

Alfred Baum

Wachet auf,
ruft uns die Stimme

Choralpartita
für Trompete und Orgel

Erstausgabe / First edition

herausgegeben von / edited by
Lehel Donáth

Partitur / Full score



Alfred Baum

Vorwort

Alfred Baum wurde am 23. September 1904 in Zürich geboren. Sein Vater, Franz Baum, war zu Anfang des 20. Jahrhunderts aus Schlesien in die Schweiz eingewandert; er spielte im Zürcher Tonhalle-Orchester Kontrabass und Tuba. Das Musikstudium absolvierte Alfred Baum am Konservatorium Zürich: Orgel bei Ernst Isler, Klavier bei Walter Frey sowie Komposition bei Volkmar Andreae. Weitere Studien folgten bei Alfred Sittard, dem damaligen Organisten der Michaeliskirche in Hamburg.

Baum unterrichtete von 1929 bis 1969 Klavier am Konservatorium Winterthur und von 1946 bis 1976 Klavier und Kammermusik am Konservatorium Zürich. Als Pianist trat er unter anderem im Rahmen der Zürcher Podiumskonzerte auf und interpretierte oft zeitgenössische Musik, so die Schweizer Erstaufführungen der Konzerte Ernst Kreneks und Karl Amadeus Hartmanns. Im Alter von erst 19 Jahren wurde Baum 1923 zum Organisten der Neumünsterkirche Zürich berufen, eine Position, die er 57 Jahre lang bis 1980 bekleidete.

Neben diesen Tätigkeiten entstand ein umfangreiches kompositorisches Œuvre, in welchem die Orgel eine zentrale Stellung einnimmt. Die Mehrzahl seiner Kompositionen blieb weitgehend unveröffentlicht: Orchester-, Orgel- und Klavierwerke, Solo-Konzerte, darunter ein virtuoses Trompetenkonzert, eine Serenade für 13 Bläser und Kontrabass, Lieder (u. a. ein Zyklus auf Gedichte von Wilhelm Busch), geistliche Chormusik und Kammermusik für verschiedene Besetzungen. Alfred Baum starb am 30. September 1993 in Wallisellen bei Zürich.

Das Kirchenlied *Wachet auf, ruft uns die Stimme* von Philipp Nicolai (1556–1608) beschäftigte Baum wiederholt. Die vorliegende viersätzigte Partita für Trompete wurde im April 1964 mit dem Trompeter Henri Adelbrecht und dem Komponisten an der Orgel vom Schweizer Radio aufgenommen und gesendet.

Der Nachlass von Alfred Baum befindet sich in der Musikabteilung der Zentralbibliothek Zürich.

Winterthur, November 2013

Foreword

Alfred Georg Baum was born on 23 September 1904 in Zurich. 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 in Zurich, where he studied organ with Ernst Isler, piano with Walter Frey as well as composition with Volkmar Andreae. Further studies followed in Germany with Alfred Sittard, who was then organist of the Michaeliskirche (Saint Michaelis Church) in Hamburg.

Baum taught piano from 1929 to 1969 at the Winterthur Conservatory and piano and chamber music from 1946 to 1976 at the Zurich Conservatory. As a pianist he performed in the Zurich Podium Concerts (Podiumkonzerte) among others, and contemporary music formed a large part of his repertoire, two notable examples being the concertos of Ernst Krenek's and Karl Amadeus Hartmann's. In 1923 at the age of 19 Baum was appointed to the post of organist of the Neumünster Reformed Church for 57 years until 1980.

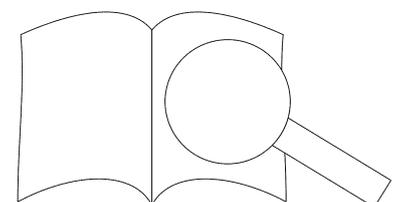
An extensive compositional oeuvre, in which the organ plays a central role, has emerged from his period. The majority of his compositions, however, remain unpublished. They include orchestral, organ and piano concertos (including a virtuoso trumpet concerto), a serenade for 13 instruments and double bass, lieder (including a cycle of poems by Wilhelm Busch), church music and chamber music for diverse ensembles. Alfred Baum died on 30 September 1993 in Wallisellen near Zurich.

The church song *Wachet auf, ruft uns die Stimme* by Philipp Nicolai (1556–1608) was used by Baum repeatedly. This four-movement partita for trumpet and organ was recorded and broadcast by the Swiss Radio in April 1964, performed by the trumpeter Henri Adelbrecht and the composer at the organ.

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

Winterthur, November 2013
Translation: David Kosviner

Lehel Donáth



Wachet auf, ruft uns die Stimme

Choralpartita

Alfred Baum
1904–1993

1. Orgelchoral

Tromba in C

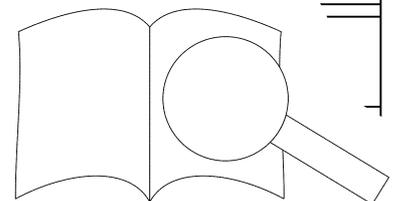
Organo

Pedal

4

7

f marc.



Aufführungsdauer / Duration: ca. 7 min.

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11

14

18

22

2a. Trio, kanonisch (vereinfachte Variante siehe Nr. 2b)

senza Tromba

Musical score for measures 1-4. The score is in 4/4 time and consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The first measure starts with a piano (*p*) dynamic. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 5-8. The score continues from the previous system. Measure 5 is marked with a '5' above the staff. The music concludes with a repeat sign and the instruction 'da capo ad lib.' in the upper right corner.

Musical score for measures 9-12. The score continues from the previous system. Measure 9 is marked with a '9' above the staff. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 13-17. The score continues from the previous system. Measure 13 is marked with a '13' above the staff. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 18-21. The score continues from the previous system. Measure 18 is marked with an '18' above the staff. The music concludes with a repeat sign and a graphic of an open book with a magnifying glass over it.

2b. Trio, kanonisch (Variante von 2a)

Musical score for measures 1-4. The score is in 4/4 time and consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Dynamics include *p - mf* and *p*.

Musical score for measures 5-8. The score is in 4/4 time and consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef.

Musical score for measures 9-13. The score is in 4/4 time and consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef.

Musical score for measures 14-17. The score is in 4/4 time and consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef.

Musical score for measures 18-21. The score is in 4/4 time and consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. A large watermark logo is visible in the bottom right corner of this section.

3. Choralfuge

Musical score for measures 1-4. The score is in 4/4 time and features a treble clef staff with a melody starting on a whole note G4, followed by eighth notes. The piano accompaniment consists of a bass line with quarter notes and chords in the right hand.

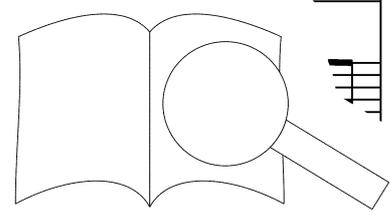
Musical score for measures 5-8. The melody continues with eighth notes and quarter notes. The piano accompaniment includes chords and moving bass lines.

Musical score for measures 9-11. The melody features a half note and quarter notes. The piano accompaniment continues with chords and bass lines.

Musical score for measures 12-15. The melody includes a half note and quarter notes. The piano accompaniment features chords and bass lines.

f marc.

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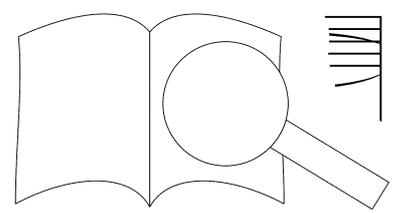
4. Fanfare

Musical score for measures 1-3. The piece is in 4/4 time. The first staff (treble clef) begins with a rest for two measures, followed by a melodic line starting on G4, moving up stepwise to D5. The second staff (piano accompaniment) features a bass line with a dotted quarter note on G2, followed by eighth notes. The piano part includes a forte (*f*) dynamic marking and a pedaling instruction (*(Ped.)*).

Musical score for measures 4-6. The melodic line continues with eighth notes, reaching E5 in measure 6. The piano accompaniment provides harmonic support with chords and moving bass lines.

Musical score for measures 7-9. The melodic line continues with eighth notes, reaching G5 in measure 9. The piano accompaniment continues with harmonic support.

Musical score for measures 10-11. The melodic line concludes with a final note on G5. The piano accompaniment ends with a final chord. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



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