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Rediscovered repertoire by a Hungarian, Jewish, Dutch composer

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An Analysis of Géza Frid’s Concerto for Clarinets, Op. 82 (1972):
Rediscovered repertoire by a Hungarian, Jewish, Dutch composer

Géza Frid (1904-1989) was a significant Hungarian-born Dutch composer and pianist of Jewish descent. His compositional style was highly regarded in the Dutch musical scene of the 20th century; his music has been programmed on multiple occasions by the Concertgebouw Orchestra and in 1949 and 1954 won the City of Amsterdam Music Award. Major influences on Frid’s musical development started in his native Hungary where he studied with Béla Bartók and Zoltan Kodaly before his move to the Netherlands. In 1972, he composed a significant concerto for B-flat, A, E-flat and bass clarinets (Op. 82) and dedicated it to George Pieterson, principle clarinet with the Concertgebouw Orchestra.

Scholarly discussions of Géza Frid’s clarinet music are not to be found in either the US based International Clarinet Society’s The Clarinet, or in the Dutch based De Klarinet. Intensive World Cat library searches have yielded no recordings of this piece, and currently there is not even one recording of Frid’s Concerto for Clarinets on YouTube or in the Naxos Music Library. The Concerto for Clarinets is an effective and interesting piece providing a significant addition to the standard clarinet repertoire; the goal of this research is to introduce and promote this hitherto unknown work to the worldwide clarinet community.

Save for some short selections on the Géza Frid website set up by his dedicated son, Arthur Frid, and a Wikipedia article, no translations exist of Géza Frid’s autobiographical material¹. His life story is exceedingly interesting, having been a Jewish composer during the

¹ Arthur Frid, email conversation 12/04/16. Arthur remembers how, as a teenager, he was often recognized as “Frid’s son.” Although he learned piano, violin, recorder and composition from his parents, he found his own voice
World War II years that survived the German occupation of the Netherlands. Fortunately Frid published two autobiographical books in the Dutch language, *In 80 Jaar de Wereld Rond* and *Oog in Oog Met... [Around the World In 80 Years and Eye to Eye With...] and numerous articles for the Dutch music magazine *Mens en Melodie [People and Melody]*, revealing his deep musical insights. In these publications, Frid wrote extensively about his own views on the development of music in his time, as well as various anecdotes of experiences with famous composers he knew personally such as Ravel and Bartók. For the purposes of this research, selections of his works of prose relating to his personality as a musician and composer as well as portions of his articles touching on the music of the Concerto will be summarized and translated by the author into English from the original Dutch.

This paper provides a general overview of the historical aspects of Géza Frid’s life, his WWII experiences, and his career. A basic analysis of Frid’s Concerto for Clarinets will be given regarding form, harmonic language, and a special feature invented by George Pieterson called the “tremolo special”. Since this concerto was specifically composed for the Reformed Boehm system clarinets that George Pieterson used, a discussion of the differences between the French, German and Reformed Boehm clarinet systems will be included. A corresponding performance aspect of this project includes a historically informed performance of this piece using the specific models of clarinets for which it was written.

and became a criminologist associated with the *Legal Faculty of the Free University of Amsterdam*. These days he’s glad to be known as “Frid’s son,” and enthusiastically promotes his father’s music on www.gezafrid.com.
The dedicatee of Géza Fríd’s Concerto, clarinetist George Pieterson, sadly passed on in April of 2016; this project is intended to be a fitting laudation to his expertise and enthusiasm in teaching a generation of professional clarinetists in the Netherlands, including the author.

As a seven-year old prodigy, Géza Fríd gave his first public piano performances in the Hungarian town of his birth, Máramarossziget. The director of the local music school took Géza, who apparently played easily from memory, under his tutelage. Fríd later remembered these first musical experiences being “mostly gypsy-like Hungarian songs of dubious quality”. In order to sharpen Géza’s education, the family moved to Budapest in 1912 when Géza was eight so that he could study at the Ferenc Liszt Academy of Music.

During his studies in Budapest, Géza became a star student of Béla Bartók (piano) and Zoltán Kodály (composition). Even after his departure from Hungary, he remained close to these renowned colleagues. His final exams in 1924 were in piano and composition; he was the first student in the history of the academy to take exams in two subjects simultaneously.

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2 Géza Fríd, In Tachtig Jaar (Naarden: Strengholt’s Boeken, 1984), 5. Máramarossziget was within Hungarian boarders while Fríd lived there from his birth on January 25, 1904 until 1912, when his family left for Budapest. Since 1918, Máramarossziget is considered part of Romania.


4 Fríd’s personal accounts of his experiences with Bartók and Ravel are included in his book Oog in Oog Met...
Nazi escalation in Hungary made it impossible for Géza, a Hungarian of Jewish origins, to remain at the school. After spending time in France and Italy and completing a series of European concert tours with the violinist Zoltán Székely, Géza settled for good in Amsterdam, the Netherlands in 1929.\(^5\) In 1937 he married the singer and pianist Ella van Hall in his hometown, Amsterdam, and in 1939 their son, Arthur, was born.\(^6\)

During the years of the German occupation of the Netherlands (1940-1945), Frid was forbidden to perform publically and travel. Eventually he was forced to wear the Jewish star. Frid passed these depressing months and years often playing endless cards with companions. Despite the cold, fear and hunger, Frid organized nearly fifty clandestine house concerts often in exchange for food. Frid was an active participant in the musicians’ resistance and made counterfeit food stamps and identity cards. Miraculously he avoided the fate of so many Jewish people in Holland, and escaped arrest and deportation.\(^7\)

In his autobiography, Frid relates how he reached a crisis point during the worst year of the war, 1943. Uncomfortable with an infection of the cornea, he believed that the chances of

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\(^6\) http://gezafrid.com/beknopte-biografie/

him surviving the war were minimal. At this point he composed a poem expressing his personal struggle during this period of his life:

1943
Between four walls
Trapped, in anguish of soul,
By small and large worries,
Spiritually broken, without hope.

Perhaps I shall survive, perhaps not.
If I do, without scars?
If I don’t, which dark
Painful death awaits me?
Eternal fear, yearning for freedom
And especially for revenge, an increasingly
Stronger, slowly growing
Unbearable desire for vengeance:

Murder, rape, rage,
Love. Work.
Between four walls
Trapped, in anguish of soul.  

Frid’s 291 page autobiography, appropriately named Around the World in Eighty Years, describes his experiences while on worldwide concert tours as a concert pianist and accompanist.  

Frid was the first Dutch artist to visit Indonesia (1948) where he gave more than forty concerts and piano recitals during a two-month period, and even substituted for the indisposed conductor of the Radio Philharmonic Orchestra of Jakarta. Tours in 1951 and 1956 saw Frid again in Indonesia as soloist. Frid made additional concert tours to Italy, Thailand, 

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8 Géza Frid, In Tachtig Jaar, p. 75. Translated from Dutch by the author of this paper.
9 Géza Frid, In Tachtig Jaar.
10 This was during the Indonesian war for independence from the Netherlands which lasted from 1945-1949!
Egypt, Israel, South and North America, Turkey, Surinam, the Dutch Antilles, Washington, and Hungary.\textsuperscript{11} Frid performed as accompanist for prewar star singers Ilona Durigo and Elisabeth Schumann; he was duo partner with pianist Luctor Ponse and recorded Bartók’s Sonata for two pianos and percussion with Antal Doráti and members of the London Symphony in 1960.\textsuperscript{12} As regular accompanist for soprano Erna Spoorenberg (1925-2004), Frid traveled in 1963 to the Soviet Union; together they were the first Dutch musicians to do a tour in this region after WWII. In 1970 Frid and Spoorenberg toured in the United States.\textsuperscript{13}

Spoorenberg’s humorous book 	extit{Daar lig je dan} has a lighthearted description of her experiences with Géza Frid as her regular accompanist. She had met him in Nijmegen at the home of violinist Zoltán Szélkely that, as a little girl, she visited to get the autograph of the famous violinist and Béla Bartók (who happened to be visiting Szélkely at the time). Frid took little girl Erna and put her on his shoulders; this she remembered all her life. Frid, as a young boy had actually visited the Russian author Tolstoy, who in his turn had put the little piano prodigy, Géza, on his shoulders. Later during


\textsuperscript{12} Frid, 	extit{Tachtig jaar}, p. 65; Ibid, p. 170. This recording is Mercury Living Presence, CD 434 362-2, 1995.

\textsuperscript{13} Erna Spoorenberg, 	extit{Daar lig je dan}. (Den Haag: Bakker, 1962), 33-46.
rehearsals Géza and Erna remembered these moments as Géza poked fun at Erna by saying, “Watch out! You have sat on the shoulders of a man who has sat on the shoulders of Tolstoy!”

Géza Frid was one of a large group of well-known Dutch Jewish composer/musicians during the years surrounding World War Two. Many others, such as Leo Smit, Daniël Belinfante and Dick Kattenburg, were not so fortunate; plucked from their homes, sent by train to the death camps, they more often than not perished at the hands of the Nazis during the Holocaust. The Leo Smit Foundation was organized in 1996 in order to promote the music of composers, such as Frid, who were persecuted during WWII. The Leo Smit Foundation website, offered essential information useful in the preparation of this project, and ultimately led to the rediscovery of Frid’s Concerto for Clarinets. The Uilenberger Concerts, yearly concerts in Amsterdam featuring the Leo Smit ensemble, are dedicated to new or newly discovered music, especially that of persecuted composers.

The Géza Frid Foundation was established by Arthur Frid in 1998 in order to “attract the attention of the public to the extensive and varied oeuvre of the composer Géza Frid and to secure an enduring position for this in the Dutch and international music world.”

15 The Leo Smit Foundation site publishes a list of persecuted composers of excellence and has suggestions for musicians interested in programming their works. This paper is the result of cross referencing this list with manuscripts available at the Nederlands Muziek Instituut of The Hague. http://leosmit.org/componisten.php (accessed 11/12/16) and http://www.nederlandsmuziekinstituut.nl (accessed 11/12/16).
16 http://www.leosmit.org/.
17 Uilenburger Concerts are named for the first performance venue, the Uilenburger Synagogue in Amsterdam. Performances currently take place in the Splendor on the Nieuwe Uilenburgerstraat 116 in Amsterdam. This modern venue is a restored bath house; as splendoramsterdam.com advertises: “a club for all varieties of music, conceived of and established by 50 top musicians and their audiences. Splendor is a meeting point, a club, a work place, a musical lab and much more. http://splendoramsterdam.com/over-splendor/ (accessed 11/12/16).
Foundation maintains a multilingual website (Dutch, Hungarian and English) where biographical snippets and music excerpts can be found. A quote on the site admirably sums up the man Géza Frid:

Géza Frid was an erudite man with unmistakable flair, a Dutchman who never belied his origins, bon vivant and widely read lover of literature. Artist in heart and soul, a romantic, too, who coupled an exceptional expertise with an equally exceptional sense of humor. His music breathes this!  

The 116 pieces listed on the Géza Frid Foundation web site are proof of his extensive and varied oeuvre, making him a key figure in the world of post-war Dutch music. His musical style can be characterized by his striking sense of rhythm and his melodic creativity rooted in the folk idiom of his native Hungary, clearly inspired by Bartók, Debussy and Ravel. The quality of his work was sought after and often composed on commission.

His chamber music includes five string quartets, several pieces for the violin and the piano, as well as various groupings for wind instruments; additionally there are numerous works for orchestra, opera and ballet music, in addition to numerous vocal works. Besides the Concerto for Clarinets Op. 82, Frid’s chamber works specifically including the clarinet are the

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19 Ibid.
20 Opus’ 1 to 108; 8 are without Opus number.
21 Dutch violinist Christiaan Bor describes the power of Frid’s music in an article http://gezafrid.com/wp-content/uploads/2001-Christiaan_Bor_over_Frid.pdf (accessed 11/11/16): “The power of Frid’s music is in the concise rhythm and exciting rhythmical contrasts. Like his teachers, Frid also used the Hungarian folklore. Frid’s music is filled with spirit and momentum, making his pieces very alive sounding. Additionally, his compositions are extremely well constructed. Frid belonged to a small group of composers who practiced their profession very well. During his lifetime, he had great success with his work.”

Often premières of Frid’s pieces were in Budapest, but the Orchestral Suite, Opus 6 had an international life of its own initially being performed in Paris by Pierre Monteux, then followed by performances by the Concertgebouw Orchestra in Amsterdam and the Boston Symphony Orchestra in New York. \(^\text{23}\) The Concertgebouw Orchestra of Frid’s hometown Amsterdam, has performed the music of Géza Frid eleven times during a 56-year period.

Géza Frid’s music was well liked during his lifetime and was often programmed in the Netherlands, receiving awards on multiple occasions. The Amsterdam Music Prize was awarded to Frid twice, in 1949 for his Paradou Op. 28 and in 1954, for his Etudes Symfoniques Op. 47, both for large orchestra. \(^\text{24}\)

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\(^\text{23}\) French conductor, Pierre Monteux dedicated himself during the 1920’s to perform young Dutch composers. In the nine years which he worked in Amsterdam, he conducted Frid’s music among others (including Henriette Bosmans, and Leo Smit, two composers also persecuted in WWII years and whose music is featured on the LeoSmitt.org site); Jurjen Vis, Silhouetten: De componist Leo Smit (1900-1943), Amsterdam: Stichting MuziekGroep Nederland/Donemus, 2001, p. 192.

\(^\text{24}\) Reviews of Paradou Op. 28: “… The première, in the hands of Eduard van Beinum in the Concertgebouw, evidently pleased the audience considerably. Géza Frid had – a rare phenomenon – to return to the podium three times to acknowledge the applause. …” *Algemeen Handelsblad*, 16 October 1949.

“… robustly constructed, melodiously warm and lyrical, and moreover most lucid. …” *H.N., de Maasbode*, 16 October 1949.

“… The performance was a great success for the composer, which was not surprising, for it is fresh and candid music, exceptionally well executed, free of weighty problems. …” Bertus van Lier, *Het Parool*, 16 October 1949.
Frid’s *Variations on a Dutch Folksong*, Opus 29 for choir and orchestra was rewarded with second prize in a 1950 composition competition run by the Dutch World Broadcasting Service and the Koninklijke Nederlandse Toonkunstenaars Vereniging (Royal Dutch Musicians Association). String works by Géza Frid were also recognized for their excellence; prizes were awarded for his Sonata for Violin and Piano, Opus 50 (from the Ministry of Education, Culture and Science in 1956), his Third String Quartet, Opus 30 and Fourth String Quartet, Opus 30a (respectively third prize in 1951 and a fourth prize in 1956 at the Concours International à Cordes in Liège).²⁵ In 1990 Géza Frid was awarded posthumously the prestigious Béla Bartók prize by the Hungarian Government for his complete oeuvre as “internationally renowned musician of Hungarian descent”⁶. Sadly, Géza Frid’s music has been mostly performed only during his lifetime. Friend and colleague, violinist Christian Bor, finds it regrettable that Frid’s Concerto for Three Violins and Orchestra, while being a fantastic piece, was forgotten after only a few performances.²⁷

CD’s featuring Géza Frid’s music have appeared in recent years as part of what the Dutch newspaper *The Volkskrant* called a fledgling “Frid Renaissance”.²⁸ In 2001, a weekend in

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the Dutch city of Eindhoven dedicated to Géza Frid’s music brought some well-deserved attention to some of his orchestral and chamber music.\(^{29}\)

The time is ripe for the “Frid Renaissance” to include his Concerto for Clarinets Op. 82. Composed in 1972 for Concertgebouw Orchestra principle clarinetist George Pietersen, this work calls for the soloist to perform sequentially on four different members of the clarinet family, the A, B-flat, E-flat and Bass clarinets. The piece effectively explores the whole gamut of

clarinet range and character. In his program notes for this piece, Frid delights in the uniqueness of this unusual request of the soloist:

“As far as I know, until now, not a single composer has attempted, especially not in a solo work, to have the four clarinets played by one soloist. I dared to do this only because of the current high artistic level of clarinet playing and the availability of a number of exceptionally gifted top level players in the Netherlands.”

Solely the A clarinet is used in the first movement, Allegro risoluto, in sonata form with a short introduction and a cadenza using an invention of George Pieterson called “tremolo speciale.” The slow movement, Andante cantabile, still features the A clarinet and, as Frid describes in his own program notes, is a “ternary song form introduced by a violin tutti.” The bass clarinet makes its appearance near the end of the Andante singing the cantilena in a lower range. The final movement Allegretto pesante, is the most complex movement regarding form as well as instrument usage. The two theme groups of the exposition are for B-flat clarinet. During the second theme, the solo instrument has a secondary role. The E-flat clarinet accompanies a string pizzicato-fugue with shrill counter melodies. Reminiscences of the first two movements follow with the A and bass clarinets. The B-flat clarinet has the final word in a short fugato which rounds out the piece.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Clarinet Used</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.Allegretto risoluto</td>
<td>A</td>
<td><strong>Short Introduction</strong> m. 1 -14</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sonata form</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Exposition</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theme A m. 15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theme B m. 33</td>
</tr>
</tbody>
</table>

30 Géza Frid, program notes accompanying Donemus publication of the score, op. 82.
31 https://webshop.donemus.nl/action/front/sheetmusic/6258 (accessed 11/30/16)
32 Ibid.
Generally, Frid’s whole oeuvre and specifically his Concerto Op. 82, demonstrate the deep influence of Béla Bartók; the style and influence of Hungarian folklore are clearly evident in all of Frid’s works. As his student, Frid accompanied Bartók on his famous journeys searching for authentic Hungarian folk songs and dances; Géza’s emerging musical development was fundamentally informed by these folksongs’ rhythm and melodic line.\(^{33}\)

Rhythmic motives originating from Hungarian folk dance often provide the inspirational seed

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for each of Frid’s compositions including the Concerto for Clarinets Op. 82 as can be seen from the following pulsing excerpt from the first bars of the piece:  

![Example 1](image)

**Example 1**  
*Dynamic and motoric rhythmic motive from first movement*

In Frid’s music, this dynamic and motoric motive typically contributes towards thematic development, which, according to Frid’s colleague and *Mens en Melodie* editor in chief, Wouter Paap, often progresses along via a contrapuntal route, where themes wrestle and answer, mutually synergizing the other.  

In the following example we see this process happen, where a figure from the first movement returns in the final movement in the contrapuntal form of a fugato:

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34 All music examples are from the Géza Frid, *Concert voor clarinetten en strijkorkest*. (Amsterdam: Donemus, 1973). (License to perform issued to Karen Luttik)

35 Ibid.
The theme from the first movement is expanded in the last movement in a fugato. The rhythm is a mirror image at first then continues in running sixteenths in a fugato.
Harmony tends to be subservient to rhythm in Frid’s music. Furthermore, since the diatonic world of Hungarian folksong was such an influence for Frid, he could not wholly find his musical voice in the atonal world of Schönberg or Webern, although some of his compositions, *Seven tympani and a brass band*, and *Symfoniëtta* for example, make an attempt at reconciling the twelve tone system with tonality.\(^{36}\) Frid recognized that the experimental atonality of his contemporary composer colleagues was something for him to explore, which he consciously did. His motto was: “Look into all things and retain the good.”\(^{37}\)

Uniquely characteristic of Frid’s music is his sparse instrumentation. In his Suite for Orchestra for example, different orchestral groupings perform together; a Passacaglia is for strings and harp, a Scherzo for winds, and an Aria for oboe solo. The Finale of this piece powers forth as a *perpetuum mobile* with a typically “Fridian” powerful, rhythmically adamant character which is found in much of his music.\(^{38}\) In Opus 82, Frid only calls for a string orchestra with the solo clarinets.

As editor of the Dutch music journal *Mens en Melodie* from 1946-1973, Wouter Paap (1908-1981) knew and appreciated Frid’s music and writings. In a 1970 article focusing on Frid’s music, he notes that, although Frid had emigrated to the Netherlands and was especially

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36 Ibid; Ibid, p. 103.
38 Ibid, p. 100.
respected by Dutch musicians of the time, he retained his own musical voice and avoided veering towards the typically Dutch calm state of mind either personally or musically. Paap recognizes the advantageous influence Frid had on Dutch composers with his bright and deeply colored musical palate.\textsuperscript{39} Frid loved musical contrasts; the cadenza in the first movement features wild and inventive writing for the clarinet expanding from the lowest to one of the highest notes on the instrument (low E to high F-sharp).\textsuperscript{40} In contrast to this the recapitulation at m. 125 returns with its calm pulsing motive which expands from the smallest of intervals, a half step (F-sharp---E-sharp) to a diminished fourth (E-sharp--A).

\textsuperscript{39} Ibid; Ibid.
\textsuperscript{40} Géza Frid, “Pleidooi voor de pianocomposities van Bartók,” \textit{Mens en Melodie} 2, no. 11 (November 1947): 342. In a 1947 article promoting Bartók’s piano compositions in an age when they weren’t famous, Frid mentions his pieces \textit{For the Children} and \textit{Mikrokosmos}; he points out that despite their brevity, these pieces are not only musically but pianistically worthwhile. Their strength lies, he believes in their wealth of contrast. He followed Bartóks example here as well; Frid’s Concerto for clarinets is also rich in contrast.
Registral extremes from lowest to highest notes in first movement cadenza with “tremelo speciale”

Example 4
Extreme contrast in first movement

Recapitulation with only slight interval expansion from minor second to diminished fourth.
The March 1960 issue of Mens en Melodie features an article penned by Géza Frid entitled “The Golden Ratio and Form Relationships in Art”. Frid reminds his readers that this ratio has been pleasing to the eye in visual art for centuries, and suggests its practical application in music, for instance, by multiplying the number of measures (or in modern music the number of metric units) by 0.618.

Frid points out that the Hungarian musicologist and Bartók specialist Ernő Lendvai made surprising discoveries relating the golden ratio to Bartók’s music and wrote extensively about them in his book Bartók stilusa. Lendvai analyzes Bartók’s Sonate for two pianos and percussion in reference to the golden ratio and successfully illustrates how Bartók followed this principle to the minutest detail of the piece. On the basis of this, Frid decides to analyze the great classics of Haydn, Mozart and Beethoven using the golden ratio. He goes even further and suggests that experienced composers can decide how long their pieces should be by using this formula as described in the figure shown here:

\[ \text{Ratios of the golden ratio: the ratio of } (A) \text{ to } (B) \text{ is equal to the ratio of } (B) \text{ to } (A) + (B). \]

For golden ratio multiply by 0.618.

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Once a turning point is reached in the composition, the composer should count the number of measure and divide by 0.618 and he will know how many measures to still compose!
One might then assume that Frid adopted this fundamental formula in his own compositions. Meaningful musical events can indeed be found near the golden ratio moments in each movement of Opus 82.\textsuperscript{45}

<table>
<thead>
<tr>
<th>Movement</th>
<th>Number of Measures in movement</th>
<th>Apply Golden Ratio Formula (.....X .618) = Golden Ratio measure</th>
<th>Event near Golden Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Allegretto risoluto</td>
<td>148</td>
<td>Measure 91</td>
<td>Measure 89 \textit{poco maestoso} meter and tempo change</td>
</tr>
<tr>
<td>II. Andante cantabile</td>
<td>66</td>
<td>Measure 40</td>
<td>Measure 41 \textit{accelerando to fermata} ending the A clarinet melody; switch to bass clarinet</td>
</tr>
<tr>
<td>III. Allegretto pesante</td>
<td>193</td>
<td>Measure 119</td>
<td>Measure 121 ends the A clarinet melody, switch to bass clarinet. Measure 126 meter change.</td>
</tr>
</tbody>
</table>

Another of Bartók’s ideas that deeply influenced Frid was his notion that, “Each musical sound originates with a moving object, which produces sound. The closer the sound producing object to the human body, the better since the human element maintains direct control.”\textsuperscript{46}

\textsuperscript{45} Arthur Frid, “De Guilden snede en de Vormverhoudingen in de Kunst”, Mens en Melodie, 1960 p. 70

Frid finds it appropriate to search for a composition’s ‘high’ or ‘low’ point \textit{near} the golden ratio; “The conclusion is that the turning point repeatedly in the neighborhood of the golden ratio measure, nearly never more than 16 measures before or after; namely in larger works (a sonata or rondo) near the reprise, in menuetti or scherzo between trio and da cappo, in slow movements by the reprise or at the dynamic high point, and in theme and variations, mostly before or after the slow variation. I have also found a strong correlation in romantic period works, possibly with a wider gap, a striking similarity between mathematical and musical high points.


Bartók maintained that ‘The most direct connection is without a doubt the human voice,...less direct is the connection with the winds and strings....the harp and piano have even less direct contact with the harp and piano being the worst.’
Sound production on the clarinet involves the same lungs, muscles and air used for the human voice, with the clarinet’s reed replacing the vocal chords. For Frid, this meant that the clarinet family was only one step removed from the human voice and was thus a natural choice for his concerto! Other similarities with Bartók’s music include dancelike rhythms such as the clarinet’s opening theme in the first movement (see Example 1 above), virtuoso wind writing such as the cadenza, and his tendency to compose for the whole clarinet family.47

Frid was busy with his Duo for violin and cello Opus 80 (1972) at roughly the same time of his Concerto for Clarinets, Op 82. This Duo represents Frid’s thinking about composing during the time that he wrote the Concerto for Clarinets. Although he no longer adhered to strict tonality in the Duo, he still employed standard forms, such as sonata form to organize the middle movement. Unusual instrumental techniques such as spiccato, tremolo and glissando are featured in the Duo. The different characters of the violin and cello feature prominently in the Duo and the music is unmistakably Hungarian due to its characteristic rhythmic drive and many unison passages.48

Likewise, the Concerto for Clarinets shows similar tendencies; traditional tonality is absent, yet he uses the conventional vehicles of sonata form and ternary form to shape the movements. The unique sonority of each clarinet is meaningfully exploited to create character diversity; the A clarinet has the bulk of material, with excursions to the low depths of the bass clarinet sound in the songlike middle movement, and to the shrill E-flat decorations of the last

47 Bartók’s duet movement *Giuoco delle coppie* in his Concerto for Orchestra features virtuoso wind writing; Bartók uses E-flat and bass clarinets in Bluebeard and Miraculous Mandarin.
movement. Unusual instrumental techniques abound in the form of glissandos, and flutter tongue, as well a previously unheard of ‘tremolo speciale’ developed by dedicatee George Pieterson specifically for this piece.

In a 1950 article in *Mens en Melodie*, Frid clearly expressed three points of opinion regarding the place of melody in a composition. Frid’s points, translated from this article, are reflected in his Concerto:

1. Not only melody, but also rhythm as well as color (which later develops into harmony) belong to the primary language of music.

2. A melody, even if very beautiful, only deserves to exist if it is weaved into the thematic material of the composition...that is to say, a short and pregnant motive even of only a few tones can eventually support meaningful harmonies, and can play a much bigger role in the thematic material than a long melodic line.

3. Composers who have a special talent for melody, but less skill in other areas of composition, often fall short in their reputation. And the opposite is true: composers who write short melodic fragments, yet are strongly developed in harmonic, rhythmic and contrapuntal areas can compose masterworks.⁴⁹

While Frid held closely to all three of these points when composing his Concerto for Clarinets Opus 82; this paper will focus on his first point about rhythm and color belonging to the primary language of music. Examples illustrating this point can easily be traced from the first movement of Opus 82. The concerto features melodic motives that are rhythmically important: all have forward momentum and build to a climax in the middle of each movement.⁵⁰ The concerto also features color in special instrumental effects and timbre.

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In a piece about the dangers of students using a metronome, Frid opines that counting or listing to clicks is unnecessary because ‘the music counts itself!’ He believes that a good piece of music should have a
The first movement, Allegretto risoluto, has great forward momentum due to a developing rhythmic ‘pick up’ motive: The sixteenth note figure at m. 19 encompassing an interval of a third, leads to repeated pick up motives in m. 41 and later the inverted and intervalically expanded ‘pick up’ motive with grace notes at m. 65.

Examples of Frid’s use of wild color can be found in the flutter tongue and “tremelo speciale” passages in the cadenza of the first movement.\(^5\)

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\(^5\)“tremelo speciale” is discussed in depth on page ...
The second movement, Andante cantabile, again features forward momentum in rhythmic ‘pick up’ motives ranging from quarters in measure one:

To 32\textsuperscript{nd} note pick up motives at m. 29:

Expanding to triplet pickup m. 35:

Pickup motives reach a climax at m. 41:
Besides the strong rhythmic drive characterizing his concerto, other elements returning repeatedly in the piece lend flavor to Frid’s unique musical voice. For instance, Frid enjoys shifting repeated intervals, especially in grace note figures. In the first movement, in grace notes in the clarinet, he widens the interval of an augmented second between B-flat and C-sharp in measure 128 to that of a tritone G – C-sharp:

![First movement, m. 128 interval expansion](image)

In the third movement at measure ninety, he alternates the interval in rapid clarinet grace notes between a major and a minor third, A-C-sharp and A-C natural.

![Third movement m. 90](image)
Frid also seems to be toying with the idea of accent patterns such as **dactyl**, **iamb**, **anapest**, and **trochee**. These patterns are commonly found in his native language, Hungarian.\(^\text{52}\)

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**Accent Patterns**

<table>
<thead>
<tr>
<th>Long</th>
<th>Short</th>
</tr>
</thead>
<tbody>
<tr>
<td>🁁 мер риˈли</td>
<td>🁁ˈˈ trochee ˈхап пыˈ</td>
</tr>
<tr>
<td>🁁ˈˈ iamb ˈа ᵃ⁸́й</td>
<td></td>
</tr>
<tr>
<td>🁁ˈˈˈ anapest ˈсᵉⁿᵗᵉᵉⁿˈ</td>
<td></td>
</tr>
</tbody>
</table>

**Dactyl (Lower notes) and iamb (upper notes) accent patterns in measure 60-70, first movement**

**Iamb, dactyl, trochee and anapest accent patterns in third movement, measures 20-25**

---

\(^\text{52}\) **Dactyl**: A metrical foot of three syllables, one long (or stressed) followed by two short (or unstressed), as in *happily*. [https://www.teachervision.com/poetry/resource/10389.html](https://www.teachervision.com/poetry/resource/10389.html) (accessed 11/25/16).

**Iamb**: A metrical foot of two syllables, one short (or unstressed) and one long (or stressed). There are four iambcs in the line "Come live/ with me/ and be/ my love," from a poem by Christopher Marlowe. (The stressed syllables are in bold.) The iambc is the reverse of the trochee. [https://www.teachervision.com/poetry/resource/10389.html#s](https://www.teachervision.com/poetry/resource/10389.html#s) (accessed 11/25/16).

**Anapest**: A metrical foot of three syllables, two short (or unstressed) followed by one long (or stressed), as in *seventeen* and *to the moon*. [https://www.teachervision.com/poetry/resource/10389.html](https://www.teachervision.com/poetry/resource/10389.html) (accessed 11/25/16).

**Trochee**: A metrical foot of two syllables, one long (or stressed) and one short (or unstressed). An easy way to remember the trochee is to memorize the first line of a lighthearted poem by Samuel Taylor Coleridge, which demonstrates the use of various kinds of metrical feet: "Trochee/ trips from/ long to/ short." [https://www.teachervision.com/poetry/resource/10389.html#s](https://www.teachervision.com/poetry/resource/10389.html#s) (accessed 11/25/16).
The harmonic language of Opus 82 is often drawn from the octatonic and hexatonic scales. This, coupled with extended tertian sonorities found in the melodic and rhythmic motives, within a rich chromatic texture, makes up for the musical building blocks of the piece.

The octatonic collection was a favorite of Bartók and the octatonic is a regularly recurring element that lends cohesion to Frid’s Opus 82. A distinctive feature of 8-28 (0134679T) is that it is symmetrical, both transpositionally and inversionally. It maps onto itself at four levels of transposition and four levels of inversion; hence, it only has three forms that are identified with the lowest pitch-class semitone that uniquely defines them:

\[
\text{OCT}_0 : [0, 1, 3, 4, 6, 7, 9, 10] \\
\text{OCT}_1 : [1, 2, 4, 5, 7, 8, 10, 11] \\
\text{OCT}_2 : [2, 3, 5, 6, 8, 9, 11, 0]
\]

Many subsets in Opus 82 are octatonic in nature, for instance, the four notes at the beginning of the clarinet entrance at measure 15 within the first theme, C-sharp--E-flat--F-sharp--A (0258) are from \( \text{OCT}_2 \):

\[
15 \quad C\#-\text{E}\flat-F\#-A
\]

First movement, clarinet theme, measure 15

\( \text{OCT}_2 \)

---

The clarinet line in measures 89-99 of the first movement is an example based wholly on the following octatonic scale:

First movement measures 89-94 from OCT₀₁

The Hexatonic Collection Set class 6-20 [014589], a common collection in post tonal music is also transpositionally and inversionally symmetrical at three levels, resulting in four versions of this set class.⁵⁵

HEX₀ ₁ [0, 1, 4, 5, 8, 9]
HEX₁ ₂ [1, 2, 5, 6, 9, 10]
HEX₂ ₃ [2, 3, 6, 7, 10, 11]
HEX₃ ₄ [3, 4, 7, 8, 11, 0]

⁵⁵ Straus, 149.
The hexatonic scale when written out consists of intervals of 1’s and 3’s:

![Interval diagram](image)

Intervals of 1 (minor second) and 3 (minor third)

Similar to the octatonic collection, because of its transpositional characteristics, the hexatonic collection has a limited tertian structure consisting of the major seventh chord, the major or minor triad and the augmented triad. These chords are frequent in the Concerto for Clarinets, resulting in music that sounds somewhat traditional yet is based on the hexatonic collection.

A harmonic analysis of the concerto reveals traditional minor sounding dyads in measure 45 (B–D) and major sounding dyads in measure 49 (F-sharp–A-sharp) of the first movement that together make up (0148), a subset of F 6-20 (014589), the hexatonic set of notes:

![First movement, measure 49, F-sharp–A-sharp, A subset of hexatonic set (014589)](image)

![First movement, measure 45, B–D, A subset of hexatonic set (014589)](image)
The augmented triad subset of the hexatonic collection is found in the closing theme of the first movement at measures 135 and 138:

More hexatonic collections are found in the vertical and horizontal violin notes of the second movement. The melodic notes of measures one to eight: G-sharp--A--C--C-sharp--E--F (014589) comprise the complete hexatonic collection. The vertical chords in measures one, B--G—E--C (0158), and two, A-sharp—F-sharp—F--C-sharp (0158), are subsets of the hexatonic collection:

_Melody (horizontal) and harmony (vertical) are members of hexatonic set (014589)_
Additionally, the last chord of each movement are comprised of hexatonic note collections:

First movement last chord
A—E—A—E—C—G-sharp (0148)
A subset of hexatonic set (014589)

Second movement last chord
C-sharp—E—G-sharp—C (0148)
A subset of hexatonic set (014589)

Last movement last chord
B—D-sharp—F-sharp—A-sharp (0158)
A subset of hexatonic set (014589)
Géza Frid’s Concerto for Clarinets was performed in the Main Hall of the Concertgebouw in Amsterdam by George Pieterson with the Dutch Chamber Orchestra conducted by David Zinman on February 24, 1975. Reviews of the premiere from Dutch newspaper clippings found in Géza Frid’s scrapbook show that the piece was well received in the Netherlands.56

“George Pieterson, for whom this fine piece was composed, played with complete technical control and even with the addition of a new concept, the ‘tremelo speciale.’ (B.L Kullberg, Newspaper and Date Unknown)57

“The existence of four members of the clarinet family was reason enough for whimsical composer Géza Frid to include them all in a musical work. The concept to have one soloist play all four types of clarinet was an intriguing idea, one which didn’t guarantee a compelling piece of music. The three movement, 18 minute long Concerto for Clarinets and Strings played by George Pieterson and the Dutch Chamber Orchestra, proved to be a lively and convincing work, due to the virtuoso performance of the soloist, as well as the creative and masterful and transparent style of the composer.” (Hugo van Eeden, Nieuw Utrechts Dagblad, February 24, 1975)

“The playful character of Frid’s creatively instrumented Concerto is enlivened by the game of the soloist who juggles with four clarinets. Dedicatee, George Pieterson, performed his part not only brilliantly, but expanded it with his own inventions, the stunning tremelo effect for instance. He combined the professionalism of four master clarinetists in one!” (Cornélie Honendervanger, Eindhovens Dagblad, February 24, 1975)

“‘Concerto for four Clarinets’ is a title which makes it clear that we are dealing with a composer who wants to be a composer who wants to venture off the beaten path. But Géza Frid goes further; he composed this piece for one soloist who successively plays the A, B-flat, E-flat and bass clarinets. A kind of artistic circus routine….nicely and playfully musical, whereby the composer bets on the talent of a performer like George Pieterson, to whom the work was dedicated, and who is at the moment, the Netherlands best clarinetist.” (G. v. Z., Het Binnenhof, February 23, 1975)

56 Newspaper reviews of the performance are translated from the original Dutch to English by the author.
Following the initial premiere, a recording of Frid’s concerto with the same performing forces as used in the premiere was made on February 22, 1975; this recording was broadcast via the Dutch World Service and has since been unavailable for purchase. Luckily, an English clarinetist and researcher, Michael Bryant, has taken an interest in forgotten and unpublished works. He responded to the author’s inquiry on the international clarinet online forum regarding Frid’s piece, spent many hours searching in his attic, and eventually uncovered a recording of the actual radio broadcast of Frid’s Concerto for Clarinets. This he kindly shared with the author. Hearing Pieterson’s performance was essential in determining what specifically was meant by “tremelo speciale.”

One of the most striking features of the Concerto for Clarinets is Frid’s use of a technique invented by George Pieterson specifically for this piece, the “tremelo speciale”. In his own program notes for this piece, Frid included the phrase: “The ‘tremelo speciale’ used in the cadenza is an invention of George Pieterson.” On the Donemus edition of the music this phrase is again written out in the composer’s own hand:

“Tremelo speciale” as it appears in the score

Note following asterisk in score
Translation: Licensed to Karen Luttik for performance
*Tremelo speciale of George Pieterson

60 Géza Frid, program notes accompanying Donemus publication of the score, op. 82.
On the printed page, the exact nature of the “tremolo special” remains a mystery. The words occur four times in the cadenza for A clarinet in the first movement:

The occurrences of ‘tremolo speciale’ follow triplet figures, and flutter tongued notes; these events build on each other and create a climax in measure 123.

Part of the research for this project involved contacting eleven of George Pieterson’s previous students, his son Taro, and wife; few had even heard of the Frid Concerto and most knew nothing about the ‘tremolo speciale’. Some, knowing George Pieterson, made suggestions as to what the tremolo could be.

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61 Students and relatives of George Pieterson contacted for this research: Frank v/d Brink, Arno Stoffelsma, Michael Hesselink, Lute Hoekstra, Jette Althuis, Ivar Berix, Celeste Zewald, Hans Colbers, Cecile Rongen, Henk de Graaf, friend and colleague, Taro Pieterson, son, Karin Vrielings editor of *de Klarinet*. 
Géza Frid’s son, Arthur Frid, remembers various occasions when George Pieterson would come to the Frid family home and discuss and play through finished portions of the concerto with his father. He believes that the concerto was possibly performed a few times in 1975, but not again after that.62

During a radio interview on Dutch World Service George Pieterson made some enlightening statements that prove to be helpful in determining the meaning of “tremelo speciale.”63 In a discussion about his own recording of the Bartók Contrasts Pieterson said, “Sometimes it might not be appreciated, but I am actually lightly hysterical by nature”; this accounted for the highly contrasting manner in which he performed the piece. Further, Pieterson explained that, “I often let myself just go to the extreme, and then the playing can pass a boundary which you can sometimes hear…..But I always try to find the extremes because that interests me.”64

One of George Pieterson’s students, Hans Colbers, of the Hague Philharmonic, remembers from his lessons that George took great pleasure from and was very interested in changing the timbre of long notes by trilling with a pinky key.65 This causes a changing effect in the quality of the note, but not necessarily a change in pitch.66 After hearing the recording of

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62 “Of het concert voor klarinetten vaker is gespeeld, kon ik helaas niet ergens vinden. In datzelfde jaar wel, meen ik me te herinneren, maar daarna niet van nauwelijks meer.” From email with Arthur Frid, Nov. 5, 2016.
63 Again many thanks to Michael Bryant for sending this author a recording of this interview from his well-stocked attic.
64 Transcribed from Radio interview with George Pieterson broadcast on Radio Nederland, 2002. Tape from Michael Bryant, who has it from Peter Vloeimans, Leeuwarden, the Netherlands.
65 Conversations with George Pieterson’s son, his other students and Dutch clarinetists were also important in this research. Thanks very much to: Frank v/d Brink, Arno Stoffelsma, Michael Hesselink, Lute Hoekstra, Jette Althuis, Ivar Berix, Celeste Zewald, Hans Colbers, Cecile Rongen, Henk de Graaf, Taro Pieterson, Karin Vrielin.
66 From email conversation with Hans Colbers Nov. 5, 2016.
the tremelo speciale in Frid’s Concerto, Michele Gingras, Professor of clarinet at Miami University, and author of “Clarinet Secrets” said:

Love this effect! My (humble) opinion is that it is a TRILL with flutter tongue combined, using the B-flat right hand trill key.\(^{\text{67}}\)

Given how the tremelo speciale sounds on the recording, and taking into consideration George Pieterson’s personality and enthusiasm for extremes, as well as his student’s recollections of his experimentation with timbrally altered long notes, one can conclude that: Tremelo speciale is a timbral effect made by combining flutter tongue with a timbre trill.\(^{\text{68}}\)

George Pieterson had some very insightful comments during the Dutch World Service radio interview about how a composer composes specifically for the dedicatee in mind. According to Pieterson, it was clearly Bartók’s intention to compose the *Contrasts* specifically with Benny Goodman’s clarinet sound in mind:

“The pieces are composed for Goodman, of course with the composer considering Goodman’s manner of playing. Just like Hindemith also dedicated his Clarinet Concerto to Goodman, although it isn’t a jazzy piece, he was still considering the sound of a jazz clarinetist.”\(^{\text{69}}\)

Likewise, we can assume that Géza Frid composed the Concerto for Clarinets with George Pieterson’s distinctive clarinet sound in mind; actually, this piece seems to have resulted from collaborative contributions of both composer and performer since multiple meetings had taken

\(^{\text{67}}\) From email conversation with Michele Gingras October 23, 2016.  
^{\text{68}}\) Timbre trill: trilling a key which alters the quality of the note, not the pitch.  
^{\text{69}}\) Radio interview, George Pieterson, broadcast on Radio Nederland, 2002; Tape from Michael Bryant, who has it from Peter Vloeimans, Leeuwarden, the Netherlands. (exact address unknown)
place to discuss the piece in its developmental stages. Email conversations with Géza Frid’s son, Arthur, shed substantial light on the synergistic aspect of Frid’s compositional process:

“And in answer to your question, ‘is it possible that your father had George Pieterson’s sound in mind when he composed this piece?’ I can be brief: YES! I remember that George visited our home on several occasions during the creation of this piece for discussion run-throughs.”

Given this interaction between composer and performer, we can also assume that Frid’s expectations for the clarinet sound were based on George Pieterson’s characteristic playing, namely his gutsy tone and immense variety of sound color from very delicate to aggressive.

Additionally, Arthur Frid remembers that George’s playing greatly influenced his father:

“I believe that my father realized that and benefitted from the fact that George, in his eyes, was no ordinary clarinetist.”

George Pieterson’s distinctive sound came in part from his instrumental set up, as well as his approach to breathing and phrasing. Pieterson used Wurlitzer Reform Boehm Clarinets, and performed on them for the Frid Concerto. These clarinets fit perfectly with Pieterson’s desire to find the extremes, since they are instruments that project well and can be delicate yet also uniquely forceful with the correct breath support.

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70 En in antwoord op je vraag “…… misschien is het ook zo dat je vader had George Pieterson’s klank in zijn hoofd toen hij deze stuk heeft gemaakt?……” kan ik kort zijn: YES! Ik herinner me dat George tijdens het ontstaan van deze compositie verschillende keren bij ons thuis kwam voor overleg en voorspelen.” From email conversation with Arthur Frid, Nov. 5, 2016.

71 Volgens mij realiseerde mijn vader zich wel en profiteerde hij daar ook van dat George in zijn ogen geen ‘gewone klarinettist’ was. From email conversation with Arthur Frid.

72 The author made the switch from French bore Buffets to German bore Wurlitzers during her studies with George Pieterson; he recommended the change because of the Wurlitzer’s excellent projection and increased dynamic range. He advised that the change would take a year to get accustomed to and gave long scale exercises to get the breathing right for the instruments.
Until World War Two, French and German clarinets were very separate instruments, mainly because of their differing fingering systems. The German clarinet was close to the 18th and early 19th century design, with holes spaced similarly to recorder holes, and key work added for intonation purposes. The current German fingering system is called the ‘Oehler system’ and has 20-30 keys. The French Boehm fingering system was designed in the 1850’s and focuses on fluid fingerings, sometimes described by the Germans as “easy.”

The bore of the instruments is what makes the two instruments really different. Classic German bore is cylindrical to the bottom F/C hole. The French bore has an expanded lower flare going up to G/D hole and sometimes further. The German straighter bore offers more resistance and firmer tone, while the French, longer flare makes for freer blowing and a tone that sometimes can seem a bit thin (by German standards). The main advantage of German bore is that it is a smooth sound, always even, with no bad notes. The disadvantage of a purely German system is that fingering is awkward and the lowest two notes are very flat. The disadvantage of French system lies in inequalities between notes. The advantage of the French bore is that lower notes are in tune, and fingering is more fluid. Nearly all Dutch and a handful of American clarinetists have found a solution in the Reform Boehm clarinet invented in 1935 by Fritz Wurlitzer and later developed

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73 [http://www.the-clarinets.net/english/boehm-german.html](http://www.the-clarinets.net/english/boehm-german.html) (accessed 11/19/2016). German bore clarinets (discussed below) offer more resistance and therefore need more forceful breath support; this in combination with the bore and placement of the keys allows for more even notes, a slight ring to the tone and hence, more projection. This situation means that the period of adjusting from an instrument with a French bore to one with a German bore usually lasts one year. The author has had this switch of instruments and can attest to this long period of adjustment.

by Herbert Wurlitzer. These clarinets feature a German bore with Boehm fingering and many extra vents for tuning.

A historically informed performance of Géza Frid’s Concerto Op. 82 takes into consideration George Pieterson’s sound and ideas regarding dynamic extremes. The specific models of clarinets for which it was written and on which Pieterson played should be considered.

**Inspiration from the Past and Hopes for the Future**

George Pieterson recently passed on in April 2016; his personable clarinet teaching and performances have inspired many clarinetists over the years, the author included. A revitalization of Géza Frid’s Concerto that he championed, will hopefully be a small tribute of his teaching to a generation of professional clarinetists in the Netherlands and beyond. Géza Frid was an extraordinarily talented musician, composer and writer. His music is deserving of more recognition and should be programmed more regularly. His Concerto for Clarinets offers a particularly attractive and meaningful addition to the clarinet repertoire; contemporary clarinetists need to master all four instruments featured in this work and the preparation of this piece will contribute to a clarinetist’s fluency and capability on each instrument.

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The author performs Frid’s Concerto on Reform Boehm clarinets. See Appendix C for a current list of international solo artists using the Reform Boehm system.
Appendix A

Program notes for Concerto for Clarinets Op. 82
Written by Géza Frid for the Donemus publication

The four types of clarinets, A, B-flat, E-flat and bass, collectively contain a wide variety of range and character. Together they form a much used component of the current day orchestra, where each instrument is usually played by separate musicians; sometimes one performer doubles on two. As far as I know, until now, not a single composer has attempted, and especially not in a solo work, to have the 4 clarinets played by one soloist. I dared to do this only because of the current high artistic level of clarinet playing and the availability of a number of exceptionally gifted top level players in the Netherlands.

Of course, the two main instruments, the A and B-flat are given the main roll in this concerto for clarinets and strings. Only the A clarinet is used in the first of the three movements, Allegro risoluto (a main form with a short introduction and an added cadenza before the end). The A clarinet remains solo instrument also in the slow movement; an Andante cantabile, which is a three part song form introduced by a violin tutti. At the end of the movement the A clarinet steps aside making room for the Bass clarinet which sets forth the cantilena from the beginning in a lower range.

The Allegretto pesante, is the most complex movement of the concerto, regarding form as well as the use of the 4 instruments. The B-flat clarinet has the exposition of the two theme groups. During the 2nd theme, where the strings have all kinds of contrapuntal melodies, the solo instrument plays only a secondary role. But when the strings begin a pizzicato-fugue, the E-flat clarinet accompanies them with its shrill decorated interwoven countermelodies. Reminiscences of the first two movements follow assisted by the A and Bass clarinets. The work is rounded off by a short fugato, in which the B-flat clarinet has the final word.

The 'tremolo speciale' used in the cadenza is a creation of George Pieterson. -GÉZA FRID

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### Appendix B

**Géza Frid - Time Line**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1904</td>
<td>Born on January 25 in Máramarossziget (Hungary)</td>
</tr>
<tr>
<td>1910</td>
<td>First public performance</td>
</tr>
<tr>
<td>1912</td>
<td>Move to Budapest, in order to study with Kodály (composition) and among others, Bartók.</td>
</tr>
<tr>
<td>1924</td>
<td>Graduation with degrees in piano and composition from College for Music in Budapest</td>
</tr>
<tr>
<td>1926</td>
<td>Italian concert tour</td>
</tr>
<tr>
<td>1927</td>
<td>Premiere performance of String Quartet No. 1 in Budapest and London</td>
</tr>
<tr>
<td>1927-1929</td>
<td>Concert tours with violinist Zoltán Székely in Europe</td>
</tr>
<tr>
<td>1929</td>
<td>Immigration to Amsterdam</td>
</tr>
<tr>
<td>1930</td>
<td>Premiere performance of Suite for Orchestra in Paris by the Orchestra Symphony of Paris, directed by Pierre Monteux; then in Amsterdam by the Concertgebouw Orchestra and again in Boston and New York by the Boston Symphony Orchestra directed by Serge Koussevitzky.</td>
</tr>
<tr>
<td>1935</td>
<td>Premiere of Concerto for Piano and Chorus in London at B-FLATC, Géza Frid, piano.</td>
</tr>
<tr>
<td>1940-1945</td>
<td>No public performances or travel during the occupation of The Netherlands; Frid participates in artists resistance movement 1940 – 1945. During German occupation of Holland, Frid is not allowed to perform in public. He organized a series of secret house concerts and is active in the artist’s resistance movement. He recorded a list of 45 clandestine concerts</td>
</tr>
<tr>
<td>May 28 1945</td>
<td>Liberation day concert in Frid’s house in Amsterdam Frid performs with Austrian violinist Alma Rosé</td>
</tr>
<tr>
<td>1948</td>
<td>Frid becomes a Dutch citizen</td>
</tr>
<tr>
<td>1948 – 1949</td>
<td>Indonesian tour; 48 solo concerts and temporary conductor for Radio Philharmonic Orchestra in Jakarta.</td>
</tr>
<tr>
<td>1949</td>
<td>Wins Music Award of Amsterdam with “Paradou”, a fantasy symphony</td>
</tr>
<tr>
<td>1950</td>
<td>Wins Second Prize of the World Broadcasting Services K. N. T. V. with “Variations on a Dutch Folksong for Orchestra and Choir</td>
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1951  Wins Third Prize at the International Competition for String Quartets in Luik, Belgium with the String Quartet No. 3, “Tropical Fantasy”; Second tour of Indonesia, Thailand and Egypt.

1952  Composition of Concerto for Two Violins and Orchestra, performed multiple times in the Netherlands and abroad

1954  Again Wins the Music Award of Amsterdam for a second time with “Etudes Symphony”

1956  Twenty fifth performance of Concerto for Two Violins and Orchestra with the Concertgebouw Orchestra with Ferenc Fricsay directing. Concerts in London and Paris with Erna Spoorenberg.

Second prize from the Ministry of Education, Arts and Sciences for the Sonata for Violin and Piano, Op. 50

Fourth prize from the International Competition for String Quartets in Luik, Belgium for the String Quartet No. 4.

Third Indonesian tour.

1959  Premiere of the comedy opera “The Black Bride” in the Municipal Theatre; commissioned by the Amsterdam Literature Ball.

1963  Soviet Union concert tour with soprano Erna Spoorenberg

1964  Appointment to the Utrecht Conservatory, as Professor of Chamber Music

1965  Second Israël concert tour. Also concerts in Turkey and Italy. South and North American concert tour.

1967  Composition evenings in the Netherlands, Israël, and Budapest

1969  Concerts with Dick and Christiaan Bor (two violins and piano)

1970  Tour with Erna Spoorenberg to Suriname, the Netherlands Antilles, Venezuela and the United States; composition evening in New York

1971  Concert in Frid’s birth city, Máramarossziget (then in Romania), after 60 years of absence

1974  Celebration of Frid’s 70th birthday with an anniversary concert in the Concertgebouw; composition evening in the Netherlands and a concert tour of the United States, including the premiere of “Toccata for Orchestra” in Washington D.C. by the National Symphony Orchestra directed by Antal Dorati; concerts in Hungary.
Appendix C

List of Professional Clarinetists using Reform Boehm Wurlitzer Clarinets

Stephen Bates
Clarinet, Bass Clarinet and E-flat Clarinet, Kennedy Center Opera Orchestra, Washington, DC

Prof. Francesco Belli
Soloist, teacher and conductor

Nicola Bulfone
Orchestra Sinfonica del Friuli Venezia Giulia, Udine, Conservatorio Statale di Musica Jacopodo Tomadine, Udine

Miguel Romeo Chicote
Orquesta Sinfonica de Extremadura, Madrid

Giora Feidman
International Soloist

Juan A. Fenollar
Profesor de la Banda, Municipal de Valencia

Fabio Furia
Carbonia Sardegna

Prof. Bruno Di Girolamo
Napoli, Roma

Karen Luttik, Boston Freelancer

Prof. Marco Ortolani,
Vaglia Italy

George Pietserson
Principal Solo Clarinet (retired), Royal Amsterdam, Concertgebouw Orchestra

Joseph Rabai
Principal Clarinet (retired), Metropolitan Opera Orchestra

Charles Stier
American Soloist

Arno Stoffelsma
Solo Clarinet, Concertgebouw Orchestra

Martin Tow
Principal, Buenos Aires Philharmonic Argentina (retired)
chamber music and teaching

Pierre Woudenberg
Principal Solo Clarinet, Radio Philharmonic Orchestra Hilversum
Koninklijk Conservatorium, the Hague

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Appendix D

Frid’s short thesis statements about various subjects

1) Counting in music and the metronome:

“The stubborn zeal of many music educators in making students count out loud, fills me with amazement and aversion. However well intentioned, this amateuristic urge nearly always has an opposite effect...the confusing mix of numbers and music diverts attention from the essential substance of the music [...] The metronome is a helpful means to determine the tempo, but because of its detrimental sound is useless during study. Furthermore use of the metronome leads to a mechanical approach to performing, one of the greatest enemies of the performing arts. [...] Counting or ticking during study is actually completely unnecessary: The music counts itself! In every piece of music there a continuous movement (with or without changes) that determines meter and character as a pulse.”

2) Microphones:

“Musicians are sensitive creatures. This is well known. [...] What decidedly doesn’t help is criticism from others, advice on the performance; in short, actions which irritate the artist’s sensitivity and disturb his own interpretation of the work at hand. This psychological situation is doubly present in the musician if he must perform for a microphone. [...] a true path of suffering!”

3) Composers:

“One of the most welcome occurrences in the career of a composer is to receive a commission. [...] Regardless where the commission originates, the composer must retain his own freedom regarding conception, style, and form of the piece.”

4) 12 tone music

“Frid studied the twelve tone music of Schönberg and the serial techniques of Webern extensively but came to the conclusion that this could not be his musical world”

5) Playing from memory

“The character of the piece should determine whether or not we perform it from memory. As long as a piece has more of a generally classic than subjective nature, it seems to me that performing from memory is not desirable. As soon as the piece has a dominating personal character, however, then playing from memory is in order.”

6) Mechanical music:

“The use of the mechanical element in the creative arts – I am thinking of electronic music and the computer – would have surely filled him [Bartók] with abhorrence.”84

7) On composers yet to be ‘discovered’:

“...I'm still waiting for a following phase when the avant-garde finally shall ‘discover’ Bartók!”85

“Have the young pianists not yet realized that Bartók left us a very extensive piano repertoire, such as, since Debussy, no other modern composer has done?”86

“...In order to perform Bartók’s piano repertoire well, you must know his most important works, otherwise, you will have no ground to understand this great master on piano. But once you have mastered his great works, you can bring great variation in your programs, and likewise give Bartók his rightful place in the piano repertoire legacy.”87

8) Frid’s calling card

“If I may say so, only seldom does one find such a unity of melody and text. Even without harmony and instrumentation, this melody is completely and simply beautiful. I discovered the text on a wall mural in a mountain village in Wallis, Switzerland. [...] I was obsessed with its text and music, what I would later call my ‘calling card’. I have used this melody over the years in all possible combinations, vocally as well as instrumentally. [...] Much to my delight, when my teacher, Kodály, undoubtedly one of the world’s best musicians, saw this melody and text at Donemus publishers a few months before his death in 1966, was full of admiration and praise for it.”88

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Happy are those whose days include joy and sorrow, creating and enjoying, community and solitude.

Johann Wolfgang von Goethe

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87 Ibid, 343.
Appendix E

Translation of (portions of) Kodály Chapter from “Oog in Oog Met…”

After various sidetracks, I will now attempt to resume the biographical line of my memories. Two men stand out, Bartók and Kodály: the two masters, who meant so much for Hungarian music during their lives and indeed internationally, the ‘chosen ones’ of our century. [...] For years, the habit existed of mentioning both Bartók and Kodály, the two most prominent representatives of the new Hungarian music, in one breath. This is justifiable because of a few remarkable similarities: they are contemporaries – Bartók was born in 1881, Kodály in 1882 – and they shared the same teacher, Hans Koessler (1853-1926), a student of Brahms. They came at about the same time to the conclusion that the then existent Hungarian manner of composing needed to be freed from the destructive influence of German romantic music and that folklore offered the only escape. Together, they began collecting folk songs (around 1906), which indeed led to unprecedented perspectives for themselves and for the following generation.

Soon big differences between these two became more and more apparent. Kodály was a deeply religious man, Bartók had atheistic tendencies, especially in his youth. While Kodály was only interested in collecting Hungarian folk songs, Bartók collected with zeal also the folk songs of nearby Slavic peoples, such as Romanian, Slovakian, etc. While Kodály kept the originals in his arrangements, Bartók made not only transcriptions from Hungarian, Romanian and Slovakian folksongs, but later also Bulgarian and others as well. But also in the compositions, where they didn’t use folksongs directly, the music of Kodály has much more typical Hungarian idiom than that of Bartók, where Slovakian elements often dominate. Additionally there are more opposites: While the instrumental element is dominant in Bartók’s oeuvre, Kodály is more of a vocal composer. And lastly: Bartók regularly declined to give lessons while Kodály needs to be considered one of the best teachers of Europe at the time. [...]

Kodály was not a prolific composer. Big breaks occurred in his creativity. When a journalist asked during an interview if he was currently working on a composition, he answered ‘No’. When asked the reason for this, Kodály responded, ‘Because my muse didn’t speak to me.” [...]

As a student of Kodály, I would like to share about the four memorable years I was able to study with this unique master. Most remarkably, Kodály totally didn’t follow the traditional pedagogical methods of a composition teacher, such as preparing a teaching plan ahead of time, and the regular assessment of the students; he let us totally free. On one point however, he was ruthlessly strict, namely in counterpoint exercises. For two complete years we did nothing other than two and three voiced exercises, with the cantus firmus in different voices.

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We needed to know the two and three voice inventions from J. S. Bach backwards and forwards; I experienced this personally when there was no music present at one lesson, and it was decided that I, as the only pianist in the midst of the composers, should play one of the inventions from memory! When I was unable to do this, I received such a scolding that I couldn’t memorize all Bach’s inventions fast enough!
Appendix F
Photos

1932 Géza Frid and Zoltán Széke in the Concertgebouw, Amsterdam (from scrapbook)

1938 Géza Frid composing on his balcony in the Van Eeghenstraat

1940 Arthur Frid with his parents during WWII

Géza Frid, 60 year celebration

1969 Géza Frid 65 years old

90All photos unless otherwise noted are from http://gezafrid.com/fotos/.
Béla Bartók Prize, 1990

Suite for Orchestra, Op. 6
Premier in Paris
conducted by Pierre Monteux, 1930

Portrait of Géza Frid drawn by son
Arthur for the book
“Oog in Oog met...”

1971 Géza Frid and son Arthur in Budapest
Concerts of the Royal Concertgebouw Orchestra featuring Géza Frid’s music
http://archief.concertgebouworkest.nl/en/archive/search/ (accessed 12/01/16)

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http://gezafrid.com/blog/frid-festival-2001/ (accessed 12/01/16)
Michael Bryant had the only recording of the Frid Concerto for Clarinets!

Photo from https://www.facebook.com/michael.bryant.180072

2016 GézaFrid.com webmasters Arthur and Irah Frid, with parrots Béla and Bartók

Photo from email conversation November 11, 2016

Michael Bryant’s search for the sole surviving recording of the Frid Concerto took a weekend!

Photo from email conversation of October 10, 2016
Bibliography


Discography

Frid, Géza. Concerto for Clarinets. George Pieterson, B-flat, A, E-flat and Bass clarinets; Nederlands Chamber Orchestra, David Zinman, conductor, recorded 1975. Featured on “Dutch Concert Rostrum,” Radio Netherlands, The Dutch International Service, Bob Ellis, host, 2002; radio program recorded by Peter Vloeimans, Leeuwarden, the Netherlands. (exact address unknown); Michael Bryant, privately owned reel to reel recording shared on CD with author.