

JOANNA SOJKA  
PAOLA VALENTINA MOLINARI  
GIARDINO DI DELIZIE



# Scarlatti and their patrons. The Queen Maria Casimira Sobieska and the Cardinal Ottoboni

## Domenico Scarlatti (1685-1757)

From the Opera “Tetide in Sciro”

Uoverture: Allegro, Grave, Allegro

Aria: “Vi lascio tranquille”

Aria “Sento l’aura scherzar”

Aria “O Numi tiranni”

Aria “L’ucciderò lo svenerò”

## Alessandro Scarlatti (1660-1725)

From the Opera “Il Ciro”

Sinfonia: Presto, Moderato, Presto

Duet Sandane i Elcino: “Resta nel braccio del tuo errore”

Aria Sandane: “Al dolor del alma mia”

Aria Sandane: “Vaghi fiori vi colgo dal prato”

Aria Arsace: “Qual nocchiero sconsigliato”

Aria Arsace: “Due bellissime pupille”

Aria Elcino: “Cara benda”

Aria Arsace: “Prischi eroi, nè vostri figli”

Duet Sandane i Elcino: “Non son piu quelle catene

## JOANNA SOJKA

Joanna Sojka, coloratura soprano, graduated with distinction from the Academy of Music in Kraków. She also studied at the Hochschule für Künste Bremen with Peter Kooij and Katharina Rössner. Her vocal skills were shaped under the guidance of Zofia Witkowska. She made her stage debut as Belinda in *Dido and Aeneas* by H. Purcell at the Grand Theatre in Poznań. Since then, she has taken part in acclaimed opera productions in Poland and abroad, performing roles such as the Queen of the Night in *The Magic Flute* by W. A. Mozart at the Opera at the Castle in Szczecin, Euridice in *Orfeo ed Euridice* by C. W. Gluck at Opera Nova in Bydgoszcz, Nina in *Il giovedì grasso* and Serafina in *Il campanello* by G. Donizetti, Belinda in *Dido and Aeneas* by H. Purcell, Cleone/Une Ombre Heureuse/Une suivante de Phebe in *Castor et Pollux* by J. Ph. Rameau, and Abra in *Juditha Triumphans* by A. Vivaldi at the Warsaw Chamber Opera. She has also performed the role of Marzia in *Arminio* by J. A. Hasse at the Gliwice Theatre and Eurinda in *Moro per amore* by A. Stradella at the Roman Palazzo Altemps Theatre. In concert versions, she has taken on important roles such as Sifare in *Mitridate, re di Ponto* by W. A. Mozart under the baton of Philippe Jaroussky at the Opera Rara Festival, Megacles in *L'Olimpiade* by A. Vivaldi conducted by Rinaldo Alessandrini at NFM, Celia in *Lucio Silla* by W. A. Mozart at the Słowacki Theatre in Kraków, and Nitocris in the oratorio *Belshazzar* by G. F. Handel under the direction of Christina Pluhar.

Her repertoire includes both opera and oratorio works, such as the roles of the Queen of the Night, Sifare, Zerlina, and Susanna (Mozart), Gilda in *Rigoletto* (Verdi), Amina in *La Sonnambula* and Elvira in *I Puritani* (Bellini), Juliet in *Roméo et Juliette* (Gounod), Adele in *Die Fledermaus* (Strauss), Zerbinetta in *Ariadne auf Naxos* (Strauss), and Morgana in *Alcina* (Handel). She also performs oratorios such as *Carmina Burana*, *The Creation*, *The Seasons*, *Great Mass in C minor*, *Messiah*, Poulenc's *Gloria*, as well as Polish and international art songs.

Thanks to her vocal flexibility and unique timbre, she is also active in film music repertoire. She has performed with many esteemed orchestras and ensembles, including *Sinfonietta Cracovia*, *Sinfonia Varsovia*, *Capella Cracoviensis*, *Arte dei Suonatori*, {oh!} *Historical Orchestra*, *Wrocław Baroque Orchestra*, and *Baroque Collegium 1685*. Her performances have been part of prestigious festivals such as *Misteria Paschalia*, *Opera Rara*, *Actus Humanus*, as well as *Tage Alte Musik Regensburg* and *Händel-Festspiele Halle*. She has collaborated with philharmonic orchestras in Szczecin, Łódź, Bydgoszcz, Gdańsk, Koszalin, Kraków, and many other cities. She has performed under the baton of renowned conductors such as Marc Minkowski, Rinaldo Alessandrini, Joshua Rifkin, Dirk Vermeulen, and Dirk Brossé. Her discography includes songs by Eugeniusz Pankiewicz, works by Wojciech Kilar, Krzysztof Penderecki, as well as pieces by Joseph Haydn and Mozart.

## PAOLA VALENTINA MOLINARI

Born in Milan, she studied flute and voice at the Conservatories of Milan and Bergamo. She is a winner of the prestigious Rotary Prize.

She began her career as a solo singer at the age of 24, debuting in Gazzaniga's *Il convitato di pietra* in Bergamo, followed by *Die Zauberflöte* at the Teatro Olimpico in Vicenza; *La finta semplice* in Bergamo; *Il barbiere di Siviglia* in Rovereto; *L'elisir d'amore* at the Donizetti Night in Bergamo; and A. Raskatov's *Cuore di Cane* in Lyon and at La Scala in Milan, conducted by Martin Brabbins and directed by Simon McBurney.

She has collaborated with conductors such as Claudio Abbado, Giovanni Antonini, Adam Fischer, Enrique Mazzola, and Vladimir Ashkenazy. Her collaborations include Coro della Radio Svizzera and Diego Fasolis, *Canto di Orfeo* and Gianluca Capuano, *LaVerdi Barocca* with Ruben Jais, Ghislieri Choir & Consort with Giulio Prandi, *Concerto Romano* with Alessandro Quarta, and *La Risonanza* with Fabio Bonizzoni.

She recorded for Outhere Music the *Messa in Re Maggiore* and the previously unreleased motet *Dignas Laudes* with Giulio Prandi and the Ghislieri Choir & Consort (Diapason d'or 2018).

She made her debut at the Boston Early Music Festival singing Pasquini's San Vito with Concerto Romano and Alessandro Quarta. With La Risonanza and Fabio Bonizzoni, she performed a project of Handel arias in Korea and later a Scarlatti program in Mainz, also staged in Graz. She debuted in the modern revival of Hasse's Enea in Caonia, under the artistic direction of Vivica Genaux, which led to a CD release with the CPO label, conducted by Stefano Montanari, who also led her in a Vivaldi concert at the Opéra de Lyon. With Ensemble Mare Nostrum conducted by Andrea De Carlo, she performed in the oratorio Santa Editta (as Humiltà), recorded Stradella's oratorio Esther and Il Trespolo tutore, the latter also performed for the opening of the 2020 season at Teatro Carlo Felice in Genoa (broadcast on Radio3 and Sky Classica).

In January 2021, the complete recording of Luigi Rossi's L'Orfeo was released with the ensemble Allabastrina, conducted by Elena Sartori (Glossa label).

She recently performed in L'incoronazione di Poppea (Amore/Valletto) in Cremona, Como, Pavia, Pisa, and Ravenna; Il barbiere di Siviglia (Berta) in Pisa and Jesi; Dido and Aeneas (Spirit) in Bologna and Reggio Emilia; Monteverdi's L'Orfeo (Proserpina) in Cremona; Il ritorno di Ulisse in patria (Amore) and Dido and Aeneas (Second Witch) in Ravenna; L'Ercole amante (Iole) at the Monteverdi Festival; and Scarlatti's La Santissima Annunziata in Halle with Europa Galante.

# GIARDINO DI DELIZIE

Giardino di Delizie is a dynamic and creative Polish-Italian ensemble from Rome, founded in 2014 by Dr. Ewa Anna Augustynowicz, violinist and artistic director of the ensemble. It consists of professional artists specializing in playing early instruments mainly from Poland and Italy, who were trained under the watchful eye of outstanding early music specialists and regularly collaborate and perform with renowned European ensembles.

Inspired by Tartini's words, the artists are convinced that “to play well, one must be able to speak well,” which is why the ensemble's concerts, which are extremely intense and fascinating, are the result of historical and musicological research focusing on Italian and Polish composers. It is precisely this rediscovery, through concerts and recordings, of forgotten 17th-century Roman instrumental music composers, as well as those who were inspired by Poland or lived and worked in Poland, that is the mission of the ensemble's artistic director, Dr. Ewa Anna Augustynowicz. The result of this philological approach to early music performance are the ensemble's recordings. The ensemble has performed at many important festivals in Italy and abroad and has recorded eight albums for the renowned record label Brilliant Classic and one for Da Vinci Publishing:

Lonati: Complete Sinfonias (2018 world premiere recording)

Gems of the Polish Baroque (2020)

Colista: Sinfonie a tre (2020 world premiere recording)

Stradella: Complete: Violin Sinfonias (2021)

Isabella Leonarda: Complete Trio Sonatas (2022)

Alla Polacca. Polish influences in Baroque music (04.2022)

Carlo Mannelli: Trio Sonatas op. 3 (2023 world premiere recording)

Colista: Cantatas&Arias (2024 world premiere recording)

Carlo Mannelli: Trio Sonatas op. 2 (2025 world premiere recording)

Many of these releases are world premiere recordings, which have been very well received by international critics. Three albums were nominated for the prestigious Preis der deutschen Schallplattenkritik award, and the penultimate one for the prestigious ICMA award.

For more information, visit the ensemble's website at

[www.giardinodidelizie.com](http://www.giardinodidelizie.com)

# Musicians

Joanna Sojka, Soprano

Paola Valentina Molinari, Soprano

Ewa Anna Augustynowicz, Karla Bocaz Munoz, Azusa Onishi

Yayoi Masuda, Aki Takahashi, Kornelia Korecka, Baroque Violins

Anna Skorupska, Baroque Viola

Francesca Camagni, Baroque Viola

Agnieszka Oszańca, Baroque Cello

Guisella Massa, Violone

Giorgia Zanin, Tiorba

Lilianna Stawarz, Harpsichord

## REQUIREMENTS & FEES

Italian harpsichord tuned 415 Hz

Italian organ positive 415 Hz

Temperament meantone 1/6

11 music stands

a stool for the harpsichord

2 chairs for the cello and the theorbo players

In order to agree on the fee please contact us at the following e mail address: [ENSEMBLEDELIZIE@GMAIL.COM](mailto:ENSEMBLEDELIZIE@GMAIL.COM)

# Program

Queen Dowager Maria Kazimiera Sobieska arrived in Rome in March 1699. Almost from the very beginning, one of the figures to appear in her circle was Cardinal Pietro Ottoboni—a patron of the arts, a music lover, a librettist, and one of the wealthiest and most influential men in Rome. Ottoboni repeatedly offered the queen advice, understood her changing moods, organized gatherings in her honor, and dedicated musical compositions to her. The queen greatly valued the friendship of the young cardinal and relied on his judgment. Both Sobieska and Ottoboni became known in Rome as patrons of opera. In their private theaters—the queen at Palazzo Zuccari near Trinità de' Monti, the cardinal at Palazzo della Cancelleria on Via Corso Vittorio Emanuele II—they presented *drammi per musica* that enjoyed great acclaim among the Romans.

Undoubtedly, an added spice to their rivalry was the fact that Ottoboni had for years patronized the art of Alessandro Scarlatti, an outstanding composer of mature Baroque vocal-instrumental music, while Maria Kazimiera, from 1709 onward, employed at her court as *maestro di cappella* his talented son, the harpsichord virtuoso Domenico. In this context, the Carnival of 1712 appears particularly intriguing, when Ottoboni presented in his theater the *dramma Il Ciro*, to his own libretto with music by Alessandro Scarlatti, and Maria Kazimiera staged the *dramma per musica Tetide in Sciro*, to a libretto by her secretary Carlo Sigismondo Capece with music by Domenico Scarlatti.

The queen enthusiastically reported on the preparations for *Tetide in Sciro* at Palazzo Zuccari in a letter to her eldest son, Jakub Sobieski:

“We are staging an opera in our house this Carnival which surpasses—according to all who have heard it—the two others being presented in Rome. You may believe that this gives me great pleasure; however, since my theater is small and poor in comparison with the theater of Cardinal Ottoboni and the great Capranica [Theater], it is impossible to satisfy everyone who continually wishes to see it [...] those who have not seen it are eager to do so, those who have seen it insist on returning. My theater, converted from a ball-game hall, cannot accommodate many people, so that I and my servant are surrounded on all sides by those begging [for entry].”

Thus, Domenico Scarlatti’s new work enjoyed great interest and acclaim among audiences. It should be emphasized, however, that *Il Ciro*, staged at Ottoboni’s theater, also received “unanime applauso” from tutta la Nobiltà. The costumes and the rich stage design were especially admired. The opera was deemed “most delightful, with regard to the preciousness of the costumes and the singularity of the scenes and appearances, but otherwise quite somber because of the subject of the story of Cyrus.” Cardinal Ottoboni himself was very pleased with the music composed by Scarlatti.

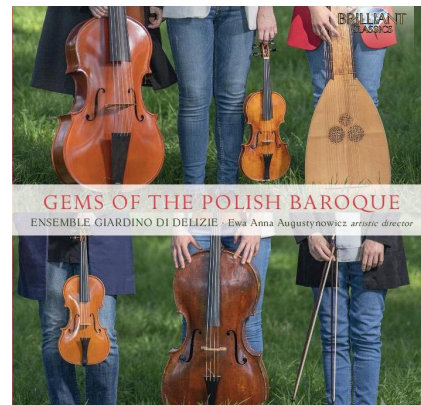
Il Ciro drew on the pastoral tradition, while at the same time taking inspiration from the works of ancient historians such as Herodotus and Justin. The main thread of the libretto is the discovery by Cyrus of his true identity. We meet him as Elcino, a young shepherd raised by Mitridate, unaware of his royal origins. In reality, he is the son of King Cambyses, saved from death, whose throne was usurped by the tyrant Astyages. As tradition dictates, the story does not lack a love plot, yet its central theme is—as Nicola Badolato rightly observed—an “exposition of good governance (buon governo).”

By contrast, *Tetide in Sciro* referred to the well-known story of the love of Achilles and Deidamia, as well as the episode of Achilles hiding in women’s clothing on the island of Skyros. Capece, however, made the title character not the hero of Troy, but his mother, the goddess Thetis, who—by disguising her son as a woman—attempted, as we know unsuccessfully, to alter his fate. It is worth emphasizing that *Tetide in Sciro* is one of the few Italian operas of the eighteenth century whose protagonist is a mother—an alter ego of Maria Kazimiera, in my view.

When Alessandro Scarlatti (1660–1725) presented *Il Ciro* in 1712, he was 52 years old and an established composer of vocal-instrumental music, particularly esteemed among Roman and Neapolitan patrons. He was the author of nearly sixty operatic works, restricting this count to that genre alone. His son Domenico (1685–1757) was 27 years old and, after his operatic debut in Naples (1703), an unsuccessful attempt to secure employment at the Florentine court, and a stay in Venice, had served since 1709 as *maestro di cappella* at the Roman court of Queen Dowager Maria Kazimiera Sobieska. By 1712 he had composed six *drammi per musica*; *Tetide in Sciro* was his seventh work in this genre.

These figures show that during the Carnival of 1712, when father and son presented new operas, there occurred not only a clash of generations—maturity versus youth—but also a confrontation between vast experience in operatic theater and relatively moderate experience in this field. The result is two intriguing scores which, despite certain similarities, reveal differing approaches by the two composers to the use of the orchestra, harmony, the shaping of melodic lines, and the relationship between ensemble and soloist. In the concert, therefore, we will be able to sense not only the artistic rivalry of two patrons whose decisions left a lasting mark on the history of Italian opera, but also to confront music from the same period by two of the most outstanding representatives of the Scarlatti family.

Artistic Director: Ewa Anna Augustynowicz  
Production Director: Anna Skorupska



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