

VOLUME IX

Music of Edward Joseph Collins

Daughter of the South

(opera, in one act and two scenes)

Peter Auty, tenor ■ Andrea Baker, mezzo-soprano ■ Lisa Milne, soprano
Keel Watson, bass-baritone ■ Roland Wood, baritone ■ Peter Coleman-Wright, baritone
Marin Alsop, conductor ■ Royal Scottish National Orchestra and Chorus



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.

The composer's full-length biography is available at: EdwardJCollins.org.



Edward Joseph Collins,
in WWI uniform.

A Word on the N-word

BY RANDALL KENNEDY

Curators of Edward Joseph Collins's *Daughter of the South* confront a difficult issue. On several occasions, one of the characters in the opera, the plantation slave Melda, refers to a fellow slave as a "nigger." Deciding how to respond is a challenging enterprise.

The infamous n-word is a key term in the American lexicon of racial degradation, contempt, and hatred. It is probably the most notorious racial slur in English. It understandably invokes strong emotions, and opinions vary on how best to handle the word.

Some observers maintain that "nigger" is so toxic that it should never be aired, even as an historical artifact. Proponents of this view object, for example, to assigning to students unexpurgated versions of Mark Twain's *Huckleberry Finn* since "nigger" appears in the novel hundreds of times.

Others contend that "nigger"—like slave cabins, or auction blocks, or photographs of lynchings, or any other artifact of racism—is part of American culture and warrants preservation.

Proponents of this view note that scouring the n-word from American culture would require burying or mutilating many important texts, including works by such figures as James Weldon Johnson, Martin Luther King, Jr., Malcolm X, James Baldwin, Toni Morrison, Richard Pryor, and Chris Rock.

Further complicating the issue is that the n-word, like all words, can mean different things in different settings. While "nigger" has primarily been used as an insult, it has also been used, ironically, as a term of endearment. Many resent such a usage and deem it to be unwise, indeed reprehensible. That the n-word is sometimes used in this way, however, is beyond dispute.

Those responsible for this recording of "Daughter of the South" are well aware of the controversies that swirl around the airing of "nigger." They wish to signal their recognition of the debate—hence this essay—and to minimize any pain caused by their decision to publish Collins's original libretto. At the same time, they are committed to making available to those who seek it an uncensored version of Collins's only opera, in this its first public offering.

While some may disagree with the decision they have reached, all should recognize the seriousness with which they have grappled with the dilemma they faced.

Randall Kennedy is the Michael R. Klein Professor of Law at Harvard University and the author of *Nigger: The Strange Career of a Troublesome Word*.

The Story of the Opera

CAST OF CHARACTERS:

<i>Col. Edmond “Ezra” Randolph</i> of Virginia (plantation owner)	Peter Coleman-Wright , baritone
<i>Mary Lou Randolph</i> , his daughter	Lisa Milne , soprano
<i>Robert Warren</i> , a young man from the North (engaged to Mary Lou)	Peter Auty , tenor
<i>Esmerelda (Melda)</i> , Mary Lou’s Mammy (a plantation slave)	Andrea Baker , mezzo-soprano
<i>Jonah</i> , head slave	Keel Watson , bass-baritone
<i>A Confederate sergeant</i>	Roland Wood , baritone
<i>Detachment of Confederate soldiers</i>	Chorus tenors and basses
<i>Male and female slaves and children</i> (and plantation neighbors)	Chorus and Dancers

SYNOPSIS

All action takes place on Colonel Edmond Randolph’s Virginia plantation. At the outbreak of the American Civil War in spring 1861, the old soldier is widowed, but eagerly prepares to celebrate his daughter Mary Lou’s engagement to Robert Warren, a northerner. During the festivity, war is declared and Robert, facing detainment, flees to join the Union Army. Four years later, in the second scene, Robert has escaped from a Confederate prison and rushes to Mary Lou, only to be arrested as a Northern spy. Shortly thereafter, an exhausted Colonel Randolph returns home, following General Robert E. Lee’s surrender. Carrying a copy of General Ulysses S. Grant’s *Letters of Poles* or amnesty, Colonel Randolph is able to stop Robert’s execution, and all are joyfully reunited.

SCENE I (Outside Colonel Randolph’s plantation house, Spring 1861, outbreak of the Civil War)

Two slaves, Jonah and Melda, are doing chores around the house. Jonah says that he overheard “a man on a horse” in Leesburg, telling the people there may be war between the North and South, and that President Lincoln may free the slaves. Jonah tells Melda that they should go north and work on the President’s plantation. Melda crossly declares that she would never leave Mary Lou, whom Melda has raised from birth, following the death of her mother. With Mary Lou soon to marry Robert, Melda insists she will stay and watch the cycle of life unfold on the plantation.

Colonel Randolph and Mary Lou come outside from the house, each in turn lamenting the impending war. Comforting his daughter, Colonel Randolph sings of his happiness for Mary Lou’s engagement to Robert.

Jonah enters to announce the arrival of carriages, neighbors, and slaves, all in the company of

Robert. The Colonel warmly greets everyone, asking Jonah to have his people dance. There follows a lively ballet, *Allegro barbaro*. Colonel Randolph toasts Robert as the “conq’ring hero” who has captured his daughter, “the pride of the South.” Robert in turn salutes to “life, love and youth,” while all declare that there “ain’t goin’ be no war,” as if this incantation alone will prevent the tragedy.

A declaration of war falls upon the celebrants, making Robert “an enemy among friends.” Everyone withdraws in lamentation, leaving Mary Lou and Robert alone to sing of their eternal love. Suddenly Jonah rushes in announcing that Confederate soldiers are at the gate looking for Robert. The Northerner flees just as the detachment arrives. There follows an instrumental section that intertwines two popular Civil War era tunes, *Dixie* and *The Girl I Left Behind Me*, which evoke the opposing forces at war

SCENE II (Four years later, Spring 1865, end of the war)

The curtain rises to find Mary Lou on the veranda, mourning her four lonely years without Robert, praying that he will return to save her. Jonah, ever the bearer of news, has overheard that General Lee will surrender his army. Melba sings a lullaby to comfort Mary Lou, who falls asleep. Robert staggers in, winded by his recent escape from a nearby Confederate prison. Slumping near the veranda, he sings of how he must see Mary Lou before returning to his command. She awakens and they embrace joyously, only to be set upon by a Confederate detachment, which arrests Robert as a spy for the North.

Mary Lou protests that Robert is not a spy but a Union Army Captain, who has come to assure her of his love. “Tell that to the firing squad. Take him along.” retorts the Sergeant. In horror, Mary Lou runs to the house.

An exhausted Colonel Randolph then enters, with a contingent of soldiers and neighbors, and sings of the devastation of his “cherished land.” He then tells Jonah of General Lee’s surrender to General Grant, who in turn has given a “letter of safe passage” to all combatants. Mary Lou and Melba rush to greet Colonel Randolph, excitedly warning of Robert’s impending execution. The Colonel orders Jonah to rush Grant’s letter to the firing squad and save Robert.

Shortly thereafter, Robert, Jonah and the soldiers enter, along with more plantation neighbors and freed slaves. All rejoice over the blessed end to the war. The sergeant surrenders his Confederate flag to Robert, who in turn unfurls his own Union flag. Mary Lou joins their hands together and, just as she and Robert are finally reunited, “Love triumphant rules the land.”

Daughter of the South (opera, in one act and two scenes) [1939] (1939)

The only opera composed by Edward Joseph Collins, *Daughter of the South* is set entirely on a plantation on the Potomac River, near Leesburg, Virginia. The composer also wrote *Daughter's* libretto, the dramatic action commencing on the day the "War Between the States" began in 1861, and ending four years later when peace is declared.

Daughter of the South raises a number of questions about its creative genesis. Born in Joliet near Chicago and arguably America's most significant composer of Irish descent, why did Collins choose to set his opera on a plantation in the Confederate South during the War Between the States? Given his early classical studies in Berlin and his intimate experiences with Wagnerian opera at Bayreuth, why did Collins compose a relatively short opera, with few ensembles and limited chorus? Why did Collins decide to compose *Daughter of the South* late in the 1930s, when the economy posed daunting challenges to opera companies worldwide?

Libretto

It would be natural to expect that *Daughter of the South* owes a creative debt to George Gershwin's *Porgy and Bess* or Margaret Mitchell's *Gone with the Wind*, given their chronological proximity and

cultural impact. Collins seems however to have been influenced mostly by his own life-long interest in the American Civil War, largely a product of the composer's familial heritage.

Collins's private diary reveals that, as early as 1921, he was pondering what sort of story would be appropriate for an opera written by an American composer such as himself. In a December 24th entry, he mused that "a Southern beauty who loved a Northern boy in 1861 would be nice." This idea would, almost two decades later, be the central dramatic impulse for Collins's libretto for *Daughter of the South*.

During the 1930s, when *Daughter* was being composed, dozens of American operas received first performances, some touching on the general dramatic themes found in Collins's opera. But in his personal diary, Collins makes no mention of these, including George Gershwin's *Porgy and Bess*, the "American folk opera" that had its Chicago premiere in February 1936.

Gershwin did extensive research for his opera in Charleston, South Carolina, visiting nearby James Island, where Gullah communities had preserved African cultural traditions. Gershwin wanted to learn about these traditions, toward bringing authenticity to his opera. Collins perhaps wisely focused on those aspects

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 writings.



For two seasons, 1912-14, Collins was an assistant conductor for the Century Opera Company in New York City, which presented mostly English-language performances in the 2318-seat main auditorium of the Century Opera House. Originally named the “New Theatre” when built in 1909, because of high ticket prices it was soon dubbed the “Millionaire’s Theatre.” The building was demolished in 1930, and since then the block has been home to the Century Apartments, now condominiums.

of the American Civil War with which he had the most personal experience: The profound effects of wartime military service on personal relationships. Perhaps because his aesthetic goals were so different from those of Gershwin, Collins seems to have drawn upon his general experience of African-American culture; he seems not to have deployed any particular dialect for Jonah or Melda.

■ America’s Civil War

Collins had an unusual fascination with the American Civil War, and was drawn to related histories and novels. The latter included the Pulitzer Prize winning *Gone with the Wind*, published in 1936. Collins saw the 1939 Academy Award winning film version with his wife, writing in his diary:

Last night Frieda and I went to see the

famous movie “Gone with the Wind” at Hartford [near Cedar Lake, WI]. . . . I enjoyed every minute of G.W.T.W. dealing as it does with the Civil War.

The composer had read the novel only five months earlier, writing on 2 January 1940:

Having waded through the thousand and some pages of “Gone with the Wind” . . . The best seller of the decade gave me a great deal of pleasure. Since I was a little boy I have been interested in everything connected with the Civil War; one of my earlier impressions was the sight of Uncle Peter [Collins] in his blue uniform with the gold buttons. He came down from Eden Valley, Minn. to attend an encampment of the G.A.R. [Grand Army of the Republic] in Chicago and visited us in Joliet. I remember the scar on his forehead where a

bullet almost got him at Antietam Bridge. Then too, since writing “Daughter of the South” I have had the greatest sympathy with the Confederates even though their “glorious cause” would now be considered preposterous. Miss Mitchell, who wrote “Gone with the Wind,” has made out a very good case for the South, but Northerners and Irish are barbarians and slatterns. The book contains many beautiful and poignant paragraphs, but there is a sameness about it all and a too elaborate explanation of the character’s reactions. It is too long and too obvious. After all, the artist makes a few revealing strokes and allows the reader’s imagination to fill in the rest. . . .

These diary entries indicate that Collins had already composed his opera *before* he read or saw *Gone with the Wind*. The entries also reveal something of the dramatic aesthetic that Collins brought to his opera’s libretto, including an appreciation for minimal character development and stage direction.

■ Nature’s Symbolism

Another important influence on Collins’s libretto was his love of Nature. From his youth, the composer found walking restorative, as well as vitally important for his creative muse. The lilacs and robins seen on those walks make appearances in *Daughter*, as does the snowball bush, a viburnum hybrid that flowers relatively early in the spring of America’s northern latitudes.

In Collin’s libretto, these vernal harbingers, and Nature in general, become symbolic of a

world that is “right” as opposed to one that is wracked by war. The young lovers sing (Tracks 9 and 10) of their love and Nature, so beautiful as to be dreamlike. Then distant thunder is mistaken for the guns of the recently declared war, and Mary Lou sings:

It has disturbed my dream; Gone is the moonlight on the bushes; Gone is the odor of the lilacs; I cannot hear the winds; Nor understand the language of the leaves; The streams are dull and glassy; The fields are dead; Heavy clouds have obscured the stars; naught remains but man’s folly.

War cuts off people from Nature and even the rest of the universe. After hostilities break out in *Daughter of the South*, the “natural” order is best found in dreams, dreams that are more real than life with all its human folly.

■ Wagner’s Dramatic Approach

While a young man studying in Berlin, 1906–1912, Collins heard performances of Richard Wagner’s operas, on one occasion writing home to Joliet about having heard *Tannhäuser* conducted by Richard Strauss. Later, Collins also experienced the Wagnerian mythos as an assistant conductor for the Bayreuth Festival. Several diary entries bear on these experiences, including:

2 October 1939: When I was a student in Germany I went through the Wagner phase like every other young musician, but I went through it for the first two years ... after I entered the Hochschule, I was taught to despise Wagner ... Environment is a very potent thing ... I went over to Brahms and thought Wagner



Interior view of the Century Opera House.

was cheap and gushing.

25 September 1925: When I first saw the performance of “Rheingold” at Bayreuth in 1914 I could not restrain a laugh at the sight of Thor with his hammer. They also gave the “Flying Dutchman” that summer and I was amazed at the dullness and ridiculous character of the work. But then came a performance of “Siegfried” that was demoniac in its effectiveness.

24 October 1927: I have nearly finished [studying] the “Lohengrin” score. ... I have always scoffed at it (like all the other modernists) but now I am loving it. Wagner certainly took a great step forward when he wrote it. I am amazed at the expertness of the chorus and the instrumentation.

In *Daughter*, the influence of Wagnerian dramat-

ic aesthetic is mostly absent, despite Collins's admiration for that great 19th century composer's choral and instrumental craft.

Music

The music of *Daughter of the South* shares many identifiable qualities with Collins's other compositions for large ensembles, yet also makes more direct use of music styles from the popular culture of the 1920's and 30's, especially jazz and blues. Classical composers often use a more accessible music style for opera, a genre that, with its drama, dance, and visual art elements, inherently draws an audience interested in more than just music.

■ African-American Music

In composing the music for *Porgy and Bess*, Gershwin again drew on his field study of the African-influenced traditions of Gullah communities. In contrast, for *Daughter of the South* Collins seems not to have undertaken any specific first-hand study of African-American music.

However, by the time of the opera's composition in 1939 Collins had for over two decades been witness, both in Europe and in the USA, to the rising influence of African-American folk, jazz and spiritual music. The composer's ear for this evolving tradition and other popular music of the times must have impressed Collins's fellow Chicagoan, poet Carl Sandburg. For his 1927 book *The American Songbag*, the three-time Pulitzer Prize winner commissioned Collins's arrangement of the ballad

Frankie and Johnnie.

As jazz musicians such as Louis Armstrong and “Jellyroll” Morton migrated north to the Windy City in the 1920s and during the Depression, they ignited a distinctive jazz style, augmenting the contributions of native Chicagoans, including Benny Goodman. Collins’s son, Edward Jr., recalls his father visiting Chicago’s “black and tan” clubs, along with family members and musician friends. The composer Collins later delved deeply and enthusiastically into Negro spirituals, eventually making rather complex piano or orchestral arrangements of several that celebrated the biblical heroes David, Daniel, and Joshua.

Daughter of the South opens with a boisterous instrumental outburst, the pentatonic melody paired with the rhythm of the “cakewalk,” an African-American dance. Evocative of the American rural South and plantation life, as popularly (albeit misguidedly) perceived by urban Northerners, the music effectively sets the stage for the opening exchange sung by the slaves Jonah and Melda.

Based on Edna Ferber’s 1926 novel, the history-making *Showboat* opened on Broadway in 1927, and was made into a film in 1936. Collins makes no mention of *Showboat*, but likely he was familiar with its music, composed by Jerome Kern. About twenty-five seconds into “When ha mammy dies” (Track 2), Melda sings of her devotion to Mary Lou. At the words “ole man ribber flowin’ along” there is a deft tip of Collins’s melodic hat to “Ol’ Man River,”

Showboat’s most popular song, its gentle syncopations and modal melodic material meant to suggest rural black music.

In the Scene I “ballet” (Track 5), the *Allegro barbaro* employs syncopations and repetitive rhythms to create a generalized primal quality, inviting comparison with passages in Stravinsky’s *Le sacre du printemps* (*The Rite of Spring*). Later, Collins introduces a quiet contrasting melody evocative of Negro spirituals, redolent with bluesy inflections.

Collins was also aware of how the “jazz” that African-American soldiers had introduced to Europe at the end of World War I was influencing European music. Writing in his diary on 28 October 1927, Collins complained: “I read today of the phenomenal success of ‘Jonny spielt auf.’ This new jazz opera has swept Germany and here I am studying ‘Lohengrin!’”

■ Celtic Music

Born to Irish immigrants, Collins’s Celtic heritage can be heard in *Daughter of the South*, intersecting with his interest in the American Civil War, his Romantic sensibilities, and his sense of humor. Noted Civil War music expert and writer Nick Contorno identifies two authentic melodies employed by Collins: *Dixie* and *The Girl I Left Behind* (*Me*). Both tunes have Celtic roots, which is appropriate given the significant involvement of Irish-Americans in the armies on both sides of the War, Confederacy and Union, the latter including Collins’s own relatives.

The earliest hint of Collins’s future opera, a

contrapuntal treatment of *Dixie*, is found in one of his music notebooks from around 1920. Despite use as the unofficial “national” anthem by the Confederacy, *Dixie* was a favorite of Abraham Lincoln. With ancient melodic ancestors in English song and Scottish dance music, *Dixie*’s jaunty music likely explains why it remained a very popular song across America, even after the Civil War.

The Girl I Left Behind also has distant Celtic roots, its melody heard in England in the 16th century. The lyrics, dating back to an Irish song collection of the 1700s, tell of a soldier leaving tempting foreign beauties to return to his hometown gal. Those lyrics probably resonated with Collins, veteran of a World War I deployment in France. A favorite song of both the Union and the Confederacy armies, use of *The Girl in Daughter of the South* is thus packed with emotion, especially considering the Northerner Robert’s forced separation from Mary Lou.

Contorno notes that Collins artfully joins *Dixie* and *The Girl* (Track 12), their tuneful combination marked by “skillful orchestration, with craftsman-like yet playful treatment of motives.” The tuneful mingling may also have been meant to evoke the marshalling of the two armies, Confederate and Union. As the two melodies are warped by dissonances, the composer may have intended to reinforce Jonah’s horror that Robert would be fighting Col. Edmond, or to convey Collins’s personal experience of war’s inevitable absurdities and terrors, no matter how noble the cause.

A little over eight minutes into the “ballet” (Track 5), Collins recycles the jaunty music of *Cowboy’s Breakdown*, a 1938 composition. The jig-like “snap” (short-long) rhythm and melodic features may remind listeners of Celtic cultural influences on the American South. Collins does not provide any stage direction, yet one can imagine the opera’s white characters dancing to the jig, perhaps in competitive response to the dancing of the plantation’s slaves. At the jig’s close, Collins quotes *Shave and a Haircut—Two Bits*, which tune dates back to 1899’s popular song *At a Darktown Cakewalk*, making a more recent operatic appearance in Leonard Bernstein’s *West Side Story*: “Gee, Off-i-cer Krup-ke, Krup you!”

[In later years, the solo piano version of *Cowboy’s Breakdown* became Collins’s signature encore. The composer’s son, Edward, Jr., recalls his father’s performance of the piece around 1941, during a Chicago Symphony Orchestra Young People’s Concert; the *Breakdown* was so popular that his father had to perform it again. The composer never failed to play it at parties.]

■ Other Music

As danced in Europe, the waltz was intended to create a dizzying release from reality, each pair of dancers rotating within a larger rotation of all dancers around the perimeter of the ballroom. Fittingly, Collins deploys the waltz genre twice in the opera’s first scene, when Col. Randolph (Track 3) and Mary Lou (Track 10) sing of their dreams. When Mary Lou describes the ghosts of the war’s dead (Track 16), Collins

reinforces the doleful words with a *Marche funèbre*, orchestrated as an *equalli* (music for four equal instruments, performed at the funerals of prominent Europeans during the 17th and 18th centuries). Three trombones and a tuba stand in for the traditional trombone quartet.

About five minutes into Mary Lou's lament about war (Track 13), Collins quotes "Taps." Traditionally played at military funerals on the bugle, here the woeful tune is set more darkly for horns. Elsewhere the composer evokes the music to which Civil War armies marched, with drum and fife (using a piccolo or two).

The opera also draws on Collins's Roman Catholic religious heritage. When Mary Lou sings to her fiancé Robert: "But Death is abroad . . ." (Track 10), the composer deploys the melody of *Dies Irae* (*Day of Wrath*). A medieval sequence used in the Catholic Requiem Mass, *Dies Irae* would have been familiar to Collins from his early years, when he was an organist for his parents' church in Joliet.

Composition

All the Collins music manuscripts and memorabilia will be deposited in Chicago's Newberry Library, allowing scholarly research. Until then, only tentative statements about the composition of *Daughter of the South* are possible.

Born to struggling Irish immigrant parents, Collins was dependent on sponsors for his early piano studies in Chicago and his later education in Europe, thereafter remaining keenly aware of financial matters. He seems to have

sought success primarily for better artistic control and quality of cultural life, as well as the potential benefit for his family. Although Collins wrote several works specifically for contests, writing enthusiastically in his diary of the possible rewards, there is no evidence that his opera was submitted to any competition.

Daughter did win for the composer the *David Bispham Memorial Medal Award*, bringing Collins into the estimable company of previous awardees, including Charles Wakefield Cadman, Victor Herbert, Howard Hanson, Virgil Thomson, and George Gershwin (subsequent winners included Douglas Moore, Gian-Carlo Menotti, Kurt Weill, and Sir Michael Tippett). However, Collins wrote later of the honor with a mixture of both appreciation and indifference.

There is no historical evidence that any Collins composition was written on commission; several scores bear dedications inspired by performers, but not *Daughter of the South*. Still, despite the deepening of the Depression in the late 1930s, Collins might have hoped that the Chicago City Opera would produce his opera; after all, during three seasons spanning those years, the company produced about 80 operas in almost 130 performances (*150 Years of Opera in Chicago*, Robert C. Marsh and Norman Pellegrini). The start of World War II, causing the financial failure of the *City Opera* and opera companies worldwide, would have dashed any such hope.

During the Depression, Collins was forced to



Collins was only the fifth composer to be awarded the David Bispham Memorial Medal. The medal is now in the Collins archive as part of the Midwest Manuscripts Collection of Chicago's Newberry Library (www.newberry.org).

consider lowering his artistic standards and mused anxiously in his diary about composing for new media, such as radio, or even writing in a more popular style. Still, rather than compromise on quality in the opera's public presentation, the composer resisted a campaign by well-meaning admirers to present a semi-staged concert version, which Collins was convinced would result in an artistic disaster, and critical reviews.

Performance

On 29 November 1938, substantial portions of *Daughter of the South* were performed at the Arts Club of Chicago's *Lake Shore Drive Hotel*. Afterwards, a reviewer wrote:

Edward Collins has written an American opera concerned with the period of the civil war, with the locale in the south. It is a big work based on an effective libretto which he has written himself, and a concert version of it presented twice within the last week in Chicago, drew forth huzzahs from Chicago's musical elite. The first performance at the Collins home was followed by a more formal presentation at the Arts Club for the American Opera Society November 29. The soloists—Lolita Bertling, soprano; Sydney Smith Cooley, contralto; Eugene Dressler, tenor, and Richard Schreier, baritone—were aided by Mr. Collins himself at the piano. The cast is made up of White and Colored people. The book, commencing with the day the Civil War is declared, carries through the period to the day peace is signed. A love story which involves a Southerner and a Yankee has a strong dramatic element, and Mr. Collins has employed an unexpected sense of theatre to enhance this story. The introduction of a vivid ballet, brilliant choral effects and use of the Colored superstitions, add much to the drama. Musically, the work is extraordinarily well done. There are grateful arias, arresting ensembles and a brilliant use of original the-

matic material. The soloists fitted satisfyingly into the roles assigned them and enhanced the music so effectively that both audiences felt a keen desire to see and hear them in a complete performance.

Late in 1940, a second such recital performance took place at the Windy City's Cordon Club. That year Collins also is reported to have played *Daughter of the South* for the Metropolitan Opera's general manager Edward Johnson.

Restoration

Following the death of the Collins's widow Frieda in 1965, descendants saved most of the composer's music that was in possession of the family, depositing some copies at Chicago's Newberry Library. To keep the music available for performances, most of the scores and parts were placed in the guardianship of William Ferris and John Vorrasi, and stored in Chicago's Our Lady of Mount Carmel Church, base for the William Ferris Chorale.

When the present phase of the Collins recording project got underway in 2000, it was thought that the music for *Daughter of the South* had been lost. Fortunately, with some effort, all of Scene I was recovered and much of Scene II, but about forty-two pages of the full score remained missing (see shaded section of libretto in this booklet). All the extant original music having been edited and digitally engraved, there was some consideration of recording just these materials.

On the other hand, it seemed likely that a

fully restored opera would have a better chance for performance, and this argument won out. Fortunately, there were good clues as to how to proceed with an artistically sound restoration. First, the duration of the 262-page full score was estimated to be about 65 minutes, from which it could be deduced that the missing 42 pages comprised about ten minutes. Second, a piano-vocal score fragment provided the music for about one-fourth of the missing pages and also revealed portions of the dramatic arc:

Robert, for some reason having returned to the plantation, is arrested by a Rebel detachment; the Confederate Sergeant, unconvinced by Mary Lou's assertion that Robert is not a spy, orders him taken away for execution, which he survives, appearing in the opera's *Finale*. Third, the 1938 piano recital program for the opera indicated that the missing pages included an aria for Robert titled "During these four eternal years" as well as a *Finale Quartette* titled "Oh cherished land." For the latter, a piano-vocal score fragment existed, as did an aria sung by Col. Randolph on his return to the plantation following the defeat of the Confederacy.

It was decided that all extant opera materials should be incorporated into its restoration, which also would need to plausibly connect the action between the two largest extant sections of Scene II, from the end of Melda's lullaby to the choir's declaration "the war is over." The composer's son, Edward Collins Jr., took on the responsibility of crafting a dramatic solution. He considered all the clues provided by his



At Cedar Lake, Wisconsin, Frieda Mayer (far left) and Collins (second from left) with Frieda's sister Elsie and their cousins, ca. 1919.

father's manuscripts and memorabilia, and then incorporated the actual Civil War experience of his wife Barbara's ancestor, a Union sergeant who had been captured and imprisoned in a Richmond, Virginia, tobacco warehouse, eventually escaping and returning to his unit.

Librettist Charles Kondek then crafted a new libretto. He skillfully wove together all of these many extant, inferred, and invented strands, while also making organic literary connections to the original opera libretto. Motivation for Robert's return to the plantation was provided, in the form of his need to reassure Mary Lou that he was still alive after four years of absence. Delivery of a Union flag to Mary Lou by Robert was included in the action, to provide a rationale for an exchange in the opera's extant *Finale*, where Robert and the Sergeant each sing of their army's

flags.

Meanwhile, composer Daron Hagen reviewed Collins's music for the opera, as well as his other compositions. Hagen concluded that, with skillful editing of these sources, he could create a seamless restoration of the opera's music for the new libretto. The music for Robert's aria *During these four eternal years* was borrowed from *Thou changest thy garment*, the "winter" section of Collins's secular cantata *Hymn to the Earth*. Mr. Hagen also orchestrated, in Collins's style, the extant piano vocal-score fragments for the sections of the opera having to do with Robert's arrest and Col. Edmond's return to the plantation.

After Kondek's libretto was delivered to Hagen, he made only minor changes necessary for musical reasons. On 13 June 2008, Hagen wrote to this author: "there is, in fact, very nearly no 'freshly composed' material involved, but rather an integration of already extant musical ideas from the opera (something that [Edward Collins] would have been doing at this point in the opera anyway), with just a little bit of material from the *Hymn* for variety."

With the engraving of the restoration completed early in 2009, sixty years after the composition of *Daughter of the South*, Collins's only opera was ready for recording.

—JON BECKER, ANNOTATOR

This essay on Daughter of the South has been abridged from a version featuring additional excerpts from the personal writings of the composer, along with broader historical context. The full-length essay is available at EdwardJCollins.org.

Libretto for *Daughter of the South*

BY EDWARD JOSEPH COLLINS

Libretto restoration and other additions are indicated with shading.

■ SCENE I

Virginia plantation of Col. Randolph 1861

Jonah

[01] Ah hears Marse Lincoln
gwine a free all the slaves
an' all God's chillun's
gwine a hab shoes

Melda

Lawdie me! How you know all dat, Jonah?

Jonah

Ah listen when de' white folks talkin' 'bout it
How you all like to be free, Melda?
An' we go up North an' hab big cotton plantation!

Melda

Ah sho likes t' be free but not if
Ah has to leave dis ya home.

Jonah

Well denn, when Ah's free
Ah's gwine up No'th an' wuk fo'
Marse Lincoln on his plantation

Melda

Go along Nigga
Marse Lincoln got no plantation
Ah's gwine stay right here
wif Cunnel Ezra an' Miss Mary Lou
[Ah couldn' leave dat chile.]

[02] Wen ha mammy die Ah takes da lil babe
an rocks ha t' sleep ebry night m—m—
an' sing 'bout ole man ribber flowin' along
Denn Ah sings 'bout de moon a shinin'
on de cotton fields an' Lawd!
How dat chile grow up beautiful
Now she gwine a marry Marse Robert,

An' Melda she gwine sing 'bout Ole Man Ribber
an' de cotton fields all ov' again m—m—

JONAH gets up from his work and runs over to MELDA excitedly.

Jonah

Dis mauning in Leesburg a man on a hoss
tell de people days gwine be a war!
He come from Richmon' an' say
we goin' fight de No'th right away.

Melda

Why we goin' fight de No'th?

Jonah

Denn Cunnel Ezra he shoot at Marse Robert.
An' Marse Robert he shoot at Cunnel Ezra!

Melda

No No! we musn' hab no war
Dat make ma honey chile terribl' unhappy
Dat make ha feel jes awful

Jonah

Well, afta de war Ah's gwine up No'th
an' wuk fo' Marse Lincoln on his plantation

Melda

Ah done tol' you, nigga
Marse Lincoln got no plantation
He wuk in town in a headquarters

JONAH and MELDA disappear at the side of the house.

COL. RANDOLPH and HIS DAUGHTER come out of the house.

Col. Randolph

[03] Yes 'tis true there are storm-clouds everywhere
and both sides seem helpless to stem the hurricane
of hatred
which at any moment may sweep o'er our heads
and destroy us.

But today
your day
we must believe that a miracle will happen

the miracle of peace

Mary Lou

Father I am afraid

afraid because I am so happy

Last night my mother came to me in a dream,

And as she stood near me I saw that she was weeping

Then I saw in the distance a great multitude of people
and they were all weeping

Col. Randolph

Your mother came to me, too

but not in a dream

In reality in you!

She was the beautiful flow'r of the South

and when she suddenly withered and died,

You bloomed in her place and became

the image of the woman I carried in my heart

Soon I shall give you to the man you love

and may you be as happy as I would have you be

my Mary Lou my Mary Lou

Mary Lou

Father

Jonah

[04] Cunnel Edmond, Suh,

Fo' carriages at de gate

Big crowd comin' up de road

an' all de slaves an' pickaninnies

Col. Randolph

Welcome dear friends

lovely ladies and gallant men of the South

What a pleasure having you here to celebrate with me

one of the happiest days of my life

And Robert . . . Luckiest fellow on earth!

Welcome again to this house

Which has received you with such open arms

Jonah tell your people to dance for us and

show us how happy they are with their mistress

and the new young master

[05] **Orchestra: *Allegro barbaroso*** (ballet)

Col. Randolph

[06] Friends! A conq'ring hero has invaded our land,

And captured the pride of the South

Join me in a fervent wish for the happiness of these

two lovers

And may their love presage that love

which will enter the hearts of all Americans

and drive out fear and distrust.

To Mary Lou and Robert! To the South and the North!

Chorus

To Mary Lou and Robert! To the South and the North!

Chorus sopranos

'Tis spring when love controls the hearts of men

Chorus tenors

and earth pours forth her rich green hoard

When robins sing to burst their throats,

And all things wake to life renewed

Chorus

The springtime of life

Is the springtime of love

And airy and light are the dancing feet that are

carried along

on the golden wings of delirious youth!

The springtime of life

Is the springtime of love

And airy and light are the dancing feet

that are carried along

on the golden wings of delirious youth!

Ah springtime of life

Ah springtime of life

Ah springtime of love!

'Tis spring when love controls the hearts of men

When earth pours forth her rich green hoard

When robins sing to burst their throats,

Ah springtime of life!

Ah springtime of life!

When love controls the hearts of men

And all things wake to life renewed

renewed

renewed!

Robert

[07] Then here's to life and love and youth!
And let the old men fight their war.
We'll sing the old plantation song
and dance by the light of the southern moon
We'll sing and dance

Chorus, Mary Lou, Robert, Col. Randolph
Jonah! Melda! Rufus! Dinah!
Shake dem feet, an' roll dos eyes
Jonah Melda Rufus Dinah
Shake dem feet, an' roll dos eyes
Day ain't goin' be no war,
Day ain't goin' be no war,
no war, no war, no war.
Jonah Melda Rufus Dinah
Shake dem feet an' roll dos eyes.
Jonah Melda Rufus Dinah
Shake dem feet an' roll dos eyes.
Day ain't goin' be no war,
Day ain't goin' be no war,
no war, no war.
No

Cries out.

Col. Randolph
War!

Chorus, Mary Lou, Robert, Col. Randolph
War! War!
Whispered.
War!

Robert

[08] The dreaded news has come
and I am an enemy among friends.

Mary Lou
The red roses of my love have turned to ashes
And I see only the ghosts of slaughtered men.

**Chorus, Mary Lou, Melda, Robert,
Col. Randolph, Jonah**
May Heav'n protect our Southern cause,
And bring our brave men back to us.

These peaceful valleys soon will echo the roar
of cannon,
And the wailing of the wounded.

Chorus withdrawing

**Chorus, Mary Lou, Melda, Robert,
Col. Randolph, Jonah**
And the clear streams will be stained with blood
Chorus partly off-stage
**Chorus, Mary Lou, Melda, Robert,
Col. Randolph, Jonah**
May Heav'n protect our southern cause,
And bring our brave men back to us.
Chorus entirely off-stage

Robert

[09] My love!
Mary Lou
My darling!

Robert
You are still mine?
Mary Lou
More than ever.

Robert
Wars shall not part us,
Mary Lou
Nothing shall part us
Robert
Faith will defend us
Mary Lou
Love will protect us
Robert
You heart full of fire
Mary Lou
You marvelous lover
Robert
You genius of romance
Mary Lou
You goal of desire
Mary Lou, Robert
Oh exquisite sorrow

Oh desperate yearning

Robert

We shall be calm and find repose
in the beauty around us.
While our souls are seared
The moon is rising
And shedding her blue light
On the snowball bushes
While our hearts are numbed
The lilacs are in bloom
And filling the night
With their languorous perfume
While hatred engulfs the land,
Warm winds are gliding thru the branches
and whispering to the young leaves
Birds and streams are stilled
The fields have closed their eyes
And are dreaming of love,
Are dreaming of love

Mary Lou

IO I too shall close my eyes,
And dream of love of love
And you shall tell me again
Of the moonlight
on the snowball bushes
And the odor of the lilacs
I shall hear the winds
Gliding though the trees
and whispering to the young leaves
The streams will speak to me
and I shall see the fields
Silent
Silent and dreaming of love
Night will enfold me
And the mysterious stars
will come down to me

Robert

Then sleep and dream
So I too be in your dreams

Mary Lou

The guns!

Robert

No but the deep-throated thunder
calling to the rain

Mary Lou

It has disturbed my dream
Gone is the moonlight on the bushes,
Gone is the odor of the lilacs
I cannot hear the winds,
Nor understand the language of the leaves
The streams are dull and glassy
The fields are dead
Heavy clouds have obscured the stars
naught remains but man's folly.

Robert

Man's love will survive man's folly
His cruelty is his weakness
but his love is his power
In my heart burns a fire
That will melt the steel of the cannon
And bring me back to you.

Mary Lou

But Death is abroad,
And his icy finger,
May chill your glowing heart

Robert

Not if your courageous spirit hovers near me.
Thru the long night we both must travel
I shall have before me
The dazzling brightness of your face
I shall have around me
The armor of your glorious love

Mary Lou

In the long hours of fearful waiting,
the anguish of my heart will be stilled
by the thought of peace and your return
Save yourself for my sake
I will think of you always

and be strong

Robert

Wars cannot part us

Mary Lou

Nothing can part us

Mary Lou, Robert

Hear us! Ye birds of evil omen

Ye vicious fiends of fate

Unleash your frightful hatred!

And spill your carnage on our helpless heads!

Faithful unto death

Aye faithful over death are we

wild embrace

Jonah

[11] Miss Mary Lou,

Soldiers at de gate,

Lookin' for Marse Robert

Mary Lou

Save yourself

Robert

Yes—for you

Mary Lou, Robert

Farewell!

Sergeant

Where is he, Miss? Which way did he go?

Mary Lou

He is gone!

[12] **Orchestra:** *“The Girl I Left Behind Me/Dixie”*

■ **SCENE II**

Four years later, 1865

Mary Lou

[13] Again the year has come to the spring

And everywhere is Nature's awak'ning

Again the sun has freed the streams and pierced
the leaden skies

I smell the perfume of the earth,

I hear the calling of the birds,

And I am still alone with my shattered love [!]

Again my days are heavy with fear
no ray of hope in this terrible darkness

again my life is filled with tears,

Despair is in my heart!

Four times have the robins gathered their twigs

And nature spread out her colored carpet

since the blessed days of peace and happiness

When my sweet-heart and I plighted our troth

and my father beamed on our love.

But now! But now.

The days drag on with never a word

Is he living or dead?

Here in my loneliness none can console me

And the ache in my breast, time has not healed

Here in my sorrowing no friend to aid me

Ah suffering! thy name is woman in war time.

The fears of the day turn to spectres at night

Dead soldiers marching by

place their cold hands in mine,

Oh save me my lover!

Come back to me now,

Ere misery and yearning destroy me

Melda

[14] Cryin' again?

Now don' yo' all cry any more Honey chil'

Jonah He say dis heah war gwine a stop soon.

Jonah

Yes suh, Ah hears Marse Robert

gwine s'render up his whole army.

Mary Lou

Marse Robert?

Jonah

Marse Robert Lee wot fights de No'th

Melda

Make yo'self off nigga,

An' sit quiet on dat bench yonda

Honey chile

Pay dat black man no mind

he allus hearin' sumpin'

Lie down heah
an' yo' mammy sing ole plantation lullaby
You sleep jes like when you was a tiny babe
in dat ole' cradle

Mary Lou

Yes stay here Melda

Melda

[15] Now close yo' eyes An' don' be 'fraid
Ain' nuffin gwine a hurt a lil' chile

Jes' res' yo head
an' hear de angels sing
ain' nuffin gwine a hurt a li'l chile
'Possum sleepin' in de woods
Hoot owl cryin' all night long
Shadders creepin' 'long de wall
Ole man in de moon look down at ebryt'ing
So close dos eyes
an' don' be 'fraid
Ain' nuffin gwine a hurt a lil' chile
Jes' res' yo head
An' hear de angels sing
Ain' nuffin gwine a hurt a li'l chile

[16] **Orchestra:** *Marcia funèbre*

In a shady part of the veranda, MELDA finishes her lullaby. MARY LOU has fallen asleep. MELDA covers MARY LOU with a shawl of some kind and enters the house.

From around the house, out of a thicket and a group of trees, ROBERT staggers in. HE is hurried and out of breath, clearly running from someone or something. HE wears a mix of tattered military and civilian clothes, and clutches a Union flag hidden under HIS tunic. HD falls exhaustedly near the veranda, and rests there a minute.

Robert

[17] Home.

And it still stands.

But how sadly the surrounding Earth
lies naked and exhausted.
We are in a fearful time

when death is close at hand.

During these four eternal years
only thoughts of love sustained me.

I must see her before returning to my command,
to provide assurances that I am steadfast and true.

My one love, my Mary Lou.

Mary Lou awakens and she sees Robert. She runs to him and they embrace.

Mary Lou

Oh, Robert! You're alive!

Robert

And holding you.

Mary Lou

It's been so long. I didn't know.

Robert

I've been held prisoner for some time
outside of Richmond, in a tobacco warehouse.

I awoke yesterday to find the guards gone.

I suspect that the war is nearly at an end.

Mary Lou

I'm so happy to see you,
so happy that you're alive!

Robert

I cannot stay.

I must rejoin my unit.

I came here to tell you:

You were always in my heart.

Robert removes a small Union flag from under his tunic.

Mary Lou

Oh, Robert.

Robert

Here . . . to protect you from overzealous Northern
soldiers!

Confederate soldiers led by a SERGEANT are now seen.

*The SEARGENT notices the civilian clothes and Union flag
and has his men quickly surround ROBERT and MARY LOU.*

Sergeant

Robert Warren, you are under arrest.

The charge is spying.

Mary Lou

No! No!

Sergeant

Step aside, Miss Randolph.

Robert

I am not a spy.

Mary Lou

True! Captain Warren has been held prisoner for some time.

He is on his way to his unit,
his only "mission" to stop here to convince me
of his love, A

mission which had nothing to do with warfare
or spying.

Sergeant

Tell that to the firing squad. Take him along.

Mary Lou

No! No!

After watching the soldiers take ROBERT away, MARY LOU turns and runs into the house. After a while, COL. RANDOLPH enters at the head of a small contingent of HIS unit, along with a few civilians, all looking worn and haggard. Clutching a letter of "safe passage" from Gen. Grant, received following Lee's surrender at Appomattox, COL. RANDOLPH stands apart from the group and looks about the plantation, and at what the war has done to it.

Col. Randolph

[18] The awful nightmare is ended
and in its place

Silence broods o'er this once happy country.

What a homecoming

How shall I find her?

Who will heal her broken heart

And who will heal the broken heart of the South?

Oh cherished land

Oh beloved home

Thou sweet haven of peace

My beautiful South-land!

What fate is this the gods have decreed thee?

Why this bitter cup?

Why this cross of shame?

Oh cherished land

Thou beloved home

Among thy hills lived the father of his country

Time was thy wise men guided the infant nation

The group of people is seen lying about the yard, sitting on benches, leaning up against the tree, anything to rest and get more comfortable. JONAH comes out from the back of the house and sees COL. RANDOLPH.

Jonah

Cunnel Ezra, yo' home. Lawdie me.

Col. Randolph

The war is over.

Jonah

Ov'? No mo' cannons 'n bayonets?

Col. Randolph

It's over, Jonah.

[19] The South surrendered this morning.

COL. RANDOLPH's excitement rises.

Col. Randolph

General Lee told everyone to go on back
to their farms and fam'lies.

Here's a safe letter of passage

signed by General Grant.

Mary Lou

Father! You're home!

Jonah

Da war is ov!

Col. Randolph

Indeed it is true.

Mary Lou

The war is over!

Col. Randolph

The war is over!

Jonah

Greycoats surrendered dis mauning.

Col. Randolph

Indeed it is true.

Jonah

Ebryone can go on home to der families.

Mary Lou

Jonah, tell the Sergeant what happened

They must release Robert and bring him back here.

Hurry!

Father this is wonderful news, . . .

Col. Randolph

Robert is here?

Mary Lou

. . . arrived this morning.

Col. Randolph

Wonderful news!

Here, Jonah. Take this note.

It's signed by General Grant.

Mary Lou

He was a prisoner for some time.

Col. Randolph

You may need it.

Jonah leaves to find the Sergeant.

Mary Lou

But Robert managed to escape.

Col. Randolph

And we are together again.

Mary Lou

We'll be together again.

Col. Randolph

Yes, the war is over

Peace is here!

*ROBERT, JONAH, the SERGEANT and the FIRING SQUAD
come running in.*

Chorus tenors & basses, Mary Lou, Melda,

Robert, Jonah

The war is over

peace is here!

Oh blessed day

Let us be joyful
no more weeping

The war is over

peace is here!

Oh blessed day.

Let us be joyful,

no more weeping

The war is over

peace at last!

Chorus

In thy hour of suffering and defeat

I love thee still more

I love thee still more,

Thou beauteous unhappy land,

Thou beauteous unhappy land,

I love thee,

I love thee still more!

The SERGEANT unfurls a Confederate flag.

Sergeant

Sir, I offer you this sacred symbol of our lost cause.

ROBERT takes Union flag from MARY LOU and unfurls it.

Robert

This has been the flag of our country

It must be our flag again.

Sergeant

But this is the flag of the south.

*MARY LOU takes the hand of ROBERT and of the SERGEANT
that holds each flag, then lifts and joins THEIR hands together.*

Mary Lou

These flags will be united, even as we are united

Robert

Daughter of the South,

A soldier from the north loves you!

Chorus, Mary Lou, Melda, Robert,

Col. Randolph, Jonah

And we who have bled and suffered in vain

Shall smile through our tears

and strive to be happy,

We shall live again, and bury the past

with its sorrows, its sorrows

While love, triumphant rules the land,

rules the land!



Peter Auty, tenor (Robert Warren)

Peter Auty is established as one of Britain's leading tenors. He made his professional début at Opera North in 1998/9 and returned in 2001/02 as Rodolfo in their much-acclaimed production of *La Bohème*.

Peter Auty was a company principal of the Royal Opera, Covent Garden from 1999 until 2002 where he covered several major roles and had the opportunity of working with many of the world's leading singers and conductors. He returned as a guest to sing the roles of Malcolm in *Macbeth* and Edgardo in *Lucia di Lammermoor*.

Elsewhere in the United Kingdom, Peter Auty has worked with Glyndebourne Festival Opera (Macduff—*Macbeth*, Nemorino—*L'elisir d'amore*), Glyndebourne on Tour (Don José—*Carmen*, Rodolfo), English National Opera (Italian Tenor—*Der Rosenkavalier*, Duke—*Rigoletto*, Rodolfo, Turridu—*Cavaleria Rusticana*), Opera North (Alfredo—*La Traviata*) and Scottish Opera (Rodolfo, Don José). In Europe he has worked with several companies including Frankfurt Opera (Rodolfo) and the Nationale Reisopera (Alfredo, des Grieux—*Manon*).

On the concert platform Peter Auty has worked with many of the United Kingdom's leading orchestras. These have included the London Symphony Orchestra (Sir Colin Davis), the Orchestra of the Age of Enlightenment (Mark Elder), and the London Philharmonic Orchestra (Neeme Järvi, Vladimir Jurowsky). Appearances abroad have included concerts with the Iceland Symphony Orchestra (Vladimir Ashkenazy) and the Sydney Symphony Orchestra. Peter Auty made his recital debut in London in the 2009 Rosenblatt Recital Series.

Recent appearances have included Nationale Reisopera (Gustavo—*Un ballo in maschera*), Grange Park Opera (Cavaradossi—*Tosca*), Opera Holland Park (Alvaro—*La Forza del Destino*), and concerts with the London Philharmonic.



Andrea Baker, mezzo-soprano (Esmerelda)

American born Mezzo Soprano Andrea Baker made her operatic debut as Schwertleite in *Die Walküre* with San Francisco Opera (Runnicles).

Subsequent engagements include: the title role in *Carmen* (Opera Australia and the Finnish National Opera), Fricka, Erda, Waltraute, and Ist Norn in the Chinese Premier of Wagner's *Ring Cycle* for the Peking Arts Festival (Auguin) and The International May Festival (Piollet), Ist Norn in *Götterdämmerung* for the BBC Proms (Runnicles), Herodias in *Salome* with the London Symphony Orchestra (Hickox), Mrs. Grose in Britten's *Turn of the Screw* for the Festival de Ópera de Tenerife, *Die Walküre* for the Aix en Provence Festival and the Salzburg Osterfestspiel (Rattle), *Götterdämmerung* for the Bayerische Staatsoper,

München (Mehta), *Die Walküre* for the Palau de les Arts, Valencia (Mehta), Sophie in Liszt's *Die Legende Von Der Heiligen Elisabeth* for Teatro del Maggio Musicale Fiorentino, *The Pilgrim's Progress* with The London Philharmonia (Richard Hickox), and creating the role of Nen-Nen in Dominique LeGendre's opera *The Bird of Night* for the Royal Opera House, and the role of Ismene for her opera *The Burial at Thebes* performed at London's Globe Theatre.

In addition to operatic engagements she appears frequently as a concert soloist. Her repertoire includes the Verdi *Requiem*, Händel's *Messiah*, the Symphonies of Beethoven, Hartmann, and Bernstein, Sir Paul McCartney's *Liverpool Oratorio*, Sir Michael Tippett's *A Child of Our Times*, and Wagner's *Wesendonk Lieder*.

Ms. Baker has extensively performed Mahler's symphonic works including *Kindertotenlieder* and *Symphony No. 2* at the Berlin Philharmonie, *Das Lied Von Der Erde* with the pianist Cyprien Katsaris at the Cité de la Musique, Paris and Mahler's *3rd Symphony* with Marc Piollet. Additional recordings include Schumann's *Genoveva* on the Accoussence label with Marc Piollet.



Peter Coleman-Wright, baritone (Col. Edmond Randolph)

Peter Coleman-Wright made his debut with the Glyndebourne Festival as Guglielmo (*Così fan tutte*) subsequently returning for Demetrius (*A Midsummer Night's Dream*), Sid (*Albert Herring*) and Pizarro (*Fidelio*). Since his debut with English National Opera as Figaro (*The Barber of Seville*) he has sung roles ranging from The Forester (*The Cunning Little Vixen*) to The Ballad Singer (Britten's *Paul Bunyan*) and Gunther (*Götterdämmerung*).

A native of Australia, he is a frequent guest with Opera Australia, including *Olegin*, *Billy Budd*, and the title role in Sondheim's *Sweeney Todd* (winning the 2002 Helpmann Award for Best Actor in a Musical). He made his European debut with the Netherlands Opera (Busoni *Dr. Faust*), returning for *La bohème* and *Les Troyens* and has sung in cities such as Bordeaux, Venice, Munich, Geneva, Paris, Flanders, in addition to the Aix-en Provence Festival (Britten *A Midsummer Night's Dream*), and Bregenz Festival: Carlisle Floyd (*Of Mice and Men*) and The Forester (*The Cunning Little Vixen*). In North America he has sung in Vancouver, Houston, Santa Fe, and for New York City Opera. He made his Metropolitan Opera New York debut as Dr. Falke (*Die Fledermaus*) returning for Belcore (*L'elisir d'amore*), Fierramosca (*Benvenuto Cellini*) and Marcello (*La bohème*).

Much in demand as a concert artist, he has performed throughout Britain, including the BBC Proms and the Aldeburgh Festival and in the major European capitals. He has recorded for EMI, Chandos, Telarc and Hyperion labels. Future engagements include performances with the Metropolitan Opera New York, English National Opera, Opera Australia and the Royal Opera, Covent Garden.



Lisa Milne, soprano (Mary Lou Randolph)

Scottish soprano Lisa Milne studied at the Royal Scottish Academy of Music and Drama.

In opera, her appearances have included Pamina (*Die Zauberflöte*) and Susanna (*Le nozze di Figaro*) at the Metropolitan Opera, New York and Pamina, Marzelline (*Fidelio*), Micäela (*Carmen*) and the title roles in *Rodelinda* and *Theodora* at the Glyndebourne Festival. Her many roles at the English National Opera have included Countess Almaviva (*Le nozze di Figaro*), the title role in *Alcina* and Anne Trulove (*The Rake's Progress*). At the Welsh National Opera she has sung Servilia (*La clemenza di Tito*) and she created the role of Sian in the world premiere of James MacMillan's opera *The Sacrifice*. For Scottish Opera she has sung the title role in *Semele*, Adèle (*Die Fledermaus*), Adina (*L'Elisir d'Amore*), Zerlina (*Don Giovanni*), Susanna, Ilia (*Idomeneo*) and Despina (*Così fan tutte*). She has also appeared with the Dallas Opera, Stuttgart Opera, Royal Danish Opera, at the Göttingen Handel Festival and on tour with the Salzburg Festival.

A frequent guest at the major festivals, her many concert engagements have included appearances with the Boston Symphony Orchestra and Levine, the Berlin Philharmonic with Rattle, the Rotterdam Philharmonic with Gergiev, the Dresden Staatskapelle with Ticciati, The London Philharmonic Orchestra with Jurowski, the CBSO with Oramo, the Budapest Festival Orchestra with Fischer and the Mahler Chamber Orchestra with Harding.

A renowned recitalist, she has appeared at the Aix-en-Provence, Edinburgh and City of London Festivals; the Oxford Lieder Festival; the Palais des Beaux Arts in Brussels, and at the Schumannfeste in Dusseldorf. She is a regular guest at London's Wigmore Hall. Her many recordings include Ilia and Servilia with Mackerras, Atalanta (*Serse*) with McGegan, The Governess (*The Turn of the Screw*) with Hickox and Mahler's *Symphony No. 2* with Fischer—winner of a Gramophone Award. She was awarded an MBE in the Queen's Birthday Honours in 2005.



Keel Watson, bass-baritone (Jonah)

British born bass baritone Keel Watson made his début at the Royal Opera House, Covent Garden, as the Bosun *Billy Budd*.

Roles he has sung internationally include The King *Aida* (Bregenz Festival), Fasolt *Das Rheingold* (Sao Carlos Theatre, Lisbon), Reinmar *Tannhäuser* (Greek National Opera), Henry Davis *Street Scene* (Turin), Elder Ott *Susannah* (Opéra de Nantes), Asantehene and Second Messenger *The Two Hearts of Kwasi Boachi* (Jonathan Dove) (Opera OT in Rotterdam), Frazier *Porgy and Bess* (Opera Nationale de Lyon), The Doctor *Punch and Judy* (Casa da Música, Porto), Achilla *Giulio Cesare* (Opera Ireland), and Caronte *La favola d'Orfeo* (Opera Zuid).

Keel Watson's roles in the UK have included Mandryka *Arabella*, Creon *Oedipus Rex* and the Speaker, Second Armed Man and Second Priest *The Magic Flute* (Opera North), Caronte *La favola d'Orfeo* (English National Opera), Iago *Otello*, Don Pizarro *Fidelio*, First Apprentice *Wozzeck*, Abbot *Curlew River*; Pluto *Women Beware (Il ballo delle ingrate)*, Neptune *Ulysses comes Home* and Commendatore *Don Giovanni* and Voice of Neptune *Idomeneo* (Birmingham Opera Company), Nourabad *Les Pêcheurs de Perles*, Tonio *I Pagliacci*, Jorg *Stiffelio* Bertrand *Ilolanta* (Opera Holland Park), *Don Pasquale*, Dr Bartolo *Le nozze di Figaro*, Colline *La Bohème*, Water Sprite *Rusalka* and Lilas Pastia *Carmen* (English Touring Opera), and Kunrad *Feuersnot* (Chelsea Opera Group).

Keel Watson made his débuts with the Royal Stockholm Philharmonic Orchestra, the Royal Scottish National Orchestra and at the Royal Albert Hall and Barbican in the concert version of Gershwin's *Porgy and Bess*. He made his début with the London Symphony Orchestra under Kent Nagano in Bernstein's *White House Cantata*, also recorded by Deutsche Grammophon. Keel Watson appears as Second Armed Man in Kenneth Brannagh's film of *The Magic Flute*. He is the voice of Harasta in Geoff Dunbar's animated version of *The Cunning Little Vixen*.



Roland Wood, baritone (*Confederate Sergeant*)

Following studies at the RNCM and the National Opera Studio as a Peter Moores Foundation scholar, Roland Wood was second prize-winner at the 2000 Kathleen Ferrier Memorial Awards and represented England at the 2003 Cardiff Singer of the World competition.

Roles include Nick Shadow (Glyndebourne), Mozart's Count (RNCM, Holland Park), Marcello (Scottish Opera Go-Round), Escamillo (Cork Opera House and Castleward), Peter *Hansel and Gretel* (Scottish Opera on Tour), and Baron *La traviata*, First Trojan Soldier *The Trojans*, Second Commissioner *The Carmelites*, Ajax II *La Belle Hélène* and Kissinger *Nixon in China* (English National Opera). As a Company Principal at Scottish Opera (2002–4), roles included Falke, Marullo, Papageno and Schaunard. Concerts include *War Requiem* (Poland), the Fauré and Mozart *Requiems* (Budapest, Paris), *L'enfance du Christ* (English Chamber Orchestra), *Belshazar's Feast* and *A Child of Our Time* (Halle), *The Bells* (St Petersburg Symphony Orchestra), *Mostly Mozart* at the Barbican and recitals at the Bath Festival and as part of the prestigious Rosenblatt Series.

He has appeared on recordings of *The Carmelites*, *Madam Butterfly*, *A Masked Ball* (Chandos) and *Il diluvio universale* and *Il Salotto* (Opera Rara). For the English Touring Opera he sang title roles in *Eugene Onegin* (2007) and *Don Giovanni* (2008); also Papageno last year at Opera Holland Park as well as Alfio *Cavalleria rusticana* for ENO. This year he sang Marcello at ENO and Don Fernando *Fidelio* for De Nationale Reïsoopera in the Netherlands. This season includes Renato *Un ballo in maschera* also for Reïsoopera and

Zurga *The Pearl Fishers* for ENO. Returns to ENO for Marcello and Paolo *Simon Boccanegra* are included in the 2010–11 season.



Timothy Dean, chorus director

Appointed RSNO Chorus Director in November 2006, Timothy Dean is also Head of Opera at the Royal Scottish Academy of Music and Drama, has worked extensively with opera companies including Kent Opera, the new D'Oyly Carte Opera, and the London based British Youth Opera. Dean studied music at Reading University, and then piano and conducting at the Royal College of Music. In 1987 he was appointed the first Music Director of British Youth Opera. Since then he has been instrumental in developing the company into a vital part of the national infrastructure for training young singers and musicians to an advanced level, as well as conducting over twenty productions and many concerts for the company.

He was also conductor of the London Bach Society in the late 1980s, and was Music Director of The Opera Company from 1990–1994. In 1990 he spent a year as Assistant Music Director and Chorus Master with the New D'Oyly Carte Opera Company, conducting on tour in the UK and USA, after which he made company debuts for English National Opera (*Oedipus Rex* and *Bluebeard's Castle*) and Scottish Opera (*The Barber of Seville*). In 1994 he was appointed Head of Opera at the RSAMD in Glasgow, in charge of new postgraduate courses in opera training for singers and répétiteurs. Since moving to Scotland, he has also worked with the RSNO, the Orchestra of Scottish Opera, the Paragon Ensemble, the Edinburgh Festival Chorus and Edinburgh Choral Union, as well as giving concerts with the Symphony Orchestras of both the Junior and Senior Academy, and conducting over twenty-five opera productions in Glasgow and Edinburgh. From 2000–2006 he was Artistic Director of British Youth Opera, of which he is now a Vice-President.



Marin Alsop, conductor

Marin Alsop is an inspirational music director. Internationally acclaimed for her creative approach to programming and interpretation of repertoire from the mainstream to the contemporary, she instills orchestras with new dynamism while deepening their interaction with audiences and the wider community.

Ms. Alsop was appointed Music Director of the Baltimore Symphony Orchestra in 2007 becoming the first woman to head a major American orchestra. From 2002–2008 she was Principal Conductor of the Bournemouth Symphony Orchestra and was subse-

quently given the post of Conductor Emeritus, as well as being Music Director Laureate of the Colorado Symphony Orchestra, where she was Music Director from 1993 to 2005. Since 1992, Ms. Alsop has been Music Director of California's Cabrillo Festival of Contemporary Music, building a devoted audience for new music and playing to sold-out houses. In autumn 2008, she became a fellow of the American Academy of Arts and Sciences and was named Musical America's Conductor of the Year in 2009.

From 1999–2002, she was Principal Guest Conductor for the Royal Scottish National Orchestra (Glasgow), recording the complete works of Samuel Barber in a six-CD series for the Naxos label.

In Europe, she has worked with the WDR Köln, Netherlands Radio Philharmonic, Swedish Radio Symphony, Stockholm Philharmonic, Danish Radio Symphony, Oslo Philharmonic, and Czech Philharmonic. Ms. Alsop appears regularly with the London Symphony and the London Philharmonic. She is a regular guest conductor with the New York Philharmonic, Philadelphia Orchestra and Los Angeles Philharmonic, and has conducted many other distinguished orchestras worldwide, including the Royal Concertgebouw Orchestra, Zurich Tonhalle, Orchestre de Paris, Bavarian Radio Symphony and La Scala Milan.

Since beginning her Music Directorship in Baltimore, Ms. Alsop has spearheaded educational initiatives that have reached more than 60,000 school and pre-school students, and in 2008 she launched *OrchKids*, an after-school program designed to provide music education, instruments and mentorship to the city's most needy young people.

Born in New York City, Ms. Alsop attended Yale University and received her Master's Degree from The Juilliard School. She was the first woman to be awarded the Koussevitsky Conducting Prize from the Tanglewood Music Center where she became a protégé of Leonard Bernstein.

The Royal Scottish National Orchestra

The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1991. Throughout its proud history, the Orchestra has played an important part in Scotland's musical life, including performing at the opening ceremony of the Scottish Parliament building in 2004. Many renowned conductors have contributed to its success, including Walter Susskind, Sir Alexander Gibson, Bryden Thomson, Conductor Laureate Neeme Järvi, Conductor Emeritus Walter Weller and Conductor Emeritus Alexander Lazarev. Stéphane Denève became Music Director in September 2005, a partnership which enjoys great acclaim, at home and abroad. In 2007 Austrian David Danzmayr joined the RSNO as Assistant Conductor.

The RSNO performs across Scotland and England; tours have included Spain, Germany,



Austria, Croatia, Spain and in Paris—as part of the Festival Présences. The RSNO has a worldwide reputation for the quality of its recordings and has been nominated for eight GRAMMY awards in the last seven years. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Nielsen and Martin (Thomson). In 2008 the Orchestra renewed its acclaimed partnership with Conductor Laureate Neeme Järvi (with whom the RSNO has made over 67 recordings) with the première recording of Wagner's *The Ring, An Orchestral Adventure* (arranged by Henk de Vlieger). The RSNO and conductor José Serebrier completed their Glazunov symphonic cycle in 2009, having recorded all nine of the Russian composer's symphonies. In 2007 the RSNO made its first recording with Music Director Stéphane Denève—the first installment of a complete cycle of Roussel's orchestral works—receiving the Diapason d'Or de l'année for Symphonic Music. The second disc in the series was released in 2008 to widespread critical acclaim.

The RSNO is committed to introducing young people to live orchestra music (www.passport2music.org.uk). RSNO's education and community engagement programs continue to develop musical talent and appreciation in people of all ages throughout Scotland. Once a year, the Orchestra embeds itself in a local community for *Out and About*: a week-long series of concerts, workshops and community projects. In 2008 the RSNO's innovative *orchestra+* series saw the Orchestra perform with a hip-hop DJ, rock legend Elvis Costello and give a concert of music com-

posed for video games. Naked Classics uses multimedia projections, lighting, a presenter and excerpts by the Orchestra to reveal the stories behind some of the great classical masterpieces. The RSNO is one of Scotland's National Performing Companies, supported by the Scottish Government. The RSNO's online music service at rsno.classical.com, allows subscription access to over 450,000 classical recordings.



Royal Scottish National Orchestra Chorus

The Royal Scottish National Orchestra Chorus evolved from a choir formed in 1843 to sing the first full performance of Handel's *Messiah* in Scotland in April 1844. Now recognized as one of the most distinguished large symphonic choruses in Britain, its prime function is to perform with the RSNO during its Season and Prom series in Glasgow, Edinburgh, Aberdeen and Dundee. With a membership of over 200 singers, it is able to tackle the large scale works from the choral repertoire but also performs a wide range of music from Scots songs to music of stage and screen. Recordings with the RSNO include: Holst–*The Planets* (David Lloyd-Jones; Naxos 8.555776); Prokofiev–*Alexander Nevsky* (Neeme Järvi; Chandos Recordings 8584); and, Mahler–*Symphony No 3* (Neeme Järvi; Chandos Recordings 9117/8). In addition to its commitment to the RSNO, the Chorus performs independently and has toured worldwide, most recently to Copenhagen, Hong Kong, Israel, Germany, Belfast and Australia.

**ROYAL SCOTTISH
NATIONAL ORCHESTRA**

RECORDING PERSONNEL

1st Violin

William Chandler

Associate Leader

Tamas Fejes *Assistant Leader*

Andrew Martin

Robert Yeomans

Barbara Paterson

Jane Reid

Alison McIntyre

Gail Digney

Caroline Parry

Ursula Heidecker

Susannah Lowdon

Elizabeth Lloyd

Alexa Butterworth

Kirsty Orton

2nd Violin

Marion Wilson *Associate Principal*

Elita Bungard

Harriet Wilson

Christopher Ffoulkes

Nigel Mason

Michael Rigg

Sheila McGregor

Wanda Wojtasinska

Penny Dickson

Isabel Gourdie

Sophie Lang

Julian de Ste Croix

Viola

John Harrington *Principal*

Ian Budd

Michael Lloyd

David Martin

Fiona West

Nicola McWhirter

Claire Dunn

Lisa Davidson

Katherine Wren

Maria Trittinger

Cello

Pauline Argondizza *Principal*

Jeremy Fletcher

Betsy Taylor

Lyn Armour

Ruth Rowlands

Rachael Lee

Kennedy Leitch

Sarah Digger

Double Bass

David Inglis *Principal*

Robert Mitchell

Michael Rae

Paul Sutherland

John Clark

Sally Davis

Flute

Katherine Bryan *Principal*

Helen Brew

Janet Richardson

Principal Piccolo

Oboe

Emmanuel Laville *Principal*

Katherine MacKintosh

Zoe Kitson *Principal Cor Anglais*

Clarinet

John Cushing *Principal*

Josef Pacewicz

Principal Eb Clarinet

Duncan Swindells

Principal Bass Clarinet

Bassoon

David Hubbard *Principal*

Rosina Alter

Nicholas Reader

Principal Contrabassoon

Horn

David McClenaghan *Principal*

Robert McIntosh

John Logan

Joseph Giddis-Currie

Alison Murray

Trumpet

John Gracie *Principal*

Marcus Pope

Brian Forshaw *Principal Cornet*

Kevin Price

Trombone

Dávor Juul Magnussen *Principal*

Lance Green

Alastair Sinclair

Principal Bass Trombone

Tuba

Richard Evans *Guest Principal*

Timpani

Martin Gibson *Principal*

Percussion

Simon Lowdon *Principal*

John Poulter

Alan Stark

Stuart Semple

Harp

Pippa Tunnell

Celeste

Lynda Cochrane

**ROYAL SCOTTISH
NATIONAL ORCHESTRA
CHORUS**

RECORDING PERSONNEL

Soprano 1

Eleanor Baruffati
Alison Blair
Sally Bristow
Eleanor Carpy
Claire Evans
Alice Gee
Christine Hendry
Sylvia Jenks
Morag Kean
Heather Keating
Joan MacKenzie
Aimee Toshney
Elspeth Waugh
Roberta Yule

Soprano 2

Kate Adams
Mary Ball
Theresa Hoare
Frances Kennedy
Leila Inglis
Maria Liendo
Eleanor MacKillop
Kirsteen Maclean
Hazel McLeod
Fiona Murray
Grace Murray
Katrina Nimmo
Susan Sheldon
Norma Speirs
Elizabeth Stevenson
Shena Stirling

Pauline Vannet
Hannah Weetman

Alto 1

Ann Allcoat
Alison Bryce
Sandra Davie
Rona Gray
Jenny Laidlaw
Jan Livesley
Maureen McCroskie
Linda McLauchlan
Lorna McRobert
Marjorie Miller
Catriona Robertson
Nina Russell
Fiona Taylor
June Thomas
Lauren Till
Kim Watt
Brenda Williamson

Alto 2

Moirra Campbell
Ann Firth
Marguerite Galloway
Elspeth Low
Margaret McEwan
Judith Robertson
Elspeth Smith

Tenor 1

Stewart Cairns
David Gee
Ewan Love
Andrew Marshall
Drummond McNicol

Tenor 2

Stephen Brennan

Simon Freebairn-Smith
Gilroy Harrison
Ian McLean
Vladimir Morozov
Kerr Noble
Alf Vannet
Alistair Watt
Donald Weetman

Bass 1

Ken Allen
Tom Ferguson
Bill Geoghegan
John Gillies
Mark Higginson
Andrew Matheson
Leo Nowak
Alasdair Smith
John Waterhouse

Bass 2

Melvyn Davis
Marshall MacKillop
Iain Maclean
John MacLellan
Chris Morris
Ian Rolfe
Graeme Simpson
Tristan Stewart-Robertson

*RSNO Chorus Gibson Fellow Areti
Lymperopoulou assisted in the chorus
preparation of this work.*

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 NWC644; 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 •

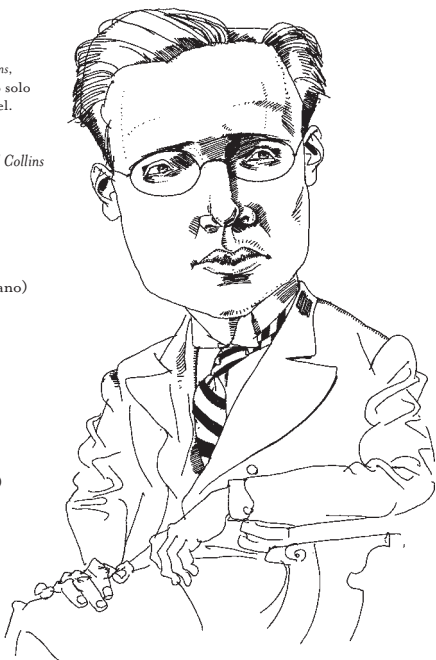
Jeffrey Sykes, piano (instrumental duos)

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)

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

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

WORDS AND MUSIC BY THE COMPOSER

SCENE I

1	Ah hears Marse Lincoln	02:27
2	When ha mammy die	02:53
3	Yes 'tis true	04:18
4	Cunnel Edmond, Suh	02:18
5	Allegro barbaro (ballet) [orchestra]	10:26
6	Friends! A conq'ring hero	03:35
7	Then here's to life	01:43
8	The dreaded news has come	02:26
9	My Love! My Darling!	04:49
10	I too shall close my eyes	07:27
11	Miss Mary Lou, Soldiers at the gate	01:32
12	The Girl I Left Behind Me/Dixie [orchestra]	05:39

SCENE II

13	Again the year	05:42
14	Cryin' again	01:28
15	Now close yo' eyes [lullaby]	02:37
16	Marcia funèbre [orchestra]	02:04
17	Home at last/During these four eternal years	05:07
18	The awful nightmare	03:50
19	The South surrendered	04:36
Total:		75:06

2008 RESTORATION: **Charles Kondek**, Librettist; **Daron Hagen**, Music Editor;

Barbara and Edward Collins, Jr., Story Consultants; **Jon Becker**, Editor

CAST (in order of appearance): **Jonah**, **Keel Watson**, bass-baritone; **Esmerelda**

"**Melda**," **Andrea Baker** mezzo-soprano; **Col. Edmond "Egra" Randolph**,

Peter Coleman-Wright, baritone; **Mary Lou Randolph**, **Lisa Milne**, soprano;

Robert Warren, **Peter Auty**, tenor; **Confederate Sergeant**, **Roland Wood**, baritone

Marin Alsop, conductor; **Timothy Dean**, chorus director

Royal Scottish National Orchestra and Chorus



May 2009 recording session,
RSNO Centre Henry Wood Hall, Glasgow.

TROY I210 [DDD]

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Edward Joseph Collins

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

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baritone; Mary Lou Randolph, Lisa Milne, soprano; Robert Warren, Peter Auty, tenor;

Confederate Sergeant, Roland Wood, baritone

Marin Alsop, conductor; Royal Scottish National Orchestra and Chorus

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An American Composer

[1886-1951]

This is both the first performance and the first recording of the composer's only opera, *Daughter of the South*, as restored in 2008. 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. The complete works, in addition to this opera, include a symphony, three piano concerti, a secular cantata, and several suites and overtures; Collins also composed a piano trio, dozens of songs, piano solo and duo works, as well as other chamber music.

For more information, visit: EdwardJCollins.org© 2010 ALBANY RECORDS • MADE IN USA
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