



Music for a New Year

First Sundays Concerts

January 3, 2021

Janet See, Baroque flute

Jillon Stoppels Dupree, Harpsichord

Larghetto - from Sonata in b Minor (QV 1:168).....JJ Quantz (1697 – 1773)

Fairest Isle - from *King Arthur* (Z.628/1691).....Henry Purcell (1659-1695)

Round O (T684).....H. Purcell

Ground (D222).....H. Purcell

Hornpipe (603/3).....H. Purcell

An Evening's Hymn - from Playford's *Harmonia Sacra* (1688)...H. Purcell

Methodical Sonata in A Major (1728).....G. Ph. Telemann (1681-1767)

Adagio – Vivace – Largo – Vivace

Adagio (G175) - from Suite/Sonata in F Major.....G. F. Handel (1685 – 1759)

Lasciach'io pianga – from *Rinaldo*.....G. F. Handel

Ouverture in C Major – from *Rinaldo*.....G. F. Handel

Ombra mai fu (Largo from *Xerxes*).....G. F. Handel

Sonata in G Major – after the Organ Trio Sonata, BWV 525.....J.S. Bach (1685-1750)

Allegro – Adagio – Allegro

Jillon Stoppels Dupree

Harpsichordist

Growing up in a musical family, I was fortunate to be surrounded by the glorious music of great classical composers such as Bach, Mozart, and Beethoven. From the age of seven, I played the piano, but by age fifteen I had become smitten with the sound of the harpsichord, which I joyfully discovered was the instrument on which to play the music of my favorite composer, J.S. Bach. A year later, my family's music room included a harpsichord, and I've never looked back!

I pursued my undergraduate degree studying with one of America's most respected harpsichordists, Lisa Goode Crawford, at the Oberlin Conservatory of Music. It was there that I grew to love ensemble



playing and the art of basso continuo accompaniment (a 16th-18th century craft involving an improvised chordal accompaniment, much like jazz keyboard playing of today; you'll hear this throughout our concert). Upon graduation, I was thrilled to spend two years in Europe, studying harpsichord with Gustav Leonhardt in Amsterdam and Kenneth Gilbert near Paris. On my return to the U.S., I went back to my home state of

Michigan to pursue a Masters degree in Early Keyboard Instruments (harpsichord, organ and fortepiano) at the University of Michigan, with teachers Edward Parmentier and Penelope Crawford.

Since my husband Andy Dupree and I moved to Seattle in 1987, I've played with numerous early music soloists, as well as the Seattle Symphony, Seattle Baroque Orchestra, San Francisco Bach Choir, and Ensemble Electra; and have released several ensemble CDs, as well as a solo recording, J.S. Bach: Fantasy and Caprice. As Founder and Co-Director of Seattle's Gallery Concerts series for thirty years, I found my collection of ensemble music growing beyond my 48 storage drawers! . . . a testimony to the varied repertoire I've had the pleasure of playing, as well as the gratitude I feel towards every musician with whom I've had the privilege to perform.

Andy and I love living in the Pacific Northwest, where we've raised our two children, Nicholas and Sarah. The amazing natural beauty of this region has provided me with spiritual sustenance during this strange, often-dark covid era. Our 2019 move to Bainbridge means we have a quiet place of solitude in which to quarantine, continue our work (mostly via Zoom), and – with the help of a new puppy – remain joyful and hopeful about a post-covid future. Playing chamber music with my friend and colleague Janet adds to that delight and anticipation. It is towards the exciting New Year that we dedicate this performance to you, our cherished audience . . . with much gratitude.

Janet See Flutist

I was born and raised in Seattle, and when I was young, my mother would sometimes take me to Seattle Symphony concerts. From the last row-second balcony, I would peer over heads to see stage lights glinting off the silver flutes in the very center of an impossibly large orchestra. I began flute lessons at age 9 with the Symphony's piccolo player, Adele Sterry – an inspiring and wonderful teacher, as evidenced by the fact that my love for playing flute survived my teenage years.

After high school I was accepted into the Oberlin Conservatory, where my beloved teacher, the late Robert Willoughby, introduced me to the one-keyed baroque flute. Graduate studies took me to The Hague, after which I moved back to the US.



In 1985 I decided to take my skills to Europe – first to Paris, and then to London, where I was hired to play principal flute for Sir John Eliot Gardiner's baroque and classical orchestras. Professionally, this was an immensely satisfying and also challenging period of my life and I enjoyed touring the world and recording major orchestral and operatic works with these groups.

Upon my return to the US, accompanied by my British husband and young son,

I took up principal flute positions with the Bay Area Philharmonia Baroque Orchestra, Portland Baroque, Seattle Baroque, and Pacific Baroque Orchestras in Vancouver. As it was while living and working in the UK, combining touring with raising a small child was a fine balancing act. I have my husband, Bill Reddy, to thank for making this possible.

Up until this year, I was continuing to tour, and making frequent trips to Seattle to play local concerts and to teach in my studio there. As with countless areas of work the world over, the pandemic shut down the world of performing arts – now for almost year. In-person teaching also came to a sudden halt.

Over the past 9 months, I have moved my teaching and my workshops to Zoom, which has proven surprisingly successful. I look forward to checking in and working with my students each week. It is truly what 'floats my boat' these days – along with practicing in order to stay 'in shape', gardening, and concocting new dishes in the kitchen.

Today's recital represents the first time I have performed in almost a year, and I am delighted to be playing beautiful music once again with my colleague, Jillon Stoppels Dupree.