

**VIVIAN FINE**  
**CONCERTANTE FOR PIANO AND ORCHESTRA (1944)**  
Reiko Honsho, piano  
Japan Philharmonic, Akeo Watanabe, conductor

**JOHAN FRANCO**  
**SYMPHONY No. 5, "The Cosmos" (1958)**  
North Holland Philharmonic, Henri Arends, conductor

VIVIAN FINE (b. Chicago, 1913) belongs to the second generation of "modern" American composers. Her studies with one of the first women to achieve recognition in the rugged man's musical world of the 1920s, Ruth Crawford Seeger, and with Roger Sessions, prepared her technically and stylistically.

She has composed not only abstract music for instrumental combinations, voices and orchestra but also — yielding to a taste for the drama — ballet and stage music.

In addition to composing at a prodigious rate, Vivian Fine has taught composition and piano at Bennington College since 1964. Accustomed to a highly varied musical palette, her latest compositions make use of traditional instruments in conjunction with electronic tape (*Transformations* for 4 Celli and Tape), as well as voices used in an unorthodox manner (PAEAN — CRI SD 260). Her ALCESTE may be heard on CRI 145, and her SINFONIA AND FUGATO on CRI SD 288.

The following comment was provided by Jacob Glick, prominent violist and Bennington colleague:

"The CONCERTANTE FOR PIANO AND ORCHESTRA, written in 1943-44, presents an impressive argument for a two-movement format, exhibiting a compactness rarely found in twentieth century concerti composed of three movements.

"With a rigorous economy of material the Andante poses a lyric question that is eloquently answered throughout the entire movement. The three-note statement, comprising an interval of a third followed by a fourth, begins to develop in a rich manner from the very beginning. The simplicity of the statement acts as an evoking key that opens many gates to reveal lyric, romantic and, at times, voluptuous dialogue between soloist and orchestra.

"The second movement with its rhythmic, baroque drive is craggy but not as severely austere as other works that are termed 'neo-classic.' A short woodwind interlude acts as a perfect pastoral-like reflection to the opening, and contrasts, as well, with the following fugal section which renews the energy built up in the opening. The two-part cadenza is extremely effective, with its second part functioning to ignite the orchestra for a sparkling finale. As in the first movement, the ending is abrupt but convincing and conclusive with a conciseness that charms and disarms."

JOHAN FRANCO (b. Zaandam, Holland, 1908) is a prolific composer of works of every description including five symphonies, an Oratorio *The Stars Look Down*; a Cantata AS THE PROPHETS FORETOLD (CRI SD 222); incidental music for five productions of the Everyman Players; five Concerti Lirici; numerous choral works; solo sonatas for violin, viola, cello, saxophone; many piano compositions, and nearly 100 compositions for the carillon which has had his special attention for some years.

Franco studied with the foremost Dutch composer and pedagogue, Willem Pijper, and after the successful premiere of his first symphony by the Rotterdam Philharmonic in 1934 he moved to and settled in New York. In 1942 he became an American citizen and served in the Air Force during World War II. He married Eloise Bauder Lavrischeff in 1948 and has resided in Virginia Beach, Virginia, ever since. Many of Franco's compositions are based upon his wife's texts.

SYMPHONY No. 5 "The Cosmos" is subdivided in four movements, the first and second played without interruption and are entitled *The Beginning – Nocturne, The Planets – Earth and Man*. Johan Franco's style is here distinctive and not patterned after any particular school. In his concern for subtlety of structure and melodic expressiveness he seems to be influenced by the French School of the 20th Century. Perhaps more striking and important is the spiritual affinity and, in some degree, technical similarity between Franco and the composers of Palestrina's school. Both share the same purity of style and mystical quality.

For all its inner complexities, SYMPHONY No. 5 is a work of ready accessibility, being constructed in a forthright uncomplicated style. The four movements are closely related and the climax of the first movement returns augmented at the end of the fourth.

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AKEO WATANABE, the founder and permanent conductor of the Japan Philharmonic, has shown since his earliest days an exceptional musical talent. At the age of six he mastered the piano sufficiently to make his concert debut in a performance of Beethoven's Second Piano Concerto. Later he switched to the violin with considerable success and still later became a graduate conducting student at the Tokyo School of Music. Since 1942 he has been active as a chamber performer and a conductor, having formed the Tokyo Chamber Music Society and leading with distinction such orchestras as the Tokyo City Symphony, the Tokyo Philharmonic and the one he helped to create: the Japan Philharmonic Symphony Orchestra.

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REIKO HONSHO was born in Tokyo on October 4, 1935 and, since her first studies at the "Music Class for Children," affiliated with the Toho high school, she has devoted herself to the piano and taken particular interest in the presentation of contemporary repertoire for that instrument. Since 1957, she has performed in the contemporary musical festival held every summer at Karuizawa and has introduced music by Stockhausen, Boulez, Messiaen and many others.

With a population slightly greater than that of New York, Tokyo boasts five major symphony orchestras as well as a number of lesser ones. The newest, the JAPAN PHILHARMONIC, has made substantial strides during its three years of existence in becoming one of the world's outstanding orchestras. The number of first performances done already by the group is quite remarkable. In addition to its commission program for works by Japanese composers, the Japan

Philharmonic has introduced to its public a steadily increasing number of works both foreign and Japanese, classical and contemporary.

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HENRI ARENDS, born in 1921, began his musical training as a student of the violin. Subsequently he studied conducting at the Mozarteum in Salzburg and in Siena. In 1952 he became conductor of the Philips Choir and Orchestra in Eindhoven, Holland and in 1953 he was appointed assistant conductor of the famed Amsterdam Concertgebouw Orchestra. He is considered one of Europe's most active conductors of contemporary music and has successfully introduced works by Peragallo, Bartók, Milhaud, Ruyneman, Webern, Jolivet, Florhius, Barber, von Einem and others.

The NORTH HOLLAND PHILHARMONIC ORCHESTRA is one of the oldest symphonic groups in Holland. Founded in 1813 as a military orchestra, it became a full orchestra 100 years later and, in 1927, became the municipal orchestra of Haarlem. Its present name, "Noordhollands Philharmonisch Orkest" was established in 1953. The orchestra is made up of 60 members and gives 170 concerts a year.

*(Original liner notes from CRI LP jacket)*