

## Leadership in Transition – FROM PRESIDENT *Hal Black*



AS MANY OF YOU KNOW, LAST YEAR AT FESTIVAL WE ANNOUNCED that both Greg Funfgeld and Bridget George had named their retirement dates, Bridget in December 2020 after 24 years with The Choir, and Greg in June 2021 after 38 years. We have been so very blessed to have these two colleagues lead our organization for so long. They share an artistic sensibility, talent, dedication to excellence, creativity, determination, and passion that has led us to grow into the institution we are today. In the long history of The Bach Choir, their tenure will surely be remembered as one of its most fertile and successful periods, a time when the mission of The Choir was lived to its fullest.

While the Board was saddened with the news, it had been anticipated, a subject of strategic planning and succession discussions. Greg and Bridget gave us plenty of time to organize the search for their successors. We start from a strong place, with robust programming, a sound financial position, and an excellent reputation among our supporters

and peers. Our choir and orchestra members remain committed, and our Board is active and supportive. The Board's first step was to form a transition team to organize the search. This transition team has produced a plan of action, a schedule, a budget, staffed two search teams, one for each position, and has hired an executive search firm for assistance. The search teams are made up of representatives from various parts of The Bach Choir family: board members, choir members, orchestra members, and soloists. We will tap into the broad network of artists and administrators in the field of choral and instrumental ensembles and teaching institutions to attract candidates for our positions. You will see the search for the Artistic Director and Conductor position begin this fall, with the Executive Director search beginning next summer. We plan to keep you informed along the way, and to solicit feedback as we can.

When I reflect on all of this I am reminded that our stewardship of this wonderful institution is transitory. Each of us who has been part of the leadership of The Choir is aware that it is a precious thing with its own life, and that we have been entrusted with its care for just a short time, then we pass it along to the next generation. There have been just five transitions of artistic leadership in The Choir's history. We are now approaching the sixth. I expect that at each of these junctures in the past, the leadership shared the feelings that we have today, hoping to do the best, cognizant of the responsibility given to us, and excited to see what new leadership will bring us. Through it all I am sure that The Choir and its family will continue to thrive. I hope that you all join us on this journey and that we will have your support along the way.

## FROM CONDUCTOR *Greg Funfgeld*

AS I WRITE THIS, we have just finished a very ambitious collaboration with Touchstone Theatre – a concert called *A Joyful Noise* as part of Touchstone's FESTIVAL UNBOUND. It was an extraordinary coming together of five Choirs (more than 200 singers!), two superb soloists – Dashon Burton and Sherezade Panthaki, two bands, a juggler, the iconic Ysaÿe Barnwell and a host of others. Then yesterday, we had our second *Bach at Noon* of the season with Robin Kani, Liz Field, and Loretta O'Sullivan joining me in a performance of Bach's mind-boggling *Trio Sonata* from *The Musical Offering* and Sherezade and Dashon in a brilliant performance of Cantata 57, *Selig ist der Mann* – one of Bach's profoundly beautiful "dialogue" cantatas where the soprano represents the soul of the believer and the bass sings the words of Christ. It's been an intense and immensely rewarding start to our new season!

These experiences are all the more precious to me as we anticipate a time of transition for our beloved Bach Choir of Bethlehem and look forward to new and dynamic leadership – a new Executive Director and a new Artistic Director! It has been my privilege to serve as your Artistic Director and Conductor for thirty-six years. The relationships that have been part of those years have enriched my life immeasurably. My colleagues and friends in the Board of Managers, our Guarantors and audiences from around the world, our Staff, the supremely gifted soloists and instrumentalists, and the beloved members of our Choir have been the most supportive and inspiring partners – blessings beyond anything I could have imagined. And the MUSIC – the priceless treasure that is Bach's music and the music of so many

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FROM THE CONDUCTOR cont.



LVCF/Michael Wilson

others – inspired creations of harmony, melody, and rhythm setting such important texts – this has been the greatest joy. From the first rehearsal with The Choir to the last note of each performance, the journey has been challenging, rewarding, life changing.

Each opportunity to share this music with you becomes more precious – there is a bittersweet quality to it – something so wonderful to share, perhaps for the last time. But there is incredible joy and anticipation as The Choir moves into a new era – a SEVENTH artistic director and conductor. Hal Black is leading the search and managing the committees and Board with energy, thoughtfulness, consummate skill, and care – he is the right person for the job! Others can share their hopes and dreams and that input will be most welcome. Finally, we can ALL look to the future with expectancy, hope, optimism, and joy. Look at all we’ve accomplished in the last three-and-a-half decades. The best is yet to be! I’m counting on that and eager to experience it with you!

FROM EXECUTIVE DIRECTOR *Bridget George*

FOUR LINES OF TAGORE’S POETRY WERE SPOKEN BY GREG Funfgeld at the October 6 “Joyful Noise” concert:

*When the heart is hard and parched up,  
come upon me with a shower of mercy  
When grace is lost from life,  
Come with a burst of song.*

These words helped articulate what has been so extraordinary about the 22 years I have had the privilege to work with The Bach Choir as executive director. The poetry reminds me not only of my own experience of the music of Bach and other composers as performed with such beauty by The Choir, but of countless moments of conversation with precious individuals who are part of The Bach Choir family and have been likewise inspired.

- There are choir members at the Monday night rehearsals I am privileged to share, as we are re-invigorated by the discipline and joy of working on the details of the music under Greg’s brilliant direction.
- There are orchestra members and soloists whose arrival and artistry I anticipate with joy before every concert, and whose relationship with Greg and The Choir is one of such mutual respect and discovery as they bring forth the glories of the music.
- There are the voices of Bel Canto and other artistic partners, young and old, who join our creative endeavors.
- There is the small but mighty team of my colleagues on the staff, who recognize the great legacy and amazing vitality of The Choir and give their all to help sustain and organize its ever-expanding programs.
- There are the board members – dedicated souls who volunteer their strategic and governance wisdom and give so generously of their time, talent and treasure.
- And there is our life blood – the widening circle of big-hearted donors and audience members who come to listen and then keep coming back because they understand the blessing of this music and how it RESTORES GRACE TO LIFE.



Greg, Bridget, & Ben Butterfield at rehearsal last spring

Looking to the future, it is difficult to imagine life without the close work with each of you. But as we embrace the adventure of our last two years with The Choir, I echo the optimism of both Greg and our outstanding president Hal Black, who said yesterday, “I was thinking about how every piece of the Choir family is stepping up to help us through this transition – everyone feels invested in finding a good outcome.”

*A Dream of Time*, performed so beautifully as part of “A Joyful Noise” summed it all up for me, the past and the future:

- A poem written by Carl Sandburg in 1936, talking of “Bach being broadcast from Bethlehem, Pennsylvania” as one of the signs of hope ...and Bach now being broadcast from Bethlehem monthly on WWFM!
- The commissioning of Stephen Paulus to compose a setting of this poem more than ten years ago for Greg’s 25th anniversary
- The “Dona Nobis Pacem” theme from the *Mass in B Minor* re-cast by Paulus in the words “Hope is an echo, hope ties itself yonder...”

With all of this in our hearts and the gratitude in mine, it won’t be so hard to say goodbye!

FESTIVAL UNBOUND –  
*A Joyful Noise* by Bridget George

A JOYFUL NOISE, co-produced by Touchstone Theatre and The Bach Choir for Touchstone’s Festival Unbound, was a spectacular event on October 6, 2019 at Zoellner Arts Center. In addition to Jp Jordan, Touchstone’s artistic director with his Jakopa’s Punch band, Greg Funfgeld and The Bach Choir with soloists Dashon Burton and Sherezade Panthaki, and our own Bel Canto Youth Chorus (Joy Hirokawa, director), our partners included Nazareth High School Cantus (Kelly Rocchi, director) performing with Camille Armstrong, body percussionist; Greater Shiloh Church Choir performing with Big Easy Easton Brass; and Lehigh Valley Charter High School for the Arts Touring Choir performing with Aaron Finkle, juggler.

The audience of 800 including the 250 participating artists also rose to their feet for a group sing in multiple harmonies – *Give us the Power Lord!* with the transcendent Ysaÿe Barnwell, a former member of Sweet Honey in the Rock. The Bach Choir opened the program with a gorgeous performance of Stephen Paulus’ *Dream of Time* – so resonant with the Festival Unbound theme of hope and vision for the future – and ended the program with the massed choirs under Greg’s direction singing Paul Halley’s *Freedom Trilogy* and *The Rain is Over and Gone*.

The comments I received from all kinds of people in the audience and from the artists were ecstatic about the experience and what it accomplished. The creative and brave collaborations across generations, cultures, and musical genres and the process of being part of that whole community of artists made it such a collectively meaningful and uplifting event. We promoted it as a “once in a generation” event but I hope it will spark all kinds of other collaborations in the future!

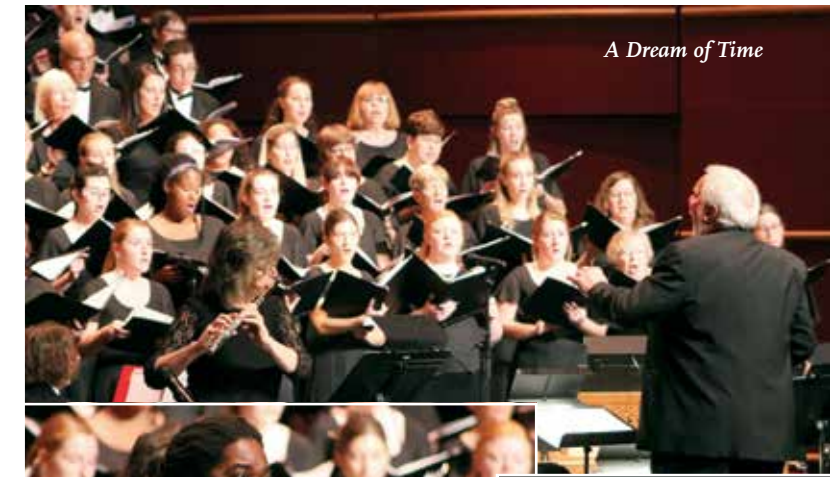


Big Easy Easton Brass & Greater Shiloh Church Choir

*I thoroughly enjoyed the event. I am so impressed with Touchstone and The Bach Choir, and all the other partners and collaborators who are making Festival Unbound happen! I only wish it could be an annual festival! I am so happy that the Community Foundation could sponsor it.*

– Megan Briggs, Lehigh Valley Community Foundation

Photos courtesy LVCF/Michael Wilson & Bill George



*A Dream of Time*



Dashon Burton & Sherezade Panthaki



Ysaÿe Barnwell gets 800 people singing

*A Joyful Noise made stunning, unexpected connections across the community. The Bach Choir of Bethlehem, a church Gospel Choir, high school choruses, a juggler, an astonishing body percussionist, a New Orleans style brass band, a garage rock band, and Ysaÿe Barnwell getting maybe 800 people to sing together. Diversity, youth, and the interconnectedness of everybody. “A Joyful Noise” indeed.*

*Bet you could feel the hope from there.*

– Jerry Stropnický - theater director, Bloomsburg PA



Jp Jordan (Touchstone Theatre) with sponsors Megan Briggs (LVCF) & Arlene Clendenning (WDIY)



Camille Armstrong & Nazareth High School Cantus





## CHOIR SPOTLIGHT by Renée James

### Welcome New Choir Members & Choral Scholars

THE CHOIR HAS A FORMIDABLE history, but for its newest members, the connection to Bach in Bethlehem is just beginning. In September, Greg Funfgeld accepted eight new singers into The Choir, along with three Choral Scholars. We caught up with a few of them, who shared their musical background and inspiration.

Our Choral Scholars are Erica Harvey, Nicole Brennan and Rhys Williams. Erica was drawn to the legacy and reputation of The Choir, and is looking forward to singing the *Mass in B Minor*: “It will be like I’m connected with a part of history.” Rhys, who plans to study vocal performance in college, was in the American Boychoir. He has sung parts of *Messiah*, and is interested in seeing how the whole fits together.

New members of the choir are: Kayla Alderfer, Kelly Seims, Johanna Pearson, Molly Porter, Alan GaNun, Michael Miller, Stephen Rivera, and returning members Nikki Seng and Laura Welkey. Johanna loves the legacy of The Choir, and “unique, special experience in which the whole is greater than the sum of its parts.” Michael relocated to the area from NYC, and had



heard of The Choir from his friends there. He has enjoyed singing in many choirs and says, “I love the spiritual and physical nature of choral singing.” He’s looking forward to the Christmas Concert, inviting friends – new and old. Stephen, a classmate of Greg’s at Westminster Choir College, has been a singer and conductor, and spent 32 years as a music educator. He has missed singing exceptional choral repertoire and is

thrilled to return to a choir. Nikki brings her Bach Choir experience full circle, first as a Choral Scholar, then a Choir member. She has returned to the area after five years, and says, “I get emotional thinking about singing the *Kyrie* in Packer Church on a spring Saturday afternoon. I can’t wait!”

Welcome, and thank you for sharing your gifts with us and our community.

## BEL CANTO YOUTH CHORUS *Tours England* by Joy Hirokawa

THE BEL CANTO YOUTH CHORUS CONCERT CHOIR thrilled the audience during their solo *a cappella* performance at Canterbury Cathedral in July! As participants in the Canterbury International Children’s Choral Festival, each participating choir performed alone as well as with the massed choir in the Quire of the cathedral. The historic, acoustically rich cathedral and enthusiastic audience made the performance particularly meaningful and memorable for the choristers! The festival chorus consisted of eight youth choirs from across the United States and was led by festival conductors David Flood, Organist and Master of the Choristers at Canterbury Cathedral, and internationally renowned children’s choir conductor Henry Leck.

Bach Choir Board President Hal Black and his wife Allison were able to attend



the Festival performance while on their summer trip to England. Hal commented, “There we were in the cathedral’s Quire taking in the architecture and the carvings, sun streaming through the stained-glass windows, listening to 260 enthusiastic young voices fill that historic space with song. It was a memorable evening well worth our trip.”

After four magical days in Canterbury, the choir headed to Coventry Cathedral for a noon time performance. Having recently performed the Britten *War Requiem* in 2018 (written for the consecration of Coventry Cathedral), this visit brought home the meaning of that amazing work. The choir then headed to London for a repeat performance of the Canterbury Festival program in Southwark Cathedral and a day of touring. Our wonderful guide, Gavin Webb, had a depth of knowledge that was both historic and contemporary, jumping from pointing out historically important sites to buildings used in the Harry Potter movies! Many thanks to all who supported the trip and especially to our chaperones, Shari Dunham and Andrea Langkamer-Smith for their patience and positive leadership. We couldn’t have done it without you!

4 CONGRATULATIONS TO JOY HIROKAWA for her appointment as National Chair of Children’s & Community Youth Repertoire & Resources for the American Choral Directors Association; and publication of her arrangement of *Peace Like a River* by Colla Voce. Her article on Bel Canto’s Choral Village will be included in the upcoming book *Relevance in the Ensemble Arts: A Pathway to Connections*.

## CHRISTMAS CONCERT – *Magnificat & Messiah* by David Ruhf

TO AN ADMIRER who was said to have been nobly “entertained” at a performance of Handel’s *Messiah*, the composer quipped, “I should be sorry if I entertained them, I wish to make them better.” Perhaps the composer could be forgiven this bit of hauteur, after all, he’d spent 24 days in what must have been a powerful fugue state to compose a mammoth oratorio of three lengthy parts (akin to acts of an opera) of 53 movements. *Messiah* stands tall in the pantheon of baroque oratorio, and yet, its seeming accessibility to choral societies and amateur choirs make it one of the most oft-performed works in the repertoire, particularly at Christmas-time. Our friends, the Camerata Singers and the Pennsylvania Sinfonia have made their frequent performances a beloved Lehigh Valley tradition.

For The Choir’s first foray into the work, rather than offering it whole, Greg Funfgeld has proposed an intriguing juxtaposition: to perform Part One, dealing with Advent and Christmas, with the Bach *Magnificat* at Christmas, and Part Two, which explores the Passion and Easter, with Bach’s *Easter Oratorio*. From the perch of the twenty-first century, it’s tempting to view the two composers as a study in contrasts, or even as low-temperature competitors (a published manifesto of Bach criticism by Handel’s friend, Johann Mattheson, surely raised the mercury for Bach): Handel, the well-travelled cosmopolitan, Bach, the provincial raconteur. Yet, the similarities are vast, and surely, like Handel’s, Bach’s music was intended to do far more than entertain.



This year’s Christmas concerts offer an opportunity to explore both the similarities and differences in two of the most powerful compositions by two towering giants of the Baroque era. Both works offer photo-realistic text-painting, and powerful evocations of their librettos. Handel brings the Old Testament prophecies of Isaiah, filtered through the translation of the King James Bible, and assembled and adapted by librettist Charles Jennens, most vividly to life. Bach does the same with Mary’s rhapsodic song of praise from the Gospel of Luke. There will be extraordinary tenderness, transporting orchestral accompaniments, sublime arias, and choruses of great power and majesty. With a fabulous quartet of soloists – I cannot wait to hear Isaiah Bell’s “Comfort ye” – and Greg Funfgeld’s sure Handelian hand on the till, these concerts promise an inviting fusion of power and elegance, devotion and glory, and an unstoppable wave of joy. You won’t want to miss them!

## ORCHESTRA SPOTLIGHT *Larry Wright & Robert Skoniczin* by Renée James



LARRY WRIGHT – *The Bach Festival Orchestra’s principal trumpet for 29 years.* From playing in Italy (where he heard Greg Funfgeld singing the Mozart Requiem), to playing for the new assistant conductor of The Bach Choir of Bethlehem – Greg again – when he moved to Bethlehem in 1983 – to becoming principal trumpet in the Bach Festival Orchestra: Larry Wright says that we hold a special place in his heart and Greg

continues to be an inspiration to him.

A choir member from childhood through college, Larry especially loved the music of Bach. “Singing the *Magnificat* in high school was a formative experience for me.” A new world opened up when he encountered the *Mass in B Minor* in college. “I was so entranced by the trumpets at the first rehearsal that the conductor had to remind me to continue singing!” For two years, he played the trumpet part almost daily, never dreaming that someday he would perform it twice a year.

Larry has performed with many outstanding organizations, but the Bach Orchestra and Choir stand alone. “The excellence of my colleagues in the orchestra, the closeness of the trumpet section, my affection and admiration for Choir members and soloists, and the countless moments of beauty we have shared over decades

have made Bach a musical high point of my life. As second trumpet, I look forward to many more years of this magnificent music.”

This season we welcome ROBERT SKONICZIN as principal trumpet.



Raised in a musical family, he received his B.S. in Music Education from Gettysburg College and a Master of Music from Manhattan School of Music with an emphasis in Orchestral Trumpet. Robert is currently teaching at Wells School of Music at West Chester University.

In the late 90’s, he began playing as a sub in the Bach Festival Orchestra. He credits Christopher Tranchitella, (former principal trumpet; Kennedy Center Orchestra) and Vince Penzarella, (former second trumpet; New York Philharmonic), for giving him their insight into the world of a professional musician. Dr. Dexter Weikel, organist and professor at Gettysburg College, “was a fabulous teacher and his love for the music of Bach is what influenced me and my passion for Baroque music.” Robert tells us that playing piccolo trumpet is a true passion. “Having the opportunity to play this instrument as principal trumpet with The Bach Festival Orchestra is a dream come true!”



## FAMILY CONCERT – *Noah's Flood* by Bridget George

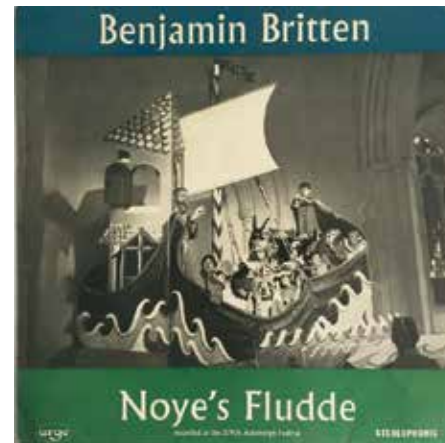
**BENJAMIN BRITTEN'S NOAH'S FLOOD** (*Noye's Fludde*) entranced me both as a child and a parent. In England, at age 12, I performed the role of Mrs. Ham (the wife of Noah's youngest son) in a production at Oxford University. This was the beginning of a life-long admiration for the great English composer Benjamin Britten (1913–1976). In my senior year of high school, I sang the sassy role of Mrs. Noah and got to box Noah, sung by my math teacher, on the ear! Then in 1992, now married to Bill George and living in Bethlehem, our children Sam and Anisa played a lion and a panda among the 80 animals in the ark for a production in Packer Memorial Church. This production was also one of many introductions to Pennsylvania Youth Theatre (PYT), then directed by Madeleine Ramsey and to Greg Funfgeld as music director, partnering with our friends Jerry and Nancy Bidlack of the Young People's Philharmonic. Their daughter Molly was also in the ark as a raccoon!

Now 27 years later – the magic returns to

the Lehigh Valley. Under Greg Funfgeld's direction, The Bach Choir, Bach Festival Orchestra, and Bel Canto Youth Chorus are producing *Noah's Flood* in partnership with PYT, members of the Young People's Philharmonic and Lehigh University Philharmonic, and area school children.

Talking about the upcoming production, Greg Funfgeld said, "Benjamin Britten understood the imagination, energy, and intelligence of children and writes brilliantly for them! He tells the story with wit and a keen sense of drama. This will be an unforgettable experience for children of all ages – don't miss it!" Greg is pleased to announce that the roles of Noah and Mrs. Noah will be sung by soloists David Newman and Meg Bragle.

Jill Dunn Jones, artistic director PYT, looks forward to directing a joyous new production combining the talents of professional and youth artists. She says, "It is a distinct honor to work with such incredibly talented organizations. Students from all the groups will learn a great deal from the



experience: not only in a specifically 'musical' sense, but about collaboration, being part of something bigger than themselves.

Song and spectacle combine in this story of Noah and the ark. Based on the Medieval Chester Mystery Play, the one-act opera was composed in 1958 for a performance in Aldeburgh, England. Since then, it has been performed worldwide.

Britten combines a child's curiosity and whimsy with great emotional power. So bring your families and get ready to join in the singing including the first hymn, which is a thundering depiction of the biblical storm.

### MARK YOUR CALENDARS & PURCHASE TICKETS! Packer Memorial Church, Lehigh University

School Performances: Friday, February 28, 10am & Noon (call PYT 610-332-1400 if interested in bringing a school group.)

Public Performances: Sat., Feb. 29 & Sun., Mar. 1 at 3pm Tickets: \$18, students \$9 • Bach.org or 610-866-4382 Ext. 110 or 115

## Thank you **RETIRING BOARD TREASURER NELSON MARKLEY!** Welcome **NEW STAFF** by Bridget George



Our September board meeting was **Nelson Markley's** last as The Choir's Treasurer after 11 years exemplary service in this position and 18 years on the board. President Hal Black led a toast to Nelson as a "wonderful counsellor." I can heartily echo this sentiment. Nelson has been an incredible support to me as executive director. I have benefitted tremendously from his diligence, his analytical mind, and the wisdom of his communications with the finance committee and board. Nelson is handing the reigns to Jim Horvath whom we welcome as our newly elected treasurer. We are very glad that Nelson will remain on the board and closely involved with The Choir.

**CRISTA PINKSTON, Administrative Assistant**, graduated in May 2018 from William Jewell College, Liberty, MO, with a B.S. in Music Performance and Nonprofit Management. She was a Student Gift Officer, Music Librarian, Assistant to the Director of Instrumental Studies, and performed in the Symphonic Band and Concert



Choir. As a Development Intern for Uncover, Kansas City, MO, she established processes for a new Individual Giving program. She then worked at SALSA LABS, Pittsburgh as an Onboarding Coordinator doing set-up tasks and training for Salsa CRM fundraising/marketing software. She moved to Bethlehem in May 2019 when her fiancé got a job in Quakertown.

### **CLAUDIA CARROLL, Finance & Business Manager**



received a BS in Business Administration: Accounting from Bloomsburg University in 1983 and an MBA: Finance from South University, Savannah, GA in 2010. She has 15+ years of multi-industry accounting and project management experience including: Lehigh Valley Physician Group/Health Network, Allentown – Accounting Supervisor; Croy & Assoc. LLC, Interim Director of Finance and Human Resources; and Scott Lubricants LLC Northampton – Financial Controller. She has lived in Allentown for many years and has children and grandchildren close at hand.

## GUARANTOR SPOTLIGHT – *Bringing family and friends to the Bach Festival – Sue & George Driesen* by Cheryl Dungan

**EACH YEAR AT FESTIVAL**, Sue and George Driesen of Maryland eagerly greet new friends and welcome back the many Guarantors for whom the Festival has become a longstanding tradition, which often includes bringing others from their circle of friends and family. Two of their children love Bach and attend with their spouses.

Guarantors since 1971, Sue and George have been joining us at Festival since they were first introduced to The Choir by a friend, Selma Levine. A lawyer and music lover for whom the Levine School of Music is named, Selma told the Driesens about the Bach Festival and encouraged them to come. They note, "...one spring about 56 years ago, we came to the festival to see for ourselves and loved it. During that first visit we sat on the lawn at intermission and sang rounds and madrigals with Selma. We've only missed one year since."

Certain Festival memories stand out for Sue and George, who note the performances of the Paul Taylor dance group and the recent performance of She-e Wu on the marimba. They add: "Our most special memory is when Arlene Auger was a soloist in the Mass. That was unforgettable."

Just this past June, Sue and George celebrated their 65th wedding anniversary with their three children and six grandchildren. Sue shared that she and George first met at a summer camp when they were around 15. As the saying goes, the rest is history.

Sue is a graduate of Sarah Lawrence College and was a modern dance teacher, actress, and singer before becoming a copyeditor



at the policy journal *Health Affairs*, where she worked for 20 years. Sue now freelances as a copyeditor. In addition to sharing George's love of Bach's music, she still enjoys singing, mostly from the American Songbook.

George is a graduate of Harvard College, Yale Law School, and the Reconstructionist Rabbinical College. He worked as a labor lawyer for 33 years before becoming

a rabbi. He is a senior scholar at Adat Shalom Reconstructionist Congregation in Bethesda, MD. George has found the music of J.S. Bach to be a source of religious inspiration and ideas that he uses in a culturally transformed manner in his work, especially in the area of interfaith relations.

George is also a nature lover with a strong interest in science. He established the Institute for Science and Judaism in the Washington, DC area and has travelled to see many of the natural wonders of the earth. He shared a photo of the Northern Lights, which he captured during a recent visit to Churchill, Canada, reflecting that "The Northern Lights are never still. The eerie feeling these soundless motions impart suggests dancing."

In response to our thanks for their generous and increasing support of The Bach Choir, George and Sue commented that "The experience of hearing the choir and the other special performers nourishes us, and we must do our part to keep the music playing."

(Note: To read George's complete reflections and see photos from his trip to Churchill, Canada, please visit Bach.org)



In June 2019, we launched our Giving Bach fundraising campaign that will celebrate Greg's final two years as artistic director and will give our Bach Choir family the opportunity to express their gratitude for his decades of consummate artistic leadership, and to support The Choir in its vision for tomorrow:

- Continuing the legacy of excellence in our artistic and executive leadership
- Bach for future generations – transforming lives and communities
- Cultivating a lifelong passion for the choral arts
- Bringing modern technology to our community engagement programs
- Expanding The Choir's national and international reputation through our June 2020 European Tour including a featured performance at Bachfest Leipzig.

Giving Bach aims to raise \$1.5 million by June 2021. To date we are very grateful to have received 52% of this goal from many generous donors. We are looking for additional gifts to the general operating and endowment portions of the following funds:

- Artistic Director & Conductor Fund
- Greg Funfgeld Family Concert Fund
- The Bel Canto Youth Chorus Fund
- Recordings, Broadcasts & Technology Fund
- European Tour including sponsorships for our four performances:
  - Leipzig - Bachfest
  - Dresden - Kreuzkirche
  - Herrnhut - Kirchensaal
  - Prague - Church of the Holy Saviour

For another copy of our Giving Bach Campaign brochure or further information, call Bridget George, executive director, ext. 111, [bridget@bach.org](mailto:bridget@bach.org), or Cheryl Dungan, development officer ext. 113, [cheryl@bach.org](mailto:cheryl@bach.org)



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## BACHFEST LIEPZIG - *Here We Come!* by Bridget George



**WHAT A JOY TO BE IN LEIPZIG** preparing for our June 2020 European Tour! Kurt Anchorstar, Janie Kolb Florenz and I were warmly greeted and entertained by Peter Wollne, the director of the Bach Archiv; Bachfest staff Sebastian Gosch and Sandra Schmidt; and Rev. Dr. Robert Moore, Guest Pastor at the Thomaskirche and his wife Kathy. Our excellent guides from Encore Tours also introduced us to the lay of the land in Leipzig, and to our beautiful concert venues in Dresden (Kreuzkirche), Herrnhut (KirchenSaal) and Prague, (Church of the Holy Saviour). We can't wait to arrive in Leipzig with Greg, The Bach Choir, the soloists and instrumentalists from the Bach Festival Orchestra and the generous donors/tagalongs who are traveling with us. We will be performing Bach Cantatas 8, 99, and 130 in Bach's own Thomaskirche, a thrilling opportunity! You will all have a chance to preview this beautiful program Fridays May 8 and 15, 8pm at the Bethlehem Bach Festival in Packer Memorial Church.

*Caption: L to R – Sebastian Gosch, Bridget George, Janie Kolb Florenz, Kurt Anchorstar, and Sandra Schmidt outside the Bach Archive, Leipzig.*

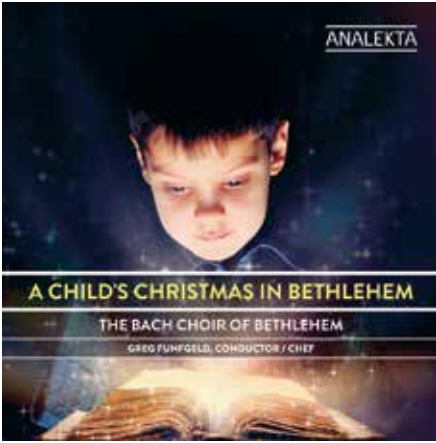


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