

Tim Watts



KEPLER'S TRIAL



28th & 29th October 2016
St John's College, Cambridge

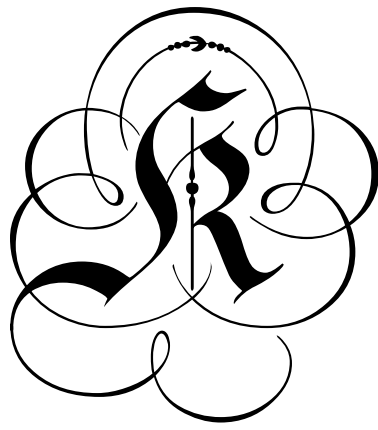


ST JOHN'S COLLEGE
UNIVERSITY OF CAMBRIDGE

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KEPLER'S TRIAL

An opera by TIM WATTS
with film by AURA SATZ
based on *The Astronomer and the Witch*
by ULINKA RUBBLACK

GRAHAM WALKER, conductor
WILLIAM ASHFORD, director

CERYS PURSER, *Katharina Kepler*
THEODORE PLATT, *Johannes Kepler*
HUGH CUTTING, *Daemon*
MATT WILKINSON, *Einhorn / Magistrate*
MICHAEL BELL, *Schoolmaster / Gabelkhover*
ALICE WEBSTER, *Ursula Reinbold*
CARYS BROWN, *Dorothea Klebl*
JACOB FITZGERALD, *Young Johannes*
LUCY McMAHON*, ISABEL ESTEVEZ, JOANNA YE, *dancers*
* *choreographer*

Madrigal Quintet: Daniel Brown (*alto*), James Beddoe, Gopal
Kambo (*tenors*), Stephen Matthews (*baritone*), Piers Kennedy (*bass*)

Chorus 'asides': Esther Brassett, Catalina Garcia, Caroline Worster

St John's Voices

ORCHESTRA

Flute – Charlotte Eves

Oboe – Rachel Becker

Cornetts – Jeremy West, Darren Moore

Sackbuts – Peter Thornton, Ellie Chambers, Freddy Ouellette

Percussion – Carl Wikeley

Harp – Tanya Houghton

Organ / Harpsichord – Joseph Wicks

Violins – Stephanie Childress, Julia Hwang, Kemper Edwards, Margaret Faultless, Ioana Weichelt, Prishita Maheshwari-Aplin

Cello – Laura van der Heijden

Repetiteur: Joseph Wicks

PRODUCTION

AGNES CAMERON, costume designer

CHARLIE JONAS, technical director / stage manager

SOPHIE PITMAN & SUZANNA IVANIC, project administrators

CLARE EAGLE, production assistant

Sound design by William Ashford

INTRODUCTION

Born in 1571, Johannes Kepler is still one of the most admired astronomers who ever lived. A scholarship boy, he came from an ordinary family, but became a major figure in the scientific revolution, who defended Copernicus' idea that the sun was at the centre of the universe, and defined three laws of planetary motion.

Less well-known is the fact that in 1620, at the height of his powers, he abandoned his research to defend his elderly mother, Katharina, from charges of witchcraft. This took place at the height of Europe's infamous "witch-craze", during which thousands of people - mostly women - were executed for supposed dealings in the occult, and whole families were torn apart in a climate of paranoia and distrust. The witch-craze exposed not just women but whole families to extraordinary psychological strain.

Katharina was accused in 1615 in the small Lutheran town of Leonberg, in the south-west of Germany. A local woman called Ursula Reinbold, who was chronically ill, accused Katharina of giving her wine to drink which had caused

these symptoms. Some other members of the local community started to claim that Katharina had made them lame. *Kepler's Trial* tells the remarkable tale of Katharina's six-year ordeal, and her son's dogged, and ultimately successful, defence. Kepler was the only intellectual to ever take on a proper legal defence of a relative accused of witchcraft. The process led him to question how old women were viewed, who defined boundaries between scientific knowledge and magic, and to what end.

It is not the first time that aspects of Johannes Kepler's life have been given the operatic treatment. Philip Glass' *Kepler* focused on the astronomer's life and work, but overlooked the trial completely. In 1957, the German composer, Paul Hindemith, composed *Die Harmonie der Welt* (*Harmony of the World*, also the title of one of Kepler's most famous works.) Like many other accounts of Kepler's story, which either unwittingly swallow the 17th-Century prosecution's character assassination of Katharina, or reproduce it for dramatic effect, this presented Kepler's mother as crazed and witchlike.

Kepler's Trial is a response, in particular, to Hindemith's work. Hindemith depicts Katharina as a crazed, old crone. We wanted to put together a team to develop new perspectives and create a new way to tell the story – engaging as intellectuals in the production of culture beyond the books.

Drawing on Ulinka Rublack's historical research and supporting contributions from a host of interdisciplinary scholars and academics, who regularly met to discuss the project, the libretto was written by Tim Watts, a composer who teaches music at St John's College and lectures in the University's Faculty of Music. The performance also features video sequences by the artist Aura Satz, based at the Royal College of Art, which are designed to amplify its presiding themes - sight, illusion, and competing depictions of an ageing and vulnerable woman.

About 25,000 people were executed for witchcraft in the German lands during the 16th and 17th Centuries. When Katharina was accused in 1615, she was at a point in her life when things were going very well. This came as completely unexpected for her and the family, and turned into something profoundly disturbing.

Although she was ultimately acquitted thanks to her son's defence, the trial had devastating consequences. Katharina was disowned by two of her other sons and spent 14 months of the trial period living in a prison cell, attached to the floor with an iron chain. She emerged both physically and emotionally exhausted, and died just six months later.

Johannes Kepler had uprooted his life in Austrian Linz for more than a year to defend his mother. Returning to Linz to resume his work he was haunted by the

question of why his mother had been accused. He unpacked his boxes and found an old manuscript he had written many years ago, entitled *The Dream*. This tells the story of what the earth would look like when seen from the moon, and is one of the first pieces of science fiction. Its prologue revolves around the story of a mother – a witch - and a son - a natural philosopher who seek knowledge through a Daemon. Kepler convinced himself that this manuscript had begun to circulate and had been misread to suggest that it was autobiographical, and Kepler's mother was a witch. Imaginative scholarly work had set off anxious fantasies and constructed reality.

The trial papers are still preserved in regional archives in Stuttgart, and the libretto itself draws on the actual words of both Katharina and Johannes Kepler as they were recorded. Fragments of Katharina's voice come through in prayers and her response to cross-examination, taken from the transcripts. Johannes wrote about his mother and himself in *The Harmony* and in letters, and this enables us to chart the complex relationship of a mother and son.

Further information about the making of the opera may be found at: <http://keplers-trial.com/>

OPERA AND HISTORY

Opera often has more to do with myth than history. This is the case, even when the subject matter is supposed to be historical. An opera (unlike a film or play) dispenses with the pretence of reality from the start, simply by making historical figures sing. To add insult to injury, the likes of Anne Boleyn, Chairman Mao or St Francis of Assisi sing to us, as often as not, in a language they never spoke. In opera, individuals revert to archetypes – or even vocal types – and are subject to musical and emotional forces that do not distinguish between fact and fiction. This makes it dangerous territory for the representation of historical figures like Kepler and his mother, especially when the intention is to reflect new research that seeks to overturn misconceptions about their story.

Dangerous territory it may be, but in the case of this story at least, also apt. Opera was born around the same time as Kepler's own children in the early 1600s. Since Orpheus moved Pluto to pity with song in Monteverdi's *L'Orfeo* (1607), opera has actively celebrated the power of music, viewing it not as an impediment to believability, but rather as capable of enhancing and transcending speech. In *The Harmony of the World* (1619), Kepler considers the effect of music on human emotion as linked directly to its embodiment of cosmic harmony: we vibrate in sympathy to its evocation of divine order and respond equally viscerally to

disruptions of this order generated by dissonance. His insistence on the interconnection of sensory experience and the organisation of the universe makes his worldview intrinsically operatic.

For Kepler, musical counterpoint is analogous with the interlocking patterns of planetary orbits – the ‘six-part chorus’. A particularly admired example, quoted by Kepler in his text, is the motet, *In me transierunt* by Lassus. According to Kepler, its opening vocal line, a rising minor sixth followed by a falling scale, ‘expresses the magnitude of grief, and is suitable for wailing’. It is used here as the basis for Kepler’s own lament for his mother’s plight, his first appearance in the opera.

These and other musical ‘found materials’ such as the drinking song (modelled on songs by Johan Hermann Schein) which opens the first scene, are used not just for historical flavour, but for the ways in which they can take on new meanings and emotional weight within the world of this story. Similarly, the instrumental soundworld incorporates historically evocative sonorities as much for purposes of characterisation as scene setting. Kepler is introduced with the support of a sonorous quintet of cornetts and sackbuts, while Katharina’s isolation and fragility are coloured, when we first meet her, by a harpsichord. At the core of the instrumental ensemble is a sextet of soloistic violins – six, individual planets, perhaps, functioning as a mini-solar system within the whole ensemble.

Katharina is put centre-stage through the inclusion of as many of her recorded words as possible, supplemented in the case of her first appearance in the opera with a contemporary rhyme on the ages of womankind. These glimpses of her personality, her faith and her resilience under cross-examination are, viewed in a wider, historical context, tiny snapshots, but, in the necessarily constricted word count of a libretto they become substantial, set-piece statements.

Two Lutheran chorales (both with tunes by Melchior Vulpius) are further examples of ‘primary source’ material, albeit in translation, used in the opera to evoke the Leonberg community and, specifically, their fear of darkness. In prison, Katharina sings a psalm in the eloquent – and directly contemporaneous – words of the King James Bible. Its Shakespearean qualities also provide a stylistic source for much of the invented portion of the text.

The opera is framed by visitations from a Daemon. This character is Kepler’s own fateful literary creation, used in the preface to a strange work of proto-science-fiction (the *Somnium*), to provide the magical means for a mother and her son to fly to the moon. In some ways, it is here, in conjuring up this strange emanation of Kepler’s soul, that opera is most in its element. While song lends an air of nightmarish unreality to the courtroom, paradoxically, it has the capacity to make real and audible the psychic world of its protagonists.

SYNOPSIS

PROLOGUE: KEPLER'S DREAM

Kepler's literary creation in *The Dream*, the Daemon of Levania, reads Kepler's fictional account of a healer mother, gifted with the power of flight.

SCENE 1: THE DUCAL GOVERNOR'S HOUSE IN LEONBERG

Townsfolk drink in the ducal governor's house as a madrigal celebrates 'good Rhenish wine'. Their jollity is disrupted when Ursula Reinbold drunkenly approaches Ducal Governor Einhorn to accuse her neighbour, Katharina Kepler, of being a witch. After Ursula tries to back up her claim with the tale of Katharina's son, Heinrich, who was the first to call her a witch, the Governor resolves to 'thoroughly investigate'. Night falls and further rumours spread as the community sings a chorale.

SCENE 2: KATHARINA ALONE

Katharina sings a rhyme that depicts the seven ages of womankind, ending with the line, 'At seventy, barren and grown cold.' News of Ursula's accusation has left her shivering with fear as she contemplates what the future may hold. She sings a prayer, calling on God to 'come riding' to her aid.

FIRST INTERLUDE: THE ARREST

Katharina is arrested, formally charged and committed for trial.

SCENE 3: WITNESSES FOR THE PROSECUTION

The trial is underway. The village schoolmaster hobbles to the stand to accuse Katharina of making him lame with her herbal potions. Next, the court hears evidence from Dorothea Klebl, the marksman's wife, who reports what she heard some years ago from a seamstress who used to sew for Frau Kepler. Katharina supposedly once woke the girl at midnight and tried to tempt her to become a witch, responding to her qualms with a cynical dismissal of religion. The chorus demand that these 'heresies must be condemned'.

SCENE 4: KEPLER ALONE

Kepler has travelled from Linz to assist his mother and arrives to find the legal situation deteriorating alarmingly. He laments the abuse of the law and the despair that daily ages and weakens his mother's once formidable strength and determination.

SCENE 5: THE PRISON CELL

Alone in her cell, Katharina sings a psalm. Kepler comes to visit his mother and they talk. Kepler seeks an explanation for one of the most damning pieces of evidence, that Katharina once asked the gravedigger to procure her the skull of her father. Exhausted, Katharina ends the conversation, telling him that he will know better than her ‘what’s to be done with the skull’.

SECOND INTERLUDE: THE COMET

Katharina sleeps and dreams of a time when she took the six-year-old Johannes to see the great comet of 1577.

SCENE 6: JUDGEMENT

As day dawns on the final day of the trial, the chorus sings a chorale. The chief prosecutor, Gabelkhover, sums up the case against Katharina. Invoking her dead father and son, Heinrich, he suggests that from ‘the grave they testify against her.’ Kepler attempts to counter this attack by portraying her as a tender daughter and mother, but Gabelkhover argues that the astronomer ‘upends reality’, telling the court that he ‘would have you see the world as if you stood upon the moon’. He goes on to use Katharina’s failure to weep as further evidence of her guilt. The magistrate announces that the case will be decided by the Tübingen Law Professors. They sing a madrigal in which they pronounce sentence of *territio verbalis*: the executioner will show Katharina the instruments of torture. Continuing to protest her innocence, she sings the Lord’s Prayer.

EPILOGUE: KEPLER AND THE DAEMON

The Daemon describes how the voyage to space and to the Island of Levania is best undertaken by ‘those wrinkled pinched old women’ / from whom time squeezes / everything superfluous to flight: experienced in riding he-goats, / threadbare cloaks, forked sticks / and circuiting the globe by night’. Kepler observes, horrified as it dawns on him that his literary flight of fancy may have been responsible for the accusations against his mother. He determines to clip the Daemon’s wings by offering rational explanations: ‘footnotes to fetter you, / bibliographies that weigh enough / to drag you back to Earth.’ As the Daemon disappears Kepler rededicates himself to continuing with his life’s work.

The full libretto can be downloaded at <http://keplers-trial.com/keplers-trial-libretto.pdf>

BIOGRAPHIES

CERYS PURSER, Katharina Kepler



Cerys has worked and performed with Tim Watts on the two song cycles written for her, *White Shadow* and *Equal Mistress*. Both cycles were developed for both concert and theatrical performance, with staged versions being presented in the King's Head Theatre, Islington in 2012 and St James's, Piccadilly in 2014. Cerys and Tim first talked about working together a decade earlier, during the early, post-student days of Opera East Productions (OEP), when Cerys sang Britten's Mrs Grose (*The Turn of the Screw*), Nancy (*Albert Herring*) and Lucretia (*The Rape of Lucretia*) over consecutive seasons. Her other operatic roles include Rosina, *Il Barbiere di Siviglia* (Rossini), for Diva Opera; Olga, *Eugene Onegin* (Tchaikovsky), for Diva Opera;

Angelina, *La Cenerentola* (Rossini), for Diva Opera and also for OEP, Opera Brava and First Act Opera; Dido, *Dido and Aeneas* (Purcell), for the University of Kent Summer Opera and Burghley Opera; Matron, *The Ephesian Matron* (Dibdin), for the University of Kent Summer Opera; Agatha, *On Thee We Feed* (Richard Chew), for English National Opera's Bayliss Programme. Cerys studied at the Royal Academy of Music.

THEODORE PLATT, Johannes Kepler



Theodore Platt read Music at St John's College, Cambridge, where he was a Choral Scholar. On graduation in summer 2016, the Faculty of Music awarded Theodore the Donald Wort Prize for the highest mark in a finals recital. Active within the Cambridge University Opera Society, highlights included the roles of Bottom (Britten: *A Midsummer Night's Dream*) and Prince Gremin (Tchaikovsky: *Eugene Onegin*). Tim Watts's *Kepler's Trial* is significant in being Theodore's first foray into contemporary opera. This autumn Theodore is applying to conservatoire where he wishes to pursue opera. Theodore studies singing with David Lowe.

HUGH CUTTING, *Daemon*



As a chorister in New College Choir under Edward Higginbottom, Hugh's exposure to choral music came from a very early age. Subsequently, he attended Abingdon School with a Sawbridge Music Scholarship before winning a place at St. John's College, Cambridge to read Music. There he sings as a countertenor in the college choir under Andrew Nethsingha. Outside Cambridge, Hugh has sung with the collegiate choirs of Magdalen and New College, Oxford, the Choir of St Michael at the Northgate, the Choir of All Saints Margaret Street in London and with the professional consort The Blenheim Singers. He currently studies singing with David Lowe. Hugh is an experienced performer and arranger of close harmony music, performing regularly with The Gentlemen of St John's.

MATT WILKINSON, *Governor Einhorn / Magistrate*



Matt is a zoologist, writer, actor and voice artist based in Cambridge, and a member of the New Cambridge Singers. Recent credits include King Arthur in *Spamalot* (Cambridge Theatre Company), Captain Hook in *Peter Pan - the Musical* (KD Productions), The Devil in *The Soldier's Tale* (Stapleford Granary), Brack in *Hedda* (Ibsen Stage Company), Dr Caius in *The Merry Wives of Windsor* (Changeling Theatre) and Hamlet the Elephant in *The Firework Maker's Daughter* (Birmingham Stage Company). His first book, *Restless Creatures: The Story of Life in Ten Movements*, was published earlier this year, and is also available as an audio book, read by the author.

MICHAEL BELL, *Schoolmaster / Gabelkhover*



Michael Bell is in his final year reading Music at St. Catharine's and sings in the Choir of St John's College, with whom he has recorded and toured extensively. Prior to this, he spent a year singing at Gloucester Cathedral. A highlight of this time was a TV recording of sketches of a Gareth Glyn opera. Michael was also the recipient of the Bank of Ireland's Catherine Judge Memorial Award following a nationwide competition in 2013 and a chorus member in the Northern Ireland Opera production of Wagner's *The Flying Dutchman* of the same year.

ALICE WEBSTER, Ursula Reinbold



Alice Webster is a music student and choral scholar at Gonville and Caius College. She has performed in multiple Cambridge University Opera Society productions, including *Short Stories* and Handel's *Jephtha*, and is the musical director for their upcoming Michaelmas Show, Charpentier's *The Descent of Orpheus to the Underworld*. Alongside this, Alice is involved with the Cambridge University Musical Society as president of their lunchtime concert series.

Photo: Tom Porteous

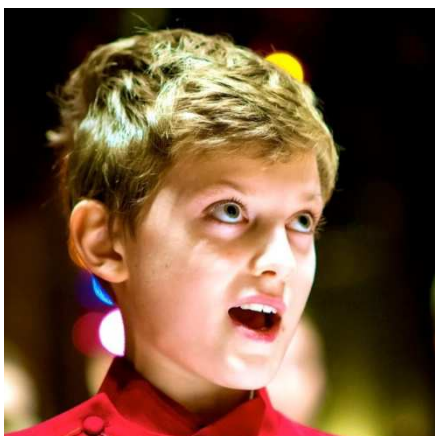
CARYS BROWN, Dorothea Klebl



Carys Brown (soprano) was born in Cheltenham, Gloucestershire, in 1991, and developed her love of singing as a chorister at St Peter's Church, Winchcombe (1999-2009). She continued to expand her choral experience, alongside her undergraduate studies and PGCE, as a member of the Choir of Christ's College, Cambridge, directed by David Rowland (2009-2013), while studying singing with Suzanne Flowers and Ghislaine Morgan. After a brief period as a school history teacher, she returned to the University of Cambridge to pursue academic research in 2014, and is in the second year of her PhD in History at St John's College, Cambridge where she sings with St John's Voices and takes lessons with Kate Symonds-

Joy. She is also a member of Cambridge-based chamber choir, Vox Cantab, with whom she has performed in Cambridge, London, Hampshire, Kent, and Pembrokeshire. Alongside freelance solo work, she has enjoyed roles in a number of operatic productions, including Britten's *Noye's Fludde* and Charpentier's *Acteon*.

JACOB FITZGERALD, Young Johannes



Jacob is Head Chorister with Jesus College choir. Jacob has sung with the Diamond Choir in St Paul's cathedral and will be recording with them in 2017. He also played Amahl in the Cambridge Youth Opera production of *Amahl and the Night Visitors*. Jacob plays violin and has led CCYO, and has played with the CHMYO orchestra in Heidelberg (2015) and Montpellier (2016). Jacob is a keen composer and enjoys the experience of being an Aldeburgh Young Musician. He is percussionist with Junior Prime Brass, who are playing at the Albert Hall in November 2016.

TIM WATTS, composer/librettist



Tim Watts combines careers as composer, pianist and teacher, and lives in Downham Market, Norfolk. His music has been performed across the UK in venues including Wigmore Hall, the Purcell Room, the King's Head Theatre and Ely Cathedral, as well as internationally, in Canada, Hong Kong and Singapore. Recent works include a new ballet score for Southbank Sinfonia in collaboration with Central School of Ballet (*The Prime of Life*, 2015), a touring show based on Michael Foreman's *War Game* for Britten Sinfonia (*Song's from No-Man's Land*, 2014), song cycles for Andrew Kennedy (*Six Songs for Orpheus*, 2011) and Cerys Jones (*White Shadow*, 2012, setting Don Paterson's versions of poems by Antonio Machado; *Equal Mistress*, 2014, setting

poems by Ivor Gurney), as well as several vocal and choral works for St John's College, Cambridge, where he is Fellow and Associate Lecturer (*A Maze of Error*, 2012; *No Place for Art*, 2014; *Echoes*, 2014; *Child*, 2014; *The Birth of Speech*, 2015, broadcast on Radio 3). In addition to his role at St John's College, he co-ordinates music courses and concerts at the Institute of Continuing Education at Madingley Hall, and he teaches at the Faculty of Music in Cambridge and at the Royal College of Music in London.

Tim studied composition with Jeffery Wilson, Hugh Wood and Robin Holloway. He also trained as a piano accompanist at the Guildhall School of Music & Drama, supported by an award from The Countess of Munster Musical Trust. His musical apprenticeship continued as repetiteur for numerous operatic productions, dance classes and for the chamber choir at Morley College before beginning a role as composer-in-residence at Bedford School (2005-8) and, subsequently, as composer-in-association at Uppingham School. In 2013 he was the featured composer at the King's Lynn Festival, for which he was commissioned to compose three new works, including *Bridge of Sighs*, premiered by Laura van der Heijden and the European Union Chamber Orchestra. In 2015 he returned to King's Lynn to hear the Fairey Band give the premiere of a new fanfare to mark the re-opening of St Nicholas' Chapel, and earlier this year he became Vice-President of King's Lynn Music Society. In 2014 he was the joint winner of the Horniman Museum Composition Competition; his winning piece, *Vine*, was premiered at the museum by the harpsichordist Jane Chapman. A second piece for Jane Chapman, *Dodo Suite*, written in collaboration with the Natural History Museum and using soundscapes recorded in its galleries, was premiered at the 2014 Cambridge Science Festival.

AURA SATZ, video artist



Aura Satz's work encompasses film, sound, performance and sculpture. Interested in modes of heightened perception and sensory disorientation such as flicker and psychoacoustics, Satz has used various technologies as the subject of her work, including the Chladni plate, Rubens' tube, theremin, mechanical music, phonograph grooves, dial tones, drawn/optical sound and early colour film. Her works look at how the physical and sonic properties of such objects tap into ideas of knowledge and communication in their use of notation

systems, languages or codes.

Satz is also interested in bringing to the fore key female figures that are largely excluded from mainstream historical discourse in an ongoing engagement with the question of women's contributions to labour, technology and scientific knowledge. She has made projects on women such as the British electronic music pioneer Daphne Oram, the Hollywood actress and inventor Hedy Lamarr, Technicolor film-colour consultant Natalie Kamus, and astronomers Henrietta Swan Leavitt and Maria Mitchell. Many of the projects are informed by the history of media and the unusual migration of one technology into another, and involve extensive research, consultation and collaboration. Satz has worked collaboratively with filmmaker Lis Rhodes, and with a wide range of composers, vocalists and musicians, including Laurie Spiegel, Pauline Oliveros, Maja Ratkje, Jennifer Walshe, Anton Lukoszevieve, Mikhail Karikis, Lydia Kavina, Dorit Chrysler, Aleks Kolkowski, Steven Severin and Scanner.

Aura Satz completed a practice/theory PhD at the Slade School of Fine Art. Between 2002 and 2005, she was a recipient of the Henry Moore Post-Doctoral Sculpture Fellowship, hosted at the Slade School of Fine Art. From 2009–10, she was artist-in-residence at the Ear Institute, UCL, funded by the Wellcome Trust. In 2012, she was shortlisted for the Samsung Art+ Award and the Jarman Award. From 2014–15, she was practitioner-in-residence at Chelsea college of Arts. She has also been awarded a Leverhulme artist's residency to make a film at the Institute of Sound and Vibration Research, the Department of Music, and the John Hansard Gallery, hosted at the University of Southampton. Aura has performed, exhibited and screened her work nationally and internationally, including events and exhibitions at Tate Modern, Tate Britain, the Hayward Gallery, the Barbican and BFI Southbank as well as festivals in Oberhausen, Rotterdam and New York). She is included in the 20th Sydney Biennale 'The future is already here — it's just not evenly distributed.'

GRAHAM WALKER, conductor



The award-winning cellist and conductor Graham Walker was educated at St John's College, Cambridge and the Royal Academy of Music. As a cellist he has performed as a soloist and chamber musician in many of the world's most prestigious halls. He is much in demand as a choral director, and is Precentor and Director of Music at Magdalene College, Director of St John's Voices at St John's College, and Musical Director of two other choirs. Graham's discography reflects his wide musical interests: he has recorded, variously as a cellist, singer and conductor, for Nimbus, Naxos, Chandos and EMI: his most recent recording for Chandos ("Hear my Words", with the choir of St John's College, Cambridge) is regularly to be heard on UK radio stations, and his third album with his Latin-

American group Classico Latino ("Journey Through Latin America") was warmly received by Latin-American critics and was pre-selected for the Latin Grammys in 2013. In 2011 he was awarded a plaque on Colombian national TV in recognition of his "outstanding contribution to Colombian Andean music".

WILLIAM ASHFORD, director



William is a third-year Music undergraduate at St John's College, where he is a member of the College Choir. He was fortunate enough to appear on stage at the Royal Court Theatre when he was 14, an experience their mantle of staging collaborative-art projects at Cambridge: audio-visual installations and films for the Sidney Arts Festival, musical compositions for experimental nights at the Judith E. Wilson studio, meta-theatre farces at the ADC (*The Real Inspector Hound*), staged song-cycles in disused cellars at Trinity (*Pierrot Lunaire*), and sketch-shows at the Edinburgh Fringe Festival. He is currently preparing to direct the CUOS main show for next term, *The Soldiers Tale* (Stravinsky) and *The Rape of Lucretia* (Britten).

AGNES CAMERON, costume designer



Agnes is currently pursuing a Masters in Information and Computer Engineering, based at King's College, Cambridge. Her research focuses on using holographic projection as a medium for interaction. In 2016 she was awarded a research scholarship by the Winston Churchill Memorial Trust for a project around gender and new media technologies in China, which will lead to the development of a series of workshops aimed at school-age girls that examine themes of new media and internet technologies. Since arriving in Cambridge as an undergraduate in 2014 she has been much in demand as a costume designer for student theatre productions,

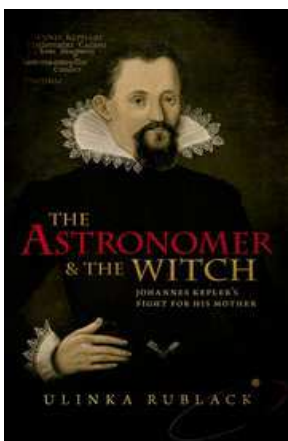
including four shows for Cambridge University Opera Society.

ULINKA RUBLACK, author of *The Astronomer & the Witch*



Ulinka Rublack is Professor of Early Modern History at the Cambridge History Faculty. Her new book, 'The Astronomer and the Witch: Johannes Kepler's Fight for his Mother', brings to life a Lutheran community one hundred years after the Reformation began, on the eve of the Thirty Years' War. 'The Astronomer' was an Observer Book of the Year in 2015. She is sole editor of the 'Oxford Handbook of the Protestant Reformations' (December 2016). Her previous monographs include 'Dressing Up: Cultural Identity in Early Modern Europe', also published by Oxford University Press, which explores the relation between dress and identities in the period, won the Bainton Prize and was one of six books nominated for the Cundill Prize, the largest non-fiction history book prize in the world.

Praise for *The Astronomer & the Witch*:



Ulinka Rublack shows wonderful sensitivity about mothers, old age, and female struggles, as she unpicks the trial of Johannes Kepler's mother for witchcraft. (*Marina Warner, Book of the Year 2015, Observer*)

Excellent ... meticulously researched and wonderfully readable. (*John Banville, Literary Review*)

[A] superb study ... The author wanted her book to provide a "better understanding of individuals, but also of families, a community, and an age". It succeeds triumphantly. (*Jonathan Wright, Catholic Herald*)

ACKNOWLEDGEMENTS

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Mark Williams, Director of Music, Jesus College

The Whipple Museum, Cambridge

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Anthony Grafton, Princeton University

All the participants in the discussion meetings from which the opera emerged:

Dr John Adamson

Dr Matthew Champion

Dr Adam Chau

Dr Stefan Hanss

Prof Nick Jardine

Prof Sachiko Kusakawa

Hamish McLaren

Prof Juliet Mitchell

Dr Mark Nicholls

Prof Mignon Nixon

Prof John Rink

Prof Jacqueline Rose

Prof Simon Schaffer

Dr Ruth Scurr

Dr David Stuart

Prof John Toland

Dr Charlotte Woodford



Photo: © Graham CopeKoga

A goodwill collection will be made in the Ante Chapel at the end of this performance. Proceeds will be used to offset the costs of the production.

We thank you for your support.



*So shall I
once more perceive
the shadow-play
of moon and planets,
sun and stars
resolved into perfected music
far beyond the hearing
of our ears.*