



*Music of the  
Baroque*

Chorus and Orchestra  
1992-1993 Season





# Music of the Baroque

Thomas Wikman, *Conductor*

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**Friday May 14, 8:30 p.m. Gala Benefit Concert**  
Orchestra Hall, Chicago

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**Overture to *The Marriage of Figaro*, K. 492**

Wolfgang Amadeus Mozart  
(1756-1791)

**Piano Concerto in D Minor, K. 466**

Mozart

*Allegro*

*Romance*

*Allegro assai*

Garrick Ohlsson, *piano*

## INTERMISSION

**Mass in Time of War**

Franz Joseph Haydn  
(1732-1809)

*Kyrie*

*Gloria*

*Credo*

*Sanctus*

*Benedictus*

*Agnus Dei*

Linda Mabbs, *soprano*

Karen Brunssen, *mezzo-soprano*

Bruce Fowler, *tenor*

Timothy Noble, *baritone*

## Music of the Baroque Chorus and Orchestra

Thomas Wikman, *Conductor*

### Soprano

Sarah Beatty  
Amy Cochrane  
Mary Jane Endicott  
Elizabeth Gottlieb  
Andrea Holliday  
Adriana Jura  
Theresa Ludden  
Marlene Meyer  
Patricia Mueller  
Rebecca Patterson  
Elizabeth Quaintance  
Kathleen Van De Graaff  
Benita Wandel

### Alto

Beth Babbitt  
Julia Bentley  
Jan Bickel  
Susan Bloss  
Mark Crayton  
Ann G. Hoselitz  
Emily Lodine  
Steven Rickards  
Virginia Warren  
Marsha Waxman

### Tenor

Harold Brock  
William Chamberlain  
John Concepcion  
Donald Doig  
Christopher Lorimer  
Brian Andrew Nedvin  
Calland Metts  
Mark Nienow  
Edward Zelnis

### Bass

Douglas Anderson  
Terry L. Bucher  
Richard Cohn  
William Diana  
Jan Jarvis  
Edward Pounds  
Mark Sundberg  
Peter Swenson  
Peter Van De Graaff

### Violin I

Elliott Golub,  
*Concertmaster*  
Tom Hall  
Alison Dalton  
Mihaela Ashkenasi  
Sharon Polifrone  
Sando Xia  
Peter Labella  
Nisanne Graff  
Ronald Satkiewicz  
Melanie Kupchynsky

### Violin II

Everett Zlatoff-Mirsky,  
*principal*  
Ellen Hildner  
Marlou Johnston  
Fox Fehling  
Florentina Ramniceanu  
Sang Shen  
Laura Miller  
Mary Catherine Edwards  
Henry Criz

### Viola

Li Kuo-Chang, *principal*  
David Hildner  
Lee Lane  
Daniel Orbach  
Peter Slowik  
Virginia Barron

### Violoncello

Barbara Haffner, *principal*  
Judith Stone  
Steven Houser  
Kim Scholes

### Bass

Joseph Guastafeste,  
*principal*  
Collins Trier

### Flute

Lyon Leifer, *principal*  
Sandra Morgan

### Oboe

Robert Morgan, *principal*  
Judith Kulb

### Clarinet

Charlene Zimmerman,  
*principal*  
Christian Schubert

### Bassoon

Joseph Urbinato,  
*principal*  
William Kaplan

### Trumpet

Barbara Butler,  
*co-principal*  
Charles Geyer,  
*co-principal*

### French Horn

Jonathan Boen, *principal*  
Ian Ward

### Timpani

Douglas Waddell

### Organ

Michael Bahmann



## Biographies



Distinguished conductor, organist, harpsichordist, pianist, and vocal coach, **Thomas Wikman** founded Music of the Baroque in 1972 and has conducted every performance of the ensemble throughout its twenty-two year history. Under Maestro Wikman's baton, Music of the Baroque has presented premiere and revival performances of many baroque masterpieces, including Monteverdi's *Vespers of the Blessed Virgin* (1610) and *Orfeo*; Telemann's *Day of Judgment*; Purcell's *Dioclesian*, *Fairy Queen*, and *King Arthur* and Handel's *Alexander's Feast*, *Jephtha*, *Samson*, *Saul*, *Semele*, *Deborah*, *Athalia*, and *Theodora*. In December 1987 he led the ensemble in its sold-out, critically acclaimed New York debut at Lincoln Center's Alice Tully Hall. In June 1991, Maestro Wikman brought Music of the Baroque to Orchestra Hall for a successful performance of Mendelssohn's *Elijah*. He has conducted Music of the Baroque in its six recordings. He also conducted the ensemble and performed as organ soloist in three thirteen-week national radio broadcast series that ran from the 1986-87 to the 1988-89 seasons. Mr. Wikman has appeared as harpsichordist with a Music of the Baroque ensemble at both the Ravinia Festival and in a command performance at the White House. In January 1993 he returned to Washington to perform as organist with the Music of the Baroque Chorus in a Library of Congress program. As an organist, he has played over 200 recitals on the Karl Wilhelm organ at the Chicago Theological Seminary, and has made numerous appearances on the Flentrop organ at the Busch-Reisinger Museum at Harvard University. In Germany last summer Mr. Wikman made his European debut, playing recitals at the cathedrals in Landsberg and Ingolstadt.

**Garrick Ohlsson** is one of the premier pianists of our time. He appears regularly as both recitalist and orchestral soloist in the great concert halls of the world and his repertoire and recordings cover the entire spectrum of piano literature. During the 1990-91 season Mr. Ohlsson played sixteen different piano concertos in 21 orchestral engagements and gave 22 solo recitals and seven chamber concerts. His three Chopin CDs (beginning a complete Chopin cycle for Arabesque Records) were released in March 1992, and his recordings of the Haydn *London Sonatas* and three Beethoven sonatas will be released in 1992-93. Along with many recitals and chamber appearances, his 1992-93 season is distinguished by appearances with the Philadelphia and Cleveland Orchestras, the New York Philharmonic and the symphony orchestras of St. Louis, Boston, Detroit, Atlanta, Rochester, Utah and Baltimore, among others. Mr. Ohlsson was born in White Plains, New York where he began piano study at age eight. At thirteen he entered the Juilliard School. Although he won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition, it was a Gold Medal at the 1970 Chopin Competition in Warsaw that assured his international stature. As a chamber musician, he has collaborated with such major artists as sopranos Jessye Norman and Magda Olivero, clarinetist Richard Stoltzman, cellist Heinrich Schiff, violinist Gil Shaham, and the Cleveland, Emerson, Guarneri, Takacs and Tokyo String Quartets. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, Mr. Ohlsson is a founding member of the San Francisco-based FOG trio.







Soprano **Linda Mabbs** is recognized as one of this country's leading exponents of vocal ornamentation and improvisation. In demand for orchestral, chamber and solo recital appearances, her repertoire ranges from the great masterpieces of Baroque literature through works of this decade. She has appeared as soloist with major orchestras such as the Chicago, National, St. Louis, and Minnesota symphony orchestras and the St. Paul, Smithsonian and English chamber orchestras. Winner of the Oratorio Society of New York Competition, Ms. Mabbs has performed regularly with Music of the Baroque as well as the Kennedy Center Handel Festival, the Handel & Haydn Society of Boston, the Washington Chamber Symphony, and the Maryland Handel Festival. She has sung at Lincoln Center with Musica Sacra, at Carnegie Hall with both the Oratorio Society and the Handel Festival, and at the Kennedy Center with the Paul Hill Chorale, the Choral Arts Society and the Washington Oratorio Society among others. Her recital appearances have spanned four continents and over 40 concert and recital programs have been broadcast both nationally and internationally. She performed the soprano role in Haydn's *The Creation* under Sir Neville Marriner for National Public Radio's first live national broadcast and was the soloist in three Handel oratorios broadcast nationally on the 300th anniversary of the composer's birth.

One of the most frequently requested mezzo-sopranos on the American music scene, **Karen Brunssen** is acclaimed as a favorite guest soloist with America's finest symphony orchestras. She was featured last season with the Buffalo Philharmonic in Mozart's *Requiem* and in Beethoven's *Ninth Symphony* in Seattle. Her engagements this season include performances in Mahler's *Das Lied von der Erde* with the Oak Ridge Symphony Orchestra, Mahler's *Second Symphony* with the Oklahoma City Symphony, Handel's *Messiah* with the Wichita Symphony, and Bach's *St. Matthew Passion* with the Charlotte Oratorio Society, as well as performances in the Newport Chamber Music Festival. Ms. Brunssen's opera appearances this season include the role of the Witch in Humperdinck's *Hansel and Gretel* with the Waukesha Symphony, and in Mascagni's *Cavalleria Rusticana* with the Cincinnati Opera. She appeared on the recording of Schoenberg's *Moses and Aron* under the baton of Sir Carlos Solti for Decca Records, as well as Vaughan Williams' *Serenade to Music*, on the Vox MMG label. She has recorded frequently with Music of the Baroque, most recently the Mozart *C Minor Mass*.



Tenor **Bruce Fowler** is quickly establishing himself as an important new artist. He garnered critical and popular acclaim for his performances with the Lyric Opera of Chicago over the last seasons. As a member of the Lyric Opera Center for American Artists, he was seen in productions of *The Gambler*, *Turandot*, *Die Zauberflöte*, *Metastasele*, *La Fanciulla del West* and *Alceste*. He has also appeared with the Houston, Minnesota, and Glimmerglass opera companies. Mr. Fowler has appeared as soloist with the Grant Park Symphony, Banquette Musicale, Madison Symphony, the Concert Chorale of Houston, and Concertante De Chicago. This season Mr. Fowler



makes his European debut as Tonio in *La Fille du Regiment* in Geisen and as Ramiro in *Cenerentola* for the Vlaamse Opera in Antwerp. He can currently be heard on the 1992 Telarc Records release of *Messiah*. Soon to be released are recordings of both the C.P.E. and J.S. Bach *Magnificats*.

The beauty of his voice and the power of his acting have established **Timothy Noble** as one of the leading baritones in the world today. He made his Metropolitan Opera debut in 1988 in *Khovanshchina* as Shaklovity and has returned for Michele in *Il tabarro*, Albert in *Werther*, Peter in *Hansel and Gretel*, Amonasro in *Aida* and Leporello in *Don Giovanni*. He has sung the title role in *Simon Boccanegra* in concert performances conducted by Sir Georg Solti in Frankfurt and Stuttgart and also in a new production at the Glyndebourne Festival directed by Sir Peter Hall and conducted by Bernard Haitink. His other Verdi portrayals include the title role in *Falstaff* with the Netherlands Opera and Houston Grand Opera, Germont in *La Traviata* at Glyndebourne and the Opera Comique, Stankar in Verdi's *Stiffelio* at La Fenice in Venice, and Posar in *Don Carlo* with Dallas Opera. Another of Mr. Noble's notable roles is Jack Rance in Puccini's *La fanciulla del West*, which he sang at Lyric Opera of Chicago opposite Domingo and in a new production at Santa Fe Opera. This season his roles included Christopher Columbus in the world premiere of *The Voyage* by Philip Glass, commissioned by the Metropolitan Opera in honor of the Columbus quincentennial, and Scarpia at the San Francisco and Canadian opera companies. Notable appearances in concert include performances with the Chicago Symphony Orchestra at the Ravinia Festival, the Cleveland Orchestra, the Cincinnati May Festival under James Conlon, the Minnesota Orchestra, the St. Louis Symphony with Leonard Slatkin, and the Los Angeles Philharmonic.



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