

Hans Schaeuble was born in 1906 in Arosa in Switzerland, the son of a wealthy apothecary. He attended grammar school first in Trogen, then in Lausanne. It was in the latter city that performances of the Orchestre de la Suisse Romande under Ernest Ansermet awakened in him a desire to devote himself solely to music. From 1927 to 1931 Schaeuble attended the Leipzig Conservatory, as had many of his compatriots before him (his most illustrious predecessor being Othmar Schoeck). His teachers in Leipzig were Hermann Grabner for composition and Carl Adolf Martienssen for piano. In early 1931 he moved to Berlin, where his first successes as a composer, achieved both on the radio and in the concert hall, were underlined by the offer of a publishing contract by Bote and Bock. Schaeuble's *Symphonic Music for Large Orchestra* op. 22 even received its world première in a concert of the Berlin Philharmonic in 1939 under no less a figure than Carl Schuricht. That same year, Schaeuble moved back to his native Switzerland to do his military service. In the summer of 1941, however, when the immediate danger of a German invasion of Switzerland had receded, he returned to Berlin, where he stayed until autumn 1942. This was undoubtedly one of the reasons why Schaeuble later suffered reproaches for having been supposedly too well-disposed towards the Third Reich.

Schaeuble's compositional successes of the 1930s were not repeated after the Second World War. Although he himself toyed with dodecaphony in some of his works (as in the Piano Concerto op. 34, written in 1949), he became increasingly hostile towards the music of his younger contemporaries. He composed less and less, and at the end of his life he devoted himself to making repeated revisions of his earlier works. After his death in 1988, a foundation was set up according to the terms of his will, its function being to support young musicians and musicologists who play his music or write about it.

Schaeuble wrote his String Quartet op. 35 in 1950. It belongs to that body of works in which he flirted with twelve-tone techniques. In a brief after-

word to the score, he wrote: 'In linear (horizontal), not vertical terms, the whole work is based on a double 12-note row (played in the first violin from bar 4)'. However, the extent to which Schaeuble really understood dodecaphony – or even wanted to understand it – remains unclear, for his interpretation of the method is highly idiosyncratic. The row of notes in question reappears in all four movements in the upper voice, at the original pitch (see for example fig. 21 in the second movement, fig. 29 in the Scherzo, and at fig. 54 in the finale – which movement is in any case based on the material of the first).

The world première was given in Winterthur by the Winterthur String Quartet on 7 February 1957, and was by all accounts a success. In the *Tages-Anzeiger* of 13 February, Walter Fabian wrote as follows: 'Must it really take six or seven years before such a well worked-out, inspired string quartet can receive its first performance? . . . Hans Schaeuble's Quartet is full of excitement, highly expressive and very precise in the musical message it conveys. It belongs to those pieces of modern music that will interest and convince the expert, but at the same time speak directly to the "amateur".'

The manuscript of the Quartet is lost. This edition is based on a photocopy made by the composer himself, and which is held in his archives by the Zentralbibliothek Zürich. Schaeuble revised the work in 1972, 1976 and 1977. All his amendments are incorporated here. Minor inconsistencies in the score – missing 'arco' indications and the like – have been added or corrected by the editor without further comment. Schaeuble was not a string player, and so did not refrain from notating certain passages in a manner that unnecessarily complicates his music for those performing it (e.g. writing B double flat instead of A natural). Wherever possible, Schaeuble's notation has been enharmonically simplified, as long as this was not detrimental to either the musical or the notational sense. A number of cautionary accidentals have also been added.

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