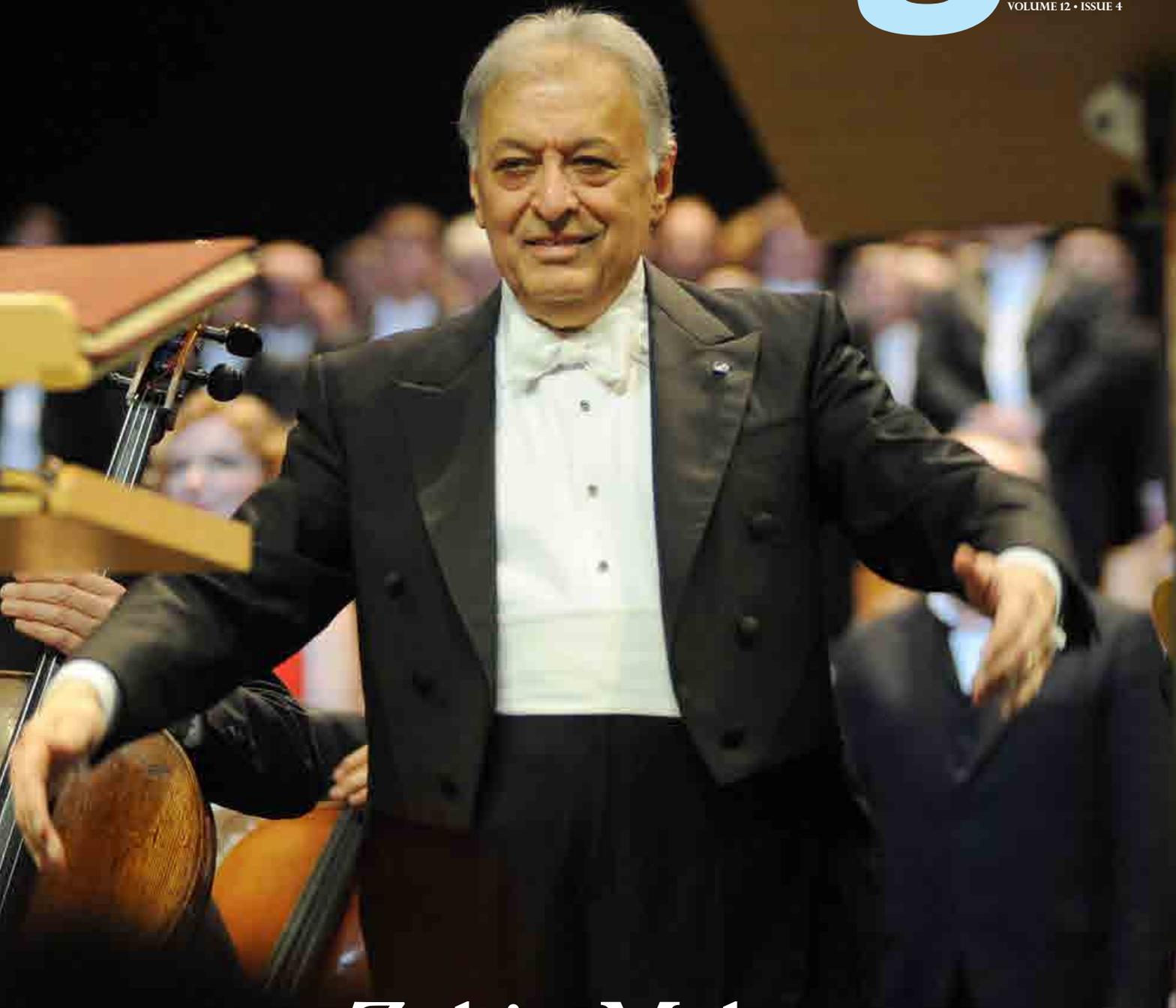


 NCPA

NOVEMBER 2022

ON Stage[®]

VOLUME 12 • ISSUE 4



Zubin Mehta

Conducts the Symphony Orchestra of India

Lalgudi Jayaraman
Compositions of a
master musician

NCPA International
Jazz Festival
A grand celebration

Lata Mangeshkar
A raga-based
tribute



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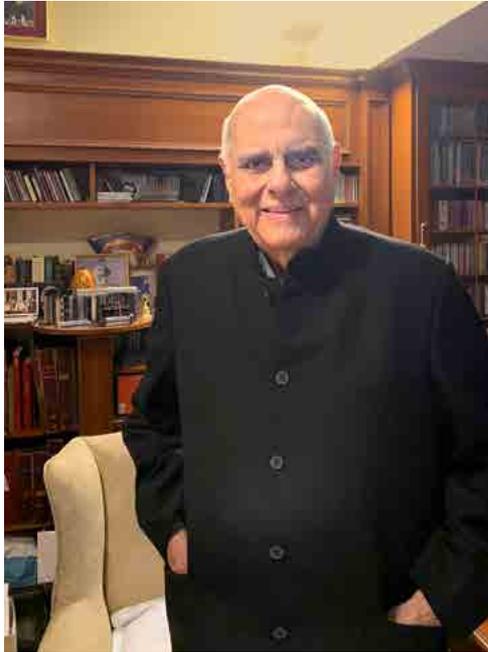
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Chairman's Note



The recently concluded SOI Autumn 2022 Season with orchestral concerts, recitals, and performances of *Die Fledermaus* gave audiences moments to cherish long after the music was over. The many debuts, premieres and new collaborations that made the season among the most ambitious undertakings at the NCPA spoke of the work that was assiduously carried out over the last two years to bring down this bevy of stars to India.

Moving from one high to another, the SOI is now all set to perform under the baton of Zubin Mehta, an honour for any orchestra. These are going to be memorable concerts not only for the music-loving people of India but also for our musicians.

What the pandemic put a pause on is now making a comeback with renewed vigour. The NCPA International Jazz Festival is a fine example. The centenary of Charles Mingus will be celebrated at the Tata Theatre by the Mingus Big Band followed by two more days of jazz with varying influences from Jamaica to Germany.

Our Indian Music and Dance genres continue to curate top-drawer performances that are widely appreciated. A semi-classical tribute to Lata Mangeshkar this month and another to Carnatic music icon Lalgudi Jayaraman are a testament to the planning that goes into bringing such programmes to the audience.

Our new production of Sir Tom Stoppard's *Every Good Boy Deserves Favour* premieres in November. A great example of what international and local talent can jointly achieve, it promises to be a fulfilling theatre-going experience, made possible only at the NCPA.

Famous last words, but we may have put the pandemic behind us, after all.

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

Khushroo N. Suntook

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Khushroo N. Suntook

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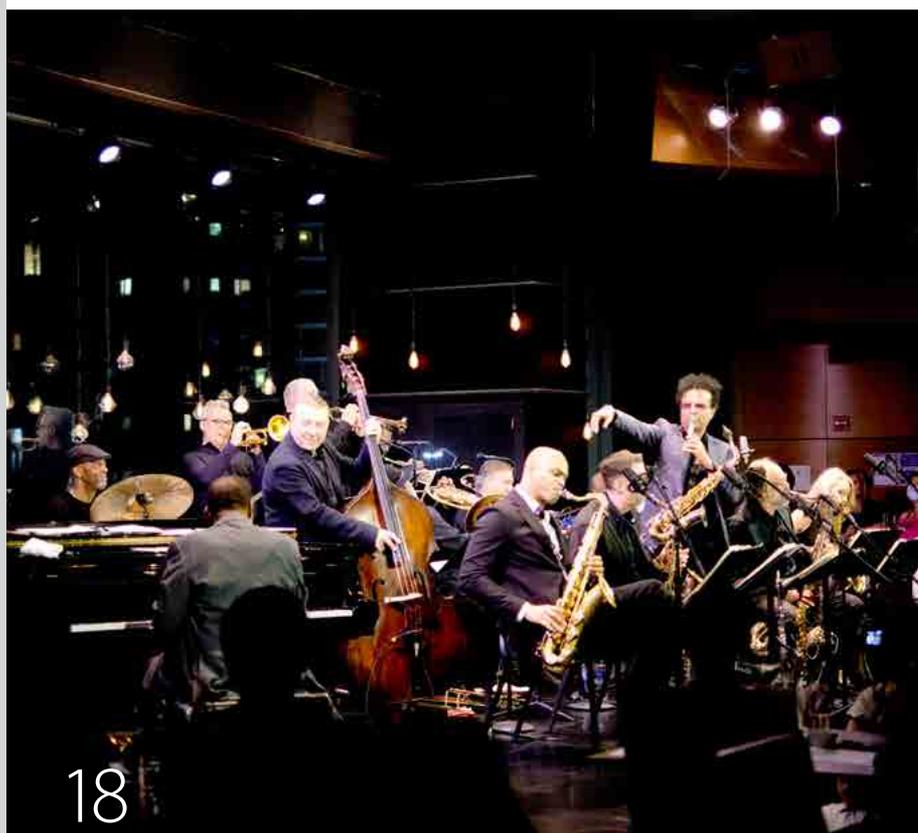
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Over the course of three evenings, 24 stellar international musicians will descend upon

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the Tata Theatre as the NCPA International Jazz Festival 2022 makes its long-awaited return later this month. *By Beverly Pereira*

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**THE NCPA
INTERNATIONAL
JAZZ
FESTIVAL
2022**

25TH NOV



THE MINGUS BIG BAND

26TH NOV



**MONTY ALEXANDER
- JAMAICA TO JAZZ**

27TH NOV



**Thilo
Wolf JAZZ
QUARTETT**
FEATURING JOHANNA ISER

HOST - BRIAN TELLIS

TATA THEATRE, NCPA | 6:30 PM

Breaking the Glass Ceiling: The Life and Career of Zubin Mehta

The legacy of one of the greatest conductors of the 20th century stretches beyond musical brilliance.

By Suddhaseel Sen

Towards the end of the 18th century, European thinkers like Johann Gottfried Herder began to conceive of cultural difference as being in some ways connected to the “national character” of a people. In its early phases, such a view aimed to connect cultural differences with geographical and other external factors, and sought to celebrate such differences as markers of human diversity. During the course of the 19th century, however, such a view led to the stereotyping of communities. For instance, the legendary German conductor Wilhelm Furtwängler, whose style of conducting both Zubin Mehta and his friend Daniel Barenboim deeply admire, expressed his astonishment regarding how an Italian conductor like Arturo Toscanini, Furtwängler’s contemporary, could perform well the music of so thoroughly German a composer such as Beethoven. Barenboim felt that it was possible to discern differences between performing traditions in different countries,¹ and it was imaginable that Italian ways of performing Beethoven could seem unidiomatic to someone steeped in the German tradition, as Furtwängler was. What Barenboim rightly objected to was the assumption that the “national character” of a person must necessarily prevent him from giving an idiomatic performance of a piece of music coming from a culturally different tradition. In the 20th century, two Asian conductors repeatedly demonstrated the folly of such an assumption: Seiji Ozawa from Japan, and our own Zubin Mehta.

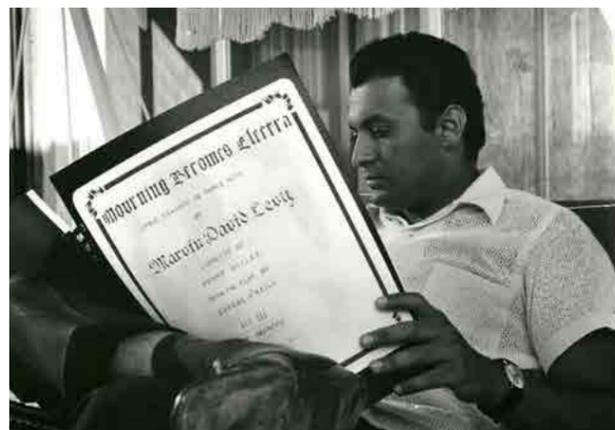
Mehta’s distinguished career has been the stuff of legend: music directorships of the Montreal Symphony Orchestra (1961-67), the Los Angeles Philharmonic (1962-78; Conductor Emeritus from

2019), New York Philharmonic (1978-91), the Israel Philharmonic (Music Adviser: 1969-77; Music Director from 1977; Music Director for Life from 1981 and Music Director Emeritus following his retirement in 2019), Orchestra del Maggio Musicale Fiorentino (Chief Conductor 1985-2017) and the Bavarian State

Opera (1998-2006). He has also conducted at the Metropolitan Opera (conducting the premiere of Marvin David Levy’s *Mourning Becomes Electra*, based on Eugene O’Neill’s play, in 1967) and has in recent years been associated with the Palau de les Arts Reina Sofia in Valencia, Spain, the Australian World Orchestra and the Teatro di San Carlo, one of the oldest opera houses in the world. He has been honoured for his work by the conductor Karl Böhm (who bestowed upon him the Nikisch Ring), the Vienna State Opera, the Berlin and Munich Philharmonic Orchestras, and the governments of India, the U.S., Israel, Japan and most recently, Australia, among others.

Mehta’s spectacular breakthroughs as a conductor came soon after his less-than-happy conducting experience with the Royal Liverpool Orchestra under John Pritchard (an opportunity that came to him after he won first prize in an international conducting competition in 1958). They came from his work with orchestras that he conducted most often in the 1960s and 70s, and with which he made his first distinguished recordings—the Vienna, Los Angeles and Israel Philharmonic Orchestras.² The superb recordings he made of the late-Romantic





Nielsen and Franz Schmidt were not well known, Mehta made acclaimed recordings of some of their representative works. He has also championed the works of Elliott Carter, Luciano Berio, Samuel Barber, Ellen Taaffe Zwilich, William Kraft and Peter Eötvös, to name a few later composers. These composers wrote in a variety of styles, and it is a testament to Mehta's catholicity of taste that he conducted such a diverse repertoire of classical, Romantic and modern music with success. Perhaps the most popular 20th-century composer Mehta collaborated with was Olivier Messiaen, at least three of whose pieces he has conducted several times during his career.

Nevertheless, Mehta's recordings of the late-Romantic repertoire have been more often reissued than his recordings of music from other periods, and it is difficult to know to what extent this has been because of marketing decisions taken by record companies. However, as recent reissues of his recordings of the complete symphonies of Schubert and Schumann demonstrate, Mehta is just as wonderfully eloquent in these other repertoires as he is in Puccini or Strauss. His recordings of Beethoven's symphonies include a superb Ninth with the New

orchestral and operatic repertoire from this period onwards, such as symphonies by Bruckner and Mahler (especially the former's Ninth Symphony and the latter's *Resurrection Symphony*), the tone poems of Richard Strauss and operas by Verdi (*Il trovatore*) and Puccini (*Turandot* and *La fanciulla del West*) have often led him to be associated with the music of this period. Mehta's achievements as a conductor go much further, in fact. Josef Krips, a conductor particularly admired for his Mozart, recognised in the young Mehta a major conductor on the basis of the latter's rendition of *Die Entführung aus dem Serail*, the first of several distinguished recordings of Mozart and of the classical repertoire Mehta has made over his career. On the other hand, Mehta has also recorded several pieces by some of the pillars of European musical modernism, such as Arnold Schoenberg, Anton Webern, Edgard Varèse and Igor Stravinsky.³ At a time when composers like John Knowles Paine, Alexander Scriabin, Carl

Notes

1. Orchestral recordings from the first half of the 20th century demonstrate these differences more clearly than those from modern times, in which the sound of orchestras has become much more internationalised.
2. Mehta's recordings with the Berlin Philharmonic Orchestra date from the 1990s, i.e., soon after the end of Herbert von Karajan's tenure with the orchestra.
3. Alban Berg, the third member of the Second Viennese School, seems to be represented less well than Schoenberg or Webern in Mehta's discography or records of live performance.
4. Interested readers are directed to Mehta's complete recordings of *Le nozze di Figaro* (with Orchestra del Maggio Musicale Fiorentino), the *Eroica Symphony* (of which he made the first CD recording with the New York Philharmonic), and his set of the complete Schubert symphonies with the Israel Philharmonic, which contains his recording of the *Unfinished* symphony.
5. On this point, Ateş Orga has observed on www.musicweb-international.com: "Unlike the Americans, the British have long had difficulty accepting that anyone east of the former Habsburg heartlands, and especially those from the Mediterranean basin to central/sub-continental Asia [. . .] might actually have something artistically worthwhile to say. This is to generalize, of course. Yet in forty years I've met and worked with enough prejudiced, discriminatory, sitting-on-the-fence, silently sceptical souls in the broadcasting, festival and journalistic 'establishment' to understand what Mehta's lot must have been like in those early days." See also David Hurwitz's analysis in a video on Zubin Mehta's 10 Best Recordings on his YouTube channel The Ultimate Classical Music Guide by Dave Hurwitz.

With the Three Tenors; from left: Plácido Domingo, José Carreras and Luciano Pavarotti
Facing page: At the Prague Spring Festival in 1962 (left); Reading the partitura of *Mourning Becomes Electra* which was staged at the Metropolitan Opera House in 1967 (right)



With Daniel Barenböim (left) and members of the Israel Philharmonic Orchestra

York Philharmonic *et al*, and two outstanding sets of the complete piano concertos. In recent years, he has also conducted several choral works by Haydn, some of which have been commercially recorded, as well as offbeat operas like Cherubini's *Medea*, which one hopes will be released soon. Mehta's Wagner *Ring* cycle at Valencia has also come for much praise, and his recordings of Richard Strauss's *Salome* (with the Berlin Philharmonic in superb form in its only complete recording of the opera) and Wagner's *Tristan und Isolde* (with the Bavarian State Opera) should be mandatory listening for those who are interested in these works. Indeed, Mehta has been particularly and consistently successful in opera: his recent DVD recordings of *Die Entführung* (La Scala, Milan) and of Puccini's *Turandot* (with the Valencia forces) have been recommended by several as top choices for these works, of which he also made among the very best audio recordings several decades earlier.⁴

As any overview of Mehta's career will show, he has long silenced those critics whose bias for European conductors often resulted in their taking predictable positions about his performances and recordings. Mehta broke the glass ceiling, and today there are several international-level conductors from Asian countries compared to what it was like about 60 years

Zubin Mehta broke the glass ceiling, and today there are several international-level conductors from Asian countries compared to what it was like about 60 years ago

ago, when he and his almost exact contemporary Ozawa first appeared on the international classical music scene.⁵ One now hopes that recordings of his renditions of Debussy, Ginastera, Messiaen, Naresh Sohal (three of whose large-scale pieces Mehta commissioned and conducted) and others are soon released on CD, DVD, or made available through online downloads. Most importantly, it would be wonderful to see Mehta conduct the Symphony Orchestra of India more often: the excitement of a live performance can never be captured in full in a recording, especially when it is led by a conductor who is Indian by citizenship and truly international in his global appeal. ■

Zubin Mehta will conduct the Symphony Orchestra of India in two special concerts, presented by the NCPA and Mehli Mehta Music Foundation, on 21st and 22nd November at the Janshed Bhabha Theatre. Suddhaseel Sen is a literary scholar, musicologist and Associate Professor in the Department of Humanities and Social Sciences, IIT Bombay.

THE MAESTRO'S HOMECOMING

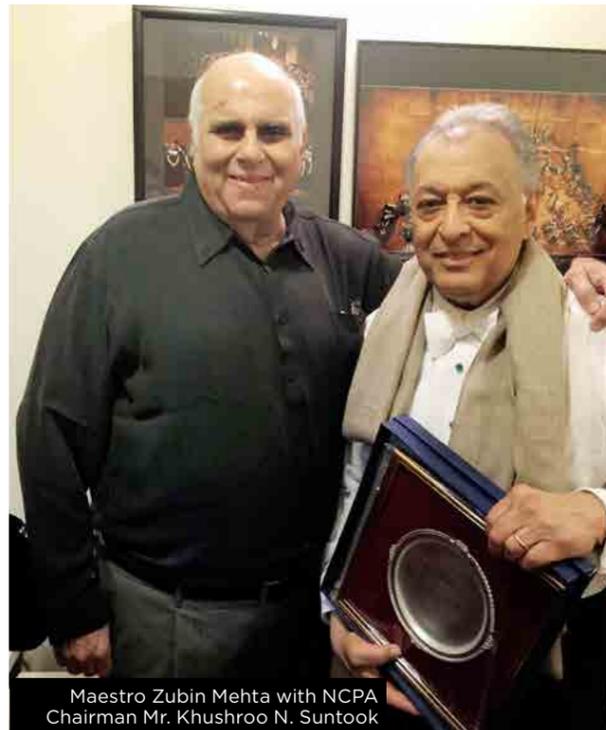
Illustrious conductor Zubin Mehta returns to the city of his birth, and to the NCPA after six years, to lead the Symphony Orchestra of India in two concerts.

By Snigdha Hasan

Winter is kind to Mumbai. The city simmers and steams for the better part of the year but when the mercury drops, however ephemerally, it halts at its clement best—and the stage is set for play premieres, literature, dance and music festivals. This winter, though, is particularly kind. Close on the heels of a remarkable SOI Autumn 2022 Season, comes that moment for which music-loving audiences patiently wait for years, savouring the time since its last occurrence as they would Barber's Adagio for Strings.

Maestro Zubin Mehta was last here in 2016 for his multi-nation 80th birthday celebration tour. This time he returns to conduct the Symphony Orchestra of India in two concerts, presented by the NCPA and Mehli Mehta Music Foundation. Born and raised in Bombay to a family that was instrumental in sowing the seeds of Western classical music in the city, Mehta is a true *citoyen du monde*—evident in all that he engages with, through the baton and otherwise. His half a century of close association with the Israel Philharmonic is a glorious affirmation that music mends what war shatters.

The Australian World Orchestra, a unique assemblage of Australian expat musicians scattered across the globe, is another example of his fondness for ensembles of multicultural beginnings. He most recently conducted the orchestra at the Sydney Opera House and in Melbourne, where he was awarded an Honorary Companion of the



Maestro Zubin Mehta with NCPA Chairman Mr. Khushroo N. Suntook



Maestro Mehta's concert at the NCPA in 2016

A deep interest in cricket remains an integral part of his backstage prep



With wife Nancy Kovack



An autographed baton from the maestro to the Chairman



Order of Australia (AC), in recognition of his eminent service to the Australia-India bilateral relationship and humanity-at-large.

In the weeks leading up to the SOI's preparations for the grand concerts in November, a Zoom call to Florence is organised to discuss bowings, seating style, encore, and the maestro's life in music. The warmth of camaraderie fills the room as Chairman Mr. Khushroo N. Suntook and Maestro Mehta, who go back a long way, exchange banter and notes on the recently concluded Asia Cup. Cricket binds them as much as music does. "The last time you were here we went to see a Test match," Mr. Suntook recalls. "I also remember you were a good whistler. I would sit between the piano and the speaker of your gramophone and you would whistle parts of the Sibelius violin concerto. You would always burst into that."

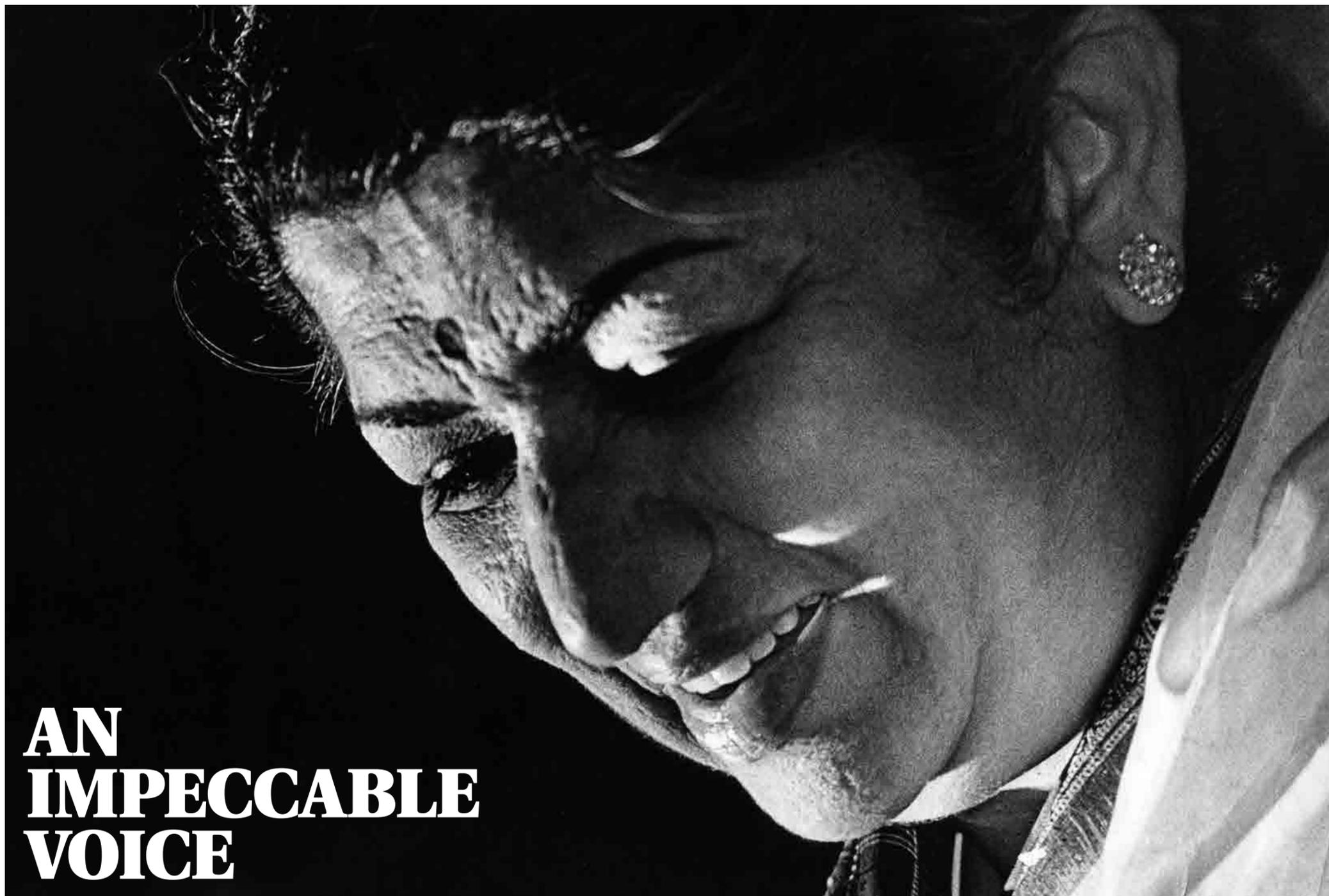
Bottles of chilled water in the green room and a way of keeping track of the score sum up Maestro Mehta's backstage requirements that the organising team at the NCPA is all too familiar with. Onstage, his demand is simple enough, too—that the orchestra give its best; something he has gracefully brought out in diverse ensembles playing wide-ranging repertoire over the decades.

This formidable reputation has its genesis in childhood when a young Zubin was taught to play the violin and piano by his father and founder of the Bombay Symphony Orchestra, Mehli Mehta. However, the conductor in him surfaced early on. "I grew up with my father's orchestra. I copied bowings for his violins. When I went to Vienna, I already had in mind that I will be a conductor. I studied the bass

“When I went to Vienna, I already had in mind that I will be a conductor... I studied the bass to be in an orchestra but conducting always came first”

to be in an orchestra but conducting always came first," he shares.

This clarity of vision coupled with his ability, in the words of the great Hans Swarowsky, to conduct anything, still gives a somewhat incomplete picture of the maestro's career without a mention of his longstanding associations with several of the major orchestras of the world. Over 50 years with the Israel Philharmonic; 35 with the Orchestra del Maggio Musicale Fiorentino in Florence; 16 with the Los Angeles Philharmonic and 13 with the New York Philharmonic. What keeps these bonds strong? Mr. Suntook calls it a hallmark of personalities with gravitas who value nurturing relationships. Maestro Mehta gives a more self-effacing response. "In German, they call it *sitzfleisch!*" The literal translation would evoke some laughs, but in the case of Maestro Mehta, it is certainly the other, deeper connotation: "usually a professional compliment: it means they believe you're capable of focusing long enough to complete a tough project or finish whatever work needs to be done." ■



AN IMPECCABLE VOICE

An upcoming concert of Lata Mangeshkar's songs will explore her classical melodies that are a study unto themselves. Vidhi Salla dives deeper into the rich heritage of the icon's *raga*-based songs.

In India, Hindustani classical music and film music have shared a difficult relationship. Stories of the two worlds overlapping are rife with unhappy gurus and ustads scorning their well-trained *shishyas* for squandering their musical gift for a medium considered frivolous by them. Yet, if there was one name that straddled both worlds with ease, as well as garnered praise from staunch purists of classical

music, it was that of Lata Mangeshkar. Most telling among many such anecdotes of praise is one that involves Allauddin Khan, the great musical genius and guru. According to Atul Merchant Jataayu's book on Annapurna Devi, Khan was furious when he learned that his son, Ali Akbar Khan, had composed music for the 1952 film, *Aandhiyan*. The former went to the theatre, but refused to take a seat as a mark of his disapproval, bluntly stating, "I didn't waste all those

years teaching him music so that he would stoop down to pedestrian-level entertainment." The film opened with the song 'Hai Kahin Par Shadmani' sung by Mangeshkar. The maestro's contempt was replaced by a contented smile and he walked away saying, "If such is the quality of film music, I have no objection." Khan was extremely fond of Mangeshkar's singing and called her '*Aasman se aayi hui pari*' (An angel who has descended from heavens). He wasn't the only ustad enamoured by the perfection of her sur. Bade Ghulam Ali Khan once remarked while listening to 'Yeh Zindagi Usi Ki Hai' from the film *Anarkali* (1953): '*Kambakht kabhi besuri hoti hi nahi.*' (The darned girl is never out of tune.)

Among the many factors that contributed to the 'Lata Phenomenon' was her early training in Indian classical music from her father, Deenanath Mangeshkar. It was the North star that guided Mangeshkar's musical path. She could move effortlessly from one *raga* to another, often within a five-minute song, a feat that even well-trained classical vocalists would attempt with caution. "Mangeshkar was not only a great vocalist, but she also lent a certain classicism to Indian film music. In a way, she spoiled the audience. There is a difference between a mere listener and a *rasik* [music lover]. Just like the *paras patthar* [philosopher's stone] makes gold out of iron, Lataji made *rasiks* out of regular listeners," says composer Kaushal Inamdar. He, along with Kamlesh Bhadkamkar, will be presenting a tribute to Mangeshkar titled *Meri Awaaz Hi Pehchan Hein* at the NCPA this month. The concert will examine Mangeshkar's influence on Hindi film music from the classical standpoint.

It is hard to say whether Lata Mangeshkar's ability to render ragas inspired music directors to create complex classical melodies or if their elevated expectations inspired her to deliver more each time

ROOTED IN SUR

Mangeshkar was about five years old when classical music entered her life in a formal way. Her father, Deenanath Mangeshkar, was a renowned classical vocalist and often gave lessons to aspiring students at his home. "Throughout my childhood, I listened to Baba sing and could remember every note, but didn't have the courage to sing in front of him," she once said in an interview with Nasreen Munni Kabir for a series of conversations which lent themselves to the book *Lata Mangeshkar...In Her Own Voice*. One day, her father was teaching Raga Puriya Dhanashree to a student and he left the room momentarily as the pupil continued practising. Mangeshkar, who was playing outside, heard the boy sing and felt something wasn't right. She went in to correct him and started to demonstrate the notes when her father walked in. Amazed at her talent, he sat little Lata down with a tanpura at six the next morning and began teaching her the nuances of classical music. "What I liked best was learning how to sing a *bandish*—and I learned as many as I could. I didn't pay as much attention to *sargam* or *alaaps*. I would ask Baba to explain the personality of a *raga* to me...By God's grace and His blessings, my voice could handle *taans* and I sang them well."

Deenanath Mangeshkar had a touring drama company that performed *natyasangeet*, and he often enthralled audiences with his vocal prowess. At one such event, nine-year-old Mangeshkar insisted on giving a performance and sang a *bandish* in Raga Khambavati. However, her aspiration to study classical music was cut short when at 13, following the sudden death of her father, she had to take on the earning responsibility of their household of six. Following a brief but unsatisfactory stint as an actress for Marathi films, she sought solace in the recording studio as playback singer. Though this put a pause on her lessons in classical music, she continued practising on her own. On the insistence of a family friend, Vinayak Karnataki (Master Vinayak), Mangeshkar met Aman Ali Khan, maestro of the Bhendi Bazaar *gharana*. Following a formal *gandabandhan* ceremony, she was initiated into classical music once again. “The first *raga* he taught me was Hamsadhvani. It is an evening *raga* and still my favourite. Many years later, Salil Chowdhury based the duet ‘Jaa Tose Nahin Boloon Kanhaiyya’, on the same *raga*. I sang this duet with Manna Dey for *Parivar*,” recalled Mangeshkar in the same interview.

Composer Tushar Bhatia, who was a producer at HMV during the '80s, has worked a great deal with Mangeshkar on her album recordings. He recalls in an exclusive interview for this article, “She was always interested in what I was working on and our conversations were always about classical music because I play the sitar. She was deeply interested in classical music. To me, Lataji was *riyaaz* personified. As a musician, a composer and a student of music, I can only bow down to her and her *riyaaz*. It would be complete blasphemy to give any opinion on what she did. You can only look at her, get inspired and do your bit.”

THE MUSE AND THE MUSIC MAKERS

It is hard to say whether Mangeshkar’s ability to render *ragas* inspired music directors to create complex classical melodies or if their elevated expectations inspired her to deliver more each time. One thing is certain: the tuning between Mangeshkar and her composers gave music lovers songs to cherish for a lifetime. “Lataji was so perfect in her pitch that we used to get uncomfortable with anybody who fell short of the mark. I think when Lataji was active, especially during the '50s, '60s and '70s, she made composers think beyond the scope of their genius as well. If she wasn’t there, many compositions would not have been

Lata Mangeshkar could move effortlessly from one raga to another, often within a five-minute song, a feat that even well-trained classical vocalists would attempt with caution

imagined at all,” observes Inamdar. Chowdhury, the musical genius credited with creating some of the most intricate melodic structures, once said in an interview, “If I knew Lata was going to sing my composition, I would go on to make it as complex as possible. It was like a challenge, a game between us, but she never failed.” Composer S.D. Burman had once declared, “Give me a harmonium, give me Lata

and I will make music.”

During a career that spanned decades, Mangeshkar worked with a number of music directors. Some of the best *raga*-based compositions came out of her associations with Chowdhury, Madan Mohan, Roshan, Anil Biswas, Naushad, S.D. Burman, R.D. Burman, and her brother, Hridayanath Mangeshkar. She was especially fond of his compositions due to the heavy influence of *ragas* on them. The latter said about her singing, “Few singers can sing in four octaves as Didi can. In Hindustani music the octaves are: *kharaaj* (low), the middle, upper and uppermost, a range of 28 notes. Didi can sing the entire range...In the song, ‘Aa Ab Laut Chalen’, Didi touches the seventh note in the fourth octave—the highest a human voice can reach.”

TRIBUTE TO THE LEGEND

Inamdar and his team of musicians have taken on the onerous task of showcasing Mangeshkar’s vast body of *raga*-based songs within 100 minutes for *Meri Awaaz Hi Pehchan Hein*. The performing artistes include classically trained singers Sharayu Date, Madhura Kumbhar and Susmirata Dawalkar. Apart from identifying the nature of the *raga* in a song, the programme will include the stories behind the making of some of the songs in addition to Inamdar’s observations and analyses. For example, the way in which the song ‘Raina Beeti Jaaye’ from *Amar Prem* (1971) composed by R.D. Burman switches from Raga Todi to Raga Khamaj is a remarkable feat that Mangeshkar pulls off.

In her final interview with film critic Subhash K. Jha, 91-year-old Mangeshkar said, “Nowadays, the young people’s attention span is very limited. They do not live in the past at all. It is the era of instant gratification. I doubt my legacy will mean as much to future generations as they do to people like you.” From the outpouring of grief on her death to the universal and undying love for her voice, it is clear that the world would beg to differ. ■

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Meri Awaaz Hi Pehchan Hein - A Tribute to Lata Mangeshkar will be presented on 5th November at the Tata Theatre.

Meri Awaaz Hi Pehchan Hein

A Tribute to
Lata Mangeshkar

Music Arranger
Kamlesh Bhadkamkar

Singers
**Madhura Kumbhar, Sharayu Date,
Susmirata Dawalkar**

Compere
Kaushal Inamdar

5th November 2022

6:30 pm

Tata Theatre, NCPA

Box Office: 66223724/54
www.ncpamumbai.com





Over the course of three evenings, 24 stellar international musicians will descend upon the Tata Theatre as the NCPA International Jazz Festival 2022 makes its long-awaited return later this month.

By Beverly Pereira

Bouncing back from the setbacks of the pandemic, it would not be inaccurate to say that 2022 is all about making up for lost time. At the NCPA, the phenomenal programming of a bevy of fantastic artistes is an indicator of the great revival. For one, the NCPA International Jazz Festival, the much-awaited annual celebration of jazz at its best, has returned after a long wait and with it comes a dizzying array of acclaimed musicians to match.

A legacy lives on

The festival will open right where it left off three years ago. Those present at the 2019 edition of the festival, when the Mingus Dynasty Quartet turned it all the way up, truly know to expect nothing less. This edition will welcome the Grammy-winning 14-piece Mingus

Big Band—a collective that celebrates the compelling music of virtuoso composer, bandleader and bass player Charles Mingus who died in 1979. Featuring a rotation of fine jazz musicians who push the limits of their instruments, the band was nominated for six Grammys and won for their album *Live at Jazz Standard* in 2011. Like the Mingus Dynasty Quartet, the big band was formed under the artistic direction of the composer's widow, Sue Mingus, who sadly passed away in September this year. "I have worked with Sue since 1999," says Albert Sun, booking agent and tour manager of the Mingus bands. "To witness the passion and dedication she had for her mission to promote Charles Mingus was infectious."

The year 2022 coincides with Mingus's birth centenary and the band has been playing at festivals and prestigious venues alike. Drummer Donald



Here: Charles Mingus
Facing page: The Mingus Big Band

Edwards, one of four musicians who will return to the NCPA, feels honoured to be able to carry forward the legacy of the multifaceted musician. Also returning is Abraham Burton, tenor sax and member of the Mingus bands for the past 25 years, who says, "The passing of Sue is a tremendous loss for the jazz community and a deeply felt void for those of us who knew her personally. She was an extremely intelligent woman, a writer and, truly, a poet. When you study the history of this music, you become aware of the obstacles, sacrifices and hard work endured by the great musicians before us. I feel fortunate to be a part of this lineage carrying forward a message through this rich art form. This is Mingus's centennial, and we intend to celebrate the lives of Charles and Sue Mingus with a powerful charge."

That some of the finest musicians on the scene make the great Mingus Big Band what it is, is a given. Pianist Theo Hill will return to the NCPA too, as will Alex Sipiagin on trumpet. We will see for the first time the band's music director Boris Kozlov

on bass, Earl McIntyre—who has performed with Mingus—on the bass trombone and tuba, and a stellar selection of veterans and next-generation musicians on saxophones, trumpets and trombones. One can expect impactful melodies and rich, thick harmonies in the music inspired by social and political events. There will be a nod to different genres ranging from the blues and gospel to Latin and classical alongside tributes to Mingus's favourite musicians and jazz solos to boot. Material from *The Charles Mingus Centennial Sessions*, the band's 2022 release, will also find its way into what can only be expected to be a very special and meaningful concert. As manager of the Mingus Big Band for over 20 years, Sun knows all too well what touring as a big band entails. "As difficult as it is, the reward, when you see the response to the music, is so gratifying. I've worked with several bands in my career, and this is the only one where I can truly say everyone checks their ego at the door for the sake of the music. It takes a special kind of musician to stay involved with this band. That is some of Sue's magic, to wean out those who couldn't cut the mustard for the sake of Charles and the well-being of everyone on the team."

Jazz meets Jamaica

Grammy-nominated pianist Monty Alexander will take to the stage with an ensemble of four marvellous musicians for the second act of the festival. The Jamaican-born, U.S.-based pianist, whose repertoire spans a broad range of classic jazz and Caribbean expressions—the American songbook and the blues, gospel and bebop, calypso and reggae—is tinged with sounds of his homeland. "It is my pleasure to invite the audience to go with me musically around the world because when I play, I draw on my personal inspiration of the exciting adventures I've had in my life. Yes, my heritage of Jamaican culture is at the forefront of all that I do and yet my love for American music started with the great Louis Armstrong, whom I met when I was 10 years old," says Alexander, who soaked in the music of legends like Nat King Cole and other greats at a very young age.

Alexander has recorded more than 75 albums and has been touring relentlessly over the years; since 1976 he has performed 23 times at the Montreux Jazz Festival. At the NCPA International Jazz Festival 2022, he will perform with his bassist from Canada, Luke Sellick; New York-based drummer Jason Brown, adept at everything from Caribbean rhythms and contemporary styles to classic American swing; English trombone player Dennis Rollins, also of

"In the year of his birth centennial, we intend to celebrate the lives of Charles and Sue Mingus with a powerful charge"



The Thilo Wolf Jazz Quartet

Jamaican heritage, who will bring his flair for ska and reggae to the table; and guitarist and electric bassist Joshua Thomas, another musician with Jamaican roots who will embolden all the rhythms Alexander would like to put forth at the concert. "A part of my palette is rhythm, the kind of rhythm that makes one tap their foot or shake their body to it, and to bring out melody sections. But the main point is to bring upliftment to everyone, including myself," says Alexander. The

audience can expect to be treated to material from *Love Notes*, his latest and only album to feature his own vocals and which includes classic interpretations of jazz greats suffused with sounds from the island.

Sleek and sublime

Virtuosity will shine through on the last day, when the Thilo Wolf Jazz Quartet takes the stage for the festival's finale. With a repertoire that spans

"It is important to take the audience with us in the concert and to interact and establish a sense of closeness"



Monty Alexander



Johanna Iser with Thilo Wolf

a mix of the American songbook and Wolf's own compositions, the ensemble includes musicians from the rhythm section of Germany's famed Thilo Wolf Big Band, including Norbert Nagel (reeds), Christian Diener (bass) and Jean Paul Höchstädter (drums). The quartet will play swinging, driving and melodic jazz, characterised by its liveliness and bolstered by the great joy of playing and improvising. "It is important to take the audience with us in the concert and to

interact and establish a sense of closeness," says Wolf.

Over the course of his illustrious career, Wolf has worked closely with many a vocalist for both his big band and quartet. This time, the quartet will be joined by Johanna Iser, known for her tremendous musicality and vocal flexibility. "Her range of musical abilities naturally inspires me as a composer, arranger and bandleader. I have worked with many great singers, but Johanna's flexibility is unique. Whether it's a quartet, big band or symphony orchestra, something exciting and special always comes out," he adds.

With the Thilo Wolf Jazz Quartet, Iser, signed with Modernsoul, a publishing partner of BMG, will bring to the mix her ability to merge musical motifs and virtuoso scat singing. "The audience can expect a vibrant, playful mixture of classic jazz standards including high-class instrumental and vocal improvisation as well as individual, modern interpretations and stunning arrangements of classical standards that they might have never heard before. There will also be a performance of personal songs that members of the band have written together," the Bavaria-based singer tells us. "So, this will be a colourful soundscape that perfectly suits the ear of a well-experienced jazz standard lover as well as an audience more oriented towards the modern." ■

The NCPA International Jazz Festival 2022 will be presented on 25th, 26th and 27th November at the Tata Theatre.

When Vision Becomes Music

From a 12-year-old debutante concluding her *arangetram* with a *tillana* in Raga Mohanakalyani to the seasoned artiste unfolding a spectacular *varnam* in Raga Nalinakanti, three generations of Bharatanatyam dancers have revelled in the compositions of master musician Lalgudi Jayaraman.

By Gowri Ramnarayan

In Carnatic music, the composer is king. Why? Because South Indian art music finds its life force and rejuvenating source in its composers. Tyagaraja, the greatest of them all, commands the kind of veneration he himself poured into singing about his favourite deity—Rama. We also know that though Carnatic music has nurtured Bharatanatyam, a clear distinction is maintained between “concert music” and “dance music”. Each has its own band of composers, repertoire of compositions and techniques for performing the music.

The legendary Balasaraswati danced to music that concert musicians acknowledged to be the best and the ripest. But the *padam* that she excelled in was not only musically demanding, but also brought into the spotlight *shringara* or romantic love, shunned by Carnatic musicians who opted for *bhakti* or devotion. Rukmini Devi Arundale’s dance-dramas were scored by the heavyweights of Carnatic music like Tiger Varadachari and Mysore Vasudevachar. But this music was specifically and solely created for dance theatre, not for songs in concerts. As a composer who had created both kinds of songs, Vasudevachar explained the difference. According to him, when you compose for dance or dance-drama, you are thinking of the situation and character first, rather than exploring the possibilities of the music.

Magic Bow, JustUs Repertory’s tribute to Lalgudi Jayaraman, explores the fascinating ways in which the violin maestro bridged the gap between these two kinds of music.

MUSIC WITHOUT BORDERS

How did Jayaraman develop these crossover skills? How did this hardcore Carnatic musician also become a dancers’ composer?

Jayaraman’s great grandfather, Rama Iyer, a direct disciple of the revered Tyagaraja, was a venerated musician in the court of the kingdom of Mysore. His father, violinist Gopala Iyer was a poet, scholar

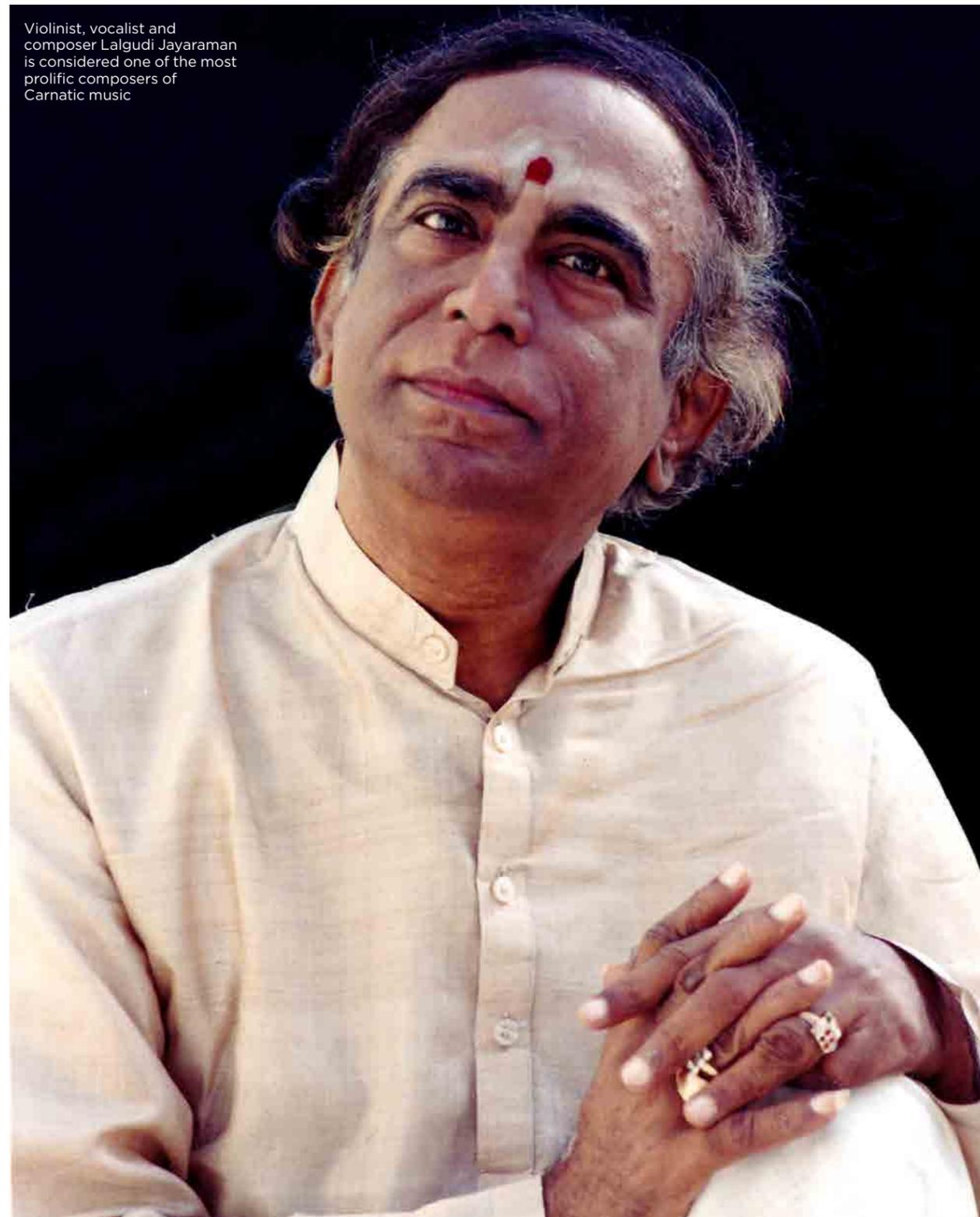
and teacher. He rigorously trained his son and daughters (Rajalakshmi and Shrimathi) to play the family instrument. Jayaraman was recognised as a bowman par excellence very early on. The stalwarts he accompanied encouraged him in every way. In the 1960s and ’70s, along with his contemporaries T. N. Krishnan and M. S. Gopalakrishnan, Jayaraman achieved stardom as a soloist.

From the beginning, Jayaraman knew the value of creating his own brand. As soloist, he crafted new techniques to evoke every mood, from sombre to playful. He made sure that his violin enunciated the word, sang the song and played the music. This was a process of reconciling tradition with innovation. As he reclaimed many unknown gems from Tyagaraja’s oeuvre, he found new colours in familiar songs by the composer. Tyagaraja’s unrivalled range in shaping *ragas*, situations and moods made Jayaraman recognise the crucial importance of *bhava*. Interweaving multiple feelings, he realised, could evoke great variety, power and intensity.

That was when Bharatanatyam artiste Kamala Laxman requested him to compose two *varnams* for her. To a Carnatic musician who always dealt with *bhakti*, composing a *pada varnam* for dance came as an opportunity to explore *shringara*, the ideals of romance. Jayaraman chose *ragas* never associated with *varnams* before, like Nilambari, Charukesi and Valaji.

As soloist, Lalgudi Jayaraman crafted new techniques to evoke every mood, from sombre to playful; he made sure that his violin enunciated the word, sang the song and played the music

Violinist, vocalist and composer Lalgudi Jayaraman is considered one of the most prolific composers of Carnatic music



As other dancers approached him with more requests, Jayaraman decided that he would establish his own identity as a composer. Not with the ubiquitous *kriti* format as most composers did, but with *tillana* and *varnam*, both based on symmetrical structures of *laya*. As a composer, he belonged to the highest category termed *uttama vaggeyakara*, those who created the music along with the lyric. In this inseparable flow of word and

note, Jayaraman ensured that syllables too had a mellifluous lilt and assonance. He extended the vowel tones to give the dancer enough space to depict an array of feelings. Vocalists and instrumentalists, as well as Bharatanatyam dancers, discovered that these compositions had an exhilarating impact on their audiences. Today, Jayaraman’s *tillanas* form an intrinsic part of both music concerts and dance performances.

The author, Gowri Ramnarayan (middle),
in rehearsal for *Magic Bow*



AN INNOVATIVE TECHNIQUE

What made his compositions so prized was his extraordinary visual imagination. He composed what he saw in his mind's eye. In other words, to him, composing was like animating the scenes and characters he saw on his mind's screen as he shaped the music. As a journalist, during my dialogue and interaction with the maestro, he described this process as the transposition of the visual to the aural.

Take his *jatiswaram* set in Raga Rasikapriya. Jayaraman chose this somewhat outlandish *raga* to develop an out-of-the-way experience of fear, wonder and joy. His mind's screen showed a merry couple going out to sea on a boat. A sudden squall tosses the boat off course, to be washed ashore on an unknown island. Finally, the sun rises and the couple explore the beautiful landscape. As the sun sets on the horizon, they see a boat bobbing on the waves coming towards them. Will they be rescued after all?

Jayaraman's *tillana* in Raga Pahadi had an intriguing source. He encountered this folk tune unknown to Carnatic music when he partnered a Hindustani musician in a *jugalbandi* recital. The *raga* is poignant. But how did he infuse majesty into this simple folk tune? "It is a strain from the mountains," Jayaraman smiled. "And this reminds me of how the mountain god strides on the slopes and dances on

***Magic Bow* is scripted
and choreographed
to recreate the scenes
that Lalgudi Jayaraman
had envisaged when he
made his music**

the peaks, with waterfalls gushing, rocks crashing and rivers rushing around him." This grand image transforms the music into an incantation to the cosmic dancer.

Magic Bow also retraces a sequence from the maestro's childhood which shaped his unique vision. The dance theatre performance is scripted and choreographed to recreate the scenes that the composer had envisaged when he made his music. It is a celebration of a major composer of our time who has enriched both Indian music and Indian dance with his inimitable contributions. ■

Magic Bow, a celebration of master composer Lalgudi Jayaraman, will be presented on 18th November at the Experimental Theatre.

An Instrumental Duet

In association with Mariwala Foundation



Purbayan Chatterjee
sitar

Sabir Khan
sarangi

25th November 2022 | 6:30 pm
Experimental Theatre, NCPA

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

'Twas the Season



The Symphony Orchestra of India's Autumn 2022 Season, with outstanding concerts, recitals and a dazzling opera, concludes with a flourish of applause.

By Aishwarya Bodke

The silence—before the sound of music filled the majestic Jamshed Bhabha Theatre—was heavier than usual for it was after more than two years that the Symphony Orchestra of India played for the season. Across four orchestral concerts with eminent guest conductors and soloists, the SOI breathed life into the concert hall once again and the city rejoiced. October saw the grand production of Johann Strauss's *Die Fledermaus*. A favourite among audiences across the world, the Hungarian State Opera in collaboration with the NCPA brought the beloved operetta to India for the first time.

Established in 2006 at the NCPA, the SOI is the

fruitful of the great effort of its founders, violin virtuoso Mr. Marat Bisengaliev and NCPA Chairman Mr. Khushroo N. Suntook, who was valiantly supported by his predecessor Dr. Jamshed J. Bhabha in bringing internationally celebrated musicians to India.

With eight musicians making their debut in India, along with an extravagant opera experience, the SOI Autumn 2022 Season goes down as one of the most memorable events in the realm of Western classical music in the city. The repertoire offered the broadest range of works in a single season thus far.

Led by conductor Alpesh Chauhan OBE, the first two concerts featured British piano virtuoso

The colossal sets of *Die Fledermaus* brought in all the way from Hungary



warm welcome they would receive from the musicians of the SOI, and the staff and audiences at the NCPA, which is appreciated by all the international visitors. "It is important that the artistes go back to their countries with tales of both, the increasingly excellent quality of the orchestra and the care and attention they receive from the NCPA. They spread the word, act as ambassadors and encourage fellow performers to make the journey to perform," he adds.

Smith commends the fine calibre and range demonstrated by the orchestra through the diversity in repertoire which is worthy

of any great international music centre. He also talks about the opportunity this season provided to Mumbai to experience unfamiliar territories of music; something that he would encourage the city audience to explore more. Works of Mendelssohn, Brahms and Beethoven came alive in the third concert with gifted conductor and pianist Jean-Frédéric Neuburger, violinist Sayaka Shoji and cellist Henri Demarquette, who also played an "outstanding evening of trios by Brahms and Schubert" later, the critic writes. Beethoven's Symphony No. 7 and Rachmaninoff's Piano Concerto No. 3 awaited audiences in the final orchestral concert of the season. "Last among the conductors was the British conductor Richard Farnes who proved a great ally, not only in the Verdi Overture to *Nabucco* but as an excellent orchestral accompanist to Russian pianist Pavel Kolesnikov, who rose to the virtuosic and melodic challenges of the monumental concerto by Rachmaninoff, making it more than the sum of its parts," he adds.

Also in attendance was Edward Smith, former Chief Executive of the City of Birmingham Symphony Orchestra who has shared a long affiliation with the NCPA as Consultant to the SOI. "Interspersed with works by Beethoven, Schumann and a solo piano performance of Schubert were contemporary works for horn and piano quite breathtakingly played with such confidence and style to make for a truly memorable experience," he says about Goldscheider's horn recital with pianist Richard Uttley.

Having known these performers for some time, Smith was confident of the



Conductor Alpesh Chauhan opens the season, joined by piano virtuoso Benjamin Grosvenor



(From left) Dr. Virág Főző (Deputy General Director, HSO), Mr. Szilveszter Ókovács (General Director, HSO), and Mr. Khushroo N. Suntook (Chairman, NCPA) attend the premiere of *Die Fledermaus* at the Jamshed Bhabha Theatre



(From left) Alpesh Chauhan, Khushroo N. Suntook, Benjamin Grosvenor and Marat Bisengaliev



Russian pianist Pavel Kolesnikov enthralled the audience with works of Schubert, Chopin and Schumann at his recital

Despite the delays and difficulties induced by the pandemic, the entire team working behind the scenes and the musicians of the SOI were quick to jump back into the rhythm of the season. In a world adapting to new definitions of normalcy, new challenges arose this season, such as trouble in procuring

visas, handling special documentation and vaccine certification, and the slow return of regular audience members. However, a packed concert hall bustling with music enthusiasts was truly a sight for sore eyes.

Xerxes Unvala, General Manager, SOI & Western Classical Music at the NCPA, emphasises the fine quality of music making that was consistent across all concerts this season. He also points out the welcome development of the influx of new,



Ben Goldscheider interacts with the students of the SOI Academy



The horn and piano recital by Ben Goldscheider and Richard Uttley featuring works of Beethoven, Schumann and Schubert



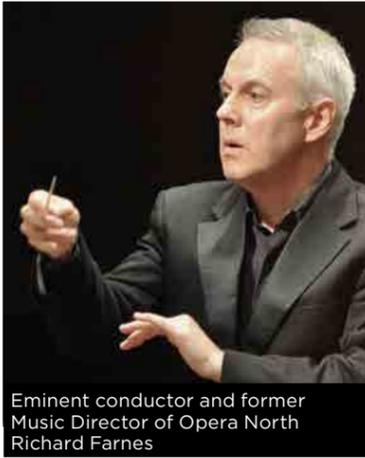
Alpesh Chauhan conducts the SOI at the opening concert

young audience members, many of whom were introduced to Western classical music in this season.

The addition of pre-concert talks by Dr. Cavas Bilimoria had a huge role in achieving a steady stream of new and eager concertgoers.

The NCPA physician and amateur violinist with a deep adoration and sound knowledge of Western classical music, Dr. Bilimoria helmed engaging discussions about the programme before each orchestral concert, which were met with a tremendous response.

A nugget of history that he shared with the audience was of Horowitz's performance of



Eminent conductor and former Music Director of Opera North Richard Farnes



Dr. Cavas Bilimoria conducts engaging pre-concert talks to packed audiences



Conductor Jean-Frédéric Neuburger, violinist Sayaka Shoji and cellist Henri Demarquette with the SOI



The operetta showcases resplendent costumes and grand sets

Rachmaninoff's Piano Concerto No. 3 in 1942. Rachmaninoff, who was present in the audience said, "This is the way I always dreamed my concerto should be played, but I never expected to hear it that way on Earth." Dr. Bilimoria told his listeners that after Kolesnikov's performance that day, they would be sure to mirror Rachmaninoff's words of praise.

While the final concert, conducted by Farnes, remains his favourite of the season, Dr. Bilimoria also describes Grosvenor's piano recital as a once-in-a-lifetime experience for him. He goes on to admire Chauhan's clarity of beat, the sensitivity of phrasing and the balancing of the orchestra according to the acoustics of the hall. "The precision with which the percussion and brass section played was absolutely breathtaking," he elaborates.

With the exception of Demarquette, who has had a lasting association with the NCPA since 2008, this season served as the India debut for all the guest artistes. In its 16 years, the SOI has performed with several internationally renowned conductors and

From the audience

I was so impressed by the quality of the SOI. There is no doubt that the SOI is now one of the top-level orchestras in the world. The performances of Sayaka-san and other two French players were magical. Particularly, their interpretation of Schubert's Trio completely renewed my perception of his music.

I wish to thank you, Mr. Suntook, that you could provide such high-quality international level music performances here in Mumbai. We are very lucky to have the NCPA here. Our life in Mumbai turned out to be quite enjoyable and culturally rich because of you and the NCPA.

- Yasukata Fukahori, Consul-General of Japan in Mumbai

Remarkable set design and astonishing performance by the entire ensemble of *Die Fledermaus*. Really enjoyed the grand sound of the Symphony Orchestra of India.

- Vaiibhav Waviikar

The selection of pieces was superbly played, and the introduction by Dr. Cavas Bilimoria was as always very helpful.

- Claude Colaco

The skill and grace with which Kolesnikov performed and how engrossed he was while playing was phenomenal. Also appreciated the selection of pieces that I got to discover, especially the Fantaisie-Impromptu by Chopin.

- Vershin Shroff

soloists. A towering feat for a young ensemble to accomplish, the SOI has had successful tours in the U.K., Russia, Switzerland, Muscat and the U.A.E.

Demarquette says, "The musicians are excellent with an ardent spirit to make music. No matter how long and intense the rehearsals, they want to do their best each time and that's a beautiful thing." Neuburger seconds this sentiment by talking about the warm relationship built with the orchestra in very little time. Farnes and Chauhan were equally appreciative of the technique and flexibility of the orchestra.

The opera, with its grand sets, gorgeous costumes and brilliant performances of Strauss's delightful *Die Fledermaus*, marked by full-throated singing and the SOI playing a worthy role in the pit, proved to be a fitting finale to the season. Over 100 performers from the Hungarian State Opera and the Symphony Orchestra of India came together for the first time to create an experience that music aficionados do not often get an opportunity to witness in the country. As the critic aptly concludes, "We know what to expect from the NCPA when at its best form." ■

Anna Karenina: From Yasnaya Polyana to the World Stage

In the month of Leo Tolstoy's death anniversary, an exploration of why the immortal novel stands out as a ballet.

By Dr. B. Hasan

Immersed in the realm of words, one of the greatest writers of all time, Lev Nikolaevich Tolstoy went on to create a 90-volume legacy for generations to come. He bequeathed a massive treasure trove of more than 300,000 rough works, photos, unfinished writings and documents, of which 71,487 were manuscripts alone. More than 50,000 letters that he had received from all over the world along with 22,000 books in 40 different languages make up his personal library at Yasnaya Polyana. His literary genius firmly established his estate in the Tula region as a pilgrim centre for millions of lovers of art.

Tolstoy mastered the art of polishing rough sounds and words to perfection until they became music. He evoked a kind of fear in readers—and in people who

Leo Tolstoy mastered the art of polishing rough sounds and words to perfection until they became music

visited him—as he seemed to understand their unspoken thoughts. Many art critics and composers, including Pyotr Tchaikovsky, did not hesitate to call him perspicacious ('сердцевед' which translates to 'a connoisseur of the human soul'). As we read Tolstoy, we are seized with the feeling that we are reading the story of our lives; as if we were in it, and, at times, as though we had written it. The flow of fluid Russian, the richness of the psychoanalytical content resonates in the memory, creating a kind of music that fills the void between the writer and the reader.

There has never been and will never be a list of great works of literature without Tolstoy's *War and Peace*, *Anna Karenina*, *Resurrection*, *The Death of Ivan Ilych*, to name but a few. A novel by Tolstoy, in the words of Matthew Arnold, is not a work of art but a piece of life. Isaac Babel commented that 'if the world could write by itself, it would write like Tolstoy.'

In his major writings, Tolstoy vividly portrays his characters' struggles to understand the purpose of life and also gives them the liberty to develop by themselves. It is pertinent to note that a few factors impacted Tolstoy's journey as a human being and as a writer: the death of both his parents early in his childhood, his disillusion with formal education, his participation in the Siege of Sevastopol as an army officer, his two trips to Europe in 1857 and 1860-61, his being witness to a public execution by guillotine in Paris, a period of almost two decades of a happy and tranquil married life when he produced two of his masterpieces—*War and Peace* and *Anna Karenina* and finally, his close interaction with peasants and common men. His perception of happiness is beautifully illustrated in the opening lines of *Anna Karenina*: "All happy families resemble each other; each unhappy family is unhappy in its own way."

Adapting Anna

Anna Karenina—a novel about a young, beautiful, aristocratic lady, who is caught between her heart and the norms of Russian noble society prevailing in the second half of the 19th century—shows the power of storytelling. A voluminous work of realistic fiction, it comprises eight parts and 239 chapters spread over 800 pages. In narrating the story of the titular character—Anna, to her passionate lover and mother, to a child named Seryozha—Tolstoy brilliantly conveys the disturbing emotional conflict that creates a complex wave of suffering and ends in tragedy.

The immense popularity of *Anna Karenina* is



A scene from *Anna Karenina* by Eifman Ballet of St. Petersburg

confirmed by its numerous adaptations. It has been adapted for the stage by Helen Edmundson (1992). Films made on the novel include *Love*, the 1927 American silent movie directed by Edmund Goulding which starred Greta Garbo. One of the most famous and critically acclaimed versions, *Anna Karénina* (1935), directed by Clarence Brown also stars Garbo with Fredric March as Vronsky. In 1948, the brilliant Vivien Leigh was seen in the role of Anna. It may be interesting to know that a Tamil-language adaptation titled *Panakkaari*, directed by K. S. Gopalakrishnan, was released in 1953. In 1960, Ezzel Dine Zulficar directed the Egyptian adaptation, titled *Nahar al-Hob (The River of Love)*. It was followed by several film versions of the novel in various countries across the world, the most recent being the British adaptation by Joe Wright, starring Keira Knightley.

From 1961 to date, a BBC series, Channel 4 adaptation and Filipino drama series, among other productions have found their way onto the TV screen. Several musicals were produced concurrently. Over the last 100 years, operas by Hungarian composer Jenő Hubay, Ukrainian composer Yuly Meytus, Scottish composer Iain Hamilton on his own libretto, and an American adaptation with music by David Carlson on a libretto by Colin Graham have drawn the attention of connoisseurs and critics.

Life on stage

But *Anna Karenina* stands out as a ballet. The art form, as we see it today, has evolved over the centuries in Italy, France, Denmark and, above all, Russia, especially in St. Petersburg and Moscow. Among the earlier adaptations, the Bolshoi Ballet's 1972 version was composed especially for Maya Plisetskaya by Rodion Shchedrin who drew from themes of Tchaikovsky's instrumental works. The production was choreographed by the prima ballerina herself. Boris Eifman's version, which premiered in St. Petersburg in 2005, also featured music by Tchaikovsky, this time an amalgam of excerpts from Symphony No. 2 in C minor, '*Little Russian*', *Manfred* Symphony in B minor, *Hamlet* overture-fantasy, and a number of others.

An overwhelming number of ballets produced over the last 50 years tower over the traditional musical canon. Most versions of *Anna Karenina*, from Russia to Germany to Switzerland, to the U.S., Canada and Australia give the heroine a voice of her own through masterly choreography (in some versions she dances in the popular Polish folk dance style mazurka) and powerful music (from Tchaikovsky to Shostakovich to Demutsky). As the ballet progresses onstage, it becomes clear that it is a story wrapped in temptation and passion, steeped in moral conflicts, a constant parallel between life in the city and the countryside, between old societal values and evolving modern tendencies of man-

Most ballet versions of *Anna Karenina* give the heroine a voice of her own through masterly choreography and powerful music

woman relationship, as also a tale of treachery, vulnerability to greed and desire for wealth, dreams chased and shattered, and the ultimate punishment for getting swept off one's feet by love. The depiction of this very real and eternal conflict onstage is why the work has emerged as one of the most coveted and fascinating ballets. Transcending geographical barriers, it has also been warmly received in Istanbul, Qatar and Muscat.

Throughout his life, Tolstoy carried with him a sense of conflict and contradiction about the very purpose of life. He constantly spoke of happiness but in *War and Peace* and in an unpublished variant of *Anna Karenina*, he stressed that there is nothing special in the life of happy people, whereas unhappy people have numerous stories to tell, thereby creating a Tolstoy-moment (as I would call them). These Tolstoy-moments function as the cornerstone of his writings. So, for any choreographer and composer it is essential that these subtle moments do justice to his writings. It is pertinent to mention that some of the productions miss the Tolstoy-moments while others enhance the climax with innovation and creativity.

Evolving classic

It took Chicago's Joffrey Ballet seven years to come up with a brilliant and fresh reimagination of *Anna Karenina* in 2019. A few words cry for special mention for Possokhov's insightful conceptualisation and choreography of the ballet which features classical, contemporary, folk and formal dance styles set to Demutsky's score which also includes Russian folk songs performed onstage by a mezzo-soprano. Minimalist sets innovatively depicting aristocratic salons, and lavish costumes and historical scenes all paint a picture of the Russia of the 1870s. Through myriad forms of projection and lighting, Kitty's farmhouse, the racecourse, the Karenin home, the poignant scene of the station and finally, an oncoming train are brought to life onstage.

From Eifman's *Anna Karenina* to the Joffrey Ballet's, many of these adaptations have the power, like the novel they are based on, to resonate at a deep level and leave the audience haunted by many relevant questions pertaining to life and society, long after the performances have ended. No other word than the German *augenschmaus* (feast for the eyes) can possibly define the beauty of the ballet *Anna Karenina*. ■

SYMPHONY ORCHESTRA OF INDIA

conducted by

Zubin Mehta

Presented by the NCPA and
Mehli Mehta Music Foundation

Mozart: Overture to *The Marriage of Figaro*
Schubert: Symphony No. 8 "Unfinished"
Beethoven: Symphony No. 3 "Eroica"

21st & 22nd November 2022 | 7:00 pm
Jamshed Bhabha Theatre, NCPA

A Festive Bulletin

As venues around the world fill up with music and cheer again, we present an overview of festivals that are gearing up to welcome audiences.

By Aishwarya Bodke

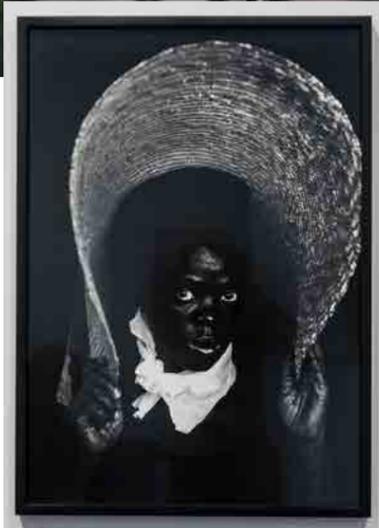
Kampala International Theatre Festival

Produced and curated by Tebere Arts Foundation, the Kampala International Theatre Festival (KITF) is one of the most exciting theatre events in East Africa. The 2022 edition will take place from 23rd to 27th November. In addition to plays, it will present workshops, masterclasses and panel discussions. First launched in 2014, KITF started as a measure to develop structure and a network among East African theatre practitioners, communities and their counterparts from around the world. Over the years, the festival has grown into a medium to broaden access to theatre and develop new audiences. While supporting the creation of new and relevant theatre productions, KITF also facilitates storytelling on the theme of contemporary East African themes and issues. It has garnered support from several international organisations and collaborators, including the Sundance Institute and British Council. The previous edition featured successful performances of *The 40th Man or the 28th Woman* from Iran and *Killing Time* from Uganda, among many more. For more updates on the 2022 edition, please visit kampalainternationaltheatrefestival.com



Art Cologne

One of the oldest art fairs in the world, Art Cologne is an important event in the world of fine art. It serves as a meeting place for institutions, galleries and independent exhibitors to come together to discover art, exchange ideas and build lasting networks. Scheduled to take place in Cologne, Germany, between 16th and 21st November this year, the art fair offers artwork ranging from paintings, sculpture, photography to graphics and video from 200 galleries in 20 countries to a vast annual audience. It will present a broad offering in price segments and movements across seven diverse sectors. In addition to 'Contemporary Art' and 'Modern + Postwar Art' sectors, 'Neumarkt' provides a platform to young galleries and specially curated projects. 'Art + Object', a new sector, presents 'an exciting journey through time from classical art and objects to non-European gems and examples of art and design from the 1960s.' For more information, please visit www.artcologne.com



KOELN/NEESSE / ISM / AUTHOR



December Dance

There is something special about a concert hall accustomed to the tunes of Western classical music going out of its way to make the end of the year synonymous with dance. Over 12 days, 12 stunning performances will unfold at the 2022 edition of December Dance, a celebration of movement, sound and colour presented by Concertgebouw Brugge and Cultuurcentrum Brugge, in the picturesque Belgian city. The festival showcases work ranging

from international contemporary and folk dances to electro beats. From medieval polyphonic dancer-singers and renowned choreographers to young up-and-coming talent, the programme usually features colossal productions and masterpieces, along with impressive independent artists. It also accommodates five residencies and co-productions, while also offering readings and discussions. This year, premieres by renowned choreographers such as Cindy Van Acker and Meg Stuart will address the disturbing ecological developments and health crises with their performances. Appearances by Jan Martens, Aina Alegre, Trajal Harrel, Christian Rizzo are scheduled. With a fine balance in curation and a commitment to providing opportunities to aspiring talent, December Dance promises to be a rewarding experience. The 15th edition of the festival will run from 8th to 18th December. For more information, please visit www.concertgebouw.be/en/december-dance-2022

Wexford Festival Opera

The 71st edition of the Wexford Festival Opera (WFO) will be running until 6th November. The programme will include much anticipated productions like Fromental Halévy's *La Tempesta*, based on Shakespeare's last play, Félicien David's *Lalla-Roukh*, based on one of the

most famous works of Irish poet Thomas Moore and *Armida*, Antonín Dvořák's last opera which organisers call an ideal 'Wexford work'. The Gala Concert, one of the highlights of the festival, will feature a collection of favourite party pieces from company members.



Internationally renowned pianist Barry Douglas, who has performed at the NCPA more than once, will close the festival conducting the Wexford Festival Opera Orchestra from the piano. Since its inception in 1951, the WFO has carved a reputation for introducing audiences to rarely performed and often forgotten masterpieces, a quality reflected in its programming even today. The tale travels back to when Compton Mackenzie, acclaimed novelist and founder of *Gramophone* magazine, suggested to Tom Walsh that he stage an opera in Wexford. Walsh steered the festival to international success, and over seven decades, his creation evolved into the prestigious Wexford Festival Opera that brings dedicated lovers of opera from around the world to a small town in the southeast corner of Ireland every year. For more information, please visit wexfordopera.com

PHILIPPEREZ (DECEMBER DANCE); KEITH WILLIAMS ARCHITECTS/WIKIMEDIA COMMONS (WEXFORD OPERA HOUSE)

M1 Singapore Fringe Festival



A salient part of Singapore's arts and cultural calendar, the M1 Singapore Fringe Festival will take place from 4th to 15th January next year. It has served as a nucleus for the artistic community of the region to come

together and present cutting-edge, contemporary work curated around a specific theme chosen for the year. With theatre, music, dance, visual arts and mixed media presented by local and international artistes, the festival aims to expand the horizons of performance with an intersection between art, activism and education. Pressing issues—social, economic, political, health

and environmental—have been represented through a specific theme chosen each year. In 2023, for the first time, the festival will not provide a curatorial theme to determine the programming to enable storytelling with authenticity and without the limitations of justifying the rationale behind their work to fit the theme. This mirrors the democratic nature of the origins of the fringe format. In 1947, when eight companies appeared uninvited and staged their shows at the Edinburgh International Festival, the Edinburgh Festival Fringe was born. It was a reaction to the rigid nature of art festivals and it resulted in similar spontaneous movements that gave rise to many more fringe festivals through the years. The core idea of fringe festivals remains to include anyone with a story to tell and a venue willing to host them. For more information, please visit singaporefringe.com/fringe2022



Celtic Connections

"If there's one thing that makes wintertime in Glasgow great then it's Celtic Connections," says *The Guardian* as it describes the city's annual winter festival. Celtic Connections draws thousands of musicians and audiences from the region to celebrate Celtic music, along with traditional folk, roots, Americana, jazz and world music. The upcoming edition of the festival is scheduled to take place from 19th January to 5th February next year. In addition to stellar performances, workshops, talks, screenings and art exhibitions, it also offers ceilidhs, which are social events featuring Irish and Scottish folk music, traditional dancing and storytelling. Aoife O'Donovan and Jack Badcock, the Scottish Chamber Orchestra, *Bonny Light Horseman*, *Penguin Cafe* and Jerry Douglas are among this year's illustrious line-up. Their music will bring the city to life across multiple iconic venues, including the Glasgow Royal Concert Hall, Old Fruitmarket, the Barrowland Ballroom, the Mitchell Theatre and the Mackintosh Church, to name a few. Celtic Connections has continued to help build a global stage for Celtic music and enabling robust cultural exchange. For more information, please visit celticconnections.com



Sundance Film Festival

After two years of virtual programming, the Sundance Film Festival is all geared up for its return to its home ground in Utah. Taking place between 19th and 29th January next year, the upcoming edition will be a hybrid of in-person screenings and festivities with an online component for audiences at home. The festival will begin at the customary venues in Park City, Salt Lake City and the Sundance Resort. The virtual offering promises a curated on-demand selection of feature films, including all competition titles—U.S. Dramatic, U.S. Documentary, World Cinema Dramatic, World Cinema Documentary and NEXT—as well as episodic content and short films. The final weekend will feature screenings, both in person and online, by the award winners. The New Frontier section will also offer an exciting roster of multimedia works and keynote discussions on its digital platform. The happy return to the festival city, bustling with enthusiastic film aficionados and filmmakers, was long awaited. An initiative of the non-profit Sundance Institute, the festival has been supporting independent cinema and groundbreaking storytelling since 1978. It continues to be one of the most loved and celebrated film events of the year. For updates on the upcoming edition, please visit festival.sundance.org

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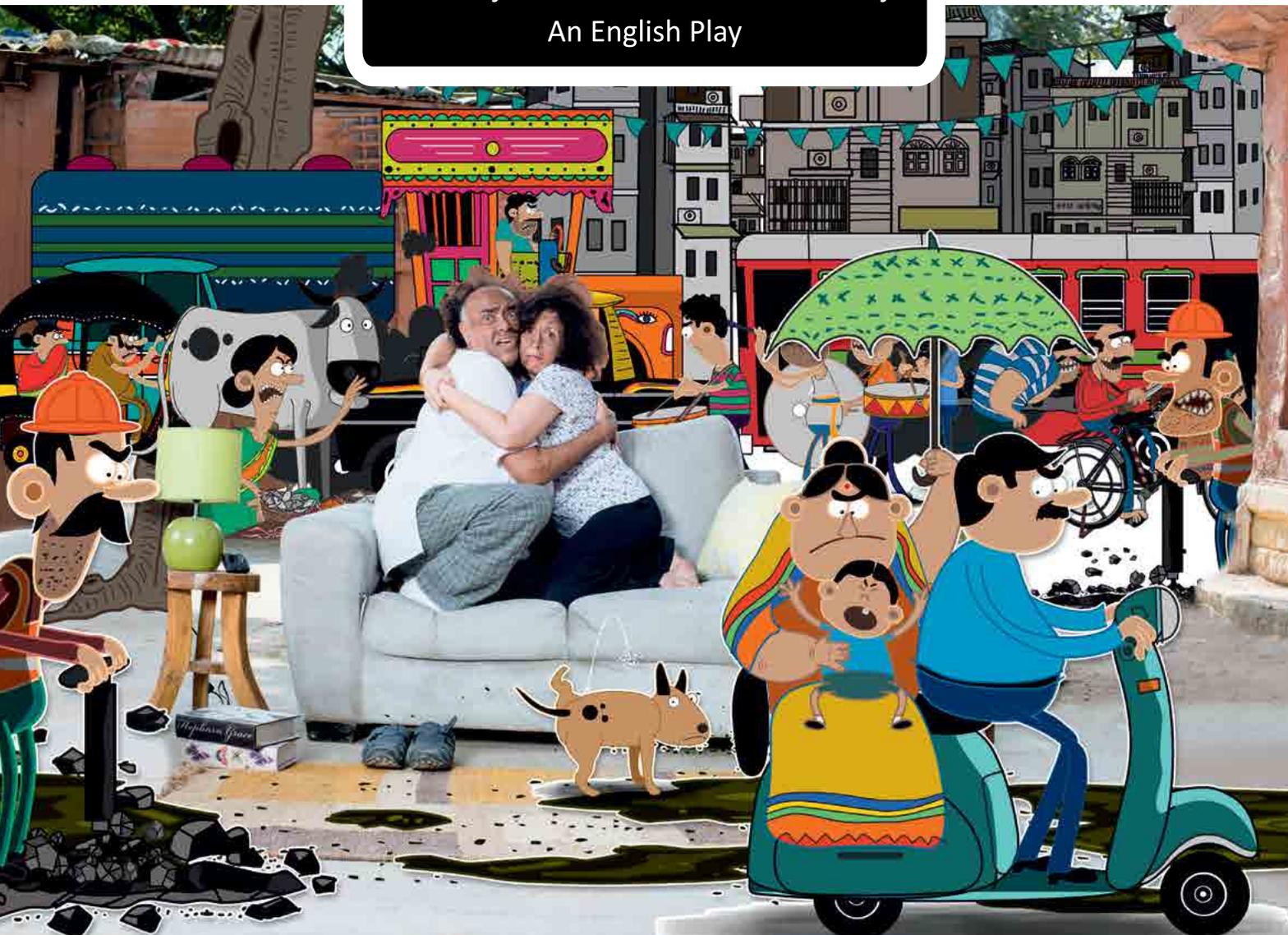


SHERNAZ PATEL RAJIT KAPUR

THE SIDDHUS OF UPPER JUHU

the city. the chaos. the comedy.

An English Play



Directed by **Rahul da Cunha**
Cast: **Rajit Kapur, Shernaz Patel, Meera Khurana,**
Kajli Sharma & Shishir Sharma

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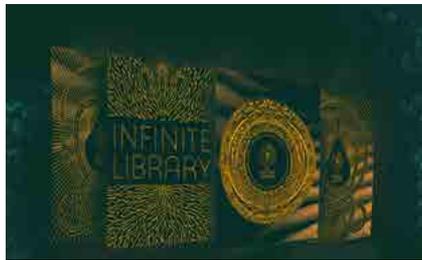


So long

After a glorious run of 35 years, *The Phantom of the Opera* is scheduled to have its final performance on Broadway in February next year. The curtain will come down on Broadway's longest-running show at The Majestic Theatre where it has delivered more than 13,500 performances to 19 million people. With music by Andrew Lloyd Webber and lyrics by Charles Hart, *The Phantom of the Opera* is about a lonely, disfigured composer who haunts the Paris Opera House and falls in love with a young soprano. Broadway audiences have swayed to Webber's iconic songs including 'The Music of the Night', 'Masquerade' and 'Angel of Music' for decades. The production, however, premiered in London's West End in 1986, which will continue to run. The end of its Broadway run comes as an unfortunate aftermath of the post-pandemic dwindling of theatre audiences. The musical, with its imposing sets and costumes and a large ensemble, is an expensive affair. After a two-year hiatus, shows that depend on an annual stream of tourists failed to reach the pre-pandemic revenue. But in a happy turn of events, there has been a considerable box office jump for the musical after the closing announcement was made. For more information, please visit us.thephantomoftheopera.com

Infinite possibilities

The Infinite Library is a travelling installation by the Goethe-Institut/Max Mueller Bhavan that uses virtual reality to reimagine the future of libraries, turning them into interactive spaces. The initiative aims to engage visitors through multi-sensory forms of storytelling using multimedia, holograms, a QR code game, 3D-printed objects, audiovisual works and more. Helmed and conceptualised by Mika Johnson, it seeks to explore human



stories within a much grander narrative, exploring the origins of the planet, the evolution of lifeforms and everything in between. The final piece, titled the Main Cavern, is designed as a vast VR library set in a cave. It expands the concept of the library into a cross-cultural immersive experience through VR rooms, presenting the user with three choices—Library of Shadows, Elements or Navigation. Sub-libraries dedicated to Polynesian Navigation, South Indian Puppetry and European Alchemy are also included. The Infinite Library started its journey in New Delhi in March, followed by Bengaluru, Prague, Dublin, Dhaka, Kolkata, Chennai and then finally ending in Pune in September. For more information, please visit infinite-library.com

Man walks into a bar

A recently uncovered treasure trove may markedly add to what we know of author Ernest Hemingway. Over 80 years ago, Hemingway left his belongings in the storeroom of Sloppy Joe's Bar, his favourite tavern in Key West, Florida, never returning to collect them. After his death, Hemingway's fourth wife, Mary Welsh Hemingway, gave a part of the possessions to longtime friends, Betty and Telly Otto Bruce—known to friends as Toby. The Toby and Betty Bruce collection



of Ernest Hemingway, that includes unpublished manuscripts, photographs and childhood souvenirs, now features in an archive open to scholars and the public at Penn State University. Letters, bullfighting tickets, newspaper clippings, his American Red Cross uniform, ephemera and galleys are also a part of the collection. The collection gives a glimpse into Hemingway's formative years but also includes notebook entries that are a rumination on death and suicide. It also includes an amusing three-page short story in which he casts F. Scott Fitzgerald as a boxer, a series of snapshots that he took on a safari to Africa, a photograph with fellow author Sinclair Lewis and more. The collection is a gold mine for scholars that not only delves into his genius but also his quotidian experiences. For more information, please visit space.libraries.psu.edu/repositories/3/resources/11174

Greater heights

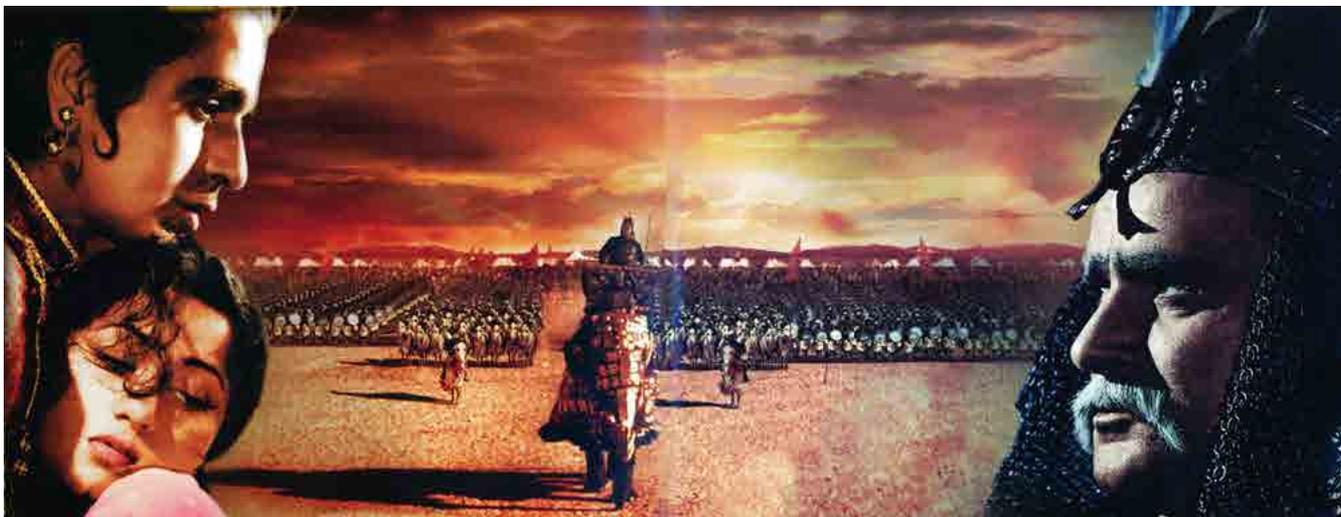
French theatre director Thomas Jolly has been appointed as the Artistic Director for the Opening and Closing Ceremonies of the Olympic and Paralympic Games, Paris 2024.

The award-winning director will be bringing to fruition the ambitious plan of an opening ceremony in the heart of Paris, taking it out of the traditional Olympic stadium setting for the first time. The closing ceremonies will be held at the monumental Stade de France. With an impressive career and an extraordinary body of work, Jolly is known to break norms and deliver the best. He established his theatre company, La Piccola Familia, in 2007, which is recognised for its 18-hour continuous performance of Henry VI. Jolly received the Molière Award, the highest theatre honour in France, for the feat. For more information, please visit olympics.com/en/olympic-games/paris-2024 ■

- Aishwarya Bodke

Recommended Volume

Every month, **Sujata Jadhav**, Head - Libraries & Documentation Centre at the NCPA, introduces a must-read book from the NCPA Reference Library. This month, she recommends an engrossing tribute to *Mughal-e-Azam*, one of the greatest films of Indian cinema.



The Immortal Dialogue of K. Asif's Mughal-e-Azam

By Amanullah Khan, K. Asif

Edited by Nasreen Munni Kabir

Translations by Nasreen Munni Kabir, Suhail Akhtar

Publisher: Oxford University Press, 2007

A landmark of Indian cinema, *Mughal-e-Azam* is acknowledged as one of the country's most memorable films, with a screenplay that is as elegant as it is witty. In fact, every aspect of the movie—from poetic dialogue peppered with Urdu, brilliant performances by the superstars of the day, a soundtrack that remains etched in collective memory and costumes that match the glory of Mughal fashion—was a mark of innovation and extravagance.

The book, a collection of dialogues from the film, is without a doubt, a treasure for lovers of *Mughal-e-Azam*. Every word spoken has been painstakingly collected, transliterated and translated so that the reader can devour the dialogues in English, Hindi and Urdu. The book also features lavish photographs from the colourised version of the movie released in 2004. The combination of the written word and the imagery brings to life

the passion of court dancer Anarkali (played by Madhubala), the ambition and sharp intelligence of the courtesan Bahar (played by Nigar Sultana), the epic confrontations between Dilip Kumar's Prince Saleem and Prithviraj Kapoor's Emperor Akbar. Also featured is the unforgettable lyric battle between Anarkali and Bahar in the song 'Teri Mehfil Mein'.

The dialogue, based on the screenplay by director K. Asif and Amanullah Khan, was written by immensely talented Urdu writers Ehsan Rizvi, Kamal Amrohi and Wajahat Mirza. The script has been translated to English by Nasreen Munni Kabir and transcribed by Suhail Akhtar, with a foreword by the celebrated Urdu writer and poet, Javed Akhtar. The book also features a Hindi-Urdu glossary prepared by Kahkashaan Latif. The book is dedicated to producer Shapoorji Mistry who, famously, had deep disagreements with Asif during its making but nurtured an enduring love for the movie once it was made.

Over 12 years in the making, *Mughal-e-Azam* was finally premiered on 5th August 1960 in Mumbai's Maratha Mandir. It was simultaneously screened at 150 theatres across the country and soon enough, tickets

were sold out or only available on the black market. It was screened, without a break, for three years. The most expensive Hindi movie ever made also became the highest grossing, and it held both those distinctions for several years.

To pin down one reason for the enormous popularity of *Mughal-e-Azam* is impossible. Everything about it was pathbreaking then and remains inspiring today. A family drama, a doomed love story, a piece of historical fiction, a comment on social stigma, *Mughal-e-Azam* works on every level. The book magnificently depicts the words and the people that inhabited it, making it a must-read for fans of great cinema. ■

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

The Semantics of Cinema

ON Stage brings you edited excerpts from the *NCPA Quarterly Journal*, an unsurpassed literary archive that ran from 1972 to 1988 and featured authoritative and wide-ranging articles. In the first part of a detailed essay, French Canadian Jesuit priest and pioneer of film studies in India, **Gaston Roberge** discusses the critical distinctions between a film shot, sequence and segment.

For the sake of convenience, critics and students of cinema often divide narrative films into large units or sequences. Thus, one speaks of the opening sequence, the murder sequence, the sequence in the train, etc. This manner of division makes for quick reference to specific parts of a film. Yet, it lacks the precision required for scientific study. The division of a film into sequences is arrived at arbitrarily and gives no indication as to the way in which the various parts of the film under study are put together. In a word, a sequence can be any sort of film segment. But are there not various types of film segments?

Christian Metz, a French semiologist, has studied this question especially between 1966 and 1971. Applying to film study the linguistic methodology, Metz has progressively identified eight types of sequences or syntagmas which he called collectively “the large syntagmatic category of the image track”. But the writings of Metz, like those of Bazin before him, reach the English readers at a time when they have already lost much of their interest among French readers. Metz has the merit of having competently explored new aspects of film language and thus of having helped film studies to proceed ahead. But the limitations of his research now appear clearly. They deal almost exclusively with the narrative film, and in the case of large syntagmatic, they purposely ignore the elements of sound and speech. This

means that Metz’s studies are concerned primarily with films prior to 1929—as Metz himself candidly recognised. Moreover, conventional forms of narration, on the one hand, and the hegemony of image over sound, on the other hand, are two elements which the so-called ‘new cinema’ the world over has rejected systematically since the end of the 1960s. Today, there perhaps remain only three types of cinema, namely, the decaying Hollywood cinema for mass consumption, the obsolete Bergman and Fellini cinema for limited consumption, and a new cinema which Louis Marcorelles¹ has proposed to call ‘cinema direct’. On more than one ground, therefore, it would seem that Metz’s research has little relevance except for the cinemas of the past. But that is not the case. For the methodology and philosophy which have prompted Metz’s work are—in spite of their limitations—more relevant today than ever. They inspire all efforts at demystifying film language and at creating tools whereby that language can be studied accurately. This subversive endeavour is on the lines, precisely, of new cinema itself.

However, this article does not propose an exhaustive assessment of Metz’s contribution². It is limited to his study of sequences in narrative films. In film language, he has given a ‘General Table of the Large Syntagmatic Category of the Image Track’ in which he has listed eight types of sequences. Metz himself has reworked that table several times

and I have taken the liberty to also rework it a little. He calls syntagmas those segments of films which are usually called sequences and which have a degree of autonomy within a film as they constitute definite parts of the story. Some of the syntagmas are a-chronological, others are chronological, according to whether or not they imply a reference to time. The a-chronological syntagmas are of two sorts: the parallel syntagmas when a few shots are put in parallel to establish a comparison, viz. the house of a rich boy and that of a poor boy, and the bracket syntagmas when a number of shots which are not necessarily connected from the points of view of place and time, suggest an idea, like images of bombs thrown from an aircraft suggest the idea of war. The chronological syntagmas are by far the most numerous in the ordinary narrative film. They can be descriptive or narrative. A narration often includes descriptions which seem to suspend the course of its story but are nonetheless necessary to it. For instance, shots which establish the place where an event happens belong to the narrative’s time although they seem to interrupt it momentarily. Another sort of descriptive syntagma is the sequence in the potential mode, although there are relatively few examples of such a sequence³. In a story it may happen that various courses of action are open to the protagonist. The filmmaker may show these various courses of action, leaving it to the spectator to fancy—should he



The ‘breakfast sequence’ between Orson Welles and Ruth Warrick in *Citizen Kane* is, according to the author, an example of an episodic sequence

care to—what course the protagonist actually took. The narrative syntagmas are linear or alternate. The alternate syntagmas show chronologically and alternately the unfolding of two or more actions. Linear syntagmas are firstly those in which the time of the action and the time of the film coincide: these are the scenes. When the time of the film and that of the action do not coincide, then, one has a sequence. Sequences are of two types: the episodic sequences are made up of shots showing parts of a total process which are too short to be autonomous. For instance, in *Citizen Kane*, the ‘breakfast sequence’ which shows Kane becoming progressively estranged from his wife is an episodic sequence. Finally, ordinary

sequences are autonomous narrative segments which do not include the small and incomplete scenes characterising episodic sequences. In an ordinary sequence the length of the film is either longer or shorter than that

In Citizen Kane, the ‘breakfast sequence’ which shows Kane becoming progressively estranged from his wife is an episodic sequence, made up of shots showing parts of a total process which are too short to be autonomous

of the story. The eight large syntagmas or autonomous segments of a narrative film can be tabulated as shown on the next page.

Metz has treated as large syntagmas the autonomous shots with their subdivision into sequence-shots (or one-shot scenes) and inserts. But these have not been included in the present table. For, in most instances, even a simple shot contains several virtual shots. In other words, very often what was taken in one shot could have been taken in several shots and vice versa. Much depends on the acting ability of the protagonists and the technical equipment available. Besides, in the finished film a shot is defined as a part of that film which has

1. Marcorelles, Louis, *Éléments pour un nouveau cinéma*. Unesco, Paris, 1970, p.154

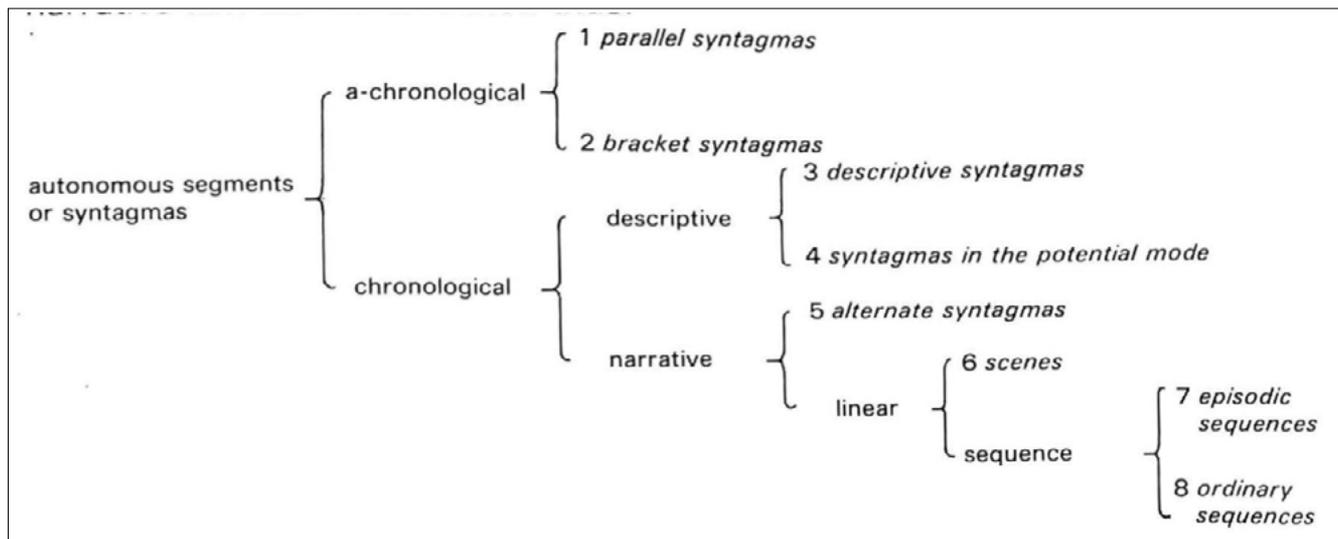
2. Metz, Christian:

Essais sur la signification au cinéma. Ed. Klincksieck, 1971, p. 246

Langage et cinéma. Ed. Larousse, 1971, p. 223

Film Language: Semiotics of the Cinema. Oxford University Press, 1974, xiv, p. 268, being a translation of *Essais*.

3. In *Pierrot le Fou* (Godard), the protagonists are attacked in their flat. Three or four ways of escaping are possible. The protagonists are shown using in turn each of these ways. Finally, they are seen after their escape. In *Trans-Europ-Express* (Robbe-Grillet) a smuggler is seen getting rid of the same parcel in three different manners.



been photographed in a one-camera operation (without interruption), and, after necessary trimming, has been fastened at either ends to other parts of the film. A shot is easily identified as a continuous series of images very similar when compared one to the next. As such a shot is a cine photographic unit, not an element of film language. And, thus, the autonomous shot does not belong to this level of analysis.

The approach to film study we have thus far described can arouse reticence in people otherwise enthusiastic about film appreciation. Metz was used to that type of reticence. He knew that some people, opposed as they are to “any formal approach, to any breaking down of a film into parts, argue that film is too rich in signification to be divided in that way and thus they confine themselves to the empiricism and impressionism that have too long marred the writings on the cinema” (Metz, *Langage et Cinéma*, p154; translation mine). Why should one object to a systematic study of a film? Is it to protect “the mystery of art and being?” What, then, threatens that mystery? Will analysis do away with it? Or, rather, will not analysis circumscribe that mystery and define it? Seeking to understand how one understands is not a threat to the object under study nor to understanding itself.

In fact, what is threatened by a rigorous analysis, what one wants to protect, what might appear rather than vanish is the ‘cinema’ prevalent in bourgeois society, the cinema-ideology at once image of the world and world of images.

There are other reasons why one may resent the use of the linguistic approach in film study. Firstly, semiotic studies of films are yet very rare and most of them are difficult to read if one is not familiar with linguistic theories. Metz, in particular, is not easy to read even in French. A second difficulty encountered by some students of the cinema in respect to linguistics is more general. It pertains to the tension one can observe in the field of literary studies between the

Christian Metz, a French semiologist, applied linguistic methodology to film study, and progressively identified eight types of sequences or syntagmas which he called collectively “the large syntagmatic category of the image track”

scholars who use an approach inspired by linguistics and the scholars who, so to say, ‘keep to literature’. It is as if the former were interested in analysis and the latter in synthesis. In fact, the two approaches ought to be complementary. Today, for instance, there is a tendency to study style, the most intangible aspect of literature, on the basis of an analysis of language, its most obvious aspect. The linguist is rightly suspicious of the intuitions of a critic which would escape empirical verifications. On the other hand, the critic perhaps fears that his intuition might turn to naught under scrutiny. In fact, far from being harmful, the linguistic approach can be most stimulating. For, “a rigorous checking, by means of a description of the total complex of features possessed by the text, of features intuitively judged to be stylistically significant, is likely to uncover other, previously unobserved significant features; or to demonstrate the interrelationship of a series of features in such a way as to offer new, or at least modified, responses to the text as a whole. In this way, our responses to the style of a text are open to progressive development.”⁴ ■

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

4. ‘An approach to the study of style’ by John Spencer and Michael Gregory. In *Linguistics and Style*, volume edited by John Spencer. Oxford University Press, 1964, xii, p. 109. See p. 85.

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<input type="checkbox"/> Student (6-21 years)	8,000
<input type="checkbox"/> Differently Aabled	1,500

Special Membership Packages

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

Membership Benefits:

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

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

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

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

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

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

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

Email:
membership@ncpamumbai.com
Tel.: 66223719

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

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



Membership Application form

**Dear Supporter of the Arts,**

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

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

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

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

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

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

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

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

Silver member of the NCPA

Friend of the SOI

Name:

Joint Member Name (in case of couple membership):

Address:

.....

Pin Code:

Telephone: Mobile:

Email: Date of Birth:

Occupation: Company:

Cheque No.: Date:

Drawn On:

Date: Signature:

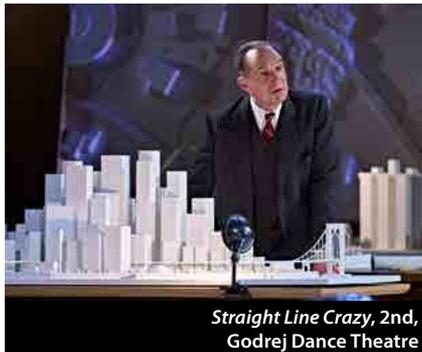
Programme Guide

November 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



Straight Line Crazy, 2nd, Godrej Dance Theatre

Straight Line Crazy

Theatre Screening
(Approx. 174 mins)
Godrej Dance Theatre
Wednesday, 2nd – 6.00 pm

An NCPA-National Theatre Live (London) Presentation

Ralph Fiennes (*Antony & Cleopatra*) leads the cast in a new play by David Hare (*Skylight*) which is a blazing account of the most powerful man in New York, a master manipulator whose legacy changed the city forever.

For 40 uninterrupted years, Robert Moses exploited those in office through a mix of charm and intimidation. Motivated at first by his determination to improve the lives of New York City's workers, Moses created parks, bridges and 627 miles of expressway to connect the people to the great outdoors. Faced with resistance by protest groups campaigning for a very different idea of what the city should become, will his charismatic conviction be enough to hide the weakness of democracy?

Nicholas Hytner directs this exhilarating new play.

Age: 15+

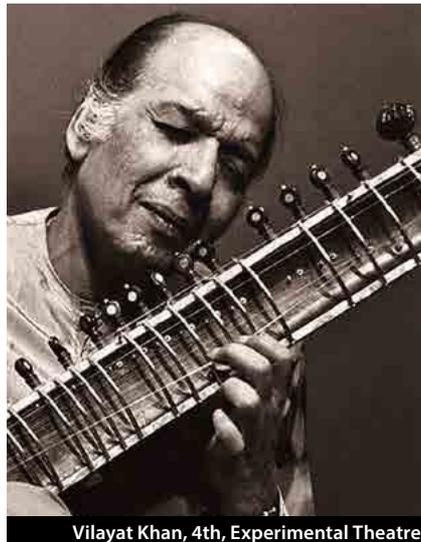
Tickets:

₹360/- (Members)

₹400/- (Public)

Box Office now open

INDIAN MUSIC



Vilayat Khan, 4th, Experimental Theatre

Nad Ninad: From Our Archives

Listening Session (no. 7) on the Artistry of Vilayat Khan
Experimental Theatre
Friday, 4th – 6.30 pm

An NCPA Presentation

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

We have been conducting a series of sessions based on rarely heard recordings of sitar maestro, Vilayat Khan (1924–2004), which were specially recorded for our archives during 1976.

Arvind Parikh, his senior-most disciple, and Shujaat Khan, his elder son, had engaged the maestro in conversation, leading to a wealth of information about his forefathers and their style. Khan has also chronicled his own musical journey with ample demonstrations.

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

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

The first six sessions in this series covered the contributions of his legendary forefathers, his own contribution of *gayaki ang* and details about some notable disciples of his father.

The seventh session starts with Vilayat Khan's reminiscences and observations relating to some stalwarts of vocal and instrumental music which he shares with comprehensive demonstrations (vocal and sitar). These include: Gafoor Khan, Inayat Khan, Imdad Khan, Mushtaq Hussain Khan, Miyan Tansen, Bande Hasan Ali, Amir Khan, Rampur *gharana* musicians, Haider Hussain Khan, Hamid Hussain Khan, Hafiz Khan Gudiyaniwale and such others. The session continues with his illustrated explanation of how he composed *bandishes* (slow and fast) which take off from unconventional *matra* (beat). The session also includes *raga* Khamaj (*alap* and *jod*) and compositions (some his own) in *ragas*: Khamaj, Asa, Mand, Sanjh Saravali, Jhinjhoti, Gara, Desh, Bhupali and more.

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

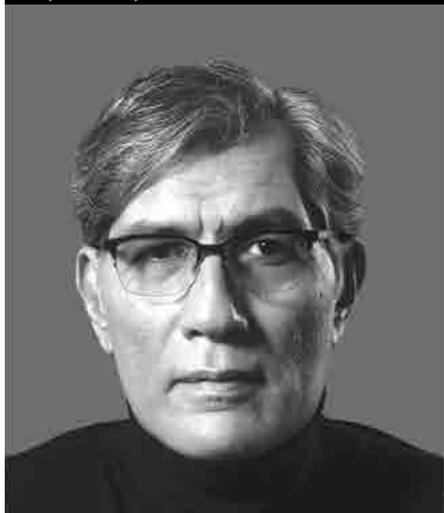
THEATRE

Every Good Boy Deserves Favour

An English Play for Actors and Orchestra (60 mins)
Jamshed Bhabha Theatre
Friday, 4th – 7.30 pm
Saturday, 5th & Sunday, 6th – 5.00 pm & 7.30 pm

An NCPA Production in collaboration with the Symphony Orchestra of India

A dissident is locked up in an asylum. If



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

Written by **Tom Stoppard**

Music by **André Previn**

Directed by **Bruce Guthrie**

Cast includes: **Deepika Deshpande Amin, Sohrab Ardeshir, Neil Bhoopalam, Mihaail Karachiwala & Denzil Smith**

Tickets:

₹3,600, 2,700, 2,025, 1,350, 1,125, 900 & 450/- (Members)

₹4,000, 3,000, 2,250, 1,500, 1,250, 1,000 & 500/- (Public)

(Inclusive of GST)

Box Office now open

FILM

Korean Film Festival 2022

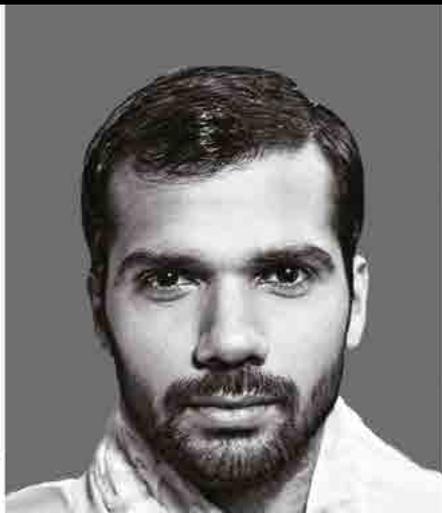
Little Theatre

5th & 6th November

An NCPA & the Consulate General of the Republic of Korea in Mumbai Presentation

Secretly Greatly

(127 mins)



Saturday, 5th – 3.30 pm

As a North Korean sleeper cell agent, Ryu-han infiltrates the South and assumes the role of a village idiot in a rural town. He observes the townsfolk and waits patiently for his mission. One day, after two years of playing the role of the village idiot, fellow spies Hae-rang, posed as a rock star, and Hae-jin, posed as an ordinary student, are dispatched to the same town as Ryu-han. He helps the other two spies settle in and teaches them how to adjust in the South. There is a sudden drastic political power shift in the North and all three spies receive an urgent mission: to commit suicide.

Directed by **Jang Cheol-Soo**

Cast: **Kim Soo Hyun, Park Kiwoong,**



Clockwise from above, at the Little Theatre: *Secret Zoo*, 5th; *Secretly Greatly*, 5th; *Lucky-Key*, 6th; *The Face Reader*, 6th



Lee Hyun-Woo, Son Hyun-Joo, Park Hay Sook & Kim Sungkyun

Secret Zoo

(117 mins)

Saturday, 5th – 7.00 pm

Attorney Tae-Soo (Ahn Jae-Hong) takes a job as the director of a zoo. The zoo is facing bankruptcy. There are no animals left at the zoo because they have been sold. To turn the place around, an extraordinary project is created. Workers are required to wear animal suits and act like animals. Soon the zoo goes viral on social media.

Directed by **Son Jae-Gon**

Cast: **Ahn Jae-Hong, Kang So-Ra, Park Young-Kyu, Kim Sung-Oh & Jeon Yeo-Been**

Lucky-Key

(112 mins)

Sunday, 6th – 3.30 pm

A hit man wakes up with amnesia to a switched life.

Hyung-wook, an infamous assassin known for perfection, slips on soap at a public sauna and passes out. Jae-sung, an unknown actor who has hit rock bottom, witnesses the accident and switches his locker key with Hyung-wook's. Jae-sung opens the locker to find the key to a fancy car which leads him to a luxurious condo along with the full wealth and secrets of a successful hit man. On the other hand, Hyung-wook wakes up with amnesia. And the only clue he has to his identity is an outstanding payment bill. With the help of a paramedic, he finds his

(actually Jae-sung's) place discovering that he is a totally broke and nameless actor. While Hyung-wook struggles to remember, he tries to 'continue' his life as an actor. And by irony of fate, with the help of real-life action moves that his body is accustomed to, he soon becomes the new action hero on TV. Soon his memory starts to return.

Directed by **Lee Gae-Byok**

Cast: **Yoo Hai-Jin, Lee Joon, Cho Yoon-Hee & Im Ji-Yeon**

The Face Reader

(142 mins)

Sunday, 6th – 7.00 pm

"Human face is the embodiment of nature and its order."

Nae-kyeong is the greatest face reader Joseon has ever known. He can see through people by looking at their faces. He lives with his son Jin-hyeong and his brother-in-law Paeng-heon in the mountains. After an alluring courtesan, Yeon-hong, proposes an offer, he moves to Hanyang to read faces in the courtesan's house. Nae-kyeong quickly becomes the go-to face reader in town and even Vice Premier Kim Jong-seo hears about him. He appoints Nae-kyeong to the government's inspection board. During his inspection, Nae-kyeong finds out about Prince Su-yang's plan to take the throne from his nephew. He decides to change the destiny of the country by changing what's written on Su-yang's face.

Directed by **Han Jae-Rim**

Cast: **Song Kang-Ho, Lee Jung-Jae, Baek Yun-Shick, Cho Jung-Seok, Lee Jong-Suk & Kim Hye-Soo**

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

INDIAN MUSIC

Meri Awaaz Hi Pehchan Hein – A Tribute to Lata Mangeshkar

Music Arranger: **Kamlesh Bhadkamkar**

Singers: **Madhura Kumbhar, Sharayu Date, Susmirata Dawalkar**

Compere: **Kaushal Inamdar**

Tata Theatre

Saturday, 5th – 6.30 pm



Lata Mangeshkar, 5th, Tata Theatre

An NCPA Presentation

This thematic presentation has been designed to enable uninitiated listeners to enjoy and appreciate the rich *raga* legacy of Hindustani music by associating a particular *raga* with a corresponding *raga*-based film song.

This concert is presented as a tribute to the inimitable melody queen, Lata Mangeshkar (1929-2022). Initially trained by her father, she went on to learn from Aman Ali Khan of the Bhendibazar *gharana*. She also had the privilege of being mentored by the well-known music director Ghulam Haider. Having recorded for over 1,000 Hindi films and sung in over 36 Indian regional and foreign languages, Mangeshkar was a legend whose silken voice and immortal songs will be remembered for many years to come. The list of her non-film songs is also equally impressive.

Classically trained young singers will present *raga*-based songs immortalised by Mangeshkar. An all-acoustic band of instruments wielded by equally talented instrumentalists will accompany the songs.

Tickets:

₹540, 450 & 360/- (Members)

₹600, 500 & 400/- (Public)

(Inclusive of GST)

Box Office now open

THEATRE

Jeene Bhi Do Yaaro

Hindi Play

Experimental Theatre

Saturday, 5th – 7.00 pm

The promise of a sweet future together, walking hand in hand into the sunset forever. This is what romantic dreams are made of. The husband-to-be, to impress his sweetheart, will go out of his way to do everything she demands. The list is endless, from buying chocolates, flowers, movie and dinner dates to extravagant shopping. But what happens after marriage? The same sweetheart becomes a nag. The man knowing well that the end has been achieved becomes lax and takes his wife for granted. Watch the dynamics of this post-marriage situation in *Jeene Bhi Do Yaaro*.

Whether you are married, single, or dating, this is definitely the story of your life.

Written & directed by **Om Katare**

Cast: **Om Katare, Prashant Upadhyay, Sailee Gaikwad, Anup Balyan & Ashimta Jaggi**

Produced by **Yatri Theatre Association**

Age: 18+

Tickets:

₹630 & 450/- (Members)

₹700 & 500/- (Public)

(Plus GST)

Box Office now open

THEATRE

Jis Lahore Nahi Dekhya

Hindi Play (130 mins)

Experimental Theatre

Sunday, 6th – 6.30 pm

Jis Lahore Nahi Dekhya, Asghar Wajahat's powerful human saga, is a story of two communities who have suffered the horrors of the Partition first-hand and still have the strength and humanity to rise above petty hatred. This important message of brotherhood goes beyond the evil politician and the fanatic to make a difference to the common man.

In the light of the spate of terror attacks around the world, it has become imperative to drive home the message of tolerance and mutual respect to prevent the birth of future terrorists. We need to continually

remind ourselves that lines may divide countries, but they cannot divide human beings.

Written by **Asghar Wajahat**

Directed by **Dinesh Thakur**

Cast: **Preeta Mathur Thakur, Aman Gupta, Atul Mathur, Brij Bhushan Sawhney, Ajay Chaurey, Meena Vaibhav** & others

An Ank Theatre Group Production

Tickets:

₹630 & 450/- (Members)

₹700 & 500/- (Public)

(Inclusive of GST)

Box Office now open

MULTI ARTS & PRESENTATION

Tata Literature Live! – The Mumbai LitFest 2022

Literature Festival

Multiple Theatres

Friday, 11th – 2.00 pm onwards

Saturday, 12th & Sunday, 13th – 10.30 am onwards

After a two-year gap imposed by the pandemic, Tata Literature Live! The Mumbai LitFest joyfully returns to its prime venue, the NCPA, where world-class authors, thinkers, writers, speakers and performers will congregate at what is now globally acknowledged to be one of the prime literary festivals. Major speaking and discussion sessions will take place at the Tata Theatre, specialised talks and conversations will be at the Godrej Dance Theatre and the Little Theatre while performances will be presented at the Experimental Theatre.

We invite you to be part of this much-awaited return to a very special venue and to experience again the buzz and vibe of the on-ground festival. So save the dates in your calendars and come to hear myriad points of view from celebrated national and international speakers on a range of subjects spanning literature, theatre, poetry, history, science, health, food, current affairs, economy, business and art.

Admission is free to all, and entry to each session is on a first-come-first-served basis.

MULTI ARTS & PRESENTATION

New Book Discussion

Bombay Hangovers

By Rochelle Potkar

Stuart-Liff Collection Library, NCPA

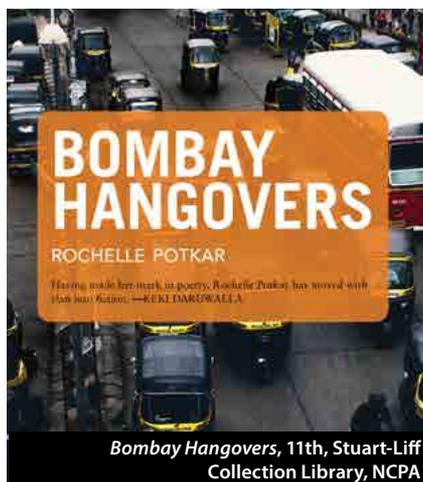
Friday, 11th – 4.30 pm

An NCPA Presentation

Under discussion will be 16 immersive short stories by author and poet **Rochelle Potkar**. Some of the stories were nominated for prizes: Fundação Oriente Short Story Competition, 2015 (shortlist); Open Road Review 2016 (winner); DNA-Out of Print Contest 2017 (longlist) and DISQUIET International Literary prize Lisbon 2019 (notable entry).

“These stories are laced with the grit, sleaze and dynamism of Bombay. They explore the nerve centre of a great metropolis with caustic wit and uncompromising realism. From the red-light corner of Kamathipura and the racecourse of Mahalaxmi, from South Bombay where a perfume maker works on exotic fragrances to the throbbing epicentre of Thane and the township of Kalyan, from Bandra to Andheri, the city is brought alive through memorable characters, piquant situations and no holds barred language. With the occasional foray into Goa, the poet Rochelle Potkar makes an impressive debut in short fiction, a genre unfairly neglected by most publishers in India.”—Manohar Shetty

Potkar is an Indian fiction writer and poet. Her first book, *The Arithmetic of Breasts and Other Stories* was shortlisted for The Digital Book of the Year 2014 Award by Publishing Next. This was



followed by her first book of poetry, *Four Degrees of Separation* (Paperwall, 2016). *Paper Asylum*, a book of prose poetry, was shortlisted for the Rabindranath Tagore Literary Prize 2020. She is an alumna of the University of Iowa's International Writing Programme and a Charles Wallace Writer's fellow, Stirling. She is the co-founder of Arcs-of-a-Circle, an artists' residency programme, a project by the U.S. Consulate General, Mumbai.

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

WESTERN CLASSICAL MUSIC

Maxime Zecchini

Piano Recital (Approx. 75 mins)

Experimental Theatre

Tuesday, 15th – 7.00 pm

An NCPA & Alliance Française de Bombay Presentation

A specialist in left-hand repertoire, **Maxime Zecchini** is the first French pianist to graduate from the prestigious *Incontri col Maestro* – The International Piano Academy in Imola, Italy. He is the winner of the international competition at Varenna on Lake Como, and has recorded the first 10-volume anthology of repertoire for the left-hand. An eclectic musician, Zecchini has performed in about 50 countries and made his Carnegie Hall debut in New York in May 2022.

In this concert, he will include a programme that shows all the possibilities of the left-hand, from French classical masterpieces to film music. From the virtuosity of his left hand to his impressive readings of classic piano pieces, Zecchini is a rare musical sensation who has inspired many through his magical touch on the instrument. Demonstrating his genius, Zecchini will perform pieces from Mozart, Chopin and Bernstein.

Programme:

Mozart: Fantasia in D minor (two hands)
Verdi: Miserere from *Il trovatore* (left hand)

Chopin: Nocturne Op. 9 No. 1 (two hands)

Liszt: *Valse d'Adèle* (left hand)



Maxime Zecchini, 15th, Experimental Theatre

Debussy: *Clair de lune* (two hands)
 Leonard Bernstein: *West Side Story* (two hands)
 Michel Legrand: *Les Parapluies de Cherbourg* (two hands)
 Suite of famous French songs (Charles Aznavour, Edith Piaf, etc.) (two hands)
 Bollywood Songs (two hands)

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

SCREENING

The Seagull

Theatre Screening
 (Approx. 180 mins)
 Godrej Dance Theatre
 Wednesday, 16th – 6.00 pm

An NCPA-National Theatre Live
 (London) Presentation

Emilia Clarke (*Game of Thrones*) makes her West End debut in this 21st-century retelling of Anton Chekhov's tale of love and loneliness.

A young woman is desperate for fame and a way out. A young man is pining for the woman of his dreams. A successful writer longs for a sense of achievement. An actress wants to fight the changing of the times. In an isolated home in the countryside, dreams lie in tatters, hopes are dashed and hearts broken. With nowhere left to turn, the only option is to turn on each other.

Following his critically acclaimed five-star production of *Cyrano de Bergerac*,



The Seagull, 16th, Godrej Dance Theatre

Jamie Lloyd brings Anya Reiss's adaptation of Anton Chekhov's classic play to stage. Filmed live in London's West End with a cast including Tom Rhys Harries (*White Lines*), Daniel Monks (*The Normal Heart*), Sophie Wu (*Fresh Meat*) and Indira Varma (*Game of Thrones*).

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

FILM

Short Film Corner

Short Film Screenings
 Little Theatre
 Wednesday, 16th – 6.30 pm

An NCPA Presentation in collaboration with White Wall Screenings

There are many wonderful short films being made in India, with auteurs at work in their own regions, and bold, new voices who are experimenting with form and technique. Short Film Corner

hopes to connect movie lovers with these films and open up dialogue with filmmakers, who in turn, get a chance to connect with their audiences. White Wall Screenings (WWS) was founded in 2017 as a community to facilitate a conversation between short filmmakers and film connoisseurs. WWS has successfully showcased more than 300 short films and conducts workshops, masterclasses and conversations around filmmaking and films.

Pardah
 Hindi Film with English Subtitles
 (15 mins)



Pardah, 16th, Little Theatre

A newlywed couple reaches a crossroads in their relationship, as the husband tries to impose his idea of appropriate clothing on the wife.

Written & directed by
K Rohit Ramswami

Kosha Mangsho
 Bengali Film with English Subtitles
 (13 mins)



Kosha Mangsho, 16th, Little Theatre

The film is about three daughters from three different generations of the same family and their relationship with a traditional family recipe of Kosha Mangsho. In carrying that recipe forward, they also carry nuances from their mothers. When the current generation's teenaged daughter asks a pertinent question, it makes the other women in the family think of the evolution of Indian women, and what

they allowed themselves to do in their own home.

Directed by **Varun Khettry**

Aath Aana

Hindi Film with English Subtitles
(16 mins)



Aath Aana, 16th, Little Theatre

A young maths teacher and an elderly Hindi teacher get into a heated argument about who the poet of a certain Hindi poem is.

Directed by **Pragyan Chaturvedi**

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.

INTERNATIONAL MUSIC

Movies Under the Stars

Double Indemnity (1944)

Film Screening
(B&W - 108 mins)

Tata Garden

Wednesday, 16th – 6.30 pm

An NCPA & Film Heritage Foundation Presentation

One of the earlier film noirs *Double Indemnity*, Billy Wilder's hard-boiled masterpiece, tells the tale of an insurance salesman, Walter Neff (Fred MacMurray), seduced into murder by the deliciously wicked Phyllis Dietrichson (Barbara Stanwyck). Working with co-writer Raymond Chandler, Wilder launched himself onto the Hollywood A-list with this epitome of film-noir fatalism from James M. Cain's pulp novel of the same name. Featuring scene-stealing supporting work from Edward G. Robinson and the chiaroscuro of cinematographer John F. Seitz, *Double Indemnity* is one of the



Double Indemnity, 16th, Tata Garden

most entertainingly perverse stories ever told and the standard by which all noirs must be measured. Paul Howlett of *The Guardian* writes, "What marks *Double Indemnity* out from other great film noirs is that sense, among all the crazy, twisted, duplicitous shenanigans, of real, human heartbreak."

Director: **Billy Wilder**

Producer: **Joseph Sistrom**

Screenplay: **Billy Wilder & Raymond Chandler**

Cinematography: **John F. Seitz**

Cast: **Fred MacMurray, Barbara Stanwyck & Edward G. Robinson.**

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

DANCE

Magic Bow by Gowri Ramnarayan & Troupe and Kathak by Tina Tambe with Ninad Centre for Performing Arts

(Approx. 90 mins)

Experimental Theatre

Friday, 18th November – 6.30 pm

An NCPA Presentation

Gowri Ramnarayan is a multifaceted personality with an immense contribution to Indian performing arts, literature and culture. She is a musician, playwright, theatre director, writer, journalist and columnist. Ramnarayan was a vocal accompanist to M.S. Subbulakshmi for over a decade. As an author, she has written several books



Gowri Ramnarayan, 18th, Experimental Theatre

for children—*Abu's World*, *Abu's World Again* and *Past Forward: Six Artists in Search of Their Childhood*. In 2005, she founded JustUs Repertory whose productions have been staged in India, the U.S., the U.K. and South Asia. In the year 2015, Krishna Gana Sabha awarded her the title Nataka Choodamani for her contribution to theatre. Gowri has served as a FIPRESCI jury member at international film festivals in India and Europe.

Tina Tambe is one of the most accomplished Kathak performers of today. She holds Nritya Alankar, a nine-year diploma in Kathak from Akhil Bhartiya Gandharva Mahavidyalaya Mandal, Mumbai, an M.A. in Kathak from Devi Ahilya University, Indore and on completing her thesis on dance elements in the poetry of Meera, she also received a Ph.D. Trained by expert and proficient gurus of different *gharanas*, Tambe has created a style of her own which is reflected in a beautiful blend that melds the delicacy of the Lucknow *gharana*, the vibrant energy of the Jaipur *gharana* and the excellence of Raigarh *gharana*. She is the Artistic Director of Ninad Centre for



Tina Tambe, 18th, Experimental Theatre

Performing Arts in Mumbai where she imparts training of Kathak to the newer generation of dancers.

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

Box Office now open

INDIAN MUSIC

NCPA-HSBC Music Workshop

Understanding the intricacies of studio (audio) recording

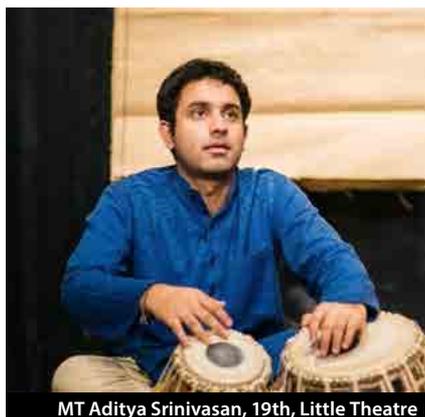
A free online workshop on Zoom by MT Aditya Srinivasan

Saturday, 19th – 11.30 am

With advances in technology that are available today to record and reproduce sound, it becomes imperative for practitioners of music to have some knowledge of the fundamental principles governing the process of audio recording and reproduction.

This workshop will specifically deal with issues related to the recording of sound in the controlled environment of a studio, which is distinct from the behaviour of sound during a live stage performance. The session is designed to introduce participants to various devices used such as microphones, speakers, mixers, etc. in the process of studio recording. The role and impact of each of these devices will be explained and demonstrated with the help of live ensembles of vocal and instrumental music.

Aditya Srinivasan is a sound engineer and percussionist who has been working with some of the best artistes in India, both onstage and in the studio. Besides mastering the art of the tabla and percussion under the guidance of stalwarts, he has



MT Aditya Srinivasan, 19th, Little Theatre

also studied rhythms in the Latin and flamenco traditions.

Being at the forefront of live streaming, especially during the pandemic, Srinivasan has worked on a method by which musicians from around the world can perform and record together live virtually from multiple remote locations.

Entry free

Registration starts on 19th October 2022

To register:

Write to indianmusicworkshops@ncpamumbai.com

Or visit the NCPA website (www.ncpamumbai.com) or the NCPA Facebook page

THEATRE

Apple

Gujarati Play (135 mins)

Experimental Theatre

Sunday, 20th – 4.00 pm & 7.30 pm

How can the greatness of a man be measured? Is 'greatness' an independent entity? Isn't a great man—any great man—a human being first, filled with flaws, inconsistencies and eccentricities? Doesn't the so-called 'negative' side of his personality make him even more humane and authentic? *Apple*, an Ideas Unlimited drama in Hindi/Gujarati, is an attempt to analyse the humane side of the legendary co-founder of Apple, Steve Jobs and his explosive relationship with his 'abandoned' daughter, Lisa. Jobs was an iconic entrepreneur well-known for Apple, the brand he created that ushered in, in many ways, a digital revolution. That Jobs was an adopted child is a well-known fact. However, not many people know that his biological father was a Syrian Muslim and his mother was an American Christian. They were unwed parents who had to abandon their illegitimate child who was picked up by an ordinary and loving couple. It is fascinating to observe that Jobs repeated the unsympathetic behaviour of his biological father with his own daughter. *Apple* explores this side of Jobs's life and is, as expected, rife with catharsis and joy.

Written by **Shishir Ramavat**

Directed by **Manoj Shah**

Cast: **Disha Savla Upadhyay, Rohan Trivedi & Anglo**

An Ideas Unlimited Production

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office now open

THEATRE



The Siddhus of Upper Juhu, 20th, Tata Theatre

The Siddhus of Upper Juhu

English Play (90 mins)

Tata Theatre

Sunday, 20th – 7.00 pm

An NCPA Presentation in collaboration with Rage Productions

Balvinder Siddhu, also known as Bubbles, is a 50-year-old well-paid financial executive who lives with his Parsi wife, Behroze, on the 14th floor of a typical modern upper Juhu high-rise called Sea View Towers. In spite of having poured their life savings into this 2.5 BHK flat in Mumbai, everything civil and civic seems to go wrong.

Directed by **Rahul da Cunha**

Cast: **Rajit Kapur, Shernaz Patel, Meera Khurana, Kajli Sharma & Shishir Sharma**

Tickets:

₹1,800, 1,350, 1,080, 900, 720 & 540/- (Members)

₹2,000, 1,500, 1,200, 1,000, 800 & 600/- (Public)

(Plus GST)

Box Office now open

THEATRE



Shreeja Chaturvedi, 20th,
Godrej Dance Theatre

Superiority Complex

Stand-up Comedy

English/ Hindi

(75 mins)

Godrej Dance Theatre

Sunday, 20th – 7.00 pm

An NCPA Off-Stage Presentation

Shreeja Chaturvedi, famous for her deadpan humour, brings you an hour of everything she has ever written on stage. An hour that can only be described as funny, she claims. Requests for other adjectives were ignored. Some people insist on calling it revolutionary, Chaturvedi can neither confirm nor deny that.

Suggested age: 16+

Tickets:

₹630/- (Members)

₹699/- (Public)

(Plus GST)

A few early bird tickets at ₹499/- will be available for members and the public up to 26th October 2022
Box Office now open

WESTERN CLASSICAL MUSIC

Symphony Orchestra of India

Zubin Mehta, conductor

Jamshed Bhabha Theatre

Monday, 21st & Tuesday, 22nd –
7.00 pm

An NCPA & Mehli Mehta Music
Foundation Presentation

Internationally renowned, Bombay-born conductor **Zubin Mehta** conducts the Symphony Orchestra

Zubin Mehta, 21st & 22nd,
Jamshed Bhabha Theatre



of India in two special concerts in November 2022, conducting the works of classical giants—Beethoven, Schubert and Mozart.

Programme:

Mozart: Overture to *The Marriage of Figaro*

Schubert: Symphony No. 8 “Unfinished”

Beethoven: Symphony No. 3 “Eroica”

Tickets:

₹15,000, 12,000, 9,000, 6,000, &
3,000/-

(Inclusive of GST)

Box Office: 18th October for Friends of the SOI, NCPA Members and MMMF Members & 21st October for Public

FILM

Reality Check

Documentary Film Screening

Godrej Dance Theatre

Thursday, 24th – 6.30 pm

An NCPA Presentation in
collaboration with Cinema
Collective

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

Displacement & Resilience: women live for a new day

Film in Arabic, Hindi, English,
Tagalog and a few other languages
Subtitled in English (60 mins)

This will be the Mumbai Premiere of the film

Displacement & Resilience: women live for a new day engages viewers with the experiences of women refugees. This documentary was conceived as a collaboration of women directors based in different countries by its producers, the International Association of Women in Radio and Television or IAWRT, a global organisation of professional women working in media.

The subject was proposed by Chandita Mukherjee, who helmed the production as Executive Producer for the IAWRT. Six collaborating women directors contributed stories about conflict, migration and the experience of exile: Erika Rae Cruz on displaced indigenous people in Philippines; Archana Kapoor and Chandita Mukherjee on Rohingyas from Myanmar in India; Afrah Shafiq on Tibetans in India; Khedija Lemkecher on Syrians in Tunisia; and Eva Anandi Brownstein on Syrians in Canada.

Their stories have been woven together to create a multi-layered viewing experience on the global refugee crisis. Combining principal photography with interviews, archival footage, graphics and mixed media, the film presents an overview of particular



Displacement & Resilience, 24th,
Godrej Dance Theatre

issues bringing out similarities in the lives of women refugees, exiled and displaced for a variety of reasons.

The film screening will be followed by a discussion.

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

INDIAN MUSIC

An Instrumental Duet

by **Purbayan Chatterjee (sitar) & Sabir Khan (sarangi)**

Experimental Theatre

Friday, 25th – 6.30 pm

In association with Mariwala Foundation

A duet (*jugalbandi*), based on either vocal or instrumental music, is an interesting feature of Indian art (classical) music performance. In the field of instrumental music, it often involves two different instruments that are complementary to each other on the basis of tuning as well as the repertoire.

Having won the President of India award at the age of 15 for being the best instrumentalist, today, **Purbayan Chatterjee** is an accomplished sitar player of international repute. In addition to solo classical concerts on the sitar, he has designed the DWO, which is a doppelganger of the traditional Indian sitar. Chatterjee is also an accomplished vocalist and has several international collaborative projects to his credit.



Purbayan Chatterjee, 25th, Experimental Theatre



Sabir Khan, 25th, Experimental Theatre

Sabir Khan has trained under the guidance of his grandfather, Gulab Khan, and his father, the legendary sarangi maestro Sultan Khan in the tradition of Sikar *gharana*. With outstanding control over the technique and idiom of sarangi, Khan has accompanied and collaborated with some of the great artistes, and today, has an international career that also represents the musical heritage of Rajasthan.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

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

INTERNATIONAL MUSIC

NCPA International Jazz Festival 2022

Tata Theatre

Friday, 25th to Sunday, 27th – 6.30 pm

25th November

Mingus Big Band:

Boris Kozlov – bass

Theo Hill – piano

Donald Edwards – drums

Sarah Hanahan & Alex Terrier – alto sax

Conrad Herwig & Robin Eubanks – trombone

Earl McIntyre – bass trombone

Dr. Alex Pope Norris, Philip Harper

& Alex Sipiagin – trumpet

Abraham Burton & Sam Dillon – tenor sax

Lauren Sevian – baritone sax



Mingus Big Band, 25th, Tata Theatre

The **Mingus Big Band** celebrates the music of composer/bassist Charles Mingus who died in 1979. Under the artistic direction of Sue Mingus, this 14-piece band featured new arrangements of Mingus compositions that encouraged deep explorations and ideations of Mingus's music and individual artistic expression in a dynamic ensemble. The band frequently tours America and Europe, has 11 recordings to its credit and in 2011 won a Grammy for Best Large Jazz Ensemble Album.

This year we are celebrating the birth centennial of Charles Mingus. The band is also celebrating a new album release which features dozens of musicians who dedicated their talents to this enterprise in the past four decades. Renewed with fresh energy, arrangements and new discoveries from Mingus's 300 compositions, each show is a unique experience and chance to appreciate this great American composer and the modern interpretations of these vital artistes. The Mingus Dynasty played at the NCPA in 2019.

26th November

Monty Alexander – Jamaica to Jazz:

Monty Alexander – piano

Dennis Rollins – trombone

Joshua Thomas – electric bass and guitar

Luke Sellick – acoustic bass

Jason Brown – drums

Jamaica's music legend, Commander of Distinction (2000) and Grammy-nominated pianist **Monty Alexander** will present a musical depiction of his journey from the sounds and rhythms of his native Jamaica to the classic tradition of American jazz. The production will include a story of the

Monty Alexander,
26th, Tata Theatre



fateful encounter with entertainment legend Frank Sinatra in 1962 that led to his collaborations with jazz masters Ray Brown, Milt Jackson, Quincy Jones, Dizzy Gillespie, Sonny Rollins, and other music legends such as Tony Bennett, Clint Eastwood and Natalie Cole—an exciting and uplifting interweaving between his heritage and his adopted home, America.

Joining Alexander on his musical journey is a group of top-drawer New York-based and international musicians who have accompanied him on tours around the world. The repertoire will include Alexander's original compositions, songs from the classic jazz tradition and a special feature of songs from his brand-new release and first album to feature his vocals, *Love Notes*.

27th November

Thilo Wolf Jazz Quartet Featuring Johanna Iser – "A Swinging Affair":

Thilo Wolf – piano

Norbert Nagel – reeds

Christian Diener – bass

Jean Paul Höchstädter – drums

Special Guest Johanna Iser – vocals



Thilo Wolf Jazz Quartet, 27th, Tata Theatre

The **Thilo Wolf Jazz Quartet** is a well-rehearsed ensemble of musicians who have also been part of the Thilo Wolf Big Band for years. The Thilo Wolf Quartet offers authentic, intelligent, finely structured swing, rousingly played and harmoniously built on each other. Self-composed titles, such as 'April Feelings', give insight into the virtuosity, craftsmanship and passion for playing of this quartet. The well-balanced mixture of the American songbook and Wolf's own compositions which can be exciting and sensitive. The versatility of its musicians does not only lead the ensemble to traditional jazz festivals. In the course of many cross-over projects, the ensemble has also collaborated with Germany's leading symphonic orchestras. In addition to the Jazz Quartet, Wolf leads other formations, including his own big band. Numerous international soloists and stars such as Conchita Wurst and Johnny Logan as well as various Grammy Award winners have already worked with the band, including Paul Anka, Diane Schuur and New York Voices and current German acts such as Till Brönner and Max Mutzke.

In the concert *A Swinging Affair*, the Thilo Wolf Jazz Quartet will meet the singer, Johanna Iser. She is one of the most interesting singers on the current German jazz scene. She knows how to form swinging up-tempo numbers but can also inspire the audience with sensitive romantic ballads. Together with the quartet's rousing music, the concert is bound to be a highlight for every jazz lover.

Tickets:

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

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

(Plus GST)

Box Office now open

THEATRE



Neelam Mansingh Chowdhry,
26th & 27th, Sea View Room

Process and Practice

Theatre Workshop by Neelam Mansingh Chowdhry

Sea View Room

Saturday, 26th & Sunday, 27th – 10.00 am to 2.00 pm

In theatre, we take journeys within the self by being alert to time, space and memory. This two-day workshop will try and make an actor aware of how stories can be told and shared with empathy. How each story that is told can be layered by weaving in details, imagery and body-space dynamics. Multiple ways of saying the same text can change its meaning. This will be done through theatre exercises, navigating emotional and physical spaces, both external and internal.

Age Group: **Open to all**

Neelam Mansingh Chowdhry is a Chandigarh-based theatre artiste who has worked on stages around the world. She was awarded the 2003 Sangeet Natak Akademi Award for her work in Theatre Direction. She was a recipient of the Padma Shri award in 2011. She is Professor Emeritus at Punjab University, Chandigarh. She studied at the National School of Drama in Delhi where she specialised in acting and qualified for her diploma in 1975. She has been running The Company,

a theatre group, since 1983. Her work has created a culture of theatre in the city of Chandigarh and contemporised traditional Punjabi theatre. Over the years, she has directed several productions including *Clytemnestra* by Kamal Kapoor (1989), *Nagamandala* by Girish Karnad (1991) and *Yerma* by Federico García Lorca (1993). In 2014, she was invited by the Opera Circus in London to direct *Naciketa*, written by Argentine-Chilean-American author Ariel Dorfman.

Workshop fees:
₹3,500/- (Plus GST)

For registration, please call Rajeshri Shinde at 9372098112 from Monday to Friday between 9.30 am to 5.30 pm or email at theatre@ncpamumbai.com
Prior registration compulsory. Registration now open. Limited seats available.

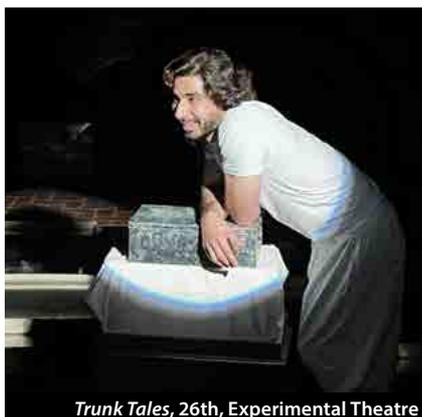
THEATRE

Trunk Tales

English and Punjabi Play (50 mins)
Experimental Theatre
Saturday, 26th – 7.00 pm

An NCPA Presentation in collaboration with The Company

This solo performance by **Vansh Bhardwaj** follows the experiences of an everyday person chronicling the 'otherness' present in life and exploring ways of expressing it. The stories are devised yet acknowledge real events, family histories and personal experiences. This is a work of 'fraction'—a mixture of fact and fiction. To cry together, laugh together and tell stories of hope, no matter how savage



Trunk Tales, 26th, Experimental Theatre

the situation may be. Episode upon episode explores the politics of water, of the body, of food and of gender. The reference for these stories is partly devised and partly taken from existing texts. Poems, memories, references, and fragments of the text make this performance a collage of experiences, ideas and images.

Directed by
Neelam Mansingh Chowdhry

Tickets:
₹630 & 450/- (Members)
₹700 & 500/- (Public)
(Plus GST)
Box Office now open

THEATRE



Jeeya Sethi, 26th, Godrej Dance Theatre

Women Slay Saturday

Stand-up Comedy
English/ Hindi (90 mins)
Godrej Dance Theatre
Saturday, 26th – 7.00 pm

An NCPA Off-Stage Presentation
In collaboration with Comedy Ladder

Join us for an all-women's line-up that'll give you a live stand-up comedy experience like no other. It's a show where the men pay more because women love discounts!

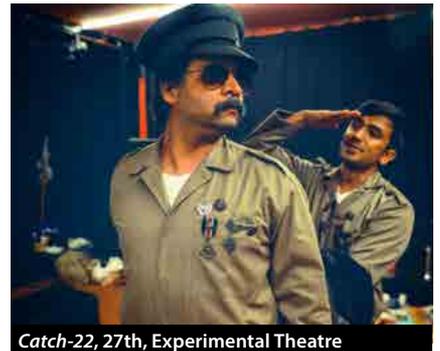
Host: **Jeeya Sethi**
Comics: **Radhika Vaz, Aditi Mittal, Kajol Srinivasan, Sumukhi Suresh & Pavitra Shetty**

Suggested age: 16+

Tickets:
Women:
₹450/- (Members)
₹500/- (Public)

Men:
₹675/- (Members)
₹750/- (Public)
(Plus GST)
Box Office now open

THEATRE



Catch-22, 27th, Experimental Theatre

Catch-22

English Play (130 mins)
Experimental Theatre
Sunday, 27th – 7.00 pm

An NCPA Presentation in collaboration with Tpot Productions

Catch-22, based on Joseph Heller's novel of the same name, is a comical take on historical events of the Second World War. The term *Catch-22* is a paradox which refers to an air force rule whereby a pilot who continues to fly for combat missions without relief is considered insane but is considered sane enough to continue flying if he does make such a request. Therein lies the catch. Damned if you do and damned if you don't.

Written by **Joseph Heller**
Directed by **Trishla Patel**
Cast: **Kavin Dave, Shashank Vishnu Dutt, Perna Chawla, Rajat Kaul, Anant Joshi, Garima Yagnik, Girish Sharma, Anuj Rampal, Omkar Ketkar, Garrvil Mohan, Anurag Kumar, Ansh Gupta & Shaunak Chandorkar**

Tickets:
₹630 & 450/- (Members)
₹700 & 500/- (Public)
(Plus GST)
Box Office now open

What's Next

December 2022 & January 2023

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

citi | NCPA

|| aadi anant ||

from here to eternity: festival of indian music

CELEBRATING THE GURU-SHISHYA TRADITION

The twelfth edition of Citi-NCPA Aadi Anant festival

**Zakir Hussain (tabla)
with Niladri Kumar
(sitar)**

Jamshed Bhabha Theatre

Saturday, 10th December – 6.30 pm

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

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

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

representing the younger generation of musicians.

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

Tickets:

₹1,800, 1,440, 1,080 & 720/-

(Members)

₹2,000, 1,600, 1,200 & 800/- (Public)

(Inclusive of GST)

**Ambi Subramaniam
(violin), Øystein
Baadsvik (tuba),
Shashank Subramanyam
(flute) and Selva Ganesh
(kanjira)**

with **Prateek Shrivastava (sarod),
Anubrata Chatterjee (tabla), Rahul
Wadhvani (piano), Rickraj Nath
(guitar), Vaibhav Wavikar (drums) &
Ralph Menezes (bass guitar)**

Tata Theatre

Saturday, 17th December – 6.30 pm

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

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

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

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

Tickets:

₹1,080, 810, 630 & 360/- (Members)

₹1,200, 900, 700 & 400/- (Public)

(Inclusive of GST)

**Bombay Jayashri
Ramnath (vocal) with
Amrit Ramnath (vocal)**

Tata Theatre

Saturday, 7th January, 2023 –
6.30 pm

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

instrumentation. The Carnatic tradition is predominantly practised in the five southern Indian states.

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

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

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

Tickets:

₹720, 540 & 360/- (Members)

₹800, 600 & 400/- (Public)

(Inclusive of GST)

**Shankar Mahadevan
with Siddharth and
Shivam Mahadevan**

Jamshed Bhabha Theatre

Sunday, 8th January, 2023 – 6.30 pm

The world of Indian music is rich with diverse traditions, forms and genres; from primitive to folk, devotional, popular, classical, semi-classical and contemporary music. Besides variance

that is evident with respect to elements of melody, rhythm and lyrics, each of these expressions has well defined aesthetic norms and idioms that shape its musical identity.

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

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

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

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

Tickets:

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

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

(Inclusive of GST)

**Box Office for the Festival: 9th
November for Members & 12th
November for Public**

THEATRE



Shikhandi, 2nd & 3rd December,
Experimental Theatre

**Shikhandi – The Story of
the In-Betweens**

English Play (with some Hindi)

(90 mins)

Experimental Theatre

Friday, 2nd December - 7.30 pm &

Saturday, 3rd December - 5.00 pm &
7.30 pm

An NCPA Presentation in
collaboration with FATS TheArts
Productions

This is a comic, tongue-in-cheek retelling of the story of Shikhandi. Mixing the traditional with the contemporary, the play questions maleness, femaleness and everything in between.

Shikhandi is perhaps one of the earliest trans characters known in mythology. Shikhandi was meant to be born male to avenge an insult in her past life as Amba. But the bigger karmic game unfolds when she is reborn as female, raised as male, has a sex change on her wedding night, thanks to a Yaksha, and finally fulfils her destiny—to be the cause of Bhisma's death.

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

Written & Directed by **Faezeh Jalali**

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

Music: Percussion: **Sriram**

Violin: **Shalaka Deshpande**

Vocals: **Anadi Nagar**

Suggested age: 15+

Tickets:

₹720/- (Members)

₹800/- (Public)

(Plus GST)

Box Office now open

THEATRE



Twelve Angry Jurors, 4th December,
Experimental Theatre

Twelve Angry Jurors

English Play (90 mins)

Experimental Theatre

Sunday, 4th December – 5.00 pm &
8.00 pm

An NCPA Presentation in
collaboration with Rage Productions

The play, based on a film that was adapted from Reginald Rose's teleplay at the time, begins with an 18-year-old boy from a slum who is on trial for the murder of his abusive father. A jury of twelve people is locked in the deliberation room to decide the fate of the young boy. All evidence is against the boy and a guilty verdict would send him to the electric chair. But the judgement must be unanimous. Even before they begin a discussion, it is apparent that most of the jurors are certain the boy is guilty. While most jurors have already decided on the fate of the boy, one vote of not guilty opens a Pandora's box and a forced deliberation begins. Slowly, but surely, each member of the jury is forced to confront the facts on hand and open his/her mind to the possibilities that exist outside them and shine a light on the kind of person he/she actually is. Originally produced for Aadyam, an Aditya Birla Group Initiative, this production of *Twelve Angry Jurors* is presented by special amateur license arrangement with Samuel French Ltd.

Directed by **Nadir Khan**

Cast: **Ajitesh Gupta, Devika Shahani,**

Dipika Roy, Nikhil Murali, Prerna Chawla, Rohit Malkani, Shivani Tanksale, Shivani Vakil, Sohrab Ardeshir, Suresh Venkat, Vivek Madan & Rajit Kapur

Age: 10+

Tickets:

₹900, 720, 540 & 450/- (Members)

₹1,000, 800, 600 & 500/- (Public)

(Plus GST)

Box Office now open

DANCE



Aditi Mangaldas, 4th December,
Jamshed Bhabha Theatre

Forbidden

Contemporary Dance

Based on Kathak

A solo performance by **Aditi Mangaldas**

(Approx. 90 mins)

Jamshed Bhabha Theatre

Sunday, 4th December - 6.00 pm

An NCPA Presentation

Why is the world scared of female freedom, especially when it comes to feminine desires and fantasies? Why are women sanctioned, judged, controlled and eventually punished for having the courage to own their own desires? Through her solo work, **Aditi Mangaldas** questions the oppression that society has subjected women to, from time immemorial, for attempting to control their bodies and sexual desires. Shouldn't women empowerment also be about women enjoying the freedom to desire fearlessly, without hesitation or remorse and having control over their own lives? Mangaldas confronts societal sanctions that forbid female fantasy using mythology from around the globe and uses stereotypical images

as pegs to take us on a journey of sexual empowerment. *Forbidden* evokes that seminal courage to encounter all that is 'forbidden' thereby exploring the female energy in all its beauty and power.

Concept, Choreography & Dance:

Aditi Mangaldas

Dramaturge: **Farooq Chaudhry**

Light Design: **Michael Hulls**

Music Composition (Recorded):

Nickie Wells

Costume Design: **Kimie Nakano**

Mentor: **Morag Deyes**

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

Tickets:

₹630, 450 & 270/- (Members)

₹700, 500 & 300/- (Public)

(Inclusive of GST)

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

WESTERN CLASSICAL MUSIC

Quartetto di Cremona

Experimental Theatre

Tuesday, 6th December – 7.00 pm

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

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

Programme:

Malipiero: Quartet No. 2 'Stornelli e ballate'

Mendelssohn: String Quartet No. 6, Op. 80

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

Tickets:

₹720 & 450/- (Members)

₹800 & 500/- (Public)

(Inclusive of GST)

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

SCREENING



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

Much Ado About Nothing

By William Shakespeare

Theatre Screening

(Approx. 180 mins)

Godrej Dance Theatre

Wednesday, 7th & Wednesday, 21st
December – 6.00 pm

An NCPA-National Theatre Live
(London) Presentation

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

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

Tickets:

₹360/- (Members)

₹400/- (Public)

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

DANCE

NCPA Pravaha Dance Festival 2022

8th, 11th & 18th December

TenTenaTen

Celebrating 10 years of GVRNKF's



Gayatri Subramaniam, 8th December,
Experimental & Tata Theatre

Margazhi festivities

Experimental Theatre & Tata Theatre

Thursday, 8th December – 1.30 pm
onwards

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

December is a month for celebration
with many reasons to rejoice, reflect
and be ready to welcome the new year.
G V Ramani Natya Kala Foundation,
under the creative leadership of
Gayatri Subramaniam, is adding
to the celebration with a full day of
events planned at the NCPA. Lecture
demonstrations, performances by young
local artistes from Mumbai and by
students of the academy, and a segment
with yet another set of Bharatanatyam
exponents will all be served on the
platter for *rasikas* to enjoy.

Experimental Theatre

Entry free on a first-come-first-served
basis

Tata Theatre

Tickets:

₹450, 270 & 180/- (Members)

₹500, 300 & 200/- (Public)

111 (one hundred and eleven)

The Contemporary Dance

(Approx. 90 mins)

Experimental Theatre

Sunday, 11th December – 5.00 pm

An NCPA Presentation in collaboration
with Pickle Factory, Kolkata

111 is a powerful duel between two
exceptional dancers—**Joel Brown**
(Candoco Dance Company) and **Eve
Mutso** (former Principal Dancer of



111, 11th December, Experimental Theatre

Scottish Ballet) as they explore their
different strengths and vulnerabilities.111
is the number of vertebrae Brown and
Mutso have between them.

Tickets:

₹540 & 270/- (Members)

₹600 & 300/- (Public)

(Inclusive of GST)

Mandala

by Lata Pada & Sampradaya Dance

Creation, Canada and

Celebrating Devi

by artistes and institutions from

Mumbai

(Approx. 90 mins)

Experimental Theatre

Sunday, 18th December – 5.00 pm

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



Lata Pada, 18th December,
Experimental Theatre

prestigious honour. She has also received the Pravasi Bharatiya Samman (2010) from the President of India for her outstanding contribution to the Indian arts in Canada.

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

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- Public)

Box Office for the Festival: 9th November for Members & 12th November for Public

INTERNATIONAL MUSIC

Sing and Tonic

Bringing back the classics...

Experimental Theatre

Friday, 9th December – 7.00 pm

An NCPA Presentation

Kelly D'lima – lead vocals

Doctor J (Dr. Jarvis Pereira) – lead vocals & lead guitars

Russell Fernandes – bass guitar

Dan Fernandes – keyboards

Ian Enthiado – drums

Get ready to relive retro hits from yesteryears as **Doctor J** and **Kelly** with



Dr. Jarvis Pereira, 9th December, Experimental Theatre

their brilliant band bring back to life those glorious rock, pop, funk, rock 'n' roll, soul and disco tunes that have stood the test of time. With hits by The Beatles, Abba, CCR, Michael Jackson, Elvis Presley, The Police, Eagles, Bryan Adams, Bob Marley, Stevie Wonder and many more, you don't want to miss this euphonious walk down memory lane.

Tickets:

₹675 & 450/- (Members)

₹750 & 500/- (Public)

(Plus GST)

Box Office: 9th November for Members & 12th November for Public.

THEATRE

OCD

English and Hindi Play (100 mins)

Godrej Dance Theatre

Saturday, 10th December – 5.00 pm

An NCPA Presentation in collaboration with Theatrewaalas

OCD is a light comedy about a carefree young man and his obsessive servant. In an effort to keep his master's house in order, the servant starts to cross boundaries to set the former's life in order by trying to control his relationship matters. The protagonist is a turbaned Rajasthani butler called *OC chacha*, who suffers from obsessive compulsive disorder. While on paper, this might make him the ideal domestic help, in practice, this is not true. *OC chacha's* idiosyncrasies get in the way of Rohan's lifestyle and, eventually,

relationships. For instance, he believes the furniture in the house should only be arranged at particular angles, doesn't like even numbers and is convinced that one should stay away from women, because nothing good can come out of associating with the fairer sex. But since *OC chacha* has been a part of Rohan's family for years, it is difficult for Rohan to get rid of him.

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

Written & directed by **Rohit Tiwari**

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

Tickets:

₹540/- (Members)

₹600/- (Public)

(Plus GST)

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

THEATRE

Balatkar Please Stop It!

Hindi Play

(120 mins)

Experimental Theatre

Saturday, 10th December – 7.30 pm

An NCPA Presentation in collaboration with Ansh Theatre



OCD, 10th December, Godrej Dance Theatre

Balatkar Please Stop it!, 10th December, Experimental Theatre



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

Written & directed by

Makarand Deshpande

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

Tickets:

₹540 & 450/- (Members)

₹600 & 500/- (Public)

(Plus GST)

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

INTERNATIONAL MUSIC

Jazzplorations with Rajeev Raja Combine

Experimental Theatre

Saturday, 17th December – 7.30 pm

An NCPA Presentation

'Jazzplorations' is the **Rajeev Raja** Combine's next journey into new sonic frontiers.

The band emerges with a



Jazzplorations with Rajeev Raja Combine, 17th December, Experimental Theatre

brand-new repertoire of original compositions inspired by their collective influences and experiences over the past few years. The compositions pay tribute to the cornucopia of musical forms, sub-genres and cultural nuances that form the universal fabric of jazz. The band has been working on seamless compositions that blend elements of blues, rock, funk, Latin and Indo-fusion music. RRC, as the band is popularly known, is fronted by flautist and composer Rajeev Raja. He will be accompanied by some of India's finest jazz and fusion artistes. Raja believes that 'Jazzplorations' will not just transport the audience to an exploration of the world of jazz but will also take them on a journey of

emotions ranging from happiness to excitement to rapture, culminating in an overall sense of peace and calm.

Tickets:

₹675 & 450/- (Members)

₹750 & 500/- (Public)

(Plus GST)

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

WESTERN CLASSICAL MUSIC



Gloria Campaner, 20th December, Experimental Theatre

Piano Recital by Gloria Campaner

Experimental Theatre

Tuesday, 20th December – 7.00 pm

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

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

Programme:

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

Tickets:

₹720 & 450/- (Members)

₹800 & 500/- (Public)

(Inclusive of GST)

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

Events at a glance

November 2022

Day	Date	Time	Event	Venue
Wed	2nd	6.00 pm	<i>Straight Line Crazy</i> Theatre Screening	Godrej dance! theatre
Fri	4th	6.30 pm	<i>Nad Ninad: From Our Archives</i> Listening Session (no. 7) on the Artistry of Vilayat Khan	E THEATRE
Fri Sat & Sun	4th 5th & 6th	7.30 pm 5.00 pm & 7.30 pm	<i>Every Good Boy Deserves Favour</i> An English Play for Actors and Orchestra	jb JAYSHREE THEATRE
Sat & Sun	5th & 6th	3.30 pm & 7.00 pm	Korean Film Festival 2022	LITTLE THEATRE
Sat	5th	6.30 pm	<i>Meri Awaaz Hi Pehchan Hein - A Tribute to Lata Mangeshkar</i> Music Arranger: Kamlesh Bhadkamkar Singers: Madhura Kumbhar, Sharayu Date, Susmirata Dawalkar Compere: Kaushal Inamdar	TATA THEATRE
Sat	5th	7.00 pm	<i>Jeene Bhi Do Yaaro</i> Hindi Play	E THEATRE
Sun	6th	6.30 pm	<i>Jis Lahore Nahi Dekhya</i> Hindi Play	E THEATRE
Fri Sat & Sun	11th 12th & 13th	2.00 pm onwards 10.30 am onwards	Tata Literature Live! - The Mumbai LitFest 2022 Literature Festival	Multiple Theatres
Fri	11th	4.30 pm	New Book Discussion <i>Bombay Hangovers</i> by Rochelle Potkar	Stuart-Liff Collection Library, NCPA
Tue	15th	7.00 pm	Maxime Zecchini Piano Recital	E THEATRE
Wed	16th	6.00 pm	<i>The Seagull</i> Theatre Screening	Godrej dance! theatre
Wed	16th	6.30 pm	Short Film Corner Short Film Screenings	LITTLE THEATRE
Wed	16th	6.30 pm	Movies Under the Stars <i>Double Indemnity</i> (1944) Film Screening	Tata Garden

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



Day	Date	Time	Event	Venue
Fri	18th	6.30 pm	Magic Bow by Gowri Ramnarayan & Troupe and Kathak by Tina Tambe with Ninad Centre for Performing Arts	
Sat	19th	11.30 am	NCPA-HSBC Music Workshop Understanding the intricacies of studio (audio) recording A free online workshop on Zoom by MT Aditya Srinivasan	Online
Sun	20th	4.00 pm & 7.30 pm	<i>Apple</i> Gujarati Play	
Sun	20th	7.00 pm	<i>The Siddhus of Upper Juhu</i> English Play	TATA THEATRE
Sun	20th	7.00 pm	Superiority Complex Stand-up Comedy English/Hindi	Godrej dance theatre
Mon & Tue	21st & 22nd	7.00 pm	Symphony Orchestra of India Zubin Mehta, conductor	
Thu	24th	6.30 pm	Reality Check Documentary Film Screening	Godrej dance theatre
Fri	25th	6.30 pm	An Instrumental Duet by Purbayan Chatterjee (sitar) & Sabir Khan (sarangi)	
Fri	25th	6.30 pm	NCPA International Jazz Festival 2022 (25th to 27th November) Mingus Big Band	TATA THEATRE
Sat	26th	6.30 pm	Monty Alexander - Jamaica to Jazz	TATA THEATRE
Sun	27th	6.30 pm	Thilo Wolf Jazz Quartet Featuring Johanna Iser - "A Swinging Affair"	TATA THEATRE
Sat & Sun	26th & 27th	10.00 am to 2.00 pm	Process and Practice Theatre Workshop by Neelam Mansingh Chowdhry	Sea View Room
Sat	26th	7.00 pm	<i>Trunk Tales</i> English and Punjabi Play	
Sat	26th	7.00 pm	Women Slay Saturday Stand-up Comedy English/Hindi	Godrej dance theatre
Sun	27th	7.00 pm	<i>Catch-22</i> English Play	

An NCPA Production in collaboration with the
Symphony Orchestra of India

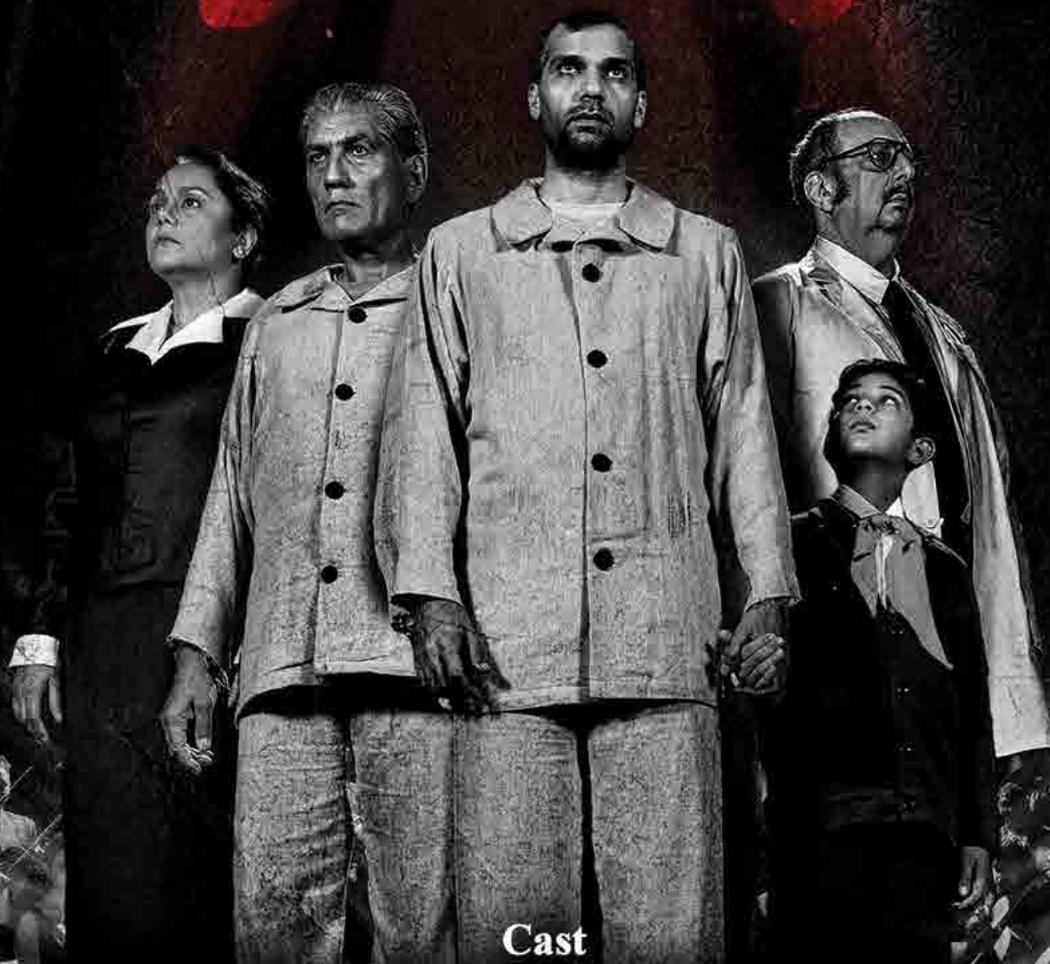
EVERY GOOD BOY DESERVES FAVOUR

A Play for Actors and Orchestra

Written by Sir Tom Stoppard

Music by André Previn

Directed by Bruce Guthrie



Cast

Neil Bhoopalam | Denzil Smith | Sohrab Ardeshir
Deepika Deshpande Amin | Mihaail Karachiwala

November 4th - 6th | Only 5 Shows





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