



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

Madeline Apple Healey – soprano
Katelyn Grace Jackson – soprano
Timothy Parsons – countertenor
Nathan Hodgson – tenor
Stephen Sands – tenor
Joseph Hubbard – bass

with members of the Bach Festival Orchestra

Linda Kistler – violin
Inna Eyzerovich – violin
Kerry Heimann – keyboards

JULY 8, 2025 – PROGRAM

Johann Michael Bach (1648–1694)
Sei, lieber Tag, willkommen

Johann Christoph Bach (1642–1703)
Fürchte dich nicht

Claudio Monteverdi (1567–1643)
Lamento della Ninfa, SV 163
Part 1 “non haveo Febo ancora”
Part 2 “Amor”
Part 3 “Si, tra sdegnosi pianti”

Hor che ‘l ciel e la terra e ‘l vento tace, SV 147

Ralph Vaughan Williams (1872–1958)
Rest

Frank Bridge (1879–1941)
Music When Soft Voices Die

Benjamin Britten (1913–1976)
Selections from *Five Flower Songs*, Op. 47
1. “To Daffodils”
2. “The Succession of the Four Sweet Months”
4. “The Evening Primrose”
5. “The Ballad of Green Broom”

The July Bach at Noon is named in honor and loving memory of Alice Anne Miller. The concert is made possible in part by a generous legacy gift from the Century Fund and from Alice’s sister, Joan Miller Moran.

Second Tuesdays

* 12:10–1:00pm

St. John Lutheran Church
Downtown Allentown

Next Bach at Noon
Tuesday, August 12, 2025!



Johann Michael Bach | *Sei, lieber Tag, willkommen*

Translation by Michael P. Rosewall

Sei, lieber Tag, willkommen,
willkommen sei du heut!
Heut freuen sich die Frommen,
die Frommen, die allzeit,
allzeit den grossen Gott,
Gott, ihren Schöpfer, loben,
ihn loben hoch dort oben,
erlöst aus aller Not.

Denn an dem Tage brachte
der liebste Gottessohn,
was Freude bei uns machte,
aus seinem Himmelsthron:
Ein schönes neues Jahr,
Glück, Heil und allen Segen
zu Wegen und zu Stegen
der ganzen Christenschar!

Drum kommt, ihr Christenbrüder,
kommt her an diesem Tag,
kommt, fallt für Jesu nieder,
damit es euch behag!
Kommt, dankt und bittet ihn,
dass er in diesem Jahre
euch väterlich bewahre
und tue wie vorhin!

Lasst eure Stimmen hören,
laßt klingen Saiten drein,
lobt ihn mit vollen Chören,
lasst alles fröhlich sein!
Singt, singet eurem Gott,
singt, lobet, danket, betet,
vor euren Jesu tretet,
er schützt vor Not und Tod!

– Anonymous

*Be welcome, dear day,
You are welcome today!
Today the righteous rejoice,
The righteous, who at all times,
At all times, the great God,
God, their Creator, praise,
Praise him there in the heights above,
Rescued from all misery.*

*For this day has brought
The most beloved Son of God,
Who has created joy for us,
From His throne in heaven:
A beautiful new year,
Happiness, salvation and blessing
For the comings and goings
Of the entire Christian assembly!*

*Therefore, gather, you Christian brothers,
Gather together on this day,
Come, kneel down for Jesus,
That you might find delight!
Come, thank and entreat him,
That He, in this year,
Watch over you like a father
As He has always done!*

*Let your voices be heard,
Let the strings ring out,
Praising Him with mighty choirs,
Let everyone be joyful!
Sing, sing to our God,
Sing, praise, give thanks, pray,
Draw near to our Jesus,
Who shields us from adversity and death!*

Johann Christoph Bach | *Fürchte dich nicht*

Fürchte dich nicht, denn ich hab' dich erlöst,
ich hab' dich bei deinem Namen gerufen,
du bist mein.
Wahrlich, ich sage dir:
Heute wirst du mit mir im Paradies sein.

– Isaiah 43:1; Luke 23:43

(chorale text sung by sopranos)
O Jesu du, mein Hilf und Ruh,
ich bitte dich mit Tränen:
Hilf, dass ich mich bis ins Grab
nach dir möge sehnen.

– Text by Johann Rist

*Fear not, for I have redeemed you,
I have called you by your name:
You are mine.
Truly, I say to you:
This day you will be with Me in Paradise.*

*O Jesus, You, my aid and rest,
I beseech you with tears:
Help me, that even unto the grave
I might yearn for You.*

Claudio Monteverdi | *Lamento della Ninfa, SV 163*

Part 1

Non havea Febo ancora
Recato al mondo il dí,
Ch'una donzella fuora
Del proprio albergo uscí.
Sul pallidetto volto
Scorgease il suo dolor,
Spesso gli venia sciolto
Un gran sospir dal cor.
Sí calpestando fiori
Errava hor qua, hor là,
I suoi perduti amori
Cosí piangendo va:

*Phoebus had not yet brought
The day to the world,
When a maiden so angry
Came out of her house.
On her pale face
Her pain could be read,
And every so often
A heavy sigh came from her heart.
Stepping on flowers,
She wandered from here to there,
Bewailing her lost love
With these words:*

Part 2

Amor
(Dicea)
Amor
(il ciel mirando, il piè fermo.)
Amor
Dove, dov'è la fè Ch'el traditor giurò?
(Miserella)
Fa che ritorni il mio
Amor com'ei pur fu,
O tu m'ancidi, ch'io
Non mi tormenti più.
(Miserella, ah più, no, tanto gel soffrir non può.)
Non vo' più ch'ei sospiri
se lontan da me,
No, no che i martiri
Più non dirammi affè.
(Ah miserella, ah più, no, no)
Perché di lui mi struggo, Tutt'orgoglioso sta,
Che sí, che sí se'l fuggo
Ancor mi pregherà?
(Miserella, ah più, no,
Tanto gel soffrir non può.)

*Love
(She said)
Love
(gazing at the sky, standing still)
Love
Where is the promise that the traitor vowed?
(Unhappy one)
Make him return my
Love, as he once was,
Or else kill me, so I
Can no longer torment myself.
(The poor girl, ah no more, no, can she suffer so much coldness.)
I no longer want him to breathe,
unless far from me
so that he can no longer say
things that torture me
(Ah, the poor girl, ah no more, no, no)
Because I destroy myself for him, so full of pride as he is;
but if I flee from him,
again he entreats me.
(The poor girl, ah no more, no, can
she suffer so much coldness)*

Se ciglio ha più sereno
Colei, che'l mio non è,
Già non rinchiude in seno
Amor sí bella fè.
(Miserella, ah più, no,
Tanto gel soffrir non può.)
Ne mai sí dolci baci
Da quella bocca havrai,
Ne più soavi, ah taci,
Taci, che troppo il sai.
(Miserella)

*A more serene eyebrow
has she than mine,
but love has not planted in his
breast so fair a faith.
(The poor girl, ah no more, no, can
she suffer so much coldness)
Not ever such sweet kisses
will he have from that mouth,
not softer, ah quiet,
quiet, he knows it only too well.
(The poor girl)*

Part 3

Si tra sdegnosi pianti
spargea le voci al ciel;
così ne' cori amanti
mesce Amor fiamma e gel.

*With these cries she cast
Her anguish to the heavens.
And so it is that in the heart of every lover
Burns, side-by-side, love's flame and ice.*

Monteverdi | *Hor che 'l ciel e la terra e 'l vento tace, SV 147*

Translation by © Anthony S. Kline

Hor che'l ciel et la terra e'l vento tace
e le fere e gli augelli il sonno affrena,
Notte il carro stellato in giro mena
e nel suo letto il mar senz'onda giace,

veglio, penso, ardo, piango; e chi mi sface
sempre m'è inanzi per mia dolce pena:
guerra è'l mio stato, d'ira e di duol piena,
e sol di lei pensando ò qualche pace.

Così sol d'una chiara fonte viva
move'l dolce e l'amaro ond'io mi pasco;
una man sola mi risana e punge;

e perché'l mio martir non giunga a riva,
mille volte il dí moro e mille nasco,
tanto da la salute mia son lunge.

– Text by Francesco Petrarca (Petrarch)

*Now that the sky and the earth and the wind are silent
and the wild creatures and the birds are reined in sleep,
Night leads its starry chariot in its round,
and the sea without a wave lies in its bed,*

*I look, think, burn, weep; and she who destroys me
is always before my eyes to my sweet distress:
war is my state, filled with grief and anger,
and only in thinking of her do I find peace.*

*So from one pure living fountain
flow the sweet and bitter which I drink:
one hand alone heals me and pierces me:*

*and so that my ordeal may not reach haven,
I am born and die a thousand times a day,
I am so far from my salvation.*

Ralph Vaughan Williams | *Rest*

O Earth, lie heavily upon her eyes;
Seal her sweet eyes weary of watching, Earth;
Lie close around her; leave no room for mirth
With its harsh laughter, nor for sound of sighs.
She hath no questions, she hath no replies,
Hush'd in and curtain'd with a blessed dearth
Of all that irk'd her from the hour of birth;

– Text by Christina Rossetti

With stillness that is almost Paradise.
Darkness more clear than noonday holdeth her,
Silence more musical than any song;
Even her very heart has ceased to stir:
Until the morning of Eternity
Her rest shall not begin nor end, but be;
And when she wakes she will not think it long.

Frank Bridge | *Music When Soft Voices Die*

Music, when soft voices die,
Vibrates in the memory –
Odours, when sweet violets sicken,
Live within the sense they quicken.

– Text by Percy Bysshe Shelley

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.

Benjamin Britten | *Selections from Five Flower Songs, Op. 47*

i. To Daffodils

Fair daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.
Stay, stay
Until the hasting day
Has run
But to the evensong,
And, having pray'd together, we
Will go with you along.

– Text by Robert Herrick

We have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die,
As your hours do, and dry
Away,
Like to the summer's rain,
Or as the pearls of morning's dew,
Ne'er to be found again.

2. The Succession of the Four Sweet Months

First, April, she with mellow showers
Opens the way for early flowers,
Then after her comes smiling May
In a more rich and sweet array,
Next enters June and brings us more
Gems than those two that went before,
Then (lastly,) July comes and she
More wealth brings in than all those three;
April! May! June! July!

– Text by Robert Herrick

4. The Evening Primrose

When once the sun sinks in the west,
And dew-drops pearl the Evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The Evening Primrose opes anew
Its delicate blossoms to the dew;
And hermit-like, shunning the light,
Wastes its fair bloom upon the Night;
Who, blindfold to its fond caresses,
Knows not the beauty he possesses.
Thus it blooms on while Night is by;
When Day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints, and withers, and is gone.

– Text by John Clare

5. The Ballad of Green Broom

There was an old man lived out in the wood,
And his trade was a-cutting of broom, green broom,
He had but one son without thought without good
Who lay in his bed till 't was noon, bright noon.

The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom, green broom.

So Johnny arose and slipp'd on his clothes
And away to the wood to cut broom, green broom,
He sharpen'd his knives, and for once he contrives
To cut a great bundle of broom, green broom.

– Anonymous

When Johnny pass'd under a Lady's fine house,
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells broom, green broom!"

When Johnny came into the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said, "Will you give up your trade
And marry a lady in bloom, full bloom?"

Johnny gave his consent, and to church they both went,
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the Boy that sold broom, green broom.

BACH at NOON Tuesday, August 12

The August program will feature Nicholas Halbert, Organist and Music Director at Cathedral Church of the Nativity, in Bethlehem, performing on the renowned organ at St. John's Evangelical Lutheran Church. Join us!

For more information on the Bach Choir's 2025-2026 Season, visit BACH.org.



Soloists

MADLINE APPLE HEALY, soprano Known for her interpretation of Handel heroines, soprano Madeline Apple Healey has been lauded for her “gorgeous singing” (*Washington Post*) and “fetching combination of vocal radiance and dramatic awareness” (*Cleveland Plain Dealer*). Specializing in early and contemporary repertoire, Healy is passionate about polyphony and loves working on music that challenges the construct of beautiful sound. Recent highlights include appearances at Festival Oude Muziek Utrecht, Carnegie Hall, the Barbican, the Kennedy Center, premieres at National Sawdust, New Visions Arts Festival (Hong Kong), Lincoln Center’s White Light Festival, Spoleto Festival USA, LA Opera, and PROTOTYPE, and collaborations with Alkemie, Ars Nova Copenhagen, Bang on a Can All-Stars, ChamberQUEER, Death of Classical, Makaris, Modern Medieval Voices, New Chamber Ballet, Res Facta, and Variant 6. She is a member of the Trinity Choir, co-founder of the virtuosic vocal chamber ensemble AMPERSAND, and performs internationally as a soloist and chamber musician. Beyond performing, Healy is an outdoors-woman and environmental advocate. Born in Ohio, she now resides in New York where she can often be found rock climbing, eating french fries, and spending time with her husband, Teddy, and their dog, Bodhi.

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.

TIMOTHY PARSONS, countertenor, is a versatile performer, conductor, and educator. His singing has garnered acclaim and accolades across three continents, including GRAMMY nominations in 2022 and 2024. He is a core member of Ekmeles, a vocal ensemble “dedicated to the performance of new and rarely heard works, and gems of the historical avant garde.” He has appeared as guest conductor with the Choir of Trinity Wall Street and the Clarion Choir, a clinician for the Artefact Scholars High School Choral Intensive and TENET Vocal Artists, and has created bespoke concert programs for TENET Vocal Artists and the Choir of Trinity Wall Street. Parson’s 2024-2025 season included performances with Res Facta ensemble, Ekmeles, the Asheville Symphony, Blue Heron, Music Worcester, Music at Trinity Wall Street, and Variant Six. He is a co-director of Ampersand, a vocal chamber ensemble specializing in music of the 16th century. Healy resides in Vermont and enjoys hiking, paddling, birding, and becoming increasingly less novice on the clawhammer banjo.

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.

STEPHEN SANDS, tenor, a GRAMMY-nominated “crystalline tenor” (*Backstage*), is a highly sought-after tenor soloist, conductor, and music educator. Sands conducts Downtown Voices at Trinity Wall Street, which has been hailed for its “incisive, agile strength” (*New York Times*). He is the Executive Director of the Antioch Chamber Ensemble, overseeing international tours and recordings, and Managing Director of Ensemble Veritas, Harvard University’s professional chorus. Sands is the Music Director of Re:Soundings, a choral music project in New York City that utilizes the vast array of acoustical treasures to bring new ways of hearing vocal music to life. He is Founder of Music in the Somerset Hills, where he directs The Somerset Hills Chorus and curates a full concert series and educational programs in Central New Jersey.

JOSEPH HUBBARD, bass With stage engagements at Lyric Opera of Chicago, The Second City, State Opera Bulgaria, Virginia Opera, Aldeburgh Festival (England), and Aspen Music Festival, Hubbard has performed over 30 operatic different roles, ranging from early 17th century to new premieres. As a concert soloist, he has performed at The Metropolitan Museum of Art in New York, Art Institute of Chicago, Sankt Jacobs Kyrka (Stockholm), Marsh Chapel Boston, The Newberry Consort, American Bach Soloists & Academy, Mountainside Baroque, Duke University, Dartmouth College, University of Chicago, and Madison and Boston Early Music festivals. As an ensemble singer, he recently toured with The English Concert and The Clarion Choir at the Barbican (London), Auditorio Nacional (Madrid), LA Opera, and Carnegie Hall and has worked with ensembles such as Handel+Haydn Society, Transept Consort, Ensemble Altera, Schola Antiqua of Chicago, and South Dakota Chorale, with whom he served as Artistic Advisor. Hubbard holds degrees from Northwestern University (M.Mus) and the University of North Texas (B.Mus), and a postgraduate Certificate from the Opera Institute at Boston University. He serves as resident bass at the Washington National Cathedral, where he sings in daily liturgies, concerts, and national services.

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**.

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



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



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 34th 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.

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Bach at Noon 2025-2026 Bethlehem Schedule

2025
September 9
October 14
November 11

2026
January 13
February 10
March 10
April 14



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

The Guarantors of the Bach Choir for their continuing support.

Bach at Noon 2025 Allentown Schedule: June 10 July 8 August 12

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