Eighth Note Publications

Concerto in D

Joseph Riepel

Arranged by Kevin Eisensmith

Joseph Riepel was born in 1709 in the town of Hörschlag in northern Austria. In his childhood Riepel attended the Latin schools in Linz and Graz, and he later studied philosophy at the University of Graz. Following his years of study, Riepel became a schoolmaster at the seminary of Steyr. It seems likely that this occupation was not to his liking, as he left it to tour Europe from about 1737 to 1740 as a servant to traveling noblemen. Riepel then moved to Dresden and from 1740 to 1745 again studied philosophy and mathematics. Fétis writes that he also studied music during this period.

Riepel left Dresden in 1745 and traveled widely, including a brief residence in Poland. His types of employment have not been recorded. He made his way eventually to Regensburg, which became an important center in 1748 when Fürst Alexander Ferdinand von Thurn und Taxis, newly nominated Principal-Commissarius [Principal Commissioner] of Kaiser Franz I, moved there from Frankfurt, and took up residence in the Freisinger Hof.

Regensburg was the center of the Holy Roman Empire of the German Nation. The Principal-Commissarius, functioning as the "president" of the municipality, met with and entertained the princes and electors of the Reich (Empire) and ambassadors from the rest of Europe along with their princely households. His main tasks were to accept letters of credence from ambassadors and to manage great receptions (feasts).

There exist conflicting reports as to exactly when and in what capacity Riepel arrived in Regensburg. When Riepel was assigned the rank of Kapellmeister is also a matter of debate. Reed says that it is not known in what year he became music director, thus accepting responsibilities for the production of three concerts weekly and supervising approximately thirty-five musicians. In a court music budget [manifest] from the year 1755, Joseph Riepel leads the list of musicians and is therefore the Kapellmeister."

Riepel died in Regensburg on October 23, 1782 after approximately thirty years of service. In evaluating his contributions to the music profession, Roman states that Riepel was an "important theorist and "chamber musician to the Prince of Thurn and Taxis."
Joseph Riepel was considered a minor composer in his day. Only three of his concertos (all for violin) were published during his lifetime. Prior to this edition, none of his compositions are available in modern editions. He did, however, compose a considerable number of works representing virtually every genre known at the time. These compositions are listed in the extensive thematic catalog that appears in Thomas Emmerig's Joseph Riepel--Hofkapellmeister des Fürsten von Thurn und Taxis. They include 46 instrumental compositions (14 concertos; one for trumpet), 64 sacred vocal works, one opera and three secular vocal compositions.

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Manuscripts of Riepel's works are held in a number of European libraries, including those in Austria, Belgium, the Czech Republic, Germany and Poland. Some have even found their way to the United States. Three of Riepel's sinfonias were copied in 1767 by Johann Friedrich Peter, who later brought them to America. Peter's copies, in the archives of the Moravian Music Foundation, which is located in Winston-Salem, North Carolina, are the only known surviving copies of these works.

In 1910 the Library of Congress bought a collection of music manuscripts which formerly belonged to the Hofkapelle at Fulda. According to an inventory in 1788 the Hofkapelle at Fulda had the following: "Concerten vor Trompetten: 1 von Riepel, 1 von Groos, 1 von Holzbogen, 1 von Richter, 1 von Stamitz." Riepel's concerto is currently housed at the Library of Congress along with three other trumpet concertos by Joseph Arnold Gross, Franz Xaver Richter and a fourth concerto that is incomplete and unattributed. This could be the concerto written by either Johann Stamitz or Johann Georg Holzbogen.

Joseph Riepel's Concerto in D à Clarino Principale is organized in the customary three-movement format:

Movement I	Allegro non troppo
Movement II	Adagio
Movement III	Presto

The first movement may be analyzed in seven large sections according to whether the orchestra or the soloist is performing.

mm.	1 -	14	Tutti 1 (opening ritornello)
	15 -	27	Solo 1
	27 -	38	Tutti 2 (ritornello)
	39 -	49	Solo 2
	49 -	56	Tutti 3 (ritornello)
	57 -	74	Solo 3
	74 -	80	Tutti 4 (closing ritornello)

The structure of this movement, which is based upon the Baroque ritornello form, is typical of many first movements in pre-Classic concertos.
The tonal structure of this movement is fairly typical: the work modulates from the tonic (D major) to the dominant during the first solo section (m. 24), and the relative minor of the dominant (f#) is suggested (m. 49) just prior to the return of the tonic and the final solo statement (m. 57). The tempo for the first movement is given as Allegro non troppo.

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One need only look at the intricate rhythmic figures of the opening ritornello to understand why the composer might recommend that the performers play the movement "not too quickly." This indication is, nevertheless, nebulous because tempo markings often relate strictly to mood, not to tempo.

Riepel provides dynamic indications for every instrument in this concerto other than the trumpet, although these indications are limited mainly to piano and forte in the first movement. The trumpet soloist was apparently free to determine his own dynamic shadings. Although there are no dynamics indicated at the beginning of the movement, it can be assumed that the opening tutti was to be performed at the forte level.

Movement two, Adagio, is in five large parts:

mm.	1 - 12	Tutti 1 (opening ritornello)
	13 - 26	Solo 1
	26 - 37	Tutti 2 (ritornello)
	38 - 53	Solo 2 (ending in cadenza)
	53 - 59	Tutti 3 (closing ritornello)

The structure of this movement is similar to that of the first movement in that the principal periods--those performed by the soloist--are separated by ritornellos. Riepel utilizes a reduced orchestra for this movement by omitting the horns.

The melodic line of the solo section, with its elaborate ornamentation, is typical of a concerto slow movement. As expected, the melody is based upon the ritornello, and the first four measures duplicate the "a" phrase. The second violin, viola and basso continuo parts double the trumpet's dotted rhythm to provide additional emphasis, and the viola and continuo parts are marked at a louder dynamic level.

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Riepel selected A major, the dominant of the key of the concerto, as the key center for this movement. A customary modulation to the dominant (E major) and a modulation to the parallel minor of the dominant (E minor) occur before the tonic returns and the movement ends in A major. A fermata, the standard indication at this time for a cadenza, is inserted near the end of the movement. A written-out cadenza is provided in the trumpet part, an unusual addition in an eighteenth century concerto. The cadenza is fairly short, equivalent to approximately six measures.

Movement three, Presto, is in five large parts:

mm.	1 - 27	Tutti 1 (opening ritornello)
	28 - 55	Solo 1
	55 - 74	Tutti 2 (ritornello)
	75 - 116	Solo 2
	116 - 122	Tutti 3 (closing ritornello)

Riepel utilizes Baroque ritornello form once again, but the structure for this movement is less complicated--almost simplistic--when compared to the previous movements. This movement, however, offers a good example of Riepel's use of an initial motive as a means of unification.

The tonal structure of this movement is the least complicated of the three: D major modulating to the dominant (A major) and then returning to the tonic. This is in keeping with the style of the movement, which is light-hearted, and similar to the passepied.

That Riepel did not prepare a score is not uncommon for works of this era, since either the soloist, the first violinist or the keyboardist served as the conductor. He would insert the necessary cues in his part; therefore, a complete score would be unnecessary. Manuscript parts are available for the following instruments: Clarino Principale (Trumpet), for an instrument pitched in D; Violino Primo (Violin I); Violino Secundo (Violin II); Alto Viola (Viola); Flauto Traverso Primo and Flauto Traverso Secundo (Flute I and Flute II); and Basso cum Ripieno. Included are two separate parts for bass instruments: a Basso Continuo, which plays continuously throughout the concerto, and a Basso Ripieno, which contains the same pitches as the Continuo, but only during the tutti or forte sections. The Basso Continuo was performed by the cello and harpsichord. The harpsichordist was expected to improvise accompanying chord structures based on the given bass line, but no chord figures are given. The Basso Ripieno was played by the double bass. Although they are not listed on the title page of the concerto, parts for two horns pitched in D (Cornu Primo and Cornu Secundo), which perform as part of the ripieno ensemble, are included.

The individual parts of Riepel's concerto reveal additional information; for example, several corrections were made to the parts, suggesting that the concerto was performed, or at least rehearsed (see Figures 1 and 2).

Of the four extant concertos in the Fulda Collection, only Riepel's composition has never been published. Despite the fact that Musica Rara announced more than twenty-five years ago that it intended to publish Riepel's concerto, this is the first time that the work appears in print.

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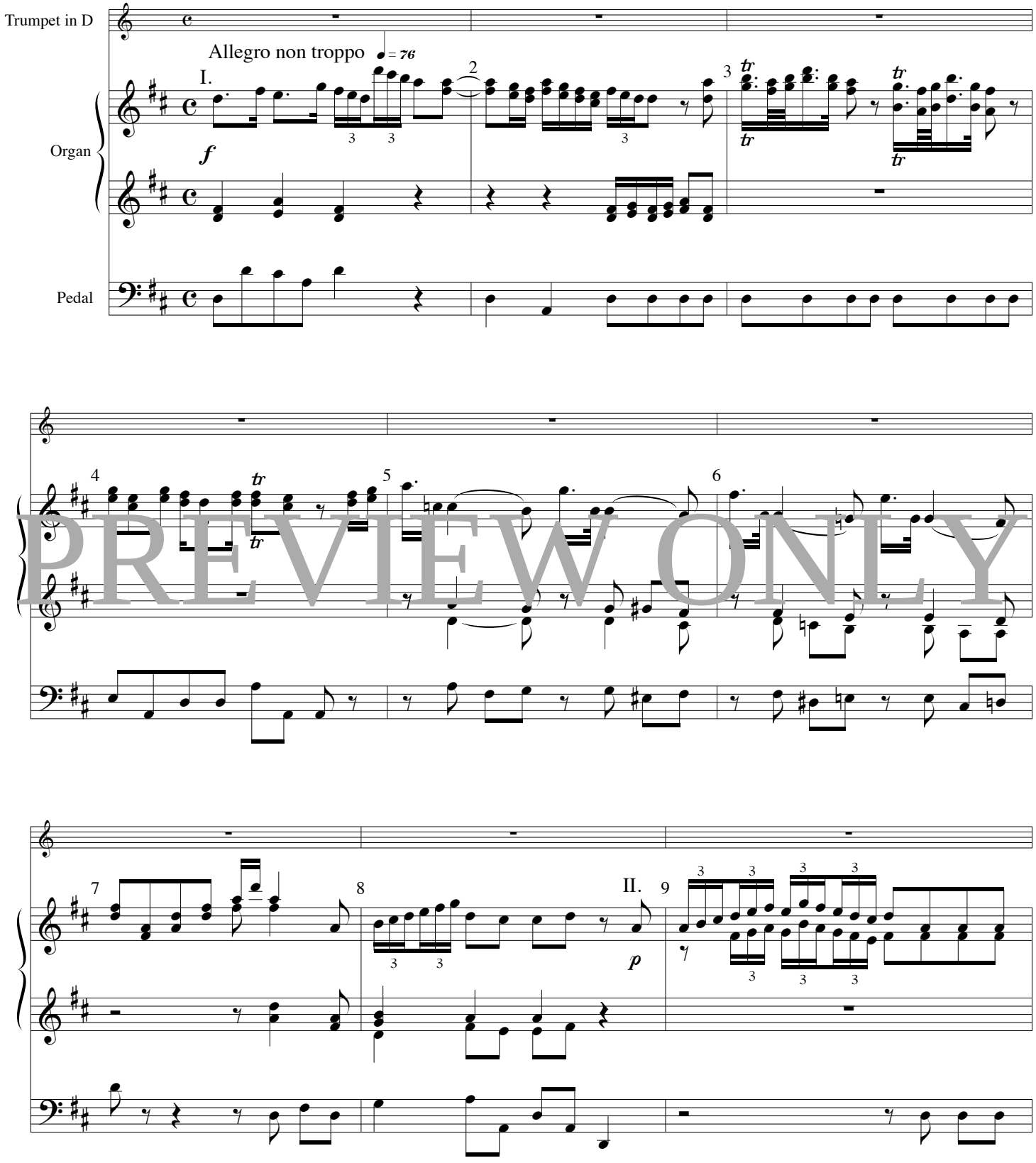
Concerto in D

á Clarino Principale

I

Joseph Riepel
(1709-1782)
Edited by Dr. Kevin E. Eisensmith
Organ reduction by Dr. Schuyler Robinson



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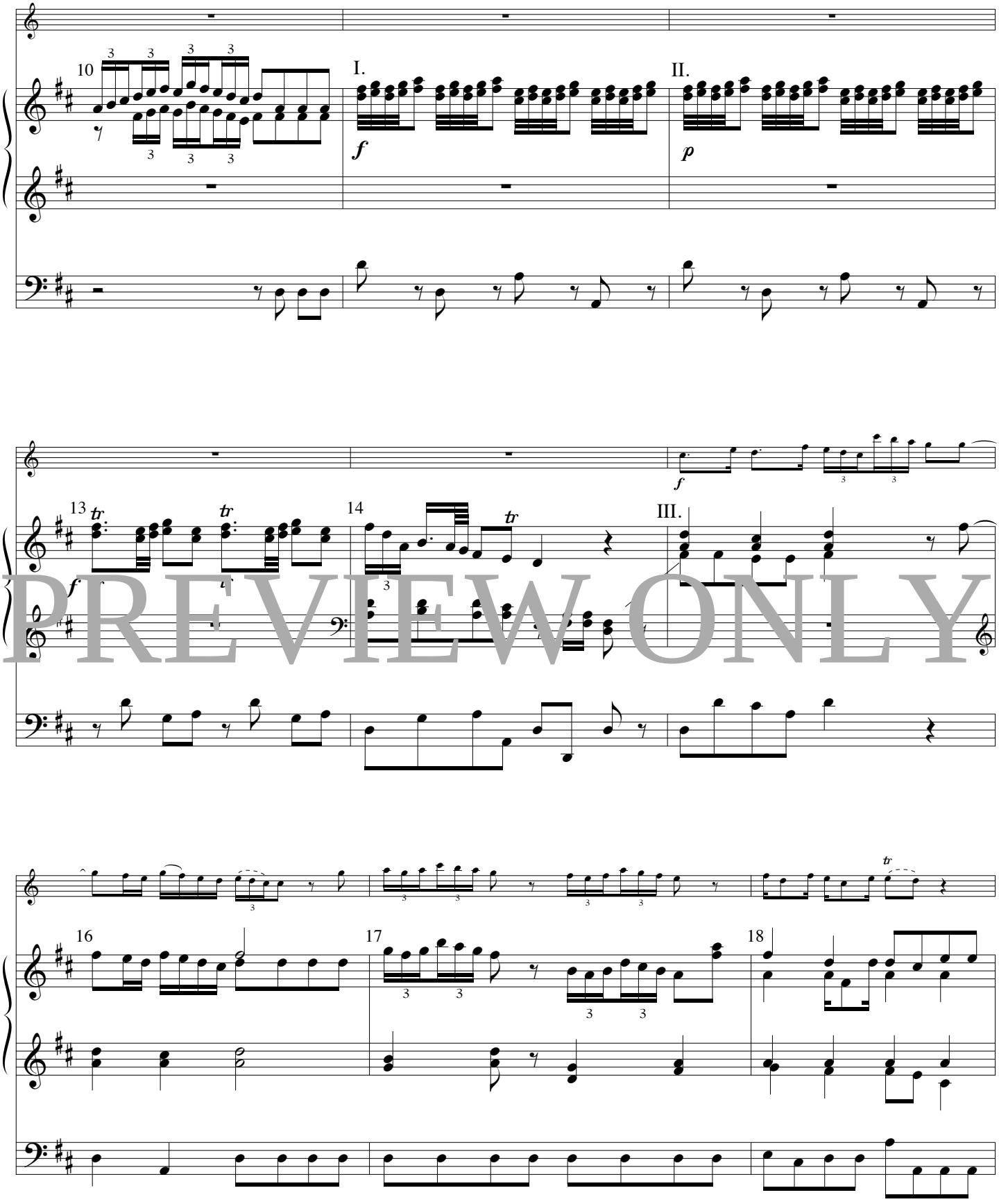

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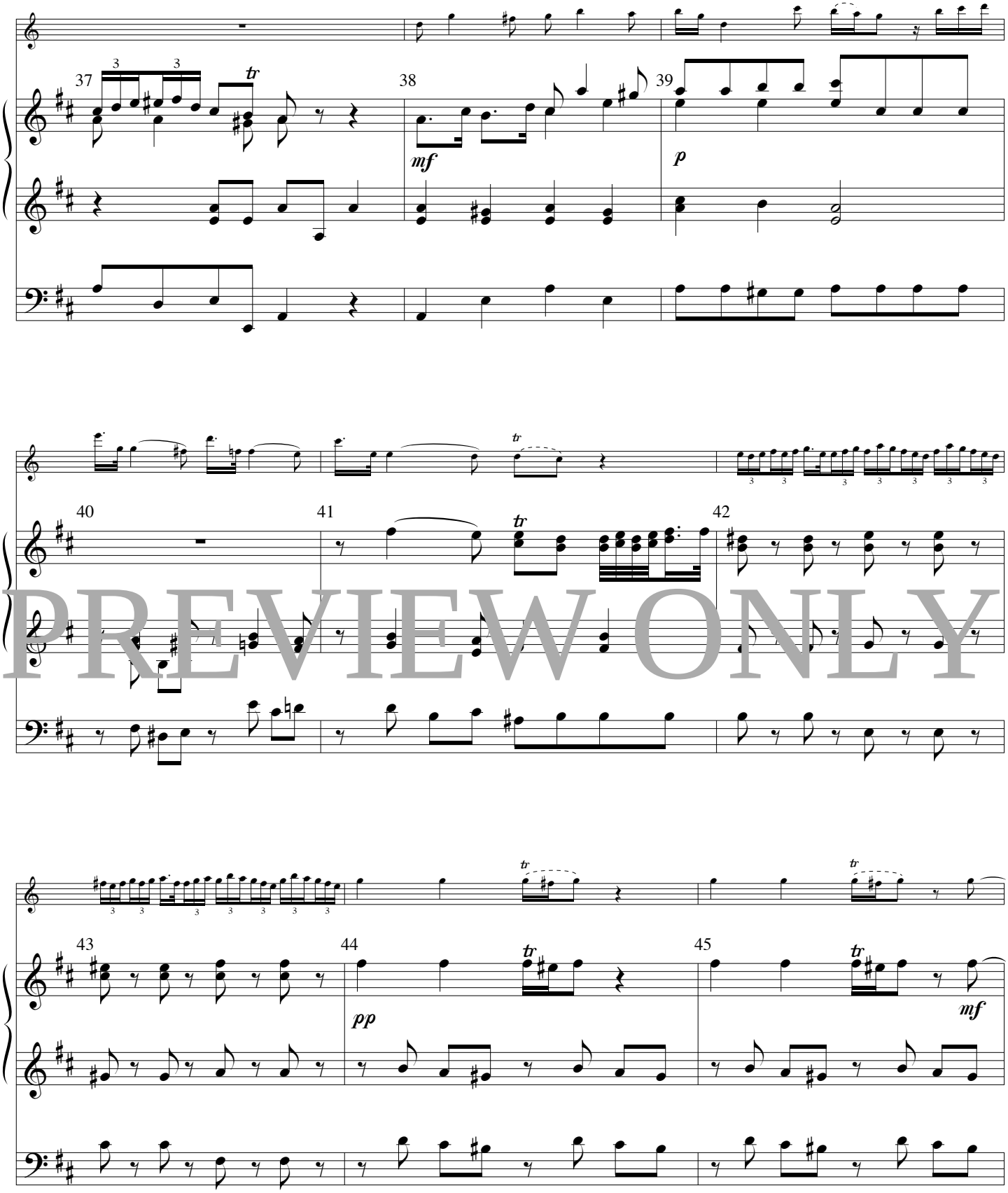

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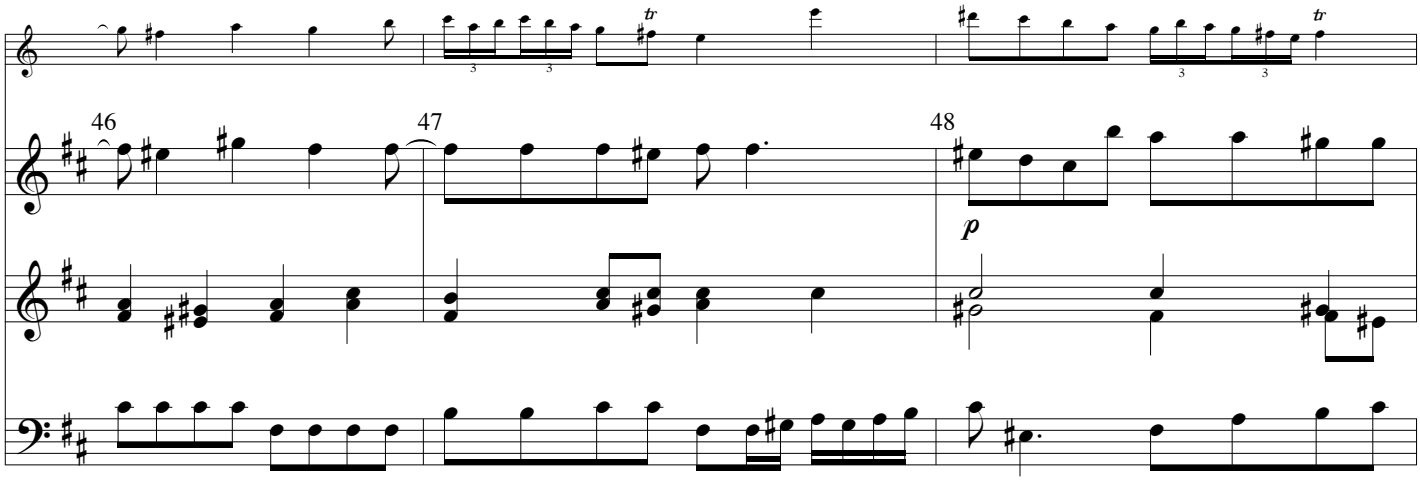

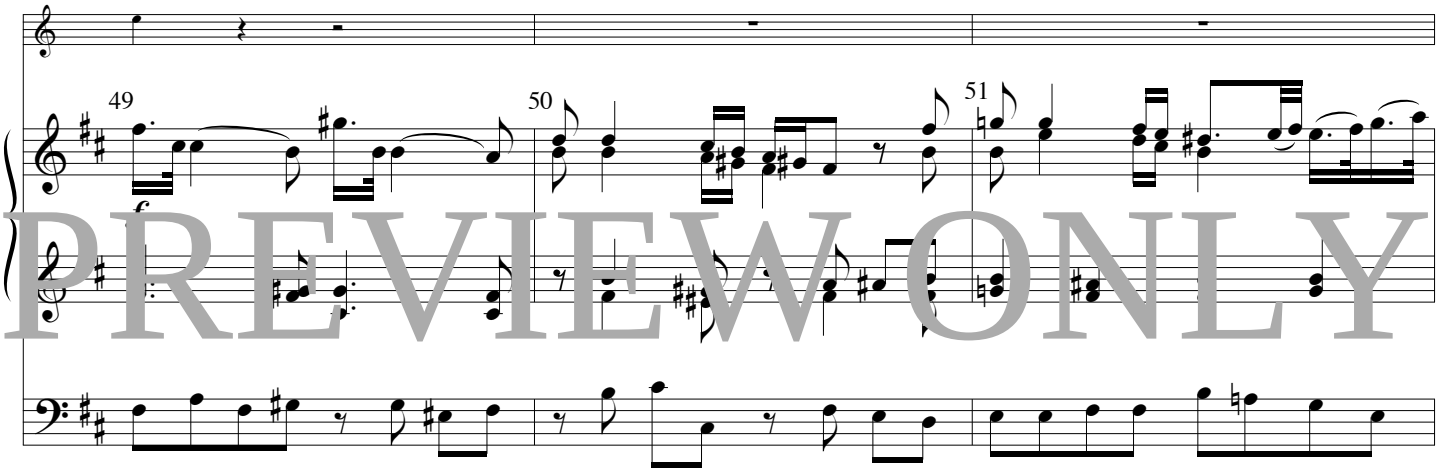

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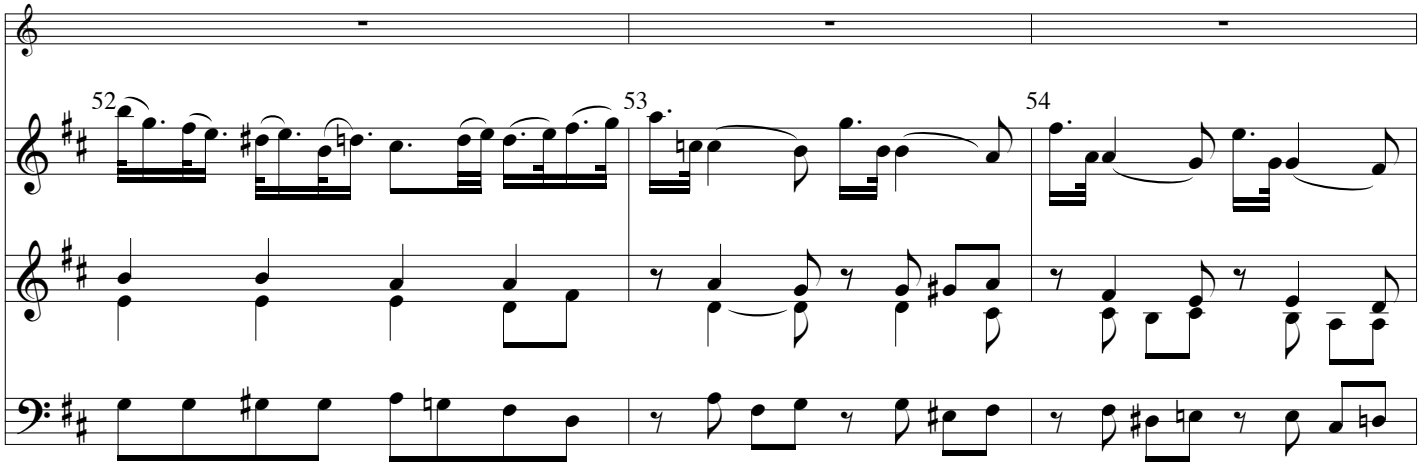

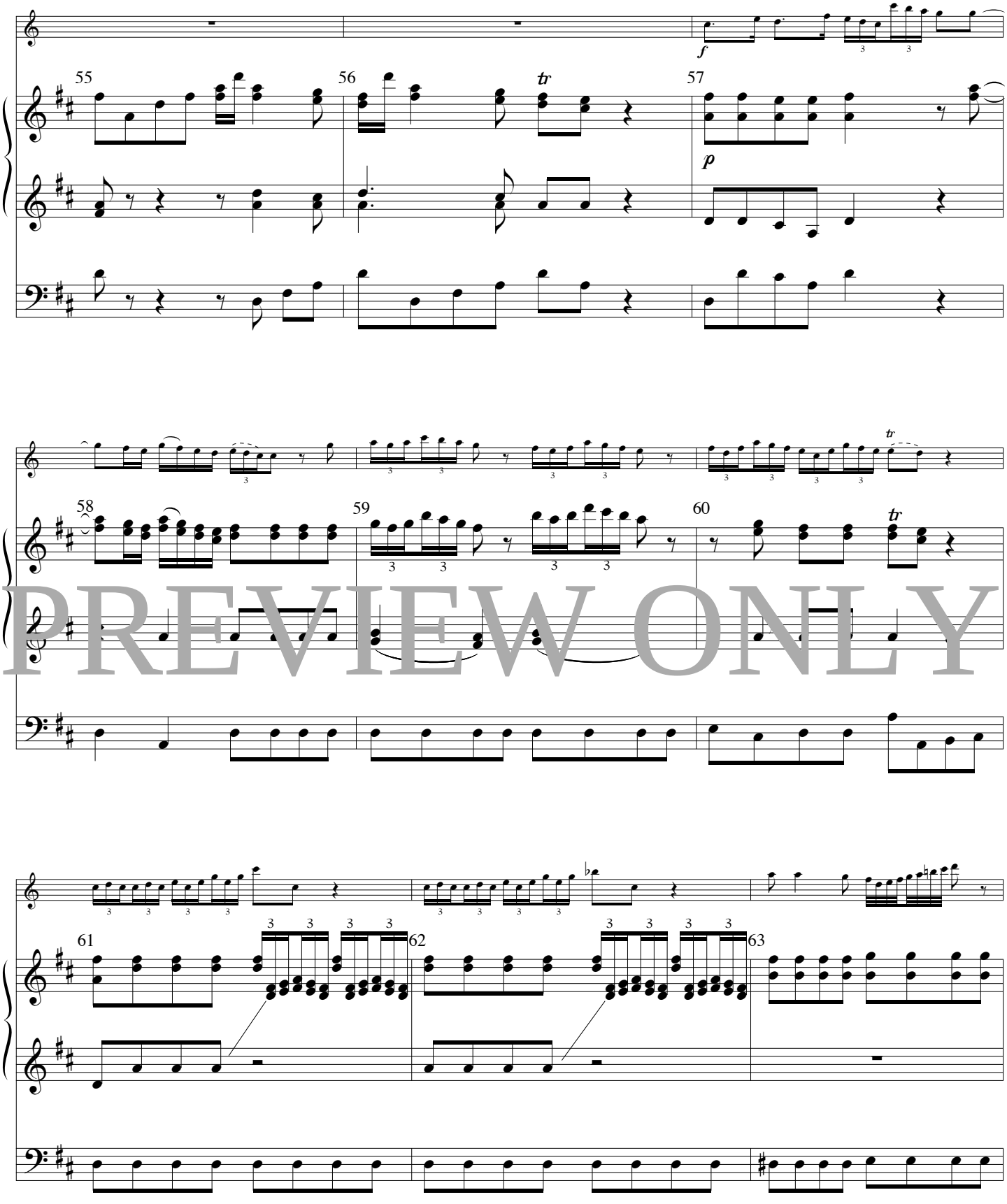

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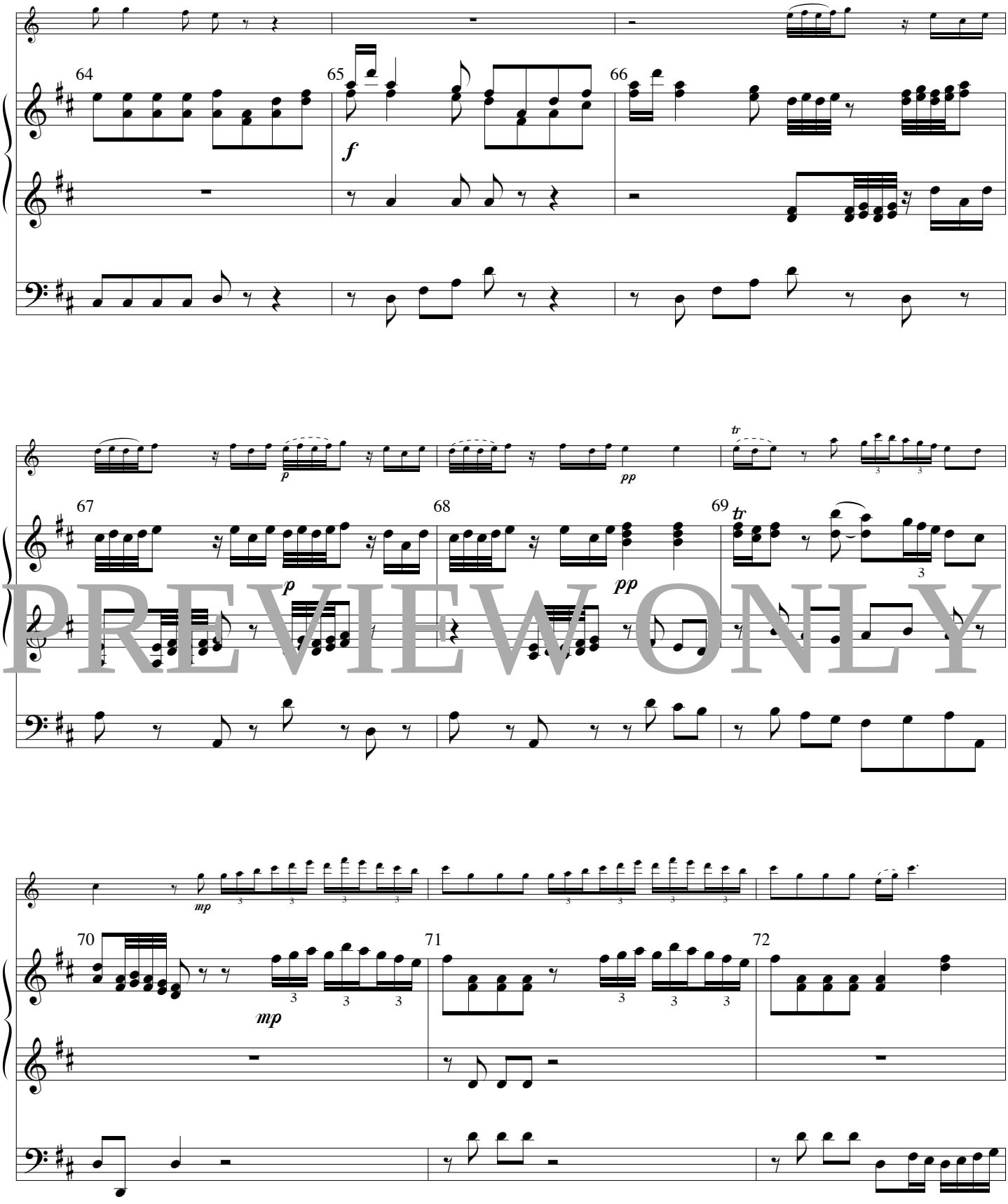

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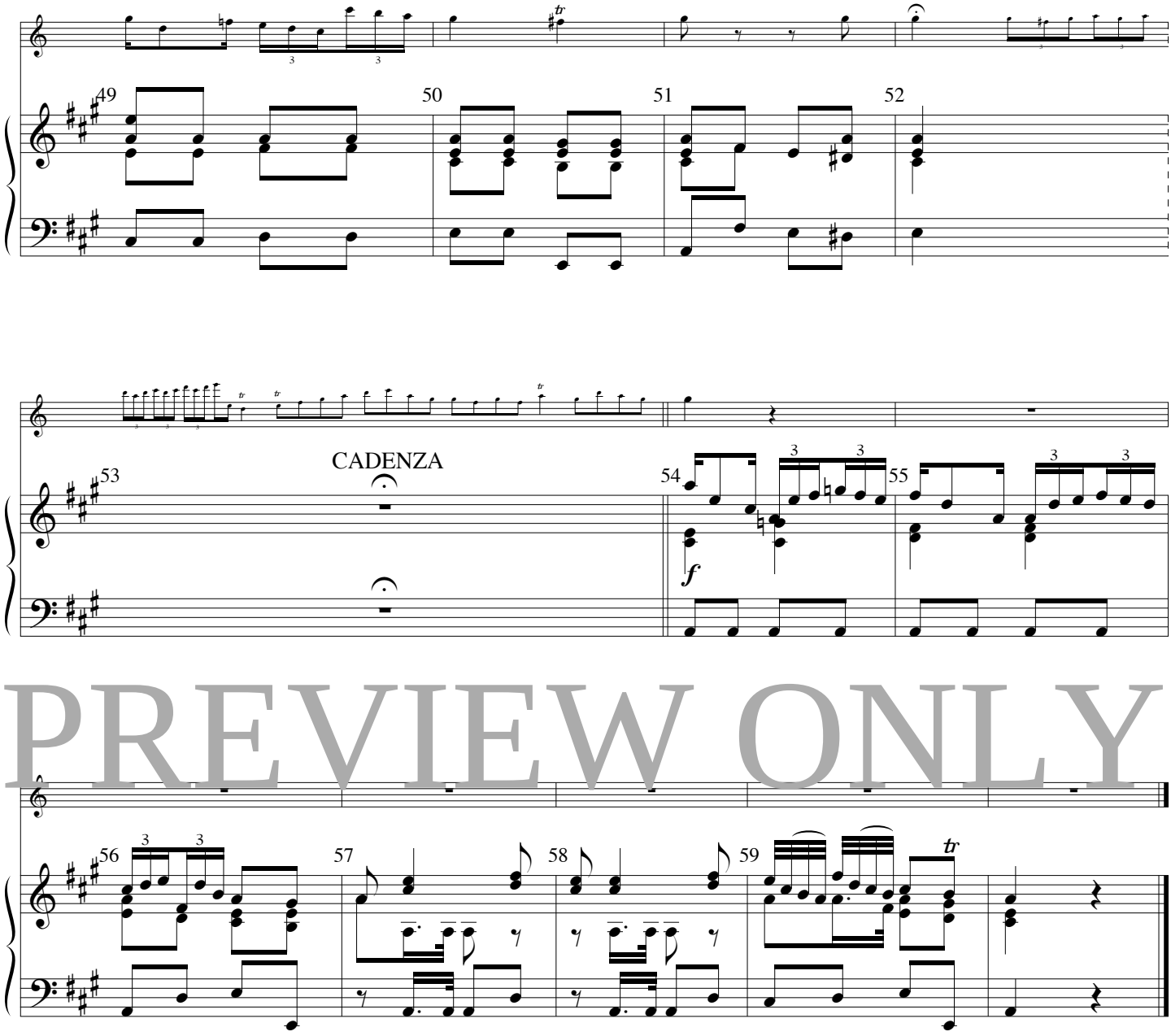

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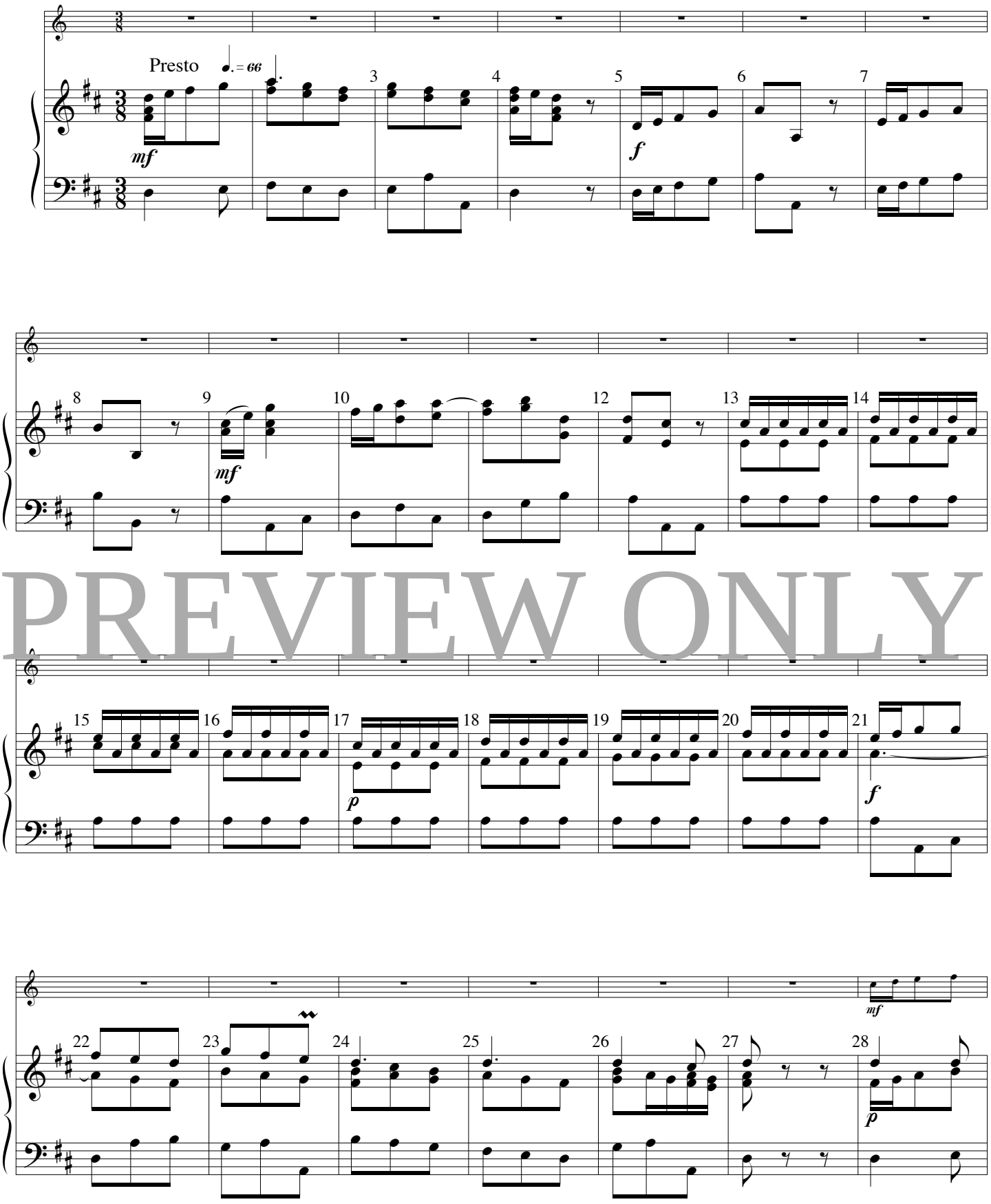

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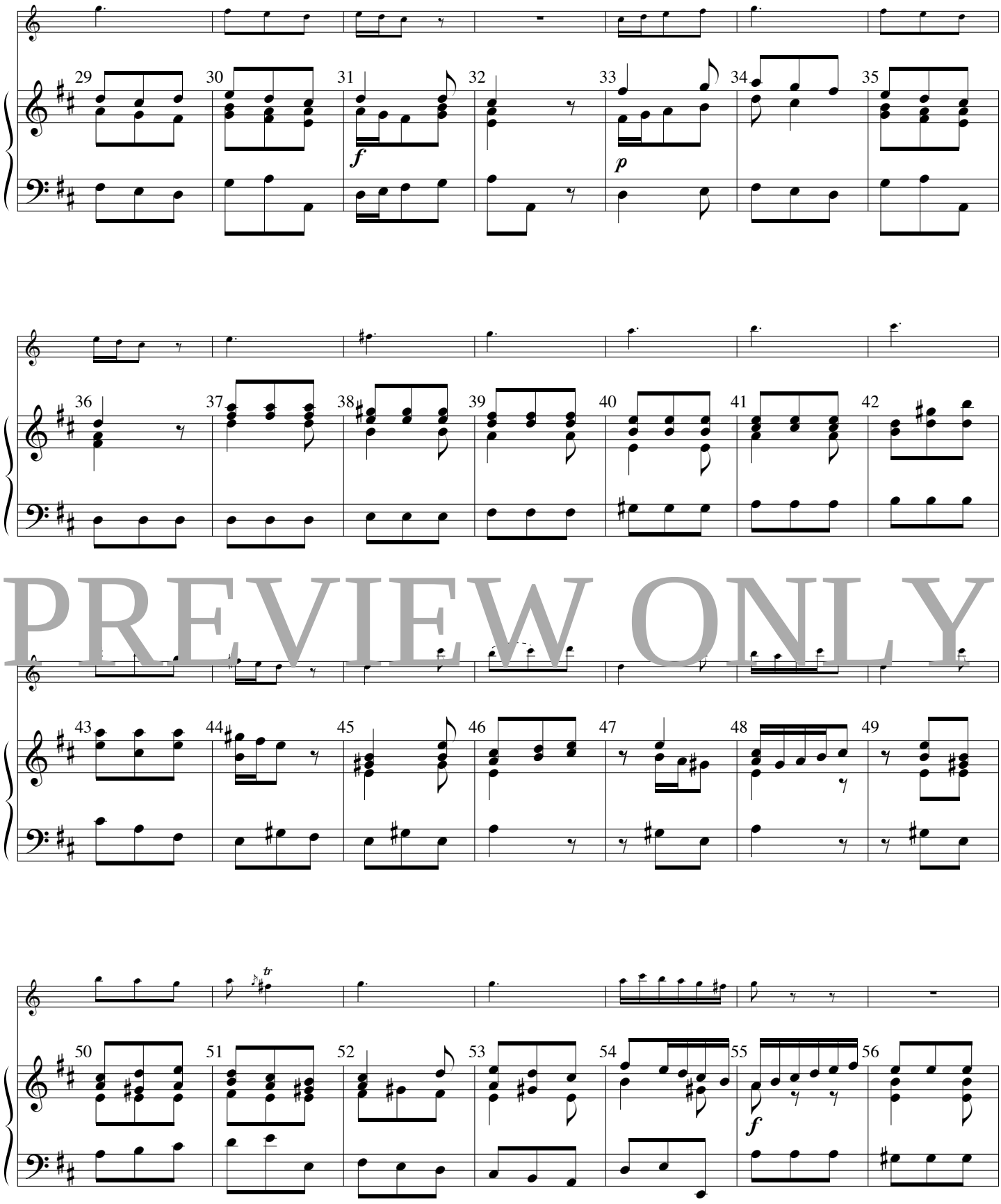

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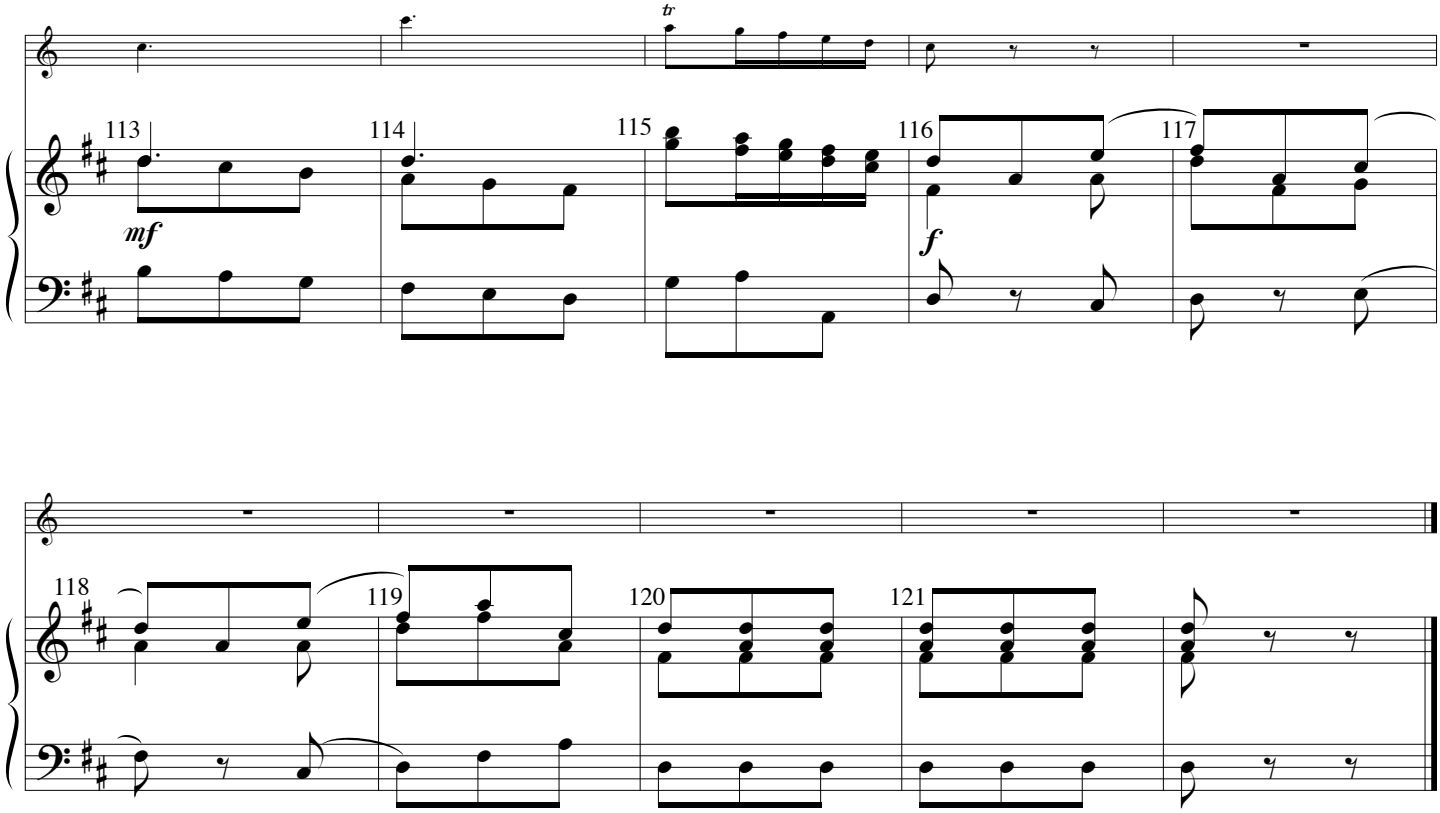

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