

ON Stage®

MAY 2024

VOLUME 13 • ISSUE 10

INNOVATION IN
MARATHI THEATRE AT

NCPA's Pratibimb 2024



Baul Robi

Tagore's folk-based
melodies

Eliane Elias

The jazz great on her
India debut

Operalia's Stars

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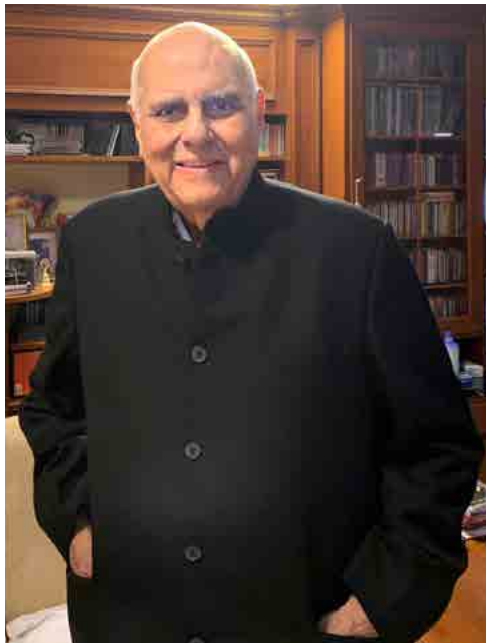
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Chairman's Note



Engaging young minds with the arts is the only way we can assure that our art forms will not only have worthy practitioners but also appreciative audiences and patrons in the future. *Nrityaparichay*, our dance programme for the young, is now yielding results that we had envisioned when we launched it in 2016.

Since it was founded, our orchestra has placed emphasis on education. Many of the SOI musicians, who are also teachers at our academy, have been aiming to develop the musical potential of the young. At the annual concert and graduation ceremony of students of the SOI Music Academy in April, the rigorous training reflected in their level of playing. Some of these students are now pursuing further studies in music and we look forward to the day when they return to the SOI as professional musicians.

Renowned international jazz artistes are a regular presence at the NCPA. After the visit of the legendary pianist Herbie Hancock, we now await Eliane Elias to make her India debut on our stage.

An interesting line-up of experimental and popular productions has been planned for our annual Marathi theatre festival, *Pratibimb*. Stalwarts like Dilip Prabhavalkar and young voices like Mohit Takalkar are a testament to the diversity of theatre in Maharashtra which must be celebrated.

At the NCPA, we are also celebrating the great Rabindranath Tagore in the month of his birth anniversary. The polymath's contribution to the folk music of Bengal is an intriguing facet of his work as are his dance-dramas.

It is interesting to know of Tagore's connection with the great Irish poet W. B. Yeats whose bust was recently donated to the NCPA and stands in the foyer of the Jamshed Bhabha Theatre. Perhaps there is a germ of a conversation on the close relation between these two great philosopher-poets.

We look forward to your participation in more such literary engagements at the NCPA.

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

From the Editor



If you have lived long enough in Mumbai, there is little likelihood that you haven't picked up at least a smattering of Marathi. For the last couple of years, I have leaned on this functional knowledge of the language, gained by osmosis and aided by subtitles, as an entry point into the vast world of Marathi theatre. At the NCPA's annual *Pratibimb* festival, I have attended dramatised readings that have brought me closer to Marathi literature, watched experimental work that has confounded me, scathing satires from which I might still be able to rattle off a few lines, and popular, long-running plays that have managed to infuse entertainment with an enduring value. I have attended these performances in the company of those whose mother tongue is Marathi and also those, who don't think of language as a barrier to being initiated into a rich theatrical tradition. Either way, the experience has been rewarding.

Moving eastwards, the month of May is a celebration of the music and dance of Bengal as we observe the 163rd birth anniversary of Rabindranath Tagore, the polymath whose contribution to literature and the arts is too vast to be contained in one genre or defined by one region or even a nation. Tagore has inspired writers, artistes, and students in several countries of Europe to learn Bangla to read him in the original, but to grasp the magnitude of the work of a man who transcended all 'narrow domestic walls', language, yet again, is no barrier. *Baul Robi*, an exploration of folk music-based melodies of Tagore, and *Celebrating Tagore* through his dance-dramas and choreography set to his songs, are an ode to his versatility.

Learning an art form could be for leisure or a serious pursuit, but the journey widens horizons in ways that are hard to foretell. Children of Mumbai, who have been learning Manipuri and Odissi under the *Nrityaparichay* programme, now know about the two states with a degree of involvement that school textbooks alone cannot enable. Two of them are now teachers of the dance forms themselves. Meanwhile, students from Kalimpong and Goa come a step closer to turning their dream of a career in Western classical music into reality with each training session by or at the NCPA.

This is India in a microcosm indeed. And yet, the best from around the world is never far away at the NCPA.

The distinguished jazz pianist and singer Eliane Elias will be giving her maiden Indian performance at the Tata Theatre this month. The child prodigy who moved her teacher to tears as she played the piano with a skill that belied her age, married her gift of music with hard work to reach the heights she is at today. Music-making, she believes, must particularly carry on in a world torn with strife. An uplifting evening of jazz awaits us.

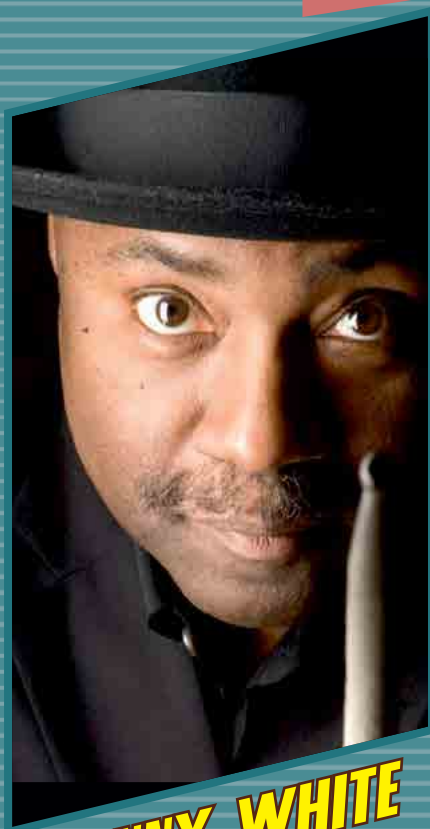
Snigdha Hasan

Snigdha Hasan

 NCPA

LEGENDS

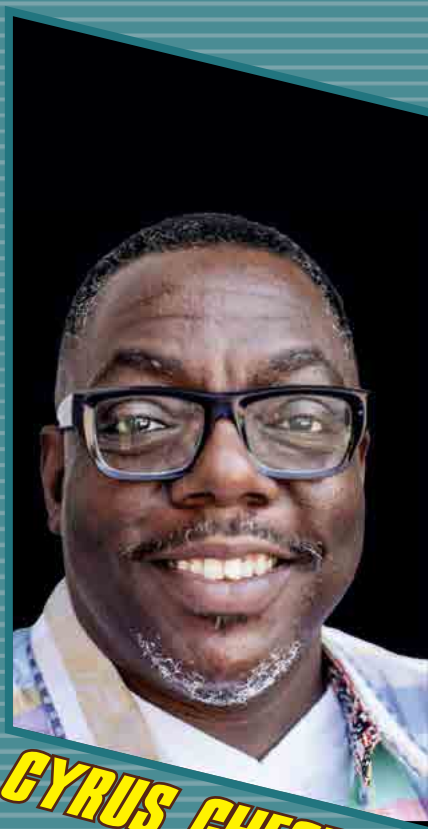
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Albert Almeida

Editor
Snigdha Hasan

Consulting Editor
Vipasha Aloukik Pai

Editorial Co-ordinator
Hilda Darukhanawalla

Features Writer
Aishwarya Bodke

Consulting Art Director
P Vel Kumar

Associate Art Director
Hemali Limbachiya

Assistant Art Director
Nandkishor Sawant

Proofreader
Roshan Dastoor

Advertising
advertising@ncpamumbai.com; 66223835

Production Manager
Mangesh Salvi

Senior Digital Manager
Jayesh V. Salvi

Cover credit
Vishal Magar

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 **mansworld**

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Amal Allana introduces Ebrahim Alkazi: *Holding Time Captive*, a biography of her father, with the question: 'Does Ebrahim Alkazi's story need to be told?' The answer: a resounding yes. Alkazi was a trailblazing wizard of theatre and visual art in post-Independence India and this book, in Richard Schechner's words, brings him alive as 'an

epoch-shaping man'. We present excerpts on Alkazi's early years as Director of the National School of Drama that speak of the work he did there for Hindi theatre in the country.

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Every month, we introduce a must-read book from the NCPA Reference Library, which has an extensive collection of books on theoretical and practical aspects of the performing and visual arts, ranging from ethnomusicology to architecture to folk traditions. Here, Snigdha Hasan shines a spotlight on a slim volume that provides, through speeches, essays and letters, a record of the inspiration, devotion and hard work that have made the

NCPA a pioneering institution in the cultural life of India.

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A Mirror OF OUR Times

From popular plays to premiering productions, and experimental work to literary adaptations, the NCPA's *Pratibimb Marathi Natya Utsav 2024* presents a tapestry of events that reflect, celebrate, question and grapple with the world we live in.

By Reshma O. Pathare

Irawati Karnik's *Jar Tar Chi Goshta* breaks stereotypes about life and friendship after divorce

Known for its rich legacy across a wide spectrum of genres—be it social satire, black humour, folk art-inspired, modern love stories, contemporary issues-based themes or adaptations of classics—the effervescent spirit of Marathi theatre is once again set to be encapsulated on the stages of the NCPA through its flagship festival, *Pratibimb Marathi Natya Utsav*.

In what could well become an ode to the multifarious character of Marathi theatre, the three-day festival returns this year with play and poetry readings, theatre tours, workshops on the fundamentals of acting by well-known actor Priyadarshan Jadhav and stage design by noted art director Macchindra Shinde and, most of all, an array of plays presenting a colourful tapestry of emotions.

LAUGHTER AND TEARS

The festival opens with the premiere of *Patra Patri*, a tongue-in-cheek commentary on the changing times, delivered through handwritten letters. Preferring to call it a visual enactment of humorous letters sent by two aging friends to each other rather than a play, director-actor Vijay Kenkre says, “The idea of adapting Dilip Prabhavalkar’s *Patra Patri* for the stage struck me because I could see his acclaimed performance quality reflected in his writing style. Hence, we teamed up with Neeraj Shirvaikar to adapt the book into a performance piece that is sure to be savoured by our listeners, which is what I prefer to call our audience.”

Theatre stalwart Damu Kenkre’s son, the director-actor also counts Pu La Deshpande—his boss during his stint at the NCPA—among the mentors who shaped his innate understanding of Marathi theatre and love for a variety of genres. *Patra Patri* appealed to him for its innocent and amusing banter that led to social and political observations, depicted onstage through crazy occurrences and intricately woven characters.

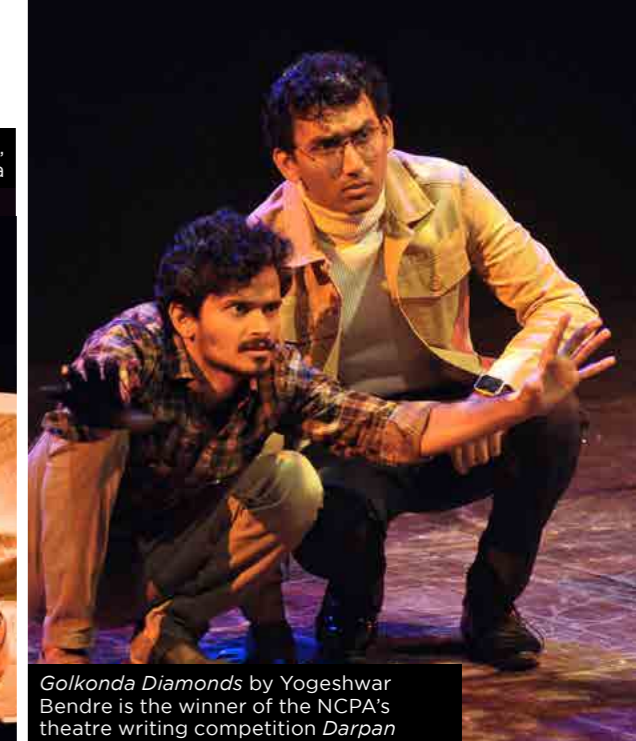
In stark contrast to this humorous offering is *Kavi Jaato Tenvha...*, a musical play-reading directed by Amit Vaze, on the poetic works of Manik Sitaram Godghate, known by his pen name Grace. Vaze, whose similar endeavour, *Priy Bhai, Ek Kavita Havi Aahe*, which was part of *Pratibimb 2023*, has received popular acclaim, felt an innate urge to unravel the genius of the much-sidelined poet Grace after reading a magazine article written by Dr. Sameer Kulkarni. “Kavi Grace was one of Marathi literature’s poetic greats. But unfortunately, he never received the plaudits that his contemporaries



Niranjan Pedanekar’s *Love is Hanikarak*, directed by Anupam Barve, explores multiple chance meetings between two people



Dagad aani Maati, by the award-winning writer of *Kalgitura*, explores a collective identity crisis in a small village in Maharashtra



Golkonda Diamonds by Yogeshwar Bendre is the winner of the NCPA’s theatre writing competition *Darpan*

Vijay Kenkre and Dilip Prabhavalkar during the rehearsal of *Patra Patri*



like Kusumagraj or Vinda Karandikar did. The core of Kavi Grace’s poetry was grief, which probably made his works difficult to understand. But to denounce and boycott him by labelling him ‘an eccentric, absurd poet’ was a grave injustice and indicative of a deeply

rooted elimination culture.” *Kavi Jaato Tenvha...* is Vaze’s attempt to pay an ode to this poetic genius in a combination of music, poetry and performances that utilises space and lighting to bring out the abstract magic of Grace’s multi-layered words.

CLOSURE AND DISCLOSURES

Love and relationships have always formed an important part of the theatre and in the Marathi language, the theme has been explored in myriad forms from humorous romances to tragic love stories. This year, *Pratibimb* will showcase two interesting love stories, both with a twist. Known for her penchant for exploring the layers of human behaviour and relationships in her writing, Irawati Karnik is bringing her hugely popular play called *Jar Tar Chi Goshta*, directed by Adwait Dadarkar and Ranjit Patil. It is the story of a divorced couple who thought they had attained closure until a chance meeting leads to festering wounds, eruption of concealed resentment and overall chaotic situations that change the course of their futures. “It is a love-hate comedy that seeks to examine what closure may look like after meaningful relationships end. It delves into what forms one’s sense of identity and engages with contemporary notions of friendship, love and happiness,” says Karnik, who wrote the play to take an honest look at the complexity of today’s relationships in the context of the socio-economic forces that dictate our lives. *Jar Tar Chi Goshta* also breaks stereotypes about life after divorce and explores how two people may find friendship with each other after a broken marriage. The production is the closing play of *Pratibimb 2024*.

Examining the dark hue of love, where pain and brokenness become the language for bringing two people together beyond

conventional norms like marriage, is playwright Niranjan Pedanekar’s *Love is Hanikarak*, directed by Anupam Barve. Pedanekar was keen to explore a non-linear structure and puzzle-like construction of the plot, which sees the lovers (friends) constantly suffering physical and emotional injuries. The characters meet at places such as sick rooms, hospitals and funerals, and develop a bond through disclosures expressed in the language of pain. When asked why he chose to pen a story about star-crossed lovers from the lens of pain for an audience that usually revels in happy endings, Pedanekar says, “Not all stories have happy endings. Stories with unhappy or ambiguous endings make us think about the choices that the characters have made in their lives. Also, the opening up of alternative, flexible spaces and exposure to varied mediums like web-series and podcasts have made audiences more accepting of change.”

BOUNDARIES, DESPAIR AND SURRENDER

Pedanekar teams up with Mohit Takalkar for *Ghanta Ghanta Ghanta Ghanta*, a thought-provoking adaptation of Sam Steiner’s 2015 play, *Lemons Lemons Lemons Lemons*. It examines a couple—in which the two people have been raised very differently and as adults, hold different ideals—that sees their relationship unravelling after the government issues a new law forbidding all citizens from speaking more than 140 words per day. This strange law not only threatens the basis of the couple’s closeness, but also puts their relationship to the test due to the radically different ways in which the man and the woman react to the situation.

The tone of relationships straining under trying circumstances also



Swapnil Jadhav’s *Astitva* explores family dynamics as irrevocable changes take place

In what could well become an ode to the multifarious character of Marathi theatre, the three-day festival returns this year with a bouquet of play readings, theatre tours, workshops and, most of all, an array of plays presenting a colourful tapestry of emotions.



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Kalgitura which emerged as the winner of *Darpan* 2023, continues his search for provenance and identity through *Dagadaani Maati*. The play can perhaps be best described as the story of a vulnerable quest and a confused present in which the youth of a small village are forced to surrender to a life of inevitable compromise. The play reflects the despondency of the central character who lives in Babhulgaon and is rejected from a job because he fails to locate it on Google Maps. Deeply saddened by the fact that despite social media proliferating amongst its inhabitants, the village has no identity on the virtual landscape, the protagonist begins digging up nuggets about Babhulgaon to make the world take notice. Patil says, "The quest leads to understanding deep emotions about rejection while also making us realise that we humans are forever connected to our past. When the past is obscured, it leads to a collective identity crisis. Watching this play will make you feel a little sad inside about these faceless people."

Patil indeed sums up the essence of *Pratibimb*, which through its performances, expert-led workshops and theatre tours, is a reflection of the vibrant tradition of theatre in Maharashtra. A tradition that entertains, but not without stirring a myriad of thoughts. ■

reverberates in playwright-director Swapnil Jadhav's *Astitva* in which a family's sole breadwinner makes the decision to vacate his home in South Mumbai, which leads to such extreme reactions from his family members that the man's existence itself becomes a potential threat to the existence of his loved ones.

Golkonda Diamonds, the winning play of the NCPA's theatre writing competition *Darpan*, delves into humanity's constant battle against the juggernaut of the system. Written by Yogeshwar Bendre, the plot unfolds during a train journey where two co-passengers, an artist and an IT professional, navigate their moral conflicts.

Datta Patil, the writer of the award-winning play

Pratibimb Marathi Natya Utsav will be presented at various venues at the NCPA from 17th to 19th May. To register for the workshops, please call 9372098112 on weekdays between 9.30 am and 5.30 pm or email at theatre@ncpamumbai.com



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Beckoned by the Bauls

To celebrate the birth anniversary of Rabindranath Tagore, the NCPA, in association with Shahana, Tagore Centre for Indian Music and Culture, will present a unique production that traces the relationship between the music of Tagore and the songs of the Bauls of Bengal.

By Akshaya Pillai

At first, the team of 22 members, consisting of 16 singers and several musicians, including the youngest member in 12th grade, hesitated about Sunday afternoon practice sessions. After all, Sunday afternoons in a Bengali household are sacred, reserved for leisurely pursuits, elaborate luncheons and post-lunch siestas. But soon every Sunday, as the sun dipped low in the sky, this group made their way to a small studio tucked away in a quiet lane in Mumbai's Santa Cruz to practise for *Baul Robi*, a musical exploration to commemorate the 163rd birth anniversary of Rabindranath Tagore, the legendary poet, novelist, painter, composer and Nobel laureate. Such was the magic of Baul music and Tagore's compositions that even when one of their team members was away for work or vacation, they would log in to Zoom to keep the rhythm and celebration alive. "It seemed counterintuitive, almost sacrilegious, to interrupt the sacred space of rest. But then, we felt the pull of something greater. We would even forget about coffee," says Anusree Bonnerjee, the Creative Head at Shahana, Tagore Centre for Indian Music and Culture, which aims to propagate the rich heritage of Tagore and help it find new audiences.

Bonnerjee, the driving force behind this musical odyssey, shares her vision: "We want to bring Tagore's versatility to non-Bengali audiences without diluting his essence." This vision fuels *Baul Robi*, a multimedia exploration that invites one and all to delve into Tagore's connection with the folk music of Bengal, especially the soul-stirring melodies of the wandering minstrels known as the Bauls.

The relationship between Tagore and Baul philosophy runs deep, rooted in shared ideals of divinity and simplicity. Tagore's interpretation of Baul music played a pivotal role in bringing these melodies to a wider audience and in fostering a deeper appreciation of Bengal's rich musical heritage. In his Hibbert Lecture at Oxford University in 1930, Tagore revealed the profound influence of Baul songs and

philosophy on his own sensibilities. He said, "I have mentioned in connection with my personal experience some songs which I had often heard from wandering village singers, belonging to a popular sect of Bengal, called Bauls, who have no images, temples, scriptures, or ceremonials, who declare in their songs the divinity of Man, and express for him an intense feeling of love." Around 1915 and 1916, Tagore published songs of Lalon Shah, or Lalon Fakir as he was commonly known—considered by many to be one of greatest Baul philosophers—in the Kolkata-based literary magazine, *Prabasi*. This marked a significant milestone in the recognition and preservation of this oral music tradition.

Baul Robi has been envisioned as a multimedia journey to better reflect the deep spirituality and universal themes present in Tagore's compositions, bridging linguistic and cultural divides. When we speak, Upamanyu Bhattacharya, the content head at Shahana, is working on a script for the show that would further help contextualise the songs. "Ultimately, these songs are in Bengali but for a non-Bengali audience, we think the audiovisual aids will help them feel the pulse of Tagore's unique language and music, crafted from the raw emotions of Bengal's folk heritage," he says.

Each chosen song carries echoes of the Bauls. The innovative musical arrangements, blending choral singing and traditional instruments like dotara, khol and manjira, paint a vivid picture of Bengal's rich music. "Our centre is 49 years old, and our effort has always been to present the versatility of Tagore and to bring the younger generation closer to him. *Baul Robi* will help create a visual memory of Tagore's music, especially for the young and uninitiated," adds Bonnerjee. It is not just about hearing the melodies; it is about experiencing the stories woven into the notes.

The songs selected are simple in their language and expression but carry deep esoteric meanings about the futility of material existence and the need to lead a spiritual life. Bonnerjee and Bhattacharya both list

"Shahana, Tagore Centre for Indian Music and Culture is 49 years old, and our effort has always been to present the versatility of Tagore; *Baul Robi* will help create a visual memory of Tagore's music, especially for the young and uninitiated"



Members of Shahana Shilpi Sangha, the performing group of Shahana, Tagore Centre for Indian Music and Culture



the various themes that Tagore has explored in his songs from seasons to spirituality, mysticism, love, God and patriotism. “The scope of Tagore’s music is so diverse but the common thread across it all is his love for humanity and nothing can be more contextual at this moment than this,” adds Bhattacharya.

Sukanya Sarbadhikary, a research scholar and Assistant Professor of Sociology at Presidency University, Kolkata, believes that the important element that connects Tagore and Baul music are certain interpretations of Upanishadic philosophy. “Tagore’s childhood, his growing up in a Brahmo environment, his internalisation of critical Upanishadic concepts are things we are aware of and at the same time the Baul philosophy also has elements which are akin to Upanishadic philosophy, which I think appealed most to Tagore,” she says.

Sarbadhikary further explains that Baul philosophy is a syncretic tradition that brings together elements from tantric texts, Buddhism, Sufism and Hindu scriptures in its practices and songs. “Philosopher and social reformer Lalon Fakir’s ashram was situated within the zamindari estate where Tagore was growing up. It is a matter of debate whether Tagore ever met him but that is irrelevant because Tagore had active engagements with Lalon Fakir’s disciples. One among them was a peon who used to roam the village exchanging letters and while doing that, he is said to have been singing Baul songs. These tunes reached Tagore. When we think of Tagore’s songs,

“Philosopher and social reformer Lalon Fakir’s ashram was situated within the zamindari estate where Tagore was growing up. It is a matter of debate whether Tagore ever met him but he certainly had active engagements with Lalon Fakir’s disciples.”

which are influenced by Baul music, we think both about the lyrics and the melody. The central philosophy in the lyrics is about the body being a vessel for divinity. Coming to the music, the sheer simplicity of the music is also found abundantly used in Tagore’s songs.”

Even the melody of Tagore’s iconic song ‘Amar Shonar Bangla’, now the national anthem of Bangladesh, finds its roots in a Baul composition called ‘Ami Kothay Pabo Tarey’. Tagore’s adoption of the

simplicity from Baul music was not just an artistic choice; it turned out to be a powerful political tool. During the 1905 Bongo Bhongo Andolan, many of Tagore’s political songs were infused with Baul tunes. This strategic choice expanded their reach significantly. “Because for the Bengali ear, these tunes carried a definite rural nostalgia, and this was important to imagine an undivided Bengal,” adds Sarbadhikary.

As we reflect on this musical and philosophical fusion, one wonders: does the harmony of *Baul Robi* echo a deeper truth about our shared human experience? Could it be that within these melodies lies a bridge that transcends divides? Could *Baul Robi* remind us of our shared humanity and the universal quest for love, spirituality and connection? ■

Baul Robi: An exploration of folk music-based melodies of Tagore will be presented on 3rd May at the Experimental Theatre.



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Baul Robi

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ELIANE ELIAS: ENVELOPED IN JAZZ

The Grammy Award-winning Brazilian jazz pianist, singer and composer discusses musical influences, innovations in technique and why she calls the piano an extension of herself. **By Anurag Tagat**



In the vibrant city of São Paulo, Brazil, Eliane Elias was born amid the rhythms and melodies that would shape her destiny. Raised in a home where music was not just a passion but a way of life, her journey into the world of jazz began at the age of seven, igniting a flame that would burn brightly throughout her illustrious career.

Today, she stands as a beacon in the jazz realm, revered by a devoted following that spans the globe. With a prolific discography boasting 31 albums, her

musical odyssey has traversed continents, culminating in recent accolades at the Grammy and Latin Grammy awards for her 2021 collaborative album *Mirror Mirror*, which includes duets with luminaries Chick Corea and Chucho Valdés. This May, Elias makes her much anticipated India debut at the NCPA.

The Brazilian artiste recalls the time she made her teacher well up when she had begun studying piano. Elias says in an email interview, “My teacher would sometimes cry when I played as a young pupil at age

seven. I remember telling my mom that I didn’t want to study piano any more because the teacher cried at my lessons. My mom tried to explain to me that I had a special talent and that the teacher was affected by my playing.” The kind of playing, as the teacher would go on to define later, that “revealed a certain sensitivity and evoked a spirit that was startling in a child.” Fast forward to now when Elias considers the piano a “deeply connected extension” of her mind, heart and body. She adds, “I don’t feel any technical encumbrances interfering with whatever I want to express.”

At home, Elias’s mother and grandmother were both very musical. “My mom played classical piano and loved jazz pianists. She acquired a large collection of jazz recordings and I fell in love with the music, especially the pianists. I was transcribing solos of my favourite pianists by age ten and entered the best school of music in São Paulo, CLAM, at 13. I was deep into my studies and by the time I was 15, I was teaching at CLAM.” Elias would go on to study at The Julliard School of Music in New York.

In terms of gaining deeper learning, Elias picked up the Scriabin Prelude & Nocturne for the Left Hand, so that she could have more independence as an artiste. She adds, “The transcriptions I did of jazz pianists like Red Garland, Art Tatum, Bud Powell, Oscar Peterson, Bill Evans, Herbie Hancock, etc., got me deep inside the rhythmic inflections and feel for swung eighth notes.”

While the piano has become a natural fit for Elias, there is also Elias the vocalist. Albums in which she has sung in addition to playing the piano, like *Dreamer* (2004) and *Something for You* (2008), have been lauded especially, winning awards in Japan. By her own admission, she says the focus of the first 20 years of her career was on instrumental music, composing and playing the piano. However, Elias did sing vocalese and put out songs with lyrics on her first album, *Amanda*, released in 1985 with American trumpeter Randy Brecker.

She says, “I established myself first as a pianist. In my early recordings, I used the sound of the voice as a different colour in the music as though it was another instrument. The transition from wordless vocals to singing lyrics happened gradually, starting in the early nineties and culminated in 1998 with the album *Eliane Elias Sings Jobim*. Since then, my recordings and live shows have really blended my pianism with my singing.”

As Elias began singing more during her live

performances, a new bridge emerged between her and her audiences. The artiste says she could see that her listeners were connecting in a meaningful way when she sang. Plus, it opened the door to including much more repertoire for her concerts. “Things just kind of happened as an evolution over time with the underlying motivation of truly wanting to give the most complete and enriching musical experience that I could,” she says.

Meanwhile, the evolution of her understanding of the piano led her to find new meaning even after decades at it. “I developed a technique that took into consideration the piano as a string instrument as well as the percussive instrument that it is,” Elias says.

As recently as 2022, Elias and her band performed on the famed NPR Tiny Desk Concert, enchanting listeners the world over with dexterous, detailed and powerful renditions of songs like ‘At First Sight’, ‘An Up Dawn’ and ‘The Time is Now’. At the NCPA, Elias will be joined by her regular quartet of musicians—bassist Marc Johnson, guitarist Leandro Pellegrino and drummer Rafael Barata. The audience can expect to hear music spanning her entire career, including tunes from her multi-award-winning album, *Mirror Mirror*, and her latest work, *Quietude*, which is focused on the voice. “I promise you it will be a very uplifting musical experience,” Elias says. As for the bigger picture, her vision is fairly straightforward. She adds, “I expect to keep doing what I’ve been doing; making recordings and touring with one ensemble or another.”

An artiste who has been performing music most of her life, Elias says she doesn’t worry too much about where her next gig will take her. “I feel blessed to have been given a certain talent for music and I have worked very hard and continue to dedicate myself to my art and craft. I truly love bringing music to audiences and so I continue touring despite what’s going on in the world,” she says.

Offering a different perspective on why music must go on and reach people even in the midst of troubled times, Elias says, “In every epoch throughout history there has been danger in some form or another, either from war or pestilence or disease, etc. We have to carry on and strive to make this a better world.” ■

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Eliane Elias Live in Concert will be presented on 30th May at the Tata Theatre.

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WINNING VOICES

Operalia winners, and now much-sought-after singers in the operatic world, Angel Blue, Maria Mudryak and Giordano Lucà have all performed at the NCPA to much acclaim. We take a look at the career trajectories of these artistes.



Giordano Lucà in *La Bohème Revisited* at the NCPA

Giordano Lucà, tenor – Italy

La Bohème Revisited – SOI Spring 2017 Season
 Winner of the second prize at Operalia 2010, held in Teatro alla Scala, Milan

Giordano Lucà began his singing career when he was only 12 and by the time he was 16, he had already been flagged as an artiste of remarkable talent. Born in Rome in 1988, he was first noticed by soprano Katia Ricciarelli when he attended her masterclasses at her Lyric Academy. He also attended masterclasses with Enzo Dara, Montserrat Caballé and has auditioned for Luciano Pavarotti, Marcelo Álvarez and Francesca Patanè. In 2007, he began training at the “G. Verdi” Conservatory of Milan, established more than 200 years ago. Lucà continued his study in Rome with soprano Clizia Aloisi, Toomas Kaldaru, Sergio La Stella and Alessandra Althoff-Pugliese.

In 2007, he participated in the Opera City Competition of Merano, where he won the Special Prize. In the same year, he won the Mario Lanza Singing Competition at Filignano. In 2009, he won the Audience Prize at the BBC Cardiff Singer of the World competition. In May 2010, he won the second prize at Operalia, hosted that year by the Teatro alla Scala in Milan. He also made his debut that year, at the age of 22, as Duke of Mantua in Verdi’s *Rigoletto* under the baton of Pietro Rizzo at Teatro Verdi in Padua. Since then, he has performed across Italy and in Bahrain, London, Greece, Estonia and Austria. In the Spring 2017 Season of the Symphony Orchestra of India, Lucà performed the role of Rodolfo in the

NCPA’s production of Giacomo Puccini’s *La Bohème*, titled *La Bohème Revisited*, at the Jamshed Bhabha Theatre.

Maria Mudryak, soprano – Kazakhstan

La Bohème Revisited – SOI Spring 2017 Season
 Winner of the third prize and audience prize at Operalia 2017, held in Astana

Soprano Maria Mudryak, who by the age of 23, had already essayed the roles of Mimi in *La bohème* and Violetta in *La traviata* on the professional stage, began vocal training when she was only five. Born in Kazakhstan in 1994, she moved to Italy at the age of 10 to pursue music and a year



Maria Mudryak in *La Bohème Revisited* at the NCPA

later, she was admitted into the Children’s Chorus of the Teatro alla Scala. At 14, she was accepted at the “G. Verdi” Conservatory of Milan, where she graduated with honours four years later. She studied for 10 years at the Scuola Musicale di Milano under the tutelage of Carlo Gaifa.

She is a winner of the 65th AsLiCo Competition for Young Opera Singers and has won The Opera Ball Award in Kazakhstan as well as the Third Prize and the Audience Prize of Plácido Domingo’s prestigious Operalia in 2017. Mudryak has collaborated with conductors Carlo Rizzi, Renato Palumbo, Aldo Sisillo,

With a special focus on opera, the Spring 2017 Season of the Symphony Orchestra of India (SOI) was a treat for the audience. For the first time in India, the NCPA presented a new take on Giacomo Puccini’s beloved opera *La Bohème* in *La Bohème Revisited*. Featuring an international star cast including Operalia winners Maria Mudryak and Giordano Lucà, the performances were led by renowned conductor Carlo Rizzi—who also conducted *La Bohème* at the Metropolitan Opera, New York, that season—and SOI Associate Music Director Zane Dalal.

In this innovative production, Puccini’s lush score was interspersed with texts from Murger’s original novel which inspired the opera, to tell the tale of the lives and loves of young artists in the Bohemian quarter of Paris. Directed by Sax Nicosia, the production employed specially designed modern projections to



weave together the scenes and give insight into the characters’ thoughts.

Fabrizio Carminati, Christopher Franklin, Matthew Aucoin and Nicola Paszkowski, and stage directors Leo Nucci, Hugo De Ana, Ferzan Özpetek, Chiara Muti and Andrea Cigni. She has played Violetta in *La traviata* at the Astana Opera (Kazakhstan), Giulia in *La scala di seta* at the Opéra Royal de Wallonie (Belgium), Susanna in *Le Nozze di Figaro* at the Teatro Petruzzelli (Italy), Mimi in *La bohème* at the Teatro Coccia (Italy) and Musetta in the same opera at the Ravenna Opera Festival and the National Opera Vilnius, among many others. In the Spring 2017 Season of the SOI, Mudryak performed the role of Musetta in the NCPA’s production of Giacomo Puccini’s *La Bohème*, titled *La Bohème Revisited*, at the Jamshed Bhabha Theatre.

Angel Blue, soprano – America

Opera Gala – SOI Spring 2015 Season
 Met screenings at the NCPA include *Porgy and Bess*, *Fire Shut Up in My Bones* and upcoming screening of *Carmen* in May 2024
 Winner of the first prize in the Zarzuela competition and second prize in the Opera competition at Operalia 2009, held in Budapest



Angel Blue in a still from *Porgy and Bess*

As of February last year, American soprano Angel Blue has two Grammy wins to her credit—one each for her stellar work in *Porgy and Bess* and *Fire Shut Up In My Bones*, both productions of The Metropolitan Opera in New York. Audiences at the NCPA will remember both operas from screenings at the Godrej Dance Theatre. Blue is, quite possibly, one of the most exciting voices in the operatic world.

Born in California in 1984 to gospel singer and pastor, Sylvester Blue and educator, Sylvia Blue, she studied at the Los Angeles County High School for the Arts and studied the piano at the University of Redlands. To help pay for the tuition, she participated in beauty pageants and was a runner-up to Miss California in 2006. In 2009, Blue was a finalist at Operalia, receiving first place in the Zarzuela competition and second place overall. In 2010, at the 17th Annual Verbier Festival in Switzerland she sang in an Operalia Tribute Concert sponsored by Rolex.

In addition to being a star soprano at the Met, she has performed at the Royal Opera House, Vienna State Opera, Semperoper Dresden, Los Angeles Opera, Seattle Opera, Theater an der Wien, Teatro alla Scala, Baden-Baden Festspielhaus, Paris Opera, English National Opera, among others. A magnetic presence on the concert platform, Blue has appeared in recitals and concerts in over 40 countries including Hungary, Kazakhstan, Israel, Jordan, Lebanon, Turkey, South Korea, China, Bahrain, the United Arab Emirates, Russia, Brazil and Mexico. At the SOI Spring 2015 Season, Blue performed at the Opera Gala, which presented highlights from several well-loved operas including *Carmen*, *Tosca*, *Don Giovanni*, *Turandot*, *Rigoletto*, *Die Walküre* and others, at the Jamshed Bhabha Theatre. ■

The 2024 edition of Operalia will be hosted by the NCPA from 15th to 21st September.

The Gift of Knowledge

Through *Nrityaparichay*, the NCPA imparts classical and folk dance training by honing aesthetic sensibilities in children from less privileged backgrounds. Eight years since the initiative was launched, the journeys of the students are testament to why early engagement with the arts goes a long way.

By Aishwarya Sahasrabudhe



“The discipline of orienting your brain; to compose yourself so you are ready to focus and learn, begins even before entering the dance class—from the moment children take off their shoes and socks and arrange them neatly instead of flinging them just anywhere,” notes Dr. Swapnokalpa Dasgupta, Head of Dance at the NCPA.

Nrityaparichay, a CSR initiative of the NCPA, imparts dance training to children from less privileged sectors. Dasgupta approaches this year-long programme as a multi-dimensional learning model that grooms school students physically, intellectually and spiritually through dance. Hers is a farsighted vision, of moulding future citizens who have an aesthetic eye, who appreciate subtlety and understand the value of seeking in-depth knowledge in whatever career paths they may eventually choose.

These efforts are slowly coming to fruition as evidenced by the promising careers of two performers, Mayuri Jadhav and Ruchi Yadav, whose enduring association with *Nrityaparichay* has paved the way for them to become artistes and teachers themselves. Today, they impart lessons to students under *Nrityaparichay* furthering Dasgupta’s aim of creating facilitators out of erstwhile students and making schools self-reliant to run this initiative sustainably.

***Nrityaparichay* was launched in 2016 and, over the last eight years, it has mobilised a massive community of artistes who head to several schools across Mumbai and teach children the fundamentals of dances like Manipuri, Odissi, Kathak and Bharatanatyam**

Encouraging potential

As the name suggests, *Nrityaparichay* introduces schoolchildren as young as 12 and 13 to multiple Indian folk and classical dances. The programme was launched in 2016 and, over the last eight years, it has mobilised a massive community of artistes who head to several schools across Mumbai and teach children the fundamentals of dances like Manipuri, Odissi, Kathak and Bharatanatyam. At least 50 children comprise each batch out of which Mayuri and Ruchi were two students spotted by their teachers as having the potential to craft a career in the performing arts. They appeared for a diploma exam after three years of continued learning and today, have become a part of their instructors’ performing troupes showcasing their art at prestigious events like the Kala Ghoda Arts Festival.

The challenge with this endeavour, Dasgupta concedes, is the difficulty in procuring CSR funding for the arts when more efforts are dedicated, and

understandably so, towards providing basic facilities like schooling, medicine or nutrition to children from tough backgrounds. Yet, Dasgupta has been instrumental in communicating the overall prospects of a career in the performing arts by curating a learning model that primarily opens opportunities for children to understand the earning potential in performance and teaching. Both these aspiring professionals have been embracing such opportunities that also secure their financial stability.

Introducing classical forms

The process of initiating children into the realm of classical art forms is a gradual one. Performing a trained dance makes demands on the body, Dasgupta notes. So, a sudden plunge into a classical genre might prove difficult. Keeping this in mind, in 2016, *Nrityaparichay* directed students towards simply exploring different movements and constituted lessons on Indian folk and martial art forms, including instruction in *Kalaripayattu*, *Garba* and the Manipuri folk form, *Lai Haraoba* for three months each.

Manipuri stalwart Latasana Devi came aboard to induct young dancers like Ruchi into the northeastern folk idiom. Dasgupta reminds us that when children first learn about the Seven Sisters in class, they often struggle to differentiate one northeastern state from the other. The dance lessons integrated classroom learning with *Lai Haraoba* and, in time, the martial art *Thang-ta*, that became entry points for students to know more about Manipur. In the following year, children began to sway to Odissi and Manipuri compositions, learning the fundamentals of the classical styles and appreciating how repeated practice was sculpting their skill.

Through *Nrityaparichay*, a love for the stage is nurtured in the students by bringing them to the NCPA to watch two dance performances of global



Ruchi Yadav (right) is a former student who now teaches Manipuri to the next generation of students of *Nrityaparichay*

“Earlier I would be scared of performing or talking about myself onstage, but with every performance, I have been learning the ropes of presenting myself and showcasing the dance form”

repute each year. “This is an opportunity for them to understand the level that can be reached in Indian classical dance if they keep at it,” Dasgupta explains.

In their humble set-ups, she continues as she describes one school where children currently practise under a shed without concrete flooring, it is difficult to imagine what a career in dance looks like. But watching stalwarts perform in costume under stage lights on the NCPA stage, the children are able to grasp the full scope of an artiste’s world. Simultaneously, they are also invited to the NCPA to showcase what they have learnt throughout the year, instilling in budding dancers regard for the proscenium and an understanding that they are performing on a stage where artistes yearn to appear at least once in their lifetime.

Scope of learning

To further enhance the children’s exposure to classical forms, *Nrityaparichay* conducts two lecture-demonstrations during the school year where they learn from two senior dancers about their artistic journeys. When artistes share their stories during these interactions, children get a glimpse into their world. “Normally, they would see a doctor, a nurse, a



Along with training select students to be artistes and performers, *Nrityaparichay* is also grooming musicians. Dasgupta mentions a student who plays the pung, a Manipuri drum, brilliantly and has what it takes to carve out a career as a musical accompanist providing the dancer with a rhythm.

For her part, Mayuri, who received training under Odissi exponent Sharmistha Chattopadhyay, says that dance has become her way to access a form of knowledge and craft her own identity. Along with performing in several national dance festivals, she imparts basic training in Odissi to youngsters and believes that it is this multi-hued engagement with dance which helps hone herself as an artiste.

The value of learning an art form goes beyond the realm of performance. Children develop concentration and an acute sense of body awareness. They are already quite nimble, but dance enables them to be more agile and quick.

Dasgupta adds that what classical dance training constitutes is a heightened meditative appeal. She explains, “When you dance, you think of one step after another.” This means that the brain is emptied of all other thoughts from the beginning to the end of a choreography, and one’s mind is at rest. It is here that dance no longer remains a skill, especially for children hailing from tough situations. It transcends into a healing, therapeutic practice. ■

teacher in action but they usually don’t get to interact with dancers and understand how they go about their everyday life,” Dasgupta elucidates.

The impact of this learning is palpable. Ruchi, who is now receiving her intermediate training in Manipuri under Latasana Devi, confesses, “Earlier I would be scared of performing or talking about myself onstage, but with every performance, I have been learning the ropes of presenting myself and showcasing the dance form.” When it comes to teaching, she adds with a chuckle, “At first, I didn’t realise how difficult it is for teachers when kids get into mischief but now as a teacher myself, I have started to see that.”



Former student Mayuri Jadhav believes teaching Odissi to students of *Nrityaparichay* is helping her engage with the form in a more meaningful way





Bonds Built to Last

Educational initiatives and outreach programmes feature as prominently on the SOI's calendar as performances. We take a closer look at two recent collaborations focused on appreciation of Western classical music and developing musical potential among the youth.

By Beverly Pereira

When the Symphony Orchestra of India was founded by NCPA Chairman Mr. Khushroo N. Suntook and violin virtuoso Marat Bisengaliev back in 2006, there was no such orchestra in existence in the country. Then, the SOI Music Academy was established in 2012 to impart an advanced level of education in Western classical music, conspicuously absent in India. Today, musicians of the SOI continue to teach at the academy, besides working to develop the musical potential among the youth, who might be less privileged or have limited access to educational resources, in various parts of India.

Two recent projects of the SOI, under the CSR initiative of Citi, the SOI's first patron, have been widening the reach of and access to Western classical music in the country.

The Kalimpong connection

In February this year, six students of Class 10 at Gandhi Ashram School in Kalimpong were invited to the NCPA to attend concerts during the SOI Spring 2024 Season. Working with the community, the school provides health services and is free for the

most vulnerable students in the region. Harnessed as a tool for transformation, music lies at the core of the school's philosophy and is compulsory for students from kindergarten to Class 10. The key goals for the Mumbai trip included learning about how a professional orchestra works, what it takes to become a professional musician, how children study music at the SOI Music Academy and opportunities in music in a city like Mumbai.

Across six days, the students were privy to it all. Not only did they attend rehearsals and concerts and interact with members of the orchestra, but they also met international soloists like Bryan and Sylvie Cheng and attended talks on Western classical music by Dr. Cavas Bilimoria. For most of these students, who usually play in a string orchestra at school, this was the first time they experienced a full-fledged concert by a symphony orchestra. Further, a friendly and supportive Martyn Brabbins, former Music Director of English National Opera and visiting conductor at the NCPA, took them through various instruments and even arranged for individual demonstrations with musicians of the SOI.

This exposure, though, was by no means the first

of its kind. The SOI and the NCPA's links with Gandhi Ashram School date back to 2011 when Bisengaliev and musicians of the SOI attended the Strings Concert in Mumbai organised by Virgil Sequeira, now Assistant Director & Principal of the school. Sequeira, a music and drama educator, choral/orchestral conductor and development professional, has enjoyed a long association with the NCPA—first as a concertgoer and performer when he studied at St. Xavier's College, Mumbai, and then through visits to the SOI's rehearsals he organised for students of The Cathedral & John Connon School where he taught at the time. Then, in 2022, a quartet from the SOI was hosted at the Kalimpong school for a week. The musicians performed for the students, observed music classes, hosted masterclasses and presented a concert with the school's music teachers. More recently, in January 2023, the SOI and NCPA hosted six music teachers from Gandhi Ashram School for a week-long training session.

Coming full circle

During the course of this fruitful period, some of the Gandhi Ashram alumni became members of the SOI. One such talented alumnus is Sujan Chettri who has played the double bass with the SOI since February 2023. His own musical journey began at Gandhi Ashram where he studied and played the cello in the school orchestra, even going on to participate in international projects like *The Sound of the Earth* in Germany. This exposure helped him realise that music could be more than just a hobby, further sparking his interest in pursuing it professionally.

"There was a shortage of professional teachers of cello at our school. Fortunately, I received guidance from visiting volunteers. I also played with the Indian National Youth Orchestra, which gave me the amazing opportunity to perform with the Vienna University orchestra in Austria. This further solidified my desire to make a career in music. Upon joining the SOI, I felt I had found my place," says Chettri, who auditioned for the SOI trainee musician

programme and after a year of apprenticeship is now a regular musician with the orchestra. "When I found out that students from Gandhi Ashram School were visiting us, I was very excited." Chettri was entrusted with guiding the students around on their visit to Mumbai and organising sightseeing visits to the city's historical landmarks.

Valuable takeaways

Although Sequeira was not present on the trip, he observed that his students had returned inspired by the level at which students of the SOI Music Academy play and the dedication of the musicians of the orchestra towards their instruments and rehearsals. In an email interview, Sequeira wrote, "Our students came away with deep insights relating to how musicians of the SOI practised for long hours and still kept their energy

high. When mistakes happened, the musicians noted them down instead of getting annoyed. [The students observed how] the musicians improved their playing with every repetition. Every section sounded like just one person was playing. They also respected each other. Our students were very proud of the alumni working at the SOI and filled with hope and confidence to give it their all to music and to guide their peers to improve the standard of our school orchestra. They've decided to have an inter-house string orchestra competition on World Music Day this year, which will entail choosing repertoire to holding rehearsals and conducting."

In February this year, six students from Gandhi Ashram School in Kalimpong were invited to the NCPA to attend concerts during the SOI Spring 2024 Season. They saw how a professional orchestra works, what it takes to become a professional musician, how children study music at the SOI and opportunities in music in a city like Mumbai.



A Goan collaboration

Another outreach programme that came to fruition in late February was when musicians of the SOI visited Child's Play India Foundation (CPIF) in Panjim, Goa. Organised on the initiative of the SOI and Dr. Luis Dias, founder of CPIF, this was the second week-long music camp conducted here after 2022. Established in 2009, CPIF is a registered music education trust that aims to provide social empowerment to India's

Students from Kalimpong attend a talk on Western classical music by Dr. Cavas Bilimoria



At the intensive camp at CPIF in Goa, musicians of the SOI spent mornings working with music teachers while afternoons and evenings were devoted to schoolchildren and college or university students with time given to one-on-one instruction as well as to group exercises covering specific musical topics

SOI violinist Kalyanee Mujumdar conducts a session with students in Goa



disadvantaged children through imparting classical music lessons in violin, viola, cello, recorder, transverse flute and piano. A lot has happened at CPIF since 2022, including a move to bigger premises, says Dias, adding that training in the double bass has also begun with plans for training in the clarinet in the pipeline.

This time around, the visiting faculty included a string quartet comprising SOI violinists Nazikgul Zhanazarova and Kalyanee Mujumdar; Mark Anthony Nunes on viola; and Dastan Altynbek on cello. Mornings at the intensive camp, from 26th February to 3rd March, were spent working with music teachers. “It was heartening to see the response from other music teachers in the state, including the Kala Academy, Goa’s state-funded apex music school,” says Dias. Afternoons and evenings were devoted to schoolchildren and college or university students with time given to one-on-one instruction as well as to group exercises covering such topics as intonation, tone production, bow control and technique, scales, arpeggios and more. The camp culminated with enjoyable performances by both the students, and musicians of the SOI.

Strengthening musical identities

The attention and advice given by SOI viola player Nunes left an impression on 12-year-old Chaitra Rathod, while Pari Kerketta and Disha Gawas, both cello students of age 12, conveyed their gratitude to cellist Altynbek. “It was an incredible week which my teammates and I spent

together preparing for a performance at the end,” says violin student Niah Noronha, 12, who is thankful for the mentoring received from violinists Zhanazarova and Mujumdar.

Beverly Vaz, a violin teacher at Kala Academy, says she is keen to be a part of more such camps, while Joshua Dias, violin teacher at CPIF, says, “My experience with the SOI in Goa was enriching. We learnt the different ways we could teach our students to improve their intonation and bow strokes in a way that let them enjoy the process of playing the violin. The musicians also readily answered many of the questions we had.”

Dr. Luis Dias, who worked closely with the students, teachers and musicians during this time, shared a memorable moment from the CPIF camp which sums up this productive collaboration. “My own cello and viola students (Pari, Disha and Chaitra) have been studying about Mozart with me. We use videos and illustrated children’s books, some of which have buttons that can be pressed to hear pre-recorded music. One of the works of Mozart they heard this way was his Divertimento in D major, K. 136. They were in the other room when the SOI faculty quartet began their rehearsal ahead of performing it on the last day’s in-house concert. You should have been there to see how their eyes widened and their faces lit up with sheer joy. It was their first experience of a work they thought they knew, but now being played live, and at such a high level. It was an unforgettable moment for them and for me.” ■

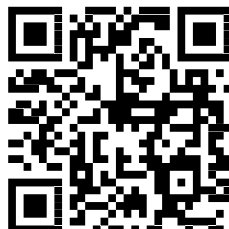
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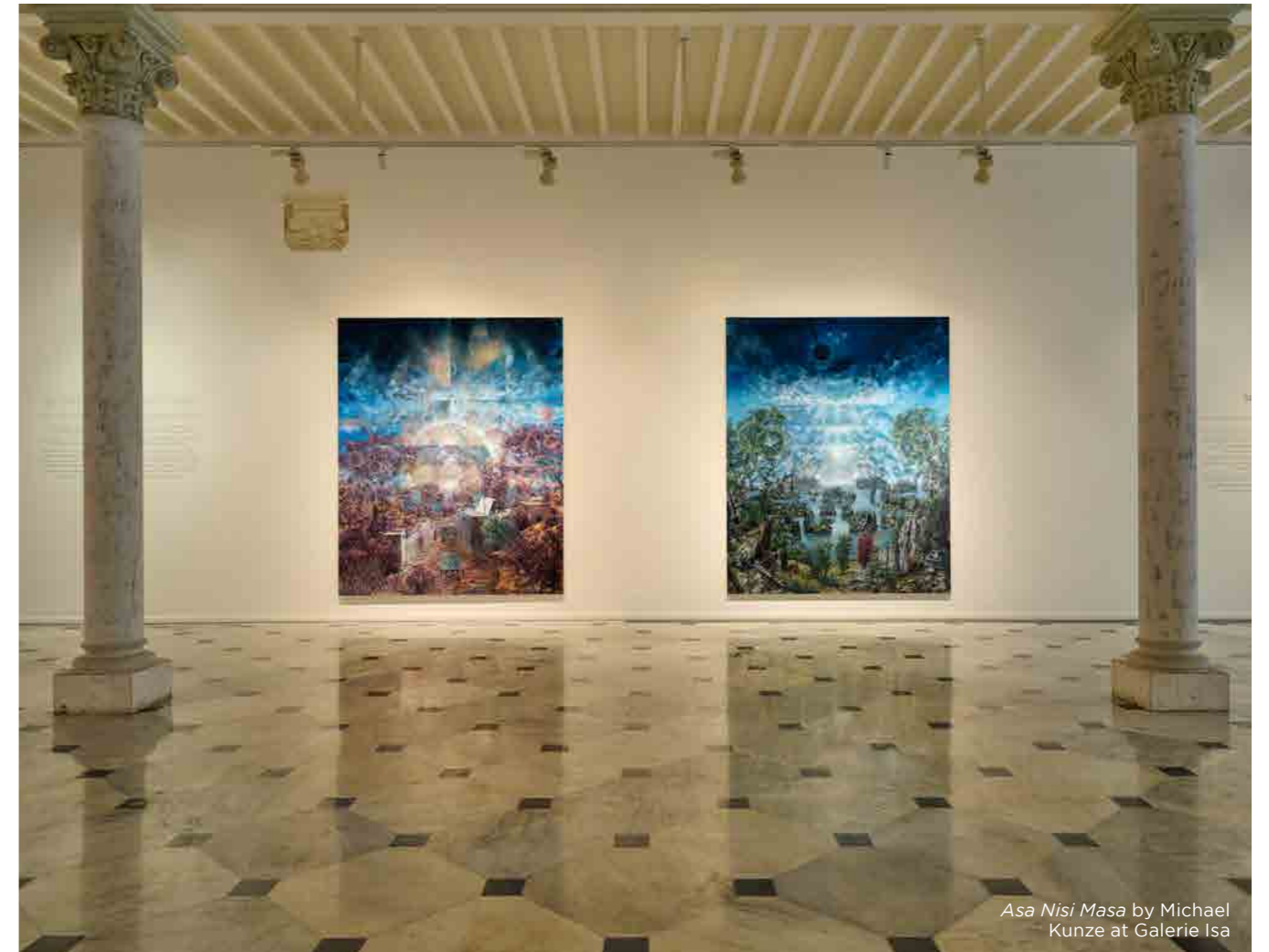
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SCAN HERE



Follow the Bunny by Aiko Nakagawa at Gallery XXL



Asa Nisi Masa by Michael Kunze at Galerie Isa

The leftover spring often spills into March, and it is only a matter of time until Mumbai is less sympathetic on foot. So, on a still breezy evening, I found myself walking towards the city's art district, concentrated in the southern end, abounding with art galleries. It was the second Thursday of the month. In a language that only art buffs understand, it translated to Art Night Thursday (ANT).

Within the umbrella of the Mumbai Gallery Association, ANT is a longstanding tradition where art galleries keep their doors open after hours, way past their usual closing time. Exhibition previews and openings, often scheduled on the second Thursday, draw a large number of participants, who dedicatedly await the monthly ritual.

I arrived first at Akara Contemporary—housed at the century-old Amar Chand Mansion in Colaba—to be greeted by Keita Miyazaki's intriguing exhibits. Abandoned automobile parts and origami assemble into complex sculptures. The Tohoku earthquake and tsunami that led to the Fukushima nuclear disaster in 2011 changed the artist's understanding of material. In Miyazaki's world, half-wrecked structures floating through a city covered in a sea of debris metamorphose into a softer vision of an apocalypse. The exhaust pipes and car engine valves do not rupture into toxic fumes, they blossom into petals. They are not nuclear

mushroom clouds but flowers, *blooming at the end of the world.*

A short stroll through the neighbouring Colaba market, past the art deco gem, Regal Cinema, brought me in front of Jamaat Art Gallery. The Urdu word indicates a larger community. Jamaat faces the 78-year-old kebab chain Bademiya and at the rear stands a Methodist church. A faint Marathi folk tune invited me in, and an idol of Ganesha lined the ceiling. The distant sound of evening prayers from a mosque accompanied me as I walked to the next gallery. To reiterate, *jamaat* means community.

It teleported me to a simpler, more tolerant time; to the Bombay I had only heard of before moving here. The Bombay you only perhaps discover when you set out in search of art in the nooks and alleyways. It is the city you run into only on foot.

Walking is pivotal to the experience of ANT. Clustered around Colaba and Fort, most of these galleries are a stone's throw from each other. Several groups like Art and Wonderment and Carpe Arte conduct walkthroughs for every edition. Informal groups, brought together by their love of exploring art, are also often seen snaking their way through the narrow streets.

The idea goes as far back as 2009 when Shireen Gandhi, Director at Chemould Prescott Road and Abhay Maskara, Curator at Gallery Maskara, were deliberating over the downturn in the contemporary art scene. The collapse of Lehman Brothers in 2008



Ghosts in My Sleep by Sohrab Hura at Experimenter

had an impact on art across the world. "Many of us had started new galleries by 2007. We had commitments to our professions, to our artists, to the art world. One of the ideas that cropped up then was that we keep our galleries open for longer on certain days," Gandhi tells us.

Gandhi, also the Mumbai Gallery Association spokesperson this year, notes that ANT has picked up tremendously from the time it started. "Going to galleries has become cool now, so much so that Art Night Thursday is also date night Thursday for so many. That is when you know that there is a culture-defining quotient to galleries," she says.

A gallery becomes a space to socialise, to unwind, to just be—all in the presence of art. Initiatives like ANT have made things more democratic and accessible. It fosters relationships between galleries and puts artists, gallerists, collectors, enthusiasts, photographers and students in one room. There is something seductive about the culture of gallery-going in Mumbai, endowed with the spatial charm of the region that first made up the archipelago of the seven islands.

Galerie Isa, nestled in a beautiful boulevard of Ballard Estate, oozes with this charm. The neoclassical white pillars, arched doorways and high ceilings instantly command your attention. It is seldom that the gallery space is a gorgeous distraction from the artwork. German artist Michael Kunze's paintings, however, cannot be looked away from. The spectacular show



Blooming at the End of the World by Keita Miyazaki at Akara Contemporary



Lipstick Stories by Roshan Chhabria at Sakshi Gallery

Within the umbrella of the Mumbai Gallery Association, Art Night Thursday is a longstanding tradition where art galleries keep their doors open after hours, way past their usual closing time

titled *Asa Nisi Masa* borrows its name from a popular catchphrase in Federico Fellini's 1963 film *Otto e Mezzo*. An interplay of light, shadows and shapes is used to interrupt the narrative in Kunze's metaphoric work. The result is intricately symmetrical yet extraordinarily abstract.

A growing appetite for humour in contemporary art can be felt in curation across several recent exhibitions. Sohrab Hura's *Ghosts in My Sleep* at Experimenter featured works on paper made with gouache and amusing handwritten captions juxtaposed on the walls. Cats, holidays, dinners, chemotherapy and goodbyes—all come armoured with droll frivolity. Roshan Chhabria's *Lipstick Stories* at Sakshi Gallery, too, was a tongue-in-cheek depiction of the Indian middle-class. The illustrations were interspersed with text and the text, laced with deliberate misspellings and inconsistent conjugations. Some of the captions read: 'Stree is Doing Istree (Iron-women)', 'Mardana Kamzori', 'Masala Dosa Making in Kochi'. It was like the artist is trying to parody himself. While using the same device, Hura's sense of the ordinary is deeply personal and Chhabria's unapologetically public and pulpy. The art does not take itself seriously, so we do.

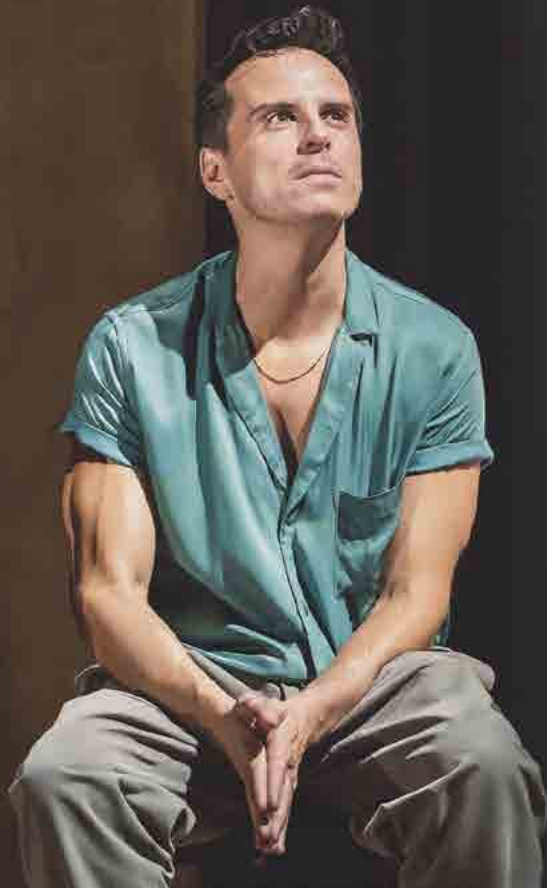
To visit multiple galleries on one evening, read, soak in the sights, get to the next and repeat can be overwhelming. The very act of 'gallery-hopping' is exhausting. But here, interpretation takes a backseat to the experience. Being a part of something bigger is what makes it special. The spectator becomes a part of the spectacle. There is no curatorial synergy tying the exhibitions together, but the beauty of ANT lies in the space in between.

My walk was bookended by works of exceptional Japanese artists. The final stop was Gallery XXL, where street artist Aiko Nakagawa's popular exhibition *Follow the Bunny* had attracted a packed room. Known as Lady Aiko, her signature Bunny motif, combining bricolage technique, spray painting, stencilling, brushwork and serigraphs, has been doing the rounds of the world since 2008. Placed against the maps of Mumbai's local railway network, the Japanese iconography is infused with local milieu.

Like most significant works of pop art, Aiko's Bunny thrives on repetition, like Andy Warhol's 'Soup Cans' and 'Marilyn Diptych', Jasper Johns's 'Flag', or Roy Lichtenstein's paintings. The pop art movement emerged in the US as a reaction to the silos of traditional fine art, borrowing heavily from mass culture. Tied to triteness and rooted in irreverence, the cult of pop art revels in its strange propositions. That it is heavily derived is perhaps what galls the purists but what is all art if not a derivation? It has brought art-watching closer to art-making. It makes a case for the spectator.

For more than a decade, Art Night Thursday has, literally and figuratively, lent colour to the cultural pulse of Mumbai. It is a testament to the presence of a people who care about art and want to engage with it. As the clock hit 9.30 pm—closing time for ANT—a few galleries dimmed their lights but the doors remained open and visitors lingered. My day ended with a bunch of strangers and a room full of art. Not a bad Thursday. ■





ANDREW SCOTT
VANYA

AFTER ANTON CHEKHOV

THEATRE SCREENING

AN NCPA-NATIONAL THEATRE LIVE (LONDON) PRESENTATION

adapted by **Simon Stephens** after **Anton Chekhov**
directed by **Sam Yates**
designed by **Rosanna Vizeae**

MAY 22, 2024 | 6:00 PM
GODREJ DANCE THEATRE, NCPA



Nye

THEATRE SCREENING

AN NCPA-NATIONAL THEATRE LIVE (LONDON) PRESENTATION

A new play by **Tim Price**
Directed by **Rufus Norris**

MAY 29, 2024 | 6:00 PM
GODREJ DANCE THEATRE, NCPA

A KISS TO THE WORLD

Beethoven's Ninth Symphony premiered in Vienna in May 1824. Two centuries later, it remains a powerful and enduring work.

By Dr. Luis Dias

“Singing that song from Germany,” my cousins would say to me over the phone when I was a little boy of four, just arrived in Goa with my family from what was then West Germany in 1970.

The “song” was the ‘Ode to Joy’ in the original German from Beethoven’s Ninth Symphony that our father taught his two sons. We learned the lyrics by rote and sang it as if it were another nursery rhyme. So began my fascination with Beethoven’s crowning masterpiece that persists to this day.

By 1824, Beethoven was in his fifties and almost completely deaf. The Viennese obsession with Italian opera, particularly those by Rossini, had made him feel unappreciated and he thought of having his latest symphony, completed that February, premiered in Berlin instead of Vienna. But when prominent Viennese music patrons and performers learned of this, they all signed a petition that persuaded him to change his mind.

The symphony was premiered along with *The Consecration of the House (Die Weihe des Hauses)* overture and three parts of the *Missa solemnis* (the Kyrie, Credo and Agnus Dei) at Vienna’s Theater am Kärntnertor on 7th May 1824. Despite it being a Friday, when the nobility usually went to their country retreats for the weekend, the hall was packed with the city’s other prominent musicians including Franz Schubert and Carl Czerny; and the Austrian chancellor Klemens von Metternich.



Beethoven in His Last Years
Isolated from the world by his deafness, Beethoven sits at his writing table composing the visionary last quartets. His piano lies shattered by his efforts to hear his music.

Beethoven wanted his music to be heard by everyone, not just the elite, which is why he slashed ticket prices. He didn’t own the customary black frock coat that was the dress code for concerts, so he wore a green jacket instead.

The work saw Beethoven’s visionary ambition play out on an epic scale. It involved the largest orchestra he had ever assembled. At over an hour in duration, it dwarfed any symphony that had ever preceded it. But its most revolutionary feature is that the symphony culminates in song for the first time in musical history.

After completing his previous two symphonies (the Seventh and Eighth) in quick succession in 1812, a whole decade lapsed before he received a commission from London’s Royal Philharmonic Society in December 1822.

Beethoven, a great admirer of Friedrich Schiller, had kept the German poet’s verse ‘An die Freude’

(literally ‘To Joy’) in mind since the 1790s as a possible source of inspiration for his creativity. And he had, as early as 1808, written an orchestral work that incorporated vocal soloists and mixed chorus (and piano) in his Choral Fantasy. Beethoven now not only took this idea further but repurposed the melody from the 1808 work to set Schiller’s ode to friendship and brotherhood, adding some text of his own, in the Ninth’s mammoth choral finale.

It was a bold step, and Beethoven himself wondered if he had made a mistake after the premiere performance. There are conflicting accounts of how the symphony was received. Some musicians found it too challenging despite more rehearsals than usual and simply put down their instruments in the difficult sections. The orchestra had an able concertmaster in Beethoven’s longtime friend Ignaz Schuppanzigh, and the theatre’s kapellmeister, Michael Umlauf, as conductor.

Yet Beethoven stood by his side, and also conducted “like a madman” according to one orchestra violinist: “One moment he stretched to his full height, at the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the choral parts.”

After the scherzo of the second movement (though some accounts maintain that it was after the conclusion of the performance), the contralto soloist



The commemorative stamp and First Day Cover in honour of Beethoven’s bicentenary were issued in Bombay in 1970 on the initiative of the NCPA

The Ninth saw Beethoven’s visionary ambition play out on an epic scale; it involved the largest orchestra he had ever assembled and, at over an hour in duration, it dwarfed any symphony that had ever preceded it



The SOI’s first performance of the Ninth Symphony in September 2009, conducted by Alexander Anissimov

Caroline Unger had to gently turn the deaf composer to acknowledge wild applause and waving of handkerchiefs from the audience.

The gigantic scale, elemental power and originality of the work, however, bewildered both performers and listeners well into the 19th century before its current status as one of the world’s most frequently played symphonies. The beguiling simplicity of its theme has made ‘Ode to Joy’ a favourite among music educators everywhere.

Like the parable of the six blind men

and the elephant, Beethoven’s Ninth has become what each listener wants to draw from it. Some in the Romantic period read it as an autobiographical account of Beethoven’s life: his struggle with deafness (first movement); his quest for joy (the middle two movements) and the completion of that quest in the finale. To Richard Wagner, it was a representation of the Creation myth, a rejection (in the finale) of purely instrumental music and a redemption through incorporating text into ‘universal art’. Nazi Germany appropriated Beethoven’s Ninth as a monument to Aryan supremacy and pan-Teutonic culture. But more organically, it became a hymn to universal brotherhood and freedom (the German word for freedom ‘Freiheit’ replacing ‘Freude’ in Schiller’s text) through subsequent historical events worldwide, notably the Tiananmen Square protests and the celebration of the fall of the Berlin Wall in 1989.

Daniel Barenboim summed up the symphony’s essence beautifully in an interview before his West-Eastern Divan Orchestra—co-founded by him and comprised of young Palestinian, Arab and Israeli musicians as an example of peace and brotherhood—performed it at the 2012 BBC Proms: “Beethoven was a very political human being in the deepest sense of the word ... He didn’t want to see the difference between a count and a peasant. He invented a symphonic work with chorus which is not on a religious subject. It is on the subject of the human condition.

The first movement begins without a beginning. It starts out of nowhere

The SOI performed the symphony 10 years later for its Spring 2019 Season under the baton of Martyn Brabbins



Beethoven, a great admirer of Friedrich Schiller, had kept the German poet's verse 'An die Freude' (literally 'To Joy') in mind since the 1790s as a possible source of inspiration for his creativity

with a great sense of expectation, with a bare chord and the trembling, simmering movement in the strings. For those who like to associate ideas, I think it is a movement about suffering, about chaos, about disorder, about protests, about all those things.

The second movement, the scherzo, is a wild movement with a new edge in the sound that was not there in the first movement. The second movement is savage.

The slow movement is probably one of the deepest expressions that music is capable of. It has a never-ending melody—when you hear it, you think it could go on forever. If music can provide us with an inkling of what eternity, the feeling of eternity, of 'never ending' is, it is this movement.

This is why, after these extraordinary three 'worlds', there is a need for the last movement. And the last movement does not start with the 'Ode to Joy'. It starts with a kind of declamatory recitative in the double basses. It proceeds to quote the other movements which are rudely interrupted by the double basses and the cellos; as if saying 'No no no, this I don't want'. And then, we hear from far away the 'Ode to Joy' without text, only the cellos and basses, bare with no harmony, just the melody. And then that grows and then it becomes the hymn which is today the hymn of the European Union."

Schiller's text says, "Be embraced, all ye millions! This kiss is for the whole world." Two centuries on, our world needs that loving embrace and kiss more than ever before. ■

In honour of Beethoven on his bicentenary in 1970, the NCPA took the initiative of proposing to the government to issue a commemorative stamp. The stamp and First Day Cover, released in Bombay at a function organised at the NCPA, were designed by Dr. Jamshed Bhabha. Excerpts from the first book on the NCPA:

For the postage stamp he chose a portrait of Beethoven in his early prime at about the time he composed his revolutionary Third Symphony, the *Eroica*. For the First Day Cover, he chose a picture of Beethoven in his last years, at about the time when, stone-deaf, he composed his glorious Ninth Symphony.

Extracts from German translations of the great Hindu scriptures were copied by Beethoven in his own handwriting and kept around his workroom. "Brahma" wrote he, "is present in every part of space ... Thou alone are the truly blessed one (Bhagavan). Thou, the essence of all laws, the image of all wisdom, present throughout the universe."

In this image by Batt used for the First Day Cover, Beethoven is depicted in his workroom in the old Schwarzspanierhaus. Behind him stands his Graf piano, wrecked by his frantic efforts to hear his own playing. On the table are his ear-trumpets and conversation books in which any visitor would have to write what he wished to ask or say. The squalid disorder meant nothing to him in those days. He had finished with the world. Since 1824, the medium of the string quartet had absorbed his mind, and now, stone-deaf, very ill but still indomitable, he rose to heights he had never reached before. His stormy life closed with a revelation which, in the last five quartets, was the crowning glory of his supremely great epic achievement.

Kaleidoscope

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



The pioneer of print

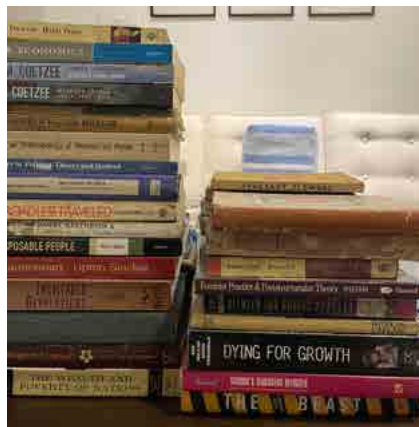
This spring, the Barnes Foundation in Philadelphia is hosting what is probably the first US museum exhibition—*Astonish Me*—of the iconic graphic designer, illustrator, teacher and photographer, Alexey Brodovitch (1898-1971), best known for his role as Art Director of *Harper's Bazaar* from 1934 to 1958. The Russian-born artist's contributions were pivotal to revolutionising American magazine design, which include the implementation of dual-page layouts, white space, cut-out images and using outdoor sets instead of studios for photo shoots. His unique pedagogic approach was instrumental in shaping various influential photographers like Irving Penn, Richard Avedon and Lillian Bassman, among others. Brodovitch's personal projects are portrayed through the exhibits of his iconic photobook *Ballet*, published in 1945, and his short-lived magazine *Portfolio*. His collaborative ventures with eminent photographers such as André Kertész and Hans Namuth are also showcased through case studies. *Astonish Me* seeks to give a holistic sense of Brodovitch's legacy of bringing European artistry to American magazines, which was imperative to the prominence of photography in modern print culture. For more information, please visit www.barnesfoundation.org/brodovitch-astonish-me

The red march

On the 25th of March, the Prachyanat theatre group based in Dhaka, brought back *Laal Jatra*; the rally to honour the lives lost in the Bangladesh genocide of 25th March 1971, when Pakistan launched their Operation Searchlight against (then) East Pakistan. This year marks their 14th procession, where the medium of theatre and song is utilised to



commemorate the hardship Bangladesh endured to build its autonomous identity, which stands firm today. The salient red of the saree donned by an artiste symbolising the brave Mother strides across the street. Fervent voices singing 'Dhana Dhanya Pushpa Vora' reverberate through the city, commemorating that fateful night, observed as 'Kaalratri', and the many that followed. This movement, open to people from all walks of life, allows the citizens of Bangladesh to collectively pay homage to the the lives lost in the quest for independence. *Laal Jatra* encapsulates the ability of art to distil an enduring message from the anguish of the past. For more information, please visit www.prachyanat.com/laal-jatra



Equitable knowledge

Writer, poet and culture critic Yogesh Maitreya, who founded the publishing house Panther's Paw in Nagpur six years ago, is now raising funds to build a Library of Emancipation, with a collection of over 2,000 sociological works on anti-caste and emancipatory literature from around the world. The agony of being a dalit in India has been not just the suffering but the inability to speak against the tyranny of the system and the lack of access to iconoclastic ideas in the form of books. Having closely experienced the

lack of privilege to procure knowledge from literature, Maitreya wants to make books that inspire one to think on the principles of justice, equality and liberty, accessible to all sections of society. Some of the works he is keen to feature include *Annihilation of Caste* by Dr. B. R. Ambedkar, *Notes of a Native Son* by James Baldwin, *Black Skin, White Masks* by Frantz Fanon among others. For more information, please visit: www.instagram.com/pantherspawpublication

Music for all

This June, the 12th edition of the European Forum on Music will take place over two days in Sofia, Bulgaria. The forum is an initiative of The European Music Council, a regional group of UNESCO's International Music Council. The theme this year is 'Equity in Music' which envisions equity beyond giving everyone



A session from the eighth edition of European Forum on Music held in Oslo in 2018

“a seat at the table”. Instead, it seeks to “make a bigger table” for musicians “irrespective of sex, gender, age, disability, sexual orientation, race, class, ethnicity, religion or other status”, both while creating music and entering the business of music. The forum intends to address various facets of inequality, whether it is geographical disparity, music education, weak political frameworks or digital development. This promises to be a stellar opportunity for European artistes to broaden their network by attending panels and keynote sessions by influential actors in the music scene. For more information, please visit: www.emc-imc.org ■

— By Priyadarshini Piramal

TO BENGALURU, WITH LOVE

In the first edition of NCPA@ThePark beyond Mumbai, audiences in the Garden City were treated to two days of music, dance and poetry, and they now await an encore.

By Aditya Veera Venkatesh

Amidst Bengaluru's approaching summer, the evenings usher in gentle gusts of breeze that dance among vibrant blooms. Adding to this picturesque setting, the National Centre for the Performing Arts held its first edition of NCPA@ThePark outside Mumbai, at Freedom Park, situated in the heart of the Garden City.

This initiative was spearheaded by Mr. Khushroo N. Suntook, Chairman, NCPA, whose vision of enhancing accessibility to the arts that play a crucial role in the enrichment of society culminated in the idea of NCPA@ThePark in 2022, in association with the Brihanmumbai Municipal Corporation. Since then, music, dance, theatre and poetry have been taken to gardens, amphitheatres and other public spaces across Mumbai, to an overwhelming response from audiences. The Bengaluru edition was organised in association with BLR Hubba and supported by Westside. Speaking



UnErase Poetry's spoken word performance featured Simar Singh, Abin Joshi (seen here), Priyanshi Bansal and Vanika Sangtani



Deesha by the Srijan ensemble presented a performance in neoclassical Odissi choreographed by Ratikant Mohapatra

about their first open-air presentation in Bengaluru, Mr. Suntook said, "It has always been the NCPA's endeavour to make the performing arts accessible to the public, and this initiative, supported by partners like the Bengaluru Hubba and Westside, makes it possible. A promising edition of NCPA@ThePark in one of the country's culturally flourishing cities, Bengaluru, to spread the joy of live performances beyond Mumbai is part of our remit to strengthen communities across the country through the arts."

The festivities, which stretched across the 30th and 31st of March, began with the lighting of the ceremonial lamp by Mr. Bhaskar Bhat, former Managing Director at Titan Company Ltd.; Ms. Vinita Bali, former CEO and Managing Director of Britannia Industries Ltd. and Advisor to the NCPA; Ms. Malini Goyal, Co-founder of Unboxing BLR Foundation and Ms. Arundhati Nag, theatre personality and Creative Director of Ranga Shankara in Bengaluru.

Mr. V. Ravichandar, Chief Facilitator, BLR Hubba and former Director, Bangalore International Centre, said, "We are pleased that the NCPA's foray outside Mumbai is to delight the Bengaluru audiences with a diverse set of performing arts and cultural events that are free to attend. This is in sync with our desire to revitalise our common public spaces by making them come alive and part of the monthly programming for Bangaloreans in the lead up to BLR Hubba 2024 in December."

Day one of the event commenced with a virtuosic performance by the SOI Chamber Orchestra, featuring 32 musicians under the baton of Music Director Marat Bisengaliev. The evening opened with two brilliant works of Mozart with arrangements tailored for the occasion. It was quite fascinating to watch a display of the pizzicato technique for the Britten Symphony involving the string section of the orchestra. The inclusion of Jenkins's masterpiece, 'The Wooping of



The SOI Chamber Orchestra performed on Day One to a standing ovation

Étain', revealed to the audience the folk sensibilities of classical music. Here, Bisengaliev seamlessly transitioned from his role as conductor to performing solo on the violin. The performance commenced with a mesmerising dialogue between Aruzhan Bisengaliev on the flute and Bisengaliev on violin. Subsequently, the orchestra joined the soloists, leaving the audience spellbound.

Following their classical set was a delightful surprise of arrangements of melodies from popular culture, like the enchanting scores of the *Harry Potter* films and the swashbuckling theme from *Pirates of the Caribbean*. Furthermore, they treated the crowd to A. R. Rahman's illustrious 'Jai Ho'. Timeless hits from vintage Bollywood cinema followed with tributes to legends like Lata Mangeshkar, Kishore Kumar and Mohammed Rafi, among others. The audience responded to the presentation with a standing ovation.

In the second performance of the evening, Abin Joshi sustained the musical momentum with a heartfelt solo acoustic indie set and later provided accompaniment on the guitar to spoken word artistes from UnErase Poetry. The first poet, Priyanshi Bansal, bravely shared her journey of grappling with societal beauty standards. Simar Singh, founder of UnErase Poetry, shared three poignant poems on themes ranging from freedom in career choices to challenging traditional masculinity. Vanika Sangtani started her session with an engaging segment, guiding the audience in understanding and appreciating shayari, and moved on to more personal themes.

"For an 18-year-old college student like myself, watching the SOI perform live was magnanimously beautiful. The soundscape, with the natural setting of the park filled with trees and birds, added to the atmosphere of the concert. The biggest learning for me was in terms of [how and where each section of the chamber orchestra was positioned onstage for optimum sound] ... This setting of NCPA@ThePark is something everyone should experience, as it creates a unique sense of perception of the sound and the visual elements that add to it. The poetry that was performed was relatable to a lot of people in terms of the content



SOI Music Director Marat Bisengaliev conducted the orchestra and was the violin soloist for Karl Jenkins's composition

and how they put it across," said Adityashiv S. Pai.

It is this sense of community and a shared love for the performing arts that has paved the way for Westside's support to several editions of NCPA@ThePark in Mumbai and now, Bengaluru. Commenting on the association, Mr. Umashan Naidoo, Head, Customer & Beauty at Trent Ltd., said, "We are thrilled to collaborate with the NCPA for yet another magical treat of the arts at the park, this time in Bengaluru. Building a community which celebrates dance, theatre, music and poetry is one of our many pillars around lifestyle. Westside loves creating platforms for creators, artistes and influencers for showcasing the joy of India's talent."

The second day of the event kicked off with an Odissi dance presentation titled *Deesha* by the Srjan ensemble, established by the legendary Kelucharan Mohapatra. His son, Ratikant Mohapatra, who choreographed the event, adopted a neoclassical approach with a modern touch to resonate with contemporary audiences while upholding the essence of the dance form. The performance at Freedom Park consisted of three pieces. The initial piece portrayed the theme of Ardhanarishvara, which draws inspiration from the *Ardhanarishwar Stotra*, written by Adi Shankaracharya, and aims to provide insights into the spiritual journey of the dancer seeking salvation.

In the second segment, the performers danced to music based on Raga Keeravani. The dancers seamlessly



Darren Das & The Sixth Sense brought the house down with their music

formed various intricate patterns, maintaining them for extended durations—a feat that garnered much praise. The final piece, *Surya*, was first choreographed for the NCPA's *Nakshatra* Dance Festival. A notable segment involved dancers forming a circle to depict the sun's rays, gradually opening their hands one by one. This routine also featured extensive acrobatics, capturing the audience's attention. The lighting, costumes and hairstyles contributed to the overall aesthetic charm.

Musician and educator

Richard Andrew Dudley, who was in the audience said, "I chose to attend day two primarily because my daughter happens to be an aspiring Odissi dancer. What struck me was the innovative blend of neoclassical elements infused into this traditional dance form. Having attended numerous classical dance programmes (*arangetrams*) in the past, I've noticed that they often overlook factors like lighting, screen and camera alignment. However, NCPA@ThePark brought the essence of Odissi to life. They paid meticulous attention to camera angles, ensuring that even those seated at the back could appreciate the intricate *mudras* and graceful movements onstage. Moreover, the hospitality and organisation were top-notch. This experience has left me eager to travel to the NCPA in Mumbai to attend more of their events."

The finale showcased an electrifying performance by Darren Das & The Sixth Sense. With infectious energy, the band urged the audience to join them closer to the stage. From upbeat numbers like 'Long Train Running' to songs by ABBA, Boney M, Whitney Houston, Ed Sheeran and others, the band ensured a night of lively dancing in Bengaluru. Spanning various genres, including pop, classic rock, retro and film soundtracks, the band belted out one hit after another.

As the stars twinkled overhead and the melodies of the band faded into the night, the vibrant energy of the crowd lingered, transforming Freedom Park into a pulsating dance floor where the spirit of Bengaluru thrived, promising memories that would echo long after the music ceased. ■

"A promising edition of NCPA@ThePark in one of the country's culturally flourishing cities, Bengaluru, to spread the joy of live performances beyond Mumbai is part of our remit to strengthen communities across the country through the arts"



(From right) Vinita Bali, former CEO and Managing Director of Britannia Industries Ltd.; Arundhati Nag, theatre personality and Creative Director of Ranga Shankara in Bengaluru; Bhaskar Bhat, former Managing Director at Titan Company Ltd. and Malini Goyal, Co-founder of Unboxing B&R Foundation

Aditya Veera Venkatesh is an award-winning podcaster known for his music interview podcast, *Stalwarts Of Music with Aditya Veera*. He has featured over 200 legendary musicians on his show, including Grammy and Emmy Award winners and Hall of Fame inductees, and has also introduced innovative festival and concert edition podcasts. He hosts a Sunday primetime radio show for Big FM Shillong and Aizawl. He is a singer with the band *Thayirsadam Blues*.



The NCPA Summer Fiesta is a long-standing tradition that offers arts and cultural experiences for children during the holidays. This community-focused festival aims to inspire and empower young minds by providing interactive workshops conducted by local and national talent in areas such as acting, public speaking, dance, music and writing. The Summer Fiesta not only provides entertainment but also promotes the value of performing arts by offering high-quality workshops that are affordable for families.

The 2024 edition comes with a vibrant mix of workshops, plays and screenings for young minds.

Workshops



SOUNDS OF THE SYMPHONY

Conducted by: Musicians of the Symphony Orchestra of India
Age – 9 to 14 years

Date – Monday, 29th April to Friday, 3rd May
Venue – Sea View Room
Time – 10.30 am – 11.30 am
Duration – 5 days – 1 hour each day
Fees – ₹4,500/- + GST

₹4,050/- + GST (Members)

A fun and engaging workshop on Western classical music with musicians of the Symphony Orchestra of India.

What will your children learn?

- Listening skills
- Rhythmic ideas
- History and music of famous composers
- About different orchestral instruments
- Basics of theory and Solfeggio

Based at the NCPA, the Symphony Orchestra of India is India's only full-time professional orchestra. In the 18 years since its founding, the SOI has performed with several of today's leading conductors and soloists, including Zubin Mehta and Zakir Hussain just last year. The SOI places great emphasis on education and many of the musicians are also teachers, working to develop the musical potential amongst young people in India.



STORY TRAIN!

Conducted by: Priyanka Babbar - Small Tales Academy
Age – 5 to 7 years

Date – Monday, 29th April to Sunday, 5th May
Venue – Little Theatre
Time – 10.30 am - 11.30 am
Duration – 7 days – 1 hour each day
Fees – ₹5,000/- + GST
₹4,500/- + GST (Members)

A workshop about storytelling and much more.

What will your children learn?

- Bringing stories to life through movement, songs, music and dramatisation
- Exploring characters and their goals
- Language skills
- A love of reading



COMIC CREATORS

Conducted by: Priyanka Babbar - Small Tales Academy
Age – 8 to 12 years

Date – Monday, 29th April to Sunday, 5th May
Venue – Little Theatre
Time – 12 noon - 1.00 pm
Duration – 7 days – 1 hour each day
Fees – ₹5,000/- + GST
₹4,500/- + GST (Members)

An exciting workshop for your aspiring Stan Lee. Participants will walk away with their own unique comic book.

What will your children learn?

- Creating their own superheroes
- Developing storylines
- Drawing comic strips with simple illustrative techniques
- Critical thinking, problem solving and collaboration



STORY WEAVERS

Conducted by: Priyanka Babbar - Small Tales Academy
Age – 12 to 15 years

Date – Monday, 29th April to Sunday, 5th May
Venue – Little Theatre
Time – 2.00 pm - 3.00 pm

Duration – 7 days – 1 hour each day
Fees – ₹5,000/- + GST
₹4,500/- + GST (Members)

Let your little one discover the storyteller within, with Small Tales.

What will your children learn?

- Captivating an audience with words
- Storytelling using drama, voice modulation, movement and sounds
- Confident communication



WHERE'S THE DRAMA?

Conducted by: Amey Mehta - Sunny Side-Up Productions
Age – 9 to 13 years

Date – Monday, 6th May to Sunday, 12th May
Venue – Little Theatre
Time – 10.00 am - 11.30 am
Duration – 7 days – 1 hour each day
Fees – ₹5,000/- + GST
₹4,500/- + GST (Members)

Journey into the thrilling world of theatre with this week-long workshop.

What will your children learn?

- Basic acting skills
- Improvisation, script analysis and scene work
- Stage terminology, blocking and stage directions
- Collaboration with peers
- Storytelling and role-playing exercises
- Public speaking and presentation skills
- Monologue writing



WHERE'S THE DRAMA?

Conducted by: Amey Mehta - Sunny Side-Up Productions
Age – 13 to 16 years

Date – Monday, 6th May to Sunday, 12th May
Venue – Little Theatre
Time – 12 noon - 1.30 pm
Duration – 7 days – 1 hour each day
Fees – ₹5,000/- + GST
₹4,500/- + GST (Members)

Discover the transformative power of theatre in this week-long workshop.

What will your children learn?

- Fundamentals of acting
- Improvisation, script analysis and scene work
- Teamwork, communication and cooperation
- Various genres of theatre and different styles of performance
- Expressing themselves authentically onstage and overcoming stage fright
- Critical thinking skills
- Monologue writing



HELLO BODY!

Conducted by: Dipna Daryanani - Move with Joy
Age – 14+ years
Date – Saturday, 11th May to Sunday, 12th May
Venue – Little Theatre
Time – 2.00 pm - 3.30 pm
Duration – 2 days – 1.5 hours each day
Fees – ₹3,000/- + GST
₹2,700/- + GST (Members)

Take the time to meet your body. Explore how it moves, functions and connects with the outside world. Parents are welcome to

sign up for this movement-based workshop with their children.

What will your children learn?

- Forming a deep friendship with their body
- The joy of movement



Song, Dance, Stories & Art

Conducted by: Dipna Daryanani - Move with Joy
Age – 4 to 6 years

Date – Saturday, 11th May to Sunday, 12th May
Venue – Sea View Room
Time – 11.00 am - 12.30 pm
Duration – 2 days – 1.5 hour each day
Fees – ₹4,000/- + GST
₹3,600/- + GST (Members)

Dive into the world of stories through music, movement and art. Each day features a new adventure based on which children will learn a dance and create artwork.

What will your children learn?

- Creative expression
- Storytelling
- Collaboration and communication



Clay Art: Connecting with Heritage
Conducted by: Veena Manoj - Grooming Babies

Age – 4 to 7 years

Date – Wednesday, 8th May to Sunday, 12th May

Venue – Sea View Room and Tata Garden

Time – 2.00 pm - 4.00 pm

Duration – 5 days – 2 hours each day

Fees – ₹4,000/- + GST

₹3,600/- + GST (Members)

Kit - ₹500

An immersive workshop for young minds to explore their cultural heritage through the realm of clay artistry.

What will your children learn?

- Folk art styles
- The significance of cultural heritage
- Development of artistic skills and creative experimentation
- The tactile joy of mud play
- Self-expression

Workshop schedule:

Day 1: Harappan Pottery

Day 2: Clay Mask

Day 3: Warli-inspired Hut Painting

Day 4: Lippan Art Mural

Day 5: Outdoor Mud Play



ShapeShift

THEATRE & THE MOVING BODY

Conducted by: Sujay Saple - Shapeshift

Age – 8 to 12 years

Date – Monday, 13th May to Sunday, 19th May

Venue – Sea View Room

Time – 11.00 am - 1.00 pm

Duration – 7 days – 2 hours each day

Fees – ₹5,000/- + GST

₹4,500/- + GST (Members)

An introduction to the basics of theatre and performance through the wonderful world of movement and body language. Parents are invited to an experiential session with their children on the final day.

What will your children learn?

- A fully accessible physical vocabulary
- An understanding of body language for creating characters
- Playful participation, bonding and observational learning



ShapeShift

THE STORIES WE MAKE

Conducted by: Sujay Saple - Shapeshift

Age – 12 to 15 years

Date – Monday, 13th May to Sunday, 19th May

Venue – Little Theatre

Time – 2.00 pm - 4.00 pm

Duration – 7 days – 2 hours each day

Fees – ₹5,000/- + GST

₹4,500/- + GST (Members)

Step into the exciting world of stories, storytelling and story-making. This workshop will have a strong focus on body movement, visual and physical storytelling, and non-verbal communication.

What will your children learn?

- Holding an audience's attention confidently
- Improvisation and teamwork
- Sharing the joys and tensions of a good story universally



Creatiwitty.inc

JUNIOR RADIO JOCKEY

Conducted by: Rima Medhi - Creatiwitty. inc founder

Age – 7 to 12 years

Date – Wednesday, 15th May to Sunday, 19th May

Venue – Sea View Room

Time – 10.00 am - 11.30 am

Duration – 5 days – 1.5 hours each day

Fees – ₹4,500/- + GST

₹4,050/- + GST (Members)

How would your child like their own radio show? From the ideation and design, to going "live" in front of an audience on the final day, this is the workshop for them.

What will your children learn?

- Scripting for radio
- Developing their "on-air" personality
- Voice modulation and voice delivery
- Creative thinking
- Public speaking skills



Creatiwitty.inc

LET'S MONOLOGUE

Conducted by: Rima Medhi - Creatiwitty. inc founder

Age – 10 to 15 years

Date – Wednesday, 15th May to Sunday, 19th May

Venue – Sea View Room

Time – 12 noon - 1.30 pm

Duration – 5 days – 1.5 hours each day

Fees – ₹4,500/- + GST

₹4,050/- + GST (Members)

A workshop to help your child voice their unique ideas and thoughts through a monologue.

What will your children learn?

- Ideation and creative thinking

- Writing, vocal and performance techniques
- Stage presence and microphone etiquette
- Self-expression, empathy and inclusion

Creatiwitty.inc

DEBATE MASTERS

Conducted by: Rima Medhi - Creatiwitty. inc founder

Age – 9 to 13 years

Date – Wednesday, 15th May to Sunday, 19th May

Venue – Sea View Room

Time – 2.00 pm - 3.30 pm

Duration – 5 days – 1.5 hours each day

Fees – ₹4,500/- + GST

₹4,050/- + GST (Members)

Develop, enhance and master the art of debating with this workshop.

What will your children learn?

- Rules and structure of debates
- Crafting a strong argument and rebuttal
- Resolutions and cross-examination
- Public speaking skills
- Creative thinking and research skills
- Improved vocabulary



connections India

WHIMSICAL WONDERS

Conducted by: Gurleen Judge

Age – 5 to 7 years

Date – Monday, 20th May to Sunday, 26th May

Venue – Little Theatre

Time – 12 noon - 1.30 pm

Duration – 7 days – 1.5 hours each day

Fees – ₹5,000/- + GST

₹4,500/- + GST (Members)

An exciting acting workshop that will take children through the fun-filled worlds of their favourite fairy tales. The workshop culminates in a short performance which parents are welcome to attend.



What will your children learn?

- Acting out stories onstage
- Creative expression
- Teamwork



connections India

DRAMA EXPRESS!

Conducted by: Gurleen Judge

Age – 8 to 12 years

Date – Monday, 20th May to Sunday, 26th May

Venue – Little Theatre

Time – 2.00 pm - 4.00 pm

Duration – 7 days – 2 hours each day

Fees – ₹7,000/- + GST

₹6,300/- + GST (Members)

A workshop for your young drama enthusiasts to enrich their talent and skills and present them at a showcase on the final day.

What will your children learn?

- Acting and stage presence
- Improvisation and creative expression
- Collaboration and communication skills

CREATIVE WRITING

Conducted by: Neville Bharucha - Sandbox Creative Academy

Age – 8 to 14 years

Date – Monday, 27th May to Sunday, 2nd June



Venue – Sea View Room

Time – 11.00 am - 12 noon

Duration – 7 days – 1 hour each day

Fees – ₹4,000/- + GST

₹3,600/- + GST (Members)

A workshop to develop your child's imagination, help them push the boundaries of their creativity, and enjoy the writing process.

What will your children learn?

- Self-expression
- Developing concepts
- Analysis and reflections on the writing



IMPROV FOR KIDS!

Conducted by: Neville Bharucha - Sandbox Creative Academy

Age – 8 to 14 years

Date – Monday, 27th May to Sunday, 2nd June

Venue – Sea View Room

Time – 12.30 pm - 1.30 pm

Duration – 7 days – 1 hour each day

Fees – ₹4,500/- + GST

₹4,050/- + GST (Members)

A workshop focusing on the building blocks of basic improv.

What will your children learn?

- Core values of improv
- Self-expression
- Thinking on their feet
- Speaking with confidence
- Physical expression
- Teamwork



PRIYA KI PAATHSHALA (SPOKEN WORD POETRY)

Conducted by: Priya Malik
Age – 8 to 12 years

Date – Friday, 7th June to Sunday, 9th June

Venue – Sea View Room
Time – 10.30 am - 1.00 pm
Duration – 3 days – 2.5 hours each day
Fees – ₹2,500/- + GST
₹2,250/- + GST (Members)

An interactive workshop that helps your children take their poems from page to stage, covering all aspects of spoken word with a performance on the final day.

What will your children learn?

- Poetry writing
- Deconstruction and analysis of the writing
- Emoting and performing
- Stage presence
- Confident communication

PRIYA KI PAATHSHALA (SPOKEN WORD POETRY)

Conducted by: Priya Malik
Age – 12 to 16 years

Date – Friday, 7th June to Sunday, 9th June

Venue – Sea View Room
Time – 2.00 pm - 5.00 pm
Duration – 3 days – 3 hours each day
Fees – ₹3,000/- + GST
₹2,700/- + GST (Members)



An interactive workshop that helps your children take their poems from page to stage, covering all aspects of spoken word with a performance on the final day.

What will your children learn?

- Poetry writing
- Deconstruction and analysis of the writing
- Emoting and performing
- Stage presence
- Confident communication

Meet the experts



Amey Mehta - An actor, choreographer and artiste, Amey Mehta was a part of the Terence Lewis Contemporary Dance Company for five years. He

teaches theatre to students at the Cathedral & John Connon School and the Drama School Mumbai. He works as a director for Connections India in association with the NCPA & NT, UK. Mehta owns the theatre company, Sunny Side Up Productions.



Dipna Daryanani - A Mumbai-based movement artiste and educator, Dipna Daryanani has 16 years of experience in early childhood education and the

performing arts. She works in arts education, specialising in dance, and collaborates on theatre programmes, school productions and workshops for children with special needs. Her theatre company is Move with Joy.

Gurleen Judge - A versatile theatre professional, Gurleen Judge has excelled as a writer, director and lighting designer for over a decade. She produces her own work



and freelances for various theatre companies. Judge also teaches, directs school productions and her work has been showcased at prestigious national and international festivals. She has won several awards and accolades for her contributions to theatre.



Neville Bharucha - For nearly a decade now, Neville Bharucha has been in the creative space, performing stand-up and improv around the world. His ability

to connect with kids and tap into their creative pulse ensures that the learning process in his workshops is effectual and fun.



Priya Malik - A poet and an educator, Priya Malik has been performing onstage for three decades. With a varied experience that involves

different forms of art and a life lived across two continents, she has the qualifications of an educationist and the heart of a stage performer. Malik is passionate about children, writing and performing and aims to foster the same skills in her students.



Priyanka Babbar - An accomplished workshop leader, theatre director and storyteller, Priyanka Babbar founded the Small Tales Academy in 2014. Since then,

she has led 500+ workshops and performances for schools, NGOs and corporations globally. Additionally, she actively contributes to theatre productions and festivals in India and abroad.

Rima Medhi - The Founder of Creativity,inc, Rima Medhi has had a decade-long career as a successful radio jockey with channels like Radio Mirchi and Fever 104FM. A theatre and voice-over artiste, she is passionate



about enhancing communication skills, particularly in children and young adults, aiming to empower future generations. Additionally, she is a successful YouTube trainer, video confidence coach and visibility strategist for online businesses.



Sujay Saple - A seasoned educator and performer, Sujay Saple has been in the field of teaching since 2006, notably at the NCPA in Mumbai and Ranga

Shankara in Bengaluru. With over 20 years in the performing arts, Saple directs, teaches and designs for Shapeshift, his experimental performance company. His dynamic workshops and original works have earned acclaim nationally and internationally.



Veena Manoj - To spot her, you must search for the busiest and most hurried person at any Grooming Babies engagements. A go-getter, Veena

Manoj comes with an extensive experience in managing operations of large-format retail outlets. Known for her 'make-it-happen' mindset and a focus on growth, she leads the organisation's operations, project execution and sales. Manoj is an alumna of Sir JJ School of Art.

PLAYS



PEEK-A-BOO
A Musical Children's Play
English (70 mins)

Godrej Dance Theatre
Sunday, 28th April – 11.30 am & 4.30 pm

An NCPA Presentation in association with Stagecraft Theatre

Peek-A-Boo takes you on a musical journey into the fantastic world of books as seen through the eyes of two young children. Join them as they travel with Gulliver to Lilliput or to Neverland with Peter Pan, with the wind from the Willows on their backs, as they hunt for treasure with Long John Silver, while eating chocolates from Willy Wonka's factory, reminiscing about the good old Malgudi Days and reveling in the romance of Pride and Prejudice, ensuring they don't get entangled in Charlotte's Web. Fun and entertainment, mystery and adventure beckon at every step.

Written by **Ankita Athawale**

Directed by **Vikash Khurana**

Cast: **Aditi Chandwani, Aditi Dalal, Isha Rao, Mohit Nehra & Sahir Mehta.**

Age: 10+ years

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

Box Office now open



THE MAGICAL GARDEN

A musical storytelling performance followed by an activity and treasure hunt for children from four to seven years of age and parents.

English (60 mins)
Venue: The Experimental Theatre Garden
Sunday, 5th May - 5 pm
NCPA and Move With Joy Presentation

The Magical Garden is a beautiful story about the friendship between the storyteller and her grandfather diving deep into the world of a magical garden with the most wonderful little magical creatures. The performance is accompanied by live soundscape and nostalgic songs making the adults in the audience sing along. It is truly a feel-good performance for children and adults which will encourage them to sing and dance and leave them with a beautiful gift from the treasure hunt activity at the end as a reminder of the magic we all carry within.

Age: 4 to 7 years

Tickets: ₹750/- (Members)
₹800/- (Public)

Box Office now open



THE FAR POST

Play in Lepcha, with English subtitles (70 mins)

Experimental Theatre
Saturday, 1st June & Sunday, 2nd June – 6 pm on both days

An NCPA Presentation in association with A DUR SE BROTHERS Production in collaboration with SOFIYUM

Two enemy soldiers, killed in battle, embark on a journey into the afterlife with the help of an endearing Postman Aunty and her pet Goldfish. Set in a cold, mountainous landscape, where a border cuts through no man's land, Postman Aunty operates out of a makeshift post office that serves mail to both sides of the conflict. As the soldiers navigate the trials and tests of the

afterlife, letters from the war unfold, scars begin to heal and peace feels close like a spring morning. Filled with elements of mask work, contemporary dance and puppetry, *The Far Post* will transport you to a magical realm. The music, created by the Sikkimese band Sofiyum, blends Lepcha folk and contemporary sounds to create a distinct and captivating world in the snowy mountains. The play is in Lepcha, a Tibeto-Burman language spoken in parts of India, Nepal and Bhutan by about 66,730 people.

Written & Directed by: **Yuki Ellias**
 Cast: **Yuki Ellias**

Age: 12+ years

Box Office now open

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

Box Office now open



**EIDGAH - PREMCHAND KI KAHANI,
 DASTANGO KI ZUBANI**

**Godrej Dance Theatre
 Sunday, 2nd June - 4 pm**

**NCPA and Grooming Babies
 Presentation**

Inspired by the 13th-century art of storytelling, Dastangoi, this production weaves a captivating narrative using elements like music, rhyme, props and interactivity to create a truly immersive experience for young children. Adapted from the timeless story by the celebrated Hindustani writer Munshi Premchand, *Eidgah* serves as a beautiful bridge between modern literature and ancient storytelling traditions. Let us sensitively address family

values and empower them to emerge stronger despite peer pressure. This is more than just a performance; it is a chance for your family to bond, learn and create lasting memories together.

Age: 5+ years

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

Box Office now open

THE LAND OF MEA LILO

**English play (45 minutes + 20 minutes
 interaction with the audience)**

Godrej Dance Theatre

Sunday, 9th June - 3.30 pm & 6 pm

The work focuses on the joy of imagination and play through the exploration of banal everyday objects by two heart-warming and

not so perfect characters. The performance puts value in sharing unfiltered emotions and using a minimalist approach to language with elements of clowning and physical comedy, making it very relatable for young watchers and for the inner child in adults. The soundscape through live music helps audiences dive deep from the word go and transports the audience into Mea and Lilo's world of hidden objects. The live music subtly and beautifully also helps elevate the emotional state of the viewer while witnessing the characters' journey.

**Devised & Performed by: Dipna
 Daryanani and Priyanka Babbar**

Age: 4+ years

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

Box Office now open



**Stay tuned for more exciting
 workshops and plays coming your way
 in June, July and August!**



6622 3724/54 theatre@ncpamumbai.com

A Festive Bulletin

An overview of ongoing and upcoming arts festivals from around the world.

By Aishwarya Bodke

Holland Festival

What started as a one-off summer festival in 1947 to reinvigorate the cultural vibrancy of the Netherlands after the Second World War is now a summer staple that attracts enthusiasts from all over the country. The 77th edition of the Holland Festival is set to take place from 6th to 29th June across 21 locations in Amsterdam, offering diverse programming, along with workshops, films, podcasts and more. Georg Friedrich Haas's *11.000 Saiten* or *11,000 Strings* is an exceptional composition where 50 pianos unite for a thunderous musical experience. Inspiration for a 'piano orchestra' struck the Austrian composer when he visited a Chinese piano factory. In *Mutability*, Yannis Kyriakides will collaborate with 12 fellow composers who have each written two to three-minute miniatures.



The opera line-up this year includes imaginative adaptations of *Fidelio*, *Melencolia* and *Carmen*, and an edition of Opera at Het Park which will be free to all. It is common for orchestras to play film scores, but the tables are turned at the Holland Festival where filmmakers Christiane Jatahy and Evangelia Kranioti will present films made for Caroline Shaw's *Music in Common Time* and Stravinsky's *The Rite of Spring* respectively. For more information, please visit hollandfestival.nl/en



UPFEST PRESENTS

The street art festival, Upfest, will return to South Bristol between 17th May and 2nd June. After being called off in 2023, it is back in the form of 'UPFEST PRESENTS', with a longer run and pop-ups, free workshops, live painting, artist talks, panel discussions, comedy and street art tours at multiple venues. Mister Samo, a trans artist and activist, will headline the festival, with a focus on intersectional gender identity and

the community. Elaine Carr and Kid Crayon are among the other featured artists. Inkie, who has painted alongside 3D and Banksy, will present his creations this year. Upfest was formed about 15 years ago with only a handful of artists painting together in a yard. It now has more than 100 artist spots to paint large-scale murals for an avid audience. For more information, please visit www.upfest.co.uk



MARKUS SEPPERER (HOLLAND FESTIVAL); NEIL JAMES BRAIN; LINDSEY DAVIS (UPFEST PRESENTS)



KASHISH Pride Film Festival

The KASHISH Pride Film Festival, held annually in Mumbai, is one of the most prominent Indian platforms dedicated to queer cinema. This year marks its 15th edition. The grand art deco theatre, Liberty Cinema, has lovingly housed KASHISH for years and will continue to be its home, along with two additional venues—Alliance Française de Bombay

and Cinépolis in Andheri. It is scheduled to take place between 15th and 19th May; leading up to Pride Month. The festival will screen over 150 films from 50 countries, and will include Q&A sessions with filmmakers as well as comprehensive panel discussions on subjects such as mainstream portrayal of the queer community, queer literature, film distribution and more. The opening and closing nights will also see performances by queer artistes and allies. It is with great tenacity that the festival has created a space to explore the complexities, joys and sorrows that make up the queer experience while celebrating it through film. As part of the fest, the KASHISH QDrishti Film Grant will award a cash prize to an Indian queer filmmaker following a round of pitches to an eminent jury. In Urdu, *Kashish* translates to attraction or allure, free from a gender or sexual construct. It denotes a deep desire and that is what forms the festival's foundation. For more information, please visit mumbaiqueerfest.com



Jazz at Lincoln Center Orchestra Tour

A whole lot of jazz will be heard in New York this June with the Jazz at Lincoln Center Orchestra (JLCO) concerts. Hot on the heels of packed shows in Chicago, the orchestra is ready for its upcoming performances at the Caramoor Center for Music and the Arts and the iconic jazz club Blue Note, which has cultivated a culture of jazz in Greenwich Village for decades. It is common to see the likes of Stevie Wonder, Tony Bennett and Quincy Jones getting called up onstage from the audience at the club. Music Director of JLCO, trumpeter Wynton Marsalis, tours regularly with the orchestra presenting a vast repertoire of historic and rare compositions as well as commissioned works. Marsalis is a recipient of nine Grammy Awards and is the only musician to win in two categories—jazz and classical—during the same year; a feat he achieved twice (1983, 1984). His oratorio *Blood on the Fields*, performed by the JLCO, was the first jazz composition to win the Pulitzer Prize for Music. JLCO on tour will include works by Duke Ellington, Count Basie, Charles Mingus, Mary Lou Williams, Benny Goodman as well as some new music. After New York, the orchestra will perform in North Carolina. For more information, please visit jazz.org

Hong Kong Ballet 2023/24 Season

Since its inception in 1979, Hong Kong Ballet (HKB) has carved a unique space for the dance form with celebrated re-stagings of classics, neoclassical masterworks by George Balanchine and original ballets created specifically for HKB. After successful shows of the roaring twenties drama *The Great Gatsby* and festival favourite *The Nutcracker* last year, the ongoing season is gearing up for stellar performances in May. The world premiere of a new *Swan Lake* production choreographed by San Francisco Ballet's Resident Choreographer Yuri Possokhov is highly anticipated. Tchaikovsky's poignant score will be played by the Hong Kong Philharmonic Orchestra. Audiences of all ages are in for a treat with *StellaLou's Wonderful Wishes Ballet*, co-presented by Hong Kong Disneyland. For more information, please visit www.hkballet.com/en



Bard on the Beach Shakespeare Festival

Every summer, the beach at Kits Point in Vanier Park in Vancouver turns into a haven for all things Shakespeare. The Bard on the Beach Shakespeare Festival will take place from June to September with a programme that makes room for comedy, romance and drama on its gorgeous stages under tents. The festival will open with Diana Donnelly's adaptation of *Twelfth Night* set to original music by Veda Hille. It will be followed by the classic tale of love and vengeance, *Hamlet*, adapted and directed by Stephen Drover, and Rebecca Northan's farcical *The Comedy of Errors*. Jivesh Parasram, an artiste of Indo-Caribbean descent, will take one of the Bard's most painfully relevant tales, *Measure for Measure*, to absurdist new heights. In addition to the performances, Bard on the Beach leads



multiple educational and training initiatives, striving to provide affordable and accessible Shakespearean productions for all. For more information, please visit bardonthebeach.org

Wolf Trap National Park for the Performing Arts Summer 2024 Season

A unique marriage of arts and nature, the Wolf Trap serves as a performing arts centre located on 117 acres of national park land in Virginia. Its striking venues include the Filene Center, which can accommodate over 7,000 people, the Children's Theatre-in-the-Woods and the Meadow Pavilion, among others. An exciting programme running until September includes crowd-pulling performances by John Legend, Ben Platt, The Beach Boys, Gipsy Kings and Shreya Ghoshal, to name a few. A highlight for young audiences is a reimagination of *The Wizard of Oz*, while Mozart's polarising *Così fan tutte* and the Pulitzer Prize-winning *Silent Night* are among the awaited operas this year. It is not every day that one can witness an opera unfold in the woods. The National Symphony Orchestra (NSO) will perform several concerts featuring classical works as well as innovative presentations like the celebration of the



30th anniversary of *Illmatic*, the seminal debut by rapper Nas, considered one of the greatest hip-hop records of all time. A series of screenings accompanied by live music by the NSO will include *Harry Potter and the Deathly Hallows Part 1* and *Ghostbusters*. Literature enthusiasts can look forward to a special event with author Neil Gaiman, unravelling stories from a remarkable career. For more information, please visit www.wolftrap.org

Sydney Philharmonia Choirs Season 2024

From Italian Baroque works to the Romantic drama of Felix Mendelssohn's *Elijah*, the 104th season of the Sydney Philharmonia Choirs (SPC) has something for



everyone. A highlight in June is *The Armed Man: A Mass for Peace* by Karl Jenkins, conducted by Brett Weymark. It combines sacred and secular texts in an array of musical styles, seeking harmony in a divided world. *Aurora* in July will present contemporary choral works and new commissions by SPC. Rachmaninoff's *Vespers* invites audiences with their yoga mats on the main floor or to the beautiful gallery seating as the sun goes down at the Sydney Town Hall. The season will continue to feature fine choral concerts till the end of the year. The soaring melodies from the great musicals of Rodgers and Hammerstein, including *The Sound of Music*, *Carousel*, *Me and Juliet* and *The King and I* promise to charm listeners in November. The season will end on a high note with one of Handel's greatest oratorios, *Messiah*. For more information, please visit www.sydneyoperahouse.com/sydney-philharmonia-choirs

KETH SAUNDERS (SPC); SHANNON FLACK (WOLF TRAP)

Performing Arts: Dance

A monthly column exploring diverse aspects of the performing arts. This month, **Ashish Khokar** writes about his father Mohan Khokar's legacy—a colossal collection of works related to the myriad dance forms of India.

How does one collect dance? A performance art, like water, how can it be contained? To what end, even? And for whom?

The above is the preamble to India's largest dance collection created by the vision of one man. Mohan Khokar, often hailed as the father figure of Indian dance history, collected everything he could find on Indian dance in his lifetime—books (over 5,000 in number), artefacts (valued in crores), manuscripts, albums of music, photographs (he took over 50,000, from glass negatives to colour), costumes, masks, posters, postage stamps, first day covers, recorded interviews and other memorabilia.

In 1945, Khokar became the first male student from North India to come to Kalakshetra in Madras, where he trained under Rukmini Devi Arundale. He was the founder and first Head of the Department of Dance at the M. S. University of Baroda, the first academician to head the Sangeet Natak Akademi, the head of UNESCO's Asia Documentation Projects and served as guest editor of *Marg's* series on dance in the 1950s-60s.

Khokar's vast collection—coveted by many including the Lincoln Center for the Performing Arts in New York, The Dance Museum in Stockholm, Sweden and the Italian theatre group TTB—has been donated to the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, to honour his wish that the collection should be available to scholars and researchers in India. Valued at seven crore rupees



Mohan Khokar used his pocket money, often saved by foregoing two square meals a day, to buy a specific book or gramophone record of a particular tawaif or devadasi. These are all part of his famed collection.

by a UNESCO-linked committee, the exhaustive collection is testimony to the single-minded devotion of a man who was, above everything, a one-of-a-kind *rasika*.

The Mohan Khokar Dance Collection—which includes books, photos, press clips, manuscripts, artefacts, costumes, memorabilia and even tools—is under the able care of Dr. Sachchidanand Joshi (Head of the IGNCA) and luminaries like Indian classical dance exponents Sonal Mansingh and Padma Subrahmanyam, poet Praseon Joshi and

historian Saryu Doshi. It is currently being digitised for posterity.

Archives are not only essential records but are of great long-term value to researchers, writers and creative artistes such as filmmakers. In India especially, archival history is often not considered important and therefore not preserved. Khokar's meticulously collected materials are so rare and unique that the artistes featured in them might also not have the original material that forms this collection.

Today, smartphones have greatly aided the ease of photography but in those days, buying a camera was akin to buying a vehicle and to take a photo entailed planning, precision and perfection. One just could not afford to waste a frame. Photo film was not cheap. That Khokar took thousands of photos is testament to the energy, time and money he devoted to this. At one point, he sold ancestral property in the Punjab to keep up with his undying zeal to document dance.

At that time, even print paper was imported which made books expensive. Here as well, Khokar sacrificed much to buy many rare books, especially in Madras between 1945 and 1947, when the British were selling their possessions and leaving India. Khokar used his pocket money, often saved by foregoing even two square meals a day, to buy a specific book or gramophone record of a particular *tawaif* or *devadasi*. These are all part of his famed collection. As also are 108 Natarajas and many dancing motifs of Krishna in textile and crafts. He did not see any difference

between popular (read kitsch) and classical art.

After the Partition of India in 1947, Khokar had to leave his studies at Kalakshetra midway. He headed to the MSU Dance Department in Baroda in 1949 and helped set it up by giving employment to gurus who knew their art but were unlettered. He designed a course that is still in use 75 years later.

He spent 18 years with the Sangeet Natak Akademi (SNA) in Delhi during which he helped many forms like *Seraikele Chhau* and *Koodiyattam* survive through scholarships. At the SNA, he had active support of his bosses like PuLa Deshpande, Kamaladevi Chattopadhyay and K. P. S. Menon. He also steered the National School of Drama through troubled times and was head of Kathak Kendra for some time. He looked after



cultural programmes for visiting heads of state at the Rashtrapati Bhavan. His was a rich life, indeed.

His collection was enhanced significantly by his better half, the illustrious and legendary Bharatanatyam dancer M.K. Saroja, who brought a lot of her Tamil inheritance to it. This writer continues the mission impossible by updating it with additions over the last 25 years.

This year marks the birth centenary of Mohan Khokar, who devoted his life to an endeavour that quite possibly has no parallel in India. He has single-handedly ensured that the rich history of the dance forms of India does not fade from our collective memories. ■

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The author has carried forward his father's legacy and is an authority on Indian dance and a critic, historian and editor. For more information, please visit www.attendance-india.com

For the Record

Every month, **Jimmy Bilimoria** delves into the musical treasures of the NCPA's Stuart-Liff Collection. Here, he writes about Italian baritone, Giuseppe De Luca, whose refinement and mastery of vocal technique is evident in the many excellent recordings he made in a long, distinguished career.

Giuseppe De Luca was born in Rome on 25th December 1876, the first of seven children. At the age of eight, he entered the Schola Cantorum dei Fratelli Carissimi where he learned choir singing and sight-reading. At the tender age of ten, he felt sure of his vocation and his urge to sing unerringly led him to the Accademia Nazionale di Santa Cecilia, one of the oldest musical institutions in the world. Here, his voice was developed by Venceslao Persichini—who also mentored Mattia Battistini and Francesco Marconi—through an arduous and exacting course. He made his debut as Valentin in *Faust* on 6th November 1897 at the Politeama di Piacenza, and his success was such that he received seven curtain calls.

On 6th November 1902 at the Lirico of Milan, he created Michonnet in Francesco Cilea's *Adriana Lecouvreur* with Enrico Caruso as Maurizio. On 26th November 1902, at the Lirico, he took part

in the Italian premiere of Jules Massenet's *Grisélide*. He impersonated the Devil with such realism that Massenet presented him with his photograph. At La Scala, where he spent eight seasons, he created Gleby in Umberto Giordano's *Siberia* on 19th December 1903, and Sharpless in *Madama Butterfly* on 17th February 1904,

De Luca's voice is a true baritone, not too big in volume, but of great carrying power because of its perfect placement. It has a scale of two octaves. It is velvet in quality, flexible and voluptuous and his pitch is faultless.

both operas with Rosina Storchio and Giovanni Zenatello.

De Luca appeared at Covent Garden in London in 1907 and in 1910 in *Don Giovanni* with John McCormack; in 1911 in *La Gioconda*, *Un ballo in maschera* and *Lucia di Lammermoor*. He returned in 1935 to sing in *Il Barbiere di Siviglia* with Lily Pons with great success. From 1906 to 1912, he appeared in Russia singing in Moscow, Kiev and Odessa. During this period, he also performed in Warsaw.

In 1915, he was performing in Havana when he received a telegram from Giulio Gatti-Casazza, the Metropolitan Opera's General Manager, that said: 'We want you here.' De Luca accepted a three-year contract with the Met and on 25th November 1915, he made his debut on the Met stage in *Il Barbiere di Siviglia*. For the next two decades, until 1935, the Met was his artistic home, where he was known as 'The Verdi Baritone.' He would later return

to the Met for the 1939-40 season and again in 1945-46 as a guest artiste.

De Luca appeared at the Met in 50 operas. He participated in the first American performances of Henri Rabaud's *Mârouf*, and Verdi's *La forza del destino* with Caruso and Rosa Ponselle; and in *L'italiana in Algeri*, *Turandot* and *Il signor Bruschino*. He also took part in the first New York production of *Eugene Onegin*, *Così fan tutte* and *Le roi de Lahore* as also the first Met performances of *Don Carlos*, *La vestale*, *Luisa Miller* and *Linda di Chamounix*.

Between 1940 and 1946, the war years, De Luca was in Italy where he sang in *L'elisir d'amore*, *Don Pasquale* at La Scala; *Rigoletto* and *Don Pasquale* at San Remo; *La dannazione di Faust*, *Madame Sans-Gêne*, *Don Pasquale* and *Rigoletto* in Genoa, Turin, Rome and Naples.

After the war, De Luca returned to the US and on 11th March 1946, appeared in a recital in New York at the Town Hall. The press was unanimously lavish in their praise. Robert Bagar wrote in *New York World-Telegram*: "A great artiste came back to glory last night in the Town hall, as a stamping, cheering, emotionally wrought audience proved to Giuseppe De Luca that there was a place in the heart he alone could fill. The applause exploded as soon as De Luca appeared and kept going for several minutes. It was one of the most spontaneous and affecting ovations imaginable. There was the same refinement, the same polish and gleaming brightness to his singing."

Another outstanding event at the same venue was his Golden Jubilee Concert on 7th November 1947. Olin Downes of *The New York Times* wrote, "He finished with the aria 'Di Provenza il mar' of which his interpretation is hardly matched from *Traviata*. The packed house, including many who had to sit on the stage, listened breathlessly to this performance and cheered when he finished. It was not the first tribute which he had received during the evening. Nor could such a tribute have been better deserved. For this was the performance of a man with the soul of a true artiste, a devoted servant of his art, and a master of singing."

De Luca moulds the natural gold of his throat into perfectly shaped tones and binds them with unflinching mastery and a matchless legato into flawlessly outlined phrases that form one magnificent artistic unit. De Luca's voice is a true baritone, not too big in volume, but of great carrying power because of its perfect placement.



It has a scale of two octaves. It is velvet in quality, flexible and voluptuous. His pitch is faultless. He knows how to use his chest palate, nose and head voice thereby giving his tones life, colour and body. His enunciation is clear and distinct. He never uses falsetto. He can swell his voice to a fortissimo or taper it down to a caressing mezza voce. His interpretations are genuine and penetrating.

De Luca's Victor electricals are among his best recordings. The 'Povero Rigoletto' and 'Cortigiani' disc upholds his fame as a foremost interpreter of the role of the Jester. In 'Pescator, affonda' from *La Gioconda*, the recitative alone would be enough to make the record find its way to vocal enthusiasts. Amongst the duets are the acoustical *Rigoletto* and *La Traviata* duets with Amelita Galli-Curci; his duets with Beniamino Gigli; the *Don Carlos* and *La Forza del Destino* duets with Giovanni Martinelli and the *Aida* duet with Elisabeth Rethberg. In all, De Luca gave 928 performances with the Met. Bel canto with De Luca was literally what it means. His voice was beautiful, and it

became part of the music. One should hear him singing on records two phrases from *Rigoletto*—'Piangi, piangi, fanciulla' and 'Miei signori, perdono, pietate'. Quite a few of these recordings, where his art is aptly demonstrated, are available in the Stuart-Liff Collection on LPs and records.

De Luca had a career of almost 54 years of uninterrupted triumphs. Above all, he was an artiste, and his voice retained its beauty. At his Golden Jubilee concert, he said, "I shall never stop singing, that is my life." ■

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The NCPA houses the world-famous Stuart-Liff Collection of 6,000 books, 11,000 LPs and 12,000 CDs on Western classical music. This collection was generously donated to the Centre in 2009 by Vivian Liff, on behalf of George Stuart and himself, as a gesture of their friendship with Chairman Mr. Khushroo N. Suntook, an avid collector and connoisseur himself. The collection is an invaluable source for research by musicologists and students as well as for general music lovers. The library housing the collection is open from 10 am to 5.15 pm on weekdays.

A Quiet Revolution

Amal Allana introduces *Ebrahim Alkazi: Holding Time Captive*, a biography of her father, with the question: ‘Does Ebrahim Alkazi’s story need to be told?’ The answer: a resounding yes. Alkazi was a trailblazing wizard of theatre and visual art in post-Independence India and this book, in Richard Schechner’s words, brings him alive as ‘an epoch-shaping man’. We present excerpts on Alkazi’s early years as Director of the National School of Drama that speak of the work he did there for Hindi theatre in the country.

My father had not yet directed a play in Hindi (plays in Hindi had been directed by [P.D.] Shenoy at the Theatre Unit’s SDA [School of Dramatic Arts] in Bombay), so this was going to be a great challenge for him. Given his lack of familiarity with the language* and culture, many of his peers had been apprehensive about his appointment as director of the NSD. Opposition also came in the form of ‘the prevailing drama groups in Delhi opposing the idea of such a school as it would have superseded their own groups,’ mentions Ashfaq Husain. Therefore, Alkazi’s first public production in Hindi in Delhi was a kind of ‘presenting of his credentials’. He was well aware that much depended on a favourable response from Delhi’s audience to these first few productions and that their success would go a long way towards his being accepted as the unquestionable choice to head the country’s first national drama school...

His first move was to enter the tight bastion of the ‘inner circle’. Walking straight into the ‘den’ of the so-called ‘Hindi wallah writers’ camp’, Alkazi caught them unawares by selecting the works of the most experimental and celebrated of the Hindi New Wave, or *Nai Kahani*, movement. Mohan Rakesh was basically a short-story and fiction writer, while Dharamvir Bharati was a poet, a writer and the editor of *Dharmayug*, a prestigious Hindi literary magazine. Alkazi had been warned by members of his staff not to touch these two plays (*Aashad Ka Ek Din* and *Andha Yug*) as their Hindi was too Sanskritised, they were tedious and they were radio plays, so not stage-worthy at all! Ignoring their apprehensions, Alkazi found that their themes held tremendous contemporary relevance. He was sure he could win over Rakesh and Bharati—two writers of the Hindi literary firmament who held modernist ideas not dissimilar to his own—with his directorial skills.

Aashad, a play with a rural background, was the story of the Indian villager, whose lifestyle, pace and values were succumbing to the inevitable onslaught of urbanisation. Interestingly, Rakesh had set the play in the Gupta period, with Kalidasa, the Sanskrit poet of that era, as its protagonist—a writer from the village who

receives accolades from the court, prompting him to migrate to the capital, Ujjain.

I felt it was a very important work. I took it up because it was a great challenge to me personally; I felt that the basic theme was very interesting and was autobiographical to Mohan Rakesh himself—where he identified himself with a classical playwright like Kalidasa, and where the problems, the issues and the conflicts are similar to his own struggles today.

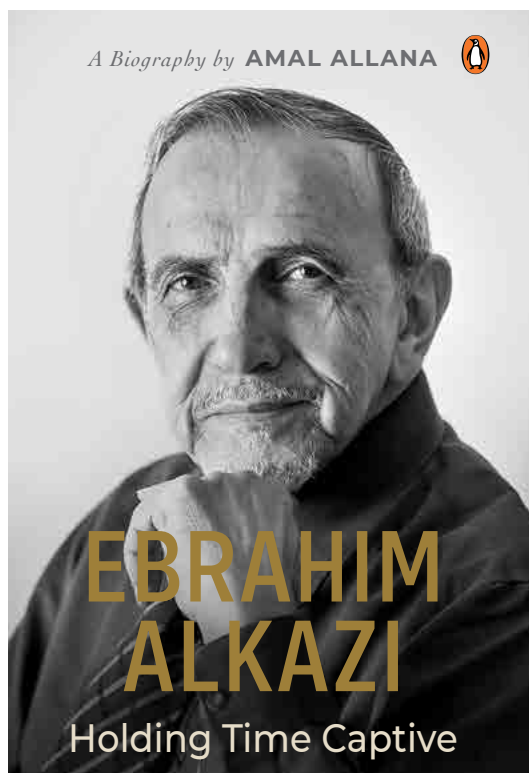
This mix of history and the present, entwined into a single entity, was a modernist strategy that Alkazi too had attempted while contemporising myth in productions of Anouilh’s *Antigone* and *Eurydice*. The fact that both he and Rakesh were grappling with similar concepts was reassuring. In hindsight, I feel that both Rakesh and Alkazi had certainly been influenced by [T. S.] Eliot’s path-breaking essay, ‘Tradition and the Individual Talent’, where Eliot expounds on the modern writer’s attempt to simultaneously encapsulate both ‘timeliness’ as well as ‘timelessness’ in his writing. I believe that this essay profoundly influenced Alkazi’s understanding of the relationship between tradition and modernity in relation to contemporary art as a whole.

However, it was not just Rakesh’s conceptual treatment that attracted Alkazi to *Aashad*. The plot, in many ways, echoed Alkazi’s own personal journey. We see

an idealistic artist drawn away from his village, his roots and his muse, leaving for the capital, where he begins to enjoy the prestige and fame showered on him. Falling in love with another woman who helps him build his career, he fails to return to his first love. Referring to this aspect of the theme, Alkazi said,

... It was a play that did not deal with merely the life of Kalidas, but by analogy, it was concerned with the plight of the creative individual and with his ties to his genius, and his ties to the human beings around him, and how human relationships are sacrificed for art... As a creative artiste, ‘Can you use other human beings?... can they be used merely as fodder for your creative mill? ...

The impact of Alkazi’s first production of *Aashad* surpassed all expectations. Audiences in Delhi had never experienced this kind of staging before. Abandoning the proscenium theatre and moving towards what was then termed ‘open staging’, where a



dynamic, close interaction between audience and actor was possible, the production gained in both intimacy and power, with actors having to eschew loud theatricality. Described as the first open-air production to have ever taken place in the city, Alkazi's production of *Aashad* suddenly attracted new audiences—academics from Delhi University, such as Frank Thakurdas, Rati and Richard Bartholomew; playwrights such as Balwant Gargi and Nora Richards from Punjab; and university students...

Alkazi was undoubtedly creating a quiet revolution on a small scale.

Throughout his tenure, Alkazi was keen on the public being privy to the magical transformations he was affecting at the NSD, not only in terms of carving out new spaces for performance but also in inviting them to attend guest lectures that were basically meant for the students. As a result, he cultivated a vivacious atmosphere, enlivened by his own warm, welcoming graciousness. Hindi writers such as Agyeya, inheritors of the

Walking straight into the 'den' of the so-called 'Hindi wallah writers' camp', Alkazi caught them unawares by selecting the works of the most experimental and celebrated of the Hindi New Wave, or Nai Kahani, movement

Jaishankar Prasad and Premchand legacies, along with young writers such as Dharamvir Bharati, Kamleshwar, Rajendra Yadav and Rakesh, were invited by Alkazi to share their thoughts and ideas through lectures and poetry readings at NSD. For them, it appeared that the young, dynamic Alkazi had suddenly seized this vacant space and filled it with meaningful activity, placing Hindi-language theatre at the centre of his concerns at a national institute like the NSD. Overnight, Hindi writers began to gain prestige and prominence and felt encouraged to write more plays. ■

**Alkazi hired a Hindi tutor and would diligently read entire plays with him. He had also hired Gulab Das Broker in Bombay to teach him Gujarati, and, the following year, a Sanskrit teacher.*

This is an excerpt from Ebrahim Alkazi: Holding Time Captive by Amal Allana. No part of this excerpt may be quoted or reproduced without prior written consent from its publisher, Penguin Random House India Pvt. Ltd.

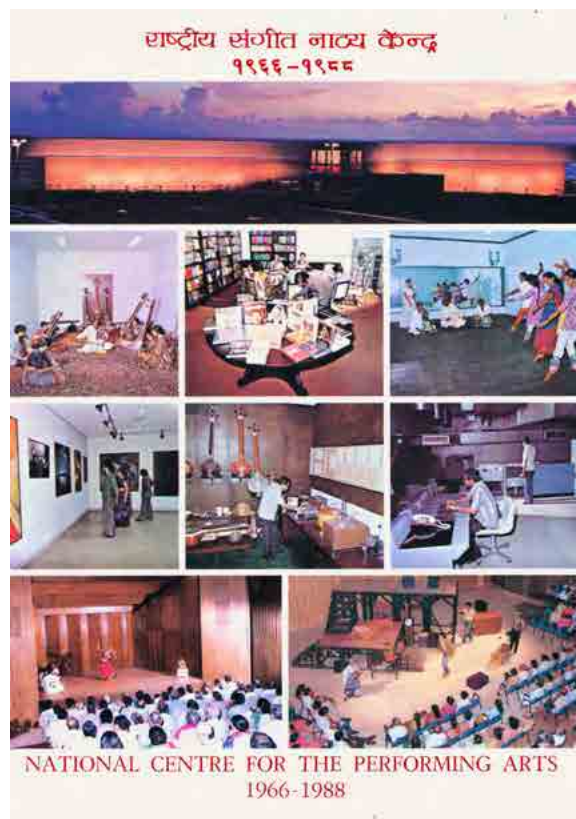
The Printed Word

Every month, we introduce a must-read book from the NCPA Reference Library, which has an extensive collection of books on theoretical and practical aspects of the performing and visual arts, ranging from ethnomusicology to architecture to folk traditions. Here, **Snigdha Hasan** shines a spotlight on a slim volume that provides, through speeches, essays and letters, a record of the inspiration, devotion and hard work that have made the NCPA a pioneering institution in the cultural life of India.

National Centre for the Performing Arts: 1966-1988

General Editor: Dr. Kumud Mehta
Published by the National Centre for the Performing Arts, 1988

For an organisation that has been in existence for more than half a century, the complex facets of its onerous undertakings tend to get obscured by processes perfected and experience accrued over time. Curation, programming, research, education and training, outreach, documentation, maintenance of venues, periodic technical upgrade, art appreciation and audience-building, among other moving parts may appear to run like clockwork, but how did they become intrinsic to the work of the National Centre for the Performing Arts? How did the organisation carve out this remit for itself? Where did it all begin and what keeps the centre going? How



does it envision the future of the arts in India? How is it shaping that future? The story of the NCPA—the seeds of what it is today and will be in the years to come—has been told in the book, unassumingly titled *National Centre for the Performing Arts: 1966-1988*. Published 35 years ago, with Dr. Kumud Mehta at the helm as General Editor, the book is a non-fiction Bildungsroman, if you will, of South Asia's first multi-genre, multi-venue cultural centre.

Much like the NCPA's archival work in music, dance and theatre—one of its earliest listed objectives—this book is an archive in its own right, comprised of speeches made by personalities of critical significance to a young nation, a foreword by J. R. D. Tata and excerpts from articles by his fellow founder of the NCPA, Dr. Jamshed Bhabha, written with a

degree of articulation that also reflected in his vision for a national institute dedicated to the arts.

“...in planning a pioneering institution, it seems to me to be better to ‘think big’ and ‘start small’ rather than ‘think small’ and ‘start small’ and then grow in a haphazard fashion,” wrote Dr. Bhabha in his introduction to the book. True to these words, before the arduous task of reclaiming land from the sea for the multiple venues at Nariman Point could be completed, there came up a microcosm of the centre in the form of a temporary recording studio-cum-theatre, library and rehearsal rooms at 89, Bhulabhai Desai Road, at Breach Candy.

Mr. Tata in his foreword explains why the NCPA could not afford to wait for the completion of the reclamation and the construction of its physical facilities to start its work. This was in “recognition of the pressing need to preserve for posterity and develop India’s rich legacy in the arts, particularly those like music which depend for their survival on performance and oral traditions.” The destinies of the nation and the NCPA often cross paths in the pages of the book where several watersheds in India’s contemporary history make an appearance. The then Chairman of the Tata Group writes further, “The continuance of these traditional master-pupil links was endangered when the old sources of patronage from the princely and feudal classes began to dry up after the abolition of the maharajas and ruling princes in the process of the secular unification of India, and after the introduction of heavy taxation to provide resources for India’s Five-Year Plans of economic development.”

In speeches that complement each other, it is evident why Dr. Bhabha’s dream found unshakeable support in Mr. Tata. The great patriarch of Indian industry was clear that “while we want to build a prosperous society, we do not want it to be merely a materialistic, a consumer society.” Both men recognised the role of the arts in nation-building—“man does not live by bread alone”—but both also possessed the pragmatism to know the demands on public funds in a newly independent country. This was lauded by the then Prime Minister Indira Gandhi in her address at the inauguration of the NCPA’s programme of work at its temporary premises in 1969. “That this whole effort has been a voluntary one is of special significance these days, when there is an almost pathetic dependence on the Government for patronage and support,” she said.

The spirit of ingenuity shines through in milestones of the NCPA’s growth chronicled in the book and particularly so in Dr. Bhabha’s essay, ‘The Problems of Establishing an Innovative Institution’. From convincing potential funders of the intangible value of the arts to seeking government approvals, securing decorative artefacts from donors and the long-winded search for the architect-acoustician duo of Philip Johnson and Cyril Harris who brought to fruition the Tata Theatre which is built for Indian art forms, there is a wealth of anecdotes that point to what Dr. Bhabha believed in and what his chosen successor and present Chairman Mr. Khushroo N. Suntook reminds his colleagues of: “If the cause is good, the means will follow.”

There are quotable quotes, quips and repartees to be found in

speeches throughout the book. There is also something to be said about how the language to describe culture, the sense of humour, even the average length of a sentence (shorter today for shorter attention spans) have changed over the decades. The book bears Dr. Mehta’s stamp of erudition and unassuming tone of language; a reminder of the times when adjectives were used with restraint for the most remarkable of performances. “We must be modest in talking about what we do,” one often hears Mr. Suntook say. This book provides necessary context to the thread of continuity.

The establishment of the Litte, Experimental and Godrej theatres and the Piramal Art Gallery are other interesting accounts of how the NCPA came up brick by brick. The specialised reference and music libraries, which have been integral to the NCPA since it was founded, still don’t have a parallel in Mumbai and quite likely, the rest of India too. The mammoth archives, workshops, masterclasses, programmes of scientific research and multidisciplinary international symposiums and exhibitions bridged the oft-perceived chasm between science and art, and the themes they addressed find their due place in the book.

As each theatre suited for the specific needs of an art form was built, its doors were thrown open to artistes, local and international, celebrated and promising; instruments, popular and rare; traditions, classical and folk; creations, unconventional and avant-garde. It is beyond the scope of this column to name the artistes who performed in these theatres from 1969 to 1988 but suffice it to say that nearly every performer of note and those on the path to becoming one found a worthy ally in the organisation.

The book ends with where it all started; an appendix of heartening letters of support the NCPA—which

was only a dream in the mid-1960s—received from luminaries in the world of music, dance and theatre, many of whom went on to serve on its first board of advisors.

Several chapters have since been written on the stages and in the offices and conference rooms of the NCPA to further the work of the founders and take the centre to new heights while staying true to its core—presenting quality work. Philosopher C. E. M. Joad’s words quoted in an all-important speech in the book are an earnest reminder of seeking beauty in times rife with drivel, “Good taste is not instinctive but acquired. It grows slowly through the effort to understand what is beyond us, the endeavour to appreciate what we cannot yet understand. It depends on our willingness to be bored with what is good in order that we may become bored with what is bad and so demand something better.” ■

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

Jazz Yatra 1978

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 a vivid account, jazz impresario **Niranjan Jhaveri** describes the inaugural edition of India's first international jazz festival—a week-long fiesta that became a catalyst for opening up new horizons in music.



“Western musicians have been increasingly drawn to the music of India in the past decade. One of the reasons, I am sure, is the harmonic exhaustion of Western music, leading perceptive explorers to seek creative refreshment in the melodic riches of Indian music and the infinite resources of the Indian scalar or modal system,” wrote Henry Pleasants, music critic and author. When Jazz-India started planning an ambitious international festival two years in advance, they were aware of the special position India held in the jazz world and Pleasants's words were not forgotten. It was felt that even though substantial financial support would not be forthcoming, it would just be possible to pull off the venture on the assured, enthusiastic and moral support

Nineteen groups from 11 countries gave 25 concerts in seven days. Nearly 100 musicians arrived in Bombay with basically two feelings: love for India—for its music and culture, and a feeling of apprehension—how would the audience react to their young art form?

of practically the entire international jazz community.

Jazz reached a peak in harmonic complexities under the powerful influence of Charlie Parker and was perhaps carried to unimagined heights by John Coltrane. In the mid and late fifties, jazz and Indian music had only this in common: both allowed musicians to simultaneously create and perform. The jazz world, at that stage, had no special interest in India and to organise a festival at that time would have possibly been infructuous if not disastrous. When Coltrane found himself at a harmonic dead end, he spearheaded a new movement which derived inspiration from the culture of India, both musical and spiritual. From that time the movement spread swiftly and deep to the point where a music of “Afro-American” (a term that implicitly includes “European”) origin

developed into a new world language: Indo-Afro-American music.

Nineteen groups from 11 countries gave 25 concerts in seven days. Nearly 100 musicians arrived in Bombay with basically two feelings: love for India—for its music and culture, and a feeling of apprehension—how would the audience react to their young art form? At the amphitheatric Rang Bhavan the visitors heard the answer in unequivocal terms. This was a reaction not born of politeness, but rather of spontaneous feeling and appreciation.

Many were heard to say that the festival proved rock and pop to be insipid—a music without spice. Others said that they had not realised that jazz had so much to offer and that after exposure at the Yatra, they considered what they had heard to be the new “classical” music of the West.

Many factors combined to make the festival a resounding success well beyond the expectations of those who organised it and those who participated. A major factor was the quality of sound amplification provided by Dynacord (West Germany) free of cost. The Rang Bhavan stage was extended to bring the musicians and audiences physically closer. In jazz, a rapport helps. The witty, informal but enlightening comments by MC Willis Conover assisted greatly. Nature smiled: cool evenings and starlit clear skies. But, most of all, and as was to be expected, it was the musician.

For the foreign musicians, journalists and enthusiasts, another high water mark was the series of eight concerts of classical Indian music and dance. As in the concerts at Rang Bhavan the Indian audiences became aware of Sonny Rollins's giant stature, so also the morning concerts demonstrated to our guests why some Indian musicians are called *ustads*, *pandits* or *vidvaans*. Ian Carr, leader of the band Nucleus, for example, was moved to tears by the phenomenal and soulful rendition of the *nadaswaram* by Sheik Chinna Moulana. Palghat Raghu's “Tala Vadya Kacheri” left the jazz musicians wonderstruck. They could scarcely believe what they heard by way of mastery of rhythms. Other artistes featured were the Kathak dancer Roshan Kumari and musicians Vilayat Khan, Ram Narayan, Hariprasad Chaurasia, the Dagar Brothers, Shiv Kumar Sharma and Zakir Hussain.

Most of the jazz musicians purchased a number of musical instruments and LP records and later some of the groups travelled to other parts of India and

concerts were staged in New Delhi, Calcutta, Pune, Madras and Goa; the response was enthusiastic everywhere.

The patrons of JazzYatra '78 were Sonny Rollins, Ravi Shankar, Yehudi Menuhin and Dr. Narayana Menon. It was inaugurated by the Union Minister of Education, Social Welfare and Culture, Dr. P. C. Chunder. The US Ambassador to India, Robert Goheen, and the Polish Ambassador, Jan Czapla, visited Bombay specially to attend the festival. Most of the English-language newspapers and magazines of India covered the Yatra, often with in-depth reporting and generous use of photographs. Many international magazines and newspapers,

*Ian Carr, leader of the band Nucleus, was moved to tears by the phenomenal and soulful rendition of the *nadaswaram* by Sheik Chinna Moulana while Palghat Raghu's ‘Tala Vadya Kacheri’ left the jazz musicians wonderstruck; they could scarcely believe what they heard by way of mastery of rhythms*

including *The New York Times*, gave it extensive coverage. The Japanese magazine *The Mainichi Graphic* provided a 35-page colour spread. Polish and Italian film and TV teams and the Doordarshan team were busy throughout the festival. Doordarshan compiled 16 half-hour programmes which are being shown on all stations around the country bringing jazz to over 10 million viewers.

The birthplace of jazz was represented by tenor saxophonist nonpareil Rollins, a man deeply involved in Indian spirituality. Don Ellis and his quintet flew in from Hollywood. The trumpeter and composer has studied Indian rhythms and has published a book on Hindustani rhythms for Western musicians. The US Government sponsored the visit of master of the trumpet Clark Terry along with the great blues singer, Joe Williams. Also from the US came India's contribution to

the jazz scene: Asha Puthli. The British Council contributed two of Britain's most modern jazz groups: Nucleus (jazz rock quintet) and The Stan Tracey Quartet. Contrary to general misconceptions that jazz is not encouraged in East European countries, the Polish Ministry of Culture sponsored three of its best bands, a total of 18 musicians including their greatest, Zbigniew Namyslowski. From West Germany came two brilliant soloists: Albert Mangelsdorff (trombone) and Alexander von Schlippenbach (piano) as well as another jazz rock sextet led by Volker Kriegel. Scandinavia had three groups to offer: Norwegian singer Karin Krog, who expanded her group with singer Anima Roy, Chandrashekar Naringrekar (sitar) and Arjun Shejwal (pakhawaj) for an interesting experiment. The Danes put together an all-star quintet with saxophonist John Tchicai specially for this tour; from Sweden came the quartet, Rena Rama. An almost unknown trio from Europe, Pan-Ra, quickly established a reputation for themselves. From Japan came the incomparable Sadao Watanabe and from down under, the Australian Music Council sponsored Galapagos Duck. India presented its own talented all-star group co-led by Braz Gonsalves and Louiz Banks. The Indian saxophonist Rudy Cotton performed the musical inauguration of JazzYatra '78.

What is perhaps not known is that every musician played at the festival gratis—Jazz-India did not pay any fees to anybody. Transportation, boarding and lodging aside, nothing was asked for. Can there be more proof of the love and esteem that the musicians had for India? An interesting situation was the JazzYatra big band, an orchestra of 16 persons drawn from the visitors. Under the leadership of Clark Terry, 16 men played as one for the first and only time in their lives.

JazzYatra '78 must be regarded as somewhat epochal. It was truly a yatra: the West hailed the East and the East reciprocated, where travellers in pursuit of artistic inspiration met and exchanged views. Certainly, it made us aware that great musical events are happening in the world outside and a lack of cultural cross-pollination must inevitably lead to cultural suffocation. Jazz has chosen to draw on our roots; we should do everything to encourage this dialogue. ■

This article first appeared in its entirety in the NCPA Quarterly Journal in June 1978 (Volume VII, Issue 2).

Programme Guide

May 2024

(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

WESTERN CLASSICAL MUSIC

Talks on Western Classical Music

Stuart-Liff Collection Library

Thursday, 2nd – 4.00 pm

and

Little Theatre

Friday, 3rd – 6.00 pm

An NCPA Presentation

Beethoven: Symphony No. 7

In this series of talks on Western classical music, **Dr. Cavas Bilimoria** takes listeners through musical concepts, the lives of composers and their famous works, sprinkled with examples of recorded music. The first set of talks this month will focus on Beethoven's Symphony No. 7, a beloved work full of rhythmic vitality and irresistible forward momentum. Having been completed in 1812—when the composer had already lost his hearing—it is a resounding indication of the ebullience and optimism in his music.

Entry free

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

THEATRE

Three Women

English Play (105 mins)

Experimental Theatre

Thursday, 2nd – 7.00 pm

What happens when a time-travelling ghost of Kadambari Devi (Rabindranath Tagore's sister-in-law) whizzes across centuries to guide two of Tagore's fictional characters, Charu and Bimala, to better outcomes in love and life? Inspired by three of Tagore's heroines, this musical, set to folk-pop beats with live singing and Manipuri dancing,

has reached international heights and is soon to become a crossover film. Back to the NCPA on popular demand, this production has been celebrated around the world as one that regales, humours and astounds audiences as a spectator's delight.

Production: **Isheeta Ganguly**

Written & directed by **Isheeta Ganguly**

Cast: **Perna Talwar, Richa Shukla & Archana Patel**

Produced by **Neerupama**

Tickets:

₹900, 720 & 450/- (Members)

₹1,000, 800 & 500/- (Public)

(Inclusive of GST)

Box Office now open

INDIAN MUSIC



Shahana Shilpi Sangh, 3rd, Experimental Theatre

Baul Robi: An exploration of folk music-based melodies of Tagore

(Approx. 75 mins)

Experimental Theatre

Friday, 3rd – 6.30 pm

An NCPA Presentation in association with Shahana, Tagore Centre for Indian Music and Culture

This event will be presented to commemorate the 163rd birth anniversary of **Rabindranath Tagore** (1861–1941), the legendary Nobel laureate, poet, novelist, painter and composer, who has had a far-reaching

impact not only on Indian literature but on music as well. His spiritual approach and a natural connection with the divine are evident in all his creations, making him unique in the annals of world literature.

Tagore was deeply influenced by the folk music of Bengal, particularly the songs of the *bauls*, the wandering minstrels. These songs are simple in their language and expression but carry deep esoteric meanings about the futility of material existence and the need to lead a spiritual life.

Baul Robi is presented by Shahana Shilpi Sangha, the performing group of Shahana, Tagore Centre for Indian Music and Culture. It is a multimedia exploration of music accompanied by visuals, illustrating how Tagore was inspired by local traditions, which ultimately led to the development of an idiom that was his own, both in terms of language and music. Songs selected for this presentation also include a few that were written for his plays. Musically, the influence of renditions of the *bauls* and boatmen is palpable with an undercurrent of some *raga*-based melodies. In addition, the musical arrangements also reveal elements of innovation based on the choral format of singing and the use of instruments such as dotara, khol, manjira, etc., which highlight the folk flavour of Bengal.

Tickets:

₹315 & 270/- (Members)

₹350 & 300/- (Public)

Box Office now open

SCREENING

Carmen

by **Georges Bizet**

Opera Screening

(Approx. 205 mins)

Godrej Dance Theatre

Saturday, 4th – 4.00 pm

Become a Member

Dear Supporter of the Arts,

Thank you for being a part of the NCPA community. Your presence in our theatres is a cherished one.

As part of our commitment to preserving India's rich artistic heritage and presenting innovative work in Indian Music, Dance, International and Western Classical Music, Theatre & Films, and Photography, it is our continual endeavour to give our audiences curated cultural experiences that stay with them.

From community outreach initiatives that take the joy of the performing arts to public spaces across the city to music and dance education programmes that shape the performers of tomorrow, from workshops, masterclasses and performance opportunities for young artistes to accessibility to the arts for children from less privileged sections of society—the NCPA's work goes beyond presenting performances.

Thematic festivals and residencies developed over the years, seminars, discourses and exhibitions unique to the NCPA and the love they receive from the audiences inspire us to create work of enduring value.

Since it was founded in 2006, the Symphony Orchestra of India, the country's first and only professional orchestra, has been a flag bearer for not only Western classical music in India but also one for India's musical heritage in the West. The SOI has performed with such renowned artistes as Zakir Hussain, Hariharan, Niladri Kumar, Rakesh Chaurasia and Shankar Mahadevan and collaborations such as these have played a role in familiarising audiences the world over with the dynamism and richness of Indian classical music just as they have fostered a growing audience for Western classical music in India.

When you pledge your support to the NCPA, it goes a long way in furthering the role of the arts in enriching society. As a member of the NCPA, you are part of not only a discerning audience, but also an enabler of education, access to the arts, and a cherished ally in nurturing young talent.

Join us in this fulfilling journey by becoming a Friend of the SOI or a Silver member of the NCPA. Be a part of a thriving community of art aficionados and avail of a range of special discounts and perks detailed in the panels on the back. In addition to priority booking windows, there are exclusive artiste interactions and specially curated member-only events to choose from throughout the year.

There is also much to look forward to with the upcoming re-launch of our food and beverage spaces. Members will have access to a variety of dining options, exclusive spaces and much more!

We look forward to having you join us in this enriching endeavour,

Please turn over for the Membership form.



Membership Application Form

Please fill in the form below and submit it along with recent passport-sized photograph/s to the Membership Department. You can also apply for membership/become a Friend of the SOI online. Please log on to www.ncpamumbai.com for details.

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: _____ Joint Member Email (in case of couple membership): _____

Date of Birth: _____ Joint Member Date of Birth (in case of couple membership): _____

Occupation: _____ Company: _____

Cheque No.: _____ Date: _____

Drawn On: _____

Date: _____ Signature: _____

NCPA Silver Membership (inclusive of GST):

Annual Membership Rates ₹:

- | | |
|---|--------|
| <input type="checkbox"/> Individual | 14,000 |
| <input type="checkbox"/> Couple | 24,000 |
| <input type="checkbox"/> Family (A couple & two children aged 6-21) | 35,000 |
| <input type="checkbox"/> Senior Citizen (Individual) | 8,000 |
| <input type="checkbox"/> Senior Citizen (Couple) | 12,000 |
| <input type="checkbox"/> Artiste (Across all genres. | 8,000 |

Belonging to the artistic community with an affiliation to an artistic group. Discretion for recognition as an artiste rests with the NCPA)

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

Special Membership Packages

- | | |
|---|------------|
| <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

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 benefits mentioned on the left, 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 season
- ▶ 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



Carmen, 4th, Godrej Dance Theatre

An NCPA-The Metropolitan Opera (New York) Presentation

Georges Bizet was a brilliant student and prodigy, but his works only found lasting success, most notably through *Carmen*, after his untimely death three months after it premiered. The score of *Carmen* contains so many instantly recognisable tunes that it can be easy to overlook how well-constructed it is. The major solos are excellent combinations of arresting melody and dramatic purpose—from the baritone's famous 'Toreador Song' to the tenor's wrenching 'Flower Song' to the title character's alluring 'Habanera' and 'Seguidilla'. The duets and ensembles are equally beguiling. Acclaimed English director **Carrie Cracknell** brings a vital new production of one of opera's most enduringly powerful works, reinvigorating the classic story with a staging that moves the action to the modern day and finds, at the heart of the drama, issues that could not be more relevant today: gendered violence, abusive labour structures and the desire to break through societal boundaries.

Conductor: **Daniele Rustioni**
 Cast: **Angel Blue, Aigul Akhmetshina, Piotr Beczala & Kyle Ketelsen**

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

THEATRE

Ajaatshatru
 Hindi Play (135 mins)
 Experimental Theatre
 Saturday, 4th – 7.00 pm

Ajaatshatru is an adaptation of celebrated Norwegian playwright **Henrik Ibsen's** famous play *An Enemy*

of the People. Ibsen is considered the father of modern drama and the adaptation in Hindi is by Ila Arun.

The play focuses on the burning problem of environmental disasters including air and water pollution that confronts us today. It highlights the dangers of a lack of social responsibility and reckless business interests that camouflage the problem for personal gain. It explores these issues through a conflict between two brothers. One is an enlightened doctor conscious of his medical and social responsibilities but unfortunately in the minority while the other is a businessman and politician who is supported by the ignorant and powerful majority. For how the conflict gets resolved, please come and watch the play, *Ajaatshatru*.

Presented by **Surnai Theatre and Folk Arts Foundation**

Adaptation in Hindi by **Ila Arun**
 Directed by **K. K. Raina & Ila Arun**
 Cast: **Gaurav Amlani, Sonal Dabral, Sukhada Khandkekar, Vedika Sai, Chandan Kumar, Sachin K. Jaryal & others**
 Produced by **Antardhwani Productions**

Tickets:
 ₹450, 405 & 360/- (Members)
 ₹500, 450 & 400/- (Public)
Box Office now open

THEATRE

Spoken Evening: Museum of Difficult Women
 English/ Hindi (100 mins)
 Tata Theatre
 Saturday, 4th – 8.00 pm

An NCPA Off-Stage Presentation in collaboration with **Kommune and L'Oréal Paris**

Done with your own personality, or labels attached to it? Wish there was a place, with the most unique setting, where you could go through different personalities, including yours? Then visit this museum and meet women who have been labelled difficult because they refuse to follow the norms of society when it comes to things like love, their careers, how they



Sheena Khalid, 4th, Tata Theatre



Shikha Talsania, 4th, Tata Theatre

conduct themselves, etc. The satirical show questions what it means to exist as a woman in 2024.

The NCPA and Kommune bring you an immersive storytelling show, where you, the audience, get to walk through a 'Museum of Personalities', a three-part show in which each artifact is a life, an artist and a story.

Led by a strong all-female line-up, this Spoken Evening includes stories, music and conversations. Come through and witness the magic unfold.

Creatively Directed by **Sheena Khalid**
 Produced by **Kommune**
 Performers: **Saba Azad, Shikha Talsania** and more.

Suggested age: 16+

Tickets:
 ₹1,350, 900, 720 & 450/- (Members)
 ₹1,500, 1,000, 800 & 500/- (Public)
 (Plus GST)
Box Office now open

THEATRE



Aanchal Anita Dhara, 5th, Experimental Theatre

Kahaaniya Showcase

English/ Hindi (100 mins)
Experimental Theatre
Sunday, 5th – 8.00 pm

An NCPA Off-Stage Presentation in collaboration with Tape A Tale

Stories make our otherwise mundane lives exciting and magical. Come join us for Tape A Tale's signature storytelling show, Kahaaniya Showcase, which features some of the finest storytellers who are masters of the craft. The evening will entail a wide variety of storytelling forms on a single stage with a line-up you wouldn't want to miss. Our storytellers will share their personal stories that will touch your heart. Since its inception, Tape A Tale, India's largest storytelling platform with a following of 2.5 million, has done over 350 such shows across the country and the Kahaaniya Showcase is our biggest celebration of the craft of storytelling.

Performers: **Aanchal Anita Dhara, Vanika Sangtani, Pallavi Gurbani & others**

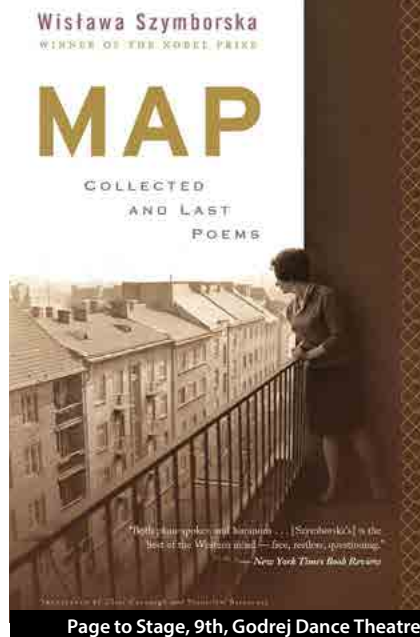
Suggested age: 16+

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

MULTI ARTS & PRESENTATION

Page to Stage

Poetry Performance
No Time to Rehearse, Every Night is Opening Night:



Verses of Wisława Szymborska
Design and Direction by
Dr. Omkar Bhatkar
Godrej Dance Theatre
Thursday, 9th – 6.30 pm

NCPA Library in collaboration with
Metamorphosis Theatre and Films

Nobel Prize winner Wisława Szymborska draws us in with her unexpected, unassuming humour. "If you want the world in a nutshell," a Polish critic remarked, "try Szymborska." In Szymborska's view of the world, writes Richard Lourie in *The New York Times*, "astonishment is not some precious poetic stance, but the only sane and natural response to the onrush of life that is forever various and new. It leaves no time to rehearse; every night is opening night." Edited by the award-winning translator, Clare Cavanagh, *Map: Collected and Last Poems* traces Szymborska's work until she died in 2012. According to translators Magnus Krynski and Robert Maguire, "Szymborska's poetry is marked by high seriousness, delightful inventiveness, a prodigious imagination, and enormous technical skill... She looks on with wonder, astonishment and amusement, but almost never with despair." From 'The trampling of eternity with the tip of a golden slipper' to 'A Sorrowful Buddha, a sorrowful Jesus' to many a lexicon of ironic chutzpah, these poems take the audience on a rather wondrous journey.

Tickets:
₹225/- (Members)
₹250/- (Public)
Box Office now open

FILM

Reality Check

Documentary Film Screening
Little Theatre
Thursday, 9th – 6.30 pm

An NCPA Presentation in collaboration with Cinema Collective

The Reality Check film series promotes and encourages documentary filmmakers in India, whose work reflects life and culture in the country today in a provocative blend of creativity and integrity.

Bhangaar/ Obsolete

Marathi and English Film (64 mins)



Bhangaar, 9th, Little Theatre

In a century-old chawl, we meet Ira and Narayan who have lived together in a 12ft x 12ft partitioned room for 53 years. Without affluence or influence, these unconventional octogenarians not only legally petition the highest authorities in the country, but actively engage the media to have their voice heard in a world that often overlooks them. Attention brings the watchful eye of the police to their door.

Within their walls, they bide their hours in restless quietude, silences, occasionally broken with banter and wry quarrels that hark back to their arranged marriage, love, patriarchy and social taboos. Endless waiting for an official response causes time to hang heavy inside their room.

Outside their front door, we are transported from their island of isolation to the frenetic rhythms of chawl life where seasons, festivals and events rush by. The couple's aging

bodies and minds, juxtaposed with the relentless march of progress of the city and its dwellers, tell parallel stories of transience. Within this narrative, a neighbourhood sculptor, crafting Ganesha idols, symbolises the eternal cycle of birth, life and death. Through this ethnic microcosm, universal themes of love, loss, freedom, aging are uncovered. An unforeseen crisis brings the couple to a crossroads.

In this interplay of life and death, is the desire for one actually a yearning for the other?

Writer & Director: **Sumira Roy**

Producers: **Monisha Advani** (Emmay Entertainment), **Apoorva Bakshi**,

Monisha Thyagarajan & Sumira Roy

Co-producers: **Uma da Cunha & Siddhant Sarin**

Cinematography: **Ishani Roy**

Editor: **Enis Saraçi**

Sound Design: **Mohandas VP**

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.

DANCE

Kathak

by **Vaishali Dudhe and troupe** and

Aditya Garud and Aditya Garud Dance Company

Odissi

by **Kavita Dwibedi**

Experimental Theatre

Friday, 10th – 6.30 pm

An NCPA Presentation

Vaishali Dudhe is an eminent Kathak dancer who has been trained under the expert guidance of Dr. Manjiri Deo. She has completed her Nrityavisharad and Nrityalankar, and is a silver medalist from the Kavikulaguru Kalidas Sanskrit University in Ramtek. She has completed her research on 'Variety and importance of *tihai* in Kathak dance form' under the guidance of her guru and has been conferred the title of 'Sangitacharya' in Kathak. Apart from being a Kathak guru and performer, she has written many books based on



Vaishali Dudhe, 10th, Experimental Theatre



Aditya Garud, 10th, Experimental Theatre



Kavita Dwibedi, 10th, Experimental Theatre

theory like *Dance Trail* and *K for Kathak* in English, *Nrutyagatha* in Marathi and *Nrityarambh* in Hindi. Her works, including *Ashtanayika*, *Pohopajuri*, *Padnyas* and *Kathak Antarnad*, have been helpful for Kathak students as well as professional artistes across India and abroad. She is the Director of Manjiri Nrutyakala Mandir, the first Kathak institute in Dombivli imparting authentic Kathak education. Dudhe is a recipient of coveted awards such as 'Aadarsh Dombivli', 'Jijau Puraskar' and 'Stri Ratna' for her contribution to the field of Kathak and cultural initiatives.

Aditya Garud is a renowned Kathak dancer who has trained under the guidance of Mayur Vaidya. He has also been privileged to train and work under Birju Maharaj on several occasions. He is the Founder of Aditya Garud Dance

Company which aims to promote Kathak through training, performances and curation. He has performed at prestigious festivals in India and abroad and has also been invited as a speaker at TED Talks. Garud has been a recipient of numerous awards including the Yuva Samrat Puraskar, Nritya Arnav Sanman and Mayur Vaidya Art Temple, to name a few. He is also a Dance Movement Therapy practitioner, and Founder of Angikam, which works for creating safe and non-judgmental space for people to express themselves.

Kavita Dwibedi is an Odissi dancer and choreographer with a career spanning over 35 years. She is the daughter and disciple of veteran Odissi maestro, Harekrishna Behera, and has performed extensively in festivals in India and abroad. She holds a Visharad in Odissi dance from the Gandharva Mahavidyalaya, as well as a Senior Scholarship and Junior Fellowship from the Government of India. Dwibedi is empanelled with the ICCR in the "Outstanding" category, as a 'Top' grade artiste with Doordarshan and an "Outstanding Category Artist in the Festival of India Cell" with the Ministry of Culture, Government of India. She has been honoured with the Odisha State Sangeet Natak Akademi Award, Sanjukta Panigrahi Award, and Mahila Shiromani Award, among others. Dwibedi is the Director of Odissi Akademi and Founder Trustee of Sanchari Foundation, Delhi.

Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

Box Office now open

INTERNATIONAL MUSIC

Movies Under the Stars

There's Always Tomorrow (1956)

Film Screening

(B&W – 81 mins)

Little Theatre

Friday, 10th – 6.30 pm

An NCPA & Film Heritage Foundation Presentation

Between his twin masterpieces *All That Heaven Allows* and *Written on the Wind*, **Douglas Sirk** created this razor-sharp study of male crisis set against his



There's Always Tomorrow, 10th, Little Theatre

most unforgiving vision of suburban conformity.

Disregarded and neglected by his family, executive toy manufacturer Clifford Groves (**Fred MacMurray**) is unexpectedly reunited with his former co-worker Norma Vale (**Barbara Stanwyck**). As the old friends catch up on lost time, his children's suspicions and hostility to the new relationship threaten to push their father away permanently and throw into disarray the lives of all concerned.

With crystalline, noir-tinged cinematography from **Russell Metty** (*Touch of Evil*) and heartbreaking performances by Stanwyck and MacMurray, reunited 12 years after *Double Indemnity* in their final on-screen pairing, *There's Always Tomorrow* finds one of Hollywood's greatest dramatists at his finest.

Director: **Douglas Sirk**

Screenplay: **Bernard C. Schoenfeld**

Based on a story by **Ursula Parrott**

Cinematography: **Russell Metty**

Music by **Herman Stein & Heinz Roemheld**

Cast: **Fred MacMurray, Barbara Stanwyck, Joan Bennett, William Reynolds & Pat Crowley**

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

INDIAN MUSIC

NCPA Citi Music Workshop

Dhrupad with special focus on Dagar bani



Ritwik Sanyal, 11th, Online

A free workshop on Zoom by Dr. Ritwik Sanyal (60 mins followed by Q&A session) Saturday, 11th – 11.30 am

Supported by Citi

Dhrupad is one of the three main genres of Hindustani (North Indian) music today. The history of this medieval genre goes back to the reign of Raja Mansingh Tomar of Gwalior (1486-1514). It is considered to be the most disciplined of genres in terms of purity of *raga* and rigidity of composition. Therefore, an in-depth study of these aspects seems to be of immense value not only to the practitioners of *dhrupad*, but also to the performers of other genres of Hindustani music like *khayal*, instrumental music, etc.

Historically, four *vani/bani* (distinct styles) of *dhrupad* have been identified based on the tempo of rendition and use of embellishments: Gauhar, Dagar, Nauhar and Khandhar. Dagar *bani* is believed to be the oldest surviving tradition that can be traced back to Swami Haridas (15th century). For some generations, its members were associated with the courts of Jaipur, Udaipur and Mewar. The main feature of this style is the rigorous yet subtle, sophisticated and serene exposition of *raga* with great attention paid to microtonal inflections (*shruti*).

The session will focus on the peculiarities of the four *bani* in general and characteristics (*lakshana*) of the Dagar tradition in particular. In addition to the overall aesthetics and philosophy of this style, special features related to *dhrupad-dhamar* performance such as *alap*, rendering of the song-text, *layakari*, etc., will be explained with ample demonstrations in the specific context of Dagar *bani*.

Ritwik Sanyal is an internationally acclaimed exponent of *dhrupad*. Trained in the Dagar style under maestros Zia Mohiuddin and Zia Fariduddin Dagar, he received a PhD in musicology and went on to hold high office at the Banaras Hindu University, besides teaching, researching and composing for over four decades. He has been decorated with several top awards and accolades.

Register now on www.bookmyshow.com

DANCE

Celebrating Tagore: Balmiki Pratibha

by Tushar Guha's Nriyjanjali Tridhara

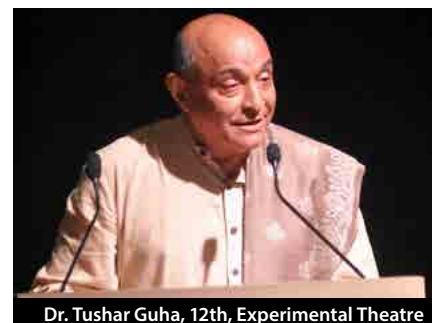
by Rajib Bhattacharya & troupe Chandalika

by Swapnokalpa Dasgupta, Sarmishtha Chattopadhyay & troupe Experimental Theatre
Sunday, 12th – 5.00 pm

An NCPA Presentation

The NCPA will host an evening of dance performances celebrating the Nobel laureate **Rabindranath Tagore** during his birthday month. The evening will showcase performances based on three of Tagore's works—*Balmiki Pratibha, Tridhara and Chandalika*.

Nriyjanjali is a premier institute in India founded by **Dr. Tushar Guha**, who has devoted over 70 years in the field of performing arts as a dancer, singer, lyricist, music composer, writer, choreographer and actor. His vast repertoire includes expertise in Kathak, Folk Dance, Dance Drama, Rabindrik Nritya, Creative Dance and Western Dance. His thesis on 'Utilising the elements of performing arts in day-to-day life along with Psychology' is much



Dr. Tushar Guha, 12th, Experimental Theatre

sought after and has been presented on TEDX.

Directed by Dr. Guha, *Balmiki Pratibha* is based on the legend of the transformation of a dreaded bandit, Ratnakar, to a sage-poet, Valmiki, who penned the epic, Ramayana. It was originally presented by Rabindranath Tagore in 1881.

Rajib Bhattacharya received his initial training from Sharmila Biswas and moved on to complete his M.A. in Odissi from Rabindra Bharati University, Kolkata. His eagerness for specialisation in Odissi brought him to SRJAN where he received training under the able guidance of Kelucharan Mohapatra and his son, Ratikant Mohapatra. He has also trained in the *Mahari* form of dance from Sashimani Debi and Parasmani Mahari. Bhattacharya is a recipient of the national scholarship from the Dept. of Culture, Ministry of Human Resource Development, Government of India and the Guru Kelucharan Mohapatra Yuva Prativa Samman award. He is a 'Top' grade artiste of Doordarshan Kendra, New Delhi, an empanelled artiste of the ICCR and Assistant Secretary of the Odissi Dancers' Forum, Kolkata. He is Artistic Director of Srijan Chhanda and has performed in prestigious dance and music festivals in India and abroad.

Tridhara is an ode to the three doyens of Odissi through choreography based on Tagore's songs. Pankaj Charan Das was the master of the *Mahari* style of Odissi popularised by the *devadasis* who dedicated their presentations to Lord Jagannath through *lasya*-centric movements and postures that emphasise the delicate feminine



Rajib Bhattacharya, 12th, Experimental Theatre

aspect. Debaprasad Das based his style largely on *tandava* (vigour and strength or male aspect) expressed through rhythm and nuances of words and their sound (*sabda swar pato*). The legendary Kelucharan Mohapatra, credited with reviving Odissi, was deeply influenced by nature while evolving his style of Odissi. In *Tridhara*, which signifies the confluence of three rivers as they merge with the ocean, Bhattacharya explores the grandeur of the three unique styles of Odissi dance.

Swapnokalpa Dasgupta is an Odissi dancer, teacher and arts manager residing in Mumbai. She is a student of the illustrious Kelucharan Mohapatra and his students. Additionally, Dasgupta is the Head of Dance at the NCPA for the last 11 years. She is a recipient of many awards including the prestigious Ustad Bismillah Khan Yuva Puraskar from the Central Sangeet Natak Akademi and the Kanak Nartan Puraskar from Dr. Kanak Rele's Nalanda along with a doctorate in Dance from Dr. Gangubai Hangal Performing Arts University in Mysore.

Sarmishtha Chattopadhyay is the proprietor of Angik Dance Academy, operating from Navi Mumbai for the last 12 years. The institution teaches Odissi as well as *Rabindrik* and folk dances. Angik Dance Academy has been instrumental in consistently delivering numerous notable performances in Mumbai as well as across the country. Chattopadhyay holds a doctorate in Dance from Dr. Gangubai Hangal Performing Arts University in Mysore.

The dance-drama *Chandalika* was recreated by Tagore in 1938 from an earlier work, a drama named *Chandalini* and later renamed



Swapnokalpa Dasgupta & Sarmishtha Chattopadhyay, 12th, Experimental Theatre

Chandalika. The theme of this dance-drama was to uphold humanism over the caste system and to spread the message of love at a time when the national movement in the country was gaining momentum. The dance-drama revolves around the story of a mother and a daughter from a lower caste. Ananda, a Buddhist monk, accepts water from the hands of a dejected Chandalika, who was shunned by society for her low birth. Chandalika, in love with the *bhikshu*, convinces her mother to bring him back to her by using black magic. As a cursed and exhausted Ananda is pulled back to her, she realises what love is and what it is to let go

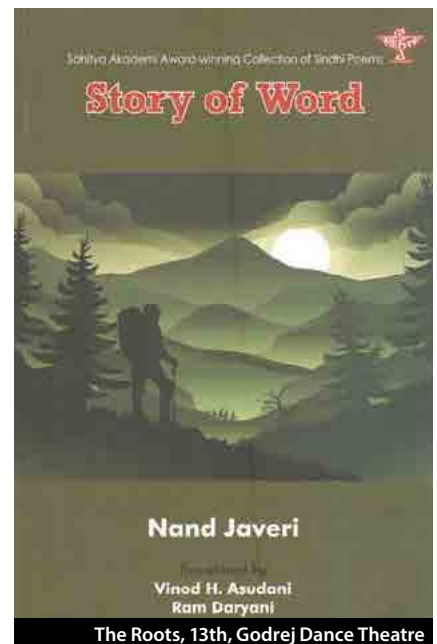
Tickets:

₹360 & 270/- (Members)

₹400 & 300/- (Public)

Box Office now open

MULTI ARTS & PRESENTATION



The Roots – The Time Travellers

A Poetic Extravaganza

A mesmerising celebration and reflection on Sindhi culture

Godrej Dance Theatre

Monday, 13th – 6.30 pm

An NCPA Library and Million Dollar Confidence Presentation

Join us as we delve into the poignant narrative of a well-to-do community

compelled to leave their homeland with nothing but their memories and resilience. Where did they find refuge? What challenges did they overcome? Through the eloquence of master poets and writers, we will be transported through time, witnessing the struggles and triumphs of those who navigated the tumultuous post-partition era.

Inspired by the Sahitya Akademi Award-winning anthology *Akhar Katha* authored by **Nand Javeri**, and featuring contributions from eminent poets **Menka Shivdasani** and **Paru Thakur Chawla**, the performance stands as a heartfelt homage to the rich heritage and enduring spirit of the Sindhi people. The poetry recitation will feature the talented voices of **Shobha Lalchandani**, **Barkha Khushalani**, **Gayatri Lakhiani Chawla**, **Paramita Mukherjee Mullick**, **Khushi Budhwani**, **Dr. Mandeep Kaur Kochar**, **Hrishikaa Gangwani** and **Vini (Sonu) Melwani**. The presentation has been conceptualised by the filmmaker and television producer, **Susheel Gajwani**, who has recently completed his 14th feature film.

Don't miss this opportunity to immerse yourself in a captivating journey that honours the past and celebrates the resilience of a community.

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

WESTERN CLASSICAL MUSIC

Talks on Western Classical Music

Stuart-Liff Collection Library
Thursday, 16th – 4.00 pm
and
Little Theatre
Friday, 17th – 6.00 pm

An NCPA Presentation

Dvořák: Symphony No. 7

In the second set of talks in May, **Dr. Cavas Bilimoria** will take the participants through Dvořák's highly regarded Symphony No. 7. A profoundly intimate composition, it is perhaps the most sombre one of Dvořák's oeuvre. The music, however,

is fuelled by a bohemian spirit that is never burdened by its sentimentality.

Entry free

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

THEATRE

Pratibimb Marathi Natya Utsav

A Stage for Marathi Stories
Godrej, Experimental & Tata Theatre
Friday, 17th to Sunday, 19th May

An NCPA Presentation

Born out of the objective to inspire, encourage and support Marathi theatre, the NCPA's *Pratibimb Marathi Natya Utsav* returns this summer.

The three-day festival is a melange of plays, readings, workshops, campus tours, talks and discussions by Marathi theatre experts. The line-up will be a mix of popular as well as experimental plays from a variety of established and up-and-coming theatre groups. True to its name, *Pratibimb* offers a reflection of the vibrant tradition of theatre in Maharashtra known for its thought-provoking themes that present the world around us in a new light. Get ready to partake in this celebration of Maharashtra's rich cultural heritage.

Supported by Shilpa Kumar

Patra Patri

Marathi Play (105 mins)
Experimental Theatre
Friday, 17th – 7.30 pm



Patra Patri, 17th, Experimental Theatre

A long flight to Paris with nothing to do prompts Tatyasaheb to draft a letter to his friend Madhavrao, back in Mumbai. Thus begins a to-and-fro of handwritten letters between the two friends. The letters themselves are

hilarious on account of the unassuming innocence of the two friends, trying to make sense of the changing times around them in their own old-fashioned manner.

Playwright **Dilip Prabhavalkar** inhabits the world of Tatyasaheb and Madhavrao with funny occurrences and interesting characters, no less intricate than a Mario Miranda cartoon. At times it is tongue-in-cheek, at times poignant while also making a statement on the absurdity of herd mentality. But in the end, it is a sweet story of aging friends coping with change.

The play is designed to be a combination of dramatised reading and performance. The characters and their world are brought to life by two actors and the set around them.

Performance text: **Neeraj Shirvaikar**

Director: **Vijay Kenkre**

Cast: **Dilip Prabhavalkar & Vijay Kenkre**

Music: **Ajit Parab**

Sets: **Neeraj Shirvaikar**

Lights: **Sheetal Talpade**

Producers: **Madhuri Gawande & Ninad Karpe**

Produced by **Badaam Raja Productions**

Tickets:

₹450/- (Members)

₹500/- (Public)

Basics of Acting

Theatre Workshop
JBT Museum
Saturday, 18th – 10.30 am to 2.00 pm

Conducted by Priyadarshan Jadhav



Priyadarshan Jadhav, 18th, JBT Museum

In this workshop, participants will explore the creation of a character, through experimentation, physical training, teamwork and self-discovery while understanding the basics of theatre. It also focuses on physical and improvisational theatre.

Topics covered:

- Make Believe
- Thought Process
- Focus
- Diction
- Reading and Observation
- Improvisation

One of the most popular artistes of Marathi cinema, **Priyadarshan Jadhav** is a stage, television, and silver-screen actor known for his work in plays like *Tumcha Mulga Karto Kay* and *Moruchi Mavshi*, to name a few. His directorial prowess shines in hits like *Jago Mohan Pyare* which has graced the stage for an impressive 750 shows. Not just content with acting and directing, Jadhav is also a celebrated writer and producer, bringing stories to life that resonate with fans. His filmography includes standout roles in *Timepass 2*, *Choricha Mamlu* and *Halal*, showcasing his versatility and dedication to his craft.

Limited seats

Workshop Fees: ₹2,000/-

Suggested age: 15+

For registration, please call or WhatsApp at 9372098112 from Monday to Friday between 9.30 am and 5.30 pm or email at theatre@ncpamumbai.com

Please note prior registration is compulsory for this workshop.

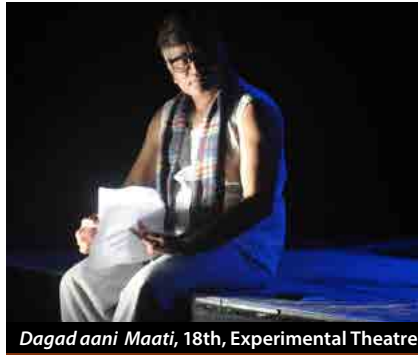
Dagad aani Maati

Marathi Play (100 mins)

Experimental Theatre

Saturday, 18th – 3.00 pm

This story takes place in a small village called Babhulgaon. It has no water, no employment, but there are mobile phones and everything in the world can be seen on them. Social media has become all-pervasive and as in every village, the young of Babhulgaon have also become a part of the *pracharaki* (propagandist) life. Nana, a young resident of the village, is hailed for his education and aggressive leadership



Dagad aani Maati, 18th, Experimental Theatre

qualities by his friends, who are engaged in small businesses or farming. He has appeared for many job interviews in the city but has received as many rejections. In one such interview when Nana is asked to locate Babhulgaon on Google Maps, the remote village does not show up and Nana is rejected. Does his village mean nothing to the world? Do its residents have no identity? Plagued by these questions, a life of unemployment and total exclusion from the modern world, Nana and his friends embark on a journey to discover the history of Babhulgaon so it may become known to the world through social media. Is this a discovery of history, or is it an effort to erase the question mark raised by the modern world on their existence?

Dagad aani Maati represents the state of flux in the present-day countryside and the uncertainty faced by the youth who live there. This is the story of a vulnerable quest and a confused present where the affected are forced to surrender to a life of inevitable compromise.

Playwright: **Datta Patil**

Director: **Sachin Shinde**

Cast: **Umesh Jagtap, Ashwini Kasar, Jayashri Jagtap, Badrish Katti, Pranav Sapkale, Ajay Patil, Krutarth Shevgavkar, Abhijeet Zunjarrao & Omkar Govardhan**

Lights: **Nikhil Marne**

Sets: **Laxman Kokane**

Music: **Rushikesh Shelar**

Costume Design: **Trupti Zunjarrao**

Tickets:

₹360 & 315/- (Members)

₹400 & 350/- (Public)

Love is Hanikarak

Marathi Play (90 mins)

Godrej Dance Theatre



Love is Hanikarak, 18th, Godrej Dance Theatre

Saturday, 18th – 4.00 pm

The play follows the complex, turbulent relationship between two characters over several decades. It unfolds through a series of non-linear scenes that depict various moments in their lives, highlighting their deep connection through physical and emotional wounds. As they navigate life's challenges, the audience witnesses how their bond evolves, exploring themes of love, friendship and the scars that shape their lives. The play with its sharp humour and unexpected developments engages the audience to reveal insights into the human condition.

Adapted from **Gruesome Playground Injuries** by **Rajiv Joseph**

Adaptation and Direction:

Niranjan Pedanekar

Cast: **Deeksha Ketkar &**

Siddhesh Dhuri

Creative Producer: **Anupam Barve**

Lights: **Swachchhand, Aakanksha**

Panhale & Anupam Barve

Music: **Tanmay Bhide**

Sound: **Sairaj Patil**

Direction Assistance: **Kaushik Kulkarni**

Produced by Rakhadi Studio

Suggested age: 16+

Tickets:

₹360/- (Members)

₹400/- (Public)

Kavi Jaato Tenvha... (After a Poet's Demise...)

Dramatised reading/Musical

(100 mins)

Experimental Theatre

Saturday, 18th – 6.00 pm

Poetry is not my achievement, Sir, It's a compulsive gift of my mother and my Master, Sir.



These were the lines of the poet Grace on whom Dr. Sameer Kulkarni had written an article in *Anubhav* magazine titled 'Kavi Jaato Tenvha'. In his lifetime, Grace, whose real name was Manik Godghate, was pigeonholed as an absurd poet and his writing was labelled as unfathomable. This creation is an attempt to understand this "enigmatic" poet.

The play revolves around poetry as a form of literature and in this production, the audience will get to hear musical renditions and readings of Grace's verses. How does one appreciate and understand poetry? What loss does the language suffer after the demise of a significant poet like Grace? Do we really respect poets in our society? These and many more questions are discussed in *Kavi Jaato Tenvha* that promises to be an entertaining and enriching experience.

Writer: **Dr. Sameer Kulkarni**

Director: **Amit Vaze**

Cast: **Gajanan Paranjape, Amit Vaze, Ninad Solapurkar, Jaideep Vaidya & Anjali Marathe**

Light Design: **Sujay Bhadkamkar**

Sound: **Sujit Khambe**

Produced by Roopak and Presented by Jagar

Tickets:

₹360 & 315/- (Members)

₹400 & 350/- (Public)

Astitva

Marathi Play (120 mins)

Tata Theatre

Saturday, 18th – 8.00 pm

This is the story of a family in a state of flux. We come across Santosh Hasolkar who is the sole breadwinner of the family and is about to retire from his job, which means he will also have to vacate his house in south Mumbai. He decides to bid farewell to the city



of Mumbai—a decision his children oppose. His son, Mayur, is perplexed at being forced to leave his residence and has nowhere to go. His daughter Darshana is also struggling to find the middle ground amidst the chaos and is trying to somehow survive in Mumbai. Their mother Pratima, on the other hand, seems hopeless as she is being forced to leave what was home for her for 30 years.

Astitva brings you the story of a man whose journey towards retirement is a potential threat to the existence of his loved ones.

Written and directed by

Swapnil Jadhav

Cast: **Bharat Jadhav, Jayraj Nayar, Chinmayee Sumeet, Saloni Surve, Hardik Jadhav & Shyam Ghorpade**

Produced by Bharat Jadhav Entertainment

Tickets:

₹900, 720, 540, 360 & 180/- (Members)

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

Set Design and Art Direction

Theatre Workshop

JBT Museum

Sunday, 19th – 10.30 am to 2.00 pm

Conducted by Machhindra Shinde



Set design is integral to the overall look and feel of theatre and film projects. It helps establish the time period, geographical location, socio-economic status of characters and even their personalities and emotions. It contributes to the mood and atmosphere of scenes, influencing the audience's emotional response and understanding of the story. In this workshop, one will learn about elements of design, costing and model making of sets.

Topics covered:

- Set design and its types
- Scope and role of set design
- Processes – indoor and outdoor
- Breaking down the script
- Theme, budget and technical aspects
- Sketches and colour palette
- Construction
- Set dressing
- Props

Machhindra Shinde is an Art Director with a keen interest in architecture and history. Trained at Sir J. J. School of Art in Mumbai, his projects include the films *Black*, *Saawariya* and *Mary Kom*; TV and reality shows include *Sa Re Ga Ma Pa*, Zee Cine Awards, IIFA Awards and Star Parivar Awards, and TED Talks. His work in theatre includes *Devdas*, *Padmawati* and *Jaan-E-Jigar* at Bollywood Parks Dubai.

Limited seats

Workshop Fees: ₹800/-

Suggested age: 15+

For registration, please call or WhatsApp at 9372098112 from Monday to Friday between 9.30 am to 5.30 pm or email at theatre@ncpamumbai.com

Please note prior registration is compulsory for this workshop.

Guided Tour of the NCPA Theatres and Library

Sunday, 19th – 2.00 pm to 4.00 pm

So much about 'going to the theatre' is indeed that—soaking in the energy that the space exudes; a tactile, collective experience of witnessing a live performance. Theatre lovers who visit the NCPA during the festival can sign up for a free guided tour of the NCPA theatres and libraries. The

sprawling premises of the NCPA boast five theatres, an art gallery, a reference library with a prized collection of books on Marathi theatre, scripts and recordings of seminal plays, and music libraries with an unmatched collection of records, LPs, cassettes, CDs and books on Western classical music as well as other styles of music. In the reference library, Sujata Jadhav, Head-Libraries and Documentation Centre, will take the visitors through forms of theatre, their evolution and recent trends as well as discuss distinguished Marathi theatre artistes and production houses. Nayan Kale, General Manager –Technical, at the NCPA—who knows every detail about the unique acoustics of our theatres, has enabled the flawless execution of thousands of productions on our stages and is full of fascinating behind-the-scenes stories—will conduct the tour.

**For registration: Please write to theatre@ncpamumbai.com
Prior Registration Compulsory**

Golkonda Diamonds
Marathi Play (100 mins)
Godrej Dance Theatre
Sunday, 19th – 3.00 pm

During a train journey, an artist and an IT professional find themselves transported to a mysterious realm with no apparent exit. As they navigate this surreal landscape and introspect about their moral conflicts, they are confronted with the complex sociopolitical and cultural issues plaguing their generation. Through their journey, the play delves into the post-modern exploration of humanity's ever-present battle against



**Golkonda Diamonds, 19th,
Godrej Dance Theatre**

the juggernaut of the system. *Golkonda Diamonds* is the winner of *Darpan 23-24*, a writing initiative by the NCPA that shines the spotlight on fresh voices in Marathi drama.

Written by **Yogeshwar Bendre**
Directed by **Sandesh Dugje**
Cast: **Omkar More, Yogeshwar Bendre, Swagat Medage, Onkar Satpute & others**
Art Director: **Saieesh Pednekar**
Lights Designer: **Mayur Shinde**
Choreographer: **Prateeksha Phadake**
Music Composer: **Mangesh Mahajan**

Suggested age: 16+

Tickets:
₹315/- (Members)
₹350/- (Public)

Ghanta Ghanta Ghanta
Ghanta Ghanta
Marathi Play (100 mins)
Experimental Theatre
Sunday, 19th – 5.00 pm



**Ghanta Ghanta Ghanta Ghanta Ghanta, 19th,
Experimental Theatre**

The play's protagonists, Aaditya and Feroza, are your typical slightly mismatched couple: He is an idealistic musician, she is a sensible lawyer; he thinks she is a careerist, but she thinks he is just insecure because she earns more than him. Feroza achieves economical class mobility after years of struggle whereas Aaditya comes from a privileged background. He is politically active, conclusively an on-ground activist. She on the other hand is radically focused on her law practice and is dealing with her political uncertainty. Their differences are brought into focus when the government brings in a new law that forbids all citizens from speaking more

than 140 words per day. How could any couple survive in such conditions?

The so-called "Antah:Shanti / Quietude / Muskaatdaabi Kaayda" threatens the basis of their closeness, forcing them to water down their conversation to a meagre daily quota. But whereas Aaditya is affronted and joins a protest movement to try to get the act repealed, Feroza, whose instincts are conservative, is initially complacent about its ramifications. This newly formed equation becomes prone to ups and downs dictated by disintegrating personal and political contests.

Recent events in the country make many of the play's ideas not just interesting in the abstract, but alarmingly urgent. *Ghanta's* strength is in its playful riffs on language, as Aaditya and Feroza adapt to the new regime of state-enforced quietude.

Original English Play: **Lemons Lemons Lemons Lemons Lemons**

Original Playwright: **Sam Steiner**

Marathi Adaptation:

Niranjan Pedanekar

Design & Direction: **Mohit Takalkar**

Cast: **Lalit Prabhakar & Mallika Singh Hanspal**

Producer: **Ashish Mehta**

Light Design: **Vikrant Thakar & Yash Potnis**

Sound Design: **Mohit Takalkar & Saurabh Bhalerao**

Costume Design: **Rashmi Rode**

Assistant Directors: **Suyog Deshpande, Mohish Bhamare & Hrishikesh Pujari**

Supported by **Bhasha Centre for Performing Arts**

Produced by **Aasakta**

Suggested age: 18+

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

Jar Tar Chi Goshta
Marathi Play (150 mins)
Tata Theatre
Sunday, 19th – 7.00 pm

It has been almost three years since Samar and Radha got divorced. They believe they have moved on. Both are in new relationships. Both are thriving professionally. They are even on the



Jar Tar Chi Goshta, 19th, Tata Theatre

verge of selling a shared piece of land which will yield a sizeable chunk of money. Life is good, until they run into each other at a resort in Alibaug.

Suddenly confronted by their new circumstances, all sense of stability gets thrown out of the window and chaos ensues. Long-forgotten wounds resurface. Old resentment erupts. A love-hate comedy unfolds as the past and the present collide to completely change their future.

The play examines what closure may look like after meaningful relationships end. It looks into what informs one's sense of identity and it engages with ideas of friendship, love and happiness in today's complicated reality.

Written by **Irawati Karnik**

Directed by **Adwait Dadarkar & Ranjit Patil**

Cast: **Priya Bapat, Umesh Kamat, Ashutosh Gokhale & Pallavi Ajay**

Set Design: **Sandesh Bendre**

Light Design: **Amogh Phadke**

Music: **Shrinath Mhatre**

Costume Design: **Shweta Bapat**

Producer: **Nandu Kadam**

Presented by **Priya Bapat and Produced by Sonal Productions**

Tickets:

₹900, 720, 540, 360 & 180/- (Members)

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

20% discount for students on production of valid ID card.

Box Office now open

SCREENING

Vanya

Theatre Screening

(Approx. 110 mins)

Godrej Dance Theatre

Wednesday, 22nd – 6.00 pm



Vanya, 22nd, Godrej Dance Theatre

An NCPA-National Theatre Live (London) Presentation

Andrew Scott (*Fleabag*) brings multiple characters to life in **Simon Stephens's** (*The Curious Incident of the Dog in the Night-Time*) radical new version of **Chekhov's** *Uncle Vanya*.

Hopes, dreams and regrets are thrust into sharp focus in this one-man adaptation which explores the complexities of human emotions.

Adapted by **Simon Stephens**, after **Anton Chekhov**

Directed by **Sam Yates**

Designed by **Rosanna Vize**

Tickets:

₹450/- (Members)

₹500/- (Public)

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

THEATRE



Lungs, 23rd to 26th, Experimental Theatre

Lungs

By **Duncan Macmillan**

English Play (80 mins)

Experimental Theatre

Thursday, 23rd & Friday, 24th – 7.30 pm

Saturday, 25th & Sunday, 26th – 4.00 pm & 7.30 pm

An NCPA Production in association with QTP

The ice caps are melting, there is

overpopulation, political unrest and everything's going to hell in a handcart— why on earth would someone bring a baby into this world? They are an everyday couple in a fairly stable relationship. Out of the blue, he pops the question about having a baby. What follows is an emotional rollercoaster ride. *Lungs* is an intensely intimate, intricate and funny play about what it means to be a couple confronted by a world of uncertainty. They grapple with making responsible choices in the face of rising social inequity, environmental disaster and political unrest.

Written by critically acclaimed British playwright **Duncan Macmillan**, the play debuted at the Studio Theatre in Washington, D.C. in 2011.

Directed by **Quasar Thakore Padamsee**

Cast: **Dilnaz Irani & Prashant Prakash**

Age: 15+

Tickets:

₹900, 720 & 450/- (Members)

₹1,000, 800 & 500/- (Public)

(Plus GST)

Box Office now open

THEATRE



Pavitra Shetty, 25th, Godrej Dance Theatre

Comedy for Comedy's Sake

Stand-up Comedy

English/ Hindi (90 mins)

Godrej Dance Theatre

Saturday, 25th – 8.00 pm

An NCPA Off-Stage Presentation in collaboration with Comedy Ladder

Comedy Ladder and the NCPA are back with a super fun line-up of comics. This show is only about comedy and nothing but comedy. An evening you can enjoy with your friends and family. So, book your tickets now.

Host: **Pavitra Shetty**
Comics: **Rajasekhar Mamidanna, Shreya Priyam, Jeeya Sethi, Anu Menon & Sumukhi Suresh**

Suggested age: 16+

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

DANCE

NCPA Umang Satriya

by **Krishnakshi Kashyap Kathak**

by **Varsha Dasgupta Godrej Dance Theatre**
Tuesday, 28th – 6.30 pm

Umang is a platform for promising artistes. This month, we present Krishnakshi Kashyap and Varsha Dasgupta.

Krishnakshi Kashyap is a *Satriya* artiste. She is a disciple of Padma Shri awardee and Sangeet Natak Akademi Fellow Jatin Goswami and Sangeet Natak Akademi awardee Ramkrishna Talukdar. She has been part of numerous dance productions, performed at prestigious venues and festivals like Taj Mahotsav, Uday Shankar Dance Festival, Nalanda



Festival, South Asian Youth Conference, Erasing Borders Dance Festival, and has led dance repertory teams besides working for the promotion and propagation of the cultural heritage of Assam. Kashyap is a recipient of the Young Talented Artiste Award 2017-18 for *Satriya* conferred by the North-East Zone Cultural Centre (Ministry of Culture, Government of India).

Varsha Dasgupta is a disciple of Kathak exponents Abhimanyu Lal and Vidha Lal. She has also studied under the guidance of Sangeet Natak Akademi awardee Geetanjali Lal. She is a graded artiste of Doordarshan, a recipient of a scholarship from Sahitya Kala Parishad and an empanelled artiste with the Society for the Promotion of Indian Classical Music and Culture Amongst Youth (SPIC MACAY). Dasgupta has been performing across India and abroad including at the Nalanda Nrityotsava, Festival of Young Dancers and Musicians by Sahitya Kala Parishad, Festival of India and ICCR, among others. She holds a master's degree in English Literature.

Admission on a first-come-first-served basis. Register now on www.bookmyshow.com

SCREENING

Nye

A new play by **Tim Price**
Theatre Screening
Godrej Dance Theatre
Wednesday, 29th – 6.00 pm

An **NCPA-National Theatre Live (London)** Presentation

Michael Sheen plays Aneurin 'Nye' Bevan in a surreal and spectacular journey through the life and legacy of the man who transformed Britain's welfare state. From campaigning at the coalfield to leading the battle to create the National Health Service, Bevan is often referred to as the politician with the greatest influence over the UK without ever being Prime Minister.

In *Nye*, confronted with death, Bevan's deepest memories lead him on a mind-bending journey through his life; from childhood to mining underground, the Parliament and fights with Churchill.

Written by **Tim Price** and directed by **Rufus Norris** (*Small Island*), this epic is a new Welsh fantasia.

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

FILM

Short Film Corner

Short Film Screenings

Little Theatre

Wednesday, 29th – 6.30 pm

An **NCPA Presentation in collaboration with White Wall Screenings**

There are so many wonderful short films being made in India, with auteurs at work in their own regions, and bold, new voices who are experimenting with form and technique. Short Film Corner hopes to connect movie lovers with these films and open a dialogue with filmmakers, who in turn, get a chance to connect with their audiences.

Raviwar Sakal

Marathi Film (30 mins)



Raviwar Sakal is the story of a Sunday morning in Aditya's life. What happens when pent-up feelings and a lifetime of wisdom intertwine? When the uncertainty of youth meets with the quiet assurance of the old? Is it serendipity or destiny?

Directed by **Bansidhar Gopal Kinkar**

Pik

Marathi Film (16 mins)

In a quaint Maharashtrian village, a seemingly innocuous journey to the city becomes the battleground for a



Pik, 29th, Little Theatre

petty conflict between Laxman (38) and Balasaheb (40) over a coveted window seat in a shared transport van. Laxman, a broker employed by a soya bean seed company, and Balasaheb, a mill worker, find themselves at odds during the trip.

Directed by **Mangesh Shelke**

Laar

Hindi Film (20 mins)



Laar, 29th, Little Theatre

A middle-class single mother tries to find a wife for her adult son with cognitive disabilities so his physical needs can be fulfilled in return for financial favours.

Directed by **Romil Modi**

Should I Kill Myself or Have a Cup of Coffee?

English/Hindi Film (5 mins)



Should I Kill Myself or Have a Cup of Coffee?, 29th, Little Theatre

When a young filmmaker meets a living film legend, Albert, for his Mumbai-based short film, Albert throws the script away and instead takes him on a journey around the city. Not to shoot but to capture the spirit of Bombay in a rum bottle.

Directed by **Vidar Joshi**

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

INTERNATIONAL MUSIC



Eliane Elias, 30th, Tata Theatre

Eliane Elias Live in Concert

Tata Theatre
Thursday, 30th – 7.30 pm

An NCPA Presentation

Brazilian jazz pianist, singer, composer and arranger, double Grammy award-winner, double Latin Grammy award-winner, twelve-time Grammy nominee, three-time Gold Disc award-winner and three-time best vocal award winner **Eliane Elias** will make her India debut at the Tata Theatre. This is a concert you do not want to miss.

Tickets:

₹2,700, 2,250, 1,800, 1,350, 1,080 & 900/- (Members)

₹3,000, 2,500, 2,000, 1,500, 1,200 & 1,000/- (Public)

(Plus GST)

Box Office now open

INDIAN MUSIC

Citi NCPA Urja – Presenting young talent

Farooque Latif Khan (sarangi)

Krishna Bongane (khayal)

(Approx. 90 mins)

Godrej Dance Theatre

Friday, 31st – 6.30 pm

Supported by Citi

Farooque Latif Khan is one of the most promising sarangi players in the country. Born in Bhopal, he represents the fifth generation of distinguished sarangi players from Madhya Pradesh



Farooque Latif Khan, 31st, Godrej Dance Theatre



Krishna Bongane, 31st, Godrej Dance Theatre

which include his father Abdul Latif Khan. The lineage can be traced back to Fazal Khan, father of Ghansi Khan, famous for his intricate *tappa* style. Khan has provided accompaniment to Dinkar Kaikini, Rashid Khan, Shubha Mudgal, Ashwini Bhide Deshpande and Kaushiki Chakraborty, among others. He has performed at prestigious music festivals in South Africa, Taiwan, France and Dubai and has also played the sarangi at fusion concerts in India and abroad. He is a 'Top' Grade Artiste at All India Radio.

Krishna Bongane started learning the tabla at age seven and vocal music when he was 12 years old. He initially trained with Kacheshwar Bongane and Nathrao Neralkar before he began studying with Rashid Khan under the gurukul system in Kolkata. Bongane is a Sangeet Visharad from Akhil Bhartiya Gandharva Mahavidyalaya. He has received several scholarships over the years and has, on occasion, provided vocal support to Rashid Khan and performed across the country and in the UK, US, Singapore, Australia and Dubai.

Registration starts from 2nd May 2024 on www.bookmyshow.com

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

What's Next

June & July 2024

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

DANCE

Odissi

by Prachi Jariwala and

Bharatanatyam

by Himanshu Srivastava

Kathak

by Madhu Nataraj & STEM Dance

Kampni

Experimental Theatre

Thursday, 6th June – 6.30 pm

An NCPA Presentation

Dr. Prachi Jariwala is a renowned Odissi dancer who has trained under Kelucharan Mohapatra and Daksha Mashruwala. She is empanelled with the Indian Council for Cultural Relations, Ministry of External Affairs, Government of India and is a recipient of 'Shringar Mani' by the renowned Sur Shringar Samsad. She has performed at prestigious venues in India and abroad. Trained in Hindustani classical music, Jariwala has composed many songs which she has used in her performances. She holds BA and MA degrees in Ancient Indian Culture from St. Xavier's College, Mumbai. She has also obtained her PhD from the University of Mumbai with her thesis titled 'Buddha in Ancient Indian Sculpture'.

Dr. Himanshu Srivastava is an established Bharatanatyam dancer, research scholar and a painter based in Delhi. He is a disciple of Dr. Saroja Vaidyanathan, Kamalini Dutt and has been enhancing his dance skills under Rama Vaidyanathan. A graded artiste of Doordarshan, he has received a fellowship from the Ministry of Culture for connecting ancient Indian sculptures with Bharatanatyam. He is also a recipient of various awards and accolades. His dance and paintings draw inspiration from each other and are well-depicted in his works.

Madhu Nataraj, a graduate of commerce, journalism and

choreography, trained in Kathak under the tutelage of her mother, Dr. Maya Rao and with Chitra Venugopal and later studied contemporary dance in New York. She was chosen as one among India's '50 Young Achievers' by *India Today* magazine. She also received the Bismillah Khan Yuva Puraskar from the Central Sangeet Natak Akademi, FICCI Women Achievers Award and is an Ananta Aspen Global Leadership Fellow. Nataraj is the Founder of **STEM Dance Kampni**, one of India's best-recognised dance companies, known for its high standard and dynamic performances. Kampni has toured over 36 countries with its diverse repertoire of productions in both contemporary and traditional choreographies.

Tickets:

₹270 & 180/- (Members)

₹300 & 200/- (Public)

Box Office: 9th May for Members &

12th May for Public

SCREENING



La Forza del Destino, 8th June,
Godrej Dance Theatre

La Forza del Destino

by Giuseppe Verdi

Opera Screening

(Approx. 245 mins)

Godrej Dance Theatre

Saturday, 8th June – 4.00 pm

An NCPA-The Metropolitan Opera
(New York) Presentation

Music Director **Yannick Nézet-Séguin**
conducts Verdi's grand tale of ill-fated

love, deadly vendettas and family strife, with soprano **Lise Davidsen** as the noble Leonora, one of the repertory's most tormented—and thrilling—heroines. Director **Mariusz Treliński** delivers the company's first new *Forza* in nearly 30 years, setting the scene in a contemporary world and making extensive use of the Met's turntable to represent the unstoppable advance of destiny that drives the opera's chain of calamitous events. The distinguished cast also features tenor **Brian Jagde** as Leonora's forbidden beloved, Don Alvaro; baritone **Igor Golovatenko** as her vengeful brother, Don Carlo; bass-baritone **Patrick Carfizzi** as Fra Melitone; and bass **Soloman Howard** as both Leonora's father and Padre Guardiano.

Conductor: **Yannick Nézet-Séguin**

Cast: **Lise Davidsen, Judit Kutasi,**

Brian Jagde, Igor Golovatenko,

Patrick Carfizzi & Soloman Howard

Tickets:

₹450/- (Members)

₹500/- (Public)

Box Office: 9th May for Members &

12th May for Public

THEATRE

Premiere Show

Third Bell

Gujarati, Hindi, English, Marathi

Play

Experimental Theatre

Sunday, 16th June – 7.00 pm

An NCPA Presentation in
collaboration with Ideas Unlimited

What happens before a performance begins is that backstage, the actors are nervous, getting into their costumes and looking gravely at themselves in a mirror. Someone is getting their props ready, the backstage hand is running

around chaotically, some actors are putting their make-up on while the director is walking around with subtle anxiety. But, what about the audience? What are they preparing for? What is the state of their mind? We worry about them, and so we have created this experiment for the audience.

Third Bell is an ode to the audience coming to watch the play. This performance explores the conversations and the happenings of the audience before the third bell rings. Varied, sometimes silly and sometimes mundane conversations capture our imagination with this performance. We are watching you, before you watch us perform. That has led to these hilarious depictions in this experiment—the audience is always interesting, and *Third Bell* will prove it.

Written by **Ishaan Doshi**

Produced & directed by **Manoj Shah**

Tickets:

₹500/- onwards

(Plus GST)

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

SCREENING



Roméo et Juliette, 20th July,
Godrej Dance Theatre

Roméo et Juliette

by **Charles Gounod**

Opera Screening

(Approx. 190 mins)

Godrej Dance Theatre

Saturday, 20th July – 4.00 pm

An NCPA-The Metropolitan Opera
(New York) Presentation

Perhaps the most enduringly successful of the many operatic settings of the world's consummate love story, *Roméo et Juliette* is an excellent example of French Romanticism, a tradition that values subtlety, sensuality and graceful vocal delivery over showy effects. In the opera there is a slight shift of focus away from the word games of the original play and a greater focus

on the two lovers, who are given four irresistible duets, including a brief final reunion in the tomb that does not appear in the play. **Charles Gounod** showed early promise as a musician and achieved commercial success with his opera *Faust* in 1859. In Shakespeare's lifetime, Italy was a land of many small city-states in constant warfare with one another, but this same country was also the cradle of the Renaissance, with its astounding explosion of art and science. The image invoked by the story's setting in the ancient city of Verona, then, is a beautiful but dangerous world where poetry or violence might erupt at any moment. The Met's production moves the action to the 18th century. Gounod infuses this classic drama with an elegant musical aura that reflects the soaring poetry of the original. When the composer explores the darker and more violent side of the story, his music creates drama without resorting to bombast. A reserved melancholy creates all the necessary tension. For the story's more light-hearted moments, Gounod supplied the sort of buoyant melodies that made *Faust* a huge hit with audiences. Midway through Act I, the heroine takes the stage with the giddy coloratura gem 'Je veux vivre dans ce rêve'. Moments such as these add musical and dramatic texture to the tragedy, admired for its contrast of light and dark.

Conductor: **Yannick Nézet Séguin**

Cast: **Nadine Sierra, Samantha Hankey, Benjamin Bernheim, Will Liverman, Alfred Walker, Eve Gigliotti & Frederick Ballentine**

Tickets:

₹450/- (Members)

₹500/- (Public)

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

INTERNATIONAL MUSIC

NCPA Legends with the Legendary Trio

Tata Theatre

Saturday, 20th July – 6.30 pm

An NCPA Presentation

Lenny White, drums

Cyrus Chestnut, piano

Buster Williams, bass

The **Legendary Trio**—**Lenny White**, **Cyrus Chestnut** and **Buster Williams**—will make their India debut in July. Together, the musicians have five Grammy awards under their belt.

Lenny White, an American jazz drummer, is one of the founding fathers of the jazz fusion movement. **Buster Williams** is an American jazz bassist who has been nominated for a Grammy Award for his work with Hank Jones and Tony Williams and has toured with Herbie Hancock. **Cyrus Chestnut**, an American jazz pianist, composer and producer, is one of the best jazz pianists of his generation known for what the music critic of *Time*, Josh Tyrangiel, called "a willingness to abandon notes and play space." Together they create magic and are bringing this magic to the NCPA. Don't miss your chance to witness this legendary performance.

Tickets:

₹2,700, 2,250, 1,800, 1,350, 1,080 & 900/- (Members)

₹3,000, 2,500, 2,000, 1,500, 1,200 & 1,000/- (Public)

(Plus GST)

Box Office now open

INTERNATIONAL MUSIC

Beatles Tribute

English Musical (120 mins)

Tata Theatre

Sunday, 28th July – 7.00 pm

An NCPA & Silly Point Presentation

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

Artistes: **Sarosh Nanavaty, Naquita D'souza, Danesh Irani, Danesh Khambata, Hormuz Ragina, Arish Bhiwandiwalla, Brent Tauro, Karan Parikh & Adil Kurva**

Tickets:

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

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









(Inclusive of GST)







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

Events at a glance

May 2024

Day	Date	Time	Event	Venue
Thu Fri	2nd 3rd	4.00 pm 6.00 pm	Talks on Western Classical Music	Stuart-Liff Collection Library 
Thu	2nd	7.00 pm	<i>Three Women</i> English Play	
Fri	3rd	6.30 pm	<i>Baul Robi</i> : An exploration of folk music-based melodies of Tagore	
Sat	4th	4.00 pm	<i>Carmen</i> by Georges Bizet Opera Screening	Godrej dance theatre
Sat	4th	7.00 pm	<i>Ajaatshatru</i> Hindi Play	
Sat	4th	8.00 pm	Spoken Evening: Museum of Difficult Women English/Hindi	TATA THEATRE
Sun	5th	8.00 pm	Kahaaniya Showcase English/Hindi	
Thu	9th	6.30 pm	Page to Stage Poetry Performance No Time to Rehearse, Every Night is Opening Night: Verses of Wislawa Szymborska Design and Direction by Dr. Omkar Bhatkar	Godrej dance theatre
Thu	9th	6.30 pm	Reality Check: Documentary Film Screening	
Fri	10th	6.30 pm	Kathak by Vaishali Dudhe and troupe and Aditya Garud and Aditya Garud Dance Company Odissi by Kavita Dwibedi	
Fri	10th	6.30 pm	Movies Under the Stars <i>There's Always Tomorrow</i> (1956) Film Screening	
Sat	11th	11.30 am	NCPA Citi Music Workshop <i>Dhrupad</i> with special focus on Dagar bani A free workshop on Zoom by Dr. Ritwik Sanyal	Online
Sun	12th	5.00 pm	Celebrating Tagore <i>Balmiki Pratibha</i> by Tushar Guha's Nrityanjali <i>Tridhara</i> by Rajib Bhattacharya & troupe <i>Chandalika</i> by Swapnokalpa Dasgupta, Sarmishta Chattopadhyay & troupe	
Mon	13th	6.30 pm	The Roots – The Time Travellers A Poetic Extravaganza A mesmerising celebration and reflection on Sindhi culture	Godrej dance theatre
Thu Fri	16th 17th	4.00 pm 6.00 pm	Talks on Western Classical Music	Stuart-Liff Collection Library 

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

Day	Date	Time	Event	Venue
Fri	17th	7.30 pm	<i>Pratibimb Marathi Natya Utsav</i> A Stage for Marathi Stories (17th to 19th May) <i>Patra Patri</i> Marathi Play	
Sat	18th	10.30 am to 2.00 pm	Basics of Acting Theatre Workshop conducted by Priyadarshan Jadhav	JBT Museum
Sat	18th	3.00 pm	<i>Dagad aani Maati</i> Marathi Play	
Sat	18th	4.00 pm	<i>Love is Hanikarak</i> Marathi Play	Godrej dance theatre
Sat	18th	6.00 pm	<i>Kavi Jaato Tenvha ... (After a Poet's Demise...)</i> Dramatised reading/Musical	
Sat	18th	8.00 pm	<i>Astitva</i> Marathi Play	TATA THEATRE
Sun	19th	10.30 am to 2.00 pm	Set Design and Art Direction Theatre Workshop conducted by Machhindra Shinde	JBT Museum
Sun	19th	2.00 pm to 4.00 pm	Guided Tour of the NCPA Theatres and Library	
Sun	19th	3.00 pm	<i>Golkonda Diamonds</i> Marathi Play	Godrej dance theatre
Sun	19th	5.00 pm	<i>Ghanta Ghanta Ghanta Ghanta Ghanta</i> Marathi Play	
Sun	19th	7.00 pm	<i>Jar Tar Chi Goshta</i> Marathi Play	TATA THEATRE
Wed	22nd	6.00 pm	<i>Vanya</i> Theatre Screening	Godrej dance theatre
Thu & Fri Sat & Sun	23rd & 24th 25th & 26th	7.30 pm 4.00 pm & 7.30 pm	<i>Lungs</i> by Duncan Macmillan English Play	
Sat	25th	8.00 pm	Comedy for Comedy's Sake Stand-up Comedy English/Hindi	Godrej dance theatre
Tue	28th	6.30 pm	NCPA <i>Umang</i> Sattriya by Krishnakshi Kashyap Kathak by Varsha Dasgupta	Godrej dance theatre
Wed	29th	6.00 pm	<i>Nye</i> A new play by Tim Price Theatre Screening	Godrej dance theatre
Wed	29th	6.30 pm	Short Film Corner Short Film Screenings	
Thu	30th	7.30 pm	Eliane Elias Live in Concert	TATA THEATRE
Fri	31st	6.30 pm	Citi NCPA <i>Urja</i> - Presenting young talent Farooque Latif Khan (sarangi) Krishna Bongane (<i>khayal</i>)	Godrej dance theatre



*Celebrating
Tagore*

Balmiki Pratibha
Tushar Guha's Nrityanjali

Tridhara
Rajib Bhattacharya & Troupe

Chandalika
Swapnokalpa Dasgupta,
Sarmishtha Chattopadhyay & Troupe

May 12, 2024 | 5:00 pm
Experimental Theatre, NCPA

Book now on [bookmyshow](#) | Box Office: +91 22 6622 3754



WHAT MAKES A ROLEX A ROLEX?

It's not the wheels and cogs. It's not the steel we shape nor the gold we forge. It's not the sum of every single part that we design, craft, polish and assemble with countless skills and constant care. It's the time it takes. The numerous days and months that are

necessary until we can print this single word on each individual dial leaving our workshops: *"Superlative."* It's the mark of our autonomy, responsibility and integrity. This is all we make, but we make it all. So that, in time, you can make it your own.

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