



# Francesco Nicola FAGO

**CANTATAS AND ARIETTAS FOR SOLO VOICE AND CONTINUO**  
WITH INSTRUMENTAL INTERLUDES BY  
**CORBETTA, KAPSBERGER AND SCIPRIANI**

**Riccardo Angelo Strano, countertenor**  
**Ensemble Barocco della Cappella Musicale**  
**'Santa Teresa dei Maschi'**  
**Sabino Manzo, director**

FIRST RECORDINGS

# NICOLA FAGO, A PUGLIESE COMPOSER IN NAPLES

by Dinko Fabris

For three centuries, from around 1500 until the beginning of the nineteenth century, a succession of hundreds of composers, singers and other musicians gradually formed what is now known around the world as the 'Neapolitan School of Music'. An unusual number of these people were born in the region of Italy now known as Puglia – the heel of the so-called boot of Italy. The reasons for this predominance of Pugliesi are obviously not genetic but probably derive from the large presence of noble feudal proprietaries in that territory, allowing the local barons and other landowners to look for young talents to educate into music, so that they might show them off in the capital, Naples, as the fruits of their enlightened patronage. The young boys emerging from these distant districts were welcomed for at least eight years into one of the four Neapolitan conservatoires (orphanages transformed in public music-schools from around 1600 onwards), and they emerged as qualified professionals whose teachers introduced them to their new business environment and guided them through it. The aristocrats funding this musical education could then take advantage of it by organising public performances in their Neapolitan palaces with music specially written by these young composers as a sign of gratitude: cantatas, serenatas or small operas. This was the path by which Nicola Fago came to fame.

Born in Taranto – and so known for his entire life as 'Il Tarantino' – probably on 26 February 1677, Francesco Nicola Fago entered the Conservatorio di S. Maria della Pietà dei Turchini in 1693 as a pupil of Francesco Provenzale (1632–1704), the most important Neapolitan composer of the seventeenth century. A turning point in Fago's career came in Naples on 27 November 1701, when he married Caterina Grimaldi, a younger sister of the famous castrato Nicolo Grimaldi (known as 'Il Nicolino'), who was later knighted for his artistic merits. This relationship must have helped Fago obtain his first positions, as a teacher (*primo maestro*) at the Conservatorio di

S. Onofrio, from 1704 to 1708, and thereafter at his *alma mater*, the Pietà dei Turchini, from 1705 to 1740. In 1709 he was appointed *maestro di capella* of the Tesoro di San Gennaro chapel, attached to Naples Cathedral and thus one of the most important institutions in town. Fago also taught at many other churches and *confraternite*.<sup>1</sup> The roll-call of his students is an astonishing one: it includes Pasquale Cafaro, Antonio Corbisero, Michele Falco, Francesco Feo, Niccolò Jommelli, Leonardo Leo, Giuseppe de Majo, Nicola Sala and Michelangelo Vella; one of his sons, Lorenzo Fago (1704–93), was also an important composer.

Fago's long engagement with the churches and chapels of Naples is attested to by his enormous output of sacred music, the surviving scores of which include a Requiem, eleven settings of the Mass, eighteen psalm-settings, seven Magnificats, four liturgies and dozens of smaller settings of sacred texts.<sup>2</sup> Similarly, his relations with the Neapolitan nobility is documented by his numerous chamber cantatas.<sup>3</sup> This domestic musical genre has only recently attracted the full attention of musicologists, above all in its connection with Naples,<sup>4</sup> where some of the most important European composers of cantatas in the sixteenth and seventeenth centuries were active (among them Alessandro and Domenico Scarlatti and the young Handel during the time he spent in Italy). After the turn of the seventeenth century, the structure of the cantata became standardised, usually featuring three or four recitatives and arias (usually in the pattern recitative–aria–recitative or recitative–aria–recitative–aria), sometimes with functional instrumental introductions and, less often, with string accompaniment or specific

<sup>1</sup> The *confraternite* were associations of Catholic believers created during the Counter-Reformation (from the end of the sixteenth century) as self-assistance groups for specific arts or occupations; they were usually tied to a particular church or chapel dedicated to the saint who gave his name to the association. They were popular organisations and did not act with ecclesiastical authority. They employed musicians to write funeral music or to embellish other important religious occasions. – TRANSLATOR'S NOTE

<sup>2</sup> Stephen M. Shearon, *Latin Sacred Music of Nicola Fago: The Career and Sources of an Early Eighteenth Century Neapolitan Maestro di Cappella*, doctoral thesis, University of North Carolina at Chapel Hill, 1993.

<sup>3</sup> Mariagrazia Melucci, 'Le cantate da camera di Nicola Fago: prime indagini per uno studio', in *Gli affetti convenienti all'idee. Studi sulla musica vocale italiana*, ed. Maria Caraci Vela, Rosa Cafiero and Angela Romagnoli, Edizioni Scientifiche Italiane, 1993, Naples, pp. 385–422.

<sup>4</sup> Giulia Veneziano, *La cantata da camera a Napoli in età vicereale: la produzione di Leonardo Vinci (1690–1730)*, doctoral thesis, Universidad de Zaragoza, 2016.

melodic instruments. The majority of them are for solo voice (generally soprano or contralto, and more rarely bass or other voices), with continuo realisable on one or more instruments which develop the harmony. The chamber cantata was able to invade the noble palaces of the Neapolitains (as the serenata did later) because these compositions were regarded as real miniature melodramas, small dramatic stories told in these series of recitatives and arias, even though there is but a single voice. Moreover, the fashion for castrati helped these domestic compositions become social events that attracted a large audience, passionate and curious, often with foreign travellers among the guests.

Recent research has brought the number of cantatas known to have been written by Nicola Fago to around fifty. Eleven are preserved in a single manuscript (Vm7 2371) held in the Bibliothèque nationale in Paris. Fourteen more are held in sources in England, and nineteen in Italy. Three manuscripts recently examined in Paris (Rés. Vmc ms.73, Vmc ms.81 and Vm7 55) add to this corpus several cantatas previously unknown or bring new sources of works already known.<sup>5</sup> The Paris manuscripts confirm Fago's pre-eminence among the main Neapolitan composers of cantatas, as does another hitherto overlooked source: the manuscript Osborne Music Ms 22 held at Yale University, which, alongside cantatas by Alessandro Scarlatti, Mancini, Sarro and others, contains four cantatas by Fago, two of them unknown in other sources. Another recently identified source is a manuscript preserved in the Singakademie in Berlin, which holds eight Fago cantatas, six unknown elsewhere. That gives a total of 49 chamber cantatas, some of them with alternative sources that were previously unknown. This figure puts Fago among the most prolific Neapolitan composers of cantatas, even though it is nowhere near the totals reached by some other composers working in Naples in the same period, like Alessandro Scarlatti (more than 700 cantatas) or Francesco Mancini (200).

This recording features six Fago cantatas, all taken from Neapolitan sources and two examples of separate arias, plus an instrumental piece. The nineteen Fago cantatas

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<sup>5</sup> My article 'Cantate di Nicola Fago nei manoscritti Prunières-Thibault de la Bibliothèque Nationale de France' (in *Noter, annoter, éditer la musique. Mélanges offerts à Catherine Massip*, ed. Cécile Reynaud and Herbert Schneider, Librairie Droz/Bibliothèque Nationale de France, Geneva, 2012, pp. 91–112) surveys the current state of research into Fago's cantatas.

preserved in Italian libraries were published in 1995 in editions by Maria Grazia Melucci.<sup>6</sup> They contain all the compositions of the Naples Conservatoire Library (fifteen), and the letter M identifying the cantatas refers, indeed, to the Melucci edition. The Fago cantatas preserved in Naples are contained in six main manuscript anthologies now held in the Conservatorio S. Pietro a Majella di Napoli, which owns many manuscripts ‘inherited’ from the Conservatorio della Pietà dei Turchini: Cantatas 114 (containing nine Fago cantatas coming from at least two separate manuscripts later collated), Cantatas 57 (a small collection of three cantatas of which only the third one was definitely composed by Fago), Cantatas 18 (with two by Fago), Cantatas 252, Cantatas 34 and Cantatas 36 (each with one Fago cantata). Most of the cantatas in this recording, the first ever to be dedicated to ‘Il Tarantino’, come from the biggest of these Naples Conservatoire collections, Cantatas 114; one (*Quanto invidia la tua sorte* [8]) is from the small manuscript Cantatas 34.

*All’or ch’in dolce oblio* (M1) [1] is constructed, like almost all the Fago cantatas here (the exceptions are *Quanto invidia la tua sorte* and *Lagrima di cordoglio*), of two recitatives, each followed by an aria. It is set in the ‘painful’ key of F minor – the key in which Pergolesi set his *Stabat Mater* – and describes a torment the protagonist is not able to explain to himself, nor is he able to confess his feelings to his lover, even during a dream (in the bass of the second aria, the unceasing semiquaver sextuplets express the unending repetition of pain).

*Questo povero cor* (M30) [2] has an alternative version for alto in the Neapolitan manuscript Cantatas 18. The protagonist complains of the inconstancy of his lover Filli: instead of reassuring his heart, she made him feel like a stormy sea, with her shining eyes as stars. The second aria is particularly elaborate, with jumping quaver figurations imitating sea waves.

*Come viver poss’io?* (M6) [5] shows the suffering that distance causes the lover. The two arias are in a meditative mood, the first one *Largo* and the second *Andante*, with

<sup>6</sup> Nicola Fago, *Le cantate da camera*, ed. Mariagrazia Melucci, Vol. 1 (series ‘Thesaurus Harmonicus’, ed. Dinko Fabris, No. 1), Il Melograno, Rome, 1995.

sudden melodic shakes on strategic words, which are treated as in a madrigal (the heart 'che non ha pace' – which has no peace – and the voracious flame, 'fiamma vorace').

*Lagrima di cordoglio* (M17) [7] departs from the other cantatas' mannerist texts because of the unusual presence of three pairs of recitatives and arias and perhaps even because it was composed for a real tragic occasion: the stimulus for this composition may have been an event in the aristocratic society of the day, one for which Fago was asked to compose this cantata. 'Rosa', whose name is compared to a cut flower, has died, leaving her faithful and careful lover in pain. Here, too, perhaps predictably, the key is F minor, with continuous modulations in the first aria, and dissonances and chromaticism (on words like 'dolori', pains, 'sospiri', sighs, 'martiri', torments) and a long, even inexorable rest after the word 'mori' (died).

*Quanto invidia la tua sorte* (M28) [8] is a short composition – this one constructed from an aria, recitative and aria – intended for a woman: a nymph is struggling because of the distance of her lover who is wrongly convinced of her lack of fidelity. The first aria begins with a cheerful, jumping  $\frac{3}{4}$  in A minor to imitate a lucky little turtledove envied by the nymph for its joyful freedom. The second aria, by contrast, is slower, and tormented by dissonances on an hypnotic walking bass.

*Qual'hor non veggio* (M26) [11] treats a theme dear to the Renaissance madrigal: the pains caused by the lover's distance and the joy at his/her return, comparing the tormented soul to a ship during a storm. Indeed, Fago sets words as 'agitando' and 'torbida procella' ('foggy storm') as if this were a madrigal.

The two short arias in this programme are preserved consecutively in the same Naples Conservatoire manuscript (Arie 146 (6), 1 e 2). They are two compositions for alto and continuo on texts treating unrequited love which are very similar to the texts of the cantatas; in fact, both ariettas may have originated as parts of larger cantatas. In *Tormentata, piagata, schernita* [4] (in A minor) a leaping bass in the solo cello expresses the pain of a lover tormented because he is not allowed even to die. By contrast, *Lusinga di chi pena* (in D minor) [10] suggests that it may be possible for the lover to remain faithful.

The general structure of these cantatas, composed in the first years of the eighteenth century, is not at all innovative in comparison with the contemporary ones being written

by Alessandro Scarlatti and by Fago's Neapolitan colleagues, but the density of the harmony, expressed by a very complex figured bass, reveals a knowledge of counterpoint that makes Fago a worthy heir of his old teacher, Francesco Provenzale.

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## A POSTSCRIPTUM

by Sabino Manzo

The ornamentations and diminutions especially composed for the *da capo* section of Fago's arias are based on specific, contemporary performance practice. From the end of the seventeenth and for all the eighteenth century, especially with arias with a ternary form, where the third section is a *da capo* repetition of the first, the most famous singers, especially castrati, liked to improvise ornamentations to show off their astonishing skill in maintaining the agility of the voice through all its range. This practice was born from the fashion of exaggerating extreme vocal and melodic difficulties to provide the kind of excitement that the audiences in European theatres liked to hear, and so castrati, although not only them, became some of the best-known celebrities of the day. In these cantatas, which may have been written for one of the most famous of seventeenth-century castrati, Fago's brother-in-law Nicola

Grimaldi, the ornamentations and diminutions follow a very virtuosic style exploiting the skills and taste of Riccardo Angelo Strano.

We have chosen to bring some contrast and variety to this recording by including three instrumental interludes. The first is the *Sinfonia di violoncello solo e basso* [3] by Francesco Paolo Scipriani, who was born in Conversano (just to the south-east of Bari, in Puglia) in 1678 and died in Naples in 1753.<sup>1</sup> There he studied at Conservatorio della Pietà dei Turchini before working with the orchestra of Naples Royal Chapel, he is recorded, for example, as conducting, his more famous fellow cellist Francesco Alborea, better known as Francischiello, in the aria 'Il Dio guerriero' for soprano and two *concertati* cellos from Leonardo Leo's 1717 opera *Diana amante*. In 1720 Scipriani wrote the didactic *Principij da imparare a suonare il violoncello e con 12 toccate a solo*, rediscovered over two centuries later in the library of the Conservatorio San Pietro a Majella. In his *Sinfonia di violoncello solo e basso*, divided into four sections, the virtuosity required for its rapid rhythms alternates with passages of inspired melodic intensity. The third section is especially expressive, almost as an aria, with the cello in the role of dramatic vocal soloist.

Giovanni Girolamo Kapsperger (1580–1651) was born in Venice and never spoke German; but he did have German origins and so, after he became famous, he was nicknamed 'Il tedesco della tiorba' ('the German theorbo-player'). His fame as a composer was obtained not only through the music he wrote for his own instrument – chiefly four books of chitarrone tablature – but also thanks to his many collections of madrigals, *villanelle* and arias, and sacred music embracing motets, oratorios and masses. *La Capona* [6], included in the fourth book of chitarrone tablature, is a representative example of the complexity and virtuosic demands of these pieces.

Francesco Corbetta (1615–81), born in Pavia, is considered one of the most virtuosic composer-players of the Baroque guitar. Based first in Bologna, he then joined the court at Mantua, with leaves of absence allowing him to perform at the courts in Spain, the Spanish Netherlands and France. There the exiled Charles II took a liking to

<sup>1</sup> The name is sometimes given as Sopriano or Supriano.



his playing, and so he followed the king to London upon the Restoration. This 'Partie de Chacone' in C major [9], from Corbetta's 1671 collection *La guitarre royale*, shows a number of eclectic features which can be ascribed to a combination of the composer's personal taste and the particular voice of the Baroque guitar. After an introduction and an intermezzo respectively contrapuntal and chordal in nature, the ostinato bass which follows is highly rhythmic and densely chordal, giving the piece a dance-like character close to a pop song of the present day.

*Sabino Manzo is co-founder of, and harpsichordist with, the Cappella Musicale Santa Teresa dei Maschi. Based in Bari, he is active across Italy as a choral conductor and teacher.*

The Italian countertenor **Riccardo Angelo Strano** was born in Catania in 1988 and made his opera debut in Holland and Italy at the age of 21 in the role of Nerone in Handel's *Agrippina*. After graduating in opera singing at the Royal Conservatoire of The Hague in 2012, he saw his career begin to take off with invitations from opera houses, concert halls and festivals all around the world for a repertoire that ranges from Renaissance to contemporary music, always with a special focus on Italian Baroque composers.

He has gained a number of awards in the last few years: second prize at the Ninth International Baroque Singing Competition 'Francesco Provenzale'; 'Best Singer Award' for two consecutive years at Sonia Prina's master-classes in Bari in 2013 and 2014; 'Honorary Distinction' at the Seventh International Baroque Singing Competition 'Principe Francesco Maria Ruspoli'; third prize at the Eighteenth International Competition for Opera Singers 'Città di Alcamo'; and Special Prize 'National Forum of Music and Wrocław Baroque Orchestra' at the Third International Early Music Vocal Competition 'Canticum Gaudium' in Poland.

In 2015 Dynamic released, on DVD and CD, a live recording of Francesco Cilea's opera *L'Artesiana* (in which he sang the role of L'Innocente) made at the Pergolesi Theatre in Iesi in 2013. This recording of Fago is his debut solo album.



The **Cappella Musicale Santa Teresa dei Maschi** (STM), founded by Sabino Manzo (conductor and artistic director) and Antonello Fino, is based in Bari (Apulia), and is named after a Baroque church in the old town. STM is one of the few period-instrument orchestras established in southern Italy. In recent seasons STM has had the honour and pleasure of collaborating with some of the main European performers of the early music to give some of the immortal masterpieces of Baroque music their first performances in Apulia – Bach's *St John Passion*, for example, was heard only in March 2015. But the evangelising works in both directions, and this Fago recording is the first step in an STM project intended to share the beautiful music written from the sixteenth until the first half of the nineteenth centuries by figures such as de Antiquis, Cafaro, Fago, Leo, Mercadante, Nenna, Paisiello, Piccinni, Sarro and the many other composers who lived and worked in Apulia. Re-discovering their forgotten scores and making them available to an international audience both with recordings and live performances is a fascinating challenge, for which STM will be collaborating with Toccata Classics.



The STM website can be found at [www.santateresadeimaschi.it](http://www.santateresadeimaschi.it).

## Text and Translations

### 1 *All'or ch'in dolce oblio: cantata a voce sola*

#### *Recitativo*

All'or ch'in dolce oblio,  
 stanco dal sospirare al sonno cedo.  
 All'or che più non credo  
 goder del dì la chiara luce amata,  
 con gioia inaspettata dal mio sen, dal mio core  
 mi consola pietoso il dio d'amore.  
 Dormo e sogno il mio bene,  
 lì spiego le mie pene  
 seco d'amor favello e lì ragiono,

### *Always in sweet oblivion*

#### *Recitative*

Always in sweet oblivion,  
 being tired by sighing, I give in to sleep.  
 Every time I can't enjoy  
 the clear and beloved daylight,  
 with unexpected joy from my heart,  
 merciful Cupid comforts me.  
 I sleep and I dream of my darling,  
 there I discuss my pains,  
 I talk with him about love and there I think,

li dico 'Io fido sono, tu sei l'anima mia, te solo  
adoro'.  
Nè abbastanza mi spiego,  
e sogno e moro.

*Aria*

Ancor sognando vorrei spiegarmi  
ma il come, il quando trovar non so.  
Così non sento per consolarmi  
se un dì contento goder dovrò.

*Recitativo*

Se ben sognando io peno,  
desto poi più s'accresce  
il mio tormento.  
Penso in un sol momento  
che spiegar non poss'io  
de le fiamme a misura  
il foco mio.  
Mi ricordo quei sogni,  
quei sogni, oh Dio,  
sì lusinghieri e cari  
e allor di pianti amari  
verso dagli occhi miei caldi torrenti,  
se mi mancano gli accenti  
a palesar qual sia  
per l'amato mio ben  
la fiamma mia.

*Aria*

Nei sogni di contento  
io solo, solo sento

there I say 'I am faithful, you are my soul, you  
are the only one I love'  
but I can't explain myself enough,  
so I dream, so I die.

*Aria*

I would like to explain myself while I'm  
dreaming  
but I can't find the right way and time.  
So the fact that one day I'll be happy  
doesn't come to comfort me.

*Recitative*

I already struggle when I dream  
and my torment grows more and more  
when I'm awake.  
I suddenly think  
that I'm not able to explain  
the intensity of the flames  
of my ardour.  
I remember those dreams,  
those dreams, o God,  
such flattering and dear ones,  
that each time I bitterly cry,  
warm cascades come from my eyes  
if I can't find words  
to reveal the nature  
of my ardour  
to my beloved.

*Aria*

In my dreams of happiness  
I alone, I just feel

più crudo il mio dolor.  
Perché non posso, oh Dio,  
spiegare l'affanno mio  
come lo sento al cor?

**2** *Questo povero cor: cantata a voce sola*

*Recitativo*

Questo povero cor,  
questo cor mio,  
sì per te langue, oh Dio.  
La placidetta calma,  
tu del core e dell'alma  
togliesti, o Filli mia, caro tesoro  
et in lieto penar  
pur godo e moro.  
Ah, che l'alma sogno consenti  
né s'ingannò nel cielo del tuo volto  
che questo ciel  
la pace mia m'ha tolto.  
Di cui le luci belle  
per me furono comete  
e pur son stelle.

*Aria*

Sono belle le fiammelle  
e ben che splendono  
sono oggetto degli occhi  
e gli occhi offendono.  
Sono vaghe tue pupille  
e ben che allettano  
sono oggetto del cor  
e il cor saettano.

a much rawer pain.  
Why, my God, am I not able  
to explain my worries  
as I feel them in my heart?

**This poor heart**

*Recitative*

This poor heart  
This heart of mine,  
so languishes for you, o God.  
You, my dear Filli,  
took away the placid calm  
from my heart and from my soul  
but I still can rejoice in glad suffering  
while I die.  
Ah, my soul was not wrong  
and allowed me to dream  
inside the heaven of your face,  
since it took away my peace  
through your lovely eyes  
which are stars  
but comets for me.

*Aria*

Those small flames are so beautiful  
to be admired  
by my eyes  
though their light hurts them.  
Your eyes are vague  
and while they are seducing my heart  
they keep on  
shooting darts at it.

*Recitativo*

Come l'onde del mar  
così son queste  
che promettono la calma  
e dan tempeste.

*Aria*

Son vaghe e care l'onde del mare  
se placide scherzano intorno al lido  
ma il mare infido così t'inganna,  
così condanna a naufragare.  
Son troppo belle tue care stelle se placide  
Allettano questo mio core  
Ma il crudo Amore così m'inganna  
Così condanna a mio penare.

**4** *Tormentata: arietta diversa*

Tormentata, piagata, schernita,  
chi di vita mi tronchi lo stame,  
a mie brame contende anche il ciel.  
E la sorte la morte mi vieta  
perché lieta sol gode l'affanno  
che tiranno è d'un cor sì fedel.

**5** *Come viver poss'io: cantata a voce sola*

*Recitativo*

Come viver poss'io  
lungi dal bel sembiante

*Recitative*

They are like sea waves  
which promise calmness  
but give storms.

*Aria*

Sea waves are vague and pleasant  
if they calmly play around the coast,  
but in this way the treacherous sea tricks you,  
and condemns you to shipwreck.  
Your beloved stars are so beautiful  
if they calmly seduce this heart of mine  
but cruel Love in this way tricks me,  
and so condemns me to suffer.

**Tormented**

Tormented, wounded and mocked  
Shall be whoever truncates my life's stem,  
Heaven as well contending to my longings.  
And fate forbids me to die  
because it happily enjoys the struggling  
oppressor  
of such a faithful heart.

**How can I live?**

*Recitative*

How can I live  
far from my beautiful lover,

ond'arde il petto  
ed ha sol vita il core?  
Dicalo il dio d'Amore,  
lo dican le pene  
e queste spiagge amene  
ov'io spargo sonnente i miei sospiri!  
Rispondan, per pietà, dei miei martiri.

*Aria*

Al martir di lontananza  
pena eguale amor non ha.  
Egli è un duol ch'a tutte l'ore  
va serpendo intorno al core  
e maggior sempre si fa.

*Recitativo*

Da dubbiosi pensieri  
agitato il mio cor non ha mai pace.  
Or l'affida d'amor la bella speme  
e pur paventa e teme.  
Nel gel si strugge  
e nell'ardor si sface  
e tra queste vicende d'ogni momento  
prova di lontananza il rio tormento.'

*Aria*

Non può né sa più vivere  
privo di te mio ben  
il core in questo sen  
che non ha pace.  
Tu sol potresti vincere  
col vago tuo splendor  
quella che accende ognor

there where my heart burns  
and the only place where it can live?  
Cupid has to say it,  
my sufferings  
and these pleasant shores have too  
where I spread my sighs while I'm asleep!  
Answer, for pity's sake, my torments!

*Aria*

Love has no pain equal  
to that caused by distance.  
It's suffering that always  
snakes round the heart,  
growing worse and worse.

*Recitativo*

My restless heart  
is troubled by doubtful thoughts.  
The good hope of love comforts it  
but it fears anyway.  
It struggles in frost  
and it dissolves itself in ardour,  
among such usual events  
proof of distance is a cruel torment.

*Aria*

My heart can't live  
in this chest of mine  
without you, my love,  
and it finds no peace.  
Only you could tame,  
with your general brilliance,  
the voracious flame

fiamma verace'.

**7** *Lagrima di cordoglio: cantata a voce sola*

*Recitativo*

Lagrima di cordoglio  
che fan vivo al dolor il duolo istesso  
sparge l'amante seno  
per la mia vaga Rosa  
ch'a dispetto d'amor  
morte recise.  
Tolse di Parca un lampo  
nume al ciel,  
per l'al mare  
e fiore al campo.

*Aria*

I più teneri sospiri  
cangian note di dolore  
per un fiore che languì.  
Ahi, l'eccesso de' martiri  
saria pen'assai vezzosa  
già che Rosa mia morì.

*Recitativo*

Fra gli antri oscuri  
alle più alpestre rupi  
andrà piangendo  
il desolato core.  
Fuggirò fino l'echo

which always lights up my heart.

**Tears of sorrow**

*Recitative*

My loving heart  
sheds tears of sorrow  
for my beautiful Rosa,  
severed by death in spite of our love,  
and they can make mourning  
pain itself.  
A bolt shot by Fate took away  
a goddess from heaven,  
a pearl from the ocean  
and a flower from the field.

*Aria*

The most tender sighs  
change the tone of their pain  
for a languishing flower.  
Alas, even the excess of torments  
would be a punishment preferable  
to the death of my Rosa.

*Recitative*

From the dark caverns  
to the most mountainous cliffs  
my desolate heart  
will be crying.  
I will flee beyond echo,

se Rosa non sa dir  
piangendo meco.

*Aria*

Al suon di lagrime  
molt'è dolenti  
le rupi argenti singhiozzeranno.  
Dall'onde l'anime  
tra sassi e arene,  
Rosa mio bene,  
sospireranno.

*Recitativo*

Almen lascia che veda  
dell'urna sua l'adorato loco  
così meglio arderà  
dell'alma il foco

*Nuova arietta di coda*

Se col marmo favello piangendo  
Rosa mia che dice, che fa?  
Mi risponde che vive godendo  
i lamenti di mia fedeltà.

**[8] Quanto invidia la tua sorte:  
cantata a voce sola**

*Aria*

Quanto invidia la tua sorte  
fortunata tortorella.  
Tu legata in dolci nodi  
vedi e godi la compagna amata e bella.

crying to myself,  
if I cannot mention Rosa's name.

*Aria*

The freezing cliffs will sob  
at the sound  
of many painful tears.  
The spirits, my dear Rosa,  
will sigh from the waves  
up to the stones  
and the sand.

*Recitativo*

At least let me see  
her beloved burial place  
so that the flame of my soul  
may burn better.

*New concluding arietta*

If in tears I talk to her tombstone,  
what does my dear Rosa say and do?  
She answers me she lives, taking comfort  
In the laments of my faithfulness.

**How I envy your fate**

*Aria*

How much I envy your fate,  
fortunate little turtledove.  
You, tied in sweet bonds,  
see and enjoy your beloved and beautiful companion.



*Recitativo*

Così far non poss'io  
lungi dall'idol mio!  
Deh, per pietà compagni,  
tu ch'ascolti del cor gli altri sospiri,  
l'infelice mio cor, i miei martiri!  
Piangete per pietà vezzosi augelli,  
sassi, tronchi, arboscelli,  
Deh, per pietà, piangete!  
Piangete alla sventura  
della ninfa più fida e più costante  
vagli fior, molli erbette,  
amate piante.

*Aria*

Son lungi dal mio bene  
mi struggo in pianti e pene  
e non mi crede.  
Non crede il mio tesoro  
che serbo nel martoro  
intatta fede.

**[10] *Lusinga di chi pena: arietta diversa***

Lusinga di chi pena è la speranza.  
Ti lascio, ma se m'ami,  
tuo ben se ognor mi chiami,  
conserva nel tuo sen  
speme e costanza.

*Recitative*

I can't stand this,  
far away from my dear one!  
Oh, for pity's sake my companions,  
you who listen to the other sighs of the heart,  
my unhappy heart, my torments.  
Cry, for pity's sake, you pretty birds,  
stones, trunks and saplings.  
Cry, for pity's sake,  
for the destiny  
of the most faithful and constant nymph,  
you bright flowers, tender little herbs  
and beloved plants.

*Aria*

I'm far from my love,  
I struggle in cries and torments  
and she doesn't believe me.  
My beloved doesn't believe  
that I still keep in this suffering  
my faith intact.

**Flattery for those who suffer**

Hope is the flattery for those who suffer for love.  
I leave you, but if you love me,  
if you still call me your beloved,  
keep in your heart  
hope and constancy.

**[11] Quall'or non veggio: cantata a voce sola**

*Recitativo*

Quall'or non veggio l'adorato nume  
parmi Amore un dio tiranno  
ch'in tormentato affanno e fiera sorte  
ben del core mi priva  
e mi dà morte'

*Aria*

Non più vive quest'alma nel core  
se il mio core sta lungi da me  
e sol vivo per forza d'amore  
se pur l'alma meco non è.

*Recitativo*

E se talor ritorno a riveder  
quella beltà gradita,  
ripiglia il suo vigor l'abbandonato cor  
e torna in vita.  
e mentre a quel bel sol io giro il guardo  
al par de' cenni suoi or gelo di timore  
ed or d'ardente amor  
m'accende ed ardo.

*Aria*

Vivo in mar qual navicella  
ch'agitando amor la va.  
Or in torbida procella  
par ch'immersa affonderà  
or mi calma lieta e bella  
par ch'il porto infine avrà.

**When I don't see**

*Recitative*

When I don't see my adored goddess,  
Cupid seems to me a tyrant god  
depriving me of my heart  
and giving me death  
in tormented trouble and proud fate.

*Aria*

My soul no longer lives in my heart  
if it stays far away from me  
and I live only through the force of love  
though my soul is no more with me.

*Recitative*

But the abandoned heart  
recovers its strength,  
reviving again,  
if sometimes I get to see that welcome beauty.  
Though I turn my look to that lovely sun,  
I freeze by fear because of its signs  
and now it lights me with a flaming love,  
and so I burn.

*Aria*

I live agitated by love  
as is a little ship on a stormy sea.  
Either in a turbid storm  
it will sink into the deep  
Or through happy, lovely calm  
It will finally reach port.

*English translations by Riccardo Angelo Strano*



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## FRANCESCO NICOLA FAGO Cantatas for Solo Voice and Continuo

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|------|---|------|
| [1]  | <i>All'or ch'in dolce oblio</i> : cantata a voce sola                                       | 6:48 |
| [2]  | <i>Questo povero cor</i> : cantata a voce sola  | 6:16 |
| [3]  | Francesco Paolo Scipriani (1678–1753)<br><i>Sinfonia di violoncello solo e basso</i> (1720) | 5:11 |
| [4]  | <i>Tormentata</i> : arietta diversa   | 3:56 |
| [5]  | <i>Come viver poss'io</i> : cantata a voce sola   | 8:15 |
| [6]  | Giovanni Girolamo Kapsperger (1580–1651)*<br><i>Capona</i>                                  | 1:52 |
| [7]  | <i>Lagrima di cordoglio</i> : cantata a voce sola   | 9:18 |
| [8]  | <i>Quanto invidia la tua sorte</i> : cantata a voce sola                                    | 6:57 |
| [9]  | Francesco Corbetta (1615–81)*<br><i>Partie de Chacone</i>                                   | 3:24 |
| [10] | <i>Lusinga di chi pena</i> : arietta diversa  | 2:04 |
| [11] | <i>Quall'or non veggio</i> : cantata a voce sola  | 8:32 |

TT 63:33

Riccardo Angelo Strano, countertenor [1] [2] [4] [5] [7] [8] [10] [11]

Ensemble Barocco della Cappella Musicale 'Santa Teresa dei Maschi'

Claudio Mastrangelo, Baroque cello [3]

Giuseppe Petrella, theorbo and Baroque guitar [6] [9]

Davide Milano, violone [1]–[5] [7] [8] [10] [11]

Sabino Manzo, harpsichord and director

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