VIRTUAL
113TH BETHLEHEM BACH FESTIVAL

Members of The Bach Choir of Bethlehem & Bach Festival Orchestra
Greg Funfgeld, Artistic Director & Conductor
with guest Soloists & Lecturer Dr. Peter Wollny,
Paul Taylor Dance Company

May 14 & 15, 2021
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- PENNSYLVANIA COUNCIL ON THE ARTS
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Greg Funfgeld  
Artistic Director & Conductor  
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The Bertha-Mae Starner Endowed Chair

Meg Bragle, Mezzo-Soprano  
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In memory of Elizabeth Taylor Halliwell

Lawrence Jones, Tenor  
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In memory of his parents, Leonard & Eleanor Ashford  
and in honor of her mother, Ragnhildur Eiðsdóttir

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In memory of his parents, Mary Elizabeth Latham & W. Todd Fairbairn, Jr.

with

The Bach Choir of Bethlehem  
& Bach Festival Orchestra  
Paul Taylor Dance Company

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Zoellner Arts Center, Lehigh University

The Bach Choir's COVID-19 protocol was developed based on best practices recommended by a majority of authoritative sources, including the CDC, the PA Department of Health and National and International choral organizations, such as NATS, ECA, Chorus America, and ACDA. The measures we’ve adopted as most likely to reduce the chance of transmission include: participant wellness, temperature checks, wearing masks properly, social distancing, good hygiene practices, proper ventilation, and limited time of exposure. NOTE: Choir members are masked for all rehearsals and during recording breaks. Orchestra members wear masks throughout (sax their instruments allow) and during recording breaks. We will continue to monitor and revise these guidelines as required. Our complete protocol statement may be found on our website: bach.org/coronavirus.
Dear Friends,

We welcome you to the Bethlehem Bach Festival in a very different way this year. We greet you from a distance but with no less love. And we hope that the joy of our music making can still lift your spirits and astound you with the deep riches that the music of Johann Sebastian Bach gives to us.

From Bridget – This greeting comes with the profound emotion of this being my last Festival as The Bach Choir’s Executive Director. There is great sadness of course, but also the joy of wonderful memories, and the gladness of knowing that Leela Breithaupt will be a great successor, that Greg Funfgeld will be with you all for one more year to lead his celebratory final season, and that Hal Black is the perfect president to orchestrate the leadership transitions you have been anticipating for a while.

As we prepare our musical offerings, still in the midst of the pandemic yet beginning to see the light at the end of the tunnel, this Virtual Festival seems like a miracle:

- The Choir rehearsing with Greg in 55 small group rehearsals and so excited to perform the four Bach Cantatas related to the Mass in B Minor which Greg has so brilliantly programmed. Blessings and Benediction is certainly the right title for this concert in the beautiful St. John’s Lutheran Church of Allentown and we feel truly blessed.

- Four spectacular soloists and 25 members of the Bach Festival Orchestra arriving from afar to gather in person – almost like old times. Such a joy this will be for all of us in the performance of music by Bach, Handel, and Vivaldi.

- The Paul Taylor Dance Company performing for the Festival live in Zoellner Arts Center with the magical energy and beauty of Brandenburgs and Esplanade.

- Peter Wollny, Director of the Bach Archiv in Leipzig, writing and recording a lecture especially for us and sending it from Leipzig to engage you in his fascinating and timely topic “Bach in Challenging Circumstances – Some thoughts on Life and Creativity.”

If the printed copy of this program does not reach you in time for May 14 and 15, even by first class U.S. mail, please forgive us. You can read the program online, and all registrants and sponsors WILL receive a printed copy even if a little late. Meanwhile, we encourage you to print out Katherine Kaiser’s wonderful program notes as well as the texts and translations of the Cantatas. Also, please note that two elements of our normal Festival programs will be coming to you in a separate document in June – the complete current list of Guarantors and other donors to whom we are so tremendously grateful and the updated Titles of Works Performed, so important for our archives.

THANK YOU for joining us online for these beautiful concerts so we can feel your presence with us even though we miss seeing your faces. THANK YOU for your generous support and encouragement throughout this season as you’ve responded with appreciation to our Moments of Comfort, virtual Bach at Noon, Christmas and Bel Canto Youth Chorus Concerts, and most recently our educational film Bach, Bikes & Basketball. And THANK YOU for joining us in looking forward with optimism to the glorious music we have in store for you next season. We plan on seeing your smiles right in front of us!!

With sincere gratitude and very best wishes,

Hal Black
President

Bridget George
Executive Director
The oldest American Bach Choir, THE BACH CHOIR OF BETHLEHEM gave the first complete American performances of Bach’s Mass in B Minor in 1900 and Christmas Oratorio in 1901. Since its founding in 1898, the now-famous Choir has been attracting thousands of visitors from across the United States and beyond to the annual Bethlehem Bach Festival in Pennsylvania. Since 1983, under Greg Funfgeld’s direction, the 85 dedicated volunteer singers of The Bach Choir of Bethlehem, performing with the Bach Festival Orchestra and distinguished soloists, have received international acclaim. Programming has expanded to 40 concerts and educational programs per year for an audience of more than 22,000. Venues have included the Herkulessaal at Munich’s Royal Residence and the Thomaskirche, Bach’s church in Leipzig, as part of the 1995 Germany tour; The Kennedy Center and Carnegie Hall as part of The Choir’s Centennial Celebration in 1998–2000; the BBC Proms in London’s Royal Albert Hall as part of an eight-concert tour of the United Kingdom in 2003; and Severance Hall, Cleveland, for the 75th anniversary of the Baldwin-Wallace Bach Festival in 2007. In September 2011, The Bach Choir represented the Commonwealth of Pennsylvania in a 10th anniversary musical observance of 9/11 in New York City, giving concerts in Saint Paul’s Chapel and Trinity Church, Wall Street.

In 2013, The Choir performed Mendelssohn’s Elijah at Strathmore in the Washington D.C. area, and in 2014, the new opera Young Meister Bach for the 250th anniversary of the German Society of Pennsylvania in Philadelphia. The Choir has released 11 recordings on the Dorian and Analekta labels including most recently Bach’s Cantata 21 (2018), Handel’s Ode for Saint Cecilia’s Day (2018), A Child’s Christmas in Bethlehem (2013), and Saint John Passion (2012). The Choir has been featured on National Public Radio’s Performance Today and Prairie Home Companion, Deutsche Radio, the BBC World Service, CBS Sunday Morning, and the Emmy award-winning PBS documentary on The Choir, Make a Joyful Noise. It has been recognized for its outstanding educational outreach programs (Bach at Noon, Bach to School, and interdisciplinary Family Concerts) by annual awards from the National Endowment for the Arts (2011–2019). The J.S. Bach Foundation in Switzerland named The Bach Choir of Bethlehem as the first American recipient of its annual award to a single Bach organization, recognizing The Choir’s outstanding work in Bach performance and education for young people (2012). Mr. Bach Comes to Call, a film based on the acclaimed Classical Kids CD, was co-produced by The Bach Choir of Bethlehem and is distributed internationally by the Children’s Group. In July 2018, our affiliated Bel Canto Youth Chorus, currently celebrating its 27th year under the direction of founder Joy Hirokawa, officially merged with The Bach Choir of Bethlehem. Both organizations are looking to increase their impact in training the next generation of choral singers and cultivating a life-long passion for the choral arts. For more information visit The Bach Choir’s website – BACH.org.

GREG FUNFGELD, Artistic Director & Conductor is now in his 38th season as artistic director and conductor of The Bach Choir of Bethlehem. He has expanded the programs of The Bach Choir beyond the annual Bach Festival to become a year-round season of 40 concerts and educational programs with an audience of more than 22,000. Mr. Funfgeld led The Choir on two major concert tours, to Germany in 1995 and to the United Kingdom in 2003 including a performance for the BBC Proms in London’s Royal Albert Hall. He also directed The Choir’s Centennial performances at the Kennedy Center and Carnegie Hall in 1999–2000. In 2011, Mr. Funfgeld directed The Choir in New York City performances at Saint Paul’s Chapel and Trinity Church, Wall Street, as part of a series of concerts entitled Remember to Love, presented in observance of the 10th Anniversary of 9/11. Commissioned works during Mr. Funfgeld’s tenure include Libby Larsen’s Cantata I It Am – The Shewings of Julian of Norwich, co-commissioned with the BBC Proms, Stephen Paulus’ A Dream of Time, commissioned in honor of Funfgeld’s 25th anniversary with The Bach Choir, and Young Meister Bach, a one-act comic opera by Chuck Holdeman and Bill Bly. Under Mr. Funfgeld’s leadership, The Choir has released 13 recordings and co-produced two films – the PBS documentary Make a Joyful Noise, and the internationally distributed Classical Kids’ DVD, Mr. Bach Comes to Call. Mr. Funfgeld is the architect and director of The Choir’s outstanding educational outreach programs, including Bach to School, Bach at Noon, and the annual interdisciplinary Family Concert. These programs have been awarded an annual grant from the National Endowment for the Arts since 2011 and an international award from the J.S. Bach Foundation, Switzerland in 2012. Mr. Funfgeld is a member of the advisory board of The American Bach Society. He also served as the director of music at First Presbyterian Church of Bethlehem for 40 years until 2016. In 2019 he directed The Lehigh University Philharmonic during Eugene Albulesscu’s sabattical. He is a 1976 graduate of Westminster Choir College, where he studied under Dr. Joseph Flummerfelt. In 1986, he received the Alumni Merit Award for excellence in musical performance. Mr. Funfgeld was awarded an honorary Doctor of Humane Letters degree from Lehigh University in 2007 and Moravian College in 2018, in recognition of his musical accomplishments locally, nationally, and internationally.
SHEREZADE PANTHAKI, Soprano, has had international success in music of the Baroque and beyond, fueled by superbly honed musicianship; “astonishing coloratura with radiant top notes” (Calgary Herald); “a full, luxuriously toned upper range” (Los Angeles Times), and passionately informed interpretations, “mining deep emotion from the subtle shaping of the lines” (New York Times). Ms. Panthaki enjoys ongoing collaborations with many of the world’s leading interpreters including Nicholas McGegan, Mark Morris, Simon Carrington, Matthew Halls, and Masaaki Suzuki. Ms. Panthaki’s 2019/20 season included returns to Minnesota Orchestra, Houston Symphony, Philharmonia Baroque Orchestra, St. Thomas Church Fifth Avenue in New York, The Choir and Orchestra of Trinity Wall Street on tour in Montreal, as well as debuts with Voices of Music, and the NDR Hannover Radiophilharmonie, Germany. She rejoined the Boston Early Music Festival (BEMF) in Bremen, Germany performing and recording Graupner’s opera Antiochus und Stratonica. Following a triumphant Handelian performance in the title role of Atalanta with Philharmonia Baroque, Ms. Panthaki was featured at the Caramoor Music Festival in an operatic recital, “Love and Revenge: The Baroque Diva” with the Helicon Ensemble. She tours frequently as a guest artist with the New York City based Parthenia Viol Consort, including a special performance for the closing ceremonies of the 2019 Venice Biennale. She is a founding member of and artistic advisor to the newly-debuted Kaleidoscope Vocal Ensemble, a one-voice-per-part octet celebrating racial and ethnic diversity in performances and educational programs of early and new music.

MEG BRAGLE, Mezzo-soprano: Widely praised for her musical intelligence and “expressive virtuosity” (San Francisco Chronicle), Meg Bragle has earned an international reputation as one of today’s most gifted mezzo-sopranos, particularly in the field of early music. A frequent soloist with Sir John Eliot Gardiner and the English BaroqueSoloists, she has made four recordings with the group, including Bach’s Easter and Ascension Oratorios—the vehicle for her BBC Proms debut—and the 2015 release of Bach’s Mass in B Minor. Highlights of her 2019/20 season include returns to Seattle Symphony (Messiah), Colorado Symphony, Winter Park Bach Festival, Carmel Bach Festival, Tempesta di Mare, and the Dunedin Consort. She makes her debut with the San Antonio Symphony this fall performing Mozart’s Requiem. Other performances include those with Voices of Music, Washington Bach Consort, and a recital of early George Crumb Songs at the University of Pennsylvania. In addition to those with the English BaroqueSoloists, she has made several recordings with Apollo’s Fire: Mozart’s Requiem (Koch), Handel’s Dixit Dominus and Ode for the Birthday of Queen Anne (Avie), Monteverdi’s Vespro della Beata Vergine (Avie), and L’Orfeo (Ecdecta). Other recordings include Bach’s Saint. John Passion with Arion Baroque (ATMA Classique). A new recording of Pergolesi’s Stabat Mater with the Winter Park Bach Festival is forthcoming. Ms. Bragle is based in Philadelphia where she is Artist-in-Residence at the University of Pennsylvania.

LAWRENCE JONES, Tenor, has established an active presence on the concert and operatic stages, receiving praise for his portrayals of Tom Rakewell in Stravinsky’s The Rake’s Progress at the Princeton and Aldeburgh Festivals. The New York Times wrote, “Tenor Lawrence Jones brought a light, sweet voice and lyricism to Tom” and Opera News praised him for his “clean, ringing tenor.” Opera credits include New York City Opera, Glimmerglass Opera, and Opera Saratoga. He has sung as a soloist with the Utah Symphony, Musica Sacra, Boston Baroque, Boston Pops, Albany Symphony, and Rhode Island Philharmonic. A frequent performer of Bach, Lawrence’s credits include the Evangelist in the Christmas Oratorio with the Harvard-Radcliffe Chorus, and tenor soloist in the Saint John Passion with the Kalamazoo Bach Festival, Bach Society of St. Louis, and the New Mexico Philharmonic. In New York, he sang as tenor soloist in the Saint Matthew Passion with the Saint Thomas Choir, the Mass in B Minor with the Oratorio Society of New York, and the Evangelist in the Saint John Passion with the Cathedral Choirs and Orchestra of St. John the Divine. Active in the performance of contemporary works, Lawrence made his company debut in Oliver Knussen’s Where the Wild Things Are at New York City Opera, and sang in the American Stage Premiere of Elliott Carter’s opera What Next? at Tanglewood. Concert engagements have included the American Premiere of Nico Muhly’s My Days with viol consort Fretwork, Arvo Part’s Passio with Boston Modern Orchestra Project, and a tribute concert for Elliott Carter at Juilliard, in Mad Regales.

DASHON BURTON, Bass-Baritone, has established a vibrant career in opera, recital, and with orchestra. In key elements of his repertoire – Bach’s Passions and the Mass in B Minor, Mendelssohn’s Elijah, Beethoven Ninth Symphony, the Brahms Requiem, Handel’s Messiah, and Mozart’s Requiem – Dashon is a frequent guest with the major orchestras of the United States, Europe, and Japan and with The Bach Choir of Bethlehem. In the 2019/20 season, he performed these works and others with the Minnesota and National Arts Centre Orchestras, the St. Louis Symphony, the New York Philharmonic, and the St. Paul Chamber Orchestra. A frequent guest of the Cleveland Orchestra, he sang Michael Tilson Thomas’ Rilke Songs there, led by the composer. In the fall of 2019, Dashon sang the world premiere of Caroline Shaw’s The Listeners (a part written by Shaw specifically for Burton), with the Philharmonia Baroque and Nicholas McGegan. Opera engagements have included Sarastro in Die Zauberflöte in Dijon and Paris and Jupiter in Rameau’s Castor et Pollux with Les Talens Lyriques; and Strauss’ Salome at the Salzburg Festival. Burton continued as a Resident Artist with San Francisco Performances, and sang recitals throughout the US, including a program based on works from his album Songs and Struggles of Redemption; We Shall Overcome, singled out by the New York Times as “profoundly moving…a beautiful and lovable disc.” Dashon is an original member of the groundbreaking vocal ensemble, Roomful of Teeth, with whom he won a Grammy for their recording of Caroline Shaw’s Pulitzer Prize-winning Partita for 8 Voices. In March of 2021, Burton won his second Grammy, this time for Best Classical Solo Vocal Album for Dame Ethyl Smyth’s The Prison with The Experiential Orchestra on Chandos.
ELIZABETH FIELD, Violin, has served as concert master of the Bach Festival Orchestra since 2001. She enjoys an active career as a chamber musician and soloist on period and modern instruments. She has served as guest concertmaster of the Washington Bach Consort, National Philharmonic, Opera Lafayette, and Choral Arts Society. Ms. Field founded the period instrument group, the Vivaldi Project in 2007 and directs the Modern Early Music Institute (historical performance practice for modern players). She also plays with Hesperus, Harmonious Blacksmith, 4 Nations Ensemble, and her mixed modern and period instrument chamber group, ArcoVoce. As a Baroque violinist, she has recorded for the Hungaroton, Naxos, and the Dorian labels. Ms. Field collaborated on a DVD with fortepianist Malcolm Bilson, exploring the historical performance practice of 18th-century violin and piano repertoire. As a modern violinist, she performs frequently with the Washington National Opera and, along with her husband, Uri Wassertzug, is a member of the Novella Chamber Players. From 1982–1991, she performed and recorded for Deutsche Grammophon with the Orpheus Chamber Orchestra and also performed with leading New York ensembles such as the St. Luke’s Ensemble, Brooklyn Philharmonic and New York City Opera. In 2015, she was the Alan and Wendy Pesky Artist-in-Residence at Lafayette College in Easton.

ROBIN KANI, Flute, is principal flautist of the Bach Festival Orchestra and has been described by the New York Times as an artist with “professional aplomb as well as technical authority.” A graduate of the Interlochen Arts Academy and the University of Michigan, Ms. Kani completed her studies at the Juilliard School of the Performing Arts. She made her debut at Carnegie Hall after winning the Artists’ International Chamber Music Award. Ms. Kani has also performed at Alice Tully and CAMI Hall in New York, the Kennedy Center in Washington D.C., and in performances throughout the Eastern United States, England, Mexico, Germany, Spain, and the Czech Republic. In addition to Ms. Kani’s live broadcasts as a recitalist and chamber musician on National Public Radio and her many recordings with The Bach Choir of Bethlehem, she recorded The Sacred Flutist, available through Alfred Publishing. Ms. Kani serves on the faculties of Lehigh University and Moravian College.

PAUL MILLER, Viola, is a performer and theorist who specializes in music of the 17th and 18th centuries. He has appeared as a soloist at the Metropolitan Museum of Art in New York City, the Library of Congress, the Washington Bach Consort, the Darmstadt International Festival for New Music, the Hawai‘i Performing Arts Festival, and with ensembles such as El Mundo and Tempesta di Mare. His research on a newly discovered manuscript of viola d’amore music will be published in Early Music, and he has written essays for the journals Perspectives of New Music, Music and Letters, and Twentieth-Century Music. An authority on the music of Karlheinz Stockhausen, Paul studied with the composer for six summers and premiered Stockhausen’s solo viola work In Freundschaft. Before joining the musicianship department of Duquesne University’s Mary Pappert School of Music in Pittsburgh, he served for two years as a Mellon Postdoctoral Fellow at Cornell University and on the faculties of the University of Colorado in Boulder and Temple University. Paul attended Vassar College, the New England Conservatory, Harvard University, and the Eastman School of Music where he earned an M.M. in viola performance and a Ph.D. in music theory.

PETER WOLLNY (Ph.D. Harvard University), Distinguished Scholar Lecture, is the director of the Bach-Archiv Leipzig and professor of musicology at Leipzig University. Between 2016 and 2020 he was a visiting professor at the Universität der Künste Berlin. In addition, he has taught at Humboldt-Universität Berlin, Technische Universität Dresden, and Musikhochschule Weimar. He has edited several volumes of the Neue Bach-Ausgabe, is executive editor of C.P.E. Bach: The Collected Works, and editor of the Bach-Jahrbuch. He has published widely on the music of the 17th to 19th centuries, including a monograph on the reception of the music of the Bach family in the Jewish circles of 18th-century Berlin (“Ein fürrlicher Sebastian und Philipp Emanuel Bach-Kultus.” Sara Levy und ihr musikalisches Wirken. Mit einer Dokumentensammlung zur musikalischen Familiengeschichte der Vorfahren von Felix Mendelssohn, Wiesbaden 2009). His book on the stylistic changes and of the reception of Italian sacred vocal music in 17th-century Germany (Studien zum Stilwandel in der protestantischen Figuralmusik des mittleren 17. Jahrhunderts, Beeskow 2016) received wide attention. The major fields of Wollny’s scholarly interests are German and Italian music of the 17th century, the Bach family (with J.S. Bach in its center, but also including Bach’s ancestors as well as his sons and students), the reception of Bach’s music in the 19th century, and the transmission of sources in the 18th to 20th centuries. In January 2020, the University of Uppsala (Sweden) awarded him an honorary doctorate.
PAUL TAYLOR DANCE COMPANY –
“The American spirit soars whenever Taylor’s dancers dance.” – San Francisco Chronicle

Dance maker Paul Taylor first presented his choreography with five other dancers in Manhattan on May 30, 1954. That modest performance marked the beginning of 64 years of unrivaled creativity, and in the decades that followed, Mr. Taylor became a cultural icon and one of American history’s most celebrated artists, hailed as part of the pantheon that created American modern dance. The Paul Taylor Dance Company has traveled the globe many times over, bringing Mr. Taylor’s ever-burgeoning repertoire to theaters and venues of every size and description in cultural capitals, on college campuses and in rural communities – and often to places modern dance had never been seen before. The Taylor Company has performed in more than 500 cities in 64 countries, representing the United States at arts festivals in more than 40 countries and touring extensively under the aegis of the U.S. Department of State. In 1997 the Company toured throughout India in celebration of that nation’s 50th Anniversary. Its 1999 engagement in Chile was named the Best International Dance Event of 1999 by the country’s Art Critics’ Circle. In 2001 the Company toured in the People’s Republic of China and in the spring of 2003 mounted an award-winning four-week, seven-city tour of the United Kingdom. In celebration of the Company’s 50th Anniversary and 50 years of creativity, the Taylor Foundation presented Mr. Taylor’s works in all 50 States between March 2004 and November 2005. That tour underscored the Taylor Company’s historic role as one of the early touring companies of American modern dance.

Beginning with its first television appearance for the Dance in America series in 1978, the Paul Taylor Dance Company has appeared on PBS in ten different programs, including the 1992 Emmy Award-winning Speaking in Tongues and The Wrecker’s Ball, which was nominated for an Emmy Award in 1997. In 1999, the PBS American Masters series aired Dancemaker, the Academy Award nominated documentary about Mr. Taylor and his Company. In 2013, PBS aired Paul Taylor Dance Company in Paris, featuring Brandenburgs and Beloved Renegade. The 2014 documentary Paul Taylor Creative Domain won critical and public acclaim for its revelation of Mr. Taylor’s creative process, as it followed the famously private choreographer and his Company through the entire process of creating a new work from initial concept to opening night. ptamd.org.

MICHAEL NOVAK, Artistic Director Paul Taylor Dance Company, became only the second Artistic Director in the history of the Paul Taylor Dance Foundation in September 2018, upon the death of Founding Artistic Director Paul Taylor the previous month. Mr. Novak was a member of the Paul Taylor Dance Company from 2012–2019. Raised in Rolling Meadows, IL, Mr. Novak began studying dance at age ten. At 12 he developed a severe speech impediment that required intensive therapy. Dance became a liberating and vital force for self-expression. In 2001, Mr. Novak was offered a Presidential Scholarship to attend The University of the Arts in Philadelphia. In 2008 he graduated magna cum laude from Columbia’s School of General Studies. He was a member of Columbia’s Ballet Collaborative and became immersed in the study of dance history, which ignited his passionate devotion to modern dance. A highlight was performing Mr. Taylor’s solo in Aureole, which led him to embrace the Taylor repertoire. In a 2009 program celebrating Serge Diaghilev at Columbia’s Miller Theatre, Mr. Novak embodied Vaslav Niginsky’s role in L’Après-midi d’un faune with an authenticity that bought him to the attention of dance critics and scholars. He has since performed works by Bill T. Jones and Stephen Petronio and danced with Gibney Dance and the Daniel Gwirtzman Dance Company. His Paul Taylor Dance Company debut in the 2010–11 season earned him a nomination for the Clive Barnes Foundation Dance Award. During his nine-year career he danced 57 roles in 50 Taylor dances, 13 of which were made on him, and created roles for five of the Taylor Company Commission choreographers. In announcing Mr. Novak’s appointment as Artistic Director Designate in March 2018, Mr. Taylor said, “Michael has mastered our repertory and steeped himself in dance history. He understands the need to nurture the past, present and future of modern dance. I look forward to working with him and preparing him to assume artistic leadership of my Company.” “I am determined to further Paul Taylor’s vision,” Mr. Novak said upon assuming the role of Artistic Director, “and to bring his gems to every part of the globe…to honor past dance makers and encourage future artists…and to make sure modern dance remains a transformative force for good in our lives long into the future.”
Beloved traditions are experienced anew: this concert brings together and reimagines two founding moments of Bach in Bethlehem. The first, Bach’s Reformation Cantata, BWV 80 marks the first performance of Bach in America that took place early in 1824 in Bethlehem’s Central Church. Instead of presenting the whole cantata, our soprano and bass soloists will perform the beautiful duet movement. The second, The Bach Choir of Bethlehem’s tradition of performing Bach’s Mass in B Minor, BWV 232, the work that The Choir was founded to sing in 1898 and which it has typically performed yearly. The Mass’ hours’ long feast of dense polyphony is not possible in the midst of a global pandemic, but these only slightly more modest cantatas serve as prequels to the Mass. In them, we encounter some of the Mass’ thematic material in the context of earlier cantata movements and hear the other texts Bach chose to paint with the same musical palette. For students of the Mass, or those performers who have over the years developed a kind of somatic knowledge of it, the new texts and expanded musical contexts render some of Bach’s affective and powerful compositional choices audible. Those new to the Mass will experience some of Bach’s favorite compositions, ones he felt earned their place in what Christoph Wolff’s calls “a summary of his writing for voice.”

Gott, man lobet dich in der Stille, BWV 120 was written for the election of the town council around 1742. As scholar Stephen Rose writes, “Occasional music and verse were adorments that denoted social distinction, in the same way as fashionable or sumptuous clothing,” and in the city-state Leipzig, members of the town council were at the top of that hierarchy. As Leipzig’s Kapellmeister, Bach was commissioned to write occasional works and this work’s lavish instrumentation and the most sumptuous baroque ornamentation fit the bill. Hidden within this splendid secular cantata is a theological caution for the council: for all of their pomp, the council members were humble servants before God. Humility sounds in the very first movement. Bach usually opens his cantatas with a grand chorus or a sinfonia; instead, this cantata begins with an alto solo, painting the picture of relative silence appropriate to the text “praise God in stillness.” The movement opens with a static bass line, a kind of folksy drone, accompanied by two oboes d’amore; the combination lends the work a pastoral air. In contrast to this, the alto has a flurry of virtuosic and highly ornamented phrases decorating the word “lobet” (“praise”) and punctuated by long sustained notes on the word “stille” (calm/silence). The middle portion moves to a minor key to set the “sacred vows paid to God.” On the return of the opening material, the sustained notes predominate as if the central vow to God has created the calm. The chorus of the cantata would be reworked into the five-voice “Et expecto” movement of the “Credo” written between 1748 and 1749. They share the jubilant ascending figures, the joy of trumpets and timpani, and the swirling ascending fugal theme painting the text “steiget” (rise up) in the cantata and “resurexit” (rises again) in the Mass. The cantata’s middle section is a beautiful surprise and not included in the Mass setting. Lyrical suspensions and harmonic duetting between the voices parts depict God’s goodness and mercy. Both recitatives were newly composed for the occasion and bring the prayerful tone to petition God on behalf of the city. The bass asks for blessings upon the city, the land, the council, and the election. The tenor pleads that “justice may flourish within our houses.” In “Heil und Segen,” the soprano wishes for blessing upon the council itself in the lovely cantabile duet with the violin in a dancing 6/8. The soprano and violin dialog most closely in the middle section, to the text “Justice and faithfulness must kiss one another.”

The final chorus harmonizes a verse of Luther’s “Te Deum,” casting the council as God’s servants, a final moment of humility that brought what would have been recognizable as a sacred song to this secular occasion, taking the council sonically to church.

Gott, wie dein Name so ist auch dein Ruhm, BWV 171 was written for New Year’s Day in 1729 in the St. Thomas Church where Bach was cantor. That day celebrated the naming of Jesus, and all of the movements have “name” as their central theme. The text is by Picander, Leipzig’s poetic tax commissioner and postmaster, Christian Friedrich Henrici. Over the course of the cantata the name of God moves from the lofty to the lowly. In the first movement, God’s name is glorified to the ends of the world, then “as far as the clouds reach” in the tenor aria. The soprano aria takes God’s name into the mouths of the faithful, and the bass recitative brings the name of the Lord in the struggles of daily life. The glory of God’s name is given fugal treatment in the first movement and later incorporated into the “Patrem omnipotentem” movement of the “Credo.” Comparing this grand movement in the cantata to its complex reworkings in the “Credo” is particularly satisfying. In the “Credo,” the fugal subject in the very first bars are given the authority of God, with the bass voice underscoring God as Father in this part of the creed, while the tenors begin the fugue in the cantata. In the Mass, the melody of the subject is given a wider range to bring out the accent patterns of the Latin text. Finally, the texture is incredibly dense in the Mass, because the chorus intersperses the fugue with homophonic exclamations of “Credo” (“I believe.”) This cantata exposes the skeletal framework of the later mass setting and allows for greater appreciation of the architecture of the fugue. Bach retains the underlying harmonic structures and the overall melodic framework. Lovers of the Mass will recognize the chromatic wandering of the fugal episodes and the grand ending with the trumpet entering the fray in the final stretto. The newly-composed tenor aria sits high in the tenor register, demonstrating the heights “as far as the clouds go, so goes the glory of your name.” Swirling melismas on the word “go” paint the movement of praise to the skies. In the middle section, rising melismatic passages depict the word “erhöhen” (“lift up”). The lovely soprano aria with obbligato violin in a pastoral 12/8 recalls the soprano-violin duet in the previous cantata. The bass recitative is practically a miniature solo cantata. Bach finds dramatic potential in prayerful petitions during the difficulties of daily life: “Protect us from sickness, fire, and the danger of war” is given operatic drama through the strings’ tense diminished seventh chords and the bass’s high register. The final chorale voices the hopes of parishioners to “complete the year to the praise of God’s name.” This highly unusual final chorale makes a dramatic ending by using trumpet and timpani interludes. A rare metric change perhaps dramatizes the text’s discussions of the blessings conferred by the Word of God and its ability to shame even the devil.

Weinen, Klagen, Sorgen, Zagen, BWV 12 dates from 1714 when Bach was organist and a chamber musician for the court in Weimar and he performed it again his first full year in Leipzig in 1724. The text was likely penned by Salomo Franck, the Weimar court chaplain on a reading for the 3rd Sunday after Easter (John 16:16–24). The cantata traces the emotional progression in that gospel that asserts “your sorrow shall be turned to joy.” The first part of the da capo chorus “Weeping, Crying, Sorrow, Sighing” would become the “Crucifixus” movement in the Mass that, there, paints the suffering of the crucifixion. In the cantata, the voices enter with descending figures instantly recognizable to a Baroque audience as sighing motives, layered over a repeating lament bass. These sighs create plaintive suspensions, first with the orchestra and soon with other voices as they sing in counterpoint. Bach finds dramatic potential in prayerful petitions during the difficulties of daily life: “Protect us from sickness, fire, and the danger of war” is given operatic drama through the strings’ tense diminished seventh chords and the bass’s high register. The final chorale voices the hopes of parishioners to “complete the year to the praise of God’s name.” This highly unusual final chorale makes a dramatic ending by using trumpet and timpani interludes. A rare metric change perhaps dramatizes the text’s discussions of the blessings conferred by the Word of God and its ability to shame even the devil.
Gloria in Excelsis Deo, BWV 191 is the only cantata on this evening’s program that post-dates its inclusion in the Mass in B Minor. This is because the bulk of it comes from the Kyrie-Gloria Mass of 1733 that Bach later expanded into the full Latin Mass. He wrote it during the mourning period for August the Strong, during which musical performances were banned and he had time to choose his projects. He sent this work as a sample of his work to the court at Dresden in hope of receiving a position or patronage from the new king. He used three movements from this part of the Mass for this cantata. Its unusual structure, short duration, large performing forces, and a marking in the score between the first and second movement, “After the lecture,” all point to a non-liturgical use. Markus Rathey suggests the work may have been performed at an academic lecture at the University on Christmas Day sometime between 1742-1746, and gives evidence of just such lectures, at least one of which linked the words of the angels to earthly peace and the geopolitics of the day. Bach did not need to alter the opening movement to write a Christmas cantata, because the mass’ “Gloria” text begins with the song of the angels announcing Jesus’ birth. The other two movements divided the Lesser Doxology between the tenor and soprano duet (a paraphrase of the Mass’ “Domine Deus”) and a final chorus (a paraphrase of the “Cum Sancto Spiritu” movement of the Mass). The final movement is so similar to its Mass predecessor that those who love the Mass will find it very familiar.

– © Katherine Kaiser, PhD
Katherine is a member of The Bach Choir of Bethlehem and teaches coursework in music and theatre history, theory, and performance at Muhlenberg College and at Northampton Community College.

Mass, the textual focus is also the cross, “the sign of Jesus,” which here provides a way out of the gloomy F minor. This middle section soon works its way to brighter major sonorities and cadence on A-flat. The alto aria, with obbligato oboe, fights throughout the movement for brighter harmonies. Bach’s setting binds “cross and crown” and “struggle and reward” together; a sad C minor shows bright spots, with prominent cadences in major keys. The bass makes the decisive move to a joyful E-flat major in the aria “I follow Jesus,” in which the voice and orchestra follow one another in scalar imitation. While the tenor aria might seem like a retreat to minor, sombre moods, the trumpet plays the hymn Jesu, meine Freude (Jesus is my joy) in long notes as a cantus firmus above the aria. The final chorale reiterates the theme that “What God does is well done” in B-flat major.

The duet is excerpted from the cantata Ein feste Burg ist unser Gott, BWV 80 which stems from 1715 in Weimar and was revised between 1728 and 1731 in Leipzig for the Reformation Festival celebrating Martin Luther’s break with the Catholic church in 1517. The duet between bass and soprano uses the same cantus firmus technique as the tenor aria from Cantata 12, but this time employs the hymn A Mighty Fortress Is Our God, texted and composed by Martin Luther himself. In Bach’s duet setting, the soprano has the sustained notes of the hymn with some decoration, while the bass has a virtuosic commentary on the hymn’s military imagery of the power and victory of the righteous.

MAY 14 • Friday Afternoon – Barnette Distinguished Scholar Lecture

• 4pm – Dr. Peter Wollny, Director of the Bach Archiv
Bach in Challenging Circumstances – Some Thoughts on Life and Creativity
– streamed from Leipzig, Germany
Friday Evening, May 14 – Ifor Jones Memorial Chamber Music Concert

• 7:30pm – Zoellner Arts Center, Lehigh University
These concerts are supported in part by The Ifor Jones Memorial Chamber Music Concert Fund established through a gift from Donald & Christine Wertman.

The Paul Taylor Dance Company
Presented by The Bach Choir of Bethlehem in association with Paul Taylor Dance Foundation Inc.

Dancers
Eran Bugge • Michael Apuzzo • Heather Mcginley • Christina Lynch Markham
Madelyn Ho • Kristin Draucker • Lee Duveneck • Alex Clayton
Devon Louis • John Harnage • Maria Ambrose • Lisa Borres • Jada Pearman
Shawn Lesniak • Adam Dickerson • Jake Vincent • Jessica Ferretti

Founding Artistic Director  Paul Taylor
Artistic Director  Michael Novak
Rehearsal Directors  Bettie de Jong • Andy LeBeau • Cathy McCann
Principal Lighting Designers  Jennifer Tipton • James F. Ingalls
Principal Set & Costume Designers  Santo Loquasto • William Ivey Long
Executive Director  John Tomlinson

Major funding provided by The SHS Foundation.
Support also provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council; and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.
Additional support provided by Shubert Foundation.
National tour supported in part by an award from the National Endowment for the Arts.

BRANDENBURGS

Music by Johann Sebastian Bach
Brandenburg Concertos #6 (movements 1 & 2) and #3
Choreography by Paul Taylor
Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 1988)

Dancers
Shawn Lesniak
Eran Bugge • Heather Mcginley • Lee Duveneck • Alex Clayton
Devon Louis • John Harnage • Lisa Borres • Jake Vincent

Original production made possible in part by contributions from the National Endowment for the Arts,
Preservation made possible by Elise Jaffe and Jeffrey Brown
and contributions to the Paul Taylor Repertory Preservation Project
with support from the National Endowment for the Arts.
Johann Sebastian Bach (1685–1750) – *Flute Sonata in E-Flat Major, BWV 1031*
– Robin Kani, flute; Greg Funfgeld, harpsichord

\begin{itemize}
  \item Allegro moderato
  \item Siciliano
  \item Allegro
\end{itemize}

**ESPLANADE**

Music by Johann Sebastian Bach
*Violin Concerto in E Major, Double Concerto for Two Violins in D Minor (Largo & Allegro)*

Choreography by Paul Taylor
Costumes by John Rawlings
Lighting by Jennifer Tipton
(First performed in 1975)

**Dancers**
Eran Bugge • Michael Apuzzo • Christina Lynch Markham
Kristin Draucker • Lee Duveneck • Alex Clayton
Maria Ambrose • Lisa Borres • Jada Pearman

*Original production made possible by the National Endowment for the Arts. Revival made possible by a contribution from Elise Jaffe and Jeffrey Brown. Preservation made possible by contributions to the Paul Taylor Repertory Preservation Project with support from the National Endowment for the Arts, The Prospect Hill Foundation, and Charles F. and Theresa M. Stone.*
Saturday Afternoon, May 15 – Bach at 4 Chamber Music

- 4pm – St. John’s Lutheran Church, Allentown
This concert is supported in part by a generous endowment gift from the estate of Rev. Arthur R. Lillicrapp.

Johann Sebastian Bach (1685–1750) – Second Suite for Unaccompanied Cello, BWV 1008
- Paul Miller, viola

- Prelude
- Allemande
- Courante
- Sarabande
- Menuet I
- Menuet II
- Gigue

George Frideric Handel (1685–1759) – Sonata in A Major, Opus 1, No. 3
- Paul Miller, viola; Greg Funfgeld, harpsichord

- Andante
- Allegro
- Adagio
- Allegro

Antonio Vivaldi (1678–1741) – The Four Seasons
- Elizabeth Field, violin

Claire Bright and Linda Kistler, violins; Uri Wassertzug, viola; Loretta O’Sullivan, cello;
Stephen Groat, string bass; and Charlotte Mattax Moersch, harpsichord

Concerto No. 1 in E Major Op. 8, RV 269, “Spring” (La primavera)
- Allegro
- Largo e pianissimo sempre
- Allegro pastorale

Concerto No. 2 in G Minor, Op. 8, RV 315, “Summer” (L’estate)
- Allegro non molto
- Adagio e piano – Presto e forte
- Presto

Concerto No. 3 in F Major, Op. 8, RV 293, “Autumn” (L’autunno)
- Allegro
- Adagio molto
- Allegro

Concerto No. 4 in F Minor, Op. 8, RV 297, “Winter” (L’inverno)
- Allegro non molto
- Largo
- Allegro
Saturday Evening, May 15 – Blessings & Benedictions

- 7:30pm – St. John’s Lutheran Church, Allentown

This concert honors and remembers the former conductors and members of The Bach Choir of Bethlehem and Bach Festival Orchestra since its beginning in 1898. Their memory and legacy remain with us and continue to inspire us. The concerts are supported in part by an endowment gift from Anthony R. Thompson and Vickie Ziegler Thompson.

English translations from the German are by H. Ellis Finger.

In Memorium – World Farewell

Dorothy Hess Baker
Annette M. (Larson) Benert
Anne Brewer
Dr. James Michael Chiadis
Rolland J. Correll
Shirley Louise (Peet) Cox
Rev. Dr. David Paul Daniel
Linda Mae Dean
Marjorie Louise (Wieder) Den
Mary S. (Shattuck) DeRaymond
Dudley Dickert
William J. Fenza
Nancy France
Howard F. Gallup
John Graff Jr.
Robert Haenle
Leon Conrad Holt, Jr.

Harrison Gardner
Elise F. Jones
Jeff Lipkes
Bliss Michelson
Anna Jane Miller
Rev. Irvin Moore
Eugenia (Jannie) Vansant Pearson
Erika Marie Rohrbach
Lillian Schaedler
Floyd E. Schlegel
J. Michael Schweder
Dr. Joseph M. Skutches
Ann Sayre Linderman Shanley
Madeline Ella Small
Victoria S. Spruiell
David A. St Clair
Donna M. (Cocca) Swoyer

George J. Wells
John J. White
Peggy Wiltroot

In memory of these friends, The Choir will sing the chorale from Cantata BWV 27.

Welt, ade!

World farewell, of thee I’m weary.
Let me rise to heav’n above.
Lord, my strength, let me be near thee,
Evermore in grace and love.
World, with thee is storm and strife;
Vain and fleeting is our life.
But in heav’n we shall find rest,
Peace and joy with all the blest.

Johann Sebastian Bach (1685–1750) Cantata 120 – Gott, man lobet dich in der Stille zu Zion

1. Aria (Alto)
Gott, man lobet dich in der Stille zu Zion,
und dir bezahlet man Gelübde.

God, we praise you in the stillness of Zion,
and vows to you are fulfilled. (Psalm 65:1)

- Mary Watt & Nobuo Kitagawa, oboes -

2. Chorus
Jauchzet, ihr erfreuten Stimmen,
steigt bis zum Himmel nauf!
Lobet Gott im Heiligtum
und erhebet seinen Ruhm;
seine Güte,
sein erbarmendes Gemüte,
hört zu keinen Zeiten auf!

Rejoice, you glad voices,
rise upward into heaven’s realm!
Praise God in his holy temple
and raise high his fame;
his goodness,
his gracious spirit,
endures for all time!

3. Recitative (Bass)
Auf, du geliebte Lindenstadt,
komm, falle vor dem Höchsten nieder,
erkenne, wie er dich
in deinem Schmuck und Pracht
so väterlich
erhält, beschützt, bewacht
und seine Liebeschand
noch über dir beständig hat.
Wohlan, bezahle die Gelübde, die du dem Höchsten hast getan,
und sing Dank – und Demutslieder!

Rise up you cherished linden city,
come, bow down before the Most High,
be mindful of how,
in your adornment and splendor,
he so fatherlike
sustains and protects you, watches over you,
extending his loving hand
in constancy above your head.
Arise, honor the vows that you have sworn to the Lord,
and sing songs of thanksgiving and humbleness!
Komm, bitte, dass er Stadt und Land
unendlich wolle mehr erquicken
und diese werte Obrigkeit
so heute Sitz und Wahl verneut,
mit vielem Segen wolle schmücken!

4. Aria (Soprano)
Heil und Segen
soll und muss zu aller Zeit
sich auf unsere Obrigkeit
in erwünschter Fülle legen,
dass sich Recht und Treue müssen
miteinander freundlich küssen.

5. Recitative (Tenor)
Nun, Herr, so weihe selbst das Regiment
mit deinem Segen ein,
dass alle Bosheit von uns fliehe
und die Gerechtigkeit in unsern Hütten blühe,
dass deines Vaters reiner Same
und dein gebenedeiter Name
bei uns verherrlicht möge sein!

6. Chorale
Nun hilf uns, Herr, den Dienern dein,
die mit deinem Blut erlöset sein!
Lass uns im Himmel haben teil
mit den Heiligen im ewigen Heil!
Hilf deinem Volk, Herr Jesu Christ,
und segne, was dein Erbteil ist;
wart und pfleg ihr zu aller Zeit
und heb sie hoch in Ewigkeit!

Come, ask that he revive both city and country
unceasingly ever more
and that this worthy authority,
renewed today in office and election,
be adorned with great blessing!

Strength and blessing
must and shall at every moment
be laid upon our government
in desired abundance,
so that justice and allegiance shall
join together in loving embrace.

Now, Lord, consecrate our government
with your blessing,
so that all malice shall flee from us
and that justice may flourish in our dwellings,
so that your Father’s pure seed
and your blessed name
might be magnified among us!

Now, Lord, help us your servants,
given salvation through your blood!
Grant that we find our share in heaven,
with all the blessed, in eternal salvation!
Help your people, Lord Jesus Christ,
and bless all that is your inheritance.
Attend to them and nurture them at all times
and glorify them in eternity!

Johann Sebastian Bach Cantata 171 – Gott, wie dein Name, so ist auch dein Ruhm

1. Chorus
Gott, wie dein Name, so ist auch dein Ruhm
bis an der Welt Ende.
(Psalm 48:11)

2. Aria (Tenor)
Herr, so weit die Wolken gehen,
gehet deines Namens Ruhm.
Alles, was die Lippen rührt,
alles, was noch Odem führt,
wird dich in der Macht erhöhen.

3. Recitative (Tenor)
Du süßer Jesus-Name du,
in dir ist meine Ruh,
du bist mein Trost auf Erden,
wie kann denn mir
im Kreuze bange werden?
Du bist mein festes Schloss und mein Panier,
God, as your name is, so also is your renown
to the ends of the earth.

Lord, as wide as the clouds do stretch,
thus extends the renown of your name.
All who move their lips,
all that live and breathe,
shall exalt you in strength.

You with the sweet name of Jesus,
within you does my peace reside,
you are my solace on earth,
how then can I tremble
before the Cross?
You are my mighty fortress and my heraldry,
da lauf ich hin,  
ennen ich verfolget bin.  
Du bist mein Leben und mein Licht,  
mein Ehre, meine Zuversicht,  
mein Beistand in Gefahr  
und mein Geschenk zum neuen Jahr.

4. Aria (Soprano)  
Jesus soll mein erstes Wort  
in dem neuen Jahre heissen.  
Fort und fort  
lacht sein Nam in meinem Munde,  
und in meiner letzten Stunde  
ist Jesus auch mein letztes Wort.

5. Recitative (Bass)  
Und da du, Herr, gesagt:  
Bittet nur in meinem Namen,  
so ist alles Ja! und Amen!  
So fliehen wir,  
du Heiland aller Welt, zu dir:  
Verstoss uns ferner nicht,  
behüt uns dieses Jahr  
für Feuer, Pest und Kriegsgefahr!  
Lass uns dein Wort, das helle Licht,  
noch rein und lauter brennen;  
gib unserer Obrigkeit  
und dem gesamten Lande  
dein Heil des Segens zu erkennen;  
gib allezeit  
Glück und Heil zu allem Stande!  
Wir bitten, Herr, in deinem Namen,  
sprich: ja! daraus, sprich: Amen, amen!

6. Chorale  
Lass uns das Jahr vollbringen  
zu Lob dem Namen dein,  
dass wir demselben singen  
in der Christen Gemein.  
Wollst uns das Leben erlitten  
durch dein allmächtig Hand,  
erhalt dein liebe Christen  
und unser Vaterland!  
Dein Segen zu uns wende,  
gib Fried an allem Ende,  
gib unverfälscht im Lande  
dein seligmachend Wort,  
die Teufel mach zuschanden  
hier und an allem Ort!

• Elizabeth Field, violin •

And as you, Lord, have said:  
Ask only in my name,  
thus all will be yes! and amen!  
Thus we plead with you,  
O Savior of all the world:  
Cast us away no longer,  
shield us in the year ahead  
from fire, disease and the peril of war!  
Let your word, your light so brilliant,  
burn for us in clear purity;  
grant that our government  
and the entire land  
acknowledge the strength of your blessings;  
extend at every moment  
fortune and well-being to all our ranks!  
We ask, Lord, in your name,  
say: yes! And again, say: amen, amen!

• Mary Watt & Nobuo Kitagawa, oboes d’amore •

Let us make the year complete  
in full praise to your name,  
so that we shall also sing unto you  
as part of the congregation of Christians.  
Should you measure out our lives  
by your all-powerful hand,  
preserve your dear flock of Christians  
and our homeland as well!  
Turn your blessings towards us  
bestow peace upon every region,  
offer incorrupt in our country  
your sanctifying words,  
bring ruin upon the demons  
both here and everywhere!
Johann Sebastian Bach Cantata 12 – Weinen, Klagen, Sorgen, Zagen

1. Sinfonia  
   • Mary Watt, oboe •

2. Chorus  
   Weinen, Klagen, Sorgen, Zagen,  
   Angst und Not  
   sind der Christen Tränenbrot,  
   die das Zeichen Jesu tragen.

3. Recitative (Alto)  
   Wir müssen durch viel Trübsal  
   in das Reich Gottes eingehen.

4. Aria (Alto)  
   Kreuz und Kronen sind verbunden,  
   Kampf und Kleinod sind vereint.  
   Christen haben alle Stunden  
   ihre Qual und ihren Feind,  
   doch ihr Trost sind Christi Wunden.

   • Mary Watt, oboe & Charles Holdeman, bassoon •

5. Aria (Bass)  
   Ich folge Christo nach,  
   von ihm will ich nicht lassen  
   im Wohl und Ungemach,  
   im Leben und Erblassen.  
   Ich küsse Christi Schmach,  
   ich will sein Kreuz umfassen.  
   Ich folge Christo nach,  
   von ihm will ich nicht lassen.

   • Elizabeth Field & Claire Bright, violins •

6. Aria (Tenor)  
   Sei getreu, alle Pein  
   wird doch nur ein Kleines sein.  
   Nach dem Regen  
   blüht der Segen,  
   alles Wetter geht vorbei.  
   Sei getreu, sei getreu!

   • Rob Skoniczin, trumpet •

7. Chorale  
   Was Gott tut, das ist wohlgetan,  
   dabei will ich verbleiben,  
   es mag mich auf die rauhe Bahn  
   Not, Tod und Elend treiben,  
   so wird Gott mich  
   ganz väterlich  
   in seinen Armen halten:  
   drum lass ich ihn nur walten.

   • Rob Skoniczin, trumpet •

Weeping, mourning,  
sorrow, fear,  
anguish and need  
are for Christians their bread of tears,  
who carry the sign of Jesus.

We must pass through great affliction  
to enter the Kingdom of God.

Cross and Crown are bound together,  
battle and treasure are made one.  
Christians endure at all hours  
their torment and their foe,  
yet their consolation is in Christ’s wounds.

I follow after Christ,  
from him I shall never part  
in health and in misfortune,  
in living and in dying.  
I embrace Christ’s shame,  
I long to take up his Cross.  
I follow after Christ,  
from him I shall never part.

Be faithful, all pain  
shall be but a trifle.  
Following rain  
blessing shall flourish,  
every storm shall pass.  
Be faithful, be faithful!

Whatever God does is done well,  
with this I shall remain steadfast.  
It may well be that I am driven  
onto the rugged path by struggle, death, and pain,  
yet God, in his paternal care,  
shall hold me  
in his arms:  
thus I simply allow him to rule.
Johann Sebastian Bach – Aria from Cantata 80 – “Everything that is created by God”

2. Aria (Bass) and Chorale (Soprano)
Alles, was von Gott geboren, ist zum Siegen auserkoren.
   Mit unserer Macht ist nichts getan, wir sind gar bald verloren.
   Es streit’ vor uns der rechte Mann, den Gott selbst hat erkoren.
Wer bei Christi Blutpanier in der Taufe Treu geschworen,
siegt im Geiste für und für.
   Fragst du, wer er ist?
   Er heisst Jesus Christ, der Herr Zebaoth,
   und ist kein ander Gott, das Feld muss er behalten.
Alles, was von Gott geboren, ist zum Siegen auserkoren.

   • Nobuo Kitagawa, oboe •

Johann Sebastian Bach Cantata 191 – *Gloria in excelsis Deo*

1. Chorus
Gloria in excelsis Deo!
Et in terra pax hominibus bonae voluntatis.

   • Robin Kani & Linda Ganus, flutes •

2. Duet (Soprano and Tenor)
Gloria Patri et Filio et Spiritu sancto.

3. Chorus
Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

   • Nobuo Kitagawa, oboe •

   Everything that is created by God is destined for triumph.
   With our own powers nothing is accomplished, our cause is soon lost.
   The man of justice does battle for us, whom God himself has chosen.
   Anyone who, under the bloody banner of Christ, is sworn in the faith of baptism, is victorious again and again within the Spirit.
   You ask, who is he?
   His name is Jesus Christ, Lord Sabaoth, and there is no other God, He must hold sway over the battlefield.
   Everything that is created by God is destined for triumph.

   Glory to God in the highest!
   On earth, peace to those whom he loves.

   Glory be to the Father and to the Son, and to the Holy Spirit.

   As it was in the beginning, is now, and ever shall be, world without end. Amen.
The Bach Choir

Greg Funfgeld, Artistic Director & Conductor
Thomas Goeman, Assistant Conductor & Accompanist
Rosa Lamoreaux, Vocal Coach
Janie Kolb Florenz, Choir Manager

SOPRANO I
Kayla Alderfer
Shannon Aloise
Rebecca Erhardt
Robert George
Emily A. Gross
Nancy Hooke
Deborah Ihling
Erynn R. Mann
Carrie Krug Nedick
Lucy Perusse
Martha Cox Popichak
Amy Ruhf
Roberta Wagner
Bridget White – Choral Scholar

SOPRANO II
Patty Alercia
Beverly Bailey
Wendy E. Borst
Stacy Gabel
Jesse Gehman
Katherine Kaiser
Roberta Kasmiroski
Tina M. Lebrecht
Michel Lloyd
Lynn German Long
Meg McKenna
Marie Miller
Kelly Seims
Nikki Seng
Grace Adele Spruiell
Victoria Spruiell

ALTO I
Lynn Whitehouse Birney
Laura Carlson
Christina Lamonica
Linda Lipkis
Johanna Pearson
Molly Porter
Kate Racculia
Jean Anne Shafferman
Martha Sipe
Genevieve Wilde Terpstra
Annette Thiel
Jean Donegan Vrabel

ALTO II
Lynne Beck
Dorothy Z. Cockrell
Jennifer Hay
Mary Zsido Paini
Beverly Rumble
Patti Sakdiponephong
Debbie Turton

TENOR I
Kurt C. Anchorstar
Kevin Cone
Luke DiGiacinto
Brendan D. James
Charles Lutte
Lane Conklin McCord
Kelly Miller
Guy Rauscher
Andrew Roberts

TENOR II
Jesus Castillo
Alan GaNun
Dustin Hartman
Mark Helms
Jamie Henry
Bryan K. Holten
Dave Mentzer
Michael Miller
Anthony R. Villani
Christopher T. Wagner

BASS I
Tony Austin
Jason Dietrich
Joseph Fink
Dodd Lambert
John Nedick
Steven Rivera
David Ruhf
Brian C. Snyder
John L. Sullivan
David R. Umla
Benjamin Watson
Peter Young

BASS II
Todd Fennell
Bryan K. Gerhab
Brian Hay
James W. Rowland
Phil Turton

*Italics denote leave of absence*
### The Bach Festival Orchestra

**VIOLIN**  
Elizabeth Field, Concertmaster  
*The David Hunter McAlpin Memorial Chair*  
Claire Bright, Principal – Second Violin  
*The Mr. & Mrs. H. Chace Davis, Jr. Chair*  
Stephani Bell  
Rebecca Brown  
Nina Falk  
Linda Kistler  
Mary Ogletree

**VIOLA**  
Paul Miller, Principal  
*The Walter & Joan Dealtrey Chair*  
Uri Wassertzug  
Akhmed Mamedov

**CELLO**  
Loretta O’Sullivan, Principal  
*The C. W. Gehris, Jr. Chair*  
Noelle Casella Grand  
*The Charles & Elizabeth Billmyer Chair*

**BASS**  
Stephen Groat, Principal  
*The J. Carroll Tobias Memorial Chair*  
Dan McDougall  
*The Dr. Dieter & Ingeborg Scholz Chair*

### FLUTE

Robin Kani, Principal  
*The Mrs. Helen Hermes Chair*  
Linda Ganus  
*The Dr. Marsha W. Snyder Chair*

**OBOE**  
Mary Watt, Principal  
*The Henry & Clara Otte Memorial Chair*  
Nobuo Kitagawa, Assistant Principal  
*The Hon. Carleton T. Woodring & Margaret Bixler Woodring Memorial Chair*

**BASSOON**  
Charles Holdeman, Principal  
*The Henry Ingersoll & Clementina Brown Chair*

**TRUMPET**  
Robert Skoniczin, Principal  
*The Mrs. Elizabeth Johnston Prime Chair*  
Lawrence Wright  
*The Mr. & Mrs. John S. Price Chair*  
Steven Heitzer  
*The Hank & Joanne Barnette Chair*

**PERCUSSION**  
Christopher Hanning, Principal  
*The Donald & Christine Wertman Chair*

**PORTATIV ORGAN**  
Charlotte Mattax Moersch  
*The John Denues Memorial Chair*

**ORGAN**  
Stephen Williams  
*The Ruth Porter Doster Memorial Chair*

**HARPSICHORD**  
Charlotte Mattax Moersch  
*The Thomas Trowbridge Church Chair*
## Administration

### Officers

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The Rt. Rev. Hopeton Lennon  
*Vice-President*

Cheryl Matherly  
*Vice-President*

Annette Thiel  
*Secretary*

Sheldon W. Dean, Ph.D.  
*Assistant Secretary*

James Horvath  
*Treasurer*

Anthony R. Thompson  
*Assistant Treasurer*

### Artistic Staff

**Greg Funfgeld**  
*Artistic Director & Conductor*

Thomas Goeman  
*Assistant Conductor & Accompanist*

Rosa Lamoreaux  
*Vocal Coach*

Charlotte Mattax Moersch  
*Orchestra Personnel Manager*

Janie Kolb Florenz  
*Choir Manager*

**The Bel Canto Youth Chorus**

Joy Hirokawa  
*Founder & Artistic Director*

Andrea Bernsten  
*Collaborative Pianist*

### Administrative Staff

**Bridget George**  
*Executive Director*

Cheryl Dungan  
*Development Officer*

Renée James  
*Marketing Director*

Claudia Carroll  
*Finance & Business Manager*

Silagh White  
*Bel Canto Administrator*

Michael DeCrosta  
*Administrative Assistant*

Linda Lipkis  
*Archivist*

Sophia Verbiscar  
*Production & Office Assistant*

Anne Schauer  
*Graphic Design*

### Board of Managers

**TERMS EXPIRING 2021**

Harold G. Black  
Jim Harbaugh  
Janet Loengard  
Julie Macomb  
Cheryl Matherly  
Joan M. Moran  
Barbara Opper  
Anthony R. Thompson

**TERMS EXPIRING 2022**

Patty Alercia  
James Horvath  
Alfred J. Krug  
Larry Lipkis, Ph.D.  
Jennifer O’Donnell  
Jack Payne  
Erika Riddle Petrozelli  
David Ruhf  
Annette Thiel  
Charles Thiel  
Donald Wertman

### Past Music Directors

J. Fred Wolle, 1898–1933  
Bruce Carey, 1933–1939  
Ifor Jones, 1939–1969  
Alfred Mann, 1969–1980  
William Reese, 1980–1983

### Past Presidents

Ralf R. Hillman, 1900–1905  
Henry S. Drinker, 1912–1920  
Charles M. Schwab, 1921–1926  
Ruth M. Linderman, 1926–1934  
Henry S. Snyder, 1934–1943  
William L. Estes, Jr., 1943–1961  
Elmer L. Mack, 1961–1965

Thomas T. Church, 1981–1991  
John A. Jordan, Jr., 1996–2004  
David G. Beckwith, Ph.D. 2004–2014

### Choir Representatives

**TO THE BOARD**

Kurt Anchorstar  
Carrie Krug Nedick  
Kate Racculla  
Peter Young

**EMERITUS**

David G. Beckwith, Ph.D.  
Janice S. Bonge  
John A. Jordan, Jr.
Support The Bach Choir of Bethlehem – “A National Treasure”

Your financial support of our music and our mission ensures that we can present the timeless music of J.S. Bach at the highest standards of musical excellence. Our season includes 16 ticketed concerts, as well as our highly acclaimed community outreach and youth educational programs such as Bach at Noon and Bach to School. Ticket sales account for less than half of The Choir’s revenue each year, so the support we receive from our donors is very important to our organization. Visit Bach.org or call the development office at 610.866.4382 ext. 113 to donate or to learn more about specific giving opportunities and funds.

Please Give to The Bach Choir! Your donations of any value are greatly appreciated and can make a big difference for The Choir. Here are some of the ways that you can support our musicians, our performances, and our programs:

BECOME A GUARANTOR!
The Bach Choir of Bethlehem has been sustained for over a century by our Guarantors – donors who choose to make an annual and on-going gift of at least $125 a year ($50 for associate guarantors aged 30 or under) toward the general administrative and artistic operations of the organization. There are several benefits associated with different guarantee levels.

MAKE A ONE–TIME OR ANNUAL GIFT
Gifts from foundations, corporations, government, and individual donors are an important source of support and are greatly appreciated. Annual gifts can be in any amount and are used for daily operations unless designated for a specific program.

GIVING BACH – OUR VISION FOR TOMORROW
This campaign celebrates Greg Funfgeld’s 38-year tenure and supports The Choir in carrying it’s extraordinary legacy of musical excellence, innovative education, and community engagement into the future. The Choir is within 5% of our goal to raise $1.5 million, including $900,000 for the Endowment and $600,000 for special projects and essential general operations. Your endowment or general operating donations through June 2021 will help bring the campaign to a successful close. Gifts can be undesignated or designated to support these programs that still need funding:

• Creative and Media Collaborations Fund (formerly Recordings, Broadcasts & Technology Fund) – Endowment or operating contributions to this fund honor Bridget George’s tenure as Executive Director and support our strategic creative collaborations and expanding media relationships, to further engage, inspire, educate, and broaden the scope of our audience, locally, nationally, and internationally.
• Artistic Director & Conductor Fund
• Greg Funfgeld Family Concert Fund
• The Bel Canto Youth Chorus Fund

MEMORIAL OR TRIBUTE GIFTS
A special gift given in memory of loved ones, or given to commemorate a special person or significant life event.

HERITAGE SOCIETY/PLANNED GIVING
Outright endowment gifts of $5,000 or more (cash or appreciated stock) entitle you to membership in the Heritage Society. Planned giving is a way to ensure the financial future for The Choir. All planned gifts are placed in the endowment.

LIFETIME GUARANTEE
Pass on your Guarantor number and your love of The Choir to a family member or friend. This program allows you to name a beneficiary who will inherit your Guarantor number. A lifetime guarantee is $25,000, and it may be paid with various payment plans. Once the gift has been established, the donor will not pay a guarantee again. Once the beneficiary inherits the number, the beneficiary will not pay a guarantee.

We Hope That You Will Consider The Bach Choir as You Plan Your Annual Or Long-Term Contributions.

Make a Donation through Your IRA: An IRA charitable rollover can be an easy and convenient way to make a gift from one of your major assets. Contact your financial advisor for advice about how a rollover could benefit you and The Bach Choir.

Give a Gift through the Donation of Appreciated Stock: Making a gift to The Bach Choir of stocks, bonds or mutual funds that have increased in value may provide you with specific tax benefits.

Designate The Bach Choir to receive a donation through your company’s Matching Gift program: Many companies offer matching gift programs to encourage employees to contribute to charitable organizations. Check with your employer to see if they participate in a matching gift program as a way to increase the impact of your contribution to The Bach Choir.

Consider a Planned Gift or Charitable Bequest to The Bach Choir: Your legacy gift can have a lasting impact and may be as simple as naming The Bach Choir as a beneficiary in your will, trust, life insurance policies, retirement plan, or other assets.

Help ensure our legacy of musical excellence, community enrichment, and youth education!
Visit Bach.org to make a secure online donation or text BACHFEST to 44-321.
Annual Fund – Corporate, Foundation & Government

Corporate, Foundation, & Government Support
These gifts were pledged or received for our 2019–20 and/or 2020–21 seasons and are gratefully acknowledged.

$50,000 and above
National Endowment for the Arts
General Operating Support, Educational Outreach

$20,000 to $49,999
Dexter & Dorothy Baker Foundation
Educational Outreach, Yo-Yo Ma Program
Fowler Family Foundation
Educational Outreach
Keystone Savings Foundation
Bach at Noon, General Operating
Leon and June Holt Memorial Fund
Christmas Concert, General Operating
Millstream Fund
General Operating Support
Presser Foundation
Christmas Concert, General Operating Support
Raymond-Cryder Donor Advised Fund of the Lehigh Valley Community Foundation
Bach to School, Choral Scholars, Bel Canto Youth Chorus
The Century Fund
Bach at Noon Allentown, Bach to School

$15,000 to $19,999
Air Products Foundation
Yo-Yo Ma Program
County of Northampton
Bach Festival, Christmas Concert
HYDAC
Christmas Concert, Festival

$10,000 to $14,999
B Braun Medical Inc.
Bach at Noon
Jephson Educational Trust
Educational Outreach
Mid Atlantic Arts Foundation
General Operating Support
PA Council on the Arts
General Operating Support

$5,000 to $9,999
Cornerstone Advisors Asset Management LLC
Christmas Concert
Embassy Bank for the Lehigh Valley
Bach to School
Indicon, Inc.
Festival

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Alvin H. Butz Inc.
Bach at Noon
County of Lehigh
Bach at Noon Allentown
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Norris McLaughlin P.A.
Bach at Noon
Pharo Family Donor Advised Fund of the Lehigh Valley Community Foundation
General Operating Support
PPL Utilities
Bach to School

$1,000 to $2,499
Allentown School District Foundation
Bach to School
Bennett Automotive
Gala
Breslin Ridyard Fadero Architects
Gala, Christmas Concert
CrossAmerica Partners Foundation
Bach at Noon
DuineManning
Bach at Noon
Evonik Corp.
General Operating Support
R.K. Laros Foundation
General Operating Support
Lutron Electronics
Festival
Thiel Strategic Communications
Gala

Up to $999
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Christmas Concert
C.F. Martin & Co.
Christmas Concert
Muhlenberg College
Gala
St. Luke’s University Health Network
Gala
Working Dog Press
Christmas Concert

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Anne Schauer Design
Season
Beck Tree Farms, Hamburg
Christmas Concert
Chocolate Lab
Gala
Christmas Concert City Printing Season
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Christmas Concert, Gala
WFMZ Radio-TV Season
Working Dog Press Season

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All gifts of cash or appreciated stock, made by mail or wire transfer, are gratefully accepted and are deductible to the fullest extent allowed by law. The Bach Choir of Bethlehem is recognized by the U.S. IRS as a non-profit corporation under section 501(c)3 of the Internal Revenue Code. The official registration and financial information of The Choir may be obtained from the PA Department of State by calling toll-free within Pennsylvania 1-800-732-0999.

A complete listing of our 2020-21 Guarantors, Annual Fund and Designated Endowment Fund individual donors and Heritage Society members will be available online at Bach.org by the end of June 2021.
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Our Vision for Tomorrow

Giving Bach celebrates the great legacy of The Bach Choir under our current leaders and supports our vision for the future under new leadership. Thank you for helping us achieve 95% of our campaign goal!

In bringing this campaign to a successful close, we also honor the remarkable tenure and dedication of retiring Executive Director Bridget George and celebrate Greg Funfgeld’s leadership and impact as he prepares to pass the baton in June 2022.

Undesignated donations allow us to determine the best use of your gift. Or, make an operating or endowment contribution to support these Giving Bach funds:

• Creative and Media Collaborations Fund: Contributions honor Executive Director Bridget George’s impressive tenure and impact in cultivating strategic creative collaborations and media relationships to inspire, educate, and broaden the scope of our audience.

• Greg Funfgeld Family Concert: Endowed and named in his honor, donations here sustain innovative family friendly programming, which reflects Greg’s genius as a musician, educator, and collaborator.

• Artistic Director & Conductor Fund: Contributions support the salary of the Artistic Director and Conductor, ensuring The Choir’s continued dedication to musical excellence.

• The Bel Canto Youth Chorus Fund: Gifts help us expand our youth programs and cultivate the next generation of singers and audiences, as we engage, educate, and train students of the choral arts.

Share your gifts by check via mail, by credit card, via phone at 610.866.4382 or online at BACH.org, or contribute through an IRA distribution or stock transfer.

Come Sing With Us!

JOIN The Bel Canto Youth Chorus of The Bach Choir of Bethlehem! Internationally acclaimed choir offers exceptional music making, plus opportunities for travel, making new friends, and having fun! Singers with unchanged voices entering grades 2-10 in the next school year are welcome to audition. No experience necessary.

Please call 610-866-4382 x 116 or send an email to: belcanto@bach.org for more information or to make an appointment for an audition. Financial Aid is available.

SPECIAL OFFER: $50 off tuition when audition is complete by June 15, 2021!

“We believe singing makes better humans! Our curriculum focuses on social and emotional learning through artistic musical performances. We invite you to join our community of young musicians!” ~ Dr. Joy Hirokawa, Founder & Artistic Director

Watch Us Sing!

STAND UP
SINGING THE UNDERGROUND RAILROAD

Virtual Premier: Tuesday, June 22nd at 7pm

A story of survival, endurance, resilience, strength, dignity, bravery, and hope.

Register for the premier: bach.org/belcanto
With great anticipation, we look forward to all the beautiful concerts to come! Throughout the year, we will celebrate and honor Greg Funfgeld, as he presents his final season as Artistic Director & Conductor of The Choir. Our community will reconnect with great joy, and experience the inspiration and comfort found in Bach's music like never before. Join us!

**Bach at Noon**  Second Tuesdays | 12:10 – 1 PM
- Saint John's Lutheran Church, Downtown Allentown, PA
  - 2021  June 8  |  July 13  |  August 10
- Central Moravian Church, Historic Downtown Bethlehem, PA
  - 2021  September 14  |  October 12  |  November 9
  - 2022  January 11  |  February 8  |  March 8  |  April 12

**Christmas Concerts**  Bach *Christmas Oratorio* Parts 1, 2 & 3
- Saturday December 11, 2021 at 8pm  |  First Presbyterian Church of Allentown
- Sunday December 12, 2021 at 4pm  |  First Presbyterian Church of Bethlehem

**Greg Funfgeld Family Concert**  Dancing with Bach
A Bach Choir collaboration with the Dance Department of Lehigh Valley Charter High School for the Arts
- Sunday February 27, 2022 at 3pm  |  Zoellner Arts Center, Lehigh University

**Spring Concert**  Duruflé *Requiem* | Handel *Messiah* Part Two
- Sunday March 27, 2022 at 4pm  |  First Presbyterian Church of Bethlehem

**GALA**  Save the Date!
A very special Gala announcement coming this summer!
- April 30, 2022 at 8pm  |  Central Moravian Church, Bethlehem, PA

**114th Bethlehem Bach Festival**
- May 13-14 & May 20-21, 2022  |  Lehigh University, Bethlehem, PA