



The Bach Choir of Bethlehem
440 Heckewelder Place
Bethlehem, PA 18018-5806

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Why Come to Festival? *by Karen Glose*

WE ALL COME TO THE BACH FESTIVAL first and foremost for the music but talking to our audience we know there are many other aspects of this glorious Festival that attract you:

- Forge bonds between experts and enthusiasts, locals and tourists, lovers and listeners
- Be stimulated at the Distinguished Scholar Lecture and Dinner/Discussion
- Dine with friends at one of Bethlehem's fine restaurants
- Learn about exciting new things happening at The Bach Choir at the Festival Lunch
- Meet featured cast members from the *Young Meister Bach* opera
- Enjoy a picnic on the verdant landscape of Lehigh University's Asa Packer Campus and listen to the Festival Brass Choir
- Connect with friends and family
- Be inspired by the musicians and speakers
- Listen to the next generation of musicians as young violinists from the Lehigh Valley Suzuki program perform on the UC Lawn prior to the Friday evening Choir performances



Karen Glose



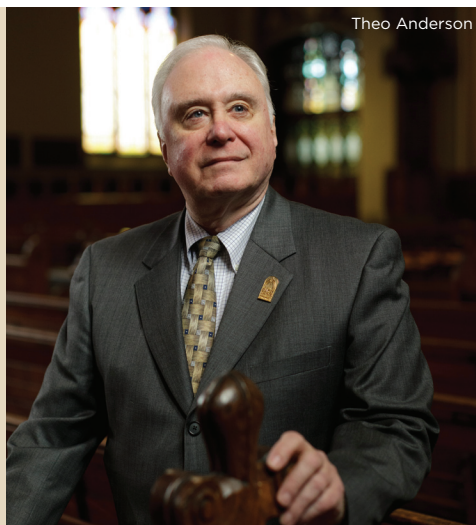
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...Leave with a soul refreshed and friendships in abundance!

David Beckwith's Presidency – An Era of Tremendous Growth for The Bach Choir *by Bridget George*



DR. DAVID G. BECKWITH, our esteemed president, is retiring at the end of the 2013–14 concert season. In his first president's letter for *Bach Choir News* in 2004, he commented that The Bach Choir had been an active part of his experience for two-thirds of his life. I wonder if he fully realized at that time how big a part of his life The Choir would become as president of the board of managers for the next 10 years – an era of tremendous growth.

David's experience had included listening to The Choir as a freshman student at Lehigh, ushering for the *Mass in B Minor* under the direction of Ifor Jones, joining The Choir as a singer under the baton of Alfred Mann and singing the roles of Pilate and Judas in the *Saint Matthew and Saint John Passions* under Greg Funfgeld's direction. He joined the board of managers in 1981 during Tom Church's presidency, was a vice president during Jan Bonge's and Jack Jordan's presidencies and became president in April 2004.

The growth of The Bach Choir organization during the 10 years of David's presidency has been remarkable. He has rallied the board of managers with a sure hand around strategic plans that allowed the creative vision of artistic director and conductor Greg Funfgeld, as well as the administration, to flourish. He succeeded in involving every member of the board in planning and evaluating well considered risks to advance the mission of The Choir.

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The 107th Bethlehem Bach Festival A Composer's Journey: Mühlhausen to Leipzig

by Ellis Finger

IN GERMAN UNIVERSITIES there is a time-honored tradition of the *Habilitation*, a ceremonious rite of passage for aspiring professors as they move from the completion of their doctoral studies to the privileged seat of a university appointment. The public lecture validates the accomplishments of scholarship while affirming the expectation of future distinction in the academic world. Years later, the measure of a career well governed is the side-by-side comparison of one's youthful scholarship, tested in the public *Habilitation*, with the fruits of attainment in one's subsequent career. The happy convergence of the set of cantatas featured in this year's two Festival weekends presents us with an uncommon point of access into this very "Habilitation-to-Summit of Career" journey in Bach's work as a composer.

In John Eliot Gardiner's splendid new book, *Bach: Music in the Castle of Heaven*, this conductor-turned-biographer writes in wonderment of the astonishing maturity and promise Bach brought to a trio of cantata masterpieces created at this youthful moment in Mühlhausen where he created in rapid sequence *Christ lag in Todesbanden* (Cantata 4); *Gotteszeit ist die allerbeste Zeit* (Cantata 106); and *Aus der Tiefe rufe ich, Herr, zu dir* (Cantata 131). The latter two of these cantatas will be heard in the Friday afternoon concerts of May 2 and 9. As a seasoned conductor, Gardiner is particularly mindful of the exemplary musical qualities Bach brought to these cantatas. He also cites the breadth of styles already confidently in Bach's craft, contrasting the qualities of Cantata 106 with those of Cantata 131.

Conceived as a funeral meditation, Cantata 106 (also known as *Actus Tragicus*), draws scripture from various Old Testament sources (Psalms, Isaiah, Ecclesiastes), balanced by fitting

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DEAR FRIENDS:



THIS HAS BEEN A CHALLENGING YEAR... for me and for many of the members of what we affectionately call our Bach Choir Family. My mother suffered a massive cerebral hemorrhage on Saturday, January 11th and peacefully entered eternal life about 30 hours later on Sunday afternoon, January 12th. There have been other losses to our family, and we will observe those when we sing "World Farewell" at the start of our 107th Festival on May 2, 2014.

This is a poignant moment for all of us as we pause to remember those who have cherished Bach's music with us; found faith, hope and love in it; shared the wonder and joy of it; and enriched our musical offerings over many years. For me – my wife, Nanci and my mom, Margaret Julia, were the two people with whom I always tried to make eye contact before the start of each concert. Their presence was and will continue to be an inspiration.

I share this with you because it's had a profound effect on my life. I share this with you as an opportunity to remind us all that music is made by human beings who, like J.S. Bach himself, know sorrow and joy, suffering and loss, celebration and the best that life has to offer. I tell the kids who attend our *Bach to School Programs* that Bach put all of these emotions in his music and you can "feel" it when you listen carefully. As they listen to the *Gloria* from the *Mass in B Minor*, they can feel the ecstasy and unquenchable joy of that music; as they listen to the *Sinfonia* from Cantata 156, they can feel the sadness or maybe the peace that were part of the life of J.S. Bach. Over the years of my time with you, we have lost some amazing, lovely, loving, gifted, delightful souls...too many to number in this short column. They are part of the heavenly choir now and as the hymn says, "Oh, what their joy and their glory must be!"

As I write this, it's the first day of Spring and the promise of brighter days, green grass, beautiful flowers and trees, and the particular beauty of the Lehigh University campus all entice us forward with hope and the promise of new life and renewed spirits. We've just come through the fourth snowiest winter on record – rehearsals have had to be cancelled and/or rescheduled; the weather has taken a physical and psychic toll. In response to this, I have made a slight modification to the program for this year's Festival – we will postpone our performances of C.P.E. Bach's virtuosic *Magnificat* (very much inspired by his Dad's!) to our Christmas concerts on December 6 and 7, 2014. I have replaced it with one of Bach's great cantatas, Cantata 78, which has not been heard at the Festival since 1985 and which includes one of Bach's most beloved duets – *Wir eilen* (We hasten...) – to be sung by Agnes Zsigovics and Daniel Taylor – something that will delight us all!

In the music we will sing at this year's Festival are words of hope and comfort, words to relieve sadness and fear, words to stir our hearts and minds, words to bring peace to anxious and sorrowful souls. Wherever you find yourself in your own pilgrimage through life, may this music – and the texts that meant so much to Bach – the fifth Evangelist and "the mind of God made audible" – be rich in meaning for you. May God bless and keep us all.

Yours ever,

Greg Funfgeld, Artistic Director and Conductor

DEAR FRIENDS:



THIS IS MY LAST PRESIDENT'S LETTER for the *Bach Choir News*. As you see in this edition, I am not seeking reelection this year as president of the board of managers after 10 years at the helm. We've taken the process of succession planning very seriously and have identified and elected Hal Black as president elect. We are very fortunate to have someone of his caliber qualified to assume the responsibilities of this office. I have every confidence in Hal's ability to lead our Choir organization.

When I reflect on my tenure as president, in the forefront of my mind is how great, rewarding, and distinct a privilege it has been to lead and oversee the conservation of this wonderful organization's legacy and the fostering and building of its future through musical excellence and innovative programming.

It's a privilege to support the exceptional volunteer choir as they contribute so very much to our success and reputation. My deepest gratitude goes to each of them for their devotion and willingness to do what it takes to make the beautiful and inspiring music we cherish. It's a privilege to work with the extraordinary creative and musical talent that is Greg Funfgeld, who has been artistic director and conductor throughout my 10 years and to whom I am greatly indebted. Over 10 years it's been my privilege to work with executive director Bridget George whose dedication, professionalism, creativity, administrative acumen, and tireless

commitment is pivotal to the successful execution of our plans. Then there is the staff of The Bach Choir each individually and collectively, who make all seem easy and right.

What a great privilege it is to get to know our Guarantors, donors, and sponsors and all who recognize the value of The Bach Choir in today's world and wish to ensure it continues in the future. These are discerning persons and organizations and it validates our programming and strategies to gain their recognition and support. It has been a privilege to provide organizational support to the very talented and internationally acclaimed soloists and orchestra that bless us and our audiences with brilliantly interpreted music. It is a privilege to work with the board of managers, each of whose members are so generous with their time, talents and treasure and who are actively engaged in developing a strategic vision for The Choir, which supports our mission. I could not be more fortunate. The board's commitment to our mission, good and transparent governance, wise fiscal policy, musical excellence, qualified and outstanding staff, and strategic planning has placed the organization on a firm footing for future success. I have been blessed during my tenure and thank each of you for this opportunity.

Appreciatively,

David G. Beckwith, President

Bach to School – Strayer Middle School by Karen Glose



OVER 21 YEARS, more than 100,000 students have experienced live classical music as participants in our *Bach to School* program. Many of these students no longer have music class in their schools and would never experience a live concert if not for *Bach to School*. The 2013–14 participants included all fifth graders in the Allentown School District, Shoemaker Elementary School (East Penn School District), Siegfried Elementary School

(Northampton School District), all third graders in the Bethlehem Area School District, Catasauqua Middle School, and Strayer Middle School (Quakertown School District) totaling nearly 5000 students.

While the reception received at each school was outstanding, The Choir was received with exceptional warmth at Strayer Middle School, our first foray into the Quakertown School District. Directed by music teacher and chorus director, Cynthia Teprovich, and accompanied by Larry Benner (Bach Choir house staff member), the school's award-winning, a *cappella* group *Messa Di Voce* donned Bach-like wigs and welcomed Bach Choir and orchestra members with a musical program in the school lobby.

Nearly 700 students were mesmerized by Greg's engaging educational style and the world class music. Eager to ask and answer questions, both students and teachers enthusiastically participated in singing *Row, Row, Row Your Boat* as an example of a fugue.

Upon the completion of the program, the

students spontaneously erupted in enthusiastic applause, jumping to their feet in appreciation. "The students recognized from their hearts that you truly deserved a standing ovation," says Ms. Teprovich.

Greg encouraged students to do internet research on the effects of classical music on intelligence, which they did. As a result of a lively discussion between Greg and the students on the meaning of Bach's name, "an 8th grade girl decided to look up the meaning of 'Funfgeld,' and she just could not wait to tell everyone in chorus class that she found it. The meaning she said is 'five money'." It was unanimous from the choral students and from their choral director that Greg is worth far more than five.

The Choir gains tremendous satisfaction knowing that they are touching the lives of these children in a special way. The students agreed that hearing a live choir and orchestra is so much better than hearing a recording or even hearing it on You Tube. In their own words they were, "moved emotionally."

I would teach children music, physics, and philosophy; but most importantly music, for in the patterns of music and all the arts are the keys of learning. – Plato

107th Festival cont.

texts from Acts and Luke's account of Christ's promise of eternal life, "Today you will be with me in Paradise." Each section comes to magical life in its own musical shape, with small cohorts of voices supported by chamber-like instrumentation of recorders, gambas, and continuo. Intimacy of scale also characterizes the first-person dramatization in Cantata 131 of Psalm 130, as pleadings of the worshiper ("Lord hear my prayer...my supplications...my soul waits for the Lord") culminate in the final robust chorus "O Israel hope in the Lord!"

The third cantata on the afternoon program is the landmark composition for solo bass, *Ich will den Kreuzstab gerne tragen* (Cantata 56), a work featured with baritone Daniel Lichti in one of The Choir's early Dorian recordings. Mr. Lichti returns to Bethlehem to reprise this role. With images of turbulent ship crossings and utterances of faith and prayer, the cantata ends in acceptance of death ("the brother of sleep") as one's ship enters its final port of repose.

With this cantata, the program shifts from music of Bach's youth to the summit of his liturgical compositions, in the important year of 1726, his third cycle of cantatas in Leipzig.

The personal drama of Cantata 56 stands in sharp contrast to the other 1726 Festival cantata that opens the evening performances – Cantata 19, *There arose a great battle; Es erhob sich ein Streit*. The individual turmoil recounted in Cantata 56 shifts to the cosmic struggle between the Archangel Michael and Satan. Created for the important feast day of Michaelmas (September 29), Cantata 19 is heroic and grand in every way. In many other cantatas where Bach depicted moral struggle, his musical language turned vigorous, at times even militant, often with Luther's hymns as his guide as with Cantata 80, *Ein feste Burg*. Such is the case with this account of St. Michael and

the host of archangels slaying the Satanic dragon and casting its heinous stench from the kingdom of heaven. Brass, timpani, and muscular choral forces, massed in heroic celebration, bring exceptional drama and visualization to the viscous warfare and to the triumphant heavenly conquest.

The other two evening cantatas further illuminate this career summit in Bach's Leipzig years. Dating from an earlier cycle of cantatas in 1724, Cantata 78 is a work of deep poignancy and expressiveness, with language of illness and redemptive healing drawn largely from the 1641 meditation by Johann Rist, to the chorale tune, *Jesu, der du meine Seele*. The opening chorus is thoughtfully meditative, with an elegant musical architecture appropriate to the fervent supplications of the afflicted to the healing powers of Christ.

Cantata 34 – *O ewiges Feuer*; (O Eternal Flames) – concludes the evening performances. It was first created as a wedding cantata and reworked in the 1740s as a joyous invocation of Pentecost. Figurative flames of heaven descend upon mankind, igniting all hearts in transforming love. The closing chorus, with a profound blessing for Peace in Israel builds to splendid accord through an extended fugue, heralded by brass.

This most rewarding trek through the generative powers of Bach's compositions, from his Mühlhausen Habilitation to his Leipzig years, enables listeners to ponder the miracles of how one's youth feeds the creative impulse in one's middle years. With the two Festival performances of the *Mass in B Minor*, we might well imagine Bach himself contemplating such matters, as he sat in the final years of his life pouring over manuscripts and reworking all the pieces of his magnum opus, revisiting moments in his life extending back to 1714.

Young Meister Bach –

Readying for our Festival Audience *by Bridget George, photography by Hub Willson*



IN THE PLANNING STAGES FOR ALMOST FOUR YEARS, The Bach Choir of Bethlehem launched its first opera *Young Meister Bach* commissioned from Chuck Holdeman (composer) and Bill Bly (librettist) at The Choir's Family Concert on March 1, 2014 in Baker Hall Zoellner Arts Center. This was followed by a second performance in Philadelphia for the 250th anniversary of the German Society of Pennsylvania. Our thanks go to the German Society for this fruitful collaboration and we are glad its members were so pleased with the result. As German Society president Ernest D. Weiler said, "I thought this was a marvelous event; and so did our friends who listen to The Bach Choir of Bethlehem regularly. Well done and congratulations."

Following some wonderful feedback from audiences of all ages, we are delighted to offer two more performances on **Saturday Mornings May 3 and 10, 10:30am at the 107th Bethlehem Bach Festival**. After the performances, those attending our Festival Lunch in the Butz lobby will have a chance to celebrate the opera and meet the composer, librettist, and some of the soloists.

from the Press...

“

THE BETHLEHEM BACH FESTIVAL now has *Young Meister Bach*, a one-act comedy about the seemingly severe baroque-era master in his early street brawling years....Composed by Chuck Holdeman to a libretto by Bill Bly, the piece sends up the formality of Bach's time with arch delivery and silent-movie physicality. The music is like PDQ Bach – something like the real thing but with lots of left turns and none of the usual symmetry...One clever moment used a particularly crazed version of Bach's style to illustrate what the composer's ultraconservative contemporaries might have heard when Bach's fantasy strayed from the mainstream music of his time...solid musical direction by Greg Funfgeld.

– David Patrick Stearns
Philadelphia Inquirer

THE IMAGINATIVELY CONCEIVED SET, designed by stage director Christopher Shorr and co-production designer JP Jordan, placed the 90-person Bach Choir on risers at the back of the stage separated from the downstage set by large open picture frames. The choir not only sang but commented on the action and performed as a character itself, both as spectators in the court and street scenes, and as an actual choir being conducted by Bach himself...The score seamlessly melded a wealth of Bach quotes with modern syncopation and inflections of jazz, supporting both action and aria without distracting from either...included a marvelous segue of the "Quodlibet" from the *Goldberg Variations* into a passionate choral number.

Baritone Jeff Chapman was ideal as J.S. Bach, balancing arrogance and conceit with introspection and wit. He might be a young snob, but a totally likeable one... Maria Barbara sung grandly by soprano Leslie Johnson...and the street fight scenes between Bach and Gyersbach [bass-baritone Brian Ming Chu] entailed some hysterical theatrics. Tenor Stephen Ng was admirable as Bach's cousin Walther...Unseen but constantly heard were members of the Bach Festival Orchestra, notably Thomas Goeman, whose performance was outstanding. Both Chapman and Chu did a sterling job miming performing on an organ or harpsichord, but it was Goeman who made it sound believable.

– Steve Siegel, *The Morning Call*

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Below left to right: Performance at the German Society of Pennsylvania in Philadelphia; The Family Concert audience at Zoellner Arts Center; Next page, left to right: In the courtroom – J.S. Bach (Jeff Chapman) with the Gyersbach (Brian Ming Chu) and Choir members Shannon Aloise, Wendy Borst, Stacy Gabel, Christina Lamonica, Grace Spruiell-Hochella, and David Umla; J.S. Bach and Maria Barbara Bach (Leslie Johnson)

Tony Creamer





Board & Staff News by Bridget George

Harold G. Black – President Elect: The board of managers and staff are delighted to welcome Hal Black as president elect of The Choir. He will be succeeding David Beckwith as president at the June 2014 board meeting. Hal has been a member of the Board of Managers since 2003. During his tenure on the Board he has served as chair of the Guarantor Committee, Marketing Committee, “Roots of Renewal” Task Force, and co-chair of the 2013



Gala, as well as assistant treasurer on the Finance Committee. Hal has one of the highest records of board members for attending The Choir’s concerts and social events and bringing friends to experience The Choir for the first time. He also likes to listen in on The Choir’s Monday night rehearsals several times a year and he and his wife Allison have been generous supporters of The Choir in countless ways.

Hal was an executive at Air Products and Chemicals, Inc., where he held various positions in commercial development, strategic planning, and mergers and acquisition during his 30-year career. Prior to that Hal worked in research and development and engineering for DuPont de Nemours and Co. and the Uniroyal Chemical Company. He retired in 2011. He holds degrees in Chemical Engineering, Spanish, and Business from Bucknell University and the University of Delaware. In retirement, Hal has been active in the field of mergers and alliances among non-profit organizations, has lent his skills managing programs for the Community Action Committee of the Lehigh Valley, and has helped Trout Unlimited form a fly fishing club at Lehigh University. Hal has also begun the study of piano and music composition. He has had original compositions performed in recital at the Community Music School. He sings in the choir of First Presbyterian Church of Bethlehem. His wife, Allison, is an avid equestrian. Hal and Allison enjoy travel and attending live performances of music in all genres

Mary Tirrell, Board Member: We are also glad to welcome Mary Tirrell as a new board member. Mary is vice president, government and legislative affairs at Lehigh Valley Health Network (LVHN), where she has worked for seven years. In this role, Mary is responsible for LVHN’s strategic public policy initiatives at both the state and federal levels. She also is LVHN’s primary contact for all federal, state and local government officials. Prior to joining LVHN, Mary served as director of court services for the County of



Northampton. She also has prior professional government service as an aide in both the U.S. Senate and House of Representatives. Mary has served on the Bangor Area School Board and was twice-elected to Northampton County Council, where she served as chair of the human services committee and as a longstanding member of the Children, Youth and Families Advisory Board. In addition to government service, Mary has been active in her community. She has served as the eastern regional representative to the Pennsylvania Association of Gifted Education, a second vice-president of the East Stroudsburg University’s Public Health Advisory Board. She currently serves on the Northampton County Drug and Alcohol Advisory Board. Prior to raising a family, Mary also opened, operated and sold her own aerobic dance studio. She holds a business degree from Muhlenberg College with a health care concentration. She also has completed additional coursework in public administration at Princeton University.

Cheryl Dungan, Development Officer: I am happy to announce that



we have chosen Cheryl Dungan as The Choir’s new Development Officer. Cheryl brings many talents to her new position following 14 years as executive director of Leadership Lehigh Valley, 1999–2013. Cheryl has a unique relationship with more than 900 alumni of the Leadership Lehigh Valley program, a regional not-for-profit 501c3 organization whose mission was to enable emerging community leaders to develop the skills needed to effectively serve on the boards of local not-for-profit organizations. The alumni are from a great diversity of age and interest groups including young professionals and seasoned executives working in the corporate and not-for-profit sectors. I have personally witnessed Cheryl’s enthusiasm and excellent work over many years of making presentations for the annual Leadership Lehigh Valley Arts Day. Most recently Cheryl helped facilitate the transition of Leadership Lehigh Valley to become a program of Northampton Community College. Prior to her work at leadership Lehigh Valley, Cheryl was the divisional merchandise manager, vice president for Bon-Ton/Hess’s Department Stores Allentown from 1983–1999. She is a graduate of Muhlenberg College in American Studies. Cheryl has three daughters in high school, college, and just out of college, and all are involved in music. As Cheryl says, “music is a big part of our family.”

Corporate Spotlight by Cheryl Dungan

Impacting locally and globally for over 70 years



AMONG THE MANY FINE COMPANIES that call the Lehigh Valley their "home", Air Products and Chemicals, Inc. is widely and highly regarded for their commitment to quality, integrity and goodwill in their business relationships and through their commitment to community leadership and corporate citizenship.

The Bach Choir is fortunate to have the involvement and support of Air Products and Chemicals Inc. as one of our most distinguished and committed corporate partners, providing support for the *Bach to School* program, the Annual Bach Festival and the Gala event.

Air Products has been enhancing the lives of people in 50 countries all over the world as a leader in the field of atmospheric gases, process and specialty gases, performance materials, equipment and services. Founded in 1940, the company employs over 20,000 people who serve over a broad range of industries, including health and personal care, energy,

transportation and semi conductors, and the food and beverage sectors.

With a well-earned reputation as a culture of innovation, operational excellence and a commitment to safety and environmental best practices, Air Products is equally respected for their efforts to enrich and improve the quality of life in their host communities, where they work in partnership with local government and community benefit and arts organizations.

The Air Products Foundation provides financial contributions, in-kind donations and encourages volunteerism in support of initiatives focused on enhancing opportunities in education, health and human services, community and economic development, safety and sustainability and arts, culture and environment. Employees at all levels and company retirees contribute their time and talents with organizations across our region.

"Air Products is so proud to be a long-time supporter of The Bach Choir. Their dedication and passion for bringing aesthetic music

to our community and schools demonstrates their commitment for the highest standards of music," stated Laurie Hackett, manager, community relations and philanthropy.

She added, "Their *Bach to School* program, in particular, exposes thousands of children to classical music that they may have not had a chance to experience otherwise. That inspiration and imagination influences many young children to pursue a greater interest in the arts."

Whether sharing their philanthropic contributions or by sharing their individual talents with us as choir members, committee members or at the board level, Air Products Inc. continues to demonstrate that they are dedicated and invested in the mission of The Bach Choir organization and our mutual commitment to enrich our community. We are proud to showcase Air Products and Chemicals, Inc. as one of our most valued sponsors and appreciate the many ways that they impact our organization and our region.

News from the Archives by Dr. Paul Larson, archivist

FOR THE ARCHIVES of The Bach Choir, January and February were unusually exciting, decisive months. There was activity in each of the basic purposes of the Archives: preservation, cataloguing, collecting and research.

Perhaps the most crucial activity involved preservation of the collection. The Bach Choir board and the board of the Archives of the Moravian Church signed a contract permitting The Bach Choir to rent storage space in the newly refurbished Moravian Archives. The Choir Archives is to be housed in a fully modern and secure storage facility for a modest fee. In addition, research may be carried out in the congenial public space within the Moravian Archives. Installing the collection will begin soon. Many thanks are due to the Moravian Archives and to Priscilla Wolle for her vision in this project.

Intimately related to preservation is digitizing the collection. Mary Dawson began this project in February, making it possible for the present catalogue to serve contemporary needs and uses. When Mary is finished, the catalogue will be posted on The Bach Choir website making it available to all.

A research and video production project undertaken by Robert Evans is complete. Robert is a longtime supporter of The Bach Choir and member of the Archives and History Committee. He was a friend and former student of Dr. William Reese, the fifth music director and conductor of The Choir from 1980 to 1983 and its associate conductor from 1972 to 1980. Robert wrote to me recently about his project. "The Choir's long forgotten performance of the *Mass in B Minor*, videotaped by WLVT on May 24, 1982, has been digitized. The release was underwritten in honor of William Reese, who conducted the performance, by his wife Dora. DVD sets are being made available in

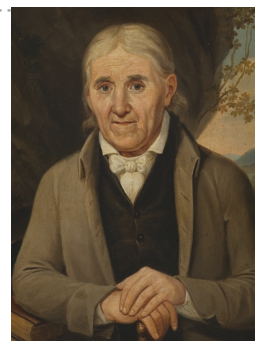
limited numbers, mostly to libraries and archives, and to the public if there is sufficient demand. Contact The Bach Choir office if you are interested."

A very different research project involves a collaboration between The Choir Archives and the Moravian Music Foundation. It involves the upcoming talk following April's *Bach at Noon*. Gwyneth Michel, from the Music Foundation and I will be describing the varied musical life of John G. E. Heckewelder, 1743–1823 (above).

An archive is enriched by contributions from individuals, and we just received two such contributions. One is from Frank Davis, Halifax, Canada and the other from Carolyn Law, Barcelona Spain. Mr. Davis gave the Archives a copy of Raymond Walters' *The Bethlehem Bach Choir*, which was a gift from Charles Schwab to J. Fred Wolle's daughter, Gretchen Wolle. In addition were a number of postcards sent to J. Fred Wolle and a very interesting newspaper article on the life of Dr. David Wood, the blind organist who was Wolle's first organ teacher.

When The Bach Choir offices moved to the John Heckewelder House, the life of Heckewelder and the history of the house became a focus of the Archives. Carolyn Law, who lived in the Heckewelder House gave us over 20 original photos of the house and of family events that took place in and around the house. Carolyn included much written information recounting her recollections of attending the Bach Festival as a young girl. Her gift will be added to the permanent display in the entry hall of the house.

So many riches in two months are beyond imagination!



Galas Past and Future by Bridget George

2013 Gala – Fisk Family Fuges raises more than \$40,000



THE BACH CHOIR'S 2013 GALA CONCERT and fundraiser held at Zoellner Arts Center on October 12, 2013, was a tremendous success and exceeded goal by raising net income of over \$40,000. The festive evening included a delicious dinner, lively auction, and a beautiful concert for an enthusiastic audience by international guitar virtuoso Eliot Fisk and family. Fisk was joined by his wife, celebrated guitarist Zaira Meneses, and their daughter Raquel, an extraordinary young pianist. Benefactors enjoyed meeting the artists over sumptuous desserts after the concert.

The event was co-chaired by Hal & Allison Black and Chip & Maria Dangelmajer, and guests included honorary chairs Dorothy H. Baker and Ellen Baker Ghelardi. Congratulations go to the chairs and the whole Gala Committee. Our profound gratitude goes also to the benefactors, corporate sponsors, and extremely generous bidders who made the auction such a success, including a new "Youth Meets Bach" component.

Save the Date: 2014 Gala with the American Boychoir



THE 2014 GALA is set for Saturday November 1, 2014. An 8pm concert by the American Boychoir at Central Moravian Church, Bethlehem, will be preceded by a dinner and auction for our benefactors in the ballroom at the Hotel Bethlehem. Co-chairs Anthony and Vicki Thompson and Bob and Jeanne Hunsicker are already at work with the staff and Gala Committee planning a spectacular event.

Spreading messages of beauty and hope, the American Boychoir is an icon of American musical excellence, dazzling audiences throughout the nation and the world with its unique blend of musical sophistication, spirited presentation and ensemble virtuosity.

★
AMERICAN BOYCHOIR™
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David Beckwith's Presidency cont.

David was President and CEO of Health Network Laboratories until his retirement in 2012 and brought many organizational and leadership skills to The Bach Choir presidency. He was president elect during the triumphant 2003 UK Tour, which was under Jack Jordan's leadership, and I think the success of this audacious project must have inspired him in rising to the boldness of the three-year plan that followed under his own leadership. It included the initiation of *Bach at Noon*; production of the movie *Mr. Bach Comes to Call*, broadcast nationally on PBS; the 100th Bethlehem Bach Festival with its many innovative projects; and the Second Century Campaign, which exceeded its goal in raising more than \$3.5 million and set the endowment on track to reach its current level of \$6.2 million.

The next strategic plan focused on the development of infrastructure to support our program expansion. It included the transition to a commercial database system; a task force to look at The Choir in relation to the standards of the Pennsylvania Association for Not-for-profit Organizations; a new Archives and History committee; and research into a potential re-location of the Bach Choir offices. This resulted in the 2010 move to our current headquarters in the beautiful 1810 Heckewelder House, The Choir's first public space.

Following these developments, there was a renewed focus on national exposure. Successfully executed plans included four recordings on the Analekta label from 2009–2013; performances in New York City

for the 10th anniversary commemoration of 9/11 and at Strathmore in the Washington DC area with a performance of Mendelssohn's *Elijah*; and most recently the commission of a new opera *Young Meister Bach*, premiered at our 2014 Family Concert and at the German Society in Philadelphia for their 250th anniversary.

Stewardship of The Choir's funds has been exemplary and in 2011–12, "Roots of Renewal" celebrated the 100th anniversary of our Guarantor system and our relationship with Lehigh University as the site of the Bethlehem Bach Festival. In the past 10 fiscal years, the annual general operating budget has grown by more than 60% with no deficits. Growth in attendance at the core Bach Choir programs over the same period is more than 20%, and if you include touring performances, more than 40%. By all these measures, it has been a phenomenal 10 years for The Bach Choir of Bethlehem and it is a joy to think of the people of all ages who have been inspired by The Choir's musical excellence, creative endeavors, and engagement in its Lehigh Valley and national community.

Congratulations to Dr. David Beckwith for all that he has invested in a job very well done and for working with the board of managers and artistic and administrative leadership to identify and confirm Hal Black as an excellent successor. Our heartfelt thanks and best wishes go with David as he hands over the reins of the organization, and may The Bach Choir continue to flourish!