



Members of The Bach Choir of Bethlehem
& Bach Festival Orchestra
Dr. Christopher Jackson, Artistic Director & Conductor
present



BACH at NOON

A Gift of Music & Spiritual Refreshment



Soloists

Lawrence Jones, tenor
David Newman, baritone
Nobuo Kitagawa, oboe

Dr. Christopher Jackson
Artistic Director & Conductor



October 11, 2022 – PROGRAM

Johann Sebastian Bach (1685–1750)
Cantata BWV 82, *Ich habe genug*
– David Newman, baritone & Nobuo Kitagawa, oboe

Johann Sebastian Bach
Cantata BWV 131, *Aus der Tiefen rufe ich,
Herr, zu dir*

– with members of the Bach Festival Orchestra:

- Linda Kistler, Concertmaster
& Mary Ogletree – violins
- Nina Falk & Lucy Windt – violas
- Loretta O’Sullivan – cello
- Stephen Groat – string bass
- Nobuo Kitagawa – oboe
- Charles Holdeman – bassoon
- Thomas Goeman – organ

Second Tuesdays

* 12:10–1:00pm

Central Moravian Church
Historic Downtown Bethlehem

Next Bach at Noon
Tuesday, November 8, 2022!



125 YEARS
1898–2023

The October *Bach at Noon* is supported in part by a generous endowment gift from Mrs. Cornelius Ayer Wood Jr. in memory of The Rev. Cornelius Ayer Wood Jr. a member of The Choir’s Board of Managers 1960–1977.



Cantata BWV 82 | *Ich habe genug*

Translation by H. Ellis Finger

1. Aria (Bass)

Ich habe genug,
ich habe den Heiland, das Hoffen der Frommen,
auf meine begierigen Arme genommen;
ich habe genug!
Ich hab ihn erblickt,
mein Glaube hat Jesum ans Herze gedrückt;
nun wünsch ich, noch heute mit Freuden
von hinnen zu scheiden.

2. Recitative

Ich habe genug.
Mein Trost ist nur allein,
dass Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
da seh ich auch mit Simeon
die Freude jenes Lebens schon.
Lasst uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
der Herr erretten;
ach! wäre doch mein Abschied hier,
mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

3. Aria

Schlummert ein, ihr matten Augen,
fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
hab ich doch kein Teil an dir,
das der Seele könnte taugen.
Hier muss ich das Elend bauen,
aber dort, dort werd ich schauen
süssen Friede, stille Ruh.

4. Recitative

Mein Gott! wenn kömmt das schöne: Nun!
da ich im Friede fahren werde
und in dem Sande kühler Erde
und dort bei dir im Schosse ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

5. Aria

Ich freue mich auf meinen Tod,
ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
die mich noch auf der Welt gebunden.

*What I have is enough,
I have taken the Savior, the hope of the righteous,
into my eager arms;
I have enough!
I have beheld him,
my faith has drawn Jesus to my heart;
now, with joyfulness, I wish even today
to take my leave of this place.*

*What I have is enough.
My consolation is simply this,
that Jesus might be mine and I might be his.
I hold him in my faith,
there I see, like Simeon,
the wondrousness of the next life.
Let us journey with this man!
Ah! if only the Lord might release me
from the shackles of my body;
Ah! if only my departure were near,
with joy, my world, I would say to you:
What I have is enough.*

*Close in slumber, you weary eyes,
settle in quiet and blessed rest!
World, no longer will I remain here,
I have no part in your realm
that would be of value to my soul.
Here I can only cause anguish,
but there, there I shall look upon
sweet peacefulness, calm repose.*

*My God! When will this perfect 'now!'
arrive, when I shall travel in peace
and in the cooling sands of earth,
and find my rest within you?
The parting moment has come,
world, farewell!*

*I long for my death,
ah, if only that moment had already arrived!
Then I will be freed from all the strife
that holds me captive to the world.*



Cantata BWV 131 | *Aus der Tiefen rufe ich, Herr, zu dir*

Translation by H. Ellis Finger

1. Chorus

Aus der Tiefen rufe ich, Herr, zu dir.
Herr, höre meine Stimme,
lass deine Ohren merken auf die Stimme meines Flehens!

2. Arioso (Bass)

So du willst, Herr, Sünde zurechnen, Herr,
wer wird bestehen?
Denn bei dir ist die Vergebung, dass man dich fürchte.

Chorale (Sopranos)

Erbarm dich mein in solcher Last,
nimm sie aus meinem Herzen,
die weil du sie gebüsst hast
am Holz mit Todesschmerzen,
auf dass ich nicht mit grossem Weh
in meinen Sünden untergeh,
noch ewiglich verzage.

• Nobuo Kitagawa, oboe •

3. Chorus

Ich harre des Herrn, meine Seele harret,
und ich hoffe auf sein Wort.

4. Aria (Tenor)

Meine Seele wartet auf den Herrn von einer
Morgenwache bis zu der andern.

Chorale (Altos)

Und weil ich denn in meinem Sinn,
wie ich zuvor geklaget,
auch ein betrübter Sünder bin,
den sein Gewissen naget,
und wollte gern im Blute dein
von Sünden abgewaschen sein
wie David und Manasse.

5. Chorus

Israel hoffe auf den Herrn; denn bei dem Herrn
ist die Gnade und viel Erlösung bei ihm.
Und er wird Israel erlösen aus allen seinen Sünden.

*Out of the depths I cry unto you, o Lord.
Lord, hear my voice,
may your ears heed the voice of my pleading!
(Psalm 130: 1–2)*

*Should you thus desire, Lord, to account for sin,
who then shall abide?
For forgiveness is with you, that you be feared.
(Psalm 130: 3–4)*

*Have mercy on me in such labor,
take these sins from my heart,
since you have done penance for them
on the cross with death's anguish,
thus shall I not, in great torment,
perish in my sins,
nor despair forever.*

*I await the Lord, my soul stands watch,
and I trust in his Word. (Psalm 130: 5)*

*My soul waits for the Lord from one
morning vigil to the next.
(Psalm 130: 6)*

*And in my thoughts,
as lamented before,
I am a despondent sinner,
plagued by pangs of conscience,
longing to be washed in your blood,
and thus be cleansed of sin,
like David and Manassah.*

*Israel, hope in the Lord; for mercy is with the Lord
and abundant redemption.
And he will redeem Israel from all its sins.
(Psalm 130: 7–8)*

SOLOISTS

Lawrence Jones, tenor, praised by the *New York Times* as “an impressive tenor,” and by *The Guardian* as “smooth voiced,” has established an active presence on the concert and operatic stages. He has sung as a soloist with New York City Opera, Utah Symphony, Musica Sacra, Boston Baroque, Glimmerglass Opera, Tanglewood, Opera Saratoga, Charlotte Symphony, and Boston Modern Orchestra Project. He has received recognition 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,” while *Opera News* praised him for his “clean, ringing tenor.” Concert highlights from recent seasons include Stravinsky’s *Pulcinella* with the Naples Philharmonic; Monteverdi’s *Vespers* with Voices of Ascension and the Oratorio Chorale of Portland; Mozart’s *Requiem* and Mendelssohn’s *Christus* with Back Bay Chorale; and performances of *Messiah* at Saint Thomas Church Fifth Avenue with the Saint Thomas Choir, and at Carnegie Hall with the Oratorio Society of New York. A frequent performer of the cantatas and vocal works of J.S. Bach, Lawrence’s credits include performances of the *Saint John Passion*, *Saint Matthew Passion*, *Christmas Oratorio*, and *Mass in B Minor* with the Oratorio Society of New York, American Classical Orchestra, New Mexico Philharmonic, Bach Society of St. Louis, Kalamazoo Bach Festival, and the Cathedral Church of St. John the Divine. Lawrence joins The Bach Choir for the Christmas concert performances of the *Christmas Oratorio*, Parts 4,5 & 6.

David Newman, bass, enjoys an active and varied concert career throughout North America. Noted by *The Philadelphia Inquirer* for his “eloquent, emotional singing,” he is best known as a Baroque specialist. He has performed *Messiah* with Tafelmusik, Portland Baroque Orchestra, Jacksonville Symphony, and with Masterwork Chorus in Carnegie Hall; *Saint John Passion* with the American Bach Soloists, Carmel Bach Festival, and the Bach Chamber Orchestra of Honolulu; and *Saint Matthew Passion* with the Bach Society of St. Louis, San Francisco Bach Choir, and on tour with the combined forces of Santa Fe Pro Musica and the Smithsonian Chamber Players. European appearances have included the 2003

Berlioz Festival in Paris, *Le Tournoi de Chauvency* with Ensemble Aziman in Sarrebourg and Metz, and *Le Roi et le Fermier* with Opera Lafayette at the Opera Royale in Versailles. His long relationship with The Bach Choir of Bethlehem includes most of Bach’s major vocal works and many cantatas. He has appeared regularly as a guest artist with the Four Nations Ensemble, including performances in Lincoln Center and Merkin Hall, has also performed with the Spoleto Festival, Opera Company of Philadelphia, Metropolitan Opera Guild, Opera Birmingham, Philadelphia Orchestra, and the Russian National Orchestra. He has recorded ,opera and oratorio for the Philips, Dorian, Analekta, K617, and Naxos labels. Mr. Newman teaches voice and music theory at James Madison University.

Nobuo Kitagawa, oboe, is a graduate of Tokyo University of Arts and received Master of Music and Doctor of Musical Arts degrees from Yale University. He was the winner of the Woolsey Hall Competition, NHK Young Artists’ Audition, and Katz Young Musicians’ Competition, which sponsored his debut recital in New York City. He has appeared as a concerto soloist with Denver Symphony, Yale Philharmonia, Orchestra New England, and Pennsylvania Sinfonia Orchestra. As an orchestra musician, he has performed with Orchestra New England, New Haven Symphony, Stamford Symphony, Princeton Symphony, and Orchestra of St. Luke’s and is currently the principal oboist of Pennsylvania Sinfonia Orchestra. On Broadway, he was heard on *Beauty and the Beast*, *Miss Saigon*, and *Phantom of the Opera* and served as the principal oboist for the *Music of Andrew Lloyd Webber* National Tour. He has recorded for Koch International, Delos, and New World Records. The *Morning Call* has described his sound as “sweet” and “velvety” that “simply melted into every corner of the hall.” He is on the faculty of Lafayette College, Muhlenberg College, and Kinhaven Adult Chamber Music Workshop. His YouTube channel has more than 800 instrumental exercise pieces and enjoys a large worldwide following. He publishes his work, including modern editions of works of Georg Philipp Telemann, on the online store NK Music Lab and is currently preparing an edition of Telemann’s *Concerto for Two Oboes d’Amore and Cello*, TWV 53:D3.

Up Next: BACH at NOON

November 8: • **Partita for Solo Flute in A Minor, BWV 1013**

– Barthold Kuijken, flute

• **Cantata BWV 209 – Non sa che sia dolore** (soprano, flute, and strings)

– Sherezade Panthaki, soprano

The orchestra will perform on period instruments for this *Bach at Noon* concert.



DR. CHRISTOPHER JACKSON, ARTISTIC DIRECTOR & CONDUCTOR

Dr. Christopher Jackson is entering his first season as the Artistic Director and Conductor of The Bach Choir of Bethlehem. He begins his tenure having worked for 15 years as a conductor, educator, professional singer, and scholar. Throughout his career he has led numerous collegiate, professional, and amateur ensembles across the United States and works frequently as a guest conductor for orchestras, choirs, and festivals. His ensembles have toured China, Canada, and the continental United States and have been selected to perform at multiple Pennsylvania ACDA (American Choral Directors Association) conferences. During his tenure at Lycoming College in Williamsport, PA, he co-founded the Lycoming Baroque Choir and Orchestra and designed academic courses that allowed students to travel to Germany and explore links between Baroque music, art, and architecture. He has taught courses and masterclasses in conducting, music theory, music history, vocal methods and pedagogy, and Baroque performance practice and has been a guest artist and lecturer at the San Juan Conservatory, the Coro de Niños de San Juan, and the Baldwin Wallace Bach Festival. He was recently nominated as a finalist for the American Prize in Virtual Performance for his work with the Muhlenberg College choral ensembles during the pandemic.

Dr. Jackson remains an active professional choral singer and soloist, with focuses in the Baroque, Renaissance, and Modern eras. As a core member of the Boston-based chamber choir Skylark, he has appeared on three GRAMMY nominated albums (Best Choral Performance) and also serves as the ensemble’s Director of Education. In that position, he helped design free materials for music educators across the country to use for virtual music-making. He has performed with the GRAMMY Award-Winning ensemble, Roomful of Teeth, the Santa Fe Desert Chorale, Artefact Ensemble, Les Canards Chantants, and Bach Vespers at Holy Trinity Lutheran, in New York City.

Dr. Jackson received his Bachelor of Arts in Vocal Performance from Oklahoma State University, studying conducting under Dr. Dirk Garner (Baldwin Wallace Bach Festival). He received his Master of Music in Choral Conducting from Westminster Choir College and was the graduate assistant conductor of the Westminster Symphonic Choir under Dr. Joe Miller and Dr. Amanda Quist, as well as studying with Dr. Andrew Megill (Carmel Bach, Illinois Bach Academy). He earned his Doctor of Musical Arts in Choral Conducting from the University of North Texas, studying with Dr. Gerry McCoy and Dr. Richard Sparks. His areas of research include the programming and performance of Baroque and Renaissance music for choirs of all ages and levels of experience, as well as the choral music of Benjamin Britten.

THE BACH CHOIR OF BETHLEHEM

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. 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 Herkulesaal 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 Bach’s Cantata 21 (2018) and Handel’s *Ode for Saint Cecilia’s Day* (2018), *A Child’s Christmas in Bethlehem* (2013), and *Saint John Passion* (2012). 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*. It 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 (2011-2020). 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. Our affiliated Bel Canto Youth Chorus is currently celebrating its 30th year under the direction of founder Dr. Joy Hirokawa. 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**.

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- Bach at Noon
- Christmas Concert
- Spring Concert

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Christmas soloists: Hub Willson

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Bach's Christmas Oratorio, Parts 4, 5 & 6

Saturday, December 10, 2022, at 4pm (new time!)
First Presbyterian Church, Allentown

Sunday, December 11, 2022, at 4pm
First Presbyterian Church, Bethlehem
In-Person & Live-Streamed Option



JOIN US FOR THE EPIC CHRISTMAS ORATORIO – devout and ecstatic choruses, tender, intimate, and whimsical arias, and sublime orchestral accompaniment. Part narrative, part musical devotion, and part theological reflection, the *Christmas Oratorio* contains some of Bach's most compelling music. Our concert concludes with the audience joining The Choir in singing *Silent Night* and other favorite carols. Special appearance by The Bel Canto Concert Choir.

Soloists: Nola Richardson, soprano; Janna Critz, mezzo-soprano; Lawrence Jones, tenor; and David Newman, baritone • Christopher Jackson, Artistic Director & Conductor

Tickets for these events: Bach.org/tickets • 610-866-4382 ext. 110/115



Ryan Hulvat

Small blocks: Marco Calderon



WINTER CONCERT

Sunday, December 4, 2022, at 4pm
Wesley United Methodist Church of Bethlehem

With featured guest artist Bach Festival Orchestra cellist **LORETTA O'SULLIVAN**, playing Sarah Quartel's *Snow Angels*, a major work for youth chorus, cello, and speakers. Medieval carols reimagined, including Michael Engelhardt's *Gaudete* – a funky contemporary percussion arrangement – round out the program.

• Joy Hirokawa, Bel Canto Founder & Artistic Director

Information: Bach.org/belcanto

The Bach Choir of Bethlehem gratefully acknowledges our *Bach at Noon* corporate & foundation sponsors.



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The Bach Choir is supported by the National Endowment for the Arts and The Pennsylvania Council on the Arts



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.

For further information about The Bach Choir of Bethlehem:

- Visit 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 ext. 113.
- Follow us on Facebook, Twitter, Instagram and LinkedIn.     Watch us on YouTube. 

Free will offerings to help support Bach at Noon will be accepted at all four doors or you may donate online at BACH.org or send your contribution to:

- The Bach Choir of Bethlehem • 440 Heckewelder Place, Bethlehem, PA 18018
- To donate by phone, text BNOON to 44-321.

Bach at Noon Broadcast

Bach at Noon concerts are broadcast on WWFM, a long-time media sponsor. This year's broadcasts are made possible by the generous support of John L. and the late Carol H. Daniel and Arthur Mead Martin. **Broadcast dates are on our website.**

Bach at Noon 2022-2023 Bethlehem Schedule

2022	2023
September 13	January 10
October 11	February 14
November 8	March 14
	April 11



Special thanks to:
Central Moravian Church,
especially

Rt. Rev. Hopeton Clennon
Rebecca Lepore, Director of Music

The Guarantors of The Bach Choir
for their continuing support.

Bach at Noon Allentown 2023 Schedule:

June 13 July 11 August 8

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