

VOLUME V

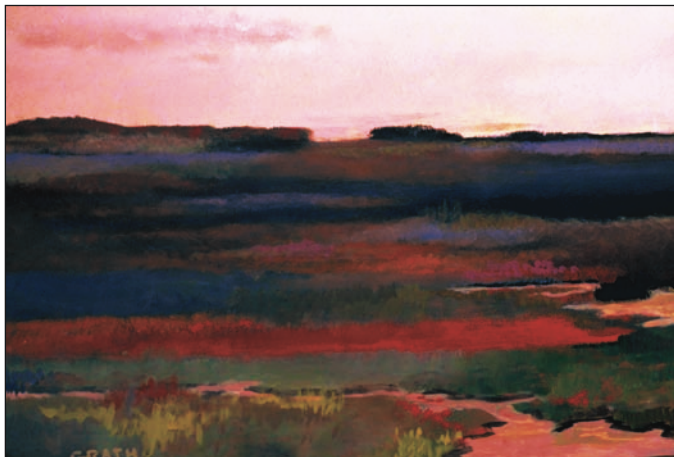
Music of Edward Joseph Collins

Arabesque ■ *Songs* ■ *Prayer* ■ *Suite for Violoncello and Piano*

Frank Almond, violin | Elizabeth Buccheri, piano (songs)

Parry Karp, violoncello | Patrice Michaels, soprano

Jeffrey Sykes, piano (instrumental duos)



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 1923 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 (*Tragic Overture*) and, eventually, many of Collins's subsequent orchestral compositions as well.

Collins died on 7 December 1951, leaving an oeuvre comprised of ten major orchestral works (including a symphony, two overtures and three suites), three piano concerti, *Hymn to the Earth* (for orchestra, choir, and four solo voices), several chamber works, eighteen songs for voice and piano (four arranged by Verne Reynolds for chamber/string orchestra), and more than a dozen piano solo and duo scores.



Composition dates enclosed in brackets are drawn from a catalogue prepared in the 1990s by the composer's daughter, Marianna. Dates in parentheses are drawn from source scores or the composer's journals.

Arabesque (for violin and piano) [1933]

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

Violinist Frank Almond comments, "*Arabesque* seems to be somewhat of a rarity in Collins's output: a concert piece for violin and piano that has a true romantic flavor to it. Obviously derived from the 'salon' or 'encore' musical idiom favored by so many 19th century European composers, *Arabesque* is wonderfully written for both instruments, and certainly demonstrates Collins's considerable abilities composing in this style, particularly from a lyrical perspective."

Songs [1917-1944]

As a former opera house assistant conductor at New York's Century Opera and at the Bayreuth Festival, Collins understood voices and had a thorough appreciation for the best of them. Having coached many singers, he knew what to expect in regard to range, color, tessitura and expression. In Chicago, he attended the opera regularly, and on occasion he collaborated with such well-established singers as contraltos Ernestine Schumann-Heink and Cyrena van Gordon.

He did not, therefore, approach song-writing as if composing for instrumentalists. A man

who was an avid reader of the classics, he brought a literate acuity to his choice of texts and even wrote some fine ones himself; the best songs merit the attention of any sensitive singer.

Soprano Patrice Michaels remarks, "The songs of Edward Joseph Collins seem to divide themselves into two distinct groups—true miniatures (for which he chooses subtle vocal lines and spare accompaniment) and ballads such as *Annabel Lee* (full of sweeping melodies and pianistic figuration). Both types of song display his characteristically lyric chromaticism—a bit melancholy even in cheerful moments. Nature whose bloom is destined to decay, love that grows even while it is doomed to fade—his attraction to these poetic themes is totally harmonious with his rich musical vocabulary."

Pianist Elizabeth Buccheri finds that, from a pianist's point of view, the songs are "very gratifying to play," also noting: "It is clear that the songs were written by a composer who knew the instrument well." She adds that, "From the expanded tonality of *To a Little Child* to the quasi-serial technique of *Magdalene*, there is a wealth of interesting writing."

Magdalene, Collins's longest song, is a narrative retelling of the story of the harlot brought before Jesus. In his journal entry for 14 March 1928, the composer wrote, "Finished my 'Magdalene' today. It has a great many beautiful things in it but who knows if it will be considered a fine song? I have had so little encouragement in my work for the last year that I don't even know if I have any talent."

Four days later, Collins wrote the following in his journal, "I have taken down the Bible and am going to read it diligently and impartially. I have always jeered at it, but lately wrote a song based on the Mary Magdalene episode and could not resist repeating over and over again the beautiful text and marveling at the wisdom of Jesus. Having been fed up with the divinity of Christ in my youth and therefore having had no contact with him, it is time that I study this wonderful character and see him as a guide and as ideal . . ."

For *The Wooded Lake*, Collins provided his own text; words and music are beautifully wedded and the accompaniment is never banal. In the same vein are *The Pines* (set to an evocative crawling, sighing accompaniment), *The Fog* (to Carl Sandburg's poem) and *To a Little Child*. The latter has a simplicity of purpose and a richness of musical ideas that prove endearing.

Prayer (for violoncello and piano) (date unknown)

Collins's score indicates that this version of his song by the same title was written for cellist Yensha Slebos. The instrumental arrangement works well, the expressive voice of the cello providing an aspect of soulful supplication equal to that of the human voice; the *andante sostenuto* pacing and the unruffled eighth note arpeggi of the accompaniment bespeak resignation and trust at the end of day—or the end of life.

Collins, raised a Roman Catholic, was from young adulthood a fierce critic of organized religion, an agnostic seeker of life's meaning in the natural world. The composer's son, Edward, Jr., relates that his father did, however, "gratefully receive the last rites of the Church, when hospitalized in Chicago at the time of his third and final heart attack."

At the time of this final episode, the sentiments of the *Prayer* apparently entered the composer's mind. Among Collins's papers that survive is a booklet of music manuscript on the first page of which is the *Prayer* cello part written in the composer's hand, followed on the next page by a *Tarantella fantastica* (cello with piano acc.)," marked *vivace* and *misterioso pp*: a heavily penciled double bar indicates that the 28 measures were perhaps the extent of the composer's intentions—or strength. On the third page, a stickpin affixes a note, possibly from a nurse, to one of Collins's daughters: "Dear Marianna. This is the very last thing he wrote. Your dad was telling me about it. Ellen. I don't believe he considered it finished."

Suite for Violoncello and Piano [1933]

Even in a larger oeuvre than that of Collins, the *Suite for Violoncello and Piano* would warrant a leading position. The artists for whom it was intended are unknown, although Collins may have had cellist Alfred Wallenstein in mind with himself as pianist. In any event, the composer clearly had conceived this work for two musicians capable of intensity, nuance, and considerable dynamic range. It shares with most of Collins's other works a quality of making itself immediately known while reserving depths that become more valued with each successive hearing. On what was likely its New York premiere on 2 November 2002, the *Suite* was received with notable enthusiasm by an audience at the Weill Recital Hall (Carnegie Hall).

The cellist on that occasion, Walter Preucil, makes this observation: "With its fresh har-

monic landscapes, expressive tenderness and dramatic passion, the challenging Collins *Suite* is a much welcome and irresistible addition to the cello-piano literature.” Accompanist Jeffrey Sykes describes the *Suite* as “the most modern work on this CD. Clearly indebted to nineteenth century concepts of form, it nonetheless explores new and often craggy harmonic and rhythmic territory in search of a very particular sense of expression. It reminds me of Ives’ violin sonatas, in that it recasts European tradition in a manner that strikes me as being uniquely American. It’s a work that deserves to be added to the repertoire of serious cello/piano duos.”

The *Suite* begins with an emotionally stormy Prelude. The piano voices dense, angular accompanying figures before assuming the principal theme from the cello, as the latter churns in support. As the tempo broadens, an expansive melody in the cello makes a strong impression. Several tempo changes are heard before the movement finishes at a vigorous *allegro*.

If the second movement, Waltz, at first suggests music of the salon, the impression is soon dispelled as the perfumes of yearning and recollection scent the music. The cellist is several times instructed to play *sul ponticello* (near the bridge) for a more distant effect.

Love Scene is the centerpiece of this nearly half hour work. During the soft beginning, phrases turn in on themselves in oblique reflection. When the sweeping, writhing piano part finally moves to forcefully repeated chords, the intensity becomes feverish. The ecstatic principal theme then subsides once more into remembering before the movement ends *molto dolce e espressivo*.

An eccentric, skipping rhythmic pattern propels the closing Rondo as both cello and piano wander through modulating tonalities before, once more, the music slows for yet more backward glances. Do the chords in the piano part suggest bells tolling as the cello settles into its lower register? Dark thoughts are shaken off by a return to the section’s first theme taken *allegro vivace* and then *presto* to the end. The cellist trills through two full measures before a final plucked chord.

ERIK ERIKSSON, ANNOTATOR

(2) The Daffodils [1940]

WILLIAM WORDSWORTH

dedicated to Ethel Reid

I wander'd lonely as a cloud
that floats on high o'er vales and hills,
When all at once I saw a crowd,
a host, of golden daffodils;
Beside the lake, beneath the trees,
fluttering, dancing in the breeze.
Continuous as the stars that shine
and twinkle on the Milky Way,
They stretched in never ending line
along the margin of a bay:
Ten thousand saw I at a glance,
tossing their heads in sprightly dance.
The waves beside them danced; but they
outdid the sparkling waves in glee:
A poet could not but be gay,
in such a jocund company!
I gazed—and gazed—but little thought
what wealth the show to me had brought:
For oft, when on my couch I lie
in vacant or in pensive mood,
They flash upon that inward eye
which is the bliss of solitude;
And then my heart with pleasure thrills,
and dances with the daffodils.

(3) The Pines (1932)

E.J. COLLINS

The pines are sighing of love that might
have been,
they are whip'ring of tears that never cease.
Their voices are low and crooning,
like words of solace and wisdom.
Now they are a whining sound,
high like a note of despair!
But always sighing,
sighing of love that might have been!

(4) The Wooded Lake (193-) [1917]

E.J. COLLINS

The moon-beams played among the water lilies,
and sparkled on the snow-white petals.
Earth and stars were wrapped in stillness,
the while they slept and dreamed of love.
A night bird called from the sombre shore,
its note of mysterious longing.
And into my heart crept the sadness of beauty,
while earth and stars still dream of love.
The moon-beams played among the water lilies,
and sparkled on the snow-white petals,
And you were not there with me.

(5) Death of the Leaves (1920) [1918]

E.J. COLLINS

Gently down to earth they fall
and nestle quietly there,
Naught remains on the sapless boughs
now pointing gaunt and bare.

'Twas yesterday they danced in the breeze
and fluttered and drank the cool rain,
Felt the warm sun, saw the lightning flash
that split the trunk in twain!

But now they lie in crumpled heaps
along the garden wall,
Brown and withered symbol of neglect
the spider's banquet hall.

Soon soft snow will cover them
with layers of noiseless white,
And o'er their graves the winds will mourn,
throughout the endless night.

(6) Butterflies [1919]

E.J. COLLINS

White and yellow butterflies
in and out the shade,
Live and love your little lives
ere the summer fade.

Flit among the buds and trees
while Nature throbs and sings,
Why not light upon a leaf
and rest your pretty wings?

This lovely noon of June
alive with birds and bees and flowers,
Who would deign to rest
nor wish to flit away the hours?

White and yellow butterflies
in and out the shade,
Live your little lives
ere the summer fade.

(7) Magdalene (1928) [1943]

JOHN 8:1-11, KING JAMES BIBLE
ADAPTED BY E. J. COLLINS

Early in the morning,
Jesus came into the temple,
and all the people came unto him
and he sat down and taught them.

And the scribes and the Pharisees
brought unto him a woman taken in adultery
and they said unto him,

"Now Moses in the law commanded
that such should be stoned
but what sayest thou?"

And Jesus stooped down
and with his finger wrote on the ground
as though he heard them not.

So, when they continued asking him,
he lifted up himself and said unto them

"He that is without sin among you,
let him first cast a stone at her."

And again he stooped down
and wrote on the ground.

And they which heard it
being convicted by their own conscience
went out one by one,
and Jesus was left alone
and the woman standing in the midst.

When Jesus had lifted up himself
and saw none but the woman he said unto her,
"Woman where are thine accusers,
hath no man condemned thee?"

She said
"No man, Lord."

And Jesus said,
"Neither do I condemn thee."

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

(8) To a Little Child (1922)
(also titled **To a Sleeping Child** [1931]
and **Lullaby** [1920])

E. J. COLLINS

dedicated to Mme. Ernestine Schumann-Heink

Sleep little Prince of Peace and Love,
sleep and I'll watch o'er thee,
Sleep and dream of wond'rous things,
while angels fair adore thee.

Thou art the Light that warms our heart
and cheers a world of sadness,
A merry laugh, a joyous shout,
and all is turned to gladness.

Then rest sweet babe and fear no harm
thou'rt safe in love's fond keeping,
Birds and breezes, ev'rything
is hushed while thou art sleeping.



(9) **Prayer for C. H. S.** [1944]

THOMPSON

dedicated to Donald Gramm

Oh Lord, support us all the day long,
Until the shadows lengthen
And the evening comes.

And the busy world is hushed,
And the fever of life is over,
And our work is done.

Then in thy great mercy
Grant us a safe lodging
And a holy rest,
And peace at the last.

Through Jesus Christ Our Lord.

(11) **The Faded Violet** [1919]

(also titled **To a Faded Violet** [1919]

and **Elegy** [1938])

PERCY BYSSHE SHELLEY

"On a Faded Violet,"

ADAPTED BY E. J. COLLINS

The colour from the flower is gone
Which like thy sweet eyes smiled on me;
The odour from the flower is flown
Which breathed of thee and only thee!

A withered, lifeless, vacant thing,
It lies on my abandoned breast,
And mocks the heart that yet is warm,
With cold and silent rest.

I weep,—my tears revive it not!
I sigh,—it breaths no more on me;
Its mute and uncomplaining lot
Is such as mine should be.

(12) **Music When Soft Voices Die** [1921]

PERCY BYSSHE SHELLEY

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.

(13) The Fog [1934]

CARL SANDBURG

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

(14) The Bayadère (1928) [1921]

E.J. COLLINS

To the sleepy drone of the harem music,
she sways, seductive and sinuous.

On her feet are anklets of emeralds,
on her arms are bracelets of rubies.

When she whirls her spangled skirt,
and fire spurts from her jet-black eye,

The eunuch blinks.
But the sultan blows the smoke in rings.

(19) A Piper [1942]

SEAMUS O'SULLIVAN

A piper in the street today
Set up, and tuned, and started to play,
And away, away, away on the tide
Of his music we started; on every side
Doors and windows were opened wide,
And men left down their work and came,
And women with petticoats colored like flame,
And little bare feet that were blue with cold
Went dancing back to the age of gold,
And all the world went gay, went gay,
For half an hour in the street today.

(20) Annabel Lee [1940]

EDGAR ALLEN POE

ADAPTED BY E.J. COLLINS

dedicated to Ethel Reid

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

She was a child and I was a child,
In this kingdom by the sea,
But we loved with a love that was more than love
I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me.

And that was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
my beautiful Annabel Lee;
So that her highborn kinsmen came
And took her away from me,
To shut her up in a sepulcher
In this kingdom by the sea.

But the moon never beams without bringing
me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I see the bright eyes
Of the beautiful Annabel Lee;
And so, all through the night-tide, I lie down
by the side
Of my darling—my darling—my life
and my bride,
In her sepulcher there by the sea,
In her tomb by the sounding sea.

(21) Song and Suds [1943]

STELLA WESTON TUTTLE

dedicated to Nancy Carr

All the world is bright when the wash tub rings.
With the lively tunes that Missoula sings.
As she whacks my clothes on the foaming
board,

With a "Hallalu'" and a Praise de Lawd,"
With a "Hallalujah! Praise de Lawd!"

Then the harp in her throat plucks out
high "C"

And her body sways with the jubilee,
As she feels the spirit, and the music swells
To the tune of "Peter, go ring dem bells."

Yes, the world is bright though the dress
I wear

May be scorched a bit and rubbed
thread-bare.

Yet no Heav'nly robe ever swung along
More washed in glory or starched with song.

"Hallalujah" "Praise de Lawd!"
"Hallalujah, Praise de Lawd!"

Frank Almond, violin

Violinist Frank Almond is the Concertmaster of the Milwaukee Symphony Orchestra, a member of the chamber music group An Die Musik, and a frequent soloist with symphony orchestras.

In the fall of 2001 he performed as guest Concertmaster with the London Philharmonic and its Music Director Kurt Masur on their worldwide tours. Mr. Almond just completed a season as Concertmaster of the Rotterdam Philharmonic in Holland, touring extensively with its Principal Conductor Valery Gergiev.

In addition to his work with An die Musik, Mr. Almond has collaborated with many of today's top chamber artists music and institutions, including the Chamber Music Society of Lincoln Center, the Ravinia Festival and the La Jolla Summerfest. He is Artistic Director of the Frankly Music series, based in Milwaukee and now in its third sold-out season. He continues to perform as soloist with a wide range of leading orchestras both in the United States and abroad.

He has recorded for Summit, Newport Classic, Wergo, New Albion, and Boolean (his own label), and has appeared numerous times on NPR's Performance Today. His acclaimed recording of the Brahms *Sonatas for Violin and Piano* with William Wolfram (Boolean) was listed on the "Top Ten of 2001" by American Record Guide. The An die Musik CD *Timeless Tales* was nominated for a Grammy in 2001. Mr. Almond performs on the "Dushkin" violin made by Antonio Stradivari in 1701.

A native of California, at the age of seventeen Mr. Almond became one of the youngest prizewinners in the history of the Nicolo Paganini International Violin Competition in Genoa. Five years later he was one of two American prizewinners in the Eighth International Tchaikovsky Competition in Moscow, documented in a prizewinning PBS film. He holds two degrees from the Juilliard School in New York, where he studied with Dorothy Delay.



Elizabeth Buccheri, piano

Elizabeth Buccheri has accompanied many artists, including violinists Midori and Gil Shaham, and singers Samuel Ramey, Susanne Mentzer, and Sherrill Milnes. She has also appeared in concert with the Vermeer and Shanghai String Quartets. She has performed as soloist with the Chicago

Symphony Orchestra, Eastman Philharmonia, Rochester Philharmonic Orchestra, and the Chicago String Ensemble, among others.

Ms. Buccheri has made numerous recordings, the most recent with Donald Peck, principal flute emeritus of the Chicago Symphony, and Katinka Klejn, of the orchestra's cello section. This compact disc from Boston Records, titled *Recital 2000*, was recorded live at DePaul University in June 2000.

Ms. Buccheri joined the Northwestern School of Music faculty in fall 2000 as senior lecturer. She teaches in the collaborative arts/piano program and is advisor to the doctoral program in this highly specialized field.

Since 1987, Ms. Buccheri has been a full-time assistant conductor at Lyric Opera of Chicago. She has been on the North Park University faculty since 1969, where she continues her affiliation as Distinguished Visiting Professor and founder and music director of the concert series, Chamber Music at North Park. She also continues to work for the Chicago Symphony Orchestra on a freelance basis.

For 28 years, Ms. Buccheri assisted in the preparation of soloists and chorus for nearly all of the Chicago Symphony Orchestra vocal and instrumental projects under the baton of the late Sir Georg Solti. For her work, she was awarded the Solti Prize, which acknowledges those "behind the scenes" individuals whose valuable and often indispensable contributions are rarely recognized. Lady Valerie Solti, Solti's widow, presented the Solti Prize to Ms. Buccheri during a special gathering in Chicago which marked the USA launch of the Solti Foundation for Young Musicians.



Parry Karp, violoncello

Parry Karp is Professor of Music, Artist-in-Residence, and director of the string chamber music program at the University of Wisconsin-Madison, School of Music. He became a member of the Pro Arte Quartet in 1976.

Mr. Karp frequently performs solo recitals in the United States and Canada, and has per-

formed as soloist with the San Salvador Symphony and many symphony orchestras in the USA, including the Chicago Civic Symphony. He has performed as a soloist or chamber musician in 21 countries, across the globe.

During his tenure with the Pro Arte Quartet, he has made dozens of recordings. As a solo recording artist, he has recorded works of Frank Bridge, Rebecca Clarke, George Enescu, Sergei Rachmaninoff, Ernest Bloch, and Miklos Rosza.

Mr. Karp is also active as a performer of new music and has performed in the premieres of dozens of new works. He gave the premiere of Lloyd Ultan's Cello Concerto, the second performance of John Harbison's cello concerto, and performed at the International Enescu Festival. Unearthing and performing unjustly neglected repertoire for the cello is a passion of Mr. Karp.

Recently, he produced a four-CD set of performances by his parents: *Howard and Frances Karp, Pianists: Concert Performances from a Half Century of Music-Making*. This past year, Mr. Karp recorded solo works of Alberic Magnard, Richard Strauss, and John Ireland, as well as chamber works of Roger Sessions, Samuel Rhodes, Walter Mays, and Antonin Dvorak. Last summer he gave the first performance in Romania of Bloch's Schelomo with the National Radio Orchestra of Romania, as well as performing a recital with Howard Karp at the Enesco Palace in Bucharest, then toured Japan with the Pro Arte Quartet, and played in several summer music festivals.

Mr. Karp received his early training in Vienna, Austria and continued his studies with Peter Farrell in Urbana, Illinois. He studied at the University of Michigan and the University of Illinois, graduating from Illinois as a scholarship student of Gabriel Magyar. He was awarded the Kate Neal Kinley fellowship for excellence in the arts, and won the National String Artist Competition in 1977.

Patrice Michaels, soprano

"Like the Romantic ideal of art, Patrice Michaels' voice is both natural and passionate," says Classical CD Digest. "A formidable interpretative talent" (The New Yorker), Ms. Michaels receives raves for her "poise, musicianship and impressive fioratura" (Los Angeles Times), "a voice that is



light, rich and flexible” (Opera News), and “pinpoint-accurate . . . bravura” (Boston Globe).

Recent seasons include engagements with the Shanghai, Czech National, St. Louis, Atlanta, Phoenix, Milwaukee, and Minnesota Orchestras, the Maryland Handel Festival, Dallas Bach Society as well as New York’s Concert Royal and Chicago’s Music of the Baroque. Ms. Michaels has sung the Mozart’s Great Mass in C Minor with Skrowaczewski, J. S. Bach’s Christmas Oratorio with Shaw, Mahler’s Symphony No. 4 with Zdenek Macal, Mozart Arias with Andrew Parrott and Nicholas McGegan, Carmina Burana with Joanne Falletta, and Beethoven’s Symphony No. 9 with Andreas Delfs.

Ms. Michaels made her operatic debut in the 1990–91 season with the Cleveland Opera as Marzelline in *Fidelio* and has sung with Lyric Opera of Chicago, Central City Opera, Tacoma Opera, The Banff Centre, Canada and Chicago Opera Theater. Her recording as Monica in Menotti’s *The Medium* (Cedille) continues to receive international critical acclaim.

A Mozart specialist, Ms. Michaels can be heard on the Amadis recording of the Requiem and on Music of the Baroque’s Great Mass in C Minor. *The Divas of Mozart’s Day* on the Cedille label was released last season to international acclaim. That label will release *La vie est une parade*, her most recent recording, during the 2003–04 season; it joins her many other recordings on this label, all of which have received consistent critical enthusiasm (www.CedilleRecords.org).

Ms. Michaels serves as Associate Professor of Opera Theater and Studio Voice at Lawrence University Conservatory of Music in Appleton, Wisconsin.



Jeffrey Sykes, piano

Acclaimed by the Frankfurter Allgemeine Zeitung as “a commanding solo player, the most supportive of accompanists, and a leader in chamber music,” pianist Jeffrey Sykes has performed throughout the United States, Canada, Mexico, and Western Europe. The San Francisco Examiner praised his recent appearance with the San Francisco Contemporary Music Players as “a tour-de-force performance [that was] the evening’s major delight.”

He made his Carnegie Hall debut in 2000 with oboist Gerard Reuter and flutist Stephanie Jutt

under the auspices of the Pro Musicis Foundation. Ms. Jutt and Dr. Sykes are the founders and artistic directors of the Bach Dancing and Dynamite Society of Wisconsin, a highly-acclaimed and innovative chamber music festival now in its thirteenth season.

He is a regular guest artist in the Cactus Pear Music Festival in San Antonio, and a founding member of the Painted Sky Festival in Flagstaff, Arizona. He recently completed a tour of the Yukon Territories with Forbidden Flutes, an ensemble consisting of two flutes and piano. Dr. Sykes has an extensive discography, including nine CDs of solo and chamber music published by various labels.

As Music Director of Opera for the Young, he leads a professional company that gives more than 240 fully staged opera performances a year to schoolchildren throughout Wisconsin, eastern Minnesota, eastern Iowa, and northern Illinois.

Dr. Sykes holds degrees with honors from the University of North Carolina at Chapel Hill, the *Franz-Schubert-Institut* in Baden-bei-Wien, Austria, and the University of Wisconsin-Madison. He has garnered numerous awards, including the coveted Jacob Javits Fellowship from the United States Department of Education, an Eier Stipendium for study in Austria, and a Fulbright grant to study at the *Hochschule für Musik und Darstellende Kunst* in Frankfurt-am-Main, Germany. He has received four grants from the NEA for his work in opera. He received his doctorate from the University of Wisconsin-Madison. He resides in San Francisco, California.



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Earl Wild, piano • Manhattan String Quartet

Thirteen piano solo works, including *Variations on an Irish Tune*

Allegro piacevole (for string quartet)

To be re-released by New World Records (NewWorldRecords.org) in 2004;

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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

VOL. III *Music of Edward Joseph Collins*

Royal Scottish National Orchestra • Marin Alsop, conductor

Concerto No. 3, in B minor (William Wolfram, piano)

Symphony in B minor

Albany TROY CD 625

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Royal Scottish National Orchestra • Marin Alsop, conductor

Hibernia (Irish Rhapsody)

Concerto No. 1, in E-flat major (William Wolfram, piano)

Lil' David Play on Yo' Harp

Lament and Jig

Albany TROY CD 630

ALBANY RELEASES PLANNED FOR 2004-2005

ORCHESTRA/CHORUS

Royal Scottish National Orchestra • Marin Alsop, conductor

VOL. VI

Hymn to the Earth

Jeni Bern, soprano • Jane Irwin, mezzosoprano •

Peter Auty, tenor • Henry Waddington, bass • RSNO Chorus

Variations on an Irish Folksong

Cowboy's Breakdown

Albany TROY CD 650

VOL. VIII

Ballet—Suite: The Masque of the Red Death

Irish Rhapsody

Set of Four

Albany TROY CD 657

VOL. X (planned)

Daughter of the South (opera, in one act)

Four Songs (arranged for chamber or string orchestra)

CHAMBER/SOLO

VOL. IX (planned)

June Night and other songs

Piano Trio, Op. 1

Various piano solo works (Jeffrey Sykes, piano)



New CDs recorded with support from the **Recording Program of the Aaron Copland Fund for Music**,
the **George L. Shields Foundation**, and the **Eugenie Mayer Bolz Family Foundation**.

Release of a complete recorded anthology set is planned for 2006.

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

The Newberry Library (Chicago) is the archive for the original scores, journals and memorabilia of Collins.

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

Edward Joseph Collins

1	<i>Arabesque</i> (for violin and piano)	04:11	<i>Suite for Violoncello and Piano</i>	29:05
2	<i>The Daffodils</i>	03:06	15 I. Prelude	06:30
3	<i>The Pines</i>	02:43	16 II. Waltz	03:00
4	<i>The Wooded Lake</i>	02:46	17 III. Romance	10:30
5	<i>Death of the Leaves</i>	03:27	18 IV. Rondo	08:05
6	<i>Butterflies</i>	01:04	19 <i>A Piper</i>	01:44
7	<i>Magdalene</i>	05:12	20 <i>Annabel Lee</i>	03:38
8	<i>To a Little Child</i>	02:41	21 <i>Song and Suds</i>	02:04
9	<i>Prayer for C.H.S.</i>	02:28	Total time	74:43
10	<i>Prayer</i> (arranged by composer for violoncello and piano)	02:31	Frank Almond , violin	
11	<i>The Faded Violet</i>	02:53	Elizabeth Buccheri , piano (songs)	
12	<i>Music When Soft Voices Die</i>	01:49	Parry Karp , violoncello	
13	<i>The Fog</i>	02:00	Patrice Michaels , soprano	
14	<i>The Bayadère</i>	02:08	Jeffrey Sykes , piano (instrumental duos)	

ALL MUSIC BMI

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TROY641 [DDD]

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Edward Joseph Collins

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Engineer: William Maylone, Chicago, Illinois, USA

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An American Composer [1886~1951]



THIS is the first recording of Collins's songs and instrumental duos, including the 1933 *Suite for Violoncello and Piano*, a major addition to the repertoire for this combination of instruments. 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 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, three piano concerti, and a secular cantata. Collins also composed dozens of songs, piano solo works, and other chamber music.

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