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## Concerto after Georg Friedrich Händel



Title	Concerto for String Quartet and Orchestra (B-flat-major) after Georg Friedrich Händel: Concerto grosso, op. 6 No. 7
Time of Origin	1933
Premiere	26 September 1934, Prague, Czechoslovak Radio
Duration	ca. 21 min.

1. Largo. Allegro
2. Largo
3. Allegretto grazioso
4. Hornpipe. Moderato

I wrote the String Quartet Concerto in mid-1933, immediately after the Concerto for Violoncello. It was commissioned by the Kolisch Quartet, which also gave the first performances in Prague, and it fulfills part of my intention to set new technical tasks for individual instruments that I plan to carry out further with a piano and a violin concerto. It was not my intention to draw new colors or sounds from the instruments, although there should hardly be a lack of them; rather, I wanted to employ previously unused possibilities, fingerings and playing techniques, whose mastery should enable the instrumentalists to perfectly execute modern themes and melodies.

Compositionally, I certainly went further than Brahms or Mozart in their arrangements of Händel's music. I did not limit myself, as they did, to eliminating sequences and uninteresting figures and enhancing phrases; rather, especially in the third and fourth movements, whose paucity in terms of thematic invention and execution could not satisfy any sincere contemporary musician, I approached the work from a completely free and independent perspective and, using what could be used, produced a completely new composition. I believe this freedom should hardly be more stylistically disturbing than the cadenzas modern composers write for concertos of the Classical era. In harmonic terms, I do not go much further than those, and I do not think I have to lag behind them in solidifying the form and developing motivic relationships.

Arnold Schönberg (1935)