

Tim Watts



KEPLER'S

TRIAL



9th November 2017

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Our heartfelt thanks, too, goes to the participants in the discussion meetings at St John's College, Cambridge, out of which much of the material for the opera emerged:

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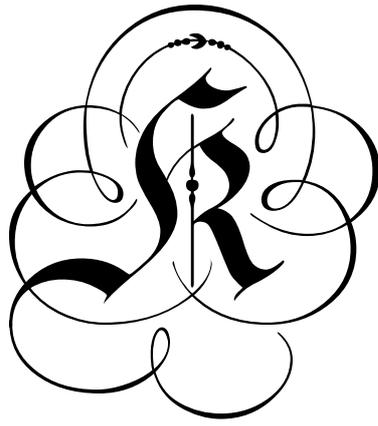
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Pre-performance discussion with Dame Marina Warner, Prof Ulinka Rublack, Prof Simon Schaffer, Dr Aura Satz and Tim Watts.



KEPLER'S TRIAL

An opera by TIM WATTS

with film by AURA SATZ

based on *The Astronomer and the Witch*

by ULINKA RUBLACK

WILLIAM ASHFORD, director

GRAHAM WALKER, conductor

CERYS PURSER, *Katharina Kepler*

THEODORE PLATT, *Johannes Kepler*

HUGH CUTTING, *Daemon*

JOHN LOFTHOUSE, *Einhorn / Magistrate*

MICHAEL BELL, *Schoolmaster / Gabelkhover*

LYNETTE ALCANTÁRA, *Ursula Reinbold*

OSIAN GUTHRIE, *Young Johannes*

GESUALDO SIX & GUESTS

Soprano: Ana Beard Fernández (*Dorothea Klebl*), Lucy Cox

Countertenor: Guy James, Hamish McClaren

Tenor: Josh Cooter, Michael Craddock

Bass: Samuel Mitchell, Owain Park

ORCHESTRA

Flute – Charlotte Eves

Oboe – Rachel Becker

Cornetts – Jeremy West, Darren Moore

Sackbut –Ellie Chambers

Percussion – Carl Wikeley

Harp – Tanya Houghton

Organ / Harpsichord – Richard Gowers

Violins –Julia Hwang, Stephanie Childress, Laura Rickard, Margaret Faultless

Cello – Ghislaine McMullin

Repetiteur: Richard Gowers

PRODUCTION

KATE ROMANO, producer

VICKY ZENETZI, stage manager

OLIVER ORWELL, AV Technician

WILLIAM ASHFORD, costume & set design

IZZY DABIRI, costume consultant

opening soundscape by William Ashford

INTRODUCTION

Born in 1571, Johannes Kepler is still one of the most admired astronomers who ever lived. A Lutheran 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, 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 distrust. About 25,000 people were executed for witchcraft in the German lands during the 16th and 17th Centuries.

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. The pastor supported Reinbold. 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, and whether differences between different Christian religions should matter as much as they did at the time, as the Thirty Years' War began to rage.

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, in part, a response 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.

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 often sing to us 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 Johann 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. Later on, in the second interlude, Schein’s melody is recalled in material taken from an esoteric canon by the alchemist, Michael Meier, a contemporary of Kepler’s at the court of Rudolf II in Prague. 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, its fear of darkness.

The instrumental soundworld also incorporates historically evocative sonorities as much for purposes of characterisation as scene setting. In particular, Kepler is introduced with the support of a sonorous and slightly otherworldly cornetts and sackbuts, while Katharina’s isolation and fragility are coloured, when we first meet her, by a harpsichord.

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.

The opera is framed by visitations from a Daemon, Kepler’s own fateful literary creation. This echoes a long tradition of supernatural interlopers, heavenly messengers, and spirits from other realms, who, from the beginning, have always felt entirely at home amongst the divos and divas of the operatic stage. Here, opera’s capacity to make audible the psychic world of its protagonists conspires to give this strange emanation of Kepler’s soul as much reality as the flesh-and-blood witnesses at the trial. By the same token, to accuse, plead, prosecute, defend, and pass sentence in song amplifies the dreamlike, ritual qualities of legal process (and other forms of human discourse). For the accused, musical systems may also evoke the nightmarish sense of subjugation to a malevolent machine, its cogs grinding inexorably in devilish parody of Kepler’s celestial orbits.

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.

SECOND INTERLUDE: SUN & SHADOW

The chorus sings of the ‘shadow’ as the astronomer’s friend.

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’.

THIRD 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 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, while working with 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 is a British baritone based in London. He is the Fenella and Harry Hope Memorial Scholar supported by the Gillian Ashby Opera Scholarship at the Royal College of Music, where he currently studies under Russell Smythe. Theodore began his singing career as a chorister at Christ Church Cathedral, Oxford, returning there in 2012, before being awarded a choral scholarship to St John's College, Cambridge. During his time at St John's, Theodore compiled an extensive and acclaimed discography. The Choir's most recent disc, *Deo*, which features Theodore as the baritone soloist in the first ever recording of Harvey's *Nunc Dimittis*, has recently been awarded the 13th BBC Music Magazine Award. Tours to The Netherlands, and the Far East have seen Theodore perform as a soloist to full houses at the Concertgebouw, Amsterdam and Singapore's Esplanade. Theodore has appeared as a soloist with many choral societies across the UK. Operatic highlights include Britten's *A Midsummer Night's Dream* (Bottom) and Tchaikovsky's *Eugene Onegin* (Prince Gremin). Theodore has participated in masterclasses with Dame Gwyneth Jones, Iestyn Davies, and James Gilchrist as part of the Oxford Lieder Festival.

HUGH CUTTING, Daemon



Hugh's exposure to choral music began as a chorister in New College Choir under Edward Higginbottom. During this time, Hugh featured as a treble and later as an alto soloist on several recordings. He subsequently attended Abingdon School with a Sawbridge Music Scholarship before winning a place at St. John's College, Cambridge to study Music in 2015. There he sings as a countertenor in the college choir under Andrew Nethsingha. Hugh has also sung with the collegiate choirs of Magdalen and New College, Oxford, the Choirs of Westminster Cathedral and All Saints Margaret Street, London, the Choir of St George's Chapel, Windsor, and with The Blenheim Singers. He currently studies singing with David Lowe. Operatic roles have included Lennox Berkeley's *A Dinner Engagement* and a forthcoming premiere of Piers Kennedy's *Journey's End*. He considers the role of the Daemon in *Kepler's Trial* to be some effective typecasting (or so he's been told).

JOHN LOFTHOUSE, Governor Einhorn / Magistrate



Originally from Levens in the Lake District, John studied Theology at Durham University before teaching Religious Studies at Alleyn's School in Dulwich. He subsequently trained as a classical singer at the Guildhall School of Music and Drama and the National Opera Studio. He continues his vocal training with Garry Coward. John has worked for many of the UK's leading Opera companies. Recent roles have included the cover of Dr Bormentale (*A Dog's Heart*), Tadeusz (*The Passenger*), Figaro (*The Barber of Seville*), Frank (*Die Fledermaus*) & Yamdori (*Madama Butterfly*) for ENO, March Hare and White Knight in the world premiere of Will Todd's *Alice's Adventures In Wonderland* for Opera Holland Park, as well as roles for Scottish Opera, Opera della Luna, Grange Park Opera and Opera Brava. He is also a frequent oratorio soloist in English cathedrals and recent performances have also included Elgar's *The Apostles* in Buxton, and Mozart's Requiem in the Royal Albert Hall, as well as Britten's *War Requiem*, Walton's *Belshazzar's Feast* and Mendelssohn's *Elijah* in his native Cumbria.

MICHAEL BELL, Schoolmaster / Gabelkhover



Michael left his native Belfast to undertake a gap year Choral Scholarship at Gloucester Cathedral. During this year, he was engaged to work with a number of choral societies as soloist, recorded sketches of a newly-commissioned Gareth Glyn opera for Welsh language channel S4C with Ensemble Cymru and recorded with the BBC National Chorus of Wales. He went up to Cambridge in 2014 to read Music where he sings with the Choir of St. John's College and has developed a particular interest in opera; he has now sung principal roles in works ranging from Mozart to Britten.

LYNETTE ALCÁNTARA, Ursula Reinbold



Lynette studied singing and music education at Monash and Melbourne Universities. While singing with the Victoria State Opera in 1991, she won the National Liederfest prize, allowing her to travel to London to continue her vocal studies. She has lived in the UK since. She began working with the Monteverdi Choir and Sir John Eliot Gardiner, singing as soloist on recordings including the Gramophone Award winning disc *The Choral Music of Percy Grainger*. From 1993 until very recently Lynette was a member of the BBC Singers. She has sung as mezzo soprano soloist with many of the UK's top vocal ensembles, and understudied leading roles for Opera North and English National Opera. Lynette has sung operatic roles from Monteverdi and Handel through to Stravinsky and Simon Holt. Recent work also includes *The Governess* in Tchaikovsky's *Queen of Spades* with Gianandrea Noseda for the BBC and Kirov Opera, and Mary of Bethany in the European premiere of Francis Grier's *The Passion of Jesus of Nazareth*.

(Photo: Daniel Oi)

OSIAN GUTHRIE, Young Johannes



Osian is currently Head Chorister at the Temple Church, with whom he has recorded several CDs for Hyperion, as well as with the Temple Church Boys' Choir on Orchid Classics. Previous operatic experience includes Mozart's *Die Zauberflöte* at Longborough Festival Opera in the summer of 2017. Osian is a pupil at the City of London School.

THE GESUALDO SIX (& GUESTS), Chorus

The Gesualdo Six are a vocal consort specialising in the performance of renaissance polyphony, directed by Owain Park. Whilst focusing on early music, the group often programmes modern works, including pieces by Joanna Marsh, Sarah Rimkus and Paweł Łukaszewski in their recent concerts. The group were St John's Smith Square Young Artists 2015-2016, and have since appeared at the 2016 Christmas Festival and the inaugural Holy Week Festival 2017, with more concerts scheduled for the 2018 season. In 2016 their first Composition Competition attracted over 170 entries spanning six continents. The group's first recording will be an album of English renaissance polyphony, due for release in spring 2018. www.thegesualdosix.co.uk

OWAIN PARK



Owain Park is a composer, conductor, singer and organist. As well as directing The Gesualdo Six, he directs Cambridge Chorale and works with ensembles including Cappella Cracoviensis and the BBC Singers. Owain's compositions are published by Novello and have been performed internationally by ensembles including the Tallis Scholars and the Aurora Orchestra. Recent recordings of his work have been made by Tenebrae and ORA, and his chamber opera, *The Snow Child*, was performed at the 2016 Edinburgh Fringe Festival. Owain is a prize-winning Fellow of the Royal College of Organists (FRCO), and was formerly Senior Organ Scholar at Wells Cathedral and Trinity College, Cambridge. www.owainpark.co.uk (photo: Hannah King)

ANA BEARD FERNÁNDEZ, Chorus/Dorothea Klebl



Spanish-Mancunian soprano Ana Beard Fernández is an experienced interpreter of contemporary music, and has performed UK- and world-premieres of works by Unsuk Chin, Michael Nyman and Luca Francesconi. She combines performing innovative solo recitals with opera and oratorio, and teaches violin, piano and voice in London, where she is also studying for her post-graduate degree at the Royal College of Music, learning with Peter Savidge. She is bilingual Spanish-English, and speaks Italian.

LUCINDA COX



Lucinda Cox studied Music at Oxford University, before completing her performance Masters at the Schola Cantorum, Basel. Her operatic experience includes playing Calisto in *La Calisto* with New Chamber Opera, Drusilla in Monteverdi's *L'Incoronazione di Poppea* with Faded Ink Productions, and First Witch in Purcell's *Dido and Aeneas* with the New London Consort. A member of the Fieri Consort, Lucy also enjoys ensemble singing, and has performed with groups including Tenebrae, the BBC Singers, the Gabrieli Consort, and Alamire.

HAMISH MCLAREN



Hamish McLaren was born in London and grew up there and in North Wales. He graduated from St. John's College, Cambridge with a BA and an MPhil in History in the summer of 2016. During his time at St. John's, Hamish sang as a choral scholar under Andrew Nethsingha. Hamish now studies at The Royal Academy of Music where he is a Kohn Foundation scholar in The Royal Academy of Music's Bach cantata series.

GUY JAMES



Guy James is a London-based countertenor and a founding member of The Gesualdo Six. He performs, records and tours with a wide selection of choirs and smaller ensembles and has now appeared on over twenty commercial CDs of choral music. He read Natural Sciences at St John's College in Cambridge, graduating with an MSci and a speciality in Organic Chemistry for Drug Discovery in 2013. Recent solo appearances have included Bach's St. John and St. Matthew Passions, the Weihnachts-Oratorium, and Mozart's Requiem. *(photo:*

Ash Mills)

JOSH COOTER



Josh began his musical studies as a chorister at Chichester Cathedral before accepting a music scholarship to Eton College. Having finished his degree at King's College London, where he sang in the chapel choir under the late David Trendell, he began work as a freelance singer and now pursues a busy ensemble career. Not just content with singing, Josh also teaches the trombone and aims to teach himself the harmonica in order to ultimately become the one man band he's always dreamed of... *(photo: Ash Mills)*

MICHAEL CRADDOCK



Michael started his musical education with the Choir of Trinity College Cambridge, whom he sung with for four years. Michael appears regularly as a soloist with choirs such as Polyphony and the Choir of the Enlightenment, and recently undertook a tour of cathedrals with the City of London Sinfonia singing the baritone solos in the Fauré Requiem. In his spare time he enjoys moving pictures, hopped beverages and cricket, a venn diagram of interests which intersects perfectly with his colleagues in The Gesualdo Six. *(photo: Ash Mills)*

SAMUEL MITCHELL



Sam read music at the University of Manchester, performing regularly as a pianist as well as a singer. Upon leaving university, Sam decided to embark upon a singing career and has since performed as a soloist and with many leading ensembles across the country. Sam is also a keen recitalist and is currently developing a strong passion for lieder, particularly of Schubert and Schumann. In his spare time, Sam likes to keep his piano skills to a reasonable standard, collecting vinyls and cooking. *(photo: Ash Mills)*

TIM WATTS, composer/librettist



Tim Watts's 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 and Cerys Purser, as well as several vocal and choral works for St John's College, Cambridge, where he is Fellow and Associate Lecturer, including *The Birth of Speech*, 2015, which was broadcast on Radio 3. In addition to his role at St

John's College, 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. He has held residencies at Bedford School, Uppingham School, and in 2013 he was the featured composer at the King's Lynn Festival. In 2014 he was the joint winner of the Horniman Museum Composition Competition, which led to a further collaboration with the harpsichordist Jane Chapman and the Natural History Museum, using soundscapes recorded in its galleries. His opera *Kepler's Trial* was premiered at the Cambridge Festival of Ideas in 2016. timwattscomposer.com

AURA SATZ, video artist



Aura Satz's work encompasses film, sound, performance and sculpture. Satz has frequently used 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.

Satz is also interested in bringing to the fore key female figures that are largely excluded from mainstream historical discourse. 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. 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. 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 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). iamanagram.com

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 Ashford is an emerging stage director based in London specialising in contemporary opera. His most recent productions include *The Rake's Progress*, *Pierrot Lunaire* and *The Marriage of Figaro*. He is currently developing two new music-based theatre works: an opera adaptation based on R.C.Sherriff's *Journey's End*, and an experimental work for solo soprano and chamber orchestra based on Iranian theatre traditions. He is about to leave for a 5-month apprenticeship at American Opera Projects based in New York where he will also help in developing new plays at the Rattlestick Theater. He will also be working with the choreographer Miro Magaloire with the New York Chamber Ballet on a devised work using Kate Soper's *Only the words themselves mean what they say* (soprano, flutes [2010]) in conjunction with the Manhattan School of Music. William is also a recipient of the Young Vic's Directors program which has enabled him to shadow various directors and observe rehearsals in London, most recently Nico Muhly's new opera for ENO and the Met, *Marnie*. In the summer of 2018, he will be working at Opera Siam under the mentorship of Somtow Sucharitkul.

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.

KATE ROMANO, producer

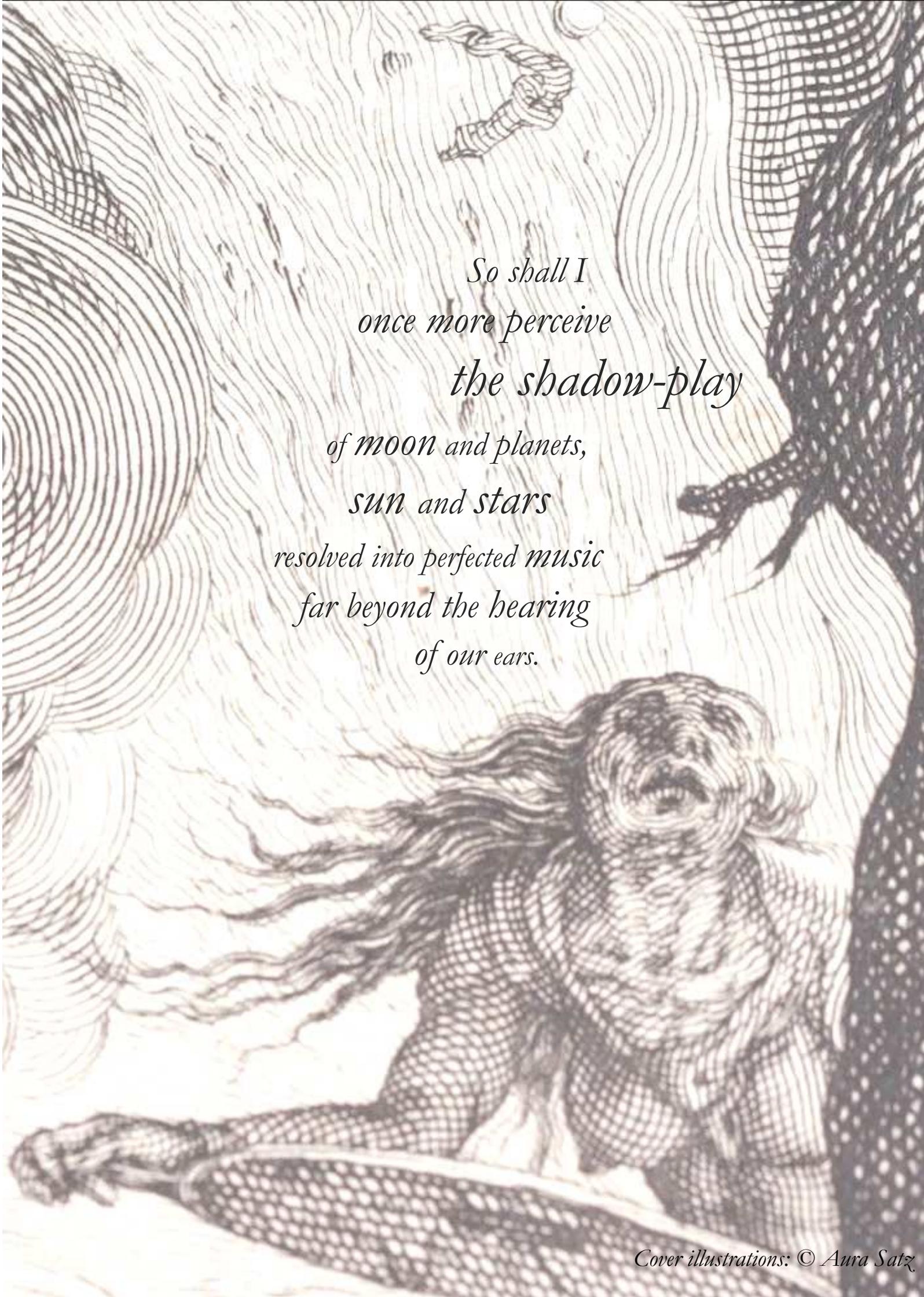


Noted as 'one of the most versatile musicians of her generation', Kate is a producer, clarinetist and writer. Previously a senior member of staff at the Guildhall School of Music and Drama for 12 years, she now creates 'adventures in sound' as artistic director of Goldfield Productions. kateromano.co.uk

VICKY ZENETZI, stage manager



Vicky Zenetzi is a graduate of the Guildhall School of Music and Drama. Her most recent work includes Stage Manager on the Book for Iain Burnside's *Swansong*, Deputy Stage Manager at Opera Holland Park and Stage Manager on the Book for the upcoming musical *The Seeker*, with music by Rachel Fuller and Pete Townshend, as well as work for Opera North.



*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.*