.

The Byramjee Jeejeebhoy Home for Children has been a haven for underprivileged children for over a century. Founded in 1916 by Sir Rustom P. Masani and Sir John Wardlaw-Milne, the institution remains one of the oldest establishments devoted to the protection, care and education of neglected and orphaned kids. Their work spans multiple areas including learning initiatives, physical fitness, sports and games, recreational activities, outings and more.

The inception of the NCPA's affiliation with institution began last year—with NCPA *Nrityaparichay*— amid the fetters of a lockdown. The collaborative initiative saw 25 students from the home being trained under the guidance of Swapnokalpa Dasgupta (Head of Dance Programming at the NCPA) and other instructors. The programme included online and offline sessions, visits to the NCPA to watch dance performances by renowned artistes that provided necessary exposure to the students. A total of three dance forms, including a martial art form, were taught in a period of one year, culminating in a stage performance by the students at the NCPA.

The programme which was introduced during the lockdown included online and offline sessions, visits to the NCPA to watch dance performances by renowned artistes that provided necessary exposure to the students



Nrityaparichay is a CSR project conceptualised by Dasgupta. Introduced in 2016, the programme takes folk and classical dance forms of India to children from less privileged backgrounds, studying in six schools across Mumbai. The students of *Nrityaparichay* have performed and mesmerised audiences at the NCPA's month-long Mumbai Dance Season, the Celebrate Bandra festival, Kala Ghoda Arts Festival 2020 and fundraising events. The programme has also been able to bring into actuality a diploma in Manipuri dance in Mumbai and has consistently contributed to more young minds learning folk and classical dances. Its resolve is rooted in honing the performers and audience of tomorrow. ■

SANSKRITI GATHA



The Story of a Culture's Journey
from the Formless to the Form
Co-curated by **Mandakini Trivedi**
& **Shila Mehta**

14th August 2022 | 6:00 pm
Tata Theatre, NCPA

Performing Arts: Jazz

A monthly column that explores any and every aspect of the performing and visual arts. This month, Australian saxophonist and music producer **Michael Rivett** discusses balancing technical and intuitive processes in jazz performance.

Jazz is an art form that embodies technical virtuosity, the ability to express oneself and being open to the whimsical genius of “the muse”: that intangible, mysterious wonderland of feelings and musical decision-making.

Having been involved in jazz education for over a decade, I’ve noticed a couple of things that students often struggle with. The first being the inability to take material practised in the practice room to the stage. The second is the inability to perform in the moment, and with an emotional connection to the magic of music. Possessing both of these abilities is essential to being a jazz musician.

Often students have an amazing arsenal of musical material (seemingly) at their disposal, but when it comes time to perform, they revert to the same, very limited repertoire of phrases. One reason for this is that they are not practising their material for performance. This means that, for example, they learn a musical phrase with a set rhythm. The problem with this is that when they are in their musical flow, the rhythmic melody they are playing does not flow on to their practised rhythmic melody. In effect, they are limited and seem to trip over when they try and execute the new material.

An exercise that I developed to counteract this disturbance in the flow, is to have the student practise their musical phrase in every possible rhythmic way. This means playing it using rhythmic displacement (starting a downbeat phrase on an offbeat), playing the phrase using triplets, dotted eighths, etc. The point being to develop a rhythmic fluency so that at their whim, they can play the melody they are wanting to, off of any part of the bar, using any subdivision.

A practice tool to develop this skill is to have the student choose a “lick” or short musical phrase that they want to implement and work up to performance readiness. Once the student has chosen the lick, have them improvise within the confines of the pitches in the lick. This means that if they used an E Minor 7th



Arpeggio (EGBD) in ascending form as their lick, they would work on reordering the notes, repeating them, rhythmically varying them, trying to develop as many possible alternate melodies using only the aforementioned pitches. This method opens up many more possibilities when learning bebop phrases, as they conventionally contain more notes than just an arpeggio-based melody.

To address the second problem (the inability to perform with feeling and magic), I have the students practise turning “the muse” on and off. This means that they deliberately disengage from all emotion and feeling when practising the material. I call this “the robot”. This mode of practice is deliberately devoid of all nuance, swing/groove, accents, bends, etc. It’s like pretending to be a computer playing a synthesiser. You’re playing the music in its most raw form, and most importantly, you are disconnected from emotion. This allows one to enter the mindset of editing and correcting technical deficiencies.

On the saxophone, removing the tongue, nuance, bends, smears and accents is an incredibly valuable tool in the pursuit of mastery of the instrument. It allows one to focus on making the music as beautiful and flowing as possible without the aid of any musical effects. Being removed from the muse allows

one to listen carefully with ears focusing on basic problems, rather than being in the proper performance mode where all effects are utilised for expression and the feeling of the music clouds the analytical musical editor.

After this mode of practice, it is imperative that the student take the same material and practise performing with emotion, deeply connected to the muse, and with all their expressive nuances. Having previously isolated technical problems and edited their playing from the perspective of the conscious observer, they now must surrender to the magical musical moment, and be the instrument to deliver the deeper message—the prime function of the artiste.

It is my hope that this piece helps anyone with their practice and performance. I feel these simple practice ideas can be applied to any performance field involving both technical and intuitive components. ■

Michael Rivett is a jazz saxophonist and electronic music producer based in Australia. He leads his own ensembles as well as appears as a sideman in acts such as the James Muller Quartet, Ben Vanderwal Quartet and many others. In 2016, he was awarded first place in the National Jazz Awards (Australia), regarded as Australia’s most prestigious jazz award.

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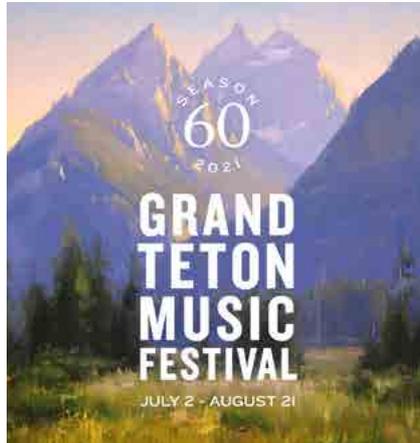


Manganiyar magic

Considered to be one of the last masters of the Sindhi sarangi, Lakha Khan delivered a spectacular performance at the Roskilde Festival in Denmark, one of the most prestigious music festivals in Europe. This year's edition was held between 25th June and 2nd July. The concert included bhajans and Sufi *kalaams* recited in the morning. Khan, who is a member of the Manganiyar community in Rajasthan, was accompanied by his son Dane Khan on the dholak. Also present was Ankur Malhotra, co-founder of the music label Amarrass Records, who was responsible for the English translation of the bhajans and Sufi *kalaams*. In December 2019, the NCPA presented *The Manganiyar Seduction*, a production with 40 talented Manganiyar musicians performing together that culminated in a finale that included a breathtaking interplay of sound and light. As a repository of the rich history of the dunes of Thar, the Manganiyar community continues to uphold tradition with their music. For more information, please visit www.roskilde-festival.dk/en

Songs of the valley

The Grand Teton Music Festival is bringing eight weeks of spectacular performances in Wyoming's Jackson Hole valley from 2nd July to 21st August. Under Music Director Donald Runnicles, the festival will feature orchestral, chamber and solo performances of world-renowned artistes against the picturesque backdrop of the mountains. The



month of July at Jackson Hole saw the Chamber Music Series and performances with the Festival Orchestra, consisting of 250 of the finest musicians from 90 orchestras. The Gateway Series paid a tribute to Louis Armstrong and the First Ladies of Song. Upcoming highlights include Mahler's Resurrection Symphony with Markus Stenz returning as guest conductor. The Festival Orchestra series will culminate in Puccini's *La bohème*, semi-staged in concert, featuring six renowned opera soloists. The concert will be livestreamed for free on the festival website. For more information, please visit gtmf.org

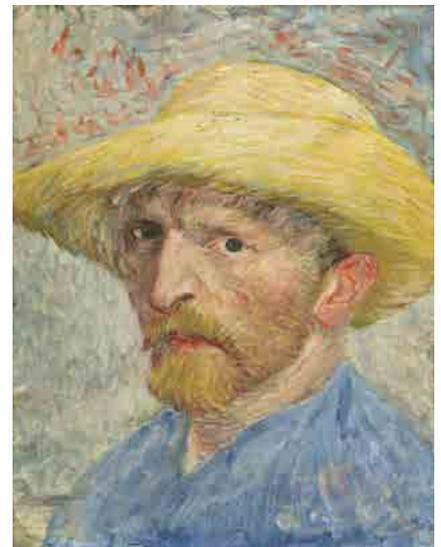
Here for the drama



The Bhasha Centre in Bengaluru recently launched The Drama Library (TDL), a digital repository that hosts play scripts, making them available to readers for free in an accessible format. The project, which seeks to promote a culture of reading plays, is focused on unpublished texts that are otherwise difficult to access. Scripts in any language, including English, Hindi, Kannada, Marathi, Bengali, Urdu, Gujarati, Tamil, Sindhi and Arabic, can be submitted. A cardinal objective

of the initiative remains to offer grants and commissions for new work and translations, conduct readings of listed plays and host workshops, seminars and discussions. True to the raison d'être of Bhasha Centre, TDL also provides members with the opportunity to collaborate with fellow playwrights. For more information, please visit www.thedramalibrary.com

The art and the artist



The *Van Gogh in America* exhibition will take place at the Detroit Institute of Arts Museum from 2nd October this year to 22nd January 2023. The show celebrates the 100th anniversary of the museum's acquisition of Van Gogh's 'Self-Portrait', which made it the first public museum to do so. To be featured are 72 works by the artist, a number that has not been matched by any gallery or exhibition in the U.S. for more than two decades. One of the most important international loans is 'Van Gogh's Chair' from the National Gallery in London. The exhibition aims to trace the artist's rise to prominence in different countries. As part of this larger endeavour, *Van Gogh in America* follows similar exhibitions, including *Van Gogh & Japan* in 2017-18, *Van Gogh and Britain* and *Making Van Gogh: A German Love Story* in 2019. For more information, please visit www.dia.org/vangoghinamerica ■

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<input type="checkbox"/> Individual	14,000
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- ▶ Acknowledgement in the SOI programme books and on the SOI website
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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

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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.

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Permutations and Combinations

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 final instalment of a two-part series, **Ajit Singh Paintal** discusses the traditions and influences of Sikh devotional music.

Besides the *dhrupad* and *khayal* styles, the Sikhs also adapted various other styles of North Indian music to their kirtan. Qawwali, tappa and ghazal were among the styles of music adopted in the Sikh kirtan.

Now, Sikh devotional music also abounds in various folk tunes. The *Jhotiyan-de-Shabad*, for instance, was deliberately composed for congregational singing. The *Shabads* based on various folk tunes known as Dharna and Varas are included in this category. These tunes, being quite easy to sing, are the most popular and appealing style of kirtan of Sikh devotional music.

The *Shabads* composed in the *dhrupad*, *dhamar* or *khayal* styles are known as *Shabad-Reets*. These *Shabad-Reets* are a treasure house of Sikh devotional music and more finished in their musical style. They are also the most important among the melodic group of compositions. The two essential parts of a *Shabad-Reet* are *sthai* and *antara*. They may have one or more *antaras*, and most of the *antaras* are sung to the notes (*swaras*) of the first *antara*. These *Shabad-Reets* are also known by the ragis as *Taksali-Reet*, traditional compositions, whose training is imparted by a teacher to his pupil. A *Shabad-Reet*, set in Charta (Chautal), may be compared to the *dhrupad* form of North Indian music which, in the words of a well-known English musicologist, “has a free masculine character; its words are religious, but not exclusively so. It is in slow time, and in select *talas*, the ionic and anapaestic metres in fact; and since to perform it requires a good command of the breath, there is a saying: ‘The man who has the strength of five buffaloes, let that man sing *dhrupad*.’ *Shabad-Reets* are also masculine in character and the words are exclusively devotional. Most of the *Shabad-Reets* are rendered in select *talas*, such as Chautal, Dhamar, Sulphakta, Jhaptal, Chanchal (Dipchandi), Ada (Arachautal), etc.

Special compositions

Often in the kirtan, the *ragis*, in order to astonish the audience, render a special

composition known as the Raga Sagar or Guldasta (nosegay). In Hindustani music, this particular composition is known as Ragamalika. In this composition, a lengthy *Shabad* is composed in various *ragas* and *talas*. The *raga* as well as the *tala* go on changing as the rendering proceeds. The change to a new mode at each stage sustains the interest of the listener from start to finish. Only expert *ragis* can render such a composition, because the simultaneous changing of *ragas* and *talas*, at every step and without any break, requires a high degree of knowledge of theory and practice. Sometimes at the end of the special kirtan diwans, the *ragis* sing another *Shabad* composition simulating the *tarana* of Hindustani classical music. Such compositions are found in the *Dasham Granth* under the title Musical Metres. The words used in compositions reproduce the sound of the drum.

In the day-to-day kirtan diwans, many

The Sikh Gurus introduced the use of the rabab, sarinda, taos and other instruments in their kirtan and also established the two classes of musicians—the rababis and the ragis, whose vocation was to sing the Gurvani in classical music

of the kirtans performed by the *ragis* are based on light music and various folk tunes. As explained earlier, in Sikh devotional music, the term for the folk tunes is Dharna. It is also called *tarz*. The kirtans based on the styles of Dharnas are most appealing and are meant for mass-singing in the congregations. When the *Shabad* is recited in any particular Dharna, the *sthai* (Rahau-di-Tuk) of the *Shabad* is repeated from time to time in the course of the singing by the *sangat* (congregation), and the rest of the phrases are sung by the *ragi jatha* (party) alone.

Sometimes folk tunes, other than the particular Dharna, are also introduced. Some expert ragis also impart the touches of appropriate *ragas*.

There is yet another style of performing *Shabad* kirtan, in which the *sangat* alone manages the kirtan. This particular style of kirtan known as *Jhotiyan-de-Shabad* is based on a traditional plainsong style. These *Shabads* are sung in simple notes and have been standardised by the usage over the centuries. This tradition of singing the *Shabad* kirtan can be compared to other congregational kirtan traditions prevalent in various regions of the country, namely the kirtan performed by the Kali-bhaktas in Bengal, or the Vaishnava devotees of Northern India. It is the common heritage of kirtan which every Sikh possesses today.

Here, however, we must make a distinction between the two major styles of kirtan, one based on the pure classical music tradition, that is *Shabad-Reet* and the other based on Dharnas (folk tunes). The first is an individual style of kirtan performed by the *ragi jatha* alone, whereas the other is meant for the congregation. The term *Shabad-Reet* refers to the composition whose importance lies principally in its music. In the Dharna, the *Vani* (*sahitya*) is of primary importance. A *Shabad-Reet* is remembered and valued primarily for its aesthetic content while a kirtan, based on Dharna, is significant mainly for the devotional content of its *Vani*. The portrayal of the *raga-bhava* is the main feature of a *Shabad-Reet*, whereas in the plain kirtan it is only incidental. The kirtans based on Dharnas are older than *Shabad-Reet*. *Reet* is, in fact, a development of the kirtan.

Preserving forms

The kirtan is, strictly speaking, a sacred form. Its *Vani* is purely devotional in character. The music and the rhythm of a kirtan are simple in character and the music is used here only as a vehicle for singing the glories of God. Thus, in the kirtan, music is subordinate to the *Vani*. The range of its music is small and the pieces can easily be learnt by heart

An NCPA Presentation
in collaboration with
Ideas Unlimited Production



MOHAN'S MASALA

WRITTEN BY ISHAN DOSHI | DIRECTED BY MANOJ SHAH | ENACTED BY PRATIK GANDHI

An English Play

12th August 2022 | 7:00 pm

Tata Theatre, NCPA



even by a layman. In the *Shabad-Reet*, however, the *Vani* is sacred in form, the music comparatively complex and rich in technical beauty. The kirtans can be sung even by persons with average skill and training, whereas *Shabad-Reet* can be sung only by those who are thoroughly versed in music. The kirtans are meant for congregational singing, but not so the *Shabad-Reets*. Kirtans are composed in familiar ragas but *Reets* can be sung in both the familiar and the more difficult ragas. It is only through the *Shabad-Reets* that many rare ragas have been preserved.

It is, therefore, clear that to preserve Sikh devotional music, particularly the *Shabad-Reets* and the various Dhunis, the Sikh Gurus employed professional kirtan singers (*rababis*, *ragis* and *dhadis*). The pupil received the traditional kind of training from the teacher (*ustad*) and this pattern continues to this day. This has enabled the Sikhs to preserve the traditional *Shabad* compositions for posterity. Mention should also be made of the peculiar style of singing adopted by the *rababis* and the *ragis*. Their voice is cultivated and trained in a special way. The characteristic features of the style are that they display all the graces with lively combinations of *swaras* which are rendered in a slightly rounded form. This has a wonderful effect. The use of *murki* is a special trait of their singing style. Their full-throated, powerful singing may perhaps be ascribed to the robust health of the people of the Punjab. The songs

are long but ornamental in nature. The rhythm is very marked and the music is generally in a medium tempo. The *alap* is followed by short *tans*. The powerful and complicated *tans* sometimes bewilder the audience, for the effect is one of fireworks of musical notes. In order to create an element of wonder, the artiste often digresses into allied ragas. Quite often the singer alternates these ragas, presenting the *swaras* of one raga followed by those of the other, returning again to the original raga. This process provides freedom to the artiste for variations and lively improvisation. In this style, the *sapat* (notes of fast ascent and descent), the *gamak* (grace notes), the varieties of *tans* and *murkis* are of a special kind, which immediately distinguish it from other styles. The beauty of the singing lies in the quick display of various permutations and combinations of notes. This peculiar style of the Sikhs is usually described by Indian musicians as the Punjab style of singing.

Since the *talas* used for the kirtan are based on the purely classical style, the Sikh kirtan occupies a higher position than the relatively simple bhajan. The Sikh kirtan can be regarded as an independent branch of classical music since it is mainly concerned with the purity of the ragas and *tanas*. The Gurus laid great emphasis on the correct pronunciation of the *Vani* and accuracy in singing the various notes of a raga. The Gurus, it may be remembered, were well-versed both in music and poetry.

It is true that the compositions of the Gurus are not meant to be sung on a public platform other than the Gurudwara, nor can the Gurudwara be regarded as a public stage. The object of music in the Gurudwara is to produce a serene atmosphere. Therefore, no *ragi* can ignore the ancient laws of classical music. We need not regard only the music at *mehfils* as classical in character. Devotional songs, which follow the laws of classical music, can also be placed in the category of classical music. The fact that Sikh devotional music is entirely based on the tradition of Indian classical music cannot be ignored.

Gift of the Gurus

Thus, we find that from the earliest days of Guru Nanak, music has played a great part in the Sikh religion. The first Guru, with his never-failing companion Bhai Mardana, and the succeeding Sikh Gurus following in the footsteps of Guru Nanak in this regard, retained the members of Mardana's family as professional *kirtanias* in their courts. Nearly all the Gurus' compositions were set to various ragas of Indian classical music and were intended to be sung in those ragas to which they were set. Some of the ragas used by the Gurus were new to Indian classical music (for instance, Asa and Tukhari). The Sikh Gurus introduced the use of the rabab, sarinda, taos, pakhawaj, mridanga, etc. in their kirtan. They also established the two classes of musicians—the *rababis* and the *ragis*, whose vocation was to sing the *Gurvani* in classical music. It is entirely due to these two classes of musicians that the *Shabads* of the Gurus have been preserved for us in their original musical form. These *Shabad* compositions (*Shabad-Reets*) can stand the test of classical music.

By basing the kirtan on classical music, Sikh Gurus made a very significant contribution to the propagation of classical music in the Punjab. The *kirtania* was first trained in regular classical music (*dhrupad*, *dhamar*, *khayal*, etc.) and only then was he allowed to turn his attention to the kirtan, which was also sung in the traditional style. It may be noted that apart from the tradition in South India, nowhere has religious music made any conscious effort to incorporate classical music as in the Punjab. ■

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This article first appeared in its entirety in the NCPA Quarterly Journal in June 1982 (Vol 11, Issue 2).

An NCPA Presentation
in collaboration with Theatre Academy, Pune

Presents

स्थानंतरित

Mumbai Premiere of a Marathi play

Written by Madhuri Purandare

Directed by Shivraj Waichal

Cast: Chinmay Patwardhan & Gaurav Barve

7th August 2022 | 6:00 pm
Godrej Dance Theatre, NCPA

An NCPA Presentation
in collaboration with Tamaasha Theatre

Presents

Love You

A Performance in Marathi

Written by Kristo Šagor

Directed by Sapan Saran

Cast: Parna Pethe and Shivraj Waichal

28th August 2022 | 6:00 pm
Godrej Dance Theatre, NCPA

Programme Guide

August 2022

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



INDIAN MUSIC



Shubha Mudgal, 5th, Tata Theatre

Mukta: The voices of women today

Friday, 5th to Sunday, 7th August

An NCPA Presentation
Supported by Dabur India

Celebrating the grand occasion of 75 years of Indian independence, this three-day festival features musical presentations conceived, composed as well as led by prominent women artistes.

Women, Sexuality, and Song

Concept, composition and vocal rendition: **Shubha Mudgal**
Supported by **Aneesh Pradhan (tabla)** and **Sudhir Nayak (harmonium)**
(90 mins)
Tata Theatre
Friday, 5th – 6.30 pm

For centuries, women have featured as protagonists in Indian poetry and song. From the female divine to the *navikas* and *ganikas*, the presence of women was conspicuous in Indian classical literature and songs. Often, these verses and songs were penned by male poets writing in the female voice, thus transcending certain gender barriers that were otherwise insurmountable. And yet, their writing was coloured by

the social context in which they were situated.

A renowned vocalist and composer, **Shubha Mudgal** presents a selection of verses penned by great masters of Indian poetry that reflect perspectives on sexuality, beauty, societal norms and stigmas related to women of an earlier era. Set to music by Mudgal, the verses convey stories of women, some full of sensuality and unabashed eroticism, others of the terrible, tragic challenges and stigmas that women continue to face and fight to this day and age.

Tickets:
₹600, 480 & 375/- (Members)
₹800, 640 & 500/- (Public)
(Inclusive of GST)

Shiva-Shakti

Concept: **Jayanthi Kumaresh**
Presentation: **Jayanthi Kumaresh (Saraswati veena), Charulatha Ramanujam (violin)**
Supported by **Patri Satishkumar (mridangam), Giridhar Udupa (ghatam)**
(Approx. 75 mins)
Tata Theatre
Saturday, 6th – 6.30 pm

The event is based on how the supreme forces of the feminine and masculine—



Jayanthi Kumaresh, 6th, Tata Theatre

the *lasya* and *tandava*—intertwine aesthetically in the form of blissful music.

These elements are represented by melodies and rhythms blending through the *ragas* and *talas* of the South Indian tradition. As the divine feminine manifests Herself in the form of the veena—the musical instrument in the hands of Saraswati, the Hindu Goddess of learning and music—the musical dialogue is aptly led by **Jayanthi Kumaresh**, a well-known veena player. While the silence between the notes of the veena is masterfully filled by the violin, leading to a seamless melody, the robust masculine aspect of *tandava* manifests through the pulsating rhythms of two percussion instruments: mridangam and ghatam.

The *lasya* and *tandava* thus join hands to create a colourful spectrum of sound textures, and the music thus formed, with its myriad forms of expression, reminds us of how even the opposite forces coexist seamlessly to make life beautiful and meaningful.

Tickets:
₹600, 480 & 375/- (Members)
₹800, 640 & 500/- (Public)
(Inclusive of GST)

Tiranga

Concept & curation: **Kaushiki Chakraborty**
Presentation: **Vocal: Kaushiki Chakraborty, Aruna Sairam, Osman Mir**
Instrumental: Ambi Subramaniam (violin & Western music composition), Pratik Shrivastava (sarod), Mehtab Ali Niazi (sitar), Shadaj Godkhindi (flute), Sridar Parthasarathy (mridangam), Giridhar Udupa (ghatam), Sandip Ghosh (tabla), Pratap Awad (pakhawaj), Vaibhav Wavikar (drums & percussions), Sudipto Chakraborty (khol), Rickraj Nath (guitar), Kaushiki



Kaushiki Chakraborty, 7th, Jamshed Bhabha Theatre

Joglekar (keyboard), children's choir and the students of SOI Music Academy (90 mins)
Jamshed Bhabha Theatre
Sunday, 7th – 6.30 pm

The event is conceived keeping in mind the three colours of our national flag.

Saffron (the colour of dawn)

Instrumental composition featuring **Pratik Shrivastava** on sarod, **Shadaj Godkhindi** on flute, **Mehtab Ali Niazi** on sitar and **Ambi Subramaniam** on violin, woven together with the iconic Carnatic composition 'Suprabhatam', originally sung by the legendary icon M. S. Subbulakshmi. This piece will be accompanied by a fantastic combination of Hindustani and Carnatic percussion played by master percussionists.

Maati ke Rang

'Song of the Soil', a Bengali folk tune, will be presented by **Kaushiki Chakraborty** accompanied by students of the SOI Music Academy and **Ambi Subramaniam**.

Green (possibility)

A composition depicting endless possibilities of the future of our motherland. Composed by **Shantanu Moitra**, it will be sung by the children's choir alongside students of the SOI Music Academy and Indian instrumentalists.

Heartbeat

Green is the colour of life, depicted by the human heartbeat which is portrayed by this composition. A percussion ensemble will celebrate life in the piece. Folk, tribal, Hindustani and Carnatic percussion instruments will weave magic in the cycle of 72 BPM

which is considered normal beat of the human heart.

White (contentment)

A song on my country and the spirit of Motherland by **Kaushiki Chakraborty**.

Prayer

A duet featuring **Aruna Sairam** and **Osman Mir** will include Vedic chants with Azaan and Sufi compositions to celebrate the beauty of our country where all prayers resonate equally in everyone's heart and soul.

Mera Des

This is a Chaturang having four distinct parts comprising *tarana*, an instrumental ensemble and a percussion ensemble that will perform 'Vande Mataram'.

Tickets:
₹900, 750, 600 & 450/- (Members)
₹1,200, 1,000, 800 & 600/- (Public)
(Inclusive of GST)

Box Office for the festival now open

INTERNATIONAL MUSIC

The Wunderkinds

Experimental Theatre
Saturday, 6th – 6.30 pm

An NCPA Presentation

After an enthralling and successful show, which saw three standing ovations in 2019, The Wunderkinds are back to entertain audiences with melodic, rhythmic and toe-tapping music. As part of the NCPA Performance Series, The Wunderkinds will showcase talented young musicians (aged 1 to 21), who will take the audience through a journey of different musical styles and vocalese, encompassing funk, R&B, Latin, pop, rock and jazz with an innovative twist.

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

THEATRE

Boski Ke Kaptan Chacha
Children's Play in Hindi (60 mins)
Experimental Theatre



Boski Ke Kaptan Chacha, 7th, Experimental Theatre

Sunday, 7th – 5.00 pm

An NCPA Presentation in collaboration with Essay Ensemble

Gulzar's *Boski Ke Kaptan Chacha* is a humorous play that sees elders being educated by children for a change. A group of children in a multi-ethnic chawl that houses several families consider an ex-soldier, Jagir Singh, their mentor. Fondly referred to as Kaptan Chacha, Singh is planning to celebrate Republic Day in the chawl, motivating others to participate.

A long flagpole arrives, creating curiosity amongst its residents. Questions and arguments lead to an interesting divide among the inhabitants, revealing ignorance, enthusiasm and cynicism towards celebrations of such occasions. The enthusiasm of young children and reluctance of elders creates an interesting face-off. The youngsters gang up with Kaptan Chacha to address the issue of social apathy towards national festivals and symbols with humour.

Children from Dhai Akshar Educational Trust are part of this show.

Written by **Gulzar**
Directed by **Salim Arif**
Produced by **Lubna Salim**
Cast: **Rani Jadhav, Rohit Kolekar, Abhishek Jadhav, Piyush Singh, Sagar Vahi, Arshad Khan** and others

Age: 6+

Tickets:
₹360 & 315/- (Members)
₹400 & 350/- (Public)
Box Office now open

WESTERN CLASSICAL MUSIC

Romantics & More – 3
Piano Recital by Students of



Blossom Mendonca, 7th, Little Theatre

Blossom Mendonca
(approx. 120 mins)
Little Theatre
Sunday, 7th – 5.00 pm

An NCPA Presentation

A second-generation piano teacher and the founding director of Living Voices, **Blossom Mendonca** has been teaching the piano for over 40 years. With a musical teaching lineage that includes Haydn, Mozart, Beethoven and Liszt and more directly, Blanche Viegas, Olga Craen, Tehmie Gazdar and Mario Monreal, she feels compelled to spread the joy that music has given her. She has had several students who have been recipients of local, national and international awards at the ABRSM and Trinity College, London, examinations and winners of several local, national and international competitions. The recital will present performances by some of her students.

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

THEATRE

Sthalantarit
Marathi Play (110 mins)
Godrej Dance Theatre
Sunday, 7th – 6.00 pm

An NCPA Presentation in collaboration with Theatre Academy, Pune

A Mumbai Premiere of the play

New Year's Eve. The dark basement of a building in a prosperous and republican country. They both live there; immigrants who have come together by chance. While in their own country, their paths may have never crossed. One has



Sthalantarit, 7th, Godrej Dance Theatre

sturdy hands that would never shirk an honest day's work; the other has a head with an ability to think. But their country offers no work for steady hands, nor the security to speak one's mind—this brings these two opposite forces under one roof. What follows is the unsolvable and inextricable struggle between blue collar and intellect, with these two men in a witty, passionate, and often revealing discourse, representing two factions of society with no time for the other.

Based on the play *Emigrants* by **Slawomir Mrozek** (Polish)
Written by **Madhuri Purandare**
Directed by **Shivraj Waichal**
Cast: **Chinmay Patwardhan & Gaurav Barve**

Tickets:
₹315/- (Members)
₹350/- (Public)
Box Office now open

WESTERN CLASSICAL MUSIC

Masterworks of Chamber Music: Shostakovich & Mozart

Marat Bisengaliev, violin
Ralph de Souza, viola
Members of the Symphony Orchestra of India
(Approx. 60 mins)
Experimental Theatre
Tuesday, 9th – 7.00 pm

An NCPA Presentation

SOI Music Director **Marat Bisengaliev** and **Ralph de Souza**, former violinist of the Endellion String Quartet,



Masterworks of Chamber Music, 9th, Experimental Theatre

together with members of the SOI perform an evening of chamber music. Shostakovich composed String Quartet No. 8 in Dresden over three days and dedicated it to the victims of fascism and war. Mozart's String Quintet No. 4, one of two quintets often called "viola quintet", created a new ensemble and genre of chamber music that ran through the 19th and 20th centuries.

Tickets:
₹1,080, 720 & 450/- (Members)
₹1,200, 800 & 500/- (Public)
(Inclusive of GST)
Box Office: 26th July for Members & 29th July for Public

FILM

Short Film Corner

Short Film Screenings
Little Theatre
Wednesday, 10th – 6.30 pm

An NCPA Presentation in collaboration with White Wall Screenings

There are so 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 also continues to conduct workshops, masterclasses and conversations around filmmaking and films.

Bena
Hindi Film with English Subtitles
(10 mins)

After some jewellery goes missing, the police search Bena's bag. Her employers, Bhai and Bhabhi, are shocked to see the contents. They throw her out and Bena spends the day calling people for jobs. The family driver calls Bena and informs her that the necklace set has been found. Bena knew that the set would be found as it was misplaced



Bena, 10th, Little Theatre

not stolen. Next, she gets a call for a new job. Bena finds out that Bhabhi had recommended her. Why was Bena thrown out of her job, then? What was in her bag?

Written and directed by **Vrushali Telang**

Noor Islam
Bengali Film with English Subtitles
(20 mins)



Noor Islam, 10th, Little Theatre

The state of Assam is facing a humanitarian crisis owing to an environment of uncertainty, anxiety and fear, as people would rather die than be sent to detention centres for not being able to establish their citizenship. The film tries to bring to the fore the urgent issue of illegal immigration in India and how some people are forced to seek refuge in their own country. The documentary traces the struggles of one such native who is slowly losing his identity and is eventually deemed to be an illegal immigrant. The film tries to explore the state of mind of a person who is on the verge of losing his nationality and consequently, losing almost everything he has.

Directed by **Devshree Nath**

Democracy
Hindi Film with English Subtitles
(13 mins)

Sonu and Chintu have been waiting for this summer holiday trip. They are seeking a new adventure. The night before the trip, their father decides to plan the itinerary democratically. But



Democracy, 10th, Little Theatre

what happens to them during the trip destroys their faith in our democracy. Will they be able to restore their faith?

Directed by **Aditya Agnihotri**

Tasalli Se
Hindi Film with English Subtitles
(26 mins)



Tasalli Se, 10th, Little Theatre

The story revolves around two good friends, Somesh and Ranjan, who had a falling-out after a spat on social media but reconcile after 12 long years. Sincere and relatable to the core, the short film showcases the way the strongest of bonds, broken due to misunderstandings, can be mended on the back of trust and loyalty.

Directed by **Tarun Dudeja**

The film screenings will be followed by a discussion.

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

THEATRE

Best of Kommune

Special Edition
Spoken Word
English/ Hindi (90 mins)
Experimental Theatre
Wednesday, 10th – 7.30 pm

An NCPA Off-Stage Presentation in collaboration with Kommune

Kommune - a performance arts collective founded by Roshan Abbas, Ankur Tewari and Gaurav Kapur - is a



Best of Kommune, 10th, Experimental Theatre

platform for great stories.

The show by Kommune is a celebration of 75 years of India's Independence—where we have come from, who we are, and what we aspire to be.

India is made of stories and we find hidden gems from all corners of the country, which reflect us, as a country, at our best, our most flawed and our most confusing. But what connects all these stories is that they will bring a smile to your face and maybe, in some cases, a tear to your eye.

Kommune is renowned for bringing electric talent to their shows, to share powerful stories, memorable poems and melodious music.

Host: The show will be hosted by **Shantanu Anand**, a storyteller and spoken word poet who has been included in the list of Forbes Asia 30 Under 30 for his contributions to the performance arts.

Performers: **Sheena Khalid, Amandeep Singh, Neeraj Pandey, Raunak Ramteke, Akashdeep Arora, Vanika Sangtani, Merenla Imsong, Rehman Khan & Nayab Midha**

Suggested age: 16+

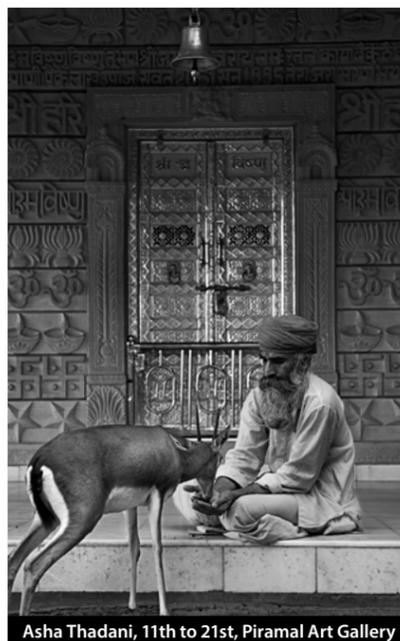
Tickets:
₹450/- (Members)
₹500/- (Public)
Box Office now open

PHOTOGRAPHY

Photo Exhibition by Asha Thadani

Piramal Art Gallery
Thursday, 11th to Sunday, 21st – 12.00 pm to 8.00 pm
(The gallery will be closed on 15th & 16th August)

Asha Thadani is a photographic artist based in Bengaluru. In the series 'India and Her Animals', she explores the ambiguous and at times unstable



Asha Thadani, 11th to 21st, Piramal Art Gallery

frontier between man and animal. It is a journey that visits man's evolutionary dependence, elimination and encroachment of a kingdom he shares his origins with.

This series, photographed across India, seeks to illustrate our heritage and propensities as humans and understand what it means to be human, what distinguishes us from non-human inhabitants and which aspect of animal nature and intuition drives and defines us. Thadani has exhibited her work at the Albert-Kahn Museum in Paris. Her work has been auctioned at Christie's Paris.

Entry free

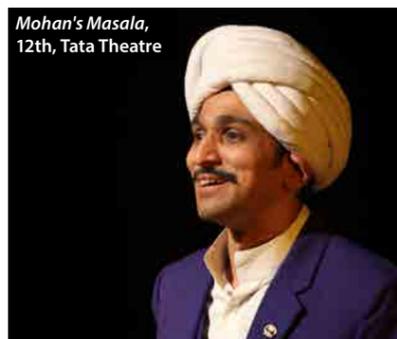
THEATRE

Mohan's Masala

English Play (90 mins)
Tata Theatre
Friday, 12th – 7.00 pm

An NCPA Presentation in collaboration with Ideas Unlimited Production

Mohan's Masala brings to life the lost world of Mohandas Karamchand Gandhi, through whom we discover that a lot of the Mahatma's lessons were taught by these lost memories of ordinary life. Join Mohania as he takes you through his life's journey. Let us understand what makes an ordinary soul a spirit that is an inspiration to the entire



Mohan's Masala, 12th, Tata Theatre

world. What transformed a shy timid boy into a world-renowned leader? How did Mohan's life experiences shape the value system and morality of Mahatma? Trace Mohan's journey from Porbandar to South Africa, from ordinary to extraordinary, from fear to fearlessness. This minimalistic play brings to life the untold story of Mohandas, told simply yet brilliantly, making it an experience to be cherished.

Written by **Ishan Doshi**

Singer: **Parthiv Gohil**

Music: **Kanhaiya**

Stage Art: **Atul Dodiya**

Production: **Janam Shah & Manali Bhavsar**

Directed by **Manoj Shah**

Performed by **Pratik Gandhi**

Tickets:

₹750, 600 & 375/- (Members)

₹1,000, 800 & 500/- (Public)

(Plus GST)

Box Office now open

THEATRE

Footprints of a Nation

English Performed Reading

(75 mins)

Godrej Dance Theatre

Friday, 12th – 7.30 pm

An NCPA Off-Stage Presentation In collaboration with Readings in the Shed

At gunpoint, a young boy stands his ground against a team of British policemen. A teenage girl leads an army of women to claim the rightful spot for the tricolour. A young man defies authority and wilfully faces the consequences. Freedom carries images of faces wrinkled with wisdom, steadfast gazes of bespectacled eyes. But it also stands on the hope and fearlessness



Footprints of a Nation, 12th, Godrej Dance Theatre

of smooth-faced youth with a vision beyond their years. This Independence Day, Readings in the Shed brings stories of young freedom fighters for whom age was just a number.

Suggested age: 16+

Directed by **Nikhil Katara**

Performers: **Pavani Mishra, Samara Rathod, Abhir Suri & Dhruv Kapadia**

Written by **Himali Kothari**

Soundscape artist: **Ritesh Malaney**

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

THEATRE

Perfect Family

Hindi Play (110 mins)

Experimental Theatre

Saturday, 13th – 4.30 pm & 7.30 pm

What Anil Arun Kumar (AAK) received in legacy from his forefathers was the idea of perfection. His father had drilled into his head that if any work has to be done, it is to be done perfectly. An imperfect person, according to his father, is living the life of a rotten vegetable. AAK looks at his family through the lens of perfection and finds that everything that is happening is wrong. Neither his wife nor his children are perfect as per his understanding, which is why he feels disconnected from them. Will his family ever be able to understand his point of view? Will the dream of a perfect family handed down by his forefathers ever come true? Or will it continue to remain an unfulfilled dream? Will AAK be able to achieve this feat in this lifetime or will he have to come back in another?

Written & directed by **Om Katare**

Cast: **Om Katare, Aishwarya Sakhuja, Sahil Ravi, Additti A Narkar/Divyani Rattanpal, Naman Mukherji & Harshal Singh**

Produced by **Yatri Theatre Association**

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

DANCE

Celebrating 75 Years of India's Independence with Classical & Folk Dances of India

Journey of Footprints

Co-curated by **Keka Sinha & Harikrishna Kalyanasundaram**

(Approx. 90 mins)

Experimental Theatre

Sunday, 14th – 3.00 pm

An NCPA Presentation

A presentation by senior and up-and-coming artistes of Mumbai showcasing the rich cultural heritage of Indian classical and folk traditions through dance.



Keka Sinha, 14th, Experimental Theatre



Harikrishna Kalyanasundaram, 14th, Experimental Theatre

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

Sanskriti Gatha

The Story of a Culture's Journey from the Formless to the Form

Co-curated by **Mandakini Trivedi & Shila Mehta** (Approx. 90 mins)

Tata Theatre

Sunday, 14th – 6.00 pm

An NCPA Presentation



Mandakini Trivedi, 14th, Tata Theatre



Shila Mehta, 14th, Tata Theatre

A series of phenomenal performances lined up by artistes of Mumbai celebrating the joy of Independence.

Tickets:

₹225, 150 & 75/- (Members)

₹300, 200 & 100/- (Public)

Box Office now open

INDIAN MUSIC

Dawn at Midnight

Artistes: **Gulzar, Shantanu Moitra, Bombay Jayashri, Papon**

and **Sanjeev Abhyankar** with

Ambi Subramaniam, Pratik

Srivastava, Mehtab Ali Niazi,

Sridhar Parthasarathy, Lakhan

and musicians of the **Symphony**

Orchestra of India (120 mins)

Jamshed Bhabha Theatre

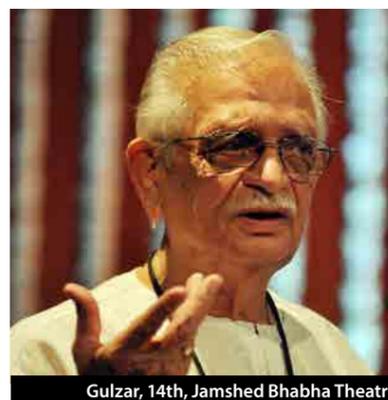
Sunday, 14th – 10.00 pm

An NCPA Presentation

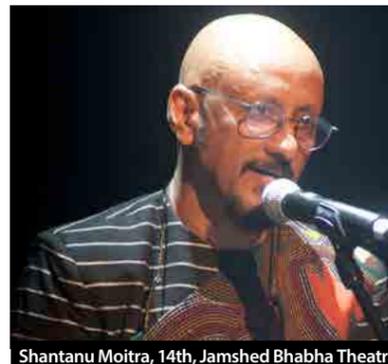
Principal Sponsor: **TATA**

We have the honour and privilege of ushering in the 76th year of Indian independence with **Gulzar**, the celebrated poet, writer, lyricist and film director. This living legend was born in pre-independent India, at a place that is now in Pakistan.

On the other hand, **Shantanu**



Gulzar, 14th, Jamshed Bhabha Theatre



Shantanu Moitra, 14th, Jamshed Bhabha Theatre

Moitra, the renowned music composer known for his many landmark Bollywood films, represents the generation nurtured in the environment of post-independent India.

Presenting work specially written for this grand occasion, Gulzar will take us through the journey of 75 years of free India. Around his verses, Moitra will weave the magic of original compositions specially created for this landmark event. An ensemble of vocalists and instrumentalists from the world of Indian art and folk music will perform the compositions. In some parts, musicians of the Symphony Orchestra of India will also join in.

To celebrate 50 years of India's independence, legendary artistes, including Ravi Shankar, Bismillah Khan, Girija Devi and Zakir Hussain, had performed at the NCPA. Gulzar's poetry and Moitra's music will take the story forward on the same stage.

Tickets:
₹1,800, 1,500, 1,200, 900 & 600/- (Members)
₹2,400, 2,000, 1,600, 1,200 & 800/- (Public)
(Inclusive of GST)
Box Office now open

INTERNATIONAL MUSIC

Songs of Freedom
with the Orchestra of the
Armed Forces
Tata Theatre
Monday, 15th – 6.30 pm

An NCPA Presentation

Merlin Dsouza – Music Director
Featuring: **Vivienne Pocha, Shazneen Arethna, Ronit Chaterji, Dwayne Gamree, Saurabh Suman, Jehangir Jehangir, Rhys Sebastian, Yoko Rai, Apurv Issac, Shanaya Menezes & Jaeda**

Songs of Freedom, musically directed by pianist Merlin Dsouza, brings melodies that inspire, entertain, and celebrate 75 years of Indian independence. The Orchestra of the Armed Forces, vocalists, rappers, leading musicians of the country and



Merlin Dsouza, 15th, Tata Theatre

a ventriloquist will perform during an evening that will celebrate India's journey through music.

Tickets:
₹1,125, 900, 750 & 600/- (Members)
₹1,500, 1,200, 1,000 & 800/- (Public)
(Plus GST)
Box Office now open

THEATRE



I'm Bawa and I Know It!, 16th, Tata Theatre

I'm Bawa and I Know It!
Parsi Gujarati Comedy
(100 mins)
Tata Theatre
Tuesday, 16th – 5.00 pm & 7.30 pm

An NCPA Presentation for the
Adi Marzban Endowment Fund
(5.00 pm Show)

Keki's parents are selling their flat in Cusrow Baug and migrating to Canada but Keki does not want to come along. The Parsi Panchayat Trustee informs the rebel son that he can only keep the flat if he gets married to a Parsi girl before they leave for Canada in 30 days. The problem: Keki does not like anything Parsi. In fact, Keki does not even like girls.

His secret boyfriend Viraf (**Danesh Irani**) decides to teach him everything there is to know about being a Bawa

and they decide to get "married" to ensure that they get to keep the house. They get married in secret, with Viraf donning the traditional Parsi saree and pretending to be a girl. What follows is a laugh riot.

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

A Silly Point Production

Tickets:
₹900, 750, 600 & 375/- (Members)
₹1,200, 1,000, 800 & 500/- (Public)
(Inclusive of GST)
Box Office now open

DANCE

August Dance Residency 2022
Thursday, 18th & Friday, 19th August

An NCPA Presentation

As part of the residency this year, the NCPA invites **Kathak Kendra**, a premier dance institution for the Indian classical dance form of Kathak, and a unit of the Sangeet Natak Akademi, India's National Academy of Music, Dance and Drama, situated in New Delhi and established in 1964.

Day 1 & 2:

Workshop by Rajendra Gangani & Abhimanyu Lal
Experimental Theatre
Thursday, 18th – 10.00 am to 5.00 pm

Workshop by Jai Kishan Maharaj & Malti Shyam
Tata Theatre Foyer
Friday, 19th – 10.00 am to 5.00 pm

The Kathak workshops will focus on some of the finest choreographies of the legendary Birju Maharaj as well as some new choreographies and compositions by the faculty of Kathak Kendra.

Registration fees: ₹4,000/- (fees for both days)
For registration, call: - 8879114939 (Swapnokalpa Dasgupta)



Rajendra Gangani, 19th, Tata Theatre



Abhimanyu Lal, 19th, Tata Theatre

Email: dance@ncpamumbai.com, sdasgupta@ncpamumbai.com, kpuranik@ncpamumbai.com, mdsouza@ncpamumbai.com

Day 1:

Archival Screening by Kathak Kendra
(Approx. 60 mins)
Godrej Dance Theatre
Thursday, 18th – 6.00 pm to 7.30 pm

The evening will present archival recordings by gurus of Kathak Kendra and a session with senior artistes from Mumbai and Pune reminiscing about their years of association with the institution.

Admission on a first-come-first-served basis. NCPA Members will get preferential seating till 5.50 pm.



Jai Kishan Maharaj, 19th, Tata Theatre



Malti Shyam, 19th, Tata Theatre

Day 2:

Kathak Performance by Jai Kishan Maharaj, Rajendra Gangani, Malti Shyam and Abhimanyu Lal
(Approx. 90 mins)
Tata Theatre
Friday, 19th – 6.30 pm

The evening showcases performances by eminent gurus and faculty members of Kathak Kendra, New Delhi.

The exceptionally gifted **Jai Kishan Maharaj** hails from a renowned family of professional dancers. He represents the eighth generation of the Kalka-Bindadin *gharana* of Lucknow. Son of the great maestro Birju Maharaj, Maharaj imbibed the art of Kathak with great devotion since early childhood. He has grown up to be an artiste of high calibre. Alert celerity, imaginative *abhinaya*, outstanding footwork and energetic movements mark his style. He also choreographs (you may have

watched his work in the Hindi film, *Dil to Pagal Hai*), composes music and is a lyricist. He has received many awards and accolades including the Bharat Icon Award for the best dance choreographer, the Delhi Ratna Award, among others.

Rajendra Gangani is an Indian Kathak dancer known for his innovative style and technical wizardry. He is one of the leading exponents of the Jaipur *gharana* style of Kathak. For his contribution to the field, Gangani received the Sangeet Natak Akademi Award in 2003. He started his training in Kathak at the age of four, under the influence of his father Kundanlal Gangani, the torchbearer of the Jaipur *gharana*. He graduated from Kathak Kendra in 1984 and has since choreographed several acclaimed group compositions and dance-dramas.

Malti Shyam is one of the eminent Kathak exponents of the Lucknow *gharana*. She joined Kathak Kendra as a student at the age of 11, trained under Reba Vidyarthi and is one of the seniormost disciples of Birju Maharaj. Shyam is known for the lyrical grace and technical precision of her dance. She is a top-grade artiste of Delhi Doordarshan and has performed at many major dance festivals in India and abroad. She joined Kathak Kendra in 1988 and works as a Kathak guru.

Abhimanyu Lal, son and disciple of renowned guru Geetanjali Lal, is recognised as one of the most accomplished Kathak dancers. The splendour of his solo performance has earned him applause in India and other parts of the world. Hailed as a bright star in the firmament of Kathak, Lal has performed at the highest level in India and abroad at many prestigious dance festivals, including the Birmingham International Dance Festival, Incredible India@60 in New York and at several editions of the Festival of India. He has also performed at festivals organised by the Sangeet Natak Akademi, National Institute of Kathak, New Delhi and Indian Council for Cultural Relations (ICCR).

Tickets:
₹450, 300 & 225/- (Members)
₹600, 400 & 300/- (Public)
(Inclusive of GST)
Box Office now open

FILM

Reality Check

Documentary Film Screening

Little Theatre

Thursday, 18th – 6.30 pm

An NCPA Presentation in collaboration with Cinema Collective

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

Borderlands

Bengali, Nepali, Hindi, Manipuri, Punjabi Film with English Subtitles (67 mins)



Borderlands, 18th, Little Theatre

An intimate exploration of how everyday lives intertwine with personal and political borders in the Indian subcontinent. Through conversations and observations, the film reveals people's efforts to find meaning in a world beyond their control.

Directed by Samarth Mahajan

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.

INTERNATIONAL MUSIC

Movies Under the Stars

Singin' in the Rain (1952)

Film Screening

(Col - 103 mins)

Little Theatre

Friday, 19th – 6.30 pm

An NCPA & Film Heritage Foundation Presentation

Considered to be one of the best



Singin' in the Rain, 19th, Little Theatre

Hollywood musicals of all time, *Singin' in the Rain* is a tribute to and light-hearted spoof of the early days of the talkies. The plot revolves around the romantic and professional travails of the conceited silent film star Don Lockwood and young dancer-actress Kathy Selden. Don is contracted to act in films opposite the vampy Lina Lamont, whom he secretly loathes, even though the magazines are full of stories of their so-called love affair. The spunky Kathy is not intimidated by Don's stardom and he is soon smitten by her charm. A jealous Lina tries to shoot down Kathy's rising star just as the advent of the talkies turns the film world upside down and puts the career of the squeaky-voiced Lina in jeopardy. Nothing, however, can eclipse the musical numbers, almost all of which can be considered classics. The title song, performed by Gene Kelly, is one of the most iconic sequences in the history of cinema. Film critic Roger Ebert once wrote: "*Singin' in the Rain* remains one of the few movies to live up to its advertising. 'What a glorious feeling!' the posters said. It was the simple truth."

Director: Stanley Donen & Gene Kelly

Producer: Arthur Freed

Writer: Adolph Green & Betty Comden

Cinematographer: Harold Rosson

Songs: Nacio Herb Brown (music) & Arthur Freed (lyrics)

Cast: Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell & Cyd Charisse

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

THEATRE

Yeh Raste Hai Pyar Ke (beyond Covid-19)

Hindi Play (130 mins)

Experimental Theatre

Saturday, 20th – 7.30 pm

After successful shows in Hyderabad, Udaipur and at the Prithvi Festival, Ila Arun's original Hindi play *Yeh Raste Hai Pyar Ke* is now coming to the NCPA.

Two elderly people, a man and a woman, attempt to break free from the isolation of their empty lives brought about by constant lockdowns and their inability to communicate with the outer world, except through occasional phone calls. They find solace by going to the park in the early mornings and walking down a path named "Yeh Raste Hain Pyar Ke". And in the course of these walks, new dimensions of their lives unfold, exposing them to a world of unimagined possibilities.

Written by Ila Arun

Directed by K. K. Raina

Cast: Ila Arun, K. K. Raina & Vikrant Mishra/Avinash Ujjain

An Antardhwani Production

Tickets:

₹450, 405 & 360/- (Members)

₹500, 450 & 400/- (Public)

Box Office now open

WESTERN CLASSICAL MUSIC

SOI Young People's Concert

A Musical Journey Around the World

Concert for young audiences and families

by Musicians of the Symphony Orchestra of India

(Approx. 60 mins)

Godrej Dance Theatre

Sunday, 21st – 11.00 am

An NCPA Presentation

The Symphony Orchestra of India presents a special concert for young audiences and families. The programme, performed by musicians of the SOI with a narrator, will blend entertainment and education, and



SOI Young People's Concert, 21st, Godrej Dance Theatre

take children on a journey around the world through music—from Austria to America, France to India, and more.

Age: 5+

Tickets:

₹450/- (Members)

₹500/- (Public)

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

THEATRE

Miracle on Matunga Street

Hindi Play (130 mins)

Experimental Theatre

Sunday, 21st – 7.30 pm

Miracle on Matunga Street is the story of a family matriarch Tulsa Harry Peter who happily runs her soup kitchen and tends to the family heirloom, a 20-foot shrine of the blessed mother Velankanni Amma, which adjoins the house. This beacon of faith was commemorated on the day in 1947 when the blessed mother materialised in her father's barbershop. When the play opens, a family meeting is in progress. Daughter Nisha divulges her plan to finally "go public" with the family miracle by creating a one-woman play about the secret of the Velankanni Amma statue. But during the course of the meeting, the entire family's faith is shaken to the very core when a deathbed confession causes the family legend to unravel. The play delivers a solid message on faith, the lack of it, why we believe what we believe and how we can, or must, adjust to life's surprises.

Adaptation in Hindi by Ila Arun

Based on Tom Dudzik's English play *Miracle on South Division Street*

Directed by K. K. Raina

Cast: Ila Arun, Rajshri Ponnappa, Prackriti Bhaargava & Rituraj Shinde

An Antardhwani Production

Tickets:

₹450, 405 & 360/- (Members)

₹500, 450 & 400/- (Public)

Box Office now open

DANCE

NCPA Umang

Sattriya by Dipjyoti-Dipankar



Dipjyoti-Dipankar, 24th, Little Theatre



Siddhi Waikar, 24th, Little Theatre

and Odissi trio by Siddhi Waikar, Namaha Mazoomdar and Tamanna Tanna (Approx. 90 mins)
Little Theatre

Wednesday, 24th – 6.30 pm

Dipjyoti-Dipankar started learning *Sattriya* at a young age under Bobby Rani Talukdar and Dolly Rani Talukdar. They are currently training with Ram Krishna Talukdar. The duo studied *Sattriya* at the Luit Konwar Rudra Barua State College of Music. They hold a visharad in Kathak and have also completed an M.A. in Performing Arts from Dibrugarh University. Dipjyoti received a gold medal for *Sattriya* in 2012 at the youth festival organised by Gauhati University while Dipankar obtained a first-class in B. Music from Luit Konwar Rudra Barua State College of Dance and Music. In 2017, they were empanelled as a duo by the ICCR. They have participated extensively in several prestigious dance festivals in India.

Siddhi Waikar has been learning Odissi since she was 14. She began training with Shubhada Varadkar and is currently under the tutelage of Daksha Mashruwala. Soon after joining



Namaha Mazoomdar, 24th, Little Theatre



Tamanna Tanna, 24th, Little Theatre

Mashruwala's dance academy, Kaishiki, Waikar became an integral part of the institution. Within two years, she was teaching at a professional level. She also participated in most of Kaishiki's productions as a senior student. She received her diploma in Natyashastra from The Governing Council of Nalanda Dance Research Centre in 2013. In 2013, the title of "Odissi Jyoti" was conferred on her at the Naveen Kalakar Dance Olympiad held in Bhubaneswar. She is a graded artiste with Mumbai Doordarshan. As part of Kaishiki's troupe, Waikar has collaborated with the Tjimur Dance Theatre, Taiwan, and travelled to Africa under the aegis of the Indian Council for Cultural Relations (ICCR). She continues to train regularly while also teaching young students and assisting with the administrative and creative aspects of the institution.

Namaha Mazoomdar is a professional dancer, trainer, choreographer and director. Her classical dance journey began with Odissi under the tutelage of Daksha Mashruwala. Many of her international

performances have been under the guidance of artistic director Raka Maitra. She has also joined Anusree Bonnerjee, a senior Bharatanatyam exponent, as a founder partner at Drutam Dance Ideas Lab, an enthusiastic group of professional dancers committed to performing themed choreographed shows. Mazoomdar has performed with dance companies across India, Singapore, Australia and Indonesia. She has a diploma from the Intercultural Theatre Institute, Singapore. As a qualified actor and dancer, she is keen on exploring an intricate confluence of the two disciplines to create new evocative expressions in performing art.

Tamanna Tanna was born in a family that thinks and breathes dance. She received professional training in many dance forms, but found herself drawn to Odissi. Under the tutelage of Daksha Mashruwala, Tanna has been practising Odissi for the past 18 years. She has performed at various festivals and has won numerous competitions. She took up dance as a subject for her board examination scoring a 97%. She has successfully cleared the Akhil Bharatiya Gandharva Mahavidyalaya Mandal examination with distinction. She has completed a diploma in Odissi at the Nalanda Nritya Kala Mahavidyalaya and a Masters in Performing Arts from Sri Sri University. She has performed at the Khajuraho Dance Festival and the Konark Dance Festival. Tanna has worked with her parents, Samir and Arsh Tanna, as Assistant Choreographer for several Hindi movies including *Goliyon Ki Raasleela Ram-Leela*, *Raees* and *Hellaro*. Tanna wishes to continue learning, performing and pursuing the beautiful dance form of Odissi.

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

SCREENING

Hamlet
by Brett Dean
Opera Screening (195 mins)
Sung in English with English Subtitles
Godrej Dance Theatre
Thursday, 25th – 6.00 pm

An NCPA – The Metropolitan Opera



(New York) Presentation

An opera in five acts, *Hamlet* captures all kinds of settings beginning with a funeral leading to a wedding, the visitation of ghosts asking for Hamlet's revenge, conspiracy theories with Polonius about Hamlet's love for Ophelia, a play within the opera to reveal guilt, cruelty, murder and truth, confessions of Hamlet's brother, madness and mad plans to avenge Hamlet's father Polonius, a second funeral and much more. When Australian composer Brett Dean's *Hamlet* had its world premiere at the Glyndebourne Festival in 2017, *The Guardian* declared, "New opera doesn't often get to sound this good ...Shakespeare offers a gauntlet to composers that shouldn't always be picked up, but Dean's *Hamlet* rises to the challenge."

Conductor: **Nicholas Carter**
Production: **Neil Armfield**
Cast: **Brenda Rae, Sarah Connolly, Aryeh Nussbaum Cohen, Christopher Lowrey, Allan Clayton, David Butt Philip, William Burden, Jacques Imbrailo, Rod Gilfry & John Relyea**

Tickets:
₹450/- (Members)
₹500/- (Public)
Box Office: 26th July for Members & 29th July for Public

INDIAN MUSIC

Umang - Presenting Promising Artists
Harshit Shankar (bansuri)
Ameya Bichu (harmonium)
(Approx. 80 mins)
Little Theatre
Friday, 26th – 6.30 pm

An NCPA Presentation

Harshit Shankar was born in 2014 in Patna and inherited an interest in the flute from his father Anil Shankar, who has been a disciple of Rajendra Prasanna, Hariprasad Chaurasia and Mujtaba Hussain. Shankar is currently training with Chaurasia, Prasanna and Hussain. He is also learning from Rakesh Chaurasia. He has received many accolades including the National Bal Shree Honour. Shankar has performed in A.I.R and Doordarshan concerts.

Ameya Nitin Bichu has been learning the harmonium with Tanmay Deochake for the last six years. He is currently also training with Suresh Talwalkar. He has a B.A. in Music (Harmonium) from the Bharati Vidyapeeth Deemed University in Pune. In the last couple of years, Bichu has won several prizes at numerous music competitions across the country. He has accompanied senior artistes like Talwalkar, Swapan Chaudhuri, Raghunandan Panshikar, Amiya Ranjan Bandyopadhyay, to name a few, in performances around the country.



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

DANCE

Pratirop
Experimental Theatre
Saturday, 27th – 6.00 pm

An NCPA Presentation in association with Warrier Foundation

Pratirop by Warrier Foundation is a novel mentorship programme, where senior professional practitioners from various classical dance styles are mentored by legendary gurus from a different classical style. The brainchild of Divya Warrier, a Mohiniattam



Namrata Mehta, 27th, Experimental Theatre

dance and service to society. Through *Pratirop*, the Warrier Foundation aims not only to provide an opportunity to artistes but also to raise funds for their activities through the crowd-funding programme, Dance for a Cause. Initiatives of the foundation revolve not only around providing basic necessities such as food, clothing and shelter to the needy, but also around providing education to underprivileged children via Balamandirs in Panvel and Kerala. For *Pratirop*, the foundation has roped in legendary dance gurus: Sharmila Biswas (Odissi), Prerana Shrimali (Kathak), Rama Vaidyanathan (Bharatanatyam), Neena Prasad (Mohiniattam), Vyjayanthi Kashi (Kuchipudi) and Anupama Kylash (Kuchipudi and Vilasini Natyam).

The artistes performing at the NCPA are:

- 1) Mohiniattam by **Divya Warier**, mentored by Sharmila Biswas
- 2) Bharatanatyam by **Keerthana Ravi** mentored by Prerana Shrimali
- 3) Bharatanatyam by **Pavitra Bhat** mentored by Neena Prasad
- 4) Odissi by **Namrata Mehta** mentored by Vyjayanthi Kashi
- 5) Kathak by **Sangita Chatterjee** mentored by Rama Vaidyanathan

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

practitioner and one of the Trustees of the Warrier Foundation, the objective of the cross-mentorship concept was to enable artistes to conceptualise and choreograph independently, but also under the guidance of mentors. This was an opportunity to explore everything from the script to the music and direction of the final piece based on what the artistes have been learning and practising with their own gurus for several years now.

Warrier conceptualised the amalgamation of both her passions,

INTERNATIONAL MUSIC

The Singing Tree

Children's Choral Music Concert
Tata Theatre
Saturday, 27th – 7.00 pm

The Mehli Mehta Music Foundation presents its annual Singing Tree choral concert with 125 students from the foundation's The Singing Tree choirs. The foundation's Choral Director **Salome Rebello** will lead young choristers between the ages of 6 and 18 in a programme on the theme of 'Stand Together' with songs in various languages and from across cultures.

Tickets:
₹525 & 375/- (Members)
₹700 & 500/- (Public)
(Plus GST)
Box Office: 9th August for Members & 12th August for Public

THEATRE

NCPA Presents the Company Theatre production **Aaen**

Hindi, Urdu and other languages
(90 mins)
Experimental Theatre
Sunday, 28th – 4.00 pm & 7.00 pm

Our lives—the good, the bad and the ugly—and how the making of one book, through the power of the written

word, changed (or did not change) everything. *Aaen* is a musical comedy bringing together four different stories—written by **Amitosh Nagpal, Purva Naresh, Sarah Mariam and Varun Grover**—all traversing the impact of the constitution of India in different spaces, woven together through movement, music, interaction and more.

In Nagpal's "Kala Akshar Bhains Barabar", we get to see what happens in the fantasyland where Mr. Raj, a chaat-pakodewala, decides to declare a country of his own, setting his own rules with a few friends: a goat and a kid.

Mariam's "Aaj Shahani Hai Raat" encircles a mysterious wedding procession where nobody has seen the groom or knows who he is—but the revelation is larger than it seems.

In Naresh's "Pashu", two people guard a field at night, awaiting and fearing a mythical creature, the Pashu, while engaging in a telling conversation full of humour.

Finally, Grover takes us through the story of a stand-up comedian who has been jailed because of a joke, in "Desh Drohi Akshar", a quick-witted take on the sedition clause and its misuse.

Suggested age: 14+

Writers: **Amitosh Nagpal, Purva Naresh, Sarah Mariam & Varun Grover**
Directed by **Atul Kumar**

Assistant Director: **Vara Raturi**
Assistant Director: **Mallika Singh**
Script Advisor: **Gagan Dev Riar**
Creative Assistant: **Bhagyashree Tarke**
Cast: **Bhagyashree Tarke, Swanandi Tikekar, Silpi Dutta, Janhavi Marathe, Suvrat Joshi, Puneet Kumar Mishra, Satish Badal & Manoj Thapar**

Production: **Sachin Kamani & Hussain Zaidi**

Lights: **Rahul Joglekar**
Music composer: **Gagan Dev Riar & Anik Sharma**

Movement Training & Choreography: **Ronita Mookerji**
Harmonium: **Amod Bhatt**
Percussion: **Rahul Romy Sharma**
Backstage: **Rahul Kumar Brar**

Tickets:
₹ 450/- (Members)
₹ 500/- (Public)
Box Office: 26th July for Members & 29th July for Public

THEATRE



Love You (Ich lieb dich), 28th, Godrej Dance Theatre

Love You (Ich lieb dich)

Performance in Marathi (70 mins)
Godrej Dance Theatre
Sunday, 28th – 6.00 pm

An NCPA Presentation in collaboration with Tamaasha Theatre

Who loves whom - and why? What does love mean, and how does it work? What is the difference between "I love you" and "Love you"?

Pre-teens Julian and Lia face the small but important differences and also the big questions about love

and its impermanence. And they let all the loved ones, even those almost forgotten, have their say. They put themselves in the shoes of the living and the dead, of the dancing grandparents and the arguing parents, and even in the shoes of loved ones in the future.

The children condense their love into an eventful story and simultaneously win for themselves important moments of their own lives.

Cast: **Parna Pethe & Shivraj Waichal**
Music: **Varun Dhabe**
Movement coach: **Maithily Bhupatkar**
Light Design: **Vikrant Thakar**
Written by **Kristo Šagor**
Translated by **Mrunmayee Shivapurkar**
Directed by **Sapan Saran**

Supported by Goethe Institut, Mumbai

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

INTERNATIONAL MUSIC

Veronica Fusaro Live in Concert

Tata Theatre
Sunday, 28th – 6.30 pm

An NCPA Presentation

Veronica Fusaro, 28th, Tata Theatre



Veronica Fusaro – vocals/guitar
Vincent Membrez – keys
Daisy George – bass
Dave Flutsch – drums

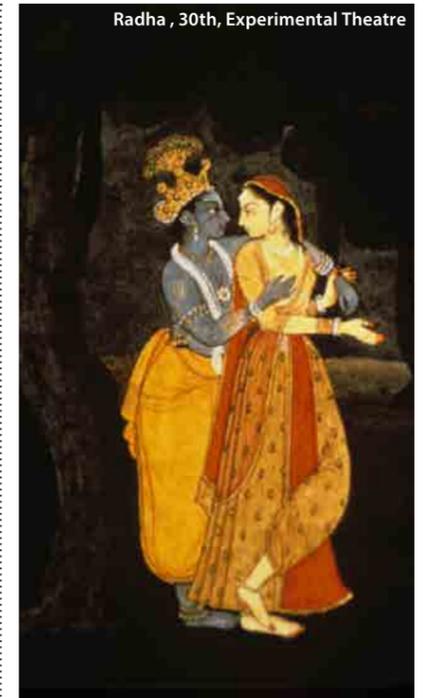
The NCPA presents the stunning Swiss singer, songwriter and performer **Veronica Fusaro**. At just 24, Fusaro has already performed over 350 concerts worldwide including Glastonbury, Eurosonic, the Winter Olympics and more. The songstress also impressed Dire Straits legend Mark Knopfler when she opened for him at the Arena of Nîmes in France in 2019. Fusaro's influences include Frank Ocean, Amy Winehouse and Lana Del Rey. Her work is marked by something fresh from a young musician pushing boundaries, skilfully balancing between the depth and playfulness of her music which is pure, powerful and intimate.

Tickets:
₹900, 750, 600 & 375/- (Members)
₹1,200, 1,000, 800 & 500/- (Public)
(Plus GST)
Box Office now open

DANCE

Radha

Companion; Beloved; Aaraadhya
Illustrated talk by **Dr. B. N. Goswamy**
Experimental Theatre
Tuesday, 30th – 6.30 pm



Radha, 30th, Experimental Theatre

In collaboration with CSMVS and Sahachari Foundation Events

As the mirror to my hand, the flowers to my hair, kohl to my eyes, tambul to my mouth, musk to my breast, necklace to my throat... so are you to me, Madhava, beloved. But who are you? who are you, really?

This moving song by the 15th-century poet Vidyapati is placed in the mouth of one of the damsels of Vraja, hopelessly in love, like countless others, with sweet Madhava: Krishna, by another name. But the question that is asked at the end might well be addressed to Radha, Krishna's 'divine consort'. Because for all the fact that she is everywhere—in poetry and painting; in music and dance; above all, in the devotee's heart—so little is known about her, especially about her origins. Who is she, really? Companion? Beloved? Goddess?

In an illustrated talk, eminent scholar **B. N. Goswamy** will talk about Radha as the painters and the poets of India saw her.

Tickets:
₹450 & 270/- (Members)
₹500 & 300/- (Public)
Box Office: 26th July for Members & 29th July for Public

What's Next

September, October & November 2022

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

SOI symphony orchestra of india

Autumn 2022 Season
Patron: Citi India

Orchestral Concerts

• Friday, 16th September – 7.00 pm
Jamshed Bhabha Theatre

Alpesh Chauhan, conductor
Benjamin Grosvenor, piano
Humperdinck: Overture to *Hansel & Gretel*
Mendelssohn: Piano Concerto No. 1
Prokofiev: *Romeo and Juliet* (excerpts)

• Wednesday, 21st September – 7.00 pm
Jamshed Bhabha Theatre

Alpesh Chauhan, conductor
Ben Goldscheider, horn
Tchaikovsky: *Romeo and Juliet*
Mozart: Horn Concerto No. 3
Strauss: Horn Concerto No. 1
Bernstein: Symphonic Dances from *West Side Story*

• Sunday, 25th September – 5.00 pm
Jamshed Bhabha Theatre

Sayaka Shoji, violin
Henri Demarquette, cello
Jean-Frédéric Neuburger, piano/
conductor
Mendelssohn: *The Hebrides*
Brahms: Double Concerto
Beethoven: Triple Concerto

• Friday, 30th September – 7.00 pm
Jamshed Bhabha Theatre

Richard Farnes, conductor
Pavel Kolesnikov, piano
Verdi: Overture to *Nabucco*
Rachmaninoff: Piano Concerto No. 3

Beethoven: Symphony No. 7

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)

Recitals

• Sunday, 18th September – 5.00 pm
Experimental Theatre

Benjamin Grosvenor, piano
Bach/Busoni: Chaconne
Liszt: Sonata in B minor
Ravel: *Le tombeau de Couperin*
Ravel: *La valse*

• Friday, 23rd September – 7.00 pm
Experimental Theatre

Ben Goldscheider, horn
Richard Uttley, piano
Beethoven: Horn Sonata in F major, Op. 17
Schubert: Klavierstücke No.1 in E-flat minor, D.946
Schumann: Adagio and Allegro in A flat, Op.70
And works by Widmann, Simpson, Kirchner and Bowen

• Monday, 26th September – 7.00 pm
Experimental Theatre

Sayaka Shoji, violin
Henri Demarquette, cello
Jean-Frédéric Neuburger, piano
Schubert: Trio No. 1, D. 898
Brahms: Trio No. 3, Op. 101

• Wednesday, 28th September – 7.00 pm
Experimental Theatre

Pavel Kolesnikov, piano
Schubert: Four Impromptus D. 899
Chopin: Fantaisie-Impromptu
Chopin: "Raindrop" Prelude

Chopin: Valse in E minor
Schumann: *Kreisleriana*

Tickets:
₹1,350, 900 & 450/- (Members)
₹1,500, 1,000 & 500/- (Public)
(Inclusive of GST)

Opera

• Wednesday, 12th October – 7.00 pm
Friday, 14th October – 7.00 pm
Sunday, 16th October – 5.00 pm
Jamshed Bhabha Theatre

Die Fledermaus

Music by **Johann Strauss II**
Libretto by Karl Haffner and Richard Genée
Set: Attila Csikós
Costumes: Nelly Vágó
Choreography: Jenő Lócsei
Director: Miklós Szinetár

Sung in German with English surtitles.
An NCPA Presentation in association with the Hungarian State Opera

Tickets:
₹6,750, 5,400, 4,320, 2,970, 2,250 & 1,350/- (Members)
₹7,500, 6,000, 4,800, 3,300, 2,500 & 1,500/- (Public)
(Inclusive of GST)

• Saturday, 15th October – 7.00 pm
Jamshed Bhabha Theatre

Bánk Bán
Concert performance
Music by **Ferenc Erkel**
Costumes: Nagy Viktória

Sung in Hungarian with English surtitles.
An NCPA Presentation in association with the Hungarian State Opera

Free Concert for Members

Box Office now open

INTERNATIONAL MUSIC



Shubhangi Joshi, 3rd September, Experimental Theatre

Classics with a Twist

Experimental Theatre
Saturday, 3rd September – 7.00 pm

An NCPA Presentation

Anurag Sawangikar – drums
Titus Pinto – bass
Nishant Nair – keys/melodica
Bhushan Chitnis – guitars
Shubhangi Joshi – vocals/guitars

Enjoy an evening of the most iconic retro, pop and R&B melodies reimagined in the style of Postmodern Jukebox and Scary Pockets along with refreshing indie-pop originals from the collective's debut album *Babelfish*. Expect to time-travel with reimagined renditions of the greatest hits by the likes of Aretha Franklin, Alicia Keys, Bill Withers, Jamiroquai, Vulfpeck and Tom Misch.

Delving deeper into the collective's own music, each song presented will tell a different story—from odes to strange friendships, frequent oddities of daily life, fighting cynicism, regaining hope, and eventually, coming into one's own. To share the full spectrum of who we are as artistes, we are bringing a mix of the old and the new for our audience.

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

INTERNATIONAL MUSIC

Divalicious with The Retro Vinyls

Tata Theatre

Saturday, 10th September – 6.30 pm

An NCPA Presentation

The Retro Vinyls comprises some well-known musicians who have played across India and have toured abroad as well. Their repertoire spreads across genres, from jazz to blues and from rock to pop. This time they are taking the audience on a musical journey that will showcase the crooning styles of divas like Ella Fitzgerald and Diana Ross to powerhouse singers like Tina Turner, Cher and Whitney Houston.

Tickets:
₹900, 720 & 450/- (Members)
₹1,000, 800 & 500/- (Public)
(Plus GST)
Box Office: 9th August for Members & 12th August for Public

DANCE

Catalyst

An evening celebrating choreographies born during lockdown
Mohiniattam by Saji Menon, Kathak by Diksha Rawat & Vinita Venugopal and Desi Marga presentation by Nirupama Rajendra & Abhinava Dance Company
(approx. 90 mins)
Experimental Theatre
Sunday, 11th September – 5.00 pm

An NCPA Presentation



Saji Menon, 11th September, Experimental Theatre



Diksha Rawat, 11th September, Experimental Theatre



Vinita Venugopal, 11th September, Experimental Theatre



Nirupama Rajendra, 11th September, Experimental Theatre

The national lockdown may have taken away a lot of privileges from us but it has also been a good teacher, a catalyst that has sown seeds of new knowledge and forced artistes to start thinking out of the box to create work never thought of before.

The evening will feature choreographies that have been born during the lockdown, some of which have been presented online in a limited space to suit the mobile camera screen and will now be remodelled to be featured on a live performance stage. There will be presentations by group members who have redesigned a choreography that was originally created by merging videos shot in their individual spaces. The NCPA brings them all together, not online but physically.

Tickets:
 ₹360 & 270/- (Members)
 ₹400 & 300/- (Public)
Box Office: 9th August for Members & 12th August for Public

DANCE



Ananda Shankar Jayant, 16th September, Tata Theatre

Tamrapatra
 (Approx. 90 mins)

Tata Theatre
Friday, 16th September – 6.30 pm

An NCPA Presentation in association with Ananda Shankar Jayant's Natyarambha

The evening will include presentations and performances from the Tamrapatra series by Ananda Shankar Jayant's Bharatanatyam app Nātyārambha featuring eminent scholars and dancers like **Vaibhav Arekar, Sathyanarayana Raju, Sharmila Biswas, Anupama Kylash, Gopika Varma** and **Ananda Shankar Jayant** on rare creations of the saint poet Annamacharya, who created around 32,000 *sankeertanas* or songs in praise of Lord Venkateshwara.

Tickets:
 ₹540, 360 & 270/- (Members)
 ₹600, 400 & 300/- (Public)
 (Inclusive of GST)
Box Office: 26th August for Members & 29th August for Public



Charu Suri, 16th September, Experimental Theatre

INTERNATIONAL MUSIC

Charu Suri Live in Concert

Experimental Theatre
Friday, 16th September – 7.00 pm

An NCPA Presentation

Charu Suri is an award-winning pianist and composer who currently resides in New Jersey; she will make her NCPA debut in Mumbai, and perform original songbook and jazz standards with some of the country's finest jazz talent to bring you timeless tunes. Suri became the first female Indian-born jazz artiste to premiere work at the Carnegie Hall in 2019.

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

INDIAN MUSIC

Jashn-e-Ishq: Celebrating Love

An evening of music and poetry by **Sourendro – Soumyojit** featuring **Shabana Azmi** (Approx. 90 mins)
Tata Theatre
Saturday, 17th September – 6.30 pm

In association with **Sahachari**



Shabana Azmi, 17th September, Tata Theatre



Sourendro-Soumyojit, 17th September, Tata Theatre

Foundation Events
Co-Sponsor: Julius Baer

There is perhaps no facet of human life that is explored so exhaustively through the arts as the feeling of 'love'. The theme has inspired many poets, both in the East and the West, resulting in some exquisite works of poetry in myriad languages, some of which are set to music and transformed into haunting melodies.

Shabana Azmi, a veteran actress

known for her brilliant work in Bollywood and theatre, will recite some evergreen love poems penned by poets like Tagore, Shakespeare, Rosetti, Browning, Agha Shahid Ali and other classical as well as modern poets. Juxtaposing poetry with song will be musical renditions by the duo, **Sourendro** (piano) and **Soumyojit** (vocal music). The selection of songs, exploring various hues of love, will span across many genres: *ghazal*, *thumri*, *geet* and film songs.

Tickets:
 ₹1,260, 990, 720 & 450/- (Members)
 ₹1,400, 1,100, 800 & 500/- (Public)
 (Inclusive of GST)
Box Office: 26th August for Members & 29th August for Public

INDIAN MUSIC

A Sitar Recital by Budhaditya Mukherjee

(Approx. 90 mins)
Tata Theatre
Thursday, 22nd September – 6.30 pm

In association with **Saroj Jhaveri Foundation**

An internationally acclaimed sitarist, **Budhaditya Mukherjee** has received his training in sitar and surbahar from his illustrious father, the late Bimalendu Mukherjee, doyen of the Imdakhani *gharana*. His performance is a judicious



Budhaditya Mukherjee, 22nd September, Tata Theatre

blend of *alap*, *jod-jhala* and *gat*. His music reflects a conventional and systematic presentation of the *raga* with emotive expression in *gayaki ang* (vocalised idiom), technical virtuosity and a winsome command over the instrument. Accompanying Mukherjee on tabla is **Soumen Nandy**, a student of Pankaj Chatterjee and Arun Chatterjee of the Farukhabad *gharana*.

The evening's fare includes three varieties of the charming seasonal *raga* Malhar: *Miya Malhar*, *Gaud Malhar* and *Ramdasi Malhar*.

Tickets:
 ₹450, 360 & 270/- (Members)
 ₹500, 400 & 300/- (Public)
Box Office: 9th September for Members & 12th September for Public

INDIAN MUSIC

Devi: Celebrating the Divine

By **Devaki Pandit**
 (Approx. 75 mins)
Experimental Theatre
Saturday, 24th September – 6.30 pm

An NCPA Presentation
 Supported by **Rukmani & Kishan Daiya Foundation**

The concept of female divinity is indeed unique to the culture of the Indian subcontinent with the exception of a few tribes in Africa where it is attached to the



Devaki Pandit, 24th September, Experimental Theatre

aspect of fertility. The concept of *Shakti* as propagated in Hindu philosophy and culture offers an interesting and radically different approach to the issue of power and the feminine, which is otherwise equated with masculine.

As the female aspect of the divine, *Devi* is synonymous with *Shakti*, who is regarded as not only the creator of life but also the keeper and epitome of wisdom. Her incarnations include Saraswati who is a symbol of prosperity, Lakshmi who is a symbol of wealth and so on. Indian literature is replete with songs in praise of several manifestations of the divinity as *Devi*, *Durga*, *Kali*, *Lakshmi*, *Parvati* and *Saraswati*.

Having been initiated into music by her mother, Usha Pandit, **Devaki Pandit** has trained under distinguished gurus: Vasant Rao Kulkarni, Kishori Amonkar and Jitendra Abhisheki. Coupled with musicality, her creativity has led to some interesting thematic projects.

Scheduled especially during the festival of Navratri, this musical presentation by Pandit is a celebration of the feminine aspect of the divine. Compositions that are primarily based on Indian *raga* music will be woven with relevant mythological stories.

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

INTERNATIONAL MUSIC

Mumbai Piano Day
Tata Theatre



Louiz Banks, 24th September, Tata Theatre

Saturday, 24th September – 7.00 pm

An NCPA Presentation

Mumbai Piano Day is back for its seventh edition, featuring some of the finest pianists and keyboard players in the country and around the world. Curated by the NCPA and Louiz Banks, and covering all genres from jazz, funk to classical, this is an evening not to be missed.

Tickets:
₹900, 720, 450 & 270/- (Members)
₹1,000, 800, 500 & 300/- (Public)
(Plus GST)
Box Office: 9th August for Members & 12th August for Public

DANCE

Odissi by Sujata Mohapatra and Bharatanatyam by Vaibhav Arekar along with Sankhya

(Approx. 120 mins)
Tata Theatre
Sunday, 25th September – 5.00 pm

An NCPA Presentation

Sujata Mohapatra is considered a benchmark of excellence in Odissi.



Sujata Mohapatra, 25th September, Tata Theatre



Vaibhav Arekar, 25th September, Tata Theatre

Her performances and panache have catapulted the art form to the global stage. Mohapatra has spent 20 years under the tutelage of Kelucharan Mohapatra. In recognition of her perseverance and vast body of work, the Indian Government conferred on her the 2017 Sangeet Natak Akademi Puraskar for her profound impact on the Indian cultural dance community. The temple dance form of yore is now a certified behemoth of Odisha's heritage. Her emphasis on discipline and a transparent approach towards all tasks set her apart as a dancer.

Vaibhav Arekar, one of India's leading male Bharatanatyam soloists, is trained under virtuoso teachers, Saroja Srinath, Tangamani Nagarajan and his mentor Kanak Rele. Arekar has a B.F.A. and M.F.A. from Nalanda Nritya Kala Mahavidyalaya. His collaborative work in the genre of theatre-dance has created milestone productions like *Haravalel Pratibimba*, *Mata Hidimba*, *Dwandwa*, *Shreemant Yogi*, *Naama Mhane - An Awakening* and *Trayaanta*, which have received high critical acclaim and are regarded as model thematic works in Bharatanatyam. His solo work includes *Debotar Grash* (based on Tagore's poem) and *Narmade Har Hara* (in praise of river Narmada), among others. As a soloist he has performed at prestigious dance festivals around the country. He has also founded the Sankhya Dance Company, which has been invited to perform in Japan, Brazil, Canada, the U.S., Poland, Russia, Germany, France and Australia.

Tickets:
₹540, 360 & 270/- (Members)

₹600, 400 & 300/- (Public)
(Inclusive of GST)
Box Office: 26th August for Members & 29th August for Public

DANCE

NCPA Nakshatra Dance Festival 2022

The NCPA *Nakshatra* Dance Festival is back with some of the iconic productions presented over the past decade as well as some new works by masters of the form. The festival aims to feature innovative group choreographies. This year brings stellar performances by eminent choreographers and performers with their respective dance institutions.

Odissi by Ratikant Mohapatra and Srjan

(Approx. 90 mins)
Experimental Theatre
Thursday, 27th October - 6.30 pm

Since 1975, **Ratikant Mohapatra** has been surrounded by Odissi dance and music almost every minute of his day. A 40-year-long association with Odissi, including the years of training and experience with his father and guru Kelucharan Mohapatra, has left its unique imprint on Mohapatra. Today, he has carved an enviable niche for himself as a dancer, percussionist, teacher, choreographer and archivist. As the Director of Srjan (Guru Kelucharan Mohapatra Odissi Nrityabasa), he has single-handedly created a world-class dance institute, attracting students from all over the globe for a comprehensive and

dedicated learning methodology of Odissi.

Over the years, Mohapatra has won several awards including the Sangeet Natak Akademi Award for his contribution to Odissi. In his role as a choreographer, he has conceived more than 67 original works, characterised by neoclassical choreographic innovations, attractive musical arrangements, experimental lighting and stagecraft, all within the boundaries of the idiom of Odissi. His uncompromising attention to detail, demand for perfection and high levels of professionalism have established him as a leading force in the art form today as he effortlessly carries forward the timeless legacy of his father and guru.

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

Kathak by Kumudini Lakhia's Kadamb and Bharatanatyam by Leela Samson & Spanda

(Approx. 90 mins)
Jamshed Bhabha Theatre
Saturday, 29th October – 5.00 pm

Padma Bhushan **Kumudini Lakhia**, one of Kathak's living luminaries, is known for her unparalleled technical expertise and immense artistry. A lifetime dedicated to learning, exploring, teaching and creating has ensured her a place in the history of dance. After a distinguished profession as a solo dancer, Lakhia established the Kadamb Centre for Dance in Ahmedabad in 1964. Here, she focused her energy and vision on the development of the technique, vocabulary and repertoire of the Kathak. Starting with a small group of students whom she trained in a rigorous routine, she started choreographing in 1973. Her endeavour was to transform the presentation of Kathak dance with innovative ways for contemporary expression. Kadamb has toured extensively around the world where it has received critical acclaim and connoisseurs' appreciation. Apart from numerous awards, she has also been conferred with the Padma Shri and Padma Bhushan. She has been honoured by numerous cultural institutions for her unique contribution to the world of Indian dance.

Leela Samson received the impulse for her growth as a dancer from Kalakshetra, Chennai, where she was a student, while also studying in the Besant Theosophical High School. In 1995, she launched Spanda Dance Company with a performance in Delhi that was hailed as 'path-breaking'. They perform in India and around the world 'doing performances of the abstract and symbolic, of the traditional and contemporary, without forsaking the vocabulary of Bharatanatyam.' Samson was also the Director of Kalakshetra from 2005 to 2012, during which she brought back integrity and dynamism in teaching and performance and a widening of the academic scope of the dancer graduating from its portals, besides initiating several publications, films and documentation of the founder's dance-dramas. She has won several awards including the Padma Shri in 1990 and the Sangeet Natak Akademi Award in 2000.

Tickets:
₹900, 684 & 450/- (Members)
₹1,000, 760 & 500/- (Public)
(Inclusive of GST)

'Ramayana' by Kalakshetra Foundation

An iconic production choreographed by Rukmini Devi Arundale
(Approx. 90 mins)
Jamshed Bhabha Theatre
Sunday, 30th October – 5.00 pm

In the 1930s, there was much discussion regarding the revival of 'Sadir,' as Bharatanatyam was then known, due to its association with the devadasis, hereditary temple dancers. The art form was to be abolished, along with the artistes, when activists E. Krishna Iyer and Rukmini Devi Arundale stepped in to rescue it through the Madras Music Academy and Kalakshetra respectively. Arundale chose to 'sanitise' Sadir of any vulgarity, and emphasise bhakti (devotion), thereby creating a Bharatanatyam style characterised by strict angularities and understated expressions.

Besides the Bharatanatyam *margam* that laid the foundation for the dancers, she also created a new genre of dance-dramas that were distinct from Kathakali, Yakshaganas or any other existing dance-theatre form.

Of all her dance-dramas, the six-part *Ramayana* series choreographed during 1955-1970, is perhaps her most enduring contribution. With stalwarts such as Venkatachala Shastri, Chinta Adinarayana Sarma and Peria Sarada choosing the Sanskrit lyrics from Valmiki's *Ramayana*, Arundale set about creating the right ambience for the drama of Rama avatar to transcend the stage.

Tickets:
₹900, 684 & 450/- (Members)
₹1,000, 760 & 500/- (Public)
(Inclusive of GST)

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

THEATRE

Every Good Boy Deserves Favour

An English Play for Actors and Orchestra (60 mins)
Jamshed Bhabha Theatre
Friday, 4th November – 7.30 pm
Saturday, 5th & Sunday, 6th November – 5.00 pm & 7.30 pm
Wednesday, 9th to Friday, 11th November – 7.30 pm
Saturday, 12th & Sunday, 13th November – 5.00 pm & 7.30 pm

An NCPA Production in collaboration with the Symphony Orchestra of India

A dissident is locked up in an asylum. If he accepts that he was ill and has been cured, he will be released. He refuses. Sharing his cell is a real lunatic who believes himself to be surrounded by an orchestra. As the dissident's son begs his father to free himself with a lie, Tom Stoppard's darkly funny and provocative play asks if denying the truth is a price worth paying for liberty. The play premiered in 1977 as a part of Queen Elizabeth II's Silver Jubilee celebrations. This rarely performed masterpiece features a 40-piece orchestra playing live on stage.

Written by **Tom Stoppard**
Music by **André Previn**
Directed by **Bruce Guthrie**

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

Events at a glance

August 2022

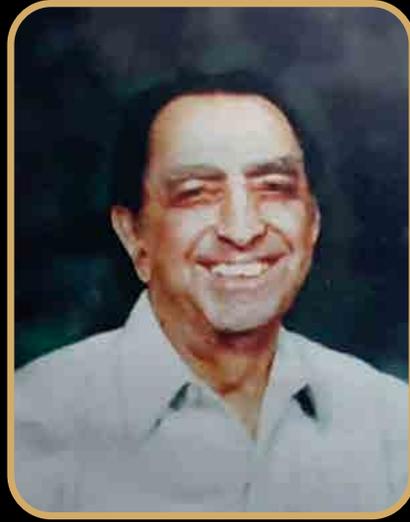
- THEATRE
- INDIAN MUSIC
- INTERNATIONAL MUSIC
- WESTERN CLASSICAL MUSIC
- DANCE
- MULTI ARTS & PRESENTATIONS
- FILMS / SCREENINGS
- PHOTOGRAPHY & EXHIBITION



Day	Date	Time	Event	Venue
Fri	5th	6.30 pm	<i>Mukta: The voices of women today</i> (5th to 7th August) Women, Sexuality and Song Concept, composition and vocal rendition: Shubha Mudgal Supported by Aneesh Pradhan (tabla) and Sudhir Nayak (harmonium)	TATA THEATRE
Sat	6th	6.30 pm	<i>Shiva-Shakti</i> Concept: Jayanthi Kumaresh Presentation: Jayanthi Kumaresh (Saraswati veena), Charulatha Ramanujam (violin) Supported by Patri Satishkumar (mridangam), Girdhar Udupa (ghatam)	TATA THEATRE
Sun	7th	6.30 pm	<i>Tiranga</i> Concept & curation: Kaushiki Chakraborty Presentation: Vocal: Kaushiki Chakraborty, Aruna Sairam, Osman Mir Instrumental: Ambi Subramaniam (violin & Western music composition), Pratik Shrivastava (sarod), Mehtab Ali Niazi (sitar), Shadaj Godkhindi (flute), Sridar Parthasarathy (mridangam), Girdhar Udupa (ghatam), Sandip Ghosh (tabla), Pratap Awad (pakhawaj), Vaibhav Wavikar (drums & percussions), Sudipto Chakraborty (khol), Rickraj Nath (guitar), Kaushiki Joglekar (keyboard), children's choir and the students of SOI Music Academy	jb
Sat	6th	6.30 pm	The Wunderkinds	E
Sun	7th	5.00 pm	<i>Boski Ke Kaptan Chacha</i> Children's Play in Hindi	E
Sun	7th	5.00 pm	Romantics & More - 3 Piano Recital by Students of Blossom Mendonca	T
Sun	7th	6.00 pm	<i>Sthalantarit</i> Marathi Play	Godrej dance theatre
Tue	9th	7.00 pm	Masterworks of Chamber Music: Shostakovich & Mozart Marat Bisengaliev, violin Ralph de Souza, viola Members of the Symphony Orchestra of India	E
Wed	10th	6.30 pm	Short Film Corner Short Film Screenings	T
Wed	10th	7.30 pm	Best of Kommune: Special Edition Spoken Word English/ Hindi	E
Thu to Sun	11th to 21st	12.00 pm to 8.00 pm	Photo Exhibition by Asha Thadani	art gallery
Fri	12th	7.00 pm	<i>Mohan's Masala</i> English Play	TATA THEATRE

Day	Date	Time	Event	Venue
Fri	12th	7.30 pm	Footprints of a Nation English Performed Reading	Godrej dance theatre
Sat	13th	4.30 pm & 7.30 pm	<i>Perfect Family</i> Hindi Play	E
Sun	14th	3.00 pm	Celebrating 75 Years of India's Independence with Classical & Folk Dances of India Journey of Footprints Co-curated by Keka Sinha & Harikrishna Kalyanasundaram	E
Sun	14th	6.00 pm	<i>Sanskriti Gatha</i> The Story of a Culture's Journey from the Formless to the Form Co-curated by Mandakini Trivedi & Shila Mehta	TATA THEATRE
Sun	14th	10.00 pm	Dawn at Midnight Artistes: Gulzar, Shantanu Moitra, Bombay Jayashri, Papon and Sanjeev Abhyankar with Ambi Subramaniam, Pratik Srivastava, Mehtab Ali Niazi, Sridhar Parthasarathy, Lakhan and musicians of the Symphony Orchestra of India	jb
Mon	15th	6.30 pm	Songs of Freedom With the Orchestra of the Armed Forces	TATA THEATRE
Tue	16th	5.00 pm & 7.30 pm	<i>I'm Bawa and I Know It!</i> Parsi Gujarati Comedy	TATA THEATRE
Thu	18th	10.00 am to 5.00 pm	August Dance Residency 2022 (18th & 19th August) Kathak Workshop by Rajendra Gangani & Abhimanyu Lal	E
Thu	18th	6.00 pm to 7.30 pm	Archival Screening by Kathak Kendra	Godrej dance theatre
Fri	19th	10.00 am to 5.00 pm	Kathak Workshop by Jai Kishan Maharaj & Malti Shyam	TATA THEATRE Foyer
Fri	19th	6.30 pm	Kathak Performance by Jai Kishan Maharaj, Rajendra Gangani, Malti Shyam and Abhimanyu Lal	TATA THEATRE

Day	Date	Time	Event	Venue
Thu	18th	6.30 pm	Reality Check Documentary Film Screening	
Fri	19th	6.30 pm	Movies Under the Stars <i>Singin' in the Rain</i> (1952) Film Screening	
Sat	20th	7.30 pm	<i>Yeh Raste Hai Pyar Ke</i> (beyond Co-vid19) Hindi Play	
Sun	21st	11.00 am	SOI Young People's Concert A Musical Journey Around the World Concert for young audiences and families by Musicians of the Symphony Orchestra of India	Godrej dance theatre
Sun	21st	7.30 pm	<i>Miracle on Matunga Street</i> Hindi Play	
Wed	24th	6.30 pm	NCPA <i>Umang</i> Sattriya by Dipjyoti-Dipankar and Odissi trio by Siddhi Waikar, Namaha Mazoomdar and Tamanna Tanna	
Thu	25th	6.00 pm	<i>Hamlet</i> by Brett Dean Opera Screening Sung in English with English Subtitles	Godrej dance theatre
Fri	26th	6.30 pm	<i>Umang</i> - Presenting Promising Artistes Harshit Shankar (bansuri) Ameya Bichu (harmonium)	
Sat	27th	6.00 pm	<i>Pratirop</i>	
Sat	27th	7.00 pm	The Singing Tree Children's Choral Music Concert	TATA THEATRE
Sun	28th	4.00 pm & 7.00 pm	NCPA Presents the Company Theatre Production <i>Aaen</i> Hindi, Urdu and other languages	
Sun	28th	6.00 pm	<i>Love You</i> (Ich lieb dich) Performance in Marathi	Godrej dance theatre
Sun	28th	6.30 pm	Veronica Fusaro Live in Concert	TATA THEATRE
Tue	30th	6.30 pm	Radha Companion; Beloved; Aaraadhya Illustrated talk by Dr. B. N. Goswamy	



The
**Jamshed
Bhabha**
MEMORIAL LECTURES

A talk by
Justice Rohinton F. Nariman
Former Judge of the Supreme Court of India

“Gods, Demons & Heroes”

the parallel epic dramas of the Mahabharata and Wagner’s Ring Cycle

Opening remarks by
Mr. K. N. Suntook
Chairman, NCPA

Vote of Thanks by
Mr. Darius Khambata
Former Advocate General of Maharashtra

Sunday, August 21, 2022 | 6:00 pm
Tata Theatre, NCPA

Dress Code : Smart casual

Please be seated by 5.50 pm

Refreshments will be served after the event
Free entry | Please collect your passes from the Box Office after 5th August 2022



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