

VOLUME X

# Music of Edward Joseph Collins

*Sonata, Op. 2/14 for violin and piano (Allegro)*

*Variations on a Negro Theme and other works*

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

*Six Valses Caractéristiques, Op. 18*

William Browning, piano



# Edward J. Collins ■ *An American Composer*

BY ERIK ERIKSSON

Composer and pianist Edward Joseph Collins was born on 10 November 1886 in Joliet, Illinois, the youngest of nine children. After early studies in Joliet, he began work with Rudolf Ganz in Chicago. In 1906, Collins traveled with Ganz to Berlin, where he enrolled in the *Hochschule für Musik* in performance and composition. Upon graduation, he made a successful concert debut in Berlin, winning positive reviews from several critics.

When Collins returned to the United States in the fall of 1912, he toured several larger Eastern cities, again winning strong reviews. After serving as an assistant conductor at the Century Opera Company in New York, he traveled again to Europe, to become an assistant conductor at the Bayreuth Festival, a position cut short by the outbreak of World War I.

During that war, Collins rose from Private to Lieutenant. He served as an interpreter, received a citation for bravery, and entertained the troops as pianist.

Upon return to Chicago, he began a career in teaching, joining the faculty of the Chicago Musical College. He later married Frieda Mayer, daughter of Oscar Mayer.

Collins had co-authored *Who Can Tell?* in Europe near the end of WW I; the operetta was enjoyed in Paris by President Wilson. Collins continued composing on return to the USA. Two compositions submitted to a Chicago competition in 1925 were among the finalists, one the outright winner. Both works attracted the attention of Frederick Stock, Music Director of the Chicago Symphony Orchestra. Stock conducted the first performance of 1914 (later re-titled *Tragic Overture*) and, eventually, many of Collins's subsequent orchestral compositions as well.

Collins died on 1 December 1951, leaving an oeuvre comprised of ten major orchestral works (including a symphony, two overtures, and three suites), three piano concerti, *Daughter of the South* (opera, in one act and two scenes), *Hymn to the Earth* (for orchestra, choir, and four solo voices), several chamber works, more than 20 songs for voice and piano (four arranged by Verne Reynolds for chamber/string orchestra), and more than a dozen piano solo and duo scores.



Edward Joseph Collins, circa 1906.

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*The composer's full-length biography is available at: [EdwardJCollins.org](http://EdwardJCollins.org).*

# About the Music

BY JON BECKER

**P**reparation of this Collins recording has faced some challenges, including the one boldfaced below, in a letter written by the composer on 4 July 1918:

Dear Folks,

... This is the thing in a nutshell; there was a vacancy on the staff, in the adjutant general's office, and Holmes Cowper succeeded in landing it for me. I played for him at one of the regimental sings lately and he immediately got busy. . . . [the job] at first will be just office work and it is that that I am worrying about.

**You know I was never very neat with papers or anything else** so I will certainly have to get busy and change my habits if I am to hold down this job. Then too my writing. He was sorry that I know nothing about stenography but my language got him. I am expected to translate French letters.

... But one thing is certain: it is good that I got some military training before tackling it. That is what pleased Major Toombs the most—that I had not tried to pick something and that our battery commander had made me an instructor.

Recently drafted into military service, Collins



Edward Collins in uniform for World War I.

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*For this recording series, composition dates enclosed in brackets are drawn from catalogue prepared in the 1990s by the composer's daughter, Marianna. Dates in parentheses are drawn from source scores or the composer's journals.*

mailed this letter to his family from Fort Dodge, Iowa. Despite his concerns about fitness for office work, he excelled as a translator for U.S. Army Intelligence; stationed near the front in France, Collins soon earned a field commission to Lieutenant. However, if Collins did indeed become more "neat with papers," that habit did not long endure in post-war work as a composer.

Collins in his diary admonished himself to carefully document his compositions, and early on he assigned opus numbers. That impulse seemingly was both short-lived and erratic, since only Op. 1, 2, 15, and 18 are now verifiable. Collins seems not to have kept a catalogue of his works, and he also reworked several without identifying which if any version he thought best. In his music notebooks, completed works bump up against musical sketches and exercises, or a titled composition is stopped midcourse by the upside-down conclusion of a completed composition that starts further back. In both his notebooks and manuscripts, Collins sometimes neglected to date compositions. For instance, Op. 1 may have been written as early as 1907, when a letter first reports that he is composing, or as late as 1917, when a piano trio is first mentioned. Collins in his diary lamented about having "bad luck" with copyists, and some of the copying was indeed rife with errata. Then again, Collins's "hand" was not always elegant, and at times was nearly illegible; on occasion he procrastinated, once delivering his manuscript to the copyist the night before a deadline.

All these problems had to be overcome in preparing the recordings. The editorial contributions of Tom Godfrey, engraver, were essential. So were those of all the recording musicians, and especially Anna Polonsky, who had to prepare some of the most problematic compositions. If only the composer could have been consulted! Still, it is hoped that Collins would be pleased to have all this music shared at last with the public.

## ***Sonata, Op. 2/14 (for violin and piano) I. Allegro (ca. 1906-1922?)***

There is evidence that Collins composed sonatas for violin with piano in D Major, G Major, C Minor, A Major, and F Major. Some are mentioned in the composer's writings, others in contemporary advertisements, reviews, and documents such as symphony programs. Unfortunately only two partial sonata manuscripts are now extant.

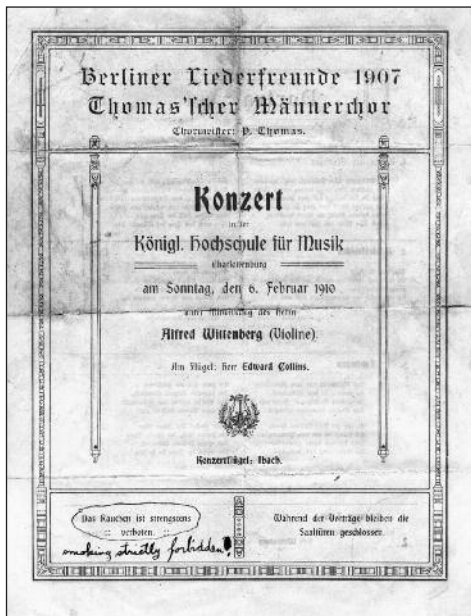
The movement performed on this recording is from the G major *Sonata*. Collins probably reworked this composition, because the extant score is marked *Op. 2* while the violin part is marked *Op. 14*. Like his *Piano Trio, Op. 1*, this sonata is a well-crafted composition; the influences of other composers can be heard, but the youthful music is already dominated by Collin's own "voice." Original and effective melodic, harmonic, and rhythmic combinations would continue to be mined by the composer for decades.

Although the *Sonata's* source manuscripts are undated, the piano score is found in a notebook with music dated 1917-1920, so most likely was composed prior to the *Four Waltzes, Op. 15* [pub. 1916] and the *Six Valses, Op. 18* [pub. 1922]. Like those works, the *Sonata* may have been composed when Collins was studying with Ganz in Chicago (1900-1906) or when studying at Berlin's *Hochschule* (1906-12). From letters mailed to his family from Europe, it is known that Collins was composing songs and chamber music during those years.

Only one other violin sonata also survives, and only a portion of the first movement, dedicated to Leon Sametini. Holland born, Sametini earned awards and kudos in Europe as a young performer. Following immigration to the USA, he became known in the early 20th century as "one of the most successful teachers of his instrument in this country." Sametini was on the Chicago Music College faculty, where Collins's mentor Rudolph Ganz also taught, and eventually Collins as well.

## *Arabesque (for violin and piano; Version 2) (ca. 1933)*

In early October 1925, Chicago Symphony Orchestra's Concertmaster Jacques Gordon and composer/pianist Leo Sowerby performed *Arabesque* on a New York City recital, the only known performance during the Collins's lifetime. Violinist Frank Almond and pianist Jeffrey Sykes recorded a



From the collection of the composer's nephew, Joseph Collins, Joliet, IL  
**Recital program from 1910, for which Collins accompanied a violinist classmate from Berlin's Königliche Hochschule für Musik.** Collins added the handwritten translation "Smoking strictly forbidden."

version of *Arabesque*, described by music writer Erik Eriksson as follows:

A charmingly accessible, gracefully crafted piece, *Arabesque* represents Collins in a vein one might comfortably call late Romantic. The principal violin theme flows smoothly in waltz time over an arpeggiated accompaniment, mostly within the span of an octave, and finishes with a gentle sixteenth note lift, as if to invite the listener to remain engaged. The music then moves into 4/4 meter (*animato*) as the accompaniment is measured out in rolled eighth note chords. The violin rises fitfully before moving into a short cadenza that precedes return to *tempo primo*. In this second statement, the intensity is elevated as the violin breaks into octaves for emphasis. At its completion, the incisive pulse of the *animato* section is heard again in the accompaniment, gradually slowing to a *moderato tranquillo*. Instructed to play *dolce espressivo*, both players slow to a softly suspended ending.

Eriksson's words are apt for this second version *Arabesque*, despite subtle differences in piano voicings, chordal structures, and inner voice rhythms. Some may hear a "Celtic tinge" that perhaps reflects the composer's Irish-American heritage.

## Variations on a Negro Theme (1940s?)

A beautiful and sophisticated composition, *Variations on a Negro Theme* oddly receives no mention in Collins's writings, nor anywhere else for that matter. Given the music's mature style, the *Variations* were likely composed in the final decade of Collins's life, and sometime after this 9 April 1939 entry in the composer's diary: "In the morning finished 'Didn't My Lord Deliver Daniel.' (The other day I bought an amazing collection of Negro spirituals and am going to make piano pieces of them)."

Collins also arranged several other Negro spirituals for piano solo: *Joshua Fit de Battle ob Jericho* [1947]; *The Gospel Train* [1947]; *All God's Chillun' Got Wings* [1948]; and, *Lil' David Play on Yo' Harp*, also orchestrating the latter. The composer clearly was drawn to spirituals on account of their musical riches. Collins also was an admirer of jazz, and his son, Edward Jr., recalls chauffeuring him to Chicago's "black and tan" clubs.

However Collins also was keenly aware of Ireland's "struggles" and of the plight of Irish-American immigrants, including his parents. Near his home in Joliet, Irish immigrants built canals under terrible physical conditions; they suffered discrimination, and on occasion were lynched. About 10'30" into the *Variations on a Negro Theme* track, one hears an unmistakably Celtic variant, perhaps expressing Collins's personal empathy with the human tragedy that shaped the Negro spiritual.

With regard to source manuscripts, *Variations on a Negro Theme* is the most problematic Collins composition. Two versions are extant, each in separate music notebooks, both undated. One version has thirteen variations, some having alternatives; the other version has mostly the same variations, albeit

in a different order, in half-time, or in a different key, plus a *Finale*. In both versions, the composer crossed out some sections. The manuscripts recall those of Collin's *Nocturne*, which he is known to have performed, then re-worked.

This performance of *Variations on a Negro Theme* aims to integrate the best of each source score.

### ***Variations on an Irish Theme* (ca. 1930)**

“Well-contrasted, diatonic and pentatonic passages countered elsewhere by elaborate chromaticism, simplicity balanced by richer textures.” That is how music writer Erik Eriksson described a different Collins work, titled *Variations on an Irish Tune*, recorded by Earl Wild.

That 15 minute work likely was the foundation for *Variations on an Irish Theme*, recorded for this CD; on the title page of the copyist's manuscript, someone wrote: “abridged, simplified.” In the late 1920s and early 1930s, Collins also composed three orchestral variations: *Irish Rhapsody*; *Hibernia (Irish Rhapsody)*; and, *Variations on an Irish Folk Song*. All five works explore the melody of the Irish-American folksong “O! The ‘Taters over here are small”:

oh, the praties they grow small over here, over here, [repeat]  
oh, the praties they grow small and we dig them in the fall,  
and we eat them coats and all, over here, over here.



From the collection of the composer's nephew, Joseph Collins, Joliet, IL  
**Collins, after his performance with the Chicago  
Symphony Orchestra for the world premiere  
of his Concerto No. 3, 1943.**

oh, i wish that we were geese, night and morn, night and morn, [repeat]  
oh, i wish that we were geese for they fly and take their ease  
And they live and die in peace eating corn, eating corn.

oh, we're trampled in the dust over here, over here, [repeat]  
oh, we're trampled in the dust but the Lord in whom we trust  
he will give us crumb from crust over here, over here.

[repeat first stanza]

Both the Gaelic “praties” and the American slang “taters” refer to potatoes, and the song probably was written after the Irish Potato Famine, 1845-9. Gaelic scholar Brian Hart, writes:

There are some odd words used in these lyrics that indicate that it was translated from Irish Gaelic into English in America. The use of the word ‘fall’ is an Americanism you wouldn’t find in Ireland. Also, the use of the term ‘corn’ in reference to grain—grain was used to pay rent in Ireland in famine times and was not eaten—gives greater significance to these lines. . . . [the use of this air] may reflect pastoral nostalgia, or a romanticism of Ireland and especially the famine, as most Irish-Americans trace their ancestry back to the great diaspora caused by that famine—a sentiment still held onto today.

Obviously the melody of “O! The ‘Taters” had great interest for Collins. Perhaps the doleful tune was sung in the Joliet, Illinois home of his Irish immigrant parents.

## ***Canons (ca. 1917) and Six Technical Stunts in Canonic Form (ca. 1920)***

In diary entries dating from the 1920s, Collins mentions near daily work on counterpoint, part of his continuing efforts to better educate himself as a composer, after Berlin schooling that emphasized performance. His music notebooks are sprinkled with contrapuntal exercises or sketches. Collins apparently considered *Canons* a composition, providing a title and dating it “Sept. 9, 1917.”

The composer’s intentions are less certain for the music titled *Six Technical Stunts in Canonic Form* on this recording. Found in a notebook on the cover of which Collins wrote the words “Technical Stunts; Oct. 19, 1920” these six canons are numbered, but untitled, and abruptly end an incomplete composition titled “Fugue” and dated “Nov. 20, 1920.”

The sixth *Stunt* [Track 11] is a contrapuntal treatment of *Dixie* that presages by nearly two decades



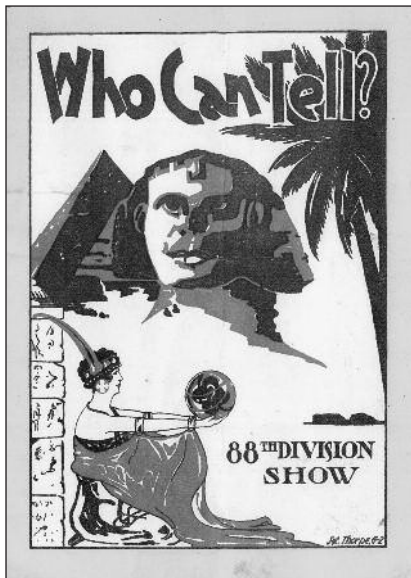
that tune's reappearance in Collins's opera *Daughter of South*, in counterpoint to *The Girl I Left Behind (Me)*, another authentic Civil War tune. Despite having been the Confederacy's unofficial anthem, *Dixie* was a favorite of Abraham Lincoln and remained popular in the United States long after that country's Civil War. A tune with centuries-old Celtic roots, *Dixie* also attracted Collins, even though his own Irish-American uncle, while serving in the Union Army, narrowly escaped a Confederate bullet during the Battle of Antietam.

### ***Love Is a Thing Divine and Clover Leaf Song from Who Can Tell? (1919)***

Following the November 1918 Armistice, American military leaders realized they had to keep troops active while awaiting return to the USA. From Army Intelligence headquarters in Gondrecourt, France, on 31 December 1918 Collins wrote to his family:

[I] must tell you about my new job. Since the Armistice things have been very quiet and the men have had practically nothing to do. . . . So G.H.Q. thought out a new scheme. The men are to drill four hours in the morning, have athletics in the afternoon, and be entertained in the evening. Consequently athletic and entertainment officers had to be appointed in each division. My new official title is 'Division Musical Director.'

One result was *Who Can Tell?*, variously described as an operetta, musical, revue, or burlesque. The extravaganza was organized in just six weeks, with Collins composing almost all of the music.



From the Papers of Laurence R. Fairall, University of Iowa Libraries, Iowa City

Front cover of the only known surviving copy of the 1919 playbill for the Paris production of *Who Can Tell?* Note the 88th Division's trademark "clover leaf" inside the fortune teller's earring and crystal ball. Fairall was editor of the *Camp Dodger*,

He seems however to have had a falling out with the show's producer, Donald "Dinnie" Mac Donald. On 25 March 1919, Collins wrote to his family:

First about the show, I am into it up to my neck. Mac Donald and I cannot see each other so I made up my mind to pull out of it after I had written the music. I even went to Col. O'Loughlin and asked him to get me back to the intelligence section. I told him I did not wish to wish to be out [in disfavor] with the general [Weigel] and asked him (the Col.) to inquire discreetly if it would be possible for me to withdraw. He inquired and told me that the Gen. would be very angry if I didn't see the thing through. The next day the Gen. was at rehearsal and made a speech complimenting the men on their work and me especially on the music. He said the musical side was a world-beater and shook hands with me, etc. He has one of those good-natured magnetic temperaments, and you know human nature. I made up my mind to go through with it just because the Gen. wants it. . . . The show is great and from present indications you will see it in New York and Chicago.

The composer's biographer Erik Eriksson has written of this creative effort by Collins:

His operetta, *Who Can Tell?*, co-authored with Hal Geer, 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."

The Souvenir booklet, published early in the 1920s by 88th Division veterans, included three songs from *Who Can Tell* arranged for piano. Collins is credited as composer for the first two songs in the booklet, *Love is a Thing Divine* and *Clover leaf Song*.



PONIES AND "LEADING LADY"



RENDEZVOUS DANCE



PERSIAN SCENE

## Love is a Thing Divine.

Lyrics by HAT CARR

Music by EDWARD COLLINS, JR. L.A., U.S.A.

*In peaceful quietude*

*forever*

*I've learned a lot in school.*

*I know the gold-en ride..... but never - how there's no thing that*

*keeps me a - shak - ing..... in fact just what it means*

After One Two, etc.

Copyright 1919 by Edward Collins, Jr. Chicago, Ill.

Courtesy of the Collins archive, Midwest Manuscripts Collection, The Newberry Library, Chicago, Illinois

### A page of photos and music from the Souvenir booklet for *Who Can Tell*?

In the 14 May 1919 edition of the Chicago Tribune, this "letter to the editor" was published, following submission from France by the newspaper's drama critic:

There have been only two things of importance in Paris since you went away—the threat of the Germans to leave the Peace Conference, and the opening Monday night at the Champs Elysees Theatre of the 88th Division Show, *Who Can Tell*. Some show, Boy, some show! It is the best amateur show I have seen on either side of the water. There are lots of Broadway shows getting three dollars that ought to be sent to warehouse to let this one in for a run. It isn't a show—it's a production. In

costumes, it makes the 'Garden of Allah' look like a rookie. . . . You would never know they were doughboys until they began to sing. *Who Can Tell* is a kind of a musical burlesque with enough of a plot to keep the show in military channels for three hours. [from *The 88th Division in the World War of 1914–1918 Official History*]

*Who Can Tell* may indeed have been performed in the United States after World War I. On 18 February 1922, U.S. Army Brigadier General William Weigel wrote from Fort Dix, New Jersey, to Lt. Laurence Fairall, former editor of the "Camp Dodger" newsletter and Secretary of the 88th Division Association, in Des Moines, Iowa. Weigel's letter discussed the possibility of "another reunion" in the Twin Cities or at nearby Fort Snelling:

It would be great if we could get to-gether [sic] some part of the old show—"Who Can Tell" and show it in an opera house or a large tent. Collins, Gear [sic], and some of the others are in Chicago vicinity, I understand. [From the Papers of Laurence R. Fairall, University of Iowa Libraries, Iowa City, Iowa]

A performance may have taken place in Wisconsin. In a 19 March 1922 diary entry, the composer complained:

This has been a great St. Patrick's Day: I heard that my Trio which I submitted to the Society for the Publication of American Music was rejected, also that my Festival Overture [Mardi Gras] failed to qualify for the finals in the North Shore Competition. This afternoon the cheque which Madison paid me as a royalty on "Who Can Tell?" Came back with protest fees attached. A wonderful day.

Fragments survive of the copyist's manuscript score for *Love is a Thing Divine* and for *Modern Gypsy Rag*, an Act II instrumental number, both scored for symphonic band: D-flat Flute (two); E-flat Clarinet; Solo and 1st–3rd B-flat Clarinets; Alto, Tenor and Baritone Saxophones; Solo and 1st–3rd B-flat Cornets; four E-flat Altos [Horns]; three Trombones; Baritone; Basses; and, Drums.

Although the two songs from *Who Can Tell* included on this CD are decidedly the most minor of all Collins's works, they reveal something of the composer. Later in life Collins attended bawdy music revues in Chicago that he wrote were a pleasant reminder of Paris revues from his military years.

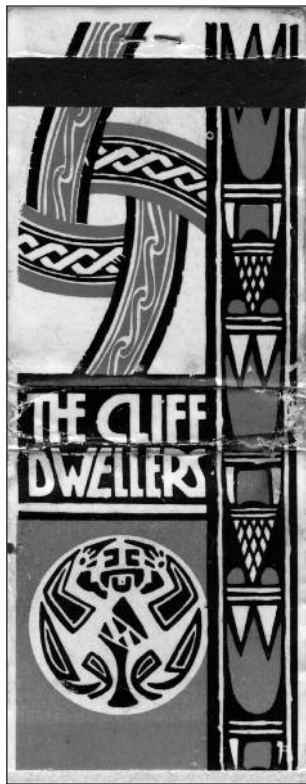
Some fragments survive of burlesque-type songs that were sketched by Collins for the entertainment of his fellow Cliff Dwellers, habitués of the legendary Chicago club, such as poet Carl Sandburg. Once located atop the home of the Chicago Symphony Orchestra, in 1996 the Cliff Dwellers Club moved to a nearby building's penthouse. The Club at Symphony Center now occupies the top floors of the CSO's building.

The naïveté of the *Who Can Tell* songs can be misleading. The 88th Division faced real dangers, although in letters home Collins downplayed these, probably to reduce family worries. This 23 September 1923 diary entry is revealing:

It is very entertaining to look back over your life and pick out incidents responsible for your present predicament or prosperity. I find that the most casual encounters shaped the course of my life. For instance . . . the afternoon at Camp Dodge when I played for the regimental doing next door . . . and discovered Holmes Cowper who had me transferred to division headquarters where I took the test for interpreters and was commissioned instead of going to Camp Travis with my outfit and then overseas where most of my buddies were killed or wounded.

The outbreak of war in 1914 ended an emerging trend toward internationalism, with effects still felt today. The Great War also profoundly influenced Collins's own life, including his professional work. The mobilization of Germany abruptly ended Collins's brief engagement as an assistant conductor at Bayreuth's Wagner Festival. Forced to flee with opera diva Ernestine Schumann-Heink and her accompanist, his sister Kate Hoffman, via Switzerland, Collins would never again hold a conducting appointment.

Once back in the USA, Collins could no longer rely on the largesse of the benefactors who had funded his European education. He began performing solo recitals, earning critical praise in major cities. The Windy City's leading music institutions competed to recruit him for studio teaching. Still, making a living must have been challenging during the early years of the war. Poverty was a real concern for Collins's Irish immigrant family. On 5 June 1917,



Courtesy of the Collins archive  
Cliff Dwellers Club matchbook cover.

following initiation of the United States draft for the war, Collins registered for military service. Subsequent letters make clear that his military salary was important to the future composer's family, with checks regularly sent home to Joliet.



Collins joined the regular Army, thinking he would thus better gain the respect of career officers. During Infantry training at Fort Dodge in 1918, he survived both the handling of bayonets and grenades. Collins also survived the Spanish Flu epidemic. The most devastating pandemic ever, “La Grippe” caused more deaths in a single year than did four years of the Black Death Bubonic Plague in the 1300s. The 1918 influenza strain was particularly deadly for people aged 20 to 40. A first wave of sickness emerged early that spring at U.S. military camps, but went mostly unnoticed. Of the estimated 43,000 deaths eventually suffered by mobilized American troops, not a few occurred at Fort Dodge.

Troop mobilization likely spread the virus, which continued killing after the Armistice. In January 1919, the American President Woodrow Wilson travelled to Paris, where he delivered his Fourteen Points during the Peace Conference. Collins, who happened to be in the City of Light with a fellow 88th Division officer, sent a letter home with the following report: “. . . when we were in Paris we drove the past the foreign ministry where the peace conference was going on. It was about 4 P.M. and Pres. Wilson was just making his speech about the League of Nations.”

Wilson returned just months later to negotiate the Treaty of Versailles. He caught the flu, which likely contributed to a stroke suffered in the USA later that year:

The stroke was a turning point for Wilson's presidency and, many argue, the world. Wilson collapsed Oct. 2 in the White House after a national tour seeking support for the Treaty of Versailles and America's entrance into the League of Nations. He went into seclusion for the remainder of his presidency. The treaty he had so strongly championed was rejected by the Senate in March 1920. —Michael Alison Chandler, *Washington Post*, 3 February 2007.

About half of U.S. soldier deaths in Europe were due to influenza. An estimated 675,000 Americans died, ten times as many as in the Great War; worldwide, the pandemic may have killed 20–40 million people. Others who died as a result of the Spanish Flu pandemic included British composer Sir Hubert Parry (7 October 1918), American pianist Felix Arndt (16 October 1918), and American composer Charles Tomlinson Griffes (8 April 1920).

During military training, Collins's music skills and mastery of languages soon gained the attention of superiors and he was transferred to the relative safety of office staff. Following deployment, Collins served as an interpreter in the Intelligence section of the 88th Division. Still, he ended up at "The Front" on at least one occasion. On 21 December 1918, Collins wrote home:



Yesterday I was out all day. Collins, left, aboard ship on return passage to the United States after WWI.

There was a [Intelligence] problem and I impersonated a German prisoner. I was turned loose near the 'front line' and ordered by Col. Miles (the Corps Intelligence officer) to take off my hat and find some of our men. There was a blinding snowstorm and without a hat it was no fun running in the face of it. Finally in a little wood I came across one of our advance patrols and held my hands all the time shouting 'Kamerad.' When I got up to them I started talking German and the little corporal in charge seeing my officers boots said "sir"? I had a hard time getting captured as they were taken by surprise and didn't know what to do with me. Each one passed the buck to the next higher officer and finally after walking uphill and down dale for a couple miles, we discovered the major. The Col. from the corps was disgusted because they should have sent me to the Intelligence officer right away. Finally we found the Intelligence officer but he had such a bum interpreter that he couldn't get any information out of me although I had very precious information, as you will see. Col. Miles looked on without saying a word and then took me down to Division Headquarters. . . . When we got back to Division H.Q., Capt. Nelson, who is my immediate superior in this office, examined me. But he also had a bum interpreter and was fussed into the bargain with the Col. looking on. I was a member of the 36th Pioneer Regiment, which was a crack gas regiment in its

day and Capt. Nelson was to get that out of me. But he couldn't find out in his book about that particular regiment and so the Col. had to tell him. Then he questioned me and found out that "we" were planning a gas attack.

After his experiences as a soldier during the Great War, Collins wrote often in his diaries about his low opinion of the entire military enterprise, including this journal entry in April 1939:

[Everyone was] "yellow" in 1917-18. As though we wouldn't all have been conscientious objectors if we had had the courage! But now many people are thinking about war and what it means.

Especially youth is waking up to the fact that war is not a parade with banners flying and bands playing and the young girl with the button is the result. I have always believed that war would cease when two things would happen; first when the masses would receive some education and second when science would turn out engines of warfare capable of destroying the civilian civilizations. Until the World War the soldier was the only victim, but with the British blockade that starved out Germany, and the Zeppelin attacks on London, war was brought home to those who invoked it.

After the war, Collins returned to the USA. He married in 1920, departing afterwards aboard the steamer *Caronia* for a honeymoon in Britain. Once back in Chicago, he started a family, the first of four children being born in 1921.



**The medal of the U.S. Army 88th Infantry Division, France, WWI.**



## Historic Recording by William Browning

Of the *Six Valses Caractéristiques*, the composer's biographer Erik Eriksson has written: "Each amply fulfills the promise of its title. Each exhibits both a late-Romantic expansiveness and a striking measure of craftsmanship."

Some of the *Six Valses* have been recorded by pianists Earl Wild, Jeffrey Sykes, Anna Polonsky, and Gunnar Johansen, the latter for an LP titled *Edward Collins* (re-released in 2010 as four tracks on Vol. I of the *Collins* CD series). Some years after making his recording, Johansen reflected:

Busoni referred to Chicago as a cultural wasteland—That was in the opening decade of the 20th century when personalities such as Frederick Stock, Rudolph Ganz, Bernhard Ziehn, and Wilhelm Middleschulte were holding the banner of music high. The accomplishments of these men are well documented and indeed constitute an era. The following three decades another name in retrospect must be added to the roster of outstanding musicians in the "Windy City," namely Edward Collins, pianist and composer. As the interpreter of Collins's piano works contained in this album, I first made acquaintance with, for instance, the several collections of waltzes in the late 1950s and was impressed with their style, expressive mode and ideal pianism . . . as I recorded these many pianistic and musical gems, I [was] struck with the depth of their sentiment, *Weltschmerz* and nostalgia as well as their pianistic wit and élan. If one should trace influences on Collins as a composer, the Russian Scriabin in his earlier period plus Friedman and Godowsky can be cited. Certainly Collins's music is of the romantic nature in the best sense, always flowing from a fountain of feeling, never prolix, masterfully crafted, form perfect and invariably inspired and inspired. I salute Edward Collins as a significant link in the chain of events in American musical history. [From a type-written Johansen statement, courtesy James P. Colias, on behalf of the Gunnar and Lorraine Johansen Charitable Trust]

Now, with this CD, William Browning's interpretation of Collins's *Six Valses* may also be enjoyed.

Few recordings of Browning survive to this day, because many of his early efforts were captured on magnetic tape with a faulty formulation that rapidly deteriorated. Barry Rifkin, a Chicago area producer and former student of Browning, hand-washed and lubricated with silicone some of the old tapes. In 1999, Rifkin was able to produce a two-CD collection titled *William Browning—A Legacy of Recordings*. The set, now unavailable to the public, included a live recording of Browning performing the *Six Valses*, occasion and date unknown. It may have been made during a recital at the American Conservatory of Music, where Browning taught piano, as had Collins before him.

## 12 *Clover Leaf Song*

HAL GEER

Poppies blossom ev'rywhere in old Japan  
Roses' perfume fills the air in ev'ry land  
But there's a little flow'r I know  
And a little girl who loves it so  
In my native land across the sea  
Sweet land of liberty

When I sailed away to France to fight the foe  
She smiled bravely thru her tears and bade me go  
As I kissed her lips and pressed her hand  
She murmured soft and low my soldier man  
When you see this clover think of me  
With the little birds of spring  
Here's the song of love I sing:

My pretty clover  
Pretty little four leafed clover  
To me you are the neatest and sweetest of girlies  
and oh how I love you  
Clover wait for me I'm coming over  
for I love you as the French love their beautiful  
Fleur-di-lis

My pretty four leaf clover  
fairest flow'r of all  
you bring me luck whene'er you think of me  
I'm waiting for a boat to take me over  
To my pretty little clover  
My little clover girl.

## 13 *Love is a Thing Divine*

HAL GEER

I've learned a lot in school  
I know the golden rule  
But somehow there's one thing that  
Keeps me a-scheming

To find just what it means  
Is impossible it seems  
But so it is, to each heart it  
Has diff'rent meaning,

It's one little word  
that most Ev'ryone's heard  
It's spelled L-O-V-E  
O most wonderful word.

CHORUS

Love is a thing divine.  
Something you can't define,  
Sometimes you're glad,  
And then sometimes you'll find you are sad,

When two hearts beat as one,  
Love then has just begun:  
Wonderful message from heaven above  
that is love, love, love.



### **Anna Polonsky, piano**

In demand as a soloist and chamber musician, Anna Polonsky has appeared with the Moscow Virtuosi and Vladimir Spivakov, the Buffalo Philharmonic with JoAnn Falletta, the St. Luke's Chamber Ensemble, the Columbus Symphony Orchestra, the Chamber Orchestra of Philadelphia, and many others. Ms. Polonsky has collaborated with the Guarneri, Orion, and Shanghai Quartets, and with musicians such as Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Chio-Liang Lin, Arnold Steinhardt, Anton Kuerti, Gary Hoffman, and Fred Sherry. She is regularly invited to perform chamber music at festivals, including Marlboro, Chamber Music Northwest, Seattle, Moab, Music@Menlo, Bridgehampton, Bard, and Caramoor, as well as at Bargemusic in New York City.

Ms. Polonsky has given concerts in the Amsterdam Concertgebouw, the Vienna Konzerthaus, the Alice Tully Hall, and the Stern, Weill and Zankel Halls at Carnegie Hall, and has toured extensively throughout the United States, Europe, and Asia. A frequent guest at the Chamber Music Society of Lincoln Center, she was a member of CMS Two during 2002–2004. In 2006, she took a part in the European Broadcasting Union's project to record and broadcast all of Mozart's keyboard sonatas, and in the spring of 2007 she performed a Carnegie Hall solo recital, inaugurating the Emerson Quartet's Perspectives Series.

Ms. Polonsky made her solo piano debut at the age of seven at the Special Central Music School in Moscow, Russia. She immigrated to the United States in 1990, and attended Interlochen Arts Academy (Michigan). She received her Bachelor of Music diploma from The Curtis Institute of Music, where she worked with the renowned pianist Peter Serkin, and continued her studies with Jerome Lowenthal, earning her Master's Degree from the Juilliard School. Ms. Polonsky was a recipient of a Borletti-Buitoni Trust Fellowship in 2003. In addition to performing, she serves on the piano faculty of Vassar College. She is a Steinway Artist. For the most up-to-date information, please visit [AnnaPolonsky.com](http://AnnaPolonsky.com).



### **Arnaud Sussmann, violin**

In addition to appearances with the New York Philharmonic, American Symphony Orchestra, the Cannes Orchestra, Nice Orchestra, Monaco Chamber Orchestra, the Orchestre des Pays de la Loire, and the Tanglewood Music Center Orchestra, and violinist Arnaud Sussmann has given recitals in New York, Memphis, Chicago, Panama City, San Salvador, Paris, and St. Petersburg. Upcoming engagements include performances at the 92nd Y and Le Poisson Rouge, chamber music appear-

ances in New York (Merkin Hall, Alice Tully Hall, Brooklyn Chamber Music Society) and on tour throughout the United States. In recent seasons, he has performed at Carnegie's Stern and Zankel Halls, Santa Fe New Music, the Virginia Arts Festival, the Metropolitan and Gardner Museums.

A leader of the Suedama and Metropolis ensembles, Mr. Sussmann is featured on a recording of Mozart piano concertos released on the Vanguard label, on a Deutsche Grammophone 'Live' recording of Schubert's *Trout Quintet* (available through iTunes) with Menahem Pressler, and has recently recorded chamber works of Beethoven and Dvorak with CMS artistic directors David Finckel and Wu Han.

Mr. Sussmann's past summer festival appearances include Music@Menlo, Strings in the Mountains, Giverny Music Festival, San Miguel de Allende (Mexico), Ravinia, Tanglewood, and the Perlman Music Program. Mr. Sussmann is the winner of several international competitions, including the Italian Andrea Postacchini Competition, the French Vatelot/Rampal International Competition, and the New York Virtuosi concert series grant that resulted in a live broadcast on WQXR's Young Artists Showcase. He holds a bachelor's and master's degree from The Juilliard School where he studied with Itzhak Perlman.



### **Patrice Michaels, soprano**

"Like the Romantic ideal of art, Patrice Michaels' voice is both natural and passionate"—*Classical CD Digest*. "A formidable interpretative talent"—*The New Yorker*. "[A] voice that is light, rich and flexible" *Opera News*. Michaels receives raves for her "poise, musicianship and impressive fioratura"—*Los Angeles Times*. "[P]inpoint accurate . . . bravura"—*Boston Globe*.

Operatic credits include *Candide* at Lyric Opera, Chicago (Hal Prince production); *Marzelline/Fidelio* (Cleveland Opera); Central City Opera; Tacoma Opera; and, Chicago Opera Theater. Selected recital appearances: Festival of Contemporary Music, in Havana, Cuba (three consecutive seasons); Music at the Supreme Court recital (with pianist John Browning); Chicago Chamber Musicians guest artist; and, the Schubert Club of St. Paul. Symphony engagements: Shanghai, Czech National, Atlanta, Milwaukee and Minnesota Orchestra. Ms. Michaels conceived and wrote with historian Dorothea Link "Divas of Mozart's Day," a dramatic program with duets and narration by internationally syndicated radio program host Peter Van de Graaff. She can be heard on numerous recordings, including internationally lauded performances of Gian Carlo Menotti's opera *The Medium* and of songs with orchestra on the album *La vie est une parade*. Ms. Michaels is currently working on a project with British composer Stephen McNeff and American physicist/gender studies specialist Megan Pickett on the lives of the Curie women.

Ms. Michaels is also a composer and librettist. Her training under Wesley Balk and opportunities with the Minnesota Composer's Forum led her to the Banff Centre for the Arts in Alberta Canada, where she was a member of the Music Theater Studio Ensemble in dual roles as performer and composer. Among the theatrical compositions she developed during her two years there is "A Song for Harmonica," music theater for children; that show is currently in its third production, with international performances ongoing. After earning bachelor degrees in Music and Theater from Pomona College, California, Ms. Michaels undertook postgraduate studies in composition and performance at the Banff Centre for the Arts in Alberta, Canada. She received a Master of Fine Arts degree from the University of Minnesota–Minneapolis. Michaels serves as Professor of Opera Theater and Studio Voice at Lawrence University Conservatory of Music in Appleton, Wisconsin.



**William J. Browning, pianist**

The renowned American pianist William Browning (1924–1997) established a worldwide reputation through performances marked by the Romantic era's prized "singing tone" and a superb technique. He was heard as a recitalist, chamber musician, and soloist with symphony orchestras, throughout North America, the United Kingdom, China, and South Korea.

A champion of 20th century music, Mr. Browning founded and led the Flance Quartet, which gave the first performances of many American works. After decades of broadcast experience, Mr. Browning was commissioned by Yale University to record Schumann's complete works; this late-career effort seems to have been lost. Mr. Browning frequently served as a judge and accompanist in piano and vocal competitions. He also worked with Dick Jones to produce and perform in WGN's *Auditions Of The Air*, discovering new vocal talent and providing winners with a Metropolitan Opera debut opportunity.

As a boy, Mr. Browning lived for a time in Germany, where his father sang in operas and recitals, and where the young pianist studied with the great Carl Friedberg. Mr. Browning served three years with the U.S. Army in Germany during WWII. Assigned to the 3rd Infantry Division, Special Service, he was General George Patton's interpreter and pianist. Years later, he couldn't stand teaching Chopin's *Military Polonaise* because Patton had made him play it every night!

Following WWII, Mr. Browning earned a Masters Degree in Musical Performance at Chicago's American Conservatory. He then taught there for over three decades, from his Fine Arts Building studio earning a formidable teaching reputation. He later joined the faculty at Sherwood Conservatory and at Roosevelt University's Chicago Musical College. Mr. Browning's teachers included students of Clara Schumann, Johannes Brahms, and Franz Liszt. —*Courtesy of Barry Rifkin.*

# THE MUSIC OF EDWARD

## **VOL. I** ALBANY TROY CD 1156

Earl Wild, piano • Manhattan String Quartet

*Variations on an Irish Tune* (for piano solo)

Piano solo works (twelve)

*Allegro piacevole* (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 *Edward Collins*  
(Chicago)

## **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 •

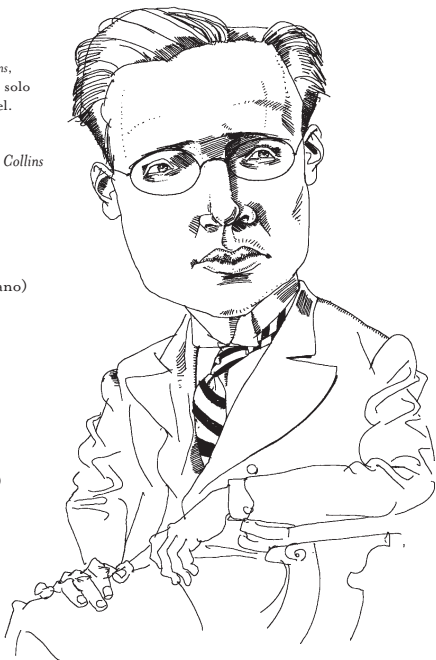
Jeffrey Sykes, piano (instrumental duos)

*Arabesque* (for violin and piano)

*Songs* (fifteen)

*Prayer* (for violoncello and piano)

*Suite for Violoncello and Piano*



JOSEPH CIARDIELLO

# JOSEPH 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

Julie Albers, violoncello • Patrice Michaels, soprano • Anna Polonsky, piano • Arnaud Sussmann, violin • 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*

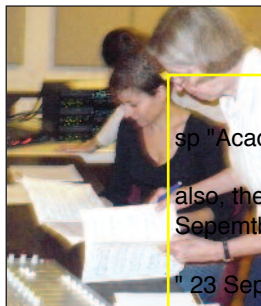
Released previously on the CD *William Browning: A Legacy of Recordings* (Deerfield, IL)

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*It is anticipated that the above recordings and additional materials will be released as a complete recorded anthology, in 2011. 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, C-U Music Prep [cumusicprep@charter.net] The Newberry Library (Chicago) is the archive for the original scores, journals and memorabilia of Collins. For further information: EdwardJCollins.org.*

# Edward Joseph Collins

<b>I</b>	<i>Sonata, Op. 2/14</i> (for violin and piano)	
	1. <i>Allegro</i> . . . . .	08:35
<b>2</b>	<i>Arabesque</i> (for violin and piano; Version 2) . . . . .	04:00
	Arnaud Sussmann, violin; Anna Polonsky, piano	
<b>3</b>	<i>Variations on a Negro Theme</i> . . . . .	12:59
<b>4</b>	<i>Variations on an Irish Theme</i> . . . . .	13:08
<b>5</b>	<i>Canons</i> . . . . .	04:27
	<i>Six Technical Stunts in Canonic Form</i> . . . . .	06:04
<b>6</b>	1. <i>Allegretto</i> . . . . .	00:52
<b>7</b>	2. [in 12/8] . . . . .	00:49
<b>8</b>	3. [in 4/4] . . . . .	00:42
<b>9</b>	4. [in 6/8] . . . . .	00:58
<b>10</b>	5. <i>Andante</i> . . . . .	01:40
<b>11</b>	6. ["Dixie"] . . . . .	01:03
	Anna Polonsky, piano	
	<i>Who Can Tell?</i> (songs from the operetta)	
<b>12</b>	<i>Love is a Thing Divine</i> . . . . .	03:01
<b>13</b>	<i>Clover leaf Song</i> . . . . .	03:13
	Patrice Michaels, soprano; Anna Polonsky, piano	
	<i>Six Valses Caractéristiques, Op. 18</i> . . . . .	17:56
<b>14</b>	<i>Valse Héroïque (No. 1)</i> . . . . .	02:52
<b>15</b>	<i>Valse Élegante (No. 2)</i> . . . . .	02:54
<b>16</b>	<i>Valse Romantique (No. 3)</i> . . . . .	04:07
<b>17</b>	<i>Valse Limpide (No. 4)</i> . . . . .	02:13
<b>18</b>	<i>Valse Pensive (No. 5)</i> . . . . .	03:40
<b>19</b>	<i>Valse Capricieuse (No. 6)</i> . . . . .	02:10
	William Browning, piano	
	<b>Total:</b> . . . . .	73:16



Pianist Anna Polonsky and producer Judith Sherman, during recording session, American **Academy** of Arts and Letters, New York, 23 September, 2009.

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VOLUME X

# Music of Edward Joseph Collins

*Sonata, Op. 2/14 for violin and piano (Allegro)*

*Variations on a Negro Theme and other works*

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

*Six Valses Caractéristiques, Op. 18*

William Browning, piano



# Edward J. Collins ■ *An American Composer*

BY ERIK ERIKSSON

Composer and pianist Edward Joseph Collins was born on 10 November 1886 in Joliet, Illinois, the youngest of nine children. After early studies in Joliet, he began work with Rudolf Ganz in Chicago. In 1906, Collins traveled with Ganz to Berlin, where he enrolled in the *Hochschule für Musik* in performance and composition. Upon graduation, he made a successful concert debut in Berlin, winning positive reviews from several critics.

When Collins returned to the United States in the fall of 1912, he toured several larger Eastern cities, again winning strong reviews. After serving as an assistant conductor at the Century Opera Company in New York, he traveled again to Europe, to become an assistant conductor at the Bayreuth Festival, a position cut short by the outbreak of World War I.

During that war, Collins rose from Private to Lieutenant. He served as an interpreter, received a citation for bravery, and entertained the troops as pianist.

Upon return to Chicago, he began a career in teaching, joining the faculty of the Chicago Musical College. He later married Frieda Mayer, daughter of Oscar Mayer.

Collins had co-authored *Who Can Tell?* in Europe near the end of WW I; the operetta was enjoyed in Paris by President Wilson. Collins continued composing on return to the USA. Two compositions submitted to a Chicago competition in 1925 were among the finalists, one the outright winner. Both works attracted the attention of Frederick Stock, Music Director of the Chicago Symphony Orchestra. Stock conducted the first performance of 1914 (later re-titled *Tragic Overture*) and, eventually, many of Collins's subsequent orchestral compositions as well.

Collins died on 1 December 1951, leaving an oeuvre comprised of ten major orchestral works (including a symphony, two overtures, and three suites), three piano concerti, *Daughter of the South* (opera, in one act and two scenes), *Hymn to the Earth* (for orchestra, choir, and four solo voices), several chamber works, more than 20 songs for voice and piano (four arranged by Verne Reynolds for chamber/string orchestra), and more than a dozen piano solo and duo scores.



Edward Joseph Collins, circa 1906.

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*The composer's full-length biography is available at: [EdwardJCollins.org](http://EdwardJCollins.org).*

# About the Music

BY JON BECKER

Preparation of this Collins recording has faced some challenges, including the one boldfaced below, in a letter written by the composer on 4 July 1918:

Dear Folks,

... This is the thing in a nutshell; there was a vacancy on the staff, in the adjutant general's office, and Holmes Cowper succeeded in landing it for me. I played for him at one of the regimental sings lately and he immediately got busy. ... [the job] at first will be just office work and it is that that I am worrying about.

**You know I was never very neat with papers or anything else** so I will certainly have to get busy and change my habits if I am to hold down this job. Then too my writing. He was sorry that I know nothing about stenography but my language got him. I am expected to translate French letters.

... But one thing is certain: it is good that I got some military training before tackling it. That is what pleased Major Toombs the most—that I had not tried to pick something and that our battery commander had made me an instructor.

Recently drafted into military service, Collins



Edward Collins in uniform for World War I.

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*For this recording series, composition dates enclosed in brackets are drawn from catalogue prepared in the 1990s by the composer's daughter, Marianna. Dates in parentheses are drawn from source scores or the composer's journals.*

mailed this letter to his family from Fort Dodge, Iowa. Despite his concerns about fitness for office work, he excelled as a translator for U.S. Army Intelligence; stationed near the front in France, Collins soon earned a field commission to Lieutenant. However, if Collins did indeed become more "neat with papers," that habit did not long endure in post-war work as a composer.

Collins in his diary admonished himself to carefully document his compositions, and early on he assigned opus numbers. That impulse seemingly was both short-lived and erratic, since only Op. 1, 2, 15, and 18 are now verifiable. Collins seems not to have kept a catalogue of his works, and he also reworked several without identifying which if any version he thought best. In his music notebooks, completed works bump up against musical sketches and exercises, or a titled composition is stopped midcourse by the upside-down conclusion of a completed composition that starts further back. In both his notebooks and manuscripts, Collins sometimes neglected to date compositions. For instance, Op. 1 may have been written as early as 1907, when a letter first reports that he is composing, or as late as 1917, when a piano trio is first mentioned. Collins in his diary lamented about having "bad luck" with copyists, and some of the copying was indeed rife with errata. Then again, Collins's "hand" was not always elegant, and at times was nearly illegible; on occasion he procrastinated, once delivering his manuscript to the copyist the night before a deadline.

All these problems had to be overcome in preparing the recordings. The editorial contributions of Tom Godfrey, engraver, were essential. So were those of all the recording musicians, and especially Anna Polonsky, who had to prepare some of the most problematic compositions. If only the composer could have been consulted! Still, it is hoped that Collins would be pleased to have all this music shared at last with the public.

### ***Sonata, Op. 2/14 (for violin and piano) I. Allegro (ca. 1906-1922?)***

There is evidence that Collins composed sonatas for violin with piano in D Major, G Major, C Minor, A Major, and F Major. Some are mentioned in the composer's writings, others in contemporary advertisements, reviews, and documents such as symphony programs. Unfortunately only two partial sonata manuscripts are now extant.

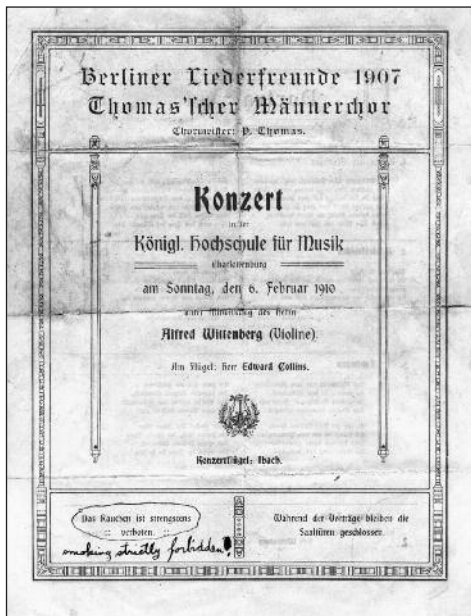
The movement performed on this recording is from the G major *Sonata*. Collins probably reworked this composition, because the extant score is marked *Op. 2* while the violin part is marked *Op. 14*. Like his *Piano Trio, Op. 1*, this sonata is a well-crafted composition; the influences of other composers can be heard, but the youthful music is already dominated by Collin's own "voice." Original and effective melodic, harmonic, and rhythmic combinations would continue to be mined by the composer for decades.

Although the *Sonata's* source manuscripts are undated, the piano score is found in a notebook with music dated 1917-1920, so most likely was composed prior to the *Four Waltzes, Op. 15* [pub. 1916] and the *Six Valses, Op. 18* [pub. 1922]. Like those works, the *Sonata* may have been composed when Collins was studying with Ganz in Chicago (1900-1906) or when studying at Berlin's *Hochschule* (1906-12). From letters mailed to his family from Europe, it is known that Collins was composing songs and chamber music during those years.

Only one other violin sonata also survives, and only a portion of the first movement, dedicated to Leon Sametini. Holland born, Sametini earned awards and kudos in Europe as a young performer. Following immigration to the USA, he became known in the early 20th century as "one of the most successful teachers of his instrument in this country." Sametini was on the Chicago Music College faculty, where Collins's mentor Rudolph Ganz also taught, and eventually Collins as well.

## ***Arabesque (for violin and piano; Version 2) (ca. 1933)***

In early October 1925, Chicago Symphony Orchestra's Concertmaster Jacques Gordon and composer/pianist Leo Sowerby performed *Arabesque* on a New York City recital, the only known performance during the Collins's lifetime. Violinist Frank Almond and pianist Jeffrey Sykes recorded a



From the collection of the composer's nephew, Joseph Collins, Joliet, IL  
**Recital program from 1910, for which Collins accompanied a violinist classmate from Berlin's Königliche Hochschule für Musik.** Collins added the handwritten translation "Smoking strictly forbidden."

version of *Arabesque*, described by music writer Erik Eriksson as follows:

A charmingly accessible, gracefully crafted piece, *Arabesque* represents Collins in a vein one might comfortably call late Romantic. The principal violin theme flows smoothly in waltz time over an arpeggiated accompaniment, mostly within the span of an octave, and finishes with a gentle sixteenth note lift, as if to invite the listener to remain engaged. The music then moves into 4/4 meter (*animato*) as the accompaniment is measured out in rolled eighth note chords. The violin rises fitfully before moving into a short cadenza that precedes return to *tempo primo*. In this second statement, the intensity is elevated as the violin breaks into octaves for emphasis. At its completion, the incisive pulse of the *animato* section is heard again in the accompaniment, gradually slowing to a *moderato tranquillo*. Instructed to play *dolce espressivo*, both players slow to a softly suspended ending.

Eriksson's words are apt for this second version *Arabesque*, despite subtle differences in piano voicings, chordal structures, and inner voice rhythms. Some may hear a "Celtic tinge" that perhaps reflects the composer's Irish-American heritage.

## Variations on a Negro Theme (1940s?)

A beautiful and sophisticated composition, *Variations on a Negro Theme* oddly receives no mention in Collins's writings, nor anywhere else for that matter. Given the music's mature style, the *Variations* were likely composed in the final decade of Collins's life, and sometime after this 9 April 1939 entry in the composer's diary: "In the morning finished 'Didn't My Lord Deliver Daniel.' (The other day I bought an amazing collection of Negro spirituals and am going to make piano pieces of them)."

Collins also arranged several other Negro spirituals for piano solo: *Joshua Fit de Battle ob Jericho* [1947]; *The Gospel Train* [1947]; *All God's Chillun' Got Wings* [1948]; and, *Lil' David Play on Yo' Harp*, also orchestrating the latter. The composer clearly was drawn to spirituals on account of their musical riches. Collins also was an admirer of jazz, and his son, Edward Jr., recalls chauffeuring him to Chicago's "black and tan" clubs.

However Collins also was keenly aware of Ireland's "struggles" and of the plight of Irish-American immigrants, including his parents. Near his home in Joliet, Irish immigrants built canals under terrible physical conditions; they suffered discrimination, and on occasion were lynched. About 10'30" into the *Variations on a Negro Theme* track, one hears an unmistakably Celtic variant, perhaps expressing Collins's personal empathy with the human tragedy that shaped the Negro spiritual.

With regard to source manuscripts, *Variations on a Negro Theme* is the most problematic Collins composition. Two versions are extant, each in separate music notebooks, both undated. One version has thirteen variations, some having alternatives; the other version has mostly the same variations, albeit

in a different order, in half-time, or in a different key, plus a *Finale*. In both versions, the composer crossed out some sections. The manuscripts recall those of Collin's *Nocturne*, which he is known to have performed, then re-worked.

This performance of *Variations on a Negro Theme* aims to integrate the best of each source score.

### ***Variations on an Irish Theme* (ca. 1930)**

“Well-contrasted, diatonic and pentatonic passages countered elsewhere by elaborate chromaticism, simplicity balanced by richer textures.” That is how music writer Erik Eriksson described a different Collins work, titled *Variations on an Irish Tune*, recorded by Earl Wild.

That 15 minute work likely was the foundation for *Variations on an Irish Theme*, recorded for this CD; on the title page of the copyist's manuscript, someone wrote: “abridged, simplified.” In the late 1920s and early 1930s, Collins also composed three orchestral variations: *Irish Rhapsody*; *Hibernia (Irish Rhapsody)*; and, *Variations on an Irish Folk Song*. All five works explore the melody of the Irish-American folksong “O! The ‘Taters over here are small”:

oh, the praties they grow small over here, over here, [repeat]  
oh, the praties they grow small and we dig them in the fall,  
and we eat them coats and all, over here, over here.



From the collection of the composer's nephew, Joseph Collins, Joliet, IL  
**Collins, after his performance with the Chicago  
Symphony Orchestra for the world premiere  
of his Concerto No. 3, 1943.**

oh, i wish that we were geese, night and morn, night and morn, [repeat]  
oh, i wish that we were geese for they fly and take their ease  
And they live and die in peace eating corn, eating corn.

oh, we're trampled in the dust over here, over here, [repeat]  
oh, we're trampled in the dust but the Lord in whom we trust  
he will give us crumb from crust over here, over here.

[repeat first stanza]

Both the Gaelic “praties” and the American slang “taters” refer to potatoes, and the song probably was written after the Irish Potato Famine, 1845-9. Gaelic scholar Brian Hart, writes:

There are some odd words used in these lyrics that indicate that it was translated from Irish Gaelic into English in America. The use of the word ‘fall’ is an Americanism you wouldn’t find in Ireland. Also, the use of the term ‘corn’ in reference to grain—grain was used to pay rent in Ireland in famine times and was not eaten—gives greater significance to these lines. . . . [the use of this air] may reflect pastoral nostalgia, or a romanticism of Ireland and especially the famine, as most Irish-Americans trace their ancestry back to the great diaspora caused by that famine—a sentiment still held onto today.

Obviously the melody of “O! The ‘Taters” had great interest for Collins. Perhaps the doleful tune was sung in the Joliet, Illinois home of his Irish immigrant parents.

## ***Canons (ca. 1917) and Six Technical Stunts in Canonic Form (ca. 1920)***

In diary entries dating from the 1920s, Collins mentions near daily work on counterpoint, part of his continuing efforts to better educate himself as a composer, after Berlin schooling that emphasized performance. His music notebooks are sprinkled with contrapuntal exercises or sketches. Collins apparently considered *Canons* a composition, providing a title and dating it “Sept. 9, 1917.”

The composer’s intentions are less certain for the music titled *Six Technical Stunts in Canonic Form* on this recording. Found in a notebook on the cover of which Collins wrote the words “Technical Stunts; Oct. 19, 1920” these six canons are numbered, but untitled, and abruptly end an incomplete composition titled “Fugue” and dated “Nov. 20, 1920.”

The sixth *Stunt* [Track 11] is a contrapuntal treatment of *Dixie* that presages by nearly two decades



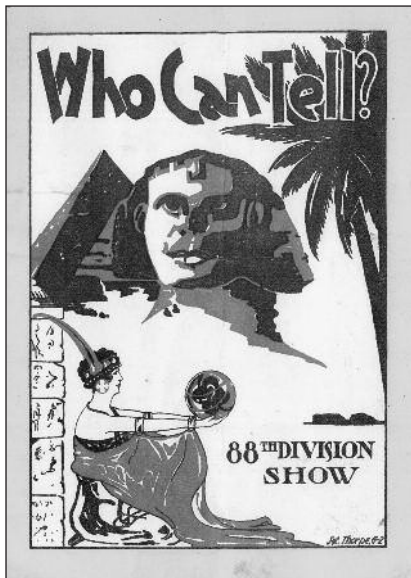
that tune's reappearance in Collins's opera *Daughter of South*, in counterpoint to *The Girl I Left Behind (Me)*, another authentic Civil War tune. Despite having been the Confederacy's unofficial anthem, *Dixie* was a favorite of Abraham Lincoln and remained popular in the United States long after that country's Civil War. A tune with centuries-old Celtic roots, *Dixie* also attracted Collins, even though his own Irish-American uncle, while serving in the Union Army, narrowly escaped a Confederate bullet during the Battle of Antietam.

### ***Love Is a Thing Divine and Clover Leaf Song from Who Can Tell? (1919)***

Following the November 1918 Armistice, American military leaders realized they had to keep troops active while awaiting return to the USA. From Army Intelligence headquarters in Gondrecourt, France, on 31 December 1918 Collins wrote to his family:

[I] must tell you about my new job. Since the Armistice things have been very quiet and the men have had practically nothing to do. . . . So G.H.Q. thought out a new scheme. The men are to drill four hours in the morning, have athletics in the afternoon, and be entertained in the evening. Consequently athletic and entertainment officers had to be appointed in each division. My new official title is 'Division Musical Director.'

One result was *Who Can Tell?*, variously described as an operetta, musical, revue, or burlesque. The extravaganza was organized in just six weeks, with Collins composing almost all of the music.



From the Papers of Laurence R. Fairall, University of Iowa Libraries, Iowa City

Front cover of the only known surviving copy of the 1919 playbill for the Paris production of *Who Can Tell?* Note the 88th Division's trademark "clover leaf" inside the fortune teller's earring and crystal ball. Fairall was editor of the *Camp Dodger*,

He seems however to have had a falling out with the show's producer, Donald "Dinnie" Mac Donald. On 25 March 1919, Collins wrote to his family:

First about the show, I am into it up to my neck. Mac Donald and I cannot see each other so I made up my mind to pull out of it after I had written the music. I even went to Col. O'Loughlin and asked him to get me back to the intelligence section. I told him I did not wish to wish to be out [in disfavor] with the general [Weigel] and asked him (the Col.) to inquire discreetly if it would be possible for me to withdraw. He inquired and told me that the Gen. would be very angry if I didn't see the thing through. The next day the Gen. was at rehearsal and made a speech complimenting the men on their work and me especially on the music. He said the musical side was a world-beater and shook hands with me, etc. He has one of those good-natured magnetic temperaments, and you know human nature. I made up my mind to go through with it just because the Gen. wants it. . . . The show is great and from present indications you will see it in New York and Chicago.

The composer's biographer Erik Eriksson has written of this creative effort by Collins:

His operetta, *Who Can Tell?*, co-authored with Hal Geer, 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."

The Souvenir booklet, published early in the 1920s by 88th Division veterans, included three songs from *Who Can Tell* arranged for piano. Collins is credited as composer for the first two songs in the booklet, *Love is a Thing Divine* and *Clover leaf Song*.



PONIES AND "LEADING LADY"



RENDEZVOUS DANCE



PERSIAN SCENE

## Love is a Thing Divine.

Lyrics by HAT CARR

Music by EDWARD COLLINS, JR. LA, U.S.A.

*In peaceful quietude*

*forever*

*I've learned a lot in school.*

*I know the gold-en ride..... but never - how there's no thing that*

*keeps me a - shak - ing..... in fact just what it means*

After One Two, etc.

Copyright 1919 by Edward Collins, Jr., Chicago, Ill.

Courtesy of the Collins archive, Midwest Manuscripts Collection, The Newberry Library, Chicago, Illinois

### A page of photos and music from the Souvenir booklet for *Who Can Tell*?

In the 14 May 1919 edition of the Chicago Tribune, this "letter to the editor" was published, following submission from France by the newspaper's drama critic:

There have been only two things of importance in Paris since you went away—the threat of the Germans to leave the Peace Conference, and the opening Monday night at the Champs Elysees Theatre of the 88th Division Show, *Who Can Tell*. Some show, Boy, some show! It is the best amateur show I have seen on either side of the water. There are lots of Broadway shows getting three dollars that ought to be sent to warehouse to let this one in for a run. It isn't a show—it's a production. In

costumes, it makes the 'Garden of Allah' look like a rookie. . . . You would never know they were doughboys until they began to sing. *Who Can Tell* is a kind of a musical burlesque with enough of a plot to keep the show in military channels for three hours. [from *The 88th Division in the World War of 1914–1918 Official History*]

*Who Can Tell* may indeed have been performed in the United States after World War I. On 18 February 1922, U.S. Army Brigadier General William Weigel wrote from Fort Dix, New Jersey, to Lt. Laurence Fairall, former editor of the "Camp Dodger" newsletter and Secretary of the 88th Division Association, in Des Moines, Iowa. Weigel's letter discussed the possibility of "another reunion" in the Twin Cities or at nearby Fort Snelling:

It would be great if we could get to-gether [sic] some part of the old show—"Who Can Tell" and show it in an opera house or a large tent. Collins, Gear [sic], and some of the others are in Chicago vicinity, I understand. [From the Papers of Laurence R. Fairall, University of Iowa Libraries, Iowa City, Iowa]

A performance may have taken place in Wisconsin. In a 19 March 1922 diary entry, the composer complained:

This has been a great St. Patrick's Day: I heard that my Trio which I submitted to the Society for the Publication of American Music was rejected, also that my Festival Overture [Mardi Gras] failed to qualify for the finals in the North Shore Competition. This afternoon the cheque which Madison paid me as a royalty on "Who Can Tell?" Came back with protest fees attached. A wonderful day.

Fragments survive of the copyist's manuscript score for *Love is a Thing Divine* and for *Modern Gypsy Rag*, an Act II instrumental number, both scored for symphonic band: D-flat Flute (two); E-flat Clarinet; Solo and 1st–3rd B-flat Clarinets; Alto, Tenor and Baritone Saxophones; Solo and 1st–3rd B-flat Cornets; four E-flat Altos [Horns]; three Trombones; Baritone; Basses; and, Drums.

Although the two songs from *Who Can Tell* included on this CD are decidedly the most minor of all Collins's works, they reveal something of the composer. Later in life Collins attended bawdy music revues in Chicago that he wrote were a pleasant reminder of Paris revues from his military years.

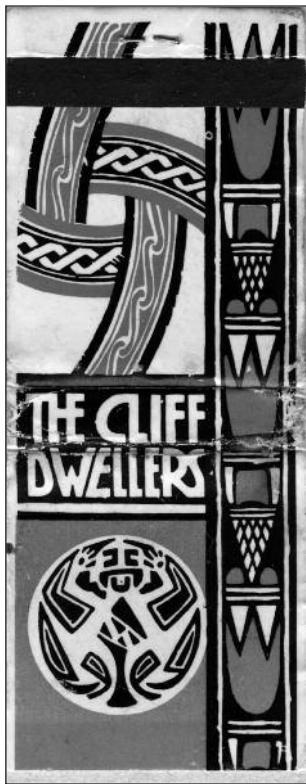
Some fragments survive of burlesque-type songs that were sketched by Collins for the entertainment of his fellow Cliff Dwellers, habitués of the legendary Chicago club, such as poet Carl Sandburg. Once located atop the home of the Chicago Symphony Orchestra, in 1996 the Cliff Dwellers Club moved to a nearby building's penthouse. The Club at Symphony Center now occupies the top floors of the CSO's building.

The naïveté of the *Who Can Tell* songs can be misleading. The 88th Division faced real dangers, although in letters home Collins downplayed these, probably to reduce family worries. This 23 September 1923 diary entry is revealing:

It is very entertaining to look back over your life and pick out incidents responsible for your present predicament or prosperity. I find that the most casual encounters shaped the course of my life. For instance . . . the afternoon at Camp Dodge when I played for the regimental doing next door . . . and discovered Holmes Cowper who had me transferred to division headquarters where I took the test for interpreters and was commissioned instead of going to Camp Travis with my outfit and then overseas where most of my buddies were killed or wounded.

The outbreak of war in 1914 ended an emerging trend toward internationalism, with effects still felt today. The Great War also profoundly influenced Collins's own life, including his professional work. The mobilization of Germany abruptly ended Collins's brief engagement as an assistant conductor at Bayreuth's Wagner Festival. Forced to flee with opera diva Ernestine Schumann-Heink and her accompanist, his sister Kate Hoffman, via Switzerland, Collins would never again hold a conducting appointment.

Once back in the USA, Collins could no longer rely on the largesse of the benefactors who had funded his European education. He began performing solo recitals, earning critical praise in major cities. The Windy City's leading music institutions competed to recruit him for studio teaching. Still, making a living must have been challenging during the early years of the war. Poverty was a real concern for Collins's Irish immigrant family. On 5 June 1917,



Courtesy of the Collins archive  
Cliff Dwellers Club matchbook cover.

following initiation of the United States draft for the war, Collins registered for military service. Subsequent letters make clear that his military salary was important to the future composer's family, with checks regularly sent home to Joliet.



Collins joined the regular Army, thinking he would thus better gain the respect of career officers. During Infantry training at Fort Dodge in 1918, he survived both the handling of bayonets and grenades. Collins also survived the Spanish Flu epidemic. The most devastating pandemic ever, “La Grippe” caused more deaths in a single year than did four years of the Black Death Bubonic Plague in the 1300s. The 1918 influenza strain was particularly deadly for people aged 20 to 40. A first wave of sickness emerged early that spring at U.S. military camps, but went mostly unnoticed. Of the estimated 43,000 deaths eventually suffered by mobilized American troops, not a few occurred at Fort Dodge.

Troop mobilization likely spread the virus, which continued killing after the Armistice. In January 1919, the American President Woodrow Wilson travelled to Paris, where he delivered his Fourteen Points during the Peace Conference. Collins, who happened to be in the City of Light with a fellow 88th Division officer, sent a letter home with the following report: “. . . when we were in Paris we drove the past the foreign ministry where the peace conference was going on. It was about 4 P.M. and Pres. Wilson was just making his speech about the League of Nations.”

Wilson returned just months later to negotiate the Treaty of Versailles. He caught the flu, which likely contributed to a stroke suffered in the USA later that year:

The stroke was a turning point for Wilson's presidency and, many argue, the world. Wilson collapsed Oct. 2 in the White House after a national tour seeking support for the Treaty of Versailles and America's entrance into the League of Nations. He went into seclusion for the remainder of his presidency. The treaty he had so strongly championed was rejected by the Senate in March 1920. —Michael Alison Chandler, *Washington Post*, 3 February 2007.

About half of U.S. soldier deaths in Europe were due to influenza. An estimated 675,000 Americans died, ten times as many as in the Great War; worldwide, the pandemic may have killed 20–40 million people. Others who died as a result of the Spanish Flu pandemic included British composer Sir Hubert Parry (7 October 1918), American pianist Felix Arndt (16 October 1918), and American composer Charles Tomlinson Griffes (8 April 1920).

During military training, Collins's music skills and mastery of languages soon gained the attention of superiors and he was transferred to the relative safety of office staff. Following deployment, Collins served as an interpreter in the Intelligence section of the 88th Division. Still, he ended up at "The Front" on at least one occasion. On 21 December 1918, Collins wrote home:



Yesterday I was out all day. Collins, left, aboard ship on return passage to the United States after WWI.

There was a [Intelligence] problem and I impersonated a German prisoner. I was turned loose near the 'front line' and ordered by Col. Miles (the Corps Intelligence officer) to take off my hat and find some of our men. There was a blinding snowstorm and without a hat it was no fun running in the face of it. Finally in a little wood I came across one of our advance patrols and held my hands all the time shouting 'Kamerad.' When I got up to them I started talking German and the little corporal in charge seeing my officers boots said "sir"? I had a hard time getting captured as they were taken by surprise and didn't know what to do with me. Each one passed the buck to the next higher officer and finally after walking uphill and down dale for a couple miles, we discovered the major. The Col. from the corps was disgusted because they should have sent me to the Intelligence officer right away. Finally we found the Intelligence officer but he had such a bum interpreter that he couldn't get any information out of me although I had very precious information, as you will see. Col. Miles looked on without saying a word and then took me down to Division Headquarters. . . . When we got back to Division H.Q., Capt. Nelson, who is my immediate superior in this office, examined me. But he also had a bum interpreter and was fussed into the bargain with the Col. looking on. I was a member of the 36th Pioneer Regiment, which was a crack gas regiment in its

day and Capt. Nelson was to get that out of me. But he couldn't find out in his book about that particular regiment and so the Col. had to tell him. Then he questioned me and found out that "we" were planning a gas attack.

After his experiences as a soldier during the Great War, Collins wrote often in his diaries about his low opinion of the entire military enterprise, including this journal entry in April 1939:

[Everyone was] "yellow" in 1917-18. As though we wouldn't all have been conscientious objectors if we had had the courage! But now many people are thinking about war and what it means.

Especially youth is waking up to the fact that war is not a parade with banners flying and bands playing and the young girl with the button is the result. I have always believed that war would cease when two things would happen; first when the masses would receive some education and second when science would turn out engines of warfare capable of destroying the civilian civilizations. Until the World War the soldier was the only victim, but with the British blockade that starved out Germany, and the Zeppelin attacks on London, war was brought home to those who invoked it.

After the war, Collins returned to the USA. He married in 1920, departing afterwards aboard the steamer *Caronia* for a honeymoon in Britain. Once back in Chicago, he started a family, the first of four children being born in 1921.



**The medal of the U.S. Army 88th Infantry Division, France, WWI.**



## Historic Recording by William Browning

Of the *Six Valses Caractéristiques*, the composer's biographer Erik Eriksson has written: "Each amply fulfills the promise of its title. Each exhibits both a late-Romantic expansiveness and a striking measure of craftsmanship."

Some of the *Six Valses* have been recorded by pianists Earl Wild, Jeffrey Sykes, Anna Polonsky, and Gunnar Johansen, the latter for an LP titled *Edward Collins* (re-released in 2010 as four tracks on Vol. I of the *Collins* CD series). Some years after making his recording, Johansen reflected:

Busoni referred to Chicago as a cultural wasteland—That was in the opening decade of the 20th century when personalities such as Frederick Stock, Rudolph Ganz, Bernhard Ziehn, and Wilhelm Middleschulte were holding the banner of music high. The accomplishments of these men are well documented and indeed constitute an era. The following three decades another name in retrospect must be added to the roster of outstanding musicians in the "Windy City," namely Edward Collins, pianist and composer. As the interpreter of Collins's piano works contained in this album, I first made acquaintance with, for instance, the several collections of waltzes in the late 1950s and was impressed with their style, expressive mode and ideal pianism . . . as I recorded these many pianistic and musical gems, I [was] struck with the depth of their sentiment, *Weltschmerz* and nostalgia as well as their pianistic wit and élan. If one should trace influences on Collins as a composer, the Russian Scriabin in his earlier period plus Friedman and Godowsky can be cited. Certainly Collins's music is of the romantic nature in the best sense, always flowing from a fountain of feeling, never prolix, masterfully crafted, form perfect and invariably inspired and inspired. I salute Edward Collins as a significant link in the chain of events in American musical history. [From a type-written Johansen statement, courtesy James P. Colias, on behalf of the Gunnar and Lorraine Johansen Charitable Trust]

Now, with this CD, William Browning's interpretation of Collins's *Six Valses* may also be enjoyed.

Few recordings of Browning survive to this day, because many of his early efforts were captured on magnetic tape with a faulty formulation that rapidly deteriorated. Barry Rifkin, a Chicago area producer and former student of Browning, hand-washed and lubricated with silicone some of the old tapes. In 1999, Rifkin was able to produce a two-CD collection titled *William Browning—A Legacy of Recordings*. The set, now unavailable to the public, included a live recording of Browning performing the *Six Valses*, occasion and date unknown. It may have been made during a recital at the American Conservatory of Music, where Browning taught piano, as had Collins before him.

## 12 *Clover Leaf Song*

HAL GEER

Poppies blossom ev'rywhere in old Japan  
Roses' perfume fills the air in ev'ry land  
But there's a little flow'r I know  
And a little girl who loves it so  
In my native land across the sea  
Sweet land of liberty

When I sailed away to France to fight the foe  
She smiled bravely thru her tears and bade me go  
As I kissed her lips and pressed her hand  
She murmured soft and low my soldier man  
When you see this clover think of me  
With the little birds of spring  
Here's the song of love I sing:

My pretty clover  
Pretty little four leafed clover  
To me you are the neatest and sweetest of girlies  
and oh how I love you  
Clover wait for me I'm coming over  
for I love you as the French love their beautiful  
Fleur-di-lis

My pretty four leaf clover  
fairest flow'r of all  
you bring me luck whene'er you think of me  
I'm waiting for a boat to take me over  
To my pretty little clover  
My little clover girl.

## 13 *Love is a Thing Divine*

HAL GEER

I've learned a lot in school  
I know the golden rule  
But somehow there's one thing that  
Keeps me a-scheming

To find just what it means  
Is impossible it seems  
But so it is, to each heart it  
Has diff'rent meaning,

It's one little word  
that most Ev'ryone's heard  
It's spelled L-O-V-E  
O most wonderful word.

CHORUS

Love is a thing divine.  
Something you can't define,  
Sometimes you're glad,  
And then sometimes you'll find you are sad,

When two hearts beat as one,  
Love then has just begun:  
Wonderful message from heaven above  
that is love, love, love.



### **Anna Polonsky, piano**

In demand as a soloist and chamber musician, Anna Polonsky has appeared with the Moscow Virtuosi and Vladimir Spivakov, the Buffalo Philharmonic with JoAnn Falletta, the St. Luke's Chamber Ensemble, the Columbus Symphony Orchestra, the Chamber Orchestra of Philadelphia, and many others. Ms. Polonsky has collaborated with the Guarneri, Orion, and Shanghai Quartets, and with musicians such as Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Chio-Liang Lin, Arnold Steinhardt, Anton Kuerti, Gary Hoffman, and Fred Sherry. She is regularly invited to perform chamber music at festivals, including Marlboro, Chamber Music Northwest, Seattle, Moab, Music@Menlo, Bridgehampton, Bard, and Caramoor, as well as at Bargemusic in New York City.

Ms. Polonsky has given concerts in the Amsterdam Concertgebouw, the Vienna Konzerthaus, the Alice Tully Hall, and the Stern, Weill and Zankel Halls at Carnegie Hall, and has toured extensively throughout the United States, Europe, and Asia. A frequent guest at the Chamber Music Society of Lincoln Center, she was a member of CMS Two during 2002–2004. In 2006, she took a part in the European Broadcasting Union's project to record and broadcast all of Mozart's keyboard sonatas, and in the spring of 2007 she performed a Carnegie Hall solo recital, inaugurating the Emerson Quartet's Perspectives Series.

Ms. Polonsky made her solo piano debut at the age of seven at the Special Central Music School in Moscow, Russia. She immigrated to the United States in 1990, and attended Interlochen Arts Academy (Michigan). She received her Bachelor of Music diploma from The Curtis Institute of Music, where she worked with the renowned pianist Peter Serkin, and continued her studies with Jerome Lowenthal, earning her Master's Degree from the Juilliard School. Ms. Polonsky was a recipient of a Borletti-Buitoni Trust Fellowship in 2003. In addition to performing, she serves on the piano faculty of Vassar College. She is a Steinway Artist. For the most up-to-date information, please visit [AnnaPolonsky.com](http://AnnaPolonsky.com).



### **Arnaud Sussmann, violin**

In addition to appearances with the New York Philharmonic, American Symphony Orchestra, the Cannes Orchestra, Nice Orchestra, Monaco Chamber Orchestra, the Orchestre des Pays de la Loire, and the Tanglewood Music Center Orchestra, and violinist Arnaud Sussmann has given recitals in New York, Memphis, Chicago, Panama City, San Salvador, Paris, and St. Petersburg. Upcoming engagements include performances at the 92nd Y and Le Poisson Rouge, chamber music appear-

ances in New York (Merkin Hall, Alice Tully Hall, Brooklyn Chamber Music Society) and on tour throughout the United States. In recent seasons, he has performed at Carnegie's Stern and Zankel Halls, Santa Fe New Music, the Virginia Arts Festival, the Metropolitan and Gardner Museums.

A leader of the Suedama and Metropolis ensembles, Mr. Sussmann is featured on a recording of Mozart piano concertos released on the Vanguard label, on a Deutsche Grammophone 'Live' recording of Schubert's *Trout Quintet* (available through iTunes) with Menahem Pressler, and has recently recorded chamber works of Beethoven and Dvorak with CMS artistic directors David Finckel and Wu Han.

Mr. Sussmann's past summer festival appearances include Music@Menlo, Strings in the Mountains, Giverny Music Festival, San Miguel de Allende (Mexico), Ravinia, Tanglewood, and the Perlman Music Program. Mr. Sussmann is the winner of several international competitions, including the Italian Andrea Postacchini Competition, the French Vatelot/Rampal International Competition, and the New York Virtuosi concert series grant that resulted in a live broadcast on WQXR's Young Artists Showcase. He holds a bachelor's and master's degree from The Juilliard School where he studied with Itzhak Perlman.



**Patrice Michaels, soprano**

"Like the Romantic ideal of art, Patrice Michaels' voice is both natural and passionate"—*Classical CD Digest*. "A formidable interpretative talent"—*The New Yorker*. "[A] voice that is light, rich and flexible" *Opera News*. Michaels receives raves for her "poise, musicianship and impressive fioratura"—*Los Angeles Times*. "[P]inpoint accurate . . . bravura"—*Boston Globe*.

Operatic credits include *Candide* at Lyric Opera, Chicago (Hal Prince production); *Marzelline/Fidelio* (Cleveland Opera); Central City Opera; Tacoma Opera; and, Chicago Opera Theater. Selected recital appearances: Festival of Contemporary Music, in Havana, Cuba (three consecutive seasons); Music at the Supreme Court recital (with pianist John Browning); Chicago Chamber Musicians guest artist; and, the Schubert Club of St. Paul. Symphony engagements: Shanghai, Czech National, Atlanta, Milwaukee and Minnesota Orchestra. Ms. Michaels conceived and wrote with historian Dorothea Link "Divas of Mozart's Day," a dramatic program with duets and narration by internationally syndicated radio program host Peter Van de Graaff. She can be heard on numerous recordings, including internationally lauded performances of Gian Carlo Menotti's opera *The Medium* and of songs with orchestra on the album *La vie est une parade*. Ms. Michaels is currently working on a project with British composer Stephen McNeff and American physicist/gender studies specialist Megan Pickett on the lives of the Curie women.

Ms. Michaels is also a composer and librettist. Her training under Wesley Balk and opportunities with the Minnesota Composer's Forum led her to the Banff Centre for the Arts in Alberta Canada, where she was a member of the Music Theater Studio Ensemble in dual roles as performer and composer. Among the theatrical compositions she developed during her two years there is "A Song for Harmonica," music theater for children; that show is currently in its third production, with international performances ongoing. After earning bachelor degrees in Music and Theater from Pomona College, California, Ms. Michaels undertook postgraduate studies in composition and performance at the Banff Centre for the Arts in Alberta, Canada. She received a Master of Fine Arts degree from the University of Minnesota–Minneapolis. Michaels serves as Professor of Opera Theater and Studio Voice at Lawrence University Conservatory of Music in Appleton, Wisconsin.



**William J. Browning, pianist**

The renowned American pianist William Browning (1924–1997) established a worldwide reputation through performances marked by the Romantic era's prized "singing tone" and a superb technique. He was heard as a recitalist, chamber musician, and soloist with symphony orchestras, throughout North America, the United Kingdom, China, and South Korea.

A champion of 20th century music, Mr. Browning founded and led the Flance Quartet, which gave the first performances of many American works. After decades of broadcast experience, Mr. Browning was commissioned by Yale University to record Schumann's complete works; this late-career effort seems to have been lost. Mr. Browning frequently served as a judge and accompanist in piano and vocal competitions. He also worked with Dick Jones to produce and perform in WGN's *Auditions Of The Air*, discovering new vocal talent and providing winners with a Metropolitan Opera debut opportunity.

As a boy, Mr. Browning lived for a time in Germany, where his father sang in operas and recitals, and where the young pianist studied with the great Carl Friedberg. Mr. Browning served three years with the U.S. Army in Germany during WWII. Assigned to the 3rd Infantry Division, Special Service, he was General George Patton's interpreter and pianist. Years later, he couldn't stand teaching Chopin's *Military Polonaise* because Patton had made him play it every night!

Following WWII, Mr. Browning earned a Masters Degree in Musical Performance at Chicago's American Conservatory. He then taught there for over three decades, from his Fine Arts Building studio earning a formidable teaching reputation. He later joined the faculty at Sherwood Conservatory and at Roosevelt University's Chicago Musical College. Mr. Browning's teachers included students of Clara Schumann, Johannes Brahms, and Franz Liszt. —*Courtesy of Barry Rifkin.*

# THE MUSIC OF EDWARD

## **VOL. I** ALBANY TROY CD 1156

Earl Wild, piano • Manhattan String Quartet

*Variations on an Irish Tune* (for piano solo)

Piano solo works (twelve)

*Allegro piacevole* (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 *Edward Collins*  
(Chicago)

## **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 •

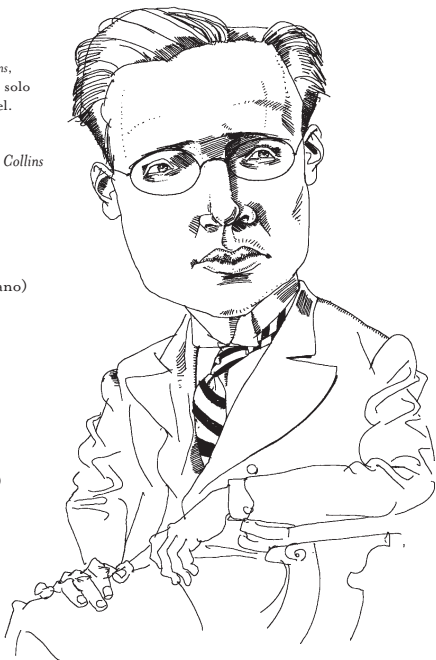
Jeffrey Sykes, piano (instrumental duos)

*Arabesque* (for violin and piano)

*Songs* (fifteen)

*Prayer* (for violoncello and piano)

*Suite for Violoncello and Piano*



JOSEPH CIARDIELLO

# JOSEPH 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

Julie Albers, violoncello • Patrice Michaels, soprano • Anna Polonsky, piano • Arnaud Sussmann, violin • 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)

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*It is anticipated that the above recordings and additional materials will be released as a complete recorded anthology, in 2011.* 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, C-U Music Prep [cumusicprep@charter.net] The Newberry Library (Chicago) is the archive for the original scores, journals and memorabilia of Collins. For further information: **EdwardJCollins.org**.

# Edward Joseph Collins

<b>I</b>	<b>Sonata, Op. 2/14</b> (for violin and piano)	
	1. <i>Allegro</i> . . . . .	08:35
<b>2</b>	<b>Arabesque</b> (for violin and piano; Version 2) . . . . .	04:00
	Arnaud Sussmann, violin; Anna Polonsky, piano	
<b>3</b>	<b>Variations on a Negro Theme</b> . . . . .	12:59
<b>4</b>	<b>Variations on an Irish Theme</b> . . . . .	13:08
<b>5</b>	<b>Canons</b> . . . . .	04:27
	<b>Six Technical Stunts in Canonic Form</b> . . . . .	06:04
<b>6</b>	1. <i>Allegretto</i> . . . . .	00:52
<b>7</b>	2. [in 12/8] . . . . .	00:49
<b>8</b>	3. [in 4/4] . . . . .	00:42
<b>9</b>	4. [in 6/8] . . . . .	00:58
<b>10</b>	5. <i>Andante</i> . . . . .	01:40
<b>11</b>	6. ["Dixie"] . . . . .	01:03
	Anna Polonsky, piano	
	<b>Who Can Tell?</b> (songs from the operetta)	
<b>12</b>	<b>Love is a Thing Divine</b> . . . . .	03:01
<b>13</b>	<b>Clover leaf Song</b> . . . . .	03:13
	Patrice Michaels, soprano; Anna Polonsky, piano	
	<b>Six Valses Caractéristiques, Op. 18</b> . . . . .	17:56
<b>14</b>	<b>Valse Héroïque (No. 1)</b> . . . . .	02:52
<b>15</b>	<b>Valse Élegante (No. 2)</b> . . . . .	02:54
<b>16</b>	<b>Valse Romantique (No. 3)</b> . . . . .	04:07
<b>17</b>	<b>Valse Limpide (No. 4)</b> . . . . .	02:13
<b>18</b>	<b>Valse Pensive (No. 5)</b> . . . . .	03:40
<b>19</b>	<b>Valse Capricieuse (No. 6)</b> . . . . .	02:10
	William Browning, piano	
	<b>Total:</b> . . . . .	73:16



Pianist Anna Polonsky and producer Judith Sherman, during recording session, American Academ of Arts and Letters, New York, 23 September, 2009.

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# Edward Joseph Collins

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Tracks 1, 3, 4, 6–11: American Academy of Arts and Letters, New York, NY, USA (23 September 2009)  
 Tracks 2, 5, 12–13: The Recital Hall of The Performing Arts Center, Purchase College, State University of New York, Purchase, NY, USA (7–10 May 2008)  
 Tracks 14–19: From CD *William Browning: A Legacy of Recordings*, Big Dream Studios, Deerfield, IL, USA (released 1999; original recording information unavailable)  
 Tracks 1–13: Produced and engineered by Judith Sherman, Riverdale, NY, USA;  
 Assistant engineer and editing assistant: Jeanne Velonis, Dobbs Ferry, NY, USA  
 Tracks 14–19: Transferred, digitally re-mastered, and produced by Barry Rifkin, Chicago, IL, USA  
 Final Mastering: EMI/Abbey Road Studios, London, UK  
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## An American Composer [1886–1951]

With the exception of the *Six Valses Caractéristiques*, these are the first recordings of these compositions by Edward Joseph Collins available to the public. Born in Joliet, Illinois, Collins studied piano with Ganz in Chicago and composition with Bruch and Humperdinck in Europe. A 1912 Berlin debut and subsequent concerts in the USA and Europe earned strong critical praise. Collins was hired in 1914 as an assistant conductor for the Bayreuth Festival, a brief engagement ended by WWI and service in the US Army. After the war, Collins began a teaching career in Chicago, continuing to conduct, perform, and compose. His music attracted the attention of Chicago Symphony Orchestra Music Director Frederick Stock, who conducted many of Collins's orchestral compositions. Those include a symphony, three piano concerti, an opera, a secular cantata and several suites and overtures. Collins also composed dozens of songs, piano solo and duo works, as well as other chamber music.

For more information, visit: [EdwardJCollins.org](http://EdwardJCollins.org)

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