

<sup>3</sup>Gary Schmidgall, "Ariosto's *Orlando* and Opera Seria," op. cit., pp. 66–67.

<sup>4</sup>Arthur Mendel, "The Services of Musicology to the Practical Musician," in *Some Aspects of Musicology* (New York: Liberal Arts Press, 1957), pp. 1–18; and, Donald J. Grout, "On Historical Authenticity in the Performance of Old Music," in *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, Mass.: Harvard University Press, 1957), pp. 341–47.

<sup>5</sup>Elise K. Kirk, "Introduction. Vivaldi's *Orlando furioso*: The Dallas Opera Production and Symposium," in *Opera and Vivaldi*, p. 10.

<sup>6</sup>However, the title role of *Orlando* was sung in 1727 by a woman, Lucia Lannetti, and not by a castrato as Porter states in "Opera Seria Today: A Credo," op. cit., p. 361.

<sup>7</sup>Howard Mayer Brown, "Embellishing Eighteenth-Century Arias: On Cadenzas," op. cit., p. 267.

<sup>8</sup>It should be noted that Watteau did not give the title to his painting *L'Indifferent* as Wynne states in "Baroque Manners and Passions in Modern Performance," op. cit., p. 176. A posthumous series of engravings after the paintings, the *Recueil Jullienne*, gave titles to his works. See, Margaret Grasselli and Pierre Rosenberg, *Watteau 1684–1721* (Washington: National Art Gallery, 1984), 389–92.

<sup>9</sup>Eric Cross, "The Relationship between Text and Music in the Operas of Vivaldi," in *Opera and Vivaldi*, pp. 297–98, 304.

<sup>10</sup>Quoted by Nino Pirrotta, "Metastasio and the Demands of his Literary Environment," in *Studies in Music from the University of Western Ontario* 7, no. 1 (1982): 16.

<sup>11</sup>Michael F. Robinson, "The Ancient and the Modern: A Comparison of Metastasio and Calzabigi," *Studies in Music* 7, no. 2 (1982): 139.

<sup>12</sup>Michael F. Robinson, "How to Demonstrate Virtue: The Case of Porpora's Two Settings of *Mitridate*," *Studies in Music* 7, no. 1 (1982): 58.

<sup>13</sup>Pirrotta, loc. cit.

<sup>14</sup>Robinson, op. cit., p. 48.

<sup>15</sup>Daniel Hertz, "Traetta in Vienna: *Armida* (1761) and *Ifigenia in Tauride* (1763)," *Studies in Music* 7, no. 1 (1982): 71.

<sup>16</sup>Marita McClymonds, "Mattei Verazi and the Opera at Mannheim, Stuttgart, and Ludwigsburg," *Studies in Music* 7, no. 2 (1982): 105–106, 131.

<sup>17</sup>Roland Würtz, "Anton Schweitzer and Christoph Martin Wieland: The Theory of the Eighteenth-Century Singspiel," *Studies in Music* 7, no. 2 (1982): 149.

<sup>18</sup>Stephen Willis, "Cherubini: From *Opera seria* to *Opéra comique*," *Studies in Music* 7, no. 2 (1982): 155.

<sup>19</sup>Robinson, "The Ancient and the Modern," p. 145.

## **Thomas Emmerig. *Joseph Riepel (1709–1782): Hofkapellmeister des Fürsten von Thurn und Taxis.***

Thurn- und Taxis-Studien, vol. 14. Kallmünz: Verlag Michael Lassleben, 1984.

Thomas Emmerig's *Joseph Riepel (1709–1782): Hofkapellmeister des Fürsten von Thurn und Taxis*, volume 14 in the Thurn- und Taxis-Studien, is a welcome work which should be of central significance in the recent revival of interest in the life and work of Joseph Riepel. This relatively small volume (177 pages, including indices) contains a biography and catalog of Riepel's theoretical writings as well as a complete and thoroughly annotated thematic

catalog of his compositions.

The design of Emmerig's book is clear; its contents readily accessible. Following a brief foreword, Emmerig presents an exhaustive bibliography in three segments: unpublished sources, literature specifically about Riepel, and other related articles and books. Next comes a thorough biography in which Emmerig quotes extensively from Riepel's own writings. Following this is the thematic catalog itself, in which the works are grouped according to genre. Persons, places, and titles of works and texts are then indexed, and the work concludes with twenty-five photographs of significant persons and places in Riepel's life as well as facsimiles of title pages from some of his compositions and theoretical works.

In his foreword, Emmerig recognizes the recent resurgence of interest in Riepel both as a theorist and as a composer. While giving well-deserved credit to earlier writers on Riepel, such as Twittenhoff, Schwarzmaier, and Merkl,<sup>1</sup> Emmerig states that a complete and clear portrait of Riepel has not yet been painted. With an eye to this worthwhile goal, he undertakes the task of presenting the necessary material for the creation of such a portrait. In evaluating Emmerig's work, it is important to remember that he does *not* claim to present such a portrait himself, but rather to supply needed information for those who wish to come to a clearer understanding of Riepel's life and work.

Emmerig has attempted to compile a complete bibliography of secondary sources relating to Riepel's life and works, and students of eighteenth-century music should rejoice to see the resulting list, which is remarkable in both its length and variety. In view of the usefulness of this bibliography, one would have welcomed a broad list of primary sources relating to eighteenth-century composition and theory; however, such a work would be far beyond the scope of Emmerig's study.

Emmerig's biography of Riepel draws heavily upon Riepel's own writings. Because in the majority of his works Riepel writes in a colloquial style, presenting a dialogue between student and teacher, Emmerig has been able to glean a great deal of information about the details of Riepel's life, much of which cannot be found in other existing primary sources. Emmerig's biography thus presents an entertaining and highly personal view of Riepel—a view which allows us to see Riepel as a man with a lifelong interest in music (in spite of his long years of study and work in other disciplines), rather than as one who experienced a sudden "conversion" around 1740. It would seem advisable to regard rather cautiously much of this "patchwork-quilt" portrait, pieced together by Emmerig's painstaking attention to detail from Riepel's clues scattered throughout his writings; one writing in the later years of his life may not recall all of the earlier years with the accuracy a biographer might wish! Nevertheless, Emmerig's biography is by far the most complete of any of the current Riepel sources.

Emmerig's list of Riepel's theoretical writings is not, however, as complete. He lists these works with information about the autograph, original publica-

tion and other existing copies, and literature relating to each work; no mention is made, however, of either the lost *Eine Abhandlung vom Kanon* or the unpublished *Silva rerum, ein Notiz-Exzerptenbuch*. In spite of these two omissions, this annotated list is quite useful, especially in regard to his citations of the existing secondary sources in which each work is discussed.

Several features contribute to the potential usefulness of Emmerig's catalog of Riepel's compositions. Unlike Merkl's catalog,<sup>2</sup> Emmerig's incipits contain the opening of the bass as well as of the melody, and the incipits of the vocal works also contain the opening text setting. With each example Emmerig cites the instrumentation, information about the autograph and other extant copies, and references to the work in other catalogs, articles, and books, and in Riepel's own writings. He comments (where appropriate) upon Riepel's notations on the score or other information about the work. The works are arranged by genre, and Emmerig regrets the difficulty of arranging them in chronological order because of Riepel's failure to date his manuscripts. A number of works are cited which do not appear in Merkl's list, and in one case Emmerig claims to correct a rather serious misprint in Merkl's work.

Nevertheless, it is not to be assumed that Emmerig's book supplants the earlier works of Merkl, Schwarzmaier, and Twittenhoff. In particular, Twittenhoff's book contains valuable summaries of the contents of Riepel's theoretical treatises, and Merkl's contains descriptions of Riepel's works by genre; these descriptions are beyond the scope of Emmerig's book, and he is correct in recognizing the value of these works. Emmerig does not claim to replace these earlier works, but rather to fill the gap in knowledge which they leave, and he has fulfilled this goal admirably. This book, the latest in Emmerig's series of works and concerts promoting Riepel's music and theoretical writings, is a valuable and much-needed addition to the existing scholarship on Riepel, and it should assist greatly in the delineation of that clear and complete portrait of Riepel which Emmerig so justly calls for in his foreword.

—Nola Reed Knouse

#### NOTES

<sup>1</sup> Josef Merkl, *Joseph Riepel als Komponist (1709–1782). Ein Beitrag zur Musikgeschichte der Stadt Regensburg* (Kallmünz: Michael Lassleben, 1937); Ernst Schwarzmaier, *Die Takt- und Tonordnung Josef Riepels. Ein Beitrag zur Formenlehre im 18. Jahrhundert* (Wolfenbüttel, 1936; reprint edition, Regensburger Beiträge zur Musikwissenschaft 4, Regensburg: Gustav Bosse Verlag, 1978); and Wilhelm Twittenhoff, *Die musiktheoretischen Schriften Joseph Riepels (1709–1782) als Beispiel einer anschaulichen Musiklehre* (Halle, 1935; reprint edition, Hildesheim, 1971).

<sup>2</sup> Merkl, pp. 69–86.