

PAST MADE PRESENT

Oklahoma Baroque Orchestra



25

26

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.



Table of Contents

Welcome	Pg 1
Season at a Glance	Pg 2
2025-26 Season Concerts	Pg 3
About OK Baroque Orchestra	Pg 15
Orchestra Personnel	Pg 16
Season Artwork	Pg 17
Education & Outreach	Pg 19
Subscription Information	Pg 20
Friends of OBO	Pg 21
Stay Connected	Pg 22
Sponsors and Donors	Pg 23





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. rediscovery.

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*

Step into a soundscape where the past is not preserved but vividly made present. The Concerted Consort opens our season with music that transforms Renaissance polyphony and early Baroque textures into living architecture—precise yet organic, ordered yet flowing like a secret garden of pathways and streams. Each work shapes part of this musical landscape, guiding us through centuries where voices, lines, and ideas collide and bloom anew.

Obrecht's Fors Seulement anchors us in the intricate counterpoint of the Northern Renaissance. Originally a popular French chanson by Ockeghem, the melody is woven by Obrecht into a delicate web of new voices, expanding a simple song into a richly layered tapestry. This reimagining of borrowed material reflects the spirit of this concert: old lines reborn through new interplay, reminding us that tradition is never static.

Schmelzer's Harmonia à 5 brings vivid Baroque flair, scored for five-part strings and continuo. The piece moves through contrasting sections and surprising shifts in rhythm—including a rare 5/4 dance—showcasing Schmelzer's playful approach to form and his talent for turning structure into lively conversation. Here, individual lines sparkle in dialogue yet always fold back into a unified, resonant whole.

Buxtehude's *Quemadmodum desiderat cervus* adds a sacred glow. This intimate sacred concerto spins out Psalm 42's imagery—"As the hart longs..."—through a gentle chaconne. A simple, repeating bass pattern underpins tender variations for solo voice, violins, and continuo, the parts weaving together like a quiet river through ordered hedges. In this seamless dialogue, Buxtehude makes spiritual longing both timeless and immediate.

Muffat's Passacaglia in G unfolds like a grand Baroque garden in sound. A steady ground bass anchors twenty-five variations that draw on French elegance and Italian ornament, each layer adding new pathways of counterpoint, imitation, and dance-like gesture. As the variations build, the ensemble blossoms into intricate textures—proving how a simple pattern, shared and reworked by many voices, becomes something gloriously alive.

Locatelli's Concerto Grosso in D captures the vibrant energy of the Italian ensemble tradition. Inspired by Corelli but flavored with Locatelli's own flair, this piece balances solo brilliance and collective resonance. Quick and slow dance movements flow into each other, shifting the spotlight from the bright interplay of soloists to the full ripieno's rich sonority. This fluid exchange embodies the essence of the concerto grosso: individual lines and shared structure in constant, joyful motion.

Vivaldi's Concerto for Four Violins in B Minor crowns the program with a dazzling flourish of color and dialogue. From its first bars, the four solo violins leap into conversation, trading motives in pairs, echoing phrases, and spinning off into brilliant runs. The lively outer movements overflow with playful invention, while the slow movement offers lyrical respite—each violin singing in turn. This vivid interplay makes the ensemble feel like a living network of lines, each voice shaping the whole. Through this exuberant finale, the past truly becomes present: bold, expressive, and resonant once more.

Program:

Jacob Obrecht (1457–1505) — Fors Seulement

Johann Heinrich Schmelzer (c. 1620–1680) — Harmonia à 5

Dietrich Buxtehude (c. 1637–1707) — Quemadmodum desiderat cervus

Georg Muffat (1653–1704) — Passacaglia in G Major

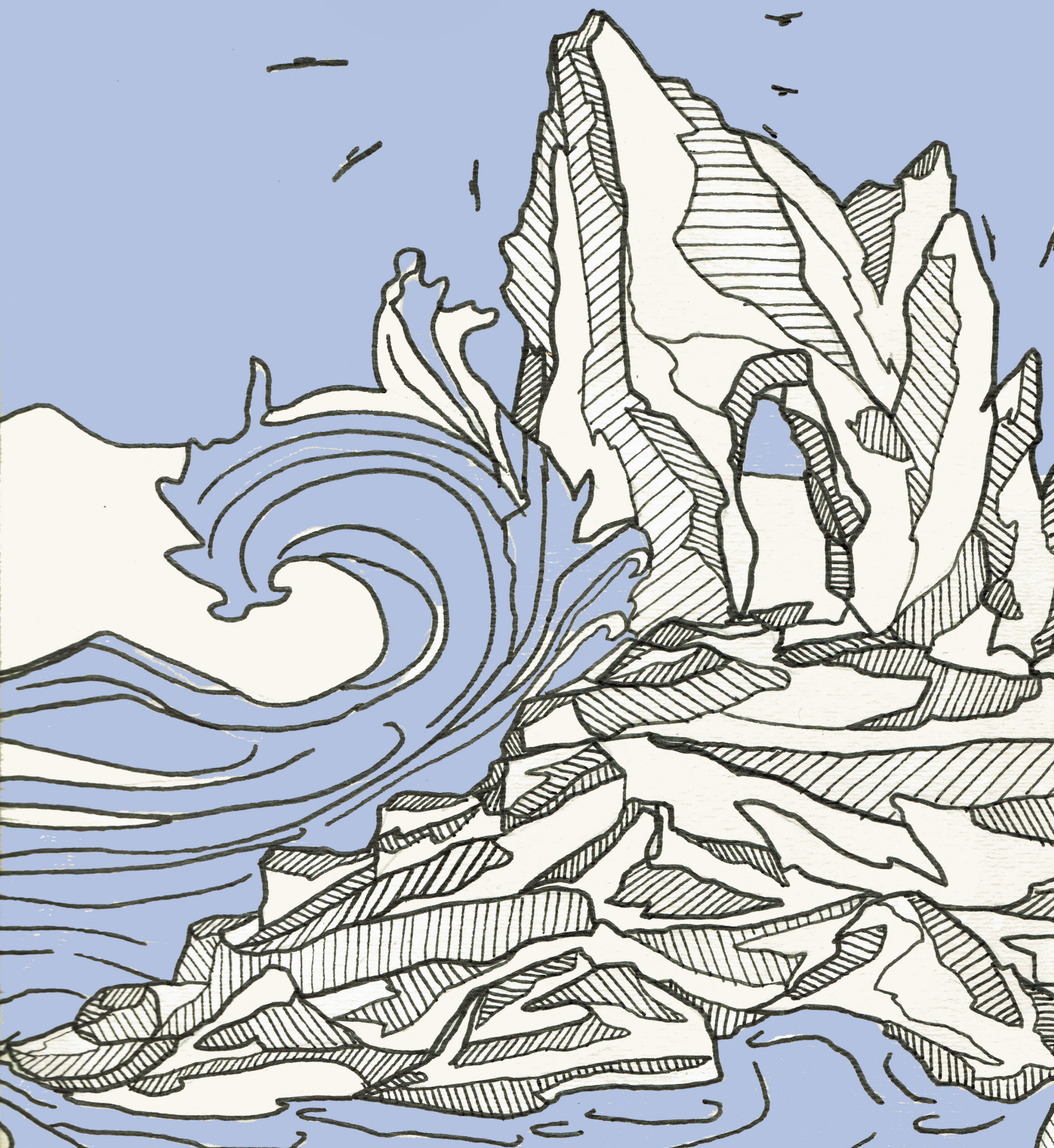
Pietro Antonio Locatelli (1695–1764) — Concerto Grosso in D Major, Op. 1, No. 9

Antonio Vivaldi (1678–1741) — Concerto for Four Violins in B Minor

CIRCA 1829

Salon Series | Saturday October 18, 7:30 pm

Westminster Presbyterian Church



Circa 1829 — *Intimate Transformations*

Set at the turning point between Classical balance and Romantic freedom, Circa 1829 invites listeners into the intimate world of the early nineteenth-century salon. Here, composers like Schubert, Mendelssohn, Chopin, Hummel, and Donizetti shaped music that feels polished yet deeply personal—elegant structures giving way to sudden bursts of emotion, like waves carving new forms into ancient stone. Much like the flowing lines of Cathedral Rock, these songs, sonatas, and nocturnes show how time and pressure can hone the familiar into something strikingly alive. This program traces how each piece, with its lyricism and quiet drama, transforms the private world of the salon into a place where the past resonates in every intimate phrase.

Donizetti's *Il Genio* offers a lively glimpse of the young composer's early gift for melody and charm. Written for salon audiences, this short piece distills the spirit of bel canto opera into a bright instrumental miniature. Quick shifts of mood and sudden modulations hint at the dramatic flair that would soon make Donizetti famous, while its graceful form and playful exchanges reveal how music could animate a gathering with elegance and sparkle.

Schubert's selections from *Schwanengesang* draw us into a world where nature, longing, and farewell blur into song. *Liebesbotschaft* flows like a murmuring brook carrying a lover's message, while *Frühlingssehnsucht* pulses with restless hope for spring's return. In *Ständchen*, a soft serenade unfolds under the hush of night, the piano conjuring the strum of a distant guitar. *Abschied* dances away with staccato figures, the rider leaving town with a lighthearted wave. In these songs, Schubert's gift for seamless melody and subtle harmony turns simple verses into moments of expansive feeling—miniatures that made the art song a Romantic jewel.

Program:

Gaetano Donizetti (1797–1848) — *Il Genio*

Franz Schubert (1797–1828) — *Schwanengesang*, D. 957: No. 7 “*Abschied*” and No. 3 “*Frühlingssehnsucht*”

Felix Mendelssohn (1809–1847) — *Violin Sonata in F minor*, Movements I & III

Franz Schubert (1797–1828) — *Schwanengesang*, D. 957: No. 4 “*Ständchen*” and No. 1 “*Liebesbotschaft*”

Frédéric Chopin (1810–1849) — *Nocturne in E-flat Major*, Op. 9 No. 2

Johann Nepomuk Hummel (1778–1837) — *Potpourri for Guitar and Fortepiano*, Op. 53

Mendelssohn's *Violin Sonata in F minor* reveals a young genius blending Classical poise with Romantic fire. The first movement opens with a dark, dramatic introduction before giving way to an agile conversation between violin and piano—graceful themes entwine and break apart in passages full of youthful urgency. The finale bursts forward with quick, restless energy, scales and leaps flashing by in a swirl of controlled brilliance. This balance of elegance and expressive sweep would shape Mendelssohn's mature chamber works and helped carry the Classical sonata into a new century of lyricism and vivid color.

Chopin's *Nocturne in E-flat* is a quintessential glimpse into Romantic pianism at its most intimate. Inspired by Field's night pieces but lifted to new heights, this nocturne lets a single, graceful melody sing like a human voice over gentle left-hand ripples. Each return of the theme brings fresh ornament, delicate turns and trills that feel like whispered secrets unfolding in candlelight. Subtle shifts from major to minor and tender suspensions invite a listener to linger in a dreamscape that dissolves almost before it's fully grasped—one of Chopin's gifts was to suggest infinite longing within a miniature form, making the piano sound like an aria without words.

Hummel's *Potpourri for guitar and fortepiano* transports us to an early 19th-century salon, where beloved opera tunes were brought home in charming arrangements. This elegant medley strings together melodies from Grétry, Paisiello, Mozart and others, letting the guitar's delicate plucked lines dance around the fortepiano's graceful flourishes. Light but never trivial, the piece balances witty variations with moments of virtuosic sparkle, inviting performers to converse playfully as equals. A bridge between Mozart's age and Chopin's, Hummel's *Potpourri* reminds us that familiar tunes, lovingly reimagined, can bloom again in new settings—proof that the past can always be made present through fresh invention.

VOIX DU VIOLONCELLE

Sinfonia Series | Saturday November 22, 7:30 pm

Westminster Presbyterian Church



Voix du Violoncelle — *Reimagined Elegance*

Voix du Violoncelle invites listeners to hear the cello not just as an instrument, but as a voice—breathing new life into French Baroque works once shaped for singers, flutes, and stages. Guided by cellist Jessica Korotkin’s theatrical spirit and imaginative arrangements, this program turns familiar ornaments and courtly dances into something fresh and alive. Like a Baroque garden viewed from above—ribbons of pathways and structured layers crossed by a cascading river—each piece reveals how past forms can be reshaped into a living spectacle when the cello speaks them anew.

Lully’s March for the Turkish Ceremony comes from *Le Bourgeois Gentilhomme*, where a comic “Turkish” parade pokes fun at fashionable fads of Louis XIV’s court. Originally full of oboes and drums, the march becomes something slyly intimate in Korotkin’s hands: the cello growls and sings, giving the procession both its grand pulse and its sly grin.

Boismortier’s Concerto in D shows the French taste for graceful melody and light conversation. Written for amateur musicians eager for Italian-style concertos, it turns into an aria without words when Korotkin lets the cello breathe through its long phrases and bright dance rhythms.

Corrette’s Concerto Comique mixes rustic songs and quick jokes—a patchwork of popular tunes meant to delight Parisian crowds. On the cello, these sudden shifts feel like a musical soliloquy: the line teases, sighs, and laughs, showing Korotkin’s gift for turning old amusements into living theatre.

Lully’s *Le Bourgeois Gentilhomme* Overture opens the program’s dramatic side, all pomp and courtly wit. With the cello singing its stately dotted rhythms and fugal dances, the grandeur of Versailles feels newly human and warm—more like a voice than a parade of powdered wigs.

Morin’s Naufrage d’Ulysse brings myth into the salon. A cantata of storm and lament, its recitatives and airs once gave a singer Ulysses’s desperate plea. Now the cello takes up his voice alone, conjuring waves, winds, and sorrow in a single bow stroke that lets the hero’s grief and resolve speak wordlessly.

Marais’s Couplets de Folies close the program in a whirl of variation on the timeless Folia theme. Marais’s dancing bass line and shifting moods become a showcase for Korotkin’s ornamented style—Baroque trills, bold runs, sighing laments. In her hands, each variation flows like a new terrace in that garden of echoes and cascades: a living reminder that old music can sing forever when a fresh voice carries it forward.

Program:

Jean-Baptiste Lully (1632–1687) — March for the Turkish Ceremony

Joseph Bodin de Boismortier (1689–1755) — Concerto in D Major

Michel Corrette (1707–1795) — Concerto Comique

Jean-Baptiste Lully (1632–1687) — *Le Bourgeois Gentilhomme* (Overture)

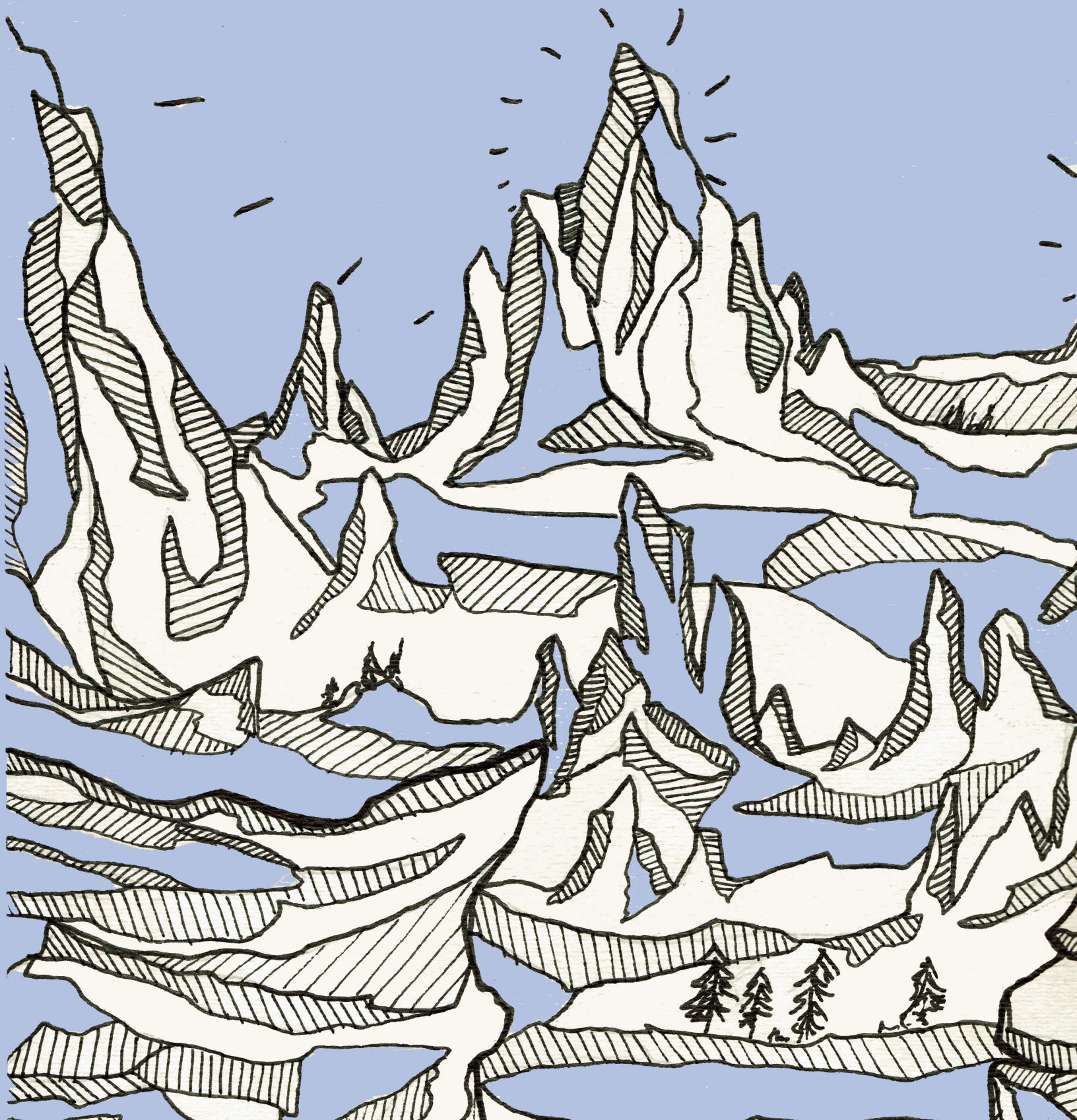
Jean-Baptiste Morin (1677–1745) — *Naufrage d’Ulysse*

Marin Marais (1656–1728) (arr. Jessica Korotkin) — *Couplets de Folies*

VIVALDI'S VIRTUSOITY

Salon Series | Saturday February 7, 7:30 pm

Westminster Presbyterian Church



Vivaldi's Virtuosity — *Venetian Fire and Flash*

Vivaldi's Virtuosity invites listeners into a world where clear forms and free imagination spark against each other to dazzling effect. Across strings, flute, lute, oboe, and violin, this program traces how Antonio Vivaldi turned the Italian concerto into a playground for color, character, and technical brilliance. Written for the churches and courts of Venice in the early 1700s, these concertos still astonish with their blend of structural clarity and theatrical impulse—reminding us that virtuosity in Vivaldi's hands was always more than display: it was a way of speaking, painting, and transforming the familiar into the vividly new.

Opening the program, the **Concerto for Strings in G Major**, nicknamed *Alla Rustica*, is a miniature burst of rustic vitality. Unlike many of Vivaldi's larger concertos, this compact work for string orchestra alone skips any extended solo episodes—yet it brims with contrasts and clever shifts in texture. In its short span, it evokes the countryside with a dance-like Allegro full of syncopated energy and folk-like repeated figures, hinting at Vivaldi's fondness for stylizing peasant dances for sophisticated Venetian audiences. Scholars see it as a fine example of how he could distill the essence of the ritornello form—tutti refrains framing more intricate passages—into just a few pages while never sacrificing dramatic impact.

The **Lute Concerto in D Major** is one of Vivaldi's most beloved concertos for plucked string. Composed in the 1730s, possibly for the Bohemian count Johann Joseph von Wrthby or another aristocratic patron with a taste for the fashionable lute revival, this work shows Vivaldi's skill in crafting music that flatters both player and listener. Its outer movements sparkle with quick runs and delicate cross-string figuration, while the slow central Largo stands as one of his most enchanting episodes: a gentle, song-like melody floats above softly pulsing pizzicato—like a gondola gliding across moonlit canals. It remains one of the most performed lute concertos today and is often heard on guitar, testament to its timeless balance of virtuosity and intimacy.

Program:

Antonio Vivaldi (1678–1741)

Concerto for Strings in G Major “Alla Rustica”

Lute Concerto in D Major

Flute Concerto in D Major “Il Gardellino”

No less vivid, the **Flute Concerto in D Major**, known as *Il Gardellino* (“The Goldfinch”), is a masterclass in Vivaldi's ability to paint nature in sound. Written in the late 1720s for virtuosos such as the celebrated flautist Johann Baptist Wendling, *Il Gardellino* uses playful trills, sudden leaps, and quick repeated notes to mimic the song and flutter of the goldfinch. The opening Allegro bursts to life like birds at dawn, the Andante moves through a hushed, pastoral calm with the flute as a lyrical solo voice, and the closing Allegro brings a final darting chase among soloist and strings. Such concertos reveal Vivaldi's place at the forefront of programmatic instrumental writing—a forerunner to the pictorial works of later composers like Haydn and Beethoven.

The **Oboe Concerto in C Major** shows another side of Vivaldi's concerto craft: his love for instruments with strong, clear personalities. Venice's Ospedale della Pietà, where Vivaldi spent much of his career, boasted fine oboists among its resident musicians, and he wrote more than 20 concertos for the instrument. The C major Concerto exemplifies his bright, transparent writing: graceful, song-like melodies alternate with brisk, buoyant episodes, giving the oboe space to shine in both sweet cantabile lines and agile passagework. Subtle harmonic twists and small, playful surprises—like sudden shifts between major and minor—let the oboe speak with a human voice that balances gentle warmth and crisp clarity.

Closing the program, the **Violin Concerto in B Minor** is a brilliant example of Vivaldi's gift for balancing drama and lyricism. Dating from his *L'Estro Armonico* or similar collections of the 1710s–20s, this work showcases the expressive potential of the solo violin within the well-defined ritornello form. The outer Allegros frame fiery solo passages with bold orchestral refrains, while the central Andante opens space for a singing line that almost resembles an operatic aria—reminding us that Vivaldi's concerto style drew heavily on his experience writing some fifty operas. Rapid arpeggios, double stops, and sudden leaps test the soloist's dexterity, yet the music never feels like mere showmanship: instead, it sings, sighs, and flashes with the same theatrical life that filled Vivaldi's Venice.

Oboe Concerto in C Major

Violin Concerto in B Minor

Musical Jokes

Salon Series | Saturday March 21, 7:30 pm

Westminster Presbyterian Church



Musical Jokes — *Classical Pranksters*

“The grounded roots of an ancient tree tower over the land, centering its weight through a sonorous trunk while the wind sends birds coasting through its branches, light and free, improvising each movement on the thermals.” Tonight’s concert lives inside that image: sturdy Classical form holds firm like deep roots, while clever surprises and comic turns lift the music into playful flight. Haydn’s “The Joke” and Mozart’s A Musical Joke show how the greatest Classical minds knew exactly when to laugh.

Haydn’s String Quartet in E-flat Major, Op. 33 No. 2, is part of his famous Opus 33 set from 1781–82 — the so-called “Russian” quartets, written “in a new and special way.” These quartets replaced the old minuet with the quick, mischievous scherzo and filled every movement with clever twists and sudden silences. The final movement gave the quartet its nickname: a bright, dancing rondo that tricks listeners with a string of false endings. Haydn loved to wager that his polite audiences would start chatting or clapping too early — and he won every time. Beneath the prank is masterful craft: the opening Allegro spins a single theme through playful exchanges; the earthy Scherzo imitates rustic dances with unexpected offbeats and sudden slides; the slow movement brings a soft, heartfelt pause between laughs. Haydn knew the rules of Classical form so well he could bend them with a grin — roots strong, branches dancing in the breeze.

Mozart’s A Musical Joke, written in 1787, is a different kind of prank: a mockery of bad music and careless writing. At first glance, it looks like a typical divertimento for strings and horns — four pleasant movements in neat Classical dress. But inside, Mozart plants “mistakes” everywhere: wrong keys, clumsy horn blasts, broken rules of harmony, and awkward parallel fifths that every student was told to avoid. In the finale, he takes the joke to its punchline — as the piece crashes into one of the earliest intentional piles of clashing keys, a full comedic train wreck that still makes audiences laugh. Some think he was poking fun at amateur composers, village bands, or smug show-offs who copied style but missed substance. Whatever the target, the wit works because it’s flawless underneath: only a genius could write a “bad” piece so perfectly.

Together, these works remind us that Classical elegance was never all powdered wigs and solemn form. Haydn’s false stops and Mozart’s wrong notes float above deep roots of mastery — playful birds on steady branches. Two hundred years on, these musical jokes still ride the wind, proving that true craft always has room for laughter.

Program:

Joseph Haydn (1732–1809) — String Quartet in E-flat Major “The Joke”

Wolfgang Amadeus Mozart (1756–1791) — A Musical Joke

MUSIC IN THE NEW WORLD

Salon Series | Saturday April 25, 7:30 pm

Westminster Presbyterian Church



Music in the New World — *Ocean Crossings*

Across the vast landscapes of the early modern Americas, music rose like a cathedral built in sound — a meeting place where local voices and European traditions intertwined in ways as layered and extravagant as any stone facade. The cathedrals of Mexico City, Puebla, Lima, and countless mission towns were not just centers of faith, but also crucibles of musical invention. Here, Spanish polyphony and Italianate opera met the languages, rhythms, and stories of New Spain, New Granada, and the Viceroyalty of Peru, producing sacred works and villancicos that still carry the pulse of that world across centuries.

In these great colonial cities, chapels and choirs thrived under the gilded domes of the Baroque age. Composers like Antonio Juanas in Mexico City or Mateo Tollis de la Roca crafted works that fused the grandeur of European counterpoint with local color and devotion. The layered ornament of these scores — voices doubled by violins and horns, sacred Latin text interwoven with Spanish or indigenous tongues — echoes the spires and flourishes of a cathedral like Santiago de Compostela's Acibecharía facade, which pierces the sky with sculptures and scrolls that seem to sprout from the stone like wildflowers on rock.

This music is not frozen in the past; it lives and breathes like a canyon echoing with birdsong. Manuscripts that lay dormant for centuries — some hidden in archives, some kept alive in local practice — are reawakening on modern stands, bringing forward voices that once sang at dawn Masses or filled plazas on feast days with the bright trumpets of a villancico. When we hear a Benedictus by Juanas or a lively villancico by de la Roca today, we glimpse a world in motion: choirs of cathedral boys and Indigenous singers, creole instrumentalists and Spanish-trained maestros, all layering sound upon sound like embellishments carved into stone.

The spires and statues that inspired Cathedrals in Nature remind us that these works, too, are not only monuments but living sculptures — crafted, embellished, and continually reshaped by those who perform them anew. This program, and the music it lifts from ink and parchment, invites us to stand before these sonic cathedrals: to step under their arches, trace the intricate lines, and hear how centuries of devotion, power, and cultural meeting still resonate in every phrase.

And so tonight we stand where old worlds meet new, where spires rise like hoodoos in a canyon sky — each note a carved flourish, each voice a bird wheeling through air, each piece a reminder that music, like stone, endures because it is both rooted and always reaching upward.

Program TBD:



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

Dr. Chandler Fadero, Associate Concertmaster
Edmond Chan, 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
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
concert programs.**

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 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.”



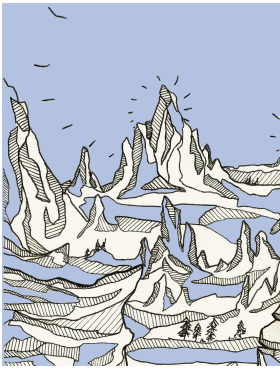
Compostela, Linocut on BFK Rives Paper, Hand-carved and hand-printed, 2025

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

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

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.



JOIN US ALL SEASON LONG

Experience every note. Oklahoma Baroque Orchestra's *Past Made Present* season invites you to immerse yourself in timeless music reimagined for today. Become a subscriber and enjoy:

- 20% Savings over single tickets
 - Priority Seating
- Easy, flexible ticket exchanges
 - Bring-a-Friend Voucher

FULL 2025-26 Season Subscription

Includes all performances in the Sinfonia & Salon Series.

Price: \$120.00 per person

HALF 2025-26 Season Subscription

Choose ANY 3 performances in the Sinfonia & Salon Series.

Price: \$60.00 per person

Subscribe Now at okbaroque.org/plans-pricing



Become a Friend of OBO

*Your support keeps early music
alive in Oklahoma.*

We believe great music should reach everyone. Each year, your gift helps us bring world-class guest artists to Oklahoma, grow programs for students and audiences of all ages, and secure our place on local and national stages.

As a Friend, you'll enjoy:

- Closer access to our artists and team
- Invitations to exclusive rehearsals and special events
- The joy of knowing you're helping share Baroque music with more people

Join us on this journey — every gift, big or small, makes a difference.

Become a Friend today:
okbaroque.org/donate

Your donation is tax-deductible and directly supports local musicians, concerts, and community access to early music.



Not sure where
to start? Many
Friends give
\$10-\$40
monthly —
every dollar
makes a
difference.

Sign Up to Support OBO

Please complete and return this form to:

Oklahoma Baroque Orchestra

1819 Beverly Hills St.

Norman OK, 73072

EIN: 83-1905300

Name: _____

Address: _____

Phone: _____

Email: _____

Friend's Tiers	Monthly/Yearly Cost
Affiliate	\$5 / 60
Friend	\$10 / 120
Fellow	\$20 / 240
Associate	\$40 / 480
Companion	\$80 / 960
Consort	\$2,500 and above

Account No.	
Account Type (Circle One)	Checking / Savings
Financial Institution	
Routing/Transit No.	

☐ I would like to donate \$ _____ monthly for ____ months.

Or ☐ I continue until I advise you

Signature: _____

THANK YOU for Supporting
OK Baroque Orchestra!

Stay Connected with OBO

Follow the Oklahoma Baroque Orchestra and help us share early music with Oklahoma!



@okbaroque



@OkBaroque



@okbaroque



okbaroque.org



2025-26 Season Sponsors

We extend our sincere gratitude to our season sponsors whose generous support has been instrumental in bringing this season to life. Your dedication to our organization has made this season possible! Thank you!

Principal Sponsors

*Bank of Oklahoma
Corner Copy
Love's Travel Stop and Country Stores*

Patron Sponsors

*Dr. Margaret Brisch
Geib Musik*

Supporting Sponsors

Red River Pipe Organ Co.

Individual Sponsors

*Corkscrew Wine and Spirits
David & Linda Spain
Derice Madoux
Dr. Michael Geib*
Dr. Nathan Dougherty*
Dr. Rachel Maczko*
Dr. Roger Rideout*
Drs. Melissa Baughman & Christopher Baumgartner*

*Eugene & Alexandra Rivas-McKeown
Joseph Ripka*
Kelsey McNaught
Kersey Winfree, MD
L. Scott Owen, MD
Mark* & Laurie McCoy
Ryan Conerly*
Suzanne Perrine
Denotes Board Members

