

Michael Marissen

CONTACT INFORMATION

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EDUCATION

1982–89, Brandeis University, Musicology (PhD, Feb. 1991)
1986–87, Freie-Universität Berlin, Musicology — Dissertation Research
1981–82, Washington University, Performance Practice
1977–81, Calvin College, Musicology (BA, May 1981)

TEACHING

2014–, Swarthmore College, Daniel Underhill Emeritus Professor of Music

National Endowment for the Humanities Seminar for highschool teachers, Moravian College, 2005; Leipzig, Germany, 2008, 2010, 2012, 2014; Moravian College 2017; Lecturer

2003–14, Swarthmore College, Department of Music and Dance, Daniel Underhill Professor of Music (chair, 2009–12)

spring semester 2010, University of Pennsylvania, Music Department, Visiting Professor (graduate seminar)

1995–2002, Swarthmore College, Department of Music and Dance, Associate Professor (chair, 2001–04)

1990–95, Swarthmore College, Department of Music and Dance, Assistant Professor

1992–93, Princeton University, Music Department, Visiting Assistant Professor (graduate seminar, and undergraduate course)

various summer teaching and lecturing, *Baroque Performance Institute*, Oberlin College Conservatory; Lecturer

1989–90, Swarthmore College, Department of Music and Dance, Instructor, tenure-track

SELECTED AWARDS

2012 (fall), invited Visiting Fellow in *The Centre for the Study of Jewish-Christian Relations*, Woolf Institute, Cambridge, United Kingdom

2001 (fall), *Alexander von Humboldt Stiftung* research fellowship, at the Theological Faculty of the University of Leipzig, Germany

2000–01, American Council of Learned Societies research fellowship

1996–97, National Endowment for the Humanities research fellowship

1996, William H. Scheide Prize; from the American Bach Society, for best publication by a younger scholar in 1994–96: *The social and religious designs of J. S. Bach's Brandenburg Concertos* (Princeton: Princeton University Press, 1995)

1986–88, Social Sciences and Humanities Research Council of Canada research fellowships

1986–87, *Deutscher Akademischer Austauschdienst* research fellowship, at Freie-Universität Berlin

BOOKS

Bach & God (New York: Oxford University Press, 2016).

Tainted glory in Handel's Messiah (New Haven: Yale University Press, 2014).

Bach's oratorios — The parallel German-English texts, with annotations (New York: Oxford University Press, 2008).

co-author Daniel R. Melamed, *An introduction to Bach studies* (New York: Oxford University Press, 1998).

Lutheranism, anti-Judaism, and Bach's St. John Passion (New York: Oxford University Press, 1998).

ed., *Creative responses to Bach from Mozart to Hindemith* (Lincoln: University of Nebraska Press, 1998).

The social and religious designs of J. S. Bach's Brandenburg Concertos (Princeton: Princeton University Press, 1995).

ARTICLES

- “Bach against modernity,” in *Rethinking Bach*, ed. Bettina Varwig (New York: Oxford University Press, forthcoming c.2021).
- “The biographical significance of Bach’s handwritten entries in his Calov Bible,” *Lutheran Quarterly* 34 (2020): 373–89.
- “Two Bach church cantatas and ‘the Jews’ in the Gospel of John,” in *The Gospel of John and Jewish-Christian relations*, ed. Adele Reinhartz (Lanham & New York: Lexington Books / Fortress Academic, 2018), 147–64.
- “Blood, people, and crowds in Matthew, Luther, and Bach,” *Luther Digest: An Annual Abridgement of Luther Studies* 16 (2008): 43–45.
- “Rejoicing against Judaism in Handel’s Messiah,” *Journal of Musicology* 24 (2007): 167–94.
- “Historically informed rendering of the librettos from Bach’s church cantatas,” in *Music and theology: Essays in honor of Robin A. Leaver on his sixty-fifth birthday*, ed. Daniel Zager (Lanham, Md: Scarecrow Press, 2007), 103–20.
- “Blood, people, and crowds in Matthew, Luther, and Bach,” *Lutheran Quarterly* 19 (2005): 1–22.
- “Performance practice issues that affect meaning in two Bach instrumental works,” in *Historical musicology: Sources, methods, interpretations*, ed. Stephen A. Crist and Roberta Marvin (Rochester: University of Rochester Press, 2004), 85–94.
- “The character and sources of the anti-Judaism in Bach’s Cantata 46,” *Harvard Theological Review* 96 (2003): 63–99.
- “On the musically theological in J. S. Bach’s church cantatas,” *Lutheran Quarterly* 16 (2002): 48–64.
- “Aufführungspraxis und Bedeutung in zwei Instrumentalwerken Johann Sebastian Bachs,” in *Bach und die Stile: Bericht über das 2. Dortmunder Bach-Symposium 1998*, ed. Martin Geck and Klaus Hofmann (Dortmund: Klangfarben Musikverlag, 1999), 291–301.
- “Penzel manuscripts of Bach concertos,” in *Bachs Orchesterwerke: Bericht über das 1. Dortmunder Bach-Symposium 1996*, eds. Martin Geck and Werner Breig (Witten: Klangfarben Musikverlag, 1997), 77–87.
- “The theological character of J. S. Bach’s Musical Offering,” in *Bach-Studies 2*, ed. Daniel R. Melamed (Cambridge: Cambridge University Press, 1995), 85–106.

- “Concerto styles and signification in Bach’s First Brandenburg Concerto,” in *Bach Perspectives I*, ed. Russell Stinson (Lincoln: University of Nebraska Press, 1995), 79–101.
- “Bach and recorders in G,” *Galpin Society Journal* 48 (1995): 199–204.
- “More source-critical research on J. S. Bach’s Musical Offering,” *Bach: The Journal of the Riemenschneider Bach Institute* 25 (1994): 11–27.
- “Religious aims in Mendelssohn’s 1829 Berlin-Singakademie performances of Bach’s St. Matthew Passion,” *Musical Quarterly* 77 (1993): 718–26.
- “J. S. Bach’s Brandenburg Concertos as a meaningful set,” *Musical Quarterly* 77 (1993): 193–235.
- “On linking Bach’s F-major Sinfonia and his Hunt Cantata,” *Bach: The Journal of the Riemenschneider Bach Institute* 23 (1992): 31–46.
- “Organological questions and their significance in J. S. Bach’s Fourth Brandenburg Concerto,” *Journal of the American Musical Instrument Society* 17 (1991): 5–52.
- “Beziehungen zwischen der Besetzung und dem Satzaufbau im ersten Satz des sechsten Brandenburgischen Konzerts von Johann Sebastian Bach,” *Beiträge zur Bach-Forschung* 9–10 (1991): 104–28.
- “Relationships between scoring and structure in the first movement of Bach’s Sixth Brandenburg Concerto,” *Music and Letters* 71 (1990): 494–504.
- “A critical reappraisal of J. S. Bach’s A-major flute sonata,” *Journal of Musicology* 6 (1988): 367–86.
- “A trio in C major for recorder, violin and continuo by J. S. Bach?” *Early Music* 13 (1985): 384–90.

SELECTED ESSAYS & INTERVIEWS IN PERIODICALS

- “There’s more religion than you think in Bach’s ‘Brandenburgs’,” in *The New York Times*, Sunday Arts & Leisure section, December 23, 2018, page AR6.
<https://www.nytimes.com/2018/12/20/arts/music/bach-brandenburg-concertos.html>
- “Johann Sebastian Bach was more religious than you might think,” in *The New York Times*, Sunday Arts & Leisure section, April 1, 2018, page AR10.
<https://www.nytimes.com/2018/03/30/arts/music/bach-religion-music.html>

interview with Michael Marissen and Lauren Belfer, “A literary couple grapple with Bach and his God,” by James R. Oestreich, in *The New York Times*, Sunday Arts & Leisure section, May 29, 2016, page AR8.

<https://www.nytimes.com/2016/05/29/arts/music/a-literary-couple-grapple-with-bach-and-his-god.html>

“Handel’s *Messiah*: See no evil, hear no evil?” in *The Huffington Post*, April 15, 2014.

https://www.huffingtonpost.com/michael-marissen/handels-messiah-anti-semitism-_b_5150084.html

interview, “PW talks with Michael Marissen: A tainted ‘Messiah’?” by Henry L. Carrigan, Jr., in *Publishers Weekly*, March 24, 2014.

“Unsettling history of that joyous ‘Hallelujah,’” in *The New York Times*, Sunday Arts & Leisure section, April 8, 2007; reprinted in *International Herald Tribune*, Paris, Culture section, April 24, 2007.

“Perspectives on the ‘St. John Passion’ and the Jews,” in *The New York Times*, Sunday Arts & Leisure section, April 2, 2000.

SELECTED OTHER PUBLICATIONS

“Foreword,” for Noelle M. Heber, *J. S. Bach’s material and spiritual treasures: A theological perspective* (Woodbridge, UK: Boydell Press, forthcoming, c. 2021).

“Bach’s learned and galant chamber music,” for booklet in compact disc of Bach’s *Musical Offering* (BWV 1079); Sonata in G major for flute, violin, and continuo (BWV 1038); and *Various Canons on the first eight bass-notes of the preceding Aria [from the Goldberg Variations]* (BWV 1087); by the Bach Collegium of Japan, dir. Masaaki Suzuki (BIS Records, Sweden, 2017).

“A conversation with Bach scholar Michael Marissen,” in Lauren Belfer, *And after the Fire: A novel* (New York: Harper Perennial, 2017), 10–17.

“In Memoriam: J. Reilly Lewis (September 15, 1944 – June 9, 2016),” *Bach Notes* 25 (Fall, 2016): 7.

“Note on the music [and its ‘ritual staging’]: *St. Matthew Passion* (BWV 244) by Johann Sebastian Bach,” staging by Peter Sellars, performed by the Berlin Philharmonic & Rundfunk Chor Berlin, conducted by Simon Rattle; program book; co-presented by *Lincoln Center’s White Lights Festival* and the *Park Avenue Armory*, New York, NY, October 7–8, 2014.

“Communication [regarding John H. Roberts’ article ‘False Messiah’],” *Journal of the American Musicological Society* 64 (2011): 471–78.

- “Bach’s St. John Passion and the Jews,” *Yale Institute of Sacred Music — Colloquium Journal: Music, Worship, Arts* 4 (2007): 141–43.
- “Handel, *Messiah*, and the Jews,” *Swarthmore College Bulletin* 105/2 (2007): 14–15.
- “Yohane Junankyoku BWV 245 Dai-4-Ko. Johannespassion BWV 245 Fassung IV. Kashi Chushaku,” trans. by Kazuhiro Fujiwara in *Bach Collegium Japan* 76 (2007): 9–40.
- “Bach’s gamba sonatas,” for booklet in compact disc of Bach’s gamba sonatas by Emily Walhout and Byron Schenkman (Centaur Records, 2005).
- Paula Fredriksen, Tom Hall, Christopher M. Leighton, and Michael Marissen, “When the words hurt — the gospel of John, Bach’s music, and religious intolerance,” *Service Internationale de Documentation Judéo-Chrétienne* 34/3 (2001): 19–28.
- “Bach’s Brandenburg Concertos,” for booklet in compact disc of Bach’s Brandenburg Concertos by the Bach Collegium of Japan, dir. Masaaki Suzuki (BIS Records, Sweden, 2001).
- “Bach. Brandenburg Kyosokyoku,” trans. by Tadashi Watanabe in *Bach Collegium Japan* 42 (2000): 8–19.
- Daniel R. Melamed and Michael Marissen, “Bach, Johann Sebastian — biographies,” in *Reader’s guide to music: History, theory, and criticism*, ed. Murray Steib (Chicago: Fitzroy Dearborn Pub., 1999), 36–37.
- “Brandenburg Concertos,” “Christian Ludwig, margrave of Brandenburg,” “Musical Offering,” “recorder,” in the encyclopedia volume *Oxford composer companions: J. S. Bach*, ed. Malcolm Boyd (London: Oxford University Press, 1999), 68–73, 95–100, 308–11, 408–9.
- “Is religious faith incompatible with academic life?” *Swarthmore College Bulletin* 96/3 (December 1998): 3.
- Margot Fassler, Steven D. Fraade, Michael Marissen, and Wayne A. Meeks, “Conversations on John’s gospel and Bach’s St. John Passion,” *Spectrum: Report of the Yale Divinity School* 18 (1998): 10–11.
- “J. S. Bach: Orchestral suites and sinfonias,” for booklet in compact disc of Bach’s orchestral suites by the English Concert, dir. Trevor Pinnock (Hamburg: Deutsche Grammophon GmbH — Archiv Produktion, 1995).

SELECTED REVIEWS

- Rebecca Cypess & The Raritan Players, *In Sara Levy’s salon* (cd, Acis Productions, 2017) in *Nashim: A Journal of Jewish Women’s Studies & Gender Issues* 34 (2019): 196–201.

Ruth HaCohen, *The music libel against the Jews* (New Haven: Yale University Press, 2011) in *Journal of the American Musicological Society* 66 (2013): 304–08.

Tassilo Erhardt, *Händels Messiah: Text, Musik, Theologie* (Bad Reichenhall: Comes Verlag, 2007) in *Eighteenth-Century Music* 7 (2010): 109–11.

(various for *Choice*, 1992–)

John Butt, *Bach-interpretation: Articulation markings in the primary sources of J. S. Bach* (Cambridge: Cambridge University Press, 1990) in *Newsletter of the American Bach Society* (Fall 1991): 5–6.

Nicholas Kenyon, ed., *Authenticity and early music: A symposium* (Oxford and New York: Oxford University Press, 1988) in *American Recorder* 31/3 (1990): 23–24.

“The flute and recorder parts in J. S. Bach’s vocal works,” trans. by Mary Huissen in *Boston Early Music News* 6/7 (1989): 10–12.

“Bach-Repertoire für Flötisten,” *Tibia* 12 (1987): 537–40 (review of Werner Richter and Hartmut Strebelt, eds., *J. S. Bach: Repertoire der Flötenpartien aus dem Kantaten- und Oratorienwerk*, 4 vols. [Frankfurt, New York, and London: C. F. Peters Verlag; 1975–86]).

SELECTED NON-PRINT

Podcast series *Notes on Bach*, with Carrie Tipton, “Bach and God: A conversation with Michael Marissen,” March 9, 2018

“On how J. S. Bach’s music conveys theological meaning,” *MARS HILL Audio Journal* 137 (2017)

CBC National Radio, *The Sunday Edition*, with Michael Enright, “Was J. S. Bach anti-Semitic?,” January 8, 2017

interview commentary with Michael Marissen and Lauren Belfer

Interfaith Voices: The nation’s leading religious news magazine on public radio, “WEB EXTRA: Anti-Semitism in Handel’s ‘Messiah’,” April 25, 2014

DVD, *Perspectives on Bach’s Mass in B minor* (Bethlehem, PA: Moravian College and National Endowment for the Humanities, 2013)

interview commentary with Michael Marissen, George Stauffer, and Peter Wollny, moderated by Larry Lipkis

DVD, Simon Carrington & The Yale Schola Cantorum, *Performing the Passion: J. S. Bach and the Gospel according to John* (New Haven: Yale University, Institute of Sacred Music, 2009)

interview commentary from leading musicologists, performers, and biblical scholars, including: Wendy Heller, Jeremy Hultin, Markus Rathey, Michael Marissen, A.-J. Levine, and James Taylor

National Public Radio, “Sing to the glory of God: The legacy of anti-Judaism in Christian choral music”

taped from Baltimore studio, with Tom Hall (director, Baltimore Choral Arts Society), Michael Marissen (Swarthmore College), Luke Timothy Johnson (Emory University), and others.

Radio National Australia, *Encounter, with Stephen Watkins*, “Bach, the Evangelist”

taped interview from Sydney studios, first broadcast October 20, 2000, with Robin A. Leaver, John Kleinig, and Michael Marissen

National Public Radio, *Performance Today, with Lynn Neary*, “Milestones of the Millennium: J. S. Bach’s St. Matthew Passion”

taped interview from Washington studios, first broadcast April 21, 2000, with soprano Ann Monoyios, tenor Ian Bostridge; conductors Ton Koopman (Amsterdam Baroque Orchestra and Chorus), Kenneth Slowik (Smithsonian Chamber Players and Chorus), and Joshua Rifkin (The Bach Ensemble); and Bach scholars Christoph Wolff (Harvard University) and Michael Marissen (Swarthmore College)

National Public Radio, *The Connection, with Christopher Lydon*, “Bach’s ‘Passion’”

live interview and call-in show from Boston studios, April 11, 2000, with Michael Marissen (Swarthmore College) and Julian Wachner (School of Theology, Boston University)

“On how J. S. Bach avoided anti-Judaism [in his Passion settings],” *MARS HILL Audio Journal* 37 (1999)