

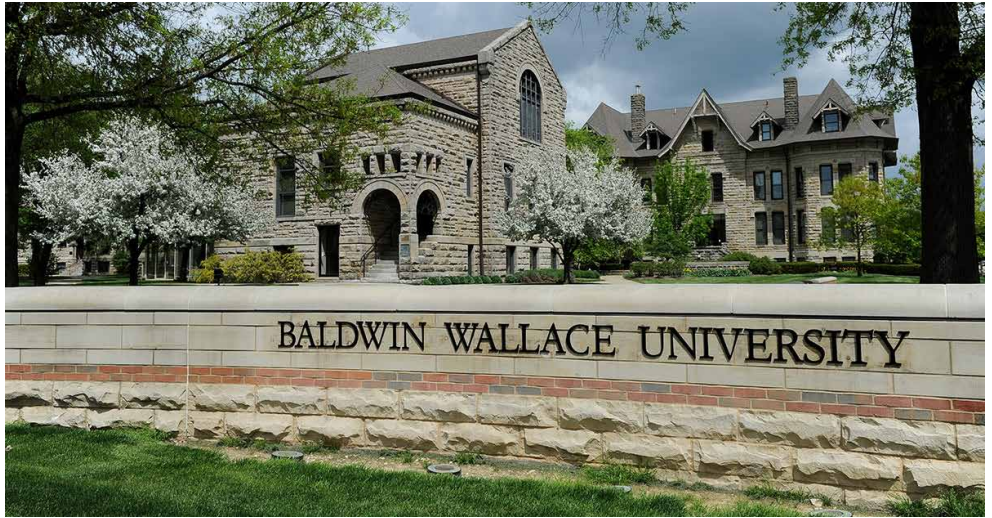
BACH NOTES

NEWSLETTER OF THE AMERICAN BACH SOCIETY

2026 ABS BIENNIAL MEETING AND CONFERENCE

ABS members and friends are cordially invited to attend Celebrating Bach, the upcoming biennial meeting of the society on 1–4 October 2026 at the Riemenschneider Bach Institute (RBI) at Baldwin Wallace University, Berea, Ohio. This meeting will offer a range of Bach-related activities, including a keynote address by Bettina Varwig (University of Cambridge, author of *Music in the Flesh* and editor of *Rethinking Bach*), a concert by the highly regarded early music ensemble Les Délices, an organ recital and masterclass by Balint Karosi, panel discussions on improvisation (among other topics), scholarly papers, and an exhibit of original cantata parts and rare items from the RBI collection. Baldwin Wallace University (BW) is home not only to the RBI and its journal (BACH), but also to the first collegiate Bach festival in the United States. In recognition of BW’s long history of promoting Bach, this biennial meeting is centered around the idea of “celebrating Bach.” In both papers and panel discussions, presenters will critically investigate the past, present, and future of the many ways in which we celebrate Bach.

Berea is a historic, residential community just twenty minutes from Cleveland and is served by Cleveland Hopkins International Airport, which is three miles from the BW campus. A detailed schedule, hotel information, and a registration form have been posted on the ABS website (www.americanbachsociety.org). Early registration ends June 15, 2026, and special rates apply for current members of the ABS.



Conference Program:

Keynote address by Bettina Varwig, University of Cambridge, author of *Music in the Flesh* and editor of *Rethinking Bach*

Concert by Les Délices, the highly regarded period-instrument ensemble founded in 2009 by Baroque oboist Debra Nagy

Organ recital and masterclass by Balint Karosi, the Hungarian organist based in New York City known for his interpretation of Bach’s organ music and his Baroque style improvisations

Three panel discussions

- Cantata BWV 174, moderated by Daniel R. Melamed
- Bach Festivals and Commemorations, moderated by Rebekah Franklin
- Improvisation in Bach Performance, moderated by Ruben Valenzuela

Papers

- Luke Dahn (Ambrose University, Calgary), “Notational Implications from the Fasch Chorale Manuscript”

In This Issue:

ABS Conference Information	1
Laurie Matheson Retirement Congratulatory	2
In Memoriam: Helmuth Rilling	3
Announcements	4
Updates on ABS Grants and Awards	5
The Ruth Monte Memorial Bach Competition	6
Member News	7
BACH Journal Contents	8

- Markus Rathey (Yale University), “Abbé Vogler’s Choral-System: A Monument Against Johan Sebastian Bach”
- Kailan Rubinoff (University of North Carolina at Greensboro), “Performing Bach Diverse: QueerPassion, Pride and Community-Building at the 2025 Bachfest Leipzig”
- Noelle Heber (Berlin, Germany), “Celebrating Bach in the German Classroom”
- Joevan Caitano (Universität Paderborn), Beyond the Concert Hall: The Legacy of the Sociedade Bach de São Paulo and the Making of a Brazilian Bach Culture (1935–1977)”
- Ricardo de la Torre (Pacific Lutheran University), “Pastiche, Counterfeit, Homage: Manuel Ponce and the Reception of Bach in the Spanish-speaking World in the 20th Century”
- David Schulenberg (Wagner College), “Quantz and the Bach Circle”
- Stephen Crist (Emory University), “William H. Scheide, the Bach Aria Group, and Music Advocacy since World War II”
- Christopher Doll (Rutgers University), “Foursquare Gambits Across Bach’s Catalog”
- Marcelo Rebuffi, “Singular Episodes: H(a)unting hidden voices in J. S. Bach’s Solo Violin Fugues”

ABS Biennial Meeting Travel Grants

The American Bach Society offers grants to ABS members and students who have little or no financial support for travel to the society’s biennial meeting. The next biennial meeting will be held 1-4 October 2026 at the Riemenschneider Bach Institute, Baldwin Wallace University, Berea, OH.

To enable attendance at biennial meetings, this grant program offers financial support for a variety of individuals:

- non-affiliated scholars
- scholars with institutional appointments but little or no financial support for travel
- performers whose interest is the music of J. S. Bach and his circle
- college, conservatory, and university students aged 35 years or under who are enrolled as full-time students in accredited academic programs in the United States or Canada and whose career interests relate to the mission of the American Bach Society. (Students applying for travel grants are not required to be members of the ABS.)

This award, for amounts up to \$1,000 (USD), may support travel expenses, a waiver of the biennial meeting registration fee, and, for students, a one-year membership in the ABS. Funds are awarded on a first-come, first-served basis, so applicants are encouraged to apply as early as possible.

Applicants should send a letter that identifies which biennial meeting the applicant intends to attend and the benefits attendance may offer. If pertinent, describe any planned involvement in that meeting as either a presenter or performer. Include a budget and a concise CV as well.

For consideration for a grant to support travel to the 2026 annual meeting, send application materials as PDFs by May 15, 2026 to vicepresident@americanbachsociety.org

Laurie Matheson Retirement Congratulations Daniel R. Melamed (Bloomington Bach Cantata Project)

This is how Laurie Matheson, then an acquisitions editor at the University of Illinois Press, introduced herself to the American Bach Society in an e-mail message in October, 2007: “I’ve been with Illinois Press since 1996, working in acquisitions since 2001, initially on history and now for the past few years on our music list. I have a BA in English from Swarthmore, an MM in choral conducting from Westminster Choir College, and a DMA in choral music from Illinois. I’m an organist and choir director at a UCC church in a neighboring town, and I sing in a Baroque performance group in Champaign with the acronym BACH (for Baroque Artists of Champaign Urbana). We’re currently preparing a Bach Magnificat and will be doing Handel’s oratorio Solomon in the spring. I started playing Bach Inventions when I was 6 and have loved the music ever since.”

This note marked the beginning of a relationship that has been immensely beneficial to the ABS. First as music editor and then as director of the press, she oversaw the publication of *Bach*

Perspectives volumes 8 through 14, along with the re-issue of volumes 1-4 and the open access publication of the whole series. She also shepherded ABS-sponsored books by Hans-Joachim Schulze and James Brokaw (*Commentaries on the Cantatas of Johann Sebastian Bach*), by Robert Marshall and Traute Marshall (*Exploring the World of J. S. Bach: A Traveler’s Guide*), and by Christoph Wolff and Markus Zepf, translated by Lynn Edwards Butler (*The Organs of J. S. Bach: A Handbook*). And also appearing on her watch were Andrew Talle’s *Beyond Bach* and Lynn Edwards Butler’s *Johann Scheibe: Organ Builder in Leipzig at the Time of Bach*. It is difficult to imagine American Bach studies without these volumes, all edited and produced at the highest level.

Laurie has been an outstanding partner to the ABS, and on the occasion of her retirement as director of the University of Illinois Press we wish her the very best as she turns her full attention and talents to her other professional identity as a composer and performer.

In Memoriam: Helmuth Rilling (1933–2026)

Scott Allen Jarrett (Boston University Marsh Chapel)

Rehearsals with Mr. Rilling were always greatly anticipated moments. Having arrived in Eugene days earlier, we rehearsed diligently with precision and care for articulation, balances, vocal agility – the kind of preparation that included the expectation of making eye contact with the conductor. All details were anticipated and accounted for with devotion to the music and the composer, inspired by Rilling’s own unmatched commitment and care.

The anticipated moment arrived when Mr. Rilling entered the rehearsal room. A jet black leather coat enveloped his small frame, as if by contrast to a full mop of roughly shorn, yet brilliant white hair. A score was typically cuffed in his left hand, there by habit or for responsibility’s sake, the contents of the score having long ago been committed to his inscrutable memory. His right hand held an all-important double espresso, served on arrival at the Frohnmayer Music Building. His glasses were large with thick lenses, an outward indication of decades spent decoding the notation he served and so revered. All of these remained but outward effects and affects, none a match for the searing intensity of his eyes. Those eyes.

Helmuth Rilling was born to a musical family on May 29, 1933, in Stuttgart. He followed in his father’s profession, studying and becoming a church musician. Exceptional keyboard skills led to advanced organ study in Rome and, from there, he served as music director at the Gedächtniskirche Stuttgart. But his musical personality could not be contained to the organ loft. While yet a student, Rilling founded the Gächinger Kantorei in 1954, leading the famed ensemble for nearly 60 years. In 1965, Rilling was appointed to the conducting faculty of the Frankfurt Musikhochschule, a position he held until 1989. He founded the Bach-Collegium Stuttgart in 1965, leading to successive Bach ensembles and academies in Stuttgart, Eastern Europe, South America, and beyond. He stepped down from leadership of the Gächinger Kantorei and the Bach Collegium Stuttgart in 2013, leaving behind a remarkable legacy and extraordinary tenure of leadership.

His career was marked by many awards, including a 2001 Grammy Award for Best Choral Performance for the Oregon Bach Festival’s recording of Penderecki’s Credo. Rilling completed recording the entire vocal works of Bach in 1985, released with the complete works of Bach by Hänssler in 2000. In 1970, he became the first German to conduct the Israel Philharmonic. Rilling was also chosen to conduct the music for the ceremonies around Germany’s reunification.

As with many conductors of his generation, an encounter with Leonard Bernstein proved a pivotal moment in Rilling’s professional life. Given leave to study with Bernstein in 1967, Rilling observed Bernstein’s legendary ease of making sense of the music, decoding

the mystery of the score for musicians and audiences alike. He observed the power of this gift and embraced it – not with brash evangelical zeal as many have, but in *Di-entst* and *Demut* (service and humility).

Around this time, Royce Saltzman, an enterprising American conductor, sought to distinguish his institution and enrich his students’ experiences. While in Germany, Saltzman recognized the rarity of Rilling’s talent and extended an invitation for him to lead lectures and masterclasses at the University of Oregon in the summer of 1970. From that point forward, summer after summer, an ever-growing cohort found a home in Eugene, Oregon. For more than fifty years, the Oregon Bach Festival has stood as an unparalleled center for performance, study, and discovery of Bach’s music in North America.

Study with Rilling—or, more accurately, alongside him—was integral to the Oregon Bach Festival’s enduring success. Once again, it was the intensity of his eyes that set him apart. Never before or since has anyone listened so intently with his eyes. From the podium, Rilling’s eyes commanded the stage, and his final performances of Beethoven’s Ninth Symphony and *Elijah* remain unforgettable. Even as age began to affect his physical acuity, his eyes remained authoritative and incontrovertible. He often conducted from an elongated podium, moving deeper upstage where his eyes could meet the whites of those of every member of the orchestra. He could also move downstage, training his eyes on the soloist. Unnerving to an unsuspecting singer, this was how Rilling listened to his soloists. No one has ever spoken or heard so much with his eyes.

It was a great honor to serve as director of the conductor’s masterclass in 2015, Rilling’s final year as Artistic Director of the Oregon Bach Festival. That summer, he selected Bach’s *St. John Passion* for study and performance, dividing the work into three sections for the Festival’s Discovery Series. The Discovery Series, truly the heart of the Festival, presented Bach’s works led by students and began with a lecture-demonstration from Mr. Rilling.

Each summer, Royce and Phyllis Saltzman hosted a wonderful July 4th picnic for all festival musicians. A hotdog or two in, I was at the lemonade table when I felt those eyes upon me. Mr.



Photo Credit Michael Latz

Rilling said he needed to speak to me about something important. As I leaned in, somewhat nervous at the sudden seriousness, Mr. Rilling asked me about the briefest recitative in the *St. John Passion*, the two measures between “Es ist Vollbracht” and “Mein teurer Heiland”: “Und neiget das Haupt, und verschied.” He wanted to understand if English speakers understood the verb “neiget” (typically translated “bowed”) to assume an intention. He hoped to explain in his upcoming lecture that this intention is clarified in the following aria. When the baritone asks Jesus

about the world’s redemption, Jesus, too ill to reply verbally, nods silently to affirm “Ja.” This is surely one of the most touching details in that extraordinary work, but Mr. Rilling at the lemonade table, deeply concerned about a subtlety of the translation of “neiget” and its implications for our understanding of Bach’s 1724 masterpiece, remains a deeply cherished memory, one I take with me as a reminder of Helmuth Rilling’s lifelong devotion to Bach’s music and the musicians he was so devoted to in *Dienst* and *Demut*.

Announcements

THE BACH CHOIR OF BETHLEHEM AND THE AMERICAN BACH SOCIETY ANNOUNCE THE 13TH BIENNIAL BACH VOCAL COMPETITION FOR AMERICAN SINGERS

The Bach Choir of Bethlehem, in collaboration with the American Bach Society, is pleased to announce the 13th Biennial Bach Vocal Competition for American Singers with a special interest in the music of Johann Sebastian Bach. The competition aims to provide opportunities for emerging artists in the performance of Bach’s music.

Finalists will have the opportunity to showcase their artistry before a distinguished panel of judges and a live audience in Bethlehem, Pennsylvania, on Saturday, October 24, 2026. The First Prize winner, selected by the judges, will receive a \$3,000 career development grant and the opportunity to perform as a soloist with the Bach Choir of Bethlehem under the direction of Artistic Director & Conductor Christopher Jackson in a future season. In addition, up to three additional cash awards of \$500 each may be granted to other finalists at the discretion of the judges.

Founded in 2000, the Biennial Bach Vocal Competition for American Singers is a premier national competition dedicated to young American vocalists specializing in the music of Johann Sebastian Bach. Presented every two years, the competition is co-sponsored by the American Bach Society and the Bach Choir of Bethlehem, reflecting a shared commitment to advancing excellence in Baroque performance.

Created to encourage the performance and study of Bach’s vocal repertoire among emerging artists, the competition provides a distinguished platform for singers to demonstrate both technical mastery and stylistic understanding. The American Bach Society has supported the study, performance, and appreciation of the music of J. S. Bach and his circle since 1972.

Over more than two decades, the competition has highlighted many of the nation’s most promising young artists. Recent co-winners in 2024 included mezzo-sopranos Gabrielle Razafinjatovo and Sylvia Leith. Today, the Biennial Bach Vocal Competition continues to serve as a nationally recognized forum for rising talent, upholding the rigorous artistic standards long associated with

the Bach Choir of Bethlehem while nurturing the next generation of Bach interpreters.

The esteemed panel of judges for the Finals on October 24, 2026, will include: Christopher Jackson (Artistic Director & Conductor, The Bach Choir of Bethlehem); Meg Bragle (Internationally acclaimed mezzo-soprano, dedicated educator, and respected classical music host); Jessica Beebe (Internationally recognized soprano and educator specializing in repertoire from early music to contemporary opera); Matthew Dirst (Professor of Music, Moores School of Music, University of Houston / Vice President, American Bach Society).

NEWS FROM OUR FRIENDS AT BACH NETWORK

Leipzig Bachfest – Bach Network in Dialogue 13 June 2026

Bach Network will be presenting a three-hour event at the Leipzig Bachfest on Saturday 13 June 2026, 15.00–18.00. [Bach Network in Dialogue](#) will focus on three contrasting aspects of the festival theme ‘In Dialogue’. Wendy Heller, Bernd Koska, and Ruth Tatlow will present on ‘Cantatas in Dialogue’; Bettina Varwig, Thomas Cressy, and John Butt will discuss aspects of ‘Political and Social Dialogues’; while Joel Speerstra, Yo Tomita, and Gergely Fazekas end the programme with ‘Instrumental Dialogue’. Everyone is welcome.

Madingley Hall, Cambridge – J. S. Bach Dialogue Meeting 5-9 July 2026

This July will see our twelfth Dialogue Meeting, a cause to celebrate! The Dialogue Meeting differs from a conventional academic conference in that every delegate makes an equally important



contribution regardless of whether or not they are presenting a paper or on a panel. The aim is not to impart new information as an end in itself, but primarily generating open-minded dialogue by opening up questions that are frequently unanswered and unanswerable. The public search for answers and the process of raising multiple ideas is possible because of the collective expertise and specialisms of the delegates.

The meeting will once more be held in the glorious house and grounds of [Madingley Hall](#), Cambridge, with its walled garden, and park designed by Capability Brown.

Arrivals on Sunday 5 July or Monday 6 July until Friday morning or at the end of the programme on Thursday afternoon. Full details can be found on the [Eventbrite page](#) and on our [website](#). As always, the programme is designed with generous time for discussion and for informal research and exchanges. We look forward to seeing you there!

Ruth Tatlow
Chair, Bach Network Council

Updates on ABS Grants and Awards

DIVERSITY GRANT AWARDED

We awarded one Diversity Grant of \$3,500 in the most recent cycle, to Narentsetseg Ren and the Bostonian Baroque Music Ensemble for “Belonging with Bach: A Pilot Concert Series for Boston’s Immigrant Congregations.”



Narantsetseg Ren is an internationally award-winning mezzo-soprano, cultural artist, and interdisciplinary scholar (Ph.D., Brown University) whose work stands at the intersection of vocal excellence, cultural diplomacy, and intellectual rigor. With a voice grounded in the Western classical tradition and an artistic vision shaped by research-driven curiosity, Ren is redefining what the recital stage can do: bringing classical vocal repertoire—especially Baroque vocal music—into underrepresented communities, while elevating art songs from diverse cultures into a serious, luminous dialogue with the Western canon.

Ren is the First Prize winner of the International Music Competition Città di Torgiano – Premio Ciro Scarponi (7th Edition, 2024) and the First Prize winner of the International Music Competition “Giovani in Crescendo,” Teatro Rossini, Pesaro (12th Edition, 2025). In 2025, she received an Individual Artist Award from the Massachusetts Cultural Council and the Mayor’s Office of the City of Boston, recognizing the public-facing cultural significance and impact of her artistry.

Internationally, Ren’s profile includes a celebrated appearance at the Ukrainian Art Song Concert at Toronto’s TELUS Performance Centre, where Opera Canada associate editor Joseph So praised her performance for its distinctive “soft spot” (Ludwig Van Toronto). She has also received the Passim Iguana Annual Music Award (2024), the Finlandia Foundation National Artistic Award (2025), and the Anna Sosenko Assist Trust Artist Award (2026), honoring her sustained commitment to preserving endangered art song traditions through high-level performance and Western classical interpretation.

LANGUAGE STUDY GRANT 2025 REPORT

Elizabeth Hodgson is a recent graduate of Temple University’s Master’s in Music History program. Through the financial support of the ABS Language Study Grant Award, Elizabeth attended Middlebury College’s intensive German summer language program. Elizabeth used her German-language skills to study archival materials for the completion of her master’s thesis on women in the Bach revival. Elizabeth is excited to start her PhD in the fall of 2026, where she intends to further her research on little-known figures of the Bach and early music revivals.



ABS LANGUAGE STUDY GRANT

This grant supports graduate students at universities in the US or Canada who require language training to pursue their Bach-related scholarship (e.g., through the Middlebury Language Schools, the Goethe Institute in the US or Germany, or a comparable institution). Training in reading German script may also be supported, for example through the German Script Course at the Moravian Archives.

Applicants should send a letter of intent that describes the research plan and need for language training, a proposed budget, a curriculum vitae, a letter of support from a faculty advisor, and relevant information about the language training institution and course. If need-based or merit-based financial aid is available from a student’s home university or from the language training institution, applicants to the ABS fund are expected to demonstrate that they have applied for these funds as well. In such cases, the Language Training Fund can supplement other sources of financial aid. Graduate students may apply for tuition support as well as funding to cover ancillary costs (e.g., travel, housing, etc.). The overall award for a single application is not to exceed \$6,000.

Each winner will also receive a one-year membership in the Society. Awards are made on a rolling basis until the year’s funds are depleted. Please send application materials as PDFs to vicepresident@americanbachsociety.org.

The Ruth Monte Memorial Bach Competition

Built around J. S. Bach's Well-Tempered Clavier, this competition is for high-school-age pianists currently residing in North America.

This competition is funded by the American Bach Society's Ruth and Noel Monte Fund and honors Ruth Monte, a longtime member of the Society. Trained as a pianist in her native Romania, Ruth Monte felt a particularly deep affinity for the music of J. S. Bach. A distinctive feature of her recitals was the performance of the same work by Bach on the piano as well as the harpsichord or organ.

Ruth and Noel Monte were deeply devoted to Bach and his music, sensing its great impact on the human brain and culture throughout the world. To them, Bach represents a bright planet appearing in the sky only once, requiring centuries for the human mind to observe and fully comprehend. The Monte Fund supports and promotes this living musical treasure for present and future generations.



SCHEDULE, TRAVEL AND ACCOMMODATIONS

The Semi-Final and Final rounds of the competition will be held June 20–21, 2026, at Northwestern University's Ryan Center for the Musical Arts (70 Arts Circle Drive, Evanston, IL, 60208). Audience members are welcome to attend.

Semi-Finalists are required to arrive in Evanston and register for the competition on Friday, June 19, 2026. Contestants and their accompanying family members are invited to a reception that evening. Lunch for contestants and accompanying family members will be provided on both Saturday, June 20 and Sunday, June 21. Please note that the Competition does not provide any stipend for hotel accommodations or for travel expenses.

Professor Andrew Talle will give a lecture, there will also be lessons with jury members on Saturday morning, and a Bach cantata concert by the Northwestern Bach Academy under the direction of Professor Andrew Megill on Saturday evening.

CASH PRIZES

First Prize — \$5,000
 Second Prize — \$4,000
 Third Prize — \$3,000

Semi-Finalists not admitted to the Final Round will each receive \$1,000
 American Bach Society Prize for the Best Bach Performance — \$1,000

TIMELINE

- SEMI-FINALISTS ANNOUNCED: MAY 1, 2026
- SEMI-FINAL ROUND: JUNE 20, 2026
- FINAL ROUND: JUNE 21, 2026

2026 JURY

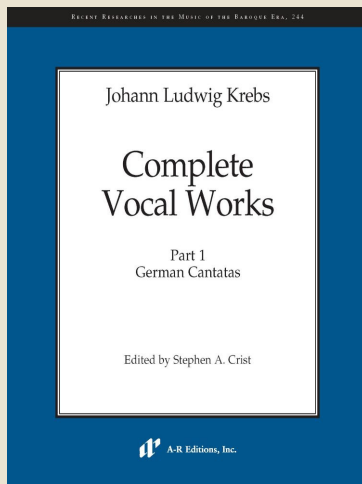
The jury will consist of three members of Northwestern University's distinguished piano faculty: James Giles, Sylvia Wang, Christopher Guzman. The competition schedule includes conferences for each of the individual semi-finalists with each member of the jury in his/her studio.

INQUIRIES

Should you have questions, please contact Andrew Talle, Director of the Ruth Monte Memorial Bach Competition for the American Bach Society: andrew.talle@northwestern.edu. You may also visit the [Monte Competition page](#) of the ABS website for further information.

MEMBER NEWS

A-R Editions has just published the *Complete Vocal Works of Johann Ludwig Krebs*, edited by **Stephen A. Crist**. Johann Ludwig Krebs (1713–80) was reportedly J. S. Bach's favorite student. Since his entire career was spent as an organist, he composed a significant amount of organ music, in the mold of Bach. There also is a substantial body of keyboard works, chamber music and orchestral music, most of which is available in reliable modern editions. The terra incognita is Krebs's vocal music, which has previously appeared only piecemeal. This edition presents the sixteen vocal compositions by Krebs that have been transmitted in one form or another. It includes a number of cantatas and other pieces with German texts, a group of liturgical compositions in Latin, and a substantial work in Italian that was composed to mark the passing of Maria Josepha, Queen of Poland. A scholarly edition of the complete vocal music of Krebs is long overdue, and it will enable study and performance of this important facet of Bach's legacy.



Part 1: German Cantatas
 B244 ISBN 978-1-9872-0931-0
 DOI <https://doi.org/10.31022/B244>
 Part 2: Other Sacred and Occasional Works
 B245 ISBN 978-1-9872-0933-4
 DOI <https://doi.org/10.31022/B245>
 Performance parts are in preparation.

Mark W. Knoll has edited a new translation of C. P. E. Bach's *Versuch über die*

wahre Art das Clavier zu spielen, translated by Tobias Pleburch (Part I) and Derek Remeš (Part II).

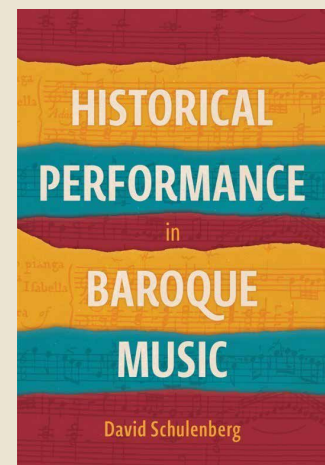
C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* is one of the most important treatises on keyboard performance from the eighteenth century. Published in two parts (1753 and 1762), with a final revision in 1787, it covers fingering, ornamentation, performance practice, and thorough-bass accompaniment. This translation encompasses all of the material that Bach provided over the course of more than 35 years and over the several editions of the treatise that appeared during his lifetime. The website presents the German text parallel to the English translation. Bach's musical examples are given inline, as close to their callout in the discussion as possible, and the many examples that were originally presented in a highly condensed format have been expanded into their intended multi-stave realizations. A glossary provides insights into some of Bach's more challenging terminology, and commentary pages expand upon and provide further context to both the German and English texts. User feedback is actively encouraged through "Send feedback" links on each page so that further commentary can be added and possible errors can be identified and corrected. Visit <https://versuch.cpebach.org>

John Manchester has released a new album of Bach keyboard works arranged for virtual orchestra. Most of the pieces are from the *Well Tempered Clavier*. More information may be found at <https://www.johnkmanchester.com/bach-like-youve-never-heard-before/>. The album may be acquired on Apple Music, Amazon, Spotify, and YouTube.

Markus Rathey (Yale University), former ABS president, will teach a 5-day online course on Bach's oratorios, entitled "Johann Sebastian Bach's Oratorios: The Life of Christ from a Composer's Perspective" (June 1-5, 2026). For more information, see <https://summerstudy.yale.edu/classes/johann-sebastian-bachs-oratorios-life-christ-composers-perspective>

Rathey has also published two major articles in the past months: "Bach's Contests against Marchand and Pan: Facts and Fiction in Johann Sebastian Bach's Musical Competitions" (*European Musical Competitions, 1700-1940: History, Context and Meanings*, Brepols, 2025) explores Bach's cancelled competition with Marchand and its reflections in his cantata *Der Streit zwischen Phoebus und Pan* (BWV 201); and the essay "Flowers, Stones, and Scorpions: Nature and Cosmos in Baroque Passion Settings" (*Worship in Communion with Creation*, Liturgical Press, 2026) analyzes the musical and poetic function of nature imagery in Bach's passions.

David Schulenberg has begun publishing free editions of sonatas, concertos, and other compositions by Johann Joachim Quantz, based on the work of Mary Oleskiewicz, on his website (schulenbergmusic.org). Boydell Press will release his new book *Historical Performance in Baroque Music*, containing extensive discussion of BWV 82, 1001-13, and other Bach works, in May 2026.



W. W. Norton announces the publication of an Updated Edition of **Christoph Wolff's** biography *Johann Sebastian Bach: The Learned Musician* (New York, 2000), to be released on April 21, 2026. Various additions and a 40-page Supplement bring the book in line with current scholarship. The publisher offers ABS members a 20% discount off the price at the Norton website--use code "Bach20" (valid for 12 months).

BACH: Journal of the Riemenschneider Bach Institute

Vol. 57, No. 1

Edited by Christina Fuhrmann

New (and Old) Research on Johann Sebastian Bach and Tolerance

MICHAEL MARISSEN

The Curious History of the Riemenschneider Bach Institute's Novus thesaurus musicus (1568): A Case Study and Cautionary Tale

ANDREW H. WEAVER

Was Bach Autistic?

TOM WILKINSON

Johann Sebastian Bach in Friendly Remembrance: Album Inscriptions as Reception History

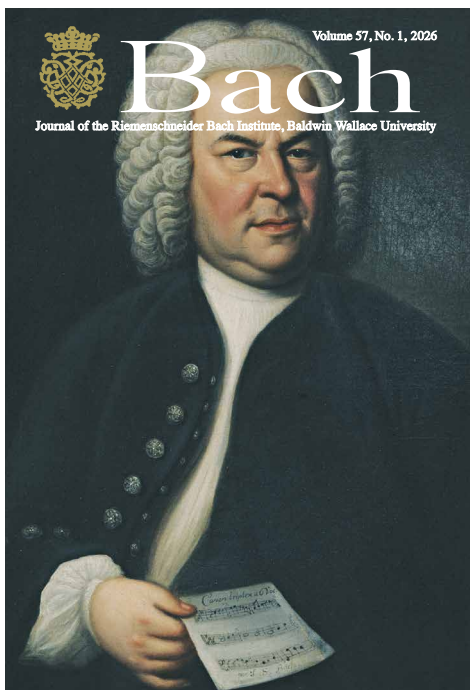
STEVEN ZOHN

Reviews

Bach's Well-Tempered Clavier by Paul Walker, Review by YO TOMITA

Johann Sebastian Bach and His Books: A Review Article by ROBIN A. LEAVER

Letters to the Editor



The 2026 volume is underwritten with the generous support of the American Bach Society's Ruth and Noel Monte Fund

Subscriptions to BACH: Journal of the Riemenschneider Bach Institute are \$50/year online only; \$60/year online & print domestic; and \$70/year online & print international. Please see <https://www.bw.edu/libraries/bach-journal/subscribe/>

DIRECTIONS TO CONTRIBUTORS

Bach Notes is published twice yearly (fall and spring) and mailed to all members and subscribers. Submissions for the fall issue are due by 1 September, and should be in Microsoft Word, employ endnotes, and follow the style guidelines of *The Chicago Manual of Style*. Submissions should be sent to Rebekah Franklin at bachnotes@americanbachsociety.org.

THE AMERICAN BACH SOCIETY

EXECUTIVE BOARD

Lynn Edwards Butler President (Vancouver, BC)
Matthew Dirst, Vice President (University of Houston)
Derek Stauff Secretary-Treasurer (Hillsdale College)

ADVISORY BOARD

Term ending 2026

Christina Fuhrmann (Baldwin-Wallace University/Riemenschneider Bach Institute)
Tanya Kevorkian (Millersville University)
Daniel R. Melamed (Bloomington Bach Cantata Project)
Andrea Moore (Smith College)

Term ending 2028

Stephen Crist (Emory University)
Ellen Exner (The Juilliard School)
Dana Marsh (Indiana University/Washington Bach Consort)
Reginald Sanders (Kenyon College)
Rebekah Franklin (Oklahoma Baptist University), Editor, *Bach Notes*, ex officio
Steven Zohn (Temple University), General Editor, ex officio

EDITORIAL BOARD

Steven Zohn, General Editor
Rebekah Franklin, Editor, *Bach Notes*
Sashi Ayyangar (Northwestern University), Social Media Editor
Lynn Edwards Butler, President, ex officio

Term ending 2026

Matthew Dirst
Andrew Talle (Northwestern University)
Bettina Varwig (Cambridge University)

Term ending 2028

Daniel Boomhower (Dumbarton Oaks)
Laura Buch (Packard Humanities Institute)
Jason B. Grant (Packard Humanities Institute)
Mark Peters (Trinity Christian College)

MEMBERSHIP INFORMATION

The American Bach Society promotes the study, performance, and appreciation of the music of Johann Sebastian Bach and his circle. Founded in 1972 as a chapter of the *Neue Bachgesellschaft*, it became an independent nonprofit organization in 1988. Today, the Society advances its mission through conferences, publications, grants, prizes, and competitions. Annual dues are \$60 (\$30 for students and retirees). Membership information and application materials are available online at the website listed below. Interested persons may also contact Derek Stauff, Hillsdale College, 33 E College St. Hillsdale, MI 49242, USA, or treasurer@americanbachsociety.org.

© 2026 by The American Bach Society
All rights reserved

Please visit the ABS website
www.americanbachsociety.org