

Alfred Baum
Introduktion und
Variationen (1952)

für Violoncello und C

herausgegeben
Lehel Donáth

Partitur / Full score

Carus 16.007



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Vorwort

Alfred Georg Baum (23.09.1904–30.09.1993) wurde in Zürich als jüngstes von fünf Geschwistern geboren. Sein Vater Franz Baum war zu Anfang des 20. Jahrhunderts aus Schlesien in die Schweiz eingewandert und spielte im Zürcher Tonhalle-Orchester Kontrabass und Tuba. Das Musikstudium absolvierte Alfred Baum am Konservatorium für Musik in Zürich: Orgel bei Ernst Isler (1879–1944), Klavier bei Walter Frey (1898–1985) sowie Komposition bei Volkmar Andreae (1879–1962). Weitere Studien erfolgten in Deutschland bei Alfred Sittard (1878–1942), dem damaligen Organisten an der Michaeliskirche in Hamburg.

Baum war in der Schweiz ein gefragter Lehrer und unterrichtete von 1929 bis 1969 Klavier am Konservatorium Winterthur und von 1946 bis 1976 Klavier und Kammermusik am Konservatorium Zürich. Viele seiner Studierenden etablierten sich später im Schweizer Musikleben. Als Pianist trat Baum u.a. im Rahmen der Zürcher Podiumskonzerte auf und interpretierte oft zeitgenössische Musik, so als Solist die Schweizer Erstaufführungen der Klavierkonzerte Ernst Kreneks und Karl Amadeus Hartmanns.

1923, im Alter von erst 19 Jahren, wurde Alfred Baum aus zahlreichen Bewerbern zum Organisten der ref. Kirche Neumünster Zürich ernannt. Diese Position bekleidete er 57 Jahre lang bis 1980. Während dieser Tätigkeit entstand ein umfangreiches kompositorisches Œuvre, in welchem die Orgel eine zentrale Stellung einnimmt. Mehrere Orgelkompositionen, aber auch Chorwerke, Lieder, Klavierstücke und Kammermusik sowie Orgelbearbeitungen sind im Druck erschienen. Die Mehrzahl seiner Kompositionen ist nach wie vor unveröffentlicht: Orchester-, Orgel- und Klavierwerke, Solokonzerte, darunter ein virtuosos Trompetenkoncert, Serenade für 13 Bläser und Kontrabass, Lieder (u.a. ein Zyklus mit Vertonungen von Gedichten von Wilhelm Busch), Sonnengesang für Alt und Orgel nach dem Text von Assisi, geistliche Chormusik und Kammermusik in verschiedenen Besetzungen.

Introduktion und Variationen für Violoncello und Orgel ist das erste Stück einer über mehrere Jahrzehnte erstellten triptychonartigen Werkfolge:

- *Introduktion und Variationen* für Violoncello und Orgel (1952)
- *Invocation* für Violoncello (Violin) und Orgel (1965)
- *Interludium* für Violoncello und Orgel (1978/79)

Introduktion und Variationen wurde komponiert für den Zürcher Cellisten Julius Bächli, einen engen Freund Baums sowie Verfasser des Buchs *Famous Cellists* (Zürich 1998).

Das Werk befindet sich in der Musikabteilung der Zentralbibliothek Zürich.

Lehel Donáth

Foreword

Alfred Georg Baum (23.09.1904–30.09.1993) was born in Zurich as the youngest of five siblings. His father Franz Baum had emigrated from Silesia to Switzerland at the beginning of the 20th century and played the double bass and the tuba in the Tonhalle Orchestra Zurich. Alfred Baum completed his studies at the Conservatory for Music in Zurich, where he studied organ with Ernst Isler (1879–1944), piano with Walter Frey (1898–1985) as well as composition with Volkmar Andreae (1879–1962). Further studies followed in Germany with Alfred Sittard (1878–1942), who was then organist of the Michaeliskirche (Saint Michaelis Church) in Hamburg.

Baum was a sought after teacher in Switzerland and taught piano from 1929 to 1969 at the Winterthur Conservatory and piano and chamber music from 1946 to 1976 at the Zurich Conservatory. Many of his students later established themselves in Switzerland's musical life. As a pianist he performed in the Zurich Podium Concerts amongst others, and contemporary repertoire, two notable examples being the piano concertos of Ernst Krenek's and Karl Amadeus Hartmann's.

In 1923 at the tender age of 19, Alfred Baum was appointed – from among many other candidates – organist of the Neumünster Church in Zurich. He held this position for 57 years until 1980. During this time he composed a vast oeuvre, in which the organ played a central role, but also choral works, songs, chamber music, as well as orchestral works. The majority of his compositions, but also choral works, remain unpublished. These include orchestral works, chamber music, as well as orchestral concertos (including a virtuoso trumpet concerto), a serenade for 13 wind instruments and tuba, songs (including a cycle with settings of poems by Wilhelm Busch), a Canticle of the Sun on the text of St. Francis of Assisi, sacred choral music and chamber music for diverse ensembles.

Introduktion und Variationen for violoncello and organ (1952) is the first of a triptych-like series of works composed over a number of decades:

- *Introduktion und Variationen* for violoncello and organ (1952)
- *Invocation* for violoncello (violin) and organ (1965)
- *Interludium* for violin, violoncello and organ (1978/79)

The *Introduktion und Variationen* was composed for the Zurich cellist Julius Bächli, a close friend of Baum as well as the author of the book *Berühmte Cellisten* (*Famous Cellists*, Zurich, 1998).

Alfred Baum's estate is deposited in the music department of the Zentralbibliothek Zurich.

Winterthur, April 2010
Translation: David Kosviner

Lehel Donáth

Introduktion und Variationen

für Violoncello und Orgel (1952)

Alfred Baum
1904–1993

Andante

Violoncello

Orgel

5

3

cresc. e string.

cresc. e strin

9

3

13

a tempo

f

a tempo

allarg.

mf

17

21

24

mf

29

f

32

p espr.

36

cresc.

cresc.

41

f

rit.

46

p

3

3

50

53

57

61

65

allarg. *a tempo*
f
a tempo
allarg. *mf*

68

dim.
dim.

71

mf

74

mf

Thema con variazioni
non troppo lento

Musical score for measures 1-5. The system includes a vocal line in 15/8 time and a piano accompaniment in 4/4 time. The piano part features a bass line with a 'Man.' marking and a treble line starting with a piano (*p*) dynamic.

Musical score for measures 6-10. The system includes a vocal line in 15/8 time and a piano accompaniment in 4/4 time. The piano part continues with complex harmonic textures.

Musical score for measures 11-15. The system includes a vocal line in 15/8 time and a piano accompaniment in 4/4 time. The piano part features a *cresc.* marking in the vocal line and a *pp* marking in the piano part.

Musical score for measures 16-20. The system includes a vocal line in 15/8 time and a piano accompaniment in 4/4 time. The piano part features a *pp* marking and complex harmonic textures.

Var. I

21

Musical score for measures 21-25. The piece is in B-flat major and 3/4 time. Measure 21 starts with a piano (*p*) dynamic. The right hand features a steady eighth-note accompaniment, while the left hand plays a melodic line with slurs. A second piano part, labeled "2 Man. *p*", is shown below the main score.

26

Musical score for measures 26-30. The melodic line in the left hand continues with slurs and includes a chromatic descent. The right hand maintains the eighth-note accompaniment. A watermark "PROBEPARTHEUR" is visible across the score.

31

Musical score for measures 31-34. The left hand features a melodic line with a slur and a fermata over a measure. The right hand continues with the eighth-note accompaniment. A watermark "PROBEPARTHEUR" is visible across the score.

35

Musical score for measures 35-40. The left hand has a melodic line with a slur and a fermata, followed by a piano (*p*) dynamic. The right hand continues with the eighth-note accompaniment. A watermark "PROBEPARTHEUR" is visible across the score.

mf espr.

p

p

non cresc.

pp

p

Var. II

mf

57

Musical score for measures 57-60. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The bass staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and rhythmic patterns.

61

Musical score for measures 61-63. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The bass staff starts with a *mf* dynamic and includes a *cresc.* marking. The grand staff features a *p* dynamic in the treble part.

64

Musical score for measures 64-67. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The bass staff includes a *f* dynamic marking.

68

Musical score for measures 68-71. The system consists of four staves: a single bass staff at the top, followed by two grand staves (treble and bass) below. The key signature is one sharp (F#). The top bass staff includes a *f* dynamic marking. The second grand staff includes a *mf* dynamic marking.

Var. III
un poco Adagio

87

f *rit.*

91

a tempo *p* *a tempo* *pp*

Var. IV
Allegro molto mod.

95

f *mf*

98

mf

101

mf

p

104

cresc.

cresc.

107

f

mf

110

f

112

rit. e dim.

115

Andante

non cresc.

118

121

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124

Musical score for measures 124-126. The bass line features a melodic line with a trill-like figure. The grand staff (treble and bass clefs) contains a complex accompaniment, including a triplet of eighth notes in the right hand.

127

Musical score for measures 127-128. The bass line continues the melodic line from the previous system. The grand staff (treble and bass clefs) contains a complex accompaniment, including a triplet of eighth notes in the right hand.

129

Musical score for measures 129-130. The bass line has a melodic line with a trill-like figure. The grand staff (treble and bass clefs) contains a complex accompaniment, including a triplet of eighth notes in the right hand.

131

Musical score for measures 131-132. The bass line has a melodic line with a trill-like figure. The grand staff (treble and bass clefs) contains a complex accompaniment, including a triplet of eighth notes in the right hand.