Philip Glass

Satyagraha

M.K. Gandhi in South Africa

CONDUCTOR
Dante Anzolini

PRODUCTION
Phelim McDermott

ASSOCIATE DIRECTOR & SET DESIGNER
Julian Crouch

COSTUME DESIGNER
Kevin Pollard

LIGHTING DESIGNER
Paule Constable

VIDEO DESIGN BY
Leo Warner and Mark Grimmer for Fifty Nine Productions

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts
Vocal text by Constance DeJong, adapted from the *Bhagavad Gita*
Book by Philip Glass and Constance DeJong

Saturday, November 19, 2011, 1:00–4:45 pm

The production of *Satyagraha* was made possible by a generous gift from **Agnes Varis and Karl Leichtman**.

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Satyagraha is a co-production with English National Opera, in collaboration with Improbable.

The Metropolitan Opera

2011–12 Season

The 12th Metropolitan Opera performance of

Philip Glass's

Satyagraha

M.K. Gandhi in South Africa

Conductor
Dante Anzolini

IN ORDER OF VOCAL APPEARANCE

M.K. Gandhi
Richard Croft

Prince Arjuna
Bradley Garvin

Lord Krishna
Richard Bernstein

Miss Schlesen,
Gandhi's secretary
Rachelle Durkin*

Mrs. Naidoo,
Indian co-worker
Molly Fillmore

Kasturbai, Gandhi's wife
Maria Zifchak

Mr. Kallenbach,
European co-worker
Kim Josephson

Parsi Rustomji,
Indian co-worker
Alfred Walker*

Mrs. Alexander,
European friend
Mary Phillips

Skills Ensemble
Phil Eddolls, Charlie Folorunsho, Alex Harvey, Nick Haverson, Tina Koch, Charlie Llewellyn-Smith, Vic Llewellyn, Charlotte Mooney, Kumar Muniandy, Caroline Partridge, Rajha Shakiry, Rob Thirtle

Saturday, November 19, 2011, 1:00–4:45 pm

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A scene from Glass's *Satyagraha*

Chorus Master **Donald Palumbo**
Musical Preparation **Dennis Giauque**, **Caren Levine**, **Liora Maurer**, and **Steven Osgood**
Assistant Stage Directors **David Kneuss** and **Kathleen Smith Belcher**
Prompter **Caren Levine**
Sanskrit Advisor **Sheldon Pollack**
Costumes by **ENO Production Wardrobe** with additional costumes by **Madeleine Fry**, **Henry McClean**, and **Alan Seltzer**
Properties by **ENO Props Workshop**
Scenery by **ENO Scenic Workshop** under the supervision of **René Marchal**
Painting by **Richard Nutbourne** at **Coolflight**
Puppet construction by **Julian Crouch**, **Rob Thirtle**, **Jo Pocock**, **Nesreen Nabil Hussein**, **Kevin Pollard**, **Lee Simpson**, and **Lucy Foster**
Wigs by **Metropolitan Opera Wig Department**

Music published by Dunvagen Music Publishers, Inc.

This performance is made possible in part by public funds from the New York State Council on the Arts.

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Yamaha is the official piano of the Metropolitan Opera.

Latecomers will not be admitted during the performance.

* Graduate of the Lindemann Young Artist Development Program

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Synopsis

Act I
SCENE 1 The Kuru Field of Justice
SCENE 2 Tolstoy Farm, 1910
SCENE 3 The Vow, 1906

Intermission (AT APPROXIMATELY 1:55 PM)

Act II
SCENE 1 Confrontation and Rescue, 1896
SCENE 2 Indian Opinion, 1906
SCENE 3 Protest, 1908

Intermission (AT APPROXIMATELY 3:15 PM)

Act III
New Castle March, 1913

ACT I—Tolstoy

Scene 1 The Kuru Field of Justice

A great battle was impending between two royal families, the Kuruvas and the Pandavas. At a signal from the aged king, the trumpeter blew his conch, loosening the tempest in the waiting armies assembled on the sacred plain. From both sides, warriors and chieftains blew their battle shells announcing their readiness to fight with a din resounding between heaven and earth. And seeing the battle set, weapons unsheathing, bows drawn forth—Prince Arjuna spoke to Lord Krishna, wishing to look more closely at these men drawn up spoiling for the fight with whom he must do battle in the enterprise of war.

Scene 2 Tolstoy Farm (1910)

With only a handful of satyagrahis pledged to resist the Europeans' racial discrimination, Gandhi initiated the first collective action among South Africa's Indian residents. No one knew how long the struggle would last, but with Tolstoy Farm, the satyagrahis progressed toward securing an immediate goal. Here, all families would live in one place, becoming members of a cooperative commonwealth, where residents would be trained to live a new, simple life in harmony with one another. Everything from building to cooking to scavenging was to be done with their own hands. The building of the farm drew everyone into an active involvement with the satyagraha ideal—a "fight on the behalf of Truth consisting chiefly in self-purification and self-reliance."

Scene 3 The Vow (1906)

The British government was proposing an amendment to institute an entire re-registration and fingerprinting of all Indians, men, women, and children. Now they would be required to carry resident permits at all times, police could enter homes to inspect for certificates, and offences were punishable by fines, jail, or deportation. The proposed Black Act became the occasion for a large rallying

of the community around a specific issue. At a public meeting attended by over 3,000, a resolution was drawn up stating that all would resist the act unto death. Suddenly, the satyagrahis had come to a turning point. The life-and-death terms of the resolution called for a step beyond ordinary majority vote ratification, and all in attendance listened to the speakers explain the solemn responsibility of taking individual pledges. For only a vow taken in the name of God would support an individual's observance of the resolution in the face of every conceivable hardship, even if he were the only one left.

ACT II—Tagore

Scene 1 Confrontation and Rescue (1896)

Gandhi had spent a six-month sojourn in India acquainting the homeland with the settlers' conditions in South Africa. Thousands of Europeans had read of his speeches and meetings in somewhat exaggerated news accounts cabled by Reuters to South African newspapers, and there was a great explosion of feeling when Gandhi set foot again in the port of Durban. Already angered by his exposing events to the world, the Europeans were further inflamed by Gandhi's intention to bring back hundreds of Indian immigrants. If the government would not prevent them from landing, then they would take the law into their own hands. Growing larger in numbers and more violent in actions, the excited crowd pursued Gandhi on the long walk through town. The wife of the superintendent of police was coming from the opposite direction and, opening her umbrella for his protection, Mrs. Alexander began walking by Gandhi's side, leading him to safety.

Scene 2 Indian Opinion (1906)

Central to the movement's activities was the weekly publication of *Indian Opinion*. Every aspect of production was considered in light of the struggle, and the paper progressively reflected the growth of satyagraha principles. The decision to refuse all advertisement freed the publication of any outside influence and made its very existence the mutual responsibility of those working on the paper and those readers whose subscriptions now supplied the only source of financial support. In policy, *Indian Opinion* openly diagnosed movement weaknesses as a means for eradicating them. Though this kept their adversaries well informed, it more importantly pursued the goal of real strength. Setting a standard with a strong internal policy, *Indian Opinion* could with ease and success inform the local and world community, and thus develop a powerful weapon for the struggle. At its height, there was an estimated readership of 20,000 in South Africa alone.

Scene 3 Protest (1908)

Movement leaders were sentenced to jail for disobeying an order to leave South Africa, issued on their failure to satisfy the magistrate that they were lawful

holders of certificates of registration. The community resolved to fill up the jail, and courting all kinds of arrest, the number of satyagrahi prisoners rose to 150 by the week's end. The government proposed a settlement: if the majority of Indians underwent voluntary registration, the government would repeal the Black Act. But the community was stunned to learn that after fulfilling their part of the bargain, the Black Act was to be carried through legislation. Ready to resume the struggle, the satyagrahis issued their own ultimatum: if a repeal was not forthcoming, certificates would be collected by the Indians, burned, and they would humbly but firmly accept the consequences. On the day of the ultimatum's expiration, the government's refusal was sent to the site where Gandhi conducted a prayer meeting before the burning of the registration cards. These were all thrown into the cauldron, set ablaze, and the assembly rose to its feet making the whole place resound with their cheers—even greater than the commencement of the movement, satyagraha now had its baptism of fire.

ACT III—King
New Castle March (1913)

With two overt, racially discriminatory laws, the government was effectively controlling the influx of new Indian settlers and keeping the old class of indentured laborers under its thumb. A "color bar" restricted the immigration of even those applicants who could pass an educational test, and a special tax was levied against those workers who chose to remain after their seven years, binding them to pay annually the equivalent of six months' salary for each family member. But the Three Pound Tax and the Asiatic Immigration Law were in effect when the great Indian leader, Shree Gokhale, made a tour of South Africa and secured from the government a public promise for their repeal. The government's breach of promise gave satyagraha an opportunity to include new objectives within its scope as a fight for truth and, in turn, to increase its strength in numbers. The miners in New Castle were selected to be the first drawn into the expanding struggle and a deputation of satyagraha women traveled there, organizing a strike in sympathy with the movement. It was further decided that striking miners and their families should leave the homes provided by mine owners, and with only their clothes and blankets, join the satyagraha army. Led by Gandhi, who would likewise attend to their provisions, they would march the 36 miles to the Transvaal borer. If arrested at this registration check point, the army of 5,000 would flood the jails, incurring heavy expenses and difficulties for the government. If allowed to proceed to Tolstoy Farm, they would prolong the strike, conceivably drawing all of the 60,000 laborers affected by the tax law into the struggle. And in either event, they were bringing strong pressure for repeal, all within the dictates of satyagraha. Thus the army was instructed to stand any test without opposition and their movements were openly announced to their adversaries—"as an effective protest against the minister's breach of pledge and as a pure demonstration of our distress at the loss of self-respect."

Philip Glass

Satyagraha

Premiere: Municipal Theater, Rotterdam, Netherlands, 1980

The title of this extraordinary opera, Sanskrit for "truth force," is the term used by Mahatma Gandhi to encapsulate his philosophy of non-violence. Its vocal text, selected from the *Bhagavad Gita*, a defining work of ancient Indian religion and a constant source of inspiration for Gandhi, is set in the original Sanskrit, a language that credited the actual sounds of words with inherent values and powers. The opera focuses on events in Gandhi's South African years that are presented as ideas central to his philosophy rather than as literal historical incidents. Each of the three acts also refers to a historical figure relevant to the Gandhi story: Leo Tolstoy (1828–1910), who corresponded briefly with Gandhi during his South African period and whose own transcendental philosophy greatly influenced the young Indian; Rabindranath Tagore (1861–1941), the Bengali poet and author whose works inspired Indian national consciousness and who became a friend of Gandhi; and Martin Luther King (1929–1968), the American human rights champion whose vision was largely informed by Gandhi's theories and practices. King himself once declared, "Christ gave us the goals and Mahatma Gandhi the tactics." First performed in 1980, *Satyagraha* captured the attention of many fans of progressive movements in music. With the passage of three decades, the work's musical ambience has outgrown its avant-garde roots and become an integral part of the contemporary musical palette.

The Creators

Philip Glass (b. 1937) is a prolific and influential American composer whose diverse body of work has included film scores, chamber music, music for dance and other theatrical pieces, and various forms of opera. Glass's work is the result of a remarkable blend of traditional training and many other diverse, international influences. His numerous collaborations (with artists as different as Robert Wilson, David Bowie, Brian Eno, and Martin Scorsese) have drawn to his music a wide range of listeners well beyond the established institutions. The vocal text of *Satyagraha* was adapted from the text of the *Bhagavad Gita* by author and playwright Constance DeJong (b. 1950). The *Bhagavad Gita* is a Sanskrit text from the *Mahabharata*, a religious epic whose date of composition is disputed. It was probably begun in the fifth century B.C. and reached its final version in the fourth century A.D. The subject of the *Bhagavad Gita* is a philosophical conversation between the warrior prince Arjuna and the divine Lord Krishna on the eve of a great battle.

The Setting

Except for the opening scene, which takes place on a mythical battlefield, the action of the opera is set in South Africa, where Gandhi and his wife lived from 1893 until 1914. It was a time of intense personal struggle for them, during which Gandhi first developed his philosophy of non-violent resistance. Although set in this distinct time and place, the opera is not restricted to it. Exploring Gandhi's ideas and his literal and spiritual relationship to other great thinkers such as Tolstoy, Tagore, and King, it aims for a universality of place as well as subject. The progression of scenes spans the course of the day, with Act I beginning at dawn and Act II concluding in the evening. The third act is comprised of a single extended scene, beginning at sunset and ending at night.

The Music

Throughout his career, Philip Glass has developed a fresh but entirely accessible musical language where melodic ideas emerge seamlessly out of a pattern of repetitive musical structures. In *Satyagraha*, he turned for the first time to the resources of traditional opera as a vehicle for his music: classically trained singers, a chorus, and a symphonic orchestra. The score mirrors and parallels the ideas of the story—it doesn't conform to conventional musical or operatic formulas, yet it has its own logic that can be followed by any person in the audience. One distinctive feature of *Satyagraha*'s music is the way the vocal writing remains entirely lyrical throughout and fits the trained voice. With an organic interplay between the soloists, the important role of the chorus, and the hypnotic spell cast by the orchestral writing, the score becomes an ideal vehicle for examining ideas and expressing sentiments so vast they can only be classified as spiritual.

Satyagraha *at the Met*

The opera received its Met premiere on October 11, 2008, in this production by Phelim McDermott and Julian Crouch, with Dante Anzolini conducting and Richard Croft as M.K. Gandhi.

A Note from the Composer

In 1976 when Hans de Roo proposed I write a new work for the Netherlands Opera [of which he was the director], I eagerly accepted. My proposal was for a three-act opera based on M.K. Gandhi's crucial years in South Africa. It would be called *Satyagraha*, the name he used for his nonviolent civil disobedience movement. Since having suggested it to Bob Wilson nearly four years before, it had stayed on my mind. It seemed in every way a good subject for the theater, Gandhi being one of *the* charismatic leaders of our day. It was also material that attracted me personally, stemming from my many visits to India after first working with [sitar player and composer] Ravi Shankar in 1965. In the 12 years since then, these visits had continued regularly, approximately every third year. With each visit my interest in the culture and traditions of India deepened. Throughout [the country] I encountered photographs of Gandhi, in railway stations, waiting rooms, almost every public place. I saw his image printed on stamps and on money. But apart from knowing him as the "father of the country," I don't think I really thought about who *he* was.

One of his books was entitled *Satyagraha*. It described his years in South Africa, where he had gone in 1893 as a young, English-trained barrister. The next 21 years was the period during which the Gandhi the world now remembers was born. Satyagraha was the name chosen for the movement that Gandhi led in South Africa. Until 1914, [he] led his small satyagraha army again and again against the government politics. Almost all the techniques of social and political protest that are now the common currency of contemporary political life were invented and perfected by the young Gandhi during his South African years.

Here then was my subject. I chose [those] years as the time period of my opera. For one thing, a life as long and eventful as his could not possibly be contained in a single evening-long work. Secondly, I felt that the South African years were his most creative period, when the persona whom we know as Mahatma ("Great Soul") Gandhi was being invented.

[Designer Robert] Israel, [book writer Constance] DeJong, and I worked out the main outlines of *Satyagraha* in the summer of 1978. Howard Klein of the Rockefeller Foundation had taken a personal interest in our project and, with help from that foundation, we organized a trip to India the following winter. Though none of the events of the opera took place in India, that, nonetheless, was where we would find the material we needed. On his return to India from South Africa in 1914, Gandhi had carted all his papers with him. An astonishing collection! He seems to have thrown away nothing. All these documents—letters, notes to himself, receipts, newspaper reports, etc.—are housed in the Gandhi Peace Foundation's library in New Delhi. They make up over 90 volumes, and in 1978 they were still being expanded and sorted out. There we found letters that passed between Gandhi and Tolstoy, newspaper descriptions of events that eventually found their way onto our stage, and photographs of Gandhi and his South African associates.

Besides making this tour to India, both of my collaborators had become familiar with Gandhi's writings, particularly the autobiographical books, such as *Satyagraha* itself. This year of preparation was invaluable, allowing us to work together towards a theatrical and, I feel, original approach to our subject. What we ended up with was something resembling an opera libretto—a staged telling of Gandhi's story divided into acts and scenes, complete with settings, action, and vocal text.

I remember we began by listing what we considered the important events of Gandhi's South African years. That first list contained some 21 historic incidents. In itself, this is not an impossible amount. Brecht, for instance, used a similar number of scenes in two of his major works, *Galileo* and *Mother Courage*. It allowed him to develop his characters through many small moments covering an extended period of 20 to 30 years. The difficulty for me of using short scenes was that my music tends to have greater emotional impact when it is allowed a longer sweep of time in which to develop. I wanted fewer scene changes, which would permit longer stretches of music. We cut our scenes to 15 and then to eleven. I felt this was still too many and realized our "story" would have to be told in a somewhat different way. Finally, we arrived at a list of six scenes based on historic events. It seemed to me the minimum number necessary to indicate the major moments in the satyagraha struggle. At this point, though, we were not really telling a story; our outline was more a series of moments in Gandhi's life. It would be like looking at a family photo album, viewing pictures taken over a span of years. The order in which you saw them might not even matter; it wouldn't prevent you from forming a picture of the family growing up, growing older together. In many ways, I found this somewhat more abstract storyline closer to my way of thinking and closer to other work I had done in the theater.

I knew that the story, such as it was, would not require a sung or spoken text to make itself clear to the audience. The action of each scene was so simple and self-explanatory that support by a text would have seemed redundant, even awkward. Instead of the text describing the action or, even worse, explaining the action, I thought of using it as a commentary on the action. Text thus became subtext to action. The text I had in mind was the *Bhagavad Gita* [translated as "Song of the Lord," an excerpt from one of the two great Hindu religious epics surviving from ancient times that Gandhi had been particularly fond of]. It became Constance's job to find passages from the *Gita* that would illuminate the thought behind Gandhi's plans and motives. Since Gandhi's actions were so tuned to the philosophy of the *Gita* to begin with, it wasn't a question of simply finding a suitable text but of finding one that was both appropriate and revealing.

That done, we had to tackle the problem of the actual language in which the opera would be sung. The *Gita* was written in Sanskrit, the classical language of ancient India. It is a language still used in ceremonial situations, as part of the vocal music of the classical tradition of southern India. However, it is not in everyday use any more than Latin is in modern western Europe. I was fairly sure that

Satyagraha, in its first few years, would play in three countries: Holland (naturally), Germany, and the U.S. My choices were therefore to translate the text into Dutch, German, and English. Or leave it in the original language. After much wrestling with the problem, I chose the original language, Sanskrit. At first the decision troubled me, but more and more, I found it appealing. I liked the idea of *further* separating the vocal text from the action. In this way, without an understandable text to contend with, the listener could let the words go altogether. The weight of "meaning" would then be thrown onto the music, the designs, and the stage action. Secondly, since none of the national languages was going to be used, Sanskrit could serve as a kind of international language for this opera.

By 1978 I had over ten years of work with my ensemble behind me. With the ensemble sound—a blend of amplified keyboards, winds, and one singer—I had developed a unique and recognizable sound and, just as important, learned to bend it to my musical and expressive needs. In thinking about the orchestra for *Satyagraha*, I saw that the solution lay precisely in thinking of orchestral writing in the same way that I had thought of writing for my own ensemble.

What I wanted to do was use "my" orchestra for my own musical purposes and, aside from the physical limits of the instruments and players, completely disregard past musical practices. The sound would be based on that of my ensemble, which was, up to that point, a sound I had made my own. What better model could I find than the one which had served my purposes so well until then? Using this sound as a guide, I began to make up my orchestra. The result was a score calling for triple winds (flutes, clarinets, oboes, bassoons, bass clarinet), using three players on a part (except the solo bass clarinet, which sometimes functions like a third bassoon) and a full complement of strings (first and second violins, violas, cellos, and double basses).

That was it. No brass, no percussion. I asked for one electric organ to fill out the string parts and double the winds at those moments when, because of the lack of adequate resting places for breathing, their playing might become irregular. Even with three players on a part, this could become a problem, due to the repetitive structures and the rapidity of the music. This one electric organ also provides the reference to my own ensemble, making the orchestra recognizable to me. It further occurred to me that in choosing an orchestra of winds and strings, I was using instruments familiar to both the East and West. This was not a crucial point for me, but it did make this particular orchestra seem appropriate for the occasion—an Indian subject presented within a Western cultural context.

—Philip Glass

A Note from the Director

When Philip Glass first suggested to us the idea of *Satyagraha* as an opera we might stage at English National Opera and the Met, I realized there were certain themes in the piece that interested me. It is an obvious and sad thing that this work couldn't be more timely. World conflict calls upon us to find new responses to injustice and oppression, and Gandhi's early story in South Africa is an inspiring example of a different way of engaging with these challenges.

Thinking about working on my first opera, I was excited by the possibility of attempting to connect the ideas of ensemble and improvisation that Improbable use as a company with how we might communicate something of this ineffable thing Gandhi christened satyagraha, or "truth force." By studying conflict–transformation techniques such as Worldwork and Open Space in the last few years, I had become interested in different styles of leadership and directing: approaches that could inspire large groups to be simultaneously focused on their own individual and collective awareness and so discover what they can achieve together.

The idea of improvisation being part of this piece could perhaps be misleading. Improvisation as we practice it is less about being quick-witted and wacky and more about embracing paradoxical skills. These include the ability to be courageous and decisive while at the same time open and vulnerable to whatever happens around you. We work on developing the ability to be humble, not armored, in the face of unexpected events and to stay connected to the whole group while noticing the impulses inside oneself. The question I asked myself was: how can these qualities be useful within our production to communicate Gandhi's ideas?

The work we have done on the performance has attempted to stress that what happens between people onstage is more interesting than what can be achieved alone. The collective atmosphere among the orchestra, singers, and chorus is an embodiment of the atmosphere of satyagraha. These are, of course, simple stage ensemble ideas—not life and death concerns—but we felt there was a creative correlation between the contents of the piece and how we might communicate them in a felt way rather than an intellectual one.

Julian Crouch and I talked about the design and discovered our first challenge: relying on impressive sets seemed to be against the spirit of everything Gandhi stood for. But this is opera, and the scenes are sometimes mythic in their scale and theme. We decided we would use humble materials, as we have often done in our work, but aim high. The materials that kept recurring in our research were newspaper and corrugated iron. Gandhi published his own paper, *Indian Opinion*, and corrugated iron was used by the colonials for fast building of walls and roofs. So we decided to play with those two materials and in performance attempt to achieve operatic scale through human means. The struggle of the puppeteers and aerialists to create the large mythical figures would be a reflection of the satyagraha struggle itself. The use of materials such

as newspaper and baskets would show it was possible to depict epic forces by simple means.

If you were to ask me how best to experience the opera, I would say let it communicate to you through different levels of reality: as historical events that are important but also on a mythical, dreaming level of forces that exist outside of normal time and space. In our version the opera begins when Gandhi is thrown off the train on the way to Pretoria. The whole piece could be a meditation on this experience within Gandhi's mind, where, inspired by the *Bhagavad Gita*, he sees the mythic nature of his own struggle reflected in the moment when Prince Arjuna consults Lord Krishna the night before the battle at the Kuru Field of Justice. This leads to Gandhi's own journey towards the historical conflict of the New Castle March. The opera could also be seen as a meditative preparation for this march, for all those involved, the night before. Any of these interpretations make sense.

The piece is musically about the worlds that can be created by combined and diverse voices: the meditative sonic landscapes that are brought into being by orchestra and singers in shifting fractal patterns. This demands a different mind state from both the performer and the listener. It is less a linear narrative and more a series of meditations on turning points in time, an invitation not just to see the historical events but to go deeper into the feelings and practices that manifested these moments of change.

Gandhi's great vision was to use imagination over violence to effect social change. It is only through continual practice that these ideas come into being as truth forces. This was the importance of Tolstoy Farm to Gandhi, the commune where these ideas were first forged. The simple actions that Gandhi took resonate through time and inspired Martin Luther King.

One of our publicity posters for the production's original run in 2008 asked, "Can an opera make us stand up for the truth?" After working on this piece I have come to the conclusion that it is perhaps only through an epic form like opera that we can communicate the complexity of ideas behind such a thing as satyagraha. It is through art like this that we can tell stories of what happened, not just as events, but as shifts in group perception about what is possible if people transform their state of being as well as what they do: we can be given a felt sense of what satyagraha might really mean on all of the deep levels it demands. As Gandhi says, "Be the change you want to see in the world."

—Phelim McDermott

The Skills Ensemble


Ken Howard/Metropolitan Opera

Many of the visually striking and stylistically daring elements of this production are brought to life by the Skills Ensemble, a talented team of performers assembled especially for *Satyagraha* by Phelim McDermott and Julian Crouch. "Some of them we've worked with before, and some were brought in especially for this show," Crouch says. "They're a mixture of aerialists, puppeteers, and performance-makers. They're the only people in the piece who don't sing, but they do everything else." Specialist skills, such as puppetry and aerial or stilt work, combine with an awareness and understanding of theatrical improvisation, another major element of the production, especially in the handling of large sheets of newspaper that get transformed into puppets. "They very much work as an ensemble," McDermott explains, "so it's all about how they move together, how they use objects in the space together." Through initial workshops and rehearsals at English National Opera, where the production was first seen in 2007, and later at the Met, the team has built a shared physical and visual language for this opera. "In a way," Crouch says, "they're the glue that holds the whole show together."

Dante Anzolini

CONDUCTOR (BERISSO, ARGENTINA)

THIS SEASON *Satyagraha* at the Met and *Il Trovatore* and *Dialogues des Carmélites* at the Landestheater Linz.

MET APPEARANCES *Satyagraha* (debut, 2008).

CAREER HIGHLIGHTS Recent engagements for the Italian-Argentine conductor and composer include his debut at Vienna's Musikverein leading the Vienna Symphony Orchestra, *La Cenerentola* in Linz, and his debut at Düsseldorf's Deutsche Oper am Rhein conducting a ballet production of Morton Feldman's *Neither*. His projects with Philip Glass include the world premiere of *The White Raven* at Portugal's Expo 98 followed by performances in 2001 at the Lincoln Center Festival. He has also conducted Kurt Weill's *The Seven Deadly Sins* in Linz; *Cavalleria Rusticana*, *Pagliacci*, *La Fanciulla del West*, *Tosca*, *Les Contes d'Hoffmann*, and Gomes's *Il Guarany* with the Bonn Opera; and *Il Barbiere di Siviglia*, *Madama Butterfly*, and *Le Nozze di Figaro* in Bern. Additionally, he has led Bonn's Beethoven Orchestra, Linz's Bruckner Orchestra, and the symphony orchestras of Munich, Bochum, Basel, Bern, Asturias, Granada, and Valencia.

Rachelle Durkin

SOPRANO (PERTH, AUSTRALIA)

THIS SEASON Miss Schlesen in *Satyagraha* at the Met and Donna Anna in *Don Giovanni* and Violetta in *La Traviata* with Opera Australia.

MET APPEARANCES Norina in *Don Pasquale*, Frasquita in *Carmen*, Clorinda in *La Cenerentola*, Masha in *The Queen of Spades*, Flower Maiden in *Parsifal*, Handmaiden in *Sly* (debut, 2002), Barena in *Jenůfa*, and Young Girl/Naked Virgin in *Moses und Aron*.

CAREER HIGHLIGHTS She appears frequently with Opera Australia, and recent appearances there include Countess Almaviva in *Le Nozze di Figaro* and the title role of *Alcina*. She has also recently sung Donna Anna with Lyric Opera of San Antonio, Cunegonde in *Candide* with the Bellingham Festival of Music, Corinna in *Il Viaggio a Reims* with Chicago Opera Theater, Armida in *Rinaldo* in Sydney, and Amina in *La Sonnambula* with Western Australia Opera. She was a winner of the 2001 Met Opera National Council Auditions and is a graduate of the Met's Lindemann Young Artist Development Program.

Richard Croft

TENOR (COOPERSTOWN, NEW YORK)

THIS SEASON Gandhi in *Satyagraha* at the Met, the title role of Mozart's *Mitridate* at Munich's Bavarian State Opera, and concert engagements with the Minnesota Orchestra, San Francisco Symphony Orchestra, Los Angeles Philharmonic, and Berlin Philharmonic Orchestra.

MET APPEARANCES Loge in *Das Rheingold*, Belmonte in *Die Entführung aus dem Serail* (debut, 1991), Count Almaviva in *Il Barbiere di Siviglia*, Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni*, and Cassio in *Otello*.
CAREER HIGHLIGHTS Recent performances include the title role of *Idomeneo* in Salzburg, at Paris's Théâtre des Champs-Élysées, and for his debut at La Scala; Hyllus in Handel's *Hercules* at Lyric Opera of Chicago; Ubaldo in Haydn's *Armida* at the Salzburg Festival; and Jupiter in Handel's *Semele* at the Théâtre des Champs-Élysées. He has also sung Lurcanio in *Ariodante* with the San Francisco Opera, Don Ottavio with the Seattle Opera and Paris's Bastille Opera, Count Almaviva with the Berlin State Opera, Tacmas in Rameau's *Les Indes Galantes* at Paris's Palais Garnier, and Abaris in Rameau's *Les Boréades* with the Zurich Opera.

Kim Josephson

BARITONE (AKRON, OHIO)

THIS SEASON Mr. Kallenbach in *Satyagraha* at the Met.
MET APPEARANCES He has sung nearly 250 performances of 28 different roles, including Germont in *La Traviata*, Marcello in *La Bohème,* Sonora and Larkens (debut, 1991) in *La Fanciulla del West*, Silvio in *Pagliacci*, Alfio in *Cavalleria Rusticana*, Rigoletto, Eddie in the company premiere of Bolcom's *A View from the Bridge*, Belcore in *L'Elisir d'Amore*, Sharpless in *Madama Butterfly*, and Enrico in *Lucia di Lammermoor*.
CAREER HIGHLIGHTS Recent performances include Eddie at the Rome Opera, Billy Foster in Stephen Schwartz's *Seance on a Wet Afternoon* for its world premiere with Opera Santa Barbara and at New York City Opera, the High Priest in *Samson et Dalila* for the Pittsburgh Opera, and Fred Jesson in the world premiere of André Previn's *Brief Encounter* with the Houston Grand Opera. He has also sung with Lyric Opera of Chicago, Seattle Opera, Washington National Opera, Vancouver Opera, and the Vienna State Opera.

Alfred Walker

BASS-BARITONE (NEW ORLEANS, LOUISIANA)

THIS SEASON Parsi Rustomji in *Satyagraha* at the Met, Raimondo in *Lucia di Lammermoor* with Palm Beach Opera, and a concert engagement with the Stuttgart Philharmonic.
MET APPEARANCES He has sung nearly 150 performances, including Grégorio in *Roméo et Juliette* (debut, 1998), Zaretsky in *Eugene Onegin*, Wagner in *Faust*, the Commissioner in *Madama Butterfly*, and Count Ceprano in *Rigoletto*.
CAREER HIGHLIGHTS Recent performances include the title role of *Der Fliegende Holländer* in Basel, Kurwenal in *Tristan und Isolde* in Nantes, and Il Prologo in Vittorio Gnecchi's *Cassandra* with the Deutsche Oper Berlin. He has also sung Orest in *Elektra* at La Scala, Seattle Opera, and Deutsche Oper Berlin; Allazim in *Zaide* at the Aix-en-Provence Festival and Wiener Festwochen; Porgy in *Porgy and Bess* with the Los Angeles Opera; and the title role of *Don Quichotte*, the Four Villains in *Les Contes d'Hoffmann*, and Méphistophélès in *Faust* with Tulsa Opera. He is a graduate of the Met's Lindemann Young Artist Development Program.