Bellot Ensemble:

Friday 20th November 1:10pm, Firth Hall

PERFORMANCE
VENUES
CONCERTS

Heroines of the Sciento

Francesca Caccini (1587-1641) - La Liberazione di Ruggiero dall'isola d'Alcina (1625)

1. Sinfonia (before the Prologo)
2. Scena II: "Non so qual sia maggiore"

Isabella Leonarda (1620-1704) - Sonate a 1, 2, 3 e 4 istromenti (1693) - Sonata decima

Antonia Bembo (1640-1720) - Produzioni armoniche (1695-1700) - "Habbi pietà di me"

Maurizio Cazzati (1616-1678) - Trattenimenti per camera (1660) - "Ballo delle Ombre"

Barbara Strozzi (1619-1677) - Cantate, ariette e duetti (1651) - "Amor dormiglione"

Biagio Marini (1594-1663)- Sonate, symphonie, canzoni, passe'mezzi, baletti, corenti, gagliarde e retornelli (1629) - Sonata terza variata per il Violino

Leonarda - Mottetti a una, due, tre e quattro voci (1677) - "Nive puer"

Strozzi - Arie (1664) - "Che si può fare"

Interval

Caccini - La liberazione di Ruggiero dall'isola d'Alcina (1625), Scena I - Sinfonia

Strozzi - Cantate, ariette e duetti (1651) - "L'amante consolato"

Leonarda - Sonate a 1, 2, 3 e 4 istromenti (1693) - Sonata terza

Francesca Campana (1610-1655) - Arie a una, due e tre voci (1629) - "È già rotto lo strale"

Andrea Falconieri (1585-1656) - Il primo libro di canzone, sinfonie, fantasie, capricci, brandi, correnti, gagliarde, alemane, volte (1650) - "La suave melodia"

Lucia Guinciani (fl. 1611) - Marc'Antonio Negri, Affetti amorosi, libro secondo (1611) - "Udite lagrimosi spirti d'Averno"

Giovanni Girolamo Kapsberger (1580-1651) - Libro quarto d'intavolatura di chitarone (1640) - Canario

Strozzi - Diporti di Euterpe, overo cantate e ariette a voce sola (1659) - "Mi fa rider"

Giuseppino del Biado (d. 1616) - Codice Barbera (manuscript, early 17th century) - “Fuggi, fuggi, fuggi da questo cielo” (later known as “La Mantovana”)

Biagio Marini (1594-1663) - Per ogni sorte d’istromento musicale, diversi generi di sonate, da chiesa e da camera (1655) - Sonata sopra ‘Fuggi dolente core’ à 3

Bembo - Produzioni armoniche (manuscript, c. 1695-1700) - “In amor ci vuol ardir”

Strozzi - Cantate, ariette e duetti (1651) - “L’Eraclito amoroso”

Seventeenth-century Italian music was transformed by new possibilities for the solo voice and for instruments. Yet the women who helped shape this world worked in strikingly different circumstances. At the Medici court in Florence, **Francesca Caccini** was a celebrated singer and composer. Her La liberazione di Ruggiero dall’isola d’Alcina (1625) brings us into the dramatic world of court spectacle. In Novara, the Ursuline nun **Isabella Leonarda** composed prolifically, including an extraordinary collection of instrumental sonatas published in 1693.

The Venetian singer and composer **Barbara Strozzi** explored passion, humour, desire and despair in songs whose words and musical gestures are closely intertwined. **Antonia Bembo**, also born in Venice, later found patronage in France, where she dedicated her manuscript Produzioni armoniche to Louis XIV. Rome is represented by **Francesca Campana**, whose Arie a una, due e tre voci appeared in 1629. **Lucia Quinciani’s** arresting Udite lagrimosi spirti d’Averno survives in a 1611 collection by Marc’Antonio Negri.

Alongside these voices, instrumental works by **Biagio Marini, Maurizio Cazzati, Andrea Falconieri and Giovanni Girolamo Kapsberger** evoke the rapidly changing soundscape of seventeenth-century Italy. Heard together, these pieces reveal a richly varied musical culture in which women created works of extraordinary invention and emotional range.

Bellot Ensemble

Bellot Ensemble is a vibrant period instrument group celebrated for energetic performances and a distinctive approach to seventeenth century repertoire. Rooted in historical performance practice, the ensemble blends detailed research with spontaneity, particularly through written divisions and the expressive interpretation of early texts. Their work often brings together instrumental and vocal forces, with regular collaborations involving consorts, choirs, and opera companies.

From October 2025, the group began a two year term as the New Generation Baroque Ensemble, a prestigious development scheme led by BBC Radio 3, the Royal College of Music, and the National Centre for Early Music. Bellot Ensemble has also been selected for the Britten Pears Young Artist Programme 2025 to 2026, taking part in the Chamber Music Residency at Snape Maltings supported by the Keith Coventry Bursary.

Recent and forthcoming highlights include performances at the Oxford Festival of the Arts, new appearances through the NGBE scheme, and a residency in 2026 with Les Arts Florissants’ Odyssée programme.

Tonight's Performers

Mariana Rodrigues - Soprano
Edmund Taylor - Violin
Maxim Del Mar - Violin
Jacob Garside - Violoncello
Daniel Murphy - Theorbo
Matthew Brown - Harpsichord

Coming up next

We've got loads of great events coming up, you can visit our website for full details - www.performancevenues.group.shef.ac.uk

Grass (1925) with live music by Peyman Yazdanian and Adib Rostami

Sunday 22nd November, 2026 - 6pm
£11-17.50
Firth Hall

Grass, one of the canonical greats of the silent era by the directorial team of Merian C. Cooper and Ernest B. Schoedsack, is a documentary on the heroic annual migration of the nomadic Bakhtiari tribes of Iran. It is an epic film about people who live epic lives.

The film will be accompanied by Peyman Yazdanian, an acclaimed Iranian pianist and composer renowned for his film scores and contemporary classical works. For this screening, he will be joined by Adib Rostami on kamancheh and tombak, adding a rich musical dimension to the experience.

Engegård Quartet

Sunday 29th November, 2026 - 2pm
£5-23
Firth Hall

Formed under the midnight sun in the Lofoten Islands, Norway's leading string quartet brings the rugged soul of the country to the stage.

From the vast plains of Finnmark to the fjords of Kvæfjord, this programme features the Quartet's own arrangements of traditional joiks – one of the oldest song traditions in Europe – alongside haunting psalms and spirited bridal marches.

A fresh take on repertoire that is 400 years in the making, this concert explores the roots of much of the weekend's music in an evocative, moving and joyful finale.

Free Concerts on campus

Throughout term time we run free informal recitals and events in Firth Hall, including visiting guests and the performances from the talented students from the Department of Music.

These events are free to attend and are performed at lunch time and rush hour, which we believe make the events accessible for everyone to enjoy. To find out more about these events and to reserve your ticket, head to our website.

Monday 23rd November, 2026	Lunchtime Concert – Composition Special	Firth Hall	1:10pm
Wednesday 25th November, 2026	Rush Hour Concert – New Music Ensemble	Firth Hall	5:45pm
Monday 30th November, 2026	Lunchtime Concert – Historically informed performances	Firth Hall	1:10pm
Monday 7th December, 2026	Lunchtime Concert – Historically informed performances	Firth Hall	1:10pm
Monday 14th December, 2026	Lunchtime Concert – Historically informed performances	Firth Hall	1:10pm

Non so qual sia maggiore

Francesca Caccini (1587-after 1641)

La liberazione di Ruggiero dall'isola d'Alcina (1625), Scena II

ITALIAN	ENGLISH TRANSLATION
Non so qual sia maggiore,	I cannot tell which is greater,
lo spavento, o 'l dolore	my fear or my grief,
che per te, mia Regina,	which, for your sake, my Queen,
m'ingombra 'l petto e mi trafigge il core.	weighs on my breast and pierces my heart.
Odi strano successo:	Hear what an astonishing thing befell:
io me ne gia là dove	I was going to the place
al fonte del cipresso	where, beside the cypress fountain,
pendean del tuo bel sol l'armi famose.	the famous arms of your beloved were hung.
Tra quelle piante ombrose	Among those shadowy trees
viddi Ruggiero, e seco	I saw Ruggiero, and beside him
uom di canuto aspetto,	a grey-haired man,
ch'armone il giovinetto;	who admonished the young knight;
indi poscia il consiglia	then he urged him on
ad imprese magnanime e guerriere.	to great and valiant deeds of war.
Ma senti, oh meraviglia,	But listen, what a marvel!
io vid'in un instante	In a single instant I saw
quel severo sembiante	that stern figure
trasfigurarsi in maestevol donna,	change into a majestic woman,
che disse: "Io son Melissa,	who said: "I am Melissa,
ancor ch'a gl'occhi tuoi sembrasse Atlante."	though to your eyes I seemed Atlante."
Qui volle Bradamante	It was Bradamante who sent me
ch'a te venissi a volo	swiftly to you,
per ricordarti solo	to remind you of nothing but
l'amor suo, la sua fede,	her love and her fidelity,
e che non devi in vil piacer sommerso	and that, sunk in base pleasures, you must not
quella sprezzar, che 'l proprio cor ti diede.	scorn the woman who gave you her very heart.

Habbi pietà di me

Antonia Bembo (c. 1640-c. 1720)

Produzioni armoniche (manuscript, c. 1695-1700)

ITALIAN	ENGLISH TRANSLATION
Habbi pietà di me, non mi lasciar morir! Non merta la mia fé, non vole il mio soffrir.	Have compassion on me; do not abandon me to death! My faithfulness has not earned this, nor does my suffering seek it.
Rio tenor d'ingrata sorte mi condanna a mille pene. Il mio mal vien dal mio bene, la mia vita mi dà morte, senza sperar mercé al mio lungo servir.	The cruel course of thankless fate condemns me to a thousand torments. The one I love is the cause of my pain; the source of my life brings me death, while I can hope for no mercy in return for so long a devotion.

Amor dormiglione

Barbara Strozzi (1619-1677)

Cantate, ariette e duetti (1651)

ITALIAN	ENGLISH TRANSLATION
Amor, non dormir più! Su, su, svegliati omai, che mentre dormi tu dormon le gioie mie, vegliano i guai. Non esser, non esser, Amor, dappoco! Strali, strali, foco, strali, strali, su, su, foco, foco, su, su!	Cupid, sleep no longer! Come, come, awaken now, for while you lie asleep, my joys sleep too, but troubles keep watch. Do not be so feeble, Cupid! Arrows, arrows, and fire! Arrows, arrows, up, up! Fire, fire, arise, arise!
O pigro, o tardo, tu non hai senso, Amor melenso, Amor codardo! Ahi, quale io resto, che nel mio ardore tu dorma, Amore: mancava questo!	O sluggish, idle fellow, you have no sense, foolish Cupid, cowardly Cupid! Ah, what a plight is mine: while I burn with passion, you, Love, are sleeping! As if I needed that as well!

Nive puer

Isabella Leonarda (1620-1704)

Mottetti a una, due, tre e quattro voci (1677)

LATIN	ENGLISH TRANSLATION
Nive puer et gelu impediebatur a quiete sua, nec tenebris ocellis somno dabatur recreari amato. Cum virgo mater conciliatura Iesu,	Snow and frost disturbed the child's repose; his little eyes could not close and find the sleep he loved. Then the Virgin Mother, wishing to soothe Jesus,
qui per nivem, per gelu nequibat	whose sacred limbs, because of snow and frost,
somno sacra membra dare, ista suspiriis emisit, belle cantans lingua materna.	could find no rest in sleep, breathed these words amid her sighs, singing tenderly in her mother tongue.
Dormi, vita, vita amata, dormi, mundi cara spes, quam suspirata; dormi, dormi, ninna et oh.	Sleep, my life, my beloved life; sleep, dear hope of all the world, so ardently longed for; sleep, sleep, hush-a-bye.
Dormi, caeli gemma electa, dormi, clara, clara lux, paradiso quam dilecta; dormi, dormi, ninna et oh.	Sleep, chosen jewel of heaven; sleep, bright, shining light, so cherished in paradise; sleep, sleep, hush-a-bye.
Dormi, campi virescentis, dormi, fili pulchre flos, vita matris, flos canentis; dormi, dormi, ninna et oh.	Sleep, flower of the greening fields; sleep, fair son, fair flower, your mother's life, flower of her song; sleep, sleep, hush-a-bye.
Dormi, mundi obcaecati, dormi, fili, clara lux, corde vigiles amanti; dormi, dormi, ninna et oh.	Sleep, bright light of a blinded world; sleep, my son, radiant light; keep watch with a loving heart; sleep, sleep, hush-a-bye.

Che si può fare

Barbara Strozzi (1619-1677)

Arie (1664)

ITALIAN	ENGLISH TRANSLATION
Che si può fare? Le stelle rubelle non hanno pietà. Che s'el cielo non dà un influsso di pace al mio penare, che si può fare?	What is there to do? The rebellious stars show no pity. If heaven grants no peaceful influence to ease my suffering, what is there to do?
Che si può dire? Da gl'astri disastri mi piovano ogn'or; che se perfido Amor un respiro diniega al mio martire, che si può dire?	What can be said? From the stars, disasters rain down on me without cease; if faithless Love denies a moment's respite to my agony, what can be said?
Così va rio destin: sorte tiranna gl'innocenti condanna; così l'oro più fido di costanza e di fè, lasso, conviene lo raffini d'ogn'or fuoco di pene.	Thus runs cruel destiny: a tyrant fate condemns the innocent; so the purest gold of steadfastness and faith, alas, must be refined again and again in flames of pain.
Sì, sì, penar deggio; sì, che darei sospiri, deggio trarne i respiri. In aspri guai per eternarmi il ciel niega mia sorte al periodo vital punto di morte.	Yes, yes, I must suffer; from the sighs that I utter I must draw my very breath. To keep me forever in bitter woe, heaven denies my fate even the point of death at which my life might end.
Voi spirti dannati ne sete beati, s'ogni Eumenide ria sol è intenta a crucciar l'anima mia. Se sono sparite le furie di Dite, voi ne gl'Elisi eterni i dì trahete; io coverò gl'inferni.	You spirits of the damned are blessed beside me, if every savage Fury is wholly bent on torturing my soul. Though the Furies have fled from Pluto's realm, you may pass your days in Elysium; I shall make my dwelling in hell.
Così avvien a chi tocca calcar l'orme d'un cieco: al fin trabocca.	That is the end of one who tries to follow in a blind man's footsteps: at last he falls headlong.

L'amante consolato

Barbara Strozzi (1619-1677)

Cantate, ariette e duetti (1651)

ITALIAN	ENGLISH TRANSLATION
Son tanto ito cercando che pur alfin trovai colei che desiai duramente penando. Oh questa volta sì ch'io non m'inganno, s'io non godo mio danno!	So long have I gone searching that at last I found her whom I desired, though I suffered cruelly. Ah, may I not be deceived this time, nor rejoice only to bring myself harm!
Son tali quei contenti che pur alfin io provo che tutto mi rinovo doppo lunghi tormenti. Ma tutti com'io fo far non sapranno chi non gode suo danno.	So great are the pleasures I have finally come to know that I feel entirely renewed after long torment. Yet not all can act as I have done: no one who takes no joy in their own misfortune.

È già rotto lo strale

Francesca Campana (c. 1610-1665)

Arie a una, due e tre voci (1629)

ITALIAN	ENGLISH TRANSLATION
È già rotto lo strale che mi fece nel cor piaga mortale. Ma s'io fuggo da te, Filli diletta, Amor ne fa vendetta. E con fiero martire, mentr'io ti lascio, ohimè, mi fai morire.	The arrow is broken now, the one that dealt my heart a mortal wound. Yet if I flee from you, dear Phyllis, Love takes vengeance upon me; and in cruel torment, as I leave you, alas, you make me die.
Da te mi parto e sento crescere nel dipartirsi il mio tormento. E benché sciolte in me sian le catene, si raddoppian le pene. E d'aspra doglia impresso, qualor ti fuggo, ohimè, perdo me stesso.	I depart from you and feel my anguish growing as I go. And though my chains have been unfastened, my sufferings double; and marked by bitter grief, whenever I flee you, alas, I lose myself.
Così senza consiglio a volontario duol cedo, e m'appiglio. Ma per uscir da' tuoi fallaci inganni mi son dolci gl'affanni. E per sanar la piaga, anco di morte, ohimè, l'alma s'appaga.	Thus, without any wisdom, I yield and cling to pain of my own choosing. Yet to escape your deceitful snares, my troubles seem sweet to me; and to heal the wound, my soul accepts even death, alas.

Udite lagrimosi spirti d'Averno

Lucia Quinciani (fl. 1611)

In Marc'Antonio Negri, Affetti amorosi, libro secondo (1611); text from Guarini, Il pastor fido, III.6

ITALIAN	ENGLISH TRANSLATION
Udite, lagrimosi	Listen, tearful
spirti d'Averno, udite	spirits of Avernus; hear
nova sorte di pena e di tormento;	of a new kind of suffering and torment.
mirate crudo affetto	Behold a cruel passion
in sembiante pietoso:	disguised in a tender guise:
la mia donna, crudel più de l'inferno.	my lady is crueller than hell itself.

Mi fa rider

Barbara Strozzi (1619-1677)

Diporti di Euterpe (1659)

ITALIAN	ENGLISH TRANSLATION
Mi fa rider la speranza, che per forza vuol ch'io speri, e ch'io semini i pensieri nel terren dell'incostanza. Sempre vol quest'importuna ch'io contrasti col mio fato, e ch'io segua un cor intrato al dispetto di fortuna.	Hope makes me laugh, so determined to make me hope, and have me sow my thoughts in the barren soil of fickleness. That tiresome creature always wants me to struggle against my fate and pursue a heart grown cold, in defiance of fortune.
Ma senza godere ch'io peni ogni dì, non è di dovere, non dico così; non piace al mio core, ch'è scaltr'amatore, sì barbara usanza. Mi fa rider la speranza...	But to suffer every day without ever tasting joy is more than duty demands; no, I will not have it! Such savage custom will never please a heart as shrewd in love as mine. Hope makes me laugh...
Favolosi precipitii furon quelli di Fetonte, e bugiardi in Flegetonte son le pene ancor di Tizi. Io sì che nel pianto sommergomi ogn'ora, e sempre pur tanto l'ardor mi divora, che provo un inferno che dura in eterno, e sempre s'avanza. Mi fa rider la speranza...	The fall of Phaethon was a tale of myth, as were the torments of Tityos by Phlegethon's burning waters. But I truly drown hour by hour in tears, while still that ardour devours me ever more, and I endure a hell which lasts forever and grows without end. Hope makes me laugh...

Fuggi, fuggi, fuggi da questo cielo

Giuseppino del Biado (d. 1616), attributed

Codice Barbera, early 17th century ("La Mantovana")

ITALIAN	ENGLISH TRANSLATION
Fuggi, fuggi, fuggi da questo cielo, aspro e duro spietato gelo. Tu che tutto imprigioni e leghi, né per pianto ti frangi o pieghi, fier tiranno, gel de l'anno, fuggi, fuggi, fuggi là dove il verno su le brine ha seggio eterno.	Flee, flee, flee from these skies, you harsh, cruel, merciless frost! You who bind and imprison everything, unmoved and unbroken even by tears, fierce tyrant, winter's cold, flee, flee, flee to the place where winter holds an everlasting throne upon the ice.
Vieni, vieni candida, vien vermiglia, tu del mondo sei maraviglia. Tu, nemica d'amare noie, dà all'anima delle gioie; messaggera per primavera, tu sei dell'anno la giovinezza, tu del mondo sei la vaghezza.	Come, come in white, come rosy-red, you are the wonder of the world! Enemy of every bitter care, bring delights to the soul; messenger of spring, you are the youth of the year, the loveliness of all the world.
Vieni, vieni, vieni leggiadra e vaga, primavera d'amor presaga. Odi Zefiro che t'invita e la terra che il ciel marita; al suo raggio venga maggio, vieni con il grembo di bei fioretti, vien su l'ale dei zefiretti.	Come, come, come graceful and fair, spring, foretelling love! Hear Zephyr calling you, and the earth whom heaven takes as bride; let May arrive beneath his light, come with your lap full of lovely flowers, come upon the wings of gentle western winds.

In amor ci vuol ardir

Antonia Bembo (c. 1640-c. 1720)

Produzioni armoniche (manuscript, c. 1695-1700)

ITALIAN	ENGLISH TRANSLATION
In amor ci vuol ardir,	In love, one must have courage,
troppo timido mio cor!	my all-too-timid heart!
Scaccia omai, scaccia il timor,	Drive away your fear now,
se tu brami di gioir.	if you long to know delight.

L'Eraclito amoroso

Barbara Strozzi (1619-1677)

Cantate, ariette e duetti (1651)

ITALIAN	ENGLISH TRANSLATION
Udite, amanti, la cagione, oh Dio, ch'a lagrimar mi porta: nell'adorato e bello idolo mio, che sì fido credei, la fede è morta.	Hear, lovers, what it is, O God, that brings me to such tears: in the fair beloved whom I adored, whom I thought so true, all faith has died.
Vaghezza ho sol di piangere, mi pasco sol di lagrime, il duolo è mia delizia, e son mie gioie i gemiti. Ogni martir aggradami, ogni dolor dilettami, i singulti mi sanano, i sospir mi consolano.	I long for nothing but to weep; I live upon my tears. Grief has become my pleasure, and groans are now my joy. Every torment seems welcome, every pain brings delight; sobbing gives me healing, and sighs afford me comfort.
Ma se la fede negami quell'incostante e perfido, almen fede serbatemi sino alla morte, o lagrime! Ogni tristezza assalgami, ogni cordoglio eternisi, tanto ogni male affliggami che m'uccida e sotterrimi.	But if that fickle traitor refuses me faithfulness, then at least stay true to me until my death, O tears! Let every sadness overcome me, let every sorrow last forever; let every evil hurt me so that it may kill and bury me.