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The tacit knowledge of Claudio Monteverdi as expressed in the opera La Tragedia di Claudio M

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The Tacit Knowledge of Claudio Monteverdi

as expressed in the opera

La Tragedia di Claudio M

Proefschrift

ter verkrijging van
de graad van doctor aan de Universiteit Leiden,
op gezag van rector magnificus prof.dr.ir. H. Bijl,
volgens besluit van het college voor promoties
te verdedigen op donderdag 28 november 2024
klokke 14.30 uur

door

Johannes Hugo Christiaan Boer

geboren te Arnhem

in 1958

Promotores

Prof.dr. Henk Borgdorff

Prof.dr. Dinko Fabris

Promotiecommissie

Prof.dr. Marcel Cobussen

Prof.dr. Anna Tedesco (University of Palermo)

Dr. Magnus Tessing Schneider (University of Gothenburg)

Dr. Jed Wentz

Acknowledgements

At the completion of this artistic research project, I am looking back at its beginnings and the stimulating encouragement of the lectorate of the Royal Conservatoire The Hague.

This institution has supported me and created space within my position as head of the Early Music Department for research that otherwise would have been impossible.

I thank those who followed the docARTES program with me, visited the Orpheus Institute incentive sessions in Ghent, and the Academy of Creative and Performing Arts at Leiden University.

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To Dinko, I express my gratitude for introducing me to the world's top Monteverdi scholars and inspiring me since our first meeting when preparing a Stimu-symposium at the Utrecht Festival of Early Music. Equally, thanks to him for convincing me (recently) to shape my knowledge and views into this book as you are holding it now.

I am honoured to have had my first promotor, Frans de Ruiter, support me and to have been provoked and challenged by him during the first phase of my doctoral trajectory.

Challenge was also a vital element in the four years cooperation with the team of composers. Cornelis de Bondt added an extra dimension to my research project and helped me understand from within the position and craftsmanship of composers over the centuries.

To Cristiano Melli's contribution I owe solidity in dramaturgy. Complementary to these inputs were my conversations with friend and artistic role model Martijn Padding, who encouraged me on darker days to see that all opera always needs to keep looking at the bright side of life.

Specialist director Jos Groenier provided essential support as I worked with him on many staging ideas. I also owe him all the possible gratitude for finding the ideal cast of actors through his professional judgement and connections with the Academia Teatrale Veneta. Director Nynke van den Bergh deserves everybody's admiration for not only accepting the delicate job of taking over the stage direction on very short notice but also completing it with positivity in all aspects. Stage manager Pomme van Vught embedded her work in loving and careful professionalism, assisted by my multitalented daughter Sarah.

My good friend and artistic wizard Manuel Wittaszcheck created this beautiful and practical stage, thanks to his profound understanding of opera. Saskia de Korte painted the impressive decor with the help of Sarah Boer.

I thank Björn Ross for inviting the entire production to be performed at the Copenhagen Opera Festival, allowing a grand finale in sympathy for the entire production.

The cast of singers, Francesca Biliotti, Rosalyn Stürzer, Franciska Dukel, Raffaele Giordani and João Paixão, convinced me every time again that they could play several roles at once and lifted as I had hoped, *La Tragedia di Claudio M* from 'Singspiel' to the vocality of opera. The influence of *I Comici fedeli* by their energy, flexibility, presence and creative humour, can be seen as the ultimate embodiment of my thesis, which would not have made its point without this group. They were balanced by the wonderful creation of Davide Dolores, who evoked Claudio Monteverdi's emotions and thoughts into a living human being. My colleague instrumentalists have given this opera its colourful variety and many personal touches in the early as well the new music.

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