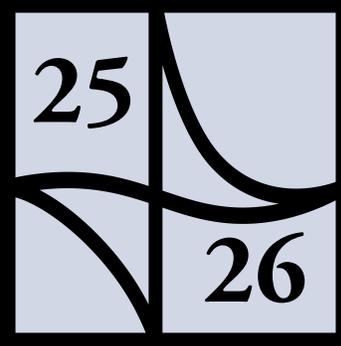


# PAST MADE PRESENT

Oklahoma Baroque Orchestra



Oklahoma Baroque Orchestra / 2025-2026 Season

Oklahoma Baroque Orchestra (OBO) works with local musicians and community members to present concert experiences that educate and enrich audiences through the transformative experience of historically informed performance.



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# Welcome

*from Artistic Director Dylan Madoux*

## Welcome to the Oklahoma Baroque Orchestra's 2025–26 Season: Past Made Present - *Voices return, forms unfold, and time listens.*

The Oklahoma Baroque Orchestra's Past Made Present season invites you to encounter early music not as a relic, but as a living, breathing art form—where the past is constantly reimagined and made newly resonant. This year's journey spans three centuries and six thoughtfully curated programs, each revealing how composers worked within—and pushed against—the traditions they inherited to shape music that still stirs us today.

Our **Sinfonia Series** anchors this season of rediscovery. **The Concerted Consort** opens the year with the rich textures of Renaissance chansons transformed into the bold contrasts of the Baroque concerto. Works by Obrecht, Schmelzer, Buxtehude, Muffat, Bach, and Vivaldi trace a lineage of evolving forms and expressive invention, celebrating the spirit of collaboration that lies at the heart of ensemble music.

**Voix du Violoncelle** brings French Baroque repertoire to vivid life through the artistry of cellist Jessica Korotkin. Here, the cello becomes both voice and character, reimagining flute concertos, vocal airs, and theatrical scenes by Lully, Boismortier, Clérambault, Marais, and more—revealing the ornament, rhetoric, and emotional depth of a refined era.

**Music in the New World**, presented in partnership with Billy Traylor and Schola Cantorum Oklahoma, explores the sacred and secular soundscapes of colonial Latin America. In the cathedrals and missions of New Spain, European polyphony merged with indigenous and Creole traditions to create complex, luminous works that bridge continents and centuries.

The **Salon Series** begins with **Circa 1829**, drawing listeners into the early Romantic salon where music and conversation flourished side by side. Works by Hummel, Schubert, Chopin, and Mendelssohn trace a path between Classical balance and Romantic expression, revealing a world of private sentiment and new ideas shaped in intimate settings.

Next, **Vivaldi's Virtuosity** celebrates the Red Priest's flair for turning clear Baroque forms into vivid showcases of color and brilliance. Concertos for flute, lute, violin, and strings highlight his playful balance of structure and freedom, reminding us why his music dazzled Venetian audiences and still captivates today.

The series closes with **Musical Jokes**, a lighthearted tribute to Classical mischief. Haydn's surprises and Mozart's clever parodies show how even the most elegant music can wink at its listeners, inviting us to hear familiar forms twisted and teased into joyful invention.

# Oklahoma Baroque Orchestra

## *2025-26 Season at a Glance*



### Past Made Present



*Voices return, forms unfold, and time listens*

### *Sinfonia Series*

#### **The Concerted Consort**

*Echoes and Entanglements*

 September 6, 2025

 Westminster Presbyterian Church

### *Salon Series*

#### **Circa 1829**

*Intimate Transformations*

 October 18, 2025

 Westminster Presbyterian Church

#### **Voix du Violoncelle**

*Reimagined Elegance*

 November 22, 2025

 Westminster Presbyterian Church

#### **Vivaldi's Virtuosity**

*Venetian Fire & Flash*

 February 7, 2026

 Westminster Presbyterian Church

#### **Music in the New World**

*Ocean Crossings*

 April 25, 2026

 Westminster Presbyterian Church

#### **Musical Jokes**

*Classical Pranksters*

 March 6, 2026

 Westminster Presbyterian Church

# THE CONCERTED CONSORT

*Sinfonia Series | Saturday September 6, 7:30 pm*

Westminster Presbyterian Church



# The Concerted Consort — *Echoes and Entanglements*



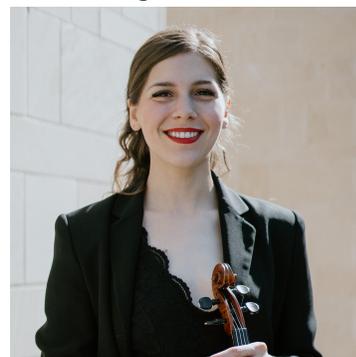
Francis Liu, Concertmaster



Edmond Chan



Dr. Chandler Fadero



Chazlen Rook

## Program

### *Fors seulement*

Jacob Obrecht  
(1457–1505)

Except in waiting for death  
There dwells in my faint heart no hope,  
For my woe torments me such  
That I do not feel but sorrow from you,  
For I am very sure of losing you.

Fors seulement latente que je meure,  
En mon las cueur, nul espoir ne demeure,  
Car mon malheur si fort me tourmente  
Qui n'est douleur que par vous je ne sente,  
Pourceque suis de vous perdre bien seure.

### *Harmonia a. 5*

Johann Heinrich Schmelzer  
(c. 1620–1680)

### *Quemadmodum desiderat cervus*

Dietrich Buxtehude  
(c. 1637–1707)

Nathan Dougherty, Tenor

Quemadmodum desiderat  
cervus, ad fontes aquarum,  
ita desiderat anima mea, ad te  
Deum, sitivit, fontem vivum.

Just as the deer longeth for  
springs of water,  
so my soul longeth for thee,  
God, hath thirsted [for thee],  
the living spring.

Quando veniam et apparebo  
ante faciem tuam?

When shall I come and appear  
before thy face?

O fons vitae, vena aquarum  
viventium, quando veniam ad  
aquas dulcedinis tuae?

O spring of life, vein of living  
waters, when shall I come to the  
waters of thy sweetness?

Sitio, Domine, fons vitae es satia  
me, sitio te Deum vivum, sitio.

I thirst, Lord, spring of life thou  
art, sate me, I thirst for thee,  
the living God, I thirst.

O quando veniam et apparebo,  
Domine, ante faciem tuam,  
putas me, videbo diem illam  
jucunditatis et laetitiae, diem,

O when shall I come and appear,  
Lord, before thy face,  
thou thinkest of me, I shall see  
that day of joy and gladness, [that] day,

*Continued*

# The Concerted Consort — *Echoes and Entanglements*

## Program

quam fecit Dominus, exsultemus  
et laetemur in ea,

ubi est certa securitas, segura  
tranquillitas,  
et tranquilla jucunditas, jucunda  
felicitas,

felix aeternitas, aeterna beatitudo  
et beata Trinitas

et Trinitatis unitas, et unitatis  
Deitas, et Deitatis beata visio,  
qua est gaudium Domini tui, o  
gaudium, super,

supergaudium, vinces omne  
gaudium.

which the Lord hath made, let us  
rejoice and be glad in it,

where there is certain security,  
secure tranquility,  
and tranquil joy,  
joyous felicity,

felicitous eternity, eternal  
blessedness and the blessed Trinity

and the unity of the Trinity, and  
the deity of unity, and the  
blessed vision of the deity, which is the  
joy of thy Lord, o joy, above,

above joy, thou shalt conquer all  
joy.

Passacaglia from Sonata No. 5, from *Armonico Tributo* (1682)

Georg Muffat  
(1653–1704)

Chazlen Rook & Edmond Chan, Baroque Violin

Concerto Grosso in D Major, Op. 1, No. 9

Pietro Antonio Locatelli  
(1695–1764)

- I. *Allegro*
- II. *Largo*
- III. *Sarabanda. Largo*
- IV. *Allegro*

Francis Liu & Edmond Chan, Baroque Violin | Donna Cain, Baroque Viola | Dr. Kevin Flynn, Baroque Cello

Concerto for Four Violins in B Minor

Antonio Vivaldi  
(1678–1741)

- I. *Allegro*
- II. *Largo*
- III. *Larghetto*
- IV. *Allegro*

Francis Liu, Edmond Chan, Dr. Chandler Fadero, & Chazlen Rook, Baroque Violin

# The Concerted Consort — *Echoes and Entanglements*

## About the Artists



Francis Liu specializes in exploring period interpretations of Baroque, Classical, and Romantic repertoire. He is currently the principal 2nd violinist of the Philadelphia Baroque orchestra—Tempesta di Mare, and the concertmaster of the Oklahoma Baroque Orchestra. Well-acquainted with the Northeast Corridor train line, he also performs regularly with groups in New York City (NY Baroque Inc, the Sebastians), Boston (Boston Baroque, Handel & Haydn Society), and Washington, D.C. (National Cathedral).

In performances of period Romantic repertoire, Francis has appeared with the Smithsonian Chamber Players, Teatro Nuovo, and the Transforming 19th Century (TCHIP) research project at the University of Oxford.

Francis is fond of story-telling, and has given interactive concerts at the Polish Consulate in NY, Metropolitan Museum of Art, and the NY Performing Arts Library. He has degrees from Rice University, the University of Maryland, and the Juilliard Historical Performance Program.



A native of Corpus Christi, Texas, Edmond Chan's playing has been described as "beautifully rendered... [and] evocative" (Broadstreet Review, Philadelphia). He has performed with many early music ensembles and orchestras in the United States, Europe, and Hong Kong, some of which include Tempesta di Mare: Philadelphia Baroque Orchestra, Brandywine Baroque, the Dryden Ensemble, the Washington National Cathedral Baroque Orchestra, Lyra Baroque, Lumedra Musicworks, Holland Baroque, l'arte del mondo Köln, and the Early Music Society of Hong Kong. Edmond is currently Co-Concertmaster of Austin Baroque Orchestra and Associate Concertmaster of Oklahoma Baroque Orchestra. He is first prize winner in the 2022 International Clara Schumann Competition, and second prize winner in the 2022 France Music Competition. Edmond holds a master's degree in Historical

violin from the Hogeschool voor de Kunsten Utrecht: Utrechts Conservatorium in the Netherlands where he studied with Antoinette Lohmann. His master's thesis entitled "The Fashionable Violinist: Fashion and How to Hold the Violin in the Seventeenth and Eighteenth Centuries" explores the relationship between 17th and 18th century clothing and period violin performance, and how this relationship can better inform historical violinists (and historical musicians in general) on performance practice techniques. Edmond also holds an Artist's Certificate in Historical violin from the Koninklijk Conservatorium den Haag where he studied with Kati Debretzeni and Walter Reiter. Edmond has taught and lectured at conservatories and universities in Europe and the United States along with workshops in Ecuador and Hong Kong. When Edmond is not teaching, performing, or continuing his research into historical clothing, he enjoys cooking, swimming, running, going on bike rides, and playing board/card/computer games with friends and family.



Chazlen Rook is a violinist and private teacher based in Oklahoma City. She holds a B.M. in String Performance from the University of Central Oklahoma, with minors in Historical Performance and Humanities. Her studies also included a focus on historical performance and Norwegian ethnomusicology at the University of Southeastern Norway. Currently, she is pursuing a Master of Music in Jazz Studies at UCO, with an emphasis in music production. Rook performs with a diverse array of ensembles, including StringsMen OKC, Kintsugi Mob, the Enid Symphony, OU Avant-GardeN, and the Oklahoma Baroque Orchestra, and she has a deep passion for chamber music. As a member of the Board of Directors for Oklahoma Youth Orchestra and the Edmond History Museum, she is dedicated to supporting the next generation of musicians and fostering community engagement.

Her research interests encompass historical performance practice, modernism in music and architecture, and the history of prison arts rehabilitation in Oklahoma. Rook's work is driven by creativity, pedagogy, social justice, and community building through teaching, outreach, and collaboration with a wide range of artists.

# The Concerted Consort — *Echoes and Entanglements*



Oklahoma City-based violinist Chandler Fadero is the Principal Second Violin of the Oklahoma City Philharmonic and Assistant Concertmaster of the Oklahoma Baroque Orchestra. Fadero is a founding member of HIPQ, an ensemble performing early string quartet literature on gut strings. He completed a Bachelor of Music degree at Appalachian State University, Master of Music degree at Baylor University, and Doctor of Music degree at The University of Oklahoma. Fadero specializes in the unaccompanied works for violin by Johann Sebastian Bach, and wrote his dissertation on teaching historical style through Bach literature. His principal teachers have been Nancy Bargerstock, Bruce Berg, and Gregory Lee.

Outside of music, Fadero studies Taekwondo, grows hot peppers, and plays chess.

## Program Notes

Ask most audience members or music students, and they will assure you that the “concerto” is a well-defined genre, an instrumental piece in three movements in which a virtuosic soloist or group of soloists is accompanied by (or pitted against) a full orchestra. Audiences prior to the eighteenth century might have disagreed. Indeed, before the rise of figures like Vivaldi and Telemann, the term’s meaning was significantly murkier. In this concert (a word that is, itself, related to “concerto”), we explore the various and ambiguous meanings of “concerto,” tracing a path from the Renaissance to the end of the Baroque.



Portrait of Jacob Obrecht

We begin with the rise of music printing in Venice at the turn of the sixteenth century. Famed printer Ottavio Petrucci’s *Canti C*—the third volume in his successful *Odhecaton* series—contains Jacob Obrecht’s four-voiced version of *Fors seulement*, a French chanson originally composed by Johannes Ockeghem (1410-1497).

Ockeghem’s three-voiced version was wildly popular: its melody was used in a number of masses and motets, and the secular song itself was reworked over thirty times in the fifteenth and sixteenth centuries by myriad composers, including Josquin des Prez, Antoine Brumel, and Adrianus Willaert. Though the original chanson was texted and (presumably) intended to be sung, Obrecht’s version removes the text. As David Fallows compellingly argues, this suggests Obrecht’s version was meant to be performed by an instrumental consort of recorders, shawms, or sackbuts. The term “consort” relates to sixteenth-century definitions of the Italian “concerto,” meaning simply an ensemble of voices or instruments. Though the violin had not yet been invented in 1504, their use tonight in *Fors seulement* showcases both the blended sound prized in consort performance and the

Franco-Flemish polyphonic style in which each voice is independent and (more or less) equally important.

In the seventeenth century, the idea of the “concerto” changed radically to mean a work with solo-like parts and competing choirs and/or groups of instruments. This can be seen in Heinrich Schmelzer’s *Harmonia à 5* (1668), a remarkable work that features rather surprising chromaticism and even a section in 5/4. Schmelzer was a violinist and composer active in the Habsburg court in Vienna from around 1635 until his death in 1680 (just months after he was promoted to Kapellmeister). In his 1660 *Reise-Diarium*, J.J. Müller described Schmelzer as “the most famous and nearly most distinguished violinist in all Europe.” In this piece, the lower four strings behave rather like the old-fashioned polyphonic lines of *Fors seulement*, moving at similar speeds and often in imitation. The first violin, however, stands apart, playing the kinds of virtuosic scales and arpeggios that characterize solo sections of the standard eighteenth-century concerto. Buxtehude’s *Quemadmodum desiderat cervus* (c1680), meanwhile, might be best understood as a sacred concerto, a setting of a religious text with obbligato instruments. In this case, the tenor voice is juxtaposed with a pair of violins. The work itself is a chaconne, meaning it is a set of variations over a repeating bass pattern. While the ostinato bass is only two measures long—and is treated strictly over its 64 repetitions—Buxtehude displays great creativity, using all the tools at his disposal (speed, texture, range, etc.) to create variety within limited means. Note in particular how the voice and violins interact with the pattern, when they line up with it and when they subvert its harmonic drive. Georg Muffat’s *Passacaglia in G Major*, published as part of *Sonata V in Armonico tributo* (1682), is also a variation set over a

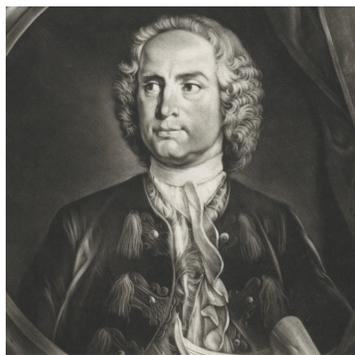


Portrait of Georg Muffat

# The Concerted Consort — *Echoes and Entanglements*

## Program Notes Continued

repeating bass. An organist and composer, Muffat was musically educated in Paris, where he perhaps studied under—or at least was inspired by—Jean-Baptiste Lully. Later in his career, he traveled to Italy to study with Bernardo Pasquini, meaning that his musical style has both French and Italian elements (though the Passacaglia leans towards the former). Indeed, with its five-string scoring, dance-like triple meter, trills, and loose treatment of the repeating bass pattern, this bears striking resemblance to Lully's celebrated passacaglias. Muffat indicated that the work could be played in a number of ways, including one-on-a-part all the way through or as a concerto grosso, in which a group of soloists alternates with the full orchestra.



*Portrait of Pietro Locatelli*

By the eighteenth century, the concerto and concerto grosso as we know it—a soloist or group of soloists juxtaposed with full orchestra—began to truly take shape, though there were variations. Pietro Antonio Locatelli's **Concerto Grosso in D Major, Op. 1, No. 9** (c1721) is an example of the Roman model, heavily inspired by the concerti

grossi of Arcangelo Corelli (who may have briefly been his teacher). The Roman model is, in many ways, indebted to the sonata. Instead of three movements, Locatelli's concerto grosso has five, including the kinds of dance movements featured in chamber sonatas. While his concertino (group of soloists) has a full string quartet, it is largely dominated by the first violin, who is occasionally joined in duet moments by the second violin in ways that recall a trio sonata. The boundaries between concertino and full orchestra can also feel somewhat blurry: they often double each other, and many solo episodes

are rather short (though, as you will hear, certainly still impressive). Antonio Vivaldi is one of the composers most responsible for crystalizing the concerto into the form we now recognize as standard. His **Concerto for Four Violins in B Minor** (1711), while it has some quirks, ably demonstrates this. Though not strictly three movements, it follows a



*Portrait of Antonio Vivaldi*



*Opening line of Concerto for Four Violins*

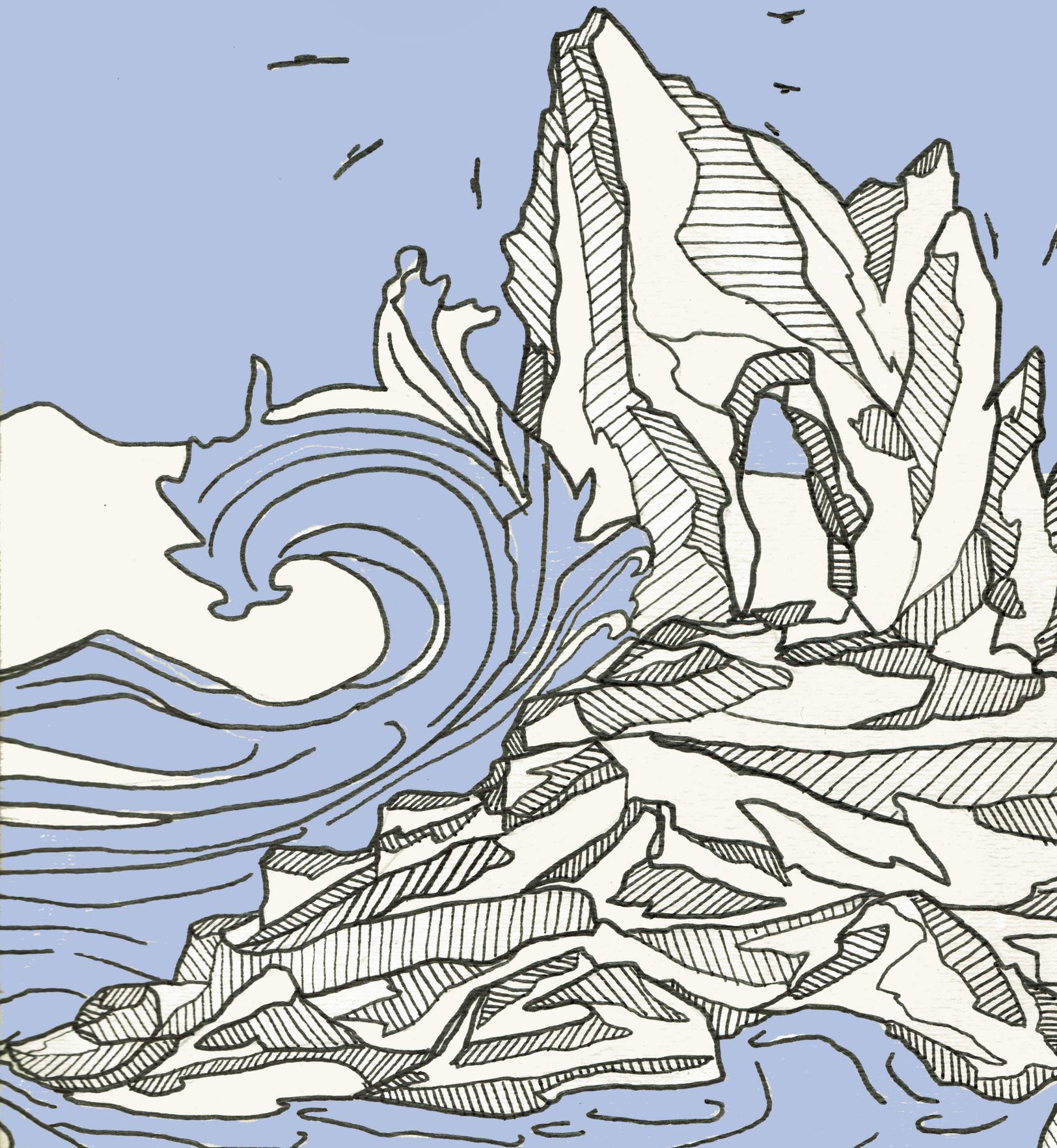
general fast-slow-fast scheme, with a group of short slow movements bookended by two allegros. Vivaldi's outer movements also more clearly differentiate soloists and full orchestra. Each has a ritornello played by the full orchestra interrupted by lengthy solo episodes. Significantly, each of the four concertino violins is truly given a chance to shine, sometimes in extended solo moments and sometimes in thickly textured passages that see musical ideas tossed back and forth in the most exciting way possible.

Program Notes generously provided by Dr. Nathan Dougherty, Director of Collegium Musicum and Assistant Professor of Musicology, OU

# CIRCA 1829

*Salon Series | Saturday October 18, 7:30 pm*

Westminster Presbyterian Church



# Circa 1829 — *Intimate Transformations*



Jan McDaniel



Dr. Nathan Dougherty



Edmond Chan



Carey Morrow

## Program

### *If Genio*

Jan McDaniel & Dylan Madoux

**Gaetano Donizetti**  
(1797–1848)

### *Schwänengesang, D. 957:*

**Franz Schubert**  
(1797–1828)

No. 7 *Abschied*

No. 3 *Frühlingssehnsucht*

Dr. Nathan Dougherty, Tenor

### *Violin Sonata in F minor, Op. 4, MWV Q12*

Edmond Chan, Period Violin

**Felix Mendelssohn**  
(1809–1847)

### *Schwänengesang, D. 957:*

**Franz Schubert**  
(1797–1828)

No. 4 *Ständchen*

No. 1 *Liebesbotschaft*

Dr. Nathan Dougherty, Tenor

### *Nocturne in E-flat Major, Op. 9 No. 2*

Dylan Madoux

**Frédéric Chopin**  
(1810–1849)

### *The Parisian Divertimento*

John. L Edwards, English Flageolet

**John Parry**  
(1746–1851)

### *Potpourri for Guitar and Fortepiano, Op. 53*

Carey Morrow, Parlor Guitar

**Johann Nepomuk Hummel**  
(1778–1837)

# Circa 1829 — *Intimate Transformations*

## About the Artists



**Jan McDaniel is equally at home on the podium and at the keyboard.** Now in his 25th year on the faculty of the Bass School of Music at Oklahoma City University, he serves as Professor of Vocal Coaching and conductor of the Oklahoma City University Opera and Musical Theater Company. He has led over thirty productions there, including the world premiere of Edward Knight's *Night of the Comets* and the regional premiere of Thomas Pasatieri's *The Hotel Casablanca*, as well as works by Puccini, Mozart, Verdi, Donizetti, Nicolai, Floyd, Rodgers and Hammerstein, Gershwin, and others. His productions have repeatedly won honors from the National Opera Association, including *Il barbiere di Siviglia* (2013) and annual award-winning stagings since 2017. McDaniel directs OCU's Master of Music in Vocal Coaching, one of the only programs of its kind in the U.S., preparing pianists for professional careers in opera, art song, and musical theater. Graduates now serve nationwide as coaches and music directors.

He has also held faculty and conducting posts at Stephen F. Austin State University, where he directed over twenty productions, and worked as assistant conductor with the Detmold State Theater in Germany. As a collaborative pianist, he has performed internationally and with artists including Kelli O'Hara, Kristin Chenoweth, and Leona Mitchell.

In Oklahoma City, McDaniel is music director of Painted Sky Opera and frequently appears with the Oklahoma City Philharmonic. He has also conducted for Lyric Theatre of Oklahoma and directed programs at Taos Opera Institute and the Key West Symphony.



**Nathan Dougherty is a tenor who specializes in early music.** He has performed with numerous period and chamber ensembles, including Apollo's Fire, Les Délices, The Newberry Consort, Oklahoma Baroque Orchestra, The Thirteen, and Trobàr. He is also an Assistant Professor of Musicology and director of the Collegium Musicum at the University of Oklahoma. His research focuses on late eighteenth- and early nineteenth-century French song and song cultures, with recent publications on debates around women's sexuality and expression in song and historical performance practices related to the romance. His current book project explores the sentimental mode in French song and ways in which it reflected, shaped, and subverted views on gender, race, human and animal cognition, the family, and the nation. He received his PhD in Historical Musicology with an emphasis in Historical Performance Practices from Case Western Reserve University in 2022 and holds a master's degree in early music performance from the University of Southern California.



**A native of Corpus Christi, Texas, Edmond Chan's playing has been described as "beautifully rendered... [and] evocative" (Broadstreet Review, Philadelphia).** He has performed with many early music ensembles and orchestras in the United States, Europe, and Hong Kong, some of which include *Tempesta di Mare*: Philadelphia Baroque Orchestra, Brandywine Baroque, the Dryden Ensemble, the Washington National Cathedral Baroque Orchestra, Lyra Baroque, Lumedra Musicworks, Holland Baroque, *l'arte del mondo* Köln, and the Early Music Society of Hong Kong. Edmond is currently Co-Concertmaster of Austin Baroque Orchestra and Associate Concertmaster of Oklahoma Baroque Orchestra. He is first prize winner in the 2022 International Clara Schumann Competition, and second prize winner in the 2022 France Music Competition. Edmond holds a master's degree in Historical violin from the Hogeschool voor de Kunsten Utrecht: Utrechts Conservatorium in the

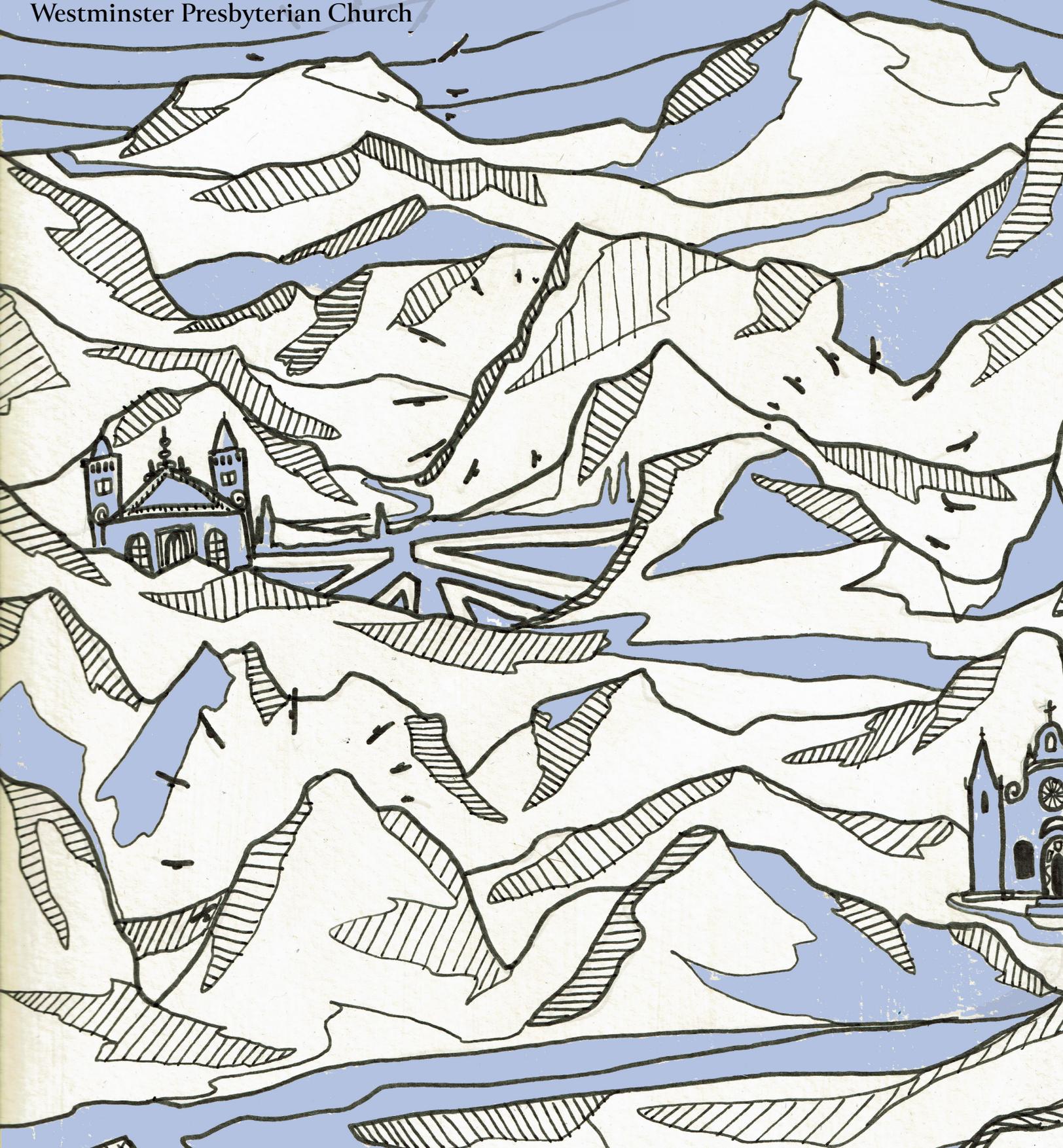
Netherlands where he studied with Antoinette Lohmann. His master's thesis entitled "The Fashionable Violinist: Fashion and How to Hold the Violin in the Seventeenth and Eighteenth Centuries" explores the relationship between 17th and 18th century clothing and period violin performance, and how this relationship can better inform historical violinists (and historical musicians in general) on performance practice techniques. Edmond also holds an Artist's Certificate in Historical violin from the Koninklijk Conservatorium den Haag where he studied with Kati Debretzeni and Walter Reiter. Edmond has taught and lectured at conservatories and universities in Europe and the United States along with workshops in Ecuador and Hong Kong. When Edmond is not teaching, performing, or continuing his research into historical clothing, he enjoys cooking, swimming, running, going on bike rides, and playing board/card/computer games with friends and family.



# VOIX DU VIOLONCELLE

*Sinfonia Series | Saturday November 22, 7:30 pm*

Westminster Presbyterian Church



# Voix du Violoncelle — *Reimagined Elegance*



Featuring  
Jessica Korotkin, Baroque Cello

## Program

*Le Bourgeois gentilhomme, Marche pour la Cérémonie des Turcs*

Jean-Baptiste Lully  
(1632–1687)

Concerto in D Major, PB 377

Joseph Bodin de Boismortier  
(1689–1755)

- I. *Allegro*
- II. *Largo*
- III. *Alegro*

*Concerto comique no. 25 “Les Sauvages – et la Furstemberg”*

Michel Corrette  
(1707–1795)

- I. *Les Sauvages concerto - Allegro*
- II. *[Quand on sçait aimer et plaire] - Andante*
- III. *La Furstemberg - Allegro*

*Le Bourgeois gentilhomme* (Overture)

Jean-Baptiste Lully  
(1632–1687)

*Le Naufrage d'Ulysse*

Jean-Baptiste Morin  
(1677–1745)

Nathan Dougherty, Tenor

*Couplets de folies*

Marin Marais  
(1656–1728)  
arr. Korotkin

# Voix du Violoncelle — *Reimagined Elegance*

## About the Artists



**Montreal-based Cellist and composer Jessica Korotkin transforms the stage with performances that weave past and present into a living dialogue.** Her concerts invite discovery, pairing her own compositions and hidden gems with familiar masterpieces, brought to life on her centuries-old cello.

Making waves across the international stage, Dr. Korotkin performs and records with award-winning ensembles across North and South America and Europe, with appearances at Bolivia's XIII Festival Internacional de Música Renacentista y Barroca Americana and Germany's Internationale Bach Akademie. She is also the co-founder of Les Temps Perdus, a period instrument ensemble she directs alongside renowned harpsichordist Elizaveta Miller.

After earning degrees from the Peabody Institute and Oberlin Conservatory, she completed a doctorate at McGill University, where she composed 6 new Bach-inspired cello suites. This research-creation project drew international attention and was featured in Early Music America's article Making a Parody of Bach, No Kidding.

Offstage, Korotkin directs an afterschool strings program in Kahnawà:ke, where she is dedicated to empowering young students through music-making.



**Nathan Dougherty is a tenor who specializes in early music.** He has performed with numerous period and chamber ensembles, including Apollo's Fire, Les Délices, The Newberry Consort, Oklahoma Baroque Orchestra, The Thirteen, and Trobàr. He is also an Assistant Professor of Musicology and director of the Collegium Musicum at the University of Oklahoma. His research focuses on late eighteenth- and early nineteenth-century French song and song cultures, with recent publications on debates around women's sexuality and expression in song and historical performance practices related to the romance. His current book project explores the sentimental mode in French song and ways in which it reflected, shaped, and subverted views on gender, race, human and animal cognition, the family, and the nation. He received his PhD in Historical Musicology with an emphasis in Historical Performance Practices from Case Western Reserve University in 2022 and holds a master's degree in early music performance from the University of Southern California.

## Program Notes

There is a pervasive idea in classical music that the score is sacred, that the performer's job—their responsibility—is to faithfully realize composers' intentions, to act as a vessel for their will. This is a relatively new idea, one that would have been foreign to most composers, performers, and audiences in the Baroque era. As Baroque flautist Barthold Kuijken puts it, "the notation is not the music." In this period, performance was more of a conversation between composer and musician, one in which the latter had a great deal of leeway in terms of ornamentation, nuances of dynamics and articulation, and even instrumentation. It was not uncommon, for instance, for composers to write single works suitable for performance on a host of instruments. Consider Jacques Hotteterre's 1712 collection of trio sonatas, in which he merely indicates that they are for "high" instruments and continuo, playable on flute, recorder, violin, or oboe. Other works appear to call for specific instruments, such as François Couperin's *L'apothéose*

de Lully (1725), which calls for two violins and two flutes in the score. However, in his preface, he writes,

This trio can also be performed on two harpsichords, as well as on any other instruments. I perform them with my family and my students, with great success, playing the first part and the bass on one of the harpsichords, and the second part, with the same bass, on another in unison [... ] I find that it is often easier to bring these two instruments together than four people who are professional musicians. Two spinets in unison (with greater effect) can serve the same purpose.

In this concert, we embrace this flexibility of instrumentation, adapting a number of French Baroque works for flute, violin, viola da gamba, and voice for performance on the Baroque Cello

# Voix du Violoncelle — *Reimagined Elegance*

## Program Notes Continued

We open with Jean-Baptiste Lully's *Marche pour la Cérémonie des Turcs*, written for Molière's comedy *Le Bourgeois gentilhomme* (1670). In the play, Monsieur Jourdain, a middle-class merchant, dreams of being accepted by the aristocracy. He orders ostentatious new clothing and takes lessons in a number of noble arts including music, dancing, fencing, and philosophy, making a fool of himself at every turn (though, of course, he remains blissfully unaware of his own incompetence). As part of this social climbing endeavor, he plans to marry his daughter Lucile to a nobleman, even though she loves the middle-class Cléonte. With just enough pomp and exoticism to fool a buffoon, the *Marche* commences the finale in which Cléonte—with the help of Madame Jourdain (Jourdain's intelligent wife) and Covielle (Jourdain's valet)—disguises himself as a Turkish prince in order to secure Jourdain's permission to marry his daughter. Jourdain, ever the fool, is thrilled that his daughter will marry "foreign royalty" and that, as a result, he will also become a "noble."

Joseph Bodin de Boismortier's *Concerto in D Major* (c1729) brings the cello to the fore. Boismortier was an extremely prolific composer, active in Paris from 1724 to 1755. He was the first French composer to publish both a concerto grosso (a concerto with a group of soloists) and solo concertos, genres more commonly associated with Italy. The first and third movements are raucous examples of the ritornello form: the full orchestra introduces musical material that will return throughout, interrupted by virtuosic solo episodes. Yet, despite some Italianate tendencies, Boismortier retains a marked French elegance, particularly in the slow middle movement, with its affective appoggiaturas and trills and delicate dotted rhythms. Michel Corrette's *Concerto comique no. 25 "Les Sauvages – et la Furstemberg"* (c1773) showcases some similar qualities, including orchestral ritornelli and flashy solo episodes, originally composed for the violin. Here, however, Corrette bases each movement on a different popular tune, often drawn from theatrical works. The first movement, for instance, features Jean-Philippe Rameau's wildly popular (and fantastically danceable) "Les Sauvages" from his 1735/6 opéra ballet *Les Indes galantes*, itself an adaptation of a harpsichord piece he composed in 1728, which drew inspiration from performances by two Louisiana Indians at a Fair theater in 1725. Corrette's piece showcases the virtuosic potential hidden behind simple, popular melodies.

Jean-Baptiste Morin's cantata, *Le naufrage d'Ulysse* (1712) is a thrilling example of the goûts-réunis, a musical project cultivated in the court of the Duc d'Orléans that sought to "reunite" French and Italian musical styles. This

work combines French recitatives (more melodic and metrically flexible than Italian) and operatic orchestral writing with Italianate arias (which typically use da capo form, ample melodic and textual repetition, and coloratura). In so doing, he brings the story of Ulysses' shipwreck near Calypso's island from Homer's *Odyssey* to life. It opens with a great storm sent as a punishment by Zeus, depicted in a series of rapid runs in the strings, that destroys his ship and kills his crew; however, as Ulysses swims to safety and encounters the nymph, we learn that love's enchantments represent an even greater danger for "wise heroes."

We end with Marin Marais's beloved *Couplets de folies* (1701), from his second book of pieces for the viol. Though he indicates in his preface that he "made sure these pieces were suitable for playing on different kinds of instruments such as the organ, harpsichord, theorbo, lute, violin, German flute," (we would, of course, add the cello), care must be taken when adapting the music, given the viol's unique tuning and facility with chordal playing. The effort is well worth it, as Marin's variations over a ground bass (a repeating bass pattern) offer something for everyone, from achingly tender melodies to exciting bursts of virtuosity. Indeed, they allow any musician to show off the full technical and expressive range of their instrument.

Program Notes generously provided by Dr. Nathan Dougherty, Director of Collegium Musicum and Assistant Professor of Musicology, OU

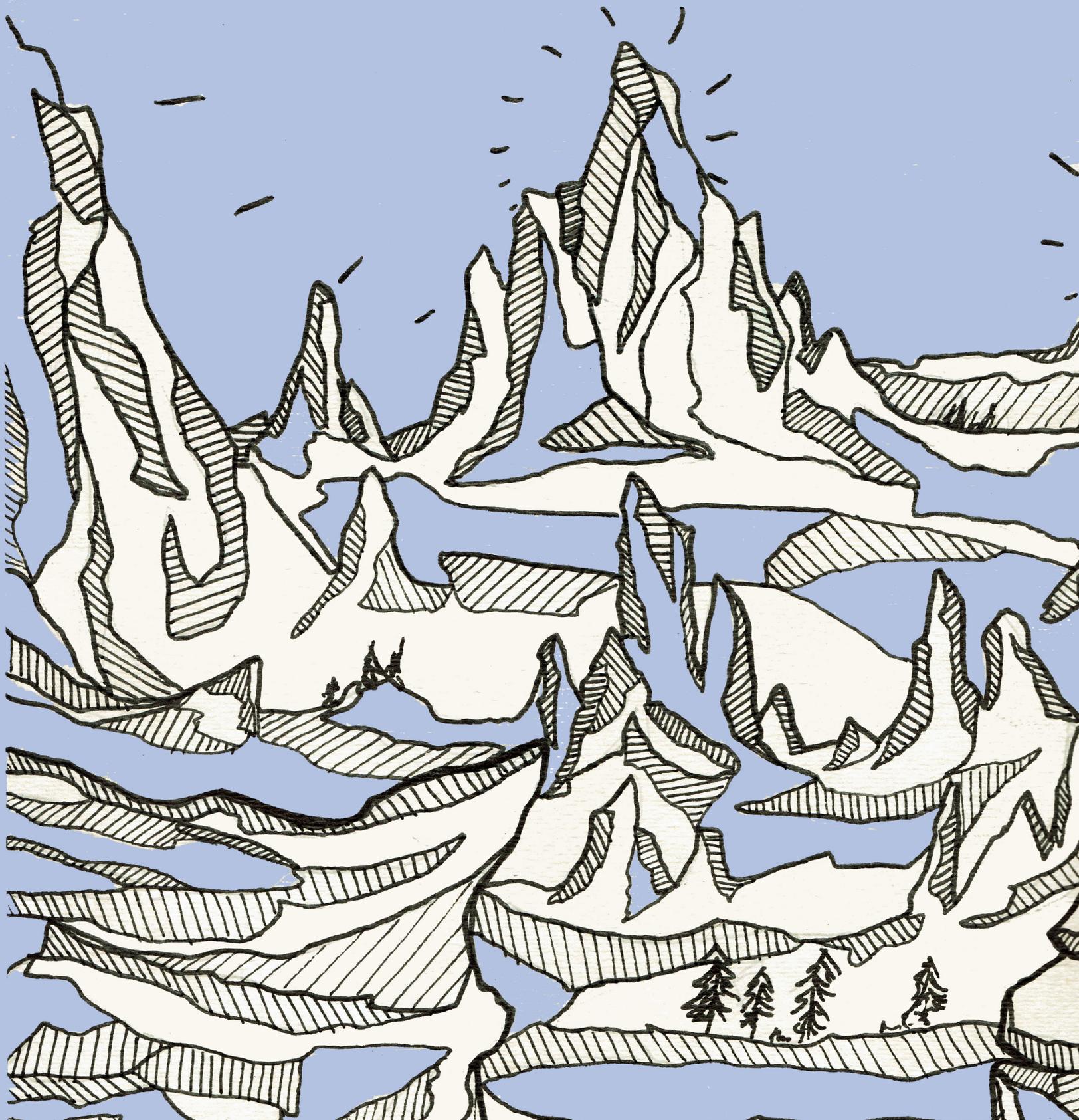


*Portrait of Jean-Baptiste Lully*

# VIVALDI'S VIRTUSOITY

*Salon Series | Saturday February 7, 7:30 pm*

Westminster Presbyterian Church



# Vivaldi's Virtuosity — *Venetian Fire and Flash*



Dr. Chandler Fadero



John L. Edwards



Dr. Scott Erickson



Carey Morrow

## Program

Concerto for Strings in G Major "Alla Rustica," RV151

**Antonio Vivaldi**  
(1678–1741)

- I. *Presto*
- II. *Adagio*
- III. *Allegro*

Chandler Fadero & Chazlen Rook, Baroque Violin

Lute Concerto in D Major, RV 93

- I. *Allegro guisto*
- II. *Largo*
- III. *Allegro*

Carey Morrow, Lute

Flute Concerto in D Major "Il Gardellino," RV 428

- I. *Allegro*
- II. *Cantabile*
- III. *Allegro*

John L. Edwards, Baroque Flute

Oboe Concerto in C Major, RV 447

- I. *Allegro non molto*
- II. *Larghetto*
- III. *Menuet*

Dr. Scott Erickson, Baroque Oboe

Violin Concerto in D Minor, RV 237

- I. *Allegro*
- II. *Adagio*
- III. *Allegro*

Dr. Chandler Fadero, Baroque Violin

## Vivaldi's Virtuosity — *Venetian Fire and Flash*



Oklahoma City-based violinist Chandler Fadero is the Principal Second Violin of the Oklahoma City Philharmonic and Assistant Concertmaster of the Oklahoma Baroque Orchestra. Fadero is a founding member of HIPQ, an ensemble performing early string quartet literature on gut strings. He completed a Bachelor of Music degree at Appalachian State University, Master of Music degree at Baylor University, and Doctor of Music degree at The University of Oklahoma. Fadero specializes in the unaccompanied works for violin by Johann Sebastian Bach, and wrote his dissertation on teaching historical style through Bach literature. His principal teachers have been Nancy Bargerstock, Bruce Berg, and Gregory Lee.

Outside of music, Fadero studies Taekwondo, grows hot peppers, and plays chess.



Carey Morrow is an accomplished musician who teaches and performs on guitar as well as historical plucked string instruments including lute and theorbo. His musical studies began at Oklahoma City University, where he initially focused on classical guitar. He then pursued studying lute at Indiana University's historical performance institute, where he was awarded the Barbara and Davis Jacobs Fellowship for his studies and successfully earned his master's degree in 2019 studying under the renowned lutenist Nigel North.

He also shares a passion for teaching and presently, is the guitar instructor at Southwestern Oklahoma State University in his third year. He has performed with prestigious ensembles such as Santa Fe Desert Chorale, Nashville Baroque, Kansas City Baroque Consortium, and Oklahoma Baroque.



Dr. Scott D. Erickson is Assistant Professor of Oboe at the University of Central Oklahoma and 2nd Oboe in the Yakima Symphony Orchestra. Known for his adventurous musical personality, he performs both written and improvised music with ensembles around the world.

He has appeared with orchestras including the Jacksonville Symphony, Coastal Symphony of Georgia, and Pensacola Symphony, and has given concerto performances in the United States, Germany, Canada, and Bolivia. While pursuing his doctorate at Florida State University, Erickson was appointed Principal Oboe of the Orquesta Sinfónica Nacional de Bolivia and taught at the National Conservatory in La Paz.

Before joining UCO in 2023, Erickson served as Lecturer of Oboe at Central Washington University. He earned his bachelor's degree in oboe and flute from the University of Wyoming, and both master's and doctoral degrees in oboe performance from Florida State University, studying with Dr. Eric Ohlsson. He also operates a reed-making business in Edmond, Oklahoma.



John L. Edwards specializes in playing flutes of all types. John has played with Oklahoma Baroque Orchestra, Oklahoma City Philharmonic, Tactus, and Winds of the Prairie. He was featured playing the Mozart Concerto in D Major on Baroque Flute with OBO, and in 2025 was honored by being named "Musician of the Year" by Ladies Music Club. John received his Bachelor of Music degree in Flute Performance from Oklahoma City University where he also did post-graduate work. His flute instructors were Jean-Louis Kashy, Dr. Eleanor Duncan Armstrong, and Barbara Davis, also Masterclasses with Jean-Pierre Rampal and Sir James Galaway. In addition to playing flutes, John plays organ and is the organist for First Presbyterian Church of Oklahoma City, since 1991.

# Vivaldi's Virtuosity — *Venetian Fire and Flash*

## Program Notes

To understand Vivaldi's concertos, one has to start with the Pietà, as he composed nearly all of his instrumental music for the institution. One of four Venetian foundling hospitals that housed and educated orphans, the Pietà (an orphanage for girls) became especially famous for music. In addition to singing, girls could take advantage of an unprecedented range of instrumental instruction, with lessons available in violin, oboe, cello, bassoon, flute, lute, clavicembalo, corno di caccia, and timpani. As French jurist Charles de Brosses wrote in 1739, "there is no instrument, however unwieldy, that can frighten them." Originally intended to bolster the moral and religious education of the girls, music and—perhaps surprisingly—public performance soon garnered incredible attention. The girls' ensemble performed nearly every Sunday and feast day, often to rave reviews from both locals and foreigners on the Grand Tour. The best soloists were lauded in journals and letters. Joachim Christoph Nemeitz, for instance, wrote about the violinist Anna Maria in 1726, claiming that she was "a performer to whom few virtuosos, even of our own sex, can compare in playing this difficult and delicate instrument."

Audiences took in these weekly performances purely by ear, as the girls performed on balconies behind iron gratings in part to protect their modesty and in part because women were usually denied roles in church services. It was not uncommon for visitors to lament this lack of sight. Rousseau, for example, wrote in 1743 that "what grieved me was those accursed grills, which allowed only tones to go through and concealed the angels of loveliness of whom they were worthy." In any case, as musicologist Ellen Rosand puts it, because of the blocked views, Vivaldi's music was largely heard as "pure, disembodied sound." Moreover, the unusual instruments and often shocking musical moments that are hallmarks of Vivaldi's style may have been inspired by his hidden performers: audiences who cannot see an ensemble will be more surprised by the unexpected.

One of Vivaldi's chief responsibilities was to compose works to showcase the talent of his students, and the concerto—with its dual emphasis on soloistic virtuosity and high-level ensemble playing—became the central feature of Pietà performances. In fact, in 1723, he entered an agreement with the institution to provide two new concertos per month, including those for violin (his specialty) as well as for the more exotic instruments like lute, mandolin, and chalumeau for which the Pietà was well-known. You will have a chance to hear some of these unusual instruments this evening. While it can be difficult to generalize Vivaldi's concerto style as he

experimented a great deal with instrumentation and form, there are certain standard features that stand out. Indeed, given that he had to write so many, he developed something of a formula, helping to codify the Baroque conception of the concerto in the process. Most are in three movements, with a fast-slow-fast scheme. Outer movements are usually in ritornello form, in which orchestral sections alternate with virtuosic solo episodes. The orchestral sections feature memorable, recurring material, lending such movements structure. Slow middle movements, by contrast, tend to be freer in form, usually featuring long, songlike melodies similar to those found in adagio operatic arias and ample room for soloists to improvise embellishments.

We open with Vivaldi's well-loved **Concerto for Strings in G Major "Alla Rustica"** (RV 151), a work that features no soloists and may have been intended to showcase the talents of less experienced players. The work's "rustic" qualities are highlighted by extended drones, dance rhythms, syncopations, and the use of a folk-like Lydian scale. The **Lute Concerto in D Major** (RV 93) features riveting, fast-fingered passage work and arpeggios in the outer movements and an especially delicate middle movement with a stunning melody in the lute supported throughout by calm, effervescent strings. Meanwhile, the **Flute Concerto in D Major "Il Gardellino"** (RV 428), or "The Goldfinch", offers the flautist an opportunity to imitate a particularly talented bird, with trills, rapid leaps, and repeated pitches. While the opening ritornello of the **Oboe Concerto in C Major** (RV 447)—with its long, slow notes—might initially sound somewhat tame, the concerto ultimately proves to be a real *tour de force* with extremely tricky soloist episodes, unexpected modulations, and an unusually rowdy minuet finale. We conclude with the **Violin Concerto in D Minor** (RV 237), dedicated to Johann Georg Pisendel, Europe's leading violinist. Vivaldi uses this opportunity to turn everything up to eleven: the runs are faster, the leaps larger, the tessitura higher. Between the subtly unsettling middle movement with its tragic melody and tumultuous accompaniment and the awe-inspiring pyrotechnics of the outer movements, this concerto is an absolute showstopper.

Program Notes generously provided by Dr. Nathan Dougherty, Director of Collegium Musicum and Assistant Professor of Musicology, OU

# Musical Jokes

*Salon Series | Saturday March 21, 7:30 pm*

Westminster Presbyterian Church



# Musical Jokes — *Classical Pranksters*

Featuring the HIP Quartet



Dr. Chandler Fadero



Chazlen Rook



Joseph Messick



Cheyenne McCoy

## Program

String Quartet in E-flat Major “The Joke,” Op. 33, No. 2

Joseph Haydn  
(1732–1809)

- I. *Allegro moderato*
- II. *Scherzando. Allegro - Trio*
- III. *Largo sostenuto*
- IV. *Finale. Presto*

*Ein musikalischer Spaß (A Musical Joke)*, K.522

Wolfgang Amadeus Mozart  
(1756–1791)

- I. *Allegro*
- II. *Menuetto & Trio*
- III. *Adagio cantabile*
- IV. *Presto*

# Musical Jokes — *Classical Pranksters*

## Program Notes

Tonight, we celebrate wit, a quality much prized in the salons of the late eighteenth century. As Charles Pinot Duclos wrote in 1766, “a man of merit is excluded from no salon [...] The first of such merits, in order to be received and accepted, is that of being amiable, that is, to carry into society wit.” We start our evening with Haydn, a composer often celebrated for his cleverness, with numerous comedic compositions to his name including the “Surprise” and “Clock” symphonies and, of course, “**The Joke**.” He is often cast as the “father” of the string quartet, as he is usually the composer most often credited with codifying the genre. Not only did he pen at least 68 over the course of his career, op. 33 in particular (which contains “The Joke”) launched what James Webster calls a “crucial decade” for the Viennese string quartet. The string quartet, as a genre, was often linked to—or seen as an expansion of—sociability. Indeed, with its intimacy and constant exchange of musical ideas across parts, the quartet



*Portrait of Joseph Haydn*

has been framed as a “conversation amongst equals.” “The Joke” demonstrates a number of qualities that fans of Haydn celebrate, including panache for motivic development (note how the very first rhythm heard permeates the first movement), clarity of texture, and, of course, wit. Consider his use of a scherzo, whose tempo, phrase structure, and tonal plan fly in the

face of the old-style minuet that listeners would have expected in the second movement. Musicologist Richard Taruskin even calls this scherzo “mock primitive,” arguing that it should be heard as a sophisticated composer spoofing the efforts of “uncouth village musicians.” The main joke, however, arrives at the very end of the quartet. The movement is a rondo, a form in which the memorable opening material is repeated throughout. As you will hear, Haydn exploits that expectation of repetition, leading to an extremely delightful conclusion. I will leave the specific punchline for the performance, however.

Horns join the fun in Mozart’s *A Musical Joke* (K.522). The piece is ponderous, plodding, and often rather awkward, with too much overt repetition, uneven phrase lengths, poor counterpoint, and jarringly unexpected chords. This, of course, hardly meshes with our conception of Mozart, the genius composer, and is certainly worth a chuckle. Yet, there are myriad subtle, and rather witty, jokes tucked beneath the surface that can be lost if one is not acquainted with late eighteenth-century musical expectations. Indeed, it has been suggested that the piece itself (to borrow from Mozart biographer Alfred Einstein) “provides a negative key to Mozart’s whole aesthetic.”



*Fragment of “A Musical Joke Manuscript”*

While it pokes fun at careless performers, the work is ultimately, as Irving Godt argues, a satire of inept composition. We hear this straightaway in the first movement. The opening fanfare (itself rather uninspired) initially seems to occupy four measures; however, as the beginning of the phrase is repeated at the end, the fourth measure acts as both the end of one phrase and the beginning of the next, leading to an asymmetrical seven bar statement where we would expect eight. Mozart’s joke composer continues to make amateur mistakes: he attempts to modulate, but cannot figure out the chromaticism so winds up plopping down new keys with no preparation; he composes a series of accompaniment passages lacking a melody (including a particularly nauseating one with an extended trill in the viola); he cuts each phrase in half in the

# Musical Jokes — *Classical Pranksters*

## Program Notes

recapitulation, as if he has grown bored with the movement's length; and he introduces dissonant countermelodies and

divisions (listen, for example, to the cello at the very end). The second movement—a rather militant and unbalanced minuet—is perhaps most famous for its horn gaffe, in which the players imitate an instrumental malfunction. In the third movement, the horns rest while the first violin plays a cantabile melody complete with flashy ornaments that carelessly toss off high notes, directionless trills, and unintended chromatic



*Portrait of W.A. Mozart*

itches (especially noticeable in the botched cadenza at the end). The final movement begins with a rustic theme that modulates a surprising amount before introducing a little fugue that sputters out before it should. The horns also return with a vengeance, playing a series of overlong and awkward trills that drown out the strings. Mozart, perhaps lambasting composers who lack original ideas, also quotes one of his most beloved melodies ad nauseum, the Alleluia from his Exultate Jubilate. As a bonus, the tune is misquoted. The movement ramps up in intensity until the very end when...well, once more, I will let you hear it for yourself.

Program Notes generously provided by Dr. Nathan Dougherty, Director of Collegium Musicum and Assistant Professor of Musicology, OU

## Other Musical Jokes

### Haydn's Surprise –

Symphony No. 94 shocks with a sudden loud chord in the gentle slow movement, supposedly to wake up drowsy listeners.

### Beethoven's Metronome Joke –

The finale of the Eighth Symphony mimics a broken metronome, poking fun at Maelzel's new invention.

### Rossini's Endless Crescendos –

His comic operas often stretch the famous "Rossini crescendo" to absurd lengths, building tension until the audience laughs.

### Satie's Sarcastic Instructions –

In works like *Embryons desséchés*, Satie adds witty stage directions: "play like a nightingale with a toothache" or "light as an egg."

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**WESTMINSTER**  
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# MUSIC IN THE NEW WORLD

*Salon Series | Saturday April 25, 7:30 pm*

Westminster Presbyterian Church



# Music in the New World — *Ocean Crossings*



**Featuring:**  
Billy Traylor, Guest Director  
Artistic Director, Austin Baroque Orchestra

## Program

*Esuriende terra Ægypti*

Matins Responsory for the Feast of the Patronage of St. Joseph  
Mexico City

Antonio Juanas  
(ca.1762–ca.1821)

*Los bronces se enternezcan*

Villancico for Matins for the Feast of Our Lady of Sorrows  
Santiago de Cuba

Esteban de Salas y Castro  
(1725–1803)

*Esuriende terra Ægypti*

Matins Responsory for the Feast of the Patronage of St. Joseph  
Mexico City

Antonio de Salazar  
(ca.1650–1715)

*Un reñidísimo pleito tiene la mula y el buey*

Villancico for Matins for Christmas Day  
Oaxaca

Francisco Martínez de la Costa  
(1739–1769?)

*Ya se eriza el copete*

Villancico for the Feast of Our Lady of Guadalupe  
Mexico City

Manuel de Sumaya  
(1680–1755)

*Confiado en tal piloto*

Aria for Matins for the Feast of St. Joseph  
Mexico City

Matheo Tollis de la Rocca  
(1714–1781)

• *Intermission* •

# Music in the New World — *Ocean Crossings*

## Program

*Anímese, aliéntese*

Villancico for Matins for the Feast of the Ascension  
Mexico City

Ignacio Jerusalem  
(1707-1769)

*A cantar un villancico*

Villancico for Christmas  
Lima

Roque Ceruti  
(ca.1683-1760)

*Albricias, mortales*

Villancico for the Feast of the Immaculate Conception  
Oaxaca (probably composed in Mexico City)

Manuel de Sumaya

*Sinfonia en Fa mayor*

Durango

José Herrando  
(1680-1763)

I. *Allegro*  
II. *Andante*  
III. *Allegro*

*Salve Regina*

Antonio Juanas

*En su concepción*

Aria for the Feast of the Immaculate Conception  
Durango

Santiago Billoni  
(ca.1700-ca.1763)

*Hæc dies quam fecit Dominus*

Gradual for Easter Sunday  
Minas Gerais, Brazil

José Joaquim Lobo de Mesquita  
(1746?-1805)

# Music in the New World — *Ocean Crossings*

## About the Program:

For Music of the New World, the Oklahoma Baroque Orchestra welcomes guest director Billy Traylor and the voices of Schola Cantorum Oklahoma in a vivid exploration of colonial-era music from across Latin America. This program brings to life the exuberant villancicos, devotional arias, and festive sacred works that flourished in the cathedrals of Mexico City, Oaxaca, Santiago de Cuba, Lima, and beyond.

At the center of the program are rarely-heard gems by composers such as Manuel de Sumaya, Antonio de Salazar, Ignacio Jerusalem, and Esteban de Salas y Castro—masters whose works reflect both European traditions and the vibrant cultural exchange of the Americas. Alongside these are stirring responsories, sinfonias, and hymns from Mexico, Cuba, Peru, and Brazil, painting a rich portrait of music in the New World during the 17th and 18th centuries.

Traylor, a specialist in early music and choral-orchestral collaboration, leads OBO and Schola Cantorum in giving this repertoire fresh voice and immediacy. The concert illuminates not only the artistry of these composers, but also the deep interweaving of cultures that shaped sacred music in the Americas—music at once celebratory, devotional, and unmistakably alive.

**For translations, artist bios, and program notes,  
please see the program insert distributed at the concert**



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# Oklahoma Baroque Orchestra

## Oklahoma's Only Professional Early Music Ensemble



Ioannis Andriotis  
PHOTOGRAPHY

Founded in 2019 as the Vitam Musica Foundation and reborn as the Oklahoma Baroque Orchestra (OBO) in 2022, we are a community of nearly fifty local musicians dedicated to bringing early music to life for audiences across Oklahoma.

At OBO, we believe the past is never truly past. Using period instruments or faithful modern replicas, we breathe fresh life into Baroque and Classical works — and venture beyond them. In our concerts, you might hear the warm hum of gut strings, the earthy whisper of wooden flutes, or rare voices like the theorbo.

Every performance is shaped by spontaneity and imagination. We proudly work within Oklahoma's arts community as both partner and catalyst for creative discovery and education.

As recently noted in *Early Music America*:  
“The Oklahoma Baroque Orchestra... has rapidly blossomed under Artistic Director Dylan Madoux.”

For us, this is about putting down roots in Oklahoma soil — making early music feel alive and at home here.

Whether you're a lifelong devotee or new to early music, we invite you to join us and experience the timeless beauty of music made present once again.

Scan to read our feature in *Early Music America*:  
*Putting Down Roots in the Oklahoma Soil.*



# ABOUT

# Our Personnel



Dylan Madoux  
Artistic Director



Francis Liu  
Concertmaster



Cheyenne McCoy  
General Manager  
Gamba/Cello

## Core Players

### Upper Strings

Edmond Chan, Associate Concertmaster  
Dr. Chandler Fadero, Assistant Concertmaster  
Chazlen Rook, Principal Violin II  
Dr. Ralph Morris, Principal Viola  
Donna Cain, Assistant Principal Viola

### Continuo

Dr. Kevin Flynn, Principal Cello/Continuo Leader  
Cheyenne McCoy, Assistant Principal Cello/Gamba  
Dr. Michael Geib, Principal Bass/Violone  
Landon Honolka, Assistant Principal Bass  
Dr. Brad Bennight, Harpsichord  
Carey Morrow, Principal Plucked Strings  
Joe Harris, Assistant Principal Plucked Strings

### Winds

John L. Edwards, Principal Traverso/Baroque Flute  
Natalie Syring, Assistant Principal Traverso/Baroque Flute  
Dr. Scott Erickson, Principal Baroque Oboe  
Elizabeth Ryan, Assistant Principal Baroque Oboe  
Dr. Kate Pritchett, Principal Natural Horn  
Alyson Byers, Assistant Principal Natural Horn

These are just a few of the  
fantastic musicians that  
play with OBO. For a  
complete list, refer to  
program inserts.

## 2025-2026 FEATURED ARTIST



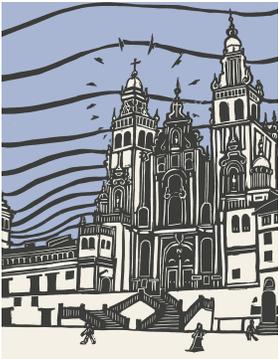
*Theresa Hultberg*

Theresa Hultberg is an artist from Oklahoma City who received a Bachelor of Fine Arts in Painting and Printmaking from the University of Oklahoma in 2014. She works primarily in painting, drawing and printmaking and has created illustrative work for publication. Theresa has shown her art in exhibitions in Oklahoma, Indiana, and at the 2023 Florence Biennale and has displayed printmaking in exchanges shown internationally in Mexico, South America, New Zealand.

Theresa stays involved in her local art community in Oklahoma City, Oklahoma through In Your Eye Gallery, Art Group OKC, the Paseo Arts & Creativity Center and the Paseo Arts District.

Learn more about her work on her website at [theresahultberg.com](http://theresahultberg.com) and follow her on social media @theresakateh on Instagram and Theresa Hultberg Art on Facebook.

“In my artwork, feelings of connection, solitude, and control, drive an exploration of the unknown. In my painting and printmaking, atmospheric forms and mark-making play together in mystical and unnaturally colored landscapes. In my drawing, I organically create rocks, skies, and rivers with black ink, creating a new world from what appears, referring to images of real places to add detail. All of my artwork is inspired by a combination of real and imagined places, the undiscovered landscape, and an instinctual sense of unseen forces, natural and/or spiritual.”



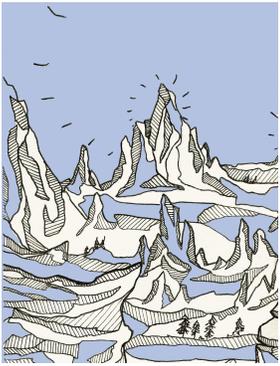
### **Compostela, Linocut on BFK Rives Paper, Hand-carved and hand-printed, 2025**

This artwork was the inspiration for the series created for this season, titled Cathedrals in Nature. The Santiago de Compostela of Spain has beautiful architecture that inspired me, with the extravagant embellishments and layered presence of the Acibecharía facade rebuilt in 1769 by Lucas Ferro Caaveiro. The spires pierce the sky like hoodoos in a rocky canyon, ornamented with statues and swirls.



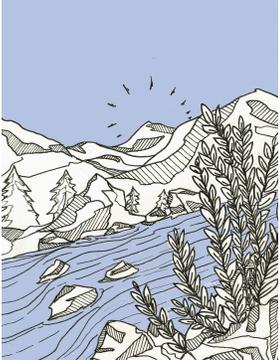
### **Cathedral Rock, Ink drawing, 2025**

This ink drawing is based on Cathedral Rock in New South Wales, and shows how the rhythms of millions of years of water, rushing over the rocks and breaking waves, can hone the most beautiful formations. The water breaking against the rock feels like the intense burst of sounds and emotions in a song's climax.



**Spires, Ink drawing, 2025**

This piece shows a dramatized version of the Cathedral Spires located at the Garden of the Gods in Colorado. The varying heights of sandstone resemble the cathedrals where one might hear baroque concerts occur. Sharp angles and dramatic drops, canyons and circling hawks marking each second in time as they glide over the thermals and updrafts among the spires.



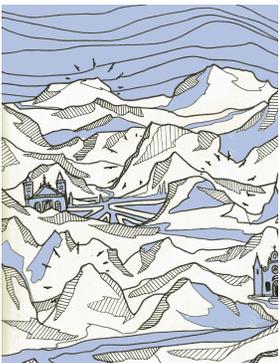
**Harmonies I, Ink drawing, 2025**

The rushing stream and flora of nature resemble the many melodies and instruments working together to create a harmony of elements and evocative flow. I imagined the sounds that you would hear while sitting beside the stream, birds in the forest, wind across the the mountain peaks, with birds soaring high above me.



**Harmonies II, Ink drawing, 2025**

The grounded roots of an ancient tree tower over the land centering it's weight through it's sonorous trunk while the powerful force of the wind send birds coasting through it's branches, light and free, improvising each movement on the thermals.



**Garden Walls, Ink drawing, 2025**

Each ribbon of mountains appear like a bird's eye view across many lands. This piece was inspired by the baroque garden, with it's organization and structure, playing alongside bold lines and structured layers of greenery with a river cascading through the peaks. Each part creating a spectacle for the observer.



**Resonance, Linocut on BFK Rives Paper, Hand-carved and hand-printed, 2025**

This composition is a layer of the most powerful and delicate sounds of nature. With the timed beats of the birds wings, babbling streams of water against the river rocks and sharp angles of the mountains sending vibrating waves of sound back and forth and upwards to the sky. The sound of water building as it reaches the drop of the cliff, creating the rushing bass notes of a waterfall plunging straight into rock and a pool below.



## Creative Placemaking

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The Oklahoma Baroque Orchestra invests significantly in local artists, providing valuable experience and fair compensation for their artistry in Oklahoma. This commitment supports:

**Professional Growth:** Fostering the development of emerging talents within our community.

**Cultural Enrichment:** Showcasing fresh and innovative artistic perspectives to audiences.

**Financial Support:** Allocating 90% of our budget to musician pay and professional development, ensuring artists can thrive and deliver high-quality performances.

## Music Education

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The Oklahoma Baroque Orchestra delivers high-quality, historically informed performances and is dedicated to educating our audiences on these practices through talks and program notes. We also engage in educational outreach, offering:

**School Programs:** Interactive workshops introducing Baroque music.

**Masterclasses:** Hands-on experience with period instruments for young musicians.

**Community Engagement:** Free and low-cost concerts to broaden access.

Our goal is to inspire and educate current and future generations about the beauty of Baroque music.



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