



Handel's Water Music

Saturday, Oct 10 | 8:00 PM

Sunday, Oct 11 | 4:00 PM

St. Cecilia Cathedral

Susanna Perry Gilmore, Leader and Artistic Director | Edward Vogel, Baritone
Marie Rubis Bauer, Continuo & Soloist | Dr. Michael J. Emmerich, Organ
Scott Quackenbush, Principal Trumpet

JOHN STANLEY

(ARR. WALLACE & HEAD)

Trumpet Voluntary

JOHN STANLEY

Voluntary in A minor, op. 6, no. 2

GEORGE FREDERIC HANDEL

(ARR. MICHAEL RONDEAU)

Gigue from Suite in D Major
for Trumpet and Organ

GEORGE FREDERIC HANDEL

Water Music: Suite No. 1 in F Major
3. & 4. Andante
6. Air
8. Bourrée
9. Hornpipe
7. Menuet

GEORGE FREDERIC HANDEL

"Mirth, admit me of thy crew!" from
L'Allegro, Il Pensieroso ed il Moderato

GEORGE FREDERIC HANDEL

Concerto in F Major for Organ &
Orchestra, Op.4, No.4
I. Allegro
II. Andante
III. Adagio
IV. Allegro



This printed program is a condensed version.

For more info about the orchestra, guest artists, and the full program notes,
download the Omaha Symphony app or scan this QR code with your mobile device.

Para leer la información en español, utilice nuestro programa digital.



<u>GEORGE FREDERIC HANDEL</u>	"Revenge, revenge, Timotheus Cries" from Part II of <i>Alexander's Feast</i>
	Intermission
<u>GEORGE FREDERIC HANDEL</u>	"Pour fourth no more unheeded pray'rs" from Act I of <i>Jeptha</i>
<u>GEORGE FREDERIC HANDEL</u>	"Vieni, o cara" from Act I of <i>Agrippina</i>
<u>GEORGE FREDERIC HANDEL</u>	<i>Water Music</i> : Suite No. 3 in G Major 17. & 18. Rigaudon I & II 19. & 20. Menuet & Trio 21. & 22. Country Dances I & II
<u>GEORGE FREDERIC HANDEL</u>	"Leave me, loathsome light!" from Act III of <i>Semele</i>
<u>GEORGE FREDERIC HANDEL</u>	"Behold, I tell you a mystery & The trumpet shall sound" from <i>Messiah</i>
	Organ Interlude
<u>GEORGE FREDERIC HANDEL</u>	<i>Water Music</i> : Suite No. 2 in D major 11. Untitled 12. Alla Hornpipe 13. Menuet 15. Bourrée

This performance will run approximately 2 hours.

Thank You to Our Sponsors!

Translations

“Mirth, admit me of thy crew” from *L’eggro, il Penseroso ed il Moderato*

If I give thee honor due, Mirth, admit me of thy crew.
Mirth, admit me of thy crew,
Admit me, Mirth, admit me, admit me of thy crew,
To listen how the hounds and horn
Cheerly rouse the slumb’ring morn from the side of some hoar hill,
Through the high wood echoing shrill,
To listen how the hounds and horn cheerly rouse the slumb’ring morn
From the side of some hoar hill, through the high wood, echoing shrill.

“Revenge, Revenge Timotheus Cries” from *Alexander’s Feast*

Revenge, revenge, revenge, Timotheus cries,
See the Furies arise,
See the snakes that they rear, how they hiss in their hair,
And the sparkles that flash from their eyes!
Revenge, Timotheus cries, revenge, revenge, revenge, revenge!
See the furies arise, see the snakes that they rear, how they hiss in their hair
And the sparkles that flash from their eyes!

Behold, a ghastly band, each a torch in his hand!
Those are Grecian ghosts, that in battle were slain,
And unbury’d remain inglorious on the plain;
Those are Grecian ghosts, that in battle were slain,
And unbury’d remain inglorious on the plain.

Revenge, revenge, revenge, Timotheus cries,
See the Furies arise,
See the snakes that they rear, how they hiss in their hair,
And the sparkles that flash from their eyes!
Revenge, Timotheus cries, revenge, revenge, revenge, revenge!
See the furies arise, see the snakes that they rear, how they hiss in their hair
And the sparkles that flash from their eyes!

Translations

“Pour forth no more unheeded pray’rs” from *Jephtha*

Pour forth no more unheeded pray’rs,
To idols deaf and vain.
No more with vile unhallow’d airs,
The sacred rites profane
No more, no more, no more the sacred rites profane
With vile unhallow’d airs,
No more the sacred rites profane.

“Vieni, o cara” from *Agrippina*

Come, oh darling,
That in a tight embrace a sweet delight love may prepare
Come, oh darling!

“Leave me, loathsome light” from *Semele*

Leave me,
Leave me, loathsome light!
Receive me, receive me, silent night,
Receive me, silent night!
Loathsome light, leave me loathsome light!
Receive me, receive me, silent night, silent night!
Lethe, why does thy ling’ring current cease?
Oh, murmur, murmur, murmur me again to peace,
Oh, murmur me again to peace!

“Behold, I tell you a mystery/The Trumpet Shall Sound” from *Messiah*

“Behold, I tell you a mystery/The Trumpet Shall Sound” from Messiah

Behold, I tell you a mystery;
We shall not all sleep, but we shall all be chang’d in a moment
In the twinkling of an eye, at the last trumpet.

The trumpet shall sound, and the dead shall be rais’d,
And the dead shall be rais’d incorruptible,
The trumpet shall sound, and the dead shall be rais’d incorruptible, incorruptible.

Featured Artists



SUSANNA PERRY GILMORE

Susanna Perry Gilmore enjoys a multifaceted career as solo artist, chamber musician, and orchestral concertmaster. Performing on both modern and period instruments and versatile in diverse styles from classical to fiddling, she has been concertmaster of the Omaha Symphony since 2011 and a principal player with Apollo's Fire since 2014. Ms. Gilmore performs regularly as a soloist with the Omaha Symphony on a wide range of repertoire including the Scottish Fantasy by Max Bruch, Ravel Tzigane, Vivaldi's Four Seasons, and violin concerti by Berg, Walton, Mozart, Korngold and Prokofiev.

In 2016, utilizing her experience with Celtic fiddling, she co-created the symphonic pops show *Celtic Journey* in collaboration with the Omaha Symphony and guitarist William Coulter which blends traditional Irish music, dance, songs and storytelling and has appeared with symphonies around North America including Detroit, Nashville, Indianapolis and Edmonton. Ms. Gilmore also curates the Omaha Symphony's Cathedral/Baroque concerts as co-artistic director and leader.

On baroque violin and fiddle Ms. Gilmore performs with acclaimed period instrument ensemble and Grammy Award winner Apollo's Fire (Cleveland), with whom she tours nationally and internationally and appears on the CD *Sugarloaf Mountain: An Appalachian Gathering* (Billboard Top 10 classical bestseller), the CD *Sephardic Journey: Wanderings of the Spanish Jews* (Billboard Top 10 classical bestseller), *Christmas on Sugarloaf Mountain*, and upcoming releases of Bach's *B minor Mass* and *St. Matthew Passion*.

Ms. Gilmore holds a Bachelor's degree from Oxford University (UK), where she studied musicology and performed both early music and symphonic repertoire while studying privately with Yfrah Neaman. She spent a post-graduate year in the Advanced Solo Studies Program at the Guildhall School of Music and Drama in London. Upon returning to the United States, she earned a Master's in Violin Performance from the New England Conservatory, where she studied with James Buswell. Prior to her studies in England, Ms. Gilmore studied with Christian Teal at the Blair School of Music in the pre-college program and as a child began her violin studies with Mimi Zweig at Indiana University. Ms. Gilmore learned to play Celtic fiddle in her youth through sitting in on Irish sessions during her years living in Nashville and England.

When not working as a classical and baroque violinist and fiddler, Ms. Gilmore spends time with her two daughters, Katy and Zoe, and her husband, Viseslav Drincic. She performs on a 1776 Joseph Odoardi violin and a Pierre Charette baroque violin.



EDWARD VOGEL

With a voice described as "velvet-toned" (*BBC Music Magazine*), and praised for his "appealing, midweight baritone" (*The New York Times*), "forthright agility and bold declamation" (*Musical America*), baritone **Edward Vogel** is recognized as a sensitive, versatile performer. The 2026-2027 sees his solo debuts with the Omaha, Alabama, York (PA), and the Kalamazoo Symphonies, in addition to returns to the Tucson Symphony, Washington Bach Consort, and GRAMMY®-winning Apollo's Fire.

Featured Artists

EDWARD VOGEL EXT.

Highlights of recent seasons include solo appearances with Apollo's Fire, the Tucson Symphony and Boise Philharmonic, and his solo debut with the New York Philharmonic Orchestra in Handel's *Israel in Egypt*, for which *Musical America* praised him as "one of the evening's highlights." Other solo appearances include Handel's *Messiah* and Monteverdi's *Vespers* with Apollo's Fire; and Ralph Vaughan Williams's *Dona Nobis Pacem*, and Haydn's *The Creation* with GRAMMY®-nominated True Concord Voices & Orchestra. In 2024, he received a GRAMMY® nomination for his work as a soloist on Apollo's Fire's recording of Handel's *Israel in Egypt*, and in the fall of 2026 he looks forward to his second album release as soloist with Apollo's Fire, Bach's *Mass in B Minor*.

Highly in-demand as an ensemble singer, Mr. Vogel has performed with groups including Bach Collegium Japan, Clarion Society, and Paul Hillier's Theatre of Voices in the world premiere of David Lang's the *writings* at Carnegie Hall. He is also a core member of some of the United States' finest professional choral ensembles.

An avid recitalist, Edward's specialties include British art song of the twentieth century, music from medieval and renaissance Iberia, and works by Gustav Mahler. Having honed his craft with champions of art song including Dawn Upshaw, Roger Vignoles, and the late Sanford Sylvan, his intimate interpretations have been heard onstage at celebrated venues including the Tanglewood Festival and Wigmore Hall.

Mr. Vogel holds degrees from the Yale School of Music and the University of Notre Dame.



MARIE RUBIS BAUER

Marie Rubis Bauer served as Cathedral Organist at Saint Cecilia Cathedral from 2023 to 2026. She also was Conductor of the Saint Cecilia Cathedral Choir and Director of Archdiocesan and Cathedral music ministries for twenty-one of those years. As the steward of the landmark Martin Pasi Opus 14 pipe organ, teaching and mentoring organists and liturgical musicians was integral to her mission.

She was privileged to conduct the exceptional musicians of the Saint Cecilia Cathedral Choir in weekly and holy day liturgies and concerts including Requiems by Mozart, Duruflé, Fauré, Morales, Victoria, and Palestrina, and major works by Bach, Charpentier, Vaughan Williams, Vivaldi, and Buxtehude. She has collaborated as keyboardist with the Omaha Symphony, the Omaha Chamber Music Society, Sing! Omaha, and Horns of the Heartland. Since 2005 she has also guided musical programming for the Cathedral Arts Project, welcoming musicians from across town, the country, and the world, including for the annual *Bach Birthday Concert*.

Her lifelong passion for early music has been shared as harpsichordist for numerous ensembles. Her organ recital career has taken her to perform across the United States, and to Germany, France, Austria, Switzerland, Sweden, Slovakia, the Czech Republic, Poland, and Notre Dame Cathedral in Paris.

Featured Artists



MICHAEL EMMERICH

Michael Emmerich serves as Director of the Office of Worship for the Archdiocese of Omaha, leading the music program at Saint Cecilia's Cathedral. Active as a church musician, he has previously held positions at Houston's Co-Cathedral of the Sacred Heart, and at parishes in Indiana, Kansas, and Nebraska. Recent choral and organ compositions have been featured on concerts in London, Spain, Poland, Texas, and Ohio. As an organist, Emmerich has performed at both regional and national

conventions of the American Guild of Organists, while also being featured by the National Association of Pastoral Musicians (NPM) and on American Public Media's "Pipedreams Live!" He completed his doctorate in Church Music at the University of Kansas in 2020, studying organ with James Higdon and conducting with Michael Bauer. A graduate of the University of Notre Dame, Emmerich holds the interdisciplinary Master of Sacred Music degree. At Notre Dame his teachers included Craig Cramer, Delbert Disselhorst, Peter Jeffery, and Margot Fassler. He did an undergraduate degree in organ performance in his native Lincoln at the University of Nebraska with Christopher Marks and George Ritchie.



SCOTT QUACKENBUSH

Scott Quackenbush is a native of Ann Arbor, Michigan. Just as he was getting used to the cold climate, his parents moved the family to Houston, Texas when he was seven years old. He began playing the trumpet at age 11, choosing it for the same reasons that most preteen boys pick the trumpet – it's small, it only has three buttons, it plays the tune most of the time, and, of course, it's loud.

Despite his horror at the eventual discovery that the three buttons make things harder, not easier, Scott had to admit that he had fallen in love with the instrument and with music-making in general. He decided that he wanted to be some sort of musician by the time he was in the seventh grade. After hearing a recording of Wynton Marsalis and the Eastman Wind Ensemble, he had decided where he wanted to go to school.

Scott holds a Bachelor of Music degree from the Eastman School of Music where he studied with the world-famous teacher Charles Geyer. In 1998, he moved to Evanston, Illinois where he attended Northwestern University under the instruction of Barbara Butler. He was awarded his Master of Music degree in 2000. Scott received additional training from the Aspen Music Festival and the National Orchestral Institute.

For years, Scott played the driving-for-dollars game as he drove around the Midwest going from job to job. He has performed as principal trumpet with the South Bend Symphony and Northwest Indiana Symphony, and as third trumpet with Music of the Baroque. He has performed as an extra with the Milwaukee Symphony, Southwest Michigan Symphony, Grant Park Symphony, and Detroit Symphony and a soloist with the Vancouver Symphony.

Featured Artists

SCOTT QUACKENBUSH EXT.

Scott joined the Omaha Symphony as principal trumpet in 2008, and has been enjoying the dramatically shorter commute. He has worked with other area ensembles as well, including the Omaha Chamber Music Society, Offutt Brass, and a tour with Brass in Blue. He also maintains his position in Music of the Baroque in Chicago. Scott has performed at the Grand Teton Music Festival and with the Britt Festival. In addition to his performance work, Scott is an artist-in-residence at the University of Nebraska-Lincoln, adjunct lecturer at Creighton University and coaches local players on occasion. He is an active arranger for brass, although he is trying his hand at other ensembles as well with varying degrees of success.

Scott can be heard on several albums released by Music of the Baroque, as well as their PBS holiday broadcast. He can also be heard, if you turn the volume way up and listen very closely, on Pete Yorn's album Back and Fourth.

Scott lives in Papillion, Nebraska with his wife, Maria, a music teacher in Bellevue Public Schools, and with his son Jacob. In any free time that his eleven-year-old allows him, Scott is an avid homebrewer, and a voracious collector and player of any type of game you can imagine.

Acknowledgements

With grateful acknowledgement to the following for their support of this evening's performance:

The Matthews Organ Maintenance Fund from Saint Cecilia Cathedral.

Saint Cecilia's Cathedral, Archdiocese of Omaha, and the Cathedral Arts Project for musician hospitality and promotion.

The parishioners of Saint Cecilia Cathedral, Archbishop Michael G. McGovern, and Rev. Jeremy Hans, Rector and Pastor of Saint Cecilia Cathedral.

Morgan Cowell for harpsichord tuning and preparation and Bedient Pipe Organ Company for Organ tuning and preparation.

UNO School of Music for the use of their baroque bow collection.

The Omaha Symphony extends our appreciation and gratitude to Dean and Maria Jacobsen for their generous support of this program.