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*Giovanni Simone Mayr e il «Messia» di Händel: un esempio di adattamento italiano del primo Ottocento*, «Donizetti Studies», 2, 2022, pp. 11-34.

*Abstract*

Among the compositions that contributed most to Händel's later fame are his oratorios and especially the *Messiah*. Much has been written about the German-language reception of this oratorio, using Mozart's arrangement as an example; less known, however, is the effect of the *Messiah* on Italian audiences. Giovanni Simone Mayr, who was very committed to the composition and performance of oratorios, showed a special interest in Händel's *Messiah*. Mayr's personal collection—today in the Biblioteca civica “Angelo Mai” in Bergamo—preserves various musical materials related to *Messiah*: a handwritten copy of an English print; a highly abridged and translated version by Niccolò Antonio Pillori and Salvatore Pazzaglia, performed in Florence around 1770; a Spartitino for winds and parts for all performers of a Latin version of the *Hallelujah*, thanks to which it is possible to reconstruct the exact number (and sometimes the names) of the performers. This article examines the various levels of this translation process from the perspective of translation studies and historical performance practice.