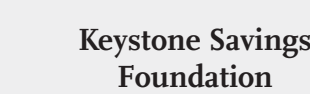


The Bach Choir of Bethlehem gratefully acknowledges our Bach at Noon corporate & foundation sponsors.



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.

Freewill 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.

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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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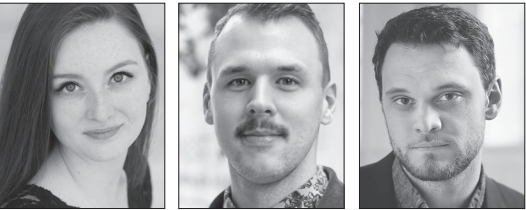


Members of The Bach Choir of Bethlehem  
& Bach Festival Orchestra  
Dr. Christopher Jackson, Artistic Director & Conductor

present

BACH at NOON

A Gift of Music & Spiritual Refreshment



Soloists

Rhianna Cockrell, Alto  
Nathan Hodgson, Tenor  
Harrison Hintzsche, Bass

Christopher Jackson  
Artistic Director & Conductor

March 14, 2023 – PROGRAM

Johann Sebastian Bach (1685–1750)  
“Saget, saget, mir geschwinde” from the *Easter Oratorio*, BWV 249  
– Robert Skoniczin & Gerald Serfass – trumpets  
Anthony Cecere – French horn;  
Jason Stein – trombone; Jon Fowler – tuba

Ingrid’s Hall  
Tony Zilinick, based on a tune by Dr. Albert May for String Quartet and Brass Quintet  
– Elizabeth Field & Inna Eyzerovich – violins;  
Nina Falk – viola; Loretta O’Sullivan – cello;  
Robert Skoniczin & Gerald Serfass – trumpets  
Anthony Cecere – French horn;  
Jason Stein – trombone; Jon Fowler – tuba

Johann Sebastian Bach  
Cantata BWV 66, *Erfreut euch, ihr Herzen*  
– Elizabeth Field, Inna Eyzerovich, Mary Ogletree & Rebecca Brown– violins; Nina Falk – viola;  
Loretta O’Sullivan – cello; Daniel McDougall – bass;  
Nobuo Kitagawa & Lynne Cohen– oboes;  
Charles Holdeman – bassoon; Robert Skoniczin – trumpet;  
Kerry Heimann – harpsichord

The March Bach at Noon concert is named in honor of the birthday of Johann Sebastian Bach on 21 March, by Dr. Albert & Ingrid May, long-time Guarantors of The Choir, and residents of Marion, Ohio, and is supported in part by their generous endowment gift.

Second Tuesdays  
\* 12:10–1:00pm

Central Moravian Church  
Historic Downtown Bethlehem

Next Bach at Noon  
Tuesday, April 11, 2023!

125 YEARS  
1898–2023



## Johann Sebastian Bach | Cantata BWV 66, *Erfreut euch, ihr Herzen*

Translation by H. Ellis Finger

### 1. Chorus

Erfreut euch, ihr Herzen,  
entweicht, ihr Schmerzen,  
es lebet der Heiland und herrschet in euch.

Ihr könntet verjagen  
das Trauren, das Fürchten, das ängstliche Zagen,  
der Heiland erquicket sein geistliches Reich.

• Robert Skoniczin, trumpet •

*Be joyous, our hearts,  
be vanquished, our pains,  
the Savior lives, and reigns within you.  
You can banish  
all sadness, all fearing, all anxious worry,  
the Savior enlivens his holy kingdom.*

### 2. Recitative (Bass)

Es bricht das Grab und damit unsre Not,  
der Mund verkündigt Gottes Taten;  
der Heiland lebt, so ist in Not und Tod  
den Gläubigen vollkommen wohl geraten.

*The grave is shattered and with it our strife,  
our mouths proclaim God's deeds;  
the Savior lives, and thus in strife and death  
the faithful are wholly redeemed.*

### 3. Aria (Bass)

Lasset dem Höchsten ein Danklied erschallen  
vor sein Erbarmen und ewige Treu.

Jesus erscheint, uns Friede zu geben,  
Jesus beruft uns, mit ihm zu leben,  
täglich wird seine Barmherzigkeit neu.

*Let songs of thanksgiving resound to the Highest  
for his mercy and eternal faithfulness.  
Jesus steps forth, to bring us peace,  
Jesus calls to us to live in his midst,  
each day his mercifulness becomes new.*

### 4. Recitative (Dialogus) and Arioso (Duet) (Tenor: Hope | Alto: Fear)

Recitative (Tenor)

Bei Jesu Leben freudig sein  
ist unsrer Brust ein heller Sonnenschein.  
Mit Trost erfüllt auf seinen Heiland schauen  
und in sich selbst ein Himmelreich erbauen,  
ist wahrer Christen Eigentum.  
Doch weil ich hier ein himmlisch Labsal habe,  
so sucht mein Geist hier seine Lust und Ruh.  
Mein Heiland ruft mir kräftig zu:  
Mein Grab und Sterben bringt euch Leben,  
mein Auferstehn ist euer Trost.  
Mein Mund will zwar ein Opfer geben,  
mein Heiland, doch wie klein,  
wie wenig, wie so gar geringe  
wird es vor dir, o grosser Sieger, sein,  
wenn ich vor dich ein Sieg und Danklied bringe.

*Finding joyous life in Jesus  
fills our breast with radiant sunlight.  
Looking with consummate solace upon one's Savior  
and building within one's life a heavenly kingdom  
is the estate of a true Christian.  
Yet because I have here a heavenly balm,  
my spirit seeks here its pleasure and peace.  
My Savior calls out to me with strength:  
My grave and dying bring you life,  
my resurrection is your comfort.  
My mouth indeed shall make you an offering,  
my Savior, yet ever so meager,  
so slight, so very insignificant  
it will seem to you, o great victor,  
if I bring before you a hymn of triumph and thanksgiving.*

Arioso (Tenor and Alto)

Mein Auge sieht den Heiland auferweckt,  
es hält ihn nicht der Tod in Banden.

Kein Auge sieht den Heiland auferweckt,  
es hält ihn noch der Tod in Banden.

Wie, darf noch Furcht in einer Brust entstehn?

Lässt wohl das Grab die Toten aus?

Wenn Gott in einem Grabe lieget,  
so halten Grab und Tod ihn nicht.

*My eye beholds the Savior resurrected,  
he is no longer held in death's bondage.  
No eye beholds the Savior resurrected,  
he is still held in death's bondage.  
How can fear yet arise within one's breast?  
Does the grave indeed release the dead?  
If God still lies within the grave  
then grave and death hold him not.*

# Spring Concert BACH & HANDEL

– Christopher Jackson, Artistic Director & Conductor

## One performance *Two Choral Masterpieces*



125 YEARS  
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First Presbyterian Church, Bethlehem

J.S. BACH (1685–1750)

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of rebirth and spring awakening! The *Easter Oratorio* is full of resurrection triumph. It also gives voice to the doubt and fear of the first witnesses of the empty tomb, followed by a rhapsodic doxology for chorus, strings, winds, trumpets and drums.

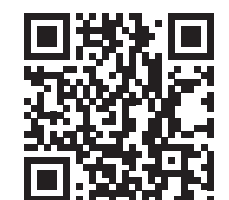
GEORGE FRIDERIC HANDEL (1685–1759)

**Messiah, Part 3 THE FINAL PART OF MESSIAH**

focuses on eternal life and includes the rousing aria “I know my Redeemer liveth” for soprano and joyful choruses of thanksgiving and acclamation. Written for the Easter season, Part 3 completes Handel’s iconic *Messiah*, cherished by audiences worldwide. This concert concludes The Choir’s first performance of this work, which began in 2019 at the Christmas concert.

The Bach Choir and Bach Festival Orchestra are joined by soloists Sherezade Panthaki, soprano, Daniel Taylor, countertenor, Isaiah Bell, tenor, and Harrison Hintzsche, baritone.

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## Cantata BWV 66, *Erfreut euch, ihr Herzen* | continued

Ach Gott! der du den Tod besieget,  
dir weicht des Grabes Stein, das Siegel bricht.  
Ich glaube, aber hilf mir Schwachen,  
du kannst mich stärker machen;  
besiege mich und meinen Zweifelmuth,  
der Gott, der Wunder tut,  
hat meinen Geist durch Trostes Kraft gestärket,  
dass er den auferstandnen Jesum merket.

*O God, you who has conquered death,  
the grave stone yields to you, the seal is broken,  
I have faith, yet give my weakness your help,  
you can make me stronger;  
overwhelm me and my pangs of doubt,  
our God who works miracles,  
has strengthened my spirit through the power of consolation,  
that it might behold the resurrected Jesus.*

### 5. Duet (Alto and Tenor)

Ich fürchte zwar des Grabes Finsternissen  
Ich fürchte nicht des Grabes Finsternissen  
und klagete mein Heil sei nun entrissen.  
und hoffete mein Heil sei nicht entrissen.  
Nun ist mein Herze voller Trost,  
und wenn sich auch ein Feind erbost,  
will ich in Gott zu siegen wissen.

*I truly fear the darkness of the grave  
I scarcely fear the darkness of the grave  
and despair that my salvation is now torn asunder.  
and hope that my salvation is not torn asunder.  
Now is my heart filled with solace,  
and even if our foe should vex us,  
I shall know how to triumph in God.*

• Elizabeth Field, violin •

### 6. Chorale

Alleluja! Alleluja! Alleluja!  
Des solln wir alle froh sein,  
Christus will unser Trost sein.  
Kyrie eleis.

*Alleluia! Alleluia! Alleluia!  
of this we shall all be glad,  
Christ desires to be our consolation.  
Kyrie eleis.*

## SOLOISTS

**Rhiana Cockrell, alto:** Admired for her “luscious” and “pleading” mezzo, (*Washington Classical Review*) Rhianna Cockrell has captivated audiences with her interpretations of Renaissance and Baroque works, as well as her passion for contemporary works. Ms. Cockrell's 2022–23 season sees her as the alto soloist in Bach's *Ein feste Burg ist unser Gott*, BWV 80, with Bach Vespers at Holy Trinity Lutheran Church in New York, Handel's *Messiah* with South Dakota Symphony Orchestra, Bach's *Christmas Oratorio* with Kentucky Bach Choir, Vivaldi's *Gloria* and Bach's *Magnificat* with The Thirteen, Bach's *Mass in B Minor* with Cantata Collective, as well as Bach's *Jesus nahm zu sich die Zwölfe*, BWV 22, and *Jesus bleibet meine Freude*, BWV 147, with Oregon Bach Festival. She was recently chosen to perform *airs de cour* in a masterclass with Dame Emma Kirkby and Jakob Lindberg hosted by Gotham Early Music Scene. Previously, Ms. Cockrell won the Colorado Bach Ensemble's 2020 Young Artist Competition and an encouragement award in the 2021 Audrey Rooney Bach Competition. In past seasons, she has appeared as a soloist with St. Peter's Bach Collegium, The Thirteen, and Oregon Bach Festival. She has also performed with True Concord Voices & Orchestra, Apollo's Fire, Oregon Bach Festival Choir, The New Consort, and Musica Sacra. Ms. Cockrell earned her master of musical arts in early music voice performance from the Yale School of Music, where she performed as the alto soloist in works by Telemann and Schütz with Masaaki Suzuki and the Yale Schola Cantorum. Most recently, she was hired back to join Yale Schola Cantorum in its Germany tour as the soloist in Aaron Copland's *In the Beginning*. Ms. Cockrell holds degrees from George Mason University, University of Minnesota, and Yale University.

**Nathan Hodgson, Tenor,** is a New York-based tenor specializing in early music, chamber music, and choral singing. He is on the permanent roster in the Schola Cantorum at The Church of Saint Vincent Ferrer in New York City and performs with ensembles across the nation. Past performances include appearances

with Ensemble VIII in Austin, TX; Skylark Vocal Ensemble in the Greater Boston area, and in Cleveland with Apollo's Fire. A native of Dallas/Fort Worth, Nathan studied at the University of North Texas where he was immediately drawn to Renaissance and Baroque music and sang in the Collegium Musicum program. After receiving a bachelor of music in music education, Nathan sang regularly in the Dallas area with ensembles including the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society before moving to New York City in 2015.

**Harrison Hintzsche, baritone:** “Sonorous” (*Opera News*) and “suave” (*parterre box*) baritone Harrison Hintzsche is a recitalist, concert singer, and ensemble musician. He has been praised for his warm lyric tone, musical subtlety, and dedication to text. His interpretation of Schubert at London's Wigmore Hall with pianist Graham Johnson was noted by *Opera Today* for a “strong sense of narrative” and “gentle poignancy.” Mr. Hintzsche won first prize at the 2021 Colorado Bach Ensemble Young Artist Competition and the 2018 Edvard Grieg Society of Minnesota Voice Competition and was the 2020 recipient of the Yale Institute of Sacred Music's Margot Fassler Prize in the Performance of Sacred Music. Recent performance highlights include Bach's *Saint John Passion* with Nicholas McGegan and Cantata Collective (bass arias, Pilatus), Bach's *Saint Matthew Passion* with the Colorado Bach Ensemble (bass arias), a semi-staged version of John Blow's opera *Venus & Adonis* (“Adonis”) with Early Music Access Project, a tour of South Korea with the American Soloists Ensemble and conductor Euijoong Yoon, and Finzi's *In Terra Pax* and Vaughn Williams' *Fantasia on Christmas Carols* with the Choral Society of the Hamptons. Mr. Hintzsche sings regularly with the nation's leading choral ensembles, including the Santa Fe Desert Chorale, the Oregon Bach Festival Chorus, Yale Choral Artists, True Concord Voices & Orchestra, Servire, and Ensemble Altera, among others. He holds degrees in music from Yale University and St. Olaf College. He currently resides in New Haven, CT, and is a native of DeKalb, IL.

## 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. In 2022, Dr. Christopher Jackson became the seventh Artistic Director and Conductor of The Bach Choir of Bethlehem. The 90 dedicated volunteer singers of The Bach Choir, performing with the Bach Festival Orchestra and distinguished soloists, have received international acclaim. Programming includes 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 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 Bel Canto Youth Chorus is currently celebrating its 30th year under the direction of Founder and Artistic Director Dr. Joy Hirokawa. The Bach Choir and Bel Canto Youth Chorus together are 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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- + Performance of Cantata 1127 by The Choir
- + We welcome period instrument ensemble The Vivaldi Project
- + Artist-in-residence Loretta O'Sullivan, cello, performs C.P.E. Bach's *Cello Concerto in A Minor*, Wq. 170
- + The eternal *Mass in B Minor*... **LIVESTREAMED** from Packer Memorial Church – May 13 performance only

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BACH at NOON Tuesday, April 11



Johann Sebastian Bach  
Georg Philipp Telemann