



VOLUME XLIII, NUMBER 1, SPRING 2018

**LIGHT ON LEGACY & TRANSFORMATION** – by Bridget George

*A One-Month Window into the Life of The Bach Choir*



**PONDERING THE 120TH BIRTHDAY OF THE BACH CHOIR AND GREG FUNFGELD’S 35TH ANNIVERSARY** as our brilliant and much loved artistic director and conductor, I thought about all the voices represented in *Dear Mr. Funfgeld* published in 2013. How could I find words to express our ongoing gratitude as we continue to revel in the marvelous musical journey of The Bach Choir of Bethlehem?

The day after our glorious Spring Concert, it suddenly hit me that I didn’t have to look any further than the past month. The richness of those 30 days conveyed everything that needed to be said. The days had been shining with the remarkable accomplishments of our thriving Bach Choir. We stay true to our legacy with Johann Sebastian Bach at the center and yet find a myriad of imaginative ways to open the tent wider with new community partnerships, expanded educational outreach, and new testimonies to musical excellence in performance. *please turn to page 3*

*Bel Canto Youth Choir to Merge with The Bach Choir, July 2018*

by Bridget George

**MORE THAN TWO YEARS AGO**, in January 2016, we shared the exciting news with you that The Bach Choir of Bethlehem was launching an affiliation with the Bel Canto Children’s Chorus, which on April 6, 2018 celebrated its 25th birthday under the direction of founder, Joy Hirokawa.

Strides made during the two years of our Memorandum of Understanding have exceeded expectations and on February 28, 2018, the boards of both organizations approved an official Plan of Merger effective July 1, 2018. A lively discussion on the motion presented by our Strategic Planning Committee successfully addressed any remaining due diligence and long-term vision questions. Board members concluded that a merger was the logical next step in The Bach Choir’s enormously successful educational outreach; and highlighted the reasons for our enthusiasm in moving from “engagement” to a true commitment. Board member Don Wertman shared with us this inspiring quote from Lowell Hohstadt.

*The seventh lesson J.S. Bach taught me is to teach and train others...Teaching is simply giving out information to those who are listening. Training, however, is guiding the student into the life-integration of these principles...Bach was constantly training those around him. He trained his children, his young students, his community, and ultimately, generations of musicians to come.”*

– from *Ten lessons that J.S. Bach Taught Me* by Lowell Hohstadt *please turn to page 4*

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## DEAR FRIENDS:



**AS I WRITE** this brief article for *Bach Choir News*, I am hoping to make a somewhat adequate expression of my gratitude for 35 years as your Artistic Director and Conductor. When I think of expressions of gratitude, there are two that I especially love. The first is a line from the great hymnwriter, beloved by Bach, Paul Gerhardt. In his profoundly moving *Passion Chorale* are these words – “*what language shall I borrow to thank Thee, dearest friend...*” – words addressed to Christ on the cross. The second is *A Letter of Thanks to Mozart* written by the great theologian Karl Barth, on 23 December 1955. The music of Mozart was a daily companion to Barth, an endless source of comfort, inspiration, and godliness. In this glorious letter, he writes “*And so I don’t doubt, really, that you have known for a long time how grateful I have been to you, grateful for as long as I can recall, and that this gratitude is constantly being renewed. But even so, why shouldn’t you for once see this gratitude expressed in black and white?*”

THANK YOU! for allowing me to be your Artistic Director and Conductor for 35 years – for your patience and endless kindness, for your affirmation and encouragement, for your deep and loving appreciation of the music and message of Johann Sebastian Bach – for the ways in which it blesses and enriches our lives. Thank You! for your willingness to encounter Bach in the context of composers who inspired and influenced him, and in the work of the countless group of those he inspired and influenced. Thank you! for your openness to the scholars and performers who have come to Bethlehem to share their knowledge, love, insights and artistry with us.

THANK YOU! to the singers who have been and ARE The Bach Choir of Bethlehem – generations of gifted choral artists who inspire and thrill us again and again. The human voice – what a gift – and what expressive capacity it possesses – how it touches our hearts and minds and lingers there. Thank you! to the virtuosi of the Bach Festival Orchestra – such extraordinarily gifted artists and generous souls. Their playing is a gift to every one of us!

THANK YOU! to our Officers and the members of our Board of Managers – inspired and inspiring leaders, stewards of our traditions

and history, our financial resources, and caretakers of the precious souls who make up what we lovingly call The Bach Choir Family. THANK YOU! to our volunteers who serve in capacities too numerous to cover in this brief remembrance. Thank you! to our Administrative Staff – Bridget, Cheryl, David, Matt, Renée – they handle more logistics and details than you will ever know, and do it all with consummate grace and skill. To Jane Florenz, our Choir Manager and to Tom Goeman, our phenomenal accompanist, endless thanks!

THANK YOU! to the Bel Canto Youth Chorus and their conductor, Joy Hirakowa and their administrator, Silagh White. These young choral artists give us a glimpse of a bright future – they LOVE to sing and their passion for the choral art is a joy to behold – we are immeasurably enriched and blessed by their presence.

THANK YOU! to all who listen – the children at *Bach to School*, the throngs of young and old who attend *Bach at Noon*, all of you who attend our year-round season of musical offerings. The way you listen, the intensity with which you listen, the joy with which you respond – is an inspiration to us all...and we are forever grateful.

To my family, my beloved wife, Nanci; my daughters, Craley and Emma; to Chip, my son-by-marriage; and to my granddaughter, Eleanor Ann – you have sacrificed more than anyone can know and supported me in a calling that has demanded much and rewarded us all in profound ways. I could never adequately express my thanks to each of you!

I’m sure I’ve forgotten someone and for that I apologize. Please forgive any oversight. We mark two significant anniversaries at the 2018 Festival – my 35th and the 120th anniversary of the founding of our beloved BACH CHOIR OF BETHLEHEM. This is not an ending, but a celebration along the way. We have more work to do – together. For that we can be joyful and excited, optimistic and thankful. With Bach, we can say “SOLI DEO GLORIA!”

Ever grateful,

Greg Funfgeld, Artistic Director & Conductor

## DEAR FRIENDS:



**THE BACH TEAM MEMBERS**, staff, artists, choristers and board, do their work surrounded by reminders of the legacy of The Choir. There is the copy of Haussmann’s famous portrait of J.S. Bach lovingly hung over the mantel in the parlor, the painting from the Industrial History Museum of Charles Schwab smiling down from its spot in the stairwell, the glorious photo by Lee Butz of our first *Bach at Noon* in Allentown, and in the upstairs meeting room the 1930 photo of The Choir on the steps of Central Moravian Church. The rooms themselves bear the names of past patrons and supporters. When one sings in The Choir one sometimes uses old copies of cantatas containing the notations of previous members from earlier concerts (one of my favorites is the note “Look at Greg”). And there are the venues to which we return year after year, Central Moravian for our *Bach at Noon*, First Presbyterian for our Christmas and Spring concerts,

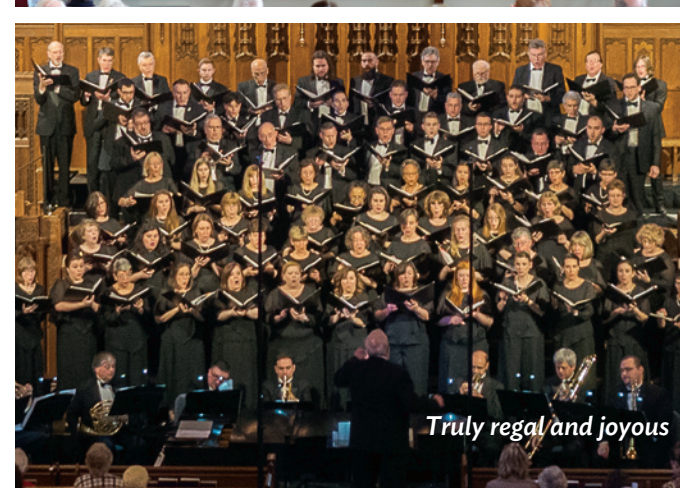
and the venerable Packer Chapel for the *Mass in B Minor* each Festival. They hold the echoes of past Choir performances.

This pervasive presence is not something that we dwell on excessively. Rather, we spend our energy preparing for the next concert, conducting the day-to-day business of the Choir, developing the next project, and planning for future seasons. Still we remain grounded in all that has come before, aware that we have been handed something precious, and have the privilege of its stewardship for just a short part of its long history.

Christine Gregoire, a past governor of the state of Washington, put it simply when she said, “*It is up to us to live up to the legacy that was left for us, and to leave a legacy that is worthy of our children and of future generations.*” We try to rise to that standard.

Sincerely,

Harold G. Black, President

A One-Month Window cont.February 21 & 22 – Four Performances of *Bach To School* in the Bethlehem, Macungie, and Pennsbury School Districts

Our *Bach to School* program, including classroom instruction as well as an interactive assembly, is part of the curriculum for every third-grade student in the Bethlehem School District. At Broughal Middle School, one boy raised his hand in the Q&A and spoke, as Greg described it, “like an old soul in a young body.” He was inspired to say how much he LOVED the music.

*The music was fantastic . My favorite music.*

*P.S. You all should be in Hollywood – Sincerely, Aviano*

February 25 – Family Concert – *Mr. Bach Comes to Call* – A collaboration with Classical Kids and Touchstone Theatre

What fun it was to experience again the presence of Mr. Bach and the playful and moving lessons he and his choristers taught us – children and adults alike – as they dropped in on our often confusing and challenging world.

*The Bach Choir staged a delightful and uplifting Mr. Bach Comes to Call 10 years after the original production...top notch performances of Bach’s music...an entirely satisfying and enriching performance.* – Kathy Lauer-Williams, Lehigh Valley Stage

## February 28 – The Bel Canto Youth Chorus and The Bach Choir approve a Plan of Merger effective July 1, 2018.

What exciting times await us, as together we cultivate a life-long passion for the choral arts and, just as Bach did, train the children. (See article, page 1.)

March 10 – *Bach at Noon*

The amazing family of musicians gathered over the years by Greg Funfgeld has never been more evident than in this superb *Bach at Noon* concert. Principal oboist Mary Watt performed Bach’s *Oboe D’amore Concerto in A Major*. Rosa Lamoreaux, soprano and William Sharp, baritone, sang Cantata 32 *Liebster Jesu, mein Verlangen*, performed only once before in Bethlehem in 1937.

*I was fortunate to attend my first Bach at Noon last month. The full-to-capacity attendance and the rapport Greg has with those in attendance, in addition to the very fine performances, makes for a wonderfully satisfying and uplifting experience, so badly needed these days. WWFM looks forward to bringing Bach at Noon performances to a much wider audience. Keep up the great music!*

– David Osenberg, Music Director WWFM

## March 17-18 Spring Concerts – A Celebration of the Choral Art

This brilliantly conceived program for full choir, brass, organ, piano, and percussion included majestic Walton, tranquil Bach, tender Lauridsen, and exuberant Rutter. It was the perfect choice for our debut at the State Theater in Easton and a renewal of our partnership with Bryn Mawr Presbyterian Church.

*Bach Choir truly regal and joyous in first performance at State Theatre... deeply satisfying.* – Steve Siegel – *The Morning Call*

*As always, the choir sang with impeccable diction, elegant phrasing, confident rhythms, and lustrous vocalism. Watching Greg Funfgeld work with the choir is akin to observing a graduate level masterclass in conducting. What a communicator!*

– Jeffrey Brillhart, director of music, Bryn Mawr Presbyterian Church

**THANK YOU, GREG** for the depth and breadth and height of your wonderful leadership. **THANK YOU, BACH CHOIR** for your dedication and the inspiration you bring to so many. **THANK YOU, TO OUR SUPPORTERS** who make all of this possible. *Now Onward and Upward to the 111th Bethlehem Bach Festival and the adventures of the next 120 years!!!*



111th FESTIVAL – *Powerful Beauty and Joyful Camaraderie* by David Ruhf

WHEN BACH AFICIONADOS SPEAK of the immense rewards of the Kapellmeister’s *oeuvre*, we often mention the breadth of his ability to encapsulate in music the full range of human emotion, from harrowing lament, to overflowing joy. It is especially fitting, as we observe two significant milestones in the life of The Bach Choir, that our Festival program should reflect our name-sake’s complete musical, intellectual, and spiritual compass. A few highlights: I’m quite eager to see what She-e Wu, marimba; Paul Miller, electric violin; and cellist Dale Henderson will have to offer at the premiere of our *Bach Outdoors* performance, a free concert at Bethlehem’s city center.

Bach’s *Goldberg Variations* are most frequently heard on the piano, so the opportunity to hear Charlotte Mattax-Moersh’s learned interpretation on one of Willard Martin’s harpsichords, crafted here in Bethlehem, in the intimate setting of the Saal of the Moravian Museum is extremely tantalizing. Across the river, members of The Choir and Orchestra will be offering one of Bach’s earliest masterworks Cantata 106, the *Actus Tragicus*, an arresting funeral cantata that explores Scripture’s answers to the eternal questions of grief, faith, and healing in music of exceptional consolation and devotion. This *Bach at 4* concert will be offered in the SouthSide’s acoustically peerless Incarnation of Our Lord Church.

*Bach at 8* promises much celebration and artistry in the pairing of two of Greg Funfgeld’s favorite Baroque works, Bach’s Cantata 21, and Handel’s setting of the exquisite John Dryden text, the *Ode for Saint Cecilia’s Day*. Cantata 21 is another exploration of grief, with striking arias, spellbinding choruses, one of the great sinfonias, and a rhapsodic final chorus, which evokes the eternal praise illuminated in the Book of Revelation. Dryden’s text for the Handel *Ode* similarly explores the music of the spheres, in a celebration of the power and passion of the musical art, a most fitting homage to the

patroness of music, Saint Cecilia. We will revel in Handel’s vivid text-painting, especially in time-stopping airs for soprano, Cassandra Lemoine, making her Festival debut, and an infectiously clangorous aria for Bethlehem favorite, tenor Benjamin Butterfield. As an intermezzo, She-e Wu will perform a virtuoso transcription of Bach’s *C Major Cello Suite for Marimba*. Concertgoers will depart aglow with joy and by the light of special 120th anniversary luminarias!

Saturday morning’s orchestral concert will offer more of She-e’s marimba fireworks in a concerto by Eric Ewazen, as well as Greg’s venerable performance of the *Fifth Brandenburg Concerto*, in which he’ll be joined by friends and longtime collaborators Liz Field and Robin Kani. His first performance of the concerto helped launch Greg’s career with The Choir, as an associate director, and the work is one to which he has returned many times over his acclaimed 35 years at the helm.

On Saturday afternoon, we return to the core of our repertoire, and our musical *raison d’être*, the monumental *Mass in B Minor*, a work The Choir has performed countless times, and which remains as inspiring to singers and players alike (and only slightly less daunting) as it must have been to the original Choir members.

The Festival offers rich opportunities to engage more deeply with the music, in lectures by Robin Leaver and Larry Lipkis; to experience the particular kinship of The Bach Choir family in dinners, luncheons and receptions; and to hear the next generation of talent at our Competition for Young American Singers and Zimmermann’s Coffee House. In toto, the two festival weekends promise a mosaic of festivities, replete with powerful beauty and jovial camaraderie, a celebration full of gratitude for our distinguished history, a sharing in the priceless gifts of our vital present, and much cheerful optimism for the next 120 years!



Ryan Hulvat

BEL CANTO MERGER cont.

Our organization will continue to be The Bach Choir of Bethlehem and The Bach Choir board will assume all fiduciary and management responsibilities for Bel Canto. The name and brand of Bel Canto, which has changed its name to Bel Canto Youth Chorus, will be preserved within the Bach family. The Bach Choir corporate mission statement has been amended, preserving its existing language unchanged but adding language, which recognizes Bel Canto as a unique and powerful element in the execution of The Choir’s mission (see blue text below).

*The mission of the Bach Choir of Bethlehem and its Bach Festival Orchestra is to perform the works of Johann Sebastian Bach and to promote and encourage appreciation of the aesthetic and spiritual value of Bach’s music, while striving for the highest standards of musical excellence. This mission is to be achieved by engaging our audience – locally, nationally, and internationally – through education and performance, including works by composers who influenced Bach and were influenced by him, and through the programs of our Bel Canto Youth Chorus. Together, we cultivate a lifelong passion for the choral arts.*

Greg, Joy, Hal, and I have been invited to make a presentation at the national Chorus America conference in Chicago this June entitled “A Merger and its Collective Impact”, indicating national interest in the steps we are taking. We look forward to all of you hearing our Bel Canto Youth Chorus at next year’s Family Concert and Festival, as well as in their own concerts. We know you will enjoy meeting these young additions to the growing Bach Choir family!



Bach Choir president Hal Black and Bel Canto president Jennifer O’Donnell sign a Plan of Merger.



Bach Outdoors!

by Renée James

ONE HUNDRED AND THREE YEARS after J. Fred Wolle and the early leaders of The Bach Choir of Bethlehem held the very first Bethlehem Bach Festival, another classical musician began an intense campaign of free performances of Bach’s Cello Suites in the subways of New York City. Why? “To sow the seeds for future generations of classical music lovers.” In 2011, a year after founding Bach in the Subways, Dale Henderson invited other musicians to join him for Bach’s birthday, and by 2015, musicians in 150 cities in 40 countries offered their own local version of Bach in the Subways.

The performances take place every year on or around Bach’s birthday. They are open & accessible to all – a musical gift for anyone who wants to hear it. They don’t charge an admission fee and performers don’t accept money before, during or after a performance.

As many people know, The Bach Choir has offered free performances of Bach’s



Karin Gonzalez



Ryan Hulvat

music to the public for many years through our *Bach at Noon* program. This year, we’re expanding that idea to our 111th Bethlehem Bach Festival, and will open each week-end with a new performance titled *Bach Outdoors!* Programmed by our principal violist, Paul Miller, he will be joined by artist-in-residence, She-e Wu, on marimba and Bach in the Subways founder, Dale Henderson, on cello. And like *Bach at Noon* and Bach in the Subways, *Bach Outdoors* is free and open to the public. It will be held at noon on each Friday of our Festival, on Payrow Plaza, adjacent to City Hall and the Bethlehem Public Library.

Dale Henderson believes, as we do, that

“the power & beauty of Johann Sebastian Bach’s music consistently transcend social & musical boundaries and inspire deep appreciation and strong emotion. It’s been such a joy connecting with Bach organizations all over the world...As America’s oldest Bach choir, The Bach Choir of Bethlehem occupies a vital place in U.S. musical tradition. It will be exciting to connect with everyone there and join them in that vibrant tradition.”

We couldn’t agree more. We are pleased to offer this very special performance from Paul Miller, She-e Wu and Dale Henderson to begin two beautiful week-ends of Bach in Bethlehem. Please join us!

Choir Spotlight –  
IN THE WORDS OF OUR CHOIR

by Renée James

WE CONNECTED WITH CHOIR MEMBERS, Veronica DeAngelo, Patti Sakdeponphong, Dodd Lamberton, Patty Alercia, Jim Chiadis, Katherine Kaiser, Christina Shoemaker, Kate Racculia, Bryan Holton, Brendan James, and Ben Watson about being part of The Choir.

Choir members sing because they love music. But the community spirit and intangible benefits of “belonging” are significant. Several were new to the area or returned after an absence. Veronica DeAngelo says “I sang in choirs for most of my life and studied music, but in law school, I didn’t have time to do anything musical. I saw this as an opportunity to bring music (really great music!) back into my life.” Christina Shoemaker was moving back to the area, leaving her “young New Yorker’s Chorus” behind, and wanted to join so she could sing with her husband, Mark (a Choir member.) Kate Racculia tells us “I was looking for a community, and I needed more music performance in my life...I knew the value of being a small part of a glorious noise...” Katherine Kaiser, new to the area and its music as well, wanted to meet people, as did Bryan Holton. “I knew it would be a nice activity for my fiancé and I to do together each week. I also wanted to meet other people who care about music.” Dodd Lamberton followed his son and daughter-in-law into The Choir, after moving to the area.

The Festival anchors the season. When singing *World Farewell*, Patti Sakdeponphong feels “the spirits of past choir & audience members...they will always remain in my heart.” Veronica knows how special it is to participate in such a longstanding tradition.



Kate acknowledges the “sense of history and the joy and honor of joining the magnificent work that has gone on for years!”

At this year’s Festival, Patti, Katherine, Patty and Bryan are looking forward to Cantata 21. Patti Sakdeponphong recognizes “the angst & hope that this piece evokes.” Katherine believes “the first movement captures grief in a profound way.” Bryan is most anticipating the Cantata *Gottes Zeit ist die allerbeste Zeit*. “I fell in love with this piece when I analyzed it in depth in conjunction with my graduate studies.”

Not surprisingly, The Choir holds the *Mass* very dear. Patty Alercia says, “I can’t wait to sing the *Mass*. I have yet to sing the end of the *Mass* without tears.” Dodd agrees: “No doubt about it – the *B Minor Mass* – twice every year!” Jim Chiadis, a 31-year veteran, says the *Mass* “feels like a warm embrace from a friend every year.” Kate says she is “only just beginning to wrap my head and my heart around the enormous challenges and pleasures of that music.”

So very true, for Choir members and for the fortunate audience who hear this glorious music.

To hear more from our Choir members, visit BACH.org.



# Gala Past & Future

Bridget George

**THE 2017 GALA** was a record-breaking success with the first appearance in Bethlehem of the Thomanerchor Boys Choir, from Leipzig, Germany. Hearing Bach's own Boys Choir in Central Moravian Church, where many of Bach's works were performed for the first time in America, was a spectacular and historic occasion. Many people in the capacity audience of more than 950, described their experience as "being in heaven!" The concert, along with the benefactor cocktails, dinner, and auction at the Saucon Valley Country Club, exceeded goal and raised more than \$50,000. Congratulations to Gala co-chairs Jim & Eleanor Harbaugh and Ray Malec & Jane Pearson; and special thanks to our honorary chairs Dr. Albert & Ingrid May.

For the 2018 Gala, we are pleased to host world-renowned pianist Peter Serkin, in a program of Bach and Mozart including Mozart's *Adagio in B Minor K540*, and *Sonata in B-flat Major K570*; and Bach's *Goldberg Variations* BWV 988. Recognized as an

artist of passion and integrity, American pianist Peter Serkin's inspired performances have been lauded worldwide for decades. His rich musical heritage extends back several generations: his grandfather was violinist and composer Adolf Busch and his father pianist Rudolf Serkin. In 1966, at age 19, Serkin was awarded the Grammy Award for Best New Classical Artist having made his first of four recordings of the *Goldberg Variations* at age 18 (last was made at age 47).

*Serkin made everything sound astonishingly fresh and alive.*

— Washington Post

*Mr. Serkin played as if channeling the music from another realm.*

— New York Times

Our thanks to chairs of the 2018 Gala: Hal and Allison Black, who will be working with the committee and staff to put together another fabulous musical and social event.



**SAVE THE DATE**  
**The Bach Choir welcomes**  
**PIANIST PETER SERKIN**  
**Saturday November 3, 2018**  
**4pm Concert**  
**Central Moravian Church**  
**6pm Benefactor Cocktails,**  
**Dinner & Auction**  
**Saucon Valley Country Club**



# Guarantor Spotlight – Meet Our Guarantors

by Cheryl Dungan

## Jan Corinne MacLennan-Kennedy, NH

**WHEN I CAUGHT UP WITH** Jan Corinne MacLennan-Kennedy by phone recently, I could hear Bach playing in the background. This is a common practice in the New Hampshire home that she shares with her four dogs. Jan explains that it has been on her bucket list to join the family of Guarantors for a while, in honor of her late mother, Corinne M. Kennedy, and the many wonderful memories she has of enjoying the Bach Festival together. Jan first came to the Bach Festival with the director and fellow students of Summit Music School. Her mother, Corinne, often accompanied the group as a chaperone and loved hearing the *Mass in B Minor* in Packer Chapel. Among Jan's mementos is a musical score autographed by past conductor, Dr. Alfred Mann.

A delightful woman of diverse interests and talents, Jan has been a dog obedience trainer by profession and has instructed on firearms safety and self-defense for women. Recently, Jan returned to playing the oboe, which she had set aside for some time. She confides that beginning an instrument again is "a little challenging" and is seeking a good instructor. Jan is quick to comment that no venue or recording can compare to hearing the *Mass* in Packer Chapel, in person. She is happy that she will be joining us at Festival this May to do just that.

## Drs. David & Vivien Yee, PA

Drs. David and Vivien Yee, self-described retired scientists, had not known about the Bach Choir of Bethlehem until they moved from New York to the Philadelphia area. They first attended the Bach Festival in 2006 and have attended all but one Festival, since then. Commenting that J.S. Bach is their favorite composer, the Yees have attended other festivals dedicated to Bach's music,

from California to Germany. They especially enjoy coming to Bethlehem, where they often reunite with Dr. Albert and Ingrid May, friends they made at Festival years ago.

David shared a favorite statement of his that was made by Steve Jobs, when Yo-Yo Ma played Bach for him: "You[r] playing [Bach] is the best argument I've ever heard for the existence of God, because I don't really believe a human alone can do this." Well said!

## A Warm Welcome to Our Newest Guarantors!

Can you encourage someone to become a Guarantor? Our Guarantors come from 33 states and 3 countries and have played a vital part in sustaining The Bach Choir legacy. Members enjoy special benefits, depending on their giving levels. For more information on how to join our Guarantor family, visit [Bach.org](http://Bach.org) and click on "Support Us" and then "Guarantors" or call the development office at 610.866.4382 ext. 113 or contact [Cheryl@Bach.org](mailto:Cheryl@Bach.org).

Our family of Guarantors has grown since our last edition! Welcome to these new members-

James & Patty Alercia, PA	Richard Knauss, PA
Kay Breakstone, CT	Dodd & Myrna Lamberton, PA
Nancy A. Cardone, NJ	Julie Macomb, Esq., PA
Judith Falk, DC	Leonard Parkin & Patricia Sickler, PA
Carrie Fellon, PA	Drs. David & Vivien Yee, PA
John & Iren Hiscott, PA	

As we celebrate the 120th anniversary of the founding of The Bach Choir, we want especially to recognize our Guarantors, many of whom have been supporting The Bach Choir for 50 years or more – our platinum members! Look for their special "platinum" pins or the fleur-de-lis next to their names in the Festival program. We want to send them a special "thank you" for their loyal and generous support over the years!

# Moravian College Confers Honorary Degree on Greg Funfgeld



John Kish IV

**ON TUESDAY, APRIL 10, MORAVIAN COLLEGE CONFERRED** the honorary degree Doctor of Humane Letters on Greg Funfgeld at Central Moravian Church, Bethlehem. The honorary degree award ceremony for Mr. Funfgeld took place during the April *Bach at Noon* concert. The celebratory concert included Greg playing movements from Bach's *Fifth French Suite in G Major* and students from Moravian college performing works by Schütz, Telemann, Bach, and Handel. The program ended with Greg

conducting eight singers from The Bach Choir and eight singers from the Moravian College Choralis in a beautiful performance of Bach's motet *Der Geist hilft unser Schwachheit auf*.

"Speaking on behalf of the entire Moravian College community, we are very honored to confer this honorary degree on Greg Funfgeld," commented Bryon L. Grigsby, president of Moravian College. "Greg's contributions to music on the local, national and global stage are well documented and his impact will be felt for years to come through the recordings captured during his exemplary tenure as Artistic Director and Conductor."

"I am honored by my colleagues and friends at Moravian College – receiving this degree is at once very humbling and inspiring. I like to think that these two iconic organizations, which have been part of the life and culture of our beloved city for centuries, have such similar values, aspirations, commitments, hearts and souls! Both enrich the lives of our citizens and bring light and life to everyone involved," commented Greg Funfgeld. "All of us associated with The Bach Choir of Bethlehem have been deeply grateful for the support and partnership of so many in the Moravian College community – we are inspired by your students and the excellent music and education offered at Moravian! When CBS Sunday Morning did a profile on The Bach Choir, they noted that the Moravians brought with them (to the new world) a musical heritage as deep and rich as their spiritual heritage. I believe that's true today and every one of us is a beneficiary of that legacy!"

# Cheryl Matherly Joins Bach Choir Board of Managers



**THE BACH CHOIR'S** board of managers is delighted to welcome Dr. Cheryl Matherly, the vice president and vice provost for international affairs at Lehigh University. Dr. Matherly has nearly 15 years of experience working in international affairs and joined Lehigh in April 2016. She serves as the university's senior international officer and is charged with providing strategic

leadership for its numerous international education programs, including study abroad, international student services, English language programs, Fulbright programs, UN programs, and the Iacocca Institute. Before coming to Lehigh, Matherly was vice provost for global education at the University of Tulsa for nearly five years. She has also served as assistant dean of students for career and international education at Rice University in Houston. She has an Ed. D. in education from the University of Houston, an M.S.

in college student personnel administration from Indiana University, and a B.A. in English literature and political science from the University of Mexico. Our board members, staff, and many Guarantors already experienced Dr. Matherly's vibrant presence when she attended the past two Bethlehem Bach Festivals and spoke on behalf of Lehigh University President John Simon at our Guarantor receptions. We look forward to working with Dr. Matherly and know she will be a great asset to our Board.



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## New Recording Celebrates Milestone Year!



**A NEW DOUBLE CD ON THE ANALEKTA LABEL** celebrates the 120th birthday of The Bach Choir of Bethlehem and Greg Funfgeld's 35th anniversary as artistic director and conductor.

What better to mark this amazing milestone than Bach's Cantata 21 *Ich hatte viel Bekümmernis* with its four extraordinary choruses and its journey from grief to joy and praise; and Handel's *Ode for Saint Cecilia's Day* – music of the spheres honoring the patron saint of music. The Bach CD is filled out with two Bach arias – Rosa Lamoreaux singing *Heil und Segen* from Cantata 120 with Elizabeth Field, violin obbligato and Daniel Taylor singing *Liebt, ihr Christen, in der Tat* from Cantata 76 with Mary Watt, oboe d'amore and Mollie Glazer, viola da

gamba. The Handel CD concludes with the magnificent *Coronation Anthem Zadok the Priest*.

Recording sessions are between the two Festival weekends and the CDs will be released in October 2018. We are deeply grateful for leadership gifts from Helen & Chace Davis; John Donley; Nancy Frederick; Leon & June Holt; Cassard Kaesemeyer's children Bobbie, Polly, and Tom; Edith Lauderdale; and the Presser Foundation.



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