

ON Stage[®]

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Pavel Kolesnikov

Pianist



**Hungarian
State Opera**



**Monty
Alexander**

Jazz Pianist



Malavika Sarukkai

Dancer-Choreographer



Ashwini Bhide Deshpande

Vocalist



Tom Stoppard

Playwright

2022

Highlights



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Chairman's Note



Now that the pandemic is receding, the schemes and activities we planned should gradually come to fruition. Performances in all five genres are being finalised and we can assure you of a good year of quality presentations which, we hope, will make you forget the ominous silence that pervaded the NCPA for more than 18 months.

Even the very flora seems to be welcoming the season and we hope that spring as defined by the poets, and not only by the weather pundits, is surely here for us.

We have a line-up of remarkable artistes in Indian Music and this month, NCPA *Bandish* will present four of them. We are hoping to have renowned dancer Akram Khan in September and a special treat during the SOI Autumn 2022 Season would be the performances of Johann Strauss II's colourful operetta, *Die Fledermaus*, presented in collaboration the Hungarian State Opera. The SOI will be joined in the pit by some members from their orchestra as well. The Grammy-winning Mingus Big Band will arrive at the NCPA later this year and promising productions of works by celebrated playwrights will be staged all through 2022.

The various services and performance areas are gradually being reconceptualised, and I do hope that the members will notice the difference towards the end of the year.

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

Khushroo N. Suntook

NCPA Chairman
Khushroo N. Suntook

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BEST FOOT FORWARD

THERE IS MUCH TO LOOK FORWARD TO THIS YEAR AT THE NCPA.



The SOI Autumn 2022 Season brings to India a fully-staged production of Johann Strauss II's beloved operetta, *Die Fledermaus*, presented in collaboration with the Hungarian State Opera, with the SOI in the pit

As we approach what possibly, and hopefully, seems to be the end of the tunnel—a tedious and dark one—we also stand ahead of a new season of possibilities and promise. Caught between the world we had once known and a new one we are trying to understand, there has been a certain quiet hope, providing ammunition to soldier through. For us and many across the globe, art has been able to provide a sense of respite in times of distress.

The longing for the return to theatres for artistes and audiences has been agonising. At the NCPA, like most other performing arts organisations of the world, the past two years have been what can only be described as the dreadfully long Act II of a play that refuses to end. Nevertheless, we continue to strive, as does the rest of the world.

Mr Khushroo N. Suntook, Chairman, NCPA, says that the resumption of activities at the NCPA makes for joyous moments. “Not only will the centre buzz with activities, but the irreplaceable joy of the return to live performances shall be restored for the art-loving public of Mumbai.”

As we step into the third act of the pandemic, there appears to be a spotlight at the end of the tunnel. “In spite of a considerable drop in our income on account of the inactivity of our several revenue-generating areas, we are optimistic and are evolving fresh plans to reduce the deficit. A sincere appeal will be made to the art-loving public of Mumbai as well as to our patrons and authorities to support our desire to keep the show going. As you will see around the world, such financial support is essential if we wish to retain standards,” says Mr Suntook.

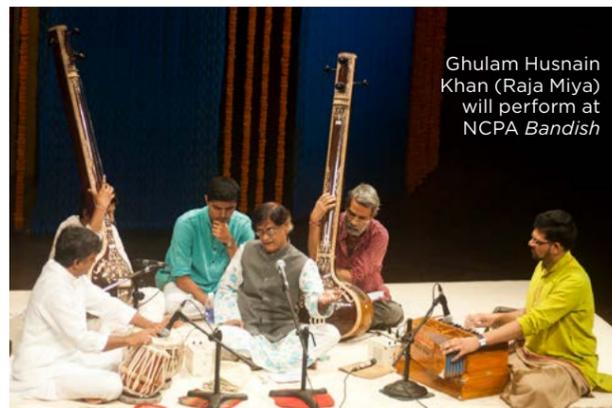
“Notwithstanding this, we have lined up a fine group of artistes who, I am sure, will satisfy you completely since they are of high calibre and carefully chosen. Bright, new ideas are most welcome”, he adds.

Here’s a look at what the NCPA holds in store for its audience this year.

INDIAN MUSIC

India completes 75 years of Independence and to commemorate the milestone, celebrations will begin on 1st July rising to a crescendo on the midnight of 14th August. For a culture as rich and diverse as ours that dates back to thousands of years, 75 years is a rather short period of time to trace the evolution of music. Yet, given the pace of change brought about by rapid advancement in science and technology, the last seven and a half decades have acquired great significance in the world of culture. The arts, after all, cannot escape this churning. The musical celebration will present works of artistes rooted in how they perceive these 75 years.

Regional flavours in programming, showcasing the musical prowess of veterans as well as young artistes in the fields of Hindustani, Carnatic, light, film, folk and spiritual music, and guided listening sessions of rare archival recordings in the NCPA collection are among the other highlights of the festival celebrating the milestone. The themes will also continue to reflect in the curation of other events through the year.



Ghulam Husnain Khan (Raja Miya) will perform at NCPA *Bandish*



Malavika Sarukkai



The Mingus Big Band

WESTERN CLASSICAL MUSIC

The SOI Autumn 2022 Season brings to India a fully-staged production of Johann Strauss II’s beloved operetta, *Die Fledermaus*, presented in collaboration with the Hungarian State Opera, with the SOI in the pit. The season will feature internationally renowned artistes including pianists Pavel Kolesnikov and Benjamin Grosvenor, and conductor Alpesh Chauhan. Musicians of the SOI will also perform a series of chamber music concerts, including two concerts in April featuring some of the best-loved works in the repertoire, joined by violinist Ralph deSouza and pianist Fali Pavri. The Artie’s chamber music concerts will also return to the calendar in the second half of the year. Though touring internationally is still a tricky proposition, the SOI Chamber Orchestra hopes to travel around India and present concerts and workshops in other parts of the country.

INTERNATIONAL MUSIC

In addition to the talented musicians from across

India who find a platform at the NCPA to perform pop, soul, funk, R&B, jazz, classic rock, EDM, Indie rock, fusion, country and world music, the genre will present renowned international acts through the course of the year.

London-based singer-songwriter Shanay Holmes will arrive in Mumbai with her band in July for NCPA Legends, which features tribute concerts to iconic artistes who have shaped their respective genres.

The line-up for the International Jazz Festival is a star-studded one. The three-day celebration will open with Grammy-nominated jazz pianist Monty Alexander and the Harlem-Kingston Express on 25th November. The second day will witness a concert by noted singer-songwriter Jazzmeia Horn ft. the Jazz Interludes. The finale brings down The Mingus Big Band, a Grammy-winning 14-piece flagship ensemble that celebrates the music of composer/bassist Charles Mingus.

DANCE

The three-day NCPA *Mudra* Dance Festival in April will be based on the theme of *manthan* or churning within and around. The idea of socio-political and emotional upheaval, not limited to the pandemic, will find expression in symposia, and performances across styles.

Every year in August, the NCPA takes great pleasure in inviting renowned institutions of the country to showcase and share their works through performances, seminars and lecture-demonstrations during the NCPA August Dance Residency. This year, an institution of great standing in the world of Kathak has been invited.

Other highlights of the year include the group dance festival of *Nakshatra* in October, the Contemporary Dance Season in November-December, and the *Utkarsh* series of lecture-demonstrations which will resume this month on the online platform.

THEATRE

The genre seeks to embrace the theatrical heritage and diversity of India by relaunching its flagship festivals *Pratibimb* (Marathi), *Vasant* (Gujarati) and *Ananda* (Hindi) through the course of 2022/23. The festivals will focus on established companies as they take to the stage, showcasing the very best theatre from around the country.

The upcoming NCPA productions hope to offer the audience a wide palette of theatrical hues. *A Small Family Business* by Alan Ayckbourn was scheduled to open in April 2020 and will now be staged in May 2022. It revolves around Samson Sequeira, a man of principle in a corrupt world. It is a hilarious roller coaster of a play about a mild-mannered Goan Christian married into a boisterous Punjabi business family in Delhi. An NCPA production, in association with Akvarious Productions, it has been adapted by Akarsh Khurana and directed by Adhaar Khurana.

Lungs, written by critically acclaimed British playwright Duncan Macmillan, grapples with the pertinent question of bringing a baby into the world in which the ice caps are melting, and there is overpopulation and political



Quasar Thakore-Padamsee



Adhaar Khurana

unrest. At the NCPA, the play will be directed by Quasar Thakore-Padamsee. It is scheduled to be staged in June.

Every Good Boy Deserves Favour by legendary playwright Tom Stoppard, with music composed by conductor André Previn, is a play with six actors and a live orchestra (the Symphony Orchestra of India). Set in Soviet Russia, a man is held captive in a mental asylum for speaking out against the government. To secure his release, he need only recant his statements and say that his comments were a form of temporary insanity. He shares a cell with a genuinely disturbed schizophrenic, who believes he has a symphony orchestra to conduct. This genuinely ambitious work will play at the Jamshed Bhabha Theatre in November 2022.

The Summer Fiesta returns from April to June, offering a wide variety of arts and performance workshops for children and young people aged 3-20. There will also be six curated performances for young people, making the NCPA the ideal destination to engage with and entertain youngsters during the school holidays. ■



THE ICON AND HER VOICE

Rarely in human history has an artiste been born whose name is adequate to summarise the greatness of their art. With the passing of Lata Mangeshkar, one can only feel grateful for having been alive during the era of the singing legend.

Vidhi Salla

While Bharat Ratna Lata Mangeshkar breathed her last on 6th February 2022 at the age of 92, Lata Mangeshkar, the omnipresent entity, continues to have an indelible presence in millions of lives around the world. After her passing, the Government of India declared a two-day national mourning. Public holidays in several states came into effect immediately. The Indian flag was hoisted at half mast at major government buildings and the Maharashtra government declared a state funeral for the legendary singer. Judicial proceedings were suspended at the Bombay High Court and the Reserve Bank of India postponed its interest-rate review by a day to mourn her loss. Along with India, the world too grieved her demise. A prayer meeting was held in Pakistan. Bollywood fans in China expressed grief at the loss of the songstress whose voice they had heard through privately hosted “salons” of Indian music and culture. The singer’s legacy was celebrated with a picture of her on a billboard in New York City’s Times Square by Michelin-star chef Vikas Khanna’s Indian Cultural Center, Binder. Mangeshkar was a national treasure and her passing has brought an end to the era of music that began with her.

DEVOTION AND DEFIANCE

Mangeshkar’s voice had an impact on listeners of every calibre, nationality and age. India’s first Prime Minister, Pandit Jawaharlal Nehru was moved to tears at her rendition of ‘Ae Mere Watan Ke Logon’. Stalwart of Hindustani classical music, Bade Ghulam Ali Khan stopped everything when he happened to hear her voice on the radio singing, ‘Yeh Zindagi Usi Ki Hai’ and remarked, “Kambakht kabhi besuri hi nahi hoti! Kya

Allah ki den hai!” (The darn girl never hits a false note! What a gift of god!) Mangeshkar was showered with countless accolades throughout her life, but she most cherished the love she received from people. “If I were to live a thousand years, I could not repay the gratitude I feel. People have showered me with love and prayers... To receive love is the greatest thing. What more in life could you wish for?” she had said in an interview. Behind the ace vocalist, though, was a personality that was quietly flamboyant, curious and forever learning.

Mangeshkar’s meteoric rise began in the 1950s as the voice of the female protagonist in Hindi film music and continued for seven decades straight. Actor Jaya Bachchan once remarked, “A heroine doesn’t feel like a heroine in a Bollywood film if Lataji hasn’t sung for her.” Mangeshkar’s father and her first guru, Marathi theatre actor Deenanath Mangeshkar, taught her to consider music as an act of devotion. She treated the

recording and performance space as a temple and always took off her footwear while entering a studio or the stage. Even when she performed at the Royal Albert Hall in London during the winter of 1974, she wore socks but removed her chappals before stepping on the stage.

But Mangeshkar’s is not a story only of quiet devotion. She was also the spark behind a crucial revolution. Hindi playback singing, as we know it today, began with her. In the early 1940s, playback singers had no recognition or credit on the album of the film. The 78 rpm of the song, ‘Aayega Aanewala’ from the film *Mahal* (1949), sung by Mangeshkar was initially credited to Kamini, the name of Madhubala’s character in the film. The song gained such popularity that radio stations were inundated

Lata Mangeshkar’s father and her first guru, Marathi theatre actor Deenanath Mangeshkar, taught her to consider music as an act of devotion



VOGUE SHANTHE INDIA TODAY GROUP VIA GETTY IMAGES

with calls from listeners demanding the name of the singer. It was the first time that Mangeshkar's name was announced on the radio. She had to fight with producers to credit singers on record labels, but after the 'Aayega Aanevala' incident, it became the norm. Apart from creating a name for herself as a playback singer, Mangeshkar also fought for royalty rights for singers and instigated the creation of a separate category of Filmfare awards for best playback singer.

THE PROCESS OF A GENIUS

Mangeshkar had a meticulous method of her own for assimilating the lyrics, tune and situation of a song. If you come across videos and pictures of her during song rehearsals, she is often seen taking notes like a diligent student. She first wrote the entire song in the Devanagari script in her notebook and marked words that she would lay special emphasis on while singing. She was able to grasp the tune of the song in one or two listening sessions, which, all composers agreed, was virtuosic. She understood the nuances of the lyrics and always sang as if the song were tailor-made for the actress lip-syncing to it. Perhaps it had to do with her early but brief acting career.

In the book *Lata Mangeshkar in Her Own Voice* by Nasreen Munni Kabir, she has said, "Anilda (Anil Biswas) taught me when to inhale and exhale. So when I sing, people can't tell when I take a breath. Ghulam Haider Sahib advised me to make sure I sing every word clearly...And if the word happens to fall on a beat, it must be emphasised a little in order to 'lift' the song. I have picked up other things from various composers but the advice of Anilda and Ghulam Haider Sahib has stayed with me." Mangeshkar sang with an honesty that was palpable. In the words of poet and lyricist Gulzar, "There is no make-believe in her personality...that is why we believe every word she sings. If she sings of a moonlit night, a moonlit night it is." Despite such perfection, she desisted from listening to her recorded songs lest she found errors in her singing.

TIMELESS CLASSICS

Every generation of Bollywood listeners has its own memories of Mangeshkar songs. And, astonishingly, every decade of Mangeshkar's career is characterised by a different flavour of her singing. When she started out in the 1940s, Mangeshkar sang with a nasal twang to emulate the then superstar singer Noor Jehan. The 1950s saw a development of her own style. That was also the decade when she won her first Filmfare award for 'Aaja Re Pardesi' from *Madhumati* (1958). The golden era of Bollywood music, the 1960s and the 70s, has Mangeshkar written all over it—she collaborated with the who's who of Bollywood and was the quintessential voice of the lead heroine in almost every film. Among other projects, the 80s saw Mangeshkar

sing for Khayyam's ethereal compositions in *Razia Sultan* (1983). The melodic revival in the late 80s and 90s had added to her discography the sweetest songs from films like *Maine Pyaar Kiya* (1989), *Chandni* (1989), *Henna* (1991), *Lamhe* (1991), *Hum Aapke Hain Koun..!* (1994) and *Dilwale Dulhania Le Jayenge* (1995). The 2000s was characterised by two pivotal events: her collaboration with A. R. Rahman and her rendition of Madan Mohan's compositions for *Veer Zaara* (2004).

All superlative statements made in praise of Mangeshkar's art are not exaggerations but futile attempts to explain in words the "Lata phenomenon". After her passing, fans continue to celebrate her legacy in the most creative ways. Radio stations in the country have been playing her songs like never before. Her videos continue to be circulated over social media and WhatsApp messages. My father proudly displays a Lata

Mangeshkar wallpaper on his phone as a constant reminder of the voice that lulls him to sleep every night. People of a remote village in Maharashtra commemorated her passing with evening singing sessions of her bhajans. Fans in Kolkata gathered at Rabindra Sarobar for an early morning, open-air concert dedicated to her songs.

Mangeshkar once said in an interview, "Moksha is a beautiful fantasy. I have always asked God that if possible, he should not give me birth again. My music will finally free me from the game of birth and death. I've got the songs, that is my God." ■

The author is a journalist who splits her time between Mumbai, India and Vermont, USA. She hosts a radio show dedicated to Bollywood titled Vidhi's Bollywood Jukebox. For more information, visit www.vidhiism.com

What Lata Mangeshkar loved:

- She loved photography and often carried her Rolleiflex camera on her travels and to studio recordings taking pictures of musicians in session
- Among Hollywood films, she loved the James Bond franchise the most
- She was a big fan of the detective novels of Sherlock Holmes and owned a copy of every single one of them
- On her travels to the U.S., she loved playing on slot machines in Las Vegas. In her own words, "It [Vegas] is an exciting city. I really enjoyed playing the slot machines. I never played roulette or cards - but I used to spend the whole night at a slot machine. I was very lucky and won many times."
- She was a die-hard cricket fan and often took breaks from recordings to go to stadiums and watch Test matches with her family
- Her favourite film was *The King and I* (1956) starring Yul Brynner and Deborah Kerr. She watched the film 15-16 times and would run to Mumbai's New Empire Cinema to catch the matinee show after her recordings

“Lataji personified perfection”

Singer **Kavita Krishnamurti Subramaniam** recounts invaluable memories of listening to and working with the legend.



the singer’s booth. I stood just three feet away from her. I was so spellbound by her voice and rendition that in the final rehearsal I forgot to sing my lines. She turned and smiled at me—a gentle but mischievous smile. During the final take, I coaxed out my voice and somehow managed to sing my lines. As we were leaving the studio, she asked me if she could drop me somewhere. She, in her pristine white sari, in her white Mercedes Benz.

Between the late seventies and mid-eighties, I did a lot of dubbing (recording songs for shooting purposes). Before the release of the album, Lataji would sing the final song. That was a process of immense learning as I was able to

I do believe that if it hadn’t been for Lataji, I, and innumerable singers like me, would never have aspired to choose playback singing as a career

Ever since I can remember, I knew that music was an essential part of my life, and Lataji was, for me, the angel who lived within the big Phillips radio we used to have at home. Her voice was magical and it transported me to a world of Disney-like magical dreams, replete with mountains, bubbling brooks, colourful pastures with wildflowers and dancing, singing fairies. Lataji was the celestial being in a white dress singing in the most ethereal voice one could imagine.

Hers was a voice I loved with a passion. Whenever her songs played on the radio, I would write down the lyrics so I could practise them at leisure. Those songs would become, and remain, my *sukh dukh ke saathi*. I do believe that if it hadn’t been for her, I, and innumerable singers like me, would never have aspired to choose playback singing as a career.

Any Hindi film I watched was dominated by the wonderful music of masterful composers and most of the songs I enjoyed were sung by Lataji.

Heroines too, looked their best when they rendered Lataji’s voice on screen. Not only that, her skill at singing for them was so extraordinary that sometimes I could identify the actress—whether it was Waheeda Rahman, Sharmila Tagore, Saira Banu or Hema Malini—simply by listening to how Lataji sang a particular song. So detailed was her study of the actress she rendered the song for.

Luckily, my first song in the movies was a duet with her. I had to sing four lines of a Tagore song with her under the music direction of Hemant Kumar for a Bengali film called *Shriman Prithviraj*. The song was recorded in the early seventies at Rajkamal Studio in Mumbai back in the days when songs were recorded live. After having learnt my lines, I waited in the rehearsal room. In a few moments, the door opened and in walked Lataji. My nervousness knew no bounds because that was when I realised that I had to sing my lines with her. Two microphones were placed in

understand how she engaged subtle nuance, grace notes or a direct throw of the words which enhanced the emotional impact of the lyrics.

Lataji personified perfection and she inspired, and continues to inspire, people who want to achieve greatness in any field. By appreciating and emulating the high standards she set for herself as a singer—her depth of singing mellifluous tones, the range of emotions she rendered, varying from romantic, philosophical, melancholic and spiritual—I feel that one can improve one’s perception of achieving perfection. She embodied the great qualities of womanhood and indeed, of humankind.

Her voice is the voice of India. Universal, and beyond caste, creed, religion and colour. To me, she was and will always be ‘mother India’—in her spotless white saris, armed with a shy smile, a soft-spoken manner, and a dignity and grace that will remain unrivalled. ■

Baffling Brilliance

We take a look at how Mozart's Symphony No. 40, also known as the G minor Symphony—which offers the listener moments of jubilation and darkness, enigma and eloquence—has been interpreted over the years.

By Manohar Parnerkar

Mozart's Symphony No. 40 in G minor, one of his most critically acclaimed works, ranks among the greatest symphonies of all time. This magnificent creation has been a perennial favourite with listeners, its popularity being rivalled only by his two other works, namely *Serenade Eine kleine Nachtmusik* and the overture to his opera *The Marriage of Figaro*. In my opinion, Mozart's 40th is his greatest symphonic work.

A unique piece of music

Incredibly original, the G minor Symphony is a strangely beautiful piece of music, the strangeness of its beauty arising from some of its paradoxical traits, and a certain mystique that has always surrounded it ever since its birth in 1788. Strictly Classical in form, the symphony carries with it seeds of Romanticism. An out-and-out piece of absolute music (a term that Wagner coined to describe instrumental, non-representational music), the symphony has a certain enigmatic quality to it. These two elements, taken together, have also made it Mozart's most heavily interpreted work.

The great bulk of Western classical music, predominantly instrumental in character, has largely been absolute music. But this has never deterred composers, performers and music pundits from interpreting it in their own subjective, and in some cases, most idiosyncratic ways. And in doing so, these worthies have read into these works all kinds of extra-musical meanings which often went far beyond its printed score. In fact, some intellectually gifted

composers and performers of the Romantic period—notably Schumann, Wagner, Bülow and Joachim—seem to have revelled in this literary enterprise.

The G minor is built around a cluster of totally abstract musical ideas and has no obvious or implied extra-musical subject. But the enigma that has surrounded its profoundly affective music has occasioned reams of thematic interpretative speculation. And interestingly, these interpretations, as we will observe now, have varied widely—and wildly.

Interpretations galore

The thematic interpretations of the G minor Symphony abound, and they have ranged from the over the top to the wildly subjective to the inane. The result: music critics, scholars and PhD aspirants alike have had a field day with this most celebrated of the Mozart symphonies. I will, however, restrict myself to only a few from among these interpretations which I consider fairly representative. It is doubtful how far, if at all, they will enhance the reader's appreciation of the actual symphony. However, the idea of sharing them is to demonstrate how different individuals—which in this case include some high-profile composers and music commentators—can find in the same piece of abstract music starkly different attributes.

Wagner, who admired Mozart's music only selectively, found the G minor Symphony "exuberant with rapture". Schumann found in it "Hellenic hovering grace", and Berlioz admired it for its "grace, delicacy, melodic charm and fineness of workmanship". Among the critics, Alfred Einstein, the renowned Mozart scholar (no relation of Albert Einstein, the revealer of the theory of relativity), described it as "fatalistic" and



thought the first and last movements of the symphony “plunge into the abyss of the soul”. Robert Dearling has described the work as a “uniquely moving expression of grief”. Charles Rosen, in his book *The Classical Style*, called it “a work of passion, violence and grief” and Pitts Sanborn, one-time music critic of *The New York Globe*, thought it full of “ineffable sadness”. But perhaps the most idiosyncratic comment on this work came from Sir Donald Francis Tovey, the last century’s well-known English pianist, composer and music writer who saw similarity between the pulsing rhythms and idioms of the symphony and those of opera buffa (a comic opera).

It may or may not be any or all of the things its interpreters have thought it to be. But we can most certainly say what it is not. It is not, as H. Hirschbach, one of its critics, has put it: “an ordinary, mild piece of music”. To dismiss this Mozart masterpiece is to dismiss Shakespeare’s *Romeo and Juliet* as a typical boy-meets-girl story or Hemingway’s *Old Man and the Sea* as an ordinary tale of a fisherman.

An unusual analogy

Is the G minor Symphony the ‘Mona Lisa’ of Western classical music? At first glance, this analogy may seem irrelevant, if not absurd, and so, requires some explanation. Historically, both the Mozart classic and the Leonardo da Vinci masterpiece have been known to be enigmatic. Both are staggeringly unconventional creations, both have a certain hard-to-define aura about them, and both require a great deal of conscious effort on the part of the average viewer/listener along with some external guidance (which, thanks to experts, is available almost gratis but may not always help) to appreciate them fully.

The enigma of the ‘Mona Lisa’, as any art buff will tell you, is attributed mostly to the mysterious smile of the Florentine matron and her unconventional beauty. The vague and undefined fantasy landscape, the painting’s other element, only accentuates it. These features, famously, have been the subject of poems, songs, and more importantly, many learned treatises, which have attempted to unravel its mystique.

The wellspring of the G minor’s enigma, it would seem, originates principally from two sources: one, the numerous and often conflicting thematic interpretations of its essentially abstract music by some highly respected interpreters, and two, the work being characteristic neither of its period nor of its composer. Since we have already dealt with the first source, let us now talk about the second.

Uncharacteristic traits

In its form, the G minor does conform to the Classical symphony of its time, but its contents clearly show some of the fundamental traits of 19th-century Romantic music. To quote Neal Zaslaw, Professor of Music at Cornell University, the “intensity, unconventionality, chromaticism, thematic working-out, abundance of ideas, and ambiguity of the G minor brought it close to the hearts of early 19th-century musicians and critics, who praised its richness of detail, and called it ‘romantic’ (meaning, apparently, ‘modern’ and ‘good’)”.

Mozart was no Berlioz or Tchaikovsky who invited you to join in on the joys and sorrows they expressed through their music. He rarely gave free expression—not consciously at least—in his music to his private feelings and emotions of the moment. Put another way, his music is least reflective of the state of his mind

when he wrote it. But the G minor Symphony, going by all available historical evidence, seems to be at odds with this otherwise generally valid observation.

Mozart completed the G minor Symphony during one of the darkest periods of his life. The great genius, with all the supernatural gifts that were bestowed on him, was not a *sthitapradnya* yogi. And so, it is inconceivable that he would have remained totally unaffected by the tragic circumstances of his private life when he wrote this work. And one gets a fairly good idea of Mozart’s state of mind from his letter to Michael Puchberg,

his friend and fellow Freemason. In this letter, the composer has confessed to ‘black thoughts’ that often came to him, and how he had to shut them out with enormous effort. And it is hard to think that the ‘black thoughts’ so overwhelmingly reflected in the G minor’s dramatically grim music are not Mozart’s own. As Richard Grant White, the 19th-century American critic, observed, the G minor has “an intensity in its pathos and mightiness in the emotions it suggests, which are not usually attributed to Mozart, although he has full claim to them”.

To those who are new to the symphony, there are no guidelines to help the lay listener appreciate this abstract piece of Western classical music. So, all I can do here is to pass on to the listener the G minor-specific advice of a 19th-century German music critic who wrote in the *Allgemeine musikalische Zeitung* in 1804: “One must hear Mozart’s deep, artful and emotion-filled G minor Symphony several times to be able to understand it and enjoy it completely.” ■

The thematic interpretations of the G minor Symphony abound, and they have ranged from the over the top to the wildly subjective to the inane



Jules Massenet

Cinderella

Opera Screening

Sung in English with English Subtitles

An NCPA-Metropolitan Opera
(New York) Presentation

Conductor: Emmanuel Villaume
Production: Laurent Pelly
Cast: Jessica Pratt, Isabel Leonard,
Emily D'Angelo, Stephanie Blythe
& Laurent Naouri

3rd March 2022 | 6:00 pm
Godrej Dance Theatre, NCPA

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Giuseppe Verdi

Rigoletto

Opera Screening

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(New York) Presentation

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Production: Barlett Sher
Cast: Rosa Feola, Varduhi Abrahamyan,
Piotr Beczala, Quinn Kelsey
& Andrea Mastroni

12th March 2022 | 4:00 pm
Godrej Dance Theatre, NCPA

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In the True Spirit of Rebellion

Barriers of language will be crossed and the gulf between musical forms bridged, as renowned artistes Gulzar and Ajoy Chakrabarty celebrate the life, words and music of “rebel” poets Lalon Shah and Kazi Nazrul Islam.

By Snigdha Hasan

Minds, in the crevices of which reside words, art and music, can seldom comprehend borders, divisions and hierarchies—manmade gulfs that separate one human being from another and dismember expanses of harmony into squabbling nations.

Around 200 years ago, Lalon Shah, the great philosopher, mystic, songwriter and reformer of Bengal, imagined a world where caste goes missing in his immortal ‘Jaat Gelo Jaat Gelo Bole’. In the following century, poet, writer, musician Kazi Nazrul Islam, regarded as an iconic figure of Bengali literature, in his vociferous opposition to the Partition of India, sounded a clarion call for a sky and air “free of the piteous groans of the oppressed” through what is perhaps his most recited poem, ‘Bidrohi’. Both men envisaged a world as nature had intended it but we, having come so far away from the ideal, choose to call them rebel poets.

Lalon, who is said to have lived for 116 years, died in 1890, and the excruciating last decades of Nazrul’s life came to an end in 1976. The questions they raised, though, continue to linger, finding a voice in the way a poet’s recent volume of Indian poetry transcends borders, or a vocalist who laments the compartmentalisation of music in *khayal*, *dhrupad*, *thumri* and *baul*. It is not surprising, then, that their love for Lalon and Nazrul brought together celebrated poet, writer, lyricist and filmmaker Gulzar and renowned vocalist, composer and guru Ajoy Chakrabarty to present a unique concert for NCPA *Bandish*. A tribute to legendary Indian composers, the event showcases timeless works presented by eminent artistes.

Found in translation

Countless renditions of compositions of Lalon and Nazrul have paid an ode to their oeuvre. Chakrabarty’s own recording of *Nazrul Geeti* for HMV in 1989 is hailed as a fine collection of the poet laureate’s music. Translations of varying quality have made their works accessible, but songs are meant to be sung.

***Jaati nahi kyu pyaas tumhari
Saat janam ki mit-ti nahi re
O paane ki yeh aas tumhari
Jaati nahi kyu pyaas tumhari***

***Janam janam se sagar chahe
Uski okh mein chand aa jaye
Kitna paaya phir bhi pyaase
Jaan udaas tumhari
Jaati nahi kyu pyaas tumhari***

On a February afternoon, Gulzar’s sonorous reading of this *nazm* in his sun-dappled study evokes smiles of familiarity and wonder. His choice of words for the translation of Nazrul’s ‘Eki Oseem Piyasa’, a poignant song on the thirst of an eternal desire that refuses to be quenched, could well be words that Nazrul might have picked if he were to write in Hindustani. Carriers of intense emotions, they keep the song-like quality intact. And on 13th March, they will come alive in the voice of Chakrabarty as he sings *Nazrul Geeti* as well as compositions of Lalon, both in Bangla and Hindustani.

The seeds of this collaboration were sown during a post-concert conversation at the NCPA a couple of years ago, when Gulzar happened to tell Chakrabarty that he was translating Nazrul. “Qazi

“Bangladesh and India are not culturally separate even today; they are one. There is much sharing that happens and this process should continue because the arts know no boundaries”

sahab was a contemporary of Tagore, who was my fascination right since school days. I learnt Bangla to read Tagore in the original,” says Gulzar, who has translated two volumes of Tagore’s works. Having witnessed the Partition as a 12-year-old, Gulzar remembers Nazrul’s revolutionary songs of the freedom struggle. “Qazi sahab was a martial poet of that period. He was vehemently opposed to the idea of the Partition of India. Along with those inspiring songs which are aplenty in his repository, he wrote of personal moments. He was very progressive and his compositions are replete with beautiful imagery.”

After the final partition of the subcontinent in 1971, Nazrul came to be revered in Bangladesh as her national poet. “Bangladesh and India are not culturally separate even today; they are one. There is much sharing that happens and I thought this process should continue because the arts know no boundaries,” says Gulzar. For his last book, *A Poem a Day*, he translated 279 poets from 34 languages of India, either directly or from English translations, and included languages we share with our neighbours. So you come across poets from Bangladesh (Bangla), Pakistan (Urdu, Sindhi, Punjabi), Sri Lanka (Tamil). The mammoth task took nine years during which he came across Nazrul and Lalon again. “I had already written about Iqbal, the poet laureate of Pakistan, and the 17th-century folk poet Bulle Shah of Punjab, and now I wanted to write about these two poets from Bengal,” he adds.

Both Lalon Shah and Kazi Nazrul Islam envisaged a world as nature had intended it but we, having come so far away from the ideal, choose to call them rebel poets

Kazi Nazrul Islam



When life came to a standstill in March 2020, the thread of conversation was picked up again. “Ajoy da got in touch with me and asked how the translation was coming along, which at that point was half-baked. ‘Well, would you like to finish the process?’ he said. And that’s how it began,” recalls Gulzar.

Collaboration calls

Growing up in a Bengali household, Chakrabarty imbibed the music of Nazrul and Lalon early on. He went on to sing *Nazrul Geeti* in college, emulating the renditions of noted composer and singer Manabendra Mukherjee, who, along with S.D. Burman, Mrinal Kanti Ghosh, Feroza Begum and Dhiren Chandra Mitra, is known to have popularised Nazrul’s music. “Kazi Nazrul Islam was the first person to bring the knowledge of *raga* music to Bangla language. He wrote compositions of *raga* music in Bangla and that’s how the genre became popular in Bengal. His Shyama sangeet—the *roop varnan* of Ma Kaali—is unparalleled. He composed a range of works in *khayal*, *dhrupad*, *thumri*, *geet* and *kajari* as well as folk and *raga*-based songs,” says Chakrabarty. It is these styles of *gayaki* that will be showcased at the concert. “I used to sing *Nazrul Geeti* in Bangla but it was the graciousness of Gulzarji that led to this endeavour in Hindi. During the lockdown, we would talk on the phone for hours on end, he would translate the songs and that’s how we arrived at ten of these works.”

Every morning for the first few months of the

lockdown, the poet from Mumbai and the vocalist from Kolkata would converse over video call until lunchtime. “We didn’t set out with a specific number. I went on translating the works and Ajoy da would select songs from that. In certain places, where he would add his own touch, I would tell him, ‘Don’t go by my lines, Dada. Please carry on with the way you are singing, I’ll change a few words. At other times, he would ask me, ‘Can you change this line according to your expression? I’ll sing it.’ If you are looking for a carbon copy—*ga, ma, pa, dha, sa* for *ga, ma, pa, dha, sa*—that’s not what this is. The songs are his own rendering, and I kept on moulding the lines accordingly, keeping the meaning and imagery intact. *Kahin do lafz badha diye, kahin kam kar diye*. For me, it was so much of learning. *Nazrul Geeti* with refreshing notes is what Ajoy da has done,” Gulzar says, as he peers into a sheaf of papers with the original *nazms* in Bangla and the Devanagari script (for pronunciation) sent across by Chakrabarty, and his translation in Nastaliq. He reads another gem, markedly different from a work of Nazrul:

Ek anjaana panchhi
Kaise pinjare mein aata jaata hai
Haath agar aa jaata to
Main mann bedi pehna deta
Panchhi ke paio mein
Ek anjaana panchhi
Kaise mann mein aata jaata hai

This restlessness in Lalon’s ‘Chirodin Pushlam Ek Ochin Pakhi’, is in keeping with the mind-boggling metaphysics and the constant grappling with an abstract presence in and around him found in his works. “Lalon Shah was one of our greatest unlettered thinkers. A *deh-tattva* philosopher, several of his works explored the principle of the body being the ultimate truth and the primary vehicle for taking the journey towards self-realisation. His compositions bring in a distinctive folk flavour,” says Chakrabarty. “The feel of folk in Lalon’s songs is unlike any,” Gulzar concurs. “Here was a man who did not know how to read or write, was left to dead when he had small pox and when a Muslim woman nursed him back to health, he was rejected by his own mother because of societal pressures of *zaat-paat*. He went into the jungle dejected, hoping some animal would maul him. Eventually, he started pouring his heart out as he sang and people passing through the forest would listen in. His ideas expressed in simple language began to resonate with them. He had a knack for picking up words—*unki ladi, zanjeer, haar bana lena*—

and stringing them together. That man had vigour. And with that, he would question God, talk about him, praise him and yet, want God to appear before him so he could establish his veracity. That is what fascinates me.”

Lyrical and diverse

Lalon’s philosophical musings were entwined with questions about the wrongs that unfolded around him and ones that had wronged him. In ‘Shob Loke Koy Lalon Ki Jat Shongshare’, he asks and Gulzar translates:

Sabhi kehte hain, Lalon, duniya mein
Yeh zaat kya hai
Kahe Lalon, na jaanu roop uska
Nazar aati nahi hai, baat kya hai?
Koi maala, koi tasveer uthakar
Bata dete hain kya unki zaat hai
Magar jab paida hote hain, marte hain
Nishaani saath koi aati jaati hai kya?
Sabhi kehte hain, Lalon, duniya mein
Yeh zaat kya hai

What kind of horizons do such profound works open up for a vocalist? “For some time, you have to be Lalon Fakir or Kazi Nazrul Islam yourself. You have to immerse yourself in the sentiments of the situation—their life itself—and be cognisant of the period in which they wrote and sang, otherwise the singing will be distorted,” Chakrabarty shares.

Fitting for a concert devoted to men who believed in no divisions, the stage that evening could well be called a microcosm of the universe of music from the Indian subcontinent. “It is unfortunate that music has always been compartmentalised and presented. I was blessed to have a guru like Jnan Prakash Ghoshji who taught me to accept and imbibe music from every good source there is,” Chakrabarty says, as he segues into playing the harmonium to sing a crisp *aaroh* of *sa, re, ga, ma, pa, dha, ni, sa*. “These eight notes make the music of the world, so why compartmentalise? Music is music.”

Last year, Chakrabarty created a new *raga* to present for Mujibur Rahman’s centenary celebrations in Bangladesh. “Both Prime Ministers were there. I composed Raga Moitree (friendship) and presented three songs in Sanskrit, Hindi and Bengali. Now, you tell me: am I a *dhrupadiya*, *khayaliya* or a *baul* singer? However, such an opportunity to present diverse forms of music is rare. The NCPA always tries to present new themes and push the envelope.”

Revisiting the works of Nazrul and Lalon led Chakrabarty to another realisation—the appreciation of lyrics comes much later in life. “Few classical musicians pay respect to the lyrical aspect of a composition. In a typical classical concert, the lyrics are completely unknown to the listeners. When was the last time you came back home humming *vilambit* lyric?” he asks. “But that is *bandish*. The edifice upon which ornamentation



Lalon Shah

is built. It is time we went back to our literature, great composers and poets and pay our respect to them.” If the makings of this concert are anything to go by, a beginning has already been made. ■

The concert will be presented by Gulzar and Ajoy Chakrabarty on 13th March at the Tata Theatre.

Our Supporter

“HSBC’s origins in India date back to 1853 and it has since been deeply connected with the heritage of the country. India is a land of different cultures and Indian classical music has been an inseparable part of its rich heritage. It is, therefore, a matter of pride for us to be associated with *Bandish*, the festival which celebrates the best of Indian music and our rich musical heritage. HSBC has supported the NCPA’s project to train disciples by masters of different *gharanas* (musical styles), where select masters mentor students in the traditional style, with a larger objective to promote and preserve Indian classical music, propagate and promote traditional musical compositions. The sudden and radical effect of Covid-19 has impacted lives of performing artistes and also brought to the fore the irreplaceability of the experience of witnessing a live performance. We believe it is very important that we protect our cultural heritage, and in light of these developments, supporting the arts acquires even greater importance. We truly value our partnership with the NCPA and greatly appreciate its contribution to the promotion of India’s rich and vibrant artistic heritage.”

Hitendra Dave,
CEO,
HSBC India

The Queen of Soul

The music of Aretha Franklin has endured in the hearts of people across the world since the early 1960s. In the month of her 80th birth anniversary, we retrace the late legendary singer's journey, right from her gospel beginnings to the singular role she played in defining the golden age of soul.

By Beverly Pereira

Aretha Franklin's body of work is timeless. Her music has left an indelible mark on generations and will, unquestionably, impact those to come. Mirroring a life that had more than its fair share of troubles, her powerful songs channelled her own experiences of love and heartbreak, stardom and setbacks. With a recording career that spanned over half a century, Franklin's music spoke to both the civil rights and women's liberation movements. Among the most distinctive voices of our time, hers boasted an astonishingly powerful vocal range. Today, the 'Queen of Soul' lives on through her music.

This month, two concerts at the NCPA will celebrate the works of Franklin and a host of other powerful women who have left their mark on the world. The first is a Women's Day special on 5th March, led by vocal powerhouses Samantha Noella, Shazneen Arethna, Suzanne D'mello and Eden Alexander, backed by Shanelle Ferreira and Shanaya Sequeira and an exquisite band to match. Later, on 25th March, Franklin's birth anniversary, the soulful Keshia B will pay tribute to the icon of soul along with some of the world's greatest female artistes. We look back at the life of the iconic singer, songwriter and pianist.

Finding her voice

Aretha Louise Franklin was born in Memphis, Tennessee, in 1942 to the influential pastor and civil rights activist C.L. Franklin and Barbara, a gospel singer and pianist. Franklin displayed prodigious talent as a child. But just as her affinity for singing started young, so did a life of turmoil. She was just six when her mother left the family due to a troubled marriage with the pastor, and almost ten when her mother succumbed to a heart attack. Living in the Franklin home in Detroit, she learned how to play the piano by ear and was encouraged by her father to sing. Not long after that, she started singing solos at New Bethel Baptist Church where the pastor had gained a reputation for his powerful sermons.

When her father began to manage her, Franklin, on the brink of teenagehood, started to travel with him to gospel programmes across America. She would soon go on to gain recognition for her vocal prowess. It was evident that the influence of gospel greats like Clara Ward and James Cleveland, many of whom frequently visited her family home, had rubbed off on the impressionable Franklin. It was also around this time, when she was just 12, that Franklin gave birth to a son; she would go on to give birth to another son

Aretha Franklin's 1972 album *Amazing Grace*—a live recording of her performance with a church choir—is revered as one of the greatest gospel albums in the history of modern music

two years later in 1957 and two more sons in 1964 and 1970. Her grandmother and older sisters helped raise the children, allowing Franklin to focus on her musical career.

After having installed recording equipment inside New Bethel Baptist Church, J.V.B. Records released Franklin's first single in 1956 when she was 14. This was followed by the release of four more singles; all five tracks would eventually make it to 'side one' of the album *Spirituals* released that year. So electrifying were her first recordings that they eventually went on to get reissued under various labels with the most recent remastered version released in 2019 by Geffen/UME. In those days, when she wasn't on tour with her father, she would travel with the pioneering gospel music group, The Soul Stirrers, and even traverse the gospel circuit in Chicago during the summers.

A change of tune

With her father's permission, Franklin switched from sacred to secular music just as she turned 18, leaving her hometown of Detroit for New York City upon securing a contract with Columbia Records. Her first release with Columbia, 'Today I Sing the Blues' (1960), was a product of the very first session. It remains a classic to date. She would go on to release an album in 1961 which featured 'Won't Be Long', her first single to chart the Billboard Hot 100. She was beginning to make a name for herself at American clubs and theatres during these years. But, even as her releases with Columbia showcased her keen ability to sing everything from Broadway ballads to diverse genres like vocal jazz, doo-wop and R&B, it was evident that something was amiss when it came to commercial success.

The period between 1966 and 1979 saw Franklin return to her gospel-blues roots when she signed with Atlantic Records. It was during this time that her 'I Never Loved a Man (the Way I Love You)' (1967) reached number one on the R&B chart and number nine on the Billboard Hot 100. The songstress brought her unique brand of musicianship to the table even when she covered the work of other artistes, giving songs like Otis Redding's 'Respect' new depth while she made them her own. A popular favourite, her rendition is remembered as both a feminist and civil rights anthem. She went on to score many more top 10 singles during this commercially successful period, and by 1968, after releasing acclaimed albums like

Aretha Now, she was widely regarded as America's most successful singer.

Fulfilling her true potential

The year 1968 saw many more successes including two Grammy awards, a *Time* magazine cover, and her first foreign appearance when she enthralled fans in Amsterdam. That year, when she visited Detroit for a concert, she was lauded with a day named after her. On 16th February 1968, Martin Luther King, Jr.—Franklin had toured with him in her early gospel days—presented the 26-year-old with an award to mark 'Aretha Franklin Day'. She would sing at his funeral service two months later. By the early 1970s, she had played to a packed house at the Fillmore West, and embarked on tours of Europe and Latin America. Then came the 1972 album *Amazing Grace*—a live recording of her performance with a choir at the New Temple Missionary Baptist Church in Los Angeles—which is revered as one of the greatest gospel albums in the history of modern music.

From then on, it was onwards and upwards for Franklin who had signed with Arista in 1982 and became the first woman to be inducted in the Rock & Roll Hall of Fame in 1987. Many honours came her way, including a Kennedy Center Honor in 1994 and the Presidential Medal of Freedom in 2005. She sang for presidents and received honorary degrees from Harvard, Princeton and Yale universities, among many others. *Rolling Stone* magazine called Franklin 'the greatest singer of her generation', while President Barack Obama rightly pointed out that "American history wells up when Aretha sings". Franklin closed what would be one of her last performances with 'Say a Little Prayer' at the 25th anniversary gala for the Elton John AIDS Foundation in New York.

Today, almost four years after Franklin's demise, her soul lives on through her music. It is also alive in the many tributes to her genius, whether as concerts in every corner of the world or through films, such as the 2021 biopic *Respect* directed by Liesl Tommy and starring Jennifer Hudson as the late singer. Such was Franklin's impact whose spiritually tinged music continues to give people—no matter their religion or race—the hope they need to get by. ■

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Fierce, Free & Fabulous will be presented on 5th March at the Tata Theatre. One Night Only - A Diva Special Featuring Keshia B will be presented on 25th March at the Experimental Theatre.

Main Vocals

Samantha Noella **Vocals**
Shazneen Arethna **Vocals**
Suzanne D'mello **Vocals**
Eden Alexander **Vocals**

The Band

Faustin Missier **Keys**
Glyston Gracias **Drums**
Vivian D'souza **Bass**
James Miranda **Trumpet**
Alastair Quardros **Percussion**
Manasquam Mahanta **Lead Guitar**

**FIERCE, FREE
& FABULOUS**



5th March 2022 | 6:30 pm | Tata Theatre, NCPA



A Diva Special

FEATURING

KESHIA B

**ADITYA JAYAKAR KEYS
POOJA MAZOOMDAR BASS
ROYSTON FERNANDES BACKING VOCALS
SUBID KHAN LEAD GUITAR
NAWAZ HUSSAIN DRUMS**

**25TH MARCH 2022 | 7:00 PM
EXPERIMENTAL THEATRE, NCPA**

A GLOCAL ENDEAVOUR

Eclectic inspirations, colourful fabrics and rootedness in nature make the costumes and characters of Rabindranritya a unique mélange of international and local performing art traditions.

By Sruti Bandopadhyay

Does the audience member who has come to see your performance not have any mind of his own? Is he a child? Can we not trust him and depend on him for the performance? If so, it is better not to sell tickets to such a person, even if he is willing to pay double the amount...There is a stage in the mind of the spectators and there is no limitation of space in it. In that space the scenery is drawn on its own by a magician. The aim of a director is that stage and that scenery and not the artificial stage and artificial scenery.

- Rabindranath Tagore, translated from the Bengali essay Rangamancha

Rabindranath Tagore's confidence in the viewers, their responsiveness and mind's eye brought about an unusual staging of performances at a time when colonial influence was leading the theatre scenario. Here, the spectators seemed like participants. Thus, a performance was not only the creation of the director, but also its interpretation by the audience which became equally relevant.

Tagore endorsed nature as an essential part of human survival. Consequently, he made the most of natural settings with his idea of space and stagecraft. His knowledge of theatre art from around the

world—he travelled to Java, Bali, Japan, Sri Lanka—augmented his method of crafting of space. He also understood that the distance of the audience from the performer in a formal proscenium. So Tagore favoured open natural space with an intimately seated audience.

On 30th January 1916, a Bengali newspaper writes about one such performance, "There is another very striking feature about the performance. It is the harmony of colours. There is a deep blue sky with sparkling stars and a crescent moon behind. This is the backdrop to the distinct and bold colours of the costumes of the actors [that] are quite ingenious.



A scene from Tagore's *Chandalika* performed by Sangeet Bhavan in Santiniketan

Altogether, the colours blended beautifully and with a good deal of harmony."

CELEBRATING NATURE

Tagore's views on the environment and his efforts to sensitise people to nature and its preservation have given rise to beautiful celebrations in Santiniketan. He pioneered seasonal festivals of which dance has been an integral part. Each festival had unique adornments and props. From 1921, Barsha Mangal, a celebration of the rainy season, became an annual event and in 1928, the tree plantation ceremony Vriksharopana, and the plough festival Halakarshana were included in the annual calendar. In the rainy season, there is an abundance of *tagar* (*Tabernaemontana*) flowers in the ashram. During Barsha Mangal, girls gather buds of *tagar* and make adornments for ears and hair. Sarees in different shades of blue and green with a contrasting border are worn. Red, green and yellow blouses with *kantha* stitch (a kind of embroidery craft in Eastern India and Bangladesh) along the sleeves are worn to contrast the saree colour. Men wear dhotis, shirts and turbans. A long, folded cloth with plain or decorative horizontal borders at the two ends, popularly called



A distinctive feature of the costume is the use of a knot tied with a strip of cloth on the waist called *komor bondhoni* with *phetti* and *uttariya*

Rabindranath Tagore's views on the environment and his efforts to sensitise people to nature and its preservation have given rise to beautiful celebrations in Santiniketan

the *phetti*, is hung over the shoulders or tied at the waist. The choice of colours for the *phetti* bears the stamp of the designer. Even the batik cloth, *uttariya*, is worn on one shoulder or tied around the waist to break the monotony of plain colours. Sometimes, there is a knot in the *uttariya* or the *phetti* on the shoulder, giving an extension to the body. These are always kept loose at the bottom end so that when the dancer twirls, they twirl in unison.

Tagore's death anniversary is also transformed into a celebration of life. A sapling is planted every year during the festival of Vriksharopana. The plantlet is brought in a palanquin with a procession of dance to the song 'Marubijayer ketan udao he shunye, prabala pran' (Fly your flag of victory over the desert, the great life, the tree). Children clap to the rhythm of the song and dance. Some of the participants play the cymbals; some strike the beautifully decorated sticks. Song and dance continue after the plantation to celebrate the rainy season. The next day, Halakarshan (the festival of cultivation) takes place. A revivalist of agriculture during his time, Tagore introduced this festival in the rainy season to pay tribute to cultivators and their tools.

SPRING FESTIVITIES

During the festival of spring, Basanta Utsav, yellow, orange, red and green colours are prominent. Sarees in different shades of these colours are worn. Blouses are green, red or yellow with *kantha* or batik work along the sleeves. Blouses with mirror work are also very

popular these days. In group dance performances, identical costumes for all participants is not preferred. For example, if all the participants are wearing yellow, then they would wear different shades of yellow with varying borders. There is an underlying unity of colours but it is never the same. This idea conforms to nature, where identical appearance is rare. *Uttariya* and *phetti* are also worn with a knot near the shoulder. They are flowy in the front and often crossed at the back. The seasonal flower, *palash* (*Butea monosperma*), is used for adornments in the spring. Colour-play is also a part of the festival. The colours are carried in a small basket made of leaves popularly called the *donga*. A procession starts early in the morning to welcome the season of spring with a specified song 'Ore grihabasi khol dwar khol laglo je dol' (O home dwellers, open the doors, its spring time). The children dance with sticks inspired by the *garba* style of dance. The Manipuri percussion or the *pung* is played with the procession. Initially, the singers used to walk and sing the songs but nowadays, they sit on the stage and sing into microphones and the procession follows the song.

For Rabindranritya presentations on stage, the colours are chosen according to the theme of the song. For dances on songs of seasons, the colours are selected accordingly—yellow, orange or white for summer, blue or green for monsoon, blue or white for *sharat* or autumn, white for winters, yellow, orange and green for spring. Additionally, the colours are also selected according to the emotion of the song.



Nandita Kripalani (extreme right), Tagore's granddaughter, and freedom fighter and parliamentarian Krishna Kripalani's wife, and others in a Rabindranritya performance



A performance of *Chitrangada* in 1936, with Tagore seated on the stage

ON DANCE-DRAMAS

Coming to the dance-dramas, every character is designated the colour of its spirit so that we can identify the character from the costume. In *Shyama*, the heroine would wear a bright-coloured costume, particularly red, which symbolises lust and desire. But when she elopes with Bajrasen, she changes to a simple costume. Uttiya wears white or light yellow—the colours of sacrifice. The negative character Kotal would wear a black dhoti and a red shirt. Chandalika wears a bright costume that gradually changes to yellow following the changes in the spirit of the character, Ma would wear black and red to express the sternness in her character particularly in the *maya* (illusion) dance. Again, Ananda will wear yellow to denote the Buddhist saint. In *Chitrangada*, the warrior protagonist wears armour and changes into a saree—a brightly coloured one, along with flower ornaments—after she meets Arjuna. Other characters can also be explained in this manner.

The hairstyles are equally varied and interesting. The knots are mostly inspired from a Javanese hairdo. We find the hair rolled up in three to four layers which are decorated with white flower garlands. For certain characters in dance-dramas, like *Chitrangada*, the hair is tied up in a high knot to give the impression of a bold character. Then again, during emotional moments, rolled hair layers are added. For the beautiful *Chitrangada*, a standard hairstyle is commonly portrayed: four rolled layers from back and two rolled layers from the sides, interspersed with white flower garlands. Ornaments of *rupdasta* are also put in the hair for decoration. In some cases, like for the *sakhis* of dance-dramas *Maya Khela* or *Shyama*, plaits are hung from beneath the knots or rolls of hairs. Jasmine flower garlands are attached to the plaits.

As we delve into the costumes, stagecraft and other accessories of Rabindranritya, we can generally observe that the costumes are simple and not too loud; the artistes carry every bit of it in a modest,

reserved and graceful manner. Interestingly, while the components of costumes and props are inspired by the performing arts of various countries, they are integrated within Tagore's work with an unmistakable dose of local customs and traditions, thus making the venture a glocal endeavour.

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A Harmonious Dialogue

In the second of a three-part essay that discusses a crucial intercultural musical exchange between Italian pianist and scholar Giovanni Scrinzi and vocalist and musicologist B.R. Deodhar, tabla player, composer and author ANEESH PRADHAN examines the former's work as a teacher of Western music in Bombay, and his reaction to what transpired at the third edition of the Gandharva Mahavidyalaya music conference.

Giovanni Scrinzi¹⁰ was a pupil of Beniamino Cesi who in turn studied under pianists and composers, Sigismund Thalberg (1812-1871) and Franz Liszt (1811-1886).¹¹ Scrinzi came to Bombay with his mother in 1889, on the advice of his elder brother who was already working as a secretary to a Belgian lawyer in Bombay. Here, Scrinzi devoted all his time to practising piano and refining his command of the English language. He started his first tuition within a period of three to four months of his arrival in the city. His first student, who paid him a monthly fee of ₹40, later introduced him to several other prospective students. After staying in Bombay for about 10 years, Scrinzi went back to Italy with his mother. He returned to India later and through his earlier contacts, got several tuition assignments in rich Parsi households.

Scrinzi's students included many Parsi women, Europeans and Indian Christians. His first student Bhikaiji Palamkote started her own school of music and was popular among the Parsis. Cursetjee Jamshetji Ardeshir Wadia and his daughters, members of a wealthy Parsi family, were other

noteworthy students. Scrinzi also taught piano for many years at the residence of Justice Coyaji of the Bombay High Court.

The fact that Scrinzi enjoyed a fulfilling association with members of the Parsi community, particularly his female Parsi students, to the point of being critical of other communities with regard to their involvement with music, is amply revealed in the fulsome praise he showers on them in the following passage from an article that he wrote for the *Masik Majah* in 1906:

... I must not withhold the high praise which is due to Parsees and especially to Parsee ladies. Their willingness to learn, their perseverance, their steadiness of purpose are incomparable. Their technical knowledge and their artistic culture are rapidly growing, and I do not hesitate to say that the future of music in Bombay is wholly in the hands of Parsees. Hindoos and Mahomedans are out of the way of art, whilst the Goanese waste their time in admiring their own supposed cleverness, which is by them attributed to their descent from a Latin race! The average European in India has no leisure and no money - and, let it be said, little taste for artistic pursuits; moreover, the

very small white population here, floating as it is, can exert but little influence on the intellectual growth of a country, which is for them more or less a place of exile. The leadership of artistic culture remains with the Parsees, who, splendid pupils to-day (*sic*), will to-morrow (*sic*) be good masters and drag after them, by the force of example, the more backward communities.¹²

While this passage is a reflection of the close relationship that existed between Scrinzi and the Parsis, it also reveals Scrinzi's impressions of other Indian communities. Indeed, his observations were probably only pertaining to their involvement in Western

music. Their contribution to Hindustani music as practitioners and patrons proved beyond doubt that they were in no way distanced from art, but it is obvious Scrinzi did not take this into consideration. For that matter, he did not seem to take into account the Parsi support to Hindustani music, particularly through organisations like the Parsi Gayan Uttejank Mandali. It appears, therefore, that Scrinzi's musical world until this time was restricted to Western music.

From the material available, it would be difficult to conclude if Scrinzi's compositions were in any way influenced by Indian music, although he mentions his attempts at applying harmonies to a composition from the Carnatic or South Indian art music repertoire.¹³ B.R. Deodhar too indicates that Scrinzi had composed works based on certain Indian scales, some of which were published by Ricordi Ltd. of Europe. It is unclear if the two works entitled *Ballade pour Piano*¹⁴ and *Trois Preludes pour Piano*¹⁵ accessible at present are



Vishnu Digambar Paluskar founded the Gandharva Mahavidyalaya, which played a role in bringing Giovanni Scrinzi and B.R. Deodhar together

the ones that Deodhar refers to, particularly since the comment that this author received regarding them rules out any Indian impact on them. According to Gert M. Wegner, an ethnomusicologist, pianist and tabla player, the two compositions demonstrate:

...the work of a technically accomplished late-Romantic pianist-composer in the tradition of Frédéric Chopin, Franz Liszt and Gabriel Fauré. The compositions are each based on one (préludes) or two (ballade) melodic ideas that are elaborated with various then fashionable pianistic techniques. There is not a single trace of Indian musical influence in those four compositions.

The covers of the scores are designed in the fashion of French Art Nouveau of the turn of the century and that is where the music could be placed stylistically by a well-meaning music critic.¹⁶

Thus, the extent of Scrinzi's association with Indian music before the time that he responded to discussions on harmony in music held at the Gandharva Mahavidyalaya music conference will remain a mystery until further source material is obtained.

Gandharva Mahavidyalaya music conference

Scrinzi's comments on the proceedings of the third GM music conference were carried by *The Times of India* in response to the coverage that had appeared on 6th December 1920.¹⁷

Reporting on the proceedings of the first two days of the conference, the newspaper had alluded to the comments made by Vishwanath P. Vaidya, Chairman of the Reception Committee for the

In Bombay, Giovanni Scrinzi's students included many Parsi women, Europeans and Indian Christians

10 Biographical information about Scrinzi and his students is based on information provided in Prof. B.R. Deodhar, *Thor sangeetkaar, (Marathi), Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Mumbai, 1973, pp.45-67, unless otherwise mentioned.*

11 H.D. Darukhanawala, *Parsi Lustre on Indian Soil: Lives and Portraits of Professionals, Historians, Scholars, Educationists, Parsi Religionists, Philanthropists, Politicians, Officials, Reformers, Pioneers, Industrialists, Merchants and others of The Past and Present, Vol.II, (n.p.), 1963, p.152.*

12 Reproduced from *Masik Majah*, 1906, in (Miss) Bhikaiji. L. Palamkote, *The Golden Jubilee of my Divine Art - Music: 50 Years' Uninterrupted and Untiring Musical Work - 1885-1935, 45 Years' Experience in Teaching - 1890-1935, Unique Record in the Parsi Community*, "author", Bombay, 1935, p.2

13 G. Scrinzi, "Music East and West VI-A Forecast" in *The Times of India*, Jan 14, 1921, p.11.

14 G. Scrinzi, *Ballade pour Piano*, Société Anonyme Des Editions Ricordi, Paris, 1914.

15 G. Scrinzi, *Trois Preludes pour Piano*, Société Anonyme Des Editions Ricordi, Paris, 1914.

16 Personal communication from Gert.M. Wegner, October 13, 2016.

17 "The Music Conference: A Notable Session" in *The Times of India*, Dec 6, 1920, p.11.

conference, in his welcome address about the need for Indian musicians to acquaint themselves with Western music and the need for a universal system of notation for Indian music. Referring to the activities undertaken by the GM through its conferences, Vaidya also stated:

We have been carrying on this propagandist work, with the sole objective of popularising Indian music and further to have it so far well studied as to bring out scholars in the science thereof and not merely in the art of music... In this conference, we are introducing several topics of general utility, and one of them is the consideration of a University for the education and development of the science and art of music... one thing is certain that this learning should not limit itself to art, but should also enter into, investigate, and further develop wherever possible the science of this learning, the germs of which are not lacking in our ancient Sanskrit works on the subject.¹⁸

Vaidya's remarks brought to the fore yet again the need felt by some Indians to establish Indian music on par with Western music by evolving a system of notation and introducing the subject at the university level to educate the masses not just in the art but also in the science of music.

Delivering the Presidential Address at the conference, Babasaheb Ghorpade, head of the princely state of Ichalkaranji, suggested that it would be beneficial for persons educated in Indian music to also learn Western music and incorporate some Western aspects in their music. In fact, he stated that he had advised Vishnu Digambar Paluskar to study Western music and to adopt some Western tunes in order to "capture the western musical world".¹⁹ In order to execute his proposal, Ghorpade also offered a scholarship for a period of three years to enable a student of the GM proficient in Indian music to learn Western music.²⁰

In response to a report on these discussions in *The Times of India*, the newspaper announced that it would carry a series of articles penned by Scrinzi, who was described as a teacher and composer with

several years of experience in Western music and with knowledge of Indian music that he had put to use in his compositions.²¹

In the first of these articles, Scrinzi adopts a rather confrontational tone, calling Ghorpade's hope of capturing the Western musical world "a risky flight of imagination" and "delightfully vague, like a schoolboy's dream".²² Without mincing words, Scrinzi stated, "No art worth the name can spring out of borrowing or pilfering; the soul of the nation."²³

This paper does not aim at analysing Scrinzi's explanation of Western musical concepts as published in his newspaper columns, nor is the author equipped to do so. Suffice to say that he described for Indian readers in some detail the principles of monody, polyphony, harmony, form, movement and colour.

However, he did not represent Indian music correctly in his attempt at drawing comparisons between Western and Indian music. His approach was in a sense no different from that of Indian scholars and musicians who were commenting on Western music, for just as he felt Indians were ill-informed about Western music, he too seems to have made hasty assumptions about Indian music. For instance, he describes a raga as "a continuous whole from start to finish; it is not divisible into phrases; it has no climax: indeed we may say it has no beginning and no end, as there is no purely musical reason why it should be initiated or terminated on any particular degree of its mode."²⁴ Scrinzi also believed that Western music used elaboration of musical ideas as a technique, whereas Indian music only used ornamentation. Thus, he stated, "...mere ornamentation is repugnant to western ideals of art, while it is a distinctive feature of Indian workmanship, whether in architecture, painting or music."²⁵ Both statements were completely contrary to established conventions of raga music that in fact demanded an elaboration of musical ideas not only by employing ornamentation but also by building an architecture that involved the development of phrases with tonal

centres having a definite trajectory and logic.

In the last of the articles mentioned earlier, Scrinzi alerted Indians about going down the polyphonic path, as "it would either end in a slavish copy of old Western models, or in a sort of cacophony that no singer could possibly sing in tune."²⁶ Similarly, he cautioned them against the "mere adaptation of modern harmony to Indian music."²⁷ Alluding to the speeches delivered at the third GM music conference, he wrote, the idea of such an adaptation "as seems to be in the minds of the speakers at the recent Conference, would not open up an unexplored field of art; it might at the best be compared to the gleaning of a few straws after the harvest has been gathered. Western music has certainly gathered most, if not all, of the harvest in the field of harmony."²⁸ Similarly, he suggested that Indian musical instruments had little to offer towards the evolution of orchestral music.²⁹ He concluded that monody was the one element that offered "the prospect of advancement of Indian music along original lines" and that Indians would need to discover their own system of modulation.³⁰ Regarding notation, Scrinzi was of the opinion that Western staff notation with a few additional signs was suitable to represent peculiarities of Indian music.³¹ Concluding that the contemporary Indian musician was not creative and that contemporary Indian music was not progressive, he declared:

...it is traditional, legendary, sacred, even superstitious, but progressive, no. The eyes of Indian musicians are turned to the past; the ancient ragas possess for them such holiness, if I may use the word, that a new melody would be despised and rejected.³²

In the light of Scrinzi's low esteem for contemporary Indian musicians and his biased view of Indian music as reflected in his articles, it seems extraordinary that he should write to Paluskar offering a scholarship to a student of the GM for the study of Western music. He stated in his letter: To help Indians to a wider knowledge of musical art and science, in the hope that an enlarged outlook may vivify and foster their

own national art, I now offer your Academy a scholarship for the study of Western music, that is, I will undertake, free of fees, the training of a Hindu student of the Academy. I am prepared to give two lessons a week for a period of one year, and to renew the scholarship year by year if the result is satisfactory. The course of study will be shaped according to circumstances, but in any case it shall include complete theoretical knowledge. I desire that the scholarship should bear the name of my deceased mother Teresa Scrinzi.³³

This offer of a scholarship instituted by a European musician for a student of Indian music to study Western music is magnanimous and unexpected for those times. It was also an unprecedented engagement for Scrinzi. For him, Western music seems to have been self-sufficient, as his letter only made mention of the study of Western music enriching Indian music. Nowhere in his writings is there mention of Western music being improved by Indian music. Thus, he had stepped out of his musical universe in spite of his obvious estimation of Western music being a higher art when compared with its Indian counterpart. ■

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© Aneesh Pradhan. The author wishes to acknowledge with gratitude the valuable comments shared by Sudev Sheth, Shubha Mudgal and Gert M. Wegner.

The extent of Scrinzi's association with Indian music before the time that he responded to discussions on harmony in music held at the GM music conference remain a mystery

18 "Indian Music: Conference in Bombay" in *The Times of India*, Dec 6, 1920, p.15.
 19 *Ibid.*
 20 "The Music Conference: A Notable Session" in *The Times of India*, Dec 6, 1920, p.11. This scholarship enabled Paluskar to arrange for Dhondiraj Paluskar, a student of the GM, to study violin under Savini, an Italian violinist. See Prof. B.R. Deodhar, *Gaayanaachaarya P. Vishnu Digambar*, (Marathi), Akhil Bharatiya Gandharva Mahavidyalaya Mandal, Mumbai, 1971, p.87.
 21 "The Music Conference: A Notable Session" in *The Times of India*, Dec 6, 1920, p.11.
 22 G. Scrinzi, "Music East & West: The Problem of Relation" in *The Times of India*, Dec 10, 1920, p.11.
 23 *Ibid.*
 24 G. Scrinzi, "Music East and West III-From Harmony to Form" in *The Times of India*, Dec 24, 1920, p.12.
 25 G. Scrinzi, "Music East and West V-A Comparison" in *The Times of India*, Jan 7, 1921, p.11.

26 G. Scrinzi, "Music East and West VI-A Forecast" in *The Times of India*, Jan 14, 1921, p.11.
 27 *Ibid.*
 28 *Ibid.*
 29 *Ibid.*
 30 *Ibid.*
 31 *Ibid.*
 32 *Ibid.*
 33 From the letter reproduced as part of the news item entitled "Scholarships for Indian students" in *The Times of India*, March 4, 1921, p.13.

A Hand on My Head

Veteran theatre producer and actor, Burjor Patel had an innate sense of the stage. He knew instinctively what would entertain audiences, what would not work, and had the infrastructure to mount a production, at a time when others were unable to.

By Rahul daCunha



I first met Shernaz Patel in 1980. I came from a theatre family, but wasn't inclined towards drama at the time. She came from one too, but the footlights beckoned her in a big way. Shernaz's father Burjor Patel and Hosi Vasunia ran a theatre company that staged both English and Gujarati plays. Together they ruled Mumbai theatre in the '80s.

I will always primarily lay my caterpillar-like metamorphosis to butterflyhood in theatre at Shernaz and Burjor's feet. Weekend after weekend was spent watching, learning. If it wasn't the young Paresh Rawal, Sharman Joshi's father Arvind Joshi, Daisy Irani, and Shernaz's mother Ruby, regaling us with a Gujarati adaptation of an Alan Ayckbourn play at Tejpal, it was catching a Pearl or Alyque Padamsee play at Sophia produced by the Burjor/Hosi duo. And we read a lot of plays, borrowed from Burjor's mammoth collection.

Somewhere in this 'binge-watching' and reading, I caught the theatre bug.

In 1984, Shernaz and I found a courtroom thriller called *Nuts*, the protagonist was a tailor-made role for her, and I wanted to direct this piece. We had no money, no clout in the city's auditoria, and a cast made up of a combo of Xavierites and Elphinstonians—friends of ours from our respective colleges—but there was fire in our bellies. We needed a backer/believer/mentor.

That's when Burjor stepped in.

Encouraging the young was a hallmark of his. He sensed we needed that fillip to be able to break into the Indian English Bombay theatre. Taking the financial load off us, he booked us to open at the NCPA. He also had the cache to bring to the table a sterling cast, including his wife Ruby, Bomi Kapadia, Vijay Crishna and Homi Daruwalla. Rajit Kapur, who voiced an interest in working with us, came on board. It really was a dream come true to kick off my theatre career with the who's who of Bombay and for that, Burjor was responsible. "Go out and create. I'll take care of the rest," he reassured me.

The play opened at the Experimental Theatre in the summer of 1985, followed by fifty shows that drew capacity audiences. Burjor produced my next two plays as well, *The Subject Was Roses* and *Broadway Bound*. All three plays starred my good luck charms, Ruby and Bomi.

Burjor had a gift, a golden thumb, a Midas Touch, the sixth sense to know what would work on stage. He also had a soothsaying ability to predict a winning script.

By 1996, Rage Productions was three plays old, Shernaz, Rajit and I were a tad broke, looking for a play that would please the masses, without compromise. We took a punt on the adaptation of a play I'd seen in New York—Herb Gardner's *I'm Not Rappaport*—a bittersweet play set in Central Park, about two



Vijay Crishna and Ruby Patel in a scene from *Broadway Bound*, the third play in Neil Simon's autobiographical trilogy, directed by daCunha and produced by Burjor Patel



Burjor Patel Productions' play, *Buddhae Mari Boundary*, featuring Ruby and Burjor Patel (centre and right) among other artistes, was staged at the Tata Theatre in August 1984



Shernaz Patel and Noshewan Jehangir in a scene from *Nuts*, another of daCunha's plays that Burjor Patel produced



Burjor and Ruby Patel in *Laughter in the House 2*, a tribute to Adi Marzban, staged at the Tata Theatre in June 2017

octogenarians, who refuse to get old. The decision to adapt the Jewish/African American combination to a Maharashtrian/Parsi *jodi* and relocate the play to Dadar Five Gardens in Mumbai was a risk. As we worked on *I'm Not Bajirao*, we wondered if the idea of a production that had two men sitting on a park bench and riffing in English and Parsi Gujarati would have any takers.

Rage always called in Burjor to see early rehearsals of all our plays—we'd get an honest view, not just on the quality of the production, but whether the play would 'work' with audiences. *I'm Not Bajirao* was no exception. Burjor watched intently as we ran a rough rehearsal with a young Boman Irani and the seasoned Sudhir Joshi complaining about glaucoma, and "chasing" girls, and joking about how "nostalgia kills more of us old people than heart attacks". We found it funny, and box office-worthy, but would audiences as well? As we ended, Burjor paused for a second, looked at me, smiled and said in his underplayed baritone, "*Rahul, I'll give it to you in writing, Bajirao will have a run of at least 100 shows...I'm seeing a super-duper jubilee hit.*"

BURJOR HAD A GIFT, A GOLDEN THUMB, A MIDAS TOUCH, THE SIXTH SENSE TO KNOW WHAT WOULD WORK ON STAGE

A month later, on 19th May 1996 to be exact, the play opened to a packed house at the Tata Theatre, and as a wave of laughter swept across the auditorium, when Dhunjisha Batliwalla (Boman Irani) addressed Madhukar Kulkarni (Sudhir Joshi), we knew we had something special. When we finally closed at our 600th performance, ten years later, Burjor's words had proved prophetic.

Throughout my career, Burjor truly believed in me. He felt I had an instinct for the stage, an innate understanding of what would work, that the subjects that I choose to write about or explore on the stage would resonate with audiences. He was always in my corner—in his eyes, whenever we met, there was a twinkle that suggested, "So what's next, Rahul?" instead of a traditional, "So how are you, Rahul?" Burjor had a hunger and passion for theatre that was unabated. He lived and breathed theatre. Somewhere, he knew I did too. But it was the playwright and producer in me that he always addressed.

That invisible hand on one's head is a boon I'll always be grateful for.

Good night, sweet prince, the curtain will never quite come down on what you brought to the theatre. Rest in peace, Burjor. ■

Performing Arts: Indian music

A monthly column that explores any and every aspect of the performing and visual arts. This month, composer and santoor maestro **Rahul Sharma** mulls over artistic integrity, overexposure and to be or not to be on social media.

A renowned playback singer had just finished recording my composition for a film soundtrack and before leaving, he said, "I'll see you on Twitter and Facebook. We'll catch up there." And before I could say Jack Robinson, he was out the studio door, driving off in his car. I was wondering if I should have told him I'm too busy for social media. Or that I detest Twitter. Perhaps I should have said, "Sure, I'll see you there when I have a zillion followers."

The fact is time and again, fans, journalists, organisers and netizens are surprised when they find out I'm not on social media. Rahulji, you're still not on social media, they say. Why should I be when every Tom, Dick, and Rahuljis are already there, making hay while the 'followers' shine?

Jokes apart, we live in a time when if you're a successful individual, you're definitely voicing your opinion on the internet, mostly getting in trouble by shooting your mouth off, saying something that is misconstrued or perhaps intentionally waiting for it to become a controversial statement. Though this can get you more fans, more work, more attention, I've refrained from it so far. Life is already complicated and, let's be realistic, whatever happened to keeping things private and having an elusive enigmatic persona?

I was in Cape Town on 21st February 2020 for the premiere of my very first santoor concerto. I had written it keeping in mind the santoor as the lead instrument with the 46-piece Cape Town Philharmonic Orchestra conducted by Brandon Lewis. The Opera House at the Artscape Theatre Centre was full when we performed but the very next day, Cape Town, and indeed the entire world, descended into a dark gloom as the pandemic struck.

Within months, there were concerts galore on Facebook. In fact, followers were having a tough time keeping track of which musician was giving away more free music. It seemed like entire careers



had been transposed to the internet. The novelty, though, soon wore off but while listeners longed to be in state-of-the-art auditoriums watching their favourite musicians, the world was still not ready for live events. Several musicians, though, were still living it up on social media generously donating more free music.

There has been such overexposure of sometimes good, but often mediocre, work put out there that honestly, it's time we rebuilt true artiste-audience connections, much like the true guru-shishya relationship.

Over the last few decades, the urban music scene has changed, much like the fervour for Test cricket has moved to T20. Attention spans have reduced and patience now needs to be cultivated again so that an honest, from-the-heart *alaap* can be enjoyed irrespective of the time

a musician might take to evolve the raga. And who decides whether the artiste has what it takes to captivate an audience? Who's to say who shows up at a live concert to listen to an artiste—social media followers or genuine lovers of music? More questions than answers, but life has always been a paradox.

On the one hand, the internet facilitated my collaborations with award-winning musicians from around the world like American saxophonist Kenny G, French pianist Richard Clayderman or the electronica group Deep Forest. In fact, during the lockdown, thanks to technology, I was able to record my composition and have it sung by legendary actor Amitabh Bachchan for the web series *Ramyug*. But on the flip side, the internet washed away the compact disc market and resulted in robbing artistes of their royalties through CD sales.

The only way forward for an artiste is to reinvent themselves time and again, whether musically, through social media or through the digital medium. An artiste must now maintain the right balance in practice, composition, presentation, perception and get used to being humbled time and again. It may seem like multitasking is the norm, but a maestro also has to avoid being a jack of all trades and master of none.

The universe offers everybody an opportunity, so let's remember to learn and imbibe. That's what I am learning too as I come across fan pages dedicated to me on Instagram and watch my son Abhinav go back to in-person school after a two-year hiatus. But when it comes to social media, whether to join in or stay away, I'm still not sure. Perhaps a paradigm shift is on the anvil. ■

AN NCPA PRESENTATION

FOR THE ADI MARZBAN ENDOWMENT FUND

SHERLOCK HOMI



The world's
~~best~~ only
Parsee Detective

A JAMSHEDI NAVROZE SPECIAL

WRITTEN & DIRECTED BY
MEHERZAD PATEL

MONDAY, MARCH 21, 2022

5:00 PM & 8:00 PM | TATA THEATRE, NCPA

CYRANO DE BERGERAC

THEATRE SCREENING

BY EDMOND ROSTAND
IN A NEW VERSION BY MARTIN CRIMP
DIRECTED BY JAMIE LLOYD

23RD MARCH 2022 | 6:00 PM
GODREJ DANCE THEATRE, NCPA



Kaleidoscope

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



A soaring ascent

Bringing along winds of change is the French conductor Nathalie Stutzmann, the only woman leading a top-tier American ensemble, as she takes the podium at the Atlanta Symphony Orchestra this year. Stutzmann is the first woman to serve as the ASO's music director and only the second to lead a major American orchestra, following in the mighty footsteps of Marin Alsop. A contralto as well as a conductor, she has released over 80 recordings, served as principal guest conductor of the Philadelphia Orchestra, and as chief conductor of the Kristiansand Symphony Orchestra in Norway. Stutzmann has ambitious plans for the ASO, including performances of Mozart's Requiem this month as part of its 2022-23 season. For more information, please visit nathaliestutzmann.com

Old and new

The 97th edition of the Tansen Samaroh, one of the oldest music festivals in India, was held at the tomb of Tansen in the village of Behat, Gwalior, as per tradition. An ecstatic mélange of performances by international as well as Indian artistes reverberated through the lanes of Behat in December last year. The *samaroh* began on 25th December with Pooranchand Badali and Lakhwinder Badali's rendering of



Punjabi Sufi songs at a nearby village and concluded on 30th December with a *dhrupad* concert by Saranad Mandir of Gwalior. The last session saw a vocal recital by Vaishali Bakore and Saniya Patankar, and Radhika Umedkar's vichitra veena recital. Other highlights of the festival included the release of Ravi Shankar's monograph, the use of traditional arts such as Madhubani, and Satyasheel Deshpande's session on *bandish*. For more information, please visit tansensamaroh.com

Art mecca Down Under

The legacy of the iconic Adelaide Festival spanning six decades has been able to stand strong despite the



uncertainties of time. In the face of a global pandemic and the exigencies it brings along, art shone through Adelaide last year. This year, the festival will take place from 4th to 20th March and feature over 70 events. The Writers' Week will take place from 5th to 10th March. The festival consistently hosts excellent performers across the fields of opera, theatre, dance, classical and contemporary music, literature, visual art and new media. Neil Armfield and Rachel Healy are directing the 2022 and 2023 Adelaide Festival programmes, making them the longest-serving artistic directors. For more information, please visit www.adelaidefestival.com.au

Let's tango

Congreso Internacional de Tango Argentino (CITA), the longest-running tango event in the world, is taking place in Buenos Aires between 13th and 19th



March. The dynamic festival offers more than 90 classes and 50 performances in a week with a cast of over 70 masters and performers, including well-known names like Fabián Salas and Lola Díaz. CITA seeks to go beyond events to create memories for dancers and visitors, and a repository of knowledge and education of tango. For more information, please visit fabiansalas.com

- Aishwarya Bodke

Dr.
Anandibai



Like



Comment



Share

An NCPA Presentation
in collaboration with
Ideas Unlimited Productions

Written by **Gita Manek**
Directed by **Manoj Shah**
Performed by **Manasi Joshi**

5th March 2022 | 7:00 pm | Experimental Theatre, NCPA

अहलु



An NCPA Presentation
in collaboration with
Ideas Unlimited Productions

Written by **Satchit Puranik**
Directed by **Manoj Shah**
Performed by **Devaki**

6th March 2022 | 4:30 pm & 7:00 pm
Experimental Theatre, NCPA

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

Fully Vaccinated Certificate as per the Government guidelines is compulsory

The Pleasure Principle

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. This month, the final instalment of a piece by **A. Ranganathan** discusses, with technical precision, physicist C.V. Raman's analysis of the beauty and harmony of Indian musical instruments.

The foregoing analysis—that because of the arch of the bridge, overtones steadily increase in volume relative to it—is confined to the veena. And, in order to understand the difference in tone-quality derived from the differences in bridge-formation between the tanpura and the veena, it is necessary to refer to Raman's paper named 'Some Stringed Instruments'. Here, he provided the following authoritative account:

"The form of the bridge adopted in the veena differs from that of the tanpura in two respects. The upper curved surface of the bridge in the veena is of metal, and the special mode of adjustment of contact by means of a thread used in the tanpura is dispensed with, and the string merely comes off the curved upper surface of the bridge at a tangent. The bridge of the veena is also much higher above the body of the instrument than in the tanpura. Even when the strings are pressed down on the frets when the instrument is being played, the curvature of the upper surface of the bridge ensures the string always leaving the bridge at a tangent to it...In attempting to find an explanation for the difference in tone-quality produced by the special form of bridge, the author made a surprising observation, namely, that in the tone of the tanpura or the veena, overtones may be heard powerfully which, according to known acoustical principles, should have been entirely absent. According to the law enunciated by Young and Helmholtz, if the string is plucked at a point of aliquot division, the harmonics having a node at the point of excitation should be entirely absent. This law may be readily verified on an ordinary sonometer with the usual form of bridge. For this purpose, the position of the node should first be found exactly by trial, by putting the finger in contact with the string and plucking elsewhere so as to elicit the overtones desired. Having found the position of the node, the string should be plucked exactly at that point and then again touched with the finger at the same

point. On an ordinary sonometer, this results in the sound being immediately quenched in as much as the finger damps out all the partials except those having a node at the point touched, and the latter are not excited in the first instance in accordance with the Young-Helmholtz law. On trying the same experiment with the veena or the tanpura, it will be found that the overtone having a node at the plucked point sings out powerfully. In fact, the position of the plucked point hardly appears to make a difference in regard to the intensity of the overtones in the tanpura. This remarkable result is not due to any indefiniteness in the position of the node point, as the latter is found to be quite well defined as is shown by the fact that, in order to demonstrate the effect successfully, the string must be plucked and then touched exactly at the right point, otherwise the sound is quenched. We are thus forced to the conclusion that the special form of bridge is completely to set aside the validity of the Young-Helmholtz law and actually to manufacture a powerful sequence of overtones including those which ought not to have been that law.

Some photographs of the vibration curves of a tanpura string showed that as a consequence of the grazing contact at the bridge, the vibration of the string decreased in amplitude and altered its form at a much more rapid rate than when the grazing contact was rendered ineffective. From first principles, it is obvious that in the tanpura the forces exerted by the string on the bridge must be very different from what they would be for a bridge of ordinary form. It seems probable that by far the greater portion of the communication of energy to the bridge occurs at or near the point of grazing contact. The forces exerted by the string on the bridge near this point are probably in the nature of impulses occurring once in each vibration of the string. This would explain the powerful retinue of overtones including even those initially absent in it. There will, in fact, be

a continual transformation of the energy of vibration of the fundamental vibration overtones.

The foregoing explanation of the character of the tones of the tanpura would not be fully applicable to the veena as the forces exerted by the string on the bridge in this case would not be purely of an impulsive character. There is, however, a certain portion of the bridge over which the string comes into intermittent contact during the vibration, and it seems very probable that the theory for this case is intermediate in character between that for the tanpura and those for stringed instruments with bridges of the ordinary type. The tones of the veena have a bright and pleasing quality and the special bridge in the instrument doubtless makes an important contribution to the observed result."

The science of beauty

At this point my argument has, in a sense, to begin again. For, Raman's contribution to the physics of musical instruments not only brought out the unique characteristics of some Indian musical instruments which constitute a chapter in the history of music but also revealed a background of assumption that the generally accepted aesthetic concepts—beauty, unity, symmetry, proportion and harmony—can lend themselves to a scientific interpretation. In fact, Raman wrote in *The Acoustical Knowledge of Ancient Hindus* that "at a very early period the Hindus were acquainted with the use of stringed instruments excited by plucking or bowing, with the transverse form of flute, with wind and reed instruments of different types and with percussion instruments. It is by no means improbable that India played an important part in the progressive evolution and improvement of these instruments and might have served as a source from which their knowledge spread both eastwards and westwards." Furthermore, his contribution possesses that supreme clarity, which is usually

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associated with fundamental work, to explain the state of the frontier discipline lying within the subjects of science and art as well as provide an insight into the nature of the quest for beauty in music.

Concerning himself with the abstract emotional correlates of formal aesthetics, Richard Feynman makes the surprising observation that “we cannot still be certain whether the ear is matching harmonics or doing arithmetic when we decide that we like a sound”. Here, it is relevant to quote a paragraph from James Jeans’s *Science and Music* that wittily highlights the frontier between science and art. “If the question is debated as to whether the music of Johann Sebastian Bach is superior to that of his son Philipp Emanuel, science can bring nothing to the discussion. The question is purely one for artistes, and it is quite conceivable, although perhaps rather improbable, that they may not be able to agree as to the answer. On the other hand, if the question is whether the music of either Bach is superior to that produced by a chorus of cats singing on the roof, there will be little doubt as to the answer. The artistes will all agree, and science is able to explain to a large extent why they agree. To say the same thing in another way, the aim of music is to weave the elementary sounds we have been discussing into combinations and sequences which give pleasure to the brain through the ear. As between two pieces of music, both of which give pleasure in a high degree, only the artiste can decide which gives most, but the scientist can explain why some give no pleasure at all. He cannot explain why we find the cat music specially painful.” Thus, one is rightly led to infer that the connection between music and science is not merely a matter of the content of a musical work. However, F. J. Budden, in his book *The Fascination of Groups*, has a comment on Bach in his chapter ‘Groups and Music’ which makes explicit the relationship between the concepts of musical creation and of mathematical patterns in a Bach-ian setting: “The fugues of the *Well-tempered Clavier*, a collection of forty-eight Preludes and Fugues for keyboard by J. S. Bach, are fine examples of this art form, providing a breadth of musical expression unequalled anywhere. Every device of counterpoint is to be found in the course of this masterpiece. The reader who has access to a copy will find Fugue 2 of Book 2 (in C minor) particularly rewarding to study. *The Musical Offering*, *The Goldberg*

Variations and *The Art of Fugue* represent the culmination and perfection of the marriage of the art of the musician and the mathematician, but again, the music always came first in Bach’s mind, and the mathematical perfection arose inevitably and naturally, and the works mentioned offer a most rewarding field for study”. And, it is also interesting to note in this context, Raman’s comment on *The Subjective Analysis of Musical Tone* (NATURE, London, 1926) that “the power of discrimination is limited chiefly by circumstances depending on the physical character of the sound and of the auditory mechanism of the ear, rather than by factors dependent on nervous perception.”

Recognition and feeling

S. Chandrasekhar, in his essay *Beauty and the Quest for Beauty in Science* quotes the following passage from

C.V. Raman’s contribution to the physics of musical instruments revealed a background of assumption that the generally accepted aesthetic concepts can lend themselves to a scientific interpretation

Boltzman’s aesthetic response to one of Maxwell’s papers on the dynamical theory of gases: “Even as a musician can recognise his Mozart, Beethoven, or Schubert after hearing the first few bars, so can a mathematician recognise his Cauchy, Gauss, Jacobi, Helmholtz or Kirchoff after a few pages”. This idea of recognition is indisputably central to any discussion of aesthetic concepts within the framework of science. To put it differently, the concept of aesthetic recognition reflects a variety of scientific and aesthetic responses, ranging from the determination of the Pythagorean comma and the acoustical measurement of the complete violin to an intuitive response to the Western violin as a possible instrument for adaptation in an entirely different musical system. It is true that the subtlety of the performer and the ear of the listener are major factors in assessing the quality of the violin. Yet, part of the answer is based on

an investigation of some parameters—automatic bowing, Wolf Note of the violin, loudness, alterations of the tone produced by a Violin Mute.

Actually, automatic bowing quenches the effect of the player and thereby enables one to determine sound output as a function of bow position, speed and pressure. This method of automatic bowing was pioneered by Raman in 1920. Here, it is also well to remember the memorable contribution of a renowned 19th-century South Indian composer, Muthuswami Dikshitar, who, during the beginning of the 19th century, intuitively recognised that the Western violin could be integrated into the system of Carnatic music. Thus, the quest for beauty in science as well as in music is derived from a sensibility, which is at once scientific and aesthetic. In fact, the answer to this question has assumed several aesthetic categories of thought over the centuries—Pythagorean Harmonics, Alberti’s aesthetics of proportion, Leonardo da Vinci’s plea for scientific exactitude in studying natural phenomena, D’Aiembert’s Theory of Harmony, Helmholtz’s Theory of Harmony, Michelson’s ‘aesthetic delight’, Raman’s aesthetic perception of the overtones of the Indian musical instruments, Chandrasekhar’s concept of “the perception of the strangeness in the proportion and the conformity of the parts to one another and to the whole” and Dirac’s feeling for beauty. And I would like to conclude with Dirac’s answer to the question: How does one recognise beauty in a theory? The answer is especially significant since P.A.M. Dirac is a celebrated physicist endowed with an aesthetic mathematical mind who thinks that it is “more important to have beauty in one’s equations than to have them fit experiment.” And here is Dirac: “Well—you feel it. Just like beauty in a picture or beauty in music. You can’t describe it, it’s something—and if you don’t feel it, you just have to accept that you are not susceptible to it. No one can explain it to you. If someone does not appreciate the beauty of music, what can you do? Give ‘em up! I have found, during the recent celebrations of Einstein’s Centenary, that Einstein had very much this same point of view.” ■

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This article first appeared in its entirety in the NCPA Quarterly Journal in June & September 1983 (Vol XII-2 & 3; Part One)

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Dear Member,

This is a reminder to renew your membership for the next annual term. Renewals are open for memberships that have expired. You also have the option of renewing your membership for the next two years. In order to keep all information up to date and recent, we request you to please fill in this membership form in order to renew your membership. Kindly submit this form along with **recent passport-sized photograph/s and your membership card/s to the membership department. You can now renew your membership online. Log on to www.ncpamumbai.com for details. For enquiry on new membership, please contact the Membership Department.**

Primary Member Name:

Joint Member Name: (in case of couple membership)

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Address:

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Email: Date of Birth:

Occupation: Company:

Date: Signature:



Be a Friend

Dear Friend of the SOI,

Thank you for your continued support of the Symphony Orchestra of India. We'd like to take this opportunity to remind you that it is time to renew your association with the SOI. Renewals are open for memberships that have expired. **Please check the validity on your card.** In order to keep all information up to date, we request you to please fill in this renewal form along with a recent passport-sized photograph and submit it to the Membership department at the Tata Theatre. A new SOI card will be issued to you immediately.

Dear Sir,

I wish to renew my association with the Symphony Orchestra of India

Name:

SOI Card No.:

Address:

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Cheque No.: Date:

Drawn On:

Date: Signature:

Become a Friend of the SOI by contributing ₹17,700 (inclusive of GST) p.a. Each friend of the SOI is entitled to the following benefits:

- ▶ Acknowledgement in the SOI Souvenir Brochure
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- ▶ Opportunity to meet the artistes
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Cheques for both NCPA and SOI should be drawn in favour of 'National Centre for the Performing Arts' and submitted along with a stamp sized photograph to: The Membership Department, Tata Theatre, NCPA, NCPA Marg, Nariman Point, Mumbai 400 021.

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

Programme Guide

March 2022

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

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

SCREENING



Leopoldstadt, 2nd & 9th, Godrej Dance Theatre

Leopoldstadt

by Tom Stoppard
Theatre Screening
(Approx. 140 mins)
Godrej Dance Theatre
Wednesday, 2nd & Wednesday, 9th - 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Tom Stoppard's Olivier Award-winning new play *Leopoldstadt* is a passionate drama of love, family and endurance. It is directed by Patrick Marber. At the beginning of the 20th century, Leopoldstadt was the old, crowded Jewish quarter of Vienna, Austria. But Hermann Merz, a factory owner and baptised Jew now married to Catholic Gretl, has moved up in the world. We follow his family's story across half a century, passing through the convulsions of war, revolution, impoverishment, annexation by Nazi Germany and the Holocaust. A company of 40 actors represent each generation of the family in this epic but intimate play. Filmed live on stage in London's West End, *Leopoldstadt*, called 'magnificent' by *The Independent*, should not be missed.

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

SCREENING



Cinderella, 3rd, Godrej Dance Theatre

Cinderella

by Jules Massenet
Opera Screening (95 mins)
Sung in English with English Subtitles
Godrej Dance Theatre
Thursday, 3rd - 6.00 pm

An NCPA - The Metropolitan Opera (New York) Presentation

Inspired by the fairy tale, Cendrillon, *Cinderella* follows the story of a young woman who is forced to act as a servant to her mean stepfather and ungrateful stepsisters. Presented with an all-new English translation in an abridged 90 minutes, with mezzo-soprano Isabel Leonard as its rags-to-riches princess, Laurent Pelly's storybook staging of the famous fairy tale is not to be missed.

Conductor: **Emmanuel Villaume**
Production: **Laurent Pelly**
Cast: **Jessica Pratt, Isabel Leonard, Emily D'Angelo, Stephanie Blythe & Laurent Naouri**

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

INDIAN MUSIC

O Gaanewali: Celebrating the Works of Women Performers of North India

Concept & Script: Avanti Patel

Directed by Mallika Singh & Meghana Telang
Presented by Avanti Patel, Rutuja Lad, Akshay Jadhav, Vanraj Shastri, Dnyaneshwar Sonawane, Varun Bangera & Vikrant Thakkar
(Approx. 120 mins)
Experimental Theatre
Friday, 4th - 6.30 pm

An NCPA Presentation



O Gaanewali, 4th, Experimental Theatre

The story of *tawaifs* or women entertainers is indeed heartrending. Though highly skilled at their art, they have often been regarded as prostitutes and sex workers. Unfortunately, even history does not credit them enough for their immense contribution towards preserving and nurturing India's diverse musical repertoire of genres ranging from *khayal*, *thumri* and *dadra*, to *hori*, *jhoola*, *chaiti*, *ghazal*, and many more.

Presented around International Women's Day, this musical presentation seeks to highlight the consummate musicality of songstresses of yesteryears, while also bringing to the fore their history, including some readings of anecdotes shared by them.

Conceptualised and led by **Avanti Patel**, a multifaceted vocalist, the inspired group of young artistes will pay a fitting tribute to a significant aspect of our cultural legacy.

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

INTERNATIONAL MUSIC



Samantha Noella, 5th, Tata Theatre

Fierce, Free & Fabulous

(Approx. 135 mins)
Tata Theatre
Saturday, 5th - 6.30 pm

An NCPA Presentation

Samantha Noella - vocals
Shazneen Arethna - vocals
Suzanne D'mello - vocals
Eden Alexander - vocals
Faustin Missier - keys
Glyston Gracias - drums
Vivian D'souza - bass
Manasquam Mahanta - lead guitar
Alastair Quardros - percussion
James Miranda - trumpet

Women rule. And these divas rule the music scene; from musicals and original soundtracks to some of the most iconic ad jingles, you have heard them and know them. Watch **Samantha Noella, Shazneen Arethna, Suzanne D'mello** and **Eden Alexander** pay a grand tribute to the fierce, free and fabulous women of music. With hits from Aretha Franklin, Madonna, Rihanna, The Bangles, Chaka Khan, Alicia Keys, Beyoncé to Gloria Gaynor, Eurythmics, Cyndi Lauper, Alannah Myles, Christina Aguilera, Pink, Amy Winehouse and more, there is no better way to celebrate this Women's Day.

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

THEATRE

Dr. Anandibai - Like, Comment, Share

English/Marathi/Gujarati Play
(90 mins)
Experimental Theatre
Saturday, 5th - 7.00 pm

An NCPA Presentation in collaboration with Ideas Unlimited Productions



Dr. Anandibai - Like, Comment, Share, 5th, Experimental Theatre

Anandibai Joshi, India's first female physician, was a trailblazer. Despite being married to a man 20 years elder to her, who was also a hypocrite showing off his liberal attitude, Anandibai defied the prevailing patriarchal conventions and set sail to America to become the first Indian female MD physician in the year 1886. Hers was no ordinary feat. Her achievement paved the way for Indian women to see themselves beyond the household. It freed them from the shackles of restrictions and compulsions. It proved that women could have an identity other than that of a mother, wife and daughter. Over 150 years later, have things really changed? Are Indian women free from the drudgery of household chores? Are they free to think of their own desires, wishes and needs? *Dr. Anandibai - Like, Comment, Share* tries to answer these questions.

Written by **Gita Manek**
Directed by **Manoj Shah**
Performed by **Manasi Joshi**

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

THEATRE

Adbhut

Gujarati Play (90 mins)
Experimental Theatre
Sunday, 6th - 4.30 pm & 7.00 pm



Adbhut, 6th, Experimental Theatre

An NCPA Presentation in collaboration with Ideas Unlimited Productions

Adbhut, literally meaning 'incredible', is about all the so-called little things that somehow become mundane as we grow up. All it needs is a game format of active audience participation for the community to come together over a list of highly personal memories that have a universal resonance. Some of these memories may not always be uplifting and motivating, but the eternal magic of live performance and looking into the eyes of each other in the community makes not just the act worth watching but also life worth living.

Written by **Satchit Puranik**
Directed by **Manoj Shah**
Performed by **Devaki**

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

THEATRE



Priya Malik, 8th, Experimental Theatre

UnErase's Women's Day Special!

English/ Hindi (100 mins)
Experimental Theatre
Tuesday, 8th - 8.00 pm

An NCPA Off-Stage Presentation

This year, celebrate International Women's Day with some heart-warming poetry and stories by UnErase Poetry. As they turn five, UnErase Poetry are back with their flagship event, the UnErase Women's Day Special, celebrating women and breaking gender norms. From stories of gender to tales of sexuality, from poetry that brings us closer together to words that inspire and empower, this presentation is about the journey.

Performers: **Vanika Sangtani, Nivedita Chandra, Priyanshi Bansal, Mahek Jangda, Jidnya Sujata, Helly Shah, Taranjit Kaur, Priya Malik, Sainee Raj, Aranya Johar & Nidhi Narwal**

Music by **Abhin Joshi & Samuel Pandya**
Host: **Simar Singh**

Suggested age: 16+

Tickets:
₹405/- (Members)
₹450/- (Public)
Box Office now open

FILM

Short Film Corner

Short Film Screenings
Little Theatre
Wednesday, 9th – 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 that are experimenting with form and technique. Short Film Corner hopes to connect movie lovers with these films and also 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.



Katran, 9th, Little Theatre

Katran

Hindi Film (15 mins)

Katran is a story of an elderly couple who decide to part ways after 30 years of their marriage but in the end realise that in some obscure corners of their house, still resides a little tug of love that brings them together.



Transistor, 9th, Little Theatre

Transistor

Hindi Film (25 mins)

Set in 1975 in rural India, *Transistor* is a love story of two teenagers and how proclamation of the national emergency, and a transistor made all the difference to their relationship.

Written & Directed by **Prem Singh**



Storm in a Teacup, 9th, Little Theatre

Storm in a Teacup

English Film (9 mins)

The film is about a newly married couple's drama-filled argument which starts with an innocuous request of making tea. The tea-making process acts as a window to the wife's changing forms of anger which morphs from the silent treatment, passive aggression, simmering anger to the eventual fit of fury.

Written & Directed by **Shreyas Govindarajan**

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.

DANCE

Workshop on Rasa & its application by Mandakini Trivedi

Experimental Theatre

Thursday, 10th – 11.00 am to 3.00 pm



Mandakini Trivedi, 10th, Experimental Theatre

The *rasa* theory & practice workshop will look at the practical aspect of the *rasa sutra* and its relevance to performance training with a choreography of Kalidasa's *Vasanta Ritu*.

Open to all styles

Age: 18+

Registration Fees: ₹1,200/- (Inclusive of GST)

For registration, write to sdasgupta@ncpamumbai.com / dance@ncpamumbai.com

Or call/WhatsApp on 8879114939/ 9619455593

INDIAN MUSIC

NCPA-CITI Music Workshop

Understanding the intricacies of exploring *Bandish*

An online workshop for vocalists by **Ajoy Chakrabarty**

(Duration 60 mins followed by Q&A session)

Saturday, 12th – 11.30 am

In the context of Indian art (classical) music performance, the main objective is to portray the personality of a *raga* in an unambiguous manner, and a good composition, often referred to as a *bandish*, helps achieve this.

The session will focus on details of techniques and modalities such as *alap*, *bolalap*, *tan*, *boltan*, *sargam*, etc.

that are conventionally adopted to develop a *bandish* in Hindustani (North Indian) vocal music. Special attention will be paid to the finer aspects such as projection of *rasabhav* (aesthetic emotion), which is essential for an effective portrayal of a *raga*.

Ajoy Chakrabarty is one of the most celebrated vocalists today. As a renowned guru, he has contributed significantly to the pedagogy of Indian music.

Entry Free

Registration starts on 12th February 2022

For registration:

Please visit the NCPA website (www.ncpamumbai.com)

or NCPA Facebook page

For more information, please write to indianmusicworkshops@ncpamumbai.com

PHOTOGRAPHY

Magic Moments

By **Dr. Mukesh Batra**

Photo Exhibition

Piramal Art Gallery

Saturday, 12th to Thursday, 17th – 12.00 pm to 8.00 pm



Magic Moments, 12th to 17th, Piramal Art Gallery

Dr. Batra's Foundation unveils the 16th edition of 'Magic Moments'—a photography exhibition by eminent homoeopath and photography enthusiast Dr. Mukesh Batra. His photographic work has been displayed in over 50 art galleries in India and Dubai. This charitable photo exhibition is supported by NikonMENA. It features a series of photographs by Dr. Batra that showcases the cultural melting pot that Dubai, a crown jewel of the U.A.E, is. The exhibition will encourage you to visit Dubai and enjoy its sights and sounds.

Entry free

SCREENING



Rigoletto, 12th, Godrej Dance Theatre

Rigoletto

by **Giuseppe Verdi**

Opera Screening (160 mins)

Sung in Italian with English Subtitles

Godrej Dance Theatre

Saturday, 12th – 4.00 pm

An NCPA – The Metropolitan Opera (New York) Presentation

It all begins with the womanising Duke of Mantua who hosts a magnificent party in his apartments. Still fearful and anxious, Rigoletto returns home to check on his daughter Gilda. Sneaking in, he tells her that he is a poor student and that he loves her. Gilda pleads for his mercy on the man she still loves. Rigoletto heads back to collect the sack in which he hopes to find the dead body of the Duke, but when he opens it, he finds instead his own daughter. She dies in his arms, and he realises that the curse has been fulfilled.

Conductor: **Daniele Rustioni**

Production: **Barlett Sher**

Cast: **Rosa Feola, Varduhi Abrahamyan, Piotr Beczala, Quinn Kelsey & Andrea Mastroni**

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

DANCE

Anubandh – Relationships by Malavika Sarukkai

(Approx. 90 mins)

Jamshed Bhabha Theatre

Saturday, 12th – 6.30 pm

An NCPA Presentation

Principal Sponsor: Titan Company Ltd

Associate Sponsors: CRISIL Ltd



Malavika Sarukkai, 12th, Jamshed Bhabha Theatre

DSP Mutual Fund

Anubandh - Relationships is an artiste's response to the pandemic. The concept evolved in the face of the unprecedented turn of events that affected the world. We learnt that for planet Earth to survive, we were urgently required to build sustainable relationships both personal and collective. *Anubandh* is a call for hope in this environment of uncertainty.

This production seeks to reclaim our relationships with the Sun and the Moon, primary forces that nurture life. The narrative moves from the individual to the collective, linking the emotional journey of the human being with each of the five basic elements, the *panchamahabhutas*—*prithvi* (earth), *ap* (water), *vayu* (wind), *agni* (fire), and *akasa* (space) and through this journey takes us from the known to the unknown. *Anubandh - Relationships* looks at the complex web of the human condition and is a contemporary comment on our lives.

Concept and Choreography: **Malavika Sarukkai**

Creative Collaborator: **Sumantra Ghosal**

Light Design: **Niranjan Gokhale**

Music Production & Sound Design: **Sai Shrivaram**

Tickets:

₹600, 375 & 225/- (Members)

₹800, 500 & 300/- (Public)

(Inclusive of GST)

Box Office now open

INDIAN MUSIC

NCPA Bandish

A Tribute to Legendary Indian Composers
Tata Theatre
Saturday, 12th & Sunday, 13th – 6.30 pm

Supported by HSBC India

Indian music centres around well-structured melodic and rhythmic compositions known as *bandishes*. It represents a central idea or base upon which the edifice of a performance is sculpted and realised. Initially planned during August 2020 amid the Mumbai rains, we are now presenting this festival during the spring of 2022. The two-day event will showcase some of the most treasured works of the great composers of Indian music, presented by eminent artistes.



Ghulam Husnain Khan (Raja Miya), 12th, Tata Theatre

12th March
Ghulam Husnain Khan (Raja Miya)
Ashwini Bhide Deshpande

Agra *gharana* is known for its storehouse of compositions; some of which have also been adopted by practitioners of other *gharanas*.

Ghulam Husnain Khan (Raja Miya) had the privilege of being trained with his eminent uncle, Khadim Hussain Khan, and the doyen of Agra *gharana*, Yunus Hussain Khan.

He will present some notable *khayal* compositions of the two doyens of Agra *gharana*: Vilayat Hussain Khan (Pran Piya) and Mehboob Khan (Daras Piya).

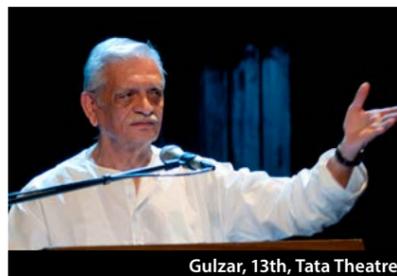
The Jaipur-Atrauli *gharana* is well known for its repertoire of unusual and mixed (*jod*) *ragas*. Besides the legendary vocalist-composer-guru, Alladiya Khan, there are also others from his lineage, who have contributed to the treasure of compositions that are widely performed today.



Ashwini Bhide Deshpande, 12th, Tata Theatre

Initially trained by Narayanrao Datar, Ashwini Bhide Deshpande was groomed in the Jaipur-Atrauli style by her mother, Manik Bhide, and by Ratnakar Pai. With a style that reflects a harmonious blend of tonal quality and emotiveness, the vocalist will present some compositions of select composers from the Jaipur-Atrauli *gharana*.

Tickets:
₹525, 450, 375 & 300/- (Members)
₹700, 600, 500 & 400/- (Public)
(Plus GST)



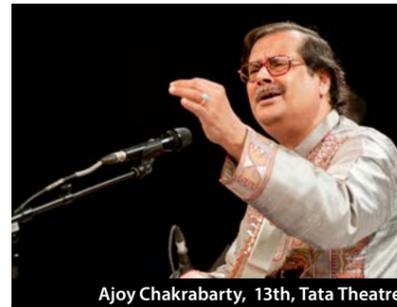
Gulzar, 13th, Tata Theatre

13th March
Gulzar
Ajoy Chakrabarty

Kazi Nazrul Islam (1899-1976) and Lalon Fakir (1774-1890) are two iconic Bangla poet-philosophers who have had a far-reaching impact on the socio-cultural fabric of Bengal.

Nazrul has left behind a huge repository of poetry, and songs referred to as *Nazrul Geeti*, comprising nearly 4,000 works cutting across diverse genres. Fakir's works embody a beautiful blend of *bhakti* and Sufism. He firmly believed in the power of music to alter the intellectual and emotional state in order to be able to understand and appreciate life itself.

Gulzar is a celebrated poet, writer, lyricist and film director whose works have also been influenced by Bangla poetry and literature. He will recite his Hindi translations of select works of both these "rebel" poets.



Ajoy Chakrabarty, 13th, Tata Theatre

Ajoy Chakrabarty has had the privilege of training with several teachers including the legendary maestro Jnan Prakash Ghosh and Munawar Ali Khan, son and disciple of Bade Ghulam Ali Khan. Today, he is regarded as a multidimensional vocalist, composer and guru, representing Patiala *gharana*. In his inimitable style, he will showcase select compositions of Nazrul as well as Fakir in varied styles: *dhrupad*, *dhamar*, *khayal*, *thumri*, *ghazal*, *tappa*, *geet* and *baul*.

Tickets:
₹750, 600, 480 & 375/- (Members)
₹1,000, 800, 640 & 500/- (Public)
(Plus GST)
Box Office for the Festival now open

WESTERN CLASSICAL MUSIC

SOI Young Person's Concert

Concert for young audiences and families
by Musicians of the Symphony Orchestra of India
(60 mins)
Experimental Theatre
Sunday, 13th – 11.00 am

An NCPA Presentation

The Symphony Orchestra of India will present a special concert for young audiences and families. The programme will blend entertainment and education, and encourage children to interact by singing along, answering questions, and participating in performances. All while experiencing musicians of the SOI perform masterpieces of the Western classical repertoire.

Tickets:
₹450/- (Members)
₹500/- (Public)
Box Office: 25th February for Members & 28th February for Public

THEATRE

The Yoga of Sex, Marriage and Love

English Play (125 mins)
Experimental Theatre
Sunday, 13th – 4.00 pm & 7.30 pm

Mumbai, 2000: As a new millennium dawns, a British girl visits India to learn yoga. She falls in love with a local boy, partly because she's in love with India. He falls in love with her, partly because he's in love with the West. What ensues is ... a 'rom-com-plication'. A Charles Wallace Award-winning play, *The Yoga of Sex, Marriage and Love* was selected for international residency at Royal Court Theatre, London.

Written & Directed by Vivek Tandon
Cast: Amaara Sangam, Arfi Lamba, Auritra Ghosh, Varun Vazir, Samridhi Dutta, Dhairya Gehani & others

Age: 16+

Tickets:
₹540, 495 & 405/- (Members)
₹600, 550 & 450/- (Public)
(Plus GST)
Box Office: 25th February for Members & 28th February for Public

FILM



Rubaru Roshni, 17th, Little Theatre

Reality Check

Documentary film screening
Little Theatre
Thursday, 17th – 6.30 pm

An NCPA Presentation in collaboration with Cinema Collective

This year, the NCPA revives the Reality Check film series, which was



SOI Chamber Orchestra, 17th, Tata Theatre

WESTERN CLASSICAL MUSIC

SOI Chamber Orchestra

Tata Theatre
Thursday, 17th - 7.00 pm

An NCPA Presentation

Programme details to be announced shortly. Please check on the NCPA website www.ncpamumbai.com or at the box office.

Tickets:
₹900, 600 & 375/- (Members)
₹1,200, 800 & 500/- (Public)
(Inclusive of GST)
Box Office: 25th February for Members & 28th February for Public

THEATRE

Sherlock Homi

Gujarati/English Play
(100 mins)
Tata Theatre
Monday, 21st – 5.00 pm & 8.00 pm

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

Parsis are few in number—this statement is a myth. There are Parsis all over. You just don't realise it. One such Parsi is none other than the world's most infamous detective—Sherlock Homi. To the world, he is suave and dashing, but he is actually a typical happy-go-lucky Parsi

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.

Rubaru Roshni
Hindi, English, Punjabi, Malayalam, Marathi film with English subtitles
(110 mins)

Rubaru Roshni is a documentary that comprises three tales of violent loss woven together by personal testimony, set in the backdrop of cataclysmic socio-political events that shook India. As survivors and perpetrators of violence delve into traumatic events that changed their lives forever, what emerges is an honest, intimate and deeply personal exploration of hatred, retribution, redemption, love and forgiveness.

Produced by Kiran Rao and Aamir Khan

Directed by Svati Chakravarty Bhatkal
Music by Aditya Nayantara
Narrated by Aamir Khan

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.



Sherlock Homi,
21st, Tata Theatre

man, who migrated from Bharucha Baug in Bombay and now lives in London's 221B Baker Street with his partner in crime Dr. Jamshed Wadia. He uses his Parsi sense (the equivalent of a sixth sense, just crazier), to solve crimes in a way only a Parsi can—with a cup of tea, two eggs every morning and using a lot of swear words...or as we Parsis call it...punctuation.

Written & Directed by **Meherzad Patel**
Cast: **Danesh Irani, Danesh Khambata, Roshan Tirandaz** & 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

SCREENING

Cyrano de Bergerac

by **Edmond Rostand**

Theatre Screening

(Approx. 180 mins)

Godrej Dance Theatre

Wednesday, 23rd – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Cyrano de Bergerac, 23rd,
Godrej Dance Theatre



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

Tickets:

₹360/- (Members)

₹400/- (Public)

Box Office now open

INTERNATIONAL MUSIC

One Night Only - A Diva Special

Featuring **Keshia B**

Experimental Theatre

Friday, 25th – 7.00 pm

An NCPA Presentation

'One Night Only' – A Diva Special presented by **Keshia B** will showcase the music that has inspired her over the years. The highlight of the evening is the dynamic and unique voices of



One Night Only, 25th, Experimental Theatre

strong female artistes in the Western music world. The beauty of these women and their brilliant storytelling through their songs fill us with the pain of the past, the joy of today and the hope for a better tomorrow.

Come travel down memory lane as Keshia B takes a deep dive into genres like R&B, pop, jazz and funk, culminating in neo soul music that took birth during the late 80s and early 90s. The powerhouse Keshia B with her warm voice, onstage persona and her band will make this concert a night to remember.

Tickets:

₹675 & 450/- (Members)

₹750 & 500/- (Public)

(Plus GST)

Box Office now open

What's Next

April & May 2022

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

WESTERN CLASSICAL MUSIC



SOI Chamber Orchestra, 2nd April, Tata Theatre

SOI Chamber Orchestra

Marat Bisengaliev, conductor
Tata Theatre

Saturday, 2nd April – 7.00 pm

An NCPA Presentation

Programme details to be announced shortly. Please check on the NCPA website www.ncpamumbai.com or at the box office.

Tickets:
₹900, 600 & 375/- (Members)
₹1,200, 800 & 500/- (Public)
(Inclusive of GST)
Box Office: 9th March for Members & 12th March for Public

INTERNATIONAL MUSIC



Jazz Goes Retro, 3rd April, Tata Theatre

Jazz Goes Retro

Tata Theatre
Sunday, 3rd April – 6.30 pm

An NCPA Presentation

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

Tickets:
₹750, 600 & 375/- (Members)
₹1,000, 800 & 500/- (Public)
(Plus GST)
Box Office: 25th February for Members & 28th February for Public

INTERNATIONAL MUSIC



Sonia Saigal, 7th April, Experimental Theatre

Nostalgia in the Now

(Approx. 100 mins)
Experimental Theatre
Thursday, 7th April – 7.00 pm

An NCPA Presentation

Sonia Saigal – vocals
Harmeet Manseta – keys/piano
Christopher Fonseca – lead guitar
Ryan Fernandes – bass
Denzil Fernandes – drums
Leo Mathews – keys

"Yesterday Once More", as the name suggests, is a walk down memory lane as we remember the hits we grew up with, the songs we fell in love with, and the melodies that bring to our hearts a sense of nostalgia. Come join us as we take you on a journey through the Golden Age of pop music. Featuring songs by the

Carpenters, Barbra Streisand, Dionne Warwick, amongst others, **Sonia Saigal** and her eclectic set of musicians are bound to leave you wanting more.

Tickets:
₹675 & 450/- (Members)
₹750 & 500/- (Public)
(Plus GST)
Box Office: 25th February for Members & 28th February for Public

INDIAN MUSIC

Saz-e-Bahar

Festival of Indian Instrumental Music
Godrej Dance Theatre
Friday, 8th & Saturday, 9th April - 6.30 pm

An NCPA Presentation

The 9th edition of this two-day festival will showcase four internationally renowned instrumentalists, wielding instruments of different categories—string-plucked (rudraveena), string-bowed (sarangi), wind-blown (bansuri) and drums-percussion (tabla).

On each day at 6 pm, Dr. Suvarnalata Rao will give a pre-event talk on specific instruments presented on the respective days.

8th April
Akram Khan (tabla)



Akram Khan, 8th April, Godrej Dance Theatre



Ronu Majumdar, 8th April, Godrej Dance Theatre

Ronu Majumdar (bansuri)
(Approx. 120 mins)

Akram Khan had the privilege of learning tabla from stalwarts like Niazu Khan, and his own illustrious father, Hashmat Ali Khan of the Ajrada *gharana*.

Ronu Majumdar was mentored by eminent musicians such as Vijay Raghav Rao, Laxmanprasad Jaipurwale and Ravi Shankar.

9th April
Dilshad Khan (sarangi)
Mohi Baha'ud-din Dagar (rudraveena)
(Approx. 105 mins)

Dilshad Khan was mentored by his uncle, the eminent sarangi maestro Sultan Khan, and today, represents the younger generation of instrumentalists.

Having trained with maestros like his father Zia Mohiuddin and uncle, Zia Fariddudin Dagar, **Mohi Baha'ud-din Dagar** is one of the very few exponents of rudraveena, a rare instrument today.

Daily Tickets:
₹135/- (Members)
₹150/- (Public)
Box Office: 9th March for Members & 12th March for Public

WESTERN CLASSICAL MUSIC

Students of the SOI Music Academy

with the SOI Chamber Orchestra
Marat Bisengaliev, conductor
Tata Theatre
Saturday, 9th April – 6.00 pm
Sunday, 10th April – 5.00 pm



Students of the SOI Music Academy, 9th & 10th April, Tata Theatre

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An NCPA Presentation

The 2020, 2021 and 2022 graduating students of the SOI Music Academy are featured as soloists with the SOI Chamber Orchestra in a concert conducted by music director **Marat Bisengaliev**. The performance will also feature the SOI Academy Orchestra, comprising students of the SOI Music Academy.

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

SCREENING



Follies, 13th April, Godrej Dance Theatre

Follies

Theatre Screening
(Approx. 155 mins)
Godrej Dance Theatre
Wednesday, 13th April – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Stephen Sondheim's legendary musical is staged for the first time at the National Theatre and broadcast live to cinemas. New York, 1971. There is a party on the stage of the Weismann Theatre. Tomorrow, the iconic building will be demolished. Thirty years after their final performance, the Follies girls gather to have a few drinks, sing a few songs and lie about themselves. **Tracie Bennett, Janie Dee** and **Imelda Staunton** play the magnificent Follies in this dazzling new production. Featuring a cast of 37 and an orchestra of 21, it is directed by **Dominic Cooke** (*The Comedy of Errors*). Winner of Academy, Tony, Grammy and Olivier awards. Sondheim's previous work includes *A Little Night Music*, *Sweeney Todd* and *Sunday in the Park with George*.

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

SCREENING



Jewels, 14th April, Godrej Dance Theatre

Jewels

Ballet Screening (140 mins)
Godrej Dance Theatre
Thursday, 14th April – 6.00 pm

An NCPA-Pathé Live (Paris) Presentation

Emeralds for the elegance and sophistication of Paris, *Rubies* for the speed and modernity of New York, and *Diamonds* for an imperial St. Petersburg. Three sparkling scenes accompanied by the music of three essential composers, feature the styles of the three dance schools that have contributed to making George Balanchine a legend of modern ballet. This glamorous triptych was inspired by Balanchine's visit to the famous jeweller Van Cleef & Arpels on New York's Fifth Avenue and created as an homage to the cities and dance schools of Paris, New York and St. Petersburg that made a vital impact on the revered choreographer's career.

Music: **Gabriel Fauré, Igor Stravinsky & Pyotr Ilyich Tchaikovsky**
Choreography: **George Balanchine**
Cast: **The Bolshoi Principals, Soloists & Corps de Ballet**

Tickets:
₹450/- (Members)
₹500/- (Public)
Box Office: 9th March for Members & 12th March for Public

WESTERN CLASSICAL MUSIC

Piano Recital

by **Fali Pavri**
Experimental Theatre
Tuesday, 19th April – 7.00 pm

An NCPA Presentation

International soloist, chamber musician and much sought-after teacher,

NCPA March 2022 • 51

Fali Pavri, who is currently Associate Head of Keyboard and Professor of Piano at the Royal Conservatoire of Scotland, returns to Mumbai to perform a solo recital featuring the last piano sonatas of two giants in the Western classical canon.

Programme:

Beethoven: Piano Sonata No. 32 in C minor, Op. 111
Schubert: Piano Sonata in B-flat major, D. 960

Tickets:

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

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

WESTERN CLASSICAL MUSIC

Musicians of the Symphony Orchestra of India

Marat Bisengaliev, violin
Ralph de Souza, violin & viola
Fali Pavri, piano
Tata Theatre

Thursday, 21st April – 7.00 pm
Sunday, 24th April – 5.00 pm

An NCPA Presentation

Musicians of the Symphony Orchestra of India perform some of the most beloved masterworks of chamber music repertoire. They will be joined by **Ralph de Souza**, former violinist of the Endellion Quartet, pianist **Fali Pavri**, and SOI Music Director and violinist **Marat Bisengaliev**.

Programme:

21st April
Dvořák: String Quartet No. 12 in F major, Op. 96, "American"
Schubert: Piano Quintet in A major, D.667, "Trout"

24th April

Beethoven: String Quartet No. 9, Op. 59 No. 3 "Rasumovsky"
Mendelssohn: Octet in E-flat major, Op. 20

Tickets:

₹900, 600 & 375/- (Members)
₹1,200, 800 & 500/- (Public)
(Inclusive of GST)

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

DANCE

NCPA Mudra Dance Festival 2022

22nd, 24th & 30th April

Mudra is the only thematic dance festival of the NCPA which is presented around International Dance Day every year. Previously, *Mudra* has been curated on themes like motherhood, colours, bhakti poetry, animal movements, etc. This year, it explores a very unique theme—Churning Within and Around.

History has witnessed many churnings—The Partition, natural disasters and pandemics. In 2022, we look back and ask ourselves pertinent questions. What is poison? What is *amrit*? And what have we gained in pursuit of it?

This festival looks at dance presentations featuring these learnings that over time have just made us stronger and wiser. Performances, lecture-demonstrations and more on *samudra manthan* as well as more recent churnings.

Kathak by Shama Bhate & Nadroop and Bharatanatyam by Rama Vaidyanathan & Troupe

(Approx. 90 mins)

Tata Theatre
Friday, 22nd April - 6.30 pm

Shama Bhate's work spans over 35 years as a performer, teacher,



Shama Bhate, 22nd April, Tata Theatre



Rama Vaidyanathan, 22nd April, Tata Theatre

choreographer, artistic director and thinker. Her personal idiom, evolved over the years, is a blend of virtuosity (*tayyari*) and sensitive expressions (*abhinaya*), revealing a high degree of classicism. She is the Director of Nadroop, a unique institute based in Pune. Bhate herself is a principal disciple of Rohini Bhate, the doyen of Kathak. She was also blessed with special insights from Kathak Samrat Birju Maharaj and Mohanrao Kallianpurkar. She has created her own idiom of Kathak, blending it with special inputs in *tala* and *laya* from Suresh Talwalkar.

Rama Vaidyanathan is one of the topmost stars of Bharatanatyam, well known the world over. She has been fortunate to have trained intensively under the legendary dancer Yamini Krishnamurthy. Vaidyanathan has also been under the guidance of the eminent Saroja Vaidyanathan. Connoisseurs are struck by her unique thought process and fresh approach to dance. While deeply rooted in tradition, she has evolved her own individual style without forsaking the core principles of Bharatanatyam. Vaidyanathan has been teaching at Ganesa Natyalaya in Delhi for the past 25 years and has also been conducting intensive masterclasses in other parts of the country and abroad. She is an A top artiste with Doordarshan and is in the outstanding category with the ICCR. She has been invited to perform for prestigious organisations like the Sangeet Natak Akademi, Sahitya Kala Parishad and IGNC in Delhi, NCPA in Mumbai, Shanti Niketan in Kolkata, among others.

Tickets:

₹750, 375 & 225/- (Members)
₹1,000, 500 & 300/- (Public)
(Inclusive of GST)

Transformations in Your Form since Independence

Lecture Demonstration by Darshana Jhaveri, Shama Bhate, Sandhya Purecha & Mandakini Trivedi
Godrej Dance Theatre
Sunday, 24th April – 11.00 am to 3.00 pm

Presentation curated by Shama Bhate

A morning presenting senior artistes, sharing with the audience the prospect of any specific change in the presentation, teaching method and approach towards their form over the decades since independence and especially the pandemic.

Tickets:

₹270/- (Members)
₹300/- (Public)

Bharatanatyam by Sucheta Bhide Chapekar & Troupe and Chaya Mukhi by Gopika Varma

(Approx. 90 mins)

Experimental Theatre
Sunday, 24th April - 5.00 pm

Sucheta Bhide Chapekar is an Indian classical dancer and choreographer. She is an exponent of Bharatanatyam. She is the founder of Kalavardhini Nrityapeeth, a trust supporting the teaching and propagation activities in classical dance, where she also teaches Bharatanatyam. She has been a recipient of the Sangeet Natak Akademi Award (2007). She was trained under Parvati Kumar and K. P. Kittappa Pillai. In subsequent years, she performed at many local concerts, and toured in London, Paris and Rotterdam. She came up with the idea of mixing Marathi and Hindi songs in her concerts which eventually led to the formation of *Nritya Ganga*, a Bharatanatyam concert comprising about 80 compositions, all based on Hindustani classical music.

Gopika Varma has been regarded as a leading exponent of Mohiniattam, who has trained under eminent dancers Girija and Chandrika Kurup. Her gurus are both senior students of the renowned Kalyani

Kutty Amma. Varma spent many years of her life in researching literary, sculptural and musical sources and meeting conventional gurus to study the origins of this lyrical dance art. Under the proficient guidance of the well-known dancer of Kathakali, Kalamandalam Krishnan Nair, she has learnt to elaborate Mohiniattam's range of skills and tried to impart the knowledge of *abhinaya* within it. Varma has performed at various art festivals, *sabhas* and temples all over India.

Tickets:

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

Footprints in Blood by Bimbavati Devi & Kuchipudi by Amrita Lahiri

(Approx. 90 Mins)

Experimental Theatre
Saturday, 30th April - 6.30 pm

Bimbavati Devi, the daughter of renowned classical Manipuri dancers, Bipin Singh and Kalavati Devi, was initiated into performance at a tender age. As a solo artiste of Manipuri Nartanalaya, one of the pioneer institutions founded by her parents and the well-known Jhaveri sisters, she has performed in various prestigious dance festivals of India and abroad. She has additional training in Poong (Manipuri mridang) playing and *Thang-Ta* (Manipuri martial art). Bimbavati is an empanelled artiste (Established Category) of the ICCR and an 'A' Grade artiste of Doordarshan. She has received, among other awards, the Sanskriti Award (Sanskriti Foundation, New Delhi 2004), Aditya Birla Kala Kiran Puraskar (Sangeet Kala Kendra, Mumbai 2007) and Ustad Bismillah Khan Yuva Puraskar (Sangeet Natak Akademi, New Delhi 2008). She experiments with new idioms in choreography based on Manipuri dance and is a guest lecturer in Rabindra Bharati University.

Amrita Lahiri is widely recognised as one of the foremost young performers of Kuchipudi today. Critics describe her as 'gifted with a radiant stage presence', and her dance performances and choreographies have been acclaimed for their elegance and dynamism. Lahiri began dancing at age seven in Washington, D.C. under Anuradha Nehru until she shifted to New Delhi at age 15. After her solo debut at the India International Centre in New Delhi in 1996, she continued to perform Kuchipudi,

and also started learning Bharatanatyam under Leela Samson. Lahiri toured extensively with Samson's group Spanda and also studied under Swapna Sundari and Seetha Nagajothy. In Chennai, she studied under Jaikishore Mosalikanti. Her dance reflects the influences of all of these outstanding gurus, and the experience of many performances.

Tickets:

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

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

INTERNATIONAL MUSIC

Samantha Noella, 23rd April, Experimental Theatre



Funktronica

Experimental Theatre
Saturday, 23rd April – 6.30 pm

An NCPA Presentation

Come join us, as the collective takes you through the genre of funk with **Samantha Noella** on vocals, **Rahul Wadhvani** on keys, **Adil Manuel** on guitar, **Adrian D'souza** on drums and **Vivian D'souza** on bass. The concert explores the musical styles of the early 2000s, covering music by Jamiroquai, Earth, Wind & Fire, Prince, Scary Pockets and many more.

Tickets:

₹675 & 450/- (Members)
₹750 & 500/- (Public)
(Plus GST)

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

SCREENING

Romeo & Juliet

by William Shakespeare
Theatre Screening
(Approx 100 mins)
Godrej Dance Theatre
Wednesday, 27th April – 6.00 pm



Romeo & Juliet, 27th April, Godrej Dance Theatre

An NCPA-National Theatre Live (London) Presentation

Romeo and Juliet risk everything to be together. In defiance of their feuding families, they chase a future of joy and passion as violence erupts around them.

This bold new film brings to life the remarkable backstage spaces of the National Theatre in which desire, dreams and destiny collide to make Shakespeare's romantic tragedy sing in an entirely new way.

Jessie Buckley (*Wild Rose, Judy*) and **Josh O'Connor** (*The Crown, God's Own Country*) play Juliet and Romeo. The award-winning cast includes **Tamsin Greig, Fisayo Akinade, Adrian Lester, Lucian Msamati & Deborah Findlay.**

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

SCREENING

Ariadne auf Naxos

by Richard Strauss
Opera Screening (170 mins)
Sung in German with English Subtitles
Godrej Dance Theatre
Thursday, 28th April – 6.00 pm

An NCPA-The Metropolitan Opera (New York) Presentation

Ariadne, who has been abandoned by Theseus, laments her lost love and



Ariadne auf Naxos, 28th April, Godrej Dance Theatre

years for death. Zerbinetta and her four companions from the commedia dell'arte troupe attempt to cheer Ariadne by singing and dancing, but without success. Zerbinetta insists that the best way to cure a broken heart is to find another love. Naiad, Dryad and Echo announce the arrival of a stranger. Ariadne assumes it is the messenger of death, but in fact it is Bacchus, who instantly falls in love with Ariadne. As Ariadne and Bacchus celebrate their love, Zerbinetta claims that she was right all along.

Conductor: **Marek Janowski**
Production: **Elijah Moshinsky**
Cast: **Lise Davidsen, Brenda Rae, Isabel Leonard, Brandon Jovanovich, Sean Michael Plumb, Johannes Martin Kränzle & Thomas Allen**

Tickets:
₹450/- (Members)
₹500/- (Public)
Box Office: 9th March for Members & 12th March for Public

INTERNATIONAL MUSIC

International Jazz Day

Tata Theatre
Saturday, 30th April – 6.30 pm

An NCPA Presentation

In Mumbai, International Jazz Day has been celebrated for the last ten years. The 11th edition, curated by the NCPA and **Louiz Banks**, will feature a huge array of artistes spread over a span of three hours. From jazz standards to jazz fusion, the concert will feature some of the finest musicians



International Jazz Day, 30th April, Tata Theatre

and singers in the country. The NCPA along with Banks celebrates this iconic day live at the Tata Theatre, Mumbai, in association with UNESCO and The Herbie Hancock Institute of Jazz.

Tickets:
₹750, 600, 375 & 225/- (Members)
₹1,000, 800, 500 & 300/- (Public)
(Plus GST)
Box Offices: 9th March for Members & 12th March for Public

INTERNATIONAL MUSIC

Beatles Tribute

English Musical (90 mins)
Tata Theatre
Sunday, 1st May – 7.00 pm

An NCPA & Silly Point Presentation

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

Cast: **Sarosh Nanavaty, Naquita**

Dsouza, Danesh Irani, Danesh Khambata, Hormuz Ragina, Dwayne Gamree, Brent Tauro, Karan Parikh & Adil Kurva

Tickets:
₹1,500, 1,125, 900, 750, 600 & 375/- (Members)
₹2,000, 1,500, 1,200, 1,000, 800 & 500/- (Public)
(Inclusive of GST)
Box Office: 9th March for Members & 12th March for Public

INTERNATIONAL MUSIC

Vasundhara Sings Soul

Tata Theatre
Sunday, 8th May – 6.30 pm

An NCPA Presentation

Vasundhara Vee - vocals
Saurabh Suman - bass
Shivang Kapadia - drums
Rahul Wadhvani - keys

Soul music is one of the most influential Afrocentric music cultures on the planet. The soul sensibility has combined gospel, R&B and jazz in incredible permutations over the last 60 years.

Vasundhara Vee will present a celebration of all that is soul with musical director **Saurabh Suman**. Their quintet will play gorgeous original arrangements of the seminal works of soul music, interpreted in a classic yet refreshing way featuring iconic soul artistes like Ray Charles, Otis Redding, Aretha Franklin and Stevie Wonder, amongst many others.

Tickets:
₹750, 600 & 375/- (Members)
₹1,000, 800 & 500/- (Public)
(Plus GST)
Box Office: 9th March for Members & 12th March for Public

SCREENING

The Book of Dust - La Belle Sauvage

Theatre Screening
Godrej Dance Theatre
Wednesday, 11th & Wednesday, 25th May – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

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

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

Broadcast from the Bridge Theatre in London

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

INTERNATIONAL MUSIC

The Classic Rock Project

Experimental Theatre
Friday, 13th May – 7.00 pm

An NCPA Presentation

Dr. Jarvis Pereira a.k.a. Doctor J - guitars & lead vocals
Gavin Cason - guitarist /vocals
Russell Fernandes a.k.a. Russ Bass - bass guitar
Alastair Quadros a.k.a. The Bongoman
Dan Fernandes a.k.a. Dannyboi - keyboards/vocals

The Classic Rock Project is a band of five professional and session musicians who have a common love for classic rock and have come together to keep the genre alive. The band covers artistes like Deep Purple, Status Quo, Pearl Jam, Dire Straits, The Jets, U2, Eagles, Queen, Audioslave, Police, Pink Floyd and The Foo Fighters to name a few.

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

INTERNATIONAL MUSIC

Time Machine

Experimental Theatre

Friday, 20th May – 7.00 pm

An NCPA Presentation

Inspired by Postmodern Jukebox, Time Machine sets the stage by playing modern music with a vintage/jazz vibe to it. They aim to create a space where people of all age groups can resonate with the music.

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

SCREENING

Spartacus

Ballet Screening (170 mins)
Godrej Dance Theatre
Tuesday, 24th May – 6.00 pm

An NCPA-Pathé Live (Paris) Presentation

In Imperial Rome led by Crassus, Spartacus and his wife Phrygia are reduced to slavery and are separated by slave dealers. His love for her and his desire for freedom lead him to revolt against the Roman army with the help of the other captives. But the treacherous Aegina, who seeks to conquer Crassus and gain power, will get in the way of Spartacus's plan. Huge in scale and spectacular in effect, *Spartacus* is a true tour de force of a ballet, set to Aram Khachaturian's superb score. With an incredible display of might from the four leading dancers to the entire corps de ballet and its passionate pas de deux, *Spartacus* is the ultimate spectacle of virtuosity and lyricism born at the Bolshoi Theatre.

Music by **Aram Khachaturian**
Choreography by **Yuri Grigorovich**
Libretto by **Yuri Grigorovich** (after the novel by Raffaello Giovagnoli, ideas from Nikolai Volkov's scenario)
Cast: **The Bolshoi Principals, Soloists and Corps de Ballet**

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

Events at a glance

March 2022

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



Day	Date	Time	Event	Venue
Wed	2nd & 9th	6.00 pm	<i>Leopoldstadt</i> by Tom Stoppard Theatre Screening	Godrej dance theatre
Thu	3rd	6.00 pm	<i>Cinderella</i> by Jules Massenet Opera Screening Sung in English with English Subtitles	Godrej dance theatre
Fri	4th	6.30 pm	O Gaanewali: Celebrating the Works of Women Performers of North India Concept & Script: Avanti Patel Directed by Mallika Singh & Meghana Telang Presented by Avanti Patel, Rutuja Lad, Akshay Jadhav, Vanraj Shastri, Dnyaneshwar Sonawane, Varun Bangera & Vikrant Thakkar	ES THEATRE
Sat	5th	6.30 pm	Fierce, Free & Fabulous	TATA THEATRE
Sat	5th	7.00 pm	<i>Dr. Anandibai - Like, Comment, Share</i> English/Marathi/Gujarati Play	ES THEATRE
Sun	6th	4.30 pm & 7.00 pm	<i>Adbhut</i> Gujarati Play	ES THEATRE
Tue	8th	8.00 pm	UnErase's Women's Day Special! English/ Hindi	ES THEATRE
Wed	9th	6.30 pm	Short Film Corner Short Film Screenings	LITTLE THEATRE
Thu	10th	11.00 am to 3.00 pm	Workshop on <i>Rasa</i> & its application by Mandakini Trivedi	ES THEATRE
Sat	12th	11.30 am	NCPA-CITI Music Workshop Understanding the intricacies of exploring <i>Bandish</i> An online workshop for vocalists by Ajoy Chakrabarty	Online
Sat to Thu	12th to 17th	12.00 pm to 8.00 pm	Magic Moments by Dr. Mukesh Batra Photo Exhibition	ES THEATRE

Day	Date	Time	Event	Venue
Sat	12th	4.00 pm	<i>Rigoletto</i> by Giuseppe Verdi Opera Screening Sung in Italian with English Subtitles	Godrej dance theatre
Sat	12th	6.30 pm	<i>Anubandh - Relationships</i> by Malavika Sarukkai	JB THEATRE
Sat	12th	6.30 pm	NCPA <i>Bandish</i> A Tribute to Legendary Indian Composers (12th & 13th March)	TATA THEATRE
Sun	13th	6.30 pm	Ghulam Husnain Khan (Raja Miya) Ashwini Bhide Deshpande	TATA THEATRE
Sun	13th	6.30 pm	Gulzar Ajoy Chakrabarty	TATA THEATRE
Sun	13th	11.00 am	SOI Young Person's Concert Concert for young audiences and families by Musicians of the Symphony Orchestra of India	ES THEATRE
Sun	13th	4.00 pm & 7.30 pm	<i>The Yoga of Sex, Marriage and Love</i> English Play	ES THEATRE
Thu	17th	6.30 pm	Reality Check Documentary Film Screening	LITTLE THEATRE
Thu	17th	7.00 pm	SOI Chamber Orchestra	TATA THEATRE
Mon	21st	5.00 pm & 8.00 pm	<i>Sherlock Homi</i> Gujarati/English Play	TATA THEATRE
Wed	23rd	6.00 pm	<i>Cyrano de Bergerac</i> by Edmond Rostand Theatre Screening	Godrej dance theatre
Fri	25th	7.00 pm	One Night Only A Diva Special Featuring Keshia B	ES THEATRE

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present

बंदिश

A Tribute to Legendary Composers
February 2022

12th March

Mehboob Khan (Daras Piya) and
Vilayat Hussain Khan (Pran Piya)
by Ghulam Husnain Khan

Some select composers of
Jaipur-Atrauli *gharana*
by Ashwini Bhide Deshpande

13th March

Recitation of Hindi translation of
selected works of Kazi Nazrul Islam
and Lalon Fakir by Gulzar

Selected compositions of
Kazi Nazrul Islam & Lalon Fakir
in varied styles by Ajoy Chakrabarty

Tata Theatre, NCPA | 6:30 pm



NCPA

GAANEWALI

Celebrating the works
of women performers of North India

Concept & Script: Avanti Patel
Directed by Mallika Singh
& Meghana Telang



4th March 2022 | 6:30 pm
Experimental Theatre, NCPA



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

Fully Vaccinated Certificate as per the Government guidelines is compulsory



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