

SPRING CONCERT – *A Celebration of the Choral Art* by David Ruhf



Design for the music window in the beautiful sanctuary of Bryn Mawr Presbyterian Church.
© Willet Hauser Architectural Glass Inc.

BILLED AS “A CELEBRATION OF THE CHORAL ART”, our spring concert at the Easton State Theater and Bryn Mawr Presbyterian Church will also offer a tangible survey of The Choir’s evolving skill in a diversity of repertoire (including contemporary compositions). It also offers us a snapshot of the present moment in our history under the tutelage and stewardship of Greg Funfgeld, who is observing his 35th year as our beloved artistic director and conductor. There is much to celebrate! We begin with Sir William Walton’s *Coronation Te Deum*, an ecstatic hymn of praise composed for the coronation of Queen Elizabeth II in 1953. Scored for double choir, with hearty contributions by brass, percussion, and organ, this work encapsulates Walton’s striking fusion of ebullience and devotion, described by the composer in a letter to a friend, “I’ve got cracking on the *Te Deum*. You will like it, I think...Lots of counter-tenors and little boys Holy-holying, not to mention all the Queen’s Trumpeters and sidedrum.” Many film composers owe quite a lot to Walton, at least based on the amount of his harmonic and rhythmic ideas that end up in modern scores. There is something inescapably cinematic in the scope of the *Coronation Te Deum*, and this festive music is sure to thrill performers and audience alike.

The program continues with Bach’s Cantata No. 118, which is actually a funeral motet, originally written to be performed outdoors with a compliment of brass players. The work

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Child’s Christmas in Bethlehem CD release event at the Moravian Book Store December 2013

A Child’s Christmas Awaits You by Bridget George

WHAT A DELIGHTFUL TREAT AWAITS US with The Bach Choir, Bel Canto Children’s Chorus, and spoken word readers of all ages in our first LIVE performance of *A Child’s Christmas in Bethlehem*. In compiling the spoken word and interweaving the poems and stories with Greg Funfgeld’s beautiful choices of music, much of my inspiration came from my own childhood. My large extended family used to gather at Claydon House on Boxing Day (as the day after Christmas is known in England), and rehearse for our own version of the *Festival of Nine Lessons and Carols*, which we offered in Claydon Church. Adding poems and stories to the familiar Biblical readings was one of the features my uncle Ralph contributed. I learned how poetry as well as music can break open our hearts and give the mystery of Christmas such immediacy in our lives.

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DEAR FRIENDS:



AS I WAS DRIVING to Heckewelder House, the home of The Bach Choir in the heart of Historic Bethlehem, I was thinking about what I would write in this newsletter column. I was thinking about the season we’ve just gotten underway and what I thought important to share with you. I was listening to Sirius XM and was struck by the announcer’s words at the end of a rousing performance of Haydn’s *Cello Concerto*. He asked a question which I’ll paraphrase like this: “How did you get introduced to this music we love so much? Was there a teacher, a mentor, a relative, an adult, or someone who introduced you?” He then invited his listeners to send an E-mail with an answer to that question.

As I’ve continued to enjoy the season brochure so artfully and lovingly created by Anne Schauer, Bridget George and Renee James, I was thinking of the same question. This season is filled with opportunities to introduce your children, grandchildren, nephews and nieces, children in your church and neighborhood – invite them all – to the wonder and glory of this great music.

Our Christmas Concert – a live performance of *A Child’s Christmas in Bethlehem*...children’s voices singing and reading, beautiful carols, poetry, the story of the Nativity told in a most captivating manner! **Our Family Concert** – a 10th anniversary encore of the Classical Kids *Mr. Bach Comes to Call* – an astonishing story of J.S.B. showing up in the home of 12-year-old Elizabeth as she tries to master a piece of Bach’s music on the piano before her Mom will allow her to go out and play. Susan

Hammond created this extraordinary encounter and gave it words and music (by Bach, of course!). With her permission and enthusiastic collaboration, we added real characters, costumes, wigs and a delightful staging. This may be the ultimate introduction to J.S.B. and his singing boys and to music to cherish your whole life long! **Our Spring Concert** – the glories of the human voice with brass and percussion. **Our Festival** – with our brilliant guest, She-e Wu who plays Bach on the marimba with such artistry and virtuosity – you will love it! All this creative genius and energy alongside performances of Bach’s music as Bach wrote it – the immortal *Mass in B Minor*, Cantata 21, Cantata 106 (as Jim Gaines says, “*all of Bach begins here*,” with this incredible cantata), and so much more.

We continue to work hard at giving this music to children – eight *Bach to School* concerts a year, *Bach at Noon*, our Choral Scholars program, and now, The Bel Canto Children’s Chorus of The Bach Choir of Bethlehem! I urge you to join us – be a part of introducing your family, someone you love, even a total stranger to the glory and wonder, joy and beauty of this great music. Invite them to become part of our incredible community of souls who share this music with such love and passion. Enrich someone’s life! Don’t miss the opportunity and the pleasure you will discover in sharing!

Ever grateful,

Greg Funfgeld, Artistic Director and Conductor

DEAR FRIENDS:



BEING AN ORGANIZATION COMPRISED almost entirely of artists and art lovers, you can imagine that we have our fair share of “*starry-eyed dreamers*”. Shakespeare’s Prospero may have been describing our type when he said, “*we are such stuff as dreams are made on*.” The Choir began 120 years ago with J. Fred Wolle’s big dream of performing Bach’s *Mass in B Minor* with a bunch of singers from the town chorus, and ever since then we have been dreaming ever more audacious goals for ourselves. Of course, we do not say aloud that we sit around dreaming. After all, we are skilled professionals, hard-working singers, and high-powered volunteer board members. To make our dreaming sound legitimate, we call it strategic planning and quote the more practical Carl Sandberg who said, “*Nothing happens unless first a dream*.”

My remarks in the fall 2015 edition of *Bach Choir News* described the strategic planning exercise that had just been completed. One aspect of our strategic planning is that we couple it with a detailed and practical operations plan. The artistic and administrative staffs use this plan to develop programming and conduct the business of The Choir, and the board periodically monitors progress against the plan and discusses what changes need to be made.

Back in the fall of 2015 we were launching our Reimagining Festival program, expanding our *Bach at Noon* series in Allentown, and considering how to expand our youth educational outreach. Now, two years later, we have new programing at Festival and attendance is increasing again, we have standing room only audiences in Allentown for three *Bach at Noon* performances, two of which have been endowed, and enjoy a thriving relationship with The Bel Canto Children’s Chorus. Let us all breathe a sigh of relief. We set off to pursue our dreams not without a little bit of anxiety, even fear, as they often take us into new and unknown territory.

And yet we dream on, or shall I say we continue to execute against our carefully constructed strategic plan. We have a recording in the works this year combining the brilliance of Bach and Handel. We continue to search for the proper media vehicle to put some of our programming within reach of a wider audience to share its artistic and educational content. And we are seriously exploring how best to take The Choir on another tour. We are grateful that you share our dreams and support our efforts to achieve them.

Sincerely,

Harold G. Black, President

Mr. Bach – Welcome home to Bethlehem!

by Bridget George

WHAT AN AMAZING LOCAL AND GLOBAL CYCLE of creativity the creation of *Mr. Bach Comes to Call* has been – from Canadian author and musician Susan Hammond’s Classical Kids CD *Mr. Bach Comes to Call*; to the music and stage version adapted and directed by Greg Funfgeld and Bill George of Touchstone Theater in 2005; to the film co-produced by The Bach Choir and Classical Kids and directed by Maria Erades of GreenTreks Network in 2006. The film was broadcast nationally on PBS in 2008 and is still distributed internationally by The Children’s Group/Linus Entertainment.

Now we welcome Mr. Bach home to Bethlehem on the 10th anniversary of the international film release. Thanks to Linny and Beall Fowler, who helped make the original film possible, there are copies of the film in the libraries of every school in the Lehigh Valley. We use the video as part of classroom preparation for our *Bach to School* program, and teachers often comment on how much the students enjoy this tale of J.S. Bach time traveling to our 21st century community.

Mark McKenna will be back as the brilliant actor who plays Mr. Bach, and as I write, Touchstone Theater is preparing to audition a whole new crop of kids for the roles of the 12-year old Elizabeth, who is practicing Bach’s *Minuet in G* when Mr. Bach drops by,



Hub Willson

and the three young boys of the Thomanerchor who time-travel with Mr. Bach.

We’ve had some great reviews of the stage production and film, but I think my favorite comment was from our own Tom Goeman, with his perspective at the keyboard in the midst of the orchestra on stage.

For me, in Mr. Bach Comes to Call, Mark McKenna and all the other actors, working through Bill George’s wonderful stage adaptation of the Classical Kids’ script, captured Bach’s humanity. His love for music, and his compassion and kindness toward Elizabeth, came alive and seemed so real to me. In that moment on stage there, I genuinely felt as though Bach had lived, worked, and composed music to bless my life. The spiritual moment reminded me of my experience with The Bach Choir in Leipzig – just after we finished the Mass in B Minor in the Thomaskirche.
– Tom Goeman, *Bach Choir News* 2005

Purchase your tickets NOW for our Family Concert performance of Mr. Bach Comes to Call Sunday, February 25, 2018 at Baker Hall, Zoellner Arts Center. Or give a gift certificate for tickets as a Christmas present. Bach.org

SPRING CONCERT cont.

has sopranos singing a rapturously beautiful *cantus firmus*, with linear counterpoint beneath, which somehow reaches back to the early Baroque composer, Schütz, and forward to Romantic music composed by admirers of renaissance polyphony such as Brahms and Mendelssohn. Though this work was later orchestrated for strings, continuo, and two trumpets, we’ll be doing the version with the brass accompaniment.

Morten Lauridsen is a National Medal of Arts honoree and justly-famous composer of several choral cycles. Our program will shift to his first cycle, the *Mid-Winter Songs*, which set poems by the English literary omnivore, Robert Graves. Given his skill at selecting and setting texts, I once asked Lauridsen about his entrée into the world of literature, and he cited an inspiring English literature course. He then charted Graves’ obsession with his muse and mistress, the American poet, Laura Riding, as well as his later life with his second wife, Beryl Graves, in a way that astounded me with his knowledge of the

biography of the poet, as well as his ability to decipher all of Graves’ metaphors, imagery, and allusions to classical Greek poetry. Lauridsen puts that treasure trove of awareness to good use in settings of the poetry that are full of photo-realistic text-painting, crystalline harmonic sophistication, and infectious rhythmic zest. This is fiercely difficult music, but there is palpable excitement in The Choir to rise to the challenges of this latter-day masterpiece.

The program will conclude with another fusillade of brass, organ, percussion, and choral praise in the form of John Rutter’s *Gloria*. The composer, he of the many *Carols for Choirs*, is one of the most popularly-performed writers of choral music of our time. His *Gloria* is an early composition, written in 1974, and was his first commission for an American choir. The work is, in Rutter’s words, “*Exalted, devotional, and jubilant, by turns*.” It will offer an electrifying conclusion to this compelling program.

We’re so excited to be offering this program at the beautiful and historic



State Theatre in Easton, a Bach Choir first! Then, we’ll take to the road and offer a second performance in the remarkable gothic confines of the Bryn Mawr Presbyterian Church, on the Mainline, outside of Philadelphia. One feature of the performance there will be the use of their striking Rieger organ, a colossal and beautiful instrument. These concerts will extend our geographic reach and introduce new audience members to the joy and power of a Bach Choir performance. We hope you’ll join the celebration!

Choir & Orchestra Spotlights by Renée James

In this issue, we'll Spotlight two Choir members who share a Bel Canto connection, and an orchestra member, who also discovered his love for music as a child. As always, the very real power of music and the role it plays in their lives was part of every story.



JESSE GEHMAN, SOPRANO II, and Shanti Fowler-Puja have more in common than their Choir membership. Each found her way to The Bach Choir through The Bel Canto Children's Chorus and our Choral Scholar program (as an alum and as this season's scholar!) Their love of music started early. Jesse told us she learned her home address "By making up a song!" She was always singing, so much so that her mother sought out voice lessons for her. When her elementary school music teacher indicated she was young for individual lessons, she suggested exploring Bel Canto, where Jesse sang from 5th through 12th grade. Jesse says, "I never stood still that long for anything! I've never been more focused!" Jesse also spent a year as a Bach Choir Choral Scholar, and knew she wanted to keep singing for the rest of her life, even as she pursued a career in the health field.

SHANTI FOWLER-PUJA, SOPRANO II, began violin lessons at age 7, then began playing piano at age 12. She also plays the harp and harpsichord, and started taking voice lessons when she was around 12. She is in her fifth year with the Young People's Philharmonic, her fourth year with Bel Canto Children's Chorus, and like Jesse Gehman, was selected to be a Bach Choir Choral Scholar. Shanti has been enjoying this season with The Choir and says, "The rehearsals are fun but a lot harder than Bel Canto! The singers jump into the music much faster. I like how much attention is paid to details like dynamics and markings; everyone automatically pays attention to these things in The Bach Choir!"

When asked about being part of The Choir, Jesse shared that even though The



Choir members come from all walks of life, each of them is enriched by the experience and dedicated to excellence. "Bach wrote with his whole heart. His passion comes through and touches everyone who hears his music." As very busy young women, both Jesse and Shanti find time for the beautiful music they love. Jesse says, "No matter who you are, music enriches your life."

The Choir is happy to have helped nurture Jesse's talent as a student and is delighted that Shanti has followed that same path through Bel Canto and as a Choral Scholar. Thank you to Jesse and Shanti for sharing your gifts with us!

PAUL MILLER, VIOLA & VIOLA D'AMORE: Bach Festival Orchestra member Paul Miller says he was "a menace" in dance class as a child, and his mother learned of Suzuki violin from a program on television. Later in life, she told him: "I had never seen anything like it, Paul. We put the violin in your arms - you were just 3½ years old - and you stood still!" Something about the violin fascinated him, and having taught boys as young as 5, he knows this is very unusual.

Paul's formal education took place at Vassar College, the New England Conservatory, Harvard University and the Eastman School of Music. He earned a Ph.D. in Music Theory and a Master's Degree in viola performance at Eastman. Paul studied with Karlheinz Stockhausen for several years, and wrote his dissertation on his music, including his large-scale works with religious themes. He also studied with Thomas Gregory, an expert in viola d'amore, who loaned him "the most beautiful instrument ever - made in 1772 in Naples and once owned by novelist Thomas Mann."



Greg Funfgeld contacted Paul while he was at Eastman, and asked him to play the viola d'amore for the *Saint John Passion*. From the start, Paul has enjoyed playing in Bethlehem. "There's a really good vibe in the ensembles. I enjoy hanging out with the orchestra; including Liz Field and Loretta O'Sullivan. And I love Bethlehem and the Lehigh Valley. I'm fascinated that the community has supported this music for over 100 years. It's just astounding how many people have contributed time, money and talent. It's exactly the kind of team I want to be part of."

The *Saint John Passion* is easily Paul's favorite piece by Bach. "I get to be up there for 15 minutes playing on this crazy, amazing instrument (viola d'amore) - the music has incredible drama in it. You feel - especially in part two - that things go downhill for Jesus and the walls start pressing in. But there's also an unbelievable message of triumph. No matter how abstract Bach gets, a sense of drama allows his music to be more interesting than others."

With this much passion for music, Paul finds himself staying involved even when he's not performing or practicing. He is particularly interested in software that helps create music. "The violin is 500 years old but now it's in the electronic and digital age. What you can build sonically with violin, software, and a few pedals would blow the mind of anyone 50 years ago." When he's out of the studio, he enjoys the great outdoors, and is an avid hiker. Join Paul as he and some friends open our 111th Bethlehem Bach Festival with a new "Bach Outdoors" program, playing original arrangements of some of Bach's most beloved masterpieces.

Bel Canto Successfully Launches Choral Village by Joy Hirokawa & Silagh White

I didn't think I had anything in common with anyone here at the beginning of the week. Now I realize how much I actually do have in common with everyone. - Choral village student

AFTER FOUR YEARS OF VISION, planning, and program development with area middle school choral directors and community youth leaders, the first Choral Village finally became a reality this past July! The program invites young people to learn through teambuilding activities, musical experiences, and artistically expressive choral performance. The name Choral Village is derived from the African proverb, "It takes a whole village to raise our children. It takes a whole village to raise one child." Seventeen diverse youth from across the Lehigh Valley participated in this inaugural year, representing the varied communities of our region.

The program included a daily vocal warm up and choral singing with Bel Canto artistic director Joy Hirokawa, followed by a session of theater games led by Jennie Gilrain. The morning concluded with a drum circle with Joe Tayoun. These sessions were designed to increase awareness, sensitivity, listening skills, and the students' comfort with each other. Each afternoon focused on one culture with an artist that led workshops in their art form. Monday's cultural feature was Urban/Hip-Hop with Camille Armstrong, Former member of the Broadway show STOMP. Camille demonstrated song looping and led a session on body percussion. On Tuesday, students explored music of the Middle East with Sam Younes on oud (lute). Wednesday's feature was Mexican folk



dancer Martha Monroy, director of El Grupo Folklorico Xochiquetzal. Thursday featured American folk artist Dave Fry, founder of Godfrey Daniels. On the final day of the program, the students presented a demonstration of the activities.

Lunches from Bethlehem area restaurants were paired with each featured culture: Anatolian Kitchen (Turkish), Milagros Family Restaurant (Puerto Rican), Molly's (American/Irish), China Moon (Chinese), and contributions from participating families. Food was also provided with a donation from Wegmans.

Each day ended with choral music from a variety of traditions and cultures including German, Swahili, Kenyan, Haitian, Arabic, Spanish, Hebrew, and American Gospel. After learning a complex rhythm in the Haitian song Peze Kafé, one student

shared, "I didn't realize how rhythmic Bach was until I learned the music of other cultures!"

The Choral Village was also a research project of the Moravian College SOAR (Student Opportunities for Academic Research) program. As principal investigator, Professor Hirokawa studied the effects of a multicultural music program on the attitudes of youth. While she is still analyzing the data collected, we are able to share some of the outcomes from students who shared their reflections on the feedback boards: "I'm thankful we were together this week. We all connected, which was amazing. I met some of the best people here who are kind, funny, goofy, and musically talented."

Broughal Middle School administrators and staff were incredibly supportive. We are excited about the success and future of Choral Village!

A CHILD'S CHRISTMAS cont.

When my friend Jennie Gilrain, who is directing the spoken word this year, had finished casting the readers, we all met to read to each other and talk about what we heard. What a diverse and wonderful group! Both the carols and spoken word are from many centuries and cultures, classics combined with selections created right here in our Lehigh Valley community. We felt welcomed, inspired, and ready to share with The Choir and audience.

Greg has added new repertoire - Ralph Vaughan Williams' *Fantasia on Christmas Carols* with David Newman as soloist and Tom Goeman's beautiful arrangement of *O Holy Night*. The Bel Canto children offer the Native American Huron Carol and English *The Gentyle Storcke*.

Don't Miss the Magic and Joy of Our Musical & Poetic Meditation on the Meaning of Christmas!

Saturday, December 9 at 8pm • First Presbyterian Church of Allentown

Sunday, December 10 at 4pm • First Presbyterian Church of Bethlehem

Hurry & buy your tickets: Bach.org, 610-866-4382 Ext. 115 or 110



Bach at Noon – an Oasis of Joy in Memory of Alice Anne Miller by Bridget George

ALICE ANNE MILLER, a great friend of The Bach Choir and sister of our dear board member Joan Miller Moran passed away on June 11, 2017. Joan has recently let us know that The Bach Choir will be receiving a very generous gift to name our annual July Bach at Noon Concert in Allentown in loving memory of Alice. The gift comes in part from the Century Fund, established by Donald P. Miller, Joan and Alice's father, and in part from Joan herself. Alice was one of the original trustees of the Century Fund and a faithful lover of the music of Bach and The Bach Choir until the very end of her beautiful life. Although Alice suffered from Parkinson's disease, her compassion, wisdom, humor, love of bold and joyful colors, and shining soul, never dimmed. She continued a life of service and philanthropy that spanned the globe. She also never missed a Bach Festival, always attending with her sister Joan, until the year before she died. She always expressed what a blessing the music was for her, her favorite chorus being the ecstatic "Sanctus."

It couldn't be more fitting that one of our Bach at Noon concerts – an oasis of joy and peace just like Alice herself – be named in her honor. We are sure Alice is smiling down on Joan's loving gesture. We also know how much Alice would have loved the most recent July Bach at Noon at St. John's Lutheran Church. She would have appreciated the diversity of the special groups that attended and loved their great enjoyment of the music and



THANK YOU & BLESS YOU, Alice and Joan, for helping us continue this program that brings so much joy to so many.



Cameron Hart.

Greg Funfgeld's words that help us better understand its brilliance and spiritual depth. The music on this occasion was Bach's Cantata 80 "A mighty fortress is our God" and a Bach Concerto with 16-year old pianist Kristina Moditch from Moscow. Groups that were part of the overflowing audience included K-12 teachers from across the country attending a Bach Institute at Moravian College; a group from the Phoebe home in Allentown; and a group of youth from Community Bike Works. A feature in the *Morning Call* captured the spirit of the "Biking to Bach" adventure:

It's a great experience for these kids to get exposure to music and the arts" says Boehret, one of the leaders on the ride. "They really seemed to love it even though it's a strange setting for these inner-city kids to sit through for nearly an hour." One of the kids who really loved the experience was 14-year-old Nashira Brown, a Bike-Works student leader. "I really liked everything that went on, and how they introduced us. It was also really cool to be able to park our bikes right up front, right against the altar...the lady closest to the conductor could really sing, and I thought that I'd love to be in her position someday" says Nashira referring to soprano Rosa Lamoreaux..."and that 16-year old girl from Moscow was really great.

– Steven Siegel, The Morning Call, July 2017



New Board Member Julie M. Macomb

WE ARE DELIGHTED to welcome Julie Macomb as a new member of our board of managers.

Julie, an Associate at Norris McGlaughlin & Marcus, devotes her practice to business law. She is actively involved in the day-to-day legal counseling of businesses, formation of business entities, mergers and corporate restructurings. In her health care practice, Julie works with hospitals, physician groups, clinical laboratories, medical staffs, and nursing homes. In her

economic development practice, Julie handles public financing, legal entity formation and planning, and working with the Lehigh County Industrial Development Authority, Lehigh Valley Economic Development Corporation, and Northampton County New Jobs Corp. Julie's real estate practice is focused on commercial lending disposition of properties. Julie also handles liquor law-related issues. Julie sits on the Board of Directors of the Hamilton District Main Street Program and co-chairs the Design

Committee for the Program. She is a member of the Board of Directors for the Lehigh Valley Chapter of Commercial Real Estate for Women (CREW) and the Board of Directors of Community Music School. In 2017 Julie was honored by Lehigh Valley Business as a Woman to Watch, an award presented to someone age 30 or under who is stepping up to help shape tomorrow's Lehigh Valley. She is a graduate of Widener University School of Law, J.D., and University of Maryland, B.A.



Guarantor Spotlight – Meet John Koontz & Family by Cheryl Dungan

AT FESTIVAL IN MAY, we had the pleasure of welcoming John Koontz of Ridgewood, New Jersey, who was attending Festival for the first time. John firmly believes it is important to encourage appreciation of the arts, particularly great classical music, in young family members. To share his love of the music of Bach, John brought his three delightful young granddaughters to Festival. It was clear that they were enjoying this special experience and a very full day of Bach Choir concerts and events!

John attends Bach at Noon concerts regularly, often bringing his two sisters, Marylou and Kathryn. John and his sisters have become great ambassadors for The Bach Choir and we are thrilled to welcome their family to ours!

When my three granddaughters, the oldest of whom is nine, learned that we'd be going to Bethlehem to hear Bach, they took it in stride. They are accustomed to visiting unfamiliar places. But Bethlehem? Bach?

The decision had been made hastily and at the last minute. When I called for tickets, I worried that my order was akin to announcing that I'd be bringing the eighth plague. But Renee James, Bach Choir's Marketing Director, could not have been more welcoming. You'd have thought I'd offered her flowers in May.

We arrived Friday and attended Saturday's performance of The Nightingale at the Zoellner Arts Center. This would be their first Festival event, their first encounter with Bach, and, for the two youngest, their first real concert. Before the lights dimmed, they sat in their seats, chirping like birds at a fountain, fluttering, giggling, looking around at the large, almost cavernous space of Baker Hall. But when the Bel Canto Children's Chorus took the stage and lights dimmed, they became like nestling hawks with eyes fixed on the performance. It was, indeed, a magical event.

Afterwards, we attended the luncheon, warmly greeted by Cheryl Dungan, who introduced us to our hosts. They could not have been more gracious. The girls felt right at home.

Saturday night found us at Zimmerman's Coffee House. We had been thoughtfully placed close to the action in Peter Hall, next



to the harpsichord, which, with its unfamiliar tones, fascinated the girls. When he sat to play it, Greg Funfgeld generously took a moment to turn and greet them. They left the event in very high spirits.

As our weekend ended, I asked the girls to rate what they had seen and done. Moravian Book Store? Thumbs up. Candy store in Easton? Two thumbs up. WK&S Railroad in Kempton? Another two thumbs up. Bach Festival? Two thumbs suddenly were not enough. They lifted their toes along with their thumbs high into the air.

For me, Bach's music is as close to transcendence as I ever expect to come in this life. This is why I wanted my granddaughters beside me. They accompanied me cheerfully. In so doing, they allowed me to experience these pieces not only with children but also through them, as I joined my own granddaughters in the simple, palpable joys of Bach. – John Koontz

A Warm Welcome to Our Newest Guarantors!

Every time a new Guarantor joins our Bach Choir family, it is cause for rejoicing, especially in this 120th Birthday season. So let's give a warm welcome to the Guarantors who have joined us since the 2017 Bach Festival and when you see them at our events, please make a special point of greeting them.

Jay P. Brenneman, PA
Margaret Brownell, MA
Carol & Frank Cornwell, NJ
Marylou Fulford, NJ
John Kootnz, NJ
William Krapf, DE
Jan C. MacLennon-Kennedy, MA
Bruce A. Maza, PA

Mr. & Mrs. Jerry Palms, PA
Deborah Prince, PA
Kathryn Quinn, NJ
Mary Anne Tilney, MA
George Watkins, VA
Thomas Wotring, MD
Nancy S. Ziegler, PA

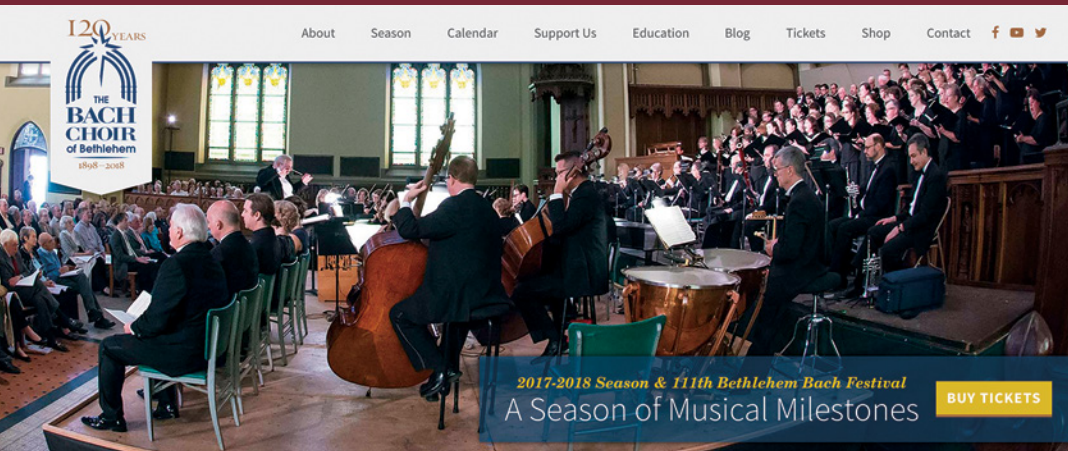




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Enjoy your next visit to the new Bach.org!



WITH ITS WORLDWIDE PRESENCE, our website is often the first introduction many people have to The Choir. Making that experience a pleasant and smooth one is critical to building our long-term relationships with patrons, the press and the organizations who support our work through contributions, underwriting and grants. This fall, we've redesigned BACH.org to give it a clean and sophisticated new look, with an entirely new "path" to discovering information about The Choir and our activities. You can now navigate the information we offer online more easily, and connect with The Choir in new ways, including embedded audio and video clips that were not available previously, and a user-friendly calendar function we hadn't been able to offer on the previous version. Enjoy your next visit to the new BACH.org!

Website design: bysamgeorge.com



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