



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

BACH at NOON

A Gift of Music & Spiritual Refreshment



Soloists

Katelyn Grace Jackson – soprano
Aryssa Leigh Burrs – mezzo-soprano
Nathan Hodgson – tenor
Steven Eddy – baritone
Eliot Fisk – guitar

Christopher Jackson
Artistic Director & Conductor

JUNE 9, 2026 – PROGRAM

Johann Sebastian Bach (1685–1750)
*Suite, BWV 1007**

*Prelude Allemande Courante Sarabande
Sarabande Menuet I Menuet II Gigue*

Ernesto Halffter (1905–1989)
*Habanera**

Isaac Albéniz (1860–1909)
*Sevilla**

Mario Castelnuovo-Tedesco (1895–1968)
Romancero Gitano (Romani Ballads)
– Eliot Fisk guitar

**Transcribed for guitar by Eliot Fisk*

Second Tuesdays

*** 12:10–1:00pm**

St. John Lutheran Church
Downtown Allentown

**Next Bach at Noon
Tuesday, July 14, 2026!**



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

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

Mario Castelnuovo-Tedesco | *Romancero Gitano* (Romani Ballads)

Texts from “Poema del Cante Jondo” by Federico Garcia Lorca (1921)

1. Baladilla de los Tres Ríos (Little Ballad of the Three Rivers)

El río Guadalquivir
va entre naranjos y olivos.
Los dos ríos de Granada
bajan de la nieve al trigo. ¡Ay, amor,
que se fue y no vino!
El río Guadalquivir
tiene las barbas granates.
Los dos ríos de Granada
uno llanto y otro sangre. ¡Ay, amor,
que se fue por el aire!

Para los barcos de vela,
Sevilla tiene un camino;
por el agua de Granada
sólo reman los suspiros.

¡Ay, amor,
que se fue y no vino!

Guadalquivir, alta torre
y viento en los naranjales.
Dauro y Genil, torrecillas
muertas sobre los estanques.

¡Ay, amor,
que se fue por el aire!

Quién dirá que el agua lleva
un fuego fatuo de gritos!

¡Ay, amor,
que se fue y no vino!

Lleva azahar, lleva olivas,
Andalucía, a tus mares.

¡Ay, amor,
que se fue por el aire!

2. La Guitarra (The Guitar)

Empieza el llanto
de la guitarra.
Se rompen las copas
de la madrugada.
Empieza el llanto
de la guitarra.
Es inútil callarla.
Es imposible
callarla.
Llora monótona
como llora el agua,
como llora el viento
sobre la nevada.
Es imposible
callarla.
Llora por cosas
lejanas.

*The Guadalquivir River
flows through orange and olive trees.
The two rivers of Granada
descend from the snow to the wheat. O, love,
which left and did not return!
The Guadalquivir River
has banks [beards] of garnets.
The two rivers of Granada:
one of tears, the other of blood. O, love,
gone into thin air!*

*For sailing ships,
Seville has a road;
through the waters of Granada
row only sighs*

*O, love,
which left and did not return!*

*Guadalquivir, high tower
and wind in the orange groves.
Dauro and Genil, little towers
dead above the marshes*

*O, love,
gone into thin air!*

*Who can say if the water carries
a wildfire of screams!*

*O, love,
which left and did not return!*

*Carry orange blossoms, carry olive leaves,
Andalusia, to your seas.*

*O, love,
gone into thin air!*

*The weeping begins
of the guitar.
Broken are the goblets
of dawn.
The weeping begins
of the guitar.
It is useless to quiet it.
It is impossible
to quiet it.
It cries monotonously
like the water cries,
like the wind cries
over the snowcaps.
It is impossible
to quiet it.
It cries for things
distant:*

Arena del Sur caliente
que pide camelias blancas.
Llora flecha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sobre la rama.
¡Oh, guitarra!
Corazón malherido
por cinco espadas.

3. Puñal (Dagger)

El puñal
entra en el corazón,
como la reja del arado
en el yermo.
No.
No me lo claves.
No.
El puñal,
como un rayo de sol,
incendia las terribles
hondonadas.
No.
No me lo claves.
No.

4. Prócesion (Procession)

I. Procesión (Procession)
Por la calleja vienen
extraños unicornios.
¿De qué campo,
de qué bosque mitológico?
Más cerca,
ya parecen astrónomos.
Fantásticos Merlines
y el Ecce Homo,
Durandarte encantado.
Orlando furioso.

II. Paso (Float – as in a Procession)

Virgen con miriñaque,
virgen de la Soledad,
abierta como un inmenso
tulipán.
En tu barco de luces
vas
por la alta marea
de la ciudad,
entre saetas turbias
y estrellas de cristal.
Virgen con miriñaque
tú vas
por el río de la calle,
¡hasta el mar!

*Sand of the hot South
that asks for white camellias.
It cries like an arrow without target,
like the evening without morning,
and like the first dead bird
on the branch.
O, guitar!
Heart wounded
by five swords.*

*The dagger
enters the heart,
like the blade of the plow
in the Earth.
No.
Do not stab me.
No.
The dagger,
like a ray of the sun
burns the terrible
hollows.
No.
Do not stab me.
No.*

*Through the street come
strange unicorns.
From what field,
from what mythological wood?
Closer,
they seem like astronomers.
Fantastic Merlins,
and the Ecce Homo, [Jesus wearing crown of thorns]
the enchanted Durandarte,
the furious Orlando.*

*Virgin in crinoline,
virgin of solitude,
open like an immense
tulip.
In your boat of light
you go
upon the high tide
of the city,
between penitent chants
and crystal stars.
Virgin in crinoline
you go
through the river of the street
to the sea!*

Castelnuovo-Tedesco | *Romancero Gitano* (Romani Ballads) | continued

III. Saeta (Song of Penitance)

Cristo moreno
pasa
de lirio de Judea
a clavel de España.

¡Miradlo, por dónde viene!

De España.
Cielo limpio y oscuro,
tierra tostada,
y cauces donde corre
muy lenta el agua.
Cristo moreno,
con las guedejas quemadas,
los pómulos salientes
y las pupilas blancas.

¡Miradlo, por dónde va!

5. Memento (Memento)

Cuando yo me muera
enterradme con mi guitarra
bajo la arena.
Cuando yo me muera,
entre los naranjos
y la hierbabuena.
Cuando yo me muera,
enterradme, si queréis,
en una veleta.

6. Baile (Dance)

La Carmen está bailando
por las calles de Sevilla.
Tiene blancos los cabellos
y brillantes las pupilas. ¡Niñas,
corred las cortinas! En su cabeza se enrosca
una serpiente amarilla,
y va soñando en el baile
con galanes de otros días. ¡Niñas,
corred las cortinas! Las calles están desiertas
y en los fondos se adivinan,
corazones andaluces
buscando viejas espinas.
¡Niñas,
corred las cortinas!

7. Crótalo (Castanet)

Crótalo.
Escarabajo sonoro.
En la araña
de la mano
rizas el aire
cálido,
y te ahogas en tu trino
de palo.
Crótalo.
Escarabajo sonoro.

*The swarthy Christ
is transformed
from the lily of Judea
to the carnation of Spain.*

Behold from where he comes!

*From Spain.
Sky clear and dark,
scorched Earth,
and gullies where runs
very slowly the water.
The swarthy Christ,
with burned locks of hair,
protruding cheekbones
and white eyes.*

Behold where he goes!

*When I die
bury me with my guitar
under the sand.
When I die,
under the orange trees
and the peppermint.
When I die,
bury me, if you wish,
on Mt. Veleta..*

*Carmen is dancing
through the streets of Seville.
She has white hair,
and shining eyes. Children,
draw the curtains! On her head is coiled
a yellow serpent,
and she goes dreaming in her dance
with lovers of other days. Children,
draw the curtains! The streets are deserted
and in the background one detects
Andalusian hearts,
seeking out old thorns.
Children,
draw the curtains!*

*Castanet.
Sonorous scarab.
In the spider
of the hand
you ripple
the warm air,
and drown yourself on your trill
of wood.
Castanet.
Sonorous scarab.*

Soloists

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.

ARYSSA BURRS, *mezzo-soprano*, is hailed for her “rich sound and thoughtful musical ideas” while “transcending vocal styles and genres with flexibility and ease.” Burrs has been seen with InSeries Opera as Orpheus/Speranza (*Nightsong of Orpheus*), *Requiem*, and *Ordering of Moses*. As a previous Resident Artist with Opera Columbus–Capital University, Burrs performed Ramona (*Vanqui*) and Zerlina (*Don Giovanni*). An avid choral artist, she has sung with groups such as The Crossing, The Thirteen, and Clarion Choir and is a founding member of the Voces8 Foundation’s new ensemble, Lyra. Other solo engagements include being an Apprentice Artist with Central City Opera, alto soloist with the Apollo Chorus for Stacy Garrop’s *Terra Nostra*, and Elvis Costello’s *The Juliet Letters* (UrbanArias). Obtaining a Masters of Music in Voice/Opera from Northwestern University, she tackled Orlofsky (*Die Fledermaus*), Captain (*Dog Days*), and Baba the Turk (*The Rake’s Progress*), as well as solos with various choral and orchestral ensembles (Am I born, David T. Little; The Branch Will Not Break, Christopher Cerrone). Burrs is a ‘23 American Traditions Competition Semifinalist and is the founder of ALB Produces. She holds a B.M. in Voice and a BME from the University of Maryland, College Park.

NATHAN HODGSON, *tenor*, is a New York-based tenor specializing in early music, chamber music, and choral singing. He is on the permanent roster in the Schola Cantorum at The Church of Saint Vincent Ferrer in New York City and performs with ensembles across the nation. Past performances include appearances with Ensemble VIII in Austin, Texas, Skylark Vocal Ensemble in the Greater Boston area, and in Cleveland with Apollo’s Fire. A native of Dallas/Fort Worth, Hodgson studied at the University of North Texas where he

was immediately drawn to Renaissance and Baroque music and sang in the Collegium Musicum program. After receiving a Bachelor of Music in music education, he sang regularly in the Dallas area with ensembles including the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society before moving to New York City in 2015.

STEVEN EDDY, *baritone*, is an accomplished concert artist and Baroque music specialist, and he has garnered praise as a soloist and professional choral singer with such ensembles as The New York Philharmonic, The Oratorio Society of New York, Philharmonia Baroque Orchestra, Seraphic Fire, True Concord Voices and Orchestra, Spire Chamber Ensemble, The Thirteen, Variant Six, Clarion Music Society, American Classical Orchestra, Sacred Music in a Sacred Space, Choral Arts Philadelphia, Handel Choir of Baltimore, New York Virtuoso Singers, and Bach Vespers at Holy Trinity. Eddy was the First Prize winner of the 2019 Oratorio Society of New York’s Lyndon Woodside Competition, which led to his debut with The Oratorio Society of New York in the world premiere of Paul Moravec and Mark Campbell’s *A Nation of Others*. He was also the winner of the 2015 Joy in Singing Music Sessions, which led to his New York solo recital debut at Merkin Hall. He was a Regional Finalist of the Metropolitan Opera National Council Auditions. Upcoming projects include a return to The Oratorio Society of New York and Carnegie Hall in the world premiere of Paul Moravec and Mark Campbell’s *All Shall Rise*, a debut with the Bach Choir of Bethlehem, Handel’s *Messiah* and David Lang’s *the little match girl passion* with The Thirteen, Bach’s *Mass in B Minor* with Choral Arts Philadelphia, and concert projects with Seraphic Fire and Variant Six. For more information, steveneddybaritone.com.

ELIOT FISK, *guitar*, is known worldwide as a charismatic performer famed for his adventurous and virtuosic repertoire. He is also celebrated for his willingness to take art music into unusual venues. After nearly 50 years before the public, he remains, as his mentor Andres Segovia once wrote, “at the top line of our artistic world.” Fisk has recorded more than 40 CDs and performed around the globe in solo recital and as soloist with innumerable orchestras. He has also created myriad ongoing chamber music ensembles, which have included forays into flamenco and jazz. The repertoire of the classical guitar has been transformed through Fisk’s innumerable transcriptions, including works by Bach, Scarlatti, Haydn, Mozart, Paganini, Schubert, Mendelssohn, Granados, Albeniz, and works of contemporary composers. In addition, numerous new works have been composed for and dedicated to Eliot Fisk by composers as varied as Leonardo Balada, Robert Beaser, Luciano Berio, George Rochberg, Nicholas Maw, and Kurt Schwertsik. Fisk is the Founder and Artistic Director of Boston GuitarFest, an annual event now in its 21st year and administered by his 501(c)(3) Eliot Fisk Guitar Academy (efgmusic.org) This year Boston GuitarFest returns to a favorite Festival theme in “Back to Bach 2.”

BACH at NOON

Tuesday, July 14

July’s Bach at Noon features music important to both American and our local Moravian histories. Members of the Bach Choir of Bethlehem, in honor of the 250th anniversary of the United States, will join with the local Moravian ensemble Unitas to perform J.F. Peter’s jubilant *Freudenpsalm*, composed in 1783 to celebrate the end of the Revolutionary War. Peter lived, worked, and made music right here in the Lehigh Valley in 1776, so you will hear a snapshot of the music heard during the year of our nation’s birth!



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**.





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 (150th Bach at Noon) 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 Egner 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 Talbot - *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
▪ June 6-15, 2027 ▪ Patron Tour

The Bel Canto YOUTH CHORUS of The Bach Choir of Bethlehem

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

- Sunday, April 11, 2027, at 4pm
Cathedral Church of the Nativity, Bethlehem

BACH.org/BelCanto



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



Jephson Educational Trusts

Keystone Savings Foundation



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



St. John's Evangelical Lutheran Church

St. John's Evangelical Lutheran Church in Allentown was founded in 1855 as the first English-speaking Lutheran church in the predominantly immigrant German city. This forward-looking spirit has marked the history of the congregation. The current eighty-foot high cathedral was constructed amid the Great Depression in the 1930s following a unanimous decision by the congregation "to perpetuate its mission in the present location, believing that the voice of the Gospel is needed in the heart of every great city." With the conviction that beauty inspires meaningful worship, the architecture and the entire undertaking blended the religious and the aesthetic. The stained-glass windows, for example, are the creation of Nichola D'Ascenzo, whose work is also displayed at the National Cathedral in Washington, D.C., and the Cathedral of St. John the Divine in New York City. Matching the visual splendor of the church has been its long tradition of excellent music. The 5,000-pipe Ernest M. Skinner organ with four manuals and more than 80 stops is one of the most outstanding instruments in the region. The Arts at St. John's, in its 35th year, is pleased to host as part of its series the Bach Choir of Bethlehem. SJAT.org

For further information about the Bach Choir:

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

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

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

Bach at Noon broadcast LIVE on WWFM and now LIVESTREAMED!

Bach at Noon concerts are broadcast live on WWFM, a long-time media sponsor. This year's broadcasts are made possible by the generous support of John L. and the late Carol H. Daniel and Arthur Mead Martin. Listen live at WWFM.org or tune in to a station in your area. Bach at Noon concerts are also livestreamed on the Choir's YouTube channel in partnership with St. John's Evangelical Lutheran Church. Please see BACH.org for more information. Please see BACH.org for more information. **Please donate to support our Bach at Noon live broadcast.**

Bach at Noon concerts are also broadcast twice per month on WDIY, the Bach Choir's community partner in the Lehigh Valley. Concerts air on an episode of WDIY Classics, weekdays at 10am, and Hearing Voices, Sundays at 7pm. Check WDIY's website and social media pages for air dates. Listen on 88.1 FM, wdiy.org, or the WDIY app.

Bach at Noon 2026-2027 Bethlehem Schedule

2026	2027
September 8	January 12
October 13	February 9
November 10	March 9
	April 13

2026 Allentown Schedule:

June 9	July 14	August 11
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Special thanks to:
 St. John's Evangelical Lutheran Church
 Bradley T. Carroll, Pastor
 Eric G. Gombert, Cantor
 David Umla, Chairperson,
 Arts at St. John's

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

The Guarantors of the Bach Choir
 for their continuing support.