Thursday, March 28th, 2024 | 7:30 p.m.
Sursa Performance Hall
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  
Antonio Vivaldi  
(1678-1741)

Allegro  
Andante e sempre piano  
Presto  

from Arianna, SF 493-Part II, Scene  
Benedetto Marcello  
(1686-1739)

Aria: Come mai puoi vedermi piangere?  

Sonata Quinta a 4 in G Minor, op. 10 “La cetra”  
Giovanni Legrenzi  
(1626-1690)

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

L’Estro Armonico Concerto con Violino Solo Obligato  
Antonio Vivaldi  
(1678-1741)

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

Martie Perry, violin  

---INTERMISSION---

Sinfonia a quattro no. 3 in G Major, SF C778  
Benedetto Marcello  
(1686-1739)

(Adagio)  
Presto  
(Largo) Staccato  
Presto  

from Il Giardino di Rose-La Santissima Vergine del Rosario  
Alessandro Scarlatti  
(1660-1725)

Aria: Mentr’io godo in dolce oblio  

from Griselda-Act III, Scene 3  
Aria: Se il mio dolor t’offende  

from Ariodante, HWV 33  
George Frideric Handel  
(1685-1759)

Act II-Sinfonia  
Act III, Scene II-Recitativo: Ingrato Polinesso!  
Act III, Scene II-Aria: Neghittosi or voi che fate  

Concerto grosso in D Major-op. 6, no. 4  
Arcangelo Corelli  
(1653-1713)

Adagio-Allegro  
Adagio  
Vivace  
Allegro-Allegro
from Arianna, SF 493-Part II, Scene 2  
**Aria: Come mai puoi vedermi piangere?:**  
*Benedetto Marcello*  
(1686-1739)

**Arianna**  
Come mai puoi How can you  
Vedermi piangere see me weeping  
Senza che frangere without feeling  
Il cor ti senta? your heart break?  
Come mai spenta How can you  
È in te pietà? be so devoid of joy?  
Morta mi vuoi? Would you want me dead?  
Cruel m’esanima. Your cruelty destroys me.

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 While I enjoy a sweet oblivion  
Con più lento mormorio the slow murmur of the breeze  
Scherzi l’aura intorno al cor. plays around my heart.

Mormorando su la sponda Whispering on the shore  
Vada a passo l’onda gently passes the wave  
Or che poso in grembo ai fior. 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 If my pain offends you,  
Eccomi lieta in viso, Behold me happy in face,  
Ecco su i labbri il riso, Behold a smile on my lips  
Ecco la gioia in sen! Behold joy in my breast!

Prova darò più bella I will give you a finer proof  
Del mio costante amore, of my constant love  
Cangiando il mio dolore by changing my sorrow  
In placido seren. Into a calm serenity.

From Ariodante, HWV 33  
**Act III, Scene II-Recitativo: Ingrato Polinesso!**  
**Act III, Scene II-Aria: Neghittosi or voi che fate?:**  
*George Frideric Handel*  
(1685-1759)

**Dalinda**  
Ingrato Polinesso! E in che peccai, Ungrateful Polinesso! What was my sin  
che con la morte ricompensi amore? that you repay my love with death?  
Ah, sì, questo l’errore troppo t’amai. Ah yes, my mistake was to love you too much.

Neghittosi o voi che fate? Apathetic gods, what are you doing?  
Fulminate, cieli, Send down lightning, heavens,  
onmai sul capo all’empio! now upon the head of the wicked one!

Fate scempio dell’ingrato, Wreak havoc on the ingrate,  
del crudel che m’ha tradito, on the cruel man who has betrayed me;  
l’impunita empietà riderà the wicked unpunished one shall laugh  
nel veder poi fulminato then to see struck down  
qualeche scoglio o qualche tempio. 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.
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 Ulindy 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.
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.