



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

Clara Rottsoik – soprano

James Reese – tenor

William Marshall – baritone

Nobuo Kitagawa – oboe

Christopher Jackson

Artistic Director & Conductor



Second Tuesdays

* 12:10–1:00pm

Central Moravian Church
Historic Downtown Bethlehem

Next Bach at Noon
Tuesday, October 10, 2023!



125 YEARS
1898–2023

September 12, 2023 – PROGRAM

Carl Philipp Emanuel Bach (1714–1788)

Oboe Concerto in B-Flat Major, H. 466

Allegretto – Largo e mesto – Allegro moderato

– Nobuo Kitagawa – oboe

Wolfgang Amadeus Mozart (1756–1791)

“Laudate Dominum” from

Vesperae solennes de confessore, K.339

Johann Sebastian Bach (1685–1750)

Cantata *Christus, der ist mein Leben*, BWV 95

Members of the Bach Festival Orchestra

– Elizabeth Field, concertmaster, Linda Kistler, Stephani Bell,

Inna Ezyerovich, Mary Ogletree & Rebecca Brown – violin

Nina Falk & Agnès Maurer – viola

Loretta O’Sullivan – cello

Daniel McDougall – bass

Nobuo Kitagawa & Lynne Cohen – oboe

Charles Holdeman – bassoon

Robert Skoniczin – flugelhorn

Kerry Heimann – keyboard

The September Bach at Noon is supported
in part by a generous endowment gift from
Katherine S. Merle-Smith Thomas and is
named in her honor.

Wolfgang Amadeus Mozart | “Laudate Dominum” from *Vesperae solennes de confessore*, K.339

Laudate Dominum, omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est super nos misericordia ejus,
et veritas Domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

*Praise the Lord, all ye Gentiles;
praise him, all ye people:
Because his mercy is confirmed upon us,
and his truth remaineth forever.*

*Glory to the Father, and to the Son, and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be,
world without end.
Amen*



Johann Sebastian Bach | Cantata *Christus, der ist mein Leben*, BWV 95

– Translation by H. Ellis Finger

1. Chorus and Recitative (Tenor)

Christus, der ist mein Leben,
Sterben ist mein Gewinn;
dem tu ich mich ergeben,
mit Freud fahr ich dahin.

Mit Freuden,
ja mit Herzenslust
will ich von hinnen scheiden.
Und hiess es heute noch: Du musst!
So bin ich willig und bereit,
den armen Leib, die abgekehrten Glieder,
das Kleid der Sterblichkeit
der Erde wieder
in ihren Schoß zu bringen.
Mein Sterbelied ist schon gemacht;
ach, dürft ich's heute singen!

Mit Fried und Freud ich fahr dahin,
nach Gottes Willen,
getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheissen hat:
der Tod ist mein Schlaf worden.

2. Recitative (Soprano)

Nun, falsche Welt!
Nun hab ich weiter nichts mit dir zu tun;
mein Haus ist schon bestellt,
ich kann weit sanfter ruhn,
als da ich sonst bei dir,
an deines Babels Flüssen,
das Wollustsalz verschlucken müssen,
wenn ich an deinem Lustrevier
nur Sodomsäpfel konnte brechen.
Nein, nein! nun kann ich mit gelassn'erm Mute sprechen:

*Christ, he is my life,
death is my gain;
I surrender myself to it,
with joy I journey there.*

*With joy,
indeed with heartfelt bliss
I long to leave this place.
And if summoned today: you must!
I am willing and prepared
to bring my wretched body, my wasted limbs,
the cloak of mortality
to the earth once more,
unto its bosom.
My song of dying is now set,
o that I might sing it today!*

*With peace and joy I journey there,
according to God's will,
consoled are my heart and mind,
now gentle and still.
As God has pledged to me,
death has become my slumber.*

*Now, false world!
Now I shall have nothing more to do with you;
my house is set in order,
I can rest far more peacefully
than when I once,
beside your Babylonian waters,
had to swallow the salt of wantonness,
when I at your realm of desires
could only pick Sodom's apples.
No, no, now I can proclaim with secure resolve:*

Bach | *Christus, der ist mein Leben*, BWV 95 | continued

3. Chorale (Soprano)

Valet will ich dir geben,
du arge, falsche Welt,
dein sündlich böses Leben
durchaus mir nicht gefällt.
Im Himmel ist gut wohnen,
hinauf steht mein Begier.
Da wird Gott ewig lohnen
dem, der ihm dient allhier.

• Nobuo Kitagawa & Lynne Cohen, oboe d'amore •

*My farewell I now want to give you,
you miserable deceitful world,
your sinful evil life
is thoroughly displeasing to me.
In Heaven our dwelling is good,
to that realm my desire is fixed.
There God will eternally reward
the one who serves him here.*

4. Recitative (Tenor)

Ach könnte mir doch bald so wohl geschehn,
dass ich den Tod,
das Ende aller Not,
in meinen Gliedern könnte sehn;
ich wollte ihn zu meinem Leibgedinge wählen
und alle Stunden nach ihm zählen.

*Ah, if only it might happen to me
that I behold death,
the end of all struggle,
within my limbs;
I would embrace it as my estate
and measure all my hours toward it.*

5. Aria (Tenor)

Ach, schlage doch bald, selge Stunde,
den allerletzten Glockenschlag!
Komm, komm, ich reiche dir die Hände,
komm, mache meiner Not ein Ende,
du längst erseufzter Sterbenstag!

*Ach, strike now soon, blessed hour,
the absolute final pealing of bells!
Come, come, I extend my hands to you,
come and put an end to my need,
you long desired day of death.*

6. Recitative (Bass)

Denn ich weiss dies
und glaub es ganz gewiss,
dass ich aus meinem Grabe
ganz einen sichern Zugang zu dem Vater habe.
Mein Tod ist nur ein Schlaf.
dadurch der Leib, der hier von Sorgen abgenommen,
zur Ruhe kommen.
Sucht nun ein Hirte sein verlornes Schaf,
wie sollte Jesus mich nicht wieder finden,
da er mein Haupt und ich sein Gliedmass bin!
So kann ich nun mit frohen Sinnen
mein selig Auferstehn auf meinen Heiland gründen.

*For this I know
and believe in full certainty,
that from my grave
I have a fully secure path to my Father.
My death is a mere slumber,
by which the body, removed here from worries,
might arrive at peace.
As the shepherd seeks his errant sheep,
how then should Jesus not find me again,
since he is my head and I am of his body!
Thus I can, with joyful sentiment,
ground my resurrection upon my Savior.*

7. Chorale

Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben;
dein letztes Wort mein Auffahrt ist,
Todsurcht kannst du vertreiben.
denn wo du bist, da komm ich hin,
dass ich stets bei dir leb und bin;
drum fahr ich hin mit Freuden.

*Because you have transcended death,
I shall not remain in the grave;
your final Word is my ascension,
fear of death you can banish,
for where you are there I find my place,
that I constantly am with you;
thus I journey there with joy.*

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 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 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. The Bel Canto Youth Chorus is The Bach Choir's youth choir educational program under the direction of Director Kelly Rocchi. Through Bel Canto and other educational programs, The Bach Choir is 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.

Artistic Director & Conductor

DR. CHRISTOPHER JACKSON, now in his second season, is the seventh Artistic Director and Conductor of The Bach Choir of Bethlehem. He has worked for 17 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 he works frequently as a guest conductor for orchestras, choirs, and music festivals. His ensembles have toured China, Canada, and the continental United States. 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 master classes 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 nominated as a finalist for the American Prize in Virtual Performance for his work with the Muhlenberg College choral ensembles during the Covid-19 pandemic. Dr. Jackson remains an active professional choral singer and soloist, with focuses in the Baroque, Renaissance, and Modern eras. As a 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. Jerry 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.

Soloists

CLARA ROTTSOLK, soprano A brilliant and accomplished concert artist, “resplendent” soprano Clara Rottsolk has appeared as a soloist with orchestras including American Bach Soloists, Santa Fe Pro Musica, Pacific MusicWorks, the American Classical Orchestra, Baltimore Symphony, Richmond Symphony, Bach Collegium San Diego, Virginia Symphony, New Mexico Philharmonic, Pacific Symphony, Atlanta Baroque Orchestra, Trinity Wall Street, and Seattle Baroque Orchestra under the direction of conductors including Stephen Stubbs, David Danzmayr, Nicholas McGeegan, Grete Pedersen, Jeffrey Thomas, Daniel Hyde, Joshua Rifkin, Bruno Weil, John Sinclair, Chia-Hsuan Lin, Gabriel Crouch, Timothy Nelson, and Andrew Megill. With “sophisticated mastery of the nuances of the libretto: with perfect diction and expressive delivery” (*Cleveland Classical*), she performs chamber and recital repertoire with Les Délices, ARTEK, TENET, Folger Consort, Piffaro, Byron Schenkman & Friends, Colorado Bach Ensemble, and as soloist at festivals including Carmel Bach, Berkeley Early Music, Montréal Baroque, Spoleto USA, Winter Park Bach, St. Louis Bach, Indianapolis Early Music, Whidbey Island Music, and Boston Early Music Fringe. Her solo recordings can be found on Chandos, MSR Classics, and independent labels. Currently she is based in Philadelphia and teaches voice at Swarthmore, Haverford, and Bryn Mawr colleges.

JAMES REESE, tenor, brings his versatile and thoughtful singing to concert stages throughout the U.S., Canada, and Europe. He regularly performs with world-class orchestras and ensembles, particularly in the field of Baroque music. Among his collaborators are Philharmonia Baroque Orchestra, American Bach Soloists, Portland Baroque Orchestra, Tafelmusik, The Sebastians, and the Boston Early Music Festival. He is also an active recitalist; he collaborates with pianist Daniel Overly in performances of song, and together, they made a recital debut at the Philadelphia Chamber Music Society in 2022. Mr. Reese also makes regular appearances with leading art song presenter Lyric Fest, with whom he has performed four world premieres. The *San Francisco Chronicle* has praised his singing as “splendid,” and the *Broad Street Review* has written of his singing: “[Reese] was captivating...even more impressive than his vocal deployment was the narrative momentum he sustained throughout the performance.”

WILLIAM MARSHALL, baritone, is at home performing traditional concert, operatic, art song, and musical theatre repertoire. He has served as baritone soloist for Bach's *Mass in B Minor*, Faure's *Requiem*, Handel's *Messiah*, Orff's *Carmina Burana*, Mozart's *Requiem*, and many others. His opera credits include Aeneas in *Dido and Aeneas*, Belcore in *L'elisir d'amore*, Count Almaviva in *Le Nozze di Figaro*, and Papageno in *The Magic Flute*. As chorister he has sung with the Allentown Symphony Chorus, Boston Baroque, Opera Philadelphia, OperaDelaware, and hexaCollective. Mr. Marshall is a two-time winner of the New Jersey State NATS Competition, winner of the Rowan University Soloist Competition, and finalist in the Bach Vocal Competition for American Singers. He is currently based in the Lehigh Valley, PA, teaching private voice lessons and is Artistic Director of a chamber vocal ensemble in the Valley, Interrupted Silence. He is currently on the faculty at Mercer County Community College in West Windsor, NJ, teaching applied voice lessons, music history, and choral music and has studied Historical Performance at the Amherst Early Music Festival, Bach Akademie Charlotte, and the American Bach Soloists Academy. Mr. Marshall is a graduate of the Peabody Institute at Johns Hopkins University, where he earned a Master of Music degree in Historical Performance and Rowan University where he earned a Bachelor of Music degree in Music Education.

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. Mr. Kitagawa 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.

BACH at NOON Tuesday, October 10

Celebrate the 130th Bach at Noon in Bethlehem with an all BACH program!
Brandenburg Concerto No. 3 & Cantata Jesus nam zu sich die Zwölfe, BWV 22

Gala

Anniversary Concert & Fundraiser

Saturday, November 4, 2023 at 3pm

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Join America's oldest Bach Choir in celebrating our 125th milestone anniversary, marking yet another "first" for The Bach Choir and for the world of classical music!



Soloists: Dann Coakwell, Evangelist • William Sharp, Jesus Clara Rottsohl, soprano • Luthien Brackett, alto
Isaiah Bell, tenor • Enrico Lagasca, bass



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Our 2023-24 season tickets are on sale now! Join us for a season to remember as we conclude our 125th Anniversary Celebration. Season brochures available in the back of the church.

- **Christmas in Bethlehem + Allentown** ▪ Saturday & Sunday ((Ⓞ)), December 9 & 10 at 4pm
Bach *Magnificat* + *Christen ätzt diesen Tag*, BWV 63 + Carols old & new!
- **Greg Funfgeld Family Concert - Dancing with Bach** ▪ Sunday, February 18, 2024 at 3pm
In collaboration with the dance departments of Lehigh Valley Charter High School for the Arts and Muhlenberg College
- **Spring in Bethlehem** ▪ Sunday, March 17, 2024 at 4pm
Bach *Ein feste Burg ist unser Gott*, BWV 80 + Selections from our upcoming European tour

+ **116th Bethlehem Bach Festival** (online tickets available Jan. 2024) ▪ May 10-11 & 17-18, 2024

- Recorder-playing phenom Vincent Lauzer, Festival Artist-in-Residence
- Beloved masterworks, including *Jesu meine Freude*, *Brandenburg Concerto No. 4*, *Goldberg Variations*
- The immortal *Mass in B Minor* May 11 ((Ⓞ))

Complete Season at BACH.org/season • Buy tickets at BACH.org/tickets
or call 610-866-4382 x. 115 or 110

((Ⓞ)) Live-stream option is available on these dates



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- Christmas Concert
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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:

- 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, X (formerly Twitter), Instagram, and LinkedIn.     Watch us on YouTube. 

Freewill offerings to help support Bach at Noon will be accepted at all 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 2023-2024 Bethlehem Schedule

2023
September 12
October 10
November 14

2024
January 9
February 13
March 12
April 9



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 2024 Allentown Schedule:

June 4 (first Tuesday due to European Tour) July 9 August 13

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