



Members of the Bach Choir of Bethlehem
& Bach Festival Orchestra
Dr. Christopher Jackson, Artistic Director & Conductor
present Bach at Noon in Allentown

BACH at NOON

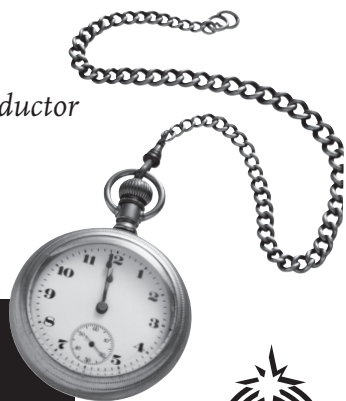
A Gift of Music & Spiritual Refreshment



Soloists

Nola Richardson – soprano
Janna Critz – alto
Lawrence Jones – tenor
Edmund Milly – bass-baritone

Christopher Jackson
Artistic Director & Conductor



Second Tuesdays

* 12:10–1:00pm

St. John Lutheran Church
Downtown Allentown

Next Bach at Noon
Tuesday, JULY 9, 2024!



125 YEARS
1898–2023

June 4, 2024 – PROGRAM

Johann Sebastian Bach (1685–1750)
Motet Lobet den Herrn, BWV 230

Heinrich Schütz (1578–1654)
Jauchzet dem Herrn

Shaker Hymn arr. by William Hawley (b. 1950)
Recessional (Not One Sparrow is Forgotten)

Johann Sebastian Bach
Motet Komm, Jesu, Komm, BWV 229

Johann Sebastian Bach
Cantata Wo soll ich fliehen hin, BWV 5

with members of the Bach Festival Orchestra
– Elizabeth Field, concertmaster, & Clair Bright – violin
Nina Falk – viola
Loretta O'Sullivan – cello
Daniel McDougall – bass
Nobuo Kitagawa & Lynne Cohen – oboe
Robert Skoniczin – trumpet
Charlotte Mattax Moersch & Thomas Goeman – keyboards

The June Bach at Noon is named in honor of Dorothy Hess Baker & her mother, Elizabeth Leith Hess, both former members of the Bach Choir of Bethlehem. The concert and the participation of featured soprano and alto soloists are made possible in part by a generous legacy gift from the Dexter F. and Dorothy H. Baker Foundation.



J.S. Bach | Motet Lobet den Herrn, BWV 230

– Translation by H. Ellis Finger

Lobet den Herrn, alle Heiden
Und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
Waltet über uns in Ewigkeit.
Alleluja!
(Psalm 117)

*Praise the Lord, all ye nations,
And extol him, all ye peoples!
For his mercy and truth
Shall rule over us in all eternity.
Alleluia!*

Heinrich Schütz | Jauchzet dem Herrn, SWV 36

– Translation by H. Ellis Finger

Jauchzet dem Herrn alle Welt.
Dienet dem Herrn mit Freuden.
Kommt vor sein Angesicht mit Frohlocken.
Erkennet, dass der Herr Gott ist. Er hat uns gemacht,
und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken.
Zu seinen Vorhöfen mit Loben.
Danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich und seine Gnade währet ewig
und seine Wahrheit für und für.
(Psalm 100)

*Praise the Lord all the world.
Serve the Lord with gladness.
Come before his presence with thanksgiving.
Know that the Lord is our God. He has made us,
and not we ourselves,
as his people and the sheep of his pasture.
Enter into his gates with thanksgiving.
Into his courts with praise.
Give thanks to him, praise his name.
For the Lord is gracious and his mercy endures forever
and his truth forever and ever.*

Shaker Hymn | Recessional (Not One Sparrow is Forgotten)

– Arranged by William Hawley

Not one sparrow is forgotten,
E'en the raven God will feed;
And the lily of the valley
From His bounty hath its need.

*Then shall I not trust Thee, Father,
In Thy mercy have a share?
And through faith and prayer, my Mother,
Merit Thy protecting care?
Text adapted from Luke 12:6*



J.S. Bach | Motet Komm, Jesu, Komm, BWV 229

– Translation by H. Ellis Finger

1. Chorus

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben,
du bist der rechte Weg,
die Wahrheit und das Leben.

*Come, Jesus, come, my body is weary,
my powers weaken bit by bit,
I long for your peace;
the bitter path weighs on me too heavily!
Come, come, I will entrust myself to you,
You are the true path,
the truth and the life.*

Bach | Motet Komm, Jesu, Komm, BWV 229 continued

2. Aria

Drum schliess ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.
– Paul Thymich, 1697

*Thus I lock myself in your grasp
and say, world farewell!
Though my life's course hastens to its end,
the spirit however is well secured.
It shall rest with its Creator,
for Jesus is and remains
the true course to life.*



J.S. Bach | Cantata Wo soll ich fliehen hin, BWV 5

– Translation by H. Ellis Finger

1. Chorus

Wo soll ich fliehen hin,
weil ich beschweret bin
mit viel und grossen Sünden?
Wo soll ich Rettung finden?
Wenn alle Welt herkäme,
mein Angst sie nicht wegnähme.
("Wo soll ich fliehen hin," verse 1)

*Where shall I find refuge,
deeply burdened that I am
with many sins, all so large?
Where shall I find salvation?
Should all the world come to my aid
they could not relieve me of my anguish.*

2. Recitative (Bass)

Der Sünden Wust hat mich nicht nur befleckt,
er hat vielmehr den ganzen Geist bedeckt,
Gott müsste mich als unrein von sich treiben;
doch weil ein Tropfen heiliges Blut
so grosse Wunder tut,
kann ich noch unverstossen bleiben.
Die Wunden sind ein offnes Meer,
dahin ich meine Sünden senke,
und wenn ich mich zu diesem Strome lenke,
so macht er mich von meinen Flecken leer.

*The wasteland of my sins has not only defiled me,
it has indeed blighted my entire spirit,
God would have to push me away from him as unclean;
but since a drop of sacred blood
achieves such great wonders,
I can remain here unrejected.
His wounds are a vast sea,
in which I drown my sins,
and if I guide myself to the waters
then he will wash my sins away.*

3. Aria (Tenor)

Ergiesse dich reichlich, du göttliche Quelle,
ach, walle mit blutigen Strömen auf mich!
Es fühlet mein Herze die tröstliche Stunde,
nun sinken die drückenden Lasten zu Grunde,
es wäschet die sündlichen Flecken von sich.

*Pour forth abundant waters, you divine spring,
o wash over me with blood-stained streams!
My heart feels this soothing hour,
the burdensome weights fall to the ground,
the sinful stains are washed away.*

• Nina Falk, viola •

4. Recitative (Alto with instrumental Chorale)

Mein treuer Heiland tröstet mich,
es sei verschart in seinem Grabe,
was ich gesündigt habe;
ist mein Verbrechen noch so gross,
er macht mich frei und los.
Wenn Gläubige die Zuflucht bei ihm finden,
muss Angst und Pein
nicht mehr gefährlich sein
und alsobald verschwinden;
ihr Seelenschatz, ihr höchstes Gut
ist Jesu unschätzbare Blut;
es ist ihr Schutz vor Teufel, Tod und Sünden,
in dem sie überwinden.

*My faithful Savior consoles me,
placed within his tomb,
are sins I have committed;
no matter how great is my sinfulness,
he makes me free and pure.
When the faithful find refuge in him,
anguish and suffering
no longer shall cause danger
vanishing all of a sudden;
the treasure of their soul, its supreme good
is Jesus' inestimable blood;
it is our safeguard against the devil, death and sin,
through this they are victorious.*

• Nobuo Kitagawa, oboe •

Instrumental Chorale:

Du bist hier, der mich tröst,
weil du mich hast erlöst,
was ich gesündigt habe,
hast du verscharrt im Grabe,
da hast du es verschlossen,
da wirts auch bleiben müssen.
(“Wo soll ich fliehen hin,” verse 5)

5. Aria (Bass)

Verstumme, Höllenheer,
du machst mich nicht verzagt!
Ich darf dies Blut dir zeigen,
so musst du plötzlich schweigen,
es ist in Gott gewagt.

• Robert Skoniczin, trumpet •

6. Recitative (Soprano)

Ich bin ja nur das kleinste Teil der Welt,
und da des Blutes edler Saft
unendlich grosse Kraft
bewährt erhält,
dass jeder Tropfen, so auch noch so klein,
die ganze Welt kann rein
von Sünden machen,
so lass dein Blut
ja nicht an mir verderben,
es komme mir zugut,
dass ich den Himmel kann ererben.

7. Chorale

Führ auch mein Herz und Sinn
Durch deinen Geist dahin,
Dass ich mög alles meiden,
Was mich und dich kann scheiden,
Und ich an deinem Leibe
Ein Gliedmass ewig bleibe.
(“Wo soll ich fliehen hin,” verse 11)
“Wo soll ich fliehen hin,” Johann Heermann 1630
(verses 1, 5, 11 – mov’ts. 1, 4, 7; source for other movements)

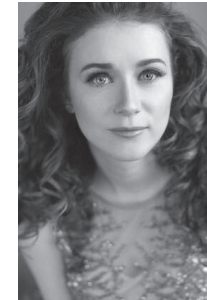
*You are with me, you who comforts me,
for you have brought me salvation,
the sins I have committed,
you have buried in your tomb,
You have sealed them there,
where they shall remain.*

*Be silenced, you forces of hell,
you cause me no fear!
Once I show you this blood,
you must suddenly grow quiet,
all is ventured through God.*

*I am indeed the world’s most meager part,
and yet the noble flow of his blood
holds infinite powers so great,
preserving them,
that each single drop, no matter how small,
can wash the whole world
clean of sin,
so let your blood
indeed not be wasted on me,
granting me instead the blessing
that I shall inherit heaven.*

*Guide also my heart and mind
by means of your spirit,
that I be spared all things,
that might separate me from you,
and that I might remain forever
a member of your body.*

Soloists



NOLA RICHARDSON, soprano, is making her mark as an “especially impressive” soprano (*New York Times*). Australian-American Richardson’s repertoire ranges from medieval to contemporary works, including several world premieres. She has been particularly noted for her performances of Bach, Handel, and Mozart and has won First Prize in all three major American competitions focused on the music of J.S. Bach. Recent seasons have featured her debuts with the Atlanta, Baltimore, Cincinnati, Colorado, Kansas City, Pittsburgh, and Seattle symphonies. She frequently appears with major Baroque orchestras and opera companies such as the Boston Early Music Festival, Philharmonia Baroque Orchestra, American Bach Soloists, and Musica Angelica. Past operatic highlights include Richardson’s debut at the Kennedy Center with *Opera Lafayette* (Fraarte in Handel *Radamisto*) and as the First Lady in *Die Zauberflöte* with the Clarion Music Society. Her discography includes recent recordings with the Cantata Collective (Bach *St. John Passion*), and Baltimore Choral Arts (Mozart *Requiem*). Richardson is the first and only soprano to receive the prestigious DMA degree in Early Music Voice from Yale. Her upcoming season will include performances of *Messiah* at St. Thomas Church in NYC and with the St. Paul Chamber Orchestra and Pacific Symphony; Bach *B Minor Mass* at Alice Tully Hall with the American Classical Orchestra; Mozart *Exsultate Jubilate* with Voices of Music; a return to Carnegie Hall with the Oratorio Society of NY in Handel *Samson*; and in June she’ll join the Bach Choir on its European Tour.



JANNA CRITZ, mezzo-soprano, “a wizard of Handel’s ornamentation” (*DC Theater Scene*) and acclaimed for her “refined singing” (*Schmopera*), is a passionate artist in the early music community. Following her postgraduate training at The Peabody Conservatory of Music, Critz now appears across the US and internationally in the opera and oratorio world, frequently in “pants” roles. This season she is performing solo roles in Monteverdi’s *Return of Ulysses* with In Series in Washington, D.C., and BWV 96, BWV 5, and BWV 180 with the Bach Choir of Bethlehem at Bachfest Leipzig in Germany. Her recent solo engagements include Handel’s *Alceste* (In Series), Bonocini’s *La Conversione di Maddalena* (The Academy of Sacred Drama), Bach’s *Mass in B Minor* (Three Notch’d Road), and Handel’s *Messiah* (Tempesta di Mare). She regularly performs with the American Baroque Opera Company and Mountainside Baroque and has also performed Bach’s *Ein feste Burg ist unser Gott* (Virginia Symphony Orchestra), Mozart’s *Requiem* (Richmond Symphony Orchestra), and Richard Einhorn’s *Voices of Light*, a modern oratorio (Baltimore Symphony Orchestra). Some of her opera roles include Serse from Handel’s *Serse*, Ramiro from Vivaldi’s *Montezuma*, Geoffredo from Handel’s *Rinaldo*, and Ottavia from Monteverdi’s *L’incoronazione di Poppea*. Critz won first-place in the Biennial Bach Vocal Competition (The American Bach Society), is a recipient of The Virginia Best Adams Fellowship (Carmel Bach Festival) and before CoVid-19, was jointly awarded the American Prize in Chamber Music.



LAWRENCE JONES, tenor Praised by the *New York Times* as “an impressive tenor,” Jones has established an active presence on the concert and operatic stages. He has sung as a soloist with Utah Symphony, Boston Baroque, New York City Opera, Naples Philharmonic, Musica Sacra, Opera Saratoga, Voices of Ascension, New Mexico Philharmonic, and Boston Modern Orchestra Project. He has received recognition for his portrayals of Tom Rakewell in Stravinsky’s *The Rake’s Progress* at the Princeton and Aldeburgh Festivals, for which *Opera News* praised him for his “clean, ringing tenor.” Last season, Jones performed in Liszt’s piano transcription of Beethoven’s *Ninth Symphony* at the Isabella Stewart Gardner Museum, with pianist Christopher Taylor; *Christmas Oratorio* with The Bach Choir of Bethlehem; Handel’s *Chandos Anthems* with Masterworks Chorale; and Mozart’s *Requiem* at Lincoln Center, with American Classical Orchestra. He appeared at Carnegie Hall in both Beethoven’s *Mass in C Major* with Riverside Choral Society and *Messiah* with the Oratorio Society of New York. Featured performances this season include selections from Bach’s *Magnificat* and *Christmas Oratorio* with GRAMMY-nominated Clarion Choir; and the title roles in Carissimi’s *Jephte* with Upper Valley Baroque and Handel’s *Samson* with the Oratorio Society of New York. Jones joins the Bach Choir of Bethlehem for its 2024 European Tour performances, including a featured concert of Cantatas in Thomaskirche at Bachfest Leipzig.



EDMUND MILLY, bass-baritone, is sought after for his “perfect diction” (*Los Angeles Times*), distinctive “delicacy and personal warmth” (*Boston Classical Review*), and “rich and resonant” sound (*KC Metropolis*). Milly has recently been featured by the Bach Choir of Bethlehem, Washington Bach Consort, the Oregon Bach Festival, the Baltimore Choral Arts Society, the Thirteen, and the American Pops Orchestra. His 2023–2024 season includes performances of Bach’s cantatas at Bachfest Leipzig, as well as with Trinity Wall Street, Cantata Collective, Gamut Bach Ensemble, the Oklahoma Bach Choir, and Bach Vespers at Holy Trinity. Recent solo credits include *Carmina Burana* with the University of South Carolina Symphony, Vaughan Williams’ *Five Mystical Songs* with the New Jersey Choral Society, and Brahms’ *Requiem* with the Thirteen. A consummate ensemble singer, he has also recently sung with Seraphic Fire, Ensemble Altera, and TENET. Milly’s musical education began with cello lessons at age three and continued at the American Boychoir School, where he amassed formative musical experiences under the batons of Seiji Ozawa, Kurt Mazur, Sir John Eliot Gardiner, and André Previn. He holds degrees from McGill University and the Yale Institute of Sacred Music, where he studied with James Taylor. In his Lincoln Center debut with Yale Schola Cantorum directed by Masaaki Suzuki, Milly portrayed an “authoritative and confident” Jesus in Bach’s *St. John Passion* (*Seen and Heard International*). He has since sung the role at Trinity Wall Street and the Oregon Bach Festival and has performed over 90 of Bach’s cantatas. A veteran of the U.S. Army Band Pershing’s Own, he has been a soloist at the White House, the Pentagon, and the U.S. Supreme Court. Performance schedule at edmundmilly.com.

BACH at NOON Tuesday, JULY 9

July’s Bach at Noon features special guest artist, Eric Plutz, University Organist and Faculty at Princeton University, on the magnificent organ at St. John’s Lutheran Church, performing works by J.S. Bach and Benjamin Britten. Loretta O’Sullivan adds movements from Bach’s timeless *First Cello Suite*, but with a fun surprise you won’t want to miss.

The Bach Choir of Bethlehem

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.

In 2022, Dr. Christopher Jackson became the seventh Artistic Director and Conductor of the Bach Choir of Bethlehem.



The 95 dedicated volunteer singers of the Bach Choir, performing with the Bach Festival Orchestra and distinguished soloists, have received international acclaim. Programming includes 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 Bach Choir has released 12 recordings on the Dorian and Analekta labels, including most recently Mendelssohn/Bach *Matthäus-Passion* (2024), Bach's Cantata 21 and Handel's *Ode for Saint Cecilia's Day* (2018), *A Child's Christmas in Bethlehem* (2013), and *St. 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 (2011–2020). 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. The Bel Canto Youth Chorus is the Bach Choir's youth choir educational program under the direction of Director Kelly Rocchi. Through Bel Canto and other educational programs, the Bach Choir is 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.



WELCOME to St. John's! We are glad that you are here today and invite you to return again for any of the worship or arts offerings that are held in this great space.

We are still planning our upcoming Arts at St. John's season. More information available soon at sjat.org

- WORSHIP every Sunday at 10:30am

Visit our website sjat.org for more information including links for livestreams.



2024-2025 SEASON

As we close an extraordinary 125th anniversary season, we look ahead. . . to exciting programming that will transport you to a universe of possibilities – without ever leaving your seat.

- **BACH AT NOON** ▪ Second Tuesdays 12:10–1pm
St. John's Lutheran Church ▪ Downtown Allentown, PA 2024 ▪ June 4 (first Tuesday) July 9 August 13
Central Moravian Church ▪ Historic Downtown Bethlehem, PA 2024 ▪ September 10 October 8 November 12 2025 ▪ January 7 February 11 March 11 April 8
- **Christmas Concerts** ▪ **HEAVENLY CHRISTMAS**
 J.S. Bach, BWV 1, *How Brightly Shines the Morning Star* & Kile Smith, *The Consolation of Apollo*
 ▪ **Saturday, December 7 at 4pm**
 First Presbyterian Church of Allentown
 ▪ **Sunday, December 8 at 4pm** (Livestreamed from Bethlehem)
 First Presbyterian Church of Bethlehem
- **Greg Funfgeld Family Concert** ▪ **YOUTH CHOIRS FESTIVAL**
 ▪ **Sunday, February 23, 2025 at 3pm**
 Zoellner Arts Center, Lehigh University
- **GALA CONCERT: THE THOMANERCHOR**
 ▪ **Saturday, March 8, 2025** ▪ Central Moravian Church
- **Spring Concert** ▪ **RACHMANINOFF VESPERS**
 in collaboration with Westminster Choir College
 ▪ **Sunday, March 30, 2025 at 4pm**
 First Presbyterian Church of Bethlehem
- **117TH BETHLEHEM BACH FESTIVAL**
 ▪ **May 8–11, 2025** ▪ Lehigh University & sites in Historic & South Side Bethlehem



Growth & Harmony – A Passion for Choral Music

We've expanded to three ensembles to provide choral opportunities to a wider age group of kids:

- Da Capo Treble Choir (grades 3–6)
- Youth Chorale (grades 5–8)
- Concert Choir (grades 9–college freshman)

CONCERT SEASON

WINTER CONCERT

- **Sunday, December 4, 2024 at 4PM**
 Wesley United Methodist Church, Bethlehem

BEL CANTO SCHOLARSHIP RECITAL

- **Thursday, December 29, 2024 at 6PM**
 Holy Trinity Memorial Lutheran Church, Catasauqua

SPRING CONCERT

- **Saturday, May 6, 2025 at 4 pm**
 Wesley United Methodist Church, Bethlehem

610.866.4382 ▪ 440 Heckewelder Place
 Bethlehem, Pennsylvania 18018
 BACH.org



BACH.org/BelCanto



The Bach Choir of Bethlehem gratefully acknowledges our Bach at Noon corporate & foundation sponsors.



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The Bach Choir is supported by the National Endowment for the Arts and The Pennsylvania Council on the Arts



St. John's Evangelical Lutheran Church

St. John's Evangelical Lutheran Church in Allentown was founded in 1855 as the first English-speaking Lutheran church in the predominantly immigrant German city. This forward-looking spirit has marked the history of the congregation. The current eighty-foot high cathedral was constructed amid the Great Depression in the 1930s following a unanimous decision by the congregation "to perpetuate its mission in the present location, believing that the voice of the Gospel is needed in the heart of every great city." With the conviction that beauty inspires meaningful worship, the architecture and the entire undertaking blended the religious and the aesthetic. The stained-glass windows, for example, are the creation of Nichola D'Ascenzo, whose work is also displayed at the National Cathedral in Washington, D.C., and the Cathedral of St. John the Divine in New York City. Matching the visual splendor of the church has been its long tradition of excellent music. The 5,000-pipe Ernest M. Skinner organ with four manuals and more than 80 stops is one of the most outstanding instruments in the region. The Arts at St. John's, in its 32nd year, is pleased to host as part of its series the Bach Choir of Bethlehem.

For further information about The Bach Choir:

- Visit BACH.org for upcoming concert and ticket information, to join our mailing list, or to order CDs and other Bach Choir merchandise.
- Consider becoming a Guarantor with the choir: Learn more at the website or by calling 610-866-4382 ext. 113.
- Follow us on Facebook, X (formerly Twitter), Instagram, and LinkedIn.     Watch us on YouTube. 

Freewill offerings to help support Bach at Noon will be accepted at all doors or you may donate online at BACH.org or send your contribution to:

- The Bach Choir of Bethlehem • 440 Heckewelder Place, Bethlehem, PA 18018
- To donate by phone, text BNOON to 44-321.

Bach at Noon broadcast LIVE on WWFM

Bach at Noon concerts are broadcast live on WWFM, a long-time media sponsor. This year's broadcasts are made possible by the generous support of John L. and the late Carol H. Daniel and Arthur Mead Martin. Listen Live at wwfm.org or tune in to a station in your area. Please donate to support our Bach at Noon live broadcast.

Bach at Noon 2024-2025 Bethlehem Schedule

2024
September 10
October 8
November 12

2025
January 7
February 11
March 11
April 8



Special thanks to:
St. John's Evangelical Lutheran Church
Bradley T. Carroll, Pastor
Eric G. Gombert, Cantor
David Umla, Chairperson,
Arts at St. John's

The Guarantors of the Bach Choir for their continuing support.

Bach at Noon 2024 Allentown Schedule:

June 4 (first Tuesday due to European Tour) July 9 August 13

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