

Sabbatical Leave Proposal Cover Sheet

Name: John Leonard

Email address: leonardj@tcnj.edu

Department or Program: Music

Title of Proposal: *Orfeo ed Euridice Publishing Completion*

Date: October 10, 2016

Month and year of your first appointment at The College of New Jersey: August 2010

Dates of your previous sabbatical leaves: N/A

Current Application is for:

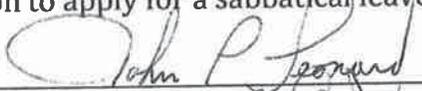
Fall

Spring

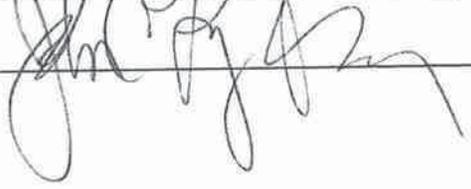
Either Fall or Spring

Full Academic Year

I have notified my dean and department chair (or program coordinator, as applicable) of my intention to apply for a sabbatical leave

 _____ Applicant (signature)

 _____ Chairperson/Coordinator (signature)

 _____ Dean (signature)

Application for Sabbatical Leave, 2017

“Publication Completion of a Scholarly Performing Edition of Christoph Willibald Gluck’s Opera *Orfeo ed Euridice* with Universal Edition AG.”

John P. Leonard, D.M.
Associate Professor of Music
The College of New Jersey

DESCRIPTION:

The project I am proposing for a Fall 2017 Sabbatical Leave is the “Publication Completion of a Scholarly Performing Edition of Christoph Willibald Gluck’s Opera *Orfeo ed Euridice* with Universal Edition AG.” This famous reform opera, *Orfeo ed Euridice*, has an interesting history of revision that spans over one hundred years from 1762 until 1891. During that time, Gluck wrote three different versions of the opera and other composers created additional versions. Due to music publishing practices in Europe during this time period, many publishers only produced vocal scores of their versions of the opera and stole or copied the printed full orchestral score and instrumental parts from other publishers.

Despite its popularity, a complete critical performing edition of the 19th-century versions of the opera has not existed so far. For the last 100 years, conductors have been required to prepare a conglomeration of at least two of the published versions for performance. Consequently, this has been a deterrent to regular productions of 19th-century editions of the opera.

My scholarly performing edition fills this much-needed gap in the opera repertory for a complete practical edition with modern orchestra, mezzo-soprano Orfeo and libretto in Italian. It also includes all the music of Gluck’s extended version of the work, a French libretto, and provides options for instrumentation and orchestration where appropriate from the different versions of the opera. This edition makes *Orfeo ed Euridice* finally more accessible.

I began working on this project with my doctoral dissertation, which focused on the scholarly and technical preparations necessary to perform these different nineteenth-century editions of *Orfeo ed Euridice*. In addition, I have conducted two complete productions of the opera in which I had to conform both the conductor’s score and instrumental parts to the 1889 vocal score by the Italian publisher Ricordi. After I completed my work, I met with esteemed British conductor and musicologist, Raymond Leppard, who conducted the opera at the famous Glyndebourne Opera Festival in 1982 with Dame Janet Baker in the leading role. My score preparations were nearly identical to his for Glyndebourne. Maestro Leppard recommended that I continue my work with the score to prepare it for publication, since it has not been done to date.

Over the past four years, I received two Support of Scholarly Activities (SOSA) awards to continue this large project. The first SOSA award (2012-2014) was used to prepare the research and musical materials from my dissertation to promote my new edition to potential publishers. I was successful in securing a letter of agreement in 2013 with Universal Editions AG, in Vienna, to publish the opera. Universal Edition (UE) is one of the oldest and most prominent publishers of classical music in the world. The second SOSA award (2014-2016) was used to begin transcribing all of the music from the different sources in preparation for publication. During that time, I completed the first draft of the conductor’s score and piano-vocal

score of the opera. At the same time however, I was appointed Department of Music Chairperson. This service to the department has unfortunately slowed my progress towards the completion of this publication. Although UE has been flexible with their timetable for the project, they are including my edition (UE 37444) in their promotional catalogue for 2017, about one year after our original publication date. I will finish my term as Department Chair in June 2017 and during this proposed sabbatical, I will complete the publication of *Orfeo ed Euridice* to be available from UE by the end of 2017.

METHODOLOGY/APPROACH:

The continued plan for this project is to complete the second and final drafts of the conductor's score and piano-vocal score as well as complete the first, second and final drafts of the instrumental parts and critical notes. The instrumental parts will be derived from the final edition of the conductor's score. The critical notes will be a compilation of research from my dissertation and experience conducting the opera twice. Once the edition is complete, UE will produce two productions of the opera to promote it. One production will be in Europe, the other will be in the United States.

SCHEDULE:

Due to the demands of my third and final year as Department Chairperson, it will be very difficult to complete this project by the end of 2017. A sabbatical leave in the fall of 2017 will provide me with the dedicated time necessary to complete the tedious work that comes with preparing the critical notes and final reviews and edits of each of the scores and parts. Therefore, the proposed schedule for this continuing project is as follows:

- By January 2017, complete the second draft of conductor's score. (I received the initial edits of the conductor's score from my editor at EU on October 6, 2016.)
- By May 2017, complete the second draft of the piano-vocal score and first draft of instrumental parts. (I hope to receive the initial edits of the piano-vocal score from my editor at UE later this fall.)
- By September 2017, complete the first draft of the critical notes.
- By December 2017, complete the final drafts of all scores, instrumental parts and critical notes. Edition available for rental/purchase from UE.

OUTCOMES AND VALUE:

This complete scholarly edition with matching scores, parts, libretto and accompanying critical notes, will make *Orfeo ed Euridice* more accessible by significantly reducing the preparatory work necessary for other conductors to perform it. This will result in more productions of the opera in the future. Being published with UE will expand the dissemination of my scholarly edition through the publisher's outstanding reputation and international influence. As mentioned above, UE is also planning to prepare productions of my edition of the opera in Europe and in the United States. The new edition will also be a timely addition to the scholarship of the opera. Critical editions of Gluck's three original versions (1762, 1769 and 1774,

respectively) were published in the 1960's and a critical score of Hector Berlioz's 1859 edition of the opera was published in 2005.

Personally, receiving a Sabbatical Leave for the fall semester 2017 to complete the publication my scholarly edition of *Orfeo ed Euridice* with UE will strengthen my application for promotion to Professor. To date, my scholarly and creative work at TCNJ has focused primarily on performance. Although my performing work meets the requirements of my disciplinary standards for promotion in music, this publication will help diversify my portfolio and bridge the gap between performance and practical published scholarship. Additionally, the success of this project will have tremendous long-term effects upon my career. The prestige of being published with Universal Edition, alongside renowned international composers and editors from the past 400 years, will lay the groundwork for more scholarship opportunities in the future as well as bring great recognition to my work as a performer, scholar and teacher, and to The College of New Jersey.

I believe that I am in a strong position to successfully complete the publication of my scholarly edition of *Orefeo ed Euridice* as detailed above. In addition to my thorough knowledge of the opera itself, I have excellent credentials as a conductor and scholar. My degree from Indiana University represents the most academically rigorous performance doctoral program in the field of music, including minor fields in Music History and Literature and Vocal Performance. My dissertation from Indiana was nominated for the 2012 National Prize in Choral Music by the faculty and Dean at Indiana, demonstrating the quality of my scholarship.

My success as a conductor has been noted numerous times in professional reviews of my performances, and most recently demonstrated with the invitation for upcoming TCNJ Chorale performances with the Philadelphia Orchestra. My recent appointment as Assistant Conductor of the Mendelssohn Club of Philadelphia and serving as Assistant Conductor of the Philharmonia Orchestra of New York's annual "Project Hand-in-Hand" performances at Lincoln Center are further evidence of my understanding of practical and successful performance. Finally, as stated above, I have received SOSA awards in 2012-2016 for the preparation of my materials to present to potential publishers and began the publishing process. The successful outcome of these awards, evidenced through my publication agreement with UE and the completed initial drafts of the principle scores, demonstrate my potential to complete this Sabbatical Leave proposal.

APPENDIX: References and Resources:

- Leonard, John P. *Performing Nineteenth-Century Editions of Christoph Willibald Gluck's Opera Orfeo ed Euridice*. Diss. Indiana University, 2012.
- Berlioz, Hector. *A Travers Chants: Études Musicales, Adorations Boutades et Critiques*. Paris: Michel Lévy Frères, 1862.
- Brown, Clive. *Classical and Romantic Performing Practice 1750-1900*. New York: Oxford University Press, 1999.
- Buller, Jeffrey L. "Opera and the Ending of the Orpheus Myth." *International Journal of the Classical Tradition* 1, no. 3 (Winter 1995): 57-79.
- Fauquet, Joël-Marie. "Berlioz's version of Gluck's *Orphée*." In *Cambridge Companion to Berlioz*, ed. Peter Bloom, 189-253. New York: Cambridge University Press, 2000.
- Gluck, Christoph Willibald. *Orfeo ed Euridice: Azione Teatrale per Musica*. Manuscript Facsimile. Paris: Duchesne, 1764.
- _____. *Orfeo et Euridice: Opera in tre atti di Ranieri De' Calzabigi*. Mario Parenti, ed. Milan: Ricordi, 1962. Vocal Score.
- _____. *Orfeo ed Euridice: Wiener Fassung von 1762, azione teatrale per musica in drei akten von Ranieri De' Calzabigi*. Anna Amalie Abert, ed. Kassel: Barenreiter, 1962. Vocal Score.
- _____. *Orfeo ed Euridice: Azione Teatrale in Three Acts*. Johann Christian Bach, ed. New York: Garland Publications, 1987. Full Score Facsimile.
- _____. *Orfeo ed Euridice*. Hermann Abert, ed. Vienna: Österreichischer Bundesverlag, 1914. Reprint, New York: Dover Publications, 1992. Full Score.
- _____. *Orphée, tragédie en quatre actes*. Hector Berlioz, ed. Paris: Escudier, 1859. Vocal Score.
- _____. *Orphée: Arrangements of works by other composers. I, Gluck / [Hector Berlioz]*. Joël-Marie Fauquet, ed. Kassel: Barenreiter, 2005. Full Score.
- _____. *Orphée, tragédie en quatre actes*. Edited by Hector Berlioz. Joël-Marie Fauquet, ed. Kassel: Barenreiter, 2006. Vocal Score.
- _____. *Orphée et Euridice: tragédie en trois actes. 2nd ed.* Paris: Des Lauriers, 1781.

- _____. *Orphée et Euridice: Pariser Fassuns 1774, tragédie opéra in drei Acten*. Ludwig Finscher, ed. Kassel: Bärenreiter, 1967. Vocal Score.
- _____. *Orphée et Euridice: tragédie opéra en trios actes, Édition Pelletan*. Paris: Durand, 1898. Reprint, Leipzig: Breitkopf & Härtel, c. 1900. Reprint, Leipzig: Breitkopf & Härtel, c. 1900. Full Score.
- _____. *Orpheus und Eurydice: Oper in Drei Acten*. Alfred Dörffel, ed. Leipzig: Gustav Heinze, 1866. Full Score.
- _____. *Orpheus und Eurydice: Oper in Drei Acten*. 2nd ed. Alfred Dörffel, ed. Frankfurt: C.F. Peters, 1877. Full Score.
- _____. *Orpheus und Eurydice: Oper in Drei Acten*. Alfred Dörffel, ed. Frankfurt: C.F. Peters, c. 1904. Vocal Score.
- _____. *Orpheus: Oper in Drei Acten*. Frankfurt: C.F. Peters, 1877. Reprint, Boca Raton, FL: Edwin F. Kalmus. n.d. Full Score and Parts.
- _____. *Orpheus and Euridice: Opera in four Acts*. New York: Schirmer, c. 1959. Vocal Score.
- _____. *Orpheus*. London: Novello & Co, c. 1890. Reprint, New York: E. Kalmus, n.d. Vocal Score.
- _____. *Sämtliche Werke*. Herausgegeben im Auftrage des Staatlichen Instituts für Musikforschung, Berlin. Abteilung I, *Musickdramen*; Band I, *Orfeo ed Euridice (Wiener Fassung von 1762): azione teatrale per musica in drei Acten von Rainiero de Calzabigi*. Herausgegeben von Anna Abert und Ludwig Finscher. BA 2294. Kassel: Bärenreiter, 1969.
- _____. *Sämtliche Werke*. Herausgegeben im Auftrage des Staatlichen Instituts für Musikforschung, Berlin. Abteilung I, *Musickdramen*; Band VI, *Orphée et Euridice (Pariser Fassung von 1774): tragédie opéra in drei Acten*. Herausgegeben von Ludwig Finscher. BA 2282. Kassel: Bärenreiter, c. 1967.
- Gossett, Philip. *Divas and Scholars: Performing Italian Opera*. Chicago: University of Chicago Press, 2006.
- Hayes, Jeremy. "Orfeo ed Euridice (i)." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com.:80/subscriber/article/grove/music/O008226> (accessed January 25, 2010).

- Heartz, Daniel. "From Garrick to Gluck: The Reform of Theater and Opera in the Mid-Eighteenth Century." In *Garrick to Gluck: Essays on opera in the age of Enlightenment*, ed. John A. Rice, 257-270. Hillsdale, NY: Pendragon Press, 2004.
- _____. "Orfeo ed Euridice: Some Criticisms, Revisions, and Stage Realizations During Gluck's Lifetime." In *Garrick to Gluck: Essays on opera in the age of Enlightenment*, ed. John A. Rice, 313-324. Hillsdale, NY: Pendragon Press, 2004.
- Cecil. *A Bibliography of the Printed Works of C.W. von Gluck 1714-1787*. 2nd Revised and Augmented Edition. New York: Broude Brothers, 1967.
- Howard, Patricia. *Christoph Willibald Gluck: A Guide to Research*. New York: Garland Publishing, 1987.
- _____. *C.W. von Gluck, Orfeo*. Cambridge: Cambridge University Press, 1981.
- _____. *Gluck and The Birth of Modern Opera*. London: Barrie and Rockliff, 1963.
- _____. "Orfeo and Orphée." *The Musical Times* 108, no. 1496 (Oct. 1967): 892-893, 895.
- Krieger, Murray. "Orpheus mit Gluck: The Deceiving Gratifications of Presence." *Theatre Journal* 35.3 (1983): 295-305.
- Leppard, Raymond. "Orfeo ed Euridice." Glyndebourne Festival Programme book, 1982.
- Loewenberg, Alfred. "Gluck's Orfeo on the Stage: With Some Notes on Other Orpheus Operas." *Musical Quarterly* XXVI, no. 3 (1940): 311-339.
- Newman, Ernst. *Gluck and the Opera: A Study in Musical History*. London: Gollancz, 1967.
- Rousseau, Jean-Jacques. *Dictionnaire de musique*. Paris: Chez la veuve Duchesne, 1768.
- Rushton, Julian. "Christoph Willibald Gluck, 1714-87: The Musician Gluck." *The Musical Times* 128, no. 1737 (Nov. 1987): 615-618.
- Saint-Säens, Camille. *Portraits et Souvenirs*. Paris: Société d'Édition Artistique, 1900.