

PROGRAMMES COVERING ALL THE ARTS

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The National Centre for the Performing Arts has always aimed at the presentation, preservation and development of all the arts, particularly, of course, India's, which have an uniquely close interrelationship between music, dance, poetry, drama, painting, sculpture, religion and mythology. To the highly integrated culture of India, more perhaps than to that of any other country, could be aptly applied the Greek root concept of MUSIC as covering the arts of all the Muses, the nine goddesses who, in Greek mythology, were the offspring of the supreme god Zeus and Mnemosyne (Memory) and were the inspirers of all the arts, especially poetry and music. In the context of the closely interlaced arts of India, the introduction of the word "Performing" into the registered name of this autonomous public trust was intended only to reflect its deep concern about the preservation of India's Classical and Folk Music, which cannot so far be adequately recorded on paper, like Western Music can by staff notation in music scores that can be published and read like books. Indian music has survived through centuries only by being performed by masters or *guru-s* and pupils or *shishya-s*.

Making the fullest use of the increasing facilities available to it under its expanding building programme, the National Centre, within the limits of its financial constraints has always sought to present programmes covering all the arts.

The inauguration of the Studio, Auditorium and Library at the Centre's premises in Bhulabhai Desai Road by the Prime Minister, Smt. Indira Gandhi, took place on December 29, 1969 and was followed by a week-long festival featuring P. L. Deshpande in a one-man performance, Yamini Krishnamurti in a Bharata Natyam recital, two plays directed by Satyadev Dubey and a sitar recital



Ustad Ali Akbar Khan performing in the Foyer of the NCPA at Bhulabhai Desai Road.

by Pandit Ravi Shankar with Ustad Alla Rakha on the tabla. From 1969 to 1974, the mini auditorium became the venue for several programmes of music, dance, drama, and film.

The mini auditorium was conceived as a recording studio, with provision for an invited audience since Indian musicians usually prefer to record in conditions when listeners are present, responding to the music which is sung or played. The National Centre regarded as urgent the task of recording for its Archives, and thus for posterity, the great exponents of Indian classical music before failing health or death made such an undertaking impossible. In pursuance of this aim, most of the leading exponents of the Hindustani and Karnatic traditions were recorded during the period 1969 to 1974.

Among the artistes featured in the mini auditorium during this period were eminent musicians like Ali Akbar Khan, the Dagar Brothers, Imrat Khan, Parveen Sultana and dancers like Damayanti Joshi, the Jhaveri Sisters, Sucheta Bhide, Padma Subrahmanyam and the Kathakali group of Kalamandalam. Theatre Workshop productions of Vijaya Mehta, a programme by the Noh Drama Group from Japan, a Lecture Demonstration by Guru Kelucharan Mohapatra were among the items of interest sponsored during this period. The weekly screenings of films from the National Film Archive of India were also quite popular.

After the National Centre moved to its own premises, at Nariman Point, its multi-purpose recording auditorium, known as the Little Theatre and its Foyer were utilised for intimate recitals by eminent musicians like T. Brinda, Latafat Hussain Khan, Dhondutayi Kulkarni, Munawar Ali Khan, the Dagar Brothers, D. K. Pattammal, V. Doreswamy Iyengar, Shivkumar Sharma, Alla Rakha, Nissar Hussain Khan, K. V. Narayanaswami, Manilal Nag and Zakir Hussain. Foreign artistes like Julian Byzantine and Anthony Peebles performed in it. Demonstrations by veterans like the Koodiyattam artistes Mani Madhav Chakyar, Ammannur Madhava Chakyar were also arranged. Lectures by scholars such as Tran Van Khe, John Papaioannou and Prof. B. R. Deodhar attracted a serious-minded audience. Several young artistes of promise, who later won national recognition, performed in the Little Theatre in these early years. Among them were artistes like Buddhadev Dasgupta, Kartick Kumar, Malavika Sarukkai and Swapna Sundari. The Little Theatre was also the venue for other programmes like a Condolence Meeting in memory of Kesarbai Kerkar and a special programme, 'Homage to C. T. Khanolkar'.

On the whole, the programmes in the Little Theatre are designed to present to Members the significant contribution of veteran artistes and to offer a platform for young and talented musicians and dancers. It is also an ideal venue for lecture/demonstrations, slide shows and films of documentary interest or with an innovative bias (such as the series where theatre productions are filmed). The Little Theatre thus provides the appropriate ambience for intimate or informal presentations and has proved to be eminently suitable for this purpose.

After the inauguration of the Centre's 1040-seat national theatre, conceived and designed to meet the exacting acoustic and visual requirements of Indian music, dance, and drama, known as the Tata Theatre, programmes requiring a bigger stage and a larger audience, were held there. The Little Theatre continued to be the venue of varying programmes. T. Vishvanathan, S. Ramanathan, Salamat Ali Khan, C. R. Vyas, Nivrittibuwa Sarnaik, Basavraj Rajguru, Zia Moiuiddin Daggari, Hafeez Ahmed Khan, D. K. Jayaraman, M. D. Ramanathan were among the senior

artistes featured in the Little Theatre. Notable among the several talented young artistes presented in the Little Theatre were Lalith Rao, Arati Ankalikar, Shruti Sadolikar and Saswati Sen. There were programmes of *lavni* by V. N. Utpat, of *Akhyana* by Dharmiklal Pandya, a Harikatha recital by Mannargudi Sambasiva Bhagavathar to name a few of the presentations intended to acquaint audiences with the folk forms in different parts of the country. A series of programmes, highlighting the folk arts of Maharashtra, was arranged as part of the celebrations of the twenty-fifth anniversary of the creation of the State of Maharashtra.

There was a reading of the poems of B. S. Mardhekar and C. T. Khanolkar by Sunita and P. L. Deshpande. Balan Nambiar presented his researches into Teyyam through a fascinating slide show. There were lectures by Thakur Jaidev Singh, Mohan Khokar, Devangana Desai, Prof. John Blacking and Guru Bipin Singh. Some experimentations in dramas were also presented including Bhasa's Sanskrit classic *Madhyama Vyayoga* by Kavalam Narayana Panikkar.

The death anniversaries of eminent personalities like Rabindranath Tagore, Amir Khan, Siddeshwari Devi, Begum Akter, Dimitry Shostakovich, Bertolt Brecht were observed through film screenings or replay of their recordings in the Centre's Archives.

Screenings of educational films like *Life on Earth* by David Attenborough and feature films of artistic merit evoked an enthusiastic response from Members.

For the purpose of instituting the Kesarbai Kerkar Scholarship Fund for young and talented musicians one of the first programmes with which the National Centre was closely associated was a recital by M. S. Subbulakshmi arranged in July 1969. It was a generous gesture—a senior musician of the Karnatic school performing free of charge with a view to promoting the development of Hindustani classical music and in aid of a Scholarship Fund established to commemorate a great exponent of Hindustani music.



Kesarbai Kerkar, one of the first members of the National Centre's Board of Advisers, seen with M. S. Subbulakshmi on her right.

In February 1970, Yehudi Menuhin generously presented free of charge a recital of Bach's compositions in support of the Centre. On the occasion of Pandit Ravi Shankar's fiftieth birthday, a special programme by him was organised. 1970 also saw programmes by the Vienna Boy's Choir, the Berlin State Opera Ballet and L'Orchestre de Chambre de Paris. The Beethoven Bicentenary Celebrations in November-December 1970 included a recital of his great sonatas by Yehudi Menuhin and Hephzibah Menuhin, a programme of his trios by the Cologne Trio, a screening of the film FIDELIO and a sonata recital by Louis Kentner.

1971 was ushered in with a season of five Hindustani plays by the National School of Drama, New Delhi: *The Three Penny Opera* directed by Fritz Bennewitz and *Jasma Odhan*, *The Caucasian Chalk Circle*, *Othello* and *Hiroshima* directed by E. Alkazi. *Die Kluge* by Carl Orff was presented by the German Touring Opera Company, Berlin, in October 1971.

In early 1972, the Centre presented the Music Group of London. Of special significance was a Bharata Natyam recital by the legendary Balasaraswati and a Kathakali performance by the Udyogmandal Group of Kerala.

A programme by the Radio Symphony Orchestra of Berlin was sponsored in February 1973 followed by dance recitals by Vyjayanthimala and Sitara Devi. *Ibaragi*, a Kabuki play in Hindi, was presented by the National School of Drama. The Bach Soloists performed in September 1973. On the occasion of the 400th anniversary of Tulsidas' *Ramacharitmanas*, a special programme was organised featuring Pandit Jasraj, Sanjukta Panigrahi and Jitendra Abhisheki. Towards the close of 1973, the German Opera Ballet (Berlin) was presented, followed a little later by a wonderful violin recital by Igor Oistrakh from the USSR. Pandit Bhimsen Joshi's concert in November drew an enthusiastic response.

The renowned Kalamandalam of Kerala presented a Kathakali performance in January 1974, to be soon followed by two evenings of NOH dramas from Japan. There were two classical dance recitals during the year: one by Sonal Mansingh and the other by Roshan Kumari. Ustad Ali Akbar Khan played to a packed house and the close of the year saw performances by the Renaissance Players of Sydney, the Duo di Roma and the Collegium Vocale Köln. As part of its attempts to encourage innovative work, *Aur Ek Garbo*, directed by Satyadev Dubey and translated into Hindi from the original Marathi play by Mahesh Elkunchwar, was presented as also the Marathi rendering (*Ajab Nyaya Vartulacha*) of Brecht's *The Caucasian Chalk Circle* by C. T. Khanolkar. It was directed by Fritz Bennewitz and Vijaya Mehta. An interesting presentation in Bharata Natyam, namely *Tyaga Prabandha*, the seventeenth century compositions of King Shahaji of Tanjavur, was offered by Sucheta Bhide.

A fascinating programme, involving three presentations by the Stockholm Marionette Theatre, was arranged at the beginning of 1975 followed by the Carl Pini Quartet and Vincenzo Saldarelli on the classical guitar. The bicentenary of the great composer of the Karnatic School, Muttuswami Dikshitar, was celebrated by a week-long festival featuring M. S. Subbulakshmi, Yamini Krishnamurti, K. S. Narayanaswami, T. Brinda, M. L. Vasanthakumari, D. K. Pattammal, Alathur Srinivasa Iyer and Semmangudi Srinivasa Iyer. Music lovers thus enjoyed a wonderful opportunity to listen to and watch artistes of the highest calibre interpreting Dikshitar's compositions.

Among the prominent Indian artistes featured during the year were Sanjukta Panigrahi, Vyjayanthimala, Ali Akbar Khan and Nikhil Bannerji. World Music Week was celebrated in October with performances by V. Doraiswamy Iyengar, Kumar Gandharva, the Paranjoti Academy Chorus (BALOS), Vijay Raghav Rao and Abdul Halim Jaffar Khan. The Dance Forum of Cologne presented a programme of contemporary ballet.

The Royal Shakespeare Company Group Production presented *Pleasure and Repentance* in early 1976. A little later, there was a performance by the Sydney Conservatorium Chamber Orchestra. Of outstanding interest were the three performances of Brecht's *Mother Courage* presented by the Performance Group, New York, directed by Richard Schechner. Notable among the Indian programmes during the year were: *Nala-Damayanti* in the Yakshagana form; a sitar recital by Pandit Ravi Shankar; *Charan Das Chor* directed by Habib Tanvir in the Chhattisgarhi folk style; a vocal recital by the veteran exponent of the Jaipur *gharana*, Mogubai Kurdikar, accompanied by her daughter and disciple Kishori Amonkar; a Bharata Natyam and Odissi recital by Sonal Mansingh and a recital of Hindustani classical music by Pandit Ram Narayan (sarangi), his son Brij Narayan (sarod) and his daughter Aruna (sarangi). Towards the close of the year were presented a vocal and piano recital by Vivian Martin and Gloria Roberts and a programme of music by Henry Purcell and his contemporaries by The Academy of Ancient Music.

The celebrated dance group from Imphal, Manipuri Jagoi Marup, presented a programme of Manipuri Classical and Folk Dances in early 1977. The Pro Arte Orchestra of Munich and the celebrated French duo, Christian Larde and Marie-Claire Jamet, performed in February of the year. Birju Maharaj was featured in a Kathak recital and the 400th birth anniversary of Shri Purandara Dasa was celebrated by a presentation of Adya Rangacharya's Kannada play *Siri Purandara*. The Saurashtra Bhavai Mandal presented two popular *vesha*-s in a Bhavai programme. International Music Day was celebrated by a nagaswaram programme by Sheik Chinna Maulana. Yamini Krishnamurti and Kamala were featured in two Bharata Natyam recitals towards the close of the year. The Lindsay String Quartet from the United Kingdom also performed under the Centre's aegis. *Mitti Ki Gadi*, another well-known production by Habib Tanvir, and *Dr. Faust*, a dance-drama in the Kathakali style, offered glimpses into the innovative work done by Indian directors.

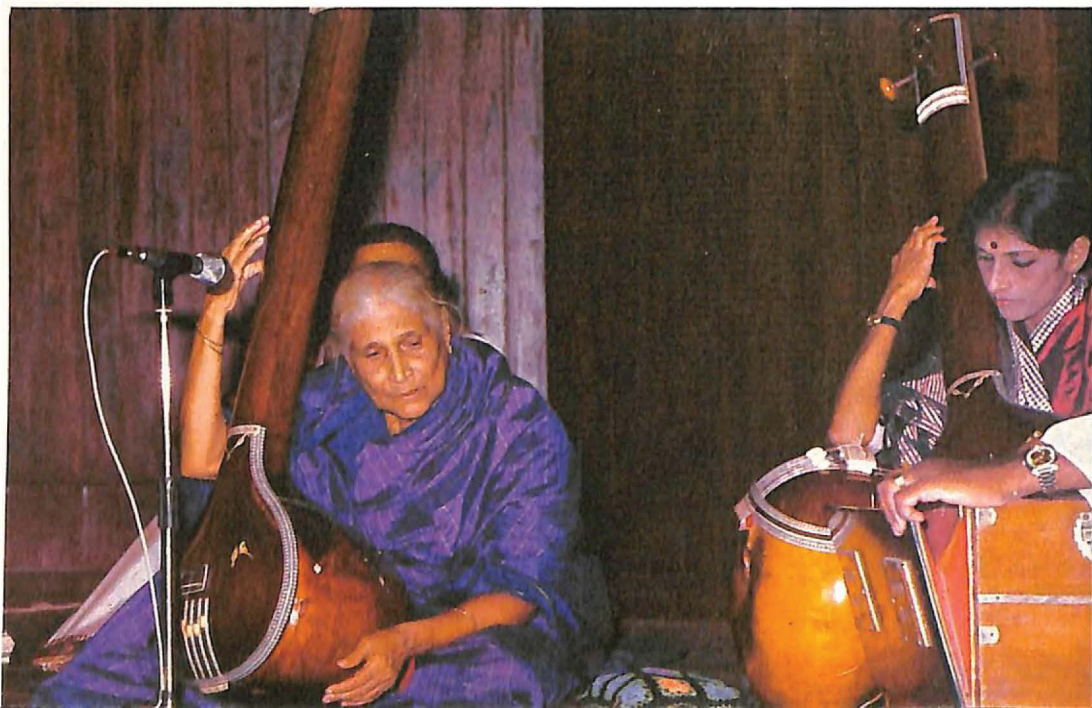
1978 opened with an East Meets West programme of music featuring the Bombay Chamber Orchestra, with Pandit Ram Narayan as the Sarangi Soloist, conducted by Joachim Buehler, Director, Max Mueller Bhavan, Bombay. A special feature of the programme was KLANGFARBEN (*Colours of Sound*), an Indo-German concerto composed by Peter Michael Hamel and dedicated to Pandit Ram Narayan. The Stuttgart Trio and the Sydney String Quartet were featured in February 1978. One of the finest puppet groups in India, Shri Ganeshya Yakshagana Gombeyata Mandali, presented *Ghora Bheeshana*, a Yakshagana puppet performance, in March 1978. A rare experience was Lakshmi Shanmukham's Bharata Natyam recital wherein her illustrious mother, Balasaraswati, sang the *padam*-s. A rather different kind of presentation was M. S. Gopalakrishnan's violin recital in both the Hindustani and Karnatic styles. Kishori Amonkar was featured in a special programme of morning *raga*-s. Groupe de l'Opera de Paris was sponsored towards the close of September. In response to Yehudi Menuhin's appeal to observe October 1 as International Music Day, the Centre had made it a practice to arrange special programmes of music on that day to enable people all over the world to find

common ground which no other means can provide. Accordingly, there was a concert by the Bombay School of Music Ensemble and a sarod recital by Amjad Ali Khan. November saw *Birpurush* by the well-known Little Puppet Theatre from Calcutta. Towards the close of the year the Pilobolus Dance Theatre gave two excellent performances.

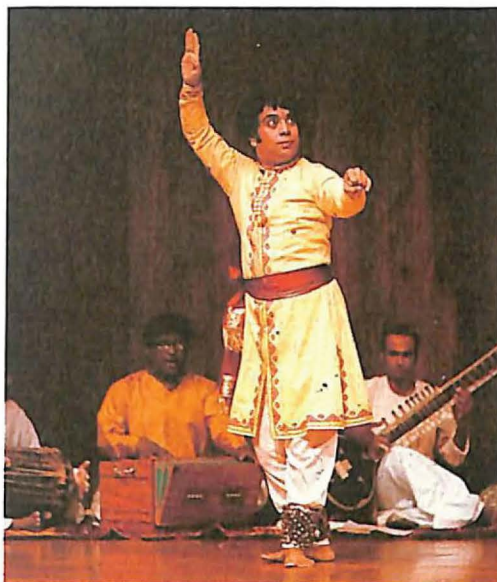
1979 began with a performance by The Scholars from the United Kingdom. There were three major dance recitals: Padma Subrahmanyam (Bharata Natyam), Sonal Mansingh (Odissi) and Vedantam Satyanarayana Sharma (Kuchipudi). The Seraikella Chhau Nritya Kala Mandir presented fascinating items from their Chhau repertoire. Christian Bor and Marja Bon were featured in a duo performance and International Music Day was observed on October 1, 1979, by a rudra veena recital by Asad Ali Khan. The Soviet Ballet and the Orpheus Chamber Ensemble performed at the close of the year.

In the beginning of 1980, Ruggiero Ricci (violin) performed with the Bombay Soloists. As the inauguration of the Tata Theatre drew nearer, pre-inaugural performances were arranged. There was a sitar recital by Shamim Ahmed, a sarangi recital by Pandit Ram Narayan and a concert by Joann Grillo, Mezzo-Soprano of the Metropolitan Opera, New York.

The Tata Theatre was formally inaugurated by Smt. Indira Gandhi, Prime Minister of India, on October 11, 1980. A Festival of Music and Dance was organised to mark the occasion. On the first day there was a shehnai recital by Bismillah Khan and Party followed by a Bharata Natyam performance by Yamini Krishnamurti. *Shakuntala*, a presentation in Marathi, based on the Kalidasa classic and directed by Vijaya Mehta, was featured on the second day. The Azerbaijan State Puppet Theatre, including twenty actors, performed on the 13th. Southern Music, USA, featured on the next day, presented distinct folk styles and patterns of music developed in different areas of the USA during the close of the last century and the beginning of this century. Two veteran musicians were featured on the ensuing days: M. S. Subbulakshmi in a concert of Karnatic classical music and Mogubai Kurdikar, accompanied by her daughter and disciple, Kishori Amonkar, in a concert of Hindustani classical music (shown below).



The intricacies of Kathak dance were presented by Damayanti Joshi and on his arrival from Delhi by Birju Maharaj (shown below).



On the last two days of the Festival a repertoire of different periods of western classical music was presented in two special concerts by Portugal's renowned Gulbenkian Orchestra (shown below).



Soon after the Inaugural Festival, the 35-member National Dance and Music Company of Korea presented traditional Korean dance to a delighted audience. On the 1st of December, a special programme of dance and music was presented before His Royal Highness, the Prince of Wales. The artistes on the occasion were Shivkumar Sharma (santoor), Hariprasad Chaurasia (flute), Madhavi Mudgal (Odissi) and Leela Samson (Bharata Natyam). The Takeda Marionette Theatre, the world famous puppet group from Japan, gave two performances in December 1980. Thus within a month of its inauguration, the Tata Theatre came to be regarded as an important venue for major cultural events.

At the beginning of 1981, the season began with a programme of folk and traditional dances from Japan by the International Akademi of Performing Arts, Tokyo, and a concert by the Annapolis Brass Quintet. In the ensuing months there was a duo presentation by Michael Frischenschläger (violin) and Marina Mauriello (piano) from Austria, followed by a programme of Medieval Music by SEQUENTIA, a group from the Federal Republic of Germany and a solo recital by Herbert Henck from the same country. In March, a special programme, featuring Mrinalini and Mallika Sarabhai and the Darpana Academy, Ahmedabad, was presented in honour of the Visiting Ambassadors and High Commissioners of different countries. In the same month, Chitra Visweswaran presented a Bharata Natyam recital in honour of the President of the Federal Republic of Germany and Mrs. Carstens. Another distinguished visitor to the Tata Theatre was the Rt. Hon. Margaret Thatcher, Prime Minister of Great Britain and Northern Ireland. On this important occasion the Kerala Kalamandalam presented an episode from the *Mahabharata* in the Kathakali style and Sonal Mansingh gave an Odissi dance recital. Of tremendous interest to lovers of Indian classical music were two concerts held on April 5, 1981. Mallikarjun Mansur and Semmangudi Srinivasa Iyer were felicitated for being the first recipients of the prestigious Kalidas Samman instituted by the Government of Madhya Pradesh. Their concerts drew a discerning, yet enthusiastic audience which included eminent musicians and artistes. Pandit Jasraj, Ustad Imrat Khan, were featured in the Tata Theatre in early 1981. Lovers of western classical music were happy to listen to Gavin Martin on the piano. *Khandobache Lagan*, a Marathi drama based on a folk form prevalent in the area around Pune, and the Kadamba Performing Group from Ahmedabad (Director: Kumudini Lakhia) were presented in mid-1981. The Trinity Square Repertory from the USA staged two performances of Sam Shepard's well-known play *Buried Child*. International Music Day was observed with a violin recital by Lalgudi Jayaraman. C.V.N. Kalari Sangham of Trivandrum presented Kalarippayattu, the ancient martial art of Kerala. Manipur Sankirtan and Vasanti Raas were performed by the Jhaveri Sisters and the artistes of Manipur Nartanalaya (Bombay, Calcutta and Manipur). Bengali translations of Brecht's *Galileo* and Shudraka's *Mricchakatika*, produced by the well-known Bohurupee group from Calcutta, roused great interest among theatre-goers. Of equal interest were three plays for children produced by Awishkar, Bombay. Another programme which created a stir among theatre-lovers was a mime-based presentation, with improvisations and explanations of sign language, the medium of communication of the deaf. All the seven artistes in the troupe were deaf and the programme was presented by the National Theatre of the Deaf, U.S.A. The world premiere of RASA, five pieces for choir in eight parts, piano, tabla and tanpura, composed by Peter Michael Hamel, presented by the Cantata Choir, Bombay and directed by Joachim Buehler was featured at the Tata Theatre at the close of the year which also saw a fine Bharata Natyam performance by Vyjayanthimala.

1982 was ushered in with an interesting experiment—the East-West Encounter presented by the group CONTRABAND which included a trio of young and talented British musicians and a duo of sitarists of promise. This was followed by a Festival of African Arts where folk troupes from Egypt, Zambia and Kenya were presented. Several notable foreign artistes were presented, among them Nigel Kennedy and Anthony Peebles from the United Kingdom, Valery Afanassiev from Belgium and Raymund Haveinth from the Federal Republic of Germany. Many

institutions collaborated in the celebration of the 250th birth anniversary of Franz Joseph Haydn.

Uttara Asha Coorlawala displayed her innovative work of modern dance involving Indian and Western components, while Brian Barnes' solo performance, *The Provocative Oscar Wilde*, was of particular interest to drama-lovers.

Guru Kelucharan Mohapatra's masterly and outstanding Odissi dance recital aroused great admiration.

Warmly appreciated also for its stylised and aesthetically rich repertoire was the programme presented by the Saraikella Chhau Troupe (shown below).



The Tata Theatre had been designed to fulfil the exacting demands of Indian music but quite soon dancers and drama troupes, attracted by its excellent acoustics and elegant ambience, sought to perform on its boards. Theatre directors, in particular, utilised their innovative skills to transform productions meant for a proscenium type of auditorium into remarkable performances eminently suited to the staging conditions in the Tata Theatre. Productions, directed by Satyadev Dubey, Alyque Padamsee, Nadira Babbar and Mahendra Joshi, drew an enthusiastic response and very soon the Tata Theatre became an important venue in South Bombay for serious theatre enterprises. Of special interest is the fact that artistes like Amrish Puri, Harish Patel, Soni Razdan, Sunila Pradhan, who performed in amateur stage performances at the Tata Theatre, soon won popular recognition as film and TV personalities. In these early years of the Tata Theatre these directors and actors made a significant contribution towards making it the scene of intense theatre activity.

In September 1982, the Centre had the privilege of presenting concerts by the International Menuhin Music Academy's performing wing, the Camerata Lysy Gstaad, and by the Yehudi Menuhin School Orchestra. A major attraction of the week-long festival was the violin recital by Yehudi Menuhin with Paul Coker on the



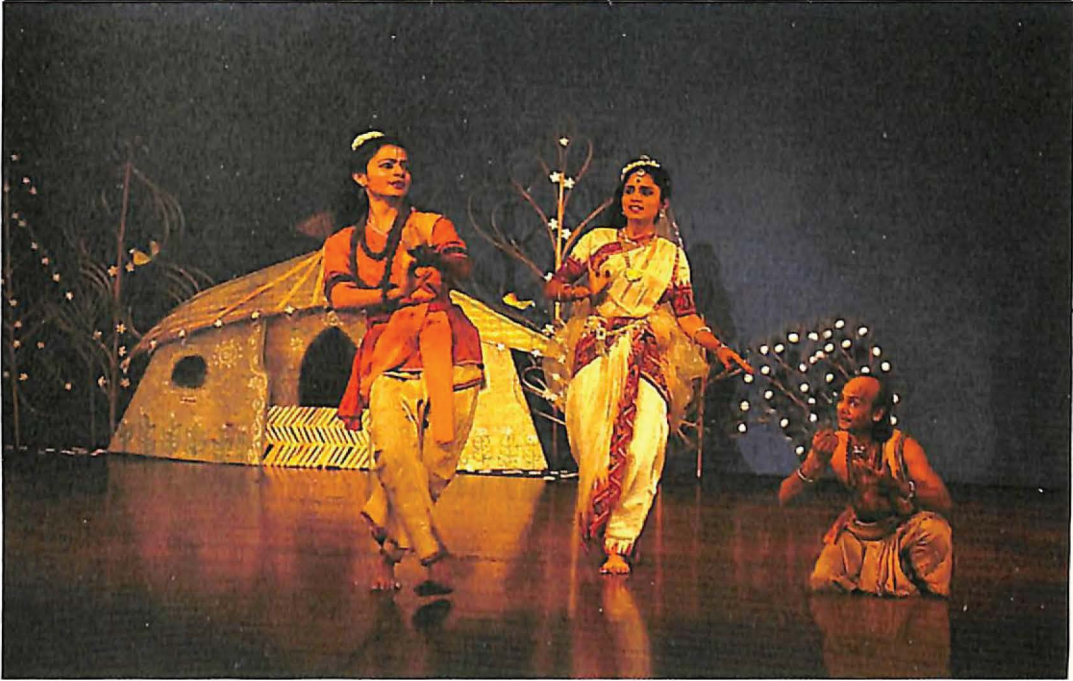
Yehudi Menuhin and Jagdish Mistry with the Bombay Chamber Orchestra.

piano. Bombay has reason to be proud of Jagdish Mistry and Harvey De Souza, the two young soloists who performed in the School Orchestra. Their homes are in Bombay where they had their initial music training. Harvey De Souza's brother Ralph was featured in a recital at the close of the year (with Paul Coker on the piano) as part of the first of a series of annual concerts instituted in memory of Adi Bilimoria, a lover of music and an esteemed member of the Tata organisation. Ustad Asad Ali Khan was featured in a veena recital in September. International Music Day was celebrated with a programme of Hindustani classical music by Jitendra Abhisheki. A programme of readings by the renowned actor and director Sombhu Mitra and his daughter Saoli evoked a warm response from connoisseurs of poetry and drama.

The close of the year witnessed exciting programmes by the Nariko Arakaki Ryuyayu Dance Troupe from Japan, by the National Dance Troupe from South Korea and by the 25-member Dance and Music Ensemble from Sri Lanka.

An outstanding and rather unusual programme ushered in the New Year, 1983: a *jugalbandi* with Bismillah Khan on the shehnai and N. Rajam on the violin. The month also saw the inauguration of the series of East-West Encounters presented by the National Centre and the Max Mueller Bhavan, Bombay, in collaboration with major cultural institutions in the city. This inaugural event was the East-West Music Encounter. Nearly thirty participants from eight countries took part in the discussions, attempting to re-identify the bonds between eastern and western cultures. The music played during the closed door sessions and the public programmes in the evenings mirrored the artistic moorings of the participants and listeners found it an engrossing experience.

Guru Kittappa Pillai concluded his Bharata Natyam Workshop with a presentation by his senior pupils, while Guru Kelucharan Mohapatra followed his usual practice of ending his Odissi Dance Workshop at the Centre with a presentation by his senior disciples in which he himself was in the lead role (shown below).



An interesting feature of theatre activity was the involvement of more directors and actors in the programmes presented at the Tata Theatre. Shafi Inamdar, Rohini Hattangady, Jayadev Hattangady, Dinesh and Meenakshi Thakur helped to make the Tata Theatre a centre of interesting and popular drama events. The National Centre also produced, in collaboration with the Goa Hindu Association, a Marathi version, directed by Vijaya Mehta, of the brilliant drama *Hayavadana* by Girish Karnad. After a successful run here, the troupe was invited to perform in other parts of the country and also abroad. A Hindi version was produced for telecast by Doordarshan. A fascinating presentation of Mudi yettu, the ritual dance-drama of Kerala, was also organised in the open air in the Centre's complex. Satyadev Dubey's remarkable production of George Bernard Shaw's *Don Juan in Hell*, with Naseeruddin Shah in the lead, evoked strong interest among play-goers and became quite a success.

International Music Day was celebrated with a special programme by M. S. Subbulakshmi, who commanded the rapt attention of an appreciative audience. A few weeks later M. L. Vasanthakumari also drew an enthusiastic response from lovers of Karnatic music. A significantly different programme was presented in November. The rich heritage of the stage music of Maharashtra (1880-1930) was highlighted through song renderings by talented young artistes, illuminated by the pithy and appropriate comments of P. L. Deshpande and Ashok Ranade.

Artistes from abroad performing at the centre included the New London Wind Trio, the Azerbaijan State Dance Ensemble, the Coull String Quartet, Marialena Fernandes (pianoforte), David Paul Cathcart (conducting the Bombay Chamber Orchestra), Delphin and Romain, the American Duo Pianists, Anthony Peebles (pianoforte) were presented towards the end of the year.

Particularly noteworthy were the programme of the Manipuri Jagoi Marup, a leading troupe from Imphal and of the Yakshagana Puppet Theatre from Karnataka (shown below).



The year had begun with the East-West Music Encounter. The close of the year saw the second Encounter—devoted to Philosophy. Thirty-five physicists, psychoanalysts, philosophers, anthropologists and sociologists from India and abroad met to discover how the philosophies of the East and West could be related and reconciled. Of special interest were the public lectures by Alex Comfort, Paul Davies, Amaury de Riencourt and Agehananda Bharati.

The year 1984 began with *Sufaid Kundali*, a Hindi version of Brecht's *The Caucasian Chalk Circle*, directed by M. S. Sathyu, with Shabana Azmi in the lead role. Other productions directed by him for the Indian People's Theatre Association also drew an enthusiastic response. Soon other well-known directors came to be closely associated with the presentations at the Tata Theatre. Naseeruddin Shah and Benjamin Gilani attracted the more discerning among play-goers with their *Waiting for Godot* and other productions. Alyque Padamsee's *Evita* won wide popularity. Theatre Academy, Pune, presented two spectacular productions directed by Jabbar Patel: Vijay Tendulkar's *Ghashiram Kotwal* and *Teen Paishacha Tamasha*.

a Marathi adaptation of Brecht by P. L. Deshpande. Plays like *Children of a Lesser God*, directed by Pearl Padamsee, had a serious impact on play-goers as did some Hosi Vasunia productions like *St. Joan*. Sarita Joshi began to perform frequently at the Tata Theatre and attracted a large body of Gujarati theatre enthusiasts. Hindi adaptations of Neil Simon's plays, presented by Shafi Inamdar's group in the Tata Theatre, were quite a success. Mahakavi Bhasa's *Karnabharam*, produced by Kavalam N. Panikkar, provoked interest for its innovative interpretation of the Sanskrit classic. Thus the range and variety of dramatic performances presented in the Tata Theatre, widened to a considerable extent in order to suit the tastes of different types of theatre-lovers. Most of the major dramatic troupes active in Bombay attracted large audiences and the financial gains from a full house in the Tata Theatre could often be channelized by them to subsidize more shows elsewhere. A notable impression was left on both Marathi-speaking and non-Marathi audiences by Vijay Tendulkar's *Kanyadaan*, with Dr. Shreeram Lagoo in the lead (shown below).



The very early months of a year usually coincide with visits by eminent foreign artists. Among the important programmes during this period was a concert of the Bombay Chamber Orchestra, conducted by David Paul Cathcart, with Marialena Fernandes as soloist. The Syrnix Wind Quintet, the Lucerne Festival Ensemble String Orchestra, the Vienna Art Orchestra, the Buccina Ensemble, the Boys of the Lough, a 3-Member Cultural Troupe from the German Democratic Republic and the Verdehr Trio from the U.S.A. all performed at the Tata Theatre in the first quarter of the year.

Recitals by eminent Indian musicians like Kumar Gandharva, Manik Varma, Yesudas, Balmurali Krishna, Kishori Amonkar and Buddhaditya Mukherji attracted a large body of music lovers. A remarkable programme of arias and duets from the great operas, as presented by the Artists of the Metropolitan Opera, also won the plaudits of a large and appreciative body of opera lovers. Of exceptional

interest was the concert in which Zubin Mehta conducted the soloists of the New York Philharmonic Orchestra in a programme that included Bach's Brandenburg Concerto No. 3. His appearance on stage evoked the warm applause of an enthusiastic audience and the performance was a grand success.



Zubin Mehta receiving the applause of the audience after a performance in the Tata Theatre.

A unique and pioneering Indo-Italian cultural venture was the presentation in October 1984 at the Tata Theatre of Rossini's famous opera, *The Barber of Seville*, jointly performed by six soloists of the La Scala Opera of Milan coming to Bombay under the auspices of the Embassy of Italy, the Bombay Chamber Orchestra and the Paranjoti Academy Chorus. The rehearsals for the performances were conducted by Coomi Wadia. Maestro Alberto Tonini of La Scala Opera i Milan conducted the dress rehearsals and one public performance. Two of the public performances were conducted by the Bombay-born Conductor Daniel Nazareth, Music Director of the Berlin Symphony Orchestra.



A scene from Il Barbiere di Siviglia

On October 8, 1984, Mrs. Indira Gandhi as Prime Minister, on the last day of her last visit to Bombay before her tragic assassination, sat through and enjoyed thoroughly the entire performance of The Barber of Seville, and had supper afterwards in the theatre restaurant with the visiting artistes and the organisers. In the happy group picture below Mrs. Indira Gandhi is seen with the Conductor, Mr. Daniel Nazareth behind her, and next to her his mother, Mrs. Nazareth and the Italian soprano, Joan Vician de Cristoforo and Mr. Edgar Nazareth. On Mrs. Gandhi's left are Air Chief Marshal I.H. Latif, the Governor of Maharashtra, Giorgio Lormi (Figaro in the opera), the Italian tenor, Gennaro Sica, the Italian basso, Carlo de Bortoli, Mrs. Betty I. Bhabha, Mr. J.J. Bhabha, and the Italian singers Mario Mattiotti and Antonietta Bragagnolo, and Mr. Allen Nazareth, Director General of the I.C.C.R.



The dance programme for the year began with a flourish. There were two exciting performances by the renowned choreographer-dancer Merce Cunningham and his Dance Company from the United States. The East-West Dance Encounter roused tremendous interest since it was a forum where thirty dancers, choreographers, dance scholars and critics from India, France, the Federal Republic of Germany, Italy, U.K. and U.S.A. analysed and demonstrated artistic concepts, dance styles and experiments. The discussions during the day sessions, the performance in the evening and, in particular, the work of Suzanne Linke were all a source of both joy and enlightenment.

Abhinaya Sangam, where Rohini Bhate (Kathak) and Kalanidhi Narayanan (Bharata Natyam) interpreted well-known compositions of the North and South, had a special appeal for discerning dance lovers.

The Kerala Kalamandalam's Kathakali presentation and an Odissi dance recital by Guru Kelucharan Mohapatra and Sanjukta Panigrahi were applauded for their classical bias. Lovers of ballet were entranced by the varied programme presented by the 90-member troupe of the Bolshoi Theatre Ballet of the USSR. The five performances of the troupe were witnessed with great enthusiasm by packed houses. Ballet lovers also found innovative work of the Bulgarian Ballet extremely fascinating while the Lithuanian Music and Dance Ensemble from the USSR also won the warm admiration of audiences.

There were two programmes which were specially valued by Marathi-speaking audiences: a reading of Ram Ganesh Gadkari's classic, *Raj Sanyas* by P. L. Deshpande and, on the occasion of the birth anniversary of B. R. Borkar, *Eka Anandyatra Kavitechi*, a programme of readings from his poems presented by P.L. and Sunita Deshpande.

The film projection facilities in the Tata Theatre were inaugurated in April with a screening of *The Sleeping Beauty*, a ballet film from the USSR. Films of superior artistic merit—*Umrao Jaan*, *Shatranj Ke Khilari*, *The Swan Lake*—were screened in the Tata Theatre. Smita Patil, who played the lead in *Bhumika*, was present in person at the screening of this film. *36 Chowringee Lane* and *Juno* were screened as a mark of respect to the memory of Jennifer Kapoor. The birth and death anniversary of William Shakespeare was commemorated by a screening of *Henry V* featuring Laurence Olivier.

A Memorial Meeting was held in the Tata Theatre to mourn the death of Indira Gandhi assassinated only three weeks after her visit to the Tata Theatre to witness *Il Barbiere di Siviglia*, and to pay homage to her devotion to the cause of peace, secularism, non-alignment and the development of the arts.

1985 was ushered in with a brilliant santoor recital by Shivkumar Sharma accompanied by Zakir Hussain on the tabla. In the same month there was a fascinating programme by a Karnatic Instrumental Ensemble (Tala Vadya Katcheri). The participating artistes were Umayalpuram Sivaraman (mridangam), N. Ramani (flute), V. Nagarajan (kanjira), E. M. Subramanyam (ghatam) and Mayavaram Rajaraman (morsing). Another interesting programme was a veena recital by K. S. Narayanaswami, one of the leading instrumentalists of the country. Parveen Sultana, the well-known vocalist, roused an enthusiastic response. Gangubai Hangal, a senior exponent of the Kirana *gharana*, gave a fine recital on the eve of her departure for Paris to participate in the Festival of India celebration in France. A

percussion programme by Sumire Yoshihara and Yasunori Yamaguchi was much appreciated by connoisseurs of rhythmic patterns.

The National Centre and Grindlay's Kala Sangam co-sponsored a festival of Classical Music and Dance. The artistes featured in it were Bismillah Khan on the shehnai and Ravi Kiran on the gottuvadyam; Guru Kelucharan Mohapatra in a programme of Odissi Dance and Mallikarjun Mansur in a recital of classical



Pandit Mallikarjun Mansur

Hindustani music. The whole Festival was dedicated to the Anandvan of Baba Amte, who himself was present during the entire festival. International Music Day was celebrated with a recital of Hindustani classical music by Padma Talwalkar. Of special interest to music lovers was a nadaswaram recital by Namagiripettai Krishnan.

Among the highlights of the East-West Festival of the Arts held in November was a sarod recital by Ustad Amjad Ali Khan with Shafaat Ahmed Khan on the tabla. A full house responded enthusiastically to a programme on the 15th of November, embodying the legacy of the saints as interpreted in devotional music by Purushottamdas and Anup Jalota. A programme of *Bhavgeet*, one of the musical forms that contributed a heightened awareness in Maharashtra of the relationship between music and poetry, was presented by P. L. Deshpande and Ashok Ranade. The participating artistes were senior musicians like Gajanan Watwe, Jyotsna Bhole, Manik Verma, Sudhir Phadke and popular artistes of the present day. A recital by D. K. Pattamal, one of the most distinguished vocalists of the Karnatic school, was extremely well received. Pandit Jasraj, an eminent vocalist of the Hindustani classical tradition, drew a full house.

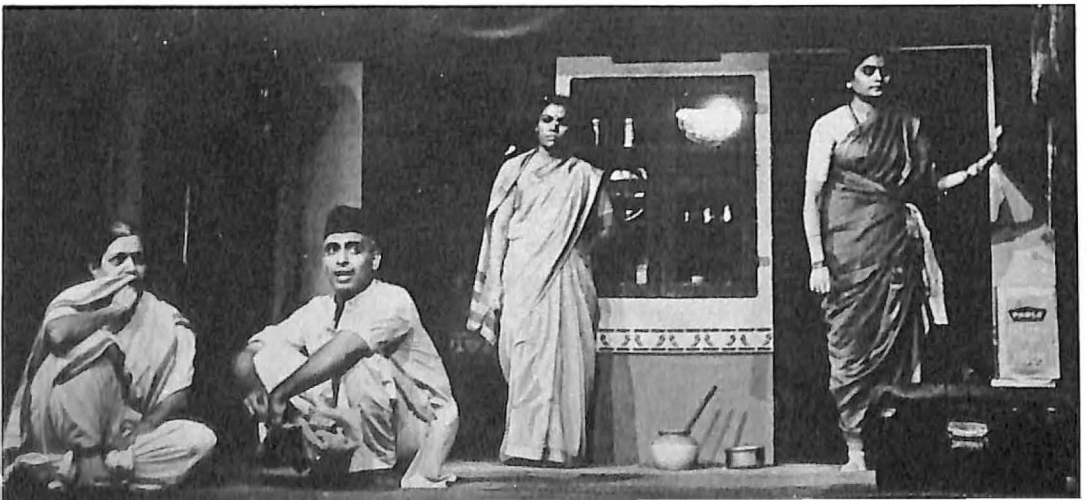
Among the programmes of western classical music arranged during the year was a concert by Goepfinger Liederkrantz, an established choral group from West Germany, joined by the Paranjoti Academy Chorus. The Christof Lauer Quartet presented a programme of Jazz Music. Jean Philippe Laffont, with Anne Marie Fontaine, gave a recital of opera music. Bombay Philharmonia performed under the baton of Dr. George Trautwein with Freda Soares as the soloist. Of exceptional interest were the programmes arranged in commemoration of the

tercentenary year of the birth of Johann Sebastian Bach and George Frideric Handel. There was a piano recital by Marialena Fernandes, two cello recitals by Anup Kumar Biswas, a commemorative concert by the Bombay Chamber Orchestra (with four musicians from the Royal College of Music, London) and the Paranjoti Academy Chorus (Conductor: Coomi Wadia). The soloists were Jagdish Mistry, Charles Sewart, Celia Lobo, Zarine Hodiwalla and Reginald Jacob. Iwao Suzuki's recital on the classical guitar generated enthusiasm as did the performance of the Montreal Chamber Trio. Music lovers also enjoyed immensely An Evening with John Denver, the American folk singer and composer. This was a benefit concert in collaboration with The Hunger Project.

A special programme, Tradition and Innovation in Indian Dance, was arranged as a follow-up of the East-West Dance Encounter. Chandralekha's *Angika*, with a group of twenty dancers and Kalari artistes, incorporated the traditions of dance and body language in India. Ileana Citaristi's *Narcissus*, with music by Igor Wakhevitch, was based on the Greek myth. Guru Govindan Kutty offered a Kathakali interpretation of the music of Xenakis. Astad Deboo presented dance creations to the music of J. S. Bach, and Kumudini Lakhia's group choreography was based on *The Peg*, a poem by Sarveshwar Dayal Sharma. A Choreographer's Workshop was held on the same theme of tradition and innovation and the work of the participants was embodied in a three-hour programme of open rehearsals and performances. One of the main participants was Suzanne Linke from the Federal Republic of Germany. A presentation which roused keen interest was *Angaraga* (Music of the Body) in Kathak style. It was choreographed by Birju Maharaj, who was present in person to guide the dancers of the Kathak Kendra.

January 1985 saw two interesting programmes in the sphere of drama: a solo theatre performance based on the novels of Jane Austen by Geraldine McEwan (from the United Kingdom), and a one-man theatre presentation by Brian D. Barnes (also from the United Kingdom) drawing from *The Pickwick Papers* by Charles Dickens.

It's All Yours, Janab, directed by Bharat Dabholkar, introduced to non-Marathi theatre lovers the robust humour and satirical intent of P. L. Deshpande's original. Om Puri's appearances in *Bichchoo* and *Udhvasta Dharmashala* offered audiences an opportunity to witness the multi-faceted talents of this remarkable actor. The taste for comedy was satisfied by *Run for Your Wife*, *Khelaiya* and *Adaa* which all became exceedingly popular. *Padgham* and *Mahanirvana*, produced by the Theatre Academy, Pune, attracted Marathi-speaking play-goers as did Mahesh Elkunchwar's *Wada Chirebandi* directed by Vijaya Mehta (shown below). Her



Hindi version of *Shakuntala* also earned considerable appreciation. Rangamandal of Bhopal, Habib Tanvir's Naya Theatres, Prayog from Delhi and Bohurupee from Calcutta were all invited to bring their productions and present them under the National Centre's auspices before Bombay audiences.

A very significant event for lovers and practitioners of drama was the commissioning, on the 1st of November, of the Tata Steel Jubilee Theatre, conceived and designed for experimentation in theatre. Gifted to the National Centre by the Tata Iron and Steel Company in commemoration of its Platinum Jubilee, this 300-seat theatre attracted directors and actors alike by the flexibility of its performing and staging areas.

The East-West Visual Arts Encounter, held in February 1985, attracted more than thirty participants from foreign countries and India. Basic artistic concepts, experiments and work modes in the visual arts as pertaining to the west and India, were analysed in the discussions, and demonstrated in the open workshop held on the closed lawn of the Tata Theatre. The films shown on the occasion, particularly *Picasso, the Man and His Work* directed by Edward Quinn, were extremely enlightening and of high aesthetic value.

A Hungarian Film Festival was held in March and five feature films by outstanding directors were screened. Canada Week was also celebrated with screenings of feature films and documentaries and a concert by the Montreal Chamber Trio. A Festival of American Video Films was also organised in December 1985.

In the first week of January 1986 theatre-goers were offered an evening of sheer enjoyment with three one-act comedies by Anton Chekov, directed by Naseeruddin Shah in which he himself appeared in two.

The most significant event of the month was the East-West Theatre Encounter in which thirty leading theatre practitioners from India and abroad participated.

In the meanwhile the Tata Theatre continued to draw on the energies and talents of local directors. Arvind Joshi's Gujarati plays, Janak Toprani's *The Imaginary Invalid*, with Naseeruddin Shah in the lead, was a popular draw. Pransukh Nayak, a veteran of the Gujarati stage and now based in Ahmedabad, offered glimpses into the traditional style of drama presentation. Breezy comedies, topical revues, replete with music and dance like *Bottoms Up*, made the Tata Theatre a popular venue for weekend entertainment. Most of the active theatre groups in Bombay, assured of a large and responsive audience, excellent staging conditions and superb acoustics, expressed eagerness to perform in the Tata Theatre. The National Centre's share of the income from popular entertainers could thus be utilised for the promotion of serious theatre.

Music lovers in Maharashtra enjoyed a delightful evening on the occasion of the Diamond Jubilee of K. P. Khadilkar's *Sangeet Maanapmaan*. P. L. Deshpande and Ashok Ranade conducted this programme in which eight talented young musicians rendered a selection of songs from this classic of the Marathi stage.

K. V. Narayanswamy, a leading vocalist of the Karnatic tradition, gave a recital with V. V. Subramaniam on the violin and Palghat Raghu on the mridangam.

The rich heritage of the stage music of Gujarat, a Cambridge Society Drama Fund Presentation, was represented by songs from twenty Gujarati plays spanning the period from 1890 to 1970. Purushottam and Anup Jalota, the two distinguished exponents of devotional music, were presented in a Benefit Concert for the Mani Bhavan Gandhi Sangrahalaya. Jagjit Singh, the well-known *ghazal* singer, was featured in a Benefit Concert in collaboration with Bal Varsha Pratishthan and the Tata Iron and Steel Company. A programme by T. V. Gopalakrishnan, an accomplished vocalist of the Karnatic tradition, drew South Indian music lovers.

A new feature was introduced in the National Centre's programmes through the presentation of *Khazana 86* on three consecutive days—the 2nd, 3rd and 4th of May. Shobha Gurtu, Arati Ankalikar and Shahid Parvez were featured on the first day, the accent being more on the classical and semi-classical segment in Hindustani music. The second day's programme featured young *ghazal* singers and the evening ended with a recital by Anup Jalota. The main attractions of the third day were Peenaz Masani, Chandan Dass and Pankaj Udhas. The three-day festival was immensely popular with those listeners who favour light music. However, the emphasis on classical music was reiterated when lovers of Hindustani classical music were offered a wonderful opportunity to listen to a delightful concert of *raga-s* presented by Kishori Amonkar.

A rather unusual programme was the sitar concert, *Om: Ecstasy and Symphony*, conceived and conducted by Kartick Kumar to depict the evolution of Hindustani music through classical *dhrupad*, *dhamar*, *khayal*, *tappa* and *thumri* as well as the lighter styles of *bhajan* and *dhun*. *Bhajan Yatra*, an evening of *bhajan-s* dedicated to Lord Rama, attracted an audience with a keen interest in devotional music.

An event of special significance was a sitar recital by Pandit Ravi Shankar when he performed before a packed house, in a Benefit Concert for Ustad Khadim Hussain Khan (shown below).



In the sphere of western classical music, a programme by the Bombay Chamber Orchestra, with Joachim Buehler as Guest Conductor and Situ Singh Buehler (soprano) and Mehroo Jeejeebhoy (pianoforte) as soloists, evoked warm response from the audience. The Minnesota Opera in two performances of the musical, *Once Upon a Mattress*, a blend of theatre, dance, song and pageantry, attracted full houses.

A recital by Igor Oistrakh, the world-renowned Soviet violinist, was a source of delight to connoisseurs of western classical music. Those who favoured a lighter variety of music were delighted with the presentation by the Bombay Chamber Orchestra, with four musicians of the Royal College of Music, London, of a concert of classical music and Viennese waltzes.

The most memorable event of the year was the visit of the Bamberg Symphony Orchestra. The stage of the Tata Theatre was extended to accommodate the 82-member orchestra. Under the baton of Horst Stein the orchestra gave two memorable concerts, featuring in the programmes Beethoven's Eroica Symphony played with classic precision and brilliance of sound in the unusually clear acoustics of the theatre.



Bamberg Symphony Orchestra

A programme which won the hearts of the audience was a choral music recital of Les Petits Chanteurs a la Croix de Bois (The Little Singers of Paris), a 26-member choir of young children, who presented an enchanting selection of songs from their extensive collection. The Ambassadors of Opera and Concert Worldwide, featuring artistes, Prima Donna and principal singers of the Metropolitan Opera of New York, gave two fine performances of arias, duets, trios and quartets.

The Oyster Band from the United Kingdom was a popular draw. The Madrigal Choir Aachen, a 32-member choir from the Federal Republic of Germany, demonstrated during its concert its wide repertoire, ranging from the music of the Renaissance, the Baroque and Romantic periods to contemporary music.

The Experimental Theatre became a popular venue for programmes of western music involving duos, trios and quartets. Among the more interesting of

such programmes was a Lieder Evening featuring Zarine Ghadiali-Hodiwalla and Mehroo Jeejeebhoy; Bernard Wambach (piano) with Mircea Ardeleanu (drums); the Bonn Percussion Ensemble; Claudio Ferrarini (flute) and Claudio Piastra (guitar) from Italy; Heidi Peter Indermuhle (flute) with Michel Rutscho (guitar) from Switzerland.

Among the dance programmes of interest was an Evening of Modern Dance featuring Daniel Maloney, Principal Male Dancer with the Martha Graham Dance Company till 1978; Uttara Coorlawala, dance-choreographer and Artiste-in-Residence with the New York State Council for the Arts and Nada Clyne, composer, singer and musician.

Lovers of the classical Indian tradition were entranced by the beautiful Bharata Natyam recital of Alarmel Valli, a leading exponent of the Pandanallur style. Another programme which evoked keen enthusiasm was Yamini Krishnamurti's Bharata Natyam recital. The 20-member Manipuri Jagoi Marup presented a programme of classical and folk, drum and martial dances. The Darpana Academy of Performing Arts, Ahmedabad, offered two dance-dramas, *Chandalika* and *Ganga*, directed and choreographed by Mrinalini Sarabhai.

There were two cultural programmes in honour of eminent guests from abroad: Shivkumar Sharma (santoor) with Zakir Hussain (tabla), Chitra Visweswaran in a Bharata Natyam recital and Kathak dances choreographed by Kumudini Lakhia were presented in the distinguished presence of Queen Beatrix of the Netherlands and His Royal Highness Prince Claus. An Odissi dance recital by Sanjukta Panigrahi and Kelucharan Mohapatra and a sitar recital by Kartick Kumar were arranged in honour of His Royal Highness the Duke of Edinburgh and His Royal Highness the Duke of Kent.

The screenings in the Tata Theatre continued to attract a sizeable section of the Members of the Performing Arts Circle. *Mirch Masala*, directed by Ketan Mehta, *Susman*, directed by Shyam Benegal and *Rao Saheb*, directed by Vijaya Mehta, were received with warm applause. Among the foreign films *Anna Pavlova*, *The Human Factor* and *The Conductor* evoked an enthusiastic response.

The year 1987 began with a recital of classical music by Pandit Bhimsen Joshi who, in unusually good form, held the attention of a rapt audience. A special programme was held in memory of Bade Gulam Ali Khan, featuring Protima Bedi in a recital of Odissi Dance and Munawar Ali Khan in a recital which brought out the full contours of the Patiala *gharana*. L. Subramaniam, the Indian violinist of international renown, performed at the Tata Theatre in January. Budhaditya Mukherjee, the well-known sitarist, was featured in a recital organised in honour of the Earl of Harewood, the Director-General of the Adelaide International Festival. Lovers of light classical music were rewarded by a delightful recital by Shobha Gurtu. *Khazana '87* featured both promising and established artistes of the *ghazal* genre and, as usual, proved very popular. *Bhajan Yatra* also drew a packed house of music lovers specially interested in devotional music. International Music Day was celebrated with a rudra veena recital by the leading exponent of the *dhrupad* tradition, Ustad Zia Moinuddin Dagar. A special programme *Johaar Maai Baap* was arranged as a musical tribute to Bal Gandharva, the legendary actor-singer of the Marathi stage, on the occasion of his birth centenary. Presented by P. L. Deshpande it featured well-known musicians like Asha Khadilkar, Shruti Sadolikar and Bhimsen Joshi. Ustad Amjad Ali Khan's sarod recital attracted a knowledgeable audience



Pandit Bhimsen Joshi performing on the occasion of Bal Gandharva's Birth Centenary celebrations.

interested in instrumental music. Connoisseurs of Karnatic music had a wonderful opportunity to listen to a special programme featuring N. Ramani on the flute, with Palghat R. Raghu on the mridangam and Shri Nagaraj on the violin. Among the major concerts of western music was the Loewe Quartet of the German State Opera, Berlin, Robert De Gaetano's piano recital, and a guitar recital of classical music by the distinguished musician, Liona Boyd. The second half of the year witnessed a series of programmes: the Silver Jubilee of the Bombay Chamber Orchestra was celebrated with a concert with Arkady Aronov on the piano and Emmanuel Young as Guest Conductor; Crystal Echo from Japan, featuring the well-known Kai Emiko Quartet; Galina Heifetz on the violin with Mehroo Jeejeebhoy on the piano in a programme of works by distinguished composers. Performances by Soviet artistes, as part of the Festival of the USSR in India, were the highlight of the end-of-year programmes: a memorable concert by the renowned 100-member Orchestra of the Bolshoi Theatre, one of the finest in the world;

The Bolshoi Orchestra in the Tata Theatre



'Masters of Soviet Art', a fascinating glimpse of the talent and virtuosity of artistes performing in both the folk and classical genre and two evenings with 75-member State Orchestra of Wind Instruments of the RSFSR offered a lively and delightful fare.

The Experimental Theatre continued to be the venue of recitals (solo, duo and trio) by Indian and foreign artistes. Among the innovative dance recitals featured early in the year were Astad Deboo's presentation of modern dances choreographed by him and *Nrityaganga* by Sucheta Bhide-Chapekar which was a blend of the Bharata Natyam dance idiom and Hindustani classical music. The classical element was strongly present in the programmes featuring the Kathak traditions of Lucknow, Kalamandalam Kshemavathy in a Mohini Attam recital and Alarmel Valli in a Bharata Natyam performance. A Dance Appreciation Course was conducted by Dr. Sunil Kothari where the lectures on Bharata Natyam, Odissi, Kathakali and Kuchipudi were reinforced by live demonstrations and screenings of Dance Films.

The Tata Theatre regularly featured the popular entertainers as well as serious productions by various dramatic troupes. Maharashtrian audiences were attracted to the Marathi adaptation, *Tee Phulrani*, of Shaw's *Pygmalion* with Priya Tendulkar and Sadashiv Amrapurkar in the lead roles. *Maza Khel Mandu De*, written and directed by Sai Paranjape, appealed to those with a concern for some of the acute problems faced by women.

The Experimental Theatre offered opportunities to amateur groups to present a young cast in serious plays, with the accent on the social and psychological dimensions in human existence (*Nuts, Agnes of God, Sanket, Shatakhandha*). Attempts were also made to infuse the elements of music and dance as part of the folk idiom adopted in presentation.

The films screened in the Tata Theatre retained their appeal. Aravindan's *Chidambaram* and Jabbar Patel's *Subah*, featuring Smita Patil, were screened as a tribute to her memory. A Festival of Canadian Films was organised in February where feature films of note and short educational films were screened. Among the outstanding films screened towards the close of the year were *Mephisto* directed by Istvan Szabo and *Tabarana Kathe* directed by Girish Kasarvalli. The expectations of serious students of the art of cinema were fully realized during the programme of screenings of the renowned director, Andrei Tarkovsky.

A new feature was added to the programmes schedule : Poets reading their poems at the Experimental Theatre once a month on a Sunday morning. This poetry session and, in particular, the comments of the poet as he introduced his poems have attracted the attention of critics as well as young people with strong literary interests.

1988 commenced with a Festival of Classical Music organised in collaboration with Sajan Milap and featuring senior artistes like Kishori Amonkar and Bhimsen Joshi along with Lalith Rao, Malini Rajurkar and Rashid Khan. An unusual programme was organised in January to celebrate the centenary of the Bombay Art Society. It presented M. F. Husain painting a huge canvas to the strains of Pandit Bhimsen Joshi's music in the presence of an engrossed and delighted audience.

'Jazz and its Development through the Century' was the subject of an illuminating lecture and demonstration at the Little Theatre by Francois Nicoullaud, Consul-General of France in Bombay. Towards the close of the month, *Ramayana*, a dance drama was performed with élan by handicapped children.

February opened with an outstanding Kathak recital by Birju Maharaj. It was the inaugural function of the Kilachand Memorial Foundation. Lovers of western classical music were delighted with the performance of the Mistry String Quartet and the Allegra Chamber Players.

The highlight of the year was the installation in the Tata Theatre of India's first Concert Pipe Organ. The organ is a gift to the National Centre for the Performing Arts from the Indo-German Chamber of Commerce in response to a request addressed to it by the Trustee-in-Charge at the time of the celebration of the tricentenary of the birth of Johann Sebastian Bach and George Frideric Handel in 1985, when India's Commemorative Postage Stamps in homage to them, designed by the Trustee-in-Charge, was released in the precincts of the NCPA. The organ has been manufactured by the renowned German firm, Rudolf von Beckerath, after its Director, Timm Sckopp, had visited Bombay to study the shape, size and acoustic properties of the Tata Theatre. The Pipe Organ was inaugurated with a series of three concerts organised in close collaboration with the Max Mueller Bhavan, whose Director, Dr. (Mrs.) Anke Wiegand, invited the distinguished German organist, Prof. Edgar Krapp, to come to Bombay for the purpose. After an opening concert of the Organ Solo by Prof. Krapp, there were two subsequent concerts, one featuring the Bombay Chamber Orchestra, and the other the Paranjoti Academy Chorus conducted by Coomi Wadia, with Prof. Edgar Krapp at the Organ (shown below).



The inaugural programme of the ICICI-Siddharth Mehta Festival of Arts consisted of a vocal recital by Pandit Jasraj; a performance of Mahesh Elkunchwar's socially relevant Marathi play, *Wada Chirebandi*, directed by Vijaya Mehta. A highlight of the Festival was the Gujarati poetry reading by the distinguished poet Umashankar Joshi. The Festival ended on an exuberant note with a Kathak performance by Kadamb Centre for Dance and Music conducted by Kumudini Lakhia.

Pestonjee, a Hindi film directed by Vijaya Mehta and starring Naseeruddin Shah and Shabana Azmi, was shown to a packed house before its public release.

In April, the second phase of the Festival of the USSR in India brought to the Tata Theatre the Armenian Komitas State Quartet and the String Quartet of the Gosteleradio, USSR, in two immensely enjoyable concerts.

As a culmination of their ongoing workshops, the Theatre Development Centre produced two one-act plays: *Ghutan*, a Hindi adaptation of Kesinsky's *Death in Instalments* and *Virupika: Madhuchandra*, a Marathi play by Vinda Karandikar.

The Paranjoti Academy Chorus teamed with Rose Kern, a distinguished organist from Hamburg, for a concert of works by Bach and Mendelssohn-Bartholdy conducted by Coomi Wadia. Later in the month The Mozarteum Quartet, Salzburg, received an enthusiastic response from lovers of western music. The month ended with a performance at the Experimental Theatre of scenes of love from several plays by Shakespeare specially designed to commemorate his birth and death anniversaries, the timelessness of the theme and the incomparable beauty and power of his drama and verse. The production was cosponsored by the Centre with Hosi Vasunia Productions.

Pandit Jitendra Abhisheki captivated lovers of Hindustani classical music at the beginning of May. Film lovers were held spellbound by three outstanding Italian films by the well-known Taviani brothers, Paolo and Vittorio. To celebrate the golden jubilee of Alliance Francaise de Bombay, *Such a Lovely Bastille Day*, an English musical was staged at the Experimental Theatre. The month ended with a lively performance by Touch of Brass, a popular and classical brass quintet.

June was marked by yet another addition to the facilities at the Centre in the form of the Godrej Dance Academy Theatre which was inaugurated on 3rd June with a Bharata Natyam recital by Chitra Visweswaran.

An unusual programme scheduled during the month was RAGA YAMAN so devised as to indicate the numerous possibilities of expression and form latent in the *raga*. It was presented in *dhrupad*, *dhamar*, *khyal*, *tarana*, *tappa* and Marathi *Natyasangeet* styles by Pandit K. G. Ginde, Sharad Sathe, Padma Talwalkar and Archana Kanhere. This presentation has set a precedent for similar exercises in other *raga*-s.

Handel Manuel, the well-known organist from Madras, was featured in a concert with the Stop-Gaps Choral Ensemble. Kumar Sambhava Harikatha was presented in Sanskrit in the form of the ancient art of story-telling from Andhra Pradesh. The Artistic Ambassadors from the USA, Richard and Alice Slavich, delighted the audience with a superb concert of the cello and piano at the Experimental Theatre in July.

Mari Pachhi Kaun, a Gujarati play written by Adi Marzban, was staged at the Tata Theatre as part of the Adi Marzban Memorial Function and enjoyed by Parsi theatre lovers on Parsi New Year Day.

The Godrej Dance Academy Theatre was the venue for *Ashtanayika-s* in Bharata Natyam by V. P. and Shanta Dhananjayan.

In September, Kathakali enthusiasts were enthralled by a performance of *Soorpanakhankam* by Kerala Kalamandalam at the Experimental Theatre.

At the beginning of October, Karnatic music lovers responded enthusiastically to a vocal recital which featured T. V. Sankaranarayanan accompanied by Palghat Raghu on the mridangam.

November saw the opening shows of two outstanding Marathi plays at the Experimental Theatre: *Ek Zunj Waryashi*, P. L. Deshpande's adaptation of Dozortsev's *The Last Appointment*, directed by Waman Kendre and Mahesh Elkunchwar's *Atmakatha* directed by Pratima Kulkarni and featuring Dr. Shreeram Lagoo.

Frank Barrie's one-man show "Macready" at the Tata Theatre, evoked a warm response from the audience. November featured sculptor-painter B. Vithal painting two canvasses to the strains of Amjad Ali Khan's sarod at the Tata Theatre. Lovers of western music were treated to two exhilarating evenings, a concert by the Kirov Orchestra with L. Subramaniam (violin), the last programmes of the Festival of USSR in India.

December was a month of festivals and other interesting activities. 'Smriti Manjusha', a noteworthy Kathak recital by the pupils of the late Mohanrao Kallianpurkar, was followed by a week-long Bombay Film Festival featuring 22 films from India and abroad and a three-day workshop involving film makers from India, France and Germany. Later in the month Robert Helmschrott delighted audiences with two concerts on the pipe organ, followed by the popular annual Festival of Festive Music organised in association with the Stop-Gaps and several choirs from Bombay, Pune and Madras. The year ended with two masterly and memorable performances by the world renowned cellist Mstislav Rostropovich accompanied by India's Fali Pavri on the piano.

A highlight of the year was *Sawan* involving six artistes who presented the various types of forms of *bandish-s* which evoke different emotional response of rains, rainy season, creativity, earth and related themes. The programme was devised and presented at the Tata Theatre by P. L. Deshpande and Ashok Ranade (shown below).

