



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

Aryssa Burrs – mezzo-soprano

Eric Carey – tenor

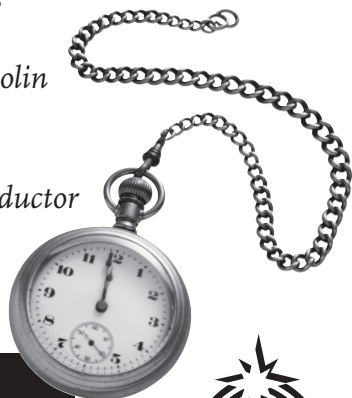
Jonathan Woody – bass

Elizabeth Field – violin

Emmanuel Coppey – violin

Christopher Jackson

Artistic Director & Conductor



## September 10, 2024 – PROGRAM

The Bach Choir is pleased to welcome Emmanuel Coppey, winner of the 2023 Lillian and Maurice Barbash J.S. Bach String Competition

### Johann Sebastian Bach (1685–1750)

*Violin Sonata No. 3 in C Major, BWV 1005*

*Adagio – Fugo – Largo – Allegro assai*

– Emmanuel Coppey – violin

### Johann Sebastian Bach

*Christ unser Herr zum Jordan kam, BWV 7*

with members of the Bach Festival Orchestra

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

Mary Ogletree, Rebecca Brown, Inna Ezyerovich, – violin

Nina Falk & Agnès Maurer – viola

Loretta O'Sullivan – cello

Daniel McDougall – bass

Nobuo Kitagawa & Mark Snyder – oboe

Chuck Holdermann – bassoon

Kerry Heimann – continuo 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.

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

Second Tuesdays

\* 12:10–1:00pm

Central Moravian Church  
Historic Downtown Bethlehem

Next Bach at Noon  
Tuesday, October 8, 2024!



**Cantata for the birthday of John the Baptist**

**1. Chorus**

Christ unser Herr zum Jordan kam  
nach seines Vaters Willen,  
von Sankt Johannis die Taufe nahm,  
sein Werk und Amt zu erfüllen;  
da wollt er stiften uns ein Bad,  
zu waschen uns von Sünden,  
ersäufen auch den bitteren Tod  
durch sein selbst Blut und Wunden;  
es galt ein neues Leben.

*Christ our Lord came to the Jordan  
in accordance with his Father's will,  
took baptism from Saint John,  
to make whole his work and ministry;  
there he wished to establish for us a bath,  
to wash away our sins,  
while drowning the bitter death  
through his own blood and wounds;  
a new life was at stake.*

• Emmanuel Coppey, violin •

**2. Aria (Bass)**

Merkt und hört, ihr Menschenkinder,  
was Gott selbst die Taufe heisst.  
Es muss zwar hier Wasser sein,  
doch schlecht Wasser nicht allein.  
Gottes Wort und Gottes Geist  
tauft und reiniget die Sünder.

*Make note and hear, you children of the world,  
how God himself names baptism.  
There must certainly be water at hand,  
but not just water alone.  
It is God's word and God's Spirit  
that baptize and purify all sinners.*

**3. Recitative (Tenor)**

Dies hat Gott klar  
mit Worten und mit Bildern dargetan,  
am Jordan liess der Vater offenbar  
die Stimme bei der Taufe Christi hören;  
er sprach: Dies ist mein lieber Sohn,  
an diesem hab ich Wohlgefallen,  
er ist vom hohen  
Himmelsthron  
der Welt zugut  
in niedriger Gestalt gekommen  
und hat das Fleisch und Blut  
der Menschenkinder angenommen;  
den nehmet nun als euren Heiland an  
und höret seine teuren Lehren!

*This God has clearly  
shown with words and with signs,  
at the Jordan the Father openly made  
his voice heard during Christ's baptism;  
He said: This is my beloved Son,  
with him I am well pleased,  
he came  
from heaven's high throne  
for the world's sake  
in humble form,  
and has embodied the flesh and blood  
of the children of humanity;  
now take him as your Savior  
and hear his precious teachings!*

**4. Aria (Tenor)**

Des Vaters Stimme liess sich hören,  
der Sohn, der uns mit Blut erkaufte,  
ward als ein wahrer Mensch getauft.  
Der Geist erschien im Bild der Tauben,  
damit wir ohne Zweifel glauben,  
es habe die Dreifaltigkeit  
uns selbst die Taufe zubereit'.

*The Father's voice made itself heard;  
the Son, who ransomed us with his blood,  
was baptized as a true mortal.  
The Spirit appeared in the sign of a dove,  
so that we might without doubt become believers,  
the Trinity itself has  
made ready the baptism for us.*

• Elizabeth Field & Emmanuel Coppey, violin •

**5. Recitative (Bass)**

Als Jesus dort nach seinen Leiden  
und nach dem Auferstehen  
aus dieser Welt zum Vater wollte gehn,  
sprach er zu seinen Jüngern:  
geht hin in alle Welt und lehret alle Heiden,  
wer glaubet und getauft wird auf Erden,  
der soll gerecht und selig werden.

*When Jesus then after his Passion,  
and after the Resurrection  
chose to forsake this world and return to the Father,  
he said to his disciples:  
go forth to all the world and teach the gentiles,  
whoever believes and is baptized on Earth,  
shall be made righteous and blessed.*

**6. Aria (Alto)**

Menschen, glaubt doch dieser Gnade,  
dass ihr nicht in Sünden sterbt,  
noch im Höllenpfuhl verderbt!  
Menschenwerk und –heiligkeit  
gilt vor Gott zu keiner Zeit.  
Sünden sind uns angeboren,  
wir sind von Natur verloren;  
Glaub und Taufe macht sie rein,  
dass sie nicht verdammlich sein.

*People, trust this gift of grace,  
so that you shall not die in sin,  
nor perish in the depths of hell!  
Human deeds and holiness  
have no value ever before God.  
Sin is engendered within us,  
we are by nature cast down;  
faith and baptism bring purification,  
that we shall not suffer damnation.*

**7. Chorale**

Das Aug allein das Wasser sieht,  
wie Menschen Wasser giessen,  
der Glaub allein die Kraft versteht  
des Blutes Jesu Christi,  
und ist für ihm ein rote Flut  
von Christi Blut gefärbet,  
die allen Schaden heilet gut  
von Adam her geerbet,  
auch von uns selbst begangen.

*The eye only sees water,  
as the water is poured by man,  
faith alone understands the power  
of the blood of Jesus Christ,  
and through this faith a crimson flow  
tinted by Christ's blood,  
surely heals all afflictions  
inherited from Adam,  
as well as those brought on ourselves.*

**BE TRANSPORTED  
TO MESMERIZING MUSICAL REALMS...**

**2024–2025  
SEASON**

- **Christmas Concert – HEAVENLY CHRISTMAS**
  - Sat. & Sun., December 7 & 8 at 4pm
  - J.S. Bach's *How Brightly Shines the Morning Star*, BWV 1 & Kile Smith's *The Consolation of Apollo* + Carols!
- **GALA Concert – THE THOMANERCHOR**
  - Sat., March 8, 2025 at 4pm
- **Spring Concert – RACHMANINOFF *All-Night Vigil*, Op. 37**  
In collaboration with Westminster Choir College
  - Sun., March 30 at 4pm
- **117th BETHLEHEM BACH FESTIVAL – A new Festival format condensed into one unforgettable four-day weekend.**
  - May 8–11, 2025

**+ Our Community & Educational Programs**

- **Bach at Noon** – Free and open to the public, second Tuesdays
- **Greg Funfgeld Family Concert: YOUTH CHOIRS FESTIVAL**
  - Sun., February 23, 2025 at 3pm
- **Bel Canto Youth Chorus** – Presenting Winter & Spring concerts & a special Scholarship Recital

**Complete Season Schedule & Information**  
BACH.org ■ 610-866-4382 x. 115

••• @Bethlehem Bach

## Soloists

**ARYSSA BURRS**, *mezzo-soprano*, is hailed for her “rich sound and thoughtful musical ideas” while “transcending vocal styles and genres with flexibility and ease.” Burrs has been seen with InSeries Opera as Orpheus/Speranza (*Nightsong of Orpheus*), *Requiem*, and *Ordering of Moses*. As a previous Resident Artist with Opera Columbus-Capital University, Burrs performed Ramona (*Vanqui*) and Zerlina (*Don Giovanni*). An avid choral artist, she has sung with groups such as the Crossing, The Thirteen, Clarion Choir, and is a founding member of the Voces8 Foundation’s new ensemble, Lyyra. Other solo engagements include being an Apprentice Artist with Central City Opera, alto soloist with the Apollo Chorus for Stacy Garrop’s *Terra Nostra*, and Elvis Costello’s *The Juliet Letters* (UrbanArias). Obtaining a Masters of Music in Voice/Opera from Northwestern University she tackled Orlofsky (*Die Fledermaus*), Captain (*Dog Days*), Baba the Turk (*The Rake’s Progress*), as well as solos with various choral and orchestral ensembles (Am I born, David T. Little; The Branch Will Not Break, Christopher Cerrone). Burrs is a ‘23 American Traditions Competition Semifinalist and is the founder of ALB Produces. She holds a BM in Voice and a BME from the University of Maryland, College Park.

**ERIC CAREY**, *tenor*, is noted for his “Silken Tenor” (*Opera News*). His 2024 season includes a Carnegie Hall debut in Mozart’s *Requiem* and Bach’s *Magnificat* with the Oratorio Society of New York, Stravinsky’s *Pulcinella* with the Gewandhaus Orchester, the title role in *Albert Herring* with Opera Baltimore, and he returns as Tom Rakewell in *The Rake’s Progress* in North Dakota and as the Evangelist in Bach’s *St. John Passion* with Upper Valley Baroque and Bach in Baltimore. Last season, Carey was a soloist with the Boston Symphony in Doug Balliet’s *Beast Fights* and Britten’s *Canticle V*, Bach’s *St. John Passion* with Princeton Pro Musica, and the Evangelist in the same work with Bach in Baltimore. An avid recitalist with “captivating vocal quality” (*Operawire*), he performed with pianist Bethany Pietroniro and presented *Air de Cour* with Theorbist Richard Stone. Carey has held residencies at the Renée Fleming Song Studio, the Britten-Pears Festival, and the Tanglewood Music Center. His awards include second place in the Oratorio Society of New York 2022 and Gerda Lissner Song Competitions, an Encouragement Award in the 2023 Metropolitan Opera Competition, and first place in the Sparks & Wiry Cries and Bard Concerto competitions. He is an alumnus of Bard College, Boston University, Peabody Conservatory.

**JONATHAN WOODY**, *bass-baritone*, is a sought-after performer of early and new music in New York and across North America. He has been featured with historically informed orchestras such as Apollo’s Fire, Boston Early Music Festival, Tafelmusik Baroque Orchestra, Bach Collegium San Diego, Portland Baroque Orchestra, and New York Baroque Incorporated, earning praise as “charismatic,” “riveting,” and “wonderfully dramatic.” Woody is also committed to ensemble singing at the highest level and has performed with the Choir of Trinity Wall Street, TENET, the Clarion Music Society and New York Polyphony, among others. An avid performer of new music, Jonathan has premiered works including Ellen Reid’s *p r i s m* (2019 Pulitzer Prize winner), Ted Hearne’s *The Source*, Missy Mazzoli’s *Breaking the Waves* (NYC premiere), and Du Yun’s *Angel’s Bone* (2017 Pulitzer Prize winner). He has appeared with Staunton Music Festival, Aldeburgh Festival, Portland Bach Festival, Carmel Bach Festival, Oregon Bach Festival, Opera Lafayette, Gotham Chamber Opera, and Beth Morrison Projects. Woody has recorded with the Choir of Trinity Wall Street (Musica Omnia), Boston Early Music Festival (RadioBremen),

and New York Polyphony (BIS Records). His musical pursuits extend beyond his voice, and he has been commissioned as a composer for groups including Lorelei Ensemble, the Handel & Haydn Society, and the Uncommon Music Festival. Currently based in Brooklyn, New York, Woody holds degrees from McGill University and the University of Maryland, College Park, and is represented by Miguel Rodriguez of Athlone Artists.

**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 1982–1991, 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.

**EMMANUEL COPPEY**, *violin* A City Music Foundation artist, Queen Elisabeth Music Chapel Artiste en Résidence, Frankfurt Ensemble Modern Academy, and London Contemporary soloists member, London-based French violinist Emmanuel Coppey is building a solid concert career. As a soloist, he collaborated with Jérémie Rhorer, Vahan Mardirossian, Rachel Podger, Alexei Ogrintchouk, Guy van Waas, and Christopher Warren-Green, and he appeared on Belgian national television for the royal Christmas concert playing Vivaldi’s *Four Seasons*. A sought-after chamber musician, Coppey played with Nelson Goerner, Marc Coppey, Augustin Dumay, Anna Vinitskaya, Barbara Hannigan, Nicolas Baldeyrou, François Salque, Guillaume Bellom, Martin Beaver, Bertrand Chamayou, and Frank Braley in major European chamber music festivals. His repertoire ranges from Baroque to contemporary music and includes all Bach sonatas and partitas with which he won the 2023 Bach Barbash Competition. As an arranger, he also wrote a show-piece based on Dukas’ *Apprenti Sorcier*. Coppey received the guidance of violinists György Pauk and Augustin Dumay. He graduated from the Royal Academy of Music and Paris Conservatory, where he studied with Philippe Graffin and Svetlin Roussev. His musical journey began with Larissa Kolos. Coppey was supported by the Royal Academy of Music, Adami, Fondation de la Vocation, and Fondation Banque Populaire. Since July 2024, he is Artist-in-Residence at the Singer-Polignac Fondation. He plays a magnificent Guarnerius violin from 1735, from the Guttman Collection.

## 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, 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. 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 95 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 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 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.

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 (N. Ireland) and Herrnhut (Germany) as well as Bethlehem.

### 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 with September's 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)