



2026

118th Bethlehem
BACH Festival

THE BACH CHOIR OF BETHLEHEM BACH FESTIVAL ORCHESTRA
DR. CHRISTOPHER JACKSON, ARTISTIC DIRECTOR & CONDUCTOR

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We want to specifically acknowledge our Guarantors for their steadfast and enthusiastic annual support, which provides for the basic needs of the Bach Choir each season. Thank you for helping us make and share great music with the world for more than a century!

118th Festival 2026



"A National Treasure"
Founded in 1898
by J. Fred Wolle

Dr. Christopher Jackson **Artistic Director & Conductor**

The Marjorie Wright Miller Memorial Chair

Sherezade Panthaki, soprano

The Bertha-Mae Starnier Endowed Chair

Katelyn Grace Jackson, soprano

The Shirley J. Wotring Endowed Chair

Meg Bragle, mezzo-soprano

The Mrs. Robert Sayre Taylor Jr. Endowed Chair

In memory of Elizabeth Taylor Halliwell

James Reese, tenor

The Leonard & Sandra Ashford Endowed Chair

*In memory of his parents, Leonard & Eleanor Ashford,
and her mother, Ragnhildur Eiðsdóttir*

Edmund Milly, bass-baritone

The Irwin Feder & Chris Welles Feder Endowed Chair

with
the Bach Festival Orchestra

Special thanks:

Video Production – 69 WFMZ-TV / MBC Teleproductions

Audio Engineer – John Baker

Rebecca Dabora, for the use of the Martin Mersenne Harpsichord



The use of cameras and recording devices during performances is prohibited by our contracts.

Dear Friends of the Bach Choir,



Welcome to the 118th Bethlehem Bach Festival! It is a joy and a privilege to gather once again in Bethlehem – where music, history, and community have been intertwined for generations and where Bach’s music continues to live at the heart of our shared traditions.

This year’s Festival arrives at a meaningful moment. As our nation approaches the celebration of its 250th anniversary, we are reminded of how deeply our musical heritage is woven into the story of Bethlehem and the Moravian community that shaped it. Our one-weekend, four-day Festival invites you to settle in and experience these connections in many ways – from the creative spirit of *Outside the Bachs* and intimate chamber performances to the powerful traditions that define our Festival – including Bach at 8, featuring Mozart’s *Great Mass in C Minor* and the centerpiece of the weekend, Bach’s *Mass in B Minor*.



What makes this Festival so special is not only the music itself, but the people who gather to share it. Each year feels like a reunion – of singers, listeners, volunteers, and friends – joined by a shared love for this extraordinary music. Whether you are here for the first time or returning to a tradition that spans decades, your presence is what gives the Festival its warmth and life.

This Festival also marks our first time welcoming you together with Alan Battisti serving as President of the Bach Choir of Bethlehem. Together, we are deeply committed to this community and to the people who make the music possible. We are grateful for the strong foundation built by those who came before us and honored to continue this tradition.

As you move through these four days, we hope you will linger in the moments between concerts, greet familiar faces, discover something unexpected, and allow the music to stay with you long after the final notes fade. The Bethlehem Bach Festival endures because of this community, and it is our joy to share these days of music and friendship with you.

Warmest regards,

Alan S. Battisti, Esq.
President

Leela Breithaupt
Executive Director



Springtime in Bethlehem is synonymous with the Bethlehem Bach Festival. On behalf of the students, staff, and faculty of Lehigh University – as well as our neighbors in the City of Bethlehem – it is my pleasure to welcome you to this annual celebration of unforgettable music performed by the oldest American Bach choir.

This year marks the 118th Festival, and Lehigh has been the proud host for 113 of them. The *Mass in B Minor* is a truly monumental piece of music. It is said that when the choir was first formed, the musicians practiced for some two years to learn it completely. Those of us who call Lehigh home believe it extra special to hear the *Mass* performed by such talented musicians within the confines of historic Packer Memorial Church.

We are very proud of our vibrant arts and culture scene at Lehigh. Every year, the Zoellner Arts Center presents a wide array of multidisciplinary artists, from our own talented students to world-renowned performers.

I encourage you to take time to stroll the campus grounds. Visit Linderman Library and see the spectacular rotunda. Right next door to the Library is the Clayton University Center, a magnificent restoration of Lehigh’s iconic 1868 center for dining and other activities – open to all. The LU Art Gallery, housed in Zoellner, is this year celebrating its 100th anniversary of championing the power of art. Admission is free and open to the public.

Enjoy the *Mass in B Minor*. We hope to see you back on campus again very soon.

With best regards,

Joseph J. Helble
President, Lehigh University

Table of Contents

2	Welcome
4	Festival 2026 Program
5	In Memoriam: Board Presidents Janice S. Bonge & Dr. David G. Beckwith
6	Festival Map & Shuttle Schedule
8	Dr. Christopher Jackson, Artistic Director & Conductor, The Bach Choir of Bethlehem
9	Featured Artist Biographies
15	Listening to the Music of Bach – An Introduction
16	Notes on the Program by Katherine Kaiser
21	Thursday, May 7 – Well-Being Concert: Joshua Roman Outside the Bachs: Time for Three
22	Friday, May 8 – Pre-Concert Events – Bach Choir Films from the Archives, Barnette Distinguished Scholar Lecture, Chorale Sing 1, Dinner & Discussion, In Memoriam, Choir Member Tribute
23	Friday – Bach at 4 – Texts & Translations
25	Friday Evening Concert – Bach at 8 – Texts & Translations
31	Saturday Morning, May 9 – Ifor Jones Memorial Chamber Music Concert
32	Saturday Afternoon Post- & Pre-Concert Events – Bel Canto Youth Chorus, Hymns and Chorales, Chorale Sing 2
33	Saturday Afternoon – <i>Mass in B Minor</i> , BWV 232 – Text & Translations
35	Sunday Morning, May 10 – Chamber Music in the Saal
36	Sunday Afternoon – The Testament of Freedom, Levitt Pavilion
38	The Bach Choir of Bethlehem
39	Bach Festival Orchestra & Festival Brass Choir
40	Administration
41	Volunteers
42	The Bach Choir’s Student Programs
43	Ways to Support the Bach Choir
44	Guarantors
48	Bequests and New Endowments
49	The Heritage Society
50	Annual Fund – Individual
55	Annual Fund – Corporate, Foundation & Government
56	Heart of the Bach Choir Contributions
58	The Musical Excellence Fund
59	Designated Funds for Continuing Support
62	Titles of the Works by Bach Performed 1900 to Date
71	Titles of the Works by Composers Other than Bach Performed 1900 to Date
76	Sponsor/Support ads



2026 Festival Program

Thursday, May 7

4pm

WELL-BEING CONCERT

– Joshua Roman, Cello

Presented in collaboration with Lehigh University

Fowler Black Box Theatre • Zoellner Arts Center

Repertoire announced during program.

7pm

OUTSIDE THE BACHS

– Time for Three

Musikfest Café • ArtsQuest Center at SteelStacks

The artists will perform works selected from the list on page 21 and will announce the selections from the stage.

Friday, May 8

11am

BACH CHOIR FILMS FROM THE ARCHIVES

– Cory W. Dieterly, MLIS, Bach Choir Archivist

Room 145, Zoellner Arts Center

2pm

THE BARNETTE DISTINGUISHED SCHOLAR LECTURE

– Dr. Sarah Eyerly – *Sounding Bach: Reflections on 250 Years of Music in Bethlehem*

Room 145, Zoellner Arts Center

3:30pm

BACH CHORALE SING

Arrive early for Bach at 4 and spend 15 minutes singing Bach chorales with Christopher Jackson and members of the Choir.

4pm

BACH AT 4

Incarnation of Our Lord Church, Thomas & Buchanan streets

Johann Christoph Friedrich Bach (1732–1795) – *Trio Sonata in F Major*, W. VII:3, B. 12

Cruse (unknown composer from the Moravian Archives) – *Trombone Sonata No. 1 in G Major*

Giovanni Gabrieli (1553/6–1612) – *Canzon III a4*, Ch. 188

Johann Rosenmüller (1619–1684) – *O dulcis Christe, bone Jesu, Caritas*

Johann Michael Bach (1648–1694) – *Ehre sei Gott in der Höhe*

Johann Sebastian Bach (1685–1750) – *Motet O Jesu Christ, meins Lebens Licht*, BWV 118

Heinrich Schütz (1585–1672) – *Mein Sohn, warum hast du uns das getan?*, Symphoniae Sacrae III, SWV 401

5:45pm

DINNER/DISCUSSION

– Dr. Larry Lipkis

Butz Lobby, Zoellner Arts Center | Reservations required

Friday, May 8, continued

8pm

BACH AT 8

Packer Memorial Church, Lehigh University

In Memoriam: World Farewell

Johann Friedrich Peter (1746–1813) – *Freudenpsalm*

Wolfgang Amadeus Mozart (1756–1791) – *Great Mass in C Minor*, K. 427

Saturday, May 9

10:30am

IFOR JONES MEMORIAL CHAMBER MUSIC CONCERT

Baker Hall, Zoellner Arts Center

J.S. Bach – Selections from *the Musical Offering*, BWV 1079

Samuel Scheidt (1587–1684) – *Canzona Bergamasca*

Johann Christoph Pezel (1639–1694) – Selections from *Hora Decima*

Biagio Marini (1594–1663) – *La Malipiera*

Samuel Scheidt – *Galliard Battaglia*

Georg Daniel Speer (1636–1707) – *Sonata a5*

Vittorio Giannini (1903–1966) – *Prelude and Fugue for String Orchestra*

11:45am

POST-CONCERT PERFORMANCE

– The Bel Canto Youth Chorus

Zoellner Arts Center Lobby

12:30pm

FESTIVAL LUNCH

Butz Lobby, Zoellner Arts Center | Reservations required

1:45pm

HYMNS & CHORALES – MAINSTREET BRASS

Under the Festival Brass Choir Tent near Packer Memorial Church

2pm

BACH CHORALE SING

Sing Bach chorales with Christopher Jackson and members of the choir next to the Festival Brass Choir Tent close to Packer Memorial Church (inside Packer Church in case of inclement weather)

2:30pm

MASS IN B MINOR, BWV 232 PART 1

Packer Memorial Church

Kyrie & Gloria

3:45pm

HYMNS & CHORALES – MAINSTREET BRASS

Under the Festival Brass Choir Tent near Packer Memorial Church

4:30pm

MASS IN B MINOR, BWV 232 PART 2

Packer Memorial Church

Credo, Sanctus, & Agnus Dei



2026 Festival Program

Saturday, May 9, continued

7–9:30pm

ZIMMERMANN'S COFFEE HOUSE

Chamber Music, Food, & Drink

Peter Hall, Moravian University | Reservations required

Sunday, May 10

11am

CHAMBER MUSIC IN THE SAAL

– Loren Ludwig, *viola da gamba*

– Marc C. Bellassai, *harpsichord*

Saal of the Moravian Museum, Church Street

Carl Friedrich Abel (1723–1787) – *Sonata in D*

J.S. Bach – *Sonata for Viola da Gamba and Harpsichord in G Minor, BWV 1029*

Georg Philipp Telemann (1681–1767) – *Fantasia 12 in E Flat*

Marin Marais (1656–1728) – *Suite in G*

J.S. Bach – *Suite for Unaccompanied Cello No. 5, BWV 1011*

Sunday, May 10, continued

2:30pm

THE TESTAMENT OF FREEDOM

– The Allentown Band, Ronald Demkee, conductor

– The Bach Choir of Bethlehem

Levitt Pavilion SteelStacks

Allentown Band

John Williams (b. 1932) – *Liberty Fanfare*

Lt. Col. Ryan Nowlin (b. 1978) – *Let Freedom Ring*

Morton Gould (1913–1996) – *Symphony for Band (West Point) 2nd movement*

Thomas Knox (1937–2004) – *American Pageant*

Morton Gould – *Yankee Doodle*

Allentown Band with the Bach Choir of Bethlehem**

John Williams – ***Hymn to the Fallen* from *Saving Private Ryan*

Randall Thompson (1899–1984) – ***A Testament of Freedom*

John Philip Sousa (1854–1932) *Stars and Stripes Forever*



In Memoriam – BOARD PRESIDENTS JAN BONGE & DAVID BECKWITH

Jan and David will be dearly missed – their legacy will forever be part of the Choir's enduring strength and impact.



IN MEMORY OF JANICE S. BONGE (1933–2025) BOARD PRESIDENT, 1991–1996

Jan Bonge's warmth, grace, and lifelong devotion to the Bach Choir of Bethlehem touched all who knew her. A singer since 1972, Guarantor, and leader, she embodied the very best of our Bach family – elegant, thoughtful, and steadfast in her love for music and community.

“Thank you for all each of you do and for all you will continue to do... all for ‘The Love of Bach’ and the Bach Choir of Bethlehem.” – Jan Bonge reminiscences



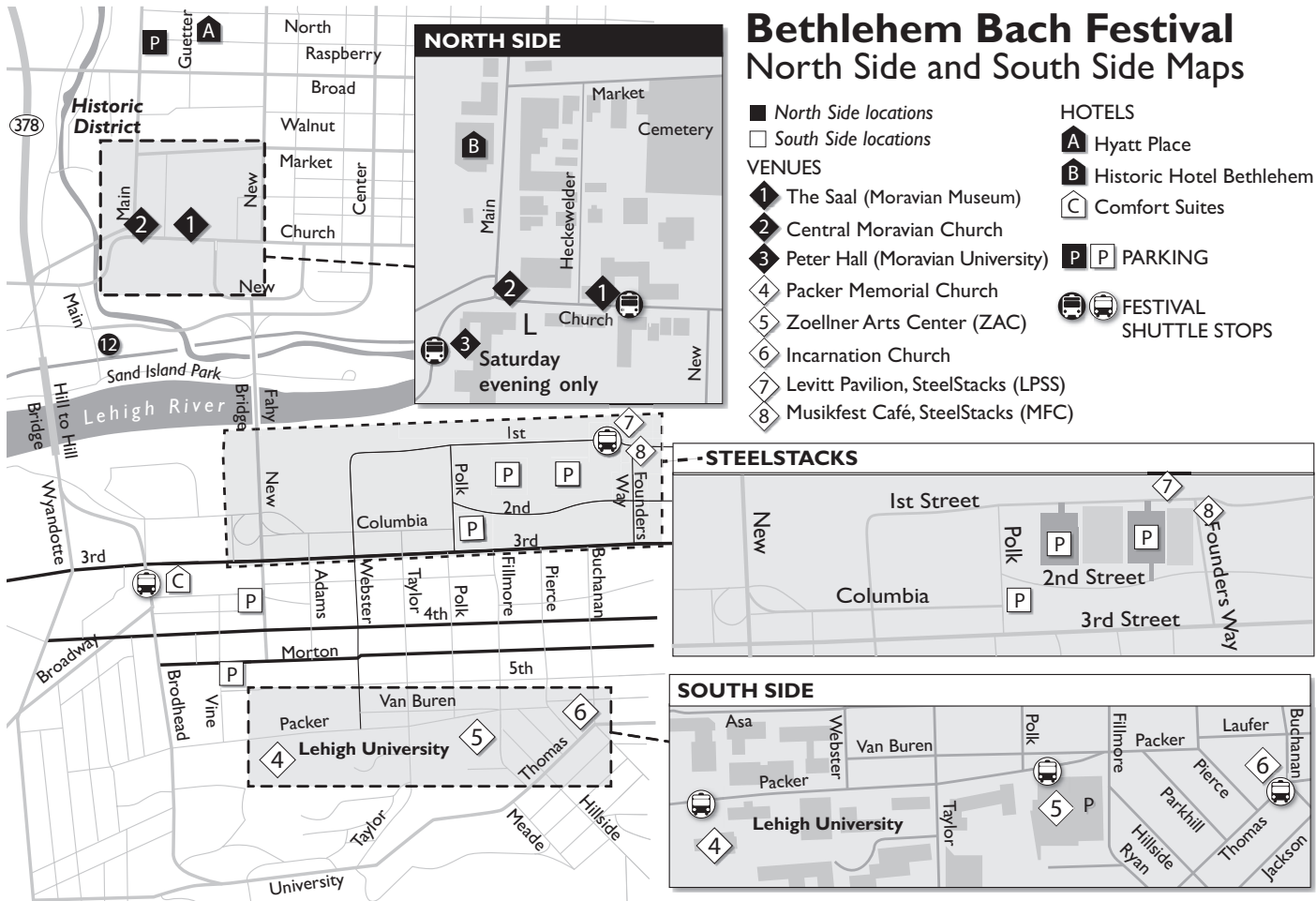
IN MEMORY OF DR. DAVID G. BECKWITH (1940–2025) BOARD PRESIDENT, 2004–2014

A devoted singer, soloist, and President from 2004–2014, David Beckwith led with integrity, intellect, and heartfelt love for the Choir. His steady guidance and gracious spirit strengthened the organization through times of change, while his voice and vision enriched its sound and soul.

“David's thoughtful leadership, respect for others, and love of music set a standard for us all.” – Hal Black, President Emeritus

Festival Shuttle Bus Transportation

Bethlehem Bach Festival North Side and South Side Maps



Restaurants, Libations, Dessert, & Coffee

A wide variety of food and drink options are available in both sections of the city. Visit the websites to explore the options.



South Side Bethlehem:
Zoellner Arts Center, Packer Memorial Church,
Incarnation Church, Comfort Suites
southsideartsdistrict.com/dining/



North Side - Historic Downtown Bethlehem:
Saal Moravian Museum, Central Moravian Church,
Historic Hotel Bethlehem
visithistoricbethlehem.com/visit/visit-category/dining/

Festival Shuttle Bus Transportation

Thursday, MAY 7

Historic District shuttle pick up/drop off will be in front of the Saal/Moravian Museum on Church Street.

TO Time for Three • 7pm, Musikfest Café • ArtsQuest Center at SteelStacks (MFC)

6pm Historic District → Comfort Suites → (MFC) (2 trips)

FROM Time for Three • Musikfest Café • ArtsQuest Center at SteelStacks (MFC)

8:30pm MFC → Comfort Suites → Historic District (2 trips)

Friday, MAY 8

Historic District shuttle pick up/drop off will be in front of the Saal/Moravian Museum on Church Street.

TO Video Viewing • 11am, Zoellner Arts Center (ZAC)

10:15am Bus 1 & 2 Historic District → Comfort Suites → (ZAC) (2 trips)

TO Distinguished Scholar Lecture • 2pm, Zoellner Arts Center

1pm Bus 1 Historic District → Comfort Suites → ZAC

1:20pm Bus 2 Historic District → Comfort Suites → ZAC

TO Bach at 4 • Incarnation Church

2:45pm Bus 1 Historic District → Comfort Suites → ZAC → Incarnation Church → Hotels *Note: Use this bus to return to hotels following the lecture at Zoellner*

3pm Bus 2 ZAC → Incarnation Church (Continuous loop)

TO Festival Dinner • 5:45pm, ZAC

5:10pm Bus 1 Historic District → Comfort Suites → ZAC

5:15pm Bus 2 Incarnation Church → ZAC → Comfort Suites → Historic District

TO Bach at 8 • Packer Memorial Church

7pm Bus 1 Historic District → Comfort Suites → Packer Church (2 trips)

7pm Bus 2 ZAC → Packer Church (continuous loop)

FROM Festival Dinner TO Hotels/Historic District (for guests not attending Bach at 8)

7:30pm Bus 1 ZAC → Comfort Suites → Historic District

FROM Bach at 8 • Packer Memorial Church

Continuous loop will run until 10:30pm

9:30pm Bus 1 Packer Church → Historic District (Continuous loop)

9:30pm Bus 2 Packer Church → ZAC → Comfort Suites (Continuous loop)

Saturday, MAY 9

Historic District shuttle pick up/drop off will be in front of the Saal/Moravian Museum on Church Street.

TO Guarantor Breakfast • 8:30am, Zoellner Arts Center (ZAC)

8am Bus 1 Historic District → Comfort Suites → ZAC

8:30am Bus 2 Historic District → Comfort Suites → ZAC

TO Ifor Jones Saturday Morning Concert • 10:30am, ZAC

9:30am Bus 1 Historic District → Comfort Suites → ZAC

9:45am Bus 2 Historic District → Comfort Suites → ZAC

FROM Ifor Jones TO Hotels/Historic District

11:45am Bus 1 ZAC → Comfort Suites → Historic District

TO Festival Luncheon • 12:30pm, Zoellner Arts Center (ZAC)

11:30am Bus 2 Historic District → Comfort Suites → ZAC (2 trips)

TO Mass in B Minor • 2:30pm, Packer Memorial Church

1:15pm Bus 1 Historic District → Comfort Suites → Packer Church (2 trips)

1:15pm Bus 2 ZAC → Packer Church (Continuous loop)

FROM Mass in B Minor • Packer Memorial Church

5:30pm Bus 1 Packer Church → Comfort Suites → Historic District (2 trips)

5:30pm Bus 2 Packer Church → ZAC (Continuous loop)

TO Zimmermann's Coffee House • 7pm, Peter Hall

6pm Bus 1 Comfort Suites → Peter Hall (2 trips)

FROM Zimmermann's Coffee House

9:30pm Bus 1 Peter Hall → Comfort Suites (2 trips)

Sunday, MAY 10

Historic District shuttle pick up/drop off will be in front of the Saal/Moravian Museum on Church Street.

TO Chamber Music in the Saal • 11am, Moravian Museum

10am Bus 2 Comfort Suites → Historic District

FROM Chamber Music in the Saal

12:15pm Bus 1 Historic District → Comfort Suites

TO The Testament of Freedom • 2:30pm, Levitt Pavilion at SteelStacks (LPSS)

1:30pm Historic District → Comfort Suites → LPSS (2 trips)

FROM The Testament of Freedom, Levitt Pavilion at SteelStacks (LPSS)

3:30pm LPSS → Comfort Suites → Historic District (2 trips)



Dr. Christopher Jackson, 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; Herkulesaal 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**.



Guest Soloist Biographies



SHEREZADE PANTHAKI, soprano, enjoys ongoing international collaborations with conductors Nicholas McGegan, Masaaki Suzuki, Stephen Stubbs, Nicholas Kraemer, James O'Donnell, and more. Recent engagements include early music and oratorio performances with the New York Philharmonic, Philharmonia Baroque Orchestra, Philadelphia Orchestra, Bach Collegium Japan, Wiener Akademie (Austria), NDR Hannover Radiophilharmonie

(Germany), the LA Philharmonic, the Boston Early Music Festival, and the Tafelmusik Baroque Orchestra (Canada). Born and raised in India, Panthaki holds graduate degrees from the Yale School of Music and the University of Illinois. She is a founding member of the Kaleidoscope Vocal Ensemble, presenting vocal excellence alongside arts education and social justice. Panthaki is a renowned clinician, has taught voice at Yale University, and currently heads the Vocal program at Mount Holyoke College.



KATELYN GRACE JACKSON (née Aungst) **soprano**, grew up in Berks County, Pennsylvania, and has spent a good portion of her singing career in Washington, D.C. Despite being surrounded by music, her first loves were reading and writing, and she dreamt of becoming a novelist and poet. Her early exposure to music ranging from the art music canon to John Philip Sousa Americana, a deep love for the written word, and a knack for choral singing led to a

professional career as a soloist and chamber musician propelled by a desire to connect and communicate with other musicians and audience members alike. Hailed by the *Washington Post* for her “supple, haunting soprano,” Jackson performs as a featured soloist and chorister with intelligence and “particular purity of tone” (*San Francisco Classical Voice*). She has soloed with the American Bach Soloists, Washington Bach Consort, the Nashville Symphony Orchestra, City Choir of Washington, Cathedral Choral Society, the Washington Master Chorale, and the Handel Choir of Baltimore. Her choral and chamber experiences include recording Dame Ethel Smyth’s *The Prison* with the Experiential Orchestra & Chorus (2021 GRAMMY Award for Best Classical Solo Vocal Album) and performances with Ensemble Altera, The Thirteen, and Clarion Music Society.



MEG BRAGLE 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.

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 music from Bach to the present day has earned him overwhelming critical acclaim over the course of a fast-rising career. Reese maintains close relationships with many of the finest period ensembles in North America, including Philharmonia Baroque, Tafelmusik, Opera Lafayette, the American Bach Soloists, The Sebastians, the Washington Bach Consort, and the Boston Early Music Festival. In 2023 Reese won a GRAMMY award as a soloist on *Born*, released by The Crossing, singing the music of Edie Hill. His performances have been called “captivating” (*Broad Street Review*) and “splendid.” (*San Francisco Chronicle*). jamesreesetenor.com



EDMUND MILLY, bass-baritone, is sought after for his “annunciatory power” (*New York Times*), “perfect diction” (*Los Angeles Times*), and distinctive “delicacy and personal warmth” (*Boston Classical Review*). His 2025–2026 season features solo debuts with the Washington Chorus (Bach’s *Magnificat*), the Cathedral Choral Society (*Carmina Burana*), and the Choral Arts Society of Washington (Vaughan Williams’ *Dona Nobis Pacem*). Milly is often engaged as a soloist in Handel’s *Messiah*, which he recently

performed at the Duke University Chapel and with the Portland Baroque Orchestra and the National Philharmonic. Other recent highlights include his Carnegie Hall debut in Fauré’s *Requiem* and his Baltimore Symphony debut in Stravinsky’s *Renard*. Milly is an experienced interpreter of Bach’s *Passion* settings and has performed over 100 of Bach’s cantatas. He “stole the show” (*Seen and Heard International*) in his Bachfest Leipzig debut in 2024 and cherishes his work with many organizations dedicated to bringing Bach’s music to life, including the Oregon Bach Festival, Bach Akademie Charlotte, Bach Choir of Bethlehem, Trinity Church NYC, and Cantata Collective. Milly is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music, as well as a veteran of the U.S. Army Band Pershing’s Own. His recorded work includes solo credits on the BBC and CBC and appearances on several GRAMMY-nominated albums, most recently as a soloist on Benedict Sheehan’s *Akathist*. He often performs alongside his wife, mezzo-soprano Sylvia Leith, including in their work with the Polyphonists, a vocal quartet they co-founded that recently made its Lincoln Center debut in Richard Einhorn’s *Voices of Light*. edmundmilly.com



Bach Festival Orchestra Biographies



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 faculties 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 Haydn Baryton Trio, the Classical Quartet, the Genzinger Quartet, and the American Classical Orchestra. She is principal cellist of the Bach Choir of Bethlehem and has performed extensively with 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, Porpora, and Fiorenza; obbligato cello arias

of J.S. Bach, 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. In 2025, the opera company performed and recorded the world premiere of *Morgiane, ou Le Sultan d'Ispahan* by Edmond Dédé. As principal cellist with the Bach Choir of Bethlehem, and featured artist in 2023, O'Sullivan played 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. On tour with the Bach Choir, she performed at the Leipzig Bach Festival. In 2024, she performed a set of movements of Bach and Britten solo cello suites, showing Bach's influence on the great British composer. As part of A Musical Heart program, O'Sullivan plays for hospice patients at Lehigh Valley Health Network in Allentown, Pennsylvania. She has set music to the poetry of Francine Ringold and Marilyn Miller and to videos of artist Kathleen MacKenzie.

SUSAN CHARLTON, flute, is originally from St. Paul, Minnesota, is a graduate of the University of Wisconsin with degrees in Flute Performance, and Chamber Music Studies and Performance, and has studied and coached with flutists and other instrumental and vocal performing artists throughout the United States. She has received performance awards from the Fischhoff National Chamber Music Association and National Flute Association, has appeared as featured concerto soloist with a variety of orchestras throughout the Upper Midwest, and has performed with orchestras and chamber ensembles on the East Coast. In the Lehigh Valley she performs with the Pennsylvania Sinfonia Orchestra and Bach Festival Orchestra. She serves as Instructor of Flute at Lafayette College and maintains an active private teaching studio.



NOBUO KITAGAWA, oboe Nobuo Kitagawa is an oboist and educator. A graduate of the Tokyo University of the Arts, he holds a Master of Music and a Doctor of Musical Arts from Yale University. He is a recipient of the Woolsey Hall Competition, the NHK Young Artists' Audition, and the Katz Young Musicians' Competition, which sponsored his New York debut recital. As a performer, Kitagawa has appeared as a concerto soloist with the Denver Symphony, Yale Philharmonia, and Orchestra New England. He serves as Principal Oboe of the Pennsylvania Sinfonia. His Broadway credits include *The Phantom of the Opera*, *Beauty and the Beast*, and *Miss Saigon*, and he served for two years as Principal Oboe on the national tour of *The Music of Andrew Lloyd Webber*. His recordings are released on Koch International, Delos, and New World Records. In addition to his performing career, Kitagawa is an editor of Baroque music, preparing modern performing editions. His projects include oboe concertos and an orchestral suite by Telemann, as well as a premiere of Marcello's *Oboe Concerto in D Minor* with the Valley Vivaldi series. He is the founder of NK Music Lab, a YouTube channel featuring over 900 instructional videos for woodwind, brass, and string players, offered in both English and Japanese. Accompanying



Bach Festival Orchestra Biographies / Guest Artist Biographies

the channel is the NK Music Lab online store (nkmusiclab.com), which offers sheet music and audio accompaniment tracks. Kitagawa holds faculty positions at Lafayette College and Muhlenberg College, where he teaches studio oboe, chamber music, and music theory. He also serves on the faculty of the Kinhaven Adult Chamber Music Workshop in Vermont.



EMELINE CHONG, *bassoon*, began playing bassoon at age 11. In 2017, she graduated from the Curtis Institute of Music in Philadelphia where she studied with Philadelphia Orchestra Principal Bassoonist, Daniel Matsukawa. Throughout her undergraduate studies Chong participated in numerous summer festivals such as the National Repertory Orchestra, the Sarasota Music Festival, the Pacific Music Festival, and as a Young Professional-in-Residence at the Bravo! Vail

Festival. Chong currently works as a freelance musician in the greater Philadelphia area and regularly plays with groups such as the Philadelphia Orchestra, Opera Philadelphia, and the Philadelphia Ballet. Chong has also performed with professional orchestras in the area such as the Baltimore Symphony, the Princeton Symphony Orchestra, the Chamber Orchestra of Philadelphia, the Delaware Symphony Orchestra, and the Knights (New York). When she is not performing, Emeline enjoys traveling, trying new restaurants, and spoiling her dog, Apricot.



CHARLOTTE MATTAX MOERSCH, *harpsichord* Since capturing top prizes at the International Harpsichord Competitions in Paris and Bruges in both solo harpsichord and basso continuo, Moersch has performed at major venues in the U.S. and Europe, including Carnegie Hall, Royal Albert Hall, and Salzburg's Mozarteum, and has been heard at international music festivals, including the Festival of the Associazione Musicale Romana and Tage alter Musik Regensburg. As a chamber musician,

she has performed with Chatham Baroque, New York's Grande Bande, and San Francisco's American Baroque and has toured Europe with the Orpheus Chamber Orchestra. She was honored with a Solo Recitalist Grant from the National Endowment for the Arts and a Woolley Scholarship for study in Paris. A specialist in French Baroque music, she is the author of *Accompaniment on Theorbo and Harpsichord: Denis Delair's Trait  of 1690*, published by Indiana University Press. Recently, she contributed a chapter, " nergie des modes: Tuning and Temperament in 17th-century France," to *Cognate Music Theories*, published by Routledge. Her discography includes Bach's *Goldberg Variations*, W.F. Bach's sonatas, and the complete solo harpsichord works of D'Anglebert, Couperin, Noblet, and F vrier, for Centaur Records. Her CD *The Bach Legacy* features the works of C.P.E., J.C.F., and W.F. Bach. Her latest recording project, *Vernissage*, includes over 100 solo harpsichord videos. Currently Professor of Harpsichord and Musicology at the University of Illinois, she studied harpsichord with Gustav Leonhardt and Kenneth Gilbert and organ with Andr  Isoir and William Barnard. She earned a B.A. in music, *cum laude*, from Yale University, M.M. in harpsichord from the Juilliard School of Music, and a D.M.A. in Early Music from Stanford University.



SYNNET, *Festival Artist-in-Residence*, is one of North America's premier early brass ensembles, bringing together specialists on historic instruments like the cornett and sackbut – cornerstones of Renaissance and Baroque music. Based in Washington, D.C., and led by Michael Holmes, SYNNET has captivated audiences since 1997 with its rich, historically informed sound. With a roster that has evolved over time, SYNNET has performed widely across the Eastern U.S., collaborating with leading early music vocal and instrumental groups. Its expansive repertoire spans the early Americas and early Italian, German, and English courts, capturing the full range of early brass traditions. Highlights include featured performances at the Boston Early Music Festival, the Historic Brass Society Festival at Yale, and collaborations with the Washington Bach Consort and the choir of the National Shrine. Their recordings – ranging from Gabrieli and Sch tz to Monteverdi and Merulo – have received national distribution and critical acclaim. Critics have praised SYNNET for its "serious attention to detail" (*Washington Post*), "virtuosity" (*Washington Post*), and "stylish and sonorous performance" (*Richmond Times-Dispatch*). Whether performing *colla parte* or festive fanfares, SYNNET brings the golden age of brass to life.

TIME FOR THREE (TF3)

Grammy and Emmy-winning ensemble Time for Three defies convention and boundaries, merging classical, Americana, and singer-songwriter traditions into a singular, remarkable sound. Consisting of Ranaan Meyer (double bass, vocals), Nicolas "Nick" Kendall (violin, vocals) and Charles Yang (violin, vocals),



TF3 captivates audiences worldwide with its virtuosic playing and insatiable appetite for creativity that expands typical perceptions of a string trio. TF3 appears this season with the Philadelphia Orchestra and Marin Alsop, Louisville Orchestra and Teddy Abrams, and St. Louis Symphony and St phane Den ve. Its repertoire includes its newest commissioned concerto by composer Mason Bates, which received its premiere at Arizona Musicfest, with subsequent performances with San Francisco Symphony and Philadelphia Orchestra at SPAC. Time for Three also embarks with mezzo-soprano Joyce DiDonato on a project titled *Emily – No Prisoner Be*. Written by Kevin Puts and inspired by the vivid and introspective poetry of Emily Dickinson, the project received its world premiere at the Bregenzer Festspiele and will visit Carnegie Hall and other top venues across the U.S. this season. TF3 won a GRAMMY Award for its album *Letters for the Future*, released by Deutsche Grammophon and featuring works by Kevin Puts and Jennifer Higdon, both recorded with the Philadelphia Orchestra. Time for Three has enjoyed additional collaborations with Ben Folds, Natasha Bedingfield, Branford Marsalis, Joshua Bell, Jennifer Higdon, Chris Brubeck, William Bolcom, and Arlo Guthrie. TF3's solo shows



Guest Artist Biographies

have been praised for their “joy, mastery, creativity and supreme artistry” (*The Strad*). Its concert special, *Time for Three In Concert*, was produced by PBS and earned the trio an Emmy Award. TF3’s affinity for creative boundary pushing, commitment to encouraging the next generation of musicians, and relentless pursuit of musical excellence has solidified it as one of the most exceptional groups on the scene today.



LOREN LUDWIG, *viola da gamba*, is a musician and music researcher based in Baltimore, Maryland. He studied *viola da gamba* at Oberlin Conservatory and the Royal Conservatory of The Hague, Netherlands and received a Ph.D. in historical musicology from the University of Virginia. Ludwig records and performs across the country and internationally on the *viola da gamba* and other historical stringed instruments. He is a co-founder of LeStrange Viols and contemporary/experimental music ensemble Science Ficta and is a founding member of the 17th-century string band ACRONYM. Ludwig’s research and performance activities have been supported by the US Fulbright Program, the Andrew Mellon Foundation, the National Endowment for Arts, the BBC, and others. He serves as faculty at Johns Hopkins’ Peabody Institute and in JH’s Medicine, Science, and Humanities major, and he is the Program Coordinator for JH’s Program in Arts, Humanities, & Health, based in the School of Medicine. During this Semiquincentennial anniversary year, Ludwig is collaborating with a team of curators on the Smithsonian’s Institution-wide Music250 initiative, a year-long celebration of music’s capacity to elevate the values enshrined in the Declaration of Independence. lorenludwig.com



JOSHUA ROMAN is a *cello* soloist and composer hailed for his “effortlessly expressive tone...and playful zest for exploration” (*New York Times*), as well as his “extraordinary technical and musical gifts” and “blend of precision and almost improvisatory freedom...that goes straight to the heart” (*San Francisco Chronicle*). His genre-bending programs and wide-ranging collaborations have grown out of an “enthusiasm for musical evolution that is as contagious as his love for the classics” (*Seattle Times*). Committed to bringing classical music to new audiences, Roman opened the acclaimed 2017 TED Conference – and his performance of the complete *Bach Cello Suites* after the 2016 U.S. presidential election was the most-viewed event in the history of TED’s social channels, with nearly a million live viewers. Roman has collaborated with world-class artists across genres and disciplines, including Yo-Yo Ma, Edgar Meyer, DJ Spooky, Tony-winner/MacArthur Genius Bill T. Jones, GRAMMY-winning East African vocalist Somali, and Tony-nominated actor Anna Deavere Smith.

MARC C. BELLASSAI, *harpsichord*, has studied at the Oberlin Conservatory, Indiana University (MMus and Artist Diploma), and as a Fulbright IIE scholar at the Civica Scuola di Musica and Castello Sforzesco in Milan, Italy. He has studied with harpsichordists Lisa Goode Crawford, Elisabeth Wright, and Laura Alvini. His interests include early keyboard performance practice, basso continuo, organology, art history, and the music and literature of the Italian seicento/settecento. He currently teaches Harpsichord, Art History and directs the Early Music Ensemble at Towson University. Some recent recitals from the GEMS concert series can be enjoyed on Youtube.



THE BEL CANTO YOUTH CHORUS OF THE BACH CHOIR OF BETHLEHEM provides opportunities for excellence in choral performance. Currently representing school districts from across the Lehigh Valley and neighboring counties, Bel Canto works to enhance, strengthen, and collaborate with the music education programs in the Lehigh Valley community. Collaboration between Bel Canto and the Bach Choir provides additional performance opportunities for students. The Bel Canto Youth Chorus was founded in 1993 in the Perkiomen Valley by Dr. Joy Hirokawa, who led the choir for 30 years before passing the baton to Kelly Rocchi in 2023. Bel Canto’s evolving structure continues to serve the unique pedagogical needs of its singers, and four ensembles are offered in the 2025–26 season: Bach Buddies, Da Capo Treble Choir, Youth Chorale, and Concert Choir. Musicianship, leadership, and community are cornerstones of the ensembles. Through the performance of vigorous and diverse choral repertoire, including the works of J.S. Bach, a lifelong passion for the choral arts is inspired and cultivated. For more information: bach.org/belcanto/

KELLY S. ROCCHI, *Director of the Bel Canto Youth Chorus*, is an experienced and sought-after choral conductor, clinician, and music educator. She began her career in the Nazareth Area School District and has been the Choral Director at Nazareth Area High School since 2006. Her curricular choirs – Concert Choir, Nightingales, Cantus, and two student-directed *cappella* groups – consistently receive invitations to perform at state and regional conferences. Most recently, the Nightingales, Nazareth’s select treble choir, was invited to sing at the American Choral Director’s Association All-Eastern Conference, and the Crescendudes, Nazareth’s men’s *cappella* ensemble, was invited to perform at the Pennsylvania Music Educators Association State Conference. Nazareth Area School District is consistently recognized as one of the best in the nation



Guest Artist Biographies

for music education by the NAMM Foundation. A graduate of Penn State University, Rocchi was selected as the Penn State School of Music Outstanding Music Education Alumni Award winner for the 2020–2021 school year. She earned a M.M. in Vocal Performance from West Chester University. Rocchi frequently serves as guest conductor and clinician for regional choral festivals. She was named as a Semi-Finalist in the Pennsylvania Teacher of the Year Program for the 2021 school year. In 2023, Rocchi was appointed as Director of the Bel Canto Youth Chorus.



ALAINA SWARTZ, *Bel Canto Youth Chorale Conductor, Director of Education and Community Engagement for the Bach Choir of Bethlehem*, is a dedicated educator, vocalist, and choral conductor. She began her career as a public school music teacher in the Parkland School District (2007–2024), where she guided exponential program growth of the middle school choral program and led a thriving elementary music program. For her commitment to innovative, student-centered learning, she was recognized as 2023 Keystone Technology Innovator. In June 2023, she joined the Bach Choir of Bethlehem as Youth Chorale Conductor and in 2024 was appointed Director of Education & Community Engagement for the Bach Choir of Bethlehem. Recently, Swartz has served as a guest clinician for late elementary and middle school honors choral festivals in Pennsylvania and Maryland. Swartz earned a B.M. in Music Education from Susquehanna University and a M.M. in Music Education from Ithaca College. She has performed with several Lehigh Valley choral ensembles, including the Lehigh University Choral Union and Allentown Symphony Orchestra Chorus. She believes strongly in the Bach Choir’s mission of building, strengthening, and sustaining diverse communities through the choral arts.



UNITAS CHORALE serves as the Northern Province performing arm of the Moravian Music Foundation. This choral ensemble was formed in 1996 with the support of the Foundation to provide an opportunity both for the performance of selections from the archival collections and newly written Moravian music in the Lehigh Valley area and beyond. The chorale is a non-auditioned community ensemble that reflects the Moravian musical culture of high quality musicianship and talents provided by every member of the community. The Unitas Chorale will begin a search for a new Director this spring.

KYLE JOHNSTON, *Unitas Chorale Interim Director*, serves as the Associate Director of the Moravian Music Foundation’s Bethlehem Office and is currently serving in the role of Interim Director for the Unitas Chorale. Johnston is a vocalist and multi-instrumentalist who graduated with a BA in Music Education from Campbell University and will be finishing graduate work on a MLIS in Archival & Local Studies from Pennsylvania Western University this May. With the Moravian Music Foundation, Johnston leads community classes, lectures, and events, as well as manages the MMF’s archival collection held at the Moravian Archives in Bethlehem. He has interests in history, folklore, and ethnomusicology, and these topics can often be found reflected in his professional and personal projects.



THE ALLENTOWN BAND A prominent feature of 19th-century musical Americana was the concert band, and the Allentown Band, America’s oldest, has kept that tradition alive since its founding in 1828. Drawn from within a 50-mile radius of Allentown, the band’s 65 musicians, as different as their backgrounds may be, share one common goal: to create and preserve concert band music at a level of excellence consistently striving for integrity, inspiration, and impact. All members of the Allentown Band approach their music-making in a professional manner, though none makes his or her living from music performance alone. Many, however, are teachers of music in schools and in private studios. Others are engaged in engineering, accounting, sales, insurance, medicine, and dentistry, or in various office work or building trades. A typical Allentown Band schedule includes roughly 35 yearly performances. In addition to providing annual free Educational Youth Concerts for the greater Lehigh Valley’s younger school children, the band also offers a yearly “Side-by-Side Concert,” where talented secondary-school student musicians are invited to sit “side-by-side” in a public performance with the band. The band has made four European concert tours, including Switzerland, Austria, and France. The band has recorded 32 volumes of *Our Band Heritage*, which have reached listeners in all 50 states and 27 foreign countries.

RONALD DEMKEE, *Allentown Band Conductor*, joined The Allentown Band in 1964 as tuba soloist and was elected conductor in 1977. He has conducted all our nation’s premier military bands, the Virginia Grand Military Band, and was Assistant Conductor of Leonard Smith’s Detroit Concert Band. After serving as Associate Conductor and Pops Conductor of the Allentown Symphony Orchestra from 1983 until 2024 and principal tuba from 1979 to 2024, Demkee was named Associate Conductor and Pops Conductor Emeritus.



Guest Artist Biographies / Visiting Scholars & Guest Lecturers

He conducted the Freedom High School (Bethlehem) Band and Orchestra from the time the school opened in 1967 until 1997. After 32 years in public schools, Demkee continued to teach in the music departments of both Muhlenberg and Moravian Colleges for another 18 years, culminating with 50 years of teaching from the elementary to collegiate levels. He has won the following awards: Muhlenberg College, "Honorary Doctor of Music"; West Chester University, "Distinguished Alumnus"; National Band Association, "Citation of Excellence"; John Philip Sousa Foundation, "Sudler Legion of Honor"; Allentown Arts Council, "Arts Ovation Award" and "Lifetime Achievement Award"; National High School Band Directors, "Hall of Fame"; Phi Beta Mu, "Outstanding Contributor Award"; Association of Concert Bands, "Outstanding Conductor Award"; and Rotary International, "Paul Harris Fellow Award." He is a member of the prestigious American Bandmasters Association since 1986.



MAINSTREET BRASS, Festival Brass Choir, formed in 1986, inspired by a musical camaraderie, a passion for brass quintet literature and performance, and a goal to present interesting and entertaining music to its audiences. Described by the *International*

Trumpet Guild Journal as "a unique and talented quintet that is willing to take risks," the ensemble has performed for enthusiastic crowds at concert series throughout the Midwest, East Coast, and in the United Kingdom. An MSR Classics recording artist, Mainstreet Brass is in residence at the historic Central Moravian Church in Bethlehem, a National Landmark of Music and World Heritage Moravian Church Settlement site, and performs for academic ceremonies at Lehigh University. The group actively commissions and publishes arrangements and new literature from established and emerging composers to enhance its own concert programs and expand the brass quintet repertoire. For more information visit, mainstreetbrass.com or the group's Facebook page. Mainstreet Brass: Kevin Long & Jeffrey Wohlbach, trumpets; Mark Syslo, French horn; Bryan Hay, trombone; Alex Costantino, tuba



CORY W. DIETERLY, MLIS, archivist For more than 15 years, Cory Dieterly has been helping researchers to find information through his work as an archivist and librarian. He holds a Master of Library and Information Sciences Degree with a concentration in Archival Studies from Drexel University. His experiences include establishing a graduate school library, inspecting and cataloging nitrate film assets for the New York Museum of Modern Art's Film and Media

Archives, and overseeing a veteran's oral history project for Moravian University that is now preserved at the Library of Congress. Dieterly is also currently the Archivist for Moravian University and Theological Seminary.

DR. SARAH EYERLY, lecturer, is Professor of Musicology and Associate Dean for Research and Faculty Development in the College of Music at Florida State University and a faculty affiliate in FSU's Native American and Indigenous Studies Center. As a musicologist, professional singer, and sound artist, her research and teaching focus on the reconstruction of historic music repertoires and soundscapes and on music as a site of cultural and religious encounter in early America. Her book *Moravian Soundscapes: A Sonic History of the Moravian Missions in Early Pennsylvania* (Indiana University Press, 2020) reconstructs the communal and environmental soundscapes of 18th-century Moravian settlements. The book received the Music in American Culture Award from the American Musicological Society and the Dale W. Brown Book Award from the Young Center for Pietist and Anabaptist Studies at Elizabethtown College. Her work on adaptations of German music by Inuit musicians in Labrador received the Marjorie Weston Emerson Award from the Mozart Society of America. As a sound artist, she has designed sound-centered installations for public spaces across the United States. She is currently working as a consultant with the Institute for Moravian History and World Heritage at Moravian University and Historic Bethlehem Museums & Sites to design sensory presentations for the Moravian Church Settlements–Bethlehem World Heritage site.



DR. LARRY LIPKIS, lecturer, is Composer-in-Residence and Director of Early Music at Moravian University in Bethlehem, Pennsylvania. He is a longtime member of the Board of Managers of the Bach Choir of Bethlehem and serves on its Education and Community Engagement Committee, for which he leads composition workshops for middle and high school students. He is the creator of the Chaconne Project and is a co-director of the annual Zimmermann's Coffee House. Lipkis lectures on the topic of Bach and Rhetoric and has twice served as faculty at the NEH Bach Summer Scholar Institute in Leipzig. For over 40 years, he has been a member of the acclaimed early music ensemble The Baltimore Consort. Lipkis has composed over 80 works for orchestras, choirs, and chamber ensembles. His cello concerto, *Scaramouche*, appears on the Koch label; his bass trombone concerto, *Harlequin*, was premiered by the Los Angeles Philharmonic; and his bassoon concerto, *Pierrot*, was premiered by the Houston Symphony Orchestra. In August of 2025, Lipkis produced a recording of four of his concerti with the Lviv National Philharmonic Orchestra of Ukraine to be released in 2026 on the Naxos American Classics label. Lipkis is a faculty member of the Amherst Early Music Festival and serves as a Music Director of the Pennsylvania Shakespeare Festival and the Unitarian Universalist Church of the Lehigh Valley. His wife, Linda, has been a member of the Bach Choir for 40 years. They have two children, Julia and Rory.



Listening to the Music of Bach



The Bach Choir of Bethlehem delights in welcoming our audience to our concerts each year. It is a particular joy to welcome members of the audience who haven't heard us before. The purpose of this introduction is to offer those encountering "Bach in Bethlehem" for the very first time a few guideposts for the musical journey on which we are about to embark.

As a composer, J.S. Bach inspires in musicians and listeners alike a kind of bewildered awe. This was somewhat true in his own time in 18th-century Germany, and each succeeding generation of composers and musicians has expressed a growing reverence for his compositional skill. In addition to analyzing the astonishing depth of that skill, recent biographers have also painted a portrait of quite the character: a skilled teacher and musical raconteur about town, with a hand in all of his city's musical activities and legions of pupils who were among the most noted musicians of their time; a sophisticated musical omnivore who welcomed nearly every important traveling musician and, equally importantly, their music, into his home at every opportunity (even though he spent his entire life in a 200-mile radius, his library contained the works of many of his contemporaries in other countries); a crafty entrepreneur who rented musical instruments to others and created and sold a musical subscription series for his own works; a devout Christian, whose musical and religious eloquence has earned him the name "the fifth evangelist"; a sometimes-frustrated employee who catalogued with near-obsessive detail the perceived slights and frustrations inherent in a lifetime of service to others; and, finally, a devoted and tender family man who took great joy in his married life and great pride in his children, many of whom followed in the family business. More than the too few anecdotes from his life that have survived history, his music, itself, provides us a glimpse into one of the most rigorous and skilled minds in the history of Western culture. With enormous clarity, Bach expresses in music an understanding and empathy for the very stuff of life: love, humor, religious rapture, unabashed joy, loss, longing, death, redemption, and resurrection.

Though Bach's music speaks most powerfully for itself, it may be helpful for new listeners to be aware of some of the terminology from Bach's musical universe.

Counterpoint: Bach's most frequently used style of composition is known as counterpoint or polyphony, which involves the layering of several independent melodies to create a harmonious whole. (A round is a very simple form of counterpoint – think of how each entrance of "Row, row your boat" contributes to a sum greater than its individual parts.) Equal measures of mathematics and musical art, contrapuntal writing is the opposite of many subsequent styles that set a melody against a subservient accompaniment. In Bach's music, many strands sound simultaneously and weave together an intricate and florid tapestry of sound. As contemporary composers will attest, counterpoint is fiendishly difficult to get right, and Bach did it better than anyone.

Cantata: Most of Bach's vocal works were written for the German Lutheran church, and the form he most frequently used was the cantata. Of the more than 200 that survive today, Bach's cantatas were vocal works heard during his church's services, though he also wrote a number of secular cantatas for use at the court and in honor of his patrons. They include, usually, an opening chorus for full choir, accompanied by orchestra, followed by a series of sung pieces (mainly arias and recitatives), usually accompanied by smaller ensembles of instruments. Cantatas most frequently conclude with a chorale or hymn.



Aria: Of the smaller pieces in a cantata, the aria is one of the forms Bach used most often. This is an accompanied vocal solo (or duet), most frequently in ABA form. That is, an aria begins with one musical section, a contrasting section follows, and then the opening section is repeated. The poetry of arias often expounds on the theme introduced in the opening chorus and often consists of ruminations by the poet of a deeply personal nature, even a kind of conversation with God.

Recitative: The other style of solo vocal composition frequently used in cantatas is the recitative, in which the musical melody follows the rhythm of the words themselves in an almost spoken style. Recitatives often propel the musical drama forward and frequently are exhortations from the poet directly to the listener. As such, they sometimes indulge in a little bit of pulpit thumping, or, most often, they are accompanied by the *basso continuo* instruments, which are akin to the rhythm section of the 18th-century orchestra. At the Festival this group of instruments includes two organs (the large pipe organ, which is played when the choir sings, and the smaller continuo organ, which sits directly in front of the conductor and is used with smaller groups of musicians) and bass instruments of the orchestra: double basses, cellos, and bassoons.

Chorale: Chorales are the hymnody of the Lutheran church. Some were written by composers following the Lutheran Reformation of the 16th century, and many were adapted from secular songs of the time. Many of Bach's cantatas are based on those chorales, and Bach's sublime arrangements of them are still found in the hymnals of churches of many denominations.

Motets, Oratorios, Passions, and Masses: Bach also composed motets, which are thought to have been training pieces for his choirs and are most often performed with just *basso continuo* instruments. His oratorios are larger-scale choral compositions, often of greater duration than his cantatas. The *Passions* according to Saint John and Saint Matthew relate the crucifixion narrative in extremely large-scale works. The *Masses* are the liturgy of the church, of which the *Mass in B Minor*, though probably not heard in its entirety during his lifetime, is inarguably his greatest.

The Texts: The texts of Bach's cantatas are the result of collaboration with many poets, including clergymen and faculty members of the churches and schools at which he worked. If the prescriptions they offer are unapologetically Christian in nature, the experiences and problems they explore, and the emotions they evoke, are unquestionably



Listening to the Music of Bach



universal and are rendered especially accessible by the incomparable beauty of Bach's music.

From the plaintive sounds of a single voice, accompanied by organ and cello quietly ringing out in a hushed church, to the rhapsodic joy of full orchestra and choir blazing away in contrapuntal abandon, Bach's music keeps performers at the edge of their talents and listeners on the edge of their seats. One of the reasons that we return to many of the same works several times over the years is that each performance of Bach's music offers even the most seasoned musician the opportunity to experience a nuance or detail that we'd not captured the last time around.

If you're new to this music, don't worry about hearing every detail or becoming a Bach expert during your first experience. Rather, enjoy the

big picture, experience the stillness as well as the grandeur, and know that each time you hear Bach's music, you will encounter something powerfully moving, beautiful, and new. Know, too, that it will be our great honor to welcome you back to our next concert, to experience again the beauty and power of this awe-inspiring music. In hearing the music at this concert, you are now part of an august musical family and tradition that spans over a century – we're delighted you've joined us.

– © David Ruhf

Ruhf has been a member of the Bass I section of the Bach Choir since 2001. He is the Cantor and Parish Administrator at Trinity Evangelical Lutheran Church in Lower Nazareth Township, PA. His blog *Listening to Bach in Bethlehem* can be accessed at BACH.org.

Notes on the Program

This festival foregrounds the rich connections between the Bachs and early American music in Bethlehem, Pennsylvania. Bethlehem was established on Christmas Eve 1741 by the Moravians, just as Johann Sebastian Bach (hereafter J.S. Bach.), having published his *Musical Offering*, was reprising his *Christmas Oratorio* in Leipzig. While Bach ranks among notable Lutherans, a religion devoted to the theological teachings of reformer Martin Luther in Germany (1483–1536), Moravians (in what are now is Czech lands) followed the reformer Jan Hus, born almost a century earlier and burned at the stake in 1415 for not renouncing his religious views. Persecuted in their native lands, the early Moravians found refuge in the territory of Count Nikolaus Ludwig von Zinzendorf, where they established a home at Herrnhut, Saxony, which the Bach Choir of Bethlehem recently visited on tour. Moravians were characterized by pacifism and a strong missionary zeal. They came to the Americas in 1735, where they settled in Salem, North Carolina, and further established the settlements in Pennsylvania that make travel in the Lehigh Valley a journey through biblical place names (Emmaus, Bethlehem, Nazareth, for example). If you are unfamiliar with this complex settler history, visit the Moravian Museum in Bethlehem (where Chamber Music in der Saal is held) and read Festival Scholar in Residence Sarah Eyerly's richly descriptive monograph *Moravian Soundscapes*.

As scholar Nola Reed Knause notes of the Moravians: "Music has helped build communal identity, mark the rhythms of daily life, remind members that every hour of life is sacred and a part of the liturgy, and attract outsiders to the Moravian Church." As Eyerly elaborates, music was a central feature of Moravian life: A central tradition of Moravian life was the *Singstunde*, in which they would gather to sing hymns. Music and instrumental and choral music was imported. Manuscripts by J.S. and sons, as well as many of Bach's contemporaries, can be found in the Moravian Archives. It is clear the Moravians had a taste for the contemporary music of their time.

BACH AT 4: In the Moravian Archives, there is a copy of *Trio Sonata in F Major, W. VII, 3, B: 12*, by **Johann Christoph Friedrich Bach (1732–1795)**. This score was copied by Moravian minister and composer Johann Friedrich Peter (see the Bach at 8 note) in Bückberg,

where he copied several works by the Bach son before coming to the Moravian settlements in the Americas. It is primarily thanks to these copies that this music is preserved, as the original manuscripts are lost. The work dates from 1768, during J.S. Bach's fifth son's tenure as music director at the Bückeberg Hofkapelle, where he performed two concerts per week for the entertainment of the nobility. His 15-person orchestra was supplemented on occasion by the services from the military band that would have included brass instruments. This chamber music features two violins and continuo group (harpsichord and cello) playing three movements in contrasting tempos (fast-slow-fast), as is customary for this genre. J.C.F. Bach's trio sonata has a lyrical, transparent, gallant quality in the simple gracious imitation and duetting in thirds between the violins. The final Minuet movement has surprisingly rapid shifts between cheerful major and sombre minor phrases in the second half, as if something goes momentarily awry with the dance and is righted.

The second piece on the program is a bit of a musicological mystery. The manuscript of a ***Sonata for Four Trombones***, bearing only the name **Cruse**, was discovered in the Moravian Archives here in Bethlehem. This may have been one of the many manuscript copies of scores from the European continent that found their way here, although a European composer by that name has not been definitively established. The first two movements of the sonata, when grouped together, have the character of an overture, with the initial solemn first movement and the fast second movement. Trombones were critical to the early history of the Moravian Church, and trombone and brass choirs similarly marked the rhythms of daily life in both Central Europe and in Moravian settlements. The trombones (in their pre-1750 form, also known as sackbuts) were "outdoor instruments" originally. They had a kind of broadcast function: announcing birthdays and deaths, welcoming visitors, and bringing music to the people. A Moravian tradition that remains constant is the trombone choir, which greets the dawn of Easter at 2:30 a.m. and plays all around Bethlehem, ending at Central Moravian Church.

Venetian composer **Giovanni Gabrieli (1553/6–1612)** was one of the most influential composers of church music in Central Europe, frequently brought outdoor instruments into the chapel for special music, and was one of the first to mark parts specifically for brass. He



Notes on the Program

was music director at St. Mark's Basilica in Venice, and his polychoral style (*cori spezzati*, literally "divided choirs") was influenced by the architecture there. While ordinary masses made use of only voices and organ, particularly high holy days would call for additional instruments, including brass. The **Canzon III a 4, CH. 188**, was published in 1608 as part of a multi-composer collection **Canzoni a Sonare con ogni sorte di stromenti** (Songs to Play with all sorts of instruments) with works, as the introduction put it, "by the most excellent musicians of our time." It does not specify which instruments should play, but the imitative opening and closing material surrounded by short sections in metrically distinct passages is suitable for a variety of instruments.

One of the trombonists at St. Mark's Basilica, present some years after Gabrieli's death, had connections to both Venice and Leipzig. **Johann Rosenmüller (1619–1684)** began as a student in Leipzig in 1640, almost a century before Bach's arrival in the city. He had many appointments that brought him to the St. Nicholas Church and the St. Thomas School, but his career there was cut short when his alleged inappropriate relationships with his students landed him in jail. He somehow escaped prison and is next documented as a trombonist at St. Mark's in Venice in 1658. His many compositions earned him renown, and many of them found their way back to German lands, as he did as well when he became music director of the court at Wolfenbüttel. He composed dance music, sonatas, and hymns, one of which Bach used in Cantata 27: It is in fact Rosenmüller's setting of that chorale, imported wholesale in Bach's Cantata 27, that the Bach Choir of Bethlehem uses to honor choir members who have passed away ("World Farewell"). On today's program, however, we hear a setting of portions of prayer by 2nd-century Christian theologian Saint Augustine, **O dulcis Christe, bone Jesu, Charitas, RWV. E 39** (O sweet Jesus, Good Jesus, Love) as a cantata for two voices and a trio of violins or trombones. It brings to bear the imitative double choir elements from Gabrieli while also featuring the operatic sectional writing of the early Italian cantata, with frequent changes of rhythmic ideas and character that express the text.

Johann Michael Bach (1648–1694) became J.S. Bach's father-in-law when the younger man married Maria Barbara, his second cousin and first wife. Like most of the Bach family, he was a musician. He held posts as an organist in Arnstadt and later a nearby town of Gehren and wrote a number of expressive cantatas that have endured the ravages of time. **Ehre Sei Gott** (Glory to God) is a brief double choir anthem that bears the influence of Schütz. It sets the text of the Gloria, the song of the angels from the biblical Christmas story, and ends with a *cantus firmus* setting of the famous Martin Luther hymn "Vom Himmel Hoch" (From Heaven Above). In this second half, the soprano sings the hymn in longer note values over the rest of the choir, in a style similar to his son-in-law's chorale cantatas.

J.S. Bach's single-movement work **O Jesu Christ, mein Lebens Licht, BWV 118**, (O Jesus Christ, Light of My Life) puzzled scholars for some time. Initially thought to be a fragment of a chorale cantata, the true purpose of this standalone work as processional hymn to the grave-side was inferred from its chorale tune in the soprano that it sets (a hymn used for death and dying) and the original scoring for outdoor *Stadtpfeifer* ensemble instruments: trombones and cornett. To this Bach adds two "lituus." Scholars have not entirely settled on what Bach meant by "lituus," but it is possible Bach meant horns here in their upper range or military trumpets. Regulations of the St. Thomas School included provision for funeral processions but restricted them

to those "who have lived in a noble position of honor or otherwise served in churches and schools, bequeathed something to them, or otherwise made a good contribution." No one is certain whose death might have occasioned such an honor in 1736 or 1737 when the work was written, but those years saw the death of a city councilman and the pastor of the St. Thomas Church.

The concert ends with one of the most significant links between the Italian and German compositional traditions. Giovanni Gabrieli was **Heinrich Schütz's** most important teacher, and Schütz brought the latest trends in Italian composition back to German lands. On the advice of his patron in Marburg, Schütz went to Venice for a little over four years to study composition and organ with the Italian master. Schütz owes much of his treatment of dissonance and musical texture to Gabrieli. When Gabrieli died, Schütz soon became an indispensable part of the Saxon court at Dresden and there composed many of his important works, including the **Symphoniae sacre**, which he called "sacred concertos" for soloists and obbligato instruments. **Mein Sohn, warum hast du, SW 401**, (My son, why have you) sets the dialog between the boy Jesus and his parents in Luke 2. In that passage, after Jesus disappears for three days, Mary and Joseph discover him among the teachers at the temple. Schütz captures the parents' dismay in an alto and bass duet full of unusual discordant suspensions, and Jesus' young voice in the soprano. Two violins comment on the action, recalling Gabrieli's concerted style. The cantata ends with a setting of Psalm 84 "How lovely are your dwelling places" for two choirs (one sung by the same forces as the solo trio) and the other with added (unspecified) instruments playing with the choir.

BACH AT 8: Wolfgang Amadeus Mozart (1756–1791) wrote to his father that the score of the **Great Mass in C Minor, K. 427**, was "half-finished" in January 1783. One account suggests it was a wedding gift for Constanze, whom he had married in August of the previous year. Another account has it that he wrote it in thanksgiving for her recovery after a mysterious illness prior to their marriage, and yet another links finishing the "Et incarnatus est" to his joy upon the birth of their first child. Whatever the true story of the genesis of the work, it is clearly a deeply personal piece. It is thought that at least some portion of it was performed in October 1783 at the St. Peter's Church in Salzburg, with Constanza herself singing the solos. This 1783 performance is the only one achieved during Mozart's lifetime. After moving to Vienna, Mozart found there was not much market for such a large mass, and he never finished it. Indeed, it was the last mass he wrote, except for his *Requiem* mass, and he devoted the remainder of his life to opera and chamber works. The **Great Mass** breaks off in the middle of the Credo after the "Et incarnatus est" (and became incarnate); The Sanctus and Benedictus have been constructed only thanks to some extant parts. The Agnus Dei and "Dona Nobis Pacem" are not included. While for Bach the **Mass in B Minor** was a summative work (see the note below), Mozart wrote the **Great Mass in C Minor** as a new work but recycled the Kyrie and Gloria into the 1785 oratorio *Davidde penitente*, K 469, a work that could make him some money during Lent when staged operas were forbidden.

The **Great Mass in C Minor** displays his interest in Renaissance and Baroque music, particularly J.S. Bach's. Mozart once wrote to his father: "...tastes are always changing – unfortunately – such changes of taste affect even church music: it should not be this way, but for this



Notes on the Program

reason true church music is found in boxes almost eaten by worms.” While Bach’s (and Handel’s) music served as models for him, they were not worm-eaten. However, Bach’s own works hearkened back to the Renaissance through the use of *cantus firmus* writing, fugue, and polychoralism. Mozart encountered Bach’s music (much of it only 50 years old at the time) primarily through the library of one of his patrons, Baron von Swieten. Swieten, the Imperial librarian of the Austrian Empire, held a weekly concert of the music of Bach and Handel, with Mozart providing orchestral reductions at sight on the keyboard. He may well have played Bach’s *Mass in B Minor*, as Baron von Swieten possessed a copy. These reading sessions bore fruit in the *Great Mass in C Minor*. The fugal writing of the Kyrie recalls Bach, as do the long notes of fugal subject in the “Cum Sancto Spiritu” that remind one of the “Credo in unum Deum” in Bach’s *Mass in B Minor*. Mozart’s setting of the “Cum Sancto Spiritu” also includes an inversion or mirror image of the theme, in which ascending intervals become descending ones. The double choir work in the Sanctus recalls the polychoralism in Bach’s “Osanna” and some of Handel’s oratorios but hearkens even to the earlier works of Gabrieli and the Central Europeans featured on Bach at 4 program. The slow introduction of the “Gratias” and “Qui tollis” movements, with their slow tempos and double dots, recall French overtures, particularly those from Handel’s operas and oratorios, and the textural shifts of the Gloria recall the *Messiah* specifically. However, Mozart’s characteristic Classical lyrical gifts are still on full display, particularly in the “Christe eleison” and “Et incarnatus est,” which have the lyrical style of his arias, and movements like the “Laudamus Te” and “Credo in unum Deum,” which have the harmonic drive of his symphonic writing.

Meanwhile, across the Atlantic Ocean, in 1783, Dutch-born, German educated composer, organist, and minister **Johann Friedrich Peter (1746-1813)** compiled his *Freudenpsalm* (Psalm of Joy) at the Moravian settlement in Salem, North Carolina. The Revolutionary War had ended January 20, 1783, and a day of celebration was ordained by the governor to take place on July 4, 1783, a day of thanksgiving. Among accounts of the weather and grain stores, a Salem diary records the occasion:

“July 4. The Day of Thanksgiving for Peace was announced early in the morning by the blowing of the wind instruments (trombones). At ten o’clock there was a service, in which the Te Deum was sung, and there was a sermon on Psalm 46. ... The service closed with a prayer. Some of our neighbors were present. At two in the afternoon the congregation, including the children, and some of the neighbors, had a happy lovefeast (a traditional Moravian service of food and hymns), during which the Ode composed in Salem was sung. In the evening all the houses were illuminated, the bell was rung and the congregation assembled before the Gemein Haus.”

The Ode was a central part of a day of singing, worship, festival celebration, and even a parade. The passage ends in a description of the congregation going from house to house, singing “full of praise and thanksgiving.”

In order to be prepared for the new festival day, the “Psalm of Joy” was hastily compiled from other music used by the Moravians in Europe to celebrate the end of the Seven Years’ War in 1763. The music was a mixture of the congregational hymns so central to Moravian life, as well as solo movements, and anthems. All of the anthems and arias

stitch together verses from the Psalms and other biblical passages. For example, “Der Herr ist der rechte Kriegsmann” (The Lord is a Mighty Warrior) is a bass recitative and aria based on Exodus 15 (Song of Miriam) and Psalm 46. It first recalls war in the recitative, punctuated by fanfare motives in the orchestral accompaniment. Then in an arioso, soldiers lay down their weapons accompanied by descending arpeggiations. Also notable is a beautiful brief soprano duet “Das Land word ruhig” (This Land is Calm). The celebratory anthems favor homophonic textures that present the choir as a unity and allow the words to be entirely audible for the assembled.

IFOR JONES MEMORIAL CONCERT: On May 7, 1747, **Johann Sebastian Bach (1685–1750)** was the guest of King Friedrich the Great of Prussia, who was also the employer of Bach’s son Carl Philipp Emanuel Bach. The king, also an avid musician, challenged Bach to compose a fugue on a rather gnarly, chromatic theme, perhaps hoping to stump Bach. Bach delighted the king by composing a three-voice fugue on the theme on the spot. The king then asked for a six-voice fugue, and the result was the *Musical Offering, BWV 1079*: After he returned home, Bach sent the monarch a series of different contrapuntal treatments of the royal theme, including the six-voice fugue and the canons on this concert. Canons represent the strictest kind of counterpoint; unlike fugues, they do not freely alter the melodic material after the primary theme. This type of writing was part of contrapuntal study and presented a kind of puzzle for the student to write something that would follow the rules of counterpoint and sound harmonious with itself. Bach’s task was to come up with a countersubject that would work in canon with the theme under the conditions he set himself. The series begins with a crab (cancrizans) canon for two voices, in which the whole melody is played backwards in the second voice while the first one is playing. In the original manuscript, the music is written on the page only forwards, and it is up to the player to realize the puzzle. The canon, in augmentation and in contrary motion, pits the theme against the same theme in longer note values played in the mirror image (all ascending intervals become descending ones). Each canon and setting of the fugue is Bach demonstrating to the king his mastery of this form of contrapuntal composition.

The next work on the program takes a different approach to a similarly difficult fugal subject in the context of modern harmonic practices. Born in Philadelphia, **Vittorio Giannini (1903–1966)** was an important American pedagogue who taught at Juilliard and Curtis. In 1957, the Moravian Church commissioned him to write a piece for The Early American Moravian Music Festival, which resulted in a well-reviewed “Canticle of the Martyrs.” This work, *Prelude and Fugue for String Orchestra (1955)*, opens with a Neo-Romantic, almost Classical beauty with soaring strings and a prominent melody. The furiously rapid fugue begins as Bach’s do, with a subject introduced in each instrument and subsequent entries coming in on alternate pitches. The subject is unusual; it is in 5/4, with racing scalar patterns and long repeated notes. The countersubject is an angular descending chromatic figure. After the initial entries, the structure of the fugue breaks apart to explore various properties of its distinctive parts in various combinations. The result is an exhilarating modern work.

The next pieces on the program feature brass. *Hora decima musicorum* (10th Hour Music) composed by **Johann Christoph Pezel (1639–1694)** is a collection of brass music to be played at 10 a.m. from city hall to



Notes on the Program

the town square below. Pezel was a *Ratsmusiker* (council musician) later promoted to *Stadtpfeifer* (town piper) and played from the city hall balcony himself. These titles honor his work for the city of Leipzig, where he was part of a long history of musician watchmen who would announce the hour, raise the alarm in case of fire or attack, and provide music throughout the day. By the 17th century, this became a post with more formal and complex music provided to the town for special occasions. In 1670, the year he was promoted to *Stadtpfeifer*, a title that offered him a lifetime appointment, he published the *Hora decima musicorum*. He elaborates on the purpose of this morning civic music in the introduction: “to glorify God,” “to lift the hearts of the townspeople,” to give soldiers “a lion’s heart,” likening the music’s function to the call to prayer in Muslim lands and the janissary music of the Turkish military bands. The publication contains 40 one-movement sonatas. While they were written for two cornettos (a wooden instrument blown like a trumpet) and three trombones, he also designates string alternatives in the score so that the music could be played “in the chamber” rather than outside. Because the sonatas are grouped in keys and follow the rhythms of dances, scholars have argued about whether they were intended as dance suites (a popular instrumental genre that often used rhythms and forms from popular dances of the era) as they are presented here, or whether they are just single movement works that happen to be in the same key.

Samuel Scheidt (1587–1654) was an organist, organ consultant, and music director in Halle (the next major town close to Leipzig). He gave the very first organ recital at Stadtkirche, Bayreuth, on August 15, 1619, with composers Michael Praetorius and Heinrich Schütz in attendance. He is the author of significant publications of keyboard works. He was music director for the Margrave of Brandenburg and later Duke of Saxony, but unfortunately the Thirty Years War broke up his employment at court. He retained the title but lost his salary and worked in the city church until the court was restored. His *Ludi musici* (Musical Games) was published in four volumes in the 1620s. “**Canzona Bergamasca**” is an instrumental setting of a song with a repeated chord progression associated with the Lombard region of Italy. Although viols are mentioned in the score, one canzona calls for cornettos, and the “**Galliard battaglia**” is dedicated to the court cornettist. (A galliard is a dance in triple meter, and “battaglia” refers to a battle). Imitation and antiphonal music characterize both pieces. The “Galliard battaglia” in particular has the two cornettos trying to outdo each other in the execution of more and more short, complex phrases.

The Sonata à 5 for two cornetts and three trombones was composed by **Daniel Speer (1636–1707)**. He was the cantor at the School in Göppingen, a town southwest of Stuttgart. His published pedagogical works explaining how to play each instrument remain an important source, particularly for trombone performance practice. He also wrote a pamphlet critiquing Württemberg authorities for their response to the French invasion – a work that got him briefly imprisoned and sent elsewhere for a time. He returned to Göppingen, however, and resumed his post.

MASS IN B MINOR, BWV 232: The *Mass in B Minor* began as Bach’s attempt to impress the new ruler of Saxony and ended as a work meant to impress a distant posterity with a grand summary of his vocal output. Arguably, in this work Bach built the expectations for the appreciation for his craft, the celebration of his oeuvre, and the

pious reverence that underpins the Bach Choir of Bethlehem’s May festival.

The story of the *Mass* begins with the death of August the Strong, Saxon Elector and King of Poland in 1733. During a three-month period of mourning, public performance was banned and Bach was free to pursue his own projects. With the death of a ruler, there was often a shake-up at court that allowed for opportunities to be appointed to court, and Bach submitted this work as a portfolio to the new King and Elector. The Elector of Saxony was Catholic, and so Bach set the words of the Kyrie and Gloria portions of the Latin mass. Unlike his previous efforts in church music, this one completely exploded the bounds of music-for-use that had been the bulk of his professional life. At an hour for these first two mass movements, it was too long to be functional in the context of a service. Instead, it demonstrated his ability to write in a variety of styles for a large orchestra and chorus. The structure of the Gloria suggests it is a showcase piece. Between the five choral movements, there are four solo or duet movements for each of the five soloists who are paired with different *obbligato* instruments: violin with the second soprano, flute with the soprano and tenor duet, oboe d’amore with alto, and horn with bass. His attempt at impressing the new King worked, and in 1736 he held the title Court Capellmeister without having to give up his position as Cantor in Leipzig.

He picked up the work again in 1748, just as he was completing *The Art of Fugue*, which like the *Mass*, had neither an immediate commission nor a premiere planned. The first record of a performance of the *Mass* was when Bach’s son Carl Philipp Emanuel organized a performance of the Credo movements in 1754. Instead, Bach seems to have been archiving his best music in, what was for him, a timeless genre and a language still understood across Europe. At least nine of 27 movements are parodies or reworkings of previous cantatas or service music, the oldest of which, the chromatic weeping gestures in “Crucifixus” over a *passacaglia* (repeating bassline) are borrowed from the titular opening chorus of *Weinen, Klagen, Sorgen, Zagen* (BWV 12) from 1714.

The *Mass* unfolds in four large sections: Kyrie and Gloria from the 1733 *Mass*; the newly composed Credo; the Sanctus borrowed from a setting of the same text from 1724; and the final movements, Osanna, Agnus Dei, and “Dona nobis pacem.” Each sensitively treats the affect of its Latin text in a mixture of tour-de-force choruses and arias. The Kyrie provides a case-in-point. The three statements “Kyrie eleison/Christe eleison/Kyrie eleison” are broken into three separate movements each outlining a note in the B minor triad (B, D, F#). The first is a tortuously chromatic and melismatic choral fugue in the “strange and melancholic” key of B minor (as Bach’s contemporary Johann Mattheson wrote), and thus this movement serves as a meditation on the penitents’ sins. The delightful soprano duet in D major for “Christ have mercy” recalls Neapolitan opera duets Bach likely encountered in Dresden with their graceful ornaments and series of parallel thirds. Here Christ emerges as hope for love and salvation. The Kyrie returns in F# minor as a hyperchromatic strict fugue for chorus with the instruments doubling the vocal parts. The return of minor and fugue form gives a structural integrity to this portion.

The Credo is no less structurally organized. It is set in a palindromic structure of 2 choruses + 1 solo + 3 choruses + 1 solo + 2 choruses. “Credo in unum Deum” is constructed with a subject based on a Saxon variant of a Gregorian chant found in a Lutheran hymn book and sets it in long notes that build, in the words of George Stauffer, to



Notes on the Program

a “dense web of polyphony” reminiscent of the Renaissance composer Palestrina. This double archaicism hearkens back to the ancient roots of this statement of belief and the long, loud tones of each statement’s entrance suggest a chorus of people throughout the ages who have sung those notes with conviction. One of the most interesting parts of the Credo complex is the delicate writing for chorus and violin in “Et incarnatus,” which is the structural center of the Credo and gives particular attention to the central tenant of the Christian faith that God was made human; this movement was the last portion, which Bach wrote in 1749 in the year before his death.

The final movements rework some secular cantata movements into sacred ones. The grand double chorus Osanna with trumpet and timpani turns lauds to a Saxon King from *Preise dein Glücke, gesegnetes Sachsen*, (Praise your good Fortune, blessed Saxon), BWV 215, into the Palm Sunday Hosannas for King Jesus (the textual origin of the Osanna movement). The source for the earthy and melancholy Agnus Dei is a lost wedding cantata, one that Bach also reworked in his *Ascension Oratorio*, BWV 11. The final “Dona nobis pacem” recapitulates the movement “Gratias animus tibi” from the Gloria complex. The Gloria’s

hymn of praise ascends to heaven with stretto, or fugal entrances that interrupt one another.

The Bach Choir of Bethlehem achieved the American premiere of the *Mass* in 1900. That the Choir continues to perform the *Mass* annually in a festival dedicated to Bach’s works suggests that Bach also succeeded in reaching a group of people far away and in a distant time who would appreciate the best work he had to offer.

CONCERT With the Allentown Band: In this concert, the Bach Choir joins with the Allentown Band, America’s oldest continuously running band, established in 1828, to present American music. One major work on the program is the 1943 *Testament of Freedom* by **Randall Thompson (1899–1984)**, which sets texts from the founding of the United States to music.

– Katherine Kaiser, Ph.D. © 2026

Kaiser is a member of the Bach Choir of Bethlehem and teaches music at Muhlenberg College.



JUNE 6–15, 2027 Guarantors and Bach Choir patrons are invited to join us for a special journey to Germany, centered around our participation in Bachfest Leipzig. This unique experience offers the opportunity to hear the Bach Choir perform in the very place where Johann Sebastian Bach lived and worked, while exploring the rich musical and cultural heritage of Leipzig and Dresden.

The journey begins in Dresden, where you’ll enjoy curated cultural excursions, exceptional dining, and special visits including the Mendelssohn House, an organ presentation at the Frauenkirche, and the historic Green Vault. In Leipzig, you’ll walk in Bach’s footsteps with visits to the Thomaskirche, the Bach Archive, and other significant sites connected to his life and legacy. An optional full-day excursion to Eisenach – Bach’s birthplace – offers a deeper connection to his story.

Thoughtfully designed for our patron community, the itinerary blends shared experiences with time for personal discovery, creating meaningful opportunities to connect with fellow patrons and members of the Bach Choir. The journey concludes with a celebratory dinner shared with the Choir.

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*(All registration and arrangements are
handled by ACIS/Encore Tours)*



Support the Journey: Please consider contributing to the Heart of the Bach Choir Campaign Travel Fund at [Bach.org](https://bach.org) to support this tour and to make future domestic and international tours possible.

Thursday, May 7 at 4pm – WELL-BEING CONCERT

– Fowler Black Box Theatre, Zoellner Arts Center, Lehigh University

JOSHUA ROMAN, Cello

– Presented in collaboration with Zoellner Arts Center

Repertoire announced during program

Thursday, May 7 at 7pm – OUTSIDE THE BACHS

– Musikfest Café, ArtsQuest Center at SteelStacks

TIME FOR THREE

– Ranaan Meyer (double bass, vocals), Nicolas “Nick” Kendall (violin, vocals), and Charles Yang (violin, vocals)

The artists will perform works selected from the list below and will announce selections from the stage.

(Title • Written by/Arranged by)

All the Ways • Kendall/Meyer/Yang, Liz Rose, Femke Weidema/Arranged by Kendall/Meyer/Yang

Amazing Grace • Traditional/Arranged by TF3

Ashokan Farewell • J. Ungar/Arranged by TF3

Banjo Love • Meyer/Hackman/Kendall/De Pue

Bittersweet Symphony • The Verve/Arranged by TF3

Black Bird • Lennon/McCartney/Arranged by TF3

Bradford • Commission Kendall/De Pue/Meyer

Chaconne in Winter • J.S. Bach/Arranged by Hackman & TF3

Concerto for 2 violins in D minor • J. S. Bach

Czardas • Monti/Arranged by TF3

Deanna • Kendall/Meyer/Yang/Arranged by Kendall/Meyer/Yang

Déjà vu • Time for Three, Liz Rose, Femke Weidema/Arranged by N.Kendall/R.Meyer/C.Yang

Ecuador • Meyer/Arranged by TF3

Eleanor Rigby • The Beatles/Arranged by TF3

Hallelujah • Leonard Cohen/Arranged by TF3

Hide and Seek • Imogen Heap/Arranged by TF3

Jazz Riff • Meyer

Joy • Time for Three/Arranged By N.Kendall/R.Meyer/C.Yang

In the Dressing Room • Meyer/Arranged by Meyer & Moose

Norwegian Wood • Lennon/McCartney/Arranged Hackman & TF3

Orange Blossom Special • Charlie Rouse/Arranged by TF3

Over • Kendall/Meyer/Yang, Liz Rose, Femke Weidema/Arranged by Kendall/Meyer/Yang

Sweet Child of Mine • Guns N’ Roses/Arranged by TF3

Stand By Me • Ben E. King, Jerry Leiber, and Mike Stoller/Arranged by N.Kendall/R.Meyer/C.Yang

Philly Phunk • Meyer/Arranged by TF3

Shenandoah • Arranged by TF3

Sunday Morning • Adam Levine, Jesse Carmichael/Arranged By N.Kendall/R.Meyer/C.Yang

Toxic • Britney Spears/Arranged by TF3

Vertigo • S.Hackman/Arranged by S.Hackman

Management for Time for Three: Park Avenue Artists • Booking for Time for Three: Opus 3 Artists



Friday, May 8 – Pre-Concert Events

- 11am **BACH CHOIR FILMS FROM THE ARCHIVES**
Cory W. Dieterly, MLIS, Bach Choir Archivist
– Room 145, Zoellner Arts Center • Free, no tickets required
- 2pm **THE BARNETTE DISTINGUISHED SCHOLAR LECTURE**
Dr. Sarah Eyerly – *Sounding Bach: Reflections on 250 Years of Music in Bethlehem*
– Room 145, Zoellner Arts Center
- 3:40pm **BACH CHORALE SING PART 1**
– Inside Incarnation of Our Lord Church
- 5:45pm **DINNER & DISCUSSION WITH DR. LARRY LIPKIS**
– Butz Lobby, Zoellner Arts Center • Tickets required
- 8pm **IN MEMORIAM –**
Prior to the start of Bach at 8, the Choir will sing “Welt, ade!” a chorale from Cantata 27
– Packer Memorial Church



Welt, ade!

World farewell, of thee I'm weary.

Let me rise to heav'n above.

Lord, my strength,

let me be near thee,

Evermore in grace and love.

World, with thee is storm and strife;

Vain and fleeting is our life.

But in heav'n we shall find rest,

Peace and joy with all the blest.

Elva M. Bachman

Sarah Bailey

Joanne Barnette

Richard Barsness

Dr. David G. Beckwith

Janice S. Bonge

Douglas Bracy

Nevin C. Brown

Marion Hopkins Campbell

Michael Gilbert Davis

Susan Driesen

Dennis Duda

Bruce Falt

Don S. Follett

Paul W.K. Freeland

Dr. Alice P. Gast

David A. Getz

Roberta George

(Choir member)

Francis Hoffer

Jane Connell King

Carolyn W. Koon

Edith G. Laver

Glenn Lebrecht

Robert Liiro

John Linkert

Virginia Melin

James Lenahan McHugh

Richard & Marga Pitts

Martha Cox Popichak

(Choir member)

Robert M. Rowlands

John Saeger

James A. Skelton Jr.

Cidney B. Spillman

John Beidler St. Clair

Mrs. Elaine Cederquist Stolpe

Katherine Sukla

Robert D. Taisey

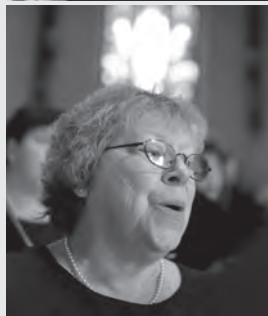
Frederic W. Thomas

Nina S. Ware



Martha Emerson Cox Popichak

As a pianist and organist, Martha's career spanned more than 50 years and was spent both teaching and performing sacred music, which was central to her life. She joined the Bach Choir in 1974 – following her father's example who sang with the Choir for 23 years. Martha was a choir representative and board member. Her beautiful smile and genuine spirit were gifts to our Bach Choir family.



Roberta (Bobbi) F. George

Bobbi had a lifelong passion for teaching and nurturing young minds. She brought warmth, patience, and genuine joy into every classroom. Bobbi's love of music was a defining part of her life. She had a deep passion for singing and shared her beautiful voice with dedication and joy. Bobbi started her journey as a choir member in 1979 and sang in both the alto and soprano sections. She participated in tours, Bach to School and many other choir activities. Her enthusiasm and great stories will be missed by many.

Friday Afternoon, May 8 – BACH at 4

– Incarnation of Our Lord Church, Thomas and Buchanan streets

The concert is supported by a generous bequest from the Estate of Rev. Authur R. Lillicrapp III, for whom the Bach Festival was a beloved source of spiritual renewal and fellowship.

– Sherezade Panthaki, soprano | Meg Bragle, mezzo-soprano | James Reese, tenor | Edmund Milly, bass-baritone

Johann Christoph Friedrich Bach (1732–1795) *Trio Sonata in F Major, W. VII:3, B. 12:*

– Elizabeth Field & Linda Kistler, violin | Loretta O'Sullivan, cello | Charlotte Mattax Moersch, harpsichord

I. Allegro II. Andante III. Tempo di minuetto

Cruse (unknown composer from the Moravian Archives) *Trombone Sonata No. 1 in G Major*

– SYNNET: Patrick O'Connell, cornetto | Barry Bocaner, alto trombone | Michael Holmes, tenor trombone
David Searle, bass trombone

Largo – Allegro

Giovanni Gabrieli (1553/6–1612) *Canzon III a4, Ch. 188*

– SYNNET: Patrick O'Connell, cornetto | Elizabeth Field, violin | Michael Holmes, sackbut | Barry Bocaner, sackbut
Bozena Jedrzejczak Brown, organ

Johann Rosenmüller (1619-1684) *O dulcis Christe, bone Jesu, Charitas*

– Translation by Christopher Jackson
– Sherezade Panthaki, soprano | Meg Bragle, mezzo-soprano
– Loretta O'Sullivan, cello | Daniel McDougall, bass
– SYNNET: Barry Bocaner, alto trombone | Michael Holmes, tenor trombone | David Searle, bass trombone
Bozena Jedrzejczak Brown, organ

O dulcis Christe,
bone Jesu, Charitas, Deus meus.

Accende me totum igne tuo,
amore tuo, charitate tua.
Ut diligam te Dominum meum
dulcissimum et pulcherrimum,
ex toto corde meo,
per omnem vitam meum,
et per omnia secula seculorum.

Amen.

Oh sweet Jesus,
Gracious Jesus, Charity, my God.

Ignite me wholly with your fire,
your love, your charity.
That I may love you, my Lord,
most sweet and beautiful,
with all my heart,
my whole life,
and through all ages.

Amen



Friday Afternoon, May 8 – BACH at 4 cont.

Johann Michael Bach (1648–1694) *Ehre sei Gott in der Höhe*

- Translation by Christopher Jackson
- Sherezade Panthaki, soprano | Meg Bragle, mezzo-soprano | James Reese, tenor | Edmund Milly, bass-baritone
- Elizabeth Field & Linda Kistler, violin | Nina Falk, viola | Loretta O'Sullivan, cello | Daniel McDougall, bass
Charlotte Mattax Moersch, organ

Ehre sei Gott in der Höhe.
Und Friede auf Erden,
und den Menschen ein Wohlgefallen.

Lob, Ehr sei Gott im höchsten Thron,
der uns schenkt seinen eingen Sohn.
Des freuet sich der Engel Schar
und singen uns solch neues Jahr.

*Glory to God in the highest.
And peace on Earth,
and goodwill toward men.*

*Praise and glory be to God on the highest throne,
who gives us his only son.
The host of angels rejoices
and sings us a happy new year.*

J.S. Bach *Motet O Jesu Christ, meins Lebens Licht, BWV 118*

- Translation by H. Ellis Finger | Martin Behm (1557–1622)
- Elizabeth Field & Linda Kistler, violin | Nina Falk, viola | Loretta O'Sullivan, cello | Daniel McDougall, bass
Nobuo Kitagawa & Lynne Cohen, oboe | Charlotte Mattax Moersch, organ
- SYNNET: Barry Bocaner, alto trombone | Michael Holmes, tenor trombone | David Searle, bass trombone

O Jesu Christ, mein's Lebens Licht
mein Hort, mein Trost, mein Zuversicht,
auf Erden bin ich nur ein Gast
und drückt mich sehr der Sünden Last.

*O Jesus Christ, light of my life,
my refuge, my consolation, my trust;
in this world I am but a guest
and the burden of sin weighs heavily upon me.*

Heinrich Schütz (1585–1672) *Mein Sohn, warum hast du uns das getan?* *Symphoniae Sacrae III, SWV 401*

- Translation by H. Ellis Finger
- Sherezade Panthaki, soprano | Meg Bragle, mezzo-soprano | Edmund Milly, bass-baritone
- Elizabeth Field & Linda Kistler, violin | Loretta O'Sullivan, cello | Daniel McDougall, bass | Charlotte Mattax Moersch, organ
- SYNNET: Patrick O'Connell, cornetto | Barry Bocaner, alto trombone | Michael Holmes, tenor trombone
David Searle, bass trombone

Mary and Joseph

Mein Sohn, warum hast du uns das getan?
Siehe, dein Vater [deine Mutter] und ich
haben dich mit Schmerzen gesucht.

*My Son, why have you done this to us?
Behold, your father [your mother] and I
have been looking for you with anguish.*

Jesus

Was ist's, dass ihr mich gesucht habet?
Wisset ihr nicht, dass ich muss in dem, Was meines Vaters ist?

*For what reason were you looking for me?
Do you not know that I must abide in my Father's realm?*

Chorus

Wie lieblich sind deine Wohnungen, Herr Zebaoth.
mein Seel verlangt und sehnet sich
nach den Vorhöfen des Herren.
Mein Leib und Seele freuet sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die dich loben immerdar, Selah.

*How lovely are your dwellings, Lord Zebaoth.
My soul longs for and desires
the courts of the Lord,
my body and soul are joyous
in the presence of the living God.
Happy are they who dwell in your house,
and who praise you evermore, Selah.*



Friday Evening, May 8 – BACH at 8

– Packer Memorial Church, Lehigh University

This concert honors and remembers former conductors and members of the Bach Choir of Bethlehem and Bach Festival Orchestra since its beginning in 1898. Their memory and legacy remain with us and continue to inspire us. The concert is supported in part by an endowment gift from Anthony R. Thompson and Vickie Ziegler Thompson.

– Text anon. Translation/adaptation by Adelaide L. Fries (1913) | Compiled and arr. Johann Friedrich Peter (1746–1813)
Edited by Marilyn Gombosi, Rick Smith, and Nola Reed Knouse

– Sherezade Panthaki & Katelyn Grace Jackson, soprano | Meg Bragle, mezzo-soprano | James Reese, tenor
Edmund Milly, bass-baritone

– The Bach Choir is joined by Unitas Chorale | Kyle Johnston, Unitas Chorale interim conductor

Johann Friedrich Peter (1746–1813) *Freudenpsalm*

1. Chorale, Es ist Friede (Peace Is With Us)

Es ist Friede!
Freu dich, Volk des Herrn!
Es ist Friede!
Es ist Friede!
Freu dich, Volk des Herrn!
Ey das hört man gern!
Friede! Welch ein edler Wort!
Friede schall' nun immer fort!
Friede, Friede, Friede, Friede kommt vom Herrn!

*Peace is with us!
Be joyful, People of the Lord!
Peace is with us!
Peace is with us!
Be joyful, People of the Lord!
Hear the joyful word!
Let it sound from shore to shore!
Let it echo evermore!
Peace, peace, peace, the gift of God!*

2. Anthem, Das ist ein Tag (Soprano 1 & 2, Alto, Bass Quartet)

Das ist ein Tag, den der Herr gemacht hat;
lasset uns freuen, und fröhlich darinnen sein.

*This is the day, which the Lord our God made;
let us be joyful, rejoice and be glad in it.
– Composed by Christian Gregor (1723–1801)*

3. Anthem, Jauchzet dem Herrn

Jauchzet dem Herrn,
der Kinder Zion.
Danket und rühmet,
rühmet und lobet,
jauchzet alle vor dem Herren, dem König;
denn es hat uns besucht,
der Ausgang aus der Höh,
preiset und rühmet den Herrn,
im immer und ewiglich!
Selah!

*Make a joyful noise,
children of Zion.
Thank him and praise him,
praise him and laud him,
make a joyful noise before him, the Lord and King;
for he comes to be with us,
the Day spring from on high,
praise him and glorify him,
both now and evermore!
Selah!*

4. Chorale, Freudenvoll

Freudenvoll lasst uns nun singen,
und uns ermuntert Gott Dankopfer bringen
für Seine grosse Wundertat!
Schreckenvoll auf allen Seiten
sah man die Kriegswut sich ausbreiten,
die unser Land erschüttert hat.
Es ward, fast nichts gehört,
als Feind und Feur und Schwerdt,
Not und Jammer.
Wie oft rief ich ganz ängstlich:
“Sieh drein, O Gott! erbarme Dich!”

*Full of joy our hearts are singing,
and to our God thank-offerings bringing
for his great miracle of peace!
Far and wide the war was spreading,
terror and its side was treading,
daunt us and our woe increase.
And little else was heard
than foe and fire and sword,
need and sorrow.
How oft I cried anxiously:
“Look down, O God! and pity me!”*



5. Recitative, Der Herr ist der rechte Kriegermann (Bass)

Der Herr ist der rechte Kriegermann,
Jehova ist Sein Name.
Der den Kriegen steuert in aller Welt,
den Bogen, Schwerdt und Schild zerbricht,
Spiese zerschlägt,
und Wagen mit Feuer verbrennet.
Das Land ist allenthalben,
jämmerlich verwüstet,
und die Häuser sind zerrissen;
weil nun die Elenden verstört werden,
und die Armen seufzen,
will ich auf, spricht der Herr.
Allen Krieger müssen die Hände sinken,
denn ich will auf, spricht der Herr,
sie Krieger müssen die Hände sinken.

*The Lord, the Lord is a mighty warrior,
Jehovah, Jehovah is his name.
He makes wars to cease throughout all the Earth,
the arrow, sword and shield he breaks,
splitting the spear;
and burning with fire the chariot.
The land now lies in waste,
pillaged and ravaged,
and the dwellings torn asunder.
For now the needy who endure oppression,
and the poor who sorrow,
shall I rise, says the Lord.
On the battle fields let all soldiers drop their weapons,
for I shall rise, says the Lord,
all soldiers now must drop their weapons.*

6. Chorale, Du bist Gott

Du bist Gott,
Du bist Gott,
Jesu, du Gekreuzigter!
Gottes Lamm, für uns geschlachtet,
Du bist aller Herren Herr!
Legst auch den, der Dich verachtet,
in den Staub trotz aller Feinde Spott.
Du bist Gott, Du bist Gott!
Jauchzet, unser Freund ist König!
Alles ist Ihm unterthänig;
alles legt sich Ihm zufüssen;
alles wird sich beugen müssen.
Er allein soll es sein,
unser Gott und Herre;
Ihm gebührt die Ehre!

*You are God,
You are God,
Jesus Christ, the Crucified!
Lamb of God, who came to save us,
Lord of lords, who for us died!
Once despised, you now can raise us
from the dust where enemies have trod.
You are God, You are God!
Friend who grants his protection!
All is under his direction;
all will come and bow before him;
all will worship and adore him.
Only he, he shall be
our God and Savior.
Glorious is his favor!*

7. Duetto, Das Land wird ruhig (Soprano and Alto duet)

Das Land wird ruhig;
denn der Herr schafft unsern Grenzen Frieden.
Friede, Friede,
denn der Herr schafft unsern Grenzen Frieden.

*This land is calm;
for the Lord sends peace to our borders.
Peace, peace,
for the Lord sends peace to our borders.*

8. Chorale, Singe, meine Seele, singe

Singe, meine Seele, singe!
Sing dem Friedefürsten Dank!
Furchtbar war der Gang der Dinge,
doch mein Glaube ward nicht krank!
Trübsal zeigte sich in Menge,
und es kam auch mancher Schlag,
den man schrecklich nennen mag.
Aber mitten im Gedränge
sprach ich: "Der mich trägt und hebt,
Jesus, mein Erlöser, lebt!"

*I will raise my voice in singing!
Praises to the Prince of Peace!
Though the course of war was fearful,
still my trust would never cease!
Trouble and affliction pressed me;
many blows upon me fell,
terrors more than one can tell.
But, though mis'ry here distressed me,
came the words that courage gives:
"Jesus, my Redeemer, lives!"*



9. Recitative, Er schliesst in allen Orten (Bass)

Er schliesst an allen Orten die Jammerpforten;
auch unser Land erholet sich,
nach dem sichs satt geseufzet hat.

*He closes in all places the gates of suffering;
yea, even now our blessed land
from all its agony is healed.*

10. Chorale-Anthem, Arietta, Ach wie die Ruh so gütlich (Soprano & Alto)

Ach wie die Ruh so gütlich,
so wohl so sanfte tut!
Wie hat man's so gemütlich,
wenn man im Friede ruht!
Da können die Erlösten
sie mit den Worten trösten:
Wir, deine Schäfelein,
gehn friedsam aus und ein.

*O rest so softly coming,
so gracious and so blest!
We hail it with rejoicing,
for we in peace may rest!
Redeemed from present sorrow,
and trusting for tomorrow,
secure from ev'ry foe,
your flock may come and go.*

11. Chorale, Ehre sei Gott in der Höhe)

Ehre sei Gott in der Höhe,
und Friede in der Fern und Nähe,
denn unser Friedefurst ist da!
Gott ist selbst in uns'rer Mitte!
Gemeine freu dich deiner Hütten,
Er hat von Stuhl und Stab
besitzt und lässt nicht ab uns zu segnen.
Er schenkt voll ein,
und Gross und Klein
kann Seines Schutzes sich erfreun.

*Glory be to God on high,
and peace shall reign both far and nigh;
for now our Prince of Peace is here!
God himself is in our nation
to keep watch o'er his congregation,
he rules us from above
and with unceasing love he will bless us.
He grants to all,
both great and small,
the joys of his protection.*

– Adapted by Christian Gregor

12. Chorale (Solo), Herr! lass die Unität

Herr! lass die Unität,
die diesen Segen uns von Dir hat erfleht,
auf Deinen Wegen
des Friedens in dem Land die Freude sehen,
dass, Deiner Hände Werk
durch Deine Kraft und Stärk
mag weiter gehen.

*Lord! grant the Unity
your benediction. We humbly make our plea
for your direction.
A joyful peace we see is spreading o'er us,
that, through your strength and might,
this land shall find delight
in works most glorious.*

13. Chorale, Gruss Deinen Segen reichlich aus

Griess Deinen Segen reichlich aus,
so weit die Wolken gehen:
lass Kirche, Regiment und Haus
in gutem Stande stehen!
Gib Frieden in der Christenheit,
lass Gottesfurcht und Einigkeit
in allen Ländern grünen,
und alle Welt Dir dienen.

*Pour out your richest blessing now,
wide as the clouds of heaven:
from churches, homes, and governments
be ev'ry evil driven!
Give blessed peace in Christendom,
let Godly fear and concord come
to reign in ev'ry nation,
O God of all creation.*

14. Chorale, Gott gib Fried in diesem Lande

Gott gib Fried in diesem Lande;
Glück und Heil zu allem Stande!

*God gives peace in this our nation;
peace and joy to all creation!*



15. Anthem, Dass in unser Lande (Soprano 1 & 2, Alto, Bass Quartet)

Dass in unser Lande Ehre wohne,
dass Güte und Treue einander begegnen,
Gerechtigkeit und Friede sich küssen,
dass Treue auf der Erde wachse,
und Gerechtigkeit vom Himmel schaue;
dass unser Land sein Gewächs gebe,
und Er sättige alles, was da lebt,
mit Wohlgefallen,
und dass alles Ihn suchen und finden möge,
und Seine Gemeinen gehen und sich bauen.
Das walt, der es heisst,
der Vater; der Sohn und der heilige Geist.

*That in this our land may dwell glory,
that goodness and truth may be joined together,
righteousness and peace be united,
that truth from the Earth may spring up,
and righteousness look down from heaven;
that our land may be bountiful,
and God satisfy all the living and bless them
with good things,
and that all may seek and surely find him,
And may his flock follow and build themselves upon him.
The one who reigns:
the Father, the Son, and the Holy Ghost.
– Composed by Christian Gregor*

16. Anthem, Preise, Jerusalem, den Herrn

Preise, Jerusalem, den Herrn;
lobe, Zion, deinen Gott;
Jünglinge und Jungfrauen,
Alte mit den Jungen sollen loben,
sollen loben den Namen des Herrn.
Die Gemeinde meiner Heiligen
soll Ihn loben, soll Ihn loben.
Sie sollen loben Seinen Namen im Reigen;
mit Pauken und Harfen sollen sie Ihm spielen.

*Praise, O Jerusalem, the Lord;
Zion, sing unto your God;
Young men and young women,
old and young together, all shall praise him,
all shall praise the name of the Lord.
The congregation of holy ones
shall praise him, shall praise him.
They shall bring praises to his name with dancing;
with timbrel and harps they shall all play before him.
– Composed by J.C. Geisler*

17. Chorale, Hallelujah, ohn' Aufhören

Hallelujah, ohn' Aufhören!
Aus allen Kräften lasst uns ehren
den Vater, Sohn, und Heil'gen Geist!
Solches Lob klingt hier schon lieblich;
wie aber wird's erst sein, wie herrlich,
wenn man Ihn dort vollkommen preist!
Dort, dort im Friedenssaal
beim grossen Abendmahl.
Hallelujah! Heilig ist Gott!
Heilig, heilig, heilig ist Gott!

*Hallelujah, without ceasing!
We sing our praise with strength increasing
to Father, Son, and Holy Ghost!
Praises now resound so clearly;
as here we celebrate most dearly,
and welcome now the heavenly host!
Here, in this hall of peace
we hold a joyous feast.
Hallelujah! Holy is God!
Holy, holy, holy is God!*



INTERVAL OF 15 MINUTES

Friday Evening, May 8 – BACH at 8 cont.

Wolfgang Amadeus Mozart (1756–1791) *Great Mass in C Minor, K. 427*

KYRIE (Soprano 1 & Chorus)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

• Sherezade Panthaki, soprano •

GLORIA (Chorus)

Gloria in excelsis, Deo.
Et in terra pax hominibus bonae voluntatis.

*Glory be to God on high.
And on Earth peace to men of good will.*

LAUDAMUS TE (Soprano 2)

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

*We praise thee. We bless thee.
We worship thee. We glorify thee.*

• Meg Bragle, mezzo-soprano •

GRATIAS AGIMUS TIBI (Chorus)

Gratias agimus tibi propter magnam gloriam tuam.

We give thee thanks for thy great glory.

DOMINE DEUS (Sopranos 1 & 2)

Domine Deus, Rex caelestis, Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

*Lord God, heavenly King, God the Father almighty.
Lord, only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.*

• Sherezade Panthaki & Katelyn Grace Jackson, soprano •

QUI TOLLIS (Double Chorus)

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

*Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.*

QUONIAM TU SOLUS SANCTUS (Sopranos 1 & 2, Tenor)

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus.

*For thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high.*

• Sherezade Panthaki & Katelyn Grace Jackson, soprano • James Reese, tenor •

JESU CHRISTE - CUM SANCTO SPIRITU (Chorus)

Jesu Christe. Cum Sancto Spiritu,
gloria Dei Patris.
Amen.

*Jesus Christ. With the Holy Spirit,
in the glory of God the in Father.
Amen.*



Friday Evening, May 8 – BACH at 8 cont.

CREDO (Chorus)

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum. Et ex Patre natum
ante omnia saecula. Deum de Deo,
lumen de lumine, Deum verum de Deo vero.
Genitum non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.

*I believe in one God, the Father almighty,
maker of heaven and earth,
of all things, visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God. Born of the Father
before all generations. God from God,
light from light, true God from true God.
Begotten not made, of one substance with the Father:
through whom all things were made.
Who for us men,
and for our salvation
came down from heaven.*

ET INCARNATUS EST (Soprano 1)

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

*And was incarnate by the Holy Spirit
of the Virgin Mary: and was made man.*

• Katelyn Grace Jackson, soprano •

• Susan Charlton, flute • Nobuo Kitagawa, oboe • Emeline Chong, bassoon •

SANCTUS (Double Chorus)

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

*Holy, Holy, Holy
Lord God of Sabaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

BENEDICTUS (Solo Quartet & Double Chorus)

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

*Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.*

• Sherezade Panthaki, soprano • Meg Bragle, mezzo-soprano •

• James Reese, tenor • Edmund Milly, bass-baritone •



Saturday Morning, May 9 at 10:30am

IFOR JONES MEMORIAL CHAMBER MUSIC CONCERT

– Baker Hall, Zoellner Arts Center, Lehigh University

This concert is supported in part by The Ifor Jones Memorial Chamber Music Concert Fund established through a gift from Donald & Christine Wertman.

BACH FESTIVAL ORCHESTRA with Artist-in-Residence SYNNET

Johann Sebastian Bach (1685–1750) *Selections from A Musical Offering, BWV 1079*

– Susan Charlton, flute | Elizabeth Field & Linda Kistler, violin | Loretta O'Sullivan, cello | Charlotte Mattax Moersch, harpsichord
Bach Festival Orchestra strings

<i>Thema Regium</i>	<i>Canon a 2 cancrizans</i>	<i>Canon a 2 Violini in unisono</i>
<i>Canon a 2 per Augmentationem, contrario Motu</i>	<i>Fuga Canonica in Epi diapente</i>	
Movement 2, <i>Allegro</i> from “Sonata sopr’ il soggetto Reale a Traversa, Violino e Continuo”		<i>Ricercar a 6</i>

Samuel Scheidt (1587–1654) *Canzona Bergamasca*

– SYNNET: Patrick O'Connell, cornetto | Elizabeth Field, violin | Barry Bocaner, alto & tenor sackbuts
Michael Holmes, tenor sackbut | David Searle, bass sackbut | Bozena Jedrzejczak Brown, organ

Johann Christoph Pezel (1639–1694) *Selections from Hora Decima*

– SYNNET: Patrick O'Connell, cornetto | Elizabeth Field, violin | Barry Bocaner, alto & tenor sackbuts
Michael Holmes, tenor sackbut | David Searle, bass sackbut | Bozena Jedrzejczak Brown, organ

<i>Intrada</i>	<i>Allemande</i>	<i>Courante</i>	<i>Bal</i>	<i>Sarabande</i>	<i>Gigue</i>
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Biagio Marini (1594–1663) *La Malipiera*

– SYNNET: Elizabeth Field, violin | David Searle, bass trombone | Bozena Jedrzejczak Brown, organ

Samuel Scheidt *Galliard Battaglia*

– SYNNET: Patrick O'Connell, cornetto | Elizabeth Field, violin | Barry Bocaner, alto & tenor sackbuts
Michael Holmes, tenor sackbut | David Searle, bass sackbut | Bozena Jedrzejczak Brown, organ

Georg Daniel Speer (1636–1707) *Sonata a5*

– SYNNET: Patrick O'Connell, cornetto | Elizabeth Field, violin | Barry Bocaner, alto & tenor sackbuts
Michael Holmes, tenor sackbut | David Searle, bass sackbut | Bozena Jedrzejczak Brown, organ

Vittorio Giannini (1903–1966) *Prelude and Fugue for String Orchestra*

– Bach Festival Orchestra strings

Saturday, May 9 – Post- & Pre-Concert Events

- **11:45am THE BEL CANTO YOUTH CHORUS**

– Zoellner Arts Center lobby following Ifor Jones Memorial Chamber Music concert

- **1:45pm HYMNS & CHORALES – played by the Festival Brass Choir, MAINSTREET BRASS**

– Under the Festival Brass Choir Tent near Packer Memorial Church

Endowed in honor of Ernestine Temple Porter

In keeping with Bach Festival tradition, a selection of hymns and chorales will be performed by a brass ensemble prior to each part of the Saturday afternoon concert.

Wer nur den lieben Gott lässt walten

Georg Neumark, 1640; Text by Aemilia Juliana, 1688.

Used by Bach in Cantatas 84, 88, 93, 166, 179, and 197.

Mach's mir, Gott, nach deiner Güt'

J.H. Schein, 1628; Author of Text unknown.

Used by Bach in Cantata 139 and *Saint John Passion*.

Jesu Leiden, Pein und Tod

Melchior Vulpius, 1609; Text by Paul Stockman, pre-1636

Used by Bach in Cantata 159 and *Saint John Passion*.

Wir Christenleut'

Based on a melody from the Dresden Gesangbuch, 1593;

Text by Caspar Füger, 1592.

Used by Bach in Cantatas 40, 110, and in the *Christmas Oratorio*

- **2pm BACH CHORALE SING PART 2**

Friends and chorale enthusiasts gather together to sing Bach chorales for 20 minutes with Christopher Jackson and members of the Bach Choir, accompanied by Mainstreet Brass. On the lawn near Packer Memorial Church or inside the church in inclement weather.

- **3:45pm HYMNS & CHORALES – played by the Festival Brass Choir, MAINSTREET BRASS**

– Under the Festival Brass Choir Tent near Packer Memorial Church

Ach Gott, wie manches Herzeleid

Based on a melody from the Lochamer-Liederbuch, 1460;

Text by Martin Moller, 1587

Use by Bach in Cantatas 3, 118, and 153

Meine Seele erhebt den Herren

Melody and Text from the Joseph Klug Gesangbuch, 1535

Used by Bach in Cantata 10

Durch Adams Fall is ganz verderbt

Melody from the Joseph Klug Gesangbuch, 1535;

Text by Lazarus Spengler, 1524

Used by Bach in Cantata 18

Freudenvoll (Full of Joy)

Melody catalogued (230a) in the Gregor Chorale Book, 1784

Harmonized by Johann Friedrich Peter, 1783



Saturday, May 9 at 2:30pm – J.S. Bach MASS in B MINOR, BWV 232, Part 1

– Packer Memorial Church, Lehigh University

This concert is supported in part by an endowment gift from the Holt Family Foundation.

– Translation for the *Mass in B Minor* is by the late Rt. Rev. Paul V. Marshall, Th.D., Bishop of the Diocese of Bethlehem

The performance of the *Mass in B Minor* will be livestreamed from Packer Memorial Church. The livestream is made possible through the generosity of:

- Mrs. David G. Beckwith
- Peter Goldberger & Anna Durbin, in memory of Edward T. & Rhoda S. Goldberger
- Corinne B. MacLennan Kennedy, in memory of Corinne M. Kennedy

Kyrie	Chorus Kyrie eleison!	<i>Lord, have mercy!</i>
	Duet (Sopranos I and II) Christe eleison!	<i>Christ, have mercy!</i>
	Chorus Kyrie eleison!	<i>Lord, have mercy!</i>
Gloria	Chorus Gloria in excelsis Deo! Et in terra, pax hominibus bonae voluntatis.	<i>Glory to God in the highest! On earth, peace to those whom He loves.</i>
	Aria (Soprano) Laudamus te, benedicimus te, adoramus te, glorificamus te. • Elizabeth Field, violin •	<i>We praise You, we bless You, we worship You, we glorify You.</i>
	Chorus Gratias agimus tibi propter magnam gloriam tuam.	<i>We give You thanks because of Your great glory.</i>
	Duet (Soprano and Tenor) Domine Deus, Rex coelestis, Deus Pater omnipotens! Domini Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris. • Susan Charlton, flute •	<i>Lord God, heavenly King, God the Almighty Father. O Lord, the only begotten Son, Jesus Christ the Highest, Lord God, Lamb of God, Son of the Father.</i>
	Chorus Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.	<i>You take away the sin of the world: Have mercy on us, receive our prayer.</i>
	Aria (Alto) Qui sedes ad dextram Patris, miserere nobis. • Nobuo Kitagawa, oboe d'amore •	<i>You sit at the right hand of the Father; Have mercy on us.</i>
	Aria (Bass) Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. • Anthony Cecere, French horn •	<i>For You alone are holy, You alone are the Lord, You alone are the highest, Jesus Christ.</i>
	Chorus Cum Sancto Spiritu in gloria Dei Patris. Amen.	<i>With the Holy Spirit, in the glory of God the Father. Amen.</i>

END OF FIRST SESSION



Saturday, May 9 at 4:30pm – J.S. Bach MASS in B MINOR, BWV 232, Part 2

Credo

Chorus

Credo in unum Deum.

I believe in one God.

Chorus

Patrem omnipotentem factorem coeli et terrae,
visibilium omnium et invisibilium.

*The Almighty Father, maker of heaven and Earth,
and of all that is, visible and invisible.*

Duet (Soprano and Alto)

Et in unum Dominum Jesum Christum,
Filius Dei unigenitum, et ex Patre natus
ante omnia saecula, Deum de Deo,
lumen de lumine, Deum Verum de Deo Vero,
genitum, non factum, consubstantialem
Patri, per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de caelis.

*And (I believe) in one Lord Jesus Christ,
the only Son of God, begotten of the Father
before all worlds, God from God,
light from light, true God from true God;
begotten not made; of the one Being with the
Father, through whom all things were made.
Who for us humans and for our
salvation came down from heaven.*

Chorus

Et incarnatus est de Spiritu Sancto ex Maria
Virgine et homo factus est.

*And became incarnate by the Holy Spirit from the
Virgin Mary, and became a human being.*

Chorus

Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

*He was also crucified for us under Pontius
Pilate; He suffered death and was buried.*

Chorus

Et resurrexit tertia die secundum scripturas,
et ascendit in caelum, sedet ad dextram
Dei Patris, et iterum venturus est cum
gloria iudicare vivos et mortuos; cuius
regni non erit finis.

*And He rose on the third day according to the scriptures,
and ascended into heaven and sits on the right hand
of God the Father, and will come again with
glory to judge the living and the dead; His kingdom
will have no end.*

Aria (Bass)

Et in Spiritum Sanctum, Dominum et vivificantem
qui ex Patre Filioque procedit, qui cum Patre
et Filio simul adoratur et conglorificatur,
qui locutus est per Prophetas. Et unam
sanctam Catholicam et Apostolicam Ecclesiam.

*And [I believe] in the Holy Spirit, Lord and lifegiver,
who proceeds from the Father and the Son, who together
with the Father and the Son is worshiped and glorified,
who has spoken by the Prophets. And [I believe] in one
holy, Catholic, and Apostolic Church.*

• Nobuo Kitagawa & Lynne Cohen, oboe d'amore | Emeline Chong, bassoon •

Chorus

Confiteor unum baptismum in remissionem
peccatorum: et expecto resurrectionem
mortuorum, et vitam venturi saeculi.
Amen.

*I acknowledge one baptism for the forgiveness
of sins, and I look to the resurrection
of the dead, and the life of the world to come.
Amen.*

Sanctus

Chorus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth,
pleni sunt coeli et terra gloria ejus.

*Holy, holy, holy Lord, God of hosts,
heaven and earth are full of His glory.*

Chorus

Osanna in excelsis!

Hosanna in the highest!

Aria (Tenor)

Benedictus qui venit in nomine Domini.

Blessed is he who comes in the name of the Lord.

• Susan Charlton, flute •

Chorus

Osanna in excelsis!

Hosanna in the highest!



Saturday, May 9 – MASS in B MINOR, BWV 232, Part 2 cont.

Agnus Dei

Aria (Alto)

Agnus Dei, qui tollis peccata mundi,
miserere nobis

*Lamb of God, that takes away the sins of the world,
have mercy on us.*

Chorus

Dona nobis pacem.

Give us peace.

We respectfully request that all present observe
a time of silence at the conclusion of this performance
as long as the conductor remains on the podium.



Sunday Morning, May 10 at 11am – CHAMBER MUSIC IN THE SAAL

– Saal of the Moravian Museum

This concert is supported in part by an anonymous endowment gift.

BACH'S VIOLA DA GAMBA

– Loren Ludwig, viola da gamba | Marc C. Bellasai, harpsichord

Carl Friedrich Abel (1723–1787) *Sonata in D*

[Adagio] Fuga [Tempo di Minuet] with variations Allegro

Johann Sebastian Bach (1685–1750)

Sonata for Viola da Gamba and Harpsichord in G Minor, BWV 1029

Vivace Adagio Allegro

Georg Philipp Telemann (1681–1767) *Fantasia 12 in E Flat*

Andante Allegro Vivace

Marin Marais (1656–1728) *Suite in G*

Prelude Allemande - Double Sarabande Grave Chaconne en Rondeau

J.S. Bach *Suite for Unaccompanied Cello No. 5, BWV 1011*

– Arranged for viola da gamba by Paolo Pandolfo and Loren Ludwig

Prelude Allemande Courante Sarabande Gavotte I - Gavotte II Gigue



Sunday Afternoon, May 10 at 2:30pm – The Testament of Freedom

– Levitt Pavilion, SteelStacks

The Allentown Band – Ronald Demkee, Conductor

The Bach Choir of Bethlehem – Christopher Jackson, Artistic Director & Conductor

The Allentown Band

John Williams (b. 1932) *Liberty Fanfare*

Lt. Col. Ryan Nowlin (b. 1978) *Let Freedom Ring*

Morton Gould (1913–1996) *Symphony for Band (West Point) 2nd movement*

Thomas Knox (1937–2004) *American Pageant*

Morton Gould *Yankee Doodle*

The Allentown Band with the Bach Choir of Bethlehem**

John Williams *Hymn to the Fallen from Saving Private Ryan***

Randall Thompson (1899–1984) – *A Testament of Freedom*** (texts on page 37)

John Philip Sousa (1854–1932) *Stars and Stripes Forever*

A Testament of Freedom

A Setting of Four Passages from the Writings of Thomas Jefferson

I. The God Who Gave Us Life

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

– A Summary View of the Rights of British America (1774)

II. We Have Counted The Cost

We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery. Honor, justice, and humanity forbid us tamely to surrender that freedom which we received from our gallant ancestors, and which our innocent posterity have a right to receive from us. We cannot endure the infamy and guilt of resigning succeeding generations to that wretchedness which inevitably awaits them if we basely entail hereditary bondage upon them.

Our cause is just. Our union is perfect. Our internal resources are great... We gratefully acknowledge, as signal instances of the Divine favor towards us, that His Providence would not permit us to be called into this severe controversy until we were grown up to our present strength, had been previously exercised in warlike operation, and possessed of the means of defending ourselves. With hearts fortified with these animating reflections, we most solemnly, before God and the world, declare that, exerting the utmost energy of those powers which our beneficent Creator hath graciously bestowed upon us, the arms we have been compelled by our enemies to assume we will, in defiance of every hazard, with unabating firmness and perseverance, employ for the preservation of our liberties; being with one mind resolved to die freemen rather than to live slaves.

– Declaration of Causes and Necessity of Taking up Arms (July 6, 1775)

III. We Fight Not For Glory

We fight not for glory or for conquest. We exhibit to mankind the remarkable spectacle of a people attacked by unprovoked enemies, without any imputation or even suspicion of offense. They boast of their privileges and civilization, and yet proffer no milder conditions than servitude or death.

In our native land, in defense of the freedom that is our birthright and which we ever enjoyed till the late violation of it; for the protection of our property, acquired solely by the honest industry of our forefathers and ourselves; against violence actually offered; we have taken up arms. We shall lay them down when hostilities shall cease on the part of the aggressors and all danger of their being renewed shall be removed, and not Before.

– Declaration of Causes and Necessity of Taking up Arms (July 6, 1775)

IV–1. Shall Not Die Without a Hope

I shall not die without a hope that light and liberty are on steady advance... And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them...The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them.

– Letter to John Adams, Monticello (September 12, 1821)

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.



The Bach Choir of Bethlehem

Dr. Christopher Jackson, Artistic Director & Conductor
Kerry Heimann, Rehearsal Accompanist & Assistant Conductor
Jean Donegan Vrabel, Choir Manager
Ulrike Shapiro, German Diction Coach

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Shannon Aloise-Gill
Corliss Bachman
Hannah Betz
Emily A. Gross
Nancy Williamson Hooke**
Katelyn Hughes
Meegan Hussain**
Nancy Joy Koch
Erynn R. Mann
Ramona Musso**
Mary Pontoski
Hannah Reed
Amy Ruhf
▪ Susan Shames
Rebekah Short
Roberta Wagner

SOPRANO II

Patty Alercia**
Karen Bakaletz
Wendy Borst
Susan Coenen
Stacy Gabel
Jesse Gehman
Lisa Hartman
▪ Emily Hill
Katherine Kaiser
Roberta Kasmiroski
Christina Lamonica
Tina Lebrecht
Michel Lloyd
Morgan Martin**
▪ Meg McKenna
Marie Miller
Nikki Seng**
Riley Slate
Victoria Spruiell
Carolyn Williams

ALTO I

Robin Anne Casalta Agoglia
Ashley Bair
Lynn Whitehouse Birney
Laura Carlson
Cora Castor
Lisa Harman
Lindsay Hermany
Grace Spruiell Hochella
Leslie Dreyer Kalra
Diane King
Brittany Krug
Linda Lipkis
Natalie Maroun
Johanna Pearson
Kate Racculia
▪ Margaret Reighn
Abigail Rochlin – Choral Scholar
Kelly Schmidt
Liliana Scholz – Choral Scholar
Jean Anne Shafferman
Margaret Surdovel
Annette Thiel
Jean Donegan Vrabel
Cheryl McIver Whinney

ALTO II

Lynne Beck
Dorothy Z. Cockrell
Rebecca Dabora
Maggi Daly
Lou Carol Fix
Jennifer Hay
Anna Holmwood**
Leah Kun**
▪ Karlynn Miller
Mary Zsido Painsi
Jane Rivera
Beverly Rumble
Patti Sakdiponephong
Jillian Schnyderite – Choral Scholar
Debbie Turton
Bea von Watzdorf

TENOR I

▪ Kurt C. Anchorstar
Tony Anthony**
Kevin Cone
Brian Dishong
Brendan D. James
Edward Kennedy
Paul Klingman**
Corey Ratliff
Guy Rauscher

TENOR II

Dominic Behe
Jesus Castillo
Xinyuan Chen**
Ryan Cole
Cameron Dunham – Choral Scholar
Alan GaNun
Dustin Hartman
Jamie Henry
Dominic Lyons
▪ Michael Miller
Anthony R. Villani
Christopher T. Wagner
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BASS I

▪ Tony Austin
Paul Christiansen
Dodd Lambertson
Fred Preuninger
Stephen Rivera
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John L. Sullivan
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BASS II

Amari Anaya – Choral Scholar
Harold G. Black
Todd Fennell
Bryan Gerhab
Adam Golden
Bryan Hay
▪ Brandon Perez
James Rowland
Peter Sierk**
Phil Turton
John Weidemann

▪ denotes choir representative

** denotes leave of absence

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Thank You To Our Volunteers

The Bach Choir of Bethlehem is fortunate to have many faithful volunteers who contribute countless hours assisting with concerts, special projects and events, and day-to-day administrative tasks. We are most grateful for the gift of their time and talents.

Concert House Staff

Our house staff volunteers greet, seat, and meet the needs of our concert-goers at events, including Bach at Noon performances, Christmas and Spring Concerts, and the Bethlehem Bach Festival. Thank you for taking care of our audience members!

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Bach To School

Thanks to our Choir members who volunteer extra time to make this unique educational assembly program a success. Special thanks to Phil Turton and Tony Villani, who play a large role in coordinating the assembly programs with local school districts. Their work is deeply appreciated.

Thank you!

VOLUNTEER & INTERNSHIP OPPORTUNITIES –

Consider Serving as a Bach Choir Volunteer

Help with:


- Preparing concert venues
- Seating patrons
- Distributing program books and materials
- Fielding audience inquiries
- Selling merchandise
- ...and more!

Interested in an Internship Opportunity?

Our interns work in the areas of:

- Marketing
- Arts Administration
- Nonprofit Management
- Music Education / Youth Programs

We are happy to facilitate interns as part of degree programs – please contact Alaina Swartz, Director of Education & Community Engagement, to learn more!



We'd love to welcome you to our volunteer or intern team! If you'd like to learn more, contact Alaina Swartz at (610) 866-4382 ext. 116 or by email: aswartz@bach.org



Support the Bach Choir's programs for students of all ages!



Bach to School

Since 1993, Bach to School has brought the magic of J.S. Bach to more than 150,000 students across the Lehigh Valley. With eight concerts annually, the program provides learning resources and activities, plus free ticket vouchers, for a truly engaging experience.

"I cried a lot. It was so beautiful. I think Bach would be impressed with your singing and playing."

Bach at Noon

Bach at Noon, our free monthly concert series, attracts more than 8,000 audience members annually, including community groups, schools and senior facilities, and individuals of all ages and walks of life. The entire Lehigh Valley community is welcome to enjoy this special musical gift, presented at Central Moravian Church in Bethlehem during our season and St. John's Lutheran Church in Allentown during the summer months.

"Thank you for a wonderful, beautiful, calming, and inspiring break."

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The annual Greg Funfgeld Family Concert introduces the music of Bach to young audiences and their families in imaginative programs. Creative collaborations with artistic partners incorporate dance, theater, poetry, opera, visual arts, and participation by young artists.

"Utterly charming and engaging... delightful from beginning to end."



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The Choral Scholars program offers gifted high school seniors and college students the opportunity to sing with the Bach Choir, providing mentorship and invaluable pre-professional experiences.

"An absolutely incredible experience that has made me into a better musician."



The Bel Canto Youth Chorus of the Bach Choir of Bethlehem

The Bel Canto Youth Chorus offers exceptional choral ensembles and musical experiences for young singers of all ages, cultivating a lifelong appreciation for the choral arts. For information about auditions, concerts and events, visit BACH.org/belcanto or call (610) 866-4382 ext. 116.



"It's almost like joy in a way, because you're with other people doing something that you like to do...after this generation's gone, we continue on with that legacy."

DONATE at BACH.ORG or call the Development office at 610.866.4382 ext. 113 for more information

Support the Bach Choir: *Your Gift Makes a Difference*

Your support helps the Bach Choir continue to share the life-changing music of Bach, strengthen our community, and inspire a lifelong love of classical music and the choral arts. Concert ticket sales cover less than half of our performance expenses, and many programs are offered at little or no cost to the public. Gifts of any amount are deeply appreciated and have a lasting impact.



MAKE A ONE-TIME OR ANNUAL GIFT Contributions from individuals, foundations, corporations, and government agencies are vital to sustaining the Bach Choir each season. Annual gifts of any amount help meet essential needs and support daily operations, unless designated for a specific program.

UNITED WAY CONTRIBUTIONS The Bach Choir is proud to be a nonprofit partner of United Way Greater Lehigh Valley! Your one-time gift through United Way helps bring the transformative power of music to our community.



DONATE THROUGH YOUR IRA An IRA charitable rollover is a simple and convenient way to make a gift. Donors age 70½ or older can give directly from an IRA to charities without increasing AGI. Designate the Bach Choir to receive all or part of your required minimum distribution.

GIFTS OF APPRECIATED STOCKS, SECURITIES, OR ASSETS Gifting stocks, bonds, or mutual funds that have increased in value can provide tax benefits: you avoid capital gains taxes, and your gift is valued at full fair market value.

DONOR ADVISED FUNDS (DAFS) Direct a grant from your DAF to the Bach Choir to avoid capital gains taxes while supporting charitable work immediately. You may also name the Choir as a beneficiary, continuing your impact for years to come.

EMPLOYER MATCHING GIFT PROGRAM Increase the impact of your gift by designating the Bach Choir to receive a matching gift from your employer. Many companies match charitable contributions, doubling or tripling your support.

PLANNED GIFTS AND ENDOWMENT CONTRIBUTIONS

Planned and endowment gifts provide immediate and lasting support, while potentially offering financial benefits for you and your estate. A portion of all planned gifts is placed in the Bach Choir's endowment, ensuring a lasting legacy.

Gifts can be a blend of assets – cash today with a pledge of stocks, an IRA distribution, or a bequest in the future. Income earned on endowment gifts provides both annual and long-term support.

Some of our Special Endowment Funds:

- Artistic Director & Conductor Fund
- Bel Canto Youth Chorus Fund
- Choir Travel Fund
- General Operating Endowment Fund
- The Link Family New Horizons Fund

HERITAGE SOCIETY Outright endowment gifts of \$5,000 establish your membership in the Bach Choir Heritage Society. Contributions are placed in our Musical Excellence Fund or a designated fund for continuous support. Gifts may be cash, appreciated stock, through an IRA, or part of a planned gift arrangement.

BEQUESTS AND ESTATE GIFTS Naming the Bach Choir in your will or trust allows you to provide vital long-term support. You may also designate the Choir as a life insurance beneficiary. This option is easy to establish and typically costs little or nothing today.

To learn more about planned and other giving options, visit bachchoirlegacy.org, or email Cheryl@bach.org. Always consult with your financial or tax advisors to learn about options that align with your giving objectives.



The Bach Choir of Bethlehem is recognized by the U.S. IRS as a nonprofit corporation under section 501(c)(3) of the Internal Revenue Code. The official registration and financial information of the Bach Choir may be obtained from the PA Department of State by calling toll-free within Pennsylvania: 1-800-732-0999. Tax ID: 24-0795385.

Guarantors

WE ARE GRATEFUL FOR THE SUPPORT of the Bach Choir Guarantors, who have made a long-term commitment to assure the choir's continued musical excellence and sound educational programming. This listing is current as of April 15, 2026. Special thanks to all who made an increase in their pledge this year. Every increase helps the Bach Choir!

Guarantor membership levels begin at \$125 annually.

Guarantors enjoy special benefits, according to these designated giving levels:

- The Sanctus Circle of Friends (\$5,000 or more)
- The Gloria Circle of Friends (\$2,500 to \$4,999)
- The Johann Sebastian Bach Circle of Friends (\$1,000 to \$2,499)
- The J. Fred Wolle Circle of Friends (\$750 to \$999)
- The Conductor's Circle of Friends (\$500 to \$749)
- The President's Circle of Friends (\$250 to \$499)
- The Bach Choir Circle of Friends (\$125 to \$249)

Associate Guarantor level: \$50 to \$120 annually. For new Guarantors from age one to 30, this is the perfect starting commitment for students, young professionals, and young family members.

New Guarantors

We are pleased to introduce the following new Guarantors who have joined our family of sustaining members since April 2025.

CJ & Brady Bonge
Charlotte, NC
Wendy Borst
Bethlehem, PA
Marie Chandick
Northampton, PA
Kevin Cone
Whitehall, PA
Sandy Dabora
Brookline, MA
Nancy Dean
Bethlehem, PA

Karen & Jeffrey Drake
Whitehall, PA
Martha Fickett
Lansdale, PA
Susan L. Krum
Danville, PA
Ann Maula
Bethlehem, PA
John Neumann Jr.
Allentown, PA
James & Nancy Rinehart
Myerstown, PA

Lynn & Michael Rothman
Bethlehem, PA
Diane Windham Shaw
Bethlehem, PA
George & Julie Strohlein
Delran, NJ
Meme Wiber
Villanova, PA

Guarantor Key: *Golden Guarantors (of 25 years or more) are noted in italics.* • Platinum Guarantors (of 50 years or more) are noted with ♣
Deceased Guarantors (who have passed since last Festival) are noted with an *

ARIZONA

Conductor's Circle of Friends
Marie Gardner-Zoellner

CALIFORNIA

Conductor's Circle of Friends
Bruce & Elizabeth Hoelzer
The President's Circle of Friends
Dr. Mark Skillan
The Bach Choir Circle of Friends
Mrs. Susan Cole ♣
Steven Cowgill
Mr. & Mrs. Norman Sade

COLORADO

The Bach Choir Circle of Friends
Carol Porter
Jan & Steven Ziaja

CONNECTICUT

The Johann Sebastian Bach Circle of Friends
Jean & Nicholas S. Lamont
The President's Circle of Friends
John Hare
Mr. Daniel Kingman
Paul & Nancy Lagas

The Bach Choir Circle of Friends
Charles M. Billmyer ♣
In memory of Betty Billmyer
Lucy Hammond Guillet-Boyden
In memory of Bennett Hammond
Mr. George J. Willauer

DELAWARE

Lifetime Guarantor
Nancy G. Frederick ♣
The Johann Sebastian Bach Circle of Friends
William Krapf & Jennifer Leonard
The Bach Choir Circle of Friends
Dr. Jurgen Scheide

DISTRICT OF COLUMBIA

Lifetime Guarantor
Frank Burgess & Diana Martin ♣
Evie Rooney ♣
The Johann Sebastian Bach Circle of Friends
Martha Rooney Webb
The Conductor's Circle of Friends
Hope & Mark Foster
Mr. James L. McHugh* & Rosa Lamoreaux
Timothy Rooney
Mallory & Diana Walker

The President's Circle of Friends
Elizabeth Fox
The Bach Choir Circle of Friends
Katherine A. Boehret & Kevin Shieves
Howard M. Brown
Mrs. Robert Nicholas
Associate Guarantors
Harrison Sheives
Liam Sheives

FLORIDA

Lifetime Guarantor
Ursula Fairbairn
The President's Circle of Friends
JoAnn & Bruce Haines
Rick Miller & Larry Bauer
The Bach Choir Circle of Friends
Mr. Harry L. Rinker
Mr. & Mrs. Douglas Viets

ILLINOIS

Lifetime Guarantor
Arthur Mead Martin
The Sanctus Circle of Friends
Luc Kuykens

Guarantors

The President's Circle of Friends
Matthew Silverstein & Roberta Wertman
The Bach Choir Circle of Friends
Allison Boehret Soderstrom
& Scott Soderstrom

Associate Guarantors
Edward Soderstrom
Ford Soderstrom

INDIANA

The J. Fred Wolle Circle of Friends
John F. & Helen Wolle
The Bach Choir Circle of Friends
Kathleen Haley Link
Jim & Carol Ruckle
Associate Guarantor
Madeline Link Kennedy
& Dr. Ryan Kennedy

KENTUCKY

The Conductor's Circle of Friends
Dr. Mary Powell ♣

MARYLAND

Lifetime Guarantor
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The Bach Choir Circle of Friends
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Mr. & Mrs. J. Drexel Knight
Dr. & Mrs. Richard T. Scholz
Thomas Wotring

Associate Guarantors
Eleanor Ann Davis
Margaret Patricia Davis

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The Conductor's Circle of Friends
Mr. Fred Scholz & Dr. Margot Kempers
The President's Circle of Friends
Mrs. Adams Dodson, Jr. ♣
Mrs. Erna Hoover ♣
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The Bach Choir Circle of Friends
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Sandy Dabora
Priscilla Tremper Leith

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The Sanctus Circle of Friends
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In memory of Corinne M. Kennedy
The Conductor's Circle of Friends
Barbara Steele

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Lifetime Guarantor
William Todd Fairbairn IV
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The Johann Sebastian Bach Circle of Friends
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John Weidemann & Bonnie McKenna
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Tracey Mendel
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& Charles H. Milligan
The J. Fred Wolle Circle of Friends
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The Conductor's Circle of Friends
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Dr. & Mrs. Robert F. Korn
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Maya Gehris
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The Conductor's Circle of Friends
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Drs. David & Vivien Yee
The President's Circle of Friends
Mrs. Margaret Hsiao
Mr. & Mrs. Carl R. Metzgar
The Bach Choir Circle of Friends
CJ & Brady Bonge
In memory of Janice S. & John Bonge

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Lifetime Guarantor
Joyce Fairbairn Sjoberg

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Lifetime Guarantor
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Mr. & Mrs. Frederic W.* Thomas ♣
Anthony R. & Vickie Ziegler Thompson
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Donald & Elke Rockwell
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Alaina Swartz
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Dr. & Mrs. Hugh Williamson
Carol Shiner Wilson
Kathryn Wolf
Mr. & Mrs. Peter W. Young
Nancy & Norman Ziegler

Associate Guarantors
Kathryn Taylor Baker
Stassi Beckwith
Emma Elizabeth Chapman Funfgeld
Hannah C. Gruver
Rowan C. Gruver
Taylor James Mann
Hayden Pierson-Balik
Peter Young II

VERMONT

The Conductor's Circle of Friends
Lisa Daudon
The Bach Choir Circle of Friends
Lynn Daudon Jenness

VIRGINIA

Lifetime Guarantor
Julie Day ♣
The Johann Sebastian Bach Circle of Friends
Robert Hassert
Rev. Joyce Smothers
The President's Circle of Friends
*Nevin C. Brown**
Ms. Carol Innes
Viguen & Theresa Ter-Minassian
The Bach Choir Circle of Friends
Lynn Trundle
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WISCONSIN

The J. Fred Wolle Circle of Friends
Philippa Claude & Tony Stretton
The President's Circle of Friends
John H. Kelly

ICELAND

The Johann Sebastian Bach Circle of Friends
Leonard Ashford ♣

WALES, UK

The President's Circle of Friends
Malcolm Bruno

We make every effort to ensure the accuracy of the information presented here and regret any errors. Please inform us of any changes or corrections to your information so that we may keep our records up to date and accurate for future listings.



Bequests and New Endowments

We are grateful for these bequests or planned gifts, received or pledged between April 15, 2025, and April 15, 2026, which provide for the long-term legacy of the Bach Choir. A portion of all bequests are placed in endowment funds that honor the stewardship goals of the donors.

BEQUEST

\$22,725

Estate of Alice M. Brumbaugh
In Support of Festival Operations

NEW ENDOWMENT GIFTS

These confirmed pledges and contributed gifts to our endowment funds support our mission and vision for the Bach Choir, while providing support for the Choir's current and long-term needs and special projects.

\$150,000

Joan Miller Moran
To establish the Joan Miller Moran
Conducting Fellowship

\$50,000 TO \$60,000

Bruce A. Maza
Bach at Noon Endowment Fund
Anthony R. & Vickie Ziegler Thompson
Bach at Noon Endowment Fund

\$20,000 TO \$30,000

Anonymous
General Endowment Fund
Mrs. David G. Beckwith
General Endowment Fund, Creative and
Media Collaborations Endowment Fund
Fairbairn Family Foundation
The Fairbairn Family Choir Development
Endowment Fund

\$6,000 TO \$10,000

Leela & Fritz Breithaupt
Festival Endowment Fund
Jack & Betsy Jordan
Research and Scholarship
Endowment Fund
Stephen P. Link
Link Family New Horizons Fund
Corinne B. MacLennan-Kennedy
In memory of Corinne M. Kennedy,
Creative and Media Collaborations
Endowment Fund
Annette & Charles Thiel
Choir Travel Endowment Fund
Henry H. Westmoreland &
Charles H. Milligan
General Endowment Fund

\$3,500 TO \$5,000

Sheila Bennett
Choir Travel Endowment Fund
Cheryl & Charles Dungan
Choir Travel Endowment Fund
Fleming Foundation
General Endowment Fund
Nancy Frederick
Festival Endowment Fund
Erika & Matthew Petrozelli
Festival Endowment Fund
Roberta I. Schnur
Festival Endowment Fund
In memory of Janice S. Bonge

\$1,000 TO \$2,000

Mary & Bruce Dawson
Linda J. Dangelmajer Educational
Outreach Endowment Fund
Bridget & Bill George
Creative and Media Collaborations
Endowment Fund
Mr. R. Richard Knauss
Linda J. Dangelmajer Educational
Outreach Endowment Fund
Mrs. Carol Salgado
General Endowment Fund
Dodd & Myrna Lamberton
General Endowment Fund

\$250 TO \$750

From members of the Bach Choir
In honor of Harold Black
Harold G. Black Leadership Development
Endowment Fund
Janet Loengard
General Endowment Fund
Stephen P. Link
Chair Positions/Special Gifts
Endowment Fund
In memory of Janice S. Bonge

Planned gifts can provide immediate and enduring support for the Bach Choir music and programs that matter to you most, in ways that may benefit you and your estate financially. Learn more about planned and estate gifts at bachchoirlegacy.org or call our Development Office.

The Heritage Society

Heritage Society members are donors who have pledged or given outright gifts of \$5,000 or more to the Bach Choir's Endowment. These funds help the Bach Choir secure a strong financial future. Gifts are designated to either Musical Excellence Funds or one of our Designated Funds for Continuing Support. This information is current as of April 15, 2026.

Randolph H. Aires – Aires Fund of the
Foundation for Enhancing Communities
Robert & Gerta Alexander
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Estate of Evelyn V. Archer
Louise Armstrong*
Len & Sandra* Ashford
Estate of Mr. & Mrs. Joseph Ayers
Mr. & Mrs.* Holmes Bailey
Mrs. Frank A. Baker Jr.*
Hank & Joanne* Barnette
Mr. Fred Bartenstein Jr.
Estate of Jack Barth
Dr.* & Mrs. David G. Beckwith
Dr.* & Mrs. Carl R. Beidleman
Charles M. Billmyer
In memory of Elizabeth Billmyer
Harold & Allison Black
Susan & Robert Boehret
Mr.* & Mrs.* John W. Bonge
Douglas Bracy*
Leela & Fritz Breithaupt
Anne Brewer*
Alice M. Brumbaugh*
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William Todd Fairbairn IV
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Edith Laver*
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Kathy Link
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Corinne M. Kennedy
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The Rt. Rev.* & Mrs. Paul V. Marshall
Arthur Mead Martin
Estate of Mrs. William McChesney Martin

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Mrs. William A. Mosteller
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USN, retired
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Estate of Vera Nichols
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Estate of Mrs. Shirley Wotring
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* Deceased

We make every effort to ensure the accuracy of the information presented here and regret any errors. Please inform us of any changes or corrections to your information so that we may keep our records up to date and accurate for future listings.

JOIN THE BACH CHOIR HERITAGE SOCIETY

Heritage Society members provide for the long-term needs of the Bach Choir through outright and/or planned gifts of \$5,000 or more to our endowment funds. Planned gifts may be designated for a specific purpose or designated to our general operating endowment fund. Planned donations may include an initial contribution and a pledged donation, which can be fulfilled in several ways:

- **Outright endowment contributions:** Your initial endowment donation through a planned gift of cash, stock transfers, or through an IRA distribution can have an immediate impact for the Bach Choir. The pledged portion of your planned gift can be fulfilled as a bequest or paid over time during your lifetime.
- **Bequest:** You can identify the Bach Choir as a beneficiary in your will to support our future. You can specify the purpose and amount of your gift or indicate the percentage of your estate that you would like us to receive, to ensure that your gift will have a lasting impact.
- **Insurance policy:** Designating the Bach Choir as beneficiary of a paid-up insurance policy is an effective way to make a significant gift of support.

Visit our new **Planned Giving** page at <https://bachchoirlegacy.org>, to learn how to sustain the Bach Choir programs you care about. Please consult your financial advisor about planned giving options that might also benefit you or your estate.

Annual Fund – INDIVIDUAL DONOR

We are grateful for the generous gifts we receive annually from individual donors, which help sustain the Bach Choir and our programs each season. Donations from our Guarantors are in addition to their annual pledged support. Contributions to fulfill existing pledges are not included in this list. Gifts listed here were received between April 15, 2025, and April 15, 2026.

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In memory of Dr. David G. Beckwith
Catherine & Thomas Adams
Mary & Michael Berlin
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Stephen & Susan Redcay Cyphers
Charles & Maria Dangelmajer
Nancy Dean
Cheryl & Charles Dungan
Greg & Nanci Funfgeld
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Edward & Lucy Perusse
Jean Anne Shafferman
Michael & Carole Stammherr
Ronald Swinfard
Phil & Debbie Turton
Betty Walrath
Anne Younger

In memory of Janice S. Bonge
Mrs. David G. Beckwith
Lance Burgess
Stephen & Susan Redcay Cyphers
John L. Daniel
Cheryl & Charles Dungan

Norma T. Ferguson
Greg & Nanci Funfgeld
Julie Guerard
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Dzintra Kalnins
Roland Kushner
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Annual Fund – INDIVIDUAL DONOR

In memory of Douglas Bracy

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William F. & Barbara J. Maletz
Maryanne Maletz

In memory of Martha Cox Popichak

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In memory of Frederic W. Thomas

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Michella McCreesh
on behalf of RenaissanceRe
Frederic & Deborah Moore
Kevin Rentko
Judy Thomas & Family
Lois Wells

In memory of James Tintle

Greg & Nanci Funfgeld
John L. Daniel

In memory of Nina S. Ware

Paul & Athene Blow
Mary & Bruce Dawson
Michael Mihalakis
Margaret & Jose Somavilla

IN SUPPORT OF BACH AT NOON

\$10,700

Anonymous

\$1,100 TO \$3,000

Leela & Fritz Breithaupt
Cheryl & Charles Dungan
Bruce A. Maza
In honor of Elizabeth Field
Russell & Helen Morgan
Roberta I. Schnur
Anthony R. & Vickie Ziegler Thompson
Barbara Wiemann

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Charles & Maria Dangelmajer
Sam & Mary Khoo
Steven & Margaret M. Krawiec
Janet Luther
Maryanne Maletz
In memory of John Linkert
Deborah Prince
In memory of Janice S. Bonge
John Weidemann & Bonnie McKenna

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Maureen Bunting
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Jacqueline Byrnes
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 In memory of Martha Cox Popichak
Elinore Gold
Gail Goshert
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Nancy Zoeltsch

Special thanks to the following people who offered a special Bach at Noon matching donation grant this season:

Anthony R. & Vickie Ziegler Thompson:
 June
Fritz Breithaupt: September, in honor
 of Leela Breithaupt's birthday
Cheryl & Charles Dungan:
 February, in honor of the Bach Choir

BEL CANTO GENERAL OPERATIONS

\$750
Stephen Schlegel

\$100 TO \$500
Anonymous
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Larry & Linda Lipkis
Whitehall-Coplay School

UP TO \$100
Anonymous
Audra Kiefer

BEL CANTO SCHOLARSHIP FUND

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Donald & Christine Wertman

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Charles & Maria Dangelmajer

UP TO \$100
Holly & Bob Scheffler
Claire Fopeano

IN SUPPORT OF EDUCATIONAL OUTREACH

\$25,000
W. Beall Fowler

\$5,000
Curtis Dretsch

UP TO \$100
Anonymous
Jim & Patty Alercia

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\$200 TO \$300
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Charles Herman

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Curtis Dretsch
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Bridget & Bill George
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\$1,000 TO \$2,500

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& Martha Cox Popichak
Susan T. Schellenberg

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In memory of David G. Beckwith
Roger Kessler
In memory of David G. Beckwith
William Lewis Kinter
John R. & Marie C. Maly
Karlynn Miller
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In memory of David G. Beckwith
& Martha Cox Popichak
Fred & Gail Preuninger
Marguerite Ranucci
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Marilyn Silvey
In memory of Douglas Bracy
Mr. George Watkins
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Lois Wells
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In memory of David G. Beckwith
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In memory of David G. Beckwith &
Janice S. Bonge
John Folk
Peter Guidon Jr. & Laura Schoppmann
In memory of David G. Beckwith
Janet C. Hofmeister

Roland Kushner

In memory of Janice S. Bonge
Dodd & Myrna Lamberton
Geraldine Livengood
John & Marie Maly
Michella McCreesh
on behalf of RenaissanceRe
In memory of Frederic W. Thomas
James & Donna Narlesky
Eleanor Nemeth
Frederick Peter Phillips
Kevin Rentko
In honor of Frederic W. Thomas
Anonymous
Floyd Saums
In memory of Martha Cox Popichak
Jean Anne Shafferman
In memory of David G. Beckwith &
Janice S. Bonge
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Edwin & Karen Yeakel
In memory of Martha Cox Popichak

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In memory of Janice S. Bonge
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Marianne Gruver
In memory of David G. Beckwith
Julie Guerard
In memory of John & Janice S. Bonge
Estelle Hartranft
In memory of Douglas Bracy
Scott & Karen Heckman
Dennis Hendershot
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In memory of Janice S. Bonge
Dzintra Kalnins
In memory of Janice S. Bonge
Katherine Kilpatrick
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 In memory of Martha Cox Popichak
Birgitta Wannberg
 In memory of Martha Cox Popichak
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Elizabeth Lischner

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 In memory of Roberta S. George
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Anne Younger
 In memory of David G. Beckwith

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Susan Mowrer & Joseph Benda
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Lance Burgess
 In memory of Janice S. Bonge
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Christa Wallo
Betty Walrath
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Marta Wassertzug
 In honor of Elizabeth Field
Christopher & Abby White
Stephen Zeller

IN SUPPORT OF A MUSICAL HEART

\$5,000

Corinne B. MacLennan-Kennedy
 In memory of Corinne M. Kennedy

\$4,000

Judy Thomas & Family
 In honor of Frederic W. Thomas

\$1,000

Nina Falk

\$400 TO \$500

Greg & Nanci Funfgeld
 In honor of Nina Falk, Robin Kani,
 & Katherine Kaiser
 In memory of David G. Beckwith,
 Janice S. Bonge, Martha Cox Popichak
 & James Tintle
NCMSA Northampton County Medical
Alliance

Annual Fund – CORPORATE, FOUNDATION & GOVERNMENT

We are grateful to these valued community partners and businesses for their enthusiastic and generous support, pledged or received this season, from April 15, 2025, to April 15, 2026.

\$25,000 TO \$35,000

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Lehigh Valley 250 Concerts
Dexter F. & Dorothy H. Baker Foundation
Education and Community Engagement,
Bach at Noon, Easton, Let Freedom Sing
Fowler Family Foundation
Education and Community Engagement
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Season, In Support of Advancement of
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Raymond-Cryder Donor Advised Fund
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Foundation
Bach at Noon, Bach to School,
Bel Canto Youth Chorus,
Greg Funfgeld Family Concert

\$18,000 TO \$24,999

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County of Northampton
Bach Festival, Let Freedom Sing

\$12,000 TO \$17,999

Crescent Hill Family Foundation, Inc
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PA Council on the Arts
General Operating Support

\$6,000 TO \$10,000

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City of Bethlehem
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EITC, Bach to School
HYDAC Corporation
Christmas Concert
Lehigh Valley Community Foundation
Financial Technology Improvement
Support
Pharo Family Fund
Education and Community Engagement
United Way of the Greater Lehigh Valley
Bach to School

\$2,000 TO \$5,500

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Bach at Noon
Martin Guitar Charitable Foundation
Education and Community Engagement
Cornerstone Advisors Asset
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County of Lehigh
Bach at Noon, Allentown
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Bach at Noon, Bach Festival
Iota Comm, Inc.
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King Spry Herman Freund & Faul LLC
Bach at Noon, Bel Canto Youth Chorus
Valley National Financial Advisors
Special Event and Fundraiser
Working Dog Press
Season & Special Event Support

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Alera Group
Bach at Noon
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Bel Canto
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Season Support
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STR Business Solutions
Christmas Concert, Allentown

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Season
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Season

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John C. Baker Recordings LLC
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Lehigh University
Festival, President's Reception
for Guarantors
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Monday.com – Season
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Muhlenberg College
Christmas Concert
RichMar Florist – Gala, Season
Slack Technologies LLC – Season
St. John's Evangelical Church
Bach at Noon Allentown, Livestream
Wegmans – Festival
WFMZ Radio – Season
WFMZ-TV/MBC Teleproductions
Season
Working Dog Press – Season
Zoom Video Communications
Season

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KLA Foundation
Merck
Novartis
Olympus America
Pfizer
Truist Financial

We value your organizational support and welcome the opportunity to partner with you! Sponsorships and grants from local and national businesses foundations and government agencies provide essential support for our season performances and youth and community engagement programs which impact more than 25,000 people each year.

To learn more about ways to support the Bach Choir and connect with our audience please contact Development Director Cheryl Dungan at 610-866-4382 ext. 113, or by email at Cheryl@Bach.org.

Heart of the Bach Choir – CAMPAIGN FUND

The Heart of the Bach Choir Campaign invests in the people and programs at the core of our mission – ensuring Bach’s music continues to inspire, challenge, and connect our community for generations to come. This three-year effort, concluding in 2028, seeks to raise \$2 million for both immediate needs and long-term stability, strengthening our endowment and supporting annual operations, special projects, and new initiatives.

We are grateful for the confirmed pledges and contributions received through April 15, 2026. We are currently one-third of the way to our goal.

JOAN MILLER MORAN CONDUCTING FELLOWSHIP ENDOWMENT FUND

\$150,000

Joan Miller Moran

ARTISTIC DIRECTOR AND CONDUCTOR GENERAL OPERATING FUND

\$50,000

Curtis Dretsich

\$5,000

Cheryl & Charles Dungan

\$1,500

Sue* & George Driesen

\$200

Cindy Miller-Aungst & Edmund Aungst

BACH AT NOON GENERAL OPERATING FUND

(This includes February Free Will donations designated to the Heart of the Bach Choir Campaign.)

\$1,000 TO \$3,000

Anonymous
Cheryl & Charles Dungan
Russell & Helen Morgan
Roberta I. Schnur
Barbara Wiemann

\$100 TO \$750

Andrius & Shivann Burggren
Charles & Maria Dangelmajer
Emily Jean Gilbert
Doug Hall
Sam & Mary Khoo
Janet Luther
Maryanne Maletz
Bruce A. Maza
Kathleen & Michael Oldfather
Jacquelynn Brodt Suggs
Nancy Taras
Carol Wenger

UP TO \$65

Bodil Aczel
Mrs. David G. Beckwith
Ellen Brown
The Rev. Canon Clifford B. Carr
Gary Deurlein

Patricia & Charles Eisenhart
Sigrid Falt
Patricia Himmelwright
Brenda Hoelman
Judith A. Houck
Steven & Margaret M. Krawiec
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Claudia Mahon
Frank & Virginia May
Joseph Michon
Dian Munson
Edward & Susan Oechsle
Joseph & Nan Orchard
Susan & James Ruth
Brian & Paula Swanson
Margaret & Rodney Swartz
Anthony R. & Vickie Ziegler Thompson
Tanya Tremblay
Gregory & Geraldine Tyson
Stafford Barkley Wavrek
Mark Whitermore
Douglas & Andrea Yingling

BACH AT NOON ENDOWMENT FUND

\$50,000 TO \$60,000

Bruce A. Maza
Anthony R. & Vickie Ziegler Thompson

BACH TO SCHOOL GENERAL OPERATING FUND

\$75 TO \$100

Lynne Beck
In memory of David G. Beckwith
Wendy Borst
Phil & Debbie Turton
In memory of David G. Beckwith

CHOIR TRAVEL GENERAL OPERATING FUND

\$50,000

Fairbairn Family Foundation
Donald & Christine Wertman

\$10,000

Jackie Renner & David Craig
Anthony R. Villani

\$100 TO \$500

Margaret T. Adams
Mr. R. Richard Knauss
Martha Leo
William F. & Barbara J. Maletz
In memory of John Linkert
Working Dog Press

CHOIR TRAVEL ENDOWMENT FUND

\$10,000

Annette & Charles Thiel

\$3,500 TO \$5,000

Sheila Bennett
Cheryl & Charles Dungan
Anthony R. Villani

CREATIVE AND MEDIA COLLABORATIONS GENERAL OPERATING FUND

\$9,000 TO \$10,000

Mrs. David G. Beckwith
2026 Festival Mass in B Minor
Live Broadcast
John L. Daniel
2025 Christmas Concert Live Broadcast

\$5,000

Corinne B. MacLennan-Kennedy
In memory of Corinne M. Kennedy
2026 Festival Mass in B Minor
Live Broadcast

\$1,750 TO \$2,500

Peter Goldberger & Anna M. Durbin
In memory of Edward M. &
Rhonda S. Goldberger
2026 Festival Mass in B Minor
Live Broadcast
Mrs. Erna Hoover

\$100

Jane Racculia

CREATIVE AND MEDIA COLLABORATIONS ENDOWMENT FUND

\$10,000 TO \$15,000

Mrs. David G. Beckwith
Corinne B. MacLennan-Kennedy
In memory of Corinne M. Kennedy

\$1,500

Bridget & Bill George

Heart of the Bach Choir – CAMPAIGN FUND

LINDA J. DANGELMAJER EDUCATIONAL OUTREACH ENDOWMENT FUND

\$1,000 TO \$2,000

Mary & Bruce Dawson
Mr. R. Richard Knauss

EDUCATIONAL OUTREACH AND COMMUNITY ENGAGEMENT GENERAL OPERATING FUND

\$30,000

Charles & Maria Dangelmajer

\$5,000

Curtis Dretsch

\$450

Donald & Christine Wertman

UP TO \$60

Jim & Patty Alercia
Anonymous

FAIRBAIRN CHOIR DEVELOPMENT ENDOWMENT FUND

\$50,000

Fairbairn Family Foundation

FESTIVAL CAMPAIGN GENERAL OPERATING FUND

\$5,000

Anonymous
Hope & Mark Foster
Corinne B. MacLennan-Kennedy
In memory of Corinne M. Kennedy

\$2,200 TO \$3,000

Harold & Allison Black
Dr. John Dodson
In honor of Adams Dodson Jr.
Arthur Mead Martin

\$500

Sue* & George Driesen

FESTIVAL CAMPAIGN ENDOWMENT FUND

\$10,000

Hank & Joanne* Barnette
Leela & Fritz Breithaupt

\$5,000

Nancy G. Frederick
Erika & Matt Petrozelli
Roberta I. Schnur
In memory of Janice S. Bonge

HEART OF THE BACH CHOIR GENERAL OPERATING FUND

\$2,500 TO \$5,000

John & Carol Cornwall
Alfred J. Krug
Ralph Morgan

\$1,000 TO \$2,000

Rocco & Electra Damato
Mr. & Mrs. John Donley
James F. Evans, MD, MPH
In honor of Greg Funfgeld
Charles & Ruth Marcon
Bruce A. Maza
Herbert E. Milstein
Edward & Lucy Perusse
John & Jan Ruhle
Mrs. Carol Salgado

\$500 TO \$900

Anonymous
Mr. & Mrs. R Gregory Cukor
In memory of Pearl Huffman Scholz
Rebecca Dabora & Joseph Helble
Constance Pierce
Mr. Fred Scholz & Dr. Margot Kempers
Barbara Steele
Anne Wright

\$150 TO \$300

Stephen & Susan Redcay Cyphers
Larry & Linda Lipkis
Maryanne Maletz
Barbara Oettgen
Ms. Barbara N. Opper
Jim & Carol Ruckle
Tim & Gwen Morgan White

UP TO \$100

Kathleen Bragle
Margaret S. Brownell
Carolyn Conti
Jim & Anet Villani
Stafford Barkley Wavrek
Susan Wolf
Peter & Nancy Yenawine

HEART OF THE BACH CHOIR GENERAL ENDOWMENT FUND

\$20,000 TO \$25,000

Anonymous
Mrs. David G. Beckwith

\$10,000

Henry H. Westmoreland &
Charles H. Milligan

\$5,000 TO \$7,000

Alan S. Battisti
Fleming Foundation
James & Eleanor Harbaugh

\$1,000 TO \$2,000

Dodd & Myrna Lamberton
Cheryl Matherly & Steve Wilson
Mrs. Carol Salgado

\$300

Janet Loengard

HAROLD G. BLACK LEADERSHIP DEVELOPMENT ENDOWMENT FUND

\$750

From members of the Bach Choir
In honor of Harold G. Black
Bryan & Jennifer Hay
In honor of Harold G. Black
Phil & Debbie Turton
In honor of Harold G. Black

RESEARCH AND SCHOLARSHIP ENDOWMENT FUND

\$6,000

Jack & Betsy Jordan



For more information about the campaign, or to donate,
visit Bach.org/Heart-of-the-Bach-Choir. A complete list
of the funds can be found on the inside back cover of this program.

The Musical Excellence Fund

The Musical Excellence Endowment Fund provides income to sustain the choir's long-term objectives and enhances annual giving from individuals, foundations, corporations, and government. Undesignated and designated contributions are gratefully accepted.

ENDOWED CHAIRS

The J. Fred Wolle Artistic Director & Conductor

Joan Miller Moran & Alice Anne Miller

In memory of their mother, Marjorie Wright Miller

Soprano I – Bertha-Mae Starnier

In recognition of 62 years of membership & devotion to the choir

Soprano II – Shirley J. Wotring

Mezzo-Soprano – Mrs. Robert Sayre Taylor Jr.

In memory of Elizabeth Taylor Halliwell

Tenor – Leonard & Sandra Ashford

*In memory of his parents, Leonard & Eleanor Ashford,
and in honor of her mother, Ragnhildur Eiðsdóttir*

Bass – Ursula & William Todd Fairbairn III

*In memory of his parents, Mary Elizabeth Latham
& W. Todd Fairbairn Jr.*

Bass-Baritone – Irwin Feder & Chris Welles Feder

The Evangelist – for the Saint Matthew & Saint John Passions

Jane Farneth Smudin

Jesus – for the Saint Matthew & Saint John Passions

L. Steven Porter – In memory of Molly Wyman Porter

Concertmaster – Mrs. David H. McAlpin

In memory of David Hunter McAlpin

Principal Second Violin – Mr. & Mrs. H. Chace Davis Jr.

Viola – Walter & Joan Dealtrey

Viola da Gamba – Toni Carey

Cello – C. W. Gehris Jr.

*A gift to Fred Gehris from his wife & children on his 50th birthday,
so that his love for the cello & Bach may continue*

Second Cello – Charles M. & Elizabeth N. Billmyer

Double Bass – In memory of J. Carroll Tobias

from his loving wife, Agnes E. Tobias

Second Double Bass – Mrs. Ingeborg Scholz

In memory of Dr. Dieter Scholz

Flute – Mrs. Helen Hermes

Second Flute – Dr. Marsha W. Snyder

Oboe – Ursula & William Todd Fairbairn III –

In memory of her parents, Henry & Clara Otte

Oboe d'amore – In memory of the Hon. Carleton T. Woodring

& Margaret Bixler Woodring from their family

Bassoon – Henry Ingersoll & Clementina Brown

Second Bassoon – Mr. Robert D. Taisey

Trumpet – Mrs. Elizabeth Johnston Prime

Second Trumpet – Mr & Mrs. John S. Price

Third Trumpet – Hank & Joanne Barnette

Horn – Mrs. William McC. Martin

Trombone – James & Grace Halkins

Timpani – Donald & Christine Wertman

Soli Deo Gloria

Recorder – Richard W. Knapp & family –

In memory of Demaris Smith Knapp

Harpsichord – Thomas Trowbridge Church

*Given in his honor by family, friends, Guarantors, members of the
Board of Managers, Choir & Staff*

Organ – Dorothy Doster Ferguson

*In memory of her grandmother, Ruth Porter Doster (1869–1917),
organizer of the Bach Choir*

Portativ Organ – The Rev. Dr. & Mrs. A. R. T. Denues

In memory of John Denues (1875–1941)

Accompanist – Mr. & Mrs. John W. Bonge

SPECIAL GIFTS

The William H. Scheide Bach Cantata Performance Endowment

A gift from Dr. & Mrs. William H. Scheide

Bach at Noon – September Performance

Katherine S. Merle-Smith Thomas

Bach at Noon – October Performance

*Mrs. Cornelius Ayer Wood – In memory of The Rev. Cornelius
Ayer Wood Jr. (Board of Managers 1960–1977)*

Bach at Noon – November Performance

*In honor of the 25th Season of Greg Funfgeld as the sixth conductor
of the Bach Choir by Donald & Christine Wertman*

Bach at Noon – January Performance

In loving memory of J. Fred Wolle by members of his family

Bach at Noon – February Performance

John L. & Carol H. Daniel for “The Daniel Family Memorial Concert”

Bach at Noon – March Performance

*In honor of the birthday of Johann Sebastian Bach – 21 March
by Dr. Albert & Ingrid May*

Bach at Noon – April Performance

*Supported by gifts from and named in honor of the singers of the
Bach Choir of Bethlehem during the 100th Bach Festival Season,
2006–2007, and all Bach Choir alumni.*

Bach at Noon – Allentown June Performance

*Supported by gifts from The Dexter & Dorothy H. Baker Foundation
and named in honor of Dorothy Hess Baker & Elizabeth Leith Hess.*

Bach at Noon – Allentown July Performance

*Supported by gifts from The Century Fund and Joan M. Moran and
named in loving memory of Alice Anne Miller.*

Bach at Noon – Allentown August Performance

In loving memory of James A. Simms by Rev. Ronald R. Miller

Bach Choir Lectures – Alexander & Louise Armstrong

Brunzema Kisten Orgel (Portativ Organ) – Joan M. Moran

In loving memory of her mother, Marjorie Wright Miller

Chamber Music in the Saal – Anonymous

Family Concerts – Mrs. Clementina Gardner • Mrs. Blair MacInnes

Mrs. David Hunter McAlpin • Mr. & Mrs. Van S. Merle-Smith

Mrs. Robert Sayre Taylor Jr.

Festival Brass Choir – In honor of Ernestine Temple Porter

from her sons and daughter, who inherited their love of music from her

Festival Choir Music – In memory of William Roche Wister

by his family



The Musical Excellence Fund

Festival Programs – Donald & Christine Wertman

The Archives – In honor of Joyce G. Lukehart

The Archivist – Barbara Martin Stout

In memory of Francis Taylor Martin & Mark W. Clay

Martin Double Keyboard Harpsichord

Mrs. Kenneth L. Houck & her sons, Howard & Donald,

In loving memory of Kenneth L. Houck, President of the Bach Choir

from 1972 to 1981, and by Alice Anne Miller

In loving memory of her mother, Marjorie Wright Miller

Student Tickets I – Nancy G. Frederick

Student Tickets II – In memory of Ralph Steinhardt

Ushers & Floor Staff – In memory of Gertrude W. Tremper

by her daughter Priscilla Marie Tremper Leith

Young American Singer Performance Award

Inge and Carl Beidleman

Packer Church – Festival Costs

The Alice Selig Harris/Ellen Harris Solomon Fund

Established with gifts from family and friends in honor of

Alice Selig Harris (1889–1991) & Ellen Harris Solomon (1914–2011)

Designated Funds for Continuing Support

These designated endowment funds allow for continuing contributions to specific areas in which the Bach Choir would like to increase its activity or plan for capital expenses. Gifts of any amount are actively sought for these funds and are recognized in the year that they occur.

The Archives & History Fund

A naming opportunity is available and establishing gifts are being sought for this fund, which will support the culturally rich and diverse archival collection of the Bach Choir of Bethlehem materials from over 100 years of our history.

The mission is to continue to collect, conserve, arrange, catalogue and disseminate recordings, films, and artifacts related to the Bach Choir. Expenditures from this fund will permit strategic next steps in providing scholars from around the world an opportunity to do original research. Needed for the collection are adequately secure, climate-controlled housing and first-class research and preservation tools.

The Artistic Director & Conductor Fund

Introduced in 2017, this fund provides support to sustain the salary and creative development of the Artistic Director and Conductor of the Bach Choir. The Fund is also made possible through a number of establishing gifts from:

David G. & Carol Beckwith • Mr. & Mrs. Walter W. Buckley

John & Michele Donley • Mr. & Mrs. Alexander Dyer

Mr. & Mrs. Don Follett • Estate of Ingeborg Scholz

Anthony R. Thompson & Vickie Ziegler Thompson

The Joseph W. Ayers Maintenance Fund

This fund provides support for maintenance of the choir's musical instruments (piano, portative organ, and harpsichord) as well as for office improvements and equipment.

Bel Canto Youth Chorus Endowment Fund

Gifts to our Bel Canto Endowment Fund enable us to enhance our youth engagement and music-education initiatives to cultivate the skills and interests of the next generation of choral enthusiasts.

Established through a gift from Donald & Christine Wertman

The David & Carol Beckwith and Jack & Betsy Jordan Choir Recognition Fund

The extraordinary women and men who ARE the Bach Choir of Bethlehem contribute more than 10,000 person hours every concert season in rehearsals and performances. This fund is

established to support, encourage, and affirm our most precious resource – our singers – enabling us to subsidize the cost of musical scores, provide opportunities for musical and vocal enrichment, and well-deserved expressions of appreciation, including our annual Choir Recognition dinner.

A gift from David G. & Carol Beckwith and Jack & Betsy Jordan

The Fund is also made possible through a number of additional establishing gifts from:

Harold & Allison Black • Frank & Mary Isabel Baker

Mr. & Mrs. John W. Bonge • Mr. & Mrs. George W. Chapman

Roger & Kathy Crane • Mr. & Mrs. Paul A. Florenz

Greg & Nanci Funfgeld • Bill & Bridget George

Marilyn Laub • Mrs. Joan Kraft

In loving memory of Carol Schmidt from her family

Jim & Mary Ellyn Voden

Bethlehem Christmas Concert Fund

A gift from John & Carol Daniel to endow the Bach Choir's annual Bethlehem Christmas Concert, given in loving memory of The Rev. Dr. David Paul Daniel.

Additional Naming Opportunity: Annual Allentown Christmas Concert Fund

The Creative and Media Collaborations Fund (Formerly the Recording & Broadcasts Fund)

Contributions to this fund honor former Executive Director Bridget George for her 24-year tenure and impact in cultivating strategic creative collaborations. The fund supports and expands the Bach Choir's continuing legacy of connecting people to the music and programs of the Bach Choir in new and relevant ways through creative collaboration, outstanding audio and video recordings, and expanding media relationships, which help inspire and educate an ever wider and more diverse audience.

The Fund is made possible through establishing and additional gifts from:

Nancy C. Frederick • Leon Holt • Edith Lauderdale

Mrs. Elizabeth Johnston Prime Estate • Arthur Mead Martin

John & Carol Daniel • David & Carol Beckwith



Designated Funds for Continuing Support

The Linda J. Dangelmajer Educational Outreach Fund

This fund helps secure the future of all our educational outreach programs including:

- **Bach to School**, initiated in 1995 and presented annually to more than 5,000 elementary, middle, and high school students
- **Bach at Noon**, our series of seven free concerts a year in Bethlehem and three in Allentown
- **Bach Choir Choral Scholars**, a program for up to four high school students chosen by audition each year.
- **Family Concerts**, introducing the music of Bach in imaginative multi-disciplinary programs

A gift from Charles P. Dangelmajer

The Fairbairn Family Choir Development Fund

This fund is established to support additional training activities for the amazing volunteer singers of the Bach Choir of Bethlehem in order to enhance the choir's capability.

A gift from Ursula & William Todd Fairbairn III

Greg Funfgeld Family Concert Endowment Fund

This fund supports our collaborative family friendly concert, which was named in 2019 in honor of Artistic Director and Conductor Greg Funfgeld, who initiated these imaginative educational concerts in 2000.

Established through a gift from Dr. W. Beall Fowler

FESTIVAL FUND

This fund provides support for the annual Bethlehem Bach Festival, which has been the core of the Bach Choir's concert season for more than 100 years. The fund ensures that this treasure continues to delight and inspire future generations by sustaining and preserving cherished Festival traditions, while bringing fresh perspective to the Festival experience. The fund is made possible through the following generous naming gifts:

Mass in B Minor – Bach Festival Performance

Annual Performance of Bach's magnificent and monumental composition, as a beloved annual Bach Festival tradition.

A gift from the Holt Family Foundation

Bach at 8 Friday Evening Concert Fund

These concerts honor and remember the former conductors and members of the Bach Choir of Bethlehem and Bach Festival Orchestra since its beginning in 1898. Their memory and legacy remain with us and continue to inspire us.

Bach at 4 Concert Fund

This fund supports this special Bach at Noon style concert in one of Bethlehem's historic South Side churches, with the Artistic Director and Conductor introducing the works performed.

The fund is made possible through an establishing gift from the Estate of Rev. Arthur R. Lillicrapp III

Barnette Distinguished Scholar Lecture Fund

A gift from Hank & Joanne Barnette

The Rev. Cornelius Ayer Wood, Jr. & Rosalyn Kempton Wood Distinguished Guest Artist Fund

A gift from Rosalyn Kempton Wood

The Ifor Jones Memorial Chamber Music Concert Fund

This fund provides support for the chamber music concert series at the Bethlehem Bach Festival featuring members of the Bach Festival Orchestra.

A gift from Donald & Christine Wertman

Festival Marketing and Publicity Fund

This fund supports an expanded national and regional marketing and publicity initiative to broaden our audience and awareness of the Festival regionally and nationally.

Festival Youth Education Fund

A gift from Nancy G. Frederick in loving memory of her brother Crawford H. Greenewalt

Winifred Margaret Mead Martin Festival Hospitality Fund

A gift from Arthur Mead Martin in loving memory of his mother

Marjorie Couch Kaesemeyer Festival Audience Services Fund

A gift from C. Cassard Kaesemeyer in loving memory of his wife

Young Performers at Festival Fund

A gift in memory of Georgia C. Erdman & Leontine Zimmermann Heimbach

Zimmermann's Coffee House Fund

This fund supports an intimate program of Baroque music performed by auditioned talented young musicians.

A gift from Donald & Christine Wertman

Additional establishing gifts for the Festival Fund received from:

Edward & Lucy Perusse – Bach at 8 Concert Fund

Dr. David & Carol Beckwith – Distinguished Guest Artist Fund

Dr. Marsha W. Snyder – Commissioned new works to be performed at Festival

The Harold G. Black Leadership Development Fund

This fund enables the Bach Choir to provide resources for the professional development and artistic nurture of its current leaders to support The Choir's mission and to maintain its standard of excellence.

The fund will also help to underwrite expenses related to future transitions of the Bach Choir's top leadership positions.

Established through a gift from Harold G. Black, whose long affiliation with the Bach Choir of Bethlehem has served as a significant source of guidance and inspiration.

The Link Family New Horizons Fund

This fund supports the Bach Choir's efforts to foster appreciation for Bach's music by leveraging new technology, travel and outreach opportunities, and other creative innovations that serve to expand the scope and diversity of our audience by providing far-reaching and all-embracing access to our music and programs.

This fund is established through a gift from Stephen P. Link and the Link Family, in honor of Ruth and Roderick Link for whom classical music was a great source of peace.



Designated Funds for Continuing Support

The Joan Miller Moran Conducting Fellowship Endowment Fund

This new fund establishes an exceptional educational opportunity and an incomparable professional development experience for a student pursuing an advanced degree in conducting. While cultivating the next generation of creative choral leadership, the fellowship will also provide meaningful artistic and organizational support for the Bach Choir and our Artistic Director & Conductor and builds our relationships and reputation with national partners in the choral arts community.

A gift from Joan Miller Moran

The Bach Choir Touring Fund

Shared travel and music-making deepen a choir's internal chemistry, while performing in new and noteworthy venues sharpens singers' skills as they adapt to different acoustics and ensembles – essential, though often unseen, elements of great performance.

This fund will provide financial support for domestic and international touring opportunities and allows us to offer assistance to invited volunteer singers for whom travel costs might otherwise be a barrier.

The Research & Scholarship Fund

Established to support the continuing expansion of the Bach Choir's research and scholarship activities, this fund supports pre-concert lectures, institutes, Bach Choir representation at national and international conferences, new translations of Bach texts, and other research projects by the Artistic Director & Conductor, archivist & curator, and recently established research & scholarship committee. A naming opportunity is still available for this fund.

The Fund is made possible through establishing gifts from:

**Dr. & Mrs. Sheldon Dean • Jack & Betsy Jordan
Edith G. Laver In memory of Rebecca Spaatz-Nagel
& Gen. Carl A. Spaatz • The Rt. Rev. Paul V. Marshall**

The Anthony R. Thompson & Vickie Ziegler Thompson Fund for Heckewelder House

This fund supports the costs of the Bach Choir's headquarters, including professional offices, space for music and meetings, a display area, music library, and archives and history research room. Costs to be supported include renovations and furnishing/equipment, as well as annual costs – rent, utilities, and maintenance.

A gift from Anthony R. Thompson & Vickie Ziegler Thompson

The Fund is also made possible through additional establishing and naming gifts:

**Leon & June Holt Executive Director's Office – Leon & June Holt
Thomas T. Church Presidents Office –**

**Dr. & Mrs. David G. Beckwith • Mr. & Mrs. John W. Bonge
Estate of Thomas T. Church • Mr. & Mrs. John A. Jordan**

**Joan Miller Moran – Artistic Director & Conductor's Office –
Joan Miller Moran**

**Helen E. Poulos Parlor – Helen E. Poulos Estate
Sydney W. Porter Jr. Foyer – Dawn Porter Eringis
Estate of Sydney W. Porter Jr.**

**The Charles M. Billmyer Main Office – Charles Billmyer
Heckewelder House Gardens – Jane Crilly Schultz in memory
of her mother, Frances Good Crilly Bowers**



Titles of the Works by Bach Performed 1900 to Date

Works performed outside of the May Festival periods are indicated by an asterisk.

I. SACRED VOCAL WORKS CANTATAS

BWV 1 – (Annunciation, 1725)

Wie schön leuchtet der Morgenstern
How brightly shines the morning star
1904, 1920, 1948, 1969, 1998*, 2006*,
2013, 2024*

BWV 2 – (2nd Sunday after Trinity, 1724)

Ach Gott, vom Himmel sieh darein
O God from heaven, look down below
1931, 1959

BWV 3 – (2nd Sunday after Epiphany, 1725)

Ach Gott, wie manches Herzeleid
O God, how grievous is the woe
1932, 1952, 1980

BWV 4 – (Easter Day, 1707, revised 1724)

Christ lag in Todesbanden
Christ lay in death's dark prison
1926, 1943, 1944, 1970, 1983, 1989, 1996*,
1997, 2004, 2005*, 2007*, 2012, 2015*,
2025

BWV 5 – (19th Sunday after Trinity, 1724)

Wo soll ich fliehen hin?
O, whither shall I fly?
1960, 2024*

BWV 6 – (Easter Monday, 1725)

Bleib bei uns
Bide with us
1905, 1919

BWV 7 – (Saint John's Day, 1724)

Christ unser Herr zum Jordan kam
Lord Christ of old to Jordan came
1930, 1960, 1981, 2024*

BWV 8 – (16th Sunday after Trinity, 1724)

Liebster Gott, wann werd' ich sterben?
When will God recall my spirit?
1917, 2012*

BWV 9 – (Trinity VI, 1732-5)

Es ist das Heil uns kommen her
Salvation has come to us
2005, 2007*

BWV 10 – (Feast of the Visitation, 1724)

Mein Seel erhebt den Herrn
(German Magnificat)
My soul doth magnify the Lord
1932, 1952, 1959, 1979, 2025*

BWV 11 – (See Ascension Oratorio)

BWV 12 – (3rd Sunday after Easter, 1714)

Weinen, Klagen, Sorgen, Zagen
Weeping, wailing, grieving, failing
1994, 2010*, 2013*, 2021

BWV 13 – (2nd Sunday after Epiphany, 1726)

Meine Seufzer, meine Tränen
Lord, my weeping and sighing
1930

BWV 14 – (4th Sunday after Epiphany, 1735)

Wär Gott nicht mit uns diese Zeit
Were God not with us this day
1961

BWV 15 – (not authentic)

Denn du wirst meine Seele
Suffer Thou my soul
1959

BWV 16 – (New Year's Day, 1726)

Herr Gott, dich loben wir
Lord God, Thee we praise
1962

BWV 17 – (14th Sunday after Trinity, 1726)

Wer Dank opfert, der preiset mich
Who so doth offer thanks
1926

BWV 18 – (Sexagesima Sunday, 1715, revised

1724)
Gleichwie der Regen und Schnee
For as the rain and snow
1947, 2010*, 2026*

BWV 19 – (Saint Michael's Day, 1726)

Es erhob sich ein Streit
There uprose a great strife
1930, 1942, 1956, 1975, 2014

BWV 20 – (1st Sunday after Trinity, 1714)

O Ewigkeit, du Donnerwort
O eternity, thou thunder word
1953

BWV 21 – (3rd Sunday after Trinity, 1714,

revised 1723)
Ich hatte viel Bekümmernis
I suffered with great heaviness
1905, 1918, 1941, 1951, 1986, 1996, 2000,
2003*, 2007*, 2009, 2012, 2018, 2023

BWV 22 – (Quinquagesima, 1723)

Jesus nahm zu sich die Zwölfe
Jesus took unto Him the Twelve
1982, 2023*

BWV 23 – (Quinquagesima, 1724)

Du wahrer Gott und Davids Sohn
Great David's Lord and greater Son
1932, 1948, 1956, 1975, 2011*

BWV 25 – (14th Sunday after Trinity, 1723)

Es ist nichts Gesundes an meinem Leibe
There is no soundness
1905, 1920, 1931, 1947

BWV 26 – (24th Sunday after Trinity, 1724)

Ach wie flüchtig, ach wie nichtig
Ah, how weary, ah, how fleeting
1930

BWV 27 – (16th Sunday after Trinity, 1726)

Wer weiss, wie nahe mir mein Ende?
O teach me, Lord
1905, 1919, 1957

BWV 28 – (Sunday after Christmas, 1725)

Gottlob! nun geht das Jahr zu Ende
Praise God, the year now draws to a close
1926, 1952, 1959, 1969, 1979

BWV 29 – (Inauguration of the Town

Council, 1731, revised 1749)
Wir danken dir, Gott, wir danken dir
We thank Thee, O God, we thank Thee
1931, 1976, 2003, 2009, 2018*

BWV 30 – (Saint John's Day, 1738)

Freue dich, erlöste Schar
Shout for joy, ye ransomed band
1928, 1948, 1954, 1957

BWV 31 – (Easter Day, 1715)

Der Himmel lacht, die Erde jubiliert
The heavens rejoice
1903, 1905, 1932, 1964, 1987, 1991, 1996*,
2000, 2004, 2006*, 2008*, 2013*, 2021*,
2022*

BWV 32 – (1st Sunday after Epiphany, 1726)

Liebster Jesu, mein Verlangen
Beloved Jesus, my desire
1937, 2018*

BWV 33 – (13th Sunday after Trinity, 1724)

Allein zu Dir, Herr Jesu Christ
Alone to thee, Lord Jesus Christ
1995, 2009*

BWV 34 – (Whit Sunday, 1726, revised 1741)

O ewiges Feuer, o Ursprung der Liebe
O Light everlasting
1905, 1919, 1964, 1975, 1982, 1993, 1995,
2001, 2001*, 2003*, 2003, 2014, 2018*,
2022*

BWV 35 – (12th Sunday after Trinity, 1726)

Geist und Seele wird verwirret
Soul and body are bewildered
1932

BWV 36 – (1st Sunday of Advent, 1731)

Schwingt freudig euch empor
Soar joyfully aloft
1987*, 2001*, 2009*, 2018*, 2024*

BWV 37 – (Ascension Day, 1724)

Wer da gläubet und getauft wird
Who believeth and obeyeth
1930

Titles of the Works by Bach Performed 1900 to Date

- BWV 38** – (21st Sunday after Trinity, 1724)
Aus tiefer Not schrei ich zu dir
From depths of woe
1917, 1964, 1970, 1983
- BWV 39** – (1st Sunday after Trinity, 1726)
Brich dem Hungrigen dein Brot
Give the hungry man thy bread
1917, 1956, 1958, 1963
- BWV 40** – (Christmas Monday, 1723)
Dazu ist erschienen der Sohn Gottes
To this end appeared the Son of God
1931, 1956, 1959, 1967, 1971, 2002*, 2006*,
2011*, 2022*
- BWV 41** – (New Year's Day, 1725)
Jesus, nun sei gepreiset
Jesu, now will we praise thee
1926
- BWV 42** – (First Sunday After Easter, 1725)
Am Abend aber desselbigen Sabbats
The Evening of the Very Same Sabbath
1997, 2023*
- BWV 43** – (Ascension Day, 1726)
Gott fähret auf mit Jauchzen
God goeth up with shouting
1903, 1905, 1989, 1997, 2005, 2008*
- BWV 45** – (8th Sunday after Trinity, 1726)
Es ist dir gesagt, Mensch, was gut ist
To thee He hath shown, Man
1917, 2015, 2015*
- BWV 47** – (17th Sunday after Trinity, 1726)
Wer sich selbst erhöhet, der soll
erniedriget werden
Who himself exalteth, he shall be made
to be made humble
1991
- BWV 49** – (20th Sunday after Trinity, 1726)
Ich geh und suche mit Verlangen
I go forth and seek with longing
2017, 2019
- BWV 50** – (Saint Michael's Day, 1723)
Nun ist das Heil und die Kraft
Now hath salvation and strength
1905, 1918, 1937, 1940, 1951, 1963,
1969, 1980, 1991
- BWV 51** – (15th Sunday after Trinity, 1730)
Jauchzet Gott in allen Landen!
Praise Jehovah, in all lands
1963, 1986, 1988*, 1997, 1998*, 2001,
2006*, 2009, 2010*, 2014*, 2018*,
2020*, 2022*
- BWV 52** – (23rd Sunday after Trinity, 1726)
Falsche Welt, dir traue ich nicht
Faithless world, I do not trust you
1975, 2020*
- BWV 53** – (not authentic)
Schlage doch, gewünschte Stunde
Strike, O strike
1903, 1905, 1912, 1915, 1919, 1923, 1951
- BWV 54** – (7th Sunday after Trinity, 1711–1714)
Widerstehe doch der Sünde
Just Resist Sin
2023*
- BWV 56** – (19th Sunday after Trinity, 1726)
Ich will den Kreuzstab gerne tragen
Gladly with my cross-staff
1903, 1905, 1919, 1951, 1955, 1980,
2003, 2006*, 2013*, 2014, 2020*, 2025*
- BWV 57** – (2nd Day of Christmas, 1725)
Selig ist der Mann
Blessed is the Man
2011*, 2019*
- BWV 58** – (Sunday after the New Year, 1727)
Ach Gott, wie manches Herzeleid
O God, what sadness of heart
1977
- BWV 59** – (1st day of Pentecost, 1723)
Wer mich liebet, der wird mein Wort
halten
Whoever loves me will keep my word
2006
- BWV 60** – (24th Sunday after Trinity, 1723)
O Ewigkeit, du Donnerwort
Eternity, O word of Thunder
1977
- BWV 61** – (1st Sunday of Advent, 1714)
Nun komm, der Heiden Heiland
Saviour of the Nations, Come!
1987*, 1991*, 2001*, 2006*, 2010*, 2018*,
2024*
- BWV 62** – (1st Sunday of Advent, 1724)
Nun komm, der Heiden Heiland
Saviour of the Nations, Come!
1982, 2010*, 2025*
- BWV 63** – (Christmas Day, 1713, revised 1723)
Christen, ätzet diesen Tag
Christians all, this happy day
1926, 1940, 1963, 1971, 1984*, 1989*, 1993*,
1996*, 1998*, 2003*, 2010*, 2018*, 2023*
- BWV 64** – (Christmas Tuesday, 1723)
Sehet, Welch eine Liebe
See now, what great affection
1931, 1947, 1969, 1971
- BWV 65** – (Epiphany, 1724)
Sie werden aus Saba alle kommen
The sages of Sheba
1921, 1959, 1982, 1985*, 1989*, 1997*,
2005*, 2008*, 2012*, 2020*
- BWV 66** – (Easter Monday, 1724)
Erfreut euch, ihr Herzen
Be joyful, you Christians!
1991, 2010*, 2017*, 2019*, 2023*
- BWV 67** – (1st Sunday after Easter, 1724)
Halt im Gedächtnis Jesum Christ
Hold in remembrance Jesus Christ
1982, 2011*
- BWV 68** – (Whit Monday, 1725)
Also hat Gott die Welt geliebt
God so loved the world
1926, 1952, 1981, 2017*
- BWV 69** – (12th Sunday after Trinity, 1723,
revised 1742)
Lobe den Herrn, meine Seele
Praise thou the Lord, O my spirit
1930, 1939, 1986, 1993, 2006, 2015, 2017*
- BWV 70** – (26th Sunday after Trinity, 1723,
revised 1731)
Wachet! Betet! Betet! Wachet!
Watch ye, pray ye
1917, 1947, 1958, 1966
- BWV 71** – (Inauguration of the Town
Council, Mühlhausen, 1708)
Gott ist mein König
God is my King
1937, 1939, 1951, 1957, 1976, 2003, 2005*,
2013, 2014*, 2022*
- BWV 72** – (3rd Sunday after Epiphany,
1726)
Alles nur nach Gottes Willen
All things are by God ordained
1938
- BWV 73** – (Epiphany III, 1729)
Herr, wie du willst
Lord, as you will
2005, 2009*, 2019*
- BWV 74** – (Whit Sunday, 1725)
Wer mich liebet, der wird mein Wort
halten
Who loves me, he shall keep my sayings
1985, 1994, 2007, 2008*, 2008, 2018*
- BWV 75** – (1st Sunday after Trinity, 1723)
Die Elenden sollen essen
The wretched shall eat
2006
- BWV 76** – (2nd Sunday after Trinity, 1723)
Die Himmel erzählen die Ehre Gottes
The heavens declare the glory of God
1937, 1952, 1961, 1966, 2006

Titles of the Works by Bach Performed 1900 to Date

BWV 78 – (14th Sunday after Trinity, 1724)
 Jesu, der du meine Seele
 Jesus, thou my wearied spirit
 1936, 1941, 1945, 1951, 1957, 1964, 1980,
 1985, 2013*, 2014, 2017*

BWV 79 – (Reformation Festival, 1725)
 Gott, der Herr, ist Sonn und Schild
 The Lord is a Sun and Shield
 1904, 1919, 1961, 1975, 1995, 2012

BWV 80 – (Reformation Festival, 1715,
 revised 1724)
 Ein' feste Burg ist unser Gott
 A stronghold sure is our God
 1928, 1955, 1969, 1977, 1983, 1996, 2000
 2012, 2012*, 2017*, 2024*

BWV 81 – (4th Sunday after Epiphany, 1724)
 Jesus schläft, was soll ich hoffen?
 Jesus sleeps, what hope remaineth?
 1905, 1968

BWV 82 – (Feast of the Purification, 1727,
 revised 1731)
 Ich habe genug
 It is enough
 1912, 1939, 1987, 1994, 2002, 2012*, 2022*,
 2026*

BWV 83 – (Feast of the Purification, 1724)
 Erfreute Zeit im neuen Bunde
 O joyful day of our salvation
 1954, 1956

BWV 84 – (Septuagesima Sunday, 1727)
 Ich bin vergnügt mit meinem Glücke
 I am content with my fortune
 2025*

BWV 87 – (5th Sunday after Easter, 1725)
 Bisher habt ihr nichts gebeten in
 meinem Namen
 Until now you have not asked anything
 in my name
 1986

BWV 91 – (Christmas Day, 1724)
 Gelobet seist du, Jesu Christ
 Now praised be Thou
 1940, 1983

BWV 92 – (3rd Sunday before Lent, 1725)
 Ich hab in Gottes Herz und Sinn
 I have surrendered my heart and mind
 unto God's heart and mind
 2009

BWV 93 – (5th Sunday after Trinity, 1724)
 Wer nur den lieben Gott lässt walten
 If thou but suffer God to guide thee
 1905, 1941, 1944, 1955, 1963

BWV 95 – (16th Sunday after Trinity, 1723)
 Christus, der ist mein Leben
 O Christ, my all in living
 1926, 1987, 2020*, 2023*

BWV 96 – (18th Sunday after Trinity 1724)
 Herr Christ, der eingetretene Gottessohn
 Lord, Christ, God's own Son
 2016, 2017*, 2024

BWV 97 – (1734)
 In allen meinen Taten
 In all my deeds
 1993, 2000, 2008*, 2017, 2018*, 2025

BWV 100 – (15th or 21st Sunday after
 Trinity, 1732–35)
 Was Gott tut, das ist wohlgetan
 God's actions are considered well
 1977, 2016, 2016*

BWV 101 (10th Sunday after Trinity, 1724)
 Nimm von uns, Herr, du treuer Gott
 Put far from us, O faithful God
 1952, 1993

BWV 102 – (10th Sunday after Trinity, 1726)
 Herr, deine Augen sehen nach dem
 Glauben
 Lord, are Thine eyes not searching
 for the righteous
 1941, 1944, 1948, 1986, 2004

BWV 103 – (3rd Sunday after Easter, 1725)
 Ihr werdet weinen und heulen
 Ye shall be weeping
 1936, 2004, 2017

BWV 104 – (2nd Sunday after Easter, 1724)
 Du Hirte Israel, höre
 Thou Guide of Israel, hearken
 1905, 1919, 1939, 1944, 1961

BWV 105 – (9th Sunday after Trinity, 1723)
 Herr, gehe nicht ins Gericht
 Lord, enter not into wrath
 1952, 1959, 1966, 1975, 2001

BWV 106 – (Funeral Cantata, 1707)
 Gottes Zeit ist die allerbeste Zeit
 God's time is the best time
 1918, 2004, 2005*, 2008*, 2014, 2014*,
 2023

BWV 108 – (4th Sunday after Easter, 1725)
 Es ist euch gut, dass ich hingehe
 It is good for you that I go away
 1966

BWV 109 – (21st Sunday after Trinity, 1723)
 Ich glaube, lieber Herr
 I believe, help Thou my unbelief
 1962

BWV 110 – (Christmas Day, 1725)
 Unser Mund sei voll Lachens
 Then our mouth filled with laughter
 1930, 1953, 1963, 1969, 1985*, 1990*,
 2002*, 2007*, 2017, 2025*

BWV 111 – (3rd Sunday after Epiphany, 1725)
 Was mein Gott will, das g'scheh allzeit
 Whatever my God will, may it ever occur
 2019*, 2019

BWV 112 – (2nd Sunday after Easter, 1731)
 Der Herr ist mein getreuer Hirt
 The Lord is my Shepherd
 1919

BWV 113 – (11th Sunday after Trinity, 1724)
 Herr Jesu Christ, du höchstes Gut
 Lord Jesus Christ, O highest good
 2025*

BWV 115 – (22nd Sunday after Trinity, 1724)
 Mache dich, mein Geist, bereit
 Make yourself ready, my spirit
 1912

BWV 116 – (25th Sunday after Trinity, 1724)
 Du Friedefürst, Herr Jesu Christ
 O Jesus Christ, thou Prince of peace
 1953

BWV 118 – (Funeral Motet, 1737)
 O Jesu Christ, mein Lebens Licht
 O Jesus Christ, my life and light
 1904, 1931, 1940, 1947, 1957, 1970,
 1976, 1977, 1978, 1979, 1980, 1981, 2008
 2010*, 2016*, 2018*, 2026*

BWV 119 – (Inauguration of the Town
 Council, 1723)
 Preise, Jerusalem, den Herrn
 Praise, Jerusalem, the Lord
 1921, 1976, 2004, 2013

BWV 120 – (For the Council Election in
 Leipzig, 1742)
 Gott, man lobet dich in der Stille
 God, we praise thee in the stillness of Zion
 1994, 2003, 2007*, 2016*, 2021, 2022*

BWV 122 – (Sunday after Christmas, 1724)
 Das neugeborne Kindelein
 Sing we the birth of God's dear son
 1932

BWV 125 – (Feast of the Purification, 1725)
 Mit Fried und Freud ich fahr dahin
 In peace and joy I now depart
 1940, 1951, 1958, 1963, 1979, 1983, 2024*

BWV 126 – (Sexagesima, 1725)
 Erhalt uns, Herr, bei deinem Wort
 Lord, keep us steadfast in Thy Word
 1983

Titles of the Works by Bach Performed 1900 to Date

- BWV 127** – (Quinquagesima, 1725)
Herr Jesu Christ, wahr' Mensch
und Gott
That Who, a God, as Man yet came
1980
- BWV 129** – (Trinity Sunday, 1726)
Gelobet sei der Herr, mein Gott
Give honor to the Lord, my God
1994, 1997, 2005*, 2011*, 2016*, 2019*
- BWV 130** – (Saint Michael's Day, 1724)
Herr Gott, dich loben alle wir
Lord God, we praise thee ev'ry one
1987, 1995, 2005, 2006*, 2012*, 2015*,
2022*
- BWV 131** – (Penitential Psalm, 1707)
Aus der Tiefe rufe ich, Herr, zu dir
Out of darkness I call, Lord, on Thee
1937, 2002, 2009*, 2014, 2014, 2018*,
2022*, 2023
- BWV 134** – (Third day of Easter)
Ein Herz, das seinen Jesum lebend weiss
A heart that knows its Jesus is living
2024*
- BWV 135** – (3rd Sunday after Trinity, 1724)
Ach Herr, mich armen Sünder
O Lord, relent, I pray Thee
1930, 1947
- BWV 136** – (8th Sunday after Trinity, 1723)
Erforsche mich, Gott, und erfahre mein
Herz
Search me, O Lord, and know my heart
1953
- BWV 137** – (12th Sunday after Trinity, 1725)
Lobe den Herren, den mächtigen König
der Ehren
Praise to the Lord, the Almighty, the
King of Creation
1930, 1981, 1985, 1995, 2002, 2005*, 2008*,
2015*, 2019*, 2021*
- BWV 140** – (27th Sunday after Trinity, 1731)
Wachet auf, ruft uns die Stimme
Sleepers wake, a voice is calling
1903, 1905, 1920, 1937, 1947, 1953, 1957,
1964, 1977, 1984*, 1990*, 1996, 1998*,
2003*, 2005, 2006*, 2010*, 2011*, 2014,
2016*, 2019, 2021*, 2025*, 2025
- BWV 143** – (New Year, date unknown)
Lobe den Herrn, meine Seele
Praise the Lord, O my spirit
1931
- BWV 144** – (Septuagesima, 1724)
Nimm, was dein ist, und gehe hin
Take what thine is, and go thy way
1940, 1943, 1966
- BWV 146** – (3rd Sunday after Easter, 1726)
Wir müssen durch viel Trübsal in das
Reich Gottes eingehen
Through great tribulation we enter the
kingdom of God
1931, 1942, 2019
- BWV 147** – (Visitation)
Herz und Mund und Tat und Leben
Heart and soul, life and deeds
1979, 1985, 1991*, 1997*, 2002*, 2006*,
2010*, 2014*, 2025*
- BWV 149** – (Saint Michael's Day, 1728)
Man singet mit Freuden vom Sieg
Let songs of rejoicing be raised
1917, 1993, 1996, 2002, 2005*, 2009*,
2012*, 2015*, 2019
- BWV 150** – (c.1708–09)
Nach dir, Herr, verlanget mich
For You, of Lord, I do yearn
2010*, 2024*, 2024
- BWV 151** – (3rd day of Christmas, 1725)
Süsser Trost, mein Jesus kommt
Sweet comfort, my Jesus comes
1966, 1991, 1996*, 2004, 2016*
- BWV 152** – (Sunday after Christmas, 1714)
Tritt auf die Glaubensbahn
Tread thou the path of faith
1971, 2015
- BWV 153** – (1st Sunday after New Year, 1724)
Schau, lieber Gott, wie meine Feind
See, dear God, how my enemies
2026*
- BWV 155** – (2nd Sunday after Epiphany,
1716 revised 1724)
Mein Gott, wie lang, ach lange?
O Lord, how long, how long?
1948, 1956, 1964
- BWV 156** – (Epiphany III, 1729)
Ich steh mit einen Fuss im Grabe
I stand with one foot in the grave
2005, 2018
- BWV 157** – (Feast of the Purification,
of Mary)
Ich lasse dich nicht, du segnest mich
denn
I will not let you go, unless you bless me
2024*
- BWV 158** – (Feast of the Purification,
date unknown)
Der Friede sei mit dir
God's peace be with you all
1931, 2011*
- BWV 159** – (Quinquagesima, 1729)
Sehet, wir gehn hinauf gen Jerusalem
Come, let us go up to Jerusalem
1908, 1936, 1980, 2005*
- BWV 161** – (16th Sunday after Trinity, 1715)
Komm, du süsse Todesstunde
Come, thou Hour, kind death is striking
1930, 1940, 1960
- BWV 165** – (Trinity Sunday, 1715, revised
1724)
O heil'ges Geist – und Wasserbad
O holy Fountain, sanctified
1961
- BWV 166** – (4th Sunday after Easter, 1724)
Wo gehest du hin?
Where goest Thou, Lord?
1960
- BWV 169** – (18th Sunday after Trinity, 1726)
Gott soll allein mein Herze haben
God all alone my heart shall master
1989, 1995, 2005
- BWV 170** – (6th Sunday after Trinity, 1726)
Vergnügte Ruh
Contented rest
2001, 2012, 2025*
- BWV 171** – (Cantata for New Year, 1730)
Gott, wie dein Name, so ist auch dein
Ruhm
God, as Your name is, so also is your
renown
2007*, 2015*, 2021, 2025*
- BWV 172** – (Whit Sunday, 1714, revised 1724)
Erschallet, ihr Lieder
Resound, ye voices
1961, 1967, 1986, 1994, 2015, 2018*
- BWV 173** – (Whit Monday, 1722, revised 1731)
Erhöhtes Fleisch und Blut
Exalted flesh and blood
1967
- BWV 174** – (2nd day of Pentecost, 1729)
Ich liebe den Höchsten von ganzem
Gemüte
I love the Highest with my whole being
2006
- BWV 176** – (Trinity Sunday, 1725)
Es ist ein trotzig und verzagt Ding
Man's heart is rebellious and perverse
1956
- BWV 177** – (4th Sunday after Trinity, 1732)
Ich ruf zu dir, Herr Jesu Christ
I call to thee, Lord Jesus Christ
1960

Titles of the Works by Bach Performed 1900 to Date

BWV 180 – (20th Sunday after Trinity, 1724)
Schmücke dich, o liebe Seele
Deck thyself, my soul, with gladness
1912, 1918, 1942, 1943, 1948, 1951,
1957, 1963, 1969, 1981, 1987, 1996, 2008*,
2013, 2019*, 2022*, 2024

BWV 182 – (Palm Sunday, 1714, revised 1724)
Himmelskönig, sei willkommen
King of heaven, come in triumph
1932, 1953, 1956, 1961, 2004, 2008*, 2015

BWV 184 – (Whit Tuesday, 1724)
Erwünschtes Freudenlicht
O welcome light of joy
1987

BWV 187 – (The Seventh Sunday after
Trinity, 1726)
Es wartet alles auf dich
All people look to you
2005*

BWV 188 – (21st Sunday after Trinity, 1728)
Ich habe meine Zuversicht
In God I place my faith and trust
1941

BWV 189 – (not authentic)
Meine Seele rühmt und preist
Come, my soul, raise thy voice
1958

BWV 190 – (New Year, 1724, revised 1730)
Singet dem Herrn ein neues Lied!
Sing to the Lord a glad new song!
1917, 1987, 1993

BWV 191 – (Christmas, after 1740)
Gloria in excelsis Deo
Glory be to God on high
1990*, 1991, 1997*, 1998*, 2001*, 2002,
2003*, 2007*, 2009*, 2013*, 2016*, 2021

BWV 192 – (probably Reformation Day,
1730)
Nun danket alle Gott
Now thank we all our God
1941, 1977, 2007*, 2016*

BWV 195 – (Wedding Cantata, 1741, revised
1748)
Dem Gerechten muss das Licht immer
wieder aufgehen
For the righteous must the Light ever return
1936, 1952, 1960, 1966, 1976, 1981,
1997

BWV 196 – (Wedding Cantata, 1708)
Der Herr denket an uns
The Lord has been mindful of us
1967, 2023*, 2025*

BWV 197 – (Wedding Cantata, c.1737)
Gott ist unsre Zuversicht
God is our assurance
1967

BWV 198 – (Ode of Mourning, 1727)
Lass, Fürstin, lass noch einen Strahl
Let, Princess, let still one more glance
1905, 1918, 1960, 1967, 1981, 2008

BWV 199 – (11th Sunday after Trinity, 1714)
Mein Herze schwimmt im Blut
My heart is bathed in blood
1988*, 1996, 2003, 2007*, 2015*, 2023*

BWV 200 – (1741–49)
Bekennen will ich seinen Namen
I shall confess His name
1979

BWV 1083
Psalm 51 – Tilge, Höchster, meine
Sünden
Wash clean, most High, my sins
2011, 2023*

MOTETS

BWV 225 – (c. 1727)
Singet dem Herrn
Sing ye to the Lord
1904, 1914, 1920, 1926, 1927, 1943,
1961, 1970, 1975, 1983, 1985, 1993, 1994,
1998*, 2000, 2003*, 2009, 2011*, 2016*

BWV 226 – (1729)
Der Geist hilft unser Schwachheit auf
The spirit also helpeth us
1917, 1927, 1956, 1959, 1964, 1970, 1976,
1981, 1987, 1996*, 1996, 2001*, 2001, 2002*,
2012*, 2018*

BWV 227 – (1723)
Jesu, meine Freude
Jesu, priceless treasure
1905, 1927, 1970, 1980, 1993, 1994*, 1998*,
2008*, 2011, 2017*, 2023*

BWV 228 – (1726)
Fürchte dich nicht
Be not afraid
1927, 1944, 1957, 1970, 1989, 1998*, 2003

BWV 229 –
Komm, Jesu komm
Come, Jesu, come
1921, 1927, 1939, 1942, 1951, 1962,
1970, 1986, 1997, 2001*, 2019*, 2024

BWV 230 –
Lobet den Herrn, alle Heiden
Praise the Lord all ye nations
1927, 1960, 1970, 1979, 1993, 1998*,
2002, 2005*, 2009*, 2016*, 2024*

BWV 231 –
Sei Lob und Preis mit Ehren
Glory, praise and honor be
1970, 1979

BWV Anh. 159 –
Ich lasse dich nicht, du segnest
mich denn
I'll not let thee go, thou must bless
me first
1948, 1989, 1993, 2001*

LARGER WORKS

Ascension Oratorio BWV 11 (1735)
1921, 1941, 1956, 1973, 1982, 1985,
1989, 1994*, 2001, 2008

Mass in B Minor BWV 232 (Part I, 1733 –
Part II c. 1748)
1900, 1901, 1903, 1905, 1912–1923,
1925–1932, 1934–1999, 1999*, 2000*,
2000–2003, 2003*, 2004, 2005*, 2005,
2006, 2007, 2007* 2008–2019, 2022,
2023, 2024, 2025

**Sanctus from The Mass in B Minor
BWV 232**
1989*, 1996*, 1998*

Mass in F Major BWV 233 (c. 1737)
1972

Kyrie from the Mass in F Major BWV 233
(c. 1737)
1983

Kyrie in D Minor BWV 233a
1943

Mass in A Major BWV 234 (before 1742)
1972, 2010

Mass in G Minor BWV 235 (c. 1737)
1972, 2006

Mass in G Major BWV 236 (before 1742)
1961, 1972, 2006

Sanctus in D Major BWV 238 (1723)
1971, 1997*, 2005*, 2018*

Magnificat in D BWV 243 (1723)
1903, 1904, 1914, 1918, 1928, 1936, 1939,
1942, 1950, 1953, 1957, 1971, 1979, 1982,
1984*, 1985*, 1987*, 1988*, 1991*, 1996*,
2000, 2001*, 2008*, 2010, 2012*, 2019*,
2023*

**Magnificat Interpolations written for
Christmas Day Vespers**
1971, 1982

Titles of the Works by Bach Performed 1900 to Date

The Passion According to Saint Matthew BWV 244 (1729)

1901, 1903, 1913, 1922, 1929, 1935, 1949,
1954, 1962, 1974, 1984, 1991*, 1992, 1993*,
1997*, 1999, 2002*, 2007, 2022

The Passion According to Saint Matthew BWV 244 (Felix Mendelssohn 2023 edition published by Bärenreiter-Verlag, world premiere)

2023

The Passion According to Saint John BWV 245 (1724)

1905, 1915, 1923, 1938, 1945, 1958, 1968,
1978, 1985*, 1988, 1990*, 1992*, 1995*,
1999*, 2004*, 2011, 2016*, 2026*

Christmas Oratorio BWV 248 (1734)

1901, 1903, 1904, 1916, 1925, 1934, 1946,
1950, 1955, 1965, 1973, 1998;

Part I – 2010*

Part II – 2011*

Part III – 2011*

Part IV – 1942, 1953,

Parts I–III – 1986*, 1992*, 1994*, 1999*,
2004*, 2015*, 2021*

Parts IV–VI – 1988*, 1990, 1995*, 1998,
2000*, 2005*, 2016*, 2022*

Part VI – 2010*

Easter Oratorio BWV 249 (1735)

1959, 1973, 1989, 1994*, 1995, 2008,
2016, 2023*

II. SECULAR CANTATAS

Der Streit zwischen Phoebus und Pan BWV 201 (1729)

1962, 1983

Weichet nur, betrübte Schatten (Wedding Cantata) BWV 202

1976, 2011*

Amore traditore BWV 203

2015*, 2016

Schleicht, spielende Wellen

(Birthday Cantata) BWV 206 (1736)
1980

Was mir behagt (Hunting Cantata) BWV 208 (1716)

1966, 1979

Non sa che sia dolore BWV 209 (1734)

1987, 2015*, 2016, 2022*

O holder Tag (Wedding Cantata) BWV 210 (ca. 1740)

1968

Schweig stille, plaudert nicht

(Coffee Cantata) BWV 211 (1732)

1956, 1966, 1978, 1982, 1990, 1997, 2000*,
2003, 2014*, 2014, 2016*

Mer hahn en neue Oberkeet

The Chamberlain is now our Squire
(The Peasant Cantata) BWV 212 (1742)

1981

Entfliehet, verschwindet (Birthday Cantata) BWV 249a, (1725)

1977

III. SACRED SONGS

– ARIAS & CHORALES

Chorale Prelude, Komm, Gott, Schöpfer, heiliger Geist

BWV 370 (ca. 1725)

2025*

Chorale Prelude, Komm, Gott, Schöpfer BWV 370 (ca. 1725)

2025*

Aria, So oft ich meine Tobackspfeife

BWV 515(b)

2004

Aria, Bist du bei mir BWV 508

(commonly attributed to G.H. Stölzel)

2005*, 2006*, 2014, 2023*

Aria for Soprano, Alles mit Gott und nichts ohn' ihn BWV 1127 (ca. 1713)

2007*

O Jesulein süß

2013*

IV. INSTRUMENTAL MUSIC ORGAN WORKS

Trio Sonata in E flat Major BWV 525

(probably after 1727)

1944, 1949

Trio Sonata in D Minor BWV 527

(probably after 1727)

1955

Sonata No. 4 in E Minor BWV 528 (ca 1730)

2008*

Trio Sonata No. 5 in C Major BWV 529 (1727–1732)

2022

Prelude and Fugue in D Major BWV 532

1991

Fantasia and Fugue in C Minor BWV 537

(ca. 1716)

1943, 2024*

Toccatina and Fugue in F Major BWV 540 (ca. 1716)

1944, 1971, 1988, 2014*, 2017*

Prelude and Fugue in G Major BWV 541 (ca. 1725)

1944

Fantasia and Fugue in G Minor BWV 542

1943, 1985*

Prelude and Fugue in A Minor BWV 543 (1709)

1947, 1955, 1971, 2019*

Prelude and Fugue in B Minor BWV 544 (after 1727)

1946

Prelude and Fugue in C Major BWV 547 (ca. 1723)

2006*, 2018*

Prelude and Fugue in E Minor BWV 548 (ca. 1727–31)

2025*

Prelude and Fugue in E minor BWV 548 (ca. 1727–31)

2025*

Prelude and Fugue in G Major BWV 550

1955

Prelude and Fugue in E Flat Major BWV 552 (1739)

1946, 1947, 1971, 1972, 1985*, 1988, 1999,
2007, 2015*

Toccatina and Fugue in D Minor BWV 565

1998, 2005*

Toccatina, Adagio and Fugue in C Major BWV 564

1991

Pièce d'Orgue (Fantasia) in G Major BWV 572

1985*, 1999, 2006*

Fugue in G Minor BWV 578

1985*, 2024*

Passacaglia and Fugue in C Minor BWV 582 (ca. 1716)

1943, 1947, 1955, 1971, 1988, 1999, 2015*

Pastorale in F Major BWV 590 (before 1707)

1947, 1971

Concerto No 1 in G Major BWV 592

1988

Concerto in A Minor BWV 593

1988, 2021*

Concerto in C Major Allegro BWV 594

2005, 2007*, 2008*

Concerto in D Minor BWV 596 (ca. 1717)

1946, 1949, 1988, 2006*

Titles of the Works by Bach Performed 1900 to Date

ORGAN CHORALES

Gelobet seist du, Jesu Christ BWV 604
(ca. 1717)
1955

Vom Himmel hoch, da komm' ich her
BWV 606 (ca. 1717)
1955

In dulci jubilo BWV 608 (ca. 1717)
1943, 1955, 2013*

Wir Christenleut' BWV 612 (ca.1717)
1955

Das alte Jahr vergangen ist BWV 614
(ca. 1717)
1955

In dir ist Freude BWV 615 (ca. 1717)
1955

Christ lag in Todesbanden BWV 625
(ca. 1717)
1944, 2015*

Jesus Christus, unser Heiland, der den
Tod Überwand BWV 626
2015*

Christ ist erstanden BWV 627
2015*

Erschienen ist der herrliche Tag BWV 629
2015*

Dies sind die heil'gen zehn Gebot'
BWV 635
(ca. 1717)
1954

Ich ruf zu dir BWV 639 (ca. 1717)
1944

Wer nur den lieben Gott lässt walten
BWV 642 (ca. 1717)
1944, 2007*

Wachet auf BWV 645 (after 1746)
1943, 1985*, 1991, 2005*, 2006*, 2010*

Wo soll ich fliehen hin BWV 646
(ca. 1748-49)
1985*, 1991, 2005*, 2010*

Wer nur den lieben Gott lässt walten
BWV 647 (ca. 1748-49)
1985*, 1991, 2005*, 2010*

Meine Seele erhebt den Herren BWV 648
(ca. 1748-49)
1985*, 1991, 2005*, 2006*, 2010*

Ach bleib' bei uns, Herr Jesu Christ
BWV 649 (ca. 1748-49)
1985*, 1991, 2005*, 2010*

Kommst du nun, Jesu, vom Himmel
herunter BWV 650 (ca. 1748-49)
1985*, 1991, 2005*, 2010*

Komm, heiliger Geist, Herr Gott BWV 651
2007, 2011

Komm, Heiliger Geist BWV 652
2011

An Wasserflüssen Babylon BWV 653
2011

Schmücke dich, O liebe Seele BWV 654
(after 1747)
1947, 1971, 2011

Trio Super, Herr Jesu Christ, dich zu uns
wend BWV 655
2011

O Lamm Gottes, unschuldig BWV 656
2011

Chorale Prelude, Nun danket alle Gott
BWV 657
2007, 2011

Von Gott will ich nicht lassen BWV 658
2011

Three Chorale Preludes on Nun komm
der Heiden Heiland BWV 659-661
1999, 2006*, 2011

Allein Gott in der Höh' sei Ehr' BWV 662
(after 1747)
1944, 1946, 1985*, 2005*, 2011

Allein Gott in der Höh' sei Ehr' BWV 663
(after 1747)
1946, 1954, 1985*, 2005, 2011

Allein Gott in der Höh' sei Ehr' BWV 664
(after 1747)
1946, 1985*, 2005*, 2011

Jesus Christus, unser Heiland BWV 665
2011

Jesus Christus, unser Heiland BWV 666
2011

Komm, Gott, Schöpfer, Heiliger Geist
BWV 667
2011, 2025*

Vor deinen Thron tret ich BWV 668
2011

Kyrie, Gott Vater in Ewigkeit BWV 669
(1739)
1972

Christe, aller Welt Trost BWV 670 (1739)
1972

Kyrie, Gott heiliger Geist BWV 671 (1739)
1972

Allein Gott in der Höh' sei Ehr' BWV 676
(1739)
1972

Dies sind die heil'gen zehn Gebot' BWV 679
(1739)
1972

Wir glauben all' an einen Gott BWV 680
(1739)
1949, 1972

Vater unser im Himmelreich BWV 683
(1739)
1972

Christ, unser Herr, zum Jordan kam
BWV 684 (1739)
1972

Aus tiefer Not schrei' ich zu dir BWV 687
(1739)
1972

Jesus Christus unser Heiland BWV 688
(1739)
1972

Choral Prelude – Christ lag Todesbanden
BWV 718
2007*

Ein' feste Burg ist unser Gott BWV 720
1943, 1949

Erbarm' dich mein, o Herre Gott BWV 721
1944

Herzlich thut mich verlagen BWV 727
1955, 2005*

Chorale Fantasia – In dulci jubilo BWV 729
2013*

Nun freut euch, lieben Christen g'mein
BWV 734
1943, 1949

Chorale Variations on Sei gegrüßet, Jesu
gütig BWV 768
1991

Canonic variations on: Von Himmel hoch
da komm' ich her BWV 769/769a
2004*, 2011*

Chorale Variations on Ach, was soll ich
Sündermachen BWV 770
1991

Vor deinen Thron tret' ich, (follows the
complete setting as found in BWV
668a Wenn wir in höchsten Nöthen
(the Art of the Fugue)
2005*, 2009*

Chorale Fantasia – Wo Gott der Herr
nicht bei uns halt BWV 1128
2009*

Titles of the Works by Bach Performed 1900 to Date

THE WELL-TEMPERED CLAVIER, BOOK I (1722)

Book One BWV 846-869

2001, 2022*

Prelude and Fugue in C BWV 846

1951

Prelude and Fugue in C Sharp Major
BWV 848

1946, 2016*

Prelude and Fugue in C Sharp Minor
BWV 849

1946

Prelude and Fugue in E Major BWV 854

1946

Prelude and Fugue in A Flat Major
BWV 862

2014*

Prelude and Fugue in G Sharp Minor
BWV 863

1946

Prelude and Fugue in B Flat Major
BWV 866

1944

Prelude and Fugue in B Flat Minor
BWV 867

1944

Prelude and Fugue in B Major BWV 868

2014*

THE WELL-TEMPERED CLAVIER, BOOK II (1744)

Prelude and Fugue in D Major BWV 874

1944, 1958

Prelude and Fugue in D Minor BWV 875

1958

Prelude and Fugue in B Flat Minor BWV 867

1944

Prelude and Fugue in F Sharp Major
BWV 882

2014*

Prelude and Fugue in G Major BWV 884

1951

Prelude and Fugue in A Major BWV 888

2016*

OTHER CLAVIER WORKS

Sinfonia in E flat Major BWV 791 (after 1720)

1946

Sinfonia in G Minor BWV 797 (after 1720)

1946

English Suite II in A Minor BWV 807

(ca. 1724-25)

1988*

French Suite No. 1 in D Minor BWV 812

(ca. 1724)

2005

French Suite No. 2 in C Minor BWV 813

(ca. 1724)

2005

French Suite No. 4 in E-Flat Major BWV 815

2012*, 2018*

French Suite No. 5 in G Major BWV 816

(ca. 1724)

1944, 1954, 1958, 1984, 2005, 2010*, 2011,

2015, 2018*

French Suite No. 6 in E Major BWV 817

(ca. 1724)

2005

Partita in B Flat Major BWV 825 (ca. 1725)

1946, 1954, 2012

Partita in C Minor BWV 826 (ca. 1725)

1948, 1953, 2018*

Partita in A Minor BWV 827 (ca. 1725)

1952, 2012

Partita in D Major BWV 828 (ca. 1725)

1957, 2002, 2009, 2012, 2019

Partita in G Major BWV 829 (ca. 1725)

2012

Partita in E Minor BWV 830 (ca. 1725)

1952

Partita in B Minor BWV 831 (1734)

1951, 1999

Prelude and Fugue in A Minor BWV 894

1953

Chromatic Fantasy and Fugue BWV 903

(ca. 1720, final version 1730)

1944, 1948, 1954, 1985

Fantasia and Fugue in A Minor BWV 904

(ca. 1725)

1949, 1954

Tocatta in F sharp Minor BWV 910

(ca. 1720)

1953, 1993

Tocatta and Fugue in C Minor BWV 911

(ca. 1720)

1946, 1957, 1970

Tocatta and Fugue in D Major BWV 912

(ca. 1710)

1953, 1958, 1984, 1988*

Tocatta in E Minor BWV 914 (ca. 1710)

1957

Tocatta in G Major BWV 916 (ca. 1709)

1957, 1989

Fantasia in C Minor BWV 919 (ca. 1720)

1957

Fantasia in G Minor BWV 920

(authenticity doubted)

1957

Twelve Short Preludes BWV 924-930,

939-942, 999 (1720-1721)

1952

Short Prelude in C Major BWV 933 (ca. 1720)

1946

Fantasia and Fugue in A Minor BWV 944

(ca. 1720)

1970

Sonata in D Minor BWV 964 (after BWV 1003)

(ca. 1720)

1965, 2000, 2023*

Italian Concerto BWV 971 (ca. 1734)

1948, 1951, 1958, 1970, 1996, 2015*, 2016*

Goldberg Variations BWV 988 (ca. 1742)

1943, 1947, 1949, 1997, 2018, 2024

Aria Variata in A Minor BWV 989 (ca. 1709)

1953

Capriccio in B flat Major BWV 992 (1704)

1944, 1948

Suite in G Minor BWV 995 - 2000 (Lute)

Suite in E Major for Lautenwerk BWV 996

2003

Prelude, Fugue and Allegro in E flat Major
BWV 998 (ca. 1745)

1954, 2000 (Lute), 2006 (Guitar), 2014

(Lute & Theorbo), 2015* (Guitar), 2016*

(Guitar)

Prelude in C Minor BWV 999

2004, 2006 (Guitar)

Fugue in G Minor BWV 1000

2004

THE BRANDENBURG CONCERTOS (1721)

Concerto in F Major No. 1 BWV 1046

1967, 1979, 1986, 1996, 1999*, 2001,

2004, 2005*, 2008*, 2012*, 2015, 2020*

Concerto in F Major No. 2 BWV 1047

1903, 1904, 1914, 1920, 1943, 1976, 1987,

1994, 1999*, 2000, 2005*, 2016, 2017*,

2021*, 2024

Concerto in G Major No. 3 BWV 1048

1905, 1985, 1996, 1998*, 1999*, 2002, 2005*,

2010*, 2016*, 2016* (for piano four-hands,

transcribed by Max Reger), 2021, 2023*,

2025



Titles of the Works by Bach Performed 1900 to Date

Concerto in G Major No. 4 BWV 1049

1975, 1989, 1993, 1997, 1999*, 2001*, 2005, 2007*, 2024

Concerto in D Major No. 5 BWV 1050

1944, 1965, 1983, 1988*, 1995, 1999*, 2000, 2000*, 2001*, 2003, 2005*, 2006*, 2007*, 2013*, 2015*, 2018, 2021*

Concerto in B-flat Major No. 6 BWV 1051

1974, 1986, 1999*, 2010*, 2013, 2013* 2021 (movements 1 & 2)

HARPSICHORD CONCERTOS

Concerto in D Minor BWV 1052

(ca. 1730)
1961, 1989, 2006*, 2011*

Concerto in E Major BWV 1053 (ca. 1730)

1960, 2011*, 2014*

Concerto in D Major BWV 1054 (ca. 1730)

1960, 2011*

Concerto in A Major BWV 1055 (ca. 1730)

1961, 1996, 2002, 2005*, 2009*, 2010, 2016, 2017*, 2022*

Concerto in F Minor BWV 1056 (ca. 1730)

1960, 2006, 2016

Concerto in F Major BWV 1057 (ca. 1730)

1965

Concerto in G Minor BWV 1058 (ca. 1730)

1961, 1974, 2016, 2022*

Concerto in C Minor (for two harpsichords)

BWV 1060 (ca. 1730)
1928, 2006, 2006*

Concerto in C Major (for two harpsichords)

BWV 1061 (ca. 1730)
1967, 1990, 1997, 1999*, 2005*, 2008*, 2015*, 2019*

Concerto in C Minor (for two harpsichords)

BWV 1062 (1736)
1967, 2007*

Concerto (for three harpsichords)

BWV 1064
1984, 1992, 1999*, 2006, 2019

Concerto in A Minor (for four harpsichords)

BWV 1065
1992, 1999*, 2006, 2019

ORCHESTRAL SUITES

Suite in C Major BWV 1066 (ca. 1721)

1921, 1947, 1956, 1968, 1980, 2008, 2008*, 2024*

Suite in B Minor BWV 1067 (ca. 1721)

1904, 1920, 1940, 1953, 1956, 1968, 1975, 1994, 2000, 2006, 2008*, 2012, 2012*, 2018*

Suite in D Major BWV 1068 (probably after 1727)

1904, 1905, 1921, 1977, 1982, 1985, 1995, 2001, 2004, 2006*, 2009*, 2012, 2014*, 2014, 2018, 2022*, 2023

Suite in D Major BWV 1069 (1729)

1976, 1993, 1998, 2002, 2008, 2009*, 2015, 2022*

Suite in G Minor BWV 1070

(authenticity doubted)
1963

OTHER INSTRUMENTAL WORKS

Two-Part Intervention No. 1 in C Major BWV 772

2014

Two-Part Intervention No. 8 in F Major BWV 779

2014

Two-Part Intervention No. 14 in B-Flat Major BWV 785

2014

Sonata in G Minor BWV 1001 (ca. 1720)

2008

Partita in B Minor (for violin) BWV 1002 (ca. 1720)

1970

Chaconne from Partita II in D Minor BWV 1004 (ca. 1720)

1982, 1994, 2003, 2006 (Guitar), 2012 (Guitar), 2015, 2022

Sonata in C Major BWV 1005

2006 (Guitar), 2024*

Partita in E Major BWV 1006 (ca. 1720)

2008, 2013*, 2014, 2015, 2018

Six Suites for Violincello BWV 1007-12

1998*

Suite in G Major for Solo Violincello

BWV 1007 (ca. 1720)
2005*, 2009 (transcribed for Marimba by George Stauffer)*, 2010*, 2018, 2022*

Suite in D Minor for Violincello BWV 1008

(ca. 1720)
1978, 1997, 2007*, 2018 (transcribed for Marimba by George Stauffer), 2019*, 2021

Suite in C Major for Violincello BWV 1009

2008*, 2018 (transcribed for Marimba by George Stauffer)

Suite in E-flat Major for Violincello

BWV 1010
2000, 2006 (Guitar), 2008 (Guitar), 2009*

Suite No. 5 in C Minor BWV 1011

2025

Suite No. 6 in D Major BWV 1012

2025

Partita for Solo Flute in A Minor BWV 1013

2006, 2022*

Violin Sonata in B Minor BWV 1014 (ca. 1720)

1952

Violin Sonata in A Major BWV 1015

2005*, 2005

Violin Sonata in E Major BWV 1016 (ca. 1720)

1956, 1970, 1996

Violin Sonata in C Minor BWV 1017

2003, 2005, 2016*

Violin Sonata in G Major BWV 1019

1993, 2003, 2013, 2014*, 2025*

Violin Sonata in G Minor BWV 1020

2020* (Flute)

Violin Sonata in G Major BWV 1021

2014

Sonata in D Major for Viola da Gamba and Harpsichord BWV 1028 (ca. 1721)

2009, 2018, 2023*

Viola da Gamba Sonata in G Minor BWV 1029 (ca. 1720)

1985, 2002

Sonata in B Minor (for flute and harpsichord) BWV 1030 (ca. 1735)

1992, 1998, 2005, 2006*, 2010*, 2017*, 2026*

Sonata in G Minor BWV 1030b (for oboe and basso continuo)

2011*, 2018*

Sonata in E Flat Major BWV 1031 (for flute and harpsichord)

2009, 2021V, 2022*

Sonata in A Major BWV 1032 (for flute and harpsichord)

2015*

Sonata in C Major (for flute and basso continuo) BWV 1033

1995, 2007*, 2020*

Sonata in E Minor (for flute and basso continuo) BWV 1034

2001, 2006*, 2010*

Sonata in G Minor (for recorder) BWV 1034 (after the Flute Sonata in E Minor BWV 1034)

2008*

Titles of the Works by Bach Performed 1900 to Date

Trio Sonata in G Major BWV 1038 (ca. 1720)
1963, 2007*, 2024 (transcribed for two recorders)

Trio Sonata in G Major BWV 1039 (ca. 1720)
1963, 1981, 1989, 2004, 2008*, 2023

Concerto for Violin and String Orchestra in A Minor, BWV 1041 (1717–23)
1981, 2006*, 2015*, 2020*V, 2022*

Concerto in E Major (for violin) BWV 1042 (1717–23)
1990, 1995, 2002, 2006*, 2007, 2009, 2015, 2016, 2021

Concerto in D Minor (Double Concerto for two violins) BWV 1043 (ca. 1720)
1962, 1974, 2006*, 2007, 2009* 2009, 2016, 2021, 2025

Concerto for Violin in D Minor
(a reconstruction of the Harpsichord Concerto) **BWV 1052**
2000

Concerto for Oboe d'amore in A Major
(a reconstruction of the Harpsichord Concerto) **BWV 1055** (ca. 1730)
1996, 2003, 2005*, 2016*, 2018*, 2020*

Concerto in G Minor for Violin transcribed for the Harpsichord in D Minor
BWV 1056
2010*

Concerto for Harpsichord and Two Flutes, BWV 1057
1998

Concerto in D Minor (for oboe), BWV 1059r (reconstructed)
2023*

Concerto in C Minor (reconstructed original version for oboe, violin and strings) BWV 1060
1978, 1987, 2001, 2019*, 2022*

The Musical Offering BWV 1079 (1747)
1945, 1950, 1959, 1964, 1969, 1998*, 1999 2019*

Trio Sonata in C Minor from the Musical Offering BWV 1079
2005*, 2012*

Ricercar á 6 from The Musical Offering BWV 1079 (1747)
1981, 2012*, 2019*

The Art of Fugue BWV 1080 (1749–1750)
1928*, 1944, 1958, 1975, 2013 (7 movements arranged for strings)

Bach for Two Pianos – 2014*
(transcribed by Wray Lindquist)

Selections from the Anna Magdalena Bach Notebook
2014

Many festival programs have included groups of chorales and excerpts from larger works performed by the choir, soloists, or instrumentalists. Annual traditions include the chorales of the Brass Choir and *World Farewell* sung by the choir in memory of choir friends departed.

The BWV numbers listed in the program refer to the Thematic Index of Bach's works by Wolfgang Schmieder (*Bach-Werke-Verzeichnis*, Leipzig, 1950). The dates of composition given for Bach's works follow the chronology established by the Bach scholars Alfred Dürr and Georg von Dadelsen.

Titles of the Works by Composers Other Than J.S. Bach Performed 1900 to Date

Works performed outside of the May Festival periods are indicated by an asterisk.

Abel, Carl Friedrich (1723–1787)
Pieces for solo viola de gamba – 2009, 2023*

Adam, Adolphe (1803–1856)
O Holy Night, arr. Thomas Goeman – 2017*

Alexander, Elizabeth (b. 1962)
Faith Is the Bird That Feels the Light – 2019

Alwood, Rev. J.K. (1828–1909)
Unclouded Day – 2019* (arr. by Shawn Kirchner)

Antes, John (1740–1811)
Go, Congregation, Go / Surely He Has Borne Our Grievs – 2025*
String Trio – 2017*, 2025*

Bach, Carl Philipp Emmanuel (1714–1788)
Cello Concerto in A Minor Wq. 170 H. 432 – 2023

Magnificat in D Major Wq. 215, H. 772 – 2003*, 2014*
Trio Sonata in F Major for bass recorder, viola, and continuo, Wq. 163, H. 588 – 2024
Oboe Concerto in B-Flat Major Wq. 164 H. 164 – 2023*
Sonata No. 5 in F Major for Harpsichord Wq. 55/5, H243 – 2014*

Bach, Johann Christian (1735–1782)
Quartet in C Major, Op. 8 – 2023*

Bach, Johann Christoph (1642–1703)
Fürchte dich nicht – 2025*

Bach, Johann Christoph Friedrich (1732–1795)
Trio Sonata in F Major, W. VII:3, B. 12 – 2026*

Bach, Johann Michael (1648–1694)
Sei, lieber Tag, Willkommen – 2025*

Bach, Johann Ludwig (1677–1731)
Motet, Unsere Trübsal – 2024*

Barber, Samuel (1910–1981)
Mutations on Bach (on Christe, du Lamm Gottes) – 2010*

Barnes, Jasmine (b. 1991)
“Songs for the People” (world premiere) – 2024*

Barnett, Carol (b. 1949) arr.
S.M. Denton – “McKay” from An American Thanksgiving Sacred Harp tune (1908) – 2024*

Battipaglia, Michael (b. 1991)
Prayer – Nos Vero Unum – 2013*

Beethoven, Ludwig van (1770–1827)
Sonata in F Major Opus 5 No. 1 for cello and piano – 2012*
Sonata in G Minor Opus 5 No. 2 for cello and piano – 2011*
Piano Sonata in C Minor, Opus 13 No. 8 “Pathétique” – 2016*
Choral Fantasy for chorus, orchestra and piano solo Opus 80 – 2013, 2015*
Sonata in G major Opus 96 for violin and piano – 2018*



Titles of the Works by Composers Other Than J.S. Bach Performed 1900 to Date

Berger, Jean (1909–2002)

Ein Blumlein wenn's die Sonne spüret – 2026*

Bernstein, Leonard (1918–1990)

Chichester Psalms – 2011*
Mass – Concert version edited by Doreen Rao – 2017*

Biber, Heinrich (1644–1704)

Partita No. 7 from “Harmonia artificiosa” – 2017
No. 10 “The Crucifixion” from Rosary Sonatas – 2024*
Passacaglia in G Minor (ca. 1676) – 2008

Black, Harold G. (b. 1950)

A Night in Bethlehem – 2023

Boccherini, Luigi (1743–1805)

Concerto for Guitar and Orchestra in E Major – 2022

Boismortier, Joseph Bodinde (1689–1755)

Sonata Op. 50, No. 2 – 2023*

Bolling, Claude (1930–2020)

Suite for Flute and Jazz Piano, “Baroque and Blue” – 2010*, 2012*

Bologne, Joseph; Chevalier de Saint-George (1745–1799)

Violin Concerto in G Major, Op. 8, No. 9 – 2025

Boyce, William (1711–1779)

Verse Anthem, “O Where Shall Wisdom Be Found?” – 2025*

Brahms, Johannes (1833–1897)

Motet, Opus 29 No. 2 “Schaffe in mir, Gott, ein rein Herz” – 2001*, 2019*
Motet, Opus 30 “Geistliches Wiegenlied” – 2011*, 2017*, 2019*, 2023*
Ein deutsches Requiem Opus 45 – 2005*, 2012*, 2019*
Liebeslieder Walzer Op. 52 – 2015*, 2024*
“Herzlich thut mich verlangen” (Second setting), Op. 122 – 2005*
Motet Opus 74 No. 1, “Warum ist das Licht gegeben” – 2024*
Chorale Prelude and Fugue based on “O Traurigkeit, o Herzeleid” – 2005*
“O Welt, ich muss dich lassen” Op. 122 – 2005*
Vier ernste Gesänge Opus 121
Four Serious Songs – 2012*

Bridge, Frank (1879–1941)

Music When Soft Voices Die – 2025*

Britten, Benjamin (1913–1976)

A Hymn to the Virgin – 2013*
Five Flower Songs, opus 47 – 2025*
Noah's Flood (Noye's Fludde) – 2020*
Rejoice in the Lamb, opus 30 – 2011*, 2024*
Saint Nicolas – 2012*

Buxtehude, Dieterich (1637–1707)

BuxWV 13, “Das neugeborne Kindlein” – 2007*
BuxWV 38 “Herr, wenn ich nur dich hab” – 2024
BuxWV 51, “Ihr lieben Christen, freut euch nun” – 2007*
BuxWV 60 “Jesu meine Freude” – 2023*
BuxWV 75 from Membra Jesu Nostri
No. I “Ad pedes” – 2024*
No. III: “Ad manus” – 2024*
No. IV: “Ad latus” – 2024*
No. VII “Ad Faciem” – 2024*
BuxWV 223, Chorale Fantasy, “Wie schön leuchtet der Morganstern” – 2007*
BuxWV 252 Trio Sonata in F Major – 2023*

Carissimi, Giacomo (1605–1674)

Histora di Jephthe – 2025*

Castrucci, Pierre (1679–1752)

Sonata Op. 1, No.7 for Violin and Continuo – 2023*

Charpentier, Marc-Antoine (1636–1704)

“Messe de Minuit pour Noël” – 2011*
“Noëls pour les instruments” (H. 531) – 2024* (selected movements)
“Noëls sur les instruments” (H. 534) – 2024* (selected movements)

Chédeville, Nicolas (1705–1782),

Sonata IV in A Major – from Il Pastor Fido – 2016*

Clérambault, Nicolas (1676–1749)

Médee – 2015

Corelli, Arcangelo (1653–1713)

Violin Sonata, Opus 5 No.3 in C Major – 2016
Concerto Grosso in G Minor (Christmas Concerto) Opus 6, No. 8 – 2008*

Distler, Hugo (1908–1942)

“Lo! How A Rose E'er Blooming” from The Christmas Story, Opus 10 – 2017*

Drischner, Max (1891–1971)

Organ Partita on “Lo! How A Rose E'er Blooming” – 2017*

Dupré, Marcel (1886–1971)

Poème Héroïque, Opus 33 – 2010*

Durufié, Maurice (1902–1986)

Ubi caritas from Four Motets on Gregorian Themes – 2011*
Requiem – 2022*

Esenvalds, Eriks (b. 1977)

Only in Sleep – based on text by Sara Teasdale – 2016*
Stars – 2018*

Ewazen, Eric (b. 1954)

Concerto for Marimba and Strings – 2018

Fauré, Gabriel (1845–1924)

Requiem, Op. 48 – 2011*
Cantique de Jean Racine, Op. 11 – 2023*

Finzi, Gerald (1901–1956)

Romance in E Flat, Op. 11 – 2023*

Foss, Lukas (1922–2009)

Psalm 23 – 2011*

Francoeur, François (1698–1787)

Sonata No. 12 from Book 1 – 2023*

Furnivall, Anthony (1922–2009)

Amazing Grace – 2011*

Fux, Johann Joseph (1600–1741)

Plaudite, Sonat Tuba – 2012

Gabrieli, Giovanni (ca. 1553/6–1612)

Motet – In Ecclesiis – 2010*
From 36 Canzoni (Venice 1608) – Canzoni 27 & 28 – 2010*, 2013*

Gawthrop, Daniel (b. 1949)

Sing me to Heaven – 2011*
Mary Speaks – 2014*

Giuliani, Mauro (1781–1829)

Concert No. 1 in A Major for Guitar Opus 30 – 2012

Graun, Johann Gottlieb (1702/1703–1771)

GraunWV A:III:1 Cantata ecco a voi, carri sassi – 2025

Graupner, Christoph (1683–1760)

Bassoon Concerto in C Minor GWV 307 – 2024*

Hagen, Daron (b. 1961)

The Lamb – 2021*

Titles of the Works by Composers Other Than J.S. Bach Performed 1900 to Date

Handel, George Frederic (1685–1759)

- HWV 7 Rinaldo (excerpts) 2016
- HWV 25 Tolomeo (excerpts) – 2016
- HWV 58 Theodora (excerpts) – 2016
- HWV 56 Messiah Part 1 – 2019*
- HWV 56 Messiah Part 2 – 2022*
- HWV 56 Messiah Part 3 – 2023*
- HWV 56 Messiah (Hallelujah Chorus) – 2009*
- HWV 58 Semele (excerpts) – 2016
- HWV 67 Solomon (excerpts) – 2009*, 2016
- HWV 70 Jephtha (excerpts) – 2009*, 2016
- HWV 74 Ode for the Birthday of Queen Anne – 2025
- HWV 76 Ode for Saint Cecilia's Day (version arr. by Mozart) – 2015*, 2018
- HWV 89 Cecilia, volgi un sguardo – 2016
- HWV 187 Giu nei Tartarei regni – 2016
- HWV 191 Quando in calma ride il mare – 2016
- HWV 258 Coronation Anthem No. 1 – 2009*, 2016*, 2017*, 2019*
- HWV 259 Coronation Anthem No. 4 – 2009*
- HWV 260 Coronation Anthem No. 2 – 2009*
- HWV 261 Coronation Anthem No. 3 – 2009*
- HWV 318 Concerto Grosso in C, "Alexander's Feast" – 2016
- HWV 205 Susse Stille, Sanfte Quelle – 2017*
- HWV 327 Concerto Grosso in F, Op. 6, No. 9 – 2016
- HWV 361 Violin Sonata in A Major, Op. 1, No. 3 – 2021
- HWV 371 Violin Sonata in D Major, Op. 1, No. 13 – 2020*

Hawley, William (b. 1958)

- Beautiful River – 2011*
- Recessional (Not One Sparrow is Forgotten) – 2024*

Haydn, Franz Joseph (1732–1809)

- The Creation – 1942* (Bethlehem Bi-Centennial Celebration), 2014*
- The Saint Nicholas Mass Hob.XXII:6 – 2009*
- Second Concerto for Horn in D Major 2019*, 2019

Heinichen, Johann David (1683–1729)

- Seibel 256 Trio Sonata in F Major – 2017

Hindemith, Paul (1895–1963)

- Apparebit Repentina Dies – 2010*

Hoffmeister, Franz Anton (1754–1812)

- Duet in C major, Op.6 No.1 – 2026*

Holdeman, Charles (b. 1946)

- Young Meister Bach – 2014* 2014

Isaac, Heinrich (1450–1517)

- "O Welt, ich muss dich lassen" – 2024*

Janitsch, Johann Gottlieb (1708–1762)

- Sonata da Camera in G Minor, "O Haupt voll Blut und Wunden" – 2024*

Johnson, Craig Hella (b. 1962)

- Will There Really be a "Morning"? – 2011*

Källman, Sten – arranger (b. 1952)

- Peze Kafé – Haitian traditional – 2016*

Larsen, Libby (b. 1950)

- I It Am – The Shewings of Julian of Norwich– 2003*, 2004
- The Flower – text by George Herbert – 2009

Lauridsen, Morten (b. 1943)

- Lux Aeterna – 2008*, 2013
- Mid-Winter Songs – 2018*
- from Nocturnes "Sure on this Shining Night" – 2018*

Lipkis, Larry (b. 1951)

- Apotheosis: A suite in honor of J.S. Bach 1986*, 1991* – 2004
- The Chaconne Project (Variations over ground bass from Bach's *Chaconne in D Minor*, arranged and orchestrated by Lipkis) – 2013*, 2015, 2022

Lipkis, Rory (b. 1998)

- "I Heard a Bird Sing" – text by Oliver Herford – 2010*
- "Spring" – text originally appeared in The Middle of Trees by Karla Kushkin – 2010*

Liszt, Franz (1811–1886)

- Dreams of Love in A Flat Major, Nocturne No. 3 – 2014*

Locke, Matthew (c. 1621–1677)

- Suite No. 2 in C Minor-Major (for two violas da gamba) – 2023

Machy, Le Sieur de (flourished 1650–1700)

- Troisième Suite in G Minor for viola da gamba – 2015

Martin, Warren (1916–1982)

- The True Story of Cinderella for 12 solo voices, narrator, piano, and chime – 2016*, 2017*

McAndrew, Michael (b. 1993)

- Midnight – 2013*

McCarty, Ryan (b. 1992)

- "Psalm 12: 1, 3, 6 & 7" – 2010*

Mendelssohn, Felix (1809–1847)

- Motet, Opus 69, No. 1 "Herr, nun lässtst du deinen Diener in Freiden fahren" – 2003*, 2006*, 2009*
- Motet, Opus 69, No. 2 "Jauchzet dem herrn, alle welt" – 2003*
- Elijah Opus 70 – 2013*
- "Hör mein Bitten" – 2023*
- Motet, Opus 78 No. 2 "Richte mich, Gott" – 2001*, 2003*, 2007*
- Sechs Sprüche, Opus 79 No. 1 Christmas Motet "Frohlocket, ihr Völker auf Erden" – 2009*
- No. 5 Advent Motet "Lasset uns frohlocket" – 2009*
- "O for the Wings of a Dove" – 2020*
- "There shall be a star from Jacob come forth" – 2013*
- "Verleih uns Frieden gnädiglich" – 2009, 2011*
- Zum Absendsegen "Herr, sei gnädig unserm Flehn" – 2003*

Mendelssohn, Felix (1809–1847),

Bach, Johann Sebastian (1685–1750)

- The Passion According to Saint Matthew BWV 244 (Felix Mendelssohn 2023 edition published by Bärenreiter-Verlag, world premiere) – 2023

Monteverdi, Claudio (1567–1643)

- Beatus vir SV 268 – 2023*
- Lamento della Ninfa, SV 163 – 2025*
- "Pluchra Es," Duet from the Vespers of 1610, No. 5 – 2020*

Moore, J. David – arranger (b. 1962)

- Will the Circle Be Unbroken – 2023*

Mozart, Wolfgang Amadeus (1756–1791)

- Exsultate, Jubilate KV 165 – 2013*, 2026*
- Coronation Mass KV 317 – 2006*, 2014*
- Sonata in F Major, KV 332 – 2019*
- Fantasy in D Minor for piano KV 397 – 2013*
- Serenade in D Major, K 204/213A – 2024 (selected movements)
- Horn Concerto in E Flat Major KV 417 – 2014*
- Great Mass in C Minor KV 427 – 2003*
- Duo No. 2 in B-Flat Major KV 424 – 2020*
- Sonata for Two Pianos KV 448 – 2013*
- Piano Concerto No. 21 in C Major, K467 – 2019*
- Sonata in C Major for Two Pianos, KV 521 – 2017*

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- Ave verum Corpus KV 618 – 2006*, 2014*
 Requiem in D Minor, K626 – 2019*
 Mozart Songs arranged for soprano and guitar/mandolin – 2014* (Arranged by Rudolf Buttman, W.A. Mozart, Konrad Ragossnig, Fernando Sor)
- Ostertag, Christopher (b. 1998)**
 The Light of Zion has Come! – 2013*
- Pachelbel, Johann (1653–1706)**
 Motet, “Nun danket alle Gott” – 2007*
- Parker, Alice (1925–2023) & Shaw, Robert (1916–1999)**
 Wondrous Love – 2024
- Parsons, Robert (1535–1572)**
 “Ave Maria – 2014*, 2020*
- Paulus, Stephen (1949–2014)**
 “A Dream of Time” – a setting of Carl Sandburg’s “Hope is a tattered flag” 2009, 2009*, 2011*, 2020*
- Pergolesi, Giovanni Battista (1710–1736)**
 Stabat mater in C Minor – 2010, 2021*
- Pisendel, Johann Georg (1687–1785)**
 Violin Sonata in A Minor, Mvt. 1 – 2025
- Porpora, Nicolo (1686–1768)**
 Concerto for Violincello – 2010
 Cello Concerto in G Major – 2025*
- Poulenc, Francis (1899–1963)**
 Motets for the Season of Christmas – 2011*
- Purcell, Henry (1659–1695)**
 Funeral Sentences for Queen Mary, Z. 27 – 2025*
 If Music Be the Food of Love, Z. 379 – 2023*
- Rachmaninoff, Sergei (1873–1943)**
 All-Night Vigil, Op. 37 – 2025*
- Rameau, Jean-Philippe (1693–1750)**
 Cantate L’Impatience – 2015
 Cinquième de Pièce de clavecin en concert – 2015
- Respighi, Ottorino (1879–1936)**
 Laud to the Nativity – 2018*
- Rheinberger, Joseph (1839–1901)**
 Abendlied – 2024
- Rutter, John (b. 1945)**
 Gloria – 2018*
 Praise to the Lord, the Almighty – 2010*
- Scarlatti, Domenico (1685–1757)**
 Sonata in A Major K 322 – 2016*
- Scheidt, Samuel (1587–1654)**
 Nu Komm der Heyden Heyland – 2010*
 In dulci júbilo – 2013*
- Schubert, Franz (1797–1828)**
 Fantasia in F Minor, D. 940, for piano four hands – 2025*
- Schumann, Robert (1810–1856)**
 Fantasiestücke, Opus 73 for Cello and Piano – 2016*
- Schutz, Heinrich (1585–1672)**
 SWV 36, Jauchzet dem Heren, Psalm 100 (The Echo) – 2010*, 2023*, 2024
 SWV 435, “The Christmas Story – Historia der Geburt Jesu Christi” – 2007*
- Shaw, Caroline (b. 1982)**
 To the Hands – 2024*
- Siegfried, Kevin (b. 1969) arr.**
 “Lay Me Low,” Shaker Hymn, Father James Whitaker (1751–1787) – 2023*
 “Lay Me Low,” Shaker Hymn by Sister Addah Z. Potter(c. 1838) – 2023*
- Sirmen, Maddalena Lombardini (1745–1818)**
 Sonata in G Major, Op. 1, No. 5 – 2025
- Sjolund, Paul (b. 1935)**
 Eternal Love – 2011*
- Smith, Kile (b. 1956)**
 The Consolation of Apollo – 2024*
- Spiritual arranged by Julian Wachner**
 Soon ah Will Be Done – 2011*
- Stanford, Charles Villiers (1852–1924)**
 Magnificat in G – 2014*
- Stravinsky, Igor (1882–1971)**
 Symphony of Psalms – 2015*
 The Nightingale – 2026*
- Szymko, Joan – arranger (b. 1957)**
 It takes a village – based on a Nigerian proverb – 2016*
- Tam, Jing-ling – arranger (b. 1969)**
 Magnificent Horses – fantasy on a Mongolian folktale – 2016*
- Tartini, Giuseppe (1692–1770)**
 Violin Sonata in G Minor, GT 2.g05; B.g5 “Devil’s Trill” – 2025
- Telemann, Georg Philipp (1681–1767)**
 TWV 4: 17 Funeral Cantata – Du aber, Daniel, gehe hin – 2019
 TWV 5: 1 Brockes Passion (excerpts) – 2017
 TWV 40: 14 Fantasia No. 1 in B-Flat Major – 2011
 TWV 40: 17 Fantasia No. 4 in D Major – 2008
 TWV 40: 20 Fantasia No. 7 for solo Violin in E Flat Major D Major – 2010
 TWV 40: 25 Fantasia No. 12 in A Minor – 2008
- TWV 40:101 Canonic Sonata No. 1 in G Major for Cello and Bass – 2017
 TWV 41:A6 Sonata in A Minor for Viola da gamba and Harpsichord – 2019*
 TWV 41: G4 Sonata in G Major – 2021*
 TWV 41: C6 Sonata in C Minor – 2019*
 TWV 41: G6 Sonata in G Minor – 2020*
 TWV 41: Sonata for Oboe in C Minor – 2019
 TWV 41: G6 Sonata in G Major from “Der Getreuer Music-Meister” – 2009
 TWV 42: G6 Sonata in G Major for Violin, Viola da gamba, and Harpsichord – 2019*
 TWV 43: E4 Paris Quarter in E Minor (No. 6) for Flute and Strings – 2011
 TWV 44:43 Concerto for 3 Oboes, 3 Violins, and Continuo – 2018*
 TWV 52a1 Concerto for Recorder and Viola da Gamba in A Minor – 2017
 TWV 53: D3 Concerto for Two Oboes D’Amore and Cello – 2023*
 TWV 53: D5 Concerto for violin, cello, trumpet, and strings in D Major – 2025*, 2025
 TWV 53: E1 Concerto for Viola d’amore, Oboe d’amore, and Flute – 2024*
 TWV 55: A2 Suite in A Minor for recorder, strings & continuo – 2024
 TWV 55: D3 Concerto for Two Oboes d’Amore and Cello – 2023*
 TWV 55: B13 – Overture and Suite in B-Flat Major – 2020*
 TWV 55: D6–2 Suite in D Major – 2011
 TWV 55:G4 – Overture Suite in G Minor for Three Oboes, Bassoon, Strings, & Basso continuo – 2025*
- Thompson, Randall (1899–1984)**
 A Testament of Freedom – 2025*
 Choose Something Like a Star – 2011*
 Last Words of David– 2011
 The Lord is my shepherd – 2011**
 Ye Shall Have a Song – from The Peaceable Kingdom – 2016*
- Todd, Will (b 1970)**
 Ave Verum – 2019
- Umla, David (b 1969)**
 Sleep Well, Thou Child of God – 2013*
- Urbano, Anthony M. II (b 1993)**
 “Memoirs of the Bach Festival” – text by Myrtle Alexander – 2010*

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Vaughan Williams, Ralph (1872–1958)

Fantasia on Christmas Carols – 2017*
Four Hymns for Tenor, Viola and Piano – 2021*
Love bade me welcome – Five Mystical Songs – 2020*
Merciless Beauty – Three Rondels – 2020*
The Old Hundreth Psalm Tune – 2016*
Rest – 2025*
Serenade to Music – 2017*

Vivaldi, Antonio (1678–1741)

RV 35 Sonate XVI for Violin and b.c. Opus 5 – 2010
RV 40 Sonata in E Minor – 2020*
RV 43 Cello Sonata in A Minor – 2020*
RV 45 Sonata IV in B Flat Major for Violincello – 2016
RV 93 Lute Concerto in D Major – 2008 (guitar), 2021* (guitar)
RV 158 Concerto for Strings in A Major – 2024*
Four Seasons – 2021
RV 269, 293, 297 & 315 Four Seasons (selected movements) – 2015*, 2023*, 2026*
RV 356 Concerto in A Minor for Violin and Strings, Op. 3, No. 6 – 2011

RV 413 Concerto in G Major for Violincello and Strings – 2011
RV 428 Recorder Concerto in D Major – 2012*, 2015
RV 488 Concerto for Bassoon in F Major – 2017*, 2021*
RV 497 Concerto in A Minor – 2006
RV 531 Concert in G Minor for Two Celli – 2012*, 2018*, 2023
RV 535 Concerto for Two Oboes – 2013*
RV 537 Concerto for Two Trumpets in C Major – 2017*
RV 538 Concerto in E Major for Two Horns and Strings – 2021*
RV 565 Concerto in D Minor for Two Violins and Strings Opus 3 No. 11, arranged for the organ by J.S. Bach – 2013*
RV 589 Gloria in D Major – 2008*, 2013*
RV 626 “In furore iustissimae ire” [Motet for Soprano, Two Violins, Viola and Basso Continuo] – 2012*

Walker, Gwyneth (b. 1947)

from I’ve Known Rivers – “Jump Right In!”
The Day is Done (world premiere) – 2019

Walton, William (1902–1983)

Coronation Te Deum – 2018*, 2019*

Walther, Johann (1496–1570)

Joseph, lieber Joseph mein – 2013*, 2017*

Weckmann, Matthias (c. 1619–1674)

Dialogus – “Gegrüsset Seist du, Holdselige” – 2008*
Gegrüsset seist du, Holdselige – 2008*
Joseph, lieber Joseph mein – 2013*

Whitacre, Eric (b. 1970)

Seal Lullaby – 2023*,

Wolfe, J. Fred (1898–1933)

Anthem – “He Leads us On” – 1923*, 1998*

Zilincik, Tony (b. 1967)

Ingrid’s Hall (based on a tune by Dr. Albert May) – 2015*, 2023*

Zelenka, Jan Dismas (1679–1745)

ZWV 57 “Miserere” – 2008
ZWV 187 “Hipocondrie à 7 Concertanti” – 2024*

The Bach Choir’s Family Concerts have also included excerpts from works by Vivaldi, Mozart, Beethoven, Britten, and Brubeck, illustrating composers who influenced or were influenced by Bach.

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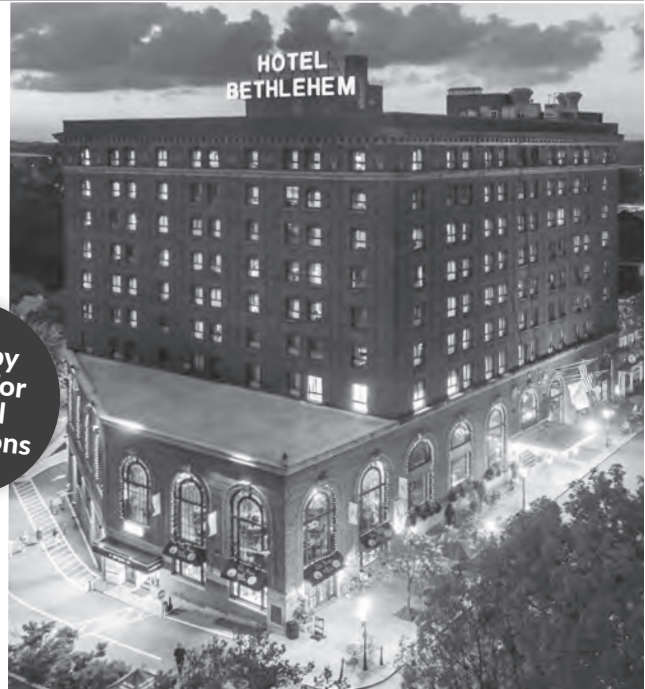
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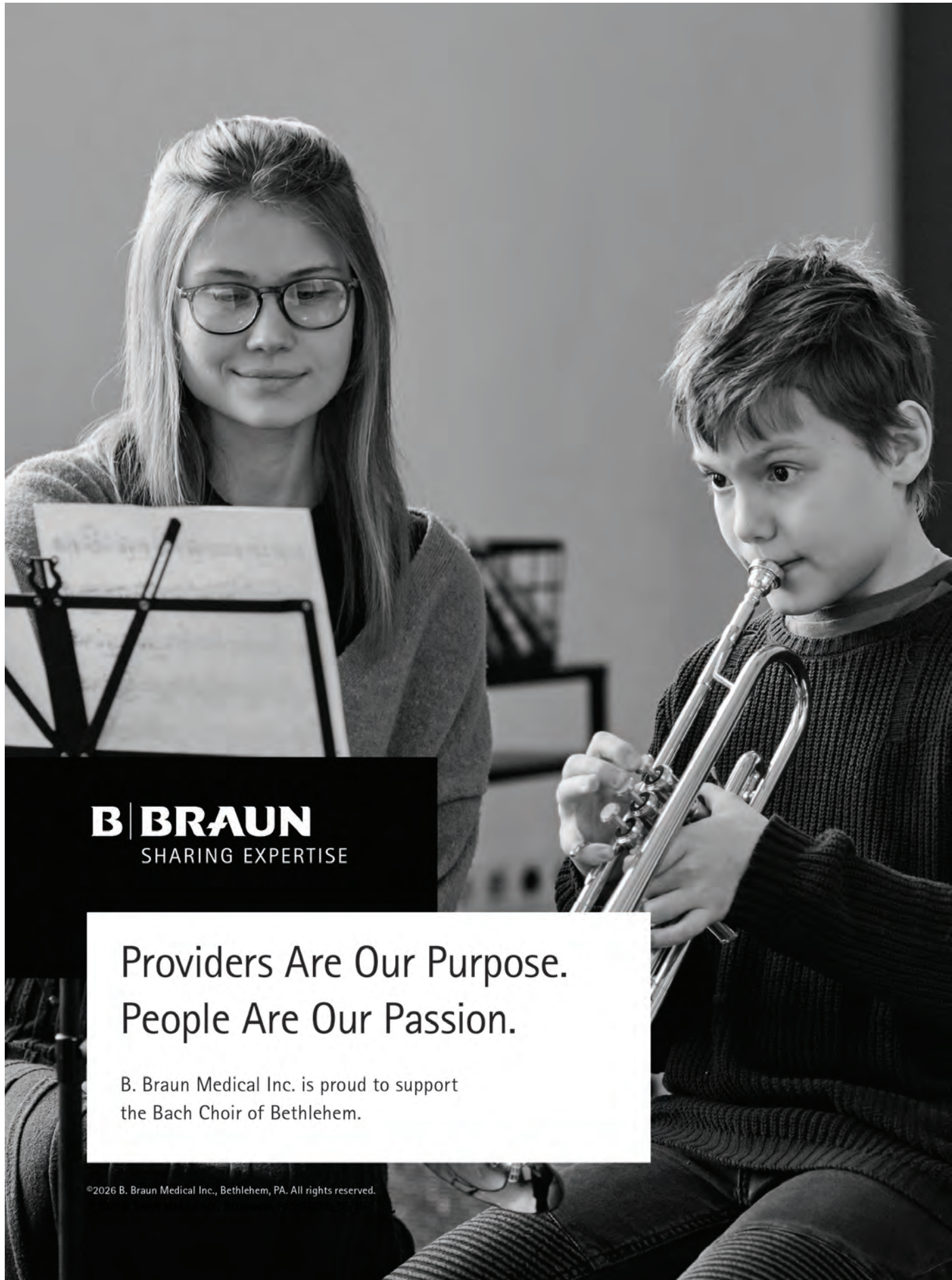


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7pm ☆ Coca-Cola Park

An awe-inspiring choral celebration uniting thousands of voices from across the Lehigh Valley in celebration of America250, co-hosted by the Bach Choir of Bethlehem and the Lehigh Valley IronPigs!

This festive musical event includes performances from over 30 choirs, intermissions featuring the IronPigs' dynamic on-field entertainment and a special performance by the Bach Choir. The grand finale brings all participants together in a powerful sing-along, culminating in an in-stadium fireworks display. All attendees will receive a commemorative baseball hat!

Interested in singing in the event? Join our one-night-only "We the People" Come All Choir! As a member of the "We the People" Come All Choir, you will have access to digital practice materials, sheet music, and resources to prepare for the event. **Contact Alaina Swartz** at aswartz@bach.org or (610) 866-4382 ext. 116.



2026-2027 SEASON

Adventure On!



- **BACH AT NOON** ■ Second Tuesdays 12:10-1pm
St. John's Lutheran Church ■ Downtown Allentown
2026 ■ June 9 July 14 August 11
Central Moravian Church ■ Historic Downtown Bethlehem
2026 ■ September 8 October 13 November 10
2027 ■ January 12 February 9 March 9 April 13
- **13TH BIENNIAL BACH VOCAL COMPETITION FOR AMERICAN SINGERS**
■ October 24, 2026 Peter Hall, Moravian University
- **Christmas Concerts** ■ **A CHRISTMAS CAROL**
J.S. Bach – *Christmas Oratorio*, BWV 248/1 –
“Jauchzet, frohlocket!”
Benedict Sheehan – *A Christmas Carol*
– narrated by Jason King Jones
- **Saturday, December 12, 2026 at 4pm**
Muhlenberg College Eger Memorial Chapel, Allentown
- **Sunday, December 13, 2026 at 4pm**
First Presbyterian Church of Bethlehem
- **Greg Funfgeld Family Concert**
MUSIC AND SCIENCE
in collaboration with the Da Vinci Science Center
- **Saturday, February 20, 2027 at 5:30 and 7pm**
Da Vinci Science Center, Allentown
- **Spring Concert** ■ **PATH OF MIRACLES**
Joby Talbott – *Path of Miracles*
- **Sunday, March 21, 2027 at 4pm** ■ TBD
- **119TH BETHLEHEM BACH FESTIVAL**
■ **May 13-16, 2027** ■ Lehigh University & sites
in Historic & South Side Bethlehem
- **BACHFEST Leipzig 2027 Tour**
■ **June 8-15, 2027** ■ BACHFEST Leipzig



Kelly Rocchi, Director
Alaina Swartz, Youth Chorale Conductor
Erica Silver, Da Capo Treble Choir Conductor
Margaret Surdovel, Bach Buddies Conductor

CONCERT SEASON

WINTER CONCERT

- Sunday, November 22, 2026 at 2 and 4:30pm
Wesley United Methodist Church, Bethlehem

BEL CANTO SCHOLARSHIP RECITAL


- Sunday, January 24, 2027 at 4pm
Cathedral Church of the Nativity, Bethlehem

SPRING CONCERT

- Saturday, April 11, 2027 at 4pm
Cathedral Church of the Nativity, Bethlehem

BACH.org/BelCanto





HEART of the
BACH CHOIR

a campaign for the people who make the music

For 128 years, the Bach Choir of Bethlehem has been more than a musical ensemble. It is a living tradition – passed from voice to voice – uniting people through the belief that great music belongs to everyone. Now, guided by our strategic plan and inspired by the voices that shaped our past, we launch Heart of the Bach Choir, a three-year, \$2 million initiative to invest in the people and programs that make our mission possible. *This campaign is not about buildings. It is about people: the singers, students, conductors, and creators whose artistry sustains a legacy unlike any other in America.*

You can support General Operating Or Endowment Funds of The Heart of The Bach Choir Campaign like these:

ARTISTIC DIRECTOR & CONDUCTOR FUND

Guided by Christopher Jackson, this fund creates a two- to four-year Artistic Director Fellowship to nurture the next generation of choral leaders through meaningful, hands-on experience. The Fellow will enrich the Choir's artistry, bring greater focus and efficiency to rehearsals, expand opportunities for intimate performances, and help build partnerships that extend our reach and deepen our impact.

CHOIR TRAVEL FUND

Nothing strengthens a choir's artistry or expands its reach like traveling to perform. Shared journeys deepen connection, while new venues challenge and refine our sound. This fund supports domestic and international tours – including Bachfest Leipzig 2027 – and helps ensure that invited volunteer singers can take part, regardless of financial barriers.

CREATIVE AND MEDIA COLLABORATIONS FUND

A livestreamed concert can reach someone homebound, or across the world. This fund deepens the Choir's creative community collaborations and supports our digital recording infrastructure, including production of livestreamed and recorded concerts and new professionally recorded audio and video projects, extending our reach across the world.

FESTIVAL FUND

In 2025, the Bethlehem Bach Festival entered a new era with an expanded four-day format. This fund supports enhanced programming including the Films from the Archives lecture series, Outside the Bachs concert, rising artist competitions, the live broadcast of the *Mass in B Minor*, and new musical enrichment programs.

ARCHIVES FUND

A 1947 recording. A 1912 program book. A handwritten note from Dr. Schickele. Together, they tell a uniquely American musical story – one we are committed to preserving and sharing. This fund ensures these treasures are accessible to scholars, students, and the public for generations to come.

BACH AT NOON FUND

A beloved favorite for both performers and audiences, our Bach at Noon free concerts are a musical gift to our community. This fund provides essential support for the professional orchestra, invited guest soloists, and the expansion of the series throughout the Lehigh Valley. This series is a nurturing ground for emerging artists and future audiences.

YOUTH EDUCATIONAL OUTREACH FUND

Music builds confidence, discipline, and joy. This fund strengthens programs like Bach to School, Bel Canto Youth Chorus, Zimmermann's Coffee House, Choral Scholars, reaching thousands of students each year, or support A Musical Heart, our program to provide music for people in hospice care.

UNRESTRICTED GENERAL OPERATING AND ENDOWMENT FUND

Some of the most important work we do cannot be predicted. Selecting either a General Operating Fund or donating to our Unrestricted Endowment fund gives our leadership the flexibility to meet challenges, seize new opportunities, and sustain excellence.

Give a gift in cash, by check, or from your IRA or DAF or donate appreciated stocks, securities, or other assets. Visit bach.org/heart-of-the-bach-choir to make a secure online donation, or contact us at 610-866-4382 ext. 113 to donate by phone.

