

PREFACE

(Benjamin) Robert Papperitz (1826-1903) was a prominent figure at the Leipzig Conservatorium where he held a faculty appointment (1871-1902). As was common, he taught in complementary fields which included harmony, composition, piano, and organ. He succeeded his former teacher, Carl Ferdinand Becker, at both the Nicolaikirche and the Conservatory.

Commentaries on the teaching at the Conservatorium during this period vary considerably from Ethel Smyth's amusing anecdotes about the disorganization of lessons and Moritz Hauptmann's criticism that composition students were still emulating Mendelssohn decades after his death, to the views of the organist of the English Royal Church in Leipzig, C. G. Thomas, who remarked that Salomon Jadassohn's fugue lessons were a source of lifetime inspiration.

Papperitz's style of teaching occasioned a commentary by Edvard Grieg:

Dr. Robert Papperitz gave me freer rein than E. F. Richter. As a result I got so far off the beaten track that in my harmonisations of chorals I put in chromatic voice leading, wherever I could. One day he exclaimed "Aber diese Chromatik! Sie werden ja der zweite Spohr!" ["But this chromaticism! You are becoming the second Spohr!"] And as Spohr seemed to me an academic, dry pedant of the first order, I was not at all pleased with that judgement.

This remark provides an interesting point of reference when we consider the chorale preludes published here. Papperitz's style is nothing if not chromatic at times and in the second volume (9-16) leans towards the opus 122 chorale preludes of Johannes Brahms. However, at times the unexpected chromatic turns in the accompanying voices are almost reminiscent of Max Reger. Indeed, as with Reger one has to digest a good amount of the harmonic language before one can appreciate the work(s) as a whole. In preparing this edition there have been moments when it has been natural to question a pitch or indeed a harmonic progression but it soon became clear that Papperitz yields towards the unpredictable and that this relative waywardness is an intrinsic element of these pieces. As a result, several well-known chorales are heard anew while also laying a path that leads quite clearly to Brahms.

EDITORIAL POLICY

Edition:

Chorale Studies for the organ (originally [written] for the students at the Royal Conservatory of Music at Leipzig) by Robert Papperitz, Organist of St. Nicholas Church and Instructor at the Royal Conservatory of Music. Op. 15 Leipzig, Rob[ert]. Forberg. 2524. 2525. 3634. [1879-1886]

In the interest of creating a modern performing edition, the extensive fingering and pedaling applied in the Leipzig edition have been removed. Scholars interested in seeing these markings can consult a copy of the first edition in The British Library: Music Collections e.174.j.(15.) With rare exceptions owing to inconsistency in the Leipzig edition, all stem directions and beamings have been retained and others silently adjusted. Phrasing and slur markings have remained and occasional inconsistencies have also been corrected. All registration and manual markings remain and the sometimes curious cross-stave writing for accompanying lines has also been left very largely in place as it has a particular pedagogical value and provides us with a window into contemporary approaches. Asterisks that mark the beginning of a *cantus firmus* have been excised and pagination has been altered to allow for consistency in the present edition.