



# 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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# 113<sup>th</sup> Festival VIRTUAL 2021

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## **Greg Funfgeld**

**Artistic Director & Conductor**

*The Marjorie Wright Miller Memorial Chair*

## **Sherezade Panthaki, Soprano**

*The Bertha-Mae Stanner Endowed Chair*

## **Meg Bragle, Mezzo-Soprano**

*The Mrs. Robert Sayre Taylor, Jr. Endowed Chair*

*In memory of Elizabeth Taylor Halliwell*

## **Lawrence Jones, Tenor**

*The Leonard & Sandra Ashford Endowed Chair*

*In memory of his parents, Leonard & Eleanor Ashford*

*and in honor of her mother, Ragnhildur Eiðsdóttir*

## **Dashon Burton, Baritone**

*The Ursie & Bill Fairbairn Endowed Chair*

*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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*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 (as 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](https://bach.org/coronavirus).*



# Welcome

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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.



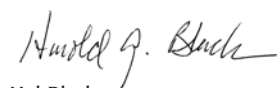
As we prepare our musical offerings, still in the midst of the pandemic yet beginning to see the light at the end of the tunnel, this Virtual Festival seems like a miracle:

- 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 Bach Choir of Bethlehem



**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 Albulessu's sabbatical. 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.



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 Bach 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](http://BACH.org).

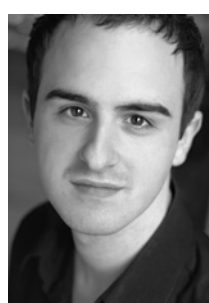
# Soloists



**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 Baroque Soloists, 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 Baroque Soloists, 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* (Eclectra). 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 Pärt’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-Prizewinning *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 musician-ship 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.



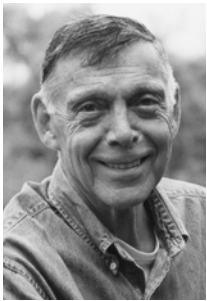
**PETER WOLLNY (Ph.D. Harvard University), *Distinguished Scholar Lecture***, is the director of the Bach-Archiv Leipzig and professor of musicology at Leipzig University. Between 2016 and 2020 he was a visiting professor at the Universität der Künste Berlin. In addition, he has taught at Humboldt-Universität 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 förmlicher 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.



## Featured Company

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### 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](http://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 Nijinsky’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 repertoire 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.”





# Notes on the Program

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'* 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 adornments 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 "solemn 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 "resurrexit" (rises again) in the *Mass*. The cantata's middle section is a beautiful surprise and not included in the *Mass* setting. Plaintive suspensions and harmonious dueting between the voice 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 made very few alterations to fit the cantata's statement of human suffering to the *Mass'* statement of belief in the crucifixion. The changes are primarily rhythmic and fit the speech melody of the Latin. He also added a pulsing bass note to the passacaglia, or repeating bass line, which adds some rhythmic propulsion to the lament bass. Here, as you will hear it in the cantata, the long suspensions and slower movement of the bass instruments have an elegiac character that captures the emptiness of sorrow. In the more rapid central section of the cantata which Bach omits in the



## Notes on the Program CONTINUED

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*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.

*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.



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## 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

Artistic Director

Rehearsal Directors

Principal Lighting Designers

Principal Set & Costume Designers

Executive Director

### Paul Taylor

Michael Novak

Bettie de Jong • Andy LeBeau • Cathy McCann

Jennifer Tipton • James F. Ingalls

Santo Loquasto • William Ivey Long

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, The Wallace Foundation, The Andrew W. Mellon Foundation, and The Ida and William Rosenthal Foundation, Inc.*

*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

*Allegro moderato*

*Siciliano*

*Allegro*

## 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

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- 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,  
steiget bis zum Himmel auf!  
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 Liebeshand  
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 werthe 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 unsre Obrigkeit  
in erwünschter Fülle legen,  
dass sich Recht und Treue müssen  
miteinander freundlich küssen.

*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.*

• Elizabeth Field, violin •

#### 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!

*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!*

#### 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 ewgen 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!

*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)

*God, as your name is, so also is your renown  
to the ends of the earth.*

#### 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.

*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.*

#### 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,

*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,*



## Cantata 171 CONTINUED

da lauf ich hin,  
wenn ich verfolgt 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.

*the shelter I flee to  
when I am pursued.  
You are my life and my light,  
my honor, my consolation,  
my support in face of danger  
and my gift for the New Year.*

*Jesus shall be named as  
my first word in the New Year.  
Again and again  
his name is joyous in my speech,  
and in my final hour  
Jesus also shall be my parting word.*

• Elizabeth Field, violin •

### 5. Recitative (Bass)

Und da du, Herr, gesagt:  
Bittet nur in meinem Namen,  
so ist alles Ja! und Amen!  
So flehen 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 unsrer 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! dazu, sprich: Amen, amen!

*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 •

### 6. Chorale

Lass uns das Jahr vollbringen  
zu Lob dem Namen dein,  
dass wir demselben singen  
in der Christen Gemein.  
Wollst uns das Leben fristen  
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!

*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.

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

### 3. Recitative (Alto)

Wir müssen durch viel Trübsal  
in das Reich Gottes eingehen.

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

### 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.

*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.*

• 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.

*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.*

• 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!

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

• 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.

*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 unsrer 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 Herre Zebaoth,  
und ist kein andrer Gott,  
das Feld muss er behalten.

Alles, was von Gott geboren,  
ist zum Siegen auserkoren.

*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.*

• Nobuo Kitagawa, oboe •

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

Translation by the Rt. Rev. Paul V. Marshall, Th.D., Bishop of the Episcopal Cathedral, Diocese of Bethlehem.

#### 1. Chorus

Gloria in excelsis Deo!

Et in terra pax hominibus bonae voluntatis.

*Glory to God in the highest!*

*On earth, peace to those whom he loves.*

#### 2. Duet (Soprano and Tenor)

Gloria Patri et Filio et Spiritu sancto.

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

• Robin Kani & Linda Ganus, flutes •

#### 3. Chorus

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

*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  
Roberta 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 Pains  
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 Lamberton  
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

---

Greg Funfgeld – The J. Fred Wolle Artistic Director & Conductor

The Marjorie Wright Miller Memorial Chair

Charlotte Mattax Moersch, Personnel Manager

## 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

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*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

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## Officers

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

Cheryl Matherly  
*Vice-President*

Annette Thiel  
*Secretary*

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

James Horvath  
*Treasurer*

Anthony R. Thompson  
*Assistant Treasurer*

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**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 Bernstein  
*Collaborative Pianist*

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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  
The Rt. Rev. Hopeton Clennon  
Charles P. Dangelmajer  
Sheldon W. Dean, Ph.D.  
Jim Harbaugh  
Janet Loengard  
Julie Macomb  
Cheryl Matherly  
Joan M. Moran  
Barbara Oppen  
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

### CHOIR REPRESENTATIVES TO THE BOARD

Kurt Anchorstar  
Carrie Krug Nedick  
Kate Racculia  
Peter Young

### EMERITUS

David G. Beckwith, Ph.D.  
Janice S. Bonge  
John A. Jordan, Jr.

## 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

Charles H. H. Weikel, 1965–1969  
The Hon. Carleton T. Woodring, 1969–1972  
Kenneth L. Houck, 1972–1981  
Thomas T. Church, 1981–1991  
Janice S. Bonge, 1991–1996  
John A. Jordan, Jr., 1996–2004  
David G. Beckwith, Ph.D. 2004–2014

# 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](http://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 its 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](http://Bach.org) to make a secure online donation or text BACHFEST to 44-321.**

Theo Anderson



Hub Willson



# 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

### \$2,500 to \$4,999

Alvin H. Butz Inc.  
Bach at Noon  
County of Lehigh  
Bach at Noon Allentown  
Douglass Group Merrill Lynch  
Gala  
HMK Insurance  
Bach at Noon  
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  
DunneManning  
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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C.F. Martin & Co.  
Christmas Concert  
Muhlenberg College  
Gala  
St. Luke's University Health Network  
Gala  
Working Dog Press  
Christmas Concert

### In Kind

Anne Schauer Design  
Season  
Beck Tree Farms, Hamburg  
Christmas Concert  
Chocolate Lab  
Gala  
Christmas Concert City Printing  
Season  
Crayola LLC  
Bach to School  
Home Depot  
Christmas Concert  
RichMar Florist  
Christmas Concert, Gala  
WFMZ Radio-TV  
Season  
Working Dog Press  
Season

### Matching Gifts:

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QVC  
Truist Company

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](http://Bach.org) by the end of June 2021.

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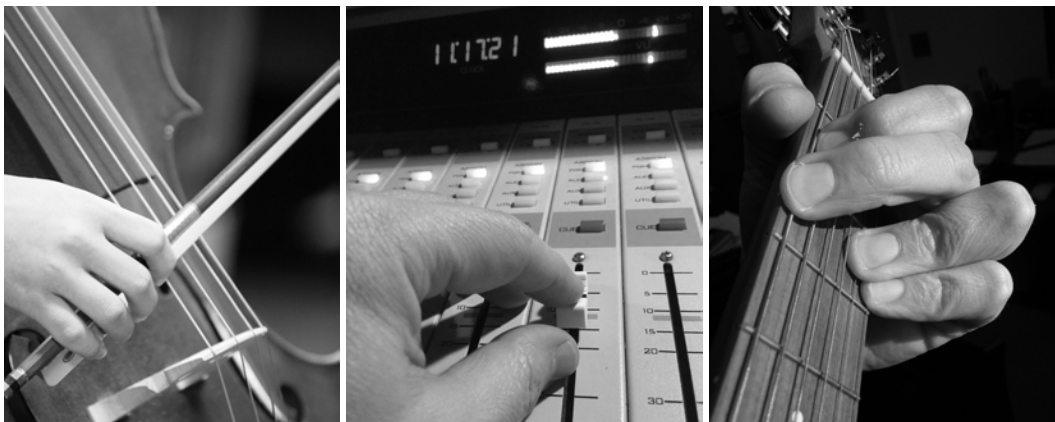
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## Come Sing With Us!



Matthew Blum

**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](mailto: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](http://bach.org/belcanto)



Our *Giving Bach* Campaign goal is within reach – You can help bring it to a “Fitting Finale” by June 30, 2021!



Hub Willson

Noyes Fludde, 2020 Family Concert

*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](http://BACH.org), or contribute through an IRA distribution or stock transfer.



# 2021-2022 SEASON

*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