Beethoven & Schubert

Michael Collins, clarinet | Jonathan Crow, violin
Barry Shiffman, viola | Ani Aznavoorian, cello
Jeffrey Beecher, bass | William VerMeulen, horn
Bee Ungar, bassoon | Max Levinson, piano
Mireille Asselin, soprano

TRIO IN B-FLAT MAJOR, FOR CLARINET, CELLO AND PIANO, OP. 11 (1797-8)
Ludwig van Beethoven (1770-1827)
Allegro con brio
Adagio
Tema. Pria ch’io l’impegno: Allegretto

DER HIRT AUF DEM FELSEN,
[THE SHEPHERD ON THE ROCK], D. 965 (1828)
Franz Schubert (1797-1828)
:: INTERMISSION ::

SEPTET IN E-FLAT MAJOR, FOR VIOLIN, VIOLA, CELLO, BASS, CLARINET, BASSOON AND HORN, OP. 20 (1800)
Ludwig van Beethoven (1770-1827)
Adagio – Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia – Presto

This concert is made possible by the contributing sponsorship of the J.M.R. Barker Foundation.

This concert is made possible by contributing sponsor Rick Horwitz in honor of Carole Horwitz’s birthday and their 50 wonderful years together.
Müller and a few more usually attributed to Helmina von Chézy. The resulting masterpiece immediately evokes an outdoor atmosphere to which the clarinet soon adds a suggestion of alpine yodeling through an upward leap. Schubert weaves imaginative—often brilliant—interplay between voice and clarinet in dialogue, capitalizing on the clarinet’s wide range and the varying color of its different registers. The clarinet adds an echo, as the voice of the poet’s alpine shepherd resounds through the deep valley. The verses are punctuated by short interludes from clarinet and piano which appear to have the freedom of a rhapsody, yet all the while contribute to the musical unity of the piece. A minor-key episode reflects deep sorrow and loneliness at the lover’s absence and, with it, some poignant modulations. For the requested ‘brilliant ending,’ Schubert magically turns the mood around to optimism for the coming spring.

SIGRUND’S DER HIRTAUF DEM Felsen, D. 965

Wen auf dem höchsten Fels ich ste, In’s tiefe Thal hernieder seh’, Und sing.

Fern aus dem tiefen dunkeln Thal Schwingt sich empor der Widerhall Der Klüfte.

Je weiter meine Stimme dringt, Je heller sie mir widerklingt Von unten.

Mein Liebchen wehnt so weit von mir, Drum sehn’ ich mich so heiss nach ihr Hinüber.

In tiefem Gram verzehr’ ich mich! Mir ist die Freude hin; Auf Erden mir die Hoffnung, Ich hier so einsam bin.

So sehend klang im Wal’d das Lied, So sehend klang es durch die Nacht, Die Herzen es zum Himmel zieht Mit wunderbarer Macht.

Der Frühlings will kommen, Der Frühlings, meine Freund’, Nun macht’ ich mich fertig Zum Wandern bereit.

SOPRANO ANNA MILDEN AND SCHUBERT

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

THE SHEPHERD ON THE ROCK, D. 965

In deep, dark valleys
Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

SOPRANO ANNA MILDEN AND SCHUBERT

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

SOPRANO ANNA MILDEN AND SCHUBERT

The very last of Schubert’s more than 600 songs, _The Shepherd on the Rock_ was written for Anna Milder-Hauptmann (1785–1838), pupil of Salieri and _prima donna_ with whom Schubert had a good rapport. Milder was looking for a setting of Goethe from Schubert, since the great German poet had admired her performance in an opera he had seen in 1823. Writing to Schubert, she requested an extended concert piece with a brilliant opening and contrasted sections so that, ‘several emotions could be represented.’ Schubert, however, spilled together verses from two poems by Wilhelm Münn and a few more usually attributed to Helmina von Chézy. The resulting masterpiece immediately evokes an outdoor atmosphere to which the clarinet soon adds a suggestion of alpine yodeling through an upward leap. Schubert weaves imaginative—often brilliant—interplay between voice and clarinet in dialogue, capitalizing on the clarinet’s wide range and the varying color of its different registers. The clarinet adds an echo, as the voice of the poet’s alpine shepherd resounds through the deep valley. The verses are punctuated by short interludes from clarinet and piano which appear to have the freedom of a rhapsody, yet all the while contribute to the musical unity of the piece. A minor-key episode reflects deep sorrow and loneliness at the lover’s absence and, with it, some poignant modulations. For the requested ‘brilliant ending,’ Schubert magically turns the mood around to optimism for the coming spring.

SCHUBERT’S DER HIRTAUF DEM Felsen, D. 965

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

SOPRANO ANNA MILDEN AND SCHUBERT

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

SOPRANO ANNA MILDEN AND SCHUBERT

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

SOPRANO ANNA MILDEN AND SCHUBERT

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

SOPRANO ANNA MILDEN AND SCHUBERT

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

SOPRANO ANNA MILDEN AND SCHUBERT

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.

SOPRANO ANNA MILDEN AND SCHUBERT

When on the highest rock I stand, I look deep down into the valley, And sing.

Far from the deep, dark valley Echoes rush upward and back to me from the chasm.

My sweet heart lives so far from me, I passionately long to be with her Over there.

I am consumed in misery! Joy is far from me. On Earth I’ve lost all hope, I am so lonely here.

So longingly did the song sound through the forest, So longingly it sounded through the night, The heart is pulled to Heaven With miraculous strength.

The Springtime will come, The Springtime, my joy, Now must I make ready To wander forth.
Beethoven wrote his Septet, the most famous of his chamber works featuring winds, early in the year 1800. It was first performed in the house of Prince Schwarzenberg. Not long afterwards, its public première was given at Beethoven’s first benefit concert in Vienna, April 2, 1800. It was the centerpiece of a typically huge program, including the première of his First Symphony, one of his piano concertos, an improvisation, a Mozart symphony and an excerpt from Haydn’s Creation. Beethoven promoted, conducted and played piano at this concert at the Burgtheater. It was a great success and he is estimated to have been able to live off its proceeds for two years.

The popularity of the Septet has never waned. It was written to please, as a six-movement divertimento. It looks back at an estimable tradition where serenades and divertimentos provided the background music for weddings, dining and other outdoor entertainments. This was the popular music of its day, undemanding and immediately gratifying. Schubert tipped his hat to Beethoven when writing his Octet as a companion piece to the Septet. The work opens with an introduction which immediately gives notice of the importance of the first violin. Its first performer was Ignaz Schuppanzigh, the foremost violinist in Vienna, a musician who would participate in the premières of many more works by Beethoven in the years to come. Beethoven probably had Schuppanzigh in mind when he turned the second variation (fourth movement) into a miniature concerto, wrote some virtuoso arpeggios in the scherzo movement, and even included a brilliant cadenza for the violin in the finale. The clarinet of Josef Bähr also has time in the first two movements. The winds, generally, either support the strings, or work as a group in contrast to the sonority of the strings, or function as soloists.

Beethoven takes the theme of the third movement from his own G major Piano Sonata, Op. 49 No. 2, crisscrossing its rhythm and adding flamboyant little displays from horn and clarinet in its central trio section. The five variations of the fourth movement, on a melody that is possibly based on a folk tune, lead into a jaunty Scherzo. The horn sets the mood of this movement, while the cello commands the lyrical trio section. The finale opens, in a moment of tongue-in-cheek humor, with an imposing, slow march in the minor key. But the solemnity is short-lived; the Presto positively exudes joie de vivre.

---

**JEFFREY BEECHER, bass**

Jeffrey Beecher pursues a varied musical career as a performer and educator, performing as Principal Bass with the Toronto Symphony Orchestra and serving on the faculty of the Glenn Gould School of the Royal Conservatory of Music. As Co-Artistic Director of the Silkroad Ensemble, he tours frequently, performing in major halls around the world, and as an orchestral musician, Jeffrey has performed as Principal Bass with the Royal Concertgebouw Orchestra, as well as the Philadelphia Orchestra and the Orchestra of St. Luke’s. He attended the Juilliard School of Music and the Manhattan School of Music, and completed his studies at the Curtis Institute of Music with Harold Robinson and Edgar Meyer.

---

**MIKE COLLINS, clarinet**

With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. He has performed with acclaimed ensembles. With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. 

---

**ANI AZNAVOORIAN, cello**

Ani Aznavorayan is in demand as a soloist and chamber musician with some of the world’s most recognized ensembles. An avid chamber musician, Ani has performed with Gil Shaham, Cho-Liang Lin, Sarah Chang, Edgar Meyer, Ruth Laredo, Nadja Salerno-Sonnenberg and the Shanghai Quartet. She is a member of the renowned International Sejong Soloists, and is a founding member of the Corinthian Trio with pianist Adam Neiman and violnist Stefan Milenkovich. Ani is principal cellist of Camerata Pacifica, has been on the faculty at the University of Illinois in Champaign/ Urbana and, during the summers, serves on the faculty of the Great Mountains Music Festival and School in South Korea.

---

**MIREILLE ASSELIN, soprano**

Canadian-American soprano Mireille Asselin enjoys a diverse, international career spanning concert, opera and recital work. Mireille has sung five seasons at the Metropolitan Opera, where she debuted as Poussette in Manon and as Adele in Die Fledermaus. Mireille is an accomplished soloist and recitalist and has appeared with many of North America’s major orchestras and festivals. Additionally, she is a core member of The Mirror Visions Ensemble. Her discography includes two albums of Canadian repertoire with Marquis Classics and appears on the CORO label for Handel and Haydn Society’s recording of Haydn’s Harmoniemesse. In addition, Mireille has done film work, starring as Pamina in the feature film Magic Flute Diaries.

---

**ABOUT THE ARTISTS**

**MICHAEL COLLINS, clarinet**

With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. He has performed with acclaimed ensembles. With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. 

---

**JEFFREY BEECHER, bass**

Jeffrey Beecher pursues a varied musical career as a performer and educator, performing as Principal Bass with the Toronto Symphony Orchestra and serving on the faculty of the Glenn Gould School of the Royal Conservatory of Music. As Co-Artistic Director of the Silkroad Ensemble, he tours frequently, performing in major halls around the world, and as an orchestral musician, Jeffrey has performed as Principal Bass with the Royal Concertgebouw Orchestra, as well as the Philadelphia Orchestra and the Orchestra of St. Luke’s. He attended the Juilliard School of Music and the Manhattan School of Music, and completed his studies at the Curtis Institute of Music with Harold Robinson and Edgar Meyer.

---

**MIKE COLLINS, clarinet**

With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. He has performed with acclaimed ensembles. With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. 

---

**ANI AZNAVOORIAN, cello**

Ani Aznavorayan is in demand as a soloist and chamber musician with some of the world’s most recognized ensembles. An avid chamber musician, Ani has performed with Gil Shaham, Cho-Liang Lin, Sarah Chang, Edgar Meyer, Ruth Laredo, Nadja Salerno-Sonnenberg and the Shanghai Quartet. She is a member of the renowned International Sejong Soloists, and is a founding member of the Corinthian Trio with pianist Adam Neiman and violnist Stefan Milenkovich. Ani is principal cellist of Camerata Pacifica, has been on the faculty at the University of Illinois in Champaign/ Urbana and, during the summers, serves on the faculty of the Great Mountains Music Festival and School in South Korea.

---

**MIREILLE ASSELIN, soprano**

Canadian-American soprano Mireille Asselin enjoys a diverse, international career spanning concert, opera and recital work. Mireille has sung five seasons at the Metropolitan Opera, where she debuted as Poussette in Manon and as Adele in Die Fledermaus. Mireille is an accomplished soloist and recitalist and has appeared with many of North America’s major orchestras and festivals. Additionally, she is a core member of The Mirror Visions Ensemble. Her discography includes two albums of Canadian repertoire with Marquis Classics and appears on the CORO label for Handel and Haydn Society’s recording of Haydn’s Harmoniemesse. In addition, Mireille has done film work, starring as Pamina in the feature film Magic Flute Diaries.

---

**ABOUT THE ARTISTS**

**MICHAEL COLLINS, clarinet**

With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. He has performed with acclaimed ensembles. With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. 

---

**JEFFREY BEECHER, bass**

Jeffrey Beecher pursues a varied musical career as a performer and educator, performing as Principal Bass with the Toronto Symphony Orchestra and serving on the faculty of the Glenn Gould School of the Royal Conservatory of Music. As Co-Artistic Director of the Silkroad Ensemble, he tours frequently, performing in major halls around the world, and as an orchestral musician, Jeffrey has performed as Principal Bass with the Royal Concertgebouw Orchestra, as well as the Philadelphia Orchestra and the Orchestra of St. Luke’s. He attended the Juilliard School of Music and the Manhattan School of Music, and completed his studies at the Curtis Institute of Music with Harold Robinson and Edgar Meyer.

---

**MIKE COLLINS, clarinet**

With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. He has performed with acclaimed ensembles. With a continuing, distinguished career as a soloist and having performed numerous world premieres of major clarinet works, Michael Collins has entered into the upper echelon of acclaimed clarinetists working today. He is also known for his services to music. 

---

**ANI AZNAVOORIAN, cello**

Ani Aznavorayan is in demand as a soloist and chamber musician with some of the world’s most recognized ensembles. An avid chamber musician, Ani has performed with Gil Shaham, Cho-Liang Lin, Sarah Chang, Edgar Meyer, Ruth Laredo, Nadja Salerno-Sonnenberg and the Shanghai Quartet. She is a member of the renowned International Sejong Soloists, and is a founding member of the Corinthian Trio with pianist Adam Neiman and violnist Stefan Milenkovich. Ani is principal cellist of Camerata Pacifica, has been on the faculty at the University of Illinois in Champaign/ Urbana and, during the summers, serves on the faculty of the Great Mountains Music Festival and School in South Korea.

---

**MIREILLE ASSELIN, soprano**

Canadian-American soprano Mireille Asselin enjoys a diverse, international career spanning concert, opera and recital work. Mireille has sung five seasons at the Metropolitan Opera, where she debuted as Poussette in Manon and as Adele in Die Fledermaus. Mireille is an accomplished soloist and recitalist and has appeared with many of North America’s major orchestras and festivals. Additionally, she is a core member of The Mirror Visions Ensemble. Her discography includes two albums of Canadian repertoire with Marquis Classics and appears on the CORO label for Handel and Haydn Society’s recording of Haydn’s Harmoniemesse. In addition, Mireille has done film work, starring as Pamina in the feature film Magic Flute Diaries.
JONATHAN CROW, violin
Concertmaster of the Toronto Symphony Orchestra, Jonathan Crow continues to perform as guest concertmaster with orchestras around the world, including the National Arts Centre Orchestra (NACO) and Pittsburgh Symphony. He also serves as Artistic Director of the Toronto Summer Music and as Associate Professor of Violin at the Schulich School of Music at McGill University. An avid chamber musician, he has performed at chamber music festivals throughout North America, South America and Europe. He is a founding member of the JUNO Award-winning New Orford String Quartet, a project-based ensemble dedicated to the promotion of Canadian repertoire, both new works and works from previous centuries.

MAX LEVINSON, piano
Chair of the Piano Department at the Boston Conservatory, faculty member at the New England Conservatory, former Co-Artistic Director of the Janus 21 Concert Series in Cambridge, MA, and Artistic Director of the San Juan Music Festival, pianist Max Levinson is known as an intelligent and sensitive artist with a fearless technique. He has performed as a soloist with major orchestras throughout North America and been featured on NPR’s Performance Today. Levinson has collaborated with such renowned artists as the Tokyo Quartet, Borromeo Quartet, Pinchas Zukerman and David Finckel. His recordings have earned wide acclaim, including his most recent recording with violinist Stefan Jackiw of the Brahms’s Three Sonatas (Sony).

BARRY SHIFFMAN, viola
Please see full biography on page 5.

BEE UNGAR, bassoon
Bee Ungar is currently a fellow at the New World Symphony and is also a substitute bassoonist with the Saint Paul Chamber Orchestra and New Jersey Symphony. Formerly an Associate Member of the Civic Orchestra of Chicago and an alumnus of the Carnegie Hall-based New York String Orchestra Seminar, Bee’s graduate studies were at the Royal Conservatory in Toronto. They hold a bachelor degree from the Manhattan School of Music and an artist diploma from the Royal Conservatory of Music. Holding firm to the belief that classical music belongs to everyone, Bee regularly gives free concerts at art galleries, bookshops, soup kitchens, Brooklyn rooftops and elementary schools.

WILLIAM VERMEULEN, horn
William VerMeulen has served as Principal Horn of the Houston Symphony since 1990 and maintains a busy schedule as a soloist and chamber musician worldwide. His performances and recordings have garnered high critical acclaim. He has participated as a performer and on faculty with numerous music festivals and chamber music presenters including Chamber Music Society of Lincoln Center, Aspen, Music@Menlo and many others. Regarded as one of the most influential horn teachers of all time, VerMeulen is Professor of Horn at the Shepherd School of Music at Rice University, Faculty at Miami’s New World Symphony and Visiting Professor of Horn at the Eastman School of Music.

ABOUT THE ARTISTS
Mireille Asselin, soprano
Jonathan Crow, violin
Max Levinson, piano
Featuring violin works by Debussy and Ravel and songs of Edith Piaf, Kurt Weill, Francis Poulenc and much more.

JUNE 23 :: 9:45 PM
FRENCH CABARET
Mireille Asselin, soprano
Jonathan Crow, violin
Max Levinson, piano
Featuring violin works by Debussy and Ravel and songs of Edith Piaf, Kurt Weill, Francis Poulenc and much more.