



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

DMA Recital II

Benjamin Louwersheimer, Cello
OVID in the Dream Cycle

Todd Yaniw, Piano

May 31, 2022
Walter Hall

PROGRAMME

Ghirlarzana pour Violoncelle seul

Jacques Ibert
(1890-1962)

Suite in D Minor, Op. 4 No. 1 for Solo Cello

Ernst Fuchs-Schönbach
(1894-1975)

Allemande

Gavotte

Sarabande

Menuett

Gigue

INTERMISSION

Sonata in A Major (Arranged by Jules Delsart)

César Franck
(1822-1890)

Allegretto ben Moderato

Allegro

Recitativo-Fantasia

Allegretto poco mosso

This recital is in partial fulfilment of the Doctor of Musical Arts in Performance.
Benjamin is a student of Joseph Johnson.

Benjamin Louwersheimer started studying cello at the age of eight with Ian Hampton of the Purcell String Quartet. As a 12- year-old, he performed his first full-length recital, and the following year his string quartet placed first in the BC Provincial Finals and was the winner of numerous competitions in BC. In 2018 his quartet won first place in the Felix Galimir Competition and the Haydn Challenge at the University of Toronto. Additionally, they received scholarships to perform in the Madeline Island Chamber Music Festival. Benjamin has regularly performed recitals with renowned pianists Jennifer Lim and Krystyna Tucka and has performed several concertos with orchestras in BC and Seattle as a soloist. Benjamin has studied privately with Brian Manker, and in 2017 Benjamin completed a

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Masters' in performance in Joseph Johnson's studio at UofT, where he is currently pursuing a Doctorate. He has developed a reputation for showcasing underrepresented works of the cello repertoire.

Ghirlarzana pour Violoncelle seul— Jacques Ibert

Through the encouragement of his mother, a talented pianist in her own right, **Jacques Ibert** started learning the violin at the age of four and later took piano lessons under his mother's direction. As a young man, Ibert supported his father's financial setbacks by working as a private teacher, pianist, and cinema musician. By the age of twenty, Ibert enrolled as a student at the Paris Conservatoire until the outbreak of World War I delayed his studies. During the war, like many of his French contemporaries, he enlisted in the war effort and served as a naval officer. After the war, Ibert returned to his studies and earned the Prix de Rome in 1919.

Throughout his life, Ibert composed an impressive collection of music ranging from chambers music to film scores. Despite being a contemporary of many French composers like Ravel, Poulenc, and Debussy, Ibert refused to classify himself by any musical trend or style. Indeed, Ibert's biographers have credited him with saying "all systems are valid" in concerns to composition. Therefore, Ibert's style is commonly described as eclectic and not easily classifiable. Ibert's *Ghirlarzana* for solo cello demonstrates his unique approach by utilizing Impressionist techniques such as natural and artificial harmonics and pairing them with explorations of the cello's timbral sonority in a harmonic language that resists definition.

Although the title resembles a real word, it is a purely imaginary creation. It is possible the title had a particular definition; however, the meaning remains mysterious. *Ghirlarzana* is dedicated to the memory of Natalie Koussevitzky, the deceased wife of Serge Koussevitzky who commissioned Ibert for the work. Perhaps this dedication lends the piece its melancholic and pensive tone through its unusual melodies and improvisational qualities.

Suite in D Minor, Op. 4 No. 1 for Solo Cello— Fuchs-Schönbach, Ernst

Ernst Fuchs-Schönbach (born Ernst Fuchs but later appended the name of his hometown) was a composer, organist, choir director, and multitalented music teacher who lived from 1894-1975. With the support of his elementary school teacher, Therese Schreiner, he continued his education in Passau to become a teacher. According to family notes, before Fuchs-Schönbach completed his education, he struggled between careers as a teacher or performer. Surely enough, he chose music. Afterwards he studied at a church music school in Regensburg as well as the Academy of Music in Munich. It is during this time he learned to play the piano, organ, and several other instruments as well as publish his op.1 in 1916. The cello suite was completed around this time shortly before 1918 when he began his career as a choir director.

In the early 20th century, many European composers had become fascinated with Baroque music and extensively drew inspiration from older compositional styles by adapting them to modern harmonies and techniques. This trend inspired composers to experiment with previous musical forms and counterpoint to explore new technical and expressive possibilities. Although Fuchs-Schönbach's cello suite is an early work, his adaptation of the baroque instrumental suite perfectly demonstrates his unique

explorations of the solo cello. This suite follows the conventional movements of a suite; however, Fuchs-Schönbach switches the opening Prelude for an Allemande. Throughout this suite, his distinct compositional voice can be observed in the vast range of harmonic and instrumental techniques. The stylistic elements that mark this suite are the rapid changes between the cello's registers, extensive chords and double-stops, and the broad rhythmic variety that create new, intriguing textures for the cello. By applying these devices, Fuchs-Schönbach reimagines the stylized dance music of the Baroque era with daring innovations and creative applications of the cello's idiomatic possibilities.

Sonata in A Major (Arranged by Jules Delsart) — César Franck

Born in Liège, **César-Auguste Franck** was reverently referred to as “Père Franck” by his artistic circle of students and composers. At the age of 11, Franck performed his first recitals as a student of the Royal Conservatory of Liège where he studied the piano and organ. Franck's reputation for improvisation and composition eventually earned him a position at the Paris Conservatoire as a professor of the organ in 1873. It is during this time that Franck would earn his title as “Père Franck” from his pupils as he taught organ performance and composition to those who would later become the founding members of the Franco-Belgian circle known as “Les Vingt (Les XX)”.

Among the members of “Les Vingt”, the violinist Eugène Ysaÿe popularized Franck's Sonata in A Major for Violin and Piano. This sonata was roughly written in 1886 and dedicated to Ysaÿe at the pianist, Madame Marie Bordes-Pène's suggestion. It is commonly believed that Franck made this dedication as a wedding gift to Ysaÿe, and that the sonata's first performance occurred during the wedding celebrations; however, the dedication in the autograph did not contain any mentions of Ysaÿe's wedding and its first performance remains a myth. However, Ysaÿe was the first violinist who popularized this work; indeed, Ysaÿe was so impressed by the sonata that it became one of his most consistently performed pieces. Ysaÿe's enthusiasm for Franck's sonata brought both the composer and the work to their popularity. As Ysaÿe said near the end of his life, it was Franck's sonata that “made his career” and had called it with deepest affection “his” sonata.