

VOLUME VI

# Music of Edward Joseph Collins

*Hymn to the Earth* ■ *Variations on an Irish Folksong* ■ *Cowboy's Breakdown*

Jeni Bern, soprano | Jane Irwin, mezzo-soprano

Peter Auty, tenor | Henry Waddington, bass

Royal Scottish National Orchestra and Chorus

Marin Alsop, conductor



# 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 (later re-titled *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.

*EDITOR: Research of public records, subsequent to the release of this CD, by the composer's nephew Joseph Collins, revealed that the composer died on 1 December 1951.*

*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 from the composer's journals.*

## **Hymn to the Earth [1929] (1929)**

The motivation to compose a choral work on a grand scale seems to have arisen from a commission from New York's Society of the Friends of Music; there is however no record of a performance by the Society. A microfilm copy of the score was found in the late 1980s by composer choral and conductor William Ferris; he conducted what may have been the first performance on 2 June 1989 in Chicago; the concert was recorded live and had a limited release on CD.

The Society's commission likely prompted action by Collins on an idea that may have been percolating for some time, something that could encompass his feelings about nature and life. His journals are replete with observations on the beauty of Nature. Collins, like Mahler, worked in a big city during the concert season and had difficulty composing there. Inspiration was found in the Wisconsin countryside each summer, at the cottage of his wife's family on Cedar Lake, or on the Door County Peninsula.

The composer's son Edward, Jr. recalls:

In the 20's and 30's Door County was quite remote and undeveloped, requiring a two-day drive from Chicago. But my parents gladly made the trek every summer, at first to various resorts and later to the home they bought there, surrounded by Lake Michigan waters, dense forests, and brisk seasonal weather. It is easy to sense the strong impressions that nature made on my father, in the lyrics as well as the music for Hymn to the Earth.



The composer on Cedar Lake, Wisconsin, 1920.

The composer confided a little about the genesis of the work to his journals—as well as something of the diligence with which he applied himself:

**13 January 1922:** The coldest day this winter so my spirits are low. I hate the battle with the elements—this expending energy not only to succeed in life but simply exist and not succumb to a hostile force. Cold means death to me; not the death of the body but the death of worlds. On a night like tonight the heavens seem filled with gorgeous planets which ages ago were conquered by the cold and now are stark in a limitless void where only the cold is present. Our earth is a little ball of warmth assailed on every side by a horrible chill, the agent of death and eternal lifelessness.

**17 October 1926:** Creative effort has a magical effect upon the imagination even outside the sphere to which that effort is confined. When I am writing I catch sounds in the air—say, fragments of dance music from upper windows, the songs of birds, melodious sounds of train whistles in the distance and the whole symphony which rises out of the ground on a summer night.

**1 February 1927:** How beautiful the young tree is in Spring! Its roots are buried deep in the rich soil of Mother Earth from whom it draws sustenance when its pale green leaves are pierced by rays of the life-giving sun. When earth and sun combine the result must needs be a masterpiece.

**24 September 1928:** I am beginning the last week of my vacation. Of course, I have been in town for a month, but things are very slow at the [Chicago Musical] college and most of my family is at Cedar Lake so I have been able to give many precious hours to my "Hymn to the Earth." It is fast nearing completion and I am elated to think that at last I have entered on a really serious and creative phase of my life.

**28 September 1928:** Played my "Hymn to the Earth" for one of my colleagues tonight and he didn't like it. Ho! Hum! A few years ago this would have discouraged me but now I am callous. Some will like it and for the others I shall write other works.

**30 October 1929:** It seems incredible that a week has winged by since I wrote in this book. Well, the last several days have been a total loss anyway . . . [Collins recalls some nights of partying and drinking] . . . Tuesday (last night) at the Boston orchestra's concert and at Pospishil's after where I wrote the last page of "Hymn to the Earth" and he copied it. In bed around 2 a.m. So tonight I am going to bed betimes (9:30) and try to get back some of the squandered energy.



Edward Collins, Chicago, ca. 1922.

The "Hymn to the Earth" was on its way to New York today to the Society of the Friends of Music. There are many fetching things in the work but it is old-fashioned and naïve in spots.

By the time Collins addressed himself to his *Hymn*, choral works were no longer quite as fashionable as they had been in the nineteenth century. Works such as Mendelssohn's *Elijah* and *St. Paulus*, Vaughan Williams's *Sea Symphony* and Delius's *Mass of Life* and *Requiem* were all in the past. A few contemporary composers were still working with large choral forces, however: Stravinsky's *Symphony of Psalms* would be completed more than a year later and several British composers (Herbert Howells, for example) were still producing compelling works for massed voices.

The score achieves a distinct grandeur, while Collins's own text reflects his familiarity with great writing: it is, if somewhat elevated and archaic in tone, literate and

eloquent. The choral writing and orchestral scoring are assured, even in long passages of strenuous singing. Collins's particular style of chromaticism provides movement and a free-floating quality, mitigating any suspicion of a traditional four-square gait. The opening and closing choruses are the longest and most imposing of the six sections.

The first section opens with an extended passage for strings and flute before the full orchestra gathers and the chorus enters vigorously, accelerating to Allegro. Even in these early pages, marked contrasts are heard in dynamics and tempi. After a martial choral flourish, the solo bass embarks upon an invocation of Winter. The melodic

line moves both low and high, rising from a low G to a softly-sung high F. The third section, for tenor soloist and chorus, finds the latter initially echoing the soloist in long, flowing phrases before they leave him on his own to celebrate Springtime. Summer finds its advocate in the soprano soloist vocalizing a lilting waltz that might recall the salon were its character not so fresh and guileless. Section five is given to the chorus, led first by tenors and basses, before trebles join to proclaim "White butterflies flit here and there."

The final section begins with the alto soloist honoring Autumn arrayed "in thy brightest and thy somberest hues." The chorus joins to proclaim "the season now is late." Nature's beauty is bittersweet and, moreover, humanity's place within her embrace by no means certain. When for all humans "life and death have ceased to be" the chorus ponders what is to be found "amid the vast silence of eternity patiently waiting" but can only answer "Who knows?"

The meaning of words now exhausted, the chorus, led by the sopranos, briefly intones "ah," then goes silent as violins ascend as though outward into the cold void.

### **Variations on an Irish Folksong [1932] (1931)**

Though the source scores are not clearly dated, the composer's journals indicate that the composition of *Variations on an Irish Folksong* was probably completed after the 1927 *Irish Rhapsody* and the 1929 *Hibernia (Irish Rhapsody)*. There can be little doubt that during this period Collins was following newspaper reports of "the troubles" in the land of his ancestors; perhaps these compositions are an expression of his solidarity with Ireland.

All three Irish works share the same sweetly melancholic tone painting, here in the last one even more subtly displayed. The lingering harp introduction holds the effect of tinkling crystal, leading unhurriedly to the entry of the orchestra. The multi-textured scoring is sophisticated: Collins's ability to conjure the atmosphere he intended seems entirely assured. The transitions among its varied moods unfold as easily as breathing.

These *Variations* and Collins's *Irish Rhapsody* are based primarily on "Oh! The 'Taters they are small over here!," the "potato famine" folksong that also is used by the composer, sparingly, in *Hibernia*.

## Cowboy's Breakdown

[piano solo, 1943; orchestra, 1944]

(piano solo, 1936; orchestra, 1944)

Introduced by solo clarinet, this work's delightful theme is put through a series of interesting orchestral effects such as plucked strings and figures that divide and tug at each other. A piano emphasizes the dance rhythm that dominates, while a xylophone adds piquancy and sparkle to the closing measures.

The earliest version of this composition for piano solo, is found in a music notebook. Collins initialed and dated the score 10 December 1935 near the title; above the final measure he wrote the date of 10 January 1936. It is interesting to note that Aaron Copland's "cowboy" ballets, the 1939 *Billy the Kid* and the 1942 *Rodeo*, thus came after Collins's concise, though equally energetic, *Cowboy's Breakdown*, published in 1938.

Edward Collins, Jr. recalls a Chicago Symphony Orchestra performance during a children's Saturday afternoon concert in the early 1940s: "On that particular day, Frederick Stock conducted and my father played *Cowboy's Breakdown* with the full orchestra. They ripped through it so quickly that Stock turned around to the audience and asked, 'Would you like to hear it again?' The cheers and applause drove them to a second run-through."



Edward Collins, Chicago, ca. 1938.

# Hymn to the Earth

WORDS BY EDWARD J. COLLINS

## I. Chorus

Hail! Mother of us all and beautiful!  
Thou paradise of singing birds  
    and perfumed flowers!  
Thou generous provider!  
All love and gratitude to thee!  
Whence we came, and whither we return.

Who does not love thy white hooded mountains,  
Thy rich green valleys, thy tumbling cataracts?  
Who does not love thy broad, calm rivers  
Sweeping down to meet the sea?  
Or thy lesser streams that unite with shining  
    water inland?  
How beautiful thy limitless stretch  
    of undulating sand and throbbing ocean!

Thou art fair to behold at dawn  
    when the sun, thy lover, kisses thee,  
But thou art fairer still by night  
    when shadows creep across thy face,  
And thou art bathed in pale, blue light.

In the cool shade of thy forests  
Are springs of bubbling nectar.  
While high among the leafy vaults are birds  
    with gay plumage, with sweet voices.  
Thou yieldest the precious metals  
And the stored up sunlight  
And nutrest the tiny seeds

That burst into golden showers of fruit and grain.

Hail, thou mother of us all and beautiful!  
Thou paradise of singing birds  
    and perfumed flowers!  
Thou generous provider!

## II. Chorus and Bass Solo

Thou changest thy garment with the seasons,  
And it is ever of colorful texture.

When winter is here  
    thou art clothed in soft white,  
'Tis the silent time when things are asleep.  
How sadly the trees stand naked and waiting,  
'Tis the silent time when things are asleep.

But at sunset the snow comes to life  
And glows in the shafts of red and yellow  
Thrown up from behind the hills.  
Anon the stars drop down close to thee,  
And across the fields walks the pensive moon,  
Then art thou decked in myriads of diamonds!  
Empty of sound is the hard, clear air  
Except for the snap of a twig close by  
Or the distant bay of a lonely dog.

When winter is here  
Thou art clothed in soft white,  
'Tis the silent time when things are asleep.



### III. Chorus and Tenor Solo

Then one day the snow disappeared  
And there was a pause of expectancy.  
A poet stood and faced the South,  
(He loves thee most)  
A zephyr passed and brushed his cheek.  
(None other noticed it.)

From the land of the sun it came  
Whisp'ring along the highway,  
And pausing now and then  
To comfort some dying bushes,  
The poet heard the zephyr murmur words  
of hope

As it touched the cold brown grass,  
Heard it promise new life to the trees,  
as it flowed through their aching twigs  
And caressed their battered bark.

And there arose a smell of earth,  
Of fermentation underground.  
The sap, congealed within the roots,  
Welled up into the branches  
And buds of timid green were born.

### IV. Waltz (Soprano Solo)

Hour of youth,  
Springtime of life  
The poet's dream of love  
Oh moment of ecstasy!

Buds are bursting,  
Leaves are unfolding,  
Robins are building

Ineffable yearning.

Lilacs are fragrant,  
Breezes are whispering,  
Young girls are laughing,  
Earth is awakening.

### V. Chorus

Now Summer finds thee garbed in yellow,  
'Tis the rich color of harvest time.  
The branches hang with heavy fruit,  
And meadows are carpeted with flowers.

White butterflies flit here and yon  
Amid the waving riot of color.  
And across the heavy air is borne  
The drowsy humming of insects.

Man and beast now seek the shade  
And succumb to the languor of noon-day  
While over the ocean of ripening grain  
The sun pours its merciless fire.

What a sudden stillness  
As though all life had ceased!  
In the distance are black clouds fringed  
with white,  
Through them shoots a forked tongue of flame  
Followed by a sombre roll of drums,

Then over the plain strides the wind,  
First a gentle wave and then a mighty roar  
With a shriek it enters the wood,  
The trees rock and groan,  
On rolls the black mass  
    now filled with livid flashes  
A crash and the mighty oak is riven.

With this the heavens are opened  
And a torrent of blessed rain descends,  
Cleansing the air and cooling  
    the parched fields.  
Soon bright swords of sunlight rend the clouds,  
The landscape smiles refreshed and dripping.  
The blessed rain has cleansed the air and cooled  
    the parched fields,  
And the landscape smiles, refreshed  
    and dripping.

How dramatic and inspiring are thy storms!

#### **VI. Alto Solo, Quartet and Final Chorus**

Comes Autumn  
And thou art dressed in thy brightest  
    and thy somberest hues

Here are blood-red berries, fiery oak leaves  
    and roses growing wild along the road.

A beautiful sadness is here  
The meadows are brown,  
The forests are crimson and gold.

Roses and wither'd grass.

Comes Autumn  
And thou art dressed in thy brightest  
    and thy somberest hues  
Mother Earth!  
Thou art dressed in thy brightest  
    thy somberest hues.  
Roses are growing along the road.

But the season now is late  
And nature's elegy begins with fog  
    and chilling rain,  
The tired leaves let go and fall to earth.  
There they lie  
In shriveled heaps upon thy breast  
Until thou biddest the noiseless snow  
    to cover them.

And when the last of us returns to thee,  
And life and death have ceased to be,  
Thou wilt still roll on through endless space  
Amid the vast silence of eternity,  
    patiently awaiting  
Who knows? Ah!

## Jeni Bern, Soprano

Born in Glasgow, Jeni Bern studied at the Royal Scottish Academy of Music and Drama and the Royal College of Music.

On the concert platform, Jeni has sung the Teixeira *Te Deum* with Harry Christophers and The Sixteen in Macao, *King Arthur/Cupid* with Paul McCreech and the Gabrieli Consort in the Bergen Festival, Haydn's *Creation* in Spain with Sir Neville Marriner, *Messiah* with Rudi Lutz in Switzerland, the UK première of Michael Torke's *Book of Proverbs*, *Carmina Burana* with the Royal Scottish National Orchestra, Belinda *Dido & Aeneas* for the Israeli Chamber Orchestra, and *The Creation* with Nicholas Kraemer and the Scottish Chamber Orchestra.

Her stage roles have included: *Die Frau ohne Schatten/The Guardian of the Threshold*; Heavenly Voice/*Palestrina*; Barbarina/*Le Nozze di Figaro* and Blumenmädchen/*Parsifal* for the Royal Opera House; Sophie/*Rosenkavalier* and Amor/*Orpheo* and *Eurydice* for English National Opera; La Princesse/*L'Enfant et les Sortilèges* for Opera North; Amor/*Orphée et Eurydice* for Welsh National Opera; Jano/*Jenufa* for Glyndebourne Festival Opera; Oscar/*Un Ballo in Maschera* for Opera Zuid; Susanna/*The Marriage of Figaro* for English Touring Opera; the title role *Deidamia* for the London Handel Festival; *Tolomeo/Elissa* with Nicholas Kraemer; and, *Narcissa/Philemon und Baucis* with Trevor Pinnock. She has also appeared on television as Ann Trulove in the series *Of Beauty and Consolation* with the Dutch Radio Symphony Orchestra in Vredenburg, Utrecht.

Her recordings include: *Let the bright seraphim* for Carlton, *The Divan of Moses Ibn-Ezra* by Castelnuovo Tedesco for Somm Records and Haydn's *Stabat Mater* with Christ Church Cathedral Choir.

Current and future seasons include *Yum-Yum/The Mikado* for the English National Opera and *Musetta/La Bohème* for Opera Zuid.



## Jane Irwin, Mezzo-soprano

Jane Irwin studied at Lancaster University and at the Royal Northern College of Music. As a concert and recital singer she has appeared regularly in Britain, Europe and America. In 2002 she made her Carnegie Hall debut with the Pittsburgh Symphony under Mariss Jansons. Other engagements have included the BBC Proms, the Edinburgh International Festival, the Berlin Festival, the Concertgebouw and the Musikverein. She has worked with the Berlin Symphony Orchestra, Deutsche Symphonie-Orchester Berlin, Orchestre de Paris, the Rotterdam Philharmonic, the Seattle Symphony, the Swedish Chamber Orchestra, Spanish National Orchestra, the Philharmonic, City of



Birmingham Symphony, Royal Liverpool Philharmonic and Bournemouth Symphony Orchestra, Royal Scottish National Orchestra and the Hallé Orchestra with Myung Whun Chung, Günther Herbig, Semyon Bychkov, Libor Pesek, Donald Runnicles, Antonio Pappano, Sakari Oramo, Mark Elder, Matthias Bamert, Trevor Pinnock, Petr Altrichter, Paul Daniel, Joseph Swensen, Richard Armstrong and Jakov Kreizberg. She has given recitals at the Châtelet, Paris, London, Geneva, Aix-en-Provence and Japan.

Concert repertoire includes Verdi Requiem, Wagner *Wesendonck Lieder*, Mahler Symphony No 2, *Lieder eines fahrenden Gesellen*, Rückert-Lieder and Kindertotenlieder, Elgar *Dream of Gerontius* and *The Kingdom* and Brahms *Alto Rhapsody*.

She made her debut at the Royal Opera House in a new production of *Götterdämmerung*/Second Norn under Bernard Haitink returning in 2003 to sing Suzuki/*Madam Butterfly*. She has sung in *Die Walküre* at Bayreuth, and Brangäne/*Tristan und Isolde* for English National Opera and appears regularly with Scottish Opera, most recently as Waltraute/*Götterdämmerung* in complete Ring cycles at the Edinburgh Festival.

## Peter Auty, Tenor

Born in 1969 Peter Auty studied at Royal Scottish Academy of Music. He made his debut with British Youth Opera in 1997 singing the roles of Tom Rakewell/*The Rake's Progress* and Rodolfo/*La Bohème* and later that year joined the National Opera Studio. In 1999 he made his professional debut singing Remendado/*Carmen* for Opera North where he returned in 2001/2 to sing Rodolfo/*La Bohème*.

Peter Auty made his European début in 1999 at Opera Zuid (Malcolm/*Macbeth*) and in 2000 performed the rôle of Faust in Gounod's *Faust* for Opéra de Massy. He made his Glyndebourne Festival Opera début in 2001 singing the rôle of Roderigo/*Otello* and returned in 2002 to cover Don José/*Carmen*. In the 2002/03 season he performed Don José for Glyndebourne On Tour, Walter/*Tannhäuser* for Opéra de Rouen, Alfredo/*La Traviata* for the Nationale Reisopera and the Italian Tenor/*Der Rosenkavalier* for English National Opera. Future engagements include Rodolfo for Scottish Opera and Glyndebourne On Tour, Alfredo for Opera North and Des Grieux/*Manon* for Nationale Reisopera.

Peter Auty was a company principal of the Royal Opera, Covent Garden from 1999–2002 where roles have included Major Domo I/*Der Rosenkavalier*, Michelis/*Greek Passion* and Flavio/*Norma*, Nathanaël/*The Tales of Hoffmann*, Roderigo/*Otello*, Gaston/*Traviata* and Malcolm/*Macbeth*. He returns as a guest artist in 2003/4 to sing Arturo/*Lucia di Lammermoor*.



Also in demand as a concert artist Peter Auty's recent engagements have included appearances with the London Symphony Orchestra/Sir Colin Davis, the Orchestra of the Age of Enlightenment/Mark Elder, the London Philharmonic Orchestra/Lothar Zagrosek and the Iceland Symphony Orchestra/Vladimir Ashkenazy.

## Henry Waddington, Bass

Born in Kent, Henry Waddington studied at the Royal Northern College of Music, Manchester, where he made his operatic debut as Bottom/*A Midsummer Night's Dream*. He has sung regularly with the Glyndebourne Festival, Royal Opera House, Covent Garden, La Monnaie in Brussels, Opera North and Welsh National Opera. His repertoire includes the title role of *Falstaff*, Don Magnifico/*Cenerentola*, Banquo/*Macbeth*, Colline/*La bohème*, Don Basilio/*Il barbiere di Siviglia*, Tutor/*Le comte Ory*, Geronimo/*The Secret Marriage*, Brander/*La damnation de Faust*, Publio/*La clemenza di Tito*, Count Horn/*Un ballo in maschera*, Sacristan/*Tosca*, Plutone/*Orfeo*, Fiorello/*Il barbiere di Siviglia*, Police Commissar/*Der Rosenkavalier*, Valens/*Theodora*, Quince/*A Midsummer Night's Dream* and Soljony/*Three Sisters* (Eotvos).

Concert repertoire includes Verdi *Requiem*, Puccini *Messe di Gloria*, Weill *The Firebrand of Florence*, Mozart *Coronation Mass*, *Requiem* and *Mass in C*, Monteverdi *Vespers* and Bach *Magnificat*. He has performed with BBC Symphony Orchestra under Andrew Davis at the BBC Proms and in New York, BBC National Orchestra of Wales, English Chamber Orchestra, and the Salzburg Festival under Ivor Bolton.



## Peter Leech, Guest Chorus Master

Peter Leech is currently Musical Director of the Bristol Bach Choir and City of Oxford Choir. A graduate of the Elder Conservatorium (Adelaide) and Victorian College of the Arts (Melbourne), he moved to the United Kingdom in 1996 and has been increasingly in demand as a choral and orchestral conductor. In 1994 Peter won the Henry Krips conducting scholarship with the Adelaide Symphony Orchestra and was a finalist in the ABC conductor's master course in the same year.

Since 1997, he has also been conductor of the Cathedral Singers of Christ Church, Oxford (1997-99), Chandos Chamber Choir (London, 1999-2002) and guest chorus master with the Royal Scottish National Orchestra (2002-03). In addition to his conducting activity, Mr. Leech maintains a busy schedule as a freelance singer, keyboard player and



musicologist, having performed with many leading UK ensembles, including the Choir of Christ Church Oxford, Voces Sacrae and The Parley of Instruments.

Mr. Leech is strongly committed to new music as well as organizing the first modern performances of long-neglected masterpieces. His 1997 CD *Quito* with The Song Company (Sydney) won the ABC prize for best recording of a new music theatre work. In every successive year since then he has premiered new choral works by several British composers, including Ian Higginson, Richard Pantcheff, Nicholas Brown and Jonathan Lloyd. In 2002, Peter directed the United Kingdom premiere of Samuel Wesley's 90-minute *Missa de Spiritu Sancto* and he is currently involved in a variety of projects aimed at bringing other musical works from eighteenth and nineteenth century Bristol to the concert platform.

Peter's scholarly research has been rewarded by commissioned articles published in the revised *New Grove* and *Early Music* (United Kingdom) and he is soon to complete a PhD thesis for Anglia University: *Music and Musicians at the Stuart Catholic Courts 1660–1718*. In October 2003, Mr. Leech won First Prize at the Mariele Ventre International Competition for choral conductors held in Bologna, an award that included the Silver Cup of the Italian Republic for an outstanding cultural achievement.

## **Marin Alsop, Conductor**

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

Marin Alsop studied at Yale University, taking a Master's Degree from the Juilliard School. In 1989 she won the Koussevitzky Conducting Prize at the Tanglewood Music Center, where she was a pupil of Leonard Bernstein, Seiji Ozawa, and Gustav Meier. Alsop is an important champion of American music and was featured in the New York Philharmonic's Copland Festival. With the Royal Scottish National Orchestra she has recorded a Barber cycle for Naxos, the first disc of which was



nominated for a Gramophone Award and a Classical Brit award; she has also recorded Gershwin's youthful opera *Blue Monday* and works by American composers such as Christopher Rouse, Michael Torke, Libby Larsen and Joan Tower.

## Royal Scottish National Orchestra

The Royal Scottish National Orchestra is considered to be one of Europe's leading symphony orchestras. Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and performed under such renowned conductors as Walter Susskind, Karl Rankl, Sir Alexander Gibson, Bryden Thomson and Neeme Järvi, who is now Conductor Laureate. In 1991, in celebration of the orchestra's centenary, it was granted Royal patronage. The RSNO's internationally acclaimed artistic team is now led by Alexander Lazarev, formerly Artistic Director and Chief Conductor of the Bolshoi Theatre in Moscow. Walter Weller is now Conductor Emeritus, having been Principal Conductor from 1992 to 1997. Garry Walker was recently appointed to the post of Principal Guest Conductor.

The Royal Scottish National Orchestra gives over 130 performances in Scotland each year, and appears regularly at the BBC Proms in London and at the Edinburgh International Festival. In the past few years, the RSNO has recorded a varied and exciting range of works including Bruckner, Bax, Holst, James MacMillan and Rautavaara, as well as a highly acclaimed cycle of Barber's symphonic works with former Principal Guest Conductor Marin Alsop. Previous recordings by the RSNO to have received outstanding critical acclaim include a complete cycle of Prokofiev symphonies, as well as Strauss tone poems, and the symphonies of Shostakovich, Dvořák, Martinů, Nielsen and Mahler.

The Orchestra is also gaining a worldwide reputation for its recordings of film soundtracks, including *Titanic*, *Superman*, *Somewhere in Time*, *Jaws*, *The Last of the Mohicans* and *Vertigo*, which won the first ever film music Gramophone Award. In addition, the RSNO has collaborated with Hollywood legends Jerry Goldsmith and Elmer Bernstein on projects such as *Viva Zapata!* (winner of the *Preis der deutschen Schallplattenkritik*), *The Magnificent Seven*, and *The Great Escape*. Recent overseas tours have included visits to Austria, Switzerland, Norway, Greece and Spain. Future plans include a Swedish tour in October 2004 and a return to Austria in May 2005.

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

# Royal Scottish National Orchestra

## 1st Violin

Edwin Paling  
William Chandler  
Tamas Fejes\*  
Andrew Martin  
Robert Yeomans  
Barbara Paterson  
Christopher Ffoulkes†  
Jane Reid  
Nigel Mason  
Alison McIntyre  
Gail Digney  
Gerard Doherty  
Caroline Parry  
Ursula Heidecker  
Lorna Rough

## 2nd Violin

Rosalin Lazaroff  
Jacqueline Speirs  
Marion Wilson  
David Yelland  
Michael Rigg  
Wanda Wojtasinska  
Penny Dickson†  
Isabel Gourdie  
Elizabeth Lloyd  
Paul Medd  
Harriet Wilson  
Anne Bünemann\*  
Lillian Potter\*  
Carole Howat†

## Viola

John Harrington  
Ian Budd  
David Amon  
Olwen Kirkham  
David Martin  
Fiona West  
Nicola McWhirter\*  
Claire Dunn  
Neil Gray  
Katherine Wren  
Michael Lloyd†

## Violoncello

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

## Double Bass

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

## Flute

Emer McDonough\*  
Ian Mullin†  
Helen Brew  
Janet Richardson  
(piccolo)

## Oboe

Stephane Rancourt†  
Rosie Staniforth\*  
Clare Johnson†  
Emma Schied\*  
Stephen West  
(cor anglais)

## Clarinet

John Cushing  
Josef Pacewicz  
Michael Huntriss  
(bass clarinet)

## Bassoon

Julian Roberts†  
Benjamin Hudson\*  
Allan Geddes  
David Davidson  
(contrabassoon)  
Grant McKay\*

## Horn

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

## Trumpet

John Gracie  
Marcus Pope  
Brian Forshaw  
Michael Bennett†  
Kevin Price\*

## Trombone

Lance Green  
Bryan Free  
Alastair Sinclair  
(bass trombone)

## Tuba

Philip Hore

## Timpani

Magnus Mehta†  
Tom Hunter\*

## Percussion

John Poulter†  
Alan Stark  
Elspeth Rose

## Harp

Pippa Tunnell\*  
Rhona MacKay\*

## Piano/Celeste

John Langdon†

\* *Hymn to the Earth*  
or *Variations on an Irish*  
*Folksong* only  
† *Cowboy's Breakdown* only



# Royal Scottish National Orchestra Chorus

## **Soprano 1**

Alison Blair  
Mairi Therese Cleary  
Shona Elliot  
Christine Hendry  
Theresa Hoare  
Sylvia Jenks  
Morag Kean  
Heather Keating  
Karen Kime  
Caroline McCaffrey  
Jane MacDonald  
Kathleen MacDonald  
Helen McGregor  
Joan MacKenzie  
Margaret Mills  
Anne Murphy  
Wilma Murphy  
Roberta Yule

## **Soprano 2**

Kate Adams  
Mary Ball  
Mary Duffy  
Isobel Evans  
Leila Inglis  
Frances Kennedy  
Sheila Kirkpatrick  
Lin Li  
Grace MacDonald  
Linsay MacDonald  
Rosamund MacDonald  
Eleanor MacKillop  
Hazel McLeod  
Fiona Murray  
Grace Murray  
Jo Nicholson

Carole Riato  
Catriona Robertson  
Margaret Sharp  
Norma Speirs  
Elizabeth Stevenson  
Sheena Stirling  
Gillian Taggart  
Cherry Tinniswood  
Morven White  
Sylvia Wight

## **Alto 1**

Alison Bryce  
Hayley Collins  
Sandra Davie  
Marjory Duguid  
Rebecca Grafton  
Jean Hamilton  
Ruth Hickman  
Freda Kennedy  
Linda Kirk-Wilson  
Jennifer Laidlaw  
Carol Leddy  
Jan Livesley  
Maureen McCroskie  
Patricia McGinty  
Linda McLaughlan  
Marita McMillan  
Lorna McRobert  
Veronica Mair  
Marjorie Miller  
Sheena Patrick  
Jennifer Purse  
Louise Reid  
June Thomas  
Ruth Townsend  
Brenda Williamson

## **Alto 2**

Moirá Allingham  
Moirá Campbell  
Irene Coleman  
Marguerite Galloway  
Linda Gemmell  
Margaret Hannigan  
Jenny Liddell  
Elsbeth Low  
Margaret McEwan  
Rhona Matheson  
Janette Morrison  
Carolyn Nicol  
Tryphena Nixon  
Kimberly Parker  
Elizabeth Scobie  
Pam Swift  
Vida Thomson

## **Tenor 1**

Ernest Dodds  
Ewan Love  
Gerry Mullen  
Ian Stuart  
Georg Worms

## **Tenor 2**

Alan Dobson  
Simon Freebairn-Smith  
Colin French  
Gilroy Harrison  
Ian Monie  
Lawrence Osborn  
John Thomsson  
Malcolm Trew  
Alistair Watt  
Donald Weetman

## **Bass 1**

Kenneth Allen  
Alan Brown  
Alan Digweed  
Andrew Douglas  
James Duddridge  
Tom Ferguson  
Andrew Leitch  
Archie MacPherson  
Andrew Matheson  
Leo Nowak  
Richard Shaw  
Alastair Smith  
Paul Tomasovski

## **Bass 2**

Frank Adams  
John Batchelor  
Melyvn Davies  
Alastair Farmer  
Nick Harding  
Marshall MacKillop  
Iain Maclean  
Jim McRae  
George Matusavage  
Ian Rolfe

# AVAILABLE RECORDINGS

## **VOL. I** *Romantic Music of Edward Collins*

Earl Wild, piano · Manhattan String Quartet

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

*Allegro piacevole* (for string quartet)

Issued on CRI CD 644, which is currently available from Berkshire Record Outlet (BROinc.com)

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

## **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

## **VOL. IV** *Music of Edward Joseph Collins*

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



**VOL. V** *Music of Edward Joseph Collins*

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

*Arabesque* (for violin and piano)

Fifteen songs

*Prayer* (for violoncello and piano)

*Suite for Violoncello and Piano*

Albany TROY CD 641

## 2004-2006 RELEASES

**VOL. VII** *Music of Edward Joseph Collins*

Royal Scottish National Orchestra • Marin Alsop, conductor

*Ballet—Suite: The Masque of the Red Death*

*Irish Rhapsody*

*Set of Four*

Albany TROY CD 657

**VOL. VIII** *Music of Edward Joseph Collins*

Chamber musicians, tba

*June Night* and other songs

*Piano Trio, Op. 1*

Various piano solo works (Jeffrey Sykes, piano)

**VOL. IX** *Music of Edward Joseph Collins*

Royal Scottish National Orchestra and Chorus • Marin Alsop, conductor • soloists, tba

*Daughter of the South* (opera, in one act)

*Four Songs* (arranged for chamber or string orchestra)

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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 is planned for 2006.

Music Engraving by 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](http://www.EdwardJCollins.org)

# Edward Joseph Collins

## *Hymn to the Earth (for Soli, Chorus and Orchestra)*

36:46

- |   |   |       |
|---|---|-------|
| 1 | <i>I. Chorus (Hail! Mother of us all and beautiful!)</i>        | 08:42 |
| 2 | <i>II. Chorus and Bass Solo (Thou changest thy garment)</i>     | 04:04 |
| 3 | <i>III. Chorus and Tenor Solo (Then one day)</i>                | 03:11 |
| 4 | <i>IV. Soprano Solo (Hour of youth, Springtime of life)</i>     | 04:28 |
| 5 | <i>V. Chorus (Summer finds thee garbed in yellow)</i>           | 05:48 |
| 6 | <i>VI. Finale: Alto Solo, Quartet and Chorus (Comes Autumn)</i> | 10:33 |

Jeni Bern, soprano

Jane Irwin, mezzo soprano

Peter Auty, tenor

Henry Waddington, bass

- |   |  |       |
|---|--|-------|
| 7 | <i>Variations on an Irish Folksong</i> | 17:54 |
| 8 | <i>Cowboy's Breakdown</i>              | 02:14 |

Total 56:54

Marin Alsop, conductor

Royal Scottish National Orchestra

Royal Scottish National Orchestra Chorus

Peter Leech, guest chormaster



ALL MUSIC BMI

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GERALD PLACE (Henry Waddington), GRANT LEIGHTON (Marin Alsop)

TROY650 [DDD]

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# Edward Joseph Collins

*Hymn to the Earth* (for Soli, Chorus and Orchestra) 36:46

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Total 56:54

Royal Scottish National Orchestra  
Royal Scottish National Orchestra Chorus  
Marin Alsop, conductor  
Peter Leech, guest chorusmaster

All music BMI.

Produced and Engineered by: Jonathan Allen

Technical Engineer: Richard Hale

Edited by: Tony Kime (*Cowboy's Breakdown*), Simon Kiln (*Hymn to the Earth, Variations on an Irish Folksong*)

Recorded by: Abbey Road Mobiles, London, UK

Recorded at: Henry Wood Hall (*Cowboy's Breakdown*: 16-17 October 2002) and

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Project Coordinator: Jon Becker, Arts & Education Consultant,

Madison, Wisconsin, USA ([www.ConsultBecker.com](http://www.ConsultBecker.com))

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## An American Composer [1886~1951]



THIS CD includes Collins's secular cantata *Hymn to the Earth* and is the first recording available to the public of his *Variations on an Irish Folksong* and *Cowboy's Breakdown*. 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, three suites, and two overtures. Collins also composed dozens of songs, piano solo pieces, and other chamber music works.

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