

VOLUME IV

Music of Edward Joseph Collins

Hibernia (Irish Rhapsody) ■ Concerto No. 1

Lil' David Play on Yo' Harp ■ Lament and Jig

William Wolfram, piano

Royal Scottish National Orchestra

Marin Alsop, conductor



Edward J. Collins ■ *An American Composer*

BY ERIK ERIKSSON

American composer and pianist Edward Joseph Collins was among those creative musicians considered “regional.” Notwithstanding a number of early years spent in Europe and a brief stint as a conductor at New York’s Century Opera Company, he is recalled primarily as a Chicago musical figure.

Despite several large orchestral works, three piano concertos, a large choral piece, numerous works for solo piano, a number of songs, and an opera which won him the respected David Bispham Award, his music—except for some occasional concerts and recordings—has been little performed in the years following his death. This neglect is both unfortunate and unwarranted.

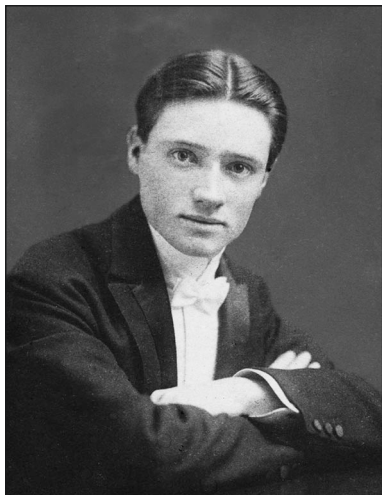
While he spent most of his life in Chicago or its environs and knew members of the “Chicago School,” he pursued his own direction as a composer.

Collins was born in Joliet, Illinois on 10 November 1886 to Irish-American parents. He was the youngest of nine children born to Peter and Bridget (McIntyre) Collins.

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

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

His Berlin debut in 1912 in which he performed Schumann’s *C Major Fantasy* and the *Handel Variations* by Brahms drew this comment from the *Tägliche Rundschau* critic: “If this genuinely musical talent continues to develop, it will fill the most sanguine expectations.” The *Lokal Anzeiger* noted, “He impresses as a musician of feeling” and *Der Reichsanzeiger* ventured that



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

During his time abroad, Collins maintained an active correspondence (from the very time of his ship's departure from New York harbor), writing frequent letters to family members regarding his activities at the school and travels with Dr. Ganz.

Collins returned to the United States in the fall of 1912 and toured several of the larger Eastern cities, winning such comments as "... the kind of ability that wins an audience"

(Detroit) and "interpreted with much poetic

charm" (Philadelphia). He appeared on a double bill with celebrated contralto Ernestine Schumann-Heinck (his sister Catherine was her accompanist for thirty-five years) and, following a tour of Europe and America, he was appointed an assistant conductor of the Century Opera Company in New York (1912-1913). Traveling to Europe once again in 1914, Collins was engaged as an assistant conductor at the Bayreuth Festival in Germany, where his duties included playing the timpani. His skills as a pianist proved of great value in working with singers and preparing productions. In August of 1914, the outbreak of hostilities in Europe necessitated Collins's return to America.

Upon his return to Chicago, he found himself involved in a busy concert schedule once more. The 23 February 1917 edition of Chicago's *Music News* featured a photo of Collins on the cover and two items within, one an announcement of a recital scheduled for Sunday afternoon, February 25, the other a half-page story outlining his career to date and claiming

that “No young pianist of the World today—American or European, has attained a more prominent success.”

The article cites Collins’s conducting successes (with the Chicago Symphony Orchestra) and notes as well that “as a teacher of piano, he is becoming known as one of the best in America and has at present a large class at the Bush Conservatory.”

When the U.S. entered World War I, Collins found himself in uniform as an infantry private. He soon rose to the rank of Lieutenant, serving in the 88th Division Intelligence Unit in France and later cited for bravery. His facility with the German language made him valuable as an interpreter. He also served by entertaining the troops as a pianist, accompanist, assembler of concerts, and composer of a musical. His operetta, *Who Can Tell?*, co-authored with Hal Greer, proved a resounding success. The souvenir booklet 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.”

When the production was taken to Paris for eleven nights at the *Champs Elyses Theatre*, President Wilson and his party were among the most enthusiastic in the audience one evening. After the Armistice, Collins was appointed band leader by John Philip Sousa, a position he held until he was released from service.

When he returned to Chicago, Collins resumed his performing career, joining the faculty of the Chicago Musical College as one of its principal piano instructors in 1919. There he met and, the following year, married a young voice student Frieda Mayer whose father was Oscar Mayer, the man whose Chicago meat-packing company had made his name a household one. A year later, their first child was born, Dorothy Louise, followed by Marianna Louise (1925), Louise Joan (1929), and Edward Joseph Jr. (1931). Having married into a family of wealth, Collins’s middle years were spent with his wife and young family in the large Mayer residence on Sheridan Road in Chicago.

In 1923, the Chicago North Shore Festival sponsored a competition for new works for orchestra. From forty-seven scores entered, five finalists were chosen. Of those five, two had been submitted by Edward Collins: *1914* (later re-titled *Tragic Overture*) and *Mardi Gras*, described by the composer as “boisterous and bizarre by turns, with now and then a romantic or even serious moment—this latter the constant companion of wild frivolity.”

The five semi-final choices were each performed under the direction of Chicago



Symphony Orchestra conductor Frederick Stock at a public rehearsal held in the gymnasium of Northwestern University on 26 May 1923. At day's end, after having the first-time experience of having heard two of his large works played by orchestra, Collins was awarded the \$1,000 first prize for 1914.

Although Stock had been impressed by 1914 during the competition reading, it was not until three years later that he programmed the piece for a concert in New York and repeated it on a regular Chicago Symphony Orchestra concert the following season. The composer himself led a performance with the St. Louis Symphony in 1926 and conducted it in a Chicago Symphony concert in 1942.

The *Piano Concerto in E-flat Major* was introduced when Collins appeared as soloist with the Chicago Symphony Orchestra under

Frederick Stock on 27 March 1925. The critics liked the concerto's craftsmanship and the composer's playing, but found the work short of ideas.

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

Hymn to the Earth proved a transitional work as in his maturity he began to distance himself from the mix of German counterpoint and Romanticism that had been his daily bread while a student in Berlin and felt a growing affinity for the impressionists of the early twentieth century. Ravel became an especially important icon.

Collins's *Concert Piece in A minor for Piano and Orchestra* (his second piano concerto) was pre-

miered 3 December 1931 with the composer as soloist and generously praised, not the least by Claudia Cassidy, then writing for the *Chicago Sun-Times*, who found “splendor in its imagery, and a faunish hint of capricious gaiety and something gallant that captured fantasy in terms of modern melody.”

On 23 March 1933, a journal entry contains this: “Creative work demands clean living and much rest.” That year, he moved his studio to the American Conservatory of Music, an affiliation that continued until his death.

Beginning in the early twenties, Edward and Frieda Collins had begun an annual August trek to Fish Creek, a picturesque Door County village on the west shore of the long peninsula that forms the “thumb” of Wisconsin. Time away from Chicago brought time for creativity as well as a sense that Collins was master of his own domain, even if—initially—it was a rented one. According to an undated recollection by daughter Marianna Collins, “My parents loved Fish Creek. My father would say when it applied, ‘What a perfect Fish Creek day!’ This meant a cool day, blue sky, a Northwest breeze and white caps on Green Bay.”

In 1938, Edward and Frieda Collins purchased a large log house on Highway 42, halfway between Fish Creek and Egg Harbor. Later, a small stone building was constructed to serve as Collins’s studio. Despite the troublesome need to maintain and update the property, Collins welcomed the feeling that at last he had gained ownership of his own home.

In 1939, Collins was awarded the prestigious David Bispham Award for his opera, *Daughter of the South*. In receiving this award, he joined the ranks of such estimable figures as Charles Wakefield Cadman, Victor Herbert, Howard Hanson, Virgil Thomson, Richard Hageman, and George Gershwin.

A 24 July 1939 journal entry touches on Collins’s growing despair with teaching. “This has been the worst summer session in my experience. . . . Everybody is broke and the lack of interest is appalling.”

For the final decade of his life, he struggled with the effects of congestive heart failure, suffering three heart attacks (the first in late spring 1940) and finally succumbing in Chicago on ~~7 December 1951~~ at the age of sixty-five. His son Edward Jr. has commented that, during this time, Collins’s home in Fish Creek had a salutary effect on his energy. Walks to town and the fresh air of the peninsula sustained him at a time when strength was ebbing.

Much of Collins’s music remained unperformed in complete score as of his death. Not



until 1989 was there a performance in Chicago of his *Hymn to the Earth*. The late William Ferris, a highly regarded Chicago choral director, programmed the work for a June 2 concert given at Chicago's Mount Carmel Church and featuring his own chorale. The event was recorded and subsequently issued on compact disc (WFC Live! 60289).

In 1994, Collins's *Tragic Overture* was given a performance at Carnegie Hall in New York City by the American Composers Orchestra directed by Dennis Russell Davies. In a laudatory review by Bernard Holland in the May 19 *New York Times*, the work brought these comments:

"Its methods are efficient, its tone theatrical and its language easily grasped."

Two additional recordings offer (1) performances of Collins's piano pieces, along with the one surviving movement of what was intended to be a string quartet and (2) a collection of four orchestral works.

In the former, the pianist is Earl Wild, who presents 13 shorter works for piano. The *Allegro Piacevole in D minor* is played by the Manhattan String Quartet.

The second, more recent disc with Marin Alsop directing the Concordia Orchestra, holds two large works from the 1920s and two from the early 1930s. *Mardi Gras* evokes Delius in its evanescent glow, its flashes of merriment viewed in recollection. *Tragic Overture* is given a powerful and sinewy reading. *Valse Elegante* is a measured, glowing evocation of graceful dance and, as are the other works here, skillfully orchestrated. In the *Concertpiece in A minor for Piano and Orchestra*, Collins moves gracefully from cadence to cadence, casting aside traditional theme and development.

The music of Edward Joseph Collins deserves closer attention and more frequent performance. Collins was highly original in his organization and employment of ideas, in the flow with which they were assembled, and in the unforced introduction of American idioms to works that were conceived with great seriousness of purpose. With strength of character and courage that must be admired, Collins composed music that also exhibits an endearing capacity to convey genuine and enduring emotion.

ERIK ERIKSSON, BIOGRAPHER

(full-length biographical essay and additional images available at www.EdwardJCollins.org)

The Orchestral Works of Edward Joseph Collins

By the time Collins began composing orchestral works in the early 1920s, Prokofiev's precocious *Symphony No. 1* had been established as a repertory work for a half decade, Stravinsky had already entered his neo-Classical stage with the ballet *Pulcinella*, Richard Strauss was composing his "autobiographical" opera *Intermezzo*, Ravel's *La Valse* had just had its premiere and Arnold Schoenberg's system of serial composition had taken at least one branch of music in a new direction. Among American composers, Charles Ives had long since finished his four

symphonies, but was still awaiting recognition from the public, and Aaron Copland was studying in Paris with Nadia Boulanger.

Collins had been thoroughly prepared for this moment; his training with Rudolf Ganz in Chicago, his studies in Berlin with Bruch and Humperdinck, travels in Europe to other important cities and his return to the rich cultural life in Chicago all shaped a musical personality different from those of his fellow countrymen. Widely read and a frequent attendee of opera and symphonic concerts, Collins was a cosmopolite. The counterpoint and heavy orchestration to which he had been liberally exposed as a student gradually loosened their hold on him and he turned to Ravel as an idealization of expression in balance with classical restraint.

In his own works, Collins avoided excess. The level of craftsmanship was remarkable even in his first orchestral works such as the *Tragic Overture* and *Mardi Gras* where his stylistic imprint is found fully-fledged. Although his orchestral works are not lacking in visceral impact, there is a sense of passion felt through the filter of recollection, of events contemplated in retrospect. Feelings are not raw. Rather, one senses a mind of rare sensitivity at work.

In form, Collins's orchestral works are fluid, not bound by theme, variation and recapitulation. Themes emerge and, once given voice, pass on, only to be recalled again. The composer's tonal palette is broad and keenly judged: Collins could assemble the combinations of instruments to paint with the right tint and the right brushstroke. Likewise, his notions about tonality were free: while not adhering to the chromaticism of the Late Romantic period, he employed constant key shifts to keep his works airborne, poetic rather than prosaic. Contributing to this feeling of buoyancy is the manner in which he wrote for the double bass-



es. Rather than confining them to ground level, he often set them loose to follow the contour of the melodic line. Counterpoint played a subservient role and when present, it is both subtle and long-spanned. Among other American composers, no authentic musical colleagues present themselves; only the English composer Frederick Delius seems a suitable counterpart in style and feeling.

Pianist William Wolfram considers that Collins's piano concerti are "technically, not too hard" and "anti-virtuosic in a sense." Despite the absence of rapid-fire octaves, complex passagework, and arm-stretching forays into the extremes of bass and treble registers, Collins kept the soloist in almost constant motion, offering only the occasional pause. Collins's ability to spin affecting melodies kept him focused on substance rather than display.

Hibernia (Irish Rhapsody) [1929]

Hibernia is the fullest realization of Collins's thoughts on the Irish folksong "O! The 'Taters they are small over here!" a tune he used in several compositions between 1927 and 1932.

In *Hibernia*, the composer's imagination, his gift for orchestral tone painting and his ability to establish a reflective mood are all lovingly in evidence. No doubt Collins's Irish heritage manifested itself, permeating the nineteen-minute work with an atmospheric mixture of present gaiety and wistful melancholy. While it reflects all the technical facility Collins had gained from his musical training, it is the antithesis of an academic piece.

Scored for a large orchestra (including three oboes and English horn, three Bb clarinets, bass clarinet, three bassoons and a contrabassoon, six horns and two harps), *Hibernia* is varied in texture. It steals into the listener's imagination, the opening measures voiced for just English horn and two harps. Only gradually, do the other instruments join. When the piece breaks into dance, the full orchestra alternates with sparser statements from strings, winds and brass. In this fantasy, Collins achieves a level of virtuosity in altering the timbre, sometimes strong and concentrated, at other times light and diaphanous. He passes the melody from section to section, often in mid-sentence, without allowing the transition to sound disjointed. His climaxes can be tremendous, gathering themselves cumulatively, not merely by increase of volume; the composer piles instrument upon instrument,



section upon section until the senses are assaulted. At the critical moment, Collins releases the tension and, clearing away the dancers, allows the listener to focus once more on the breathtaking landscape.

Hibernia is quintessential Collins.

Concerto No. 1, for Piano with Orchestra Accompaniment in E-flat Major [1925]

Considering Collins's training in composition and success as a concert pianist, his urge early on to tackle a piano concerto was not surprising. Ultimately, Collins wrote three concerti, manifesting growing assurance as a composer with numbers two and three. The first, which William Wolfram describes as a 'pastoral' work, came before stylistic influ-

ences had jelled into something more personal.

Collins's journals indicate that he completed the final movement of the *Concerto No. 1* in January 1922 before feeling abandoned by his muse. He was unable to begin work on the first movement until August 1923; by the time he was ready to play the entire concerto for Chicago Symphony Orchestra conductor Frederick Stock, it was December 1924.

To the journal, Collins confided little about what inspired his first concerto or what stylistic considerations shaped it. Not surprisingly, the composition bears residual traces of its composer's German training, even though the final movement was subtitled '*All' Americana*' in the program for the premiere performance. When Collins began his studies in 1906 Germany, Mahler and Strauss were ascendant figures, Bruckner and Brahms each dead just six years. Clear enough, however, is a pulling away from the formal theme, development and

recapitulation Collins learned in Berlin. The form is freer; ideas emerge, blossom and disappear, only to reappear later.

The first movement opens with the soloist introducing one of the principal cadences over low strings. Eighth notes predominate in the solo part; a gradual increase in tempo brings the soloist up to an *allegro non troppo*, joined quickly by high winds. Angular chording and a recurrence of descending figures are other imprints of the composer's evolving style. Orchestration is assured in its blending and contrasting of colors, while occasional tripping accents provide contrast to the prevailing forward flow.

The second movement opens with strings and clarinets steadily modulating through twenty measures before the soloist enters. The soloist arrives boldly; grace notes leaven the effect of the piano's constant rustle of 16th notes. The mood is autumnal, imprinted by several haunting figures floating in and out. A solo horn is heard several times before a final appearance at the movement's conclusion in which it rises to a soft, sustained high G.

'All' Americana' describes the eccentric, syncopated pace of the finale. Despite the movement's energetic character, more ebb and flow is heard before a final head of steam prompts the concerto through its concluding pages. The ending is both abrupt and decisive.

Two days after the 27-28 March 1925 premiere performances, led by Frederick Stock, Collins was remarkably clear-eyed about the event, and already looking to the future, writing in his journal: "The great spree is over. Last Friday and Saturday I played my concerto with the Chicago Symphony Orchestra and (at least on Saturday) had a big success. Broke about even with the critics. It was a fine experience and has inspired me to work and create new and better things. Upon Stock's advice I will forget the concerto for a year or so and then revise it."

Lil' David Play On Yo' Harp (Negro Spiritual) [1940]

On 18 November 1940 Collins reminisced in his journal somewhat enviously about his friend Alfred Wallenstein. Once a section cellist in the Chicago Symphony, "Wally" was invited by Toscanini to audition for the solo cellist position with the New York Philharmonic. Collins wistfully remarks that his friend "took the job and shook the dust of Chicago from his shoes."

Collins went on to note that Wallenstein later became music director of NYC's WOR and then conductor of several concerts immediately following the Toscanini series. In the same journal entry, Collins wrote: "Wally asked me to make some arrangements for him and I intend to begin with 'Li'l David.'"

Collins thoroughly enjoyed American spirituals and arranged several of them for piano, including *Lil' David Play on Yo' Harp*, published in 1940 by Summy.

In its orchestral version, *Lil' David* exhibits all the rhythmic vitality of the piano composition albeit with a more rhapsodic flourish. After a broad and unhurried opening by the harp, the piece gathers force, building steadily to full orchestra. Counter themes are imaginatively drawn, each conspiring to keep the piece in churning motion. When the pace broadens, Collins's gift for conjuring the right atmosphere is manifest. The work ends quietly as the solo harp returns to restate the original theme.

Lament and Jig [1941]

Submitted by Collins in response to a Chicago Symphony Orchestra commission on the occasion of its Golden Jubilee, *Lament and Jig* was the sixth of a set twelve variations written by a dozen different composers under the collective title, *Variations on an American Folk-song*. The dozen included such luminaries as Lee Sowerby, John Alden Carpenter, and Rudolf Ganz.

The theme was "El-A-Noy," an Illinois pioneer recruitment song, perhaps selected by Frederick Stock, who conducted the premiere concert on 17 April 1941. The tune provided Collins with, at best, a loose starting point. Indeed, a slightly different version of *Lament and Jig* exists, possibly composed by Collins prior to the commission.

The opening of this less-than-two minute composition is bold and hymn-like, moving at a steady *andante*. The jig is short, energetic, and ends with an explosive climax.

ERIK ERIKSSON, ANNOTATOR

William Wolfram

American pianist William Wolfram was winner of the Silver Medal in both the William Kapell and the Naumberg International Piano Competitions. He also holds the distinction of Bronze medalist of the prestigious Tchaikovsky Piano Competition in Moscow. A versatile recitalist, concerto soloist, and chamber musician, Mr. Wolfram has garnered the respect of musicians and the acclaim of critics across the country.

His concerto debut with the Pittsburgh Symphony under the baton of Leonard Slatkin was the first in a long succession of appearances and career relationships with numerous American conductors and orchestras. He has appeared with the San Francisco Symphony, the Indianapolis Symphony, the New Jersey Symphony, the National Symphony, and the Florida Orchestra to name just a few; and he enjoys regular and ongoing close associations with the Dallas Symphony, the Milwaukee Symphony, as well as the Minnesota Orchestra. He has worked with conductors such as Andrew Litton, Jeffrey Tate, Andreas Delfs, Hans Vonk, Jeffrey Kahane, and William Eddins.

Overseas, Mr. Wolfram has appeared with the Warsaw Philharmonic, the Moscow Philharmonic, the Budapest Philharmonic, the Capetown and Johannesburg Symphonies of South Africa and the Natonal Symphony of Peru. A very devoted supporter of contemporary music, he has close ties with composers such as Aaron Jay Kernis, Kenneth Frazelle, Marc Andre Dalbavie, Kenji Bunch, and Paul Chihara. His world premiere performance of the Chihara re-orchestration of Chopin's *Piano Concerto No. 1* under the baton of Andreas Delfs and the Milwaukee Symphony was met with great critical attention and acclaim.

In the recording studio, Mr. Wolfram has undertaken a long project with Naxos records featuring the solo piano music of Franz Liszt. In print, Mr. Wolfram has been honored to be the focus of an entire chapter in Joseph Horowitz's book *The Ivory Trade*; and on television, he was a featured pianist in the film documentary of the 1986 Tchaikovsky International Piano Competition.

A graduate of the Juilliard School, Mr. Wolfram resides in New York City with his wife and two daughters.

Marin Alsop

Marin Alsop is currently Music Director of the Colorado Symphony and of the Cabrillo Festival of contemporary music in California, where she has received the ASCAP award for adventurous programming several years running. In 2002 she was appointed Principal Conductor of the Bournemouth Symphony, and from 1999-2003 was Principal Guest Conductor of the Royal Scottish National Orchestra. She won the Royal Philharmonic Society Conductors Award, for outstanding achievement in classical music during 2002. She guest-conducts major orchestras worldwide, including the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, London Symphony, London Philharmonic, Orchestre de Paris, and Munich Philharmonic.

Marin Alsop studied at Yale University, taking a Master's Degree from the Juilliard School. In 1989 she won the Koussevitzky Conducting Prize at the Tanglewood Music Center, where she was a pupil of Leonard Bernstein, Seiji Ozawa, and Gustav Meier. Alsop is an important champion of American music and was featured in the New York Philharmonic's Copland Festival. With the Royal Scottish National Orchestra she has recorded a Barber cycle for Naxos, the first disc of which was nominated for a Gramophone Award and a Classical Brit award; she has also recorded Gershwin's youthful opera *Blue Monday* and works by American composers such as Christopher Rouse, Michael Torke, Libby Larsen and Joan Tower.

Royal Scottish National Orchestra

The Royal Scottish National Orchestra is considered to be one of Europe's leading symphony orchestras. Formed in 1891 as the Scottish, the company became the Scottish National Orchestra in 1950, and performed under such renowned conductors as Walter Susskind, Karl Rankl, Sir Alexander Gibson, Bryden Thomson and Neeme Järvi, who is now Conductor Laureate. In 1991, in celebration of the orchestra's centenary, it was granted Royal patronage.

The RSNO's internationally acclaimed artistic team is now led by Alexander Lazarev, formerly Artistic Director and Chief Conductor of the Bolshoi Theatre in Moscow. Walter

Weller is now Conductor Emeritus, having been Principal Conductor from 1992 to 1997.

The Royal Scottish National Orchestra gives over 130 performances in Scotland each year, and appears regularly at the BBC Proms in London and at the Edinburgh International Festival.

In the past few years, the RSNO has recorded a varied and exciting range of works including Bruckner, Bax, Holst, James MacMillan and Rautavaara, as well as a highly acclaimed cycle of Barber's symphonic works with Principal Guest Conductor Marin Alsop. Previous recordings by the RSNO to have received outstanding critical acclaim include a complete cycle of Prokofiev symphonies, as well as Strauss tone poems, and the symphonies of Shostakovich, Dvorák, Martinu, Nielsen and Mahler.

The Orchestra is also gaining a worldwide reputation for its recordings of film soundtracks, including *Titanic*, *Superman*, *Somewhere in Time*, *Jaws*, *The Last of the Mohicans* and *Vertigo*, which won the first ever film music Gramophone Award. In addition, the RSNO has collaborated with Hollywood legends Jerry Goldsmith and Elmer Bernstein on projects such as *Viva Zapata!* (winner of the *Preis der deutschen Schallplattenkritik*), *The Magnificent Seven*, and *The Great Escape*.

Recent overseas tours have included visits to Austria, Switzerland, Norway, Greece and Spain. Future plans include a Swedish tour in October 2004 and a return to Austria in May 2005.

The RSNO's award-winning education programme continues to develop musical talent and appreciation with people of all ages and abilities throughout Scotland. In education and outreach work, members of the Orchestra work with schoolchildren and community groups, in some of the biggest projects to be undertaken in the UK, to ensure the continuation of music as an integral part of life for future audiences.

1st Violin

Edwin Paling
 William Chandler
 Andrew Martin
 Robert Yeomans
 Barbara Paterson†
 Christopher Ffoulkes
 Jane Reid
 Nigel Mason
 Sheila McGregor†
 Alison McIntyre
 Gail Digney
 Gerard Doherty
 Caroline Parry
 Ursula Heidecker
 Lorna Rough
 Susan Henderson

2nd Violin

Rosalin Lazaroff
 Jacqueline Speirs
 Marion Wilson
 David Yelland
 Michael Rigg
 Wanda Wojtasinska
 Penny Dickson
 Isabel Gourdie
 Elizabeth Bamping
 Paul Medd
 Harriet Wilson

Viola

John Harrington
 Ian Budd
 David Amon
 Susan Blasdale*
 Olwen Kirkham

Viola (continued)

David Martin
 Fiona West
 Nicola McWhirter*
 Claire Dunn
 Neil Gray
 Michael Lloyd†
 Katherine Wren

Violoncello

Pauline Dowse
 Jeremy Fletcher
 Betsy Taylor
 Lyn Armour
 William Paterson
 Geoffrey Scordia
 Peter Hunt
 Ruth Rowlands
 Rachael Lee
 Katri Huttunen*

Double Bass

David Inglis
 Robert Mitchell
 Michael Rae
 Paul Sutherland
 Gordon Bruce
 John Clark
 Sally Davis*

Flute

Ian Mullin
 Helen Brew†
 Janet Richardson
 (piccolo)
 Janet Larsson*
 Andrea Kuypers*

Oboe

Stephane Rancourt
 Katherine MacKintosh*
 Clare Johnson†
 Stephen West
 (cor anglais)
 Anne Dunbar*

Clarinet

John Cushing
 Josef Pacewicz
 Michael Huntriss
 (bass clarinet)
 Heather Nicoll

Bassoon

Julian Roberts
 Allan Geddes
 David Davidson
 (contrabassoon)
 Alan Warhurst*

Horn

David McClenaghan
 Jonathan Durrant*
 Kenneth Blackwood†
 John Logan
 Joseph Giddis-Currie
 Steven Cowling†
 Kenneth Blackwood*
 Charles Floyd*
 James Mildred*

Trumpet

John Gracie
 Marcus Pope
 Brian Forshaw
 Michael Bennett†

Trumpet (continued)

Kevin Price*
 David Prentice*

Trombone

Lance Green
 Bryan Free
 Alastair Sinclair
 (bass trombone)

Tuba

Philip Hore

Timpani

Martin Gibson*
 Magnus Mehta+

Percussion

John Poulter†
 Alan Stark
 Elspeth Rose
 Joanne MacDowell*
 Robert Purse†
 Martin Willis†
 Ian Coulter†

Harp

Pippa Tunnell
 Rhona MacKay*

Piano/Celeste

Lynda Cochrane*
 John Langdon†

* January 2002 [*Hibernia (Irish Rhapsody)*, Concerto No. 1 only].

† October 2002 [*Lil' David Play On Yo' Harp, Lament and Jig* only].

AVAILABLE RECORDINGS

VOL. I

Romantic Music of Edward Collins

Earl Wild, piano • Manhattan String Quartet

Thirteen piano solo works

Allegro piacevole (for string quartet)

New World Records (NewWorldRecords.org)

available from Qualiton.com (was CRI CD 644)

VOL. II

Edward Collins

Concordia Orchestra • Marin Alsop, conductor

Tragic Overture

Mardi Gras

Valse Elegante

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

(Leslie Stifelman, piano)

Albany TROY CD 267

ALBANY RELEASES 2003-05

ORCHESTRA/CHOIR

Royal Scottish National Orchestra

Marin Alsop, conductor

VOL. III

Concerto No. 3, in B minor

(William Wolfram, piano)

Symphony in B minor



VOL. VI

Hymn to the Earth (Jeni Bern, soprano • Jane Irwin, mezzo-soprano • Peter Auty, tenor •

Henry Waddington, bass • RSNO Choir)

Variations on an Irish Folksong

Cowboy's Breakdown

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Set of Four

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Four songs (arranged for chamber or string orchestra)

CHAMBER/SOLO

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Patrice Michaels, soprano • Elizabeth Buccheri, piano (songs) • Frank Almond, violin •

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Prayer (for violoncello and piano)

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Music Engraving: Thomas Godfrey, C-U Music Prep [CUMusicPrep@earthlink.net]

For further information go to: www.EdwardJCollins.org.

Edward Joseph Collins

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| 1 | <i>Hibernia (Irish Rhapsody)</i> | 18:29 |
| | <i>Concerto No. 1, for Piano with
Orchestra Accompaniment, in E-flat Major</i> | 29:29 |
| 2 | I. Molto moderato, quasi adagio-
Allegro non troppo | 12:34 |
| 3 | II. Andante mesto | 9:02 |
| 4 | III. Allegro ritmico (All' Americana) | 7:51 |
| 5 | <i>Lil' David Play on Yo' Harp</i> | 4:17 |
| 6 | <i>Lament and Jig</i> | 1:56 |
| Total time | | 54:39 |

William Wolfram, piano

Royal Scottish National Orchestra

Marin Alsop, conductor



ALL MUSIC BMI

GRAPHIC DESIGN: PJBF DESIGN (MADISON, WI USA)

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Edward Joseph Collins

- | | | |
|------------|---|-------|
| 1 | <i>Hibernia (Irish Rhapsody)</i> | 18:29 |
| | <i>Concerto No. 1, for Piano with Orchestra</i> | 29:29 |
| | <i>Accompaniment, in E-flat Major</i> | |
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Recorded at Henry Wood Hall, Glasgow, Scotland

(Concerto No. 1, Hibernia: 22 Jan 02; others: 20 Oct 02)

Produced and Engineered by: Jonathan Allen

Technical Engineer: Richard Hale

Edited by: Tony Kime

Recorded by: Abbey Road Mobiles, London, UK

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Madison, Wisconsin, USA (www.ConsultBecker.com)

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An American Composer [1886~1951]

THIS is the first recording of Collins's 1925 *Concerto No. 1* and the other compositions available to the public. It is likely also the first performance of *Hibernia (Irish Rhapsody)*. 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 Europe and the USA earned strong critical praise. Collins was hired as an assistant conductor for the Bayreuth Festival in 1914; that engagement was 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, two other piano concerti, three suites, and a secular cantata. Collins also composed dozens of songs, piano solo works, and other chamber music.



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