

OKLAHOMA
BAROQUE
ORCHESTRA

2026-2027
FIFTH SEASON

KUNSTKAMMER

A Cabinet of Wonders



Oklahoma Baroque Orchestra / 2026-2027 Season

Oklahoma Baroque Orchestra exists to make historically informed performance a living, local practice in Oklahoma—bringing period instruments, scholarship, and community musicians together to let audiences hear early music as its first listeners did.





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Welcome

from Artistic Director Dylan Madoux

Welcome to the 2026–27 Season

KUNSTKAMMER: A CABINET OF WONDERS

A season of wonders, opened one drawer at a time.



The Oklahoma Baroque Orchestra's Kunstkammer season invites you into a cabinet of wonders — the historic collector's room where specimens from across the known world were gathered into a single space of study and delight. This year's journey spans four centuries and six thoughtfully curated programs, each a drawer opened, each work chosen for what it reveals about the era, place, or sensibility that produced it.

Sinfonia Series

The Flowing Current—opens the year at the water's edge. Lalande's Fontaines de Versailles conjures a Sun King's garden; Handel's Water Music glides down the Thames in royal procession. Telemann closes the program somewhere stranger—his Alster-Overture finds an entire soundscape, echo and carillon and swan song, inside a single Hamburg river.

Vivaldi: Gloria & Dixit Dominus—turns to Venice at its most resplendent. Bertali's Sonata a 6 opens the doors before Vivaldi's Gloria and Dixit Dominus reveal the Red Priest's sacred music at full brilliance, framed by the hush of Corelli's Pastorale, that most beloved of Christmas interludes.

Echoes of the East—takes its cue from Haydn's La Roxelane, named for a legendary Ottoman sultana, and opens outward from there to Salieri's La Veneziana and Mozart's "Turkish" Violin Concerto—a Europe imagining its eastern neighbor with equal parts fascination and unease.

Salon Series

Conversazioni—drawing listeners into the birth of Italian monody. Monteverdi, Caccini, and Strozzi work out, in real time, what it meant for music to speak like a human voice, framed by sonatas from Buonamente, Legrenzi, and Marini tracing the origins of expression itself.

Natural Affections—follows feeling as it changes shape across a century. Vivaldi and Handel supply the ornamented passions of high Baroque affect; C.P.E. Bach turns restless and searching. By the time we reach Haydn's late Scottish folk song arrangements, feeling has found an entirely different language.

Silent Resonance—the cabinet's most unusual specimen—centers on an encounter: Helen Keller's meeting with the Zoellner Quartet in Oklahoma City, where she experienced music through touch alone. Kreisler, Debussy, Beethoven, and Dvořák, alongside Skilton and Ilyinsky, ask what resonance means when it is felt rather than heard.



2026-27 Season at a Glance

KUNSTKAMMER

A Cabinet of Wonders



Sinfonia Series

The Flowing Current

Where Music Meets Water

📅 September 5, 2026

Vivaldi

Gloria & Dixit Dominus

📅 December 20, 2026

Echoes of the East

Music Inspired by the Ottomans

📅 April 24, 2027

Salon Series

Conversazioni

The Birth of Expression in Italy

📅 October 17, 2026

Natural Affections

*From Baroque Passion to
Classical Sentiment*

📅 January 30, 2027

Silent Resonance

*Honoring Helen Keller's Encounter
with the Zoellner Quartet*

📅 March 6, 2027

THE FLOWING CURRENT

WHERE MUSIC MEETS WATER



SEPTEMBER 5, 2026

7:30 PM

WESTMINSTER
PRESBYTERIAN CHURCH
OKLAHOMA CITY, OK

SINFONIA SERIES

The Flowing Current — *Where Music Meets Water*

Program

Les fontaines de Versailles (Excerpts), S.133

Michel-Richard de Lalande
(1657–1726)

- I. *Ouverture*
- II. *Arrête ici, mon fils* (Stop here, my son)
- III. *Air de Ancelade* (Air of Enceladus)
- IV. *Plaintes, regrets* (Laments and regrets)
- V. *Recit. & Air*
- VI. *Air de Flore* (Air of Flora)
- VII. *Chaconne*

Sofia Bagajewicz, Soprano | Nathan Dougherty, Tenor | Kody Goad, Bass

Water Music Suite No. 2 in D major, HWV 349

George Frederic Handel
(1685–1759)

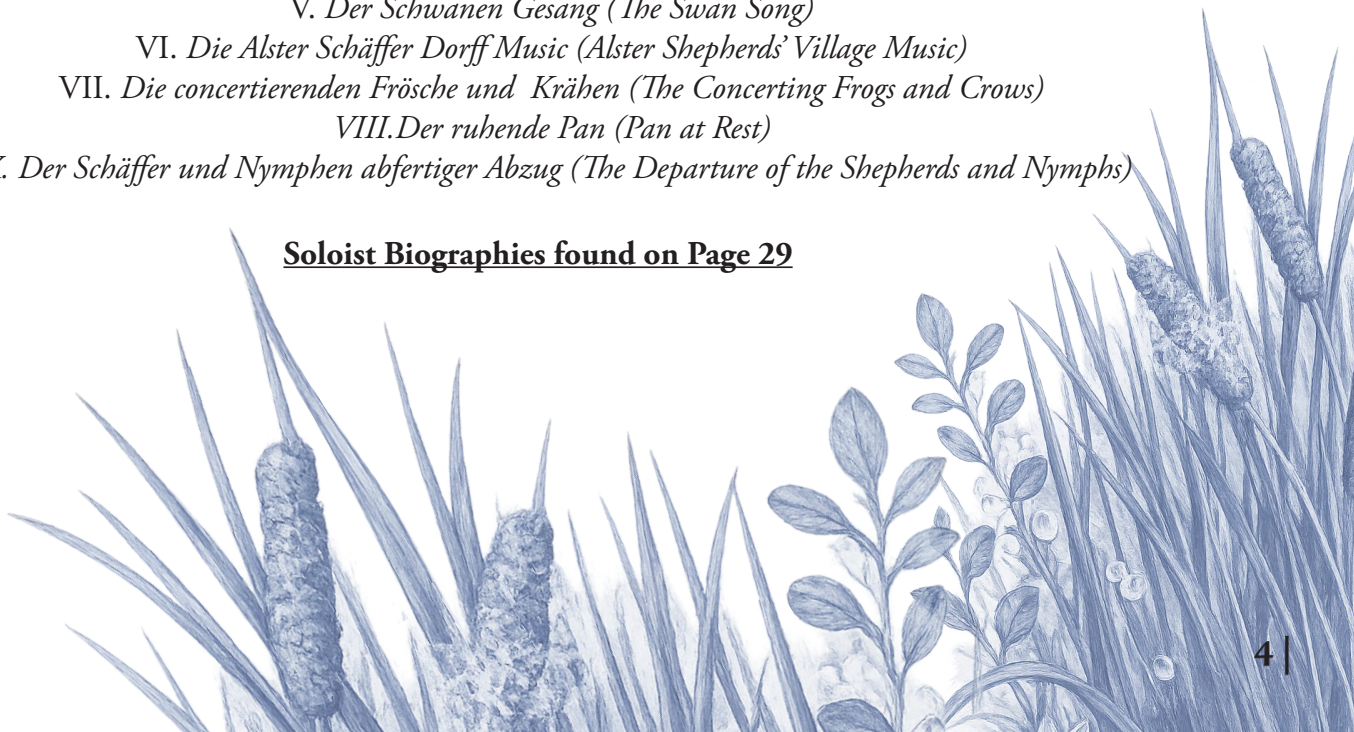
- I. *Allegro*
- II. *Alla Hornpipe*
- III. *Minuet*
- IV. *Lentement*
- V. *Bourée*

Ouverture Suite, TWV 55:F11 "*Älster Ouverture*"

Georg Philipp Telemann
(1681–1767)

- I. *Ouverture*
- II. *Die canonierende Pallas* (Pallas firing cannon)
- III. *Das Älster-Echo* (The Älster Echo)
- IV. *Die Hamburgischen Glockenspiele* (The Hamburg Carillons)
- V. *Der Schwanen Gesang* (The Swan Song)
- VI. *Die Älster Schäffer Dorff Music* (Älster Shepherds' Village Music)
- VII. *Die concertierenden Frösche und Krähen* (The Concerting Frogs and Crows)
- VIII. *Der ruhende Pan* (Pan at Rest)
- IX. *Der Schäffer und Nymphen abfertiger Abzug* (The Departure of the Shepherds and Nymphs)

Soloist Biographies found on Page 29



The Flowing Current — *Where Music and Water Meet*

In 1888, Heinrich Wölfflin—a Swiss art historian who helped create the scholarly concept of the Baroque—claimed that water was the Baroque period’s “favorite element.” A compelling notion, water is indeed a central facet of Baroque culture. It flowed through the era’s arts, appearing as a central element in paintings, poetry, and theater. The qualities of water, in many ways, reflect qualities associated with the Baroque more broadly: contrast, surprise, transparency, the dissolution of forms and boundaries, and (perhaps most significantly) movement and mutability. Jelena Todorović develops this notion in a compelling manner, arguing that water explains the Baroque world as a whole: “Water displayed the same characteristics so often attributed to this troubled epoch—it was ambivalent by its very nature, a slippery mutable substance that adjusted to any space it occupied.” More than that, however, it helped shape the era’s understanding of man, who was believed (like water) to be in perpetual transformation. As Michel de Montaigne put it, “life is nothing but movement.” Similarly, water is perishable, running away or evaporating in the absence of a vessel to contain it. Its very ephemerality was key to its allure and the fleeting nature of water became a favorite metaphor for the fleeting and intransient nature of life itself.

Nowhere is the importance of water in the Baroque more clear than in the period’s noble and royal gardens. As Stephanie Hanke argues, not since Roman antiquity had gardens been shaped to such an extent by water, which not only lent them structure but became the central dramatic elements. Antoine-Joseph Dezallier d’Argenville wrote in his 1709 *Théorie et pratique du jardinage* (*Theory and Practice of Gardening*) that water was “the soul” of the Baroque garden, nodding not only to its importance but also to larger humanist ideas that water itself was “animated” (imbued with soul) because it permeated the earth like the veins of the human body. In the gardens themselves, water features functioned as social centers. Guests and residents at Versailles, for instance, could enjoy the sights and sounds of the jets at the *Théâtre d’eau* (an exceptionally expensive grove), enjoy a meal in the *Salle du conseil* on an island encircled by numerous water sprays, or enjoy a concert at a grotto or on an artificial island. To design and maintain the myriad fountains, canals, waterfalls, and grottos, a new kind of professional emerged, the so-called *fontainière*. They developed technologies that allowed water features to take on unprecedented, awe-inspiring size. As d’Argenville wrote, “one can never over-do it; the bigger the water features are the better.” To supply the water at Versailles, not only did mills on site pump water in elevated reservoirs, but water from the Seine had to be raised nearly 500 feet so that it could run through miles

of aqueducts all the way to the palace, requiring an enormous workforce. Here (and in all similar gardens), water was not only aesthetically and symbolically significant, it demonstrated the enormous wealth and power of the ruler.

In this concert, we explore water in the Baroque—from splendid gardens to major rivers—and ways in which music was used to celebrate and evoke it. We begin with excerpts from Michel-Richard de Lalande’s 1683 *Fontaines de Versailles*, first performed in the Louis XIV’s Apartments in the palace. In the piece, myriad mythological deities and figures whose statues can be found around the gardens of Versailles praise king and his magnificent fountains. After a stately French overture, Latona arrives to welcome her son Apollo who announces that he is now merely a reflection of Louis XIV. Next, the giant Enceladus roars onto the stage accompanied by an orchestra that depicts his volcanic, stormy demeanor. Once he introduces himself, however, he declares that rather than causing earthquakes, he will now shoot water into the air to entertain the king. Other gods, including Bacchus and Flora, then laud the king and his magnificent gardens before announcing that they will return to their fountains to await his presence.



Vue du Bosquet des trois Fontaines (View of the Grove of the Three Fountains), at Versailles. Painting by Jean Cotelle the Younger (1642-1708), (c) Réunion des Musées Nationaux.

The Flowing Current — *Where Music and Water Meet*

We then turn to George Frideric Handel's *Water Music, Suite no. 2 in D major*, an orchestral suite drawn from a collection of music composed for a concert on the River Thames in July 1717. The river party was organized for George I and his court, who rode on one barge while the 50 musicians playing Handel's suites rode on another. *The Daily Courant* provides a particularly vivid account of the event:

On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Godolphin, Madam Kilmanseck, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr. Handel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning. At Eleven his Majesty went a-shore at Chelsea, where a Supper was prepar'd, and then there was another Consort of Music, which lasted till 2; after which, his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed.

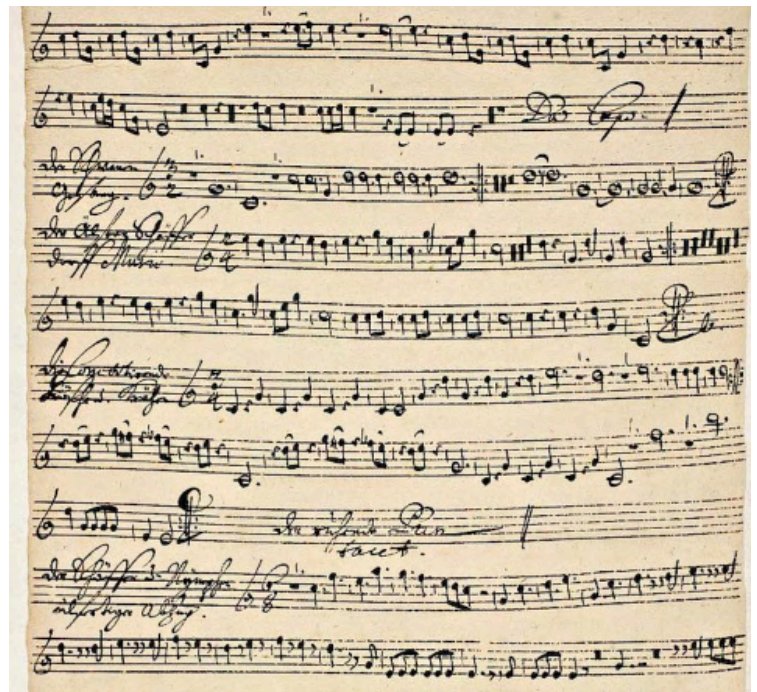


Canaletto (Giovanni Antonio Canal), [exact title of Thames view], c. 1746–55. Oil on canvas.



Aufsicht in Hamburg über den Jungfern Stieg auf die Alster gegen Nord-Ost, c. 1770, attributed/listed with Leizel

We conclude with Georg Philipp Telemann's *Suite in F major, "Alster Overture,"* which musically paints the Alster River that flows through Hamburg. Likely written for a civic occasion in Hamburg, where Telemann worked from 1721 until his death, the suite is rather unusually scored for four horns, two oboes, violins and continuo. After a French-style overture, the rest of the movements evoke various scenes around the river, including a swan song (in the form of a sarabande), the village music of Alster shepherds (complete with drones and comedically abrupt key changes), and the wildly imaginative concerto of frogs and crows (full of evocative dissonances). The piece ends with a bang, an upbeat gigue that depicts the "hurried departure of nymphs and shepherds."



CONVERSAZIONI

THE BIRTH OF EXPRESSION IN ITALY



OCTOBER 17, 2026

7:30 PM

WESTMINSTER
PRESBYTERIAN CHURCH
OKLAHOMA CITY, OK

SALON SERIES

Conversazioni — *The Birth of Expression in Italy*



Christen Mayer



Nathan Dougherty



Chazlen Rook



Chandler Fadero

Program

Zefiro torna e di soavi accenti, SV 251,
madrigal for two tenors with basso continuo

Claudio Monteverdi
(1567–1643)

Nathan Dougherty, tenor

Sonata a 2 Violini e Basso

Giovanni Battista Buonamente
(c. 1595–1642)

Chandler Fadero, Baroque Violin | Chazlen Rook, Baroque violin

Amarilli mia bella
from *Le nuove musiche* (1602)

Giulio Caccini
(1551–1618)

Christen Mayer, soprano

La cetra, Op. 11: Sonata quarta a 2

Giovanni Legrenzi
(1626–1690)

Chandler Fadero, Baroque Violin | Chazlen Rook, Baroque violin

L'Eracito amoroso
from *Cantate, ariette e duetti*, Op. 2 (1651)

Barbara Strozzi
(1619–1677)

Christen Mayer, soprano

Sonata Quarta from Op. 8

Biagio Marini
(1594–1663)

Chazlen Rook, Baroque violin

Vulnerasti cor meum

Giovanni Felice Sances
(c. 1600–1679)

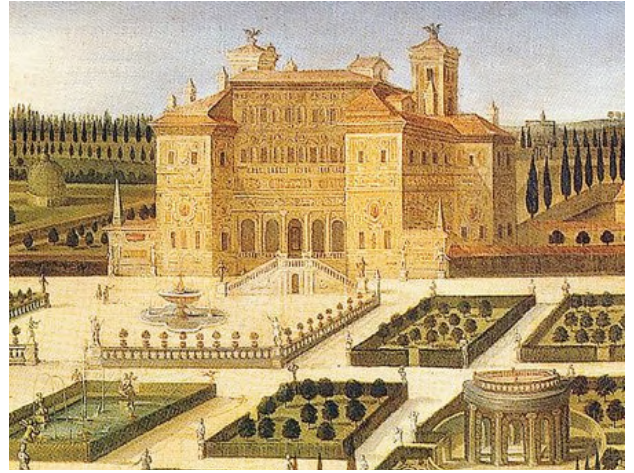
Christen Mayer, Soprano | Nathan Dougherty, tenor

Conversazioni — *The Birth of Expression in Italy*

In the seventeenth century, music was intimately linked to location. Style, in essence, reflected architecture. A classic example is the polychoral technique pioneered by Alessandro and Giovanni Gabrieli, which took advantage of the lofts around Saint Mark's Basilica in Venice by positioning various choirs and instrumental ensembles around the central nave to create awe-inspiring surround sound effects. In general, Baroque theorists designated three main musical styles tied to venue: *ecclesiasticus* (church), *theatralis* (theater), and *cubicularius* (chamber). In tonight's concert, we focus on the latter, music for performance in the home. Chamber music was a common part of *conversazioni*, social gatherings organized by Italian noblemen and noblewomen in their palaces. At such parties, nobles mingled with invited church officials, artists, and intellectuals, discussed poetry, banqueted, and listened to performances by local or traveling musicians.

Conversazioni were essential sites for the exchange of ideas and opinions and, more significantly, the creation of social networks that could be useful to the interests of noble families. This was especially true for women, as *conversazioni* offered rare opportunities to socialize. Indeed, some women—such as Queen Christina of Sweden, Maria Mancini Colonna, and Olimpia Aldobrandini Borghese Pamphili—became rather famous for their *conversazioni*. Perhaps unsurprisingly, such parties made many noblemen and church officials anxious. As one chronicler put it, “it would probably be impossible to host a *conversazione* without the effects that are common in courts, especially when there are people from different backgrounds and different nations, and even more so because of the presence of banquets, since Bacchus can heat the minds and encourage venereal intimacies.” To protect against such dangers, as musicologist Valeria de Lucca notes, *conversazioni* were governed by rules. In mixed company, a woman would only interact with other women, her husband, or male relatives. In response, some hostesses, to protect their social reputations, barred the entry of men altogether, only admitting women, boys under ten, and castrati.

Anyone who has traveled to Italy can attest that the palaces in which *conversazioni* occurred were seats of luxury. Descriptions of the Borghese palazzo in Rome offer an idea of how sumptuous musical spaces were. Accounts of the “room of the queen of Sheba,” for instance, describe a space decorated with green damask hanging and red columns, tapestries of the histories of emperors, and frescoes by Paulo Piazza. The room was located on the first floor and at a distance from the prince's apartments, meaning it was accessible to guests and so ideal for parties and musical performances. Yet, unlike Italian



Matthäus Greuter (attributed), Villa Borghesia, c. 1620

palaces during the Renaissance (which tended to have dedicated music rooms), music travelled throughout the palaces in the Baroque era, moving from room to room to better serve specific functions. During the course of a meal, for instance, musicians might perform from an adjoining room in order to maintain appropriate distance from noble diners. Larger halls, meanwhile, could be temporarily transformed into theaters with raised platforms for musicians and dancers. During the summer, musical events could be held outdoors in courtyards, gardens, or loggias (covered galleries). There are even fanciful accounts of musicians performing sacred music for Christmas or Holy Week from wooden boxes suspended from the windows of small private chapels. The need to change position within the palace depending on season, company, or function had an impact on the music itself. Where nobles of the previous century furnished their dedicated music rooms with large, cumbersome instruments like the organ or claviorgan, nobles of the seventeenth century tended to favor the harpsichord and spinet, which could be both highly decorated and easily transported and tuned.



Gerrit van Honthorst, The Concert, 1623

Conversazioni — *The Birth of Expression in Italy*

Tonight's program features music ideally suited for *conversazione* in these domestic spaces. Indeed, many of the seventeenth-century genres you will hear were invented in the seventeenth century specifically for domestic consumption. Claudio Monteverdi's famous "Zefiro torna e di soavi accenti" is a joyful madrigal describing the return of the west wind. The piece is a chaconne, a work built on a repeating, dance-like ground bass pattern. Typical of the madrigal, the two singers—who sometimes imitate each other and sometimes move in parallel motion—paint the text, vocally depicting breezes, rushing streams, high mountains, low valleys, and echoes. As the poetry begins to describe the protagonist's loneliness and love-induced torment, however, Monteverdi changes the musical mood entirely, opting for a slow, recitational passage full of expressive dissonance and



Claudio Monteverdi, "Zefiro torna e di soavi accenti," from *Scherzi musicali*, Venice, 1632. First edition.

Giovanni Battista Buonamente's *Sonata a 2 violini e basso*, meanwhile, is a wonderful example of an early sonata, composed decades before the genre's form became codified. In this short trio sonata, the solo violins begin and end with a slow, quasi-improvisatory movement, passing short musical ideas back and forth. The middle movement, by contrast, is far more rapid in a dance-like triple meter. Similar sonatas by Legrenzi and Marini each explore the emerging genre of the sonata in unique ways, offering myriad surprises along the way. One of the most important chamber styles of the early Baroque was monody, solo song with accompaniment, codified by Giulio Caccini in his *Nuove musiche* (1601). That collection contains "Amarilli mia bella," an intimate piece that is largely declamatory, with a static bass line and a syllabic (though highly expressive) vocal setting. As Caccini explains in his preface, singers of monody were expected to forego flashy, virtuosic ornamentation in favor of graces like the *trillo* (a series of quickly repeated pitches) and *sprezzatura* (a flexible beat). Yet another central chamber genre was the cantata, a larger-scale sectional genre that alternates aria and recitative.



Giulio Caccini, *Le nuove musiche*, Florence: heirs of Giorgio Marescotti, 1602. First edition.

Barbara Strozzi's *L'Eracito amoroso* is a fabulous, deeply expressive example. Strozzi, adopted daughter of poet Giulio Strozzi, was one of the most successful female artists of the century, known for her eight volumes of published music as well as her consummate singing abilities. This cantata is largely built on a lament bass, four descending bass notes that repeat in an endless cycle meant to convey endless grief. Giovanni Felice Sances uses the same bass pattern in his chamber motet *Vulnerasti cor meum*. Here, however, the bass pattern depicts the eroticism of the Song of Songs, the unending cycle of notes painting the hypnotic qualities of love.



Bernardo Strozzi, *The Viola da Gamba Player* (possibly Barbara Strozzi), c. 1638–1640.

VIVALDI

G L O R I A &
DIXIT DOMINUS

FEATURING
CHRIST THE KING
CATHOLIC CHURCH
SCHOLA CANTORUM

DECEMBER 20, 2026
4:00 PM

CHRIST THE KING
CATHOLIC CHURCH
OKLAHOMA CITY, OK

SINFONIA SERIES



Vivaldi: *Gloria & Dixit Dominus* — With Bertali & Corelli

Program

Sonata a 6 (No. 2), IAB 7

Antonio Bertali
(1605–1669)

Gloria, RV 589

Antonio Vivaldi
(1678–1741)

I. *Gloria in excelsis Deo* [Allegro]

Gloria in excelsis Deo,

Glory be to God on high,

II. *Et in terra pax* [Andante]

et in terra pax hominibus bonae voluntatis.

and on earth peace, good will towards men.

III. *Laudamus te* [Allegro]

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,

We praise thee,
we bless thee,
we adore thee,
we glorify thee,

IV. *Gratias agimus tibi* [Adagio - Allegro]

gratias agimus tibi propter magnam gloriam
tuam,

we give thanks to thee for thy
great glory,

V. *Domine Deus - Rex caelestis* [Largo]

Domine Deus, Rex caelestis,
Deus Pater omnipotens.

O Lord God, heavenly King,
God the Father Almighty.

VI. *Domine Fili unigenite* [Allegro]

Domine Fili Unigenite, Jesu Christe,

O Lord, the only-begotten Son Jesu Christ;

VII. *Domine Deus - Agnus Dei* [Adagio]

Domine Deus, Agnus Dei, Filius Patris,

O Lord God, Lamb of God, Son of the Father,

VIII. *Qui tollis peccata mundi* [Adagio]

qui tollis peccata mundi,
 miserere nobis;
qui tollis peccata mundi,
 suscipe deprecationem nostram;

Thou that takest away the sins of the world,
 have mercy upon us.
Thou that takest away the sins of the world,
 receive our prayer.

IX. *Qui sedes ad dexteram Patris* [Allegro]

Qui sedes ad dexteram Patris,
 miserere nobis.

Who sits at the right hand of the Father,
 have mercy upon us.

X. *Quoniam tu solus sanctus* [Allegro]

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,

For thou only art holy;
thou only art the Lord;
thou only, art most high,
O Jesus Christ,

XI. *Cum Sancto Spiritu* [Allegro]

cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

with the Holy Ghost,
in the glory of God the Father.
Amen.

Vivaldi: *Gloria & Dixit Dominus* — With Bertali & Corelli

Pastorale, from the “Christmas Concerto,” Op. 6 No. 8

Arcangelo Corelli
(1653–1713)

Dixit Dominus, RV 594

Antonio Vivaldi
(1678–1741)

I. *Dixit Dominus* [Allegro]

1 [Psalmus David.]

Dixit Dominus Domino meo:

Sede a dextris meis,

1 Psalm of David

The Lord said to my master:

Sit here at my right hand,

II. *Donec ponam inimicos tuos* [Allegro]

donec ponam inimicos tuos scabellum pedum tuorum.

Until I make for you a footstool of your enemies.

III. *Virgam virtutis tuae* [Andante - Allegro molto]

2 Virgam virtutis tuae emittet Dominus ex Sion:

dominare in medio inimicorum tuorum.

2 The Lord will extend the power of your staff from out of Zion: Rule then in the midst of your enemies.

IV. *Tecum principium* [Andante]

3 Tecum principium in die virtutis tuae in splendoribus sanctorum:

ex utero ante luciferum genui te.

3 Your power has begun this day within you
In the splendor of the saints. I have borne you,
Before the stars, from out of the womb.

V. *Juravit Dominus* [Presto]

4 Juravit Dominus, et non paenitebit eum:

Tu es sacerdos in aeternum secundum ordinem

Melchisedech.

4 The Lord has so sworn, and will not recant:

You will be a priest for all time, conforming to the order of Melchisedech.

VI. *Dominus a dextris tuis* [Allegro]

5 Dominus a dextris tuis,

confregit in die irae suae reges.

5 The Lord is at your right hand;
Shattering kings in the day of his fury.

VII. *Judicabit in nationibus* [Largo]

6 Judicabit in nationibus, implebit ruinas:

conquassabit capita in terra multorum.

6 He will judge nations, filling them with ruin;
Assailing the heads of many in the land.

VIII. *De torrente in via bibet* [Andante]

7 De torrente in via bibet:

propterea exaltabit caput.

7 He will drink of the torrent in his way;
Therefore, he will lift up his head.

IX. *Gloria Patri* [Allegro]

8 Gloria Patri, et Filio, et Spiritui Sancto.

8 Glory to the Father, the Son, and the Holy Ghost;

X. *Sicut erat in principio* [Allegro]

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.

Amen.

as it was in the beginning, is now, and ever shall be,
world without end.

Amen.

Soloist Biographies found on Page 29

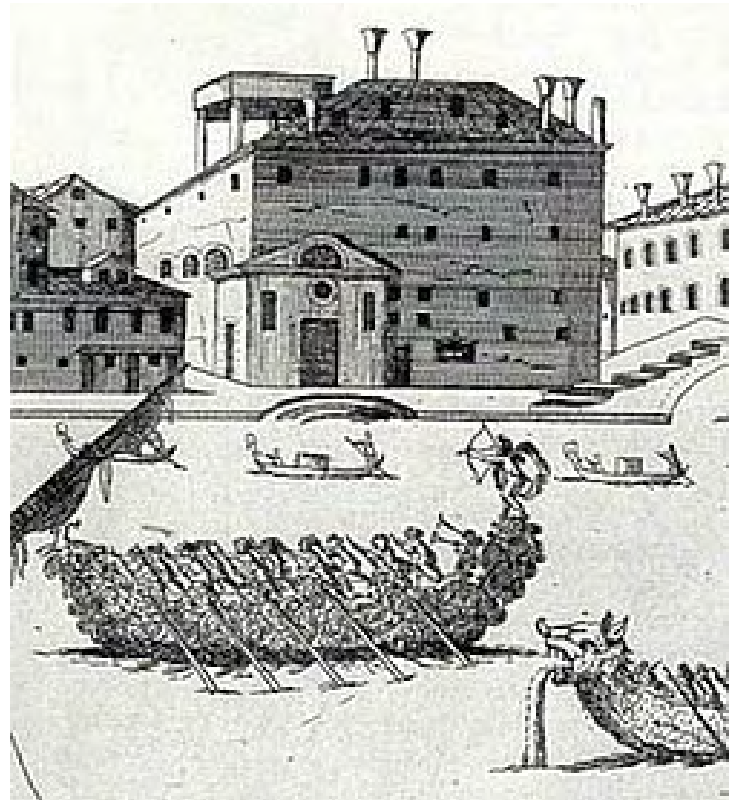


Vivaldi: *Gloria & Dixit Dominus* — With Bertali & Corelli

For most audiences, Antonio Vivaldi is known first and foremost as an instrumental composer. His Four Seasons—and, indeed, a number of the more than 500 other concertos he composed over the course of his career—are featured on innumerable albums and are constant fixtures in concerts. Yet, unlike other notable Italian violin-composers of the time like Arcangelo Corelli and Giuseppe Tartini, Vivaldi also had the desire and opportunity to compose vocal music, including a host of fabulous sacred works. It was generally understood that composers should focus on music they could personally perform or direct, so vocal music tended to be the domain of singers or keyboard players; Vivaldi, however, demonstrated a desire from an early age to work in all available musical genres. Born and raised in Venice, Vivaldi was musically trained by both his violinist father and Giovanni Legrenzi at Saint Mark's Basilica, one of the most important musical institutions in Europe. At age 15, he also began training for the priesthood, and was ordained in 1703, earning the nickname *il Prete Rosso* (the Red Priest) because of the color of his hair. Excused from liturgical duties in 1705 due to poor health, he began serving as a violin teacher, composer, and (eventually) music director at the Ospedale della Pietà.

To understand Vivaldi's sacred music, one must start with the Pietà. One of four Venetian foundling hospitals, the Pietà (an orphanage for girls) was especially famous for music. There, girls could take advantage of an unprecedented range of musical instruction, with lessons available in voice, violin, oboe, cello, bassoon, flute, lute, clavicembalo, corno di caccia, timpani, and more. As 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 performance soon garnered public attention. Indeed, the Pietà became something of a tourist destination, and music became a means of encouraging donations. The girls' ensemble per-

formed nearly every Sunday and feast day, often to rave reviews from both locals and foreigners, and 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 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."



The Ospedale della Pietà, Venice, historical view

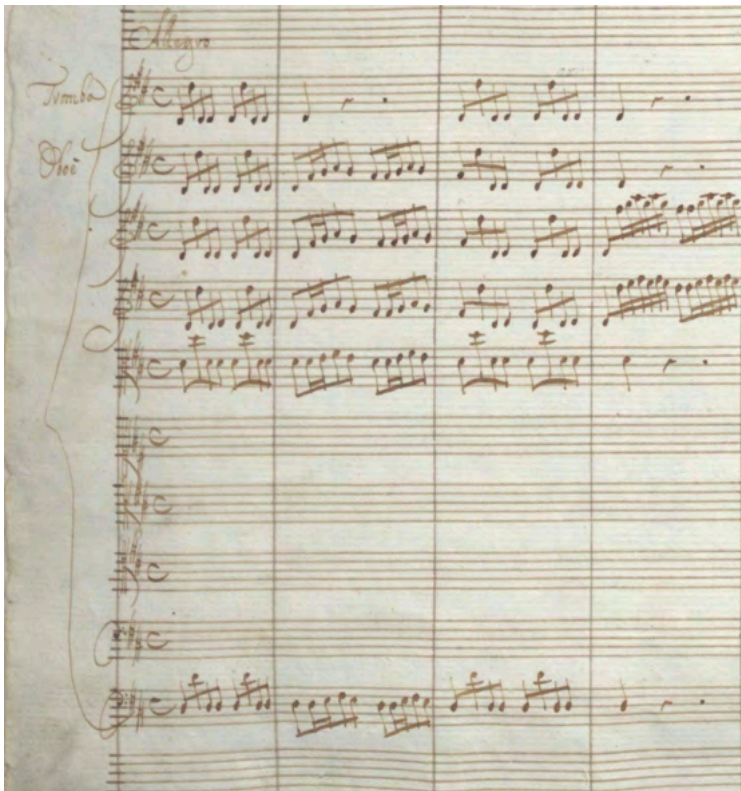


Giambattista Tiepolo, Coronation of the Virgin / Pietà ceiling fresco, 1754–55, Santa Maria della Pietà.

Vivaldi composed his *Gloria*, RV 589 for the Pietà as early as 1714, just after stepping into his role as choirmaster when his predecessor abruptly went on leave. Originally, the work was performed by the all-female coro, which numbered around seventy musicians. In order to maintain standard four-part choral writing, the tenor part is high enough to be sung by altos. The bass part could be performed as written if performed outside the Pietà; in the Pietà, however, it was likely sung an octave higher. Even so, because the line was

Vivaldi: *Gloria* & *Dixit Dominus* — With Bertali & Corelli

doubled by bass instruments, the harmony was not negatively impacted. The close grouping of the four voice parts was considered unique and rather attractive. In fact, because the girls and women were hidden from view—and so heard as disembodied voices—the sound was understood as an ideal evocation of angelic choirs. Vivaldi's setting of the Gloria is a decidedly celebratory, a masterclass of text setting in which each contrasting passage vividly conveys the expressive potential of the words. The joyful first movement, for instance, is built on just a handful of well-chosen musical ideas: the choir alternates between rapid, repeated exclamations of “gloria” and slow, homophonic iterations of “in excelsis deo”; the rollicking orchestra alternates between exciting octave leaps and flighty sixteenth-note runs. The second movement, meanwhile, is slow and minor, contrapuntal and full of expressive dissonances that lend the movement a sense of spiritual melancholy.



Vivaldi, autograph manuscript of Gloria, RV 589.

Vivaldi's first five years at the Pietà were a triumph and helped launch his career. In the following years, he received numerous commissions for sacred vocal music outside the walls of the Ospedale. His *Dixit Dominus*, RV 594 is a particularly large-scale and flamboyant work, composed in the late 1720s or early 1730s. It has been suggested that Vivaldi composed this in connection with the Feast of Saint Lawrence Martyr for



François Morellon de La Cave, Effigies Antonii Vivaldi, 1725.

the convent church of San Lorenzo in Venice, which always celebrated the feast of its patron with great fanfare. Unlike the Gloria, this *Dixit Dominus* setting was clearly intended for male performance, particularly given the vocal pyrotechnics expected of the tenors and basses. Here, Vivaldi pulls out all the stops, offering a work that combines techniques from the old Venetian polychoral tradition of Giovanni Gabrieli, the instrumental concerto, the cantata, and opera. Some movements, like the first and last, offer extroverted outbursts of (in the words of Klaus Hofmann) “festive splendor and majestic brilliance.” The second movement, with its downward lines and jagged violin figures, vividly paints the fall of God's enemies. The seventh movement is one of the standouts, an apocalyptic explosion that takes full advantage of the massive choral and orchestral forces. In both the Gloria and *Dixit Dominus*, Vivaldi proved to be a uniquely skillful, imaginative, and sensitive composer of sacred music. As Michael Talbot beautifully summarizes, these works ought to be understood as “the bridge between Vivaldi's imagination as a musician and his conviction as a priest: the point on which all facets of his complex personality converged.”

NATURAL AFFECTIONS

*FROM BAROQUE PASSION
TO CLASSICAL SENTIMENT*

JANUARY 30, 2027
7:30 PM

WESTMINSTER
PRESBYTERIAN CHURCH
OKLAHOMA CITY, OK

SALON SERIES



Natural Affections — *From Baroque Passion to Classical Sentiment*



Lorraine Ernest



Nathan Dougherty



Chazlen Rook



Chandler Fadero

Program

Trio Sonata in C minor, RV 83

Antonio Vivaldi
(1678–1741)

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

Chandler Fadero, Baroque Violin | Chazlen Rook, Baroque Violin

Crudel tiranno amor, HWV 97

George Frideric Handel
(1685–1759)

- I. *Aria*
- Recitativo*
- II. *Aria*
- Recitativo*
- III. *Aria*

Trio Sonata in B-flat major, Wq 161/2

Carl Philipp Emanuel Bach
(1714–1788)

- I. *Allegro*
- II. *Adagio ma non troppo*
- III. *Allegretto*

Scottish Songs (selections, c. 1791–95)

Franz Joseph Haydn
(1732–1809)

- I. *The Birks of Invermay*, Hob. XXXIa:65
- II. *I Love My Love in Secret*, Hob. XXXIa:3
- III. *The Black Eagle*, Hob. XXXIa:66
- IV. *Barbara Allen*, Hob. XXXIa:11 (soprano)
- V. *Wood and Married and A'*, Hob. XXXIa:38

Natural Affections — *From Baroque Passion to Classical Sentiment*

Since the early twentieth century, many musicologists, musicians, and listeners have understood Baroque music through the so-called “doctrine of affections.” Proponents of the theory hold that music of the period represented a kind of rhetoric, that its purpose was to persuade or, perhaps more accurately, to move the passions by using a series of stock musical gestures to evoke specific emotions. As German music theorist Johann Mattheson wrote in his 1739 *Der vollkommene Capellmeister*, “it is the ultimate purpose of compositions to excite all the affects, simply through the notes and their rhythm.” Affect, in this sense, meant an idealized emotion. Writers, foremost among them René Descartes, commonly argued that passions—including admiration, love, hate, desire, joy, and sorrow—could be recognized and represented by outward signs. That being the case, music could offer an audible representation of an idealized human passion that could then provoke a predictable emotional response in the listener. In this worldview, each affect called for specific compositional techniques, with period theorists giving rules on which tempo, key, harmony, melodic gesture, or instrument best represented each affect. Mattheson, for instance, claims that “because joy is experienced through an expansion of our vital spirits, it follows rationally and naturally that this affect would be best expressed through wide and extended intervals.” Sadness, however, “is a contraction of these subtle parts of our body [...] it is easy to see that the smallest intervals are the most suitable for this passion.” Affect is, in this case, representational, arousing human emotions by imitating them.



Charles Le Brun, Expressions des passions de l'âme drawings, 1668

Some musicologists now question the validity of the “doctrine of affections,” particularly whether there Baroque thinkers and composers truly recognized a universal, codified rulebook for musically representing emotions. Isabella van Elferen, for



Joseph-Marie Vien, Sweet Melancholy, 1756

instance, argues that the doctrine of affections is an anachronistic notion that ultimately makes music, and the passions it conveys, too cerebral. It causes music to become a kind of foreign language that must be decoded to be enjoyed, understood, or felt. She argues that reading Baroque theory treatises “with fresh eyes, we find that their authors wished to achieve nothing more or less than to emphasize the affective power of music. If they do enumerate different affects and their musical expressions, these are examples of that power rather than precise compositional instructions.” Nonetheless, she compellingly argues that while Baroque conceptions of affect are messy—bridging the mind and the body in ways that involved medicine, philosophy, and metaphysics—composers in the period did almost universally express a desire to move the passions, and that had an effect on compositional strategies.

In general, Baroque composers evoked one affect per movement or large section. Consider George Frideric Handel's *Crudel tiranno amor*, a cantata for soprano, strings, and continuo likely composed for a benefit concert held for soprano Margherita Durastanti in July 1721. Durastanti worked closely with Handel in both Venice (where she sang the title role in his *Agrippina*) and London (where she sang in the Royal Academy of Music opera company beginning in 1720). Each aria of the cantata develops one main passion. “Crudel tiranno amor,” for instance, is a bitter complaint about the cruelty of Cupid, complete with large leaps, pointed dotted notes, and a particularly fiery middle section. “O dolce mia Speranza,” by contrast, expresses more desperate sadness with its slow tempo, minor key, dissonant leaps, and sigh gestures. Instrumental works likewise tended to explore a

Natural Affections — *From Baroque Passion to Classical Sentiment*

single affect per movement. In Antonio Vivaldi's **Trio Sonata in C minor**, for solo violin and cello, each of the three contrasting movements evokes a distinct emotion. Once he establishes a musical feeling and soundworld, he tends to stick with it. Both pieces invite listeners to explore a single affect at a time, to linger in one emotional state over an extended period.

For some, particularly in the latter half of the eighteenth century, this style of composition began to sound limited or artificial. Peter Hoyt explains that while passions remained central, “the affections were no longer considered universal emotional states subject to codification according to rational principles. Instead, the passions were held to be highly changeable and uniquely individual, and the conventionalized representations of the affects found in earlier works began to seem stereotyped and unnaturally static.” As he suggests, moving into the Classical period, ideas around emotion—and ways in which music represented or stirred it—shifted, in part in response to the massive popularity of sentimental literature like Samuel Richardson's *Pamela, or Virtue Rewarded* (1740), Jean-Jacques Rousseau's *Julie, ou la nouvelle Héloïse* (1761), and Laurence Sterne's *A Sentimental Journey* (1768). Sentimental writers, artists, and musicians began to view emotion as subjective, intense, and spontaneous. They tied virtue to “sensibility” or “sensitivity,” one's innate capacity to feel or to be moved: to be a feeling person, to be able to sympathize with another—that is to say, to feel and weep with them—was the greatest demonstration of a person's moral worth.



Franz Conrad Löhrr, Portrait of Carl Philipp Emanuel Bach

Sentimental artists developed a new aesthetic referred to as *Empfindsamkeit*, or the sentimental style. Striving to convey the intensity and naturalness of feeling, composers began to forego the “static” qualities of the Baroque in favor of spontaneity, depicted with interruptions of continuous

texture, rapid contrasts, and large dynamic ranges. Carl Philipp Emanuel Bach was a major proponent of the sentimental style, which can be heard in his **Trio sonata in B-flat major** (1748), composed while he worked in the court of Frederick the Great. While it bears resemblance to Vivaldi's sonata with its scoring (two solo instruments and continuo) and overall structure (three movements alternating fast, slow, fast), his strategy within each movement is radically different. Where Vivaldi tends to favor continuous movement and the development of a single musical idea (and thus a single affective idea), Bach opts for contrast, often halting momentum, introducing new ornamental figures (triplets or dotted notes), or quickly alternating between loud and soft, leaving the listener with the impression that the players' emotions are not stationary, but varied and in flux.



Alexander Nasmyth, Robert Burns, 1787

In order for a sentimental work to move its listener, it had to be easily understandable and accessible, natural and naïve rather than complicated or artificial. This led to, among other things, a focus on the rustic and pastoral. It is in the context that we ought to understand Haydn's **Scottish Songs**. Scottish folksongs had circulated throughout the British Isles since at least 1701, but the collections available were often difficult to perform in middle-class musical salons as they featured sporadic accompaniments and melodies in unfamiliar modes. In 1791, the London music dealer William Napier decided to adapt them to the modern (and decidedly approachable) Classical style by altering melodies and harmonies and providing accompaniments. He commissioned Haydn, who was visiting London at the time, to arrange the tunes, and the scores flew off the shelves. They were so popular that Haydn wound up arranging almost 400 Scottish, Irish, and Welsh folksongs between 1791 and 1804, often with new texts by famous poets like Robert Burns. The result—while perhaps somewhat distant from the original folk music—is an enormous collection of charming songs that appealed to the sentimental middle class at the time and, we hope, to audiences now.



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SILENT RESONANCE THE ZOELLNER QUARTET

THE 1916 VISIT TO OKLAHOMA

MARCH 6, 2027
7:30 PM

WESTMINSTER
PRESBYTERIAN CHURCH
OKLAHOMA CITY, OK

SALON SERIES



Silent Resonance —

Honoring Helen Keller's Encounter With the Zoellner Quartet
Featuring the HIP Quartet



Dr. Chandler Fadero



Chazlen Rook



Joseph Messick



Cheyenne McCoy

Program

Liebesfreud (arr. for string quartet)

Fritz Kreisler
(1875–1962)

To a Wild Rose

Edward MacDowell
(1860–1908)

Berceuse, No. 7 (arr. Hamrefors)

Alexander Ilyinsky
(1859–1920)

String Quartet No. 1 in D major, Op. 11:
II. Andante cantabile

Pyotr Ilyich Tchaikovsky
(1840–1893)

Cheyenne War Dance, No. 2

Charles Sanford Skilton
(1868–1941)

String Quartet in G minor, Op. 10:
III. Andantino, doucement expressif

Claude Debussy
(1862–1918)

String Quartet in B-flat major, Op. 18, No. 6:
IV. La Malinconia – Adagio – Allegretto quasi Allegro

Ludwig van Beethoven
(1770–1827)

String Quartet in F major, Op. 96 “American”:
IV. Finale – Vivace ma non troppo

Antonín Dvořák
(1841–1904)



Silent Resonance —

Honoring Helen Keller's Encounter With the Zoellner Quartet

The Zoellner Quartet was, by any measure, an unlikely institution. Joseph Zoellner, a violinist who had led the Theodore Thomas Orchestra's first stand in New York, formed the group around 1903 with his three children—Antoinette on first violin, Amandus on second, Joseph Jr. on cello—and put himself on viola, the elder statesman ceding the lead chair to his daughter. It was an arrangement rare enough that a suffragette once leapt up after a concert and shouted her approval at seeing a woman front three men. The family trained in Brussels under César Thomson, who had also taught members of the Flonzaley Quartet, then spent a decade touring North America with what one member called missionary zeal: not just Carnegie Hall and the Aeolian Hall, but train platforms, an Illinois asylum, and towns that had never hosted a string quartet before. By 1921 they had logged more than a thousand performances; before they retired in 1925, the total climbed past four thousand.



Antoinette Zoellner, first violinist of the Zoellner Quartet, early twentieth century.

Two of those performances anchor tonight's program.

During the 1916–17 season, the quartet arrived in Oklahoma City on tour and crossed paths with Helen Keller, who was in town for a lecture with her teacher Anne Sullivan. Keller proposed an experiment: could she sense the quartet's playing at all? She rested her fingertips on a resonant tabletop while the Zoellners played the *andante cantabile* from Tchaikovsky's *First Quartet*—the same movement on tonight's program. She swayed, wept, and smiled through it, and afterward tried to put the experience into words, describing each phrase as carrying color and fragrance and motion, the violins seeming to sing of woods and streams and sun-kissed hills. Joseph Zoellner, for his



The Zoellner Quartet, c. 1916: Amandus Zoellner, Joseph Zoellner Jr., Joseph Zoellner Sr., and Antoinette Zoellner.

part, said only that the quartet had felt they were playing to "a responsive instrument." Neither he nor anyone in the room had told Keller that the movement was said to be built on an old fisherman's song, yet she described sensing the sea in it anyway.

The second performance took the quartet in a different direction entirely, and it starts with the piece that made it possible. Teaching at the University of Kansas in Lawrence, not far from the Haskell Institute, Skilton found two Native students willing to trade him melody for tuition. One was George La Mère, Ho-Chunk (Winnebago), who sang him traditional songs in exchange for lessons in harmony. The other was Robert de Poe, chief of the Rogue River people of Siletz, Oregon, who struck the same bargain. Between the two of them they gave Skilton the material for his *Two Indian Dances*: *Deer Dance*, built on Rogue River melody from de Poe, and *War Dance*, credited to the Cheyenne, though whose voice actually supplied that second tune is less clearly documented—a gap that even the family's own archival research hasn't closed. Skilton dedicated both dances to the Zoellner Quartet, who premiered them in January 1916 and later recorded the *War Dance* for Edison. It became something of a signature piece for them, requested as an encore on tours from North Dakota to Wisconsin for years afterward.

Silent Resonance —

Honoring Helen Keller's Encounter With the Zoellner Quartet

Getting Two Indian Dances in front of a Native audience was de Poe's idea. Newspaper clippings preserved in the Zoellner family's archive at UCLA describe a rare gap that opened in the quartet's punishing tour schedule, and de Poe saw the opening: a chance to play the piece, for once, for the people it was actually about rather than a concert-hall audience that had never heard a Cheyenne or Rogue River melody in its life. The date and the headcount shift a little across the surviving accounts—a 1916 trade notice puts the audience at roughly five hundred, while the family's own record remembers six hundred, gathered at the Chilocco Indian Agricultural School—but the venue itself tells its own story. Chilocco was one of the off-reservation boarding schools built to assimilate Native children into white American life, and by the 1910s it drew students from dozens of nations: Cheyenne, Arapaho, Wichita, Comanche, Pawnee, and more.

What happened once the Zoellners actually played is the part worth telling. The students at Chilocco came in expecting a standard classical touring program—Beethoven, Mozart, Handel—and got Native melody instead, arranged for string quartet and played back to them by four touring white musicians. The Zoellners had worried the gesture might land as disrespectful, the opposite of what they intended. Instead the audience was stunned, in the best sense: they pressed the school's superintendent, Edgar Allen, to ask the quartet for an encore that same evening, and the Zoellners, relieved and delighted, obliged. Allen himself gave an account to the *Arkansas City Daily News*:

He never heard of anything that came so close to being the real picture of the Indians in their native abode. They sure have the ability to give not only the rhythm but you can hear the singing of the warriors [sic] through the playing of the violin and the viola—I cannot help but feel that after having heard such excellent music that some of us will have an inspiration to live a higher and more noble life in the future.

Tonight's program leans deliberately on pieces the Zoellners themselves are known to have played or recorded, rather than simply evoking their era. MacDowell's "To a Wild Rose" and Ilyinsky's Berceuse both survive on their Edison discs, the MacDowell in the quartet's own arrangement. The Tchaikovsky is the Helen Keller movement. The Skilton is the Chilocco piece. The Beethoven, Debussy, and Dvořák all turn up repeatedly in the quartet's documented touring programs, including a marathon ten-week recital series in Los Angeles that closed out their most active years. Where a work exists on one of the surviving acoustic sides, we've tried to let that recording inform tonight's choices—

Mr. DePoe was a student in the law department at the Kansas University, leaving there to prepare a home for his bride on his Oregon farm. When they returned here for a visit Mr. DePoe was persuaded to remain as bandmaster. He is devoted to music, had an orchestra as well as a band, was a member of the K. U. orchestra, and is making a study of Indian music. His new work will be of assistance to him in the last-named.

Robert DePoe Student File, Carlisle Indian Industrial School, 1893–1900.

tempo, portamento, the unhurried give-and-take of a group that built its reputation on directness rather than polish. It is, inevitably, an act of interpretation rather than reconstruction; the discs are worn, the recording horn flattens as much as it preserves. But it seemed the right kind of tribute for a group whose whole project was bringing music to rooms it had never been played in before.



Members of the Zoellner family with Albert Einstein, Los Angeles, early 1930s.

That project, and the family behind it, is the subject of a book by Lady Alexandra Foley, Joseph Zoellner's great-granddaughter, who rediscovered the family's archive in 2020 and has spent the years since piecing its story back together. She joins us this evening with two versions of that story: a fuller presentation of her research and her book, and a shorter distillation of it as tonight's pre-concert talk.

ECHOES OF THE EAST

MUSIC INSPIRED BY THE OTTOMANS

APRIL 24, 2027

7:30 PM

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SINFONIA SERIES



Echoes of the East — *Music Inspired by the Ottomans*



Featuring:
Francis Liu, Violin
Co-Artistic Director and Concertmaster,
Oklahoma Baroque Orchestra

Program

Symphonie in D major, “La Veneziana”

Antonio Salieri
(1750–1825)

- I. *Allegro assai*
- II. *Andante grazioso*
- III. *Presto*

Violin Concerto No. 5 in A major, K. 219, “Turkish”

Wolfgang Amadeus Mozart
(1756–1791)

- I. *Allegro aperto*
- II. *Adagio*
- III. *Rondeau: Tempo di Menuetto*

Francis Liu, Period Violin

Symphony No. 63 in C major, “La Roxelane”

Franz Joseph Haydn
(1732–1809)

- I. *Allegro*
- II. *“La Roxelane”: Allegretto (o più tosto allegro)*
- III. *Menuet & Trio*
- IV. *Finale: Presto*

Soloist Biographies found on Page 29



Echoes of the East — *Music Inspired by the Ottomans*

The Ottoman Empire loomed large in the European imagination in the seventeenth and eighteenth centuries, in part due to perpetual territorial disputes and skirmishes. By the seventeenth century, the Ottomans controlled much of south-eastern and central Europe, including large portions of the Kingdom of Hungary. After successful campaigns to conquer parts of the Polish-Lithuanian Commonwealth in the 1670s, the Ottoman Empire attacked the Habsburg monarchy and very nearly captured Vienna in 1683 before John III Sobieski (King of Poland and Grand Duke of Lithuania) drove them back in the Battle of Vienna. This launched the Great Turkish War, a conflict between the Ottoman Empire and the Holy League, which included the Holy Roman Empire (led by the Habsburgs), the Polish-Lithuanian Commonwealth, the Venetian Republic, and Russia. At the same time, Louis XIV of France—who had renewed an alliance with the Ottoman Empire in 1673—attacked the Habsburgs from the west, capturing Luxembourg and eventually launching the Nine Years' War against The Holy Roman Empire, the Dutch Republic, and England. While this pulled troops away from the eastern front, the Holy League eventually defeated the Ottoman Empire in 1699, leading to the end of nearly three centuries of Ottoman territorial expansion into Europe.



Romeyn de Hooghe, Sobieski in the Relief Battle of Vienna, 1683–84, etching.

Turkish music (or Janissary music)—played by wind and percussion ensembles known as *mehter*—was introduced, and then imitated, in Europe as early as the seventeenth century.

The *mehter* served several functions: they played on the battlefield to inspire troops, they provided music for state ceremonies, they accompanied the arrival and departure of important people, and they traveled to Europe with Ottoman ambassadors. Michael Pirker reports that the entry of the Grand Envoy Mehmed Pasha into Vienna in 1665, for instance, was accompanied by a *mehter* consisting of four shawms, four trumpets, two pairs of large kettledrums, two cymbals, and three cylindrical bass drums: “such large bands were particularly impressive, with the shrill sound of the wind instruments, the mighty boom of the drums, and the metallic clash of cymbals.” European rulers and military leaders—including John III Sobieski, Anna Ivanova (Empress of Russia), and Ritter van Trenck—created their own Turkish bands, and sounds inspired by Turkish music also began to



Pierre Brissart, *Le Bourgeois gentilhomme*, engraved by Jean Sauvé, 1682. Bibliothèque nationale de France.

appear in western European music, including Jean-Baptiste Lully's *Marche pour la cérémonie des Turcs* from *Le Bourgeois gentilhomme* (1670) and an almost unending number of “singing Ottoman sultans” in operas over the course of the eighteenth century, including Gluck's *La rencontre imprévue* (1763) and Mozart's *Die Entführung aus dem Serail* (1782).

The so-called “Turkish Style” (*alla turca*)—which we will explore in this concert—reached its peak in the Classical period. Before discussing the program, and the sonic hallmarks of Turkishness for the eighteenth-century European ear, it may be prudent to offer a quick note on orientalism and the theories of Edward Said. To some extent, the eighteenth-

Echoes of the East — *Music Inspired by the Ottomans*

century European ear, it may be prudent to offer a quick note on orientalism and the theories of Edward Said. To some extent, the eighteenth-century musical features of Turkishness—Janissary instrumentation (cymbals, jingling bells, bass drums), specific rhythms, note patterns, and intervals, etc.—were orientalist inventions, musical fantasies of exotic Otherness. We should not hear this music as an authentic iteration of performance traditions within the Ottoman Empire, but as a product of the European imagination that would, particularly in the nineteenth century, be harnessed for imperialist purposes. And yet, as Larry Wolff convincingly argues, we also should also not hear this music as *exclusively* orientalist or imperialist; the Turkish sounds, in some ways, “reflected a sense of intimacy, and even identity, between Turks and other Europeans,” particularly in states that neighbored the Ottoman Empire like the Venetian republic and the Habsburg monarchy. Indeed, as outlined above, composers in cities like Vienna and Venice—including Mozart—likely had ample exposure to Janissary bands and were perhaps rather familiar with the style, even as they embellished, altered, and adapted it for their own compositions.



Abdülcelil Levni, Ottoman military musicians (mehter) on horseback, from the *Surname-i Vehbi*, c. 1720.

We open with Antonio Salieri’s *Symphonia in D major, “La Veneziana,”* a short and exciting three movement sinfonia with material drawn from several of the composer’s popular operas. We then turn to Mozart’s popular and dazzling *Violin Concerto No. 5 in A major*, which offers a particularly clear example of the Turkish

style. In the final movement, a rondo based on a minuet theme, Mozart inserts a surprising section with a duple meter and a minor key in which hallmarks of the Turkish style abound. The solo violin’s line, for instance, becomes quite chromatic and introduces a number of leaps with grace note figures. The musical ideas are short and repetitive, often over a static harmony. The accompanying orchestra employs a number of “Turkish” techniques, including rapid dynamic contrasts, unison chromatic crescendos, a stereotypical rhythm (long-long-short-short-long) with grace notes, and *col legno* (striking the strings with the wood of the bow to create a percussive effect).



Wolfgang Amadeus Mozart, *Violin Concerto No. 5 in A major*, K. 219, autograph manuscript, 1775.

Some of these features can also be heard in Haydn’s *Symphony No. 63, “La Roxelane,”* another potpourri symphony like Salieri’s that incorporates preexisting theatrical material. The symphony, composed around 1779, gets its name from the title of the second movement, which was originally composed as incidental music for Charles Simon Favart’s play *Solimon der zweite* (*The Three Sultans*). Roxelana, a character in the play, was the wife of Suleiman the Magnificent (1494-1566), a particularly successful sultan who conquered large portions of Hungary and enjoyed a long reign. The second movement is a double variation, where two themes alternate with variations. The Turkish style appears throughout, evoked with repeated pitches, scalar runs, simple harmonies, and sudden changes in dynamics, all leading to a rambunctious, decidedly theatrical, conclusion. While the receptions and ethics of this Turkish style are a bit murky, it is an undeniably important, even essential, aspect of eighteenth century European musical culture, one that still appeals to many listeners today.

About the Artists



Dylan Madoux is a conductor and harpsichordist based in Oklahoma. He founded the Oklahoma Baroque Orchestra and serves as its Artistic Director.

He has conducted opera productions with Cimarron Opera and UCO Opera, including Cimarron Opera's 2024 production of Gilbert and Sullivan's *The Gondoliers*. He previously held posts as Apprentice Conductor with the Oklahoma City Philharmonic and Assistant Conductor with Oklahoma Youth Orchestras. As a harpsichordist he has performed with the UCO Brisch Center for Historical Performance, the OU Collegium Musicum, the OCU Early Music Ensemble, Tactus, OU Festival Ballet, and the Boise Baroque Orchestra, and studied historical performance practice at the St. Andrews Baroque Institute under Rachel Podger and John Butt.

He holds a Master of Music in orchestral conducting and harpsichord performance from Oklahoma City University and a Bachelor of Music Education from the University of Oklahoma. In 2025 *The Diapason* named him to its 20 Under 30 Class. He teaches at Oklahoma City Community College and serves as Director of Music Ministries at First Christian Church of Norman.

He also works as a pipe organ technician with Red River Pipe Organ Co. and provides independent tuning and technical service for harpsichords and other early keyboards.



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.



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.



Sofia Bagajewicz is a soprano and music educator with a strong background in both teaching and performance. She began her career in the public school music classroom, providing detailed instruction to students across five schools in Oklahoma and Oregon. She has also worked extensively with young singers in church and community music programs, fostering musical growth and expressive confidence in ensemble settings. She now offers voice lessons and music theory tutoring to students of all ages and abilities in the Oklahoma City Metro.

As a performer, Sofia is currently a soprano with the Schola Cantorum at St. Paul's Episcopal Cathedral where she is an active member, and has previously sung with Schola Cantorum Oklahoma and the Windsong Chamber Ensemble. Her performance exper-

ience spans a wide range of sacred and concert repertoire, with particular depth in the Anglican choral tradition. She is especially passionate about early music, bringing stylistic sensitivity and historical awareness to her performances.

A native Spanish speaker, Sofia values the role of language in shaping musical expression and is particularly drawn to repertoire that highlights diverse linguistic and cultural traditions. Her musicianship has been recognized through multiple scholarships and regional vocal competition honors.

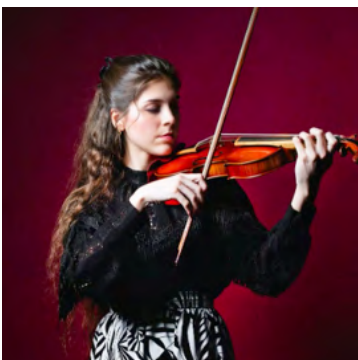


Bass-Baritone Kody Goad is a native of Fort Smith, Arkansas. He holds a Bachelors of Arts in Music from the University of Arkansas, Fort Smith, and a Masters degree in Vocal Music from the Longy School of Music at Bard College in Cambridge, Massachusetts. His opera roles include The Bonze in Puccini's *Madama Butterfly*, Melisso in Handel's *Alcina*, the Jailer in Strauss's *Die Fledermaus*, and Don Basilio in Rossini's *Barber of Seville*. In 2018, he received an Encouragement Award in the Metropolitan Opera National Council Auditions, and he currently serves as a staff singer at St. Paul's Episcopal Cathedral in Oklahoma City. When he's not singing, he enjoys repairing and tuning pipe organs.



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.



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 Stringsomen 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.



Lyric-Coloratura soprano Christen May Mayer is an Oklahoma and Florida based artist active in opera, early music, music theatre and arts outreach. She was a recent Arkansas District winner of the Metropolitan Opera Laffont Competition and is a current Education Committee Artist with Painted Sky Opera. Christen earned her Bachelor's degree from Stetson University, FL (2019) and her Master's from Oklahoma City University (2024). Since then, Christen has performed with opera companies across the country in works ranging from Wagner to Gilbert & Sullivan. Christen's upcoming engagements include Leonora (*Il trovatore*), Gianetta (*L'elisir d'amore*), Foreign Princess (*Rusalka*) and a reprisal of *Zweite Dame* (*Die Zauberflöte*).



Native (Choctaw) baritone Mark Billy recently won first place in the St. Croix Valley Opera Vocal Competition. A recipient of Opera Reading Project's 2022–2023 IDEA Fellowship, Mark will also sing in Minnesota Opera's upcoming productions of *Edward Tulane* and *Daughter of the Regiment*. Other recent highlights include a recital engagement with Schubert Club, a 2021 debut with the Oklahoma City Philharmonic, and a virtual recital supported by grant funding from the Wagner Society of the Upper Midwest. Mark was a resident artist with Fargo Moorhead Opera and Hawaii Opera Theatre and won first place in the 2018 Schubert Club Bruce P. Carlson Student Scholarship Competition. Current positions include: Cantor at St. Albert the Great Church and St. Gabriel the Archangel Church, baritone of the Bethel Quartet in Hudson, WI, member of the Minnesota Chorale and Minnesota Opera Chorus, and faculty

member at the St. Paul Conservatory of Music and the International School of Minnesota. Check out markbillybaritone.com for upcoming performances.



Lorraine Ernest has sung her signature role, the Queen of the Night in *Die Zauberflöte*, with the New York City Opera, the Metropolitan Opera, Pittsburgh Opera, Washington National Opera, and the Denver Symphony Orchestra under Marin Alsop, with further engagements at Opera Grand Rapids, Palm Beach Opera, Central City Opera, and the Volksoper in Vienna. Notable debuts include Elvira in *L'Italiana in Algeri* with the Opera Company of Philadelphia, broadcast nationally on PBS; Mademoiselle Jouvenot in a Carnegie Hall performance of *Adriana Lecouvreur* with the Opera Orchestra of New York; and Princess Tatishchev opposite Plácido Domingo in *Nicholas and Alexandra* at Los Angeles Opera. Her repertoire also includes the title roles of Lucia di Lammermoor and Lakmé, Violetta in *La traviata*, and Zerbinetta in *Ariadne auf Naxos*. She holds a Bachelor of Music and Master of

Music from Oklahoma City University and an Artist Diploma from the Academy of Vocal Arts in Philadelphia. She has taught voice at Montclair State University and Seton Hall University and is currently on faculty at the University of Oklahoma.



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Collegium Musicum is the University of Oklahoma's early music ensemble, performing medieval, Renaissance, Baroque, and Classical repertoire using period instruments and drawing upon recent research on historical performance practices. Recent concerts have explored music in European convents, the patronage of Queen Christina of Sweden, and the musical propaganda of Catherine de Médicis, as well as a staged production of Handel's *Acis and Galatea* with OU Opera.



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Oklahoma's Only Professional Early Music Ensemble

Founded in 2019 as the Vitam Musica Foundation and reborn as the Oklahoma Baroque Orchestra in 2022, we're a community of nearly fifty local musicians bringing early music to audiences across Oklahoma.

We believe the past is never truly past. On period instruments and faithful modern replicas, we bring Baroque and Classical works to life—and venture beyond them, into repertoire this state has rarely heard live. Listen for the resin-warmed hum of gut strings, or the low breath of a wooden flute. Some nights, if you're lucky, a theorbo joins in: an instrument most of the room has never seen up close.

Nothing about a performance is fixed in advance. We work from spontaneity and imagination, and we collaborate regularly with partners across Oklahoma's arts community—Schola Cantorum Oklahoma chief among them—to put early music in rooms it hasn't reached before.

As Early Music America recently put it: "The Oklahoma Baroque Orchestra... has rapidly blossomed under Artistic Director Dylan Madoux."

This season, *Kunstammer: A Cabinet of Wonders*, grows out of that same idea. For us, it's about putting down roots in Oklahoma soil—making the old sound like it belongs here, right now.

Whether you've followed early music for decades or you're hearing a theorbo for the first time tonight, we're glad you're here.



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





Our Team

Artistic and Administrative Leadership



Dylan Madoux

Artistic Director
Harpsichord



Francis Liu

Co-Artistic Director
Concertmaster



Cheyenne McCoy

General Manager
Gamba/Cello



Nathan Dougherty

Board President
Tenor/Haute-Contre

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Contact Board President
Dr. Nathan Dougherty

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Our Players

You won't find a "principal" here. Fixed chairs are a later convention, built for orchestras that rehearse the same musicians every week. Baroque ensembles were assembled per occasion — sized and led by what the music required. We still work that way.

So does our roster. A **core** of musicians returns each season; **section** players join concert by concert. Dr. Chandler Fadero leads one program, Chazlen Rook another — a violist might play gamba where the score calls for it. The music decides who leads.

Core Players

Upper Strings

Francis Liu, Violin/Viola
*Westminster Presbyterian Church
Sponsored Chair*

Edmond Chan, Violin/Viola

Dr. Chandler Fadero, Violin

Chazlen Rook, Violin
*Dr. Margaret Brisch
Sponsored Chair*

Donna Cain, Viola

Dr. Ralph Morris, Viola

Joseph Messick, Viola

Continuo

Dr. Kevin Flynn, Cello

Cheyenne McCoy, Cello/Gamba

Dr. Michael Geib, Bass/Violone

Dr. Brad Bennight, Harpsichord

Carey Morrow, Plucked Strings

Joe Harris, Plucked Strings

Winds

John L. Edwards, Flute

Natalie Syring, Flute

Dr. Scott Erickson, Oboe

Elizabeth Ryan, Oboe/Recorder

Tyler Van Zuiden, Bassoon

Dr. Kate Pritchett, Horn

Alyson Byers, Horn

Joshua McKeague, Trumpet

Dr. David Marvel, Trumpet

Sponsor a Musician

Section Players

Miguel Moreno, Violin

Juan Moreno, Violin

Angelica Pereira, Violin

Scotty Scott, Viola

Dr. Matthew Reynolds, Horn

Seth Johnson, Horn

Dr. Doug Lindsey, Trumpet

Sponsor a core musician—for one concert, or the whole season—and meet them: a private conversation about what they're preparing, before you hear it performed.

Pricing is set per chair, based on the services required.

Reach out to us!

info@okbaroque.org



2026-2027 FEATURED ARTIST

Haley Prestifilippo

Originally from Augusta, GA, Haley Prestifilippo earned her BFA in studio art with a concentration in painting from the University of Notre Dame followed by her MA in studio art with a concentration in painting and printmaking from Eastern Illinois University. She moved to Oklahoma in 2011 and is an active supporter of the vibrant arts community here. Her work currently focuses on drawings, often combining abstraction and realism while experimenting with mediums and surfaces.

She is fascinated by unseeable phenomena often described through theories in physics, especially regarding the existence of matter and the concept of time as it relates to human experience and relationships. She also has a deep interest in drawing textures and creatures of the natural world, which often appear in her work. She has been the recipient of several awards including the Oklahoma Visual Arts Coalition Fellowship, and her work has been exhibited in many national and international shows.

BAROQUE-LAHOMA

This work was envisioned as a celebration of native Oklahoma plants, animals, architecture, and music. The large season-level artwork can be broken into six sections, reflecting the theme of each performance throughout the upcoming Oklahoma Baroque Orchestra season. When viewed together, each segment connects through organic compositional elements and overlap. Color anchors each section, with the surrounding areas allowed to ebb and flow through detail and erasure, creating visual dialogue with the music.



In this water-themed portion of the composition, cattails foreground the space, framing a yellow-crowned night heron in flight. Cattails were chosen for their beautiful swaying motion and high association with the water, as well as their reference to author Robin Wall Kimmerer's discussion of a gift economy, with the cattail as a central ecological pillar. The night heron is a migratory bird, common to Norman and surrounding Oklahoma areas in the summer; their arrival in the spring heralds the beginning of summer. As a water loving bird, they can often be found nesting in neighborhood trees if there is a small stream or water runoff area nearby.

For the first performance in the Salon series, the imagery turns to the sky. Clouds are a potent crossover symbol for both the Italian baroque and Oklahoma storms. Italian Baroque artwork often builds drama with churning, swirling clouds, reflecting the same drama found in Oklahoma skies each spring. A Mississippi kite becomes the focal point for this piece, navigating through the maze of clouds. The kite is a beloved guest in Oklahoma neighborhoods each summer, feasting on abundant cicadas and teaching its young to fly in preparation for their return to South America for the winter.





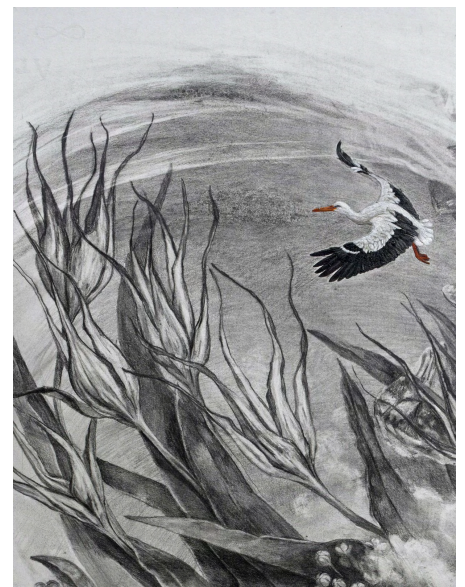
Mistletoe and cullet glass combine to reference winter and light, while a playful fox leaps into the space. Mistletoe is a familiar symbol of Christmas and also serves as the Oklahoma state floral emblem. The faceted cullet glass grows into a flowing form, referencing the hallmark material used by Oklahoma's own American School architects. These glowing glass stones were notably embedded into homes and buildings by avant-garde architect Bruce Goff and his protégé Herb Greene as they created new theories for experiencing built spaces. The playful fox, a symbol of joy amid winter cold, serves as focal point for this section.

More native wildflowers are featured as the support for a large Argiope spider. The Maximilian Sunflower is a common plant found growing throughout Oklahoma prairies, yards, and roadsides; it serves as an important plant for many insects and birds. Colloquially called "writing spiders", the lovely Argiope is a gentle giant in the world of spiders, showing up in late summer with their fascinating webs to catch large insects. The combination of organic forms moving into the linear spiderweb reflects the movement from Baroque fluidity to Classical structure.



This area focuses on native prairie wildflowers and the Monarch butterfly. Considering the history of the Zoellner quartet, the Monarch is an appropriate symbol of travel and migration across the prairie. Oklahoma serves as a crucial waystation for the endangered Monarchs as they migrate across the continent each spring and fall. The historically vilified milkweed serves as the foundational nursery and food source for Monarch butterfly caterpillars, and there are increasing efforts to re-establish these flowers alongside other once-endangered Oklahoma prairie plants.

The final Sinfonia piece replaces native Oklahoma flora and fauna with famed Turkish tulips and the mythologized white stork. Tulips were a highly prized plant during the mid 17th century, with varieties being quickly propagated, invented, and bred into new varieties; they served as currency and status symbol, evidenced by much baroque artwork of the time. The elongated Turkish variety were highly prized, and still rare to find today. The stork serves a beloved symbol for both European and North American interests, while honoring Turkish cultural roots.





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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.

Community Impact: Strengthening Oklahoma's cultural landscape through meaningful artistic collaboration.

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.



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HIP Quartet



HIP stands for historically informed performance, and OBO's HIP Quartet brings that approach into smaller, more intimate settings. Where the full orchestra fills Westminster Presbyterian Church for the season's Sinfonia concerts, the quartet plays OBO's Salon series. Programming ranges beyond the Baroque into Classical and Romantic repertoire—Beethoven, Dvořák, Debussy—played with the same attention to period style.



TAVERN & TRILLS CONSORT



Most Western music, for most of its history, wasn't performed from a fixed score—it was improvised, closer to jazz than to written music. That idea drives OBO's Tavern & Trills Consort, which performs medieval through Baroque repertoire the way audiences first heard it: in the pub, tunes passed by ear, a drink in hand rather than a program.



Oklahoma Baroque Orchestra / 2026-2027 Season

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