



APRIL 2020  
**BACH at NOON**  
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A Gift of Music & Spiritual Refreshment

Presented by members of The Bach Choir  
of Bethlehem & Bach Festival Orchestra  
Greg Funfgeld, Artistic Director & Conductor



## Soloists

Lawrence Jones, tenor

David Newman, bass-baritone

This performance is offered in loving memory of Priscilla P. Wolle (1935–2019). Priscilla was a devoted member of The Bach Choir Board of Managers for 14 years and chaired the Archives Committee. She was the widow of Peter C. Wolle (1931–2009) and thus linked to the family of The Bach Choir's founding conductor J. Fred Wolle. We are deeply grateful to Priscilla and Peter for their service to The Bach Choir and their generous endowment and naming gift to support the annual January *Bach at Noon* concert.

## January 14, 2020 – PROGRAM

(Watch Party – Online & on PBS – April 14, 2020)

In honor of the 15th anniversary of the first *Bach at Noon* concert on 11 January 2005, we will repeat that program today:

Johann Sebastian Bach (1685–1750)

*Brandenburg Concerto No. 1, BWV 1046*

*[Allegro]*

*Adagio*

*Allegro*

*Menuet – Trio – Menuet – Polonaise – Menuet –  
Trio – Menuet*

– Anthony Cecere & Karen Schubert – French horns  
Mary Watt, Nobuo Kitagawa, & Lynne Cohen – oboes  
Charles Holdeman – bassoon  
Elizabeth Field – violin  
Thomas Goeman – harpsichord

Johann Sebastian Bach

*Cantata 65 – Sie werden aus Saba alle kommen*  
(Cantata for Epiphany)

The January *Bach at Noon* concert is named in honor of J. Fred Wolle, founder and first conductor of The Bach Choir of Bethlehem, and supported in part by generous endowment gifts from the Wolle family.



# Cantata BWV 65 | *Sie werden aus Saba alle kommen* (Cantata for Epiphany)

Translation by H. Ellis Finger

## 1. Chorus

Sie werden aus Saba alle kommen,  
Gold und Weihrauch bringen,  
und des Herren Lob verkündigen.

*They will all come from Sheba,  
bearing gold and frankincense,  
and proclaiming their praise for the Lord.*

## 2. Chorale

Die Kön'ge aus Saba kamen dar,  
Gold, Weihrauch, Myrrhen brachten sie dar,  
Alleluja!

*The kings came from Sheba,  
they brought with them gold, frankincense, and myrrh,  
Hallelujah!*

## 3. Recitative (Bass)

Was dort Jesaias vorhergesehn,  
das ist zu Bethlehem geschehn.  
Hier stellen sich die Weisen  
bei Jesu Krippen ein  
und wollen ihn als ihren König preisen.  
Gold, Weihrauch, Myrrhen sind  
die köstlichen Geschenke,  
womit sie dieses Jesuskind  
zu Bethlehem im Stall beehren.  
Mein Jesu, wenn ich itzt an meine Pflicht gedenke,  
muss ich mich auch zu deiner Krippen kehren  
und gleichfalls dankbar sein:  
denn dieser Tag ist mir ein Tag der Freuden,  
da du, o Lebensfürst,  
das Licht der Heiden  
und ihr Erlöser wirst.  
Was aber bring ich wohl, du Himmelskönig?  
Ist dir mein Herze nicht zu wenig,  
so nimm es gnädig an,  
weil ich nichts Edlers bringen kann.

*What Isaiah had once prophesied  
has been fulfilled in Bethlehem.  
Here the wise men place themselves  
around Jesus' crib  
eager to praise him as their King.  
Gold, frankincense, and myrrh are  
the costly gifts,  
with which they honor the baby Jesus  
at a stall in Bethlehem.  
My Jesus, when I now ponder my duty,  
I also must turn to your crib  
and show similar gratitude:  
for this day is for me a day of joyfulness,  
for you, o Prince of Life,  
have become a light unto the infidels  
and also their Savior.  
But what can I offer you, King of Heaven?  
If my heart is not too slight a gift for you,  
then accept it graciously,  
for there is nothing more noble that I can offer.*

## 4. Aria (Bass)

Gold aus Ophir ist zu schlecht,  
weg, nur weg mit eitlen Gaben,  
die ihr aus der Erde brecht!  
Jesus will das Herze haben.  
Schenke dies, o Christenschar,  
Jesu zu dem neuen Jahr!

*Gold from Ophir is too crass;  
be rid of these tokens of vanity  
that are dug from the earth!  
Jesus longs only for your heart.  
Make this your gift, o band of Christians,  
to Jesus in the new year!*

• Mary Watt & Nobuo Kitagawa, English horns; Charles Holderman, bassoon •



## Cantata BWV 65 | Continued

### 5. Recitative (Tenor)

Verschmähe nicht,  
du, meiner Seele Licht,  
mein Herz, das ich in Demut zu dir bringe;  
es schliesst ja solche Dinge  
in sich zugleich mit ein,  
die deines Geistes Früchte sein.  
Des Glaubens Gold, der Weihrauch des Gebets,  
die Myrrhen der Geduld sind meine Gaben,  
die sollst du, Jesu, für und für  
zum Eigentum und zum Geschenke haben.  
Gib aber dich auch selber mir,  
so machst du mich zum Reichsten auf der Erden;  
denn, hab ich dich, so muss  
des grössten Reichtums Überfluss  
mir dermaleinst im Himmel werden.

### 6. Aria (Tenor)

Nimm mich dir zu eigen hin,  
nimm mein Herze zum Geschenke.  
Alles, alles, was ich bin,  
was ich rede, tu und denke,  
soll, mein Heiland, nur allein  
dir zum Dienst gewidmet sein.

### 7. Chorale

Ei nun, mein Gott, so fall ich dir  
getrost in deine Hände.  
Nimm mich, und mach es so mit mir  
bis an mein letztes Ende,  
wie du wohl weisst, dass meinem Geist  
dadurch sein Nutz entstehe,  
und deine Ehr je mehr und mehr  
sich in mir selbst erhöhe.

*Do not show scorn,  
you light of my soul,  
to my heart, that I offer to you in humility;  
it holds such things  
locked within itself  
that are the fruits of your spirit.  
The gold of faith, the frankincense of prayer,  
the myrrh of forbearance are my gifts,  
that shall be yours, Jesus, forever and ever  
as your estate and as my gift to you.  
But give yourself also to me,  
thus making me the richest person on earth;  
for, if I possess you,  
the abundance of the most splendid kingdom  
must one day be mine in Heaven.*

*Receive me unto yourself as your own,  
take my heart as a precious gift.  
My entire being,  
everything I speak, do, and think,  
shall alone, my Savior,  
be dedicated in service to you.*

*Well then, my God, I recline  
consoled within your hands.  
Take me and guide my life  
until my final days,  
as you know best, so that my spirit  
will attain its true worth,  
and your honor increasingly  
shall be exalted.*

# BACH at NOON

# Returns to Allentown



**Bach at Noon returns to St. John Lutheran Church,  
37 South 5th Street in Allentown, for the summer!  
VISIT [BACH.org](http://BACH.org) for details**

## ABOUT THE SOLOISTS

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**Lawrence Jones, tenor**, has established an active presence on the concert and operatic stages, receiving praise for his portrayals of Tom Rakewell in Stravinsky's *The Rake's Progress* at the Princeton and Aldeburgh Festivals. The *New York Times* wrote, "Tenor Lawrence Jones brought a light, sweet voice and lyricism to Tom." *Opera News* praised him for his "clean, ringing tenor," and The *Guardian* wrote: "...his first-act aria, lamenting the loss of love, is especially affecting". Opera credits include New York City Opera, Glimmerglass Opera, Opera Saratoga, Sarasota Opera, and Amarillo Opera. He has sung as a soloist with the Utah Symphony, Musica Sacra, Boston Baroque, Boston Pops, Albany Symphony, Charlotte Symphony, and Rhode Island Philharmonic. He reprised the role of the Consigliere in Stradella's *San Giovanni Battista* at the Valletta International Baroque Festival in Malta, following performances the previous season with Haymarket Opera. He also sang the Evangelist in C.P.E. Bach's *Saint John Passion* with the Saint Thomas Choir and New York Baroque Incorporated, and made his debut at Alice Tully Hall in Schubert's *Mass in E-Flat* with the Riverside Choral Society. In 2018-2019, his credits included Monteverdi's *Vespers* with the Oratorio Chorale of Portland, a program of Bach Cantatas with American Classical Orchestra, the *Mass in B Minor* with the Bach Society of St. Louis, and his company debut with the Naples Philharmonic as tenor soloist in Stravinsky's *Pulcinella*. A frequent performer of Bach, Lawrence's credits include the Evangelist in the *Christmas Oratorio* with the Harvard-Radcliffe Chorus, tenor soloist in the *Saint John Passion* with the Kalamazoo Bach Festival, Bach Society of St. Louis, and the New Mexico Philharmonic. In New York, he sang as tenor soloist in the *Saint Matthew Passion* with the Saint Thomas Choir, the *Mass in B Minor* with the Oratorio Society of New York, and the Evangelist in the *Saint John Passion* with the Cathedral Choirs and Orchestra of St. John the Divine.

**David Newman, bass-baritone**, enjoys an active and varied concert career throughout North America. Hailed as "electrifying" by the *Washington Post*, he is in particular demand as a Baroque specialist. He has performed Handel's *Messiah* with Tafelmusik, Portland Baroque Orchestra, and with Masterwork Chorus in Carnegie Hall; *Saint John Passion* with the American Bach Soloists and Carmel Bach Festival; and *Saint Matthew Passion* with the Bach Society of St. Louis, San Francisco Bach Choir, and a national tour with the combined forces of Santa Fe Pro Musica and the Smithsonian Chamber Players. In his debut with the Washington Bach Consort, Mr. Newman was noted by the *Baltimore Sun* for his "exquisitely phrased, velvet-toned *Mache dich, mein Herz*." Other notable appearances include Bach's *Mass in B Minor* and *Christmas Oratorio* with The Bach Choir of Bethlehem, *Coffee Cantata*, *Easter Oratorio*, and *Christmas Oratorio* with the Santa Fe Bach Festival, and Haydn's *Creation* with The Honolulu Symphony. He was also a featured soloist in the Sorbonne's 2003 Festival Berlioz in Paris with the UC Davis Symphony Orchestra. He has appeared regularly as a guest artist with the Four Nations Ensemble, including performances in Lincoln Center and Merkin Hall, and has also performed with the Spoleto Festival, Opera Company of Philadelphia, Metropolitan Opera Guild, Opera Birmingham, Philadelphia Orchestra, and the Russian National Orchestra. His recording of *Alexander's Feast* with The Bach Sinfonia was released on the Dorian label. Mr. Newman teaches voice at James Madison University.

## THE BACH CHOIR OF BETHLEHEM

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**THE OLDEST AMERICAN BACH CHOIR**, The Bach Choir of Bethlehem gave the first complete American performances of Bach's *Mass in B Minor* in 1900 and *Christmas Oratorio* in 1901. Since its founding in 1898, the now-famous Choir has been attracting thousands of visitors from across the United States and beyond to the annual Bethlehem Bach Festival in Pennsylvania. Since 1983, under Greg Funfgeld's direction, the 85 dedicated volunteer singers of The Bach Choir of Bethlehem, performing with the Bach Festival Orchestra and distinguished soloists, have received international acclaim. Programming has expanded to 40 concerts and educational programs per year for an audience of more than 22,000. Venues have included the Herkulessaal at Munich's Royal Residence and the Thomaskirche, Bach's church in Leipzig, as part of the 1995 Germany tour; The Kennedy Center and Carnegie Hall as part of The Choir's Centennial Celebration in 1998-2000; the BBC Proms in London's Royal Albert Hall as part of an eight-concert tour of the United Kingdom in 2003; and Severance Hall, Cleveland, for the 75th anniversary of the Baldwin-Wallace Bach Festival in 2007. In September 2011, The Bach Choir represented the Commonwealth of Pennsylvania in a 10th anniversary musical observance of 9/11 in New York City, giving concerts in Saint Paul's Chapel and Trinity Church, Wall Street. In 2013, The Choir performed Mendelssohn's *Elijah* at Strathmore in the Washington D.C. area, and in 2014, the new opera *Young Meister Bach* for the 250th anniversary of the German Society of Pennsylvania in Philadelphia. The Choir has released 11 recordings on the Dorian and Analekta labels including most recently *Saint John Passion* (2012), *A Child's Christmas in Bethlehem* (2013), Bach's Cantata 21 (2018), and Handel's *Ode for Saint Cecilia's Day* (2018). The Choir has been featured on National Public Radio's *Performance Today* and *Prairie Home Companion*, Deutsche Radio, the BBC World Service, *CBS Sunday Morning*, and the Emmy award-winning PBS documentary on The Choir, *Make a Joyful Noise*. The Choir has been recognized for its outstanding educational outreach programs (*Bach at Noon*, *Bach to School*, and interdisciplinary Family Concerts) by annual awards from the National Endowment for the Arts (2011-2019). The J.S. Bach Foundation in Switzerland named The Bach Choir of Bethlehem as the first American recipient of its annual award to a single Bach organization, recognizing The Bach Choir's outstanding work in Bach performance and education for young people (2012). *Mr. Bach Comes to Call*, a film based on the acclaimed Classical Kids CD, was co-produced by The Bach Choir of Bethlehem and is distributed internationally by the Children's Group. In July 2018, our affiliated Bel Canto Youth Chorus, currently celebrating its 26th year under the direction of founder Joy Hirokawa, officially merged with The Bach Choir of Bethlehem. Both organizations are looking to increase their impact in training the next generation of choral singers and cultivating a life-long passion for the choral arts. **For more information visit The Bach Choir's website – BACH.org.**

*Thank you for the joy the Bach Choir  
brings to the people who live at...*



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*The Tap Room after Bach at Noon*  
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This Bach Choir is supported by the National Endowment for the Arts and The Pennsylvania Council on the Arts



## THE CENTRAL MORAVIAN CHURCH

The Moravian Church had its origin in the pre-Reformation awakening under John Hus. The Unitas Fratrum (Unity of the Brethren) was organized in 1457. Because much of its early history is centered in Moravia, the Unity is known formally as the Moravian Church, and recognized as the oldest organized Protestant denomination in the world. The Moravian Church places much emphasis on mission, music, and education. It was J. Fred Wolle, organist of Central Moravian Church in Bethlehem, who founded The Bach Choir of Bethlehem in 1898 and conducted The Choir in the first performance of Bach's *Mass in B Minor* in America here at Central Church in 1900. Central Moravian Church continues to have a flourishing music program presented by its resident music ensembles and visiting artists, under the leadership of Director of Music and Organist, Rebecca Lepore. In addition to five Central Moravian Church music CDs including *An Old Fashioned Moravian Music Christmas* – an organ recording featuring Rebecca Lepore, and *Christmas Eve at Central Moravian Church*, a recently published 256-page book entitled *Praise and Thanksgiving: 275 Years of Music at Central Moravian Church* is available at the Moravian Book Shop. Please feel free to take a music brochure with a detailed listing of all musical events at Central, available in the pew racks.

### For further information about The Bach Choir of Bethlehem:

- Visit [Bach.org](http://Bach.org) for upcoming concert and ticket information, to join our mailing list or to order CDs and other Bach Choir merchandise.
- Consider becoming a Guarantor with The Choir: learn more at the website or by calling 610-866-4382 extension 113.
- Fill out the mailing list information on the enclosed envelope & drop it in the free-will offering basket or mail it to us. Or you can leave us your business card!
- Stop into The Bach Choir Office, 440 Heckewelder Place, Bethlehem, PA 18018.
- Follow us on facebook and twitter.    

### Special thanks to:

Central Moravian Church, especially Rt. Rev. Hopeton Clennon, Rev. Dr. Lynnette Delbridge, and Rebecca Lepore, Director of Music

The Guarantors of The Bach Choir for their continuing support.

### Bach at Noon Broadcast

*Bach at Noon* concerts are broadcast on WWFM, a long-time media sponsor, and made possible by the generous support of Arthur Mead Martin and Anthony R. Thompson and Vicki Ziegler Thompson. Check our website for upcoming dates.



### Bach at Noon 2019-2020 Bethlehem Schedule

<b>2019</b>	<b>2020</b>
<b>September 10</b>	<b>January 14</b>
<b>October 8</b>	<b>February 11</b>
<b>November 12</b>	<b>March 10</b>
	<b>April 14</b>

Free-will offerings to help support *Bach at Noon* will be accepted at all four doors. You may also mail your offering in the envelope provided or donate online at [BACH.org](http://BACH.org)

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