

Precisely such information about Purcell's *Dido and Aeneas*, however, demands the confronting of a considerable number and variety of stark editorial dilemmas, concerning not only the musical text itself but also the manner of its presentation – dilemmas whose resolution is certain to prove controversial.

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William Babell, Jean-François Dandrieu and HWV 441

William Babell (d.1723) has attracted attention primarily for his instrumental music with recorder parts and for his keyboard arrangements of opera arias. However, an overlooked manuscript in the Biblioteca Musicale Gaetano Donizetti, Bergamo, sheds much new light on him, and although anonymous throughout, appears to be a copyist's collection of his keyboard music. It includes a set of eleven toccatas, most of which are unique, and, within a suite in C minor, one of Babell's borrowings (adapted to varying degrees) of complete pieces from Jean-François Dandrieu's *Livre de Sonates à Violon Seul*, Op. 2 (1710).

The Bergamo manuscript contains every movement except for the first from HWV 441, which appeared in Walsh's *Suites de Pieces ... par G. F. Handel. Second Volume* (c.1733); it pairs them with the C minor pieces. Terence Best has already suggested Babell's authorship, at least in part, because two of the pieces are found in a Babell autograph, or in other sources where they are attributed to him. The Bergamo source seems to strengthen the case for Babellian origin. Further evidence is suggested by his Dandrieu borrowings; although no Dandrieu prototype apparently survives, the Gavotta (HWV 441/6) could have had one to judge from its style.

Most of the Dandrieu pieces Babell adopted were later published in Dandrieu's *Troisième livre de pièces de clavecin* (1734); they were thus deemed suitable as keyboard pieces by the French composer. While Babell undoubtedly made some

changes he likely obtained them from a lost keyboard manuscript and may not have known *Livre de Sonates*.

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'Troppo audace': Handel, Rolli, and Milton in the Italian-texted 1741 revival of *L'Allegro*

Winton Dean has called Handel's 1740 ode *L'Allegro, il Moderato, ed il Penseroso* (HWV 55), with its pastoral texts by Milton, 'perhaps the profoundest tribute Handel ever paid to the land of his adoption.' Yet, into this quintessentially 'English' ode, Handel was compelled in his 1741 revival to prepare Italian-texted movements to accommodate his star castrato of the season, Giovanni Battista Andreoni. With the help of Paolo Rolli, a librettist long associated with Handel and a respected translator of Milton, Handel reset four English-texted arias and one *accompagnato* with Italian *contrafacta*, and newly composed an Italian *accompagnato* and a bravura aria for Andreoni, which the soprano castrato performed at the very end of the ode. This paper will demonstrate that, despite known contemporary reservations (echoing Dean) to this 'mixture of languages', the Italian-texted revisions are not only tastefully executed by Handel but improve the lacklustre third part, *Il Moderato*, which Handel abandoned soon after this revival in favour of the Ode to St. Cecilia. More specifically, a textual and musical analysis of the *accompagnato* 'L'insaziabili fantasia' and the aria 'Troppo audace' reveals not only a carefully constructed dramatic mini *scena* for Andreoni on the cautionary theme of Icarus' doomed flight, but also a personal manifesto by Paolo Rolli on the role of a poet/translator in the mid-18th century European world of letters.

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Nuovamente Ristampata e con Nuove Aggiunte: Maurizio Cazzati as the Editor of Himself