VOLUME III

Music of Edward Joseph Collins

Concerto No. 3 ■ *Symphony* ("Nos habebit humus")

William Wolfram, piano

Royal Scottish National Orchestra

Marin Alsop, conductor

Edward J. Collins ■ *An American Composer*

BY ERIK ERIKSSON

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

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

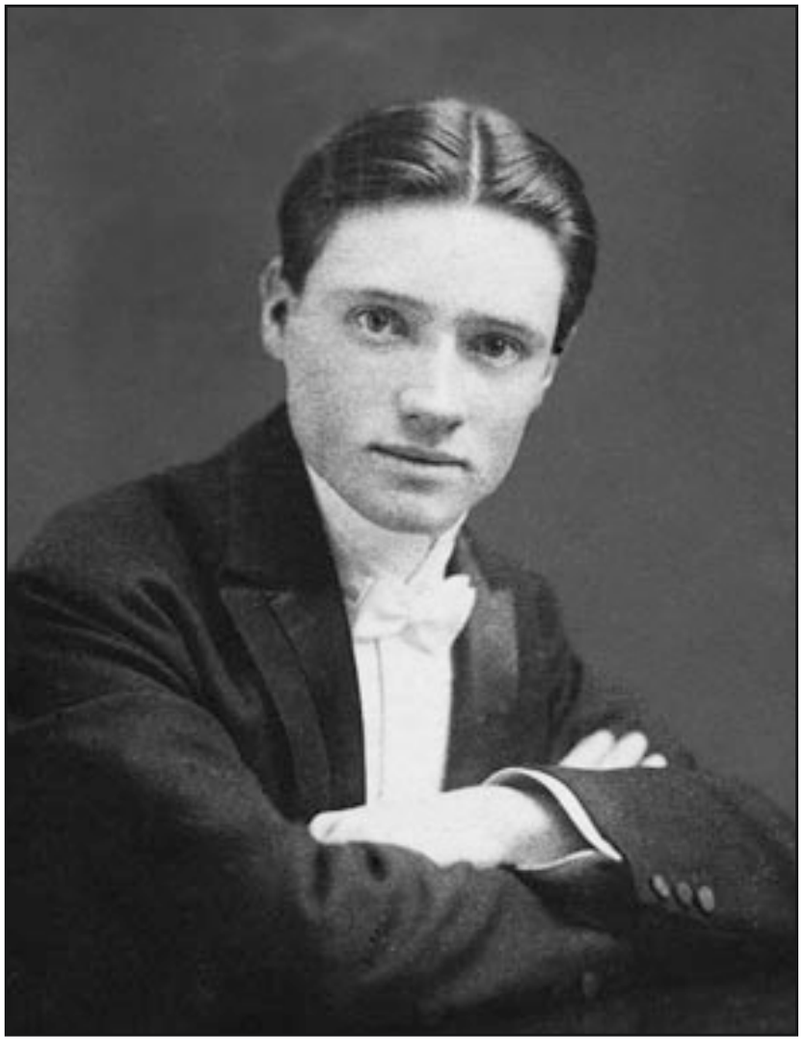
While he spent most of his life in Chicago or its environs and knew members of the "Chicago School," he pursued his own direction as a composer.

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

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

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

His Berlin debut in 1912 in which he performed Schumann's *C Major Fantasy* and the *Handel Variations* by Brahms drew this comment from the *Tägeliche Rundschau* critic: "If this genuinely musical talent continues to develop, it will fill the most sanguine expecta-



tions." The *Lokal Anzeiger* noted, "He impresses as a musician of feeling" and *Der Reichsanzeiger* ventured that "he goes about his work with a freshness and vigor that gives character to his performances, besides being at all times supported by his splendid technical equipment."

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

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

Upon his return to Chicago, he found himself involved in a busy concert schedule once more. The 23 February 1917 edition of Chicago's *Music News* featured a photo of

Collins on the cover and two items within, one an announcement of a recital scheduled for Sunday afternoon, February 25, the other a half-page story outlining his career to date and claiming that "No young pianist of the World today—American or European, has attained a more prominent success."

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

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

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

When he returned to Chicago, Collins resumed his performing career, joining the faculty of the Chicago Musical College as one of its principal piano instructors in 1919.

There he met and, the following year, married a young voice student Frieda Mayer whose father was Oscar Mayer, the man whose Chicago meat-packing company had made his name a household one. A year later, their first child was born, Dorothy Louise, followed by Marianna Louise (1925), Louise Joan (1929), and Edward Joseph Jr. (1931). Having married into a family of wealth, Collins's middle years were spent with his wife and young family in the large Mayer residence on Sheridan Road in Chicago.

In 1923, the Chicago North Shore Festival sponsored a competition for new works for orchestra. From forty-seven scores entered, five finalists were chosen. Of those five, two had been submitted by Edward Collins: *1914* (later re-titled *Tragic Overture*) and *Mardi Gras*, described by the composer as "boisterous and bizarre by turns, with now and

then a romantic or even serious moment—this latter the constant companion of wild frivolity."

The five semi-final choices were each performed under the direction of Chicago Symphony Orchestra conductor Frederick Stock at a public rehearsal held in the gymnasium of Northwestern University on 26 May 1923. At day's end, after having the first-time experience of having heard two of his large works played by orchestra, Collins was awarded the $1,000 first prize for *1914*.

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

The *Piano Concerto in E-flat Major* was introduced when Collins appeared as soloist with the Chicago Symphony Orchestra under Frederick Stock on 27 March 1925. The critics liked the concerto's craftsmanship and the composer's playing, but found the work short of ideas.

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

Hymn to the Earth proved a transitional work as in his maturity he began to distance

himself from the mix of German counterpoint and Romanticism that had been his daily bread while a student in Berlin and felt a growing affinity for the impressionists of the early twentieth century. Ravel became an especially important icon.

Collins's *Concert Piece in A minor for Piano and Orchestra* (his second piano concerto) was premiered 3 December 1931 with the composer as soloist and generously praised, not the least by Claudia Cassidy, then writing for the *Chicago Sun-Times*, who found "splendor in its imagery, and a faunish hint of capricious gaiety and something gallant that captured fantasy in terms of modern melody."

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

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

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

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

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

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

Much of Collins's music remained unperformed in complete score as of his death.

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

Not until 1989 was there a performance in Chicago of his *Hymn to the Earth*. The late William Ferris, a highly regarded Chicago choral director, programmed the work for a June 2 concert given at Chicago's Mount Carmel Church and featuring his own chorale. The event was recorded and subsequently issued on compact disc (WFC Live! 60289).

In 1994, Collins's *Tragic Overture* was given a performance at Carnegie Hall in New York City by the American Composers Orchestra directed by Dennis Russell Davies. In a laudatory review by Bernard Holland in the May 19 *New York Times*, the work brought these comments: "Its methods are efficient, its tone theatrical and its language easily grasped."

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

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

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

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

Erik Eriksson, biographer

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

The Orchestral Works of Edward Joseph Collins

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

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

In his own works, Collins avoided excess. The level of craftsmanship was remarkable even in his first orchestral works such as the *Tragic Overture* and *Mardi Gras* where his stylistic imprint is found fully-fledged. Although his orchestral works are not lacking in visceral

impact, there is a sense of passion felt through the filter of recollection, of events contemplated in retrospect. Feelings are not raw. Rather, one senses a mind of rare sensitivity at work.

In form, Collins's orchestral works are fluid, not bound by theme, variation and recapitulation. Themes emerge and, once given voice, pass on, only to be recalled again. The composer's tonal palette is broad and keenly judged: Collins could assemble the combinations of instruments to paint with the right tint and the right brushstroke. Likewise, his notions about tonality were free: while not adhering to the chromaticism of the Late Romantic period, he employed constant key shifts to keep his works airborne, poetic rather than prosaic. Contributing to this feeling of buoyancy is the manner in which he wrote for the double basses. Rather than confining them to ground level, he often set them loose to follow the contour of the melodic line. Counterpoint played a subservient role and when present, it is both subtle and long-spanned. Among other American composers, no authentic musical colleagues present themselves; only the English composer Frederick Delius seems a suitable counterpart in style and feeling.

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

Concerto No. 3, for Piano with Orchestra Accompaniment, in B minor [1942]

Edward Collins's third piano concerto was the last of his orchestral works to have been given its premiere by the Chicago Symphony Orchestra and is the most expansive of his three piano concerti. William Wolfram describes it as a "diverse, accessible piece."

Cast in four movements and nearly 40 minutes in duration, the work keeps the soloist engaged throughout, with no more than brief, transitional orchestra-only pas-

sages. That Collins himself played the first performances in Chicago on 25 & 26 March 1943 suggests that the 55-year-old retained the endurance and prowess consistent with the admiring reviews received early in his performing career.

The opening movement is looser in form than that of the traditional nineteenth century concerto. Its free flowing rise and fall in intensity is carried over from Collins's *Concert Piece* (his second piano concerto, 1931). Yet the movement holds together persuasively, the scale and feeling bearing comparison with the concerti of Tchaikovsky and Rachmaninoff. Collins manages deftly the transitions between concerted passages, solo moments and those in which the soloist is supported by only a small body of instruments.

Pièce Eccentrique, the second movement, is marked *allegretto grazioso*; its brevity and lightness bring a gratifying release from the tension of the first movement. The eccentricity derives from a 7/8 metre interspersed with measures in 5/8. Collins's affinity for additive meters was already apparent in his first work for orchestra, the *Tragic Overture*, 1923. Here, the alternating duple and triple pulses create a variety of inviting, balletic syncopations.

Of the four movements, the third, *Nocturne*, is perhaps the most striking. Moving in 4/4 time at an andante tranquillo. Collins achieves a breathless effect with high strings moving stealthily above the soloist. When the orchestra swells, the effect occasionally is voluptuous. The movement ends softly, as the solo piano floats upward over a cushion of strings.

The final movement is a driving tarantella that opens with a frenetic iteration of a

rising three-note motif by the orchestra, which quickly expands to tutti. The soloist enters with an edgy phrase that includes the principal motif and a repeated cadence that terminates with a trio of accented 8th notes. The diamond-point drilling of the 6/8 dance heightens the intensity and, later, when the full orchestra enters the fray and assumes the same rhythmic pattern, the effect approaches the orgiastic. Collins's characteristic sense of balance, though, pulls the ensemble back from the brink several times, as the tempo slackens to an insinuating, tango-like swaying. Returning to tempo primo each time, however, the movement prances relentlessly toward its precipitous ending.

Symphony in B Minor ("Nos habebit humus") [1929]

About his only symphony, Collins had a little to confide to his private journal. As early as January 1922, plans to start a symphony are mentioned. In early October of 1928, the composer ruminated on the artist's need for solitude, then noted, abruptly, "Tomorrow I am going to start my symphony." His muse proved a fickle "jade," however. After leading him to a "noble and expansive theme" for the first movement, she fled, leaving him to struggle on. Despite the difficulties composing the symphony presented, the work was completed during the following year and was given the citation, *Nos habebit humus* ("all return to dust," a phrase from that most venerable of student songs, *Gaudeamus Igitur*).

While its stylistic building blocks will bring to mind works of other composers, taken as a whole, they add up to something quite different. There is in Collins's letters and journals no mention of composers of the British Isles, but in tone and emotion there is a similarity. Delius comes to mind; his music was performed rather widely in pre-WW I Germany. Whether Collins heard his works and experienced a subconscious connection or he drew on his own Irish ancestry, one cannot know. The essential nature of Collins's symphony bears, in any event, only the most tenuous similarity to the works of his American contemporaries or even those of such a predecessor as Edward McDowell.

The work is scored for very large orchestra. In addition to a full complement of strings, Collins calls for 4 flutes, 4 oboes, English horn, 3 bassoons, a contrabassoon,

4 trumpets, 3 trombones, tuba and 2 harps. The sheer size of the ensemble is evident in the opening measures where the tonal richness makes an immediate impression. Collins uses a floating bass line, keeping the underpinnings moving and occasionally, as in the fourth movement, obliging the double basses to play sixteenth notes. The atmosphere is bucolic, the mood volatile in ceaseless rise and fall in both scale and temperament. Collins's writing for horns is expressive: he sometimes pushes them into sharply accented figures, such as the *ma marcato* measures in the first movement. While rising cadences ascend vigorously, the slow, regretful fall of descending phrases makes the more memorable impression.

The second movement offers an elliptical, sunny melody unclouded by doubt. Buoyant figures are passed from section to section before the orchestra shifts into a *Presto (alla tarantella)*. The third movement is an elegy, though not a lugubrious one. Grave and affecting, it holds imaginative couplings of instruments. Though not an uncommon alliance of sounds, the trumpet, trombone, tuba and bassoon ensemble here assumes a haunting, serene yet disquieting role. The orchestra grows in volume and unrushed intensity as the movement nears the close, but subsides to *p* for the final two pages.

The final movement, marked *allegro*, begins with a churning, impatient figure that will recur often during the finale. This dominating theme is interrupted several times by a jabbing figure that slows the vigorous pace. Forceful, accented phrases alternate with ones of unruffled legato. Tempi are fluid; the music hastens, then relaxes, sometimes slowing to a near stop. Instruments playing sustained phrases in their upper register fire the timbre, pushing the soundscape into one of considerable urgency. In the final two pages of the orchestral score, Collins requests that the players move steadily from *p* to *pp* as the strings and winds dissolve into silence, *sempre più dolce*. The effect lingers in the memory, ineffably moving.

Erik Eriksson, annotator

William Wolfram

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

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

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

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

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

Marin Alsop

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

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

Royal Scottish National Orchestra

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

The RSNO's internationally acclaimed artistic team is now led by Alexander

Lazarev, formerly Artistic Director and Chief Conductor of the Bolshoi Theatre in Moscow. Walter Weller is now Conductor Emeritus, having been Principal Conductor from 1992 to 1997.

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

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

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

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

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

1st Violin
Edwin Paling
William Chandler
Andrew Martin
Robert Yeomans
Barbara Paterson†
Christopher Ffoulkes
Jane Reid
Nigel Mason
Sheila McGregor†
Alison McIntyre
Gail Digney
Gerard Doherty
Caroline Parry
Ursula Heidecker
Lorna Rough
Susan Henderson

2nd Violin
Rosalin Lazaroff
Jacqueline Speirs
Marion Wilson
David Yelland
Michael Rigg
Wanda Wojtasinska
Penny Dickson
Isabel Gourdie
Elizabeth Bamping
Paul Medd
Harriet Wilson

Viola
John Harrington
Ian Budd
David Amon
Susan Blasdale*
Olwen Kirkham

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

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

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

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

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

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

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

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

Trumpet
John Gracie
Marcus Pope
Brian Forshaw

Trumpet *(continued)*
Michael Bennett†
Kevin Price*
David Prentice*

Trombone
Lance Green
Bryan Free
Alastair Sinclair
(bass trombone)

Tuba
Philip Hore

Timpani
Martin Gibson*
Magnus Mehta+

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

Harp
Pippa Tunnell
Rhona MacKay*

Piano/Celeste
Lynda Cochrane*
John Langdon†

* January 2002 (Symphony) only. † October 2002 (Concerto No. 3) only.

AVAILABLE RECORDINGS

VOL. I

Romantic Music of Edward Collins
Earl Wild, piano • Manhattan String Quartet
Thirteen piano solo works
Allegro piacevole (for string quartet)
New World Records (NewWorldRecords.org)
available from Qualiton.com (was CRI CD 644)

VOL. II

Edward Collins
Concordia Orchestra • Marin Alsop, conductor
Tragic Overture
Mardi Gras
Valse Elegante
Concert Piece (Concerto No. 2), in A minor
(Leslie Stifelman, piano)
Albany TROY CD 267

ALBANY RELEASES 2003-05

ORCHESTRA/CHOIR
Royal Scottish National Orchestra
Marin Alsop, conductor

VOL. IV

Hibernia (Irish Rhapsody)
Concerto No. 1, in E-flat major
(William Wolfram, piano)
Lil' David Play on Yo' Harp
Lament and Jig

VOL. VI

Hymn to the Earth (Jeni Bern, soprano • Jane Irwin, mezzo-soprano • Peter Auty, tenor • Henry Waddington, bass • RSNO Choir)
Variations on an Irish Folksong
Cowboy's Breakdown

VOL. VII

Ballet—Suite: The Masque of the Red Death
Irish Rhapsody
Set of Four

VOL. IX (planned)

Daughter of the South (opera, in one act)
Four songs (arranged for chamber or string orchestra)

CHAMBER/SOLO

VOL. V

Patrice Michaels, soprano • Elizabeth Buccheri, piano (songs) • Frank Almond, violin • Parry Karp, violoncello • Jeffrey Sykes, piano (instrumental duos)
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Prayer (for violoncello and piano)
Suite for Violoncello and Piano

VOL. VIII (planned)

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Eight piano solo works (Jeffrey Sykes, piano)

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

Edward Joseph Collins

	Concerto No. 3, for Piano with Orchestra Accompaniment, in B minor	39:04
1	I. Moderato e patetico	14:48
2	II. Intermezzo: Pièce Eccentrique	03:29
3	III. Nocturne (andante tranquillo)	10:03
4	IV. Rondo alla Tarantella (presto)	10:44
	Symphony in B minor ("Nos habebit humus")	35:29
5	I. Allegro molto moderato	13:36
6	II. Allegretto soave	05:00
7	III. Elegy (andante lugubre)	06:33
8	IV. Allegro	10:19

Total time 74:41

William Wolfram, piano

Royal Scottish National Orchestra

Marin Alsop, conductor

ALL MUSIC BMI

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Edward Joseph Collins

	Concerto No. 3, for Piano, in B minor	39:04
1	I. Moderato e patetico	14:48
2	II. Intermezzo: Pièce Eccentrique	03:29
3	III. Nocturne (andante tranquillo)	10:03
4	IV. Rondo alla Tarantella (presto)	10:44
	Symphony in B minor ("Nos habebit humus")	35:29
5	I. Allegro molto moderato	13:36
6	II. Allegretto soave	05:00
7	III. Elegy (andante lugubre)	06:33
8	IV. Allegro	10:19
	Total time	74:41

William Wolfram, piano
Royal Scottish National Orchestra
Marin Alsop, conductor

All music BMI.
Recorded at Henry Wood Hall, Glasgow, Scotland
(Concerto: 19 Oct 02; Symphony: 22 Jan 02)
Produced and Engineered by: Jonathan Allen
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Edited by: Tony Kime
Recorded by: Abbey Road Mobiles, London, UK
Project Coordinator: Jon Becker, Arts & Education Consultant
Madison, Wisconsin, USA (www.ConsultBecker.com)

An American Composer
[1886~1951]

THIS is the first recording of Collins's *Concerto No. 3* (1942) and *Symphony* (1929) available to the public, and likely the first performance of the *Symphony* as well. Born in Joliet, Illinois, Collins studied piano with Ganz in Chicago and composition with Bruch and Humperpdinck in Europe. A 1912 Berlin debut and subsequent concerts in Europe and the USA earned strong critical praise. Collins was hired as an assistant conductor for the Bayreuth Festival in 1914; that engagement was ended by WWI and service in the US Army. After the war, Collins began a teaching career in Chicago, continuing to conduct, perform, and compose. His music attracted the attention of Chicago Symphony Orchestra Music Director Frederick Stock, who conducted many of Collins's orchestral compositions. Those include two other piano concerti and a secular cantata. Collins also composed dozens of songs, piano solo works, and other chamber music.

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Music of Edward Joseph Collins [Vol. III]
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