

*The Western Early Keyboard Association Presents*  
**‘Tis Nature’s Voice:  
Music and Poetry in Anticipation of Spring**

**Jillon Stoppels Dupree, harpsichord**

**Carla Valentine Pryne, poetry**

Saturday, February 18, 2017 - 2 p.m.

Reed College, Performing Arts Building, Room 320

From “Lines Composed a Few Miles Above Tintern Abbey,” 1798 *William Wordsworth (1770-1850)*  
**The Fall of the Leaf** *Martin Peerson (ca.1572-1651)*  
**The Leaves bee Greene** *William Inghott (1554-1621)*  
**The Primrose** *Martin Peerson*

“Trees” (*The Compass Flower*, 1977) *W.S. Merwin (1927 - )*  
**The Nightingale** *Anonymous (17<sup>th</sup> century, England)*  
**Onder een Linde Groen** *Jan Pieterszoon Sweelinck (1562-1621)*

“Morning in a New Land” (*New and Selected Poems*, 1992) *Mary Oliver (1935 - )*  
**Sheep May Safely Graze** (arr. J.S. Dupree, Cantata BWV 208) *Johann Sebastian Bach (1685-1750)*

From “Nature” (*Essay VI*, 1836) *Ralph Waldo Emerson (1803-1882)*  
**Forest Music: Allegro, Gigue** *George Frideric Handel (1685-1759)*

“The Call of Two Birds” *Matsuo Bashō (1644-1694)*  
**Le Coucou** *Louis-Claude Daquin (1694-1772)*  
**Capriccio sopra il Cucu** *Johann Kaspar Kerll (1627-1693)*

INTERMISSION

From “Specimen Days” (*Prose Works, Complete*, 1892) *Walt Whitman (1819-1892)*  
**Le Moucheron** *François Couperin (1668-1733)*  
**La Gazoüillement** *François Couperin*

“The Selbourne Nightingale” (*Springtime in Britain*, 1970) *Edwin Way Teale (1899-1980)*  
**Le Rossignol-en-amour** *François Couperin*  
**La Linote-éfarouchée** *François Couperin*  
**Les Fauvêtes Plaintives** *François Couperin*  
**La Poule** *Jean-Philippe Rameau (1683-1764)*

From “Wilderness Letter,” 1960 *Wallace Stegner (1909-1993)*  
**Les Tourbillons** *Jean-Philippe Rameau*

“So, friends, every day do something” (*Earth Prayers from Around the World*,  
ed. Elizabeth Roberts and Elias Amadon, 2009) *Wendell Berry (1934 - )*  
**Le Rappel des Oiseaux** *Jean-Philippe Rameau*

## Jillon Stoppels Dupree

Described as “one of the most outstanding early musicians in North America” (IONARTS) and “a baroque star” (Seattle Times), harpsichordist Jillon Stoppels Dupree has captivated audiences internationally. Her playing can be heard on the Meridian, Wild Boar, Decca and Delos record labels; and she has appeared live on BBC England, Polish National Television, CBS Television and National Public Radio. Jillon has been a featured artist at the highly-respected early music festivals of York (England), Boston and Berkeley, as well as numerous universities and colleges. A recipient of a Fulbright Fellowship and the National Endowment for the Arts Solo Recitalists grant, Jillon has taught at Oberlin College Conservatory of Music, University of Washington and University of Michigan. She currently teaches at Seattle’s Cornish College of the Arts and is the founding director of Seattle’s Gallery Concerts early music series.

### **On a personal note...**

The inspiration for this concert emerged out of the recognition of two of my deepest passions: music and nature. To me, they are profoundly connected; in fact, music is indeed a part of the natural world, as any acoustician will attest. On the emotional/spiritual side, music and nature have the same transformative power, evoking a similar sense of awe, reverence and wonder . . . even total bliss. Whether I am listening to a favorite Bach cantata, performing a Handel Gigue, or hiking in the Cascade mountains, I feel deeply centered and connected to “something greater.” At this time in particular, it seems imperative to celebrate and treasure those things which are most beautiful in life, and I can’t think of a better way to do so than to combine music and words about the natural world. It’s a great privilege for me to be able to collaborate with a dear friend, spiritual leader and environmental activist in sharing these joys with you. - *Jillon Stoppels Dupree*

## Carla Valentine Pryne

The Rev. Carla Valentine Pryne, an alumna of Yale Divinity School, is an Episcopal priest, previously at St. Mark’s Cathedral in Seattle and other area Episcopal churches. In 1993, she co-founded and was the first executive director of Earth Ministry in Seattle, an organization which helps churches develop environmental ministries. She is passionate about environmental justice and spirituality.

### **On a personal note...**

I am a lover of nature and a lover of words. A gifted nature writer has the ability to transform something of the beauty, mystery and power of the natural world into something that is shareable; their glimpse of earth’s majesty reminds us of our own experiences, and in reading their words, our hearts exclaim, “yes, oh yes!” I am also a lover of music. Great music and great writing alike have the capacity to connect us at once with our deepest experiences of life and also to point beyond – to that Mystery which lies always beyond the boundaries of either word or musical note; and in so doing, ordinary mortals – few of whom can write like Whitman or compose like Handel – are connected more deeply to their vocations as human beings. I am grateful to have this opportunity to work with so much beauty – of word and musical note – and to collaborate with one of the country’s finest harpsichordists, who is also a lover of the land. - *Carla Valentine Pryne*

# About the Music

Music which imitates or represents something from real life is referred to as “programmatic music.” In the 17<sup>th</sup> and 18<sup>th</sup> centuries, this repertoire was generally of three types: that which tells a story, often with accompanying text (Vivaldi’s *Four Seasons* falls into this category); that which is descriptive of man or nature (the bulk of which mimics bird calls); and that which, though not directly imitative, has a descriptive title (often based on a folk or popular tune). Our program consists of music primarily from the latter two categories. The first group of English and Dutch pieces draws from the early 17<sup>th</sup>-century Elizabethan/Jacobean style of keyboard music. Sweelinck, though an Amsterdam composer and organist, adopted this style for his secular keyboard works so successfully that some of his pieces are included in the primary source of English repertoire, the *Fitzwilliam Virginal Book*. His ***Under a Green Linden Tree*** displays witty variations on a popular Dutch tune – and rather suggestive poem! – about love under the tree boughs, or at least a dream thereof.

Bach’s beloved ***Sheep May Safely Graze*** (*Schafe Können Sicher Weiden . . .*) originates from *Cantata 208* (*Was mir Behagt, ist nur die Muntre Jagd*) as an aria for soprano, two flutes and basso continuo accompaniment. Given Bach’s own tendency to rewrite his own as well as other composers’ music, I thought it not disrespectful to present my own transcription. Besides, I could not resist playing this pastoral, peaceful tune as a salve for the great disharmony that seems to surround us lately.

Handel’s *Water Music* and *Messiah* are perhaps his most famous works, and both are echoed in the seldom-heard, festive keyboard solo entitled ***Forest Music***. During Handel’s visit to Dublin for the premiere performance of the *Messiah* (April 13, 1742), he became acquainted with a Mrs. Vernon (Dorothy Grahn), to whom he dedicated this work. The *Allegro* is, to my ears, a joyous awakening to the glories of nature, though in Handel’s world this was no doubt a hunting tune, complete with reveille trumpets! The *Gigue* blends a lively Irish folk character with Handel’s own unique style, perhaps representing his gratitude to the country where he was so warmly received.

The cuckoo and nightingale were the most frequently imitated birds in Baroque musical repertoire. Though Johann Kaspar Kerll and Louis-Claude Daquin were separated not only by nearly two generations but also by nationality (not a small thing in that competitive music realm), their witty cuckoo pieces work well together, representing the effect of two birds answering each other’s calls. Kerll’s ***Capriccio*** is much more improvisatory, Italianate, and fantasy-like, leaving more room for humor (and wild, feather-flying abandon!) than the French Daquin’s more delicate, through-composed work.

If any national group relished descriptive composition, it was surely the 18<sup>th</sup>-century French. By François Couperin’s time (certainly by 1717, the publication date of his second book of *Pièces de Clavecin*), works imitating everything from animals to bizarre monsters to firework displays were common among the French court composers, perhaps due in part to the dominance of the Paris Opera. Couperin is almost impressionistic in his colorful, dreamy use of sound, often evoking images and moods which suggest rather than overwhelm. ***Le Moucheron*** (*The Gnat*) makes use of the trill and mordent ornaments to imitate the annoyance of an insect buzzing in circles near one’s ear (and which one can swish away only for so long before the insect wins out!). ***La Gazoüillement*** (*The Warbling*), ***Le Rossignol-en-amour*** (*The Nightingale in Love*), ***Les Fauvêtes Plaintives*** (*The Doleful Warblers*), and ***La Linote-éfarouchée*** (*The Startled Linnet*) make use of a wide range of expressive devices to create astoundingly strong characterizations, from plaintive to exuberant. Of particular note is the unusually high range of *Les Fauvêtes Plaintives*, poignantly imitating the natural tessitura of the birds’ sad calls.

Rameau’s experience as an opera composer is clearly reflected in the dramatic and descriptive nature of his keyboard music. ***La Poule*** (*The Hen*) makes use of repeated “clucking” and “pecking” notes, and brisk, squawking arpeggios to deftly mimic an agitated barnyard fowl. In ***Les Tourbillons*** (*The Whirlwinds*), one can imagine a sweet, gentle breeze which suddenly increases in velocity to a wild frenzy, only to return to calmness at the end. Finally, ***Le Rappel des Oiseaux*** (*The Summoning of the Birds*) employs energetic rhythms, large skips and virtuosic ornaments, perhaps to set an operatic scene of birds gathering in trees overhead. One has the impression that, not only did Rameau and his contemporaries have a deep appreciation of the natural world around them, but they also took great joy in playfully re-creating it in their music. - Jillon Stoppels Dupree

# Upcoming WEKA Events

**Sunday, April 23<sup>rd</sup>, 2:30pm**

## **April Soirée With Performances, Book Sale and Refreshments**

Join us for a delightful afternoon at the lovely home of a Portland early keyboard enthusiast! You'll hear informal performances, enjoy refreshments and socialize with other early keyboard lovers. Also, you'll have an opportunity to browse and purchase used music scores and books that have been generously donated to WEKA's support.

Your RSVP is required because seating is limited: please email to [weka@wekaweb.org](mailto:weka@wekaweb.org). You will receive location information with the confirmation of your RSVP. Do you have scores or books to donate? Email [weka@wekaweb.org](mailto:weka@wekaweb.org) to make arrangements to have your materials picked up.

**Monday, June 5<sup>th</sup>, 10am-1pm, Reed College**

## **Elements of Baroque Style - A Workshop for Piano Teachers with Leta Huang**

Join us for a hands-on workshop designed for piano teachers! Keyboardist Leta Huang will lead an exploration of the Baroque style in a participatory workshop, co-sponsored by the Tualatin Valley chapter of Oregon Music Teachers Association. Free to OMTA and WSMETA members. Pre-registration is required. See [www.wekaweb.org](http://www.wekaweb.org) for more details.