

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 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 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.

The first version of op. 46 (titled *Concertino für Klarinette und Streichorchester*) was written in Zurich in summer 1961 and premiered in 1963. In 1969 Schaeuble reworked it, giving it the title *Musik für Klarinette und Streichorchester*. In the new version, Schaeuble switched the slow first movement

– Andante (Elegie) – with the quicker second movement – Allegro – and added a third movement: Allegro vivace (completed on 9 Dec.1969). Schaeuble first planned a new work, then remembered the last movement of his concerto for violoncello and orchestra op. 41, and reworked this. Schaeuble remarked (diary, 30.11.1969): “It cannot be denied that as a composer I have nothing to say at the moment. My plan of completing the clarinet concertino by a third movement gave me the idea of reworking the 3rd movement of the cello concerto (which lies fallow anyway), and of using this movement as the final movement of the clarinet Ct.” Schaeuble reduced the orchestra to strings only, while integrating the surplus wind parts into the string accompaniment. He also slightly shortened and speeded up the movement. Regarding the adaptation of the solo part (from cello to clarinet), with its altered dynamics, articulation and melody, Schaeuble wrote: “This is a tricky undertaking: a piece with “solid” part-writing should, generally speaking, sound as well in another orchestral garb. It is simply a case of adapting the solo part to the clarinet.” The second version of op. 46 was recorded by clarinetist Jost Michaels (1922–2004) in May 1971 in Heinz Jansen's recording studio in Stuttgart-Botnang (Vox/Turnabout TV-S 34513). The orchestra was the Südwestdeutsches Kammerorchester Pforzheim, conducted by Alois Springer. Schaeuble was not entirely satisfied with the quality or success of this recording, also broadcast on Swiss Radio (DRS) on 29 November 1975. When it appeared in December 1972, he wrote (diary, 28.1.1973): “Despite the Vox record's obvious faults, at least to me – inaccuracies in ensemble playing, too few strings, etc., I notice these less and less, and am left more and more with the impression of an individual, good piece.” There are numerous autograph additions (in red) in the photocopy of the second, revised version, mainly to dynamics and clarity of tempo, with minimal deletions, done during the recording. These alterations have been included in the present edition. Both the 1st version (autograph score and parts) and the 2nd version (parts and score) lie with the estate of Hans Schaeuble in Zentralbibliothek Zürich. Lukas Näf