



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

# 140th BACH at NOON

A Gift of Music & Spiritual Refreshment



## Soloists

Clara Rottsoik – soprano  
Daniel Taylor – tenor  
Paul Max Tipton – baritone  
Elizabeth Field – violin  
Noelle Casella Grand – cello  
Nobuo Kitagawa – oboe

## February 11, 2025 – PROGRAM

**Nicola Antonio Porpora (1686–1768)**

*Cello Concerto in G Major*

*Amoroso – Allegro – Largo – A Tempo Giusto*

– Noelle Casella Grand – cello

**Johann Sebastian Bach (1685–1750)**

*Cantata Wachet auf, ruft uns die Stimme,*  
BWV 140

Members of the Bach Festival Orchestra

– Elizabeth Field, concertmaster, Rebecca Brown, Mary Ogletree  
Linda Kistler, Stephani Bell & Julie Bougher – violin  
Nina Falk & Agnès Maurer – viola  
Noelle Casella Grand – cello  
Daniel McDougall – bass  
Nobuo Kitagawa, Lynne Cohen & Mark Snyder – oboe  
Chuck Holdeman – bassoon  
Kerry Heimann – harpsichord & organ



Second Tuesdays

\* 12:10–1:00pm

Central Moravian Church  
Historic Downtown Bethlehem

Next Bach at Noon  
Tuesday,  
March 11, 2025  
in Bethlehem!



The February Bach at Noon concert is named  
“The Daniel Family Memorial Concert” and is  
made possible in part by a generous endowment  
gift from John L. and Carol H. Daniel.

*As a courtesy to others, kindly silence your cell phone.*



# J.S. Bach | Cantata *Wachet auf, ruft uns die Stimme*, BWV 140

– Translation by H. Ellis Finger

## I. Chorus

Wachet auf, ruft uns die Stimme,  
der Wächter sehr hoch auf der Zinne,  
wach auf, du Stadt Jerusalem!  
Mitternacht heisst diese Stunde;  
sie rufen uns mit hellem Munde:  
wo seid ihr klugen Jungfrauen?  
Wohl auf, der Bräut'gam kömmt;  
steht auf, die Lampen nehmt!  
Alleluia!  
Macht euch bereit  
zu der Hochzeit,  
ihr müsset ihm entgegengehn!  
(“Wachet auf, ruft uns die Stimme,” verse 1)

## 2. Recitative (Tenor)

Er kommt, er kommt,  
der Bräut'gam kömmt!  
Ihr Töchter Zions, kommt heraus,  
sein Ausgang eilet aus der Höhe  
in euer Mutter Haus.  
Der Bräut'gam kömmt, der einem Rehe  
und jungen Hirsche gleich  
auf denen Hügeln springt  
und euch das Mahl der Hochzeit bringt.  
Wacht auf, ermuntert euch,  
den Bräut'gam zu empfangen!  
Dort, sehet, kömmt er hergegangen.

## 3. Aria – (Soprano and Bass - Dialogue between Soul, Jesus)

Wenn kömmt du, mein Heil?  
– Ich komme, dein Teil. –  
Ich warte mit brennendem Öle.  
Eröffne den Saal  
– Ich öffne den Saal –  
zum himmlischen Mahl.  
Komm, Jesu.  
– Ich komme; komm, liebliche Seele! –

• Elizabeth Field, violin •

## 4. Chorale (Tenor)

Zion hört die Wächter singen,  
das Herz tut ihr vor Freuden springen,  
sie wachet und steht eilend auf.  
Ihr Freund kömmt von Himmel prächtig,  
von Gnaden stark, von Wahrheit mächtig,  
ihr Licht wird hell, ihr Stern geht auf.  
Nun komm, du werte Kron,  
Herr Jesu, Gottes Sohn!  
Hosianna!  
Wir folgen all  
zum Freudensaal  
und halten mit das Abendmahl.  
(“Wachet auf, ruft uns die Stimme,” verse 2)

*Awake, calls out to us the voice  
of the watchmen high on the ramparts,  
awaken, people of Jerusalem!  
It is the midnight hour;  
they call to us with clear voice:  
where are you, wise bridesmaids?  
Arise, the bridegroom comes;  
get up and take your lamps!  
Alleluia!  
Make yourselves ready  
for the wedding,  
you must go to meet him!*

*He comes, he comes,  
the bridegroom comes!  
You daughters of Zion, come out,  
his course speeds from the heights  
into your mother's house.  
The bridegroom comes, bounding like a deer  
and young stag  
on the hillside  
bringing you the wedding feast.  
Rise up, give yourself courage,  
to embrace the bridegroom!  
there, look, he comes in arrival.*

*When will you come, my salvation?  
– I come, as your betrothed. –  
I await with burning oil.  
Now open the hall  
– I open the hall –  
for the heavenly feast.  
Come, Jesus!  
– I come, dear soul, I come! –*

*Zion hears the watchmen singing,  
her heart leaps up in joy,  
she wakens and gets up quickly.  
Her friend comes from heaven in majesty,  
strong in mercy, mighty in truth,  
her light grows bright, her star ascends.  
Now come, worthy crown,  
Lord Jesus, God's own Son!  
Hosannah!  
We all proceed  
to the hall of joy  
and partake of the evening meal.*

# Bach | Cantata *Wachet auf, ruft uns die Stimme*, BWV 140 | continued

## 5. Recitative (Bass)

So geh herein zu mir,  
du mir erwählte Braut!  
Ich habe mich mit dir  
von Ewigkeit vertraut.  
Dich will ich auf mein Herz,  
auf meinen Arm gleich wie ein Siegel setzen,  
und dein betrübtes Aug ergötzen.  
Vergiss, o Seele, nun  
die Angst, den Schmerz,  
den du erdulden müssen;  
auf meiner Linken sollst du ruhn,  
und meine Rechte soll dich küssen.

## 6. Aria – (Soprano and Bass – Dialogue between Soul, Jesus)

Mein Freund ist mein,  
– und ich bin sein, –  
die Liebe soll nichts scheiden.  
Ich will mit dir  
– du sollst mit mir  
in Himmels Rosen weiden,  
da Freude die Fülle, da Wonne wird sein.

## 7. Chorale

Gloria sei dir gesungen,  
mit Menschen- und englischen Zungen,  
mit Harfen und mit Zimbeln schon.  
Von zwölf Perlen sind die Pforten,  
an deiner Stadt sind wir Konsorten  
der Engel hoch um deine Thron.  
Kein Aug' hat je gespürt,  
kein Ohr hat je gehört  
solche Freude,  
des sind wir froh,  
io,io,  
ewig in dulci júbilo.  
(“Wachet auf, ruft uns die Stimme,” verse 3)

*So come in to me,  
my chosen bride!  
I betrothed myself  
to you in eternity.  
You shall be placed on my heart,  
and on my sleeve as a seal,  
and your mournful eye shall be gladdened.  
Forget now my soul  
the worry, the pain,  
which you had to suffer;  
on my left hand you shall rest,  
and my right hand shall embrace you.*

*My friend is mine,  
– and I am his, –  
nothing shall sever our love.  
I want to graze with you,  
– you will with me –  
among heaven's roses,  
there joy shall be abundant, we shall have bliss.*

• Nobuo Kitagawa, oboe •

*Let Gloria be sung to you  
with tongues of men and angels  
with harps and with cymbals.  
Twelve pearls mark the gates,  
in your city, we are consorts  
of the angels high around your throne.  
No eye has ever sensed,  
no ear has ever heard  
such joy  
of this we are happy,  
io, io,  
eternally in dulci júbilo!*

## 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, and 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.

**DANIEL TAYLOR, tenor**, is noted for his “solid, ringing tenor that is rich and intense” and as a “mellifluous talent you should watch for” by *Opera Today*. Taylor is establishing himself with a voice of power, sensitivity, and musicianship, garnered from a wealth of experience across a wide variety of disciplines. A member of the chorus at Opera Philadelphia since 2012, he has also sung roles for the company, including being a part of the process of workshoping and premiering

## Soloists

a number of new operas, such as Missy Mazzoli’s *Breaking the Waves*, Kevin Putz’ *Elizabeth Cree*, and Lembit Beecher’s riveting *Sky on Swings*, where he sang alongside the legendary Frederica von Stade. He has been a part of works and workshops by other composers, including Rene Orth, David Hertzberg, Jennifer Higdon, and more. Aside from Opera Philadelphia, he has performed operatic works with a number of organizations, including the New York Philharmonic, Curtis Opera Theater, Beth Morrison Projects, Three Oaks Opera, Poor Richard’s Opera, Opera Libera, Children’s Opera Box, and Temple University Opera Theater. Outside of opera, Taylor is a member of the GRAMMY-award winning new music chamber choir The Crossing, having also sung a number of solos with the group in works by composers such as David T. Little, Benjamin C. S. Boyle, Gavin Bryars, and Thomas Lloyd. With a M.M. in vocal performance from Temple University, and a B.M. in cello performance from the Peabody Conservatory, he also performed extensively as a cellist and early musician on Baroque cello and viola da gamba. He currently lives in Warrington, PA, and otherwise enjoys fantasy novels, birding, video games, and board games.

**PAUL MAX TIPTON, bass-baritone** Described by the *Atlanta Journal-Constitution* as a dignified and beautiful singer, bass-baritone Paul Max Tipton performs and records throughout North America, Europe, and Asia. He recently debuted at Seattle Symphony in Bach’s *St. John Passion* as Christus, returned to Tokyo for Handel’s *Messiah* with Bach Collegium Japan, and sang the role of Jupiter in John Eccles’ *Semele* with American Baroque Opera, being called “gloriously godly” by Scott Cantrell at the *Dallas Morning News*. Recent seasons include Beethoven’s *Symphony No. 9* with Bach Collegium Japan in Tokyo, covering the title role in Mozart’s *Le Nozze di Figaro* at Handel & Haydn Society under Raphaël Pichon, Haydn’s *Creation* with Pacific Symphony, Bach’s *St. Matthew Passion* as Christus at Spoleto Festival USA, and Plutone in Monteverdi’s *L’Orfeo* with Göteborg Baroque. Recent recordings include Bach’s *St. John Passion* as Christus with Cantata Collective & Nic McGegan for Avie Records, the role of Phoebus in Bach’s Cantata BWV 201 with Dana Marsh & Washington Bach Consort for Acis, and solo bass cantatas by Nicolaus Bruhns with Masaki Suzuki for BIS Records, along with several releases with Cut Circle for Musique en Wallonie. Tipton trained at the University of Michigan School of Music in Ann Arbor with George Shirley and Martin Katz & at Yale University with James Taylor. In 2012 he was made a Lorraine Hunt Lieberson Fellow at Emmanuel Music in Boston and now resides in New York City.

**ELIZABETH FIELD, violin**, has served as concertmaster of the Bach Festival Orchestra since 2001. She enjoys an active career as a chamber musician and soloist on period and modern instruments. She has served as guest concertmaster of the Washington Bach Consort, National Philharmonic, Opera Lafayette, and Choral Arts Society. Field founded the period instrument group the Vivaldi Project in 2006 and directs the Modern Early Music Institute (historical performance practice for modern players). She also plays with Hesperus, Harmonious Blacksmith, 4 Nations Ensemble, and her mixed modern and period instrument chamber group, ArcoVoce. As a Baroque violinist, she has recorded for the Hungaroton, Naxos, and the Dorian labels. Field collaborated on a DVD with fortepianist Malcolm Bilson, exploring the historical performance practice of 18th-century violin and piano repertoire. As a modern violinist, she performs frequently with the Washington National Opera and, along with her husband, Uri Wassertzug, is a member of the Novella Chamber Players. From 1982 to 1991, she performed and

recorded for Deutsche Grammophon with the Orpheus Chamber Orchestra and also performed with leading New York ensembles such as the St. Luke’s Ensemble, Brooklyn Philharmonic, and New York City Opera. In 2015, she was the Alan and Wendy Pesky Artist-in-Residence at Lafayette College in Easton.

**NOELLE CASELLA GRAND, cello** Acclaimed for her “wonderful, rich tone” and “particularly expressive and finely nuanced playing,” Noelle Casella Grand leads a varied and active career as orchestral cellist, soloist, and international educator. As concerto soloist, she has appeared with the Chamber Orchestra of Philadelphia, Bach Festival Orchestra, Delaware County Symphony, Guernsey Sinfonietta, Old York Road Symphony, Providence Chamber Orchestra, Pennsylvania Sinfonia, and Amici Strings, performing a wide variety of repertoire ranging from Vivaldi to Korngold. As orchestral cellist, Grand regularly performs with the Bach Festival Orchestra, Capital Philharmonic of New Jersey, Ocean City Pops, the Chamber Orchestra of Philadelphia, and Opera Philadelphia, as well as Baroque ensembles La Fiocco and the New York Consort of Viols. Most recently, she has been on tour with Hans Zimmer across the U.S. and Saudi Arabia and has been appointed Assistant Principal cello of the Northeastern Pennsylvania Philharmonic. As an internationally active pedagogue, Grand is in high demand as an educator both in the U.S. as well as abroad. She has recently been appointed cello professor at The College of New Jersey and in 2023 was named the winner of the Philadelphia Youth Orchestra Music Institute’s 10th Annual Ovation Award for her work as an outstanding music educator in the region. Grand is a graduate of the Royal Academy of Music, Sarah Lawrence College, and the Conservatorium van Amsterdam. She plays on a William Forster Jr. cello, c. 1811 London and Luis & Clark carbon fibre cello.

**NOBUO KITAGAWA, oboe**, a graduate of the Tokyo University of the Arts, holds both a Master of Music and a Doctor of Musical Arts degree from Yale University. He has won the Woolsey Hall Competition, the NHK Young Artists’ Audition, and the Katz Young Musicians’ Competition, which sponsored his debut recital in New York City. He has appeared as a concerto soloist with the Denver Symphony, Yale Philharmonia, Orchestra New England, and the Pennsylvania Sinfonia Orchestra. As an orchestral musician, he has performed with Orchestra New England, the New Haven Symphony, the Stamford Symphony, the Princeton Symphony, and the Orchestra of St. Luke’s. He is currently the principal oboist of the Pennsylvania Sinfonia Orchestra. On Broadway, he performed in the productions of *Beauty and the Beast*, *Miss Saigon*, and *The Phantom of the Opera*. Additionally, he served as the principal oboist for the Music of Andrew Lloyd Webber National Tour. He recorded for Koch International, Delos, and New World Records. The *Morning Call* praised his playing, describing it as having a “sweet, velvety sound that simply melted into every corner of the hall.” He is a faculty member at Lafayette College, Muhlenberg College, and the Kinhaven Adult Chamber Music Workshop. His YouTube channel, featuring nearly 900 instrumental exercise pieces, enjoys a large worldwide following. He also publishes his work through his online store, NK Music Lab, including modern editions of compositions by Georg Philipp Telemann.

## Artistic Director & Conductor



**DR. CHRISTOPHER JACKSON**, now in his third season, is the seventh Artistic Director and Conductor of the Bach Choir of Bethlehem. He has worked for 18 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, Pennsylvania, 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. 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. 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.

## 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 115 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 Salzburger Dom, Nikolaikirche in Potsdam, and the Thomaskirche, Bach’s church in Leipzig, as part of the 2024 European tour; Herkulesaal at Munich’s Royal Residence 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 Bach Choir has released 12 recordings on the Dorian and Analekta labels, including most recently Mendelssohn/Bach *Matthäus-Passion* (2024), Bach’s Cantata 21 and Handel’s *Ode for Saint Cecilia’s Day* (2018), *A Child’s Christmas in Bethlehem* (2013), and *St. 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**.



THE BACH CHOIR'S  
ANNUAL **GALA**  
CONCERT & FUNDRAISER

**CONCERT** • Join America's oldest Bach Choir in welcoming the world renowned Thomanerchor (St. Thomas Boys Choir of Leipzig) back to Bethlehem as part of its U.S. tour. These young, talented singers will perform a program of choral music featuring the work of Bach, Rachmaninoff, Mendelssohn, and Brahms. *This family-friendly concert is sure to inspire young singers!*

**4pm Saturday, March 8, 2025**

• Central Moravian Church, Bethlehem

Reserved Seating Tickets • Adult: \$55 • Student: \$9  
BACH.org/tickets or call 610-866-4382 x. 115/110

**GALA POST-CONCERT DINNER & FUNDRAISER**

This special event raises funds to sustain our Youth Educational and Community Engagement programs like Bach to School, Bach at Noon, Choral Scholars, Greg Funfgeld Family Concert, our Bel Canto Youth Chorus, and more. Join us post-concert.

• 6pm • Historic Hotel Bethlehem

**BENEFACTOR TICKETS** • \$275 pp

*Includes:* Premium reserved concert seating, cocktail reception, gourmet dinner, and your \$100 charitable contribution to our Youth & Educational Engagement fund.

To reserve your Gala Benefactor tickets, please call  
610-866-4382 ext. 110/115.



GREG FUNFGELD  
**Family Concert**

**YOUTH  
CHOIRS  
FESTIVAL**

Music From Around The World



**MUSIC IS THE UNIVERSAL  
LANGUAGE OF MANKIND.**

– Henry Wadsworth Longfellow



Photography: Hub Willson

**SUN | February 23, 2025 | 3pm**

Zoellner Arts Center, Lehigh University

Our interactive Family Concert is designed to engage, delight, and educate audiences of all ages. It embodies the community spirit of the Bach Choir by offering a warm and welcoming atmosphere for our youngest audience members to experience classical music.

This year's concert features youth and high school choirs from Parkland High School, Lehigh Valley Charter High School for the Arts, Nazareth High School, our own Bel Canto Youth Chorus, and special guests from Westminster Choir College. Together, they will take you on a tour of choral music from around the world, performing selections from various cultures and traditions.

The choirs will join the Bach Choir and members of the Bach Festival Orchestra to perform selections from Mozart's *Requiem in D Minor* and Bach's *Mass in B Minor*. Christopher Jackson will lead this performance in what is sure to be a thrilling afternoon of music for all!



**Donation Challenge to Celebrate our 140th Bach at Noon Concert**

Bach Choir Board member Chip Dangelmajer and his wife, Maria, are longtime Guarantors and frequently share their love of Bach's music by bringing friends to our Bach at Noon concerts. To mark this special anniversary, Chip and Maria have generously offered to match the first \$1,400 of donations we receive this month. Please join them in expressing your love for the Bach Choir and Bach's music by giving generously!

*“Our matching gift is in honor of the Bach Choir of Bethlehem's remarkable history and musical heritage. The choir's 127 years of musical excellence is built upon a labor of love from countless dedicated souls who bring Bach's music to life and the wonderful people who support them. It is our hope that you fully experience this love through our music. May it uplift you and bring you to a place of peace.*

*Please share this powerful love with all who are dear to you.”* – Chip and Maria Dangelmajer

Donate by mail, by phone (610-866-4382) or online at BACH.org. Text to give by phone to BNoon to 44321

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



Jephson Educational Trusts

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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

As an active and vibrant Moravian faith community in Bethlehem for over 282 years, Central Moravian Church is situated in the newly inscribed UNESCO World Heritage site, recognizing the Moravian Church Settlements of Gracehill (Northern Ireland), Christiansfeld (Denmark), and Herrnhut (Germany), as well as Bethlehem.

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 Minister 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](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 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](http://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 LIVE on WWFM & now LIVESTREAMED!

Bach at Noon concerts are broadcast live 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. Listen live at [WWFM.org](http://WWFM.org) or tune in to a station in your area.

**NEW!** Beginning in September 2024, Bach at Noon concerts will also be livestreamed on the choir's YouTube channel in partnership with Central Moravian Church. Please see [BACH.org](http://BACH.org) for more information. Please donate to support our Bach at Noon live broadcast.

### Bach at Noon 2024-2025 Bethlehem Schedule

**2024**  
September 10  
October 8  
November 12

**2025**  
January 14  
February 11  
March 11  
April 8



Special thanks to:  
Central Moravian Church,  
Senior Pastor Janel Rice  
Rebecca Lepore, Minister of Music

John C. Baker Recordings, LLC,  
for generosity and expertise in support  
of livestreaming

The Guarantors of the Bach Choir  
for their continuing support.

### Bach at Noon 2025 Allentown Schedule:

June 10 July 8 August 12

610-866-4382 | [BACH.org](http://BACH.org)