

Alfred Baum

Invocation (1965)

für Violoncello (Violin
und Orgel

herausgegeben von
Lehel Donner, Carus-Verlag

Partitur / Full score

Carus 16.008



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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.

Invocation für Violoncello (Violine) und Orgel (1952) ist das zweite Stück einer über mehrere Jahrzehnte hinweg komponierten, chronologischen Werkfolge:

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

Der Nachlass Alfred Baums ist in der Musikabteilung der Zentralbibliothek Zürich.

Wir danken Lehel Donáth für die Unterstützung bei der Herausgabe.

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, was composed during his lifetime. Several organ compositions, but also choral works, songs, piano pieces and chamber music, as well as orchestral works, have been published in print. The majority of his compositions, however, remain unpublished. These include orchestral works, organ and piano, concertos (including a trumpet concerto), a serenade for 13 wind instruments and double bass, lieder (including a cycle with settings of poems by Wilhelm Busch), a Canticum of the Sun on the text of St. Francis of Assisi, sacred choral music and chamber music for diverse ensembles.

Invocation for violoncello (violine) and organ (1952) is the second 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)

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

Winterthur, April 2010
Translation: David Kosviner

Lehel Donáth

Invocation

für Violoncello (Violine) und Orgel (1965)

Alfred Baum

1904–1993

Andante (♩ = 68)

Violoncello

Violoncello staff 1: Bass clef, 4/4 time signature. The music begins with a half rest, followed by a series of eighth and sixteenth notes. Dynamics include *p espressivo* and *cresc.*

Orgel

Orgel staff 1: Treble and bass clefs, 4/4 time signature. The bass line starts with a half rest, followed by a series of notes. Dynamics include *legato*, *cresc.*, and *pp*. A pedal point is indicated by a 'Ped.' symbol.

Orgel staff 2: Treble and bass clefs, 4/4 time signature. The music continues with various note values and rests. Dynamics include *f* and *dim.*

Orgel staff 3: Treble and bass clefs, 4/4 time signature. The music continues with various note values and rests. Dynamics include *f* and *dim.*

Orgel staff 4: Treble and bass clefs, 4/4 time signature. The music continues with various note values and rests. Dynamics include *f* and *dim.*

dim.

L'istesso tempo
energico

f

mf

p

Man.

30

non legato

33

mf

p

Ped.

35

cresc.

cresc.

37

f

Musical score for measures 39-40. The system includes a bass line and a grand staff (treble and bass clefs). The first measure of the grand staff is marked with a forte dynamic *ff*. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A large watermark 'PROBEPARTITUR' is visible across the page.

Musical score for measures 41-42. The system includes a bass line and a grand staff. The music continues with intricate rhythmic patterns and slurs. A large watermark 'PROBEPARTITUR' is visible across the page.

Musical score for measures 43-44. The system includes a bass line and a grand staff. The music continues with intricate rhythmic patterns and slurs. A large watermark 'PROBEPARTITUR' is visible across the page.

Musical score for measures 45-46. The system includes a bass line and a grand staff. The music continues with intricate rhythmic patterns and slurs. A large watermark 'PROBEPARTITUR' is visible across the page.

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47

Musical score for measures 47-48. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and another bass staff at the bottom. The music features a melodic line in the upper staves and a supporting bass line. A dynamic marking *dim.* is present in the first measure of the grand staff.

49

Musical score for measures 49-51. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and another bass staff at the bottom. The music features a melodic line in the upper staves and a supporting bass line. Dynamic markings include *rit.* in the first measure of the grand staff, *p* in the second measure of the top bass staff, and *pp* in the second measure of the grand staff. A tempo marking *poco meno mosso* is present above the top bass staff in the second measure.

52

Musical score for measures 52-54. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and another bass staff at the bottom. The music features a melodic line in the upper staves and a supporting bass line. Dynamic markings include *p* in the first measure of the grand staff and *pp* in the first measure of the bottom bass staff.

55

Musical score for measures 55-58. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and another bass staff at the bottom. The music features a melodic line in the upper staves and a supporting bass line.

58

61

64

66

em^{po} I

Musical score for measures 68-69. The system consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and another bass staff at the bottom. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the second measure.

Musical score for measures 70-71. The system consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The music continues with complex rhythmic patterns. A dynamic marking of *f* is present in the first measure of measure 71.

Musical score for measures 72-73. The system consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The music continues with complex rhythmic patterns. A dynamic marking of *f* is present in the first measure of measure 73.

Musical score for measures 74-75. The system consists of three staves: a bass staff at the top, a grand staff in the middle, and another bass staff at the bottom. The music continues with complex rhythmic patterns. A dynamic marking of *f* is present in the first measure of measure 75.

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76

dim. *rit.* **Tempo I** *f*

dim. *rit.* *p* *mf* Ped.

79

cresc.

legato *cresc.*

84

dim.

89

pp *pp* *p* *pp*

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Violine / Violin

Becker: Adagio in cis / VI, Org	40.583
Biber: Ciacona „Surrexit Christus hodie“ / VI, Bc	13.017
Biber?: Sonate in Es (Scordatura: b es ¹ b ¹ es ²) / VI, Bc	15.305
Bornefeld: Liturgische Rhapsodie / VI, Tast	29.129
- Rebec / VI, Org	29.127
Busoni: Variationen über BWV 517 (Bornefeld) / VI, Org	29.189
Dvořák: Ballade op. 15 / VI, Pfte	40.579/40
- Mazurek op. 49 / VI, Pfte	40.579/30
- Nokturno op. 40 / VI, Pfte	40.579/20
- Romantische Stücke op. 75 / VI, Pfte	40.579/50
- Romanze op. 11 / VI, Pfte	40.579/10
- Slawischer Tanz op. 46,2 / VI, Pfte	40.579/60
Feldmann: «se sont penchés dessus».	
Synchronstudie Nr.1a (2004/05) / 2 VI	16.327/10
Hasse: Sechs Sonaten / VI, Bc	16.061
Hook: Six Sonatas op. 54 / VI (Fl), Pfte	17.099
Kirchner: 2 Stücke op. 91 / VI, Org	91.242
Krebs: Violinsonaten in D u. E / VI, Bc	15.301
Klötzke: Music for a while (1992) / 2 VI	16.303
Metzler: Partita „In dich hab ich gehoffet“ / VI	13.062
Molter: Konzert in D / VI (Clf), 2 VI, Va, Bc	40.502
Pisendel: Sonate in e / VI, Bc	15.303
- Sonate in D / VI, Bc	15.304
- Sonate in g / VI, Bc	15.300
Rentzsch: Fantasiestück für VI solo (1992)	16.411
- Komposition für VI u. Pfte (2003)	15.401
Rheinberger: Sechs Stücke op. 150 / VI, Org	50.150
- Rhapsodie in H / VI (Fl), Pfte	40.595
- Suite in c op. 166a / VI, Org	50.166/10
- Suite in c op. 166b / VI, Pfte	50.166/20
- Violinsonate Nr. 1 in Es op. 77 / VI, Pfte	50.077
- Violinsonate Nr. 2 in e op. 105 / VI, Pfte	50.105
Rossini: Élégie. Un mot a Paganini / VI, Pfte	40.533
Telemann: Konzert in A TWV 51:A3 / VI solo, 2 VI, Va, Bc	39.805
- Konzert in D TWV 52:D3 / 2 VI solo, 2 VI, Va, Bc	39.812
- Konzert in F TWV 51:F3 / VI solo, VI all'unisono, Bc	39.807
Yvon: Sonate (um 1840) / VI (Eh), Pfte	16.028

Viola

Feldmann: courbe 2 (1993 / rev. 2001) / Va, Elektronik	16.307
- «monstrueuse vécut dans le cadre»	
Va solo, großes Ensemble in 6 Gruppen	16.308
Rentzsch: Duo für Fl u. Va (1979)	
Telemann: Konzert in A / Vga (Va, Vc), 2 VI, Bc	

Violoncello, Kontrabass / Violoncello, contrabass

Bach: 6 Suiten BWV 1007–1012 nach Interpretationen von Pablo Casals, hg. von R. v. Tobel / Vc	
Corrette: Le Phénix, Konzert in D / 3–4 V	
Feldmann, W.: «...lasciar riposare...» / Vc	16.308
Kirchner: 2 Stücke op. 91 / Vc, Org	91.242
Kühnel: Sonate (um 1700) / Vc (F)	15.301
Langlais: Symphonie concertante	15.304
Raphael: Sonate / Vc, Org	15.300
Rentzsch: 3 Fantasiestück	16.412
- Komposition für 9 Ch	16.409
- Monolog für Vc s	16.413
Rheinberger: Son	50.092
Rossini: Zwei Stü	40.534
Telemann: Konz	
Vga (V	39.806

Dur

...t für Streicher	
...or strings	
...i, 2 Va, Vne, Bc	30.411
...vi, Va, Vc, Cb	38.401
...ren / VI, Va	16.054
...Konzert in D / 3–4 Vc	40.505
... (1750) / Vlsolo (Fl), 1–2 VI, Bc	13.014
... 1. Streichquartett (1990)	16.321
- ab. gmenté». 2. Streichquartett (1991/92/97)	16.315
- le sec our du noyé. 3. Streichquartett (1996/97)	16.314
- «se sont penchés dessus». Synchronstudie Nr.1 (2004/05)	
2 VI solo, Va, Vc	16.327
Hasse: Sechs Triosonaten / 2 Fl (VI), Vc	40.582
Haydn, M.: Sieben Divertimenti à 3 / 2 VI, Vc	40.537

Kraus: 10 Streichquartette: op. 1,1–6 in A, B, g, D, C u. G; f VB 178, c VB 179, E VB 180 u. C VB 186	in 50.601
Rentzsch: Duo für VI und Va	16.414
- Streichquartett (1999)	16.416
- Trio für 2 VI und Va	16.415
- Streichsextett / 2 VI, 2 Va, 2 Vc	15.408
Rheinberger: Streichquartett Nr. 1 in c op. 89	50.089
- Streichquartett Nr. 2 in F op. 147	50.147
- Streichquintett in a op. 82 / 2 VI, 2 Va, Vc	50.082
- Thema mit Veränderungen op. 93 / 2 VI, Va, Vc, [Cb]	50.093
Rieck: Neue Allemanden, Giques, Balletten / 2–3 VI, Bc	90.006

Kammermusik mit Tasteninstrument**Chamber music with keyboard instrument**

Bach, C.Ph.E.: Sanguineus und Melancholicus / 2 VI, Bc	33.450
Bach, J.C.: Zwei Klaviertrios op. 15 / VI, Vc, Pfte	38.402
Bach: Das musikalische Opfer (arr. Bornefeld) / Fl, VI, Org	29.185
Hasse: Sechs Triosonaten / 2 VI, Bc	40.582
Herzogenberg: Klaviertrio Nr. 1 in c op. 24	9.602
- Klaviertrio Nr. 2 in d op. 36	503
Mayr: Suiten I–VII in F, D, G, d, F, D u. B / 2 VI, 91.183 (F+D), 91.159, 91.179, 91	
Mozart: Kirchensonaten / 2 VI, Bc	
Reger: Vivace und Adagio aus op. 107 / Cl, Pft	
Rheinberger: Klaviertrio Nr. 1 in d or	
- Klaviertrio Nr. 2 in A op. 112 / V	
- Klaviertrio Nr. 3 in B op. 121	
- Klaviertrio Nr. 4 in F op. 19	191
- Klavierquartett in Es op.	50.038
- Klavierquintett in C or	50.114
- Sextett op. 191b /	50.191/60

Kammermusik *

Chamber music	
Bach, C.P.E.	16.003
Bach, J.C.	38.403
Bach	34.301
B	13.018
-	11.227
Rori.	29.116
...edefürst" / Fg, 2 VI, 2 Va, Bc	13.038
...Sax, 2 Trb, Tb, VI, Va, 2 Cb	16.308
... séquences (1992/93) / Fl, Va, Arpa	16.301
...f it – the one» (2001/02)	
... 16.324	
...emballage» (1998/99, 2002/03)	
...tr.quartett	16.311
... Sonate in F / VI, Blfl, Bc	11.220
... Nonett (1945) / Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb	40.536
...us: Duo für Fl und Va VB 158	in 50.601
- Quintett für Fl, 2 VI, Va, Vc VB 188	in 50.601
Mozart: Adagio KV 580a / Eh+2 VI+Vc o Ob+Str.quart.	16.005
Quantz: Triosonate in D QV 2:9 / Fl, VI, Bc	17.001
Rentzsch: Komposition für Fl, Va, Vc (1986)	16.417
- Komposition für Fl, VI, Vc	16.416
- Quartett für Fl, Ob, Va, Vc (1985)	16.407
- Quartett für Clt, VI, Va, Cb (1989)	16.419
Rheinberger: Nonett op. 139	
Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb	50.139
Schorr: Diabelli-Trio op. 39 (1981) / Fl, Va, Git	16.044
Telemann: Suite in h / Fl, VI (Ob), Vc, Bc	39.794

Streicherorchester / String orchestra

Aufschnaiter: Serenaden I–VI in G, F, g, a, F u. B	
2–3 VI, Va, Vc	91.148/49, 91.170/71, 91.180/81
Bach, J. B.: Vier Orchestersuiten in g, G, e u. D	
2 VI, Va, Bc	40.527–40.530
Bach, J. L.: Suite in G / 2 VI (Ob), Va, Bc	30.051
Barchet: Sinfonie für Streicher in C / 2 VI, Va, Vc, Cb	16.201
Corrette: Lobt Gott, ihr Christen / 2 VI, Va, Bc	13.039
Geminiani: Concerto grosso in c op. 2,1 / 2 VI, Va, Bc	40.514
- Concerto grosso in c op. 2,2 / 2 VI, Va, Bc	40.515
Krebs: Zwei Streichersinfonien / 2 VI, Va, Bc	16.101
Lechner: Trauermusik „Laß alles“ / 4 VI, 2 Va, 3 Vc, Cb	7.145
Marx, K.: Partita „Ein feste Burg“ / 2 VI, Va, Vc/Cb	13.009
Rheinberger: Suite op. 149 / VI solo, Vc solo, Str, Org	50.149