



# MUSIC *at* the HOUSE *of the* MEDICI

Image: Onorio Marinari, Italian (1617-1716), *Apollo with a Lyre*, oil on canvas, Haukohl Collection. Photo credit: MNHA/Tom Lucas

Thursday, March 28<sup>th</sup>, 2024 | 7:30 p.m.  
Sursa Performance Hall

DAVID  
OWSLEY  
MUSEUM OF  
ART BALL STATE  
UNIVERSITY



## Music at the House of the Medici

Preconcert Chat by Dr. Murray Steib with introduction by Dr. Robert La France

**Sinfonia for Strings in G Major, RV 146**

Allegro

Andante e sempre piano

Presto

**Antonio Vivaldi**

(1678-1741)

**from *Arianna*, SF 493-Part II, Scene**

Aria: *Come mai puoi vedermi piangere?*

**Benedetto Marcello**

(1686-1739)

**Sonata Quinta a 4 in G Minor, op. 10 "La cetra"**

(Adagio)-Adagio-Presto-Presto-Adagio-Presto

**Giovanni Legrenzi**

(1626-1690)

**L'Estro Armonico Concerto con Violino Solo Obligato**

Op. 3, No. 9 in D Major, RV 230

Allegro

Larghetto

Allegro

**Antonio Vivaldi**

(1678-1741)

Martie Perry, violin

---INTERMISSION---

**Sinfonia a quattro no. 3 in G Major, SF C778**

(Adagio)

Presto

(Largo) Staccato

Presto

**Benedetto Marcello**

(1686-1739)

**from *Il Giardino di Rose-La Santissima Vergine del Rosario***

Aria: *Mentr'io godo in dolce oblio*

**Alessandro Scarlatti**

(1660-1725)

**from *Griselda*-Act III, Scene 3**

Aria: *Se il mio dolor t'offende*

**from *Ariodante*, HWV 33**

Act II-Sinfonia

Act III, Scene II-Recitativo: *Ingrato Polinesso!*

Act III, Scene II-Aria: *Neghittosi or voi che fate*

**George Frideric Handel**

(1685-1759)

**Concerto grosso in D Major-op. 6, no. 4**

Adagio-Allegro

Adagio

Vivace

Allegro-Allegro

**Arcangelo Corelli**

(1653-1713)

from *Arianna*, SF 493-Part II, Scene 2

**Aria: Come mai puoi vedermi piangere?:**

**Benedetto Marcello**  
(1686-1739)

**Arianna**

Come mai puoi  
Vedermi piangere  
Senza che frangere  
Il cor ti senta?  
Come mai spenta  
È in te pietà?

How can you  
see me weeping  
without feeling  
your heart break?  
How can you  
be so devoid of joy?

Morta mi vuoi?  
Crudel m'esanima.

Would you want me dead?  
Your cruelty destroys me.

Togli a quest'anima  
La pena amara,  
Che da te cara  
La morte avrà.

Cast from my soul  
the bitter pain,  
for I would welcome  
death at your hands.

from *Il Giardino di Rose-La Santissima del Rosario*

**Aria: Mentr'io godo in dolce oblio:**

**Alessandro Scarlatti**  
(1660-1725)

**Speranza**

Mentr'io godo in dolce oblio  
Con più lento mormorio  
Scherzi l'aura intorno al cor.

While I enjoy a sweet oblivion  
the slow murmur of the breeze  
plays around my heart.

Mormorando su la sponda  
Vada a passo l'onda  
Or che poso in grembo ai fior.

Whispering on the shore  
gently passes the wave  
while I rest among flowers.

from *Griselda*-Act III, Scene 6

**Aria: Se il mio dolor t'offende:**

**Alessandro Scarlatti**  
(1660-1725)

**Griselda**

Se il mio dolor t'offende  
Eccomi lieta in viso,  
Ecco su i labbri il riso,  
Ecco la gioia in sen!

If my pain offends you,  
Behold me happy in face,  
Behold a smile on my lips  
Behold joy in my breast!

Prova darò più bella  
Del mio costante amore,  
Cangiando il mio dolore  
In placido seren.

I will give you a finer proof  
of my constant love  
by changing my sorrow  
Into a calm serenity.

From *Ariodante*, HWV 33

**Act III, Scene II-Recitativo: Ingrato Polinesso!**

**George Frideric Handel**  
(1685-1759)

**Act III, Scene II-Aria: Neghittosi or voi che fate?:**

**Dalinda**

Ingrato Polinesso! E in che peccai,  
che con la morte ricompensi amore?  
Ah, sì, questo l'error troppo t'amai.

Ungrateful Polinesso! What was my sin  
that you repay my love with death?  
Ah yes, my mistake was to love you too much.

Neghittosi or voi che fate?  
Fulminate, cieli,  
omai sul capo all'empio!

Apathetic gods, what are you doing?  
Send down lightning, heavens,  
now upon the head of the wicked one!

Fate scempio dell'ingrato,  
del crudel che m'ha tradito,  
l'impunita empietà riderà  
nel veder poi fulminato  
qualche scoglio o qualche tempio.

Wreak havoc on the ingrate,  
on the cruel man who has betrayed me;  
the wicked unpunished one shall laugh  
then to see struck down  
some rock or some temple.

**Dr. C. Matthew Balensuela**

The Medici rose to prominence through banking and business dealings in the fourteenth century. They used their wealth to enrich not only their home city of Florence, but to influence politics and the arts throughout Italy and Europe over three centuries. Ferdinando I de' Medici, the Grand Duke of Tuscany (r. 1587-1609), helped support the earliest operas. Almost 100 years later, Ferdinando III de' Medici, the Grand Prince of Tuscany (1663-1713), also lavished his support on musicians and musical institutions, including his funding of the Florentine inventor Bartolomeo Cristofori—the creator of the pianoforte.

Antonio Vivaldi (1678-1741) worked for many years as the music master of the Pio Ospedale della Pietà in Venice, an orphanage for young women which was supported by Prince Ferdinando III. Vivaldi's Sinfonia G Major begins with an Allegro featuring broad, dramatic gestures in the violins spanning the range of the instrument, while the second movement Andante, is a stately, duple meter in G minor. The concluding Allegro returns the work to G major in the feel of a lively minuet.

Benedetto Marcello (1686-1739) was born into a Venetian noble family. He did not need to make a living in music, but pursued composition for his own enjoyment and as an expression of his good taste. He was invited by several Italian courts to perform his music, including the Medici. In the aria from *Arianna* (1727), "Come mai puoi vedermi piangere?" (How can you see me weeping?) Marcello uses repeated fermatas, or holds, in the music—giving the aria a halting feel to express Arianna's grief over Theseus's abandonment of her.

Giovanni Legrenzi (1629-1690) was a composer and organist active in northern Italian cities such as Ferrara and Venice. Like Marcello, he was invited by the Medici to perform his music in Florence. His Sonata Quinta a 4 Violini in G Minor, op. 10 (1673) demonstrates his assured facility in composing chamber music and the use of motivic and contrapuntal styles that would later be developed in the works of Corelli and others.

Vivaldi's collection of twelve violin concertos published as *L'Estro armonico* (1711) was dedicated to Ferdinando III de' Medici. This work established Vivaldi's approach to the concerto as a model to be emulated. The Concerto No. 9 in D major begins with a stately Allegro in ritornello form, where the orchestra alternates with the soloist several times throughout the movement. The following Larghetto is also in D major; the orchestra maintains a foundation of repeated eighth notes over which the soloist spins out a lyrical obbligato. The concluding Allegro features repeated chords in the orchestra (almost an accelerated version of the Larghetto) which alternates with the soloist's virtuoso passage work.

Marcello's Sinfonia No. 3 in G major was most likely written early in his career, sometime between 1716-26. It begins with a brief dramatic opening, before moving directly into an agitated Presto. A brief Largo featuring dotted rhythms introduces the concluding Presto in triple meter that develops a rising figure in counterpoint.

Alessandro Scarlatti's (1660-1725) career as a composer was enhanced by the patronage of Ferdinando III de' Medici who funded many of his works. *Il Giardino di Rose-La Santissima del Rosario*, an oratorio honoring Mary as Our Lady of the Rosary, was composed in Rome for Lenten services in 1707. In the work, several allegorical figures, including Charity and Patience, protect a garden (which includes roses) from the destructive forces of the icy wind. In "Mentr'io godo in dolce oblio" (While I enjoy a sweet oblivion), Hope reflects on the joys of the garden's fragile beauty. The ABA aria begins with alternating step motion to represent the gentle breezes, first in the orchestra and then by the soloist. The B section uses the same neighbor note motion as the contemplative mood continues before a repeat of the opening A, allowing for ornamentation by the soloist as in a da capo aria. The plot of Scarlatti's opera *La Griselda* (1721) is a fidelity test where the poor wife endures a series of calamities before the happy ending. Through it all, Griselda remains true in her love for her husband, as seen in the aria "Se il mio dolor t'offende" (If my pain offends you). The aria begins with a slow opening that represents Griselda's true sorrow before moving into a vivacious triple meter with rapid accompaniment to reflect her feigned happiness. In the B section, with a less frantic accompaniment, she reflects on her constancy and faithfulness. The da capo repeats the slow opening, reminding the audience of her inner grief.

Handel's *Ariodante* (1734) is a tale of betrayed love set in Medieval Scotland to a libretto by Antonio Salvi, court poet of Prince Ferdinando III. The Sinfonia to Act II presents a gentle, homophonic orchestral setting over a descending bass pattern in D Major. In the concluding act, Dalinda (the attendant of Ginevra, daughter of the King of Scotland) realizes that the nobleman Polinesso does not really love her but has been using her to gain access to Ginevra and separate her from her true love, the knight Ariodante. Her anger is expressed in a brief recitative "Ingrato Polinesso!" (Ungrateful Polinesso) before her da capo rage aria in G minor, "Neghittosi or voi che fate?" (Apathetic gods, what are you doing), in which virtuoso passage work expresses her wish to see Polinesso punished.

Arcangelo Corelli (1653-1713) was a composer and violinist who helped to solidify the role of instrumental music as a path to a career in music. His opus 6 publication was dedicated to Anna Maria Luisa de' Medici, Prince Ferdinando III's sister. In the Concerto grosso in D major, op. 6, no. 4, Corelli sets the string orchestra and continuo in contrast with a small group of soloists consisting of two violins and cello. The work is in four movements. The first begins with a brief orchestral Adagio, which allows Corelli to start the following Allegro with the soloists, rather than the full orchestra (as is more typical). The Adagio is a stately presentation of repeated chords, allowing for chromatic voice leading throughout the movement. The third movement is in a fast triple featuring trills and step-wise motivic motion. The concluding Allegro is in duple meter, but the pervasive use of triplets gives the movement the feel of gigue, until the sixteenth-note motion in the coda confirms the duple meter.

**Violin I**

Martie Perry  
Sarah Cranor  
Kiyoe Matsuura

**Violin II**

Janelle Davis  
Jonathan Goya

**Viola**

Rachel Gries  
Yaël Senamaud-Cohen

**Cello**

Joanna Blendulf

**Violone**

Phil Spray

**Harpsichord**

Tom Gerber

**Theorbo**

Cameron Welke

**Soprano**

Nathalie Colas

**About the Arts Alive Program**

At Ball State, we recognize the importance of experiencing the arts, and we want the community to have access to that experience. Arts Alive is an opportunity for Ball State students, faculty, staff and the greater Muncie community to experience world-class arts and artists at a fraction of the cost to see the same artists in major cities. Arts Alive is about exposing central Indiana to great art through classes, lectures, performances, and exhibits. Our performing arts facilities are beautiful and state of the art.

**About the Indianapolis Baroque Orchestra**

Founded in 1997, the Indianapolis Baroque Orchestra is the only period orchestra of its kind in Indianapolis. The members of the group perform on instruments built between about 1600 and 1750, or replicas thereof, including instruments not in common use today, such as the theorbo, the violone, the sackbut, wooden one-keyed flutes, valveless trumpets, and the harpsichord. These practices allow audiences to hear pre-Classical music in performances modeled after events during the composers' lifetime.

The Indianapolis Baroque Orchestra has been an ensemble in residence at the University of Indianapolis since 1999, and typically alternates between performing at UIndy and performing at the Indiana Historical Society. Through the last 24 seasons, we have developed partnerships with the Indianapolis Public Library, Eskenazi Health, Christ Church Cathedral, Second Presbyterian Church, and the Indianapolis Suzuki Academy.



# Arts Alive Series

## Thalea String Quartet

**Tuesday, April 9, 2024**

**Sursa Hall**

**7:30 p.m.**

**This event is free and open to the public.**

The Thalea String Quartet brings their signature vibrancy and emotional commitment to dynamic performances that reflect the past, present, and the future of the string quartet repertoire while celebrating diverse musical traditions from around the world. Fueled by the belief that chamber music is a powerful force for building community and human connection, the Thalea String Quartet has performed across North America, Europe, and China, and has appeared at the Kennedy Center, Massey Hall, and Weill Hall at Carnegie Hall. As a part of their two day residency, the Thalea String Quartet will also give a masterclass on Wednesday, April 10 from 11:00 am to 12:50 pm in Hahn Hall.



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