



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

Meg Bragle – mezzo-soprano
Nathan Hodgson – tenor
Steven Eddy – baritone
Elizabeth Field – violin
Loretta O'Sullivan – cello



Second Tuesdays

* 12:10–1:00pm

Next Bach at Noon
Tuesday,
February 10, 2026
Central Moravian Church
Downtown Bethlehem



January 13, 2026 – PROGRAM

Franz Anton Hoffmeister (1754–1812)

Duo for Violin and Cello, Op. 6, No. 1

Allegro Romance Rondo

– Elizabeth Field, violin • Loretta O'Sullivan, cello

Franz Joseph Haydn (1732–1809)

Two selections from *Die Jahreszeiten*, Hob. XXI:3
(*The Seasons*), from “Der Winter,” (“Winter”)

Baritone Recitative – “Nun senket sich das blasse Jahr”

Alto/Soprano Aria – “Licht und Leben sind geschwächt”

Antonio Vivaldi (1678–1741)

Violin Concerto in F Minor, RV 297 – “L'inverno”
(*Winter*) from *Le quattro stagioni* (*The Four Seasons*)

Allegro non molto Largo Allegro

– Elizabeth Field, violin

Johann Sebastian Bach (1685–1750)

Schau, lieber Gott, wie meine Feind, BWV 153

Members of the Bach Festival Orchestra

– Elizabeth Field, concertmaster, Linda Kistler, Inna Eyzerovich,
Mary Ogletree, Julie Bougher, Stephani Bell &
Simon Maurer – violin
Nina Falk & Agnès Maurer – viola • Loretta O'Sullivan – cello
Dan McDougall – bass • Kerry Heimann – keyboard

The January Bach at Noon concert is named in honor of J. Fred Wolle, founder and first conductor of the Bach Choir of Bethlehem, and supported in part by generous endowment gifts from the Wolle family.

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



J.S. Bach | *Schau, lieber Gott, wie meine Feind, BWV 153*

– Translation by H. Ellis Finger

Cantata for the Sunday after New Year

1. Chorale

Schau, lieber Gott, wie meine Feind,
damit ich stets muss kämpfen,
so listig und so mächtig seind,
dass sie mich leichtlich dämpfen!
Herr, wo mich deine Gnad nicht hält,
so kann der Teufel, Fleisch und Welt
ich leicht in Unglück stürzen.

2. Recitative [Alto]

Mein liebster Gott, ach lass dichs doch erbarmen,
ach hilf doch, hilf mir Armen!
Ich wohne hier bei lauter Löwen und bei Drachen,
und diese wollen mir durch Wut und Grimmigkeit
in kurzer Zeit
den Garaus völlig machen.

3. Aria [Bass]

Fürchte dich nicht, ich bin mit dir.
Weiche nicht, ich bin dein Gott;
ich stärke dich,
ich helfe dir auch durch die rechte Hand meiner Gerechtigkeit.
(Isaiah 41:10)

4. Recitative [Tenor]

Du sprichst zwar, lieber Gott, zu meiner Seelen Ruh
mir einen Trost in meinen Leiden zu,
ach, aber meine Plage
vergrössert sich von Tag zu Tage,
denn meiner Feinde sind so viel,
mein Leben ist ihr Ziel,
ihr Bogen wird auf mich gespannt,
sie richten ihre Pfeile zum Verderben,
ich soll von ihren Händen sterben;
Gott! Meine Not ist dir bekannt,
die ganze Welt wird mir zur Marterhöhle;
hilf, Helfer, hilf! errette meine Seele!

5. Chorale

Und ob gleich alle Teufel
dir wollten widerstehn,
so wird doch ohne Zweifel
Gott nicht zurücke gehn;
was er ihm fürgenommen
und was er haben will,
das muss doch endlich kommen
zu seinem Zweck und Ziel.

6. Aria [Tenor]

Stürmt nur, stürmt, ihr Trübsalswetter,
wallt, ihr Fluten, auf mich los!
Schlagt, ihr Unglücksflammen,
über mich zusammen,
stört, ihr Feinde, meine Ruh,
spricht mir doch Gott tröstlich zu:
ich bin dein Hort und Erretter.

*Behold, dear God, how my foes,
with whom I must do constant battle,
are so treacherous and so mighty
that they effortlessly subdue me!
Lord, where your grace fails to sustain me,
there Satan, flesh, and world
easily plunge me into misfortune.*

*My dearest God! Oh show your mercy,
o help me, help me poor one!
I dwell here among lions and dragons,
and these beasts are intent on utterly destroying me
in such brief time
through rage and gruesomeness.*

*Fear not, I am with you.
Do not grow weak, I am your God;
I will strengthen you,
I will aid you through the right hand of my righteousness.*

*You truly speak, dear God, to the solace of my soul
a sense of consolation for my sufferings,
but my torment
grows greater day by day,
for my enemies are so numerous,
with my life as their goal,
their bows are drawn, aimed at me,
they direct their arrows at my destruction,
I will perish at their hands;
God! My plight is known to you,
the whole world is becoming my cavern of martyrdom;
help me, helper, help! Save my soul!*

*But should the many devils
wish to stand in your way,
there is no doubt
that God will never step away;
whatever he has taken upon himself
and whatever he longs to have
that must finally come to pass
in service to his goal and purpose.*

*Summon your storms, you tormenting weather,
have your waters send floods over me!
Strike forth you flames of distress,
above me in full measure,
shatter, you villains, my moment of peace,
still God speaks to me in consoling ways:
I am your refuge and salvation.*

Schau, lieber Gott, wie meine Feind, BWV 153 | continued

7. Recitative [Bass]

Getrost! mein Herz,
erdulde deinen Schmerz,
lass dich dein Kreuz nicht unterdrücken!
Gott wird dich schon
zu rechter Zeit erquickern;
muss doch sein lieber Sohn,
dein Jesus, in noch zarten Jahren
viel grössre Not erfahren,
da ihm der Wüterich Herodes
die äusserste Gefahr des Todes
mit mörderischen Fäusten droht!
Kaum kömmt er auf die Erden,
so muss er schon ein Flüchtling werden!
Wohlan, mit Jesu tröste dich
und glaube festiglich:
denjenigen, die hier mit Christo leiden,
will er das Himmelreich bescheiden.

8. Aria [Alto]

Soll ich meinen Lebenslauf
unter Kreuz und Trübsal führen,
hört es doch im Himmel auf,
da ist lauter Jubilieren,
daselbst verwechselt mein Jesus das Leiden
mit seliger Wonne, mit ewigen Freuden.

9. Chorale

Drum will ich, weil ich lebe noch,
das Kreuz dir fröhlich tragen nach;
mein Gott, mach mich darzu bereit,
es dient zum Besten allezeit!

Hilf mir mein Sach recht greifen an,
dass ich mein’ Lauf vollenden kann,
hilf mir auch zwingen Fleisch und Blut,
für Sünd und Schanden mich behüt!

Erhalt mein Herz im Glauben rein,
so leb und sterb ich dir allein;
Jesu, mein Trost, hör mein Begier,
o mein Heiland, wär ich bei dir!


*Be consoled! My heart,
bear up under your pain,
do not let your cross subdue you.
God will restore your strength
at the proper time;
even his dear son,
your Jesus, still in his tender years,
had to suffer even greater strife,
when the wrathful Herod threatened him
with the most extreme peril of death,
with brutal fists,
he was barely here on Earth
before having to become a fugitive!
With full courage, console yourself with Jesus
and with resolute faith
trust that those who suffer here with Christ
will be rewarded with the kingdom of Heaven.*

*If I should guide my life’s journey
burdened by cross and grief,
all shall then cease in heaven,
there we shall find utter rejoicing,
there my Jesus shall change our suffering
into blessed delight and everlasting joy.*

*Thus, while still living, I will gladly
bear the cross’s burden in your steps;
my God, make me ready for the task,
it serves all the best at every moment!*

*Help me take hold of my task,
so that I might end my life’s course,
help me also tame urges of flesh and blood,
shield me from sin and ruin!*

*Sustain my heart in faith that is pure,
so that I might live and die in you alone;
Jesus, my solace, hear my desire,
o my Savior, if only I were together with you!*



BACH at NOON

Tuesday, February 10

The Bach Choir of Bethlehem, Bach Orchestra, and renowned guest soloists will all be back for our February Bach at Noon. Highlighting this month’s program is Bach’s monumental *Chaconne in D Minor for solo violin*, played by concertmaster Elizabeth Field. Joshua Bell, generational violin virtuoso, said that this piece is “not just one of the greatest pieces of music ever written, but one of the greatest achievements of any man in history. It’s a spiritually powerful piece, emotionally powerful, structurally perfect.” We hope to see you there!

Soloists

MEG BRAGLE, *mezzo-soprano*, is a distinguished mezzo-soprano, educator, and broadcaster acclaimed for her musical intelligence, “expressive virtuosity” (*San Francisco Chronicle*), and deep commitment to communication and connection through music. A leading interpreter of Baroque and Classical repertoire, she brings clarity and emotional depth to performances with the world’s finest Baroque ensembles and symphony orchestras in the U.S. and Canada. With over 20 recordings to her credit, spanning almost 1,000 years of music, her discography includes four critically acclaimed recordings of J.S. Bach’s music – including the *Ascension* and *Easter* Oratorios and the *Mass in B Minor* with Sir John Eliot Gardiner and the English Baroque Soloists. Bragle is the Co-Founder and Director of the Bach Festival Society of Winter Park National Oratorio Competition for American Singers, creating a platform to support promising American singers and championing the oratorio tradition. Bragle is an Artist in Residence at the University of Pennsylvania where she directs the Collegium Musicum and where she founded and directs the Opera and Musical Theater Workshop. Bragle also shares her passion for music as the afternoon classical host on WRTI 90.1 FM in Philadelphia, offering listeners engaging insights and a welcoming space to explore classical repertoire. With a career defined by artistic versatility and a deep sense of purpose, Bragle is a vital and inspiring presence in today’s classical music landscape.

NATHAN HODGSON, *tenor*, is a New York-based tenor specializing in early music, chamber music, and choral singing. He is on the permanent roster in the Schola Cantorum at The Church of Saint Vincent Ferrer in New York City and performs with ensembles across the nation. Past performances include appearances with Ensemble VIII in Austin, Texas, Skylark Vocal Ensemble in the Greater Boston area, and in Cleveland with Apollo’s Fire. A native of Dallas/Fort Worth, Hodgson studied at the University of North Texas where he was immediately drawn to Renaissance and Baroque music and sang in the Collegium Musicum program. After receiving a Bachelor of Music in music education, he sang regularly in the Dallas area with ensembles including the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society before moving to New York City in 2015.

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 forte pianist 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

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 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 CPE 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.”



Bel Canto Scholarship Recital
SUNDAY • 4pm • JANUARY 25, 2026
Cathedral Church of the Nativity, Bethlehem


Our annual Scholarship Recital is a special afternoon that shines a spotlight on our talented youth. From solos and small ensembles to full choir performances, this event showcases the extraordinary dedication and artistry of our singers. All proceeds from the recital support the Bel Canto Scholarship Fund. **Tickets: Freewill offering gratefully accepted. Reserve your tickets at Bach.org/tickets.**



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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**.



GREG FUNFGELD FAMILY CONCERT

The Nightingale
Heart. Wit. Wonder.



SUNDAY, FEBRUARY 22, 2026 • 3pm

Zoellner Arts Center, Lehigh University

A reimagined musico-theatrical adaptation of Hans Christian Andersen’s *The Nightingale*, this collaboration between the Bach Choir and Mock Turtle Marionette Theater will inspire and enchant. Created by local arts legends Doug Roysdon, Greg Funfgeld, and Bridget George, this enchanting retelling blends masterful puppetry, live actors, and the full forces of the Bach Choir and Bach Festival Orchestra. Infused with artful selections by Bach, Couperin, Mozart, and more, the story comes alive with sparkling soundscapes and visual poetry.

We are also thrilled to welcome back internationally acclaimed recorder player Tricia van Oers, reprising her role as the Nightingale. Bursting with heart, wit, and wonder, this performance is perfect for audiences of all ages – offering timeless lessons in beauty, truth, and the power of live music.

Our interactive Family Concert is designed to engage, delight, and educate audiences of all ages. The Greg Funfgeld Family Concert embodies the community spirit of the Bach Choir by offering a warm and welcoming atmosphere for our youngest audience members to experience classical music.

Tickets: \$30

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@Bethlehem Bach



SPRING CONCERT

Saint John Passion, BWV 245
Reflection. Reverence. Awe.

SUNDAY, MARCH 29, 2026 • 4pm

First Presbyterian Church of Bethlehem

Coinciding with Palm Sunday, the Bach Choir presents J.S. Bach’s *Saint John Passion*, a profound and stirring account of Christ’s final hours. Anchored in the text of the Gospel of Saint John, this sacred masterwork is heralded for its unbridled emotional immediacy and compels us all to deep reflection, reverence, and awe.

Acclaimed Tenor Dann Coakwell, a compelling voice and vivid storyteller who performed on the Bach Choir’s *Saint Matthew Passion* recording, will return to Bethlehem as the Evangelist. Soaring choruses, contemplative arias, and dramatic recitatives combine to form one of Bach’s most intense and intimate pieces, an enduring testament to sacrifice, and, ultimately, hope.

SOLOISTS

Dann Coakwell *tenor* (Evangelist)
Jonathan Woody *baritone* (Jesus)
Katelyn Grace Jackson *soprano*
Aryssa Burrs *mezzo-soprano*

Tickets: \$50



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,
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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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