

CHRISTOPHER WEAIT

bassoon

IAN HOMINICK

piano

with

FRANCESCA DAVENPORT

bassoon

Sonata in F minor

Triste
Allegro
Andante
Vivace

Georg Philipp Telemann
(1681-1767)

Lyric Suite, Op. 96

Allegretto amabile
Scherzino: Allegro molto, giocoso
Nocturne: Andante con moto, grazioso
Intermezzo alla gavotta: Animato
Vivace, capriccioso assai

Thomas F. Dunhill
(1877-1946)

Sonata No. 2 for Two Bassoons

Allegro
Andante sostenuto
Rondo Allegro

Carl Jacobi
(1790-1852)

INTERMISSION

Fancies and Interludes VII, An Entertainment
for Bassoon and Piano, 1989

Raymond Luedeke
(b. 1944)

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| <i>Introduction</i> | : | <i>Capricious</i> |
| <i>Fancy 1</i> | : | <i>Coaxing, ingratiating; Quiet, playful</i> |
| <i>Interlude 1</i> | : | <i>Capricious</i> |
| <i>Fancy 2</i> | : | <i>With flair and verve. (Theme, 6 Variations and Coda)</i> |
| <i>Interlude 2</i> | : | <i>Capricious</i> |
| <i>Fancy 3</i> | : | <i>Mysterious</i> |
| <i>Interlude 3</i> | : | <i>Capricious</i> |
| <i>Fancy 4</i> | : | <i>Grotesque, martial</i> |
| <i>Interlude 4</i> | : | <i>Capricious</i> |
| <i>Fancy 5</i> | : | <i>Allegro agitato</i> |

CHRISTOPHER WEAIT is Professor of Bassoon at The Ohio State University School of Music. He was co-principal bassoonist of the Toronto Symphony from 1968 to 1985 and performed as soloist with the orchestra in Toronto and on tour. Earlier he was a member of the Chamber Symphony of Philadelphia and the United States Military Academy Band at West Point. He has been visiting bassoon professor at the Eastman School of Music and Indiana University and has taught at the University of Toronto. Founder and music director of the Toronto Chamber Winds, he supervised notable recordings of the wind serenades of Mozart.

IAN HOMINICK received the Doctor of Musical Arts degree from The Ohio State University in 1991. A native of Nova Scotia, he was awarded the Certificate of Excellence upon graduation from Mount Allison University. He received numerous Nova Scotia Talent Trust Scholarships and obtained a Masters degree from Bowling Green State University where he concentrated on the works of Franz Liszt. He studied at Ohio State with Earl Wild, one of the century's renowned virtuoso pianists and served as assistant to fellow Canadian pianist André Laplante. He taught piano at Otterbein College. In addition to performing on CBC radio and television he has appeared at Saskatchewan's Spring Music Festival, the American Music Festival at Ohio State and at the 1986 Franz Liszt Centennial Celebration in Washington, D.C. In September, 1991 he joined the faculty of Memorial University in St. John's, Newfoundland.

FRANCESCA DAVENPORT has been principal bassoonist with the Newfoundland Symphony Orchestra for more than a decade. She runs a teaching studio in St. John's and is a free lance performer on bassoon, baroque bassoon and recorder. A member of many chamber music groups including Aeolian Winds, Tirata, Davenport Duo, Terra Nova Chamber Players and Sinfonia, she has worked as sessional instructor at MUN Music and bassoon coach for Eastern Band Camp. Francesca regards Christopher Weait as her principal teacher and mentor.

RAYMOND LUEDEKE has received commissions from the major orchestras in Canada, the Canada Council, the Ontario Arts Council and universities in the United States. He has won composition prizes from the International Horn Society and the Percussive Arts Society and has recordings of his works on First Edition and Crystal Records. In 1990, his variations for piano and orchestra "The Transparency of Time" was recorded by pianist, André Laplante, and the Winnipeg Symphony Orchestra for the CBC label. He was born in New York City and is Associate Principal Clarinet of the Toronto Symphony. "Interludes and Fancies VII, an Entertainment for Bassoon and Piano", was completed in December 1989 and is dedicated to Christopher Weait.

PROGRAMME NOTE

Raymond Luedeke's **INTERLUDES AND FANCIES VII, AN ENTERTAINMENT FOR BASSOON AND PIANO**, was completed in December 1989 and is about thirty minutes in duration making it one of the longest works yet written for bassoon and piano. The work is dedicated to Christopher Weait. The world premier performance of the Raymond Luedeke's work was presented by Christopher Weait and pianist, Ian Hominick, in Guelph, Ontario on July 17, 1991. The first American performance was on August 16, 1991 at the International Double Reed Society Conference in Baltimore, Maryland. Luedeke has described his work as two characters developing their points of view. The bassoon, almost a Pierrot, is subdued; the piano, an impresario or even ringmaster putting together an act. The two characters do not agree as the work begins. By the end they manage to blend yet still maintain their own personality. They have agreed to disagree but recognize each other's individuality. The composer uses the term "Fancy" in its 17-century sense -- that of a carefully structured piece, but not necessarily a specific form.