

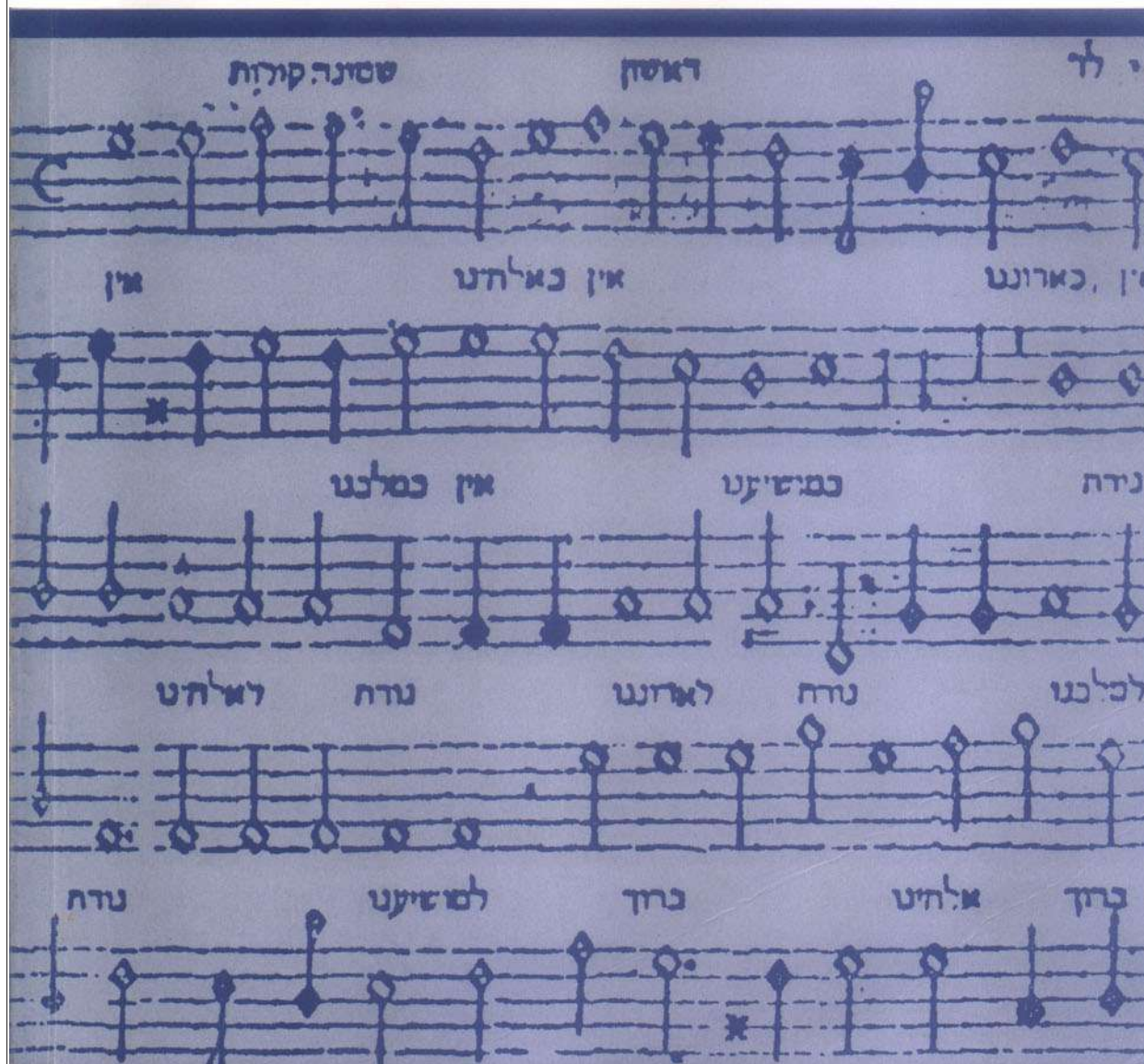
This article is based on Tsippi Fleischer's
Phd dissertation (existing as a book)

המאמר מבוסס על התיזה של ציפי פליישר
לדוקטורט (אשר קיימת כספר)

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The Approval of Tsippi Fleischer's Ph.D. Dissertation

. . . In sum, this is a dissertation that ought to be read by anyone desiring to study or produce Cherubini's opera *Médée*. By applying her insight as a composer and theorist to the musical and historical questions raised by the opera's legacy, Mrs. Fleischer has produced a work of assured practical value, as well as of scholarly worth, for all students of the opera composer who became a model for Beethoven and source of admiration for many Romantic composers. I warmly recommend approval of Mrs. Fleischer's dissertation.

Prof. *Judith L. Schwartz*

Prof. Judith L. Schwartz

Coordinator, Program in Musicology

**מתוך כתב האישור למתן הצטיינות יתירה לעבודת הדוקטורט של ציפי פליישר
בתחום המוסיקולוגיה**

. . . לסיכום, זוהי דיסרטציה שחייבת להיקרא על ידי כל מי ששואף ללמוד או להעלות את האופרה *Médée* של כרוביני. כאשר היא מיישמת את ראייתה העמוקה כמלחינה ותאורטיקאית בזיקה לשאלות המוסיקליות וההיסטוריות אשר הועלו על ידי מורשת האופרה הזאת, הגב' פליישר מציגה עבודה שהיא לבטח בעלת חשיבות מדעית, לכל הסטודנטים הלומדים על מלחין האופרה אשר הפך מודל לבטהובן ומקור הערצה למלחינים רבים בתקופת הרומנטיקה. אני ממליצה בחום לאשר את הדיסרטציה של הגב' פליישר.

Prof. Judith L. Schwartz
מתאמת תוכניות המוסיקולוגיה

The Opera *Médée* by Luigi Cherubini (1797): Overview, Sources, and Cuts

By Dr. TSIPPI FLEISCHER
LEVINSKY INSTITUTE, TEL AVIV

OVERVIEW

LUIGI CHERUBINI (1760-1842), RECOGNIZED today as a significant composer in the transition from the 18th to the 19th centuries, and a leading composer of French operas in the Revolutionary period, has been relatively ignored for the past 150 years.¹ His life falls into three distinct periods. The first is the Italian operatic period (1773-88), during which he wrote his early Italian operas, the first serious opera being *Il Quinto Fabio* (1779). The second is the French operatic period (1788-1833), the first success being *Lodoïska* (1791), followed by Cherubini's most famous dramatic works *Médée* (1797) and *Les deux journées* (1800). The third period is dominated by liturgical compositions (1809-36). These include ten Masses, with the two important Requiems—in C minor (for mixed chorus) and in D minor (for men's chorus)—more popular today than any of his other works.

Cherubini's opera *Médée*, written to the French libretto of François Benoit Hoffman, displays the full maturity of his musical language and served to bridge the different styles of the 18th and 19th centuries. While the expressive language contains many Romantic traits, its use of topics and form harks back to the Classic tradition.

Hoffman's libretto follows Euripides' concept of the Medea story, but with some changes. A brief synopsis of the action is given below.

The opera takes place in Corinth. Hoffman's setting begins with Dircea and her handmaidens (Dircea is Jason's bride-to-be). Dircea's fears of Medea are masked by her lack of faith in Jason; Dircea is not convinced by the handmaidens' attempts to calm her, nor by those of her father, King Creon. In

¹There are several studies dealing with Cherubini that I would like to mention especially: Basil Deane, *Cherubini* (London: Oxford University Press, 1965); idem, "Luigi Cherubini," *The New Grove Dictionary of Music and Musicians* 4: 203-13; Klaus Hortschansky, "Médée", *Pipers Enzyklopädie des Musiktheaters* (Munich and Zurich: Forschungsinstitut für Musiktheater der Universität Bayreuth, 1986): 558-61; Margery J. Stomne Selden, "The French Operas of Luigi Cherubini" (Ph.D. dissertation, Yale University, 1951); Tsippi Fleischer, "Luigi Cherubini's *Médée* (1797): A Study of its Musical and Dramatic Style" (Ph.D. dissertation, Bar-Ilan University, 1995).

Scene 6 of Act I, Creon frightens Medea. Scene 7, Act I, is primarily organized as a dialogue between Medea and Jason (with Medea begging Jason to return to her); they curse the fatal influence of the Golden Fleece on their life.

In Act II Medea is already ordered to leave; her thoughts are reflected through her handmaiden Neris. Medea remains an additional day in Corinth and plans the murder of her sons; she sends them to Dircea with poisoned gifts.

In Act III Medea is in the midst of tremendous conflict: she asks for the gods' assistance so that she may succeed in executing her vile deed. She curses her motherhood, and then welcomes the children in the temple (Neris has brought them there at her request); when Jason comes to rescue them from the temple, she emerges with sword in hand. She rises up to heaven (after having murdered her children) and the temple goes up in flames.

Hoffman considerably altered the Greek myth, greatly expanding two of Medea's emotions: vengeance and the intent to murder. Hoffman also provided Cherubini with interesting characters to work with. Medea becomes a more central figure and more human because of her fears and her scheming mind; thus she inspires a stronger psychodrama. But, as in Euripides, she also curses her motherhood. Dircea (Glauce) is given more prominence, and Jason is also more visible, appearing more often than Medea. Neris, a handmaiden to Medea, is a newly-created character who is sensitively developed by Cherubini, thereby enriching the plot. Cherubini intensifies all the dramatic factors, setting them in the *opéra comique* genre.

Cherubini divides the opera into three acts, starting with the longest and ending with the shortest. Each act contains a number of scenes without additional subdivisions into numbers. The first performance took place in the Théâtre de Feydeau in Paris on 13 March 1797. The first edition of the full score was published in 1797-99 by Imbault in Paris, and is available in reprint.²

It was extremely fortunate that Maria Callas, in the role of Medea, revived this monumental opera in 1953 in the "Maggio Musicale" festival in Florence. Her impressive interpretation (even though sung in the Italian version, based on the translation by Carlo Zangarini of 1873), encouraged other singers after her—sopranos Eileen Farrell and Gwyneth Jones, for example—to undertake the challenge of the difficult yet enthralling role of Cherubini's Medea.

Although history has not been kind to Cherubini, composers such as Weber, Schubert, Mendelssohn, Wagner, Brahms, and Bizet have all praised him. Beethoven admired him as his greatest contemporary and included a score of *Médée* in his library—a fact that perhaps calls for further investigation.³

² The facsimile was published by Gregg International Publishers (Westmead, 1971).

³ See *Thayer's Life of Beethoven*, ed. Elliot Forbes (rev. ed.; Princeton: Princeton University Press, 1967): 683, 1069.

Two reasons have been advanced for the disparagement of Cherubini's good name, and for the neglect of his masterpiece, *Médée*. The first, as indicated by Basil Deane, is his dry textbook in the field of polyphonic writing, the *Cours de contrapoint et de fugue* (1835), which became intensely unpopular among younger composers such as Berlioz.⁴ The second reason for the near exclusion of *Médée* from the operatic repertoire concerns the unusually difficult role for the main protagonist.

I would like to submit eight additional reasons for the neglect of this opera:

1. the complexity of the subject as a whole;
2. Medea's supernatural character: this feature is alien to today's audiences, which have a greater affinity for more realistic heroes with whom they can identify, or against whom they can express antipathy;
3. the plot, which arouses extremely negative reactions from an ethical point of view;
4. the opera's depressing end (Hoffman having used the Euripidean model for his libretto);
5. the French language, which is generally more difficult to sing (mainly because of its vowels). Indeed, the opera is usually performed in Italian;
6. the incongruity of genres: *opéra comique* style, combined with an extremely tragic and dramatic plot;
7. the mixture, since 1854, of Cherubini's music with recitatives by the German composer Franz Lachner. As a result there is no stylistic consistency;
8. Cherubini's apparent lack of consideration for any "external" factors (requests by singers or directors, for example) during the process of composition. He was so completely focussed on his inner voice and its dramatic impulse that he makes great demands on the patience and concentration of performers and audience alike. On the other hand, it is worth noting that Cherubini knew that an excellent soprano, Madame Scio, would perform the role of Medea at the premiere.

According to Alexander Ringer,⁵ this cathartic opera is still difficult to grasp even today. He believes that nonetheless it should be elevated to the same stature accorded the great vocal works of Richard Strauss, Arnold

⁴ Deane, *Cherubini*, 47.

⁵ Alexander L. Ringer, "Cherubini's *Médée* and the Spirit of French Revolutionary Opera," in Gustave Reese and R. J. Snow, eds., *Essays in Musicology in Honor of Dragan Plamenac on his 70th Birthday* (Pittsburgh: University of Pittsburgh Press, 1969), 281-99.

Schoenberg, and Alban Berg respecting its boldness of conception. Johannes Brahms's comment is fitting at this point: "Diese *Medea*, das ist was wir Musiker unter uns als das Höchste in dramatischer Musik anerkennen"⁶ ["This *Medea*, it is what we musicians recognize among ourselves as the height of dramatic music"].

THE SOURCES

A. The Autograph at Stanford University

The autograph of *Médée*, catalogue no. 208, is housed in the Music Division of Memorial Library in Stanford University. It is bound in a typical early 19th-century French red morocco-leather binding with gold-leaf decoration. In addition to the title "*Manuscrit Original de la Partition de Médée Cherubini*," the cover bears the name of the French collector who first owned it, J. Zimmerman. The autograph undoubtedly passed through several hands before it was purchased by Stanford University, probably in 1950, when the printed edition was also acquired from a Dutch antiquarian.⁷ There is one leaf plus 528 pages. The leaves measure 22.15 x 28.9 cm.; the total span is 18.8 cm. There are various kinds of paper, ranging from 12 to 14 staves in upright format, which are trimmed. The title page, in Cherubini's hand, reads as follows: "Médée / Opéra en 3 Actes / d'Hofman [sic] / Musique / de Cherubini."

This autograph doubtlessly reflects the final form of the score as prepared by Cherubini, with only a few alternations. The printer made some modifications, primarily adding page numbers (to correspond exactly with the page numbers in the printed edition) in thick brown pencil. The title page of the autograph also bears the date of the premiere, 13 March 1797, in another hand. In the autograph there are no indications of measures and scenes. Cherubini identified the musical sections by a series of consecutive numbers that run throughout the autograph.

Cherubini's handwriting is clearly legible. He must have worked intensively on the copying of the score and it is always obvious where he began afresh, because his pen strokes become more delicate and the writing is

⁶ Richard Heinrich Hohenemser, *Luigi Cherubini: sein Leben und seine Werke* (Leipzig, 1913; reprint, Wiesbaden: Sandig, 1969), 207.

⁷ The collection was established by George T. Keating, founder and patron of the Music Division in Memorial Library. This information was given to the author by Mr. David Sullivan, technical services librarian in the Cecil H. Green Library (Memorial Library of Music), Stanford, on 5 October 1993.

finer. There is, for example, a notable disparity between the writing at the end of Neris's aria in Act II (in the autograph, the end of No. 10, or, according to the formal divisions, Act II, Scene 4, G minor), and the beginning of the duet between Medea and Jason (in the autograph, the beginning of No. 11 = Act II, Scene 5, D minor), which are adjacent in the autograph. It is clear that the beginning of the duet was copied after a rest or intermission. One can also discern the printer's brown pencil mark below the tempo, indicating the page number 227 where the duet begins in the edition (Fig. 1).

A number of corrections were made in the score during the preparation of the autograph. These reflect the composer's desire to avoid unnecessary repetitions. Three examples of cuts made by Cherubini follow.

Correction 1. Between mm. 319-20 in the Overture (Fig. 2). See p. 26 in the original edition, marked No. 1 in the autograph.

In the edition, the harmonic progression is VI (m. 318) / II_5^6 - V^7 (m. 319) in the key of F minor. After these measures there were two additional measures containing the progression $\#IV^7$ - V^7 .

Comment. I am not convinced that Cherubini acted correctly here. This is the final cadence in the Overture before the closing 15 measures of a strong tonic. While preparing the autograph, Cherubini must have felt that a further extension of the cadential process created redundancy. However, he deleted a strong intensification, following VI and II_5^6 by the diminished seventh chord of the dominant, with large leaps in the first violin and bass parts. But would not such an intensification before the final tonic have strengthened the ultimate impact of the final cadence in this energetic Overture?

Correction 2. Act II, Scene 4, between mm. 50-51, Neris's aria "Ah! nos peines" (Fig. 3). See p. 219 in the original edition, marked No. 10 in the autograph.

Cherubini deleted six measures in which there is an almost exact repetition of what had already been heard in mm. 46-49, including the text. See Fig. 3 for the exact place of the cut; also clearly visible is the printer's mark in m. 46 as to where p. 219 in the published version will begin.

Figure 1

The end of Neris's aria and the beginning of the duet for Medea and Jason, "Chers enfans," Act II, Scene 5, in Cherubini's autograph (Stanford University, Memorial Library, cat. no. 208)

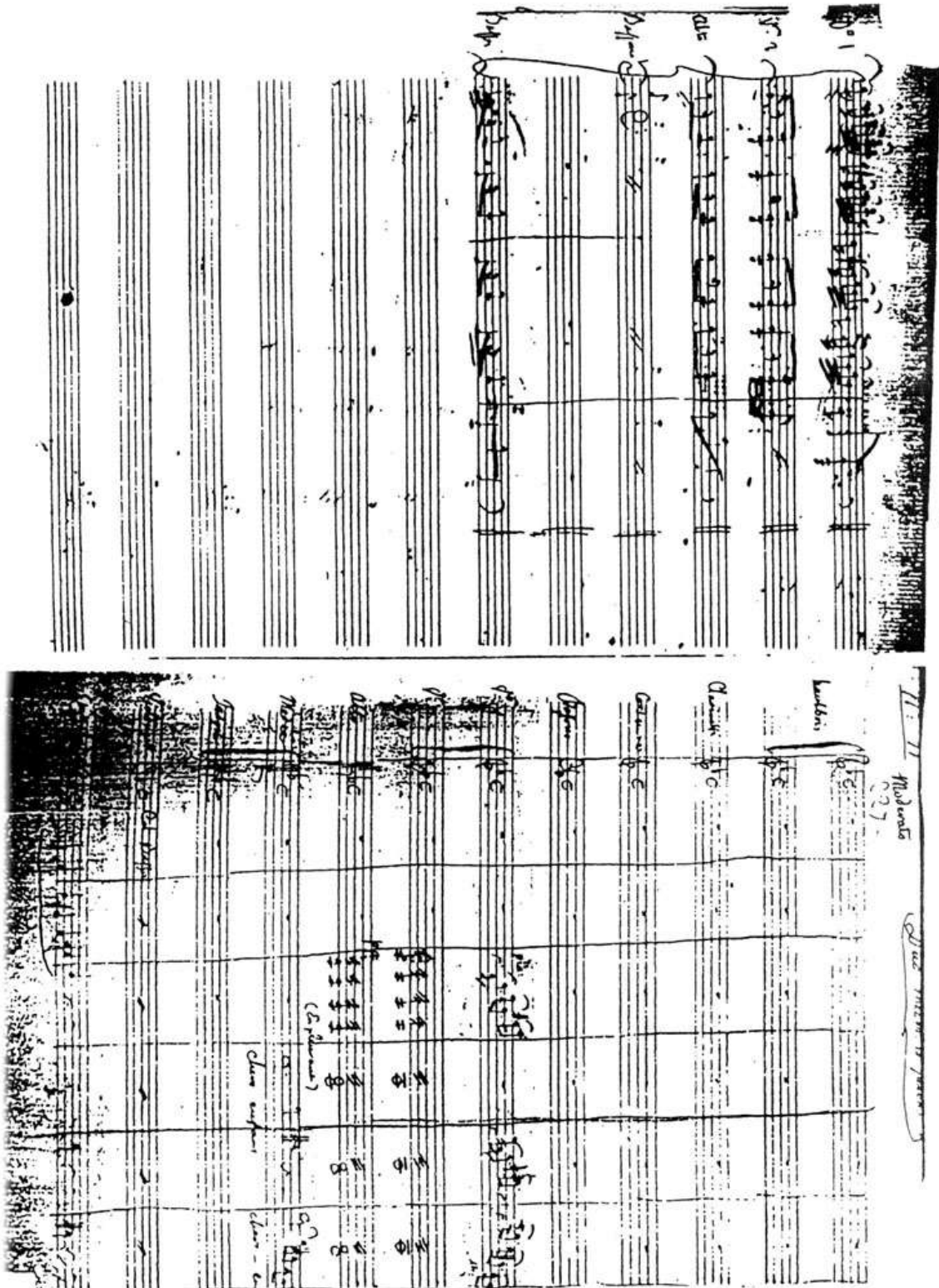


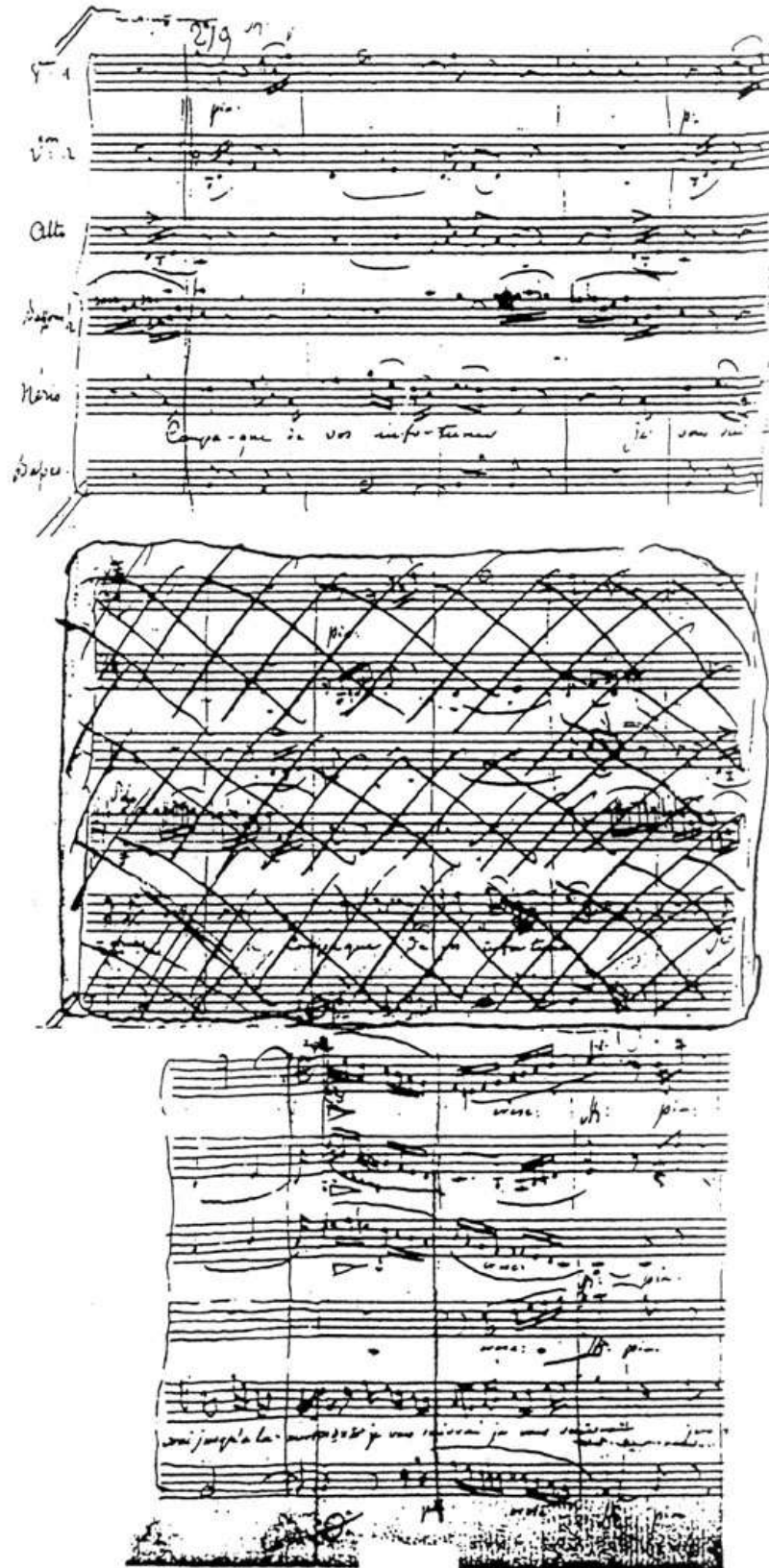
Figure 2

The correction in the Overture, including the deletion of two measures between mm. 319-20 in the autograph



Figure 3

The correction in Act II, Scene 4, between mm. 50-51 in the original edition, Neris's aria "Ah! nos peines," where Cherubini deleted six measures



Comment. This is a good example of how Cherubini eliminated repetitions when necessary, even without the pressure of an ongoing production. The deleted portion included another presentation of the phrase and its opening, and two recurrences of the bassoon phrase.

Correction 3. Act II, Scene 4, between mm. 124-25 (Ex. 1). See p. 223 in the original edition, marked No. 11 in the autograph.

Here Cherubini decided to cancel twelve measures in Neris's aria (in the autograph it takes up an entire page, one measure on the previous page, and three measures on the following page). The cut was made by pasting a sheet of white paper over the measures excluded; however, the measures omitted by Cherubini can still be deciphered.

Comment. The following example is a copy of the vocal line which Cherubini deleted (marked with brackets).⁸ When he reviewed the complete melodic context, he decided quite rightly to omit an uninteresting passage in which he repeated the high E \flat three times, and recalled the secondary phrase that started the reprise and had already been presented twice.

Example 1

a. The correction, mm. 122-27: the complete melodic context in the original edition.



b. The full vocal line between mm. 124-25 in Neris's aria which was deleted, including the existing mm. 124-25 in the original version



⁸ It was obviously impossible to xerox what had been pasted over, but enough of Cherubini's original text could be discerned and copied by hand.

B. The Souffleurpart in Vienna and Cherubini's Cuts.

The opera was staged in Vienna in the Kärnthnertheater in 1802 from 6 November (12 performances) and from 5 December (3 performances).⁹ The text was translated into German by the same Georg Friedrich Treitschke who wrote the last version of the libretto for Beethoven's *Fidelio*. *Médée* was performed in Vienna with many cuts. These cuts were later incorporated into all performances of the opera and were later published. They are considered to be "authorized" cuts. I will now describe a number of discoveries I have made in connection with these cuts.

First, the reviewers of *Médée*'s premiere in Paris in 1797 criticized the length of the opera and the many musical repetitions, which were said to lessen the effectiveness of the drama. The Viennese premiere was given five years and eight months after the premiere in Paris. When Cherubini arrived in Vienna, he himself apparently made the many cuts, according to Gustav Schmidt, who edited the piano-vocal score published by Peters in 1856. This score contains the 1854 recitatives of Franz Lachner, as well as Cherubini's cuts, and the German version of the text in Treitschke's translation. Schmidt's comments, however, include a serious error. He writes that the cuts were made for the Viennese production of Cherubini's *Médée* in 1809, rather than in 1802 (see Fig. 4).

When visiting the music division of the Österreichische Nationalbibliothek in Vienna, I searched for proof of Cherubini's cuts. Both in the chronological catalogue of Anton Bauer, *150 Jahre Theater an der Wien*,¹⁰ as well as in the alphabetical encyclopedia of the same author, *Opern und Operetten in Wien*,¹¹ there is no indication that a production of Cherubini's *Médée* was staged in 1809. I asked to see the "Zettlbücher" in the library (a "Zettlbuch" contains all the first pages of opera programs produced in Vienna in chronological order). I thus discovered that a *Medea* by Georg Benda—the Bohemian composer who lived in Germany and was quite well known there—was produced in Vienna in January 1809 and not Cherubini's *Médée*.

Second, I found the prompter's score ("Souffleurpart") of the same 1802 production (catalogue number OA 281), a score that is in a rather neglected condition (see Fig. 5).

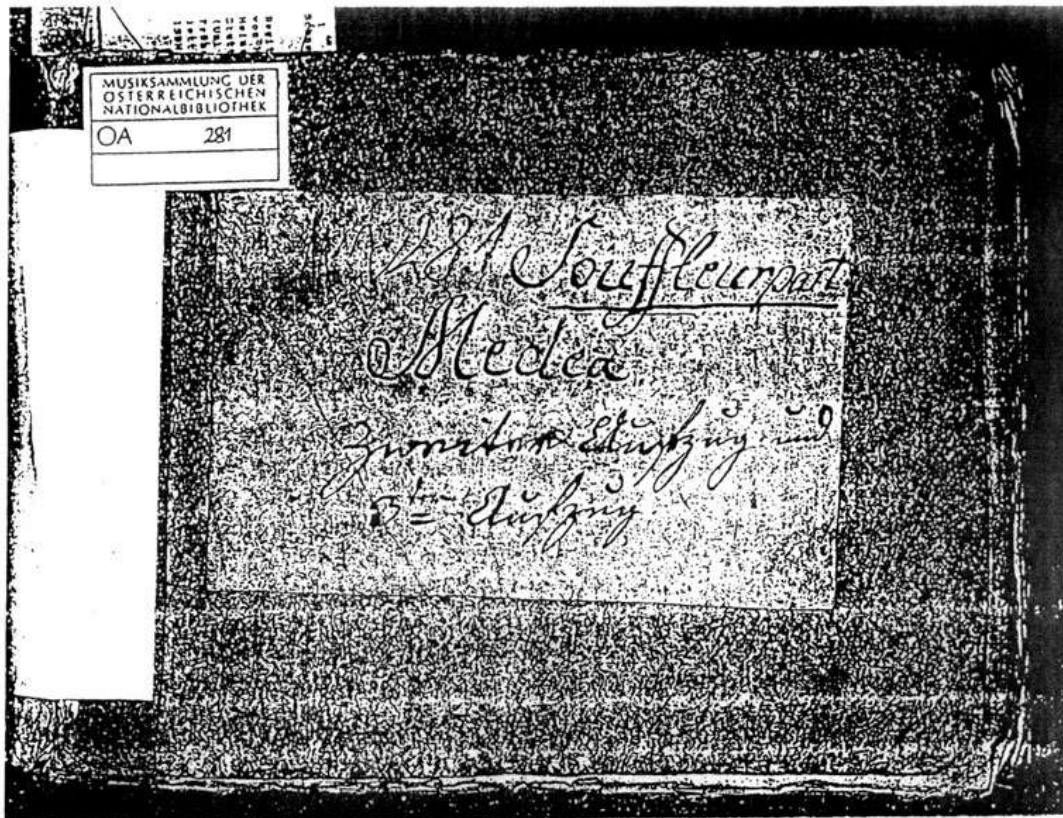
⁹ See Anton Bauer, *Opern und Operetten in Wien* (Graz-Cologne: Hermann Böhlaus, 1955): 67.

¹⁰ See idem, *150 Jahre Theater an der Wien* (Zurich: Amalthea-Verlag, 1952), 286-87.

¹¹ Bauer, *Opern und Operetten in Wien*, loc. cit.

Figure 5

The front cover of the prompter's part (*Souffleurpart*) for the performance of Cherubini's *Medea* in Vienna, 1802, Act III (Vienna, Österreichische Nationalbibliothek, OA 281)



The score is in oblong format, with different types of paper, most of them with eight staves. It is bound in thick gray carton covers in two volumes. The length is 31 cm., but the staves take up 26 cm. only; the width is 23 cm. All the sung parts are noted in traditional clefs and the musical presentation is by musical numbers, exactly as in the autograph. The prompter's part is handwritten and contains the melodic line with Treitschke's German translation. The prompter apparently made the final adjustments in the translation to fit Cherubini's vocal lines. Also given are the bass line and all the important instrumental cues. Sometimes long instrumental lines are included when they are of importance, or other special markings. It is here that I found the cuts in the score published by Peters in 1856. Cuts were made either by deletions in ink, or by sewing with thread and pinning. When the cut was a matter of pages, the pages were folded and sewn together.

Further, Lachner's recitatives were also added, but obviously in a different handwriting, and they pertain to much later productions of the opera.

Discussion of the Cuts

According to the nature of the cuts, as well as the introductory remarks of Gustav Schmidt, we can assume that these cuts were made by Cherubini himself. It is interesting that Cherubini never shortened any orchestral openings, nor did he tamper with Medea's recitative in Act III—in my view, the dramatic and emotional climax of the opera. Rather, he preferred to cut scenes containing less psychological and dramatic development, such as the choral and spectacle scenes, especially since they were mostly situated toward the beginning of the opera, in Act I.

On examining the opera with all of Cherubini's cuts, I still find it necessary to reject them. Today, as is well known, authenticity is encouraged as a principle for performing works of the past. However, without any connection to this general bias, I believe that in this case the cuts interfere with the deeper perception of the dramatic process, and that together with Lachner's added recitatives, they present a very different opera from the one originally composed by Cherubini.

Example 2 illustrates two short cuts made near the beginning of the opera: these are two nearly adjacent passages in the singing of Dircea's women (Act I, Scene 1). In this case, where secondary roles are supporting a secondary figure, the melodic lines are actually unaffected by repeats; yet these repeats do serve to prepare for the imminent entry of the soloist, Dircea. I find that the cuts weaken the impact of her entry. (See Ex. 2. The texts are: "Trouble sans effroi" and "nuage qui ne peut obscurcir l'éclat d'un si beau jour.")

Example 2

Two short cuts in Act I, Scene 1, mm. 142-43, 151-54 (1^{ère} femme)

These two short cuts are part of a huge cut that eventually stretched from m. 110 to m. 285. The whole procedure was most involved. Besides the 110 measures from the beginning of the scene, Cherubini, in 1802, rejected almost all the music for Dircea's women until the beginning of her aria in the third section of Act I, Scene 1. In this process, he first made small cuts, than larger ones in stages, all within this very extensive area of mm. 110-285: mm. 142-43 and mm. 151-54 (in the above example), mm. 222-36, mm. 242-85, later mm. 159-285, and in the end, mm. 110-285. In this new situation, Dircea sings her aria without the suitable musical and dramatic preparation of her women's commentary—they had tried so hard to encourage her and to create a calm mood. Thus, our perception of her inner turmoil is distorted. In addition, it is difficult to understand why Cherubini created such a brilliant anticlimax so early in the opera in the role of a secondary figure.

Before measure 110, additional cuts were made: mm. 29-36, mm. 50-65 and mm. 93-100. The full list of cuts from 1802 is given in the Table below.¹²

TABLE
The Cuts in Cherubini's Opera *Médée*

<i>Act/Scene</i>	<i>Cuts</i>
<i>Act I</i>	
Act I, Scene 1, Section 1 (Dircea's women) "Quoi lorsque tout s'empresse" (B \flat major)	mm. 56-65 (bound) mm. 93-100 (bound)
Act I, Scene 1, Sections 1-2 (Dircea + her women) "Hélas, je l'avouerai l'avenir"	mm. 110-285
Act I, Scene 1, Section 3 Dircea's aria (C major) "Hymen!"	Very many short cuts: mm. 310-11, mm. 317-18, mm. 321-22, mm. 326-35, mm. 358-62, mm. 370-73, mm. 375-76, mm. 380-81, mm. 388-89, m. 392
Act I, Scene 3 Creon's short aria (F major) "Dieux et Déesses"	mm. 266-69, mm. 274-78
Act I, Scene 6 Creon's aria (B minor) "C'est à vous à trembler"	mm. 16-57 ¹ —a large cut mm. 62 ³ -63 ³
Act I, Scene 7, Section 1 Medea's aria (F major) "Vous voyez de vos fils"	mm. 33-36, mm. 42-48, mm. 59-68, mm. 72 ³ -90, mm. 111 ³ -114 ¹

¹² The list is drawn from my dissertation, 73-74. For illustrations from the *Souffleurpart*, see my dissertation, 75-80.

Act I, Scene 7, Section 2
Duet Med.-Jas. (E minor)
“Perfides ennemis”
mm. 142-44, mm. 233-36,
mm. 280-91, mm. 304-55—a large cut

Act II

Act II, Scene 3 (one section)
March + Ensemble (E^b major)
“A du moins à Médée”
mm. 40-46, mm. 53-147—another
huge cut

Act II, Scene 4
Neris’s aria (G minor)
“Ah! nos peines”
mm. 11-18, mm. 55-58, mm. 65-100,
mm. 119-29, mm. 144-47

Act II, Scene 5
Duet Med.-Jas. (D minor)
“Chers enfans”
mm. 116-27, mm. 132-33,
mm. 165-82, mm. 214-19, mm. 232-33

Act II, Scene 7
Ensemble (F major - F minor)
“Fils de Bacchus”
mm. 74-83, mm. 124-50,³ mm. 234-43

Act III

Act III, Scene 2
Medea’s aria (E^b major)
“Du trouble affreux”
mm. 34-53, mm. 107-08

Act III, Scene 3
Medea’s aria (D major)
“Ô Tisyphone”
mm. 82-85, mm. 131-33, mm. 135-36,
mm. 139-40, mm. 143-89 (bound—a
large cut)

Finale
mm. 216-26, mm. 303-11,
mm. 329-38, mm. 382-89

C. Alterations in Brussels

A copy of the published score of *Médée* with revisions is found in Brussels. Alterations were made on handwritten sheets, both pasted in and attached to the volume that is identified as Catalogue No. 1447, located in the Bibliothèque du Conservatoire Royal de Musique. It seems logical that these corrections and additions were made for a performance of the opera in French in Brussels on 31 March 1814.¹³ Wotquenne, the compiler of the catalogue of the library's collection, stated that these "corrections and modifications" in the edition were made by Cherubini.¹⁴ The corrections and additions are also described similarly in the catalogue of Cherubini's works by François Lesure and Claudio Sartori.¹⁵ Unfortunately, none of the biographical references I consulted contain any information regarding a visit to Brussels by Cherubini for this 1814 performance.

In addition, the musical handwriting of the added trumpet and trombone parts differs from the handwriting in the autograph of *Médée* in several details, such as the clefs, and form of the flat and natural signs. According to the flat and natural signs in the music pasted on the score, this handwriting also differs from that found in the opera autograph. The added material includes two handwritten pages with remarks about the tempo of the various numbers, with the specification of metronome marks. The handwriting of the names of the main characters differs from the opera autograph, but the remarks resemble the handwriting found in some of Cherubini's correspondence available in facsimile.

No correspondence from before 1919 exists in the archives of the library today, so that it is impossible to trace the history of the engraved edition of *Médée* with these additions and commentary.

The Brussels materials contain the following:

1. only very few recommendations as to cuts;
2. the revised orchestration of the Overture;
3. new recitatives for Medea and Neris, and revised orchestration for the Finale of Act II, Scene 7;
4. metronome indications.

All these corrections are of great interest. Perhaps most significant is the fact that very few cuts were made in the score, suggesting that Cherubini may have preferred the original version as the best one. Only two options for condensing the score are mentioned: mm. 85-200, which is the longest cut from the year 1802 in Vienna, in the section of Dircea's women, and the cut of 20 measures in Medea's

¹³ Alfred Loewenberg, *Annals of Opera: 1597-1940* (3rd edition; Loondon: J. Carter, 1978).

¹⁴ See Alfred Wotquenne, *Catalogue de la Bibliothèque du Conservatoire de Musique de Bruxelles*, I (Brussels: Coosemans, 1898): 206.

¹⁵ See Adelmo Damerini, ed., *Luigi Cherubini nel II centenario della nascita* (Florence: Olschki, 1962), 156.

first aria “Vous voyez de vos fils” (mm. 72-92), both in Act I. No mention is made of any cuts in Acts II and III. If these pages were actually written by Cherubini or stem from him, they suggest that twelve years after the Viennese production of 1802 Cherubini ignored the need for cuts. This fact corresponds with my negative assessment of these many cuts, apparently authorized by Cherubini in 1802.

There is a significant enrichment of the orchestration in the Overture: an addition of two trumpets in F and three trombones (alto, tenor and bass). These five parts were written separately on four pages added to the score, while strips of paper were pasted in the score itself, written in a new hand in order to indicate further changes in the scoring. The additions are consistent with the developing concepts of sound in the early 19th century, which include more emphasis on a richer sonority and on brass instruments. Here the new orchestration emphasizes certain beats at the beginnings and ends of phrases and measures, etc. (Fig. 6). Toward the end of the Finale of Act II there are a number of corrections in the same vein, and even the first examples of the composition of recitatives for Medea and Neris instead of the spoken text in the original score.¹⁶

Of great importance are the very detailed metronome indications for each number and tempo in the opera. Once more, two loose sheets of paper were inserted into the score separately. The poor handwriting on these pages has a number of mistakes in the French and a total lack of syntactic marks. I include below a reproduction of the first page of the Brussels manuscript (Fig. 7).¹⁷

CONCLUSION

After many years of performances with cuts, with Lachner's recitatives, and with Carlo Zangarini's Italian translation, all of which compromise the style of Cherubini's great work, the opera should be restored to its full glory. The ever-growing audiences for opera today would find the result extremely powerful, as well as of invaluable historical importance. The recent performance of the original version in Italy, Valle d'Itria,¹⁸ will hopefully lead the way to the revival of the composer's original conception.¹⁹

¹⁶ For further information on the Brussels revisions, see my dissertation, 81-104. One side of a leaf in Paris, Bibliothèque de l'Opéra, Res. 48⁽²⁾, contains added alto and tenor trombone parts for the duet closing Act I. The handwriting resembles that found in the added Brussels material. The other side of the leaf seems unconnected. For a reproduction of this leaf in my dissertation, see p. 11a.

¹⁷ I am very grateful to my husband, Prof. Aaron Dolgopolsky, who made the transcription and translation into English given in my dissertation, 93-98.

¹⁸ See Giuseppe Pugliese, “La *Médée* di Cherubini: sulle orme della tragédie-lirique,” *Amadeus* 7 (1995): 14.

¹⁹ Having become deeply involved with *Medea* during research for my doctorate, I felt a strong desire to diverge from the Euripidean concept in my own opera, *Medea, A New Version of the Myth* (actually, two different versions for two different productions, one in Europe and the other in the United States).

Figure 6

The first of four pages (all from the Overture) containing a score of the added parts for two trumpets and three trombones (Brussels, Bibliothèque du Conservatoire Royal de Musique, cat. no. 1447)

Cherubini
Ouverture de Midaé
Allegro *Trumpets et Trombones*

The image shows a handwritten musical score for two trumpets and three trombones. The score is written on ten staves. The first four staves are for the trumpets and the next six for the trombones. The tempo is marked 'Allegro'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The page number '28' is visible at the end of the fourth staff.

