



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

Eric Finbarr Carey – tenor

Brian Ming Chu – bass-baritone

Elizabeth Field – violin

Kerry Heimann – keyboards



Second Tuesdays
* 12:10–1:00pm

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



February 10, 2026 – PROGRAM

Johann Sebastian Bach (1685–1750)

Ciaccona from Partita in D Minor for Solo Violin,
BWV 1004

– Elizabeth Field, violin

Johann Sebastian Bach

Selections from Anna Magdalena Notebook

Aria, “Warum betrübst du dich,” BWV 516

– Kerry Heimann, keyboard

Aria from *Goldberg Variations* – “Keyboard aria in G major,”
BWV 988/1

– Kerry Heimann, keyboard

Johann Sebastian Bach

*Cantata Gleichwie der Regen und Schnee vom
Himmel fällt*, BWV 18

Jean Berger (1909–2002)

Ein Blümlein wenn's die Sonne spüret

Members of the Bach Festival Orchestra

– Elizabeth Field, concertmaster – violin

Nina Falk, Agnés Maurer, Christopher Souza

& Simon Maurer – viola

Loretta O’Sullivan – cello • Daniel McDougall – bass

Chuck Holdeman – bassoon • Kerry Heimann – organ & harpsichord

The February Bach at Noon concert is named “The Daniel Family Memorial Concert” and is made possible in part by a generous endowment gift from John L. and Carol H. Daniel.

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



J.S. Bach | *Gleichwie der Regen und Schnee vom Himmel fällt*, BWV 18

– Translation by H. Ellis Finger

1. Sinfonia

2. Recitative (Bass)

Gleichwie der Regen und Schnee vom Himmel fällt und nicht wieder dahin kommet, sondern feuchtet die Erde und macht sie fruchtbar und wachsend, dass sie gibt Samen zu säen und Brot zu essen: Also soll das Wort, so aus meinem Munde gehet, auch sein; es soll nicht wieder zu mir leer kommen, sondern tun, das mir gefällt, und soll ihm gelingen, dazu ich's sende.

Isaiah 55, vs. 10-11

For as the rain and snow come down from heaven and return not to it, but rather water the earth and make it fertile and growing, that it might give seeds to plant and bread to eat: Thus shall the word that goes out from my mouth also be; it shall not come back to me empty but rather do what is pleasing to me and prosper in the thing for which I sent it.

3. Recitative (Tenor and Bass) with Litany Chorale (Sopranos and four-voice Chorus)

Tenor

Mein Gott, hier wird mein Herze sein:
Ich öffne dir's in meines Jesu Namen;
So streue deinen Samen
als in ein gutes Land hinein.
Mein Gott, hier wird mein Herze sein:
Lass solches Frucht, und hundertfältig, bringen.
O Herr, Herr, hilf! o Herr, lass wohl gelingen!
Du wollest deinen Geist und Kraft zum Worte geben.
Erhör uns, lieber Herre Gott!

*My God, this is where my heart shall be:
I open it to you in Jesus' name;
Now scatter your seed within it
as on a fertile field.
My God, this is where my heart shall be:
Have it bear great fruit, in hundredfold.
O Lord, my Lord grant your help, o Lord, let it flourish!
May you bring your spirit and strength to this word.
Hear us, our dear Lord God!*

Bass

Nur wehre, treuer Vater, wehre,
dass mich und keinen Christen nicht
des Teufels Trug verkehre.
Sein Sinn ist ganz dahin gericht',
uns deines Wortes zu berauben
mit aller Seligkeit.
Den Satan unter unsre Füsse treten.
Erhör uns, lieber Herre Gott!

*Just resist, faithful Father, and hinder
the devil's deceit from
corrupting either me, or other Christians.
His purpose is utterly fixed on
robbing us of your word
and of all blessedness.
May Satan be trodden beneath our feet.
Hear us, our dear Lord God!*

Tenor

Ach! viel verleugnen Wort und Glauben
und fallen ab wie faules Obst,
wenn sie Verfolgung sollen leiden.
So stürzen sie in ewig Herzeleid,
da sie ein zeitlich Weh vermeiden.
Und uns für des Türken und des Papsts
grausamen Mord und Lästerungen,
wüten und Toben väterlich behüten.
Erhör uns, lieber Herre Gott!

*Ah! Many disdain the word and faith
and perish like rotten fruit,
when they suffer persecution.
Thus they plunge into eternal anguish of heart
even as they avoid a temporal pain.
May you shelter us like a father from
the gruesome death, slander, and raging tumult
of the Turks and the Pope.
Hear us, our dear Lord God!*

Bass

Ein anderer sorgt nur für den Bauch;
Inzwischen wird der Seele ganz vergessen;
Der Mammon auch
hat vieler Herz besessen.
So kann das Wort zu keiner Kraft gelangen.
Und wieviel Seelen hält
die Wollust nicht gefangen?
So sehr verführt sie die Welt,
die Welt, die ihnen muss anstatt des Himmels stehen,
darüber sie vom Himmel irregehen.
Alle Irrige und Verführte wiederbringen.
Erhör uns, lieber Herre Gott!

*Another person cares only for the belly,
while the soul is completely forgotten;
Mammon has also
captured many hearts.
Thus the word cannot arrive at any power.
And how very many souls
are held captive by desire?
So skillfully the world ensnares them,
the world that must suffice for them instead of heaven,
as they are led astray from heaven.
May all lost and corrupted souls be returned.
Hear our prayer our dear Lord God!*

Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18 | continued

4. Aria (Soprano)

Mein Seelenschatz ist Gottes Wort;
Ausser dem sind alle Schätze
solche Netze,
welche Welt und Satan stricken,
schnöde Seelen zu berücken.
Fort mit allen, fort, nur fort!
Mein Seelenschatz ist Gottes Wort.

*My soul's treasure is God's word;
Except for this all treasures
are mere entanglements,
which the world and Satan weave,
to beguile wretched souls.
Away with them, vanish, be gone!
My soul's treasure is God's word.*

5. Chorale

Ich bitt, o Herr, aus Herzens Grund,
du wollst nicht von mir nehmen
dein heilges Wort aus meinem Mund;
So wird mich nicht beschämen
mein Sünd und Schuld, denn in dein Huld
setz ich all mein Vertrauen:
Wer sich nur fest darauf verlässt,
der wird den Tod nicht schauen.

*I pray, o Lord, from the depths of my heart,
that you will not take your holy word
from within my mouth;
Thus I shall not be put to shame
by my sin and guilt, for into your favor
do I place all my faith;
Whoever trusts firmly in this
will not face death.*

J. Berger | Ein Blümlein wenn's die Sonne spüret

- Gerhard Tersteegen (1697-1769) from *Geistliches Blumen-Gärtlein*; translated by Jean Berger, found in a Pennsylvania Dutch fraktur inscription in the book *Die aufgehende Lilie* belonging to Maria Brubacher, 1825

Ein Blümlein wenn's die Sonne spüret
Sich öffnet stille, sanft und froh;
Gnade dich berühret,
Lass auch dein Herz bewirken so.

*A rose touched by the sun's warm rays
All its petals gently does unfold.
So you when touched by God's great mercy
Let joy and gladness win your soul.*

BACH at NOON Tuesday, March 10



Our March Bach at Noon concert will be incredibly special as we perform entirely on Baroque instruments and welcome back two world-renowned artists: Barthold Kuijken, Belgian Baroque flutist, and another long-time friend of the choir and Festival soprano soloist, Sherezade Panthaki. The pair will join with our orchestra to perform BWV 82, *Ich habe genug*, one of Bach's most moving and memorable cantatas. Kuijken will also be playing the iconic *Flute Sonata in B Minor*, BWV 1030. We hope you will join us for this very special occasion.

Soloists

REBECCA MYERS, soprano Philadelphia-based soprano Rebecca Myers is a soloist, collaborator, recording artist, and creator in high demand. Her 2025–2026 season features 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.

ERIC FINBARR CAREY, tenor Praised for his “silken tenor” (*Opera News*), Eric Finbarr Carey’s 2026 spring sees an exciting slate of debuts with the Czech Philharmonic for a tour of Stravinsky’s *Pulcinella* with Semyon Bychkov at La Scala, Elbphilharmonie, Konzerthaus Wien, and Rudolfinum Prague, and with The Gewandhaus Orchester in the same piece. This fall he made his French debut in a new production of Mozart/Händel’s *Der Messias* with Opéra de Limoges and appeared as soloist in Britten’s *Les Illuminations* with the Handel Society of Dartmouth. Additional performances include his debut with Cantori in the premiere of Hailstork’s *Crispus Attacks* and return engagements of *Messiah* with Upper Valley Baroque, the Handel Choir of Baltimore, Philadelphia Choral Arts, the Connecticut Early Music Festival, and All Saints Cathedral in Albany. This summer he will return to the Marlboro Music Festival as tenor in residence.

BRIAN MING CHU’s, baritone, association with the Bach Choir of Bethlehem goes back to his seminal musical experience as a young boy treble, singing the chorale lines in the *St. Matthew Passion* during a Bach Festival under Greg Funfgeld, which sowed the seed of his abiding affinity for Bach’s choral music. Now based in Philly, he is an established interpreter of oratorio and Baroque music, acclaimed for his “sterling performances” (*Washington Post*) and “range, agility, and expressive storytelling ability” (*Monterey Herald*). He has been a featured artist with the King’s Noyse, Brandywine Baroque, the Carmel Bach Festival, the Dryden Ensemble, Piffaro, Portland Baroque, and the Choir of Trinity Wall Street, with repeat appearances in the title role of Mendelssohn’s *Elijah*, the Bach passions, Haydn’s *Creation*, the Brahms and Verdi requiems, and Handel’s *Messiah* on three continents. Chu’s solo appearances in the 2024/25 season included Orff’s *Carmina Burana*, Mozart *Requiem*, French Baroque arias of Grétry and Charpentier, and the acclaimed premiere of Chinese composer Huang Ruo’s staged oratorio, *Angel Island*, at the Brooklyn Academy of Music’s Next Wave Festival. In 2014 he performed several roles in the premiere of Chuck Holdeman’s opera *Young Meister Bach* at the

Bethlehem Bach Festival, in addition to Bach’s *Coffee Cantata*. An advocate for contemporary art song, Chu has been cited for “vocal and interpretive confidence” (*Philadelphia Inquirer*) with the ensemble Network for New Music and has given recitals at Carnegie’s Weill and Merkin halls in New York and Washington’s Phillips Collection, and as an U.S. Embassy Cultural Artist in West Africa and Austria. He holds degrees in architecture from Cornell University and in voice/opera from Peabody Conservatory; he has served on the voice faculty of Muhlenberg College for 20 years.

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

KERRY HEIMANN, keyboards, has been president of the American Boychoir School and accompanied the choir’s almost 100 annual concerts, coordinating an extensive international touring and recording schedule. With degrees in organ performance from the University of Illinois at Urbana-Champaign, Heimann earned his doctoral degree in harpsichord and early music from Illinois, with a minor in choral conducting. His principal teachers have included Charlotte Mattax, Michael Farris, and Chet Alwes, and he received several awards, including the prestigious Theodore Presser Award and the Pi Kappa Lambda National Honor Society in Music. A widely sought-after accompanist, conductor, and collaborator, Heimann has played at Lincoln Center, Carnegie Hall, and Kennedy Center and performed at festivals throughout Europe and North America, such as the Spoleto Festival and the Festival de Lanaudière. He helped found the Baroque Artists of Champaign-Urbana and served as producer for Charlotte Mattax’s six CDs of harpsichord works. He has performed at national and regional conferences for the American Choral Directors Association, the Society for Seventeenth Century Music, and the Organization of American Kodaly Educators. In addition, Heimann serves as Operations Manager for Princeton University Concerts, Director of Music for Trinity Episcopal Cathedral in Trenton, and Rehearsal Accompanist/Assistant Conductor of the Bach Choir of Bethlehem.

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, per-



forming 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**.

Miller's Piano Service
Kelly R. Miller
Piano Tuner and Technician
610-393-8766
mandkmiller@icloud.com
<http://millerspianoservice.com>

Moravian Village of Bethlehem 
Where Quality Care Matters!

Whether You're a Member of Moravian Village
Or a Member of the 55+ Community
You Have Access to:

- Long term or Short Term Care
- Private or Companion Rooms
- Rehabilitation / Therapy
- Memory Care
- Cardiac Care
- Wound Healing

Call today to schedule a tour:
610-625-4885 ext. 407

Historic Hotel Bethlehem

Join us for lunch after the concert!
(610) 625-2226

TAP ROOM

Dine among our famous former guests!

Hand Cut Crystal 
and
BETHLEHEM
Christmas Shoppe

Choose from a galaxy of unique hand-made stars, ornaments and decor from artisans around the world!

452 MAIN STREET • HISTORIC BETHLEHEM • 610.868.2427

PLATINUM STAR CLEANING
RESIDENTIAL & COMMERCIAL CLEANING

The Cleaning Company You Can Trust
www.platinumstarcleaning.com | 610-504-5469

Thank you to these businesses for supporting the Bethlehem Bach at Noon concert series.

SPRING CONCERT



An American Patchwork
SUNDAY • 4pm • APRIL 19, 2026
Cathedral Church of the Nativity, Bethlehem



The Bel Canto season concludes with **An American Patchwork**, a vibrant and eclectic Spring Concert presented by the Da Capo Treble Choir and Youth Chorale. In honor of America 250 celebrations, this program stitches together a collection of music and texts that reflects the diverse stories, traditions, and voices that shape our national identity.

Tickets: \$20 • 610.866-4382 x. 110/115 or BACH.org/tickets



GREG FUNGFELD 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 force of the Bach Choir and Bach Festival Orchestra. Infused with artful selections by Bach, Couperin, Mozart, and more, the story comes alive with sparkling sound-scapes 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

610-866-4382 • BACH.org



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* premiere, 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.



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 2025-2026 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

610-866-4382 | BACH.org