

### MUSIC OF

# Edward Joseph Collins

CONDUCTOR

Marin Alsop

ENSEMBLES

Concordia Orchestra, Royal Scottish National Orchestra and Chorus

CHAMBER ENSEMBLES

Manhattan String Quartet, Sussmann-Albers-Polonsky Piano Trio

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Jeni Bern, Patrice Michaels, Lisa Milne

MEZZO-SOPRANO

Andrea Baker, Jane Irwin

TENOR

Peter Auty

BARITONEIBASS

Peter Coleman-Wright, Henry Waddington, Keel Watson, Roland Wood

VIOLIN

Frank Almond, Arnaud Sussmann

VIOLONCELLO

Julie Albers, Parry Karp

PIANO

William Browning, Elizabeth Buccheri, Gunnar Johansen, Anna Polonsky, Leslie Stifelman, Jeffrey Sykes, Earl Wild, William Wolfram

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Jonathan Allen, Abbey Road Studio | EMI (London)

James Ginsburg (Chicago), Judith Sherman (New York)

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Dedicated to the composer's children Edward Jr. and Marianna, who rallied their siblings, relatives, and many others, toward restoring the music legacy of Edward Joseph Collins, and to conductor Marin Alsop, a true champion of this and many other American composers.

Among all who helped create this anthology, much gratitude is due to Joseph Collins, the composer's nephew, who helped preserve the composer's letters, photos, and other memorabilia, and to Erik Eriksson, John Vorrasi, William Ferris, and Victor Yampolsky, who ignited the recent Collins performance revival.

Even before becoming a composer, Collins admitted that he was "never very neat with papers." He often neglected to date compositions in his notebooks and manuscripts, wherein completed works or preferred revisions often bump right up against sketches and exercises. He assigned opus numbers to only a few works. Collins also wrote of having "bad luck" with copyists, an observation confirmed by some of the extant manuscripts.

So, special thanks are due to the talented music engraver Tom Godfrey and to all the other musicians who helped with editing of the scores, especially Marin Alsop, Anna Polonsky, William Wolfram, Richard and Michelle Hynson, Jeffrey Sykes, Parry Karp, Patrice Michaels, Elizabeth Buccheri, and Royal Scottish National Orchestra & Chorus members.

I am also grateful for the advice and reviews provided by Barbara Collins, Barbara Pope, Marianna Beck, Mike Ashman, and James Zychowicz.

—Jon Becker General Editor and Project Coordinator April 2012



Collins, Cedar Lake, Wisconsin, 1920.

## Edward J. Collins - An American Composer

#### By Frik Friksson

Edward Joseph Collins, American composer and pianist, was among those unfortunates to whose career and body of work has been attached the qualifier, "regional." Despite a number of early years spent in Europe and a brief period as a conductor at New York's Century Opera Company, he is remembered primarily—if at all—as a Chicago musical figure. Although his mature years found him in Chicago, amidst those cited as belonging to the "Chicago School," Collins remained musically apart from its members, pursuing his own pathway.

Notwithstanding several large orchestral works, three splendid piano concertos, a grand choral piece, several chamber compositions that include a significant work for violoncello and piano, numerous well-crafted songs and works for solo piano, and an opera that won him the respected David Bispham Award, his music—except for some occasional concerts and recordings—has gone largely unperformed in the years following his death. Closer acquaintance with his work shows that this neglect has been not only regrettable, but has deprived the larger public of familiarity with a composer of exceptional quality.

Perhaps now that tonally centered music has once again gained credibility among the fraternity of music writers/critics as well as the community of musicians, Collins's music will be rediscovered and welcomed into the American canon of important works.

Sad to say, until this writer undertook a three-part biography for a Midwest arts journal, no extensive biography—other than ones supplied for recordings and program notes based on those provided by family members—had been attempted. While substantial segments of Collins's life are undocumented other than for notices and reviews of public performances and other activities within his community, his family has been able to provide letters and materials for a

connecting narrative. Even more important is the existence of journals, covering only certain periods in his life but invaluable for revealing the man behind the persona known to friends and members of the public. A life that might have seemed convivial and relatively uneventful was lived on the surface of an inner existence that churned and seethed. Collins anguished over the frequent blockages in his creative flow and chafed over pedagogical responsibilities at a succession of Chicago conservatories that, increasingly, offered minimal rewards and too many stultifying hours spent with sometimes indifferent or untalented students.

The story of these journals, incomplete as they are, is told in this letter written in 1988 by daughter Louise (Ferrarotti) to her siblings. "During his [Collins's] last week at Passavant [Hospital] dad called me to his bedside and told me to destroy his diaries because they contained bad remarks about some people. That was all he said. I tried to reassure him but the idea of destroying what was a part of that genial spirit was unthinkable."

After detailing where the journals had been kept from 1962 until the time of her writing. Louise made this comment: "At this point a few facts should be kept in mind. Firstly, the journals were not in my possession; it was guardianship. Secondly, if I had been a really obedient daughter they would have been destroyed in 1951. Moreover, any victorian attitude toward their content is completely alien to my nature; it would never have occurred to me to burn these precious documents."

Well-read (both in depth and breadth), Collins was intensely aware of social and political issues, even as he felt more and more estranged from what he saw happening in the world at large. He confided his thoughts to the several little books whose contents were meant to be seen by no one other than the author. His complete candor allows one to



Birkenbraes, summer home of the composer's family, in Wisconsin's Door County.

feel an immediacy and unfiltered honesty altogether rare in the writings of a musical figure.

A convivial man, one who enjoyed the company of friends, Collins often partied late into the night. The next day found him berating himself for what he viewed as failures of application and self-discipline. Still, while he was in Chicago, the pattern was difficult to break and he continued the cycle of nighttime socialization followed by regret and resolve the next day. Even more, these writings reveal the loneliness of the creative man—the individual who is sensitive to the darker side of many with whom he must interact and who struggles with his work even as he deals with those who he feels have ignored what is most noble in man.

In his own compositions, he moved steadily away from the mix of German counterpoint and Romanticism that had been his daily bread while a student in Berlin and responded to a growing affinity for the impressionists of the early twentieth century. Debussy was increasingly valued (Clair de Lune was a composition that never failed to draw a rapturous response when he performed it). Ravel became perhaps the most significant of all icons.

Having married Frieda Mayer and thus into a family of wealth, Collins's middle years were spent with his wife and young family in the large and art-filled Mayer residence on Sheridan Road in Chicago (at the very corner where today Sheridan Road and Lake Shore Drive intersect). His fatherin-law was an avid follower of Post-Impressionist art and a devoted partisan of the Taos School: the walls of the home were three tiers deep with his estimable collection.

Collins valued time away from Chicago for the opportunity it brought for creativity as well as a sense that he was master of his own domain, even if—initially—it was a rented one. Despite the troublesome need to maintain and update the property he eventually purchased in Door County, Wisconsin, he welcomed the feeling that he had, at last, gained ownership of his own home.

## The Composer's Life

Collins was born in Joliet, Illinois on 10 November 1886 to Irish-American parents. While previous biographies had given his birth year as 1889, data from both the 1900 U. S. Census and St. Patrick's Parish birth and baptismal records confirm the earlier date. Edward was the youngest of nine children born to Peter and Bridget (McIntyre) Collins, both of whom came from Ireland—he from County Meath in the north, she from Belfast—and were active in the Catholic parish, around which family activities frequently revolved.

All of the nine children exhibited musical talent at an early age, and Edward's gifts were allowed to manifest themselves under the encouraging guidance of his siblings. By the age of nine, he was already giving concerts in his own community.

He later recalled his first teacher, Mr. Shafer as "a splendid type." Shafer was uncompromising as he "scathingly denounced all and sundry pretenders to musicianship." Collins learned years later that Shafer had died poor and alone.

At the age of fourteen, Collins began instruction under Rudolf Ganz in Chicago. Advancing at a remarkable pace, he was invited by Ganz in 1906 to travel with him to Berlin to study further at the Königliche Hochschule für Musik. There his instructors in composition, organ performance, ensemble playing, and conducting included Max Bruch, Robert Kahn, Friedrich Gernsheim, José Viana da Mota, and Englebert Humperdinck. He played timpani in the school orchestra for four years and took advantage of every opportunity to conduct school ensembles.

During his time abroad, he maintained an active correspondence beginning the very day of his ship's departure from New York harbor (initial resistance to mal de mer had evaporated by the second day and he found himself joining other passengers at the rail). His frequent letters to family members included news of activities at the school, concert life in Berlin, and travels with Dr. Ganz. He and Ganz got along very well and on several occasions traveled to the





Bridget (McIntyre) and Peter Collins

Ganz home in Switzerland (as for a summer's worth of study in 1907).

One of Collins's piano instructors, José Viana Da Mota, proved a demanding pedagogue: "He is a fiery little fellow and I catch it if I do the same thing wrong twice [I April 1907]." Da Mota, however, thought highly enough of his young American student to ask Ferruccio Busoni if he would take him on as a student that summer, but Busoni's commitments in Vienna and Collins's plans with Ganz made that impossible.

Collins's Berlin debut in 1911, in which he performed Schumann's C Major Fantay and the Handel Variations by Brahms, drew this comment from the Tägeliche Rundschau critic: "He played...in such a spirit of natural romanticism and with such youthful exuberance that it was a joy to follow him." The writer concluded by avowing that, "If this genuinely musical talent continues to develop, it will fill the most sanguine expectations." The Lokal Anzeiger noted, "He impresses as a musician of feeling" and Der Reichsanzeiger ventured that "he goes about his work with a freshness and vigor that gives character to his performances, besides being at all times supported by his splendid technical equipment."

Collins returned to the United States in the fall of 1912 and began to play in major Eastern cities, winning such comments as "appealed as a discovery" (Boston), "...he possesses the kind of ability that wins an audience" (Detroit) and "interpreted with much poetic charm" (Philadelphia).

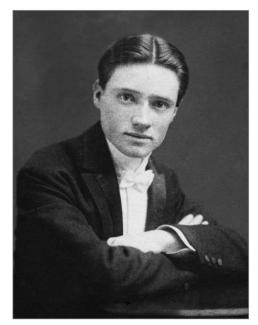
After talking with his sister Catherine Hoffman (Ernestine Schumann-Heinck's accompanist for thirty-five years) about the possibility of a joint tour, Collins found himself booked on a double bill with the celebrated contralto. Following their tour of Europe and America, Collins was appointed an assistant conductor of the Century Opera Company in New York (1912-1913).

Returning to Europe alone in 1914, Collins was engaged as an assistant conductor at the Bayreuth Festival in Germany, where his duties included playing the timpani as well as conducting. Records at that bastion of Gesamtkunstwerk tell us only that Collins was a working assistant conductor, but, considering the cloistered and often xenophobic atmosphere there, the young American must have been regarded as a highly competent musician. While, in accordance with his title, he did not conduct public performances, his skills as a pianist proved of great value in working with singers and preparing productions.

Collins's Bayreuth career coincided with a shock to German culture as Siegfried Wagner announced the placing of the entire Wagner legacy (including the Wagner home—Wahnfried, the archives, the Festspielhaus itself, and all the attendant funding) into a "Richard Wagner Foundation for the German People." Richard Wagner's son had taken this preemptive move in order to prevent the threat of a family lawsuit from jeopardizing the festival's future. In 1914, the outbreak of hostilities in Europe necessitated Collins's return to America.

On I August 1914 (he recalled fourteen years to the day later), he was visiting "in Franzenbad and late in the afternoon went back to Bayreuth to find that general mobilization has been ordered. What a day and what was to follow!"

On the evening of August I, Karl Muck conducted a final performance of *Parsifal* after which the *Festspielhaus* was closed for the duration of the First World War.



Collins, Chicago, 1906.

Collins later recalled his experience at the German holy of holies with these remarks: "An objective criticism of the Bayreuth master would be to grant him great dramatic power hampered by his overweening conceit." And again, "When I saw the performance of 'Rheingold' at Bayreuth in 1914 I could not restrain a laugh at the sight of Thor with his hammer. They also gave the 'Flying Dutchman' [conducted by Siegfried Wagner] that summer and I was amazed



Collins, New York City, ca. 1912.

at the dullness and ridiculous character of the work. But then came a performance of 'Siegfried' that was daemonaic [sic] in its effectiveness."

Returning to Chicago, he found anything but stagnation. The 23 February 1917 edition of Chicago's Music News featured a photo of Collins on the cover and two items within, one an announcement of a recital scheduled for Sunday afternoon, February 25, the other a half-page story outlining his career to date. The biographical piece begins with the claim that Collins is "Among the most successful, as he is certainly among the most talented of American

artists...." In the next paragraph, "No young pianist of the World today—American or European—has attained a more prominent success."

The article, presented without byline, offers more effusive praise, assuring the readers that "Mr. Collins has the entire equipment—technical and temperamental—to make him famous as a pianist of the utmost charm, and to this he adds an unlimited repertoire but, he prefers to be known rather for his thorough musicianship and his versatility."

The article observes some of his recent activities, particularly as a conductor. It cites his "conducting the Chicago Symphony Orchestra at the Festival of Civic Music at Orchestra Hall and many appearances as orchestra and choral Conductor at various Civic Centers throughout the city." It notes as well that, "as a teacher of piano, he is becoming known as one of the best in America and has at present a large class at the Bush Conservatory."

Upon the United States entry into World War I, Collins found himself in uniform as an infantry private. He soon rose to the rank of Lieutenant, serving in the 88th Division Intelligence Unit in France, receiving a citation for bravery. His facility with the German language made him of great value as an interpreter and he also served by entertaining the troops as a pianist, accompanist, assembler of concerts, and composer of a musical.

His operetta, Who Can Tell?, co-authored with Hal Greer, proved a resounding success. The souvenir booklet, issued by the Clover Leaf Publishing Company of Chicago, notes that "For beauty and lavishness 'Who Can Tell' was conceded to be easily the finest thing produced by the American Expeditionary Force in France. The Jewish Welfare Board, which financed the show, spared no expense in making the production a theatrical marvel."

Indeed, the nine production photos contained within the booklet show clearly the sumptuousness of the set design and costuming. Top-hatted men provide an elegant counterpoint to the numerous young ladies (interesting as this may have been an all-male cast!) who appear in a variety of regalia—from contemporary garments to period

frocks with parasols. Something a little more exotic is shown for the 'Persian Scene,' and there is another tableau titled 'Show Girls'

Who Can Tell opened in Gondrecourt, then the headquarters of the 88th Division. Playing for three weeks, during which all the division personnel attended performances, it traveled into Germany where it was performed for the army of occupation, and then was taken to Paris for eleven nights at the Champs Elysses Theatre. The booklet reveals that at one of these Paris performances—all to capacity crowds—"President Wilson and his party were among the most enthusiastic in the audience." Following the Armistice, John Philip Sousa appointed Collins bandleader, a position that Collins held until his release from service.

When he returned to Chicago, Collins resumed his performing career, winning this remark from the Chicago Evening American: "Handling grenades and guns in the awful business of battle has not harmed the subtleness [sic] of his talented fingers." In 1919, he joined the faculty of the Chicago Musical College as one of its principal piano instructors.

In the Windy City, Collins met and, in 1920, married a young voice student Frieda Mayer whose father was Oscar Mayer, the man whose Chicago meatpacking company had made his name a household one. A year later, their first child was born, Dorothy Louise, followed by Marianna Louise (1925), Louise Joan (1929), and Edward Joseph Jr. (1931).

Beginning with the very first entries found in the composer's journals, journals he had intended to remain unread by any eyes other than his own, Collins unburdens himself on subjects covering the broadest imaginable spectrum—politics, religion (which he had come to reject), philosophy, music and the other arts, family, and frustrations that surround mixing composition with teaching and performing.

In commenting on a performance of Gounod's Faust on 17 January 1921, he writes, "In short the old faith and fear are gone so 'Faust' carries no message. Peculiar that people credit God with being vengeful as well as merciful. Poor humans are so modest; they could also be merciful and be



Both Collins and his sister, pianist Katherine Hoffmann (pictured), toured with internationally renowned contralto Ernestine Schumann-Heink.

godlike but they praise God when he shows mercy once in a great while and they could be merciful every day."

In 1923, the Chicago North Shore Festival sponsored a competition for new works for orchestra. From forty-seven scores entered, five finalists were chosen by a panel of judges that included Gustav Strube, Henry Hadley, and George Chadwick. Of those five, two had been submitted by Edward Collins: 1914 (later re-titled A Tragic Overture) and Mardi Gras, described by the composer as "boisterous and bizarre by turns, with now and then a romantic or even serious mo-



Lt. Collins, Chicago, 1919.

ment—this latter the constant companion of wild frivolity."

The five semi-final choices were each performed under the direction of Chicago Symphony Orchestra conductor Frederick Stock at a public rehearsal held in the gymnasium of Northwestern University on 26 May 1923. At days end, after having the first-time experience of having heard two of his large works played by orchestra, Collins was awarded the \$1,000 first prize for 1914. Although Stock had been impressed by the 1914 during the competition reading, it was not until three years later that he programmed the piece for an outdoor concert in New York and repeated it on a regular CSO concert the following season. The composer himself led a performance with the St. Louis Symphony in 1926 and conducted it in a Chicago Symphony concert in 1942.

Despite Collins's concern "that no definite program should be attached to the thematic material," he did own up to the fact that "in one or two cases it will be impossible to avoid this as the meaning is perfectly clear and obvious," citing the battle scene and funeral march coda. The work is scored for large orchestra including triple winds and brass, piano, and a sizable complement of percussion.

A Piano Concerto in E-flat major (which would be the first of three) was introduced when Collins appeared as soloist with the Chicago Symphony Orchestra under Frederick Stock on Friday afternoon, 27 March 1925. Dedicated to "friend and teacher" Rudolph Ganz, the final movement was designated 'Al'Americana' [sic]. The critics agreed that the work was well constructed and wonderfully played, albeit somewhat short on extended ideas.

By early 1928, Collins had felt himself ready to compose a large work for chorus, soloists, and orchestra called Hymn to the Earth, a setting in cantata-like form his own secular texts in praise of Nature. In September, with most of his family at their Cedar Lake retreat, he was "able to give many precious hours to my 'Hymn to the Earth.' It is fast nearing completion and I am elated to think that at last I have entered upon a really serious and creative phase of my life. The symphony comes next."

On September 28, he "Played my 'Hymn to the Earth' for one of my colleagues tonight and he didn't like it. Ho! Hum! A few years ago this would have discouraged me but now I am callous. Some will like it and for the others I shall write other works."

A few days later, he observed in his journal, "Concentration is possible only in seclusion. If you would think seriously on any subject lock yourself in a room and emerge only for exercise and fresh air. An artist must not combat the world—he must flee it." He reveals that "Tomorrow I am going to start my symphony."

On II October 1928, he has run into creative trouble. "Started my symphony and found a very noble and expansive theme but it stopped suddenly and I have been groping in vain for a whole week. It reminds me of life in general. We have an initial impulse which is inspiration but then comes emptiness. In the beginning the divine Goddess lures us on with a dazzling promise but then soon she hides herself and we are left blindfolded and alone. What a jade after all!"

Four days later, he entrusts to his journal mounting frustration with the low politics marking the presidential campaign. "I wish to heaven there weren't any religion in this country. If we only had two good agnostics as candidates this sea of hatred would not now be inundating the land and making beasts out of otherwise harmless humans. I am still convinced that the three great obstacles in the path of progress are royalty, religion, and nationalism."

On 27 October 1928, Collins bids farewell to his volume, whose final page he has reached—and provides a clear sense of what it has meant to him. "It contains my stray thoughts for the last eight years. I expect to get another one immediately and begin writing in it. My happiest moments were spent in its company even if I was discouraged at times. At least I was true to myself when I was writing in it. I did not hold my tongue because some pedantic person was in the company who would have been shocked at my language."

He continues, "So farewell, dear book! I shall finger your pages now and then and I am sure that you will entertain me in my old age. Maybe some of the ideas you contain will be considered silly by me when I am older. Good! That will mean that I have changed and that I have escaped stagnation."

On 10 November 1928—his birthday—Collins committed this item to his new volume apropos creative people versus critics. "When the great master Bruckner was being wafted by the genii to the abode of the immortals, a little man stood on the edge of the world and shook his fist at the sublime spectacle. (It was M[r]. Hanslick who has caused

Bruckner many unhappy moments in life). The scientist impresses us as truthful because he is indifferent to our support of his theory. In this he differs from the theologian who always aims to convert."

Beginning in the early twenties, Edward and Frieda Collins had begun an annual August trek to Fish Creek, a picturesque Door County village located on the west shore of the long peninsula that forms the "thumb" of Wisconsin. Their destination was Welcker's Resort, just a short distance from Green Bay shores, a site now occupied by the White Gull Inn and Whistling Swan.

According to an undated recollection (most likely written in the late 1980s or early 1990s) by daughter Marianna Collins, "The Thekla [one of the Welcker cottages] was their retreat, a two storied clapboard building with a large porch around the north and west sides. It stood across the street from the Albert Friedmann estate. Later they brought my sister Dorothy and me. I was six months old and was conveyed in a big rattan buggy with the wheels taken off."

"My father was a composer and concert pianist and required a piano in the cottage for his work. Martha Farr, Dr. Welcker's niece who managed the hotel after his death, was very accommodating. She provided my father with an upright piano placed in a large clothes closet with two windows. One faced an apple orchard and the other the Friedmann garage. There was just room for a small writing table. He loved this little nook, drawing inspiration from the view of the orchard."

"My parents loved Fish Creek. My father would say when it applied, 'What a perfect Fish creek day!' This meant a cool day, blue sky, a Northwest breeze and white caps on Green Bay. On such a day they enjoyed walking down Cottage Row [a row of large, elegant waterfront vacation homes on a sequestered road running south from Fish Creek] to the stairs of the cliff walk and returned to town ending up behind Thorp's tennis court. Another memorable ritual was the evening walk to Sunset Beach."

This vignette of life in Fish Creek notes that following breakfast each day, she and her sister Dorothy would be



Frieda, Dorothy, and Edward Collins. Wisconsin, 1922.

taken by their mother on a ride in order that her father could spend the morning hours composing.

She recalled that the entire family "loved the movies after dinner at the Fish Creek Town Hall. One night there was a long delay in the projection booth and the crowd became very impatient. Dad went to the little piano in the front and played 'Stars and Stripes Forever.' He brought down the house. The people were mesmerized."

"Every year Dorothy and I spent the first two weeks of August in Fish Creek. When Louise and Eddie came along, they stayed the last two weeks. Meanwhile, Dorothy and I were returned to our Grandfather's home at Cedar Lake, Wisconsin."

"Every summer, my father gave a concert at the Casino, the social center of Welcker's. This was an eagerly awaited event and was well attended. He usually played Bach, Beethoven, Schubert, and some of his own compositions. When Miss Farr died, Dad played the Moonlight Sonata at her memorial service."

On 29 October 1931, Collins completed the orchestration of his Concert Piece, promised to Stock for performance with the Chicago Symphony. The second of two journal entries for that day contained this outburst: "Years ago I thought the battle scene in Strauss' 'Ein Heldenleben' was a magnificent thing; now I think it is the silliest goddam piece of childishness I know. In fact this idea of being inspired by a woman to go out and knock the blocks off our neighbors has been responsible for a lot of heartaches. Coming home then to put on your house-slippers and wait for death is the teaching of man's second love—religion. Why can't we sail through life on a high place of courage tempered with charity, and shake off these crazy substitutes for man's marvelous intelligence?"

Two days later, Edward Joseph Jr. was born. "The idea of a having a son thrilled and scared me. I hope this little fellow will get a break in life; I wish him health, character, and genius in the order named; may his life be rich and successful."

The Concert Piece (actually Collins' second piano concerto) was premiered just over a month later (3 December 1931) with Collins as soloist and was generously praised, not the least by Claudia Cassidy, then writing for the Chicago Sun-Times, who found "splendor in its imagery, and a faunish hint of capricious gaiety and something gallant that captured fantasy in terms of modern melody".

On 23 March 1933, a lengthy journal entry contained this: "Creative work demands clean living and much rest. The amateur or the layman insists on making a dope fiend and a drunkard of his ideal but the more I see of genius the more I realize that it is made up of concentration and sacrifice."

In 1933, Collins had moved his studio to the American Conservatory of Music where he remained on faculty until the time of his death. This once venerable institution has experienced some unfortunate times in recent years, and records of Collins's work and accomplishments there are, sadly, available only in sketchy form through outside sources. Daughter Marianna Collins's brief family history, previously mentioned, describes a turning point in the composer's life near the end of the decade. "In 1938, Edward and Frieda Collins bought a log house on Highway 42, halfway between Fish Creek and Egg Harbor. It belonged to Mrs. George Bass, a friend of F.D.R. [President Franklin

Delano Roosevelt], with whom she exchanged cartons of mystery stories." [Author's note: presumably, she was not told of Edward Collins's intense antipathy to the sitting president, confided to his journals in biting terms.]

"The long logs for the two-storied living room were brought to Door County over the ice from Northern Michigan. My mother designed the studio for my father which was constructed with the rocks from a stone fence that went along the highway. Dad would spend mornings and afternoons working there. We were neighbors of the Peninsula Players [the nation's oldest professional outdoor theater]. My sisters and brother and I were often called upon to become supernumeraries in various productions. Richard Fisher, the artistic director, often borrowed furniture from my mother for stage settings. She was thrilled to see her things on the stage."

The beginning of 1939 gives us a picture of rare exuberance as Collins tells his paper confidant that: "This will be my big year; the gods have told me so. This time next year I shall be world famous and rich—the latter not for myself but for those who love me. They will have money and they will be happy, but I shall have the world at my feet and shall be hailed as a genius." The following day, however, his family entertained a lady from Germany who was in fear of the Gestapo but who was of mixed feelings on the Jewish question. "She had many Jewish friends and many times during the last year she has been ashamed to be a German." But, on the other hand, "when she spoke of Hitler the conqueror her eyes sparkled and she betrayed herself as the German who is out to dominate the world."

14 January 1939 brought the completion of his opera, Daughter of the South. With the work now behind him, Collins turned his attention to a broadcast from the Metropolitan Opera of Mozart's Don Giovanni. His journal entry reveals, "I was overwhelmed by the work. This is surely Mozart's masterpiece. It gathers momentum up to the final scene where it probably transcends even Beethoven and Wagner in dramatic power. How subdued we are in the presence of genius! It become a miracle, a revelation and we are struck

dumb. Criticism is ridiculous."

Over the next days and months. Collins's entries offer many pointed opinions. "The president is supposed to be a smart man but I think he is stupid—or rather he is probably a sick man. He may be a master of detail but he overlooks the fundamentals." "Roosevelt's misguided humanitarianism makes him the poor man's misfortune." "Johann Sebastian Bach-first citizen of Germany, I wonder if the German people realize how well he represents them, not only by his musical genius but by his twenty children. The home life of Bach is the thing that made Germany great and he is the real Germanicus." "I really believe that the jazz pianists are better musicians than those who are giving their life blood to master the classics. I know for instance that Eddy Duchin is a better musician than Josef Lhevinne even though the later can play a number of concerti quite flawlessly. If I had it to do all over again I should keep up with the popular music and be able to play all the well known tunes in any key."

"My father-in-law's birthday [29 March 1939]. He is eighty today. There is something terrible about eighty when the owner of the years is still alert and in love with life as much as Mr. Mayer is." "In the morning I finished 'Didn't My Lord Deliver Daniel' (the other day I bought an amazing collection of spirituals and am going to make piano pieces of them)."

Collins confided to his journal in a 27 May 1939 entry that, "Cedar Lake and Fish Creek are beautiful to me not only on account of the fresh air but also because in these places I am free to do the work I love and because I am away from all the irritating distractions of Chicago." He continued by noting that, "Fish [Creek] is a different climate—probably ten degrees colder than Chicago and quite blustery. It is a place where one might become very lonesome at night."

"We came here to begin getting our house in ready for the summer. It is a new experience for me and I don't feel quite equal to it. This afternoon, for instance, I talked to Mr. Gannett our caretaker about what is to be done; during the next ten days I shall be busy talking to electricians, plumbers, caretakers and all the people who make a house



Collins, Chicago, 1930s.

livable after it has been empty for ten years."

A July 8 journal entry from that first year in his own home shows Collins to have been pleased by the final results: "A more charming country house than ours is not to be found on this earth. Sitting out in front of it now I am looking over the tops of our two hundred cherry and apple trees to the meadow beyond where hay has just been cut and

raked into little stacks." He comments also that, "To the north is our beautiful birch grove where by next year I shall have my little log studio [it turned out to be fieldstone, and located to the south of the house] with my piano and stacks of manuscript paper—far enough away from the house so that I shall not hear the radio or the noisy children."

A darker note intrudes, however, as he later discloses in the same entry that "The discordant note in this harmonious scene is myself; I feel poorly equipped to be the lord and master of a fine estate and a husky family. Now that the children are here and we are alone, I am very aware of my great responsibilities toward them. A sinking feeling comes over me when I think of the poor showing I have made as a husband and father. In any case I am at the crossroads: either I go on leading my mediocre irresponsible life or I become a strong character capable of sacrifice for the sake of achievement. When I am up here surrounded by cleansing and sensible influences, I feel as though I might acquire some husband and father qualities, but in Chicago...!!"

In 1939, Collins was honored with the prestigious David Bispham Award (named after the celebrated American baritone) for his opera, Daughter of the South. In receiving this award, he joined the ranks of such estimable figures as Charles Wakefield Cadman, Victor Herbert, Howard Hanson, Virgil Thomson, Richard Hageman, and George Gershwin. Subsequent winners included Douglas Moore, Gian-Carlo Menotti, Kurt Weill and Sir Michael Tippett. Highly distinguished company.

That same year, however, Collins had second thoughts about the work and wrote of them in his journal on July II. "Just now I am in the throes of making a decision which has kept me 'troubled in mind' for some time. Some people want me to give a performance of my opera at a local theatre; now I am not satisfied with 'The Daughter of the South.' The libretto needs to be revised in the first place; I wrote the music and as I went along [sic] which I have found out is a fatal procedure. In other words I created situations to fit the music and thought up new incidents as soon as I had caught up with myself." He also was con-



The composer's studio, in Wisconsin's Door County.

cerned about a production that would be a less than professional one, even if the principals had "beautiful voices." He anguished over the fact that "the Lake View Musical Society is honestly trying to help me, a local composer, put on an American work. I appreciate their sympathy but when I see the dear old ladies in the chorus, I could burst out laughing."

The next day, Collins confides to his intimate volume, "I become terribly sick of Beethoven at times, also of Chopin and Rachmaninoff, but I never tire of Bach or Mozart."

Collins had a penchant for fast driving. A 13 July 1931 journal entry records one of many fast automobile trips Collins undertook. This one, a late drive to Cedar Lake, left him shaken in retrospect. "It must have been 8:30 before we were under way so darkness soon enveloped us. I had many narrow escapes turning corners and being blinded by oncoming cars. It is a miracle that we do not go off the road in such moments."

A July 24 journal entry touches on Collins's growing despair with teaching. "This has been the worst summer session in my experience; the prices we get are very low and at

the end of the term the Conservatory is not able to collect half the tuition. Everybody is broke and the lack of interest is appalling."

For the last decade of his life, Collins struggled with the effects of congestive heart failure, suffering three heart attacks (the first in late spring 1940). The well filled-out features of the 1930s gave way to his more leonine, quite distinguished appearance, during the 1940s.

Yet in 1943 Collins played the very challenging solo part of his 3rd Piano Concerto, for the world premiere performance of the Chicago Symphony Orchestra. His son Edward Jr. has commented that, during this time, Collins's home in Fish Creek had a salutary effect on his energy. Walks to town and the fresh air of the peninsula sustained him at a time when strength was ebbing. The composer finally succumbed in Chicago on 1 December 1951 at the age of sixty-five.

The music of Edward Joseph Collins rewards close scrutiny and merits frequent performance. While one can point to the presence of devices employed by other composers, the fact is that Collins was highly original in his organization and employment of ideas, in the flow with which they were assembled, and in the unforced introduction of American idioms to works that were conceived with great seriousness of purpose. His works dwell outside the easy categorization many critics and listeners commonly apply.

The availability of Collins's music in modern, definitive recordings of the music of has greatly advanced the composer's stature among American twentieth century composers. The increasing number of symphony orchestras and individual artists programming his music suggests that at long last Collins is receiving the recognition his music warrants.

Whatever disappointments Collins may have experienced in life, his works show strength of character and a courage that must be admired—and an endearing capacity to convey genuine and enduring emotion.

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## Edward J. Collins A Generation in Transition

By Gregory N. Reish, Roosevelt University, Chicago, Illinois



Edward Collins, Chicago, 1940s.

When Edward Joseph Collins made the decision to accept his teacher Rudolph Ganz's invitation to accompany him to Germany for advanced musical study in 1906, the young Illinoisan positioned himself firmly within a well-established tradition in American music. Since the end of the Civil War, as the classical-music music industry in the United States was experiencing exponential growth. American composers struggled to find their place within the historical continuum of Western music. Increasingly burdened by the notion that the United States was too young a nation to have a viable cultural tradition of its own, aspiring new-world composers were generally expected to study in Europe if they had any hopes of their native musical institutions taking them and their music seriously. Training at home with a distinguished immigrant like the Swiss Rudolph Ganz was not sufficient by itself: a young American simply had to go to Europe, to drink directly from the font of Western high-art musical culture. Furthermore, American musicians seeking direct contact with the grand European musical legacy, and the legitimacy it afforded, nearly all set forth for Germany. The aesthetic of Austro-German music had been exerting considerable influence on the classical end of the American musical spectrum since the late-eighteenth century (Thomas Jefferson was a great admirer of Haydn's music, for example). This hold only strengthened during the apex of German musical romanticism from Beethoven to Strauss. To an American composer born in the nineteenth century, Germany represented the accepted pathway to musical sophistication and artistic achievement.

American musicians who took their training in Germany enjoyed the greatest success with the newly formed musical institutions back home, with a much higher percentage of their works performed by American orchestras, and prominent placement in the country's conservatories and university music programs (which themselves were organized following German pedagogical models). These trends began in earnest with the career of John Knowles Paine (1839—1906), who spent three years studying and concertizing in Germany before returning to establish America's first academic Department of Music, at Harvard University, in 1871. As the first Professor of Music appointed in the United States and the first American composer to earn international recognition in Germanic genres such as the romantic

symphony, Paine cleared the way for subsequent generations of Americans who wished to establish themselves as composers of "serious" music.

Paine's distinguished success inspired the group of composers that Gilbert Chase, in his seminal history Music of the United States (1954), famously dubbed the "Second New England School" (the "First" being a group of Boston-area composers of the Revolutionary period). Born around the time of the Civil War, in the generation just before Collins's, composers of the Second New England School dominated much of America's institutional musical life in the late-nineteenth and early twentieth centuries. With the notable exception of Amy Cheney Beach (1867-1944), the most highly acclaimed members of this generation spent considerable time learning and legitimizing their trade in Germany, George Chadwick (1854-1931)-whose music still garners attention from performers, audiences, and scholars today-trained in Leipzig in 1877 before heading to the Hochschule für Musik in Munich to study under Josef Rheinberger. Back in the United States by 1880, Chadwick soon began a long association with the New England Conservatory of Music, serving as director of that illustrious institution from 1897 until his death in 1931. One of Chadwick's Boston students, Horatio Parker (1863-1919) also studied in Munich with Rheinberger, then went on to found the Music Department at Yale University in 1894, where he counted Charles Ives among his composition students. Although the stylistic individuality of Edward MacDowell (1861-1908) excludes him from full-fledged membership in the Second New England School, he was born of the same generation and shared many of the same professional attributes, including extensive German training. MacDowell studied at the Frankfurt Hoch Konservatorium under Liszt's friend Joachim Raff, remaining in Germany for a full ten years, concertizing, teaching, and (on the recommendation of Liszt) publishing works with Breitkopf & Härtel. Following his return to the United States, MacDowell's German credentials secured him the first professorship in music at Columbia University in New York.

Thus it comes as no surprise that Edward Collins, a promising young pianist and composer barely twenty years old, would jump at the chance to follow this well-worn path to success. His studies in composition, conducting, and keyboard under Bruch, Humperdinck, Kahn, Gernsheim, and da Mota at the Königliche Hochschule für Musik in Berlin from 1906 to 1912, not only immersed him in Germanic late-romanticism at its source, they instilled in him a reverence for the entire Germanic tradition. He learned the German language, heard Strauss and Mahler conduct, and performed Brahms and Schumann to the delight of German reviewers. He studied the Germanic legacy of contrapuntal and motivic manipulation stretching back to I.S. Bach, He mastered the techniques and nuances of Germanic harmony, along with the logic of its larger structures, as well as the finer points of romantic instrumental writing and orchestration These influences manifest in Collins's Piano Trio. Op. I (c. 1904-1917), his first multi-movement instrumental work. Despite its seemingly Americanist subtitle "Geronimo," the work is thoroughly Brahmsian in its extended lyricism and richly chromatic language. The initial entrance of the violin, delicately syncopated over the rustling figures of the piano, interweaves with the cello after it takes up the violin's idea, leading to a cascade of sequences falling rapidly by thirds through different tonal centers. The austere chorale-like opening of the third movement, marked Andante lugubre, turns doleful as the cello, in its high espressivo range, vacillates tenderly between the major and minor modes, a favorite technique of the German romantics. In the Allegro vivace finale, a sonata-rondo in good German fashion, Collins demonstrates something of his contrapuntal skill in imitative episodes that recall the learned and strict styles so revered in the German tradition. This is Germanic absolute music of the first order, a composition that might have pleased Brahms himself, or his most ardent critical supporter, Eduard Hanslick.

Yet by the early 1920s something had begun to change for Edward Collins, as indeed it had for his entire generation of musicians and for the American musical scene in



Frieda and Edward Collins, Chicago, 1920s.

general. As is clear from his letters and diaries. Collins began to feel increasingly disillusioned with Germanic music and its outmoded aesthetic. He continued to admire the masterworks of the Austro-Cerman tradition (an early diary entry from March of 1921 offers an extended analysis of Beethoven's Abbassionata Sonata, which Collins calls "the most serious composition of the most serious musician"). but there are strong indications that his artistic sympathies had begun to change. The late-romantic German music in which Collins had been so deeply immersed back in Berlin began to strike him as cold, academic, overwrought, and irrelevant to modern life. In January of 1922 Collins recorded in his diary that a recent performance of Strauss's tone poem Ein Heldenleben (1898) had "dazzled" him with its "orchestral mastery," but he complained that "it is not a work of the future." Following a Chicago Symphony Orchestra performance one year later, in January of 1923, Collins wrote that Brahms's Third Symphony (1883) "sounded like a lecture on anthropology," while Strauss's Don Juan (1888) "seemed bombastic and silly." By February of the following year, Collins was ready to admit, "I am getting farther and farther away from my German training and sensibilities "

This gradual turn away from Austro-German aesthetics naturally reflects Collins's experiences during the Great War. as well as the contemporary political developments both in Europe and at home. The initial tension between the young composer's musical ambitions and Europe's calamitous instability came early, when the outbreak of the war in 1914 brought his brief tenure as Assistant Conductor at the Wagner Festspielhaus in Bayreuth to an abrupt end. Four years later, when Collins returned from France having fulfilled his military duty, he came home to a groundswell of "IOO percent Americanism," to use the phrase disseminated by the Woodrow Wilson administration as a means of shoring up domestic support for the war. While Austro-German music remained deeply entrenched in America's musical institutions, open hostility to other artifacts of German culture, including even the German language, was widespread.

How, then, did Collins manage to distance himself from the German music and culture he knew so well? Fresh stylistic alternatives and new aesthetic directions appeared in great abundance during the period, and Collins seemed to have been aware of most of them. Living in one of America's most vital centers of classical music he took full advantage of regular recitals, orchestra concerts, and opera productions in Chicago. Frederick Stock, the Germanborn conductor of the Chicago Symphony Orchestra from 1905 to 1942, programmed an impressive array of modernist music during his tenure, introducing, for example, major works by Debussy, Ravel, Stravinsky, and Scriabin in the I92I—I922 season alone. Collins's diary entries during this period abound with his estimations of the myriad styles he encountered. He found the rigors of neoclassicism contrapuntally interesting, but felt that its objectivity and irony lacked "deeper meaning." The machinistic intensity of the futurists struck him as misguided and dehumanizing, and he wondered "at their stupidity." Some years later, following a concert of constructivist Soviet music by Mosolov, Prokofiev, and Shostakovich, Collins remarked in his diary, "They were all the same: the orchestra churning away, aiming to be as loud as possible. . . . I find this music ridiculous. I would much rather visit the [steel] mills in Gary [Indiana] and hear the real thing instead of this poor imitation." He recognized the "genius" of Stravinsky's primitivist ballets and found himself "carried away" by the beauty of Scriabin's Divine Poem, but had little interest in the latter's mysticism, which so deeply affected fellow Chicago residents Djane Herz, Dane Rudhyar, and the young Ruth Crawford in the mid 1920s.

For Collins, the new path would combine a modest American sensibility with the sensuality and elegance of French post-impressionism. In his turn toward a French aesthetic, Collins seems to have fallen in with the next younger generation of American composers, an eminent group that includes Virgil Thomson, Aaron Copland, Roy Harris, Roger Sessions, and Elliott Carter. Born near the turn of the twentieth century and thus symbolically dissoci-

ated from Germanic late-romanticism, this group came of age in the wake of the Great War, during the era of "IOO percent Americanism," taking their modernist aesthetic cues from the musical developments emanating from Paris in the 1910s and 1920s. With Germany's political and cultural infrastructure in ruins and anti-German sentiment strong, beginning in the early 1920s this next generation of composers headed en masse not to Berlin. Munich, or Leipzig for their musical education, but to Paris, specifically to the studio of the great pedagogue Nadia Boulanger. But Collins was older, his formal schooling long since complete. By the early 1920s Collins was married and starting his family, teaching piano at the Chicago Musical College where he had once studied under Ganz, and working diligently to establish his artistic voice in this new climate. Moreover, Collins's French inspiration came not from the modernism of Satie, Stravinsky, or members of Les Six, but from the earlier French styles of impressionism and postimpressionism, which represented a less severe break from the traditions of the nineteenth-century.

Though he found the music of Claude Debussy "captivating," Collins's attraction to the work of his own rough contemporary Maurice Ravel (1875-1937) proved far stronger and more influential. On November 26, 1921 Collins heard a performance of Ravel's orchestral version of Valses nobles et sentimentales. What Collins perceived as the work's French "romanticism" impressed him deeply, particularly in contrast to the Beethoven symphony he heard on the same program. The appeal of Ravel's music transcended compositional technique and the peculiarities of the medium, as Collins began to sense the significant parallels between French musical and literary expression. At the same time, he found in the French arts a purifying alternative to the stifling aesthetic of German nationalism. "There is something bewitching about Ravel, Baudelaire, Verlaine and all the other Parisians," Collins wrote in his diary. "They spoke a seductive language which does not contain the word 'duty' but only 'love' and 'dreaming.' When I hear modern French music I have a wild desire to live the life of



The composer's hands, 1950s.

an artist in a world of beauty." Ravel's music came to represent for Collins the perfect combination of expression, elegance, and transnational salvation. In February of 1928 Collins recorded in his diary that, "Of all the composers with whom I have come in contact, the only one who seems to be working upward toward the light is Ravel." A concert in December of 1929, featuring works by Haydn and Ravel, brought the German-French, ancient-modern dichotomies sharply into focus for Collins. "Appalled" by Haydn's oldworld remoteness, Collins realized that "the influence of my study in Germany has ended and that from now on, my inspiration must come from my contemporaries."

Signs of Collins's growing dissatisfaction with Austro-German modes of expression permeate his works of the mid 1920s. In his Piano Concerto No. I, which the composer premiered with the Chicago Symphony Orchestra under Frederick Stock in December 1924, strong doses of Collins's contrapuntal training and Romantic harmony can still be found, as in the emotionally intense opening of the second movement. Here the thick string-dominated orchestral sonority, reinforced by seamlessly blended woodwinds and brass, builds chromatically and sequentially to a pounding climax early in the movement. When the solo piano enters, it begins gradually to undermine the dense Teutonic expressionism of the opening, softening the earlier climactic gesture to a gentle pulsation and pulling the harmony in a simpler, more transparent, direction that culminates in a diatonic F-sharp minor theme marked dolcissima. The concerto's outer movements evince a new willingness to let the rhythm of a figure generate its energy and character, and to allow contrasting ideas to spring playfully from one to the next without extensive development. Syncopation becomes the predominant attribute of the final movement, an Allegro ritmico that Collins subtitled "All'Americana," perhaps in deference to the symphonic-jazz movement gaining momentum at the time.

In fact, Collins's younger American colleagues were making significant strides during the 1920s and 1930s toward the establishment of a distinctly American compositional style by drawing heavily on the country's rich palette of vernacular music. Gershwin's fusion of jazz and concert music, and Copland's wholesale incorporation of folk materials, merged with the populist ideologies of the day. Collins's attitude toward folklorism in American music remained ambivalent through most of his career. Along with notable Chicago colleagues Ruth Crawford and Leo Sowerby, Collins contributed to the folksong arrangements in Carl Sandburg's seminal collection The American Songbag, published in 1927. Unquestionably this indicates some direct engagement with American folk materials on Collins's part, but it seems to have been a financial opportunity more than a sign of any aesthetic or political commitment (it is worth noting that Collins had little appreciation for Sandburg's own poetry). While folklorism did not serve as a guiding tenet in

Collins's stylistic development, the quest for the folk roots of an American musical identity loomed large over the era, and Collins certainly was not impervious to the issue. When he began studies under Rudolph Ganz at the Chicago Musical College in 1901, at the age of fourteen, only six years had passed since the publication of Antonin Dvorák's provocative article "Music in America" Written while in residence as Director of New York's National Conservatory of Music. Dvorák's essay called on the audiences, institutions, and government of the United States to invest in its native arts. to break free of the shackles of European tradition. He challenged American composers to make use of their homegrown folk and popular music to create a national style. giving special emphasis to Native-American and African-American music (including in the latter category professionally composed "plantation songs" by white songwriters like Stephen Foster). Dvorák's imperative gave rise to a entire school of "Indianist" composers of Collins's generation, men such as Arthur Farwell (1872-1952) and Charles Wakefield Cadman (1881-1946), both of whom conducted field research in Native-American music, and then refashioned those raw musical materials into high-art music for the recital hall. Collins apparently had little attraction to Native-American music, and nothing more than a curious disdain for the Indianist pieces of his contemporaries.

African-American musical resources were an entirely different matter, however, and Collins's attitude toward their use proved considerably more complicated. Fascinated by the artistic products of Negro culture, he expressed powerful and progressive compassion for the socio-economic plight of the black man in America, a moral concern that may have fueled his interests in black music. The spontaneous intricacies of jazz intrigued him, but at the same time jazz, which he always thought of fundamentally as dance music, represented a degradation of music for listening's sake. He had even less tolerance for jazz's vitiated, white derivatives (in a diary entry of October 25, 1925, Collins wrote: "There is no death to art but jazz and Paul Whiteman is its prophet"). Collins earnestly took up vernacular

black music as source material for his own compositions rather late in life, after the 1939 purchase of what he called "an amazing collection of Negro spirituals," which he mined through the 1940s for settings as solo piano music. By this relatively late time period, it does not seem that Collins had any designs on using African-American music to help create a national style, but simply looked upon it as emotionally powerful musical material.

In the Irish Rhabsody (1927) and Hibernia (1929), both for orchestra as well as the extended Variations on an Irish Tune for piano (1930). Collins turned to the traditional music of his Irish heritage for source material. The move is an intriguing one, given Collins's ambivalence toward the whole issue of American nationalism and its emphasis on the folk music of its two most "exotic," but marginalized, ethnic subgroups. Rather than take up Dvorák's call to use Native-American and African-American musical resources, as others of his generation had been doing for over twenty vears. Collins embraced the folk music of his own Anglo-Celtic heritage in a effort that seems, in retrospect, considerably more genuine. He may have been inspired by the six Irish Rhabsodies of Irish-born Sir Charles Stanford, composed between 1902 and 1923 and immensely popular on both sides of the Atlantic, Collins, moreover, was not the first to pursue Irish folklorism as a kind of musical Americana. In direct and open opposition to Dvorák's imperative, Boston composer and pianist Amy Cheney Beach had explored Irish folk themes in her Gaelic Symphony in E minor (completed 1896), a landmark work in several respects. Beach, whose Irish heritage descended from her mother's family and whose interest in Irish music stemmed largely from the ethnic makeup of Boston, later explained her impetus: "We of the North should be far more likely to be influenced by the old English, Scotch or Irish songs, inherited with our literature from our ancestors." While there is no mention of Beach's music in Collins's diaries, one wonders whether he may have been familiar with it.

Around the same time as his major works on Irish themes, Collins undertook the composition of several other



From left, tenor Hans Rudiger, pianist Katherine Hoffman (Collins's sister), contralto Ernestine Schumann-Heink, and Collins, ca. 1920.

pieces for large forces that demonstrate the breadth of his evolving style. His Piano Concerto No. 2 (1931), a work cast in one long movement that Collins also referred to as a "Concertstücke," shows him moving away from the conventional multi-movement structures of the common-practice era, and expanding his compositional palette to include pentatonicism and other neoclassical elements probably derived from his attention to French music. Conversely, his Symphony in B minor, finished two years earlier, maintains the four-movement structure bequeathed by Germanic tradition. That he decided to write a symphony—that most illustrious of nineteenth-century instrumental genres—precisely at the time he was breaking free of a Ger-

manic aesthetic, betrays a striking self-confidence, and a readiness to put his orchestral mastery on display without the support of a soloist, singers, or folkloric programmaticism. Despite its subtly suggestive subtitle ("Nos habebit humus") and those of its middle movements, the Symphony in B minor remains the most extended example of Collins's abstract instrumental thinking in the pure orchestral medium. Indeed, one of the work's most impressive and enduring qualities is the brilliance and variety of its orchestration. Although certainly not an innovator and never prone to the use of extended techniques, Collins's mature approach to instrumental families with an equally impressive sense of when to let them emerge distinctively from the texture.

In some ways an even more ambitious undertaking than the Symphony was the choral cantata Hymn to the Earth, also of 1929. While the inscription on the score's title page suggests that the piece was commissioned by New York's Society of Friends of Music, making it Collins's only major work written on commission, Hymn to the Earth stands nonetheless as one of his most deeply personal statements. His abiding reverence for nature as a spiritual wellspring and as a direct inspiration for his musical art places him not only in the company of such titans of Romanticism as Beethoven and Mahler, but also alongside French composer Olivier Messiaen and practically the entire school of English pastoralists of the early twentieth century. The work can also be understood in the tradition of various nineteenth-century symphony-cantata that romanticize nature in a more dramatically exotic context, such as Mendelssohn's Die erste Walpurgisnacht, or the Indianist trilogy The Song of Hiawatha by Afro-British composer Samuel Taylor-Coleridge. Cast in a six-movement structure that loosely resembles that of a Lutheran cantata by Bach, Hymn to the Earth is a brave and unusual work for an American composer in the late 1920s, a large-scale choral piece with no hint of American nationalistic intent. Collins's attractive text is decidedly Romantic, an exuberant paean personifying Mother Nature that moves, interestingly, from the beautiful quietude of winter

to the promise of spring, the abundance of summer, and finally the evanescence of autumn. The decision to end the cycle with this season of radiant decay allowed Collins to focus on humans' mortality in contrast with the eternality of nature, cleverly conveyed through an impressive passage of neo-Handelian choral counterpoint.

By the time Collins composed Hymn to the Earth, the notion of setting his own words to music had already been on the composer's mind for a number of years and was wrapped up particularly with the problems and challenges of American opera. On December I, 1921 Collins wrote in his diary, "I hope the day will soon be here when we shall have opera in English. That day will arrive when an American composer writes an operatic masterpiece—the text and music by himself." In his determination to write both words and music Collins clung to the Wagnerian ideal of the Gesamtkunstwerk. the total art work, a grand synthesis emanating from the mind of one artist. Nevertheless, Collins astutely observed the irony of American audiences' dedication to Éuropean tradition in the realm of opera, decrying their insistence that opera "must be foreign, unusual, eccentric and above all must not be understood." With the Parisian success of his wartime operetta Who Can Tell? (1917) still fresh in his mind, Collins envisioned a "serious" American opera that would challenge this notion, that the genre's exotic inscrutability forms a fundamental part of its appeal. In this regard Collins echoed Dvorák himself, who recognized the vital importance of an American opera in its native tongue when he wrote: "I have no doubt, however, that if the Americans had a chance to hear grand opera sung in their own language they would enjoy it as well and appreciate it as highly as the opera-goers of Vienna, Paris, or Munich enjoy theirs."

Thus, just as the genre of opera had been at the center of European nationalism in the nineteenth century, serious musical theater became a focal point in the search for a distinctively American musical identity in the early twentieth. Although the milestones of a distinctly American opera did not emerge until the mid-1930s—with works such as Virgil

Thomson's Four Saints in Three Acts (premiered 1934) and George Gershwin's Porgy and Bess (1925)—American composers had in fact been writing operas in English and on American themes for some time. The Indianist movement vielded a number of captivating works, particularly Arthur Nevin's Poia (1906), Victor Herbert's Natoma (1910), and Charles Wakefield Cadman's Shanewis (1018) Giulio Gatti-Casazza took over the management of the Metropolitan Opera in New York in 1908 (coming from Milan's La Scala), and launched a controversial agenda to introduce American works and American singers, Frederick Converse's The Pibe of Desire (1910) was The Met's first American opera, followed by Cadman's Shanewis and a host of other operatic explorations of America's exotic ethnic subgroups. Some years later, The Met's most creative early period of American operatic production commenced with works by two of Collins's most successful generational colleagues: Deems Taylor's The King's Henchman (1927) and Peter Ibbetsen (1931), and Louis Gruenberg's African-American tribal fantasy, The Emperor Jones (1931) (which Collins saw in Chicago and found utterly dreadful).

That Collins delayed his foray into serious operatic composition until the relatively late date of 1939, therefore, remains a curious feature of his career. Daughter of the South, his only serious opera, is anomalous and paradoxical, at once a stylistic throwback to European romanticism and an explicit exercise in literary and musical Americana. Its deep integration of popular styles, drawing on Celtic-American and African-American idioms as well as European genres such as the waltz, and occasional quotation of vernacular materials (notably the contrapuntal intertwining of "The Girl I Left Behind Me" and "I Wish I Was in Divie's Land" at the end of Scene I) combine with vocal lyricism and rich orchestral textures that still betray a debt to Wagnerian music drama. Portions of the opera follow Wagner's model of unendliche Melodie ("endless melody"), that distinctively German approach to vocal writing that lies midway between declamatory recitative and tuneful aria (as in the rapturous duet, "I too shall close my eyes"). In turning to opera so late



Collins, in Fine Arts Building studio, Chicago, late 1940s.

in his career, perhaps Collins was simply following the times, throwing his hat into the ring of American opera after other composers' notable successes. The influence of other media may also have been strong; there are superficial parallels between Margaret Mitchell's Pulitzer-winning novel Gone with the Wind (1936) and Collins's libretto for Daughter of the South (the Hollywood adaptation of the Gone with the Wind dates from 1939, the same year as Collins's opera,

rendering the movie's influence unlikely). Yet for all its incidental similarities to other artistic products of the era, Daughter of the South remains a singular expression, unique in Collins's output and in the history of American opera.

By the time he wrote Daughter of the South in 1929, and on into his final decade. Collins seems to have settled comfortably into an eclectic and elusive style that will remain difficult for historians and commentators to categorize, and it is this very quality that bespeaks his great achievement and that makes Collins's music very much a product of its time. Like that of his rough contemporary Arnold Schoenberg, Collins's output in the 1940s came to summarize his compositional career, embracing all of the styles and aesthetics that he had traversed over the previous four decades and wielding them with impressive dexterity. His Piano Concerto No. 3 of 1942, composed in the same year as Schoenberg's only Piano Concerto, covers an enormous expressive range. Like the concerti of fellow pianist-composers Sergei Rachmaninoff and Béla Bartók, the work's virtuosic solo part never strays far from view, leading the orchestra through a wondrous maze of textures and moods. Spirited, approachable, and endlessly inventive, the Third Concerto shows Collins at the height of his creative powers and stands as one of the great contributions to the concerto literature in the twentieth century.

These late works, along with the rest of Edward Collins's extensive and diverse creative legacy, ultimately reflect not only the composer's own proclivities, training, and evolution, but the curious historical predicament of his entire generation. His career coincided with a remarkable transition in American political, social, and cultural life, a time when the United States emerged as a world power and a major cultural force in the new century. Steeped in the romantic German tradition of a fading era, Collins and his generation were compelled to move beyond it or risk losing any sense of relevancy in a post-WW I environment. In the final analysis, Collins found his own distinctive path among the many that opened to him, and we are the better for it.

#### COMPOSITIONS: PLIBLISHED ORCHESTRA AND PIANO SOLOIST Concerto No. 1 for Piano with Orchestra OPCHESTRA Ballet—Suite: The Masque of the Red Death [1932-40] .....25:25 I. Molto moderato, quasi adagio—Allegro no troppo Invocation Profane (00:50) Propos subtil et mysteriux (12:30) II. Andante mesto (09:00) III. Allegro (07:25) Valse seduisante (04:20) Chez le Sultan (05:20) ritmitco (07:55) Orgie (07:15) 3 \*3 \*3 \*3-4 2 3 I-tmp+2-str: two-piano study \*2 \*2 \*2 \*2—4 2 2 O—tmp+6—hp—str score available Concert Piece (Concerto No. 2), for Piano with Orchestra \*3 2 2 2—4 2 3 I—tmp+3— piano—str Andante molto tranquillo/Scherzo: diabolico presto/ \*3 \*4 \*4 \*4-6 3 3 I-tmp+3-2hp-str Allegro-Tempo giusto-Presto 2 2 2 \*2-2 2 2 0-tmp+2-str: two-piano study \*3 \*3 \*3 \*3—4 2 3 I—tmp+4—hp—pf—str score available Concerto No. 2. for Piano with Orchestra \*3 \*3 \*3 \*3-4 3 3 I-tmp+I-str I. Moderato e patetico (14:40) II. Intermezzo: Pièce \*2 2 2 2—2 2 2 0—harp—str Eccentrique (03:25) III. Nocturne (andante tranquillo) (10:00) IV. Rondo alla Tarantella (presto) (10:45) \*3 2 \*3 \*3-4 3 3 I-tmp+3-hp-str \*2 2 2 2-4 2 3 I-tmp+2-str; two-piano study score available I. Prelude (02:50) II. Moonlight and Dance (09:25) ORCHESTRA WITH CHORUS AND VOCAL SOLOISTS III. To Her (03:15) IV. Passacaglia (02:50) Hymn to the Earth [1929] (secular cantata; libretto by composer) . .37:05 \*3 \*3 \*3 \*3-4 2 3 I-tmp+3-piano-2hps-str I. Chorus (04:05) II. Chorus and Bass Solo (03:15) Symphony (Nos habebit humus), in B Minor [1929] ......35:30 III. Chorus and Tenor Solo (03:10) IV. Waltz: I. Allegro molto moderato (13:45) II. Allegretto Soprano Solo (04:30) V. Chorus (05:50) VI. Alto soave (04:50) III. Elegy (andante lugubre) (06:30) Solo, Quartet, and Final Chorus (10:35) IV. Allegro (10:15) \*2 2 2 2—2 2 3 O—tmp+I—hp (opt)—str—SATB

\*3 \*3 \*3 \*4-6 3 3 I-tmp+2-2hp-str

All Collins compositions © Edward Collins Fund for American Music,

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S (MARY LOU), MZ (ESMERELDA), T (ROBERT WARREN), B/Bar

(COL. ED. RANDOLPH), B (JONAH), B (CONFEDERATE SERGEANT)

soloists (1 each)—SATB choir

#### CHOIR

Chicago, USA.

(arr. by Verne Reynolds from composer's original compositions for voice and piano)  The Daffodils [1940] (Wordsworth, adapted by E. J. Collins)	Internation   Commons   Commons
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No. 5 Andante
No. 6 Dixie
Passacaglia [1926]
Six Valses Caractéristiques, Op. 18 [1922]
No. 1 Valse Héroïque
No. 2 Valse Élégante
No. 3 Valse Romantique
No. 4 Valse Limpide
No. 5 Valse Pensive
No. 6 Valse Capricieuse
Tango (in Form of a Rondo) [ca. 1935]
Valse Eccentrique [1949]03:35
Variations on an Irish Theme [1930]
[abridged version of Variations on an Irish Tune]
Variations on an Irish Tune [1930]
Variations on a Negro Theme [date unknown]13:00
ARRANGEMENTS: VOICE AND PIANO
(for The American Songbag, Carl Sandburg)
Sh-ta-ra-dah-dey (Irish lullaby) [1927] varies
Frankie and Albert [1927] varies
Frankie & Johnny I [1927] varies
Frankie & Johnny II [1927] varies
Frankie Blues [1927] varies
C.C. Rider [1927] varies
The Hog-Eye Man [1927] varies
ARRANGEMENTS: PIANO SOLO
All God's Chillun' Got Wings [1948]02:15
Didn't My Lord Deliver Daniel? (Negro Spiritual) [1940] 02:15
The Gospel Train (Git on board, lil' chillen) [1947]02:00
Joshua Fit de Battle ob Jericho [1947]
Lil' David Play On Yo' Harp (Negro Spiritual) [1940] 03:35
The Shepherd by Peter Christian Lutkin [ca. 1946] 02:35
CADENZA: PIANO SOLO
Cadenza [1929] for the Piano Concerto No. 1, in C Major, Op. 15,
of Ludwig van Beethoven varies

For information about the availability of the published compositions for performance or recording, please visit: Edward JCollins.org.

#### COMPOSTITIONS: PARTIAL OR LOST

#### OPCHESTRA

Chicago Suite [1940]

Suite Mignonne [pre-1927]

Young Americana Suite [pre-1917]

#### OPEDA

Daughter of the South [1939], sections of Scene II, including the tenor aria During these four eternal years, sung by ROBERT

#### OPEDETTA

Who Can Tell? [1917; portions of the score exist, as well as two songs arranged for piano that were published]

#### BAND

Gypsy March [pre-1936]

March of the 88th Regiment [1917; originally titled Over the Top]
Title unknown [1932; march, composed for radio]

CHAMBED INSTRUMENTAL

Sonata for Violin and Piano, in D Major [pre-1927]

Sonata for Violin and Piano, in G Major [date unknown]

Sonata for Violin and Piano, in C Minor [date unknown]

Sonata for Violin and Piano, in A Major [1917; portions of the score and violin part exist]

Sonata for Violin and Piano, in F Major [1934: portions of the score and violin part exist]

#### CHAMBER: VOICE AND PIANO

Desert Songs [pre-1928; six songs; sixth and final song was likely titled Dance at the Clearing]

Titles unknown [1907-1919; songs with German and English texts, some written for contralto Ernestine Schumann-Heink; were to be published by Summy]

#### PIANO SOLO

Sonata, in B Minor [pre-1927]

Sonata, in F Minor [pre-1940]

For scholarly study of the composer's manuscripts, documents, and other memorabilia, please contact The Newberry Library (Midwest Manuscript Collection), Chicago [Newberry.org].

## CHRONOLOGY: 1886-1951

1886	Nov 10	Born to Irish immigrants	Peter and Bridgit Collins; eight siblings	Joliet, IL
1890s		Piano and organ studies begin	Early music instruction: Parents, siblings, Mr. Shafer	Joliet, IL
1895		At age nine, begins giving concerts in Joliet; organist for church services	Collins, pf/organ	Joliet, IL
1900		Commences studies at Chicago Musical College	Instructors: Rudolf Ganz (piano); Felix Borowski, Adolph Weidig (composition)	Chicago, IL
1904	Oct 26	Chamber music debut	Zedeler Trio: Nicoline Zedeler, vln/Nicolai Zedeler/vcl/Collins, pf	Chicago, IL
1906		Travels by steamer to Europe, to commence studies of piano, organ, conducting, and timpani at Königliche Hochschule für Musik	Instructors: Max Bruch, Robert Kahn, Friedrich Gersheim, José Viana da Mota, and Engelbert Humperdinck	Berlin, Germany
1907		First of five summers of piano and language studies	Mentor: Rudolf Ganz	Switzerland
1909	Sep 13	Solo recital, Cable Hall (Schumann Fantasie; Brahms Variations on a Handel Theme; four Brahms soli; Beethoven Sonata in C Major Op. 2, No. 3; Chopin Berceuse; Chopin Nocturne (in Eb Major); Liszt Sermon to the Birds; and, Liszt St. Francis Walking on the Waves	Collins, pf	Chicago, IL
1911	Nov 2	Piano trio debut (Bechstein Hall; trios by Gernsheim	Heber, vln/unknown, vcl/Collins, pf	Berlin,
		and Mendelssohn; Sonata for violin and piano by Kahn)		Germany
1912	Mar 20	Solo debut	Collins, pf	Berlin, Germany
1912	Jul	Returns to USA		Chicago, IL
1912		Songs (various early works; titles unknown, performed on recital tour)	Ernestine Schumann-Heink, mez/Collins, pf	USA
1912– 1913	Season	Appointment with Century Opera Company	Collins, asst cond	New York, NY
1912	Dec 22	Performs as soloist for Liszt Concerto in A Major	Collins, pf /St. Louis Symphony Orchestra	St. Louis, MO
1913	Jan I	Solo recital, Schubert Club	Collins, pf	St. Paul, MN
1914		Appointment with Bayreuth Festival	Collins, asst cond/timp	Bayreuth, Germany
1914	Aug I	Festpielhaus closes for duration of WWI		Bayreuth, Germany
1914		Flees Europe, escaping via Switzerland	Collins, with sister Katherine Collins and Ernestine Schumann-Heink	Switzerland
<1917		Young Americana Suite	Unknown, cond/American Symphony Orchestra	Chicago, IL
1917	Jun 5	Registers for draft		Chicago, IL
1917		Recital (Bush Conservatory; program incl. Collins's songs: Cradle Song, Butterflies, and June Night)	Collins songs: Charles Clark, bar; Collins, pf	Chicago, IL

1917		Solo recital (Playhouse; Bach-Tausig D minor;	Collins, pf	Chicago, IL
		Beethoven; Chopin, including Scherzo (in C# minor);	_	_
		Borowski Lyrique; Louis Victor Saar Valse Tendre; encores:		
		Dett Juba Dance; Collins waltz (title inknown)		
1918	Apr 29	Drafted; initially an infantry private		Fort Dodge,
				IA
1918		Service with U.S. Army's 88th Division, as translator		France
		for Intelligence Unit; winning a citation for bravery		
		and promotion to lieutenant		
1918		March of the 88th Division (original titled Over the Top)	US. Army 88th Infantry Division Band	Gondrecourt,
				France
1919		Armistice appointment by John Philip Sousa to		France
		position of U. S. Army bandleader; holds position		
		until release from service		
1919	Apr 21-	Who Can Tell? (Division Headquarters hangar)	US. Army 88th Infantry Division members	Gondrecourt,
	Мау 1			France
1919	May 12-	Who Can Tell? (Théâtre des Champs Elysées;	US. Army 88th Infantry Division members	Paris, France
	May 17	Paris premiere, eleven performances)		
1919	Aug	Returns by steamer to USA		Chicago, IL
1919	Autumn	Joins faculty of Chicago Musical College		Chicago, IL
1919	Nov 12	Solo recital, Kinsey Morning Musicals,	Collins, pf	Chicago, IL
		Ziegfield Theatre		
1920	Jul 20	Marries Frieda Mayer, daughter of Oscar Mayer		Chicago, IL
1921	Jun 21	Daughter Dorothy Louise is born, first of four children		Chicago, IL
1922		Who Can Tell?	Organized by unknown fellow veteran of the US.	Madison, WI
			Army 88th Infantry Division	
1923	May 26	Tragic Overture (then titled 1914) wins North Shore Festival	Frederick Stock, cond/Chicago Symphony Orchestra	Evanston, IL
		Competition at Northwestern University; another Collins		
		work, Mardi Gras (then titled Festival Overture), is also		
		among the five finalists (world premieres)		
1924		Mardi Gras	Stock, cond/Chicago SO	Chicago, IL
	Mar 29			
1925	Feb 25	Daughter Marianna Louise is born, second child		Chicago, IL
1925	Mar 27-	Concerto No. 1, in E-flat Major (world premiere)	Collins, pf/Frederick Stock, cond/Chicago SO	Chicago, IL
	Mar 28			
1925	Jun 1	Tragic Overture (Chicago premiere)	Stock, cond/Chicago SO	Evanston, IL
1925	Oct 2	Arabesque (Chickering Hall)	Jacques Gordon, vln/Leo Sowerby, pf	New York, NY
1926	Aug 21	Tragic Overture (Lewisohn Stadium Concert,	Stock, cond/New York Philharmonic	New York, NY
		City College; New York City premiere)		
1927	Feb 11–	Tragic Overture	Collins, cond/St. Louis Symphony Orchestra	St. Louis, MO
	Feb 12			

1951	Dec 1	Dies of congestive heart failure, Passavant Hospital		Chicago, IL
1949		Valse Eccentrique, likely final composition		Door County, WI
1943	Jan 17	Mardi Gras	Herman Felber, cond/Kalamazoo Symphony Orchestra	Kalamazoo, MI
1943	Mar 25– Mar 26		Collins, pf/Hans Lange, cond/Chicago SO	Chicago, IL
1942		Tragic Overture (revision; world premiere)	Collins, cond/Chicago SO	Chicago, IL
1940	Spring	Suffers first of three heart attacks		Chicago, IL
1941	Apr 17– Apr 18	among others; subsequent winners included Menotti, Tippett, and Weill Lament and Jig (world premiere) Included as Variation No. VI in Variations on an American Folk-song; the variations were based on an Illinois pioneer recruiting song titled "El-A-Noy" that was included in Carl Sandburg's collection of songs and verses titled The American Songbag; Frederick Stock, in celebration of the Chicago Symphony Orchestra's Golden Jubilee (50th)season, commissioned a variation from each of twelve Chicago-affiliated composers (Collins, David Van Vactor, Arne Oldberg, Rossetter Cole, Samuel Liberson, Leo Sowerby, Florian Mueller, Albert Nolte, John Alden Carpenter, Felix Borowski, Rudolph Ganz, Thorvald Otterstrom)	Stock, cond/Chicago SO	Chicago, IL
1939		Completes one-act opera Daughter of the South, which is awarded the David Bishham Prize; previous winners included Cadman, Herbert, Hanson, Thomson, and Gershwin among others; subsequent winners included Menotti,		Fish Creek, WI
1939	Nov I	Passcaglia (version for two pianos; Carnegie Hall; NYC premiere)	Sylvio and Isobel Scionti, pfs	New York, NY
1938		With wife Frieda, purchases log house half way between Fish Creek and Egg Harbor on the Lake Michigan peninsula, in Door County, Wisconsin; a composer's studio designed by Frieda is later constructed with rocks from a stone fence that went along the adjoining highway		Fish Creek, WI
1933		Moves piano studio to American Conservatory of Music; remains a member of the faculty there until his death		Chicago, IL
1931	Dec 3-4	Piano Concerto No. 2, in A minor (original title: Concert Piece; world premiere)	Collins, pf/Frederick Stock, cond/Chicago SO	Chicago, IL
1931	Nov I	Son Edward Joseph Jr., is born, fourth of four children		Chicago, IL
1927 1929	Mar 4–5 Dec 22	Tragic Overture  Daughter Louise Joan is born, third child	Collins, cond/Chicago SO	Chicago, IL Chicago, IL
		m	0.11	C1 . YY

## **CHRONOLOGY:** 1956-2012

1956	Aug 19	Piano Concerto No. 2 (Concert Piece)	Mayne Miller, pf/Thor Johnson, cond/	Fish Creek, WI
1957	Aug 17	Three Songs for Bass-Baritone & Orchestra: A Piper; Prayer; Daffodils	Peninsula Music Festival Orchestra  Donald Gramm, bass-bar/Thor Johnson, cond/	Fish Creek,
		(arr. Verne Reynolds)	Peninsula Music Festival Orchestra	WI
1957	May 5	Cowboy's Breakdown	Walter Heermann, cond/Madison Civic Symphony Orchestro	
1959	Aug	Cowboy's Breakdown	Thor Johnson, cond/ Peninsula Music Festival Orchestra	Fish Creek, WI
1970s		Tango (in Form of a Rondo); Cowboy's Breakdown; Six Valses Caractéristiques, Op. 18 (Nos. 1, 2, 4, 6)	Gunnar Johansen, pf (recorded in Johansen's home studio)	Blue Mounds WI
1970s		Six Valses Caractéristiques, Op. 18	William Browning, pf (American Conservatory of Music; released in 1999 on the St. Charles Art & Music Festival CD William Browning: A Legary of Recordings, Barry Rifkin, restorationist and producer)	Chicago, IL
1980		American Conservatory of Music LP 7051 N7: Piano Concerto No. 2 (Concert Piece), Tango (in Form of a Rondo); Six Valses Caractéristiques, Op. 18	Piano Concerto No. 2: Mayne Miller, pf/Thor Johnson, cond/Peninsula Music Festival Orchestra; Remaining works: Gunnar Johansen, pf	Chicago, IL
1981		Tragic Overture	Long Island Symphony	Long Island, NY
1983		Allegro piacevole (for string quartet) vlns/John Dexter, vla/Judith Glyde, vcl	The Manhattan String Quartet: Eric Lewis and Ray Lewis,	New York, NY
1989	Jun 2	Hymn to the Earth	Coleen May Downey, sop/Donna Kaye Simonton, mez/John Vorrasi, ten/William Diana, bass/ William Ferris, cond/William Ferris Chorale & Orchestra (later released on WFC Live! CD 60289)	Chicago, IL
1990	Apr 25	Tango (in Form of a rondo); Passacaglia (Merkin Concert Hall, Carnegie Hall)	Grant Johannesen, pf	New York, NY
1991	Jan 4	Set of Four; Ballet—Suite: Masque of the Red Death (selections); Waltz (for soprano) from Hymn to the Earth; Four Songs (A Piper; Proper for C.H.S.; The Daffodils; and, Song and Suds) arr. for chamber/string orchestra by Verne Reynolds; Concerto No. 2	Anna Singer, sop/Nana Mukhazde, pf/ Anton Guadagno, cond/Palm Beach Chamber Orchestra	Palm Beach, FL
1991		Arabesque (for violin and piano)	Juan Carlos Rybin, vln/Andrea Dindo, pf (for the Societa' dei Concerti di Santa Margherita Ligure)	Santa Margherita Ligure, Italy
1992	May 7	Allegro piacevole (for string quartet); Song and Suds, Prayer, The Daffodils (songs arr. for string/chamber orchestra Verne Reynolds)	Drexel Halloway, bar/The Sotheby's Chamber Players (for <i>Schubertiades at Sotheby's</i> )	London, England
1993	Apr 7	Two Songs arr. for string/chamber orchestra by Verne Reynolds (Prayer for C.H.S., The Daffodils)	Lauren Broglia, sop/Steven Guadagno, cond/ Palm Beach County School of the Arts Orchestra	Palm Beach, FL
1993	May 2	Allegro piacevole	The Lark Quartet: Eva Gruesser, vln/ Robin Mayforth, vln/ Anna Kruger, vla/ Laura Sewell/vcl (National Gallery of Art: 50th American Music Festival)	Washington, D.C.

1993	May 30	Allegro piacevole	The Lark Quartet (WGTS-FM broadcast of May 2 National Gallery of Art concert)	Washington, D.C.
1994	Apr 2	Arabesque (for violin and piano); Cowboy's Breakdown (piano solo version)	Dancing Bear Music Series Resident Musicians: Julia Bushkova, vln/Victoria Mushkatkol, pf	Traverse City, MI
1994	May 4	Prayer for C.H.S., Daffodils (arr. for string/chamber orchestra Verne Reynolds)	Sonia Gonzalez, mez/Seymour Schonberg, cond/ Palm Beach Chamber Orchestra	Palm Beach, FL
1994	May 15	Tragic Overture	Dennis Russell Davies, cond/American Composers Orchestra	New York, NY
1994	Jul II	Tango (in Form of a Rondo)	William Koehler, pf (for the Guest Artist Series, University of Texas-Austin)	Austin, TX
1994	Jul 24	Allegro piacevole	The Lark Quartet: Eva Gruesser, vln/ Robin Mayforth, vln/ Anna Kruger, viola/ Laura Sewell/vcl	Music Mountain, Falls Village, CT
1994	Aug II	Didn't My Lord Deliver Daniel; Little David Play on Yo' Harp	Justin Kolb, pf (at Byrdcliffe Barn)	Woodstock, NY
1995	Jan 29— Jan 31	Allegro piacevole (for string quartet)	The Ad Hoc String Quartet: Paul Vanderwerf and David Beldn David Beldn, vls: Diedre Buckley, vl/Richard Yeo, vcl (released on the Door County Voices CD DCVO08 Peninsula Music Festival Presents: Ad Hoc String Quartert, with Cynthia Stiehl, mexzo-soprano)	Evanston, IL; Madison, WI; Sister Bay, WI
1995	Mar 2	Piano Concerto No. 2	Leslie Stifelman, pf/Marin Alsop, cond/Concordia Orchestra (Alice Tully Hall, Lincoln Center)	New York, NY
1996	May 18	Song and Suds (arr. Sylvia Norris)	Dancing Bear Music Series Resident Musicians: Jayne Sleder, mez; Sylvia Norris, hp	Traverse City, MI
1996	Aug 6	Piano Concerto No. 2	William Wolfram, pf/Victor Yampolsky, cond/ Peninsula Music Festival Orchestra	Fish Creek, WI
1998	Jul 2	Piano Concerto No. 3	Jodie De Salvo, pf/Brian Groner, cond/ Birch Creek Symphony	Egg Harbor, WI
2001	May 9	Cowboy's Breakdown	Andrew Sewell, cond/Mansfield Symphony	Mansfield, OH
2001	Jun 21	Various art songs	Patrice Michaels, sop/Elizabeth Buccheri, pf (for the First Unitarian Society Music Series)	Madison, WI
2001	Jun 23	Various art songs	Patrice Michaels, sop/Elizabeth Buccheri, pf (for the Newberry Library Center's Special Programs)	Chicago, IL
2001	Jun 26	Cowboy's Breakdown	Andrew Sewell, cond/Wisconsin Chamber Orchestra	Madison, WI
2001	Nov 10	Various art songs and piano solo works	Patrice Michaels, soprano/Jeffrey Sykes, pf (for the Ruth Crawford in Chicago Symposium of the College Music Society)	Elmhurst, IL
2002	Jan 20	Various art songs; Arabesque (for violin and piano); Suite for Violoncello and Piano	Patrice Michaels, sop/Frank Almond, vln/Parry Karp, vcl/Jeffrey Sykes, pf (Sunday Afternoon Live concert, Chazen Museum of Art, University of Wisconsin)	Madison, WI
2002	Jan 20	See above	Patrice Michaels, sop/Frank Almond, vln/Parry Karp, vcl/Jeffrey Sykes, pf (Wisconsin Public Radio simulcast of Sunday Afternoon Live concert)	Madison, WI
2002	Aug 31	Suite for Violoncello and Piano	Midsummer's Music Festival: Walter Preucil, vcl/ William Koehler, pf	Door County, WI
2002	Sep 22	Suite for Violoncello and Piano	Walter Preucil, vcl/William Koehler, pf	Freeport, IL

2002	Nov 3	Suite for Violoncello and Piano	Walter Preucil, vcl/William Koehler, pf (Weill Recital Hall, Carnegie Hall; NYC premiere)	New York, NY
2004	Mar 16	Irish Rhapsody	Marin Alsop, cond/Colorado Symphony Orchestra	Denver, CO
2004	Oct 6— Oct 8	Tragic Overture	Marin Alsop, cond/Bournemouth Symphony Orchestra (three concerts in Lighthouse, Exeter, and Portsmouth)	England
2004	Sep 18	Piano Concerto No. 1, in E-flat Major (excerpt)	Marin Alsop, guest; Scott Simon, host (The Art and Challenges of Conducting an Orchestra, National Public Radio (USA)) (Weekend Edition)	Washington, D.C.
2004	Nov 20	Hymn to the Earth	Christine Buckstead, sop/Jennifer Clark, alt/Thomas Dymit, ten/Myron Meyers, bass/ Richard Hynson, cond/ <i>Bel Canto Chorus &amp; Orchestra</i>	Milwaukee, WI
2005	Mar 17	Hibernia (Irish Rhapsody)	Klauspeter Seibel, cond/Louisiana Philharmonic Orchestra	New Orleans, LA
2005	Mar 19	Irish Rhapsody	A. J. Hoefer, cond/Rhode Island All-State Orchestra	Providence, RI
2005	Apr I— Apr3	Piano Concerto No. 3	William Wolfram, pf/Marin Alsop, cond/Colorado Symphony Orchestra	Denver, CO
2005	Nov 19—	Concerto No. 3	Andrew Armstrong, pf/Kevin Rhodes, cond/Traverse Symphony Orchestra	Interlochen, MI
2006	Jan 14	Cowboy's Breakdown	Albert-George Schram, cond/Columbus Symphony Orchestra	Columbus, OH
2006	Mar 4	Mardi Gras	Brian Groner, cond/Fox Valley Symphony	Appleton, WI
2006	Jul 27	Arabesque; Suite for Violoncello and Piano	Michelle Makarski, vln/Debra Fayroian, vcl (for Chamber Music North, formerly the Manitou Music Festival)	Glen Abor, MI
2007	Jun I	A New Perspective: Showcasing American Composers	Marin Alsop; guest/Frank Oteri, host	New York, NY
2009	Apr 18	Piano Concerto No. 2	Sylvia Wang, pf/Victor Yamplosky, cond/Northwestern University Symphony Orchestra	Evanston, IL
2010	Sep 1, 2 and 4	Allegro piacevole (for string quartet)	David Parry, vln/Stephanie Preucil, vln/Sally Chisum, vla/Walter Preucil, vcl (for Midsummer's Music Festival)	Door County, WI
2011	Oct 22	Daughter of the South (abridged concert version, by G. Stelluto)	Kara Shay Thomson, sop (MARY LOU RANDOLPH)/ Mark A. Thomsen, ten (ROBERT WARREN)/Paul Kreider, bar (COL_EDMOND RANDOLPH)/Lee Wenger, narr/George Stelluto, cond/Peoria Symphony Orchestra	Peoria, IL
2011	Nov 10, Nov 13	Tragic Overture	Marin Alsop, cond/Baltimore Symphony Orchestra	Baltimore, MD
2012	Mar 30	Piano Trio, Op. 1 ("Geronimo")	Classical Arts Trio: Stephanie Preucil, vln/Walter Preucil, vcl/William Koehler, pf	Barrington, IL
2012	Apr 3	First movements from: Piano Tiro, Op. 1; Sonata for Violin and Piano, Op. 2/14; and the Suite for Violoncello and Piano. Arabesque; and, three works for two pianos: Couboy's Breakdown; Eleanore's Waltz; and, Passacaglia. Additional chamber music by Ravel, Sowerby, Price, Carpenter, and Gershwin). Preceded by panel discussion.	Edward Joseph Collins, An American Composer, 1886–1951: A Celebration of the 125th Life-year Anniversary and the Release of the Complete Recorded Anthology. Panelists: Edward Collins Jr./Henry Fogel/Gregory Reish/Ludmila Lazar. Welcome: Marin Alsop, cond (pre-recorded). Muscicians: Svetlana Belsky, pf/Winston Choi, pf/ uang-Hao Huang, pf/Stephanie Preucil, vln/Walter Preucil, vd/William Koehler, pf/David Yonan, vln (at Ganz Hall, Roosevelt University)	Chicago, IL

## PERFORMANCE AND COMPOSITION REVIEWS: 1911-1942 (SELECTED)

#### Various works by other composers

20 March 1911; Berlin, Germany Edward Collins, piano

"He played...in such a spirit of natural romanticism and with such youthful exuberance that it was a joy to follow him... If this genuinely musical talent continues to develop, it will fill the most sanguine expectations." —Täveliche Rundschau

"... decidedly striking was his interpretation ... he played with fire and manliness of style." —Boersen Zeitung

"He impresses as a musician of feeling . . ." -Lokal Anzeiger

"He goes about his work with a freshness and vigor that gives character to his performances, besides being at all times supported by his splendid technical equipment." —Der Reichsanzeiger

"In the Schumann fantasie, in which I heard him, the young artist displayed unusual pianistic and musical qualities. His technical equipment is singularly complete and his plastic, yet forceful touch enables him to produce a wide variety of tonal color at the piano. He also has his musical feeling and intelligence, although the latter predominates. Collins has in him the making of a first rate artist." —The Musical Courier (10 April 1912)

# Various works by other composers (solo portions of recital tour program, with contralto Ernestine Schumann-Heink) October-November 1912: various cities. USA

(excerpted from reviews cited in *The Musical Courier*, 18 Dec. 1912) Edward Collins, piano

- "... the surprising talents and attainments of Edward Collins, the young American pianist. He is a virtuoso worthy to take rank with any of the younger generation of European pianists who visit us. ... A beautifully shaded and modulated tone, refinement of interpretive means, and sterling musicianship were the qualities that infused interest into his technically brilliant performance of compositions by Chopin, Liszt, and Brahms." —Chicago Daily Tribune
- "... a clean and precise technic and intelligent musical interpretive traits." Chicago Examiner (Chicago, IL)
  - "... Madison people found a pianist of great ability ... his

tone and touch being thoroughly musical and his technic all that could be desired." —Madison Democrat (Madison, WI)

- "... Possessed with a deep-seated music intelligence and a technique that is impeccable ... he aroused great enthusiasm with his closing number...."—Toledo Blade (Toldeo, OH)
- "... He has a clear, crisp, facile technic and a sympathetic manner of interpretation which promises to win him much fame. He possesses the kind of ability that wins an audience..." —Detroit Saturdow Night (Detroit, MI)
- "... the young and talented player was accorded a real ovation and compelled to respond to encores after persistently attempting to remain in the background."

-Milwaukee Sunday Sentinel (Milwaukee, WI)

- "... achieved a personal triumph by his brilliant piano playing. He is a young man, but displayed such amazing virtuosity, such admirable touch, such true poetic insight into the Chopin selections, such an extensive, pliant technic that his performance not only pleased highly, but leads to any kind of extravagant prophecy of things to come. His unassuming ease only magnifies the height of his art."
  - -Milwaukee Free Press (Milwaukee, WI)
- "... plays splendidly—his effects and shading show refined temperament and his technic is remarkable."
  - -Omaha Bee (Omaha, NE)
- "... wonderful technical ability and finish, with beautiful passage work." —Omaha World-Herald (Omaha, NE)
- "... interesting young pianist... His playing was remarkable for a clear and fluent technic and for beautiful shading....he received unstinted applause and made an agreeable impression by his musicianly qualities."—Philadelphia Record (Philadelphia, PA)
  - "... $\operatorname{much}$  poetic  $\operatorname{charm}$ ."
  - -Philadelphia Evening Item (Philadelphia, PA)
- "... pleased with his piano offerings. He is a young man of marked individuality, clear technic and good grasp of expression To many he appealed as a discovery."
  - -Boston Daily Advertiser (Boston, MA)

#### Waltz (title unidentified)

Date unknown, 1913; Playhouse; Chicago, Illinois, USA

"... He is lavishly equipped with valuable qualities, of which one readily puts brains in the foreground....there was an endless chain of lovely music, beautiful in content, illuminated by discriminating taste, warmed by passion in control, tempered by earnestness, sunned by brightness, clean and pulsing with power, alert with deftness, sensitive with color and shading. picturesque with originality and alive with wide-awake personality. Technical supremacy was a matter of course . . . a certain sense of sanity and balance was united with an authority that brooked no questions. Our old friend, the Bach-Tausig D Minor, came in for so much of wholesome beauty and purity of concept that it might stand as covering the best moments of the afternoon fraught with other moods of compelling excellence. Mr. Collins followed this with Beethoven playing of the finest water and then ran into four moods of Chopin that were of superb flavor, with stress upon the C Sharp Minor 'Scherzo'-easily comparable with any standards. A modern group included a Nocturne, 'Lyrique,' by Felix Borowski, which lived up to its title by being musical every minute, and an exquisite Morceau of Victor Louis Saar called 'Valse Tendre,' limpid and charming in its easy flow. Two encores were heard, one of the 'Juba Dance' of Dett. and the other one of Mr. Collins' own irresistible waltzes, waltzes, running over with youthful vivacity and brilliant texture and played with abounding effervescence."

-The Music News (Chicago)

# Four Waltzes, Op. 15 (and works by other composers) October 1913; Illinois Theater; Chicago, Illinois, USA Edward Collins, piano; Rudolph Ganz, piano

"... a pianist of most commendable attainments, which might be described as virility of style, intellectual grasp of the works at hand and formidable technical accomplishments.... a very interesting recital that included ... four waltzes by Edward Collins, in which the pianist showed praiseworthy talent for composition." —Musical America (23 Oct. 1913)

### Various work by other composers

24 October 1913; Bush Temple; Chicago, Illinois, USA Edward Collins, piano "... has the pianistic gift, the instinct that leads his fingers surely over the keys, and he has developed his powers until he has unusual command of the keyboard even in these days of virtuosity. There is a certainty of purpose in all that he does, a fine rhythmic sense, and he plays anything like the Bach Bouree in B minor with a grasp of meaning and a solidity that is most satisfying... Mr. Collins has a manly, straightforward way of approaching his music that is refreshing... he has everything to do with fingers, musicianship, a clear mind, and the instinct for the piano... There was a large audience, which applauded Mr. Collins very cordially."—Chicago Post (25 Oct. 1913)

### Waltz from Six Valses Caractéristiques, Op. 18 (and various works by other composers)

12 November 1919; Ziegfield Theatre; Chicago, Illinois, USA Edward Collins, piano

"... the player gave cause for bestowal of approval. He has made himself the possessor of a complete technical equipment, and equipment which includes not only fleet, sure fingers and abundant power, but also the more precious and elusive qualities that are disclosed in the producing of a tone singing and beautiful and in the employing of the fine tonal and dynamic gradations and shadings which come only when muscles carefully trained are guided by brain and nerves sensitive to the poetic and emotional in music. He not only plays piano, but he plays it so that it becomes an instrument of beauty and charm. He can pile up rousing climaxes...his playing is distinguished by tonal loveliness, by fine lyricism, and by true poetry and sentiment."

-W.L. Hubbard, Chicago Tribune (13 Nov. 1919)

"Not long ago, Edward Collins, the Chicago pianist, returned from overseas service, but it did not take him much time to prepare an interesting and exhaustive program . . . [which included] a new waltz of his own. [Collins] projected his intelligent, forceful manner of interpretation, his sure and fleet mechanical equipment, his solid tone, and an entirely new acquisition to his artistic qualities, imagination. There is much more poetry and fancy and a degree of elegance in his playing, which before had always been admirable but more forthright and businesslike rather than sensitively musical."

-Maurice Rosenfeld, Chicago Daily News (13 Nov. 1919)

"Edward Collins unmistakably belongs to the virtuoso class. A pianist as good as he is should be heard more often."

-Henriette Weber, Chicago Examiner (13 Nov. 1919)

"Edward Collins, who functions as both pianist and composer, appeared in his dual capacity. He gave a piano recital which included among other numbers, a new Waltz of his own composition. As the publication number classified it as opus 18, it is apparent that not all his time is applied to practice at the keyboard. He is an authoritative pianist, with a good deal of the big manner about his playing. His opening number, the Busoni transcription of the Bach D Major prelude and fugue for organ . . . took on under his performance much of the majesty that the work had in its original version . . . The fact that it did in this [transcription] was a distinct achievement to the credit of the pianist. . . . His fingers are of steel, his brain is alert and acute, and his interpretations are never lightminded."

-Edward C. Moore, Chicago Evening Journal (13 Nov. 1919)

"Edward Collins, pianist, has come back from his lieutenancy with the A.E.F. [American Expeditionary Forces] in France, as tonally and technically perfect as he was before leaving to do his patriotic duty. . . . in the pre-war time, he gave me great pleasure. Handling grenades and guns in the awful business of battle has not harmed the subtleness of his talented fingers. . . Mr. Collins disclosed brilliant qualities, which entitle him to the place he seeks among the successful concert pianists of America. . . "

-Herman Devries, Chicago Evening American (13 Nov. 1919)

## Tragic Overture

21 August 1926; New York College Great Hall; New York, New York, USA Frederick Stock, conductor; New York Philharmonic Orchestra

"... introduced to the audience two novelties by American composers. The first, a tragic overture, "1914," by Edward Collins of Chicago, won the first prize at the North Shore Festival competition. It was his first orchestral work to be heard in this city. Mr. Collins composed the overture with a lively memory of the emotions created by the great war. He succeeds in creating by his orchestration the feeling of horror which overwhelmed the world when it began to realize what had happened. No work, musical or otherwise, not even the magnum

opus of a genius, could compass all that happened in that fated '1914.' But it says much for Mr. Collins's imaginative powers that he stirred the remembrance and evoked the poignancy of regret that accompanied that dread event."—New York Times

#### Concert Piece in A minor (Concerto No. 2)

3 December 1931; Orchestra Hall; Chicago, Illinois, USA Edward Collins, piano:

Frederick Stock, conductor: Chicago Symphony Orchestra

"... splendor in its imagery, and a faun-ish hint of capricious gaiety and something gallant that captured fantasy in terms of modern melody This was exciting music which beguiled instant attention, juggled rhapsodically with brilliance and mounted triumphantly to the urgent demand for crisp, magnetic climax. It was a first performance worth treasuring, for unquestionably it is destine[d] to occupy a gracious niche in the literature of the orchestra."

-Claudia Cassidy, Chicago Sun-Times

"Edward Collins played his new concerto for pianoforte and orchestra with the symphony last night and scored one of the hits of the season. This fine Irish-American musician deserves a debt of thanks from Americans of whatever origin who concern themselves with music. He did much last night to make the public forget the Mason symphony and the Withorn violin concerto. Perhaps the gift to make music importantly has not been entirely denied us as most Americans devoutly and stubbornly believe. Yes, there must have been a liberal sprinkling of foreigners in Orchestra Hall last night, for Mr. Collins was applauded to the echo. His work has splendid rhythmical impulse, fine melodic invention, a rich harmonic palette. It is brilliantly set upon the keyboard and in the orchestra, and he is by all means the artist to play it. It has been a grievance of mine that this gifted pianist has not played more in Chicago and abroad in the land. Here he is recognized and has a definite following among lovers of piano music. But having heard this concerto and the set of piano variations on an Irish tune which he presented last Spring, I have become converted to his present way of life. I believe that his compositions have enduring worth as well as immediate interest...."

-Glen Dillard Gunn, Chicago Herald and Examiner

"Edward Collin, Chicago pianist and composer, was the soloist with the Chicago Symphony Orchestra last night, appearing in the first capacity when he played the Haydn Concerto in D. and in both when he played his own concert piece for piano and orchestra, a first performance by the way. He who would play Haydn with approbation must have agile and neatly coordinated fingers. Mr. Collins has them. He who would compose with approbation must have the power to invent a musical idea of some importance and skill. Mr. Collins has these also. He speaks the contemporary musical idiom fluently, which is a good thing, but he has something striking to say with it, which is a better one. The particular idiom is, after all, not so important so long as it is expertly handled; the matter of the composition is highly important. Mr. Collins would seem to have made a tonic and stimulating addition to piano literature. His concert piece is full of vitality, its melodic material is excellent, and it wastes no time. Also he is a pianist and consequently an interpreter of much more than ordinary ability. . . . "-Edward Moore, Chicago Evening Journal

## Variations on an Irish Tune; Four waltzes; Nocturne; Tango (in Form of a Rondo)

May 1936; Studebaker Theater; Chicago, Illinois, USA Edward Collins, piano

"...a Chicago pianist and teacher who has enjoyed for many years a steadily growing reputation as a composer, played several things from his own pen . . . The set of variations he has built on a movingly beautiful Irish folk song called 'O, the 'Taters They Are Small Over Here' turned out to be an intelligent (and successful) attempt to exploit the opportunities such a simple tune offers for rhythmic variety . . . The composer's cult of the exquisite was revealed in his four contrasting waltzes and the highly attractive nocturne. A 'Cowboy's Breakdown,' quite a different sort of music, caught the audience's fancy through its bold and forthright primitiveness. Mr. Collins plays the piano in a patrician manner, with great attention to clearness of line and beauty of tone. He treats it as a lyric instrument primarily, and does not try for big dynamic or emotional effects. His delivery of the theme of the ''Taters' song was a startling demonstration of what an expert pianist can do with an apparently simple melody.... Its title is 'Tango,' and the music is as fascinating as the name.

-Chicago Tribune

# Lil' David Play On Yo' Harp; The 5:45, and other works by Collins; various works by other composers

10 June 1940; Kimball Hall; Chicago, Illinois, USA Edward Collins, piano; Maryum Horn, piano

"... drew another capacity audience to their joint recital in the American Conservatory faculty series. The playing of Mr. Collins invariably has the stamp of experienced artistry ... In his closing group, all but one of which were from his own pen, Mr. Collins struck fire and captivated his listeners by his style, clarity, keen originality. Li'l David and The 5:45 are full of the modern idiom of restless energy and spirit. Many encores were in order."—Music News

### Tragic Overture

5 March 1942; Orchestra Hall; Chicago, Illinois, USA Edward Collins, conductor; Chicago Symphony Orchestra

"Edward Collins, resident pianist-composer-conductor, took the stand for his own "Tragic Overture," which he directed with a sure hand to a victorious end. The piece has been restored after a lapse of years, and hearing it anew, its descriptive orchestration marks well the significance of the tragedy, intended to depict in massive orchestration the horrors of World War No. I. Composer and Conductor Collins has reason to feel proud at the success of his grand overture—first because the people knew how to appreciate his creative talent, and second because he is Chicago's own."

-Remi Gassmann, Chicago Sun-Times

"Personal honors were shared last night between Claudio Arrau and the Chicago pianist, Edward Collins, who appeared, however, as a conductor. Dr. Stock left the podium to Mr. Collins to direct 'A Tragic Overture,' a work Collins composed shortly after he returned to America from his participation in the first World War. As heard last night, with its wealth of war motifs, energetically and well-handled, Mr. Collins' composition might be considered an aftermath of the First War and an overture to the second. . . . Mr. Collins' overture is almost the first sturdy piece with a war content that has been heard in the high-grade halls of Chicago this season, except the established classics. A work must have bigness to sustain the test of a performance by a great orchestra, and Mr. Collins' Overture didn't falter last night. . . . a musical interpretation of war to stir the imagination."—William Leonard, Chicago Tribune

# PERFORMANCE AND COMPOSITION REVIEWS: 1991-2011 (SELECTED)

 $Set\ of\ Four\ (Passacaglia,\ Set\ of\ Four);$ 

Ballet—Suite: Masque of the Red Death (Chez le Sultan, Orgie); Songs (A Piper, Prayer for C.H.S., Daffodils, Song and Suds) arr. Verne Reynolds: Hymn to the Earth (Charale):

Piano Concerto No. 2 (Concert Piece in A Minor)

4 January 1991; Henry M. Flagler Museum; Palm Beach, Florida, USA Anna Patrick Singer, soprano; Nana Mukhadze, piano; Anton Guadagno, conductor; Palm Beach Chamber Orchestra

[The Concert Piece] was enormous fun...Cowboy's Break-down... with fine spirit it creates a fantasy hoedown... it served to typify the wit that runs beneath the surface of Collins' work."
—[uliette de Marcellus, Palm Beach Daily News (6 Jan. 1991)

#### Tragic Overture

15 May 1994; Carnegie Hall; New York, New York, USA Dennis Russell Davies, conductor; American Composers Orchestra

"... a well-made melodrama... celebrates more modern calamity than Romantic tragedy... Cinematic may be the best word for this music. Its methods are efficient, its tone theatrical and its language easily grasped."

-Bernard Holland, New York Times

# Suite for Violoncello and Piano

3 November 2002; Weill Recital Hall at Carnegie Hall; New York. New York. USA

Walter Preucil, violoncello; William Koehler, piano

- "... The Suite is a substantial piece in four contrasting movements, well-written for the instruments, clearly structured, and skillfully composed in its own distinctive voice."
  - -Edith Eisler, New York Concert Review

# Tragic Overture

8~10 October 2004 (three performances); Lighthouse; Poole, UK Marin Alsop, conductor; Bournemouth Symphony Orchestra

"...it is not surprising to find German late-Romanticism casting its shadow over his music, though there is also an individual

voice that is hard to describe—the themes . . . call no other composer to mind . . . he does conjure up impressive atmosphere . . . The scoring, for full orchestra including piano, is rich."
—John Allison. The Times (London)

Concerto No. 3, for Piano with Orchestra Accompaniment, in B Minor 1-3 April 2005 (three performances); Boettcher Concert Hall; Denver, Colorado, USA William Wolfram, piano; Marin Alson, conductor;

"... a distinctive sound of his own ... striking orchestrations... An ardent champion of Collins, Alsop led a powerful, eve-opening performance ...

-Kyle MacMillan, Denver Post (3 Apr. 2005)

#### Daughter of the South

Colorado Symphony Orchestra

22 October 2011; Grace Presbyterian Church; Peoria, IL, USA George Stelluto, conductor; Peoria Symphony Orchestra

"[Collins had] . . . formidable composing skills . . . [and knew] how to pack a song with drama: Mary Lou's aria 'Again the year has come to the spring' does well with contrasting musical moods as the character dwells on her isolation, remembers happier times in a springtime past, and mourns the present. . . . A polyphonic interweaving of 'Dixie' and 'The Girl I Left Behind,' a folk song, is brilliant." —Gary Panetta, Peoria Journal Star (24 Oct. 2011)

# Tragic Overture

10 & 13 November 2011 (two performances); Joseph Meyerhoff Symphony Hall; Baltimore, MD, USA Marin Alsop, conductor; Baltimore Symphony Orchestra

- "... Alsop, who has recorded many works by Collins, chose one of them to balance the standard fare by George Gershwin and Aaron Copland in the latest Baltimore Symphony Orchestra program... The 'Tragic Overture'... has a dramatic punch, alleviated occasionally with sweeter material, but references to 'Taps' near the end leave no doubt as to the underlying message of the music... neo-romantic, expertly crafted music.... The audience's hearty response suggested that folks here would welcome an opportunity to hear more by this unsung American composer."
  - -Tim Page, Baltimore Sun (II Nov. 2011)

# THE MUSIC OF EDWARD JOSEPH

#### VOL. LALBANY TROY CD 1156

Earl Wild, piano · Manhattan String Quartet

Variations on an Irish Tune (for piano solo)

Piano solo works (twelve)

Allegro biacevole (for string quartet)

Previously released as CRI CD 644 Romantic Music of Edward Collins, and re-released as New World Records CD NWCR644; piano solo compositions released originally on American Metaphore label.

# Gunnar Johansen, piano

Piano solo works (six)

Previously released on the American Conservatory LP

## VOL. II ALBANY TROY CD 267

Concordia Orchestra · Marin Alsop, conductor

Tragic Overture

Mardi Gras

Concert Piece (Concerto No. 2), in A minor (Leslie Stifelman, piano) Valse Elegante

# VOL. III ALBANY TROY CD 625

Royal Scottish National Orchestra • Marin Alsop, conductor Concerto No. 3, in B minor (William Wolfram, piano) Symphony in B minor (Nos habebit humus)

# VOL. IV ALBANY TROY CD 630

Royal Scottish National Orchestra · Marin Alsop, conductor

Hibernia (Irish Rhapsody)

Concerto No. 1 for Piano, in E-flat major (William Wolfram, piano) Lil' David Play on Yo' Harp Lament and Jig

# VOL. V ALBANY TROY CD 641

Frank Almond, violin · Elizabeth Buccheri, piano (songs) · Parry Karp, violoncello · Patrice Michaels, soprano ·

Jeffrey Sykes, piano (instrumental duos)

Arabesque (for violin and piano)

Songs (fifteen)

Prayer (for violoncello and piano)

Suite for Violoncello and Piano



JOSEPH CIARDIELLO

# COLLINS

### VOL. VI ALBANY TROY CD 650

Royal Scottish National Orchestra • Marin Alsop, conductor

Hymn to the Earth

Jeni Bern, soprano • Jane Irwin, mezzo-soprano • Peter Auty, tenor • Henry Waddington, bass • RSNO Chorus

Variations on an Irish Folksong

Cowboy's Breakdown

# VOL. VII ALBANY TROY CD 657

Royal Scottish National Orchestra · Marin Alsop, conductor

Ballet-Suite: The Masque of the Red Death

Irish Rhapsody

Set of Four

#### VOL. VIII ALBANY TROY CD 1086

 $\textit{Julie Albers, violoncello} \cdot \textit{Patrice Michaels, soprano} \cdot \textit{Anna Polonsky, piano} \cdot \textit{Arnaud Sussmann, violin} \cdot \textit{Jeffrey Sykes, piano}$ 

Piano Trio (Geronimo), Op. 1

Songs

Piano solo works

## VOL. IX ALBANY TROY CD 1210

Royal Scottish National Orchestra and Chorus · Marin Alsop, conductor ·

Lisa Milne. soprano (MARY LOU RANDOLPH) · Andrea Baker, mezzo-soprano (ESMERELDA) ·

Peter Auty, tenor (ROBERT WARREN) · Peter Coleman-Wright, baritone (COL. EDMOND RANDOLPH) ·

Roland Wood, baritone (CONFEDERATE SERGEANT) • Keel Watson, bass (JONAH)

Daughter of the South (opera, in one act and two scenes)

# VOL. X ALBANY TROY CD 1230

Patrice Michaels, soprano · Arnaud Sussmann, violin · Anna Polonsky, piano

Sonata Op. 2/14 (for violin and piano; first movement only)

Arabesque (for violin and piano; alternate version)

Variations on a Negro Theme (for piano solo)

Variations on an Irish Theme (for piano solo)

Piano solo works (two)

Songs from the operetta Who Can Tell? (two)

William Browning, piano

Six Valses Caractéristiques, Op. 18

Released previously on the CD William Browning: A Legacy of Recordings (Deerfield, IL)

With support from the Recording Program of the Aaron Copland Fund for Music, from the George L. Shields Foundation, and from the Eugenie Mayer Bolz Family Foundation. Music Engraving by Thomas Godfrey [GodfreyGuitar@gmail.com] The Newberry Library (Chicago) is the archive for the original scores, journals and memorabilia of Collins. For further information: Edward[Collins.org.

# RECORDING REVIEWS (SELECTED)

# VOL. I ALBANY TROY CD 1156

Variations on an Irish Tune (for piano solo) and other piano solo works (twelve); Allegro piacevole (for string quartet)

Earl Wild, piano; Manhattan String Quartet

Tango (in Form of a Rondo) and other piano solo works (five)
Gunnar Johansen, piano

"... expertly wrought Allegro Piacevole...."

—Andrew Quint, American Record Guide (May/June 1998)

"...[the string quartet movement is] influenced by the famous pair of quartets by Debussy and Ravel but is an original and very enjoyable effort... It is a shame he never finished it, since it could very well have earned a spot in a repertoire where American composers are not well represented."

-James Harrington, American Record Guide (March/April 2011)

## VOL. II ALBANY TROY CD 267

Mardi Gras, Concert Piece in A Minor (Concerto No. 2), Tragic Overture, Valse Elegante

Leslie Stifelman, piano; Marin Alsop, conductor; Concordia Orchestra

"This disc is something special. Here, we have unfamiliar but immediately engaging music, superbly performed and very well recorded. Edward Collins's music will appeal to those who enjoy the more conservative vein of American composition that runs . . . through such later examples as Howard Hanson and Samuel Barber. . . . even the most dved-in-the-wool modernist can't fail to acknowledge the charm and unfailing skill of [Collins's] efforts.... Mardi Gras has a jubilant abandon, employing the lush tonality of a Strauss tone poem. Collins has impressionist affinities as well, and whole-tone figurations are heard episodically. The very beginning of the 21-minute Concertpiece in A Minor sounds for all the world like Hindemith. ... and though some leaner textures do emerge, the writing is inescapably Romantic in impulse and gesture . . . . As might be expected from an accomplished pianist, the writing for the solo instrument is assured and characteristic. . . . [Valse Elegante is] graceful, and mildly wistful . . . Collins does have his own dis-



Collins with children (clockwise): Dorothy, Louise, Edward, Jr., and Marianna (with dog), Door County, WI, 1950s.

tinctive voice . . . [he] demonstrates a fondness for "eccentric" meters and angular cross-rhythms . . . . Ultimately, Collins's music comes across as thoroughly American in its optimistic and spirited extroversion. Nothing on this CD comes close to overstaying its welcome; in fact, one is left wanting more. . . .

Records like this don't come along as often as they should. Enthusiastically, even urgently, recommended.

-Andrew Ouint, American Record Guide (May/June 1998)

# VOL. III ALBANY TROY CD 625

Symphony (Nos habebit humus) in B minor; Concerto No. 3 in B minor  $\,$ 

William Wolfram, piano; Marin Alsop, conductor; Royal Scottish National Orchestra

"... Collins's invention is personal, strong and inventive in its post-Mahlerian Romanticism... William Wolfram is a committed and perceptive soloist... Congratulations to Marin Alsop and the Royal Scottish National Orchestra for such sympathetic and well-prepared performances..."

-Colin Anderson, International Record Review (March 2004)

"...[Concerto No. 3] very passionate, often seething and evoking a struggle... moves restlessly forward, always unfolding and surging, often with new episodes. The Symphony in B minor uses a huge orchestra and is based on an angular theme that is noble, suave, and mysterious...[it] does not yield its treasures right away—particularly the noisy finale—but it rewards repeated listening and examination..."

-Roger Hecht, American Record Guide (January/February 2004)

"... a composer of no mean distinction. His music is excellently crafted and highly individual.... a curiously compelling memorability... a grand arch of sound, gives eloquent evidence of the sure hand of a true symphonist. The performances here sound very assured and sympathetic. In the concerto, William Wolfram makes some ravishing sounds... Marin Alsop and the Scottish players giving a thoroughly committed and professional account... Fine sonics add the finishing touch to a very rewarding release.

-David Hurwitz, Classics Today Reviews

# VOL. IV ALBANY TROY CD 630

Hibernia (Irish Rhapsody), Concerto No. 1 in E-flat Major, Lil' David Play On Yo' Harp, Lament and Jig

William Wolfram, piano; Marin Alsop, conductor; Royal Scottish National Orchestra "... The main entry is the Piano Concerto in E-Flat... has an attractive tonal beauty, engaging contrasts, wistful melodic phrases, and a soft, candle-like intensity... a certain lavish precision and fineness of temperament imbues the piece with tender sophistication... Hibernia [is] lively and full of contrasting mood... This is a fine introduction to a worthy, unfairly neglected American composer. Marin Alsop conducts with sensitivity, and William Wolfram has the right touch..."

-Philip Haldeman, American Record Guide (March/April 2004)

"... Hibernia (Irish Rhapsody) is a big, beautiful chuck on late Romantic music ... The large orchestra makes an impressive sound, Collins scores with unfailing brilliance and a keen ea ... Piano Concerto No. I is every bit as successful, particularly its finale 'All'Americana' ... well-constructed, thematically memorable piece that most composers would be proud to claim as their own. ... Lovely, vivacious performances (with William Wolfram a confident soloist in the concerto), very well played and conducted, and excellent recorded sound ... neglected but very worthy composer.

-David Hurwitz, Classics Today (June 2004)

"...'Hibernia' illustrates his mastery of orchestration...
The big piece here is Collin's First Piano Concerto...it
sounds almost Delian harmonically and in its somewhat elusive
form. But in the third movement there are quintessentially
American syncopated rhythms... There are engaging and
memorable melodic ideas scattered throughout the piece...
Marin Alsop... conducts the Royal Scottish National Orchestra
as if she's known the music all her life. William Wolfram is the
fine pianist in the concerto. The recorded sound is warm, spacious, lifelike. —Scott Morrison, Amazon.com

# VOL. V ALBANY TROY CD 641

Arabesque I, fifteeen songs, Prayer (arr. for violoncello and piano), Suite for Violoncello and Piano

Patrice Michaels, soprano; Elizabeth Buccheri, piano (songs); Frank Almond, violin; Parry Karp, violoncello; Jeffrey Sykes, piano (instrumental duos)

"... a kind of Midwest Ralph Vaughan Williams... an exemplar of romantic, tonal tradition, keenly lyrical in manner....

It is attractive, well-made music . . . its long neglect is puzzling . . . includes 15 of the composer's 18 songs, sensitively performed by Chicago soprano Patrice Michaels, with Betty Buccheri at the piano. . . . More than a few of the songs are perfect little lyric gems. They are set off well by three attractive cello and violin pieces including the 1933 cello suite, a major work our top cellists really should investigate. . . . The performances and sound are beyond reproach."

-John von Rhein, Chicago Tribune (II April 2004)

"... The songs are lovely, and Michaels has a warm and feeling way of projecting them... Collins is a composer of sensitivity and power. There is a fresh, American flavor to the music ... a 29-minute four-movement suite for cello and piano written in 1933... is more rugged than most of the songs, with more dissonant harmonies and more jagged melodies... it repays study. The performance, by Karp and Sykes, is strong and effective.... Arabesque is an attractive four-minute piece, played with aplomb by Almond and Sykes.

-D. Moore, American Record Guide (July/Aug. 2004)

# VOL. VI ALBANY TROY CD 650

# Hymn to the Earth, Variations on an Irish Folksong, Cowboy's Breakdown

Jeni Bern, soprano; Jane Irwin, mezzo-soprano; Peter Auty, tenor; Henry Waddington, bass; Marin Alsop, conductor; Royal Scottish National Orchestra and Chorus

"... Emerging podium star Marin Alsop and her esteemed Scottish forces plead an eloquent case for this very enjoyable music. ... the lush and lovely Hymn to the Earth ... fairly brims with music that sounds like it could only have been conceived in natural environs. ... an impressionist, neo-romantic style reminiscent of such English "pastoralists" as Delius, Butterworth, and Vaughan Williams— but with a distinct Yankee twist. Hs imaginative scoring and sophisticated orchestrations convey his affinity for nature quite effectively. ... savor Collins's orchestral skill and his Irish heritage in his impressive Variations on an Irish Folksong ... sweet, Celtic-hued melancholia, briefly relieved by a lively dance episode or two and some dramatic passages ... a string of complex and artfully crafted variations that smack elegantly of Ravel here and there ... two-

minute bonbon called 'Cowboy's Breakdown' . . . bouncy hoedown theme . . . charming and ingenious orchestral effects. . . . Performances are splendid all around . . . . The sound is first-rate; we get full texts and informative notes . . . . an important re-discovery . . . That he has a champion of Alsop's stature is a more important endorsement than mine.

-Lindsay Koob, American Record Guide (Sept./Oct. 2004)

"... skillfully constructed... memorable moments, as in the beguiling soprano solo in waltz time... there is a neat fugal passage toward the end... the remaining pieces on this disc... are utterly delightful. Written in 1935, the latter predates Aaron Copland's essays in 'cowboy music,' and is of the same ilk.—Scott Morrison, Amazon.com [full review]

# VOL. VII ALBANY TROY CD 657

Ballet—Suite: Masque of the Red Death, Irish Rhapsody, Set of Four Marin Alsop, conductor; Royal Scottish National Orchestra

"... Good works that deserve a better fate. Fans of Copland. Gershwin or any of the French Romantics will be certain to enjoy this music.... The works collected on this recording are easily the equal of Paul Dukas, Henri Duparc, or César Franck. ... while each of these pieces is easily comparable to other works, they do not mirror their inspirations so closely as to quiet the voice of the composer himself. The Ballet-Suite: Masque of the Red Death . . . contains a great deal of energy and metrical complexity that invigorates the work throughout . . . an excellent piece of music. Irish Rhapsody . . . is an interesting, energetic tone poem. It prominently features the bassoon and oboe, although strings and harp provide the fundament.... There is an energy and freeness that . . . in many ways defines what it means to be an American composer from this period. Set of Four . . . are well crafted and entertaining . . . makes fine use of the strings, passing melodic material up and down from cellos to violins and back again. Three of the pieces . . . shine in their brevity. The second movement . . . nearly ten minutes long, allowing a greater expressivity. In presenting these works ... the Royal Scottish National Orchestra under the direction of . . . Marin Alsop does the listener a great service. Under her baton these works truly come to life. The recording is technically quite nice . . . Generally speaking, this is a solidly produced



Collins, Chicago, 1930s.

recording....These are good works, which deserve a better fate than they have so far been given.

- -Patrick Gary, MusicWeb International (Jan. 2005)
- "... a very good, unjustly neglected composer whose music would add luster to a few latter-day Chicago Symphony concerts (anybody from the Ravinia Festival reading this?)... the Masque of the Red Death Suite... is the most substantial work here... Collins has a deft ear for orchestration... a pleasantly tuneful, polished effort at light Orientalism, sensual but only up to a PG rating... The Irish Rhapsody of 1927 reminds me of Morton Gould. It's a splendidly orchestrated set of variations... The 'Set of Four' consists of four brief but richly colorful,

evocative orchestral pieces . . . adding up to nearly 20 minutes of aural pleasure. . . . Conductor Alsop and the orchestra seem so remarkably at home and well-rehearsed . . . The recorded sound . . . spacious, clear, and solid . . . an unexpected, pleasant, and relaxing indulgence.

-Philip Hansen, American Record Guide (Nov./Dec. 2004)

"Boy is this sexy! . . . Masque of the Red Death gives Strauss' Salome a very good run for its money in the decadence department . . . over-the-top late-Romantic extravagance . . . Collins' music is wonderfully lush and beautifully scored . . . Set of Four is . . . harmonically rich, opulent, sophisticated music composed by an artist with a sure sense of style and (what's even better) a good sense of timing. . . All of these works deserve to be played and savored by music lovers . . . Marin Alsop gets very impressive results from the Royal Scottish National Orchestra . . . these performances do the composer proud, and they are extremely well recorded." —David Hurwitz. Classics Today (July 2004)

#### VOL. VIII ALBANY TROY CD 1086

Piano Trio (Geronimo), Op. 1; Songs; Piano solo works (eleven)
Julie Albers, violoncello; Patrice Michaels, soprano; Anna
Polonsky, piano; Arnaud Sussman, violin; Jeffrey Sykes, piano

"... distinctive and beautifully crafted chamber music ...

—New Classics

"The Piano Trio . . . is the major work on the disc . . . most appealing and significant addition to the piano-trio repertoire. . . . mastery of both form and content. It is superbly played . . . One cannot listen to several of the solo piano pieces . . . without hearing echoes of Brahms's late piano pieces, with perhaps a bit of an overlay of Debussy. The concluding two tracks, however—Joshua Fit de Battle ob Jericho and The 5:48—are of a rather different musical persuasion . . . their spiky jazz rhythms and sharp dissonances suggest that Collins was by now in thrall to Gershwin, Prokofiev, Stravinsky, and perhaps even Bernstein's 1944 ballet, Fancy Free. . . . well worth acquiring . . . Recommended.—Jerry Dubins, Fanfare Magazine, (22 October 2009)

"... [Collins's] music could be described as tonal, lyrical, impressionistic, rhapsodic, and occasionally with an American flavor. This disc contains ... most prominently his Piano Trio, Op. 1... in four movements. I. Allegro non troppo ... soon de-

velops into a sprightly allegro that reminds one perhaps of some early English impressionist music by, say, Frank Bridge . . . Most impressive (and longest) of the piano pieces is 'Nocturne' . . . . 'Iune Night' . . . is wreathed in impressionistic harmonies.

-Scott Morrison, Amazon (27 May 2009)

## VOL. IX ALBANY TROY CD 1210

Daughter of the South (opera, in one act and two scenes)
Royal Scottish National Orchestra and Chorus; Marin Alsop,
conductor; Lisa Milne, soprano (MARY LOU RANDOLPH); Andrea Baker, mezzo-soprano (ESMERELDA); Peter Auty, tenor
(ROBERT WARREN); Peter Coleman-Wright, baritone (COL. EDMOND RANDOLPH); Roland Wood, baritone (CONFEDERATE
SERGEANT); Keel Watson, bass (IONAH)

"The score recalls the effulgent lyricism of film scores of the era ... flavored with a folksy American character. Collins was an inventive orchestrator ... his text-setting is intelligent ... The recording is a valuable document of early 20th century American post-Romantic opera, a genre that's virtually invisible to most listeners and opera lovers. The opera is beautifully performed ... and energetically led ..."

-Stephen Eddins, AllMusic.com (2010)

"... the music is unique to Collins, who suffuses it with an assortment of folk tunes in addition to popular, jazz and blue elements from the 1920-30s... [this reviewer] must rank it with such romantic American operas as Howard Hanson's... Merry Mount... rare bit of Americana.... Recommended."

-Bob McQuiston, Classical Lost and Found (Crocks Newsletter) (30 Sept. 2010)

"...I'm glad that the keepers of the Collins flame went to the trouble ... this 75-minute work would make for a rewarding half-evening in the theater.... A fascinating ... musico-dramatic specimen that will be of interest to many. Recommended."

-Andrew Quint, Fanfare (2011)

## VOL. X ALBANY TROY CD 1230

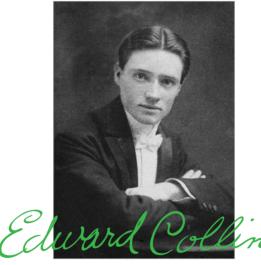
Sonata Op. 2 or 14 (for violin and piano; first movement only); Arabesque II; Variations on a Negro Theme (for piano solo); Variations on an Irish Theme (for piano solo); Piano solo works (two); Sonss from the operetta Who Can Tell? (two)

Patrice Michaels, soprano; Arnaud Sussman, violin; Anna Polonsky, piano

Six Valses Caractéristiques, Op. 18
William Browning, piano

"... writing is late romantic, but with a Midwestern clarity of purpose that tempers any romantic turgidity, usually for the better. ... The violin sonata movement is ... an early work, but already Collins's style was well developed, especially his use of harmony. That, and the 'Arabesque' that follows are delightful. .. Variations on a Negro Theme ... is often abstract and even detached—the texture is fairly sparse, dissonant enough sometimes to approach Schoenberg's piano pieces. The Variations on an Irish Theme ... is more consonant and emotional, with interesting polyrhythmic writing; the variations flow into each other more naturally, too. ... The 6 Characteristic Waltzes are the most turbulent Collins I've heard—plenty of bravura, high romantic stuff, but still with his compositional rigor. —Stephen Estep, American Record Guide (January/February 2011)

"... The [violin sonata] writing is late Romantic with Brahms rapidly receding in the rearview mirror as Fauré and Debussy appear in the side-view mirrors. The two variation pieces-Variations on a Negro Theme, based on the spiritual "Didn't My Lord Deliver Daniel?" and the Variations on an Irish Theme, based on the Irish-American folksong "O! The 'Taters over Here Are Small" . . . written in the 1930s and 1940s ... sound almost as if Collins had an encounter with Messiaen's 1929 piano preludes. The music is very modernistic-flighty and irregular in rhythm, dissonant in harmony, angular in melody, and heavily reliant on klangfarbe for its textures. . . . From the Messiaen-like variations, we travel backward in time to the Bach-steeped Canons and Technical Stunts.... But I'm not sure even Bach could or would have whipped up a canon on . . . Dixie, as Collins cleverly does in the sixth and concluding Stunt.... With the Valses, we slip back once again into a kind of easygoing albeit more modern-styled salon mode.... I'm not sure how well Collins's music will wear on repeated hearings, but positive initial acquaintance should make finding out worthwhile. Recommended. -Jerry Dubins, Fanfare (2011)



# CONTRIBUTORS

Mike Ashman, casting (opera)

Jon Becker, annotator, music/general editor, project coordinator

Joseph Ciardiello, illustration (Collins portrait)

Barbara and Edward Collins, Jr., story consultants (opera restoration)

Edward Colllins, Jr., writer (opera synopsis)

Erik Eriksson, biographer and annotator

Patrick JB Flynn, graphic design

Paul French, music editor (selected songs and piano solo works)

Thomas Godfrey, music engraving

David Grath, artist (cover paintings)

Daron Hagen, music editor (opera restoration)

Charles Kondek, librettist (opera restoration)



PHOTO: JON BECKER

Marin Alsop leads recording of the Collins opera Daughter of the South, at Henry Wood Hall, RSNO Centre, Glasgow.



TROY 1362 [DDD] ALBANY RECORDS US, 915 BROADWAY, ALBANY, NY 12207

TEL: 518.436.8814 FAX: 518.436.0643

ALBANY RECORDS UK, BOX 137, KENDAL, CUMBRIA, LA8 OXDTEL: 01539 824008 www.albanyrecords.com

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