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

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Citation

Boer, J. (2024, November 28). *The tacit knowledge of Claudio Monteverdi as expressed in the opera La Tragedia di Claudio M*. Retrieved from <https://hdl.handle.net/1887/4170091>

Version: Publisher's Version

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Note: To cite this publication please use the final published version (if applicable).

APPENDIX I

Production

Cast

Monteverdi - **Davide Dolores**

Francesca Biliotti

Verità (Truth) / Euridice / Virginia Andreini, la Florinda

Raffaele Giordani

Vanità (Vanity) / Orpheus/Theseus/ Apollo/ Francesco Rasi

Rosalyn Stürzer

Piacere (Pleasure) / Amor/ Dafne/ Caterina Martinelli

João Paixão

Ragione (Reason) / Daedalus/Artusi/Rinuccini

Franciska Dukel

Potere (Power) / hertogin Eleonora de Medici

I Comici Fedeli

Agata Garbuio
Arianna Addonizio
Meredith Airò Farulla

Davide Falbo
Marlon Zighi Orbi
Claudio Colombo

Musicians

Rebecca Huber	violino
Pietro Battistoni	violino
Emma Williams	violino
Johannes Boer	viola da gamba
Israel Castillo	viola da gamba
Yussif Barakat	violone
Andrea Gavagnin	cornetto
Matthijs van der Moolen	trombone
Mattia Petrogalli	bastrombone
Regina Albanéz	teorbo/ guitarra
Edoardo Vaolorz	cembalo/ organo

Concept & libretto

Johannes Boer

Stage director

Nynke van den Bergh

Composers

Nikos Kokolakis
Cornelis de Bondt
Ivan Renqvist Babinchak
Cristiano Melli
Renan Zelada

Stage and costume design

Manuel Wittaszcheck

Stage paintings

Saskia de Korte

Sarah Boer

Light

Arjen Bijtelaar

Costumes

Geertje Geurtsen

Heleen de Bruine

Nicole Piccino

subtitles

Wim Goris

Production leader

Anja van den Bos

Stage manager

Pomme van Vught

Production assistance

Sarah Boer

Performances

Theater de Nieuwe Regentes, The Hague – 15,17,19,20, June 2018

AINSI (Theater aan 't Vrijthof), Maastricht – 21,22 June 2018

CPH Opera Festival, Copenhagen, KoncertKirken Blågård's Plads – 2 august 2018

APPENDIX II

Instructions to the score by the composers collective of
Cornelis De Bondt.

The score is available in the Research Catalogue version of the dissertation:

<https://www.researchcatalogue.net/view/1688046/1905478#tool-2965220>

INSTRUCTIONS

The early music quotations, the two terzetti in Act II Scene 1, all the characters under the archetype of Vanità and the M-Layer (Monteverdi-Layer) and F-Layer (Fate-Layer) apparitions should be considered inside the common use of music writing. Therefore, the following rules apply only to the non-standard notation sections.

Rehearsal marks: the numbers inside squares relate to subdivisions of the libretto.

An important remark is that, in the composition/performance of this Opera, a new practice must be created in which the musicians take a much more active position to the written code (score). The musicians and singers aren't servants of the composer as traditionally trained in music schools, following classical and romantic practice. Instead, as probably was the case in Monteverdi's time, every artist involved contributes on stage, during rehearsals, bringing their own ideas and adapting their own talents to the final work.

FOR THE ORCHESTRA:

- Durations

Three durations are given: white notes (without stem), black notes (without stem) and 16th notes. They relate to each other as long duration, short duration and "fast(er)" notes, respectively. In a similar fashion, rests are written as whole note rests, half note and quarter note rests, and 8th note rests, which correspond to long, half-long, short and even shorter silences (primarily coordinated with the vocal parts).

- Bar-lines

Bar-lines work only as visual adds, delimitating shorter divisions of the music. Double bar-lines show the changes between standard notation and the one developed for this Opera. For accentuation and vertical coordination, check the following topics.

- Text

The written texts under the instrumental parts ARE NOT meant to be spoken or sung. They indicate strong "beats" (according to the accented syllable of the word) and inspire a general mood for the realization of the score.

- Tempo and relation to the voices

The instrumentalists must always follow the tempo given by the singers, coordinate their entrances, and play simultaneously with them.

- Agogics

The use of staccato, marcato, ties and slurs follow common practice.

- Dynamics

The use of dynamics is only a general instruction, as found in the notation of the period in which this Opera takes place. Where no dynamics are given, it must be adjusted to the general mood of the scene and the voice projection of the singers.

- Vertical coordination

Vertically aligned notes are meant to be played simultaneously, as in common practice. It must always be taken in consideration the vertical relation to the singers (and the sung words).

- Unusual sounds

In Act I, scene 2 and Act II, scene 1, the orchestra is requested to play a “weird”, unusual sound with a somewhat funny flavour. It is noted as a “clumsy” cluster.

- Transposition

Guitar and double bass are written and transposed as in common practice.

FOR THE SINGERS

- Durations

Three durations are given: white notes (without stem), black notes (without stem) and 16th notes. They relate to each other as long duration, short duration and “fast(er)” notes, respectively. In a similar fashion, rests are written as whole note rests, half note and quarter note rests, and 8th note rests, which correspond to long, half-long, short and even shorter silences. However, the shape of the note-heads change the sound production, as explained in the next topics.

- Staves

Three kinds of staves are used: common 5 lines, 3 lines and 1 line. Where 5 lines are given, common practice is used. The use of 3 lines denotes a somewhat melodic direction with flexible pitches; the use of 1 line is even closer to spoken language. It must always be directed by the text and the emotions that the singer wants to express.

Whenever a sequence is given in the same line, it shouldn't be monotonous unless that is what the artist wants to convey. When the pitches in the part change, either up or down, they must be guided by which emotion is appropriate in the moment and fitting in accordance with the instrumental accompaniment. The written part is a starting point; therefore, notes on the same line can fluctuate slightly, and notes on different vertical positions have more difference in pitch. All is relative, related to what is expressed and what fits the language.

- Note-heads and “parlar cantando”

When reading the parts, it must be taken in account the idea of “parlar cantando”. This means that normal note-heads are supposed to be produced closer to common practice “singing”, and X-shaped note-heads are closer to spoken language, even more than in *Sprechgesang*.

“Parlar cantando” is grounded in declamation, but by the use of speech-like vocal inflections, it has an extra micro-melodic expressive dimension. The role of consonances is also more prominent and varied than in regular singing. One of the main characteristics is that pitches in parlar cantando are rather approximate, whereas in singing, they are precise.

Technically, it is possible to alternate with full singing vocality but not simultaneously doing both.

- Bar-lines

Bar-lines work only as visual adds, delimitating shorter divisions of the music. Accentuations follow the Italian language. Double bar-lines shows the changes between standard notation and the one developed for this Opera. For vertical coordination, check the following topics.

- Tempo

Tempo should be understood according to the character of the text and the action happening in the moment. It must, however, always have a “recitativo” quality, which means that it follows the parameters of spoken language. The characters under the archetype of Piacere have more freedom in this aspect.

- Agogics

The singers’ parts have slurs, staccati and mordent signs. The slurs and staccato follow common practice; mordent should be understood as small ornamentations of the given note, at the artist’s discretion. Diagonal lines are also used to indicate glissandi between notes, with the duration of the note where it started. Portamenti should be used whenever it would naturally happen in spoken language.

- Grace notes

Grace notes runs appear in Piacere part as indications of small cadenzas.

- Dynamics

Dynamics should be used as a result of the general mood of a given scene and in relation to the voice production and orchestration of the given part.

- Vertical coordination

The instruments will always coordinate with the singers, and never the other way around. This coordination is made especially by the vertical alignment, as in common practice, and by the words of the characters at every given moment.

FOR THE COMMEDIA DELL'ARTE

- Body percussion

In several places throughout the Opera, the artists of the Commedia dell'Arte are asked to use body percussion effects. These interventions are notated roughly as common music practice, with rhythms and durations. Sounds can be high, medium or low, depending on their relation to the given line on the score.

It is important to consider that their playfulness should be brought into the performance by creating sound games, improvisation, hoquetus-like structures, and any other ideas that fit the composer's and stage director's vision.

TIME AND PLACE: 1607-08, Cremona and Mantua, Italy.

DRAMATIC PERSONAE

CLAUDIO MONTEVERDI – actor

PIACERE (Caterina Martinelli, Amor, Dafne) - soprano

POTERE (Eleonora de Medici) – mezzo soprano

VERITÀ (Eurydice, Virginia Ramponi Andreini, Arianna) – mezzo soprano

VANITÀ (Francesco Rasi, Orfeo, Apollo and Teseo) - tenor

RAGIONE (Daedalus, Giovanni Maria Artusi, Ottavio Rinuccini) - bariton

COMICI FEDELI – a group of actors/ choir

ORCHESTRA

2 Violins

2 Viola da Gamba

1 Violone

1 Theorbo / Guitar

1 Cornetto

2 Trombones

1 Harpsichord/ Organ

The Research Catalogue

The Research Catalogue version of the dissertation can be reached via:

<https://www.researchcatalogue.net/view/1688046/2953358>

Due to the quantity of data, the audiovisual documentation and hyperlinks to relevant information available on the Internet could only be presented online.

This includes the video illustrations of the scenes of the opera connected to the libretto and its English translation.

A video registration of the complete opera made by Daniël Brüggen [MusicFrame films] is available on VIMEO:

<https://vimeo.com/411418830>

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Curriculum Vitae

Johannes Boer

Johannes Boer, musicologist (Utrecht University) and viola da gamba player (Royal Conservatoire The Hague with Wieland Kuijken), dedicated much of his career to combining both disciplines.

He performed solos in Bach's Passions with the Rotterdam Philharmonic and the Concertgebouw Chamber Orchestra. As an ensemble player, he co-created The Royal Consort (Globe Records) for viol consort repertoire and founded 't Uitnemen Kabinet (NMClassics) to perform Schenck and other Dutch music from the Golden Age. He regularly performed Renaissance viol with the Huelgas Ensemble (Sony Classical). He participated in CD projects of Camerata Trajectina and Cantus Cölln (Harmonia Mundi, *Altbachisches Archiv, Schütz Symphoniae Sacrae*).

In 2002, he became the executive leader of the Dutch Foundation for Historical Performance Practice (STIMU) and organised symposia at the Utrecht Early Music Festival.

These meetings brought estimated musicologists and musicians together.

For a decade, Johannes Boer was connected to the Utrecht Festival organisation as a member of the editorial board of *Tijdschrift Oude Muziek*. He contributed with articles, interviews, CD- and book reviews.

Several STIMU symposium proceedings saw the light of day with him as a (co-) editor. (*Musique de Joye, A viola da gamba Miscellany, Festschrift Alfred Lessing, Passaggio in Italia*). *Passaggio in Italia* (by Dinko Fabris and Margaret Murata) was a successful Stimu symposium and festival in August 2006. Many Monteverdi scholars presented lectures on topics that would later form the foundation of Johannes's doctoral studies.

In the same year, Johannes was asked to be head of the Early Music department of the Royal Conservatoire in The Hague. He contributed to a fundamental development in the curriculum (expansion of research in the master studies), which resulted in a substantial change in the school's profile on an international level. In his time as Head of the Department, many high-profile projects took place, such as the Handel Year celebration in 2009 in The Hague, the Monteverdi Vespers tour in 2010, and a pathbreaking cooperation with the Orchestra of the 18th Century in 2014, including Frans Brüggen's last concert. Johannes Boer's doctoral trajectory in the docARTES program started in 2014, and as a member of the ACPA of Leiden University, he participated in many events organised by this institution.

In 2018, his doctoral research project production of *La Tragedia di Claudio M.* was performed in Theater de Regentes Den Haag, followed by AINSI in Maastricht and finally in the Opera Festival of Copenhagen. Johannes Boer participated in many conferences of artistic research and higher education in the arts (The Hague, Amsterdam, Ghent, Wrocław, Oporto, Malmö, Cremona) to share his research findings.

Since 2020, Johannes has been active as a senior teacher-researcher at the Royal Conservatoire, mainly working as part of the school's lectorate on master and undergraduate research training and supervising students in group and individual sessions.