



# BACH CHOIR NEWS

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## Dear Friends:

**THIRTY YEARS...**how does one, in any meaningful way, take the full measure of three decades of a life devoted to the greatest music the world has ever known, sung and played in the company of the greatest artists and most gifted colleagues, with the encouragement of countless friends and supporters? It's a daunting task...perhaps, impossible. Bridget George and Anne Schauer have put precious things in our hands in their exquisite new book, *Dear Mr. Funfgeld* – the story of a conductor and so many of those collaborators and friends, a journey of discovery, full of life and love. My gratitude to those brilliant women is boundless and I thank them from the bottom of my heart.

Thinking back over 30 years, a long list of people comes to mind. There were my predecessors – three of the conductors of The Bach Choir it was my privilege to know and consider friends – Ifor Jones, Alfred Mann, and William Reese. The presidents of our board of managers – Tom Church, Janice Silcox Bonge (JSB!), Jack Jordan, and David Beckwith, each of whom led gifted groups of partners in our mission, the devoted and generous members of our board of managers. There are the hundreds of singers in The Choir – many of whom have been with me for all or most of these 30 years, some who have just joined us, enriching our song and lifting our spirits. There are the soloists and members of the Bach Festival Orchestra – amazing virtuosi and profoundly gifted interpreters of our music. There are the Guarantors, whose devotion means so much to me and to us all – a lifelong love affair with J.S. Bach and his music – passed from generation to generation, friend to friend. There is Tom Goeman, our extraordinary pianist and organist, and Charlotte Mattax – harpsichord, organ, and continuo virtuoso.

Last and most importantly, there is my beloved wife of 25 years, Nanci – my biggest fan and most honest critic, without whose love and support none of this would have been possible. I don't consider myself a great man, but I do have a great and wonderful, loving woman behind me, and no words could adequately express my gratitude. Our daughters, Craley and Emma, and our son-in-law, Chip, have given up countless hours of family time for the sake of rehearsals and performances – my debt to them is great. For my immediate and extended family and their love of the music and enthusiastic support – thank you!

Another measure has been taken by Sarah Baer, a thoughtful and tremendously gifted woman on our staff – Sarah took a "snapshot" of The Choir's performance history – these statistics are humbling, informative, inspiring and exhausting! In its 115 years, The Bach Choir of Bethlehem has performed a total of 492 works in 1,445 performances – 180 vocal works in 830 performances; 213 instrumental works in 502 performances; and 99 works by composers other than Bach in 113 performances. In the last 30 years, the statistics are as follows – our repertoire has included 349 pieces (103 vocal works, 148 instrumental works, and 98 works by composers other than Bach); we've introduced 218 pieces to The Bach Choir repertoire (34 vocal works, 87 instrumental works, and 97 works by composers other than Bach); and given 756 performances with The Bach Choir and Bach Festival Orchestra (of 339 vocal works, 306 instrumental works, and 111 works by composers other than Bach). Wow!

For your patience, kindness, enthusiasm, generosity and love – my boundless thanks. It has been a pleasure, a privilege, a great and everlasting joy!

Yours ever,

Greg Funfgeld, Artistic Director and Conductor



Christa Neu

## INSIDE...

Letter from the President.....	2
International Recognition .....	2
Festival Notes from Ellis Finger.....	3
The Choir Tours <i>Elijah</i> .....	5
Our Young Composers .....	6
<i>Bach to School</i> 100,000th Student .....	7
<i>Bach to School</i> Patrons Remembered .....	7
RIOULT dances at Festival.....	8



PRIDE IS AN EMOTION that, depending on how it is expressed, has both good and bad connotations. However, today I tell you that I am, without reservation, proud of The Bach Choir of Bethlehem. Consider, as examples, two of the charges for which the organization is accountable – ensuring musical and organizational excellence and executing strategy that supports the mission.

When it comes to evidence of musical excellence, one need not look any farther than our esteemed artistic director and conductor, Greg Funfgeld, our volunteer singers, our extraordinary orchestra, and our world-class soloists. For those of you who were fortunate enough to hear Mendelssohn's *Elijah* in Millersville, Bethlehem, or at Strathmore, The Choir's musical excellence was without doubt and a reason to stand proud. The support of our Guarantors and the board of managers was considerable. Many board members and Guarantors brought family and friends to the Bethlehem performance and nine board members were in attendance with family and friends at Strathmore in Washington D.C. A successful benefactor reception was held at Strathmore and was ably co-hosted by board member Evie Rooney and Guarantor Mallory Walker. All were proud of the organization and its musical excellence and ready to share it with others. The performances of *Elijah* were moving and much appreciated by the audiences. Greg's thoughtful selection of repertoire met the mission element of exploring the music of those influenced by Bach. Felix Mendelssohn was influenced by Bach and Handel when he composed his most famous oratorio, *Elijah*. I also am proud of our administrative staff under Bridget's leadership who again and again exhibits the ability to expertly oversee the promotion and formidable logistics of our endeavors.

One of our strategic goals is to engage youth and to expose them to The Choir and Bach's music and legacy. The fact that Greg invited the Keystone Singers from Millersville University to participate in *Elijah* attests to attention to that goal. In addition, our *Bach to School* assembly program touched the 100,000th student in February. Our *Bach at Noon* concert in April was our 60th. Our Family Concert focused on musical composition by young composers for the second time, and again the pieces selected by the competition committee were thoroughly enjoyable and sophisticated. Dr. Larry Lipkis, a board member and Moravian College faculty member, introduced the Bach Chaconne project in which young musicians composed and performed melodies over the "ground bass" from the famous Bach *Chaconne in D Minor*. And to complete the totally satisfying event, following the concert our new book *Dear Mr. Funfgeld* was launched, commemorating Greg's 30 years with The Choir and the array of outreach programs designed, under his baton, to meet our mission.

The Festival will soon be here. I urge you to get your tickets soon. This year's exciting and thoughtful repertoire includes, besides Bach cantatas and the *Mass in B Minor*, Beethoven's *Choral Fantasy* with Tom Goeman as piano soloist in the Friday afternoon program, and Lauridsen's *Lux Aeterna* in the Friday evening performance. Then there is a performance by RIOULT Dance New York with the Bach Festival Orchestra on Saturday morning. There is so much to anticipate. It will give us and you cause again to be proud of our Bach Choir organization. Carol and I look forward to greeting you in May. See you at the Festival.

With pride,

## Europe Calls to The Bach Choir by Bridget George



AT THE TURN OF THE NEW YEAR, while in Switzerland on behalf of The Bach Choir to accept our international award from The J.S. Bach Foundation, I was fortunate to visit six cities in Germany and Switzerland. The purpose was to do some initial exploration of possibilities for another European tour, our first since the United Kingdom Tour in 2003. This is only in a board feasibility study stage right now, but I wanted to tell you how wonderful it was

to receive such a warm welcome from the J.S. Bach Foundation in Saint Gallen, Switzerland, as well as to meet with directors of some of the great concert halls in Basel and Zurich. In Germany, I met with Christian Wolff, the senior pastor of the Thomaskirche, Bach's church in Leipzig, who was very generous with his time and attention. I attended two concerts in the Thomaskirche, the exquisite *Christmas Mass* by Praetorius and the final concert of the Thomanerchor in its 800th year. In Dresden, I had some excellent communications with

Dr. Ruhnu, director of the music series at the famous Frauenkirche. The story of the rebuilding of this church after it was destroyed in the devastating bombing of Dresden in 1945 is very moving, and there is interest here in a Bach Choir performance of the *Saint John Passion*. Perhaps the gratifying review we received for our recording of this work in *Gramophone* magazine, published in England, is also a call to Europe. We shall see?!

*A handsome account of Bach's St. John Passion on this new release confirms that The Bach Choir of Bethlehem doesn't rest on anything resembling laurels. Greg Funfgeld has trained his singers to articulate words crisply, dance lightly when the music must move and blend elegantly. Funfgeld brings a sure sense of phrasing, texture and pacing to the narrative, and the Bach Festival Orchestra – mostly modern instruments, with viola da gamba, violas d'amore and portative organ supplying period flavors – are cohesive and nimble. Charles Daniels stands out as a poetic and powerful Evangelist, William Sharp as a warmly inflected Jesus and Julia Doyle as a shining champion of the soprano arias.*

– *Gramophone*, November 2012

## Bach as Citizen, Bach as Kapellmeister, Beethoven and Lauridsen as Fresh Festival Voices by Ellis Finger

THE 106TH ANNUAL Bethlehem Bach Festival, set for the first two weekends in May, offers an unusually wide array of musical pleasures, especially enhanced by The Choir's long-awaited return to Morten Lauridsen's ethereal *Lux Aeterna* (first heard in March of 2008) and the eventful addition of music by Beethoven, previously absent from The Choir's performance history.

Festival guests should also welcome Michael Marrison's 2pm overview of the Festival program. His presentations are always clever, enlightening, deftly unspooling wise nuggets of scholarship with the light hand of laity appeal.

The afternoon and evening programs display fine symmetry and balance. Each opens with a rousing cantata of civic ceremony, created in service to major political events in the life of Saxony, and each includes one of Bach's most enduring sacred cantatas, the evening itself ending with *Wie schön leuchtet der Morgenstern* (How Brightly Shines the Morning Star), especially selected by the "Neue Bach Gesellschaft" editors to launch, in 1850, the major publication of all Bach's music. In addition, each concert features complementary works by composers other than Bach. Lauridsen's *Lux Aeterna*, with its quietly meditative invocations of spiritual peace, brings inward the exuberant and energetic choruses of Cantata 119, *Preise Jerusalem*, which opens the evening. Similar touches of complementary programming inform the afternoon schedule, as the personal meditations of Cantata 180, *Schmücke dich* (Adorn Thyself), dissolve into the spirited and extroverted grandeur of Beethoven's *Choral Fantasy*, sure to bring Packer Chapel attendees into their dinner hours with a bounce in their step and joy in their hearts.

A special treat in this year's Festival is the return of modern dance to the Saturday morning Ifor Jones programs. Paul Taylor's choreography was one of the hits of the 100th anniversary Festival, and excitement is already building for the dances of Pascal Rioult, a choreographer renowned for his lyrical gifts for connecting movement and musical phrase. Inspired by Bach's *Violin Sonata G Major*, his *Sixth Brandenburg Concerto*, and sections of his *Art of the Fugue*, Rioult's dancers will display a visual language all their own, perfectly matched to the pulse and melodic flow of Bach's music.

Beethoven's *Choral Fantasy* dates from December 22, 1808, when Beethoven cobbled together an original piece to conclude the first Vienna performance of his Fifth and



Paul Pearson

*Sixth Symphonies* and sections of his *Mass in C Major*. The work opens with an extended improvisation for solo piano, followed by orchestral flourishes that richly expanded these musical motifs, concluding finally with a bright and affirmative chorus in dialogue with piano and orchestra.

While subsequently dwarfed in popularity and architecture by his *Ninth Symphony*, the *Choral Fantasy* retains its fervent champions, among them the pianist Rudolf Serkin who made it one of his signature works at Vermont's legendary Marlboro Music Festival. It was always performed as the crowning work for the Festival's final August performances, with Serkin himself at the piano, the orchestra consisting of resident faculty and students at the Festival (among them the four string players who would soon become the Guarneri String Quartet), and all other Festival residents – student musicians, faculty, and administrative staff – as the chorus.

A distinctive feature of the 2013 Festival is the inclusion of two of Bach's "political" cantatas, the first created for the 1723 installation of new city council members in Leipzig (Cantata 119, *Preise Jerusalem!* Praise be given to Jerusalem!) and the second a much earlier work of similar civic occasion created some 15 years earlier for the town council installation in Mühlhausen (Cantata 71, *Gott ist mein König*; God is my King). Both works are marked by festive brass, exuberant arias, and

joyous choruses, lending themselves quite elegantly to the "curtain raiser" assignment entrusted to them by Greg Funfgeld. Cantata 71 admonishes adherence to values of civic conduct and wise service to the good of the people.

It concludes with a rousing appeal to the values of civic responsibility and enlightened stewardship, informed by divine guidance – a musical and dramatic fusion of church and state that is expanded to much grander scope in *Preise Jerusalem*. Here the sacred city of David serves as allegory for the civic wellbeing of Leipzig (clearly identified in the invocation in the tenor aria as "city of linden trees"). The cantata holds much for its listeners to enjoy, including two large choruses with grand instrumentation. The opening proclamation from Psalm 147 envisions an invincible fortress of indomitability achieved through faith in God's powers. A second chorus precedes the closing chorale (Luther's German *Te Deum*), as choir and orchestra rise to emphatic declarations on themes of governance, fealty of God's blessings, and the enduring union of faith and wise governance.

The first of the Festival's two sacred cantatas, *Schmücke dich*, is the more meditative and reflective work. The lilting opening chorus offers up the tender invocation to "adorn thyself" in preparation of receiving Christ, with themes of purification, penitence, and the attainment of grace through the Eucharist. The evening cantata, *Wie schön leuchtet der Morgenstern* occupies pride of place in the New Bach Society's edition, as Bach Werke Verzeichnis 1, for several reasons. First, as the "Annunciation" cantata first performed on Palm Sunday in Bach's second Leipzig year, the work included rich and bold instrumentations otherwise withheld from music of the Lenten season. Second is their high estimation of the incomparable musical beauty of the work, with solos and chorus lines supported by the extraordinary clarity of Bach's instrumental writing. Sadly, the editors' hopes that music groups throughout Europe would embrace the work were frustrated by the cantata's archaic instrumentation. The magical charms of the opening chorus, for instance, derive from coloration and timbres of oboe d'amore, violincello piccolo, oboes da caccia, and horns of far higher pitch than the 1850 norm. Fortunately, the period instrument movement has restored the cantata to its original magnificence, and this beautiful work clearly merits its "alpha" ranking among Bach's compositions.



# Riveting Performances of Mendelssohn's Elijah

A Bach Choir First! by Bridget George, photography by Stan Barouh

Bethlehem, Millersville, and the Music Center at Strathmore in the Washington D.C. area



“THE BACH CHOIR OF BETHLEHEM, founded in the 19th century, has gained international recognition through its annual Bach Festival, tours and recordings. Supplemented at this performance by the Millersville University Keystone Singers, the more than 100 vocalists displayed clean tone, excellent pitch and blend, and kept good tempo even in the most stressful numbers...outstanding, energetic and crisp. The orchestra was a collection of top freelancers from around the Eastern Seaboard including several from Washington...baritone Dashon Burton, was the stand-out. He has a clarion instrument that projects well throughout his range...a splendid dramatic performance. Soprano Rosa Lamoreaux was also excellent, expertly modulating her silvery tone for the various roles she took...This was the choir's big night, though, and it gave great pleasure.

- Robert Battey, *The Washington Post* March 2013

LET THEM LOOSE on one of those many hymn like songs like the concluding "And then shall your light break forth" and their voices soar. Likewise, give them a more consolatory chorus like "He shall give his angels charge over you" and they prove lyrical and lovely...At the end of the work, as in the Biblical story, Elijah ascends into heaven on a fiery chariot, and the Bach Choir was ablaze themselves in those final numbers.

- David Cameron  
*Montgomery County Vox*  
March 2013

THE CHORUSES WERE RIVETING throughout the entire work, ranging from the sweetly meditative to the irresistibly energetic, with plenty of brass and timpani for added emphasis. Few moments passed without some form of captivating choral drama: the chorus cries to Baal, repeatedly greeted by stunningly bleak, Godless silence, were especially masterful. Burton's voice resounded with anger and fury as he addressed the priests of Baal, then softened to gentle compassion when he spoke to the people of Israel. Highlights of the performance were numerous. "Thanks be to God," which ends the first section was a standout, with the sheer exuberance of the chorus delivering a feeling of spiritual triumph, as the drought is ended with surging arpeggios in the strings and thunderclaps of timpani. The terzetto for women's voices "Lift Thine Eyes" was a sheer operatic delight. Burton delivered "It is Enough" with conviction and almost baroque gravity in what is perhaps the work's most famous aria, lovingly accompanied by cellist Loretta O'Sullivan.

- Steve Siegel, *The Morning Call*  
March 2013

## Our Profound Thanks!

*Then shall your light break forth as the light of the morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord our Creator, how excellent thy name is in all the nations!*

With these words from the final *Elijah* chorus ringing in our ears, how proud those of us sitting in the cheering audience of more than 900 people at the Music Center at Strathmore were to have witnessed such a superb performance by The Choir, orchestra, and soloists, under Greg Funfgeld's direction. This concert in our nation's capital will be remembered for a long time to come and we extend our profound gratitude to all who helped make it possible. Very special thanks to our corporate sponsor, HYDAC, and to all the benefactors of the Strathmore performance, especially our Washington co-chairs Evie Rooney and Mallory Walker, and the hosts of the pre-concert musical salon at the Swiss Residence, Ambassador & Mrs. Sager.

“THANK YOU so much for inviting me to an outstanding performance of your choir last night. Listening to The Bach Choir, Dashon Burton and the rest of the soloists and orchestra, and watching Greg Funfgeld's wonderful conducting was such a delight.

- Nevena Arizanovic  
Director of Programs and  
Education at Chorus America

YOU LIVE WITH MUSIC for so long and during it, at times, you want nothing more than for it to finally be over... Ha Ha ...but now that it's gone, I want it back so badly! I guess we DO never miss a good thing until it's gone...I really enjoyed working on this piece...it's now up there as one of my favorites...

- Choir member

I CAN'T SAY ENOUGH! I've been blown away by the musicianship, by the fellowship, and by the wonderful spirit of joining in the history of making such wonderful music with such amazing people...Please tell your Choir and your community that I am so moved by the acceptance, by the warm smiles, by the congratulations, and by their music making. I am simply amazed and grateful for this opportunity...

- Dashon Burton, baritone (*Elijah*)

A WONDERFUL PERFORMANCE last night at Strathmore...The Choir, the seamless integration of the Keystone Singers, the soloists, the cello, the added brass to your normal orchestra...It was magnificent.

- Mallory Walker

Photos on the right column of this page: Evie Rooney, co-chair and Greg Funfgeld; Mallory Walker co-chair (far right) with Tony Miles, Dean Smith, Bobbi Smith & Albert Small; Jurgi Aston, chief of staff to the German Ambassador, Bridget George, executive director, David Beckwith, president, and Carol Beckwith; Chip Davis and Craley Funfgeld; Barbara Oppen, Marilyn Gilbert, and Jan Bonge.





## Family Concert: The Write Stuff – Meet Our Young Composers

by Bridget George, photography by Hub Willson

The future of music in the Lehigh Valley is in good hands if the talented young musicians at The Bach Choir's Family Concert are any indication. The highlight of the annual family event was performance of three choral pieces penned by students who had won The Choir's Young Composers competition.

– Kathy Lauer Williams, *The Morning Call*, January 2013



The young composers and instrumentalists autograph programs for the Family Concert audience.



Michael Battipaglia and Michael McAndrew, read the concert program before their pieces are premiered at The Bach Choir Family Concert, January 27 2013. Battaglia, a senior at Moravian College composed *Prayer – Nos Vero Unum* to a text he adapted from a pagan chant. McAndrew composed *Midnight* to a text by Richard La Galliene (1892).

Dear Larry,  
Many thanks for the work that you are doing with the Bach Chaconne Project. What an amazing treat to see young musicians working at that level – both musically and creatively. It means a great deal to see that sort of thing happening. Best wishes for many more endeavors of this sort.

–Dr. Hannes Dietrich, Newton and Adelaide Burgner Professor in Instrumental Music, Lebanon Valley College

Dear Mr. Funfgeld,  
I just wanted to thank you again for the amazing opportunity that you provided in this year's Young Composers Competition. It was really brilliant to hear my piece performed by your superior ensemble. This has been the experience of a lifetime!

– Christopher Ostertag



Christopher Ostertag composed his winning piece for choir and orchestra, *The Light of Zion Has Come*, to a text also set by Bach in his Cantata 140 *Wachet Auf!* Christopher is a 14-year-old home schooled student and a violinist as well as a composer. Here he is performing an original variation he composed as part of the Bach Chaconne Project.



The Bach Choir and Bach Festival Orchestra performed movements from Bach's Cantata 4 *Christlag in Todesbanden* composed by Bach at age 23 and *Hymn to the Virgin* composed by Benjamin Britten at age 17.



Greg Funfgeld introduces eight students participating in the Bach Chaconne Project directed by Dr. Larry Lipkis, professor of music and composer in residence at Moravian College. The students performed variations they had composed over the chord progression from Bach's famous *Chaconne in D Minor* played by the Bach Festival Orchestra: Christopher & Sarah Lazarro (Pennsylvania Cyber Charter School); Eric Liu & Bradley Klemick (Eyer Middle School, Macungie); Justine Dell (Moravian Academy); Jamie O'Brien (Saucon Valley Middle School), Alethea Khoo (Emmaus High School); and Christopher Ostertag.

## Bach to School 20 Years Old – 100,000 Students Young!

by Bridget George, photography by Hub Willson



NOW IN ITS 20TH YEAR, The Choir's imaginative, award-winning *Bach to School* program initiated by Greg Funfgeld in 1983, has been presented for more than 100,000 students. The milestone of the 100,000th student impacted was celebrated at the annual performances for the entire third grade of the Bethlehem School District at Broughal Middle School on February 27–28, 2013.

It survived three centuries, the rise and fall of nations and cultural shifts innumerable. And finally, at 10am Thursday, the music of Johann Sebastian Bach reached the ear drums of Tay-Shawn Eckroade. Seated in the back of the auditorium at Broughal Middle School, the 9-year-old pushed his palms forward and made L shapes in the air, as if he was creating the sound by conducting *The Bach Choir of Bethlehem*.



Concerts Wednesday and Thursday marked two decades of the choir's *Bach to School*, a free program of music and information about Bach for local students. As they have for the past 20 years, the orchestra and chorus – about 45 members in all – worked their way through a selection of the baroque composer's best. Artistic director and conductor Greg Funfgeld, hoping to create yet another generation of Lehigh Valley Bachheads, talked about the meanings and construction of each piece and regaled the Bethlehem Area School District students with history.

Tay-Shawn nodded his head to keep time with hits like "Jesu Joy of Man's Desiring" and snapped along with the choir during a performance that attempted to meld Bach and jazz. He said after the concert was over, the high notes made him feel "really inspired." Granted, Tay-Shawn's musical tastes might not match many of his classmates. When asked for his favorite,



he said "opera and jazz." But Funfgeld's program is also geared to reach kids whose idea of good music is Justin Bieber. Funfgeld was first exposed to Bach as a young boy. He began piano lessons in first grade; organ in the fifth. Back then, kids loved the 5th Dimension, the Supremes and the Beatles. Funfgeld was a fan. But he always made room for Bach.

Funfgeld told the students about Bach's fugues. To demonstrate, he led them in a round of Row, Row Your Boat. He explained Bach's Mass in B-Minor and translated Latin phrases. "His dissection of the music was gentle, simplified for a younger crowd. That's what stays with you", said Matt Bross, 24, who recently joined the Bach Choir. When he was 10 years old in 1998, Bross then a student at Moravian Academy, attended the program. "It had a profound affect on me," said Bross, who had other commitments Wednesday and Thursday, so couldn't attend his first *Bach to School* as a performer.

Funfgeld doesn't know the cumulative effect of 20 years of bringing Bach to the Lehigh Valley's young ears. He's played to children from all social strata – kids from city streets to suburban cul-de-sacs. But he reminded his audience that much of the music they listen to will be forgotten. But Bach? "In 300 years, it will still be here," he said, "and people will still be coming to *Bach to School* concerts.

– Excerpted from the news story in *The Morning Call* by Bill Lauder

## OUR GRATEFUL REMEMBRANCE – Two Philanthropists Who Helped *Bach to School* Flourish

DEXTER BAKER who passed away on November 1, 2012, and his wife Dorothy helped support *Bach to School* from its inception in 1983. Their Foundation continues to fund The Bach Choir's educational outreach programs. We gratefully remember Dexter Baker's generosity and entrepreneurial spirit in investing in the vision for this program. We also acknowledge with profound gratitude, the Baker family's continuing focus on supporting creative and artistic innovation that makes a difference in the meaningful education of young people.

LINNY FOWLER, one of The Bach Choir's most generous and loving supporters, passed away on February 4, 2013. Linny and Beall Fowler are pictured here on the occasion of the premiere showing of the film *Mr. Bach Comes to Call* at the 100th Bethlehem Bach Festival. The film, co-produced by The Bach Choir and Classical Kids, was made possible in part by an underwriting gift from the Fowlers. It was broadcast nationally on PBS and the DVD continues to be distributed internationally by The Children's Group. With her usual tremendous care and enthusiasm, Linny made sure that her underwriting gift also provided for copies of the DVD to be given to every school in the Lehigh Valley. The film is shown in the schools each year as part of the classroom sessions that help prepare the students for their live *Bach to School* experience.



Paul Pearson





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## Don't Miss RIOULT Dance New York & Bach Festival Orchestra



Basil Childers

PASCAL RIOULT, the artistic director and choreographer of RIOULT Dance New York is excited to be performing his acclaimed all-Bach program for the first time with a live orchestra when the company arrives at the 106th Bethlehem Bach Festival. The work opening the concerts at Zoellner Arts Center on Saturday mornings May 4 and 11 is *Views of the Fleeting World*, choreographed to an arrangement for strings of seven movements from Bach's *Art of Fugue*. Rioult says of the work:

"J.S. Bach's *The Art of Fugue* is beautifully wrought with both purity and strength and provides a most inspiring canvas on which to choreograph work that celebrates beauty and humanity in art, as in life"

Greg Funfgeld, who now has experience directing the orchestra for several spectacular dance concerts, is also excited

about the rich images and music in this new collaboration. *City*, choreographed to Bach's *Sonata for Violin and Harpischord No. 6 in G Major*, includes a realistic animation of a city that progressively deconstructs and distorts as the human drama unfolds on stage. The joyful *Celestial Tides*, filled with underlying emotional content, is choreographed to the *Brandenburg Concerto No. 6* and captivated audiences at its premiere at the Joyce Theater in 2011. Whether you love dance or love Bach, or both, this is an experience not to be missed!



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