

VOLUME VIII

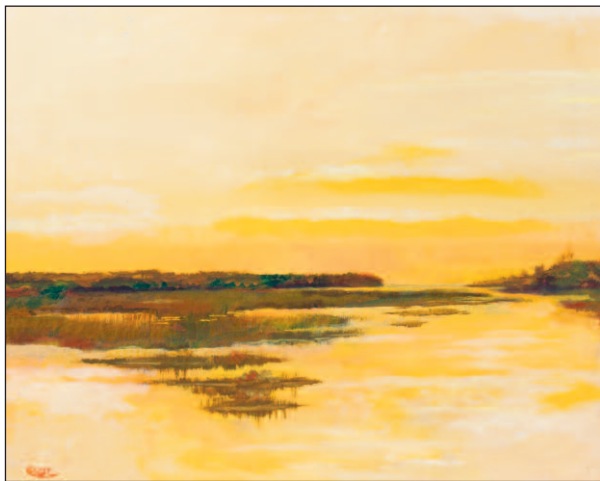
Music of Edward Joseph Collins

Piano Trio (Geronimo), Op. 1 ■ Songs ■ Piano Solo Works

Julie Albers, violoncello | Patrice Michaels, soprano

Anna Polonsky, piano | Arnaud Sussmann, violin

Jeffrey Sykes, piano



In Memoriam Erik Eriksson

[3 February 1940–6 June 2008]

This recording is dedicated to the memory of Erik Eriksson, biographer of composer Edward Joseph Collins and annotator of previous recordings in this series. In the late 1990s, Mr. Eriksson's interest in the music of Collins catalyzed the current effort to restore the composer's music legacy.

Music critic, writer, lecturer, and symphony narrator, Mr. Eriksson was engaged in classical music and jazz analysis since beginning a 12-year career in broadcasting at age 17. He spent most of his life in the Chicago area where he attended Chicago Symphony Orchestra concerts, opera at Chicago's Lyric Opera, and jazz in clubs now long since shuttered. In the early days of his radio program, he welcomed such guests as Elisabeth Schwarzkopf, Birgit Nilsson, and John Shirley-Quirk.

For the past decade, after moving to Egg Harbor, on Wisconsin's Door County peninsula, Mr. Eriksson covered classical music events in Northeast Wisconsin, frequently venturing to Chicago, New York and the West Coast to write about important events. An experienced program and recording annotator, he contributed columns and reviews to three regional publications in addition to serving as editor of *The Door Peninsula Voice: A Journal of Door County Arts and Life*. In 2004, he founded the *Northeast Wisconsin Music Review*, publishing, editing, and writing articles from his home.

In 2001, pianist John Browning wrote:

Erik Eriksson is one of the very best critics I know of writing today. He has a virtually encyclopedic knowledge of the musical literature—orchestral,



piano, vocal, and chamber. He never assumes an authority he cannot back up with expert and thorough scholarship. He writes with style and elegance, neither esoteric nor condescending. He is constructive in his opinions, never hostile

or mean-spirited for the sake of creating controversy. Yet it is clear when he is enthusiastic and when he is not. His background as a singer has made him sympathetic to artists and public performance. Yet he maintains an objectivity that is both even-handed and fair. He gives and receives respect from the musicians he critiques and the public who read his reviews.

Mr. Eriksson performed as orchestral narrator in works ranging from Britten to Stravinsky, and was heard on numerous TV and radio commercials, as well as industrial films. A popular speaker, Mr. Eriksson presented highly acclaimed seminars on music and the other fine arts to both the public and members of the academic community. His knowledge of singing technique and the great performers of opera and art song made him sought-after as a consultant by artists who admired his use of imagery to unlock textual expression and interpretation.

He was a member of Music Critics Association of North America, Jazz Journalists Association, National Association of Teachers of Singing, and Wisconsin Humanities Council Speakers Bureau.

Edward J. Collins *An American Composer*

■ BY ERIK ERIKSSON

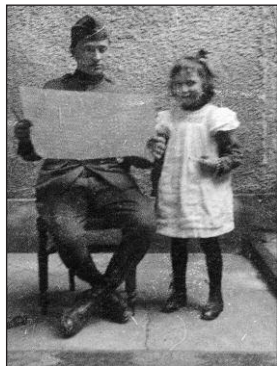
Composer and pianist Edward Joseph Collins was born on 10 November 1886 in Joliet, Illinois, the youngest of nine children. After early studies in Joliet, he began work with Rudolf Ganz in Chicago. In 1906, he traveled with Ganz to Berlin, where he enrolled in the *Hochschule für Musik* in performance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

After 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 1 December 1951, leaving an oeuvre comprised of twelve major orchestral works (including a symphony, two overtures, and three suites), three piano concerti, the secular cantata *Hymn to the Earth* (for orchestra, choir, and four solo voices), the opera *Daughter of the South*, several chamber works, over 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.



U.S. Army intelligence officer Lt. Edward Collins in France during WWI, with an unidentified girl.

Compositions

About Edward Joseph Collins's early career in music, biographer Erik Eriksson has written:

Despite his Euro-centric training, American pianist/composer Edward J. Collins steadily moved toward orchestral composition that drew more on his Celtic roots and writing for piano that embraced Americana. As a student in Chicago of Rudolf Ganz and, later (after he had accompanied Ganz to Europe in 1906) at the Berlin *Hochschule für Musik*, Collins was exposed to late German Romanticism. Attempts to write songs and chamber music shortly after his arrival in Berlin proved a struggle, but he persisted. Aside from composition, Collins trained to be a concert pianist and won approving notices for a debut solo recital in Berlin. He also played timpani in the *Hochschule* orchestra; as the orchestra's organist, he received praise from Max Bruch for his participation in the premiere of a major work by that composer.

Conductor Marin Alsop has championed Collins's music through recordings and performances. Regarding his symphonic works, Maestra Alsop enthuses:

Collins's ability to infuse the European tradition of the era with a distinctly American flavor is very unusual. Collins had a gift for spinning long, lyrical melodies; the orchestral music is also marked by a high degree of craftsmanship, demonstrating a deeply idiomatic writing both for voice and for instruments, as well as complete mastery of traditional music structures. Yet the composer's complex and personal harmonic language, accented by his diverse metrical and rhythmic vocabulary, verily shout "20th century, American, Collins."

Of the composer's chamber music, pianist Anna Polonsky remarks:

I was fascinated and intrigued by the variety of genres and compositional forms among the works of Edward Joseph Collins. Even though at times one can point out recognizable influences in his music, it would be unfair to label it "derivative": every composition—from the Scriabin-esque Nocturne to the gloriously Romantic Trio—bears a definitive stamp of his personal writing style. I was particularly moved by the Trio, which I feel is illustrative of the characteristic sincerity of Collins's work."

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



Piano Trio (Geronimo), in G minor, Op. 1 (composition date unknown; rev. 1921)

By the time he composed this Piano Trio, Collins could draw on personal experience with the genre. As early as 1904, at the age of 18, Collins was publicly performing as pianist, with Nicoline and Nicolai Zedeler, sister (violin) and brother (violincello), for the Zedeler Trio. Collins's letters from Germany to his family in Joliet speak only of his attempts to compose songs and a string quartet. But Collins wrote, quite pragmatically, of a forthcoming piano trio performance in Berlin in 1911:

We have started rehearsing for our trio concert, which takes place at Bechstein Hall on Nov. 2. The first notice of it appeared in yesterday's paper; it was only a line, but it was exciting enough to read my name. I felt as if my career had begun and that I was being challenged to come out and show what I can do. I am sure we will have a nice success; we certainly play better than any of the chamber music organizations (that is among the younger musicians) that I have heard here. Then we have arranged the program diplomatically by playing firstly a Trio by Gernsheim, who is a big gun here and who can be of great use to us, secondly a sonata for violin and piano by Kahn, who was my composition teacher at the Hochschule and who, I am hoping, will give me private lessons this summer and thirdly, a trio by Mendelssohn, which will be a compliment to his descendants, our patrons, and who we are hoping will show their appreciation by taking a bunch of tickets. Beethoven and Schubert et al. don't need any young musicians to exploit their works, but living composers do, and so you put them under your obligation by playing their compositions in public.

In a subsequent letter to his family, Collins confirmed that both Gernsheim and Kahn had attended, as had Collins's Mendelssohn family



The Young People's Society — again
Just now we are a little in debt. We have placed pews in our church and there is about \$150.00 owing. To reduce this we have arranged a

GRAND CONCERT
something unusual and worth your attention

The Zedeler Trio, Miss Elizabeth Swanstrom, reader and Mr. Fred. W. Fredrickson will appear

You know about the Zedeler Trio. Nicoline and Nicolai Zedeler, violin and violoncello, are in a class by themselves—and Master Edward Collins, their pianist, is fit company.
You know Miss Swanstrom, also, a graduate of the Columbia School of Oratory—she has soared successfully. She is graceful, original, very interesting and amusing.
Mr. Fredrickson is a member of the quartette of the University of Chicago Church. His voice is a treat of great compass and resonance and he sings with marked expression.

The concert will occur on the evening of
Wednesday, October 26th, 1904, at 8 o'clock
at the **MESSIAH EVANG. LUTHERAN CHURCH**
Cor. of School Street and Seminary Avenue

Of course—we want everybody to attend. You will be repaid. Nothing else, occurring on the 26th of October will be half as good as our concert.

TICKETS 25 CENTS

acquaintances, and that the concert had been a musical and financial success. Was the composer's *Piano Trio Op. 1* on this program?

The first explicit mention of Collins's *Trio* is found in a 10 October 1921 entry in the composer's journal: "Spent the afternoon and evening revising and correcting my *Trio*, Op. 1 which I intend to submit to Society for the Publication of American Music." Three days later the composer made this entry: "Sent my *trio* away to the Society for the Publication of American Music and returned the correct proofs of two waltzes to the Composer's Music Corporation [Ed.: likely Op. 18]. Not a bad day but tomorrow must be ten times as good." But by March of 1922, the composer's hopes for his Op. 1 had been dashed:

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

A day later, on March 18, Collins journaled: "Tis with a load on my heart that I begin work this morning. The future looks dark and I realize that that the only happiness possible for me is success and fame." Almost six years later, in an entry on 13 March 1928, the composer wrote that he planned to work on a piano trio, the last mention of this genre in his papers.

Though undated, the *Trio* source score that was engraved for this recording is likely the one submitted by Collins to the Society for the Publication of American Music. It is the only source score professionally copied in ink; also, the first movement has passages different from the other sources and is in a different hand, likely reflecting the composer's reported 1921 revisions.

This source score is also the only one subtitled "Geronimo." There is no obvious use of native American musical materials in Collins's *Trio* score and he did not think highly of contemporaries who composed Indian music. Perhaps "Geronimo" was added only to convey a young composer's enthusiasm?

Collins later recycled the third movement of the *Trio*, orchestrating it for the third movement of his 1929 *Symphony*.

Piano Solo Compositions

Already early in his career, Collins earned encomiums such as: "No young pianist of the World today, American or European, has attained a more prominent success." In addition to solo and chamber recitals, he performed with USA orchestras, and as soloist for the world premiere perfor-

mances of his three piano concerti, with the Chicago Symphony Orchestra under the baton of Frederick Stock. During a four-decade career as a concert pianist, Collins earned praise from critics both for his technical virtuosity and for his expressive performances.

Nocturne (ca. 1936-1940)

The earliest mention of a *Nocturne* by Collins is in a May 1936 *Chicago Tribune* review:

Edward Collins, a Chicago pianist and teacher who has enjoyed for many years a steadily growing reputation as a composer, played several things from his own pen Sunday afternoon. The occasion was the annual Collins recital in the Studebaker Hall. . . . The composer's cult of the exquisite was revealed in his four contrasting waltzes and the highly attractive *Nocturne*.

On the evening of 28 June 1939, Collins noted in his journal that "My summer recital took place this afternoon . . ." and that the program included ". . . my own 'Didn't My Lord Deliver Daniel' and *Nocturne*. . . . The theatre was filled with a very musical and appreciative audience and I was in fine form, having prepared the program perfectly." Yet in journal entries of 22-23 March 1940, Collins wrote of "trying (in vain) to close the gap" in a *Nocturne in B Minor*, calling it an "unfortunate" work "which will simply not get finished."

The source manuscript for the *Nocturne* recorded on this disc does seem to reflect this troubled history. Found in a bound music notebook, amidst other compositions and sketches, the penciled score is in the composer's hand. At the closing measure Collins wrote "19 February 1936," so apparently, at least on that one day, he considered *Nocturne* completed. But fourteen measures in the middle are crossed-out, an arrow reconnecting the preceding and subsequent passages. Three more measures are crossed out in the closing section; lower on the page, after the composition's ending, two options for substitution are penciled.

This recording honors the composer's deletion of *Nocturne's* middle section, and the better of the two substitute passages is performed.

Etude (1930)

Not mentioned in his journals or letters, there also is no record of any performance by Collins of *Etude*. The source score for this recording, in the composer's hand and dated 2 October 1930, was found intact in a music notebook.

***Four Waltzes, Op. 15, Nos. 1~4* (1913; publ. 1916) [1920]**

Dedicated to Madam Ernestine Schumann-Heink, these waltzes were likely the first Collins music that was published, by Chicago's Clayton F. Summy Company. A score, inked in the composer's hand, can be found in the Library of Congress; the markings on this manuscript indicate that it likely was the source score for the Summy publication.

A rare copy of the published waltzes is made more so by the composer's inscription, on the front cover, of a handwritten dedication to the woman he would marry in 1920: *Fraulein Frieda Mayer in herzlichster Freundschaft von Edward Collins* (Miss Frieda Mayer in more cordial friendship of Edward Collins).

***Valse Élégante (No. 2) and Valse Capricieuse (No. 6)* from *Six Valses Caractéristiques, Op. 18*; (ca. 1919; publ. 1921) [1921]**

When published in 1921, the *Six Valses Caractéristiques* were dedicated to Alexander Raab.

Of the other four Opus 18 waltzes, released on an earlier recording, the composer's biographer Erik Eriksson observed: "Each amply fulfills the promise of its title. Each exhibits both a late-Romantic expansiveness and a striking measure of craftsmanship."

An Opus 18 waltz was performed by Collins during a 12 November 1919 performance, for the Kinsey Morning Musicals at the Ziegfeld Theatre. *Chicago Daily News* reviewer Maurice Rosenfield commented:

Not so long ago Edward Collins, the Chicago pianist, returned from overseas service, but it did not take him much time to prepare an interesting and exhaustive program for his recital. . . . [he] projected his intelligent, forceful manner of interpretation, his sure and fleet mechanical equipment, his solid tone, and an entirely new acquisition to his artistic qualities, imagination. There is much more poetry and fancy and a degree of elegance to his playing, which before had always been admirable but much more forthright and businesslike rather than sensitively musical. His waltz made such an impression that he had to repeat it.

Of the same performance, *Chicago Evening America* reviewer Herman Devries wrote: "Handling grenades and guns in this awful business of battle has not harmed the subtleness of his fingers. . . . Mr. Collins disclosed brilliant qualities, which entitle him to the place he seeks among the successful concert pianists of America."

One of a only a small number of Collins works recorded prior to this series, *Valse Capricieuse* was

performed by Gunnar Johansen for a 1980 American Conservatory of Music LP (7051 N7), along with Collins's *Cowboy's Breakdown and Tango* (in the form of a rondo). The LP opens with the composer's *Concert Piece* (*Piano Concerto No. 2*), performed by pianist Mayne Miller, with Thor Johnson conducting the Peninsula Music Festival Orchestra of Door County, Wisconsin. On the back cover there is this note: "This album commemorates the dedication of Collins Hall, American Conservatory of Music, Chicago, May 6, 1977."

Frédéric Francois [date unknown]

Its title an homage to Chopin, this waltz is somewhat of a mystery, mentioned neither in documents from the composer's estate, nor in letters preserved by his descendants. Only the first page of the composer's manuscript has been found; both it and a copyist's rendering in ink—used as the source score for this recording—are undated. The latter document, on its front cover, is dedicated in pencil "To Estelle Barnes."

Joshua Fit de Battle ob Jerico [1947]

In his journal entry of 9 April 1939, Collins penned:

Easter Sunday (Seventy four years ago today Lee surrendered to Grant at Appomattox. It was also a Sunday.) In the morning finished "Didn't My Lord Deliver Daniel." (The other day I bought an amazing collection of Negro spirituals and am going to make piano pieces of them).

Didn't My Lord Deliver Daniel and *Lil' David Play on Yo' Harp* soon followed, while *Joshua Fit de Battle ob Jerico*, *The Gospel Train*, and *All God's Chillun' Got Wings* were completed in the late 1940s. Collins biographer Erik Eriksson wrote of these five works: "All are imaginative, energetic, and highly developed treatments of straight-forward themes."

The 5:48 [1940; publ. 1949] (1941)

The earliest known performance of *The 5:48* dates back to a 10 June 1940 recital that Collins shared with his American Conservatory faculty colleague Maryum Horn, in Chicago's Kimball Hall. An unsigned review of the performance appeared in the 8 August 1940 edition of that city's *Music News*:

In his closing group, all but one of which were from his own pen, Mr. Collins struck fire and captivat-

ed his listeners by his style, clarity, [and] keen originality. Li'l David and the 5:45 [sic] are full of the modern idiom of restless energy and spirit. Many encores were in order.

On the back cover of the colorful 1949 Clayton F. Summy publication, an unattributed program is provided:

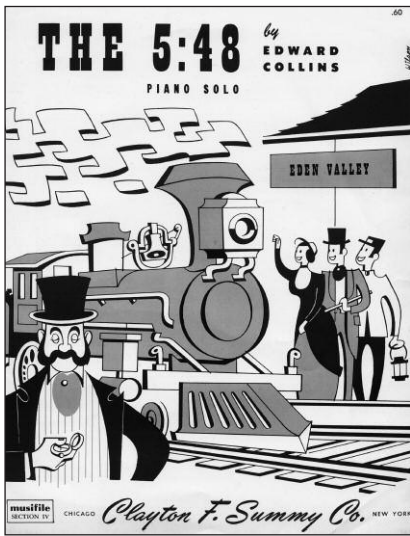
O[n] a clear autumn afternoon in the “Gay ‘90s,” “The 5:48” is making her daily run from Sun Prairie to Eden Valley. Rounding the east bend of Lebanon Junction, she whistles for Blake’s crossing (Measures 3 and 4).

The two coaches and baggage car are drawn by one of the engines of the new 900 series, resplendent in bib smoke-stack and cow-catcher. “The 5:48” hums along and, in open country, does better than 45 m.p.h. Did you just hear the engine bell? (Measures 17 and 18).

Now roaring over bridges, now cutting through woods or corn fields, “The 5:48” finally comes within sight of Eden Valley. The engineer jams on the brakes and she slows down to six m.p.h. (prescribed by law!)

There is a big crowd at the depot to see her pull in and as the engineer release the air brakes (next to last measure), he waves to the people. Just at the far end of the platform she crashes to a stop. The station agent looks at his watch—right on time—old “5:48” has done it again.

Besides the train, Collins took great joy in other modern mechanical things of his time, often remarking how radio had made the experience of music so accessible, even in the car that he loved to drive fast from Chicago to his summer abode near Fish Creek, in Door County, Wisconsin.



Songs

Of the composer's songs, soprano Patrice Michaels has remarked:

It's wonderful to explore the range of Edward Collins' compositional forms. *June Night* is typical of his many miniature song settings, but the aria set for piano and voice, *Again the Year Has Come To the Spring* reveals a composer interested in longer forms and a lyric soprano tessitura. He writes this soliloquy with a clearly orchestral sound in the piano, calling on the singer to use coloration and dynamic effects within this larger context.

"For want of a better comparison," says John von Rhein, Chicago Tribune reviewer, "I'd call Collins a kind of Midwest Ralph Vaughan Williams—close to his folk heritage (Irish-American, in his case), an exemplar of romantic, tonal tradition, keenly lyrical in manner. It is attractive, well-made music . . . its long neglect is puzzling.

Again the Year Has Come to the Spring (1939)

Daughter of the South, Collins' only opera, is set on a Southern plantation during the USA's Civil War (literally: dramatic action commences on the day the war begins and ends on the day when peace is declared). *Again the Year Has Come to the Spring* is an aria from this "opera in one act and two scenes."

Collins had an unusual passion for the Civil War, noting in his journal that just hearing the name "Stonewall Jackson" had had a strong effect on him since boyhood. Elsewhere in his journals, he took time to write of seeing Civil War veterans in Joliet parades, and of reading books about the war or novels set during it, including *Gone with the Wind*.

In Scene I of *Daughter*, plantation owner Col. Edmond Randolph celebrates in song that his daughter Mary Lou, the "Daughter of the South," plans to marry a Northerner named Robert. The start of the Civil War forces Robert to flee to the North, where he enlists in the Union's forces. At the opening of Scene II, four years later in the drama, Mary Lou sings "Again the Year," bemoaning both Robert's absence and unknown fate, as well as the profound effects of the war on her home. The "art song" version of *Again the Year* recorded for this disc was likely created by Collins for recital performances of the opera in Chicago.

Once thought lost, the 252-page full score of *Daughter of the South* has now been mostly recovered. The missing section, pages 187–240 in Scene II, has been re-imagined by librettist Charles Kondek and composer Daron Hagen, toward recording of the opera in May 2009.

BUSH CONSERVATORY

KENNETH M. BRADLEY President

SUMMER SESSION
1917

CHARLES W. CLARK
BARI-TONE

AND
EDWARD COLLINS
PIANIST

MISS LILLIAN WRIGHT, ACCOMPANIST

BUSH TEMPLE THEATRE
Chicago Ave. and N. Clark Street

THURSDAY, JULY 12TH, 3:30 P.M.

PROGRAM

Air d'Anacon								<i>Gretr</i>
Cavatine de Caphale et Proctis								
Ariette d'Anacon								
	MR. CLARK							
Rhapsody, Op. 77, No. 1								<i>Brakms</i>
Cappriccio, Op. 76, No. 2								<i>Brakms</i>
	MR. COLLINS							
Verrath								<i>Brakms</i>
Wie Blut du Meine Koeningin								<i>Brakms</i>
Die Abloeung								<i>Hallander</i>
Meine Schaeftlein								<i>Hinton</i>
	MR. CLARK							
Mazurka, B Minor								<i>Chopin</i>
Scherzo, C Sharp Minor								<i>Chopin</i>
	MR. COLLINS							
Air. "Le Roi de Lahore"								<i>Massemet</i>
	MR. CLARK							
Etude Caprice								<i>Ganz</i>
Jeux d'eau								<i>Ravel</i>
Mare Militaire								<i>Schubert-Tausig</i>
	MR. COLLINS							
June Night								<i>Edward Collins</i>
Cradle Song								
Butterflies								
Accompanied by the Composer								
Morning Hymn								<i>Henschel</i>
Sheep and Lambs								<i>Homer</i>
A Fool's Soliloquy								<i>Campbell-Tipton</i>
	MR. CLARK							

You and Your Friends are Cordially Invited

Next Recital Thursday, July 19th, at 3:30 P. M.

Given by
 Mrs. Justine Wegener, Soprano
 Rowland Leach, Violinist
 Mac Julia Riley, Peder

Please Present this Program at the Door

June Night (ca. 1917)

The assistance of an alert reference librarian led to the recovery of *June Night*, in October of 2003, in Madison, Wisconsin.

This writer's previous search of the University of Wisconsin's Mills Music Library had born no fruit; there was no record of *June Night* in the library's card catalogue. A plaza is all that separates the Music Library from the building that houses the Wisconsin Historical Society. After a short walk there, and various inquiries, a librarian searching the Society's comprehensive online catalogue found that *June Night* actually was supposed to be on a shelf at the Mills Music Library.

And so it was. An archival entry in the UW's bound *June Night* score states that the Collins song was "... added to holdings in 1975 ... [a] Copyist ms, with composer's name possibly in composer's hand."

While the UW's manuscript is undated, a 12 July 1917 recital program confirms that *June Night* was sung that afternoon in Chicago. That program is one of many documents that fortunately are now stored in the Joliet, Illinois home of Joe Collins, who had the foresight to preserve his uncle's letters, and other memorabilia from the composer's career. The materials eventually will be added to the Collins archives, now part of the Midwest Collection of Chicago's Newberry Library.

—JON BECKER, ANNOTATOR

(3) *Again the Year Has Come to the Spring*

Again the year has come to the Spring
And everywhere is Nature's awakening.
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.

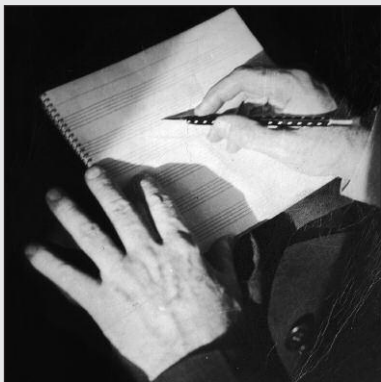
Four times have the robins gathered their twigs
And Nature spread out her colored carpet
Since the blessed days of peace and happiness,
When my sweetheart and I plighted our troth
And my father beamed on our love

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 wartime.

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



The composer begins work, ca. 1950.

(4) *June Night*

Night has descended upon the earth
All sounds of life are hushed
Only the breezes pause and sigh
Like spirits astray from their tomb.

And now belov'd my thoughts of thee
Are pangs of exquisite sadness
And my heart is flooded with longing
In this magic hour of love and death,
Of love and death.

— E.J. COLLINS



Julie Albers, violoncello

Since her major orchestral debut with the Cleveland Orchestra in 1998, cellist Julie Albers has performed in recital and with orchestras in Europe, Korea, Taiwan, New Zealand, Australia, and the USA, where she has performed with the orchestras of Indianapolis, Seattle, Colorado, Utah, Syracuse, San Antonio, Dayton, and San Diego among others. In addition to solo performances she regularly appears at chamber music festivals around the world. She is an active member of the Albers Trio, a string trio with her two sisters, and of CELLO. She is currently a member of the Chamber Music Society of Lincoln Center Two. October of 2005 marked the release of her solo debut recording on the Artek Label featuring works by Rachmaninoff, Beethoven, Schumann, and Piatogorsky.

In 2001, she won Second Prize in Munich's Internationaler Musikwettbewerb der ARD; that same year she was also awarded the Wilhelm-Weichsler-Musikpreis der Stadt Osnabrueck. While in Germany, she recorded solo and chamber music of Kodaly for the Bavarian Radio, performances that have been heard throughout Europe. In 2003, Miss Albers was named the first Gold Medal Laureate of South Korea's Gyeongnam International Music Competition. Miss Albers performs on a N.F. Vuillaume made in 1872.



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*).

Ms. Michaels has performed on stage, in concert and recital since her debut in 1991. She has appeared with Lyric Opera of Chicago, Cleveland Opera, Central City, Tacoma, The Banff Centre, and Chicago Opera Theater. She has been featured with the Shanghai, Czech National, St. Louis, Atlanta, Phoenix, and Minnesota Orchestras, the Maryland Handel Festival, Kansas City and Virginia Symphonies, as well as New York’s Concert Royal, Chicago’s Music of the Baroque and the Maverick Festival. Recital appearances include three seasons at the Festival of Contemporary Music in Havana, Cuba, tours of Central and South America, and as guest clinician at the University of Tel Aviv. She has been presented in Music at the Supreme Court, as guest artist with the Chicago Chamber Musicians, and by the Schubert Club.

Ms. Michaels’ recording credits are extensive, with more than a dozen critically acclaimed releases on the Cedille recording label. She is featured in *On Course*, the music of Laurie Altman on Albany Records. Ms. Michaels can be heard on the Amadis recording of the Requiem and on Music of the Baroque’s *Great*



Arnaud Sussmann, Anna Polonsky, and Julie Albers, recording the Collins Piano Trio.

Mass in C Minor. A Mozart specialist, Patrice Michaels tours Divas of Mozart's Day, a special concert released in 2002 on Cedille. This dramatic program with special guest Peter Van de Graaff was presented in Salzburg during the summer 2006 anniversary celebrations.

Ms. Michaels serves as Professor of Music at Lawrence University's Conservatory in Appleton, Wisconsin. For more information, please visit: www.patricemichaels.com



Anna Polonsky, piano

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

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

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



Arnaud Sussmann, violin

Violinist Arnaud Sussmann has appeared with the New York Philharmonic, American Symphony Orchestra, the Cannes Orchestra, Nice Orchestra, Monaco Chamber Orchestra, the Orchestre des Pays de la Loire, and the Tanglewood Music Center Orchestra, and has given recitals in New York, Memphis, Chicago, Panama City, San Salvador, Paris, and St. Petersburg. Upcoming engagements include performances at the 92nd Y and Le Poisson Rouge, chamber music appearances in New York (Merkin Hall, Alice Tully Hall, Brooklyn Chamber Music Society) and on tour throughout the United States. In recent seasons, he has performed at Carnegie's Stern and Zankel Halls, Santa Fe New Music, the Virginia Arts Festival, the Metropolitan and Gardner Museums.

A leader of the Suedama and Metropolis ensembles, Mr. Sussmann is featured on a recording of Mozart piano concertos released on the Vanguard label, on a Deutsche Grammophone 'Live' recording of Schubert's Trout Quintet (available through iTunes) with Menahem Pressler and has recently recorded chamber works of Beethoven and Dvorak with CMS artistic directors David Finckel and Wu Han. Mr. Sussmann's past summer festival appearances include Music@Menlo, Strings in the Mountains, Giverny Music Festival, San Miguel de Allende (Mexico), Ravinia, Tanglewood, and the Perlman Music Program.

Mr. Sussmann is the winner of several international competitions, including the Italian Andrea Postacchini Competition, the French Vatelot/Rampal International Competition, and the New York Virtuosi concert series grant that resulted in a live broadcast on WQXR's Young Artists Showcase. He holds a bachelor's and master's degree from The Juilliard School where he studied with Itzhak Perlman.



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 appearance with the San Francisco Contemporary Music Players as "a tour-de-force performance [that was] the evening's major delight." Recent activities have included a Carnegie Hall recital with flutist Stephanie Jutt under the auspices of the Pro Musicis Foundation; a live broadcast over WGBH, Boston Public Radio; and, a tour of Chile sponsored by the U.S. State Department. Together with Ms. Jutt, Dr. Sykes is the founder and artistic director of the Bach Dancing and Dynamite Society of Wisconsin, a highly acclaimed and innovative chamber music festival, since 1992. He is a regular guest artist in the Cactus Pear Music Festival in San Antonio. In 2007, he served as the guest artistic director of Music in the Vineyards, a chamber music festival in Napa Valley, California. This year, Dr. Sykes has joined with violinist Axel Strauss and cellist Jean-Michel Fonteneau to form the San Francisco Piano Trio. For the last ten years, Dr. Sykes has served as the Music Director of Opera for the Young. He works extensively as a vocal coach throughout the US and serves on the music faculty of the University of California at Berkeley. He also joined the faculty of California State University-East Bay in the fall of 2008 where he directs the piano accompanying program.

Dr. Sykes holds degrees with honors from the University of North Carolina at Chapel Hill and the Franz-Schubert-Institut in Baden-bei-Wien, Austria. He then was a Fulbright scholar at the Hochschule für Musik in Frankfurt am Main, Germany. A recipient of the Jacob Javits Fellowship from the US Department of Education, he completed his doctorate at the University of Wisconsin-Madison.

MUSIC OF EDWARD JOSEPH COLLINS

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Tragic Overture

Mardi Gras

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

Valse Elegante

ALBANY TROY CD 267

VOL. III

Royal Scottish National Orchestra • Marin Alsop, conductor

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

Symphony in B minor (Nos habebit humus)

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VOL. IV

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Hibernia (Irish Rhapsody)

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

Lil' David Play on Yo' Harp

Lament and Jig

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VOL. V

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

ALBANY TROY CD 641



VOL. VI

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

ALBANY TROY CD 650

VOL. VII

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

Julie Albers, violoncello · Patrice Michaels, soprano · Anna Polonsky, piano ·

Arnaud Sussmann, violin · Jeffrey Sykes, piano

Piano Trio (Geronimo), Op. 1

Songs

Piano solo works

ALBANY TROY CD 1086

VOL. IX

Royal Scottish National Orchestra and Chorus · Marin Alsop, conductor

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

Lisa Milne, soprano (Mary Lou) · Andrea Baker, mezzo-soprano (Esmerelda) · Peter Auty, tenor (Robert) ·

Keel Watson, bass (Jonah) · Peter Coleman-Wright, baritone (Col. Randolph) ·

Roland Wood, baritone (Confederate Sergeant)

ALBANY TROY CD [to be recorded in 2009]

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**,
the **George L. Shields Foundation**, and the **Eugenie Mayer Bolz Family Foundation**.

Music Engraving by Thomas Godfrey [godfreyguitar@gmail.com]

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

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

Edward Joseph Collins

1	Nocturne	05:33
2	Etude Anna Polonsky, piano	02:41
3	Again the Year Has Come to the Spring	05:10
4	June Night Patrice Michaels, soprano; Anna Polonsky, piano	02:01
	Piano Trio (Geronimo), Op. 1	34:26
5	I. Allegro non troppo	08:44
6	II. Allegretto (poco) vivace	08:21
7	III. Andante lugubre/Adagio lamentoso	10:47
8	IV. Allegro vivace Sussmann/Albers/Polonsky Trio	06:13
	Four Waltzes, Op. 15	08:48
9	No. 1 in E Major (Non troppo allegro)	02:35
10	No. 2 in B Major (Cantabile)	01:38
11	No. 3 in G# Minor (Grazioso)	01:42
12	No. 4 in Ab Major (Leggiero e grazioso)	02:31
	Six Valses Caractéristiques, Op. 18 (selections)	06:03
13	Valse Elegante (No. 2) Jeffrey Sykes, piano	03:23
14	Valse Capricieuse (No. 6) Anna Polonsky, piano	02:34
15	Frédéric Francois	02:28
16	Joshua Fit de Battle ob Jerico	02:49
17	The 5:48 Jeffrey Sykes, piano	02:17

Total time 73:35



Judith Sherman, producer and 2007 Grammy winner, during May 2008 recording sessions in New York.

ALL MUSIC BMI

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Tracks 9-13 and 15-16: WFMT Studio, Chicago, Illinois, USA (December 2001-April 2002)

Producer: James Ginsburg, Chicago, Illinois, USA • Engineer: William Maytone, Chicago, Illinois, USA

Other tracks: The Recital Hall of The Performing Arts Center, Purchase College,

State University of New York, USA (7-10 May 2008)

Produced and engineered by Judith Sherman, Riverside, NY, USA;

Assistant engineer and editing assistant: Jeanne Velonis, Dobbs Ferry, NY, USA.

Final mastering: EMI/Abbey Road Studios, London, UK

Project Coordinator: Jon Becker, Arts & Education Consultant, Madison, Wisconsin, USA. [www.ConsultBecker.com]

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An American Composer [1886-1951]



This is the first recording of these Collins songs, piano solo works, and the composer's Piano Trio, Op. 1, a unique 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 in 1914 as an assistant conductor for the Bayreuth Festival, a brief engagement ended by WWI and service in the US Army. After the war, Collins began a teaching career in Chicago, continuing to conduct, perform, and compose. His music attracted the attention of Chicago Symphony Orchestra Music Director Frederick Stock, who conducted many of Collins's orchestral compositions. Those include a symphony, three piano concerti, an opera, and a secular cantata. Collins also composed dozens of songs, piano solo and duo works, as well as other chamber music.

For more information, visit:

EdwardJCollins.org

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