



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

BACH at NOON

A Gift of Music & Spiritual Refreshment



Soloists

Rebecca Myers – soprano
Elisa Sutherland – alto
James Reese – tenor
Steven Eddy – bass
Elizabeth Field – violin
Linda Kistler – violin
Loretta O'Sullivan – cello



Second Tuesdays

* 12:10–1:00pm

Next Bach at Noon
Tuesday,
October 14, 2025
Central Moravian Church
Downtown Bethlehem



September 9, 2025 – PROGRAM

John Antes (1740–1811)

String Trio in D Minor, Op.3, No. 2.

Allegro Andante un poco adagio Presto

– Elizabeth Field & Linda Kistler – violin
Loretta O'Sullivan – cello

John Antes

Go, Congregation, Go –

Surely He Has Borne Our Grievs

– Rebecca Myers – soprano

Johann Sebastian Bach (1685–1750)

Herr Jesu Christ, du höchstes Gut, BWV 113

Members of the Bach Festival Orchestra

– Elizabeth Field, concertmaster, Linda Kistler, Julie Bougher,
Inna Eyzerovich, Rebecca Brown & Mary Ogletree – violin
Nina Falk & Agnès Maurer – viola
Loretta O'Sullivan – cello
Daniel McDougal – bass
Susan Charlton – flute
Nobuo Kitagawa & Lynne Cohen – oboe
Chuck Holdeman – bassoon
Kerry Heimann – keyboards

The September Bach at Noon is supported
in part by a generous endowment gift from
Katherine S. Merle-Smith Thomas and is
named in her honor.

As a courtesy to others, kindly silence your cell phone.

John Antes | *Go, Congregation, Go – Surely He Has Borne Our Grievs*

– Text: Christian Gregor (1723–1801) and Isaiah 53:4,5

Go, congregation, go
and see thy Savior in Gethsemane.
There is a scene which with amaze must strike thee,
there astonished gaze:
thy Maker prays.

Surely, he hath borne our griefs,
and carried our sorrows.
He was wounded for our transgressions,
he was bruised for our iniquities.
The chastisement of our peace lay upon him,
and with his stripes we are healed.



J.S. Bach | *Herr Jesu Christ, du höchstes Gut*, BWV 113

– Translation by H. Ellis Finger

1. Chorale

Herr Jesu Christ, du höchstes Gut,
du Brunnquell aller Gnaden,
sieh doch, wie ich in meinem Mut
mit Schmerzen bin beladen
und in mir hab der Pfeile viel,
die im Gewissen ohne Ziel
mich armen Sünder drücken.

*Lord Jesus Christ, you goodness most high,
You font of all mercy,
behold how in my spirit
I am burdened with pain
and within me are many arrows,
that pierce the conscience
of this wretched sinner without end.*

2. Chorale (Alto)

Erbarm dich mein in solcher Last,
nimm sie aus meinem Herzen,
dieweil du sie gebüsst hast
am Holz mit Todesschmerzen,
auf dass ich nicht für grossem Weh
in meinen Sünden untergeh,
noch ewiglich verzage.

*Have mercy on me in such torment,
remove these sins from my heart,
even as you atoned for them
on the cross with pangs of death,
so that I not perish for my sins
In face of great anguish,
nor tremble fearfully in eternity.*

3. Aria (Bass)

Fürwahr, wenn mir das kömmt ein,
dass ich nicht recht vor Gott gewandelt
und täglich wider ihn misshandelt,
so quält mich Zittern, Furcht und Pein.
Ich weiss, dass mir das Herze bräche,
wenn mir dein Wort nicht Trost verspräche.

*Indeed if I should fail
to walk honorably before God
and act badly toward him each day,
then I am plagued by tremors, fear, and pain.
I know that my heart would break
if your word should fail to promise me solace.*

4. Chorale and Recitative (Bass)

Jedoch dein heilsam Wort, das macht
mit seinem süssen Singen,
dass meine Brust,
der vormals lauter Angst bewusst,
sich wieder kräftig kann erquicken.
Das jammervolle Herz
empfindet nun nach tränenreichem Schmerz
den hellen Schein von Jesu Gnadenblicken;
sein Wort hat mir so vielen Trost gebracht,
dass mir das Herze wieder lacht,
als wenn's beginnt zu springen.
Wie wohl, wie wohl ist meiner Seelen!
Das nagende Gewissen kann mich nicht länger quälen,
dieweil Gott alle Gnad verheisst,
hiernächst die Gläubigen und Frommen
mit Himmelsmanna speist,
wenn wir nur mit zerknirschem Geist
zu unserm Jesu kommen.

*But your healing word gives cause
with its sweet singing,
that my breast,
previously locked in utter anguish,
now finds renewed strength.
The tormented heart
following tearful suffering
now feels the bright glow of Jesus' merciful eyes;
His word has brought me such solace,
that my heart now rejoices,
as if it begins to dance.
How blessed, indeed blessed is my soul!
My gnawing conscience plagues me no longer,
even as God pledges full mercy,
henceforth the faithful and the devout
shall dine on heavenly manna.
If only we come to our Jesus
with a remorseful spirit.*

5. Aria (Tenor)

Jesus nimmt die Sünder an!
Süßes Wort voll Trost und Leben!
Er schenkt die wahre Seelenruh
und rufet jedem tröstlich zu:
dein Sünd ist dir vergeben.

*Jesus embraces the sinners!
Sweet utterance full of consolation and life!
He issues true spiritual peace
and calls out to all in consoling ways:
your sin is forgiven.*

6. Recitative (Tenor)

Der Heiland nimmt die Sünder an:
wie lieblich klingt das Wort in meinen Ohren!
Er ruft: Kommt her zu mir,
die ihr mühselig und beladen,
kommt her zum Brunnenquell aller Gnaden,
ich hab euch mir zu Freunden auserkoren!
Auf dieses Wort will ich zu dir
wie der bussfertige Zöllner treten
und mit demütigem Geist
"Gott, sei mir gnädig!" beten.
Ach, tröste meinen blöden Mut
und mache mich durch dein vergossnes Blut
von allen Sünden rein,
so werd ich auch wie David und Manasse,
wenn ich dabei
dich stets in Lieb und Treu
mit meinem Glaubensarm umfasse,
hinfort ein Kind des Himmels sein.

*The Savior embraces the sinners:
how lovely that word resounds in my ears!
He beckons: Come unto me,
you who are weary and burdened,
come unto the fountain of all mercy,
I have sought you out as friends!
On my word I shall approach you
as the repentant tax collector
and pray with humble spirit,
"God be merciful to me!"
Oh comfort my foolish ways
and cleanse me through your spilled blood,
freeing me of all sins,
so I shall be like David and Manasseh,
should I embrace you
in love and trust
with my arm of faith,
and henceforth be a child of heaven.*

7. Aria (Duet – Soprano & Alto)

Ach Herr, mein Gott, vergib mir's doch,
womit ich deinen Zorn erreget,
zerbrich das schwere Sündenjoch,
das mir der Satan auferleget,
dass sich mein Herz zufriedengebe
und dir zum Preis und Ruhm hinfort
nach deinem Wort
in kindlichem Gehorsam lebe.

*O Lord, my God, forgive me
for arousing your anger,
break the burdensome yoke of sin,
that Satan placed upon me,
so that my heart might know peace,
and in praise and glory unto you
according to your word
abiding in childlike obedience.*

8. Chorale

Stärk mich mit deinem Freudengeist,
heil mich mit deinen Wunden,
wasch mich mit deinem Todesschweiss
in meiner letzten Stunden;
und nimm mich einst, wenn dir's gefällt,
in wahrem Glauben von der Welt
zu deinen Auserwählten!

*Strengthen me with your joyful spirit,
heal me with your wounds,
cleanse me with the sweat of your death
in my final hours;
and receive me, if it pleases you,
in true belief from the world
unto your chosen ones!*

"Herr Jesu Christ, du höchstes Gut," Bartholomäus Ringwaldt 1588 (verses 1,2,7 - mov'ts. 1,2,8; source for the other movements)

BACH at NOON Tuesday, October 14



Join us for the October Bach at Noon when the Westminster Choir, composed of students at Westminster Choir College of Rider University, will be our special guests.

Soloists

REBECCA MYERS, *soprano*, Philadelphia-based soprano Rebecca Myers is a soloist, collaborator, recording artist, and creator in high demand. Her 2025–2026 season includes an exciting lineup of performances including her solo debut with Folger Consort, Gamut Bach Ensemble, and appearances with Lyric Fest, Apollo's Fire, Portland Baroque, The Crossing, and Seraphic Fire. Last season Myers was the soprano soloist with Apollo's Fire for performances in Cleveland and Chicago of Bach's *Mass in B Minor*. She also appeared as a soloist with Portland Baroque, Tempesta di Mare, and The Back Bay Chorale. Myers is the Artistic Director and a founding soprano in the cutting-edge vocal chamber ensemble Variant 6. In this leadership position, she curates programs of virtuosic and obscure works from all eras of history in new and surprising ways engaging artists throughout the country. She has appeared on over 25 acclaimed commercial recordings with The Crossing, Variant 6, Seraphic Fire, Lyric Fest, and Lorelei Ensemble. She appears on three GRAMMY-winning albums (best choral performance 2018, 2022, and 2025) and eight GRAMMY-nominated albums.

ELISA SUTHERLAND, *mezzo-soprano*, gives detailed, stylistic performances of early and new music with "soul-infused expressiveness and unselfconscious joie de vivre" (*New York Music Daily*). Sutherland is an integral participant in New York City's chamber music scene as a core member of both Ekmeles, a sextet dedicated to exploring microtonal tuning and extended vocal techniques, and Alkemie, medieval specialists who celebrate the vibrant and timeless sounds of the past and present. Sutherland's 2025–26 season includes an astonishing range of high-level music-making with collaborators around the country, including ACRONYM, Quince, The Crossing, Blue Heron, Lorelei, Ampersand, Variant 6, the Choir of Trinity Church, and Seraphic Fire.

JAMES REESE, *tenor* "A shining tenor," (*New York Classical Review*) James Reese delivers dynamic performances that facilitate intimate connections between audiences and the art, with a voice the *Washington Post* calls "bright, agile, and full of heart." Reese's ability to impart emotional immediacy on his centuries-wide repertoire has earned him overwhelming critical acclaim over the course of a fast-rising career. Reese has sung with symphony orchestras across North America, among them the Kansas City Symphony, the Baltimore Symphony, the Victoria Symphony, the Calgary Philharmonic, and the Naples Philharmonic. In 2023 he won a GRAMMY award as a soloist on *Born*, released by The Crossing, singing the music of Edie Hill. Reese's performances have been called "captivating" (*Broad Street Review*) and "splendid." (*San Francisco Chronicle*) For more: jamesreeseitenor.com

STEVEN EDDY, *baritone*, is an accomplished concert artist and Baroque music specialist, and he has garnered praise as a soloist and professional choral singer with such ensembles as The New York Philharmonic, The Oratorio Society of New York, Philharmonia Baroque Orchestra, Seraphic Fire, True Concord Voices and Orchestra, Spire Chamber Ensemble, The Thirteen, Variant Six, Clarion Music Society, American Classical Orchestra, Sacred Music in a Sacred Space, Choral Arts Philadelphia, Handel Choir of Baltimore, New York Virtuoso Singers, and Bach Vespers at Holy Trinity. Eddy was the First Prize winner of the 2019 Oratorio Society of New York's Lyndon Woodside Competition, which led to his debut with The Oratorio Society of New York in the world premiere of Paul Moravec and Mark Campbell's *A Nation of Others*. He was also the winner of

the 2015 Joy in Singing Music Sessions, which led to his New York solo recital debut at Merkin Hall. He was a Regional Finalist of the Metropolitan Opera National Council Auditions. Upcoming projects include a return to The Oratorio Society of New York and Carnegie Hall in the world premiere of Paul Moravec and Mark Campbell's *All Shall Rise*, a debut with the Bach Choir of Bethlehem, Handel's *Messiah* and David Lang's *the little match girl passion* with The Thirteen, Bach's *Mass in B Minor* with Choral Arts Philadelphia, and concert projects with Seraphic Fire and Variant Six. For more information, steveneddybaritone.com.

ELIZABETH FIELD, *violin*, distinguished for her passionate and stylistic playing on both period and modern instruments, is the founder of The Vivaldi Project whose highly acclaimed recordings of unknown 18th-century string trios titled *Discovering the Classical String Trio* are currently available on MSR Classics records. Field has been concertmaster of Bach Festival Orchestra for over 20 years and has performed as guest concertmaster with a wide variety of ensembles throughout the U.S., from Washington D.C.'s acclaimed Washington Bach Consort to Opera Lafayette. She also performed and recorded extensively with the Orpheus Chamber Orchestra. Field holds a Doctorate in Historical Performance Practice from Cornell University and has held professorships at Sacramento State University and the University of California at Davis. She is currently on faculty at George Washington University. Her DVD with fortepianist Malcolm Bilson, *Performing the Score*, has been hailed by Emanuel Ax as both "truly inspiring" and "authoritative." Seen and Heard International proclaimed that Field "played so thrillingly that if Mendelssohn had heard Field play he would have written her a concerto too." For more information, please visit thevivaldiproject.org

LINDA KISTLER, *violin*, maintains a busy concert schedule playing both modern and Baroque violin. She has appeared as soloist and concertmaster with the Bach Festival Orchestra and the Pennsylvania Sinfonia Orchestra. In addition, she is a member of the Allentown Symphony Orchestra, and the Vox Amadeus Ensemble of Philadelphia. Kistler has performed solo recitals at Moravian University and at the Bethlehem, Pennsylvania, Musikfest. Her chamber music engagements have included the Moravian String Quartet and guest appearances with the Gabriel Ensemble of Schuylkill County, Pennsylvania; Mélomanie of Wilmington, Delaware; and La Fiocco of Bucks County, Pennsylvania. As a teacher, she has served on the faculty of Lehigh University, Cedar Crest College, Kutztown University, and the Lehigh Valley Charter School for the Performing Arts. She currently maintains a private studio, is an artist-lecturer at Moravian University, and teaches violin and viola at Lafayette College and Allentown's Community Music School. Kistler was trained at the Oberlin College Conservatory (BM), and at the Juilliard School (MM).

LORETTA O'SULLIVAN, *cello*, praised by the *New York Times* as "an agile, eloquent player," – has played with many of this country's leading ensembles and orchestras. On period instruments, these include the Four Nations Ensemble, Opera Lafayette, Aston Magna, Artek, the New York Collegium, the Haydn Baryton Trio, the Classical Quartet, the American Classical Orchestra, and the Orchestra of St. Luke's. In concerts and recordings, she has given memorable performances of Bach, Biber, and Britten for solo cello, concertos of Vivaldi and Porpora and Fiorenza, obbligato cello arias of Caldara and Handel, and a wide range of chamber music. She recorded

Soloists

the complete Op. 5 sonatas of Francesco Geminiani, with the Four Nations Ensemble, for Orchid Classics. As principal cellist of Opera Lafayette, she has performed at Versailles, the Kennedy Center, and the Rose Theater, and has recorded for Naxos. As principal cellist with the Bach Choir of Bethlehem and featured artist in 2023,

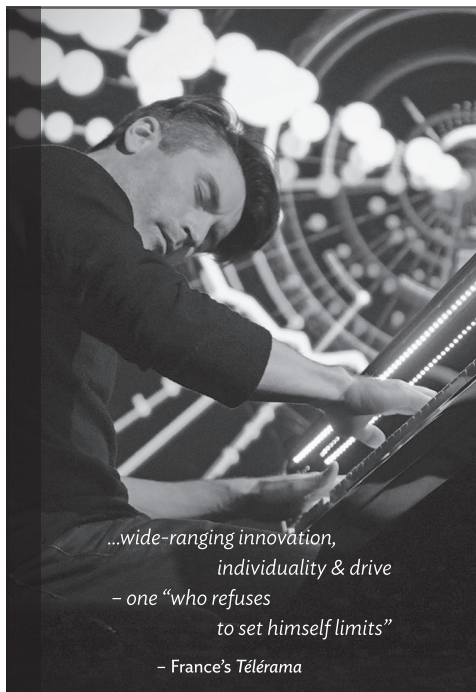
O'Sullivan performed the C.P.E. Bach cello concerto in A minor, the Vivaldi concerto for two cellos, and Sarah Quartel's *Snow Angel* for solo cello and children's choir. In collaboration with Francine Ringold, former Poet Laureate of Oklahoma, she set several poems for solo cello entitled "Bird Songs."

September Bach at Noon Donation Challenge

As September begins, we celebrate the beautiful transition from summer to fall. It's a time of new beginnings, from the excited voices of school children to the welcome return of our Bach at Noon concerts here at Central Moravian Church.

We have an extra reason to celebrate this month and especially today, as we mark the birthday of our exceptional Executive Director, Leela Breithaupt. In honor of Leela's special day and her love of these free concerts, Fritz Breithaupt has generously offered to match up to \$1,500 of your Bach at Noon gifts. All gifts will help us achieve the goal, but if you're curious and want your gift to "match" her age, consider a gift a little over \$50! We invite you to join us in wishing Leela a happy birthday and a wonderful year ahead!

Donations will be accepted after the concert, or you can donate by mail, by phone, or online at [Bach.org](https://bach.org). Text to give by phone to BNoon to 44321.



...wide-ranging innovation,
individuality & drive
– one "who refuses
to set himself limits"
– France's *Télérama*



DINNER & CONCERT Fundraiser featuring pianist-composer DAN TEPFER

Saturday, October 4, 2025 • 5pm
Musikfest Café, ArtsQuest Center at SteelStacks

Join us for an intimate evening of artistry and celebration, where pianist Dan Tepfer will perform his acclaimed *Inventions / Reinventions*. Interweaving Bach's Two-Part Inventions with his own improvisations in the "missing" keys, Tepfer offers a brilliant 24-key journey through tradition and innovation – honoring Bach's legacy while delivering a bold, contemporary voice. ***Proceeds benefit the Bach Choir's Youth Education & Community Engagement programs. Don't miss it!***



Tickets: \$225 (includes dinner, concert,
and \$75 charitable contribution)

[BACH.org/dan-tepfer](https://bach.org/dan-tepfer)
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Artistic Director & Conductor



DR. CHRISTOPHER JACKSON, now in his fourth season, is the seventh Artistic Director and Conductor of the Bach Choir of Bethlehem. He has worked for 18 years as a conductor, educator, professional singer, and scholar. Throughout his career, he has led numerous collegiate, professional, and amateur ensembles across the United States, and he works frequently as a guest conductor for orchestras, choirs, and music festivals. His ensembles have toured China, Canada, and the continental United States. During his tenure at Lycoming College in Williamsport, Pennsylvania, he co-founded the Lycoming Baroque Choir and Orchestra and designed academic courses that allowed students to travel to Germany and explore links between Baroque music, art, and architecture. He has taught courses and master classes in conducting, music theory, music history, vocal methods and pedagogy, and Baroque performance practice and has been a guest artist and lecturer at the San Juan Conservatory, the Coro de Niños de San Juan, and the Baldwin Wallace Bach Festival. He was nominated as a finalist for the American Prize in Virtual Performance for his work with the Muhlenberg College choral ensembles during the Covid-19 pandemic. Jackson remains an active professional choral singer and soloist, with focuses in the Baroque, Renaissance, and Modern eras. As a member of the Boston-based chamber choir Skylark, he has appeared on three GRAMMY-nominated albums (Best Choral Performance) and also serves as the ensemble's Director of Education. In that position, he helped design free materials for music educators across the country to use for virtual music-making. He has performed with the GRAMMY award-winning ensemble Roomful of Teeth, the Santa Fe Desert Chorale, Artefact Ensemble, Les Canards Chantants, and Bach Vespers at Holy Trinity Lutheran in New York City. Jackson received his Bachelor of Arts in Vocal Performance from Oklahoma State University, studying conducting under Dr. Dirk Garner (Baldwin Wallace Bach Festival). He received his Master of Music in Choral Conducting from Westminster Choir College and was the graduate assistant conductor of the Westminster Symphonic Choir under Dr. Joe Miller and Dr. Amanda Quist, as well as studying with Dr. Andrew Megill (Carmel Bach, Illinois Bach Academy). He earned his Doctor of Musical Arts in Choral Conducting from the University of North Texas, studying with Dr. Jerry McCoy and Dr. Richard Sparks. His areas of research include the programming and performance of Baroque and Renaissance music for choirs of all ages and levels of experience, as well as the choral music of Benjamin Britten.

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 115 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 Salzburger Dom, Nikolaikirche in Potsdam, and the Thomaskirche, Bach's church in Leipzig, as part of the 2024 European tour; Herkulessaal at Munich's Royal Residence 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**.





SEASON

The Bach Choir of Bethlehem, Bach Festival Orchestra
Dr. Christopher Jackson, Artistic Director & Conductor

- **BACH AT NOON** ■ Second Tuesdays 12:10–1pm
St. John's Lutheran Church ■ Downtown Allentown
2025 ■ June 10 July 8 August 12
Central Moravian Church ■ Historic Downtown Bethlehem
2025 ■ September 9 October 14 November 11
2026 ■ January 13 February 10 March 10 April 14
- **Fall Fundraiser** ■ **DAN TEPFER** – Inventions / Reinventions
■ Saturday, October 4, 2025
Musikfest Café, ArtsQuest Center, Bethlehem
- **Christmas Concerts** ■ **CHRISTMASTIME IN LEIPZIG**
Christmas Cantata Concerts
■ Saturday, December 13, 2025 at 4pm
Muhlenberg College Egner Memorial Chapel, Allentown
■ Sunday, December 14, 2025 at 4pm (Livestreamed)
First Presbyterian Church of Bethlehem
- **Greg Funfgeld Family Concert**
■ **THE NIGHTINGALE** in collaboration
with Mock Turtle Marionette Theater
■ Sunday, February 22, 2026 at 3pm
Zoellner Arts Center, Lehigh University, Bethlehem
- **Spring Concert** ■ **ST. JOHN PASSION**
■ Sunday, March 29, 2026 at 4pm
First Presbyterian Church of Bethlehem
- **118TH BETHLEHEM BACH FESTIVAL**
■ May 7–10, 2026 ■ Lehigh University & sites
in Historic & South Side Bethlehem

2025–2026



The Bel Canto YOUTH CHORUS

of The Bach Choir of Bethlehem

Kelly Rocchi, Director
Alaina Swartz, Youth Chorale Conductor
Erica Silver, Da Capo Treble Choir Conductor

CONCERT SEASON

WINTER CONCERT

- Sunday, November 23, 2025 at 2 and 4:30pm
Wesley United Methodist Church, Bethlehem

BEL CANTO SCHOLARSHIP RECITAL

- Sunday, January 25, 2026 at 4pm
Cathedral Church of the Nativity, Bethlehem

SPRING CONCERT

- Saturday, April 19, 2026 at 4pm
Cathedral Church of the Nativity

[BACH.org/BelCanto](https://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



CENTRAL MORAVIAN CHURCH

As an active and vibrant Moravian faith community in Bethlehem for over 282 years, Central Moravian Church is situated in the newly inscribed UNESCO World Heritage site, recognizing the Moravian Church Settlements of Gracehill (Northern Ireland), Christiansfeld (Denmark), and Herrnhut (Germany), as well as Bethlehem.

The Moravian Church had its origin in the pre-Reformation awakening under John Hus. The Unitas Fratrum (Unity of the Brethren) was organized in 1457. Because much of its early history is centered in Moravia, the Unity is known formally as the Moravian Church and recognized as the oldest organized Protestant denomination in the world. The Moravian Church places much emphasis on mission, music, and education. It was J. Fred Wolle, organist of Central Moravian Church in Bethlehem, who founded the Bach Choir of Bethlehem in 1898 and conducted The Choir in the first performance of Bach's *Mass in B Minor* in America here at Central Church in 1900. Central Moravian Church continues to have a flourishing music program presented by its resident music ensembles and visiting artists, under the leadership of Minister of Music and Organist Rebecca Lepore. In addition to five Central Moravian Church music CDs, including *An Old Fashioned Moravian Music Christmas*, an organ recording featuring Rebecca Lepore, and *Christmas Eve at Central Moravian Church*, a recently published 256-page book entitled *Praise and Thanksgiving: 275 Years of Music at Central Moravian Church* is available at the Moravian Book Shop.

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 and now LIVESTREAMED!

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. Bach at Noon concerts are also livestreamed on the choir's YouTube channel in partnership with Central Moravian Church. Please see BACH.org for more information. Please donate to support our Bach at Noon live broadcast.

Bach at Noon 2024-2025 Bethlehem Schedule

2025
September 9
October 14
November 11

2026
January 13
February 10
March 10
April 14



Special thanks to:
Central Moravian Church,
Senior Pastor Janel Rice
Rebecca Lepore, Minister of Music

John C. Baker Recordings, LLC,
for generosity and expertise in support
of livestreaming

The Guarantors of the Bach Choir
for their continuing support.

Bach at Noon 2026 Allentown Schedule:

June 9 July 14 August 11

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