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BOOKS

co-author Daniel R. Melamed, *Bach's church cantatas, secular cantatas, motets, and oratorios — The parallel German–English texts, with annotations* (expected to complete c.2030).

Bach against modernity (New York: Oxford University Press, 2023);

Bach tegen de moderniteit, transl. by Dingeman van Wijnen (Amersfoort: Uitgeverij Van Wijnen, 2025).

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).

WEB PUBLICATION

BachCantataTexts.org – Michael Marissen and Daniel R. Melamed, *Texts and historically-informed translations for the music of Johann Sebastian Bach* (annotated translations of the c.250 surviving cantata, motet, and oratorio librettos that Bach set to music; posted as we go along; expected to complete c.2030).

EDITIONS

Johann Sebastian Bach, *Trio Sonata in C major for alto recorder, violin, and basso continuo — reconstruction of the source for the Sonata in A major for flute and obbligato harpsichord, BWV 1032*, reconstructed and edited by Michael Marissen (São Paulo, Brazil: Instant Harmony [davidlasocki.com], 2025).

Johann Sebastian Bach, *Sonata in A major for flute and obbligato harpsichord, BWV 1032 — with a historically informed reconstruction of the missing music in the first movement*, reconstructed and edited by Michael Marissen (São Paulo, Brazil: Instant Harmony [davidlasocki.com], 2025).

Johann Sebastian Bach, *Sonata in C major for recorder and obbligato harpsichord — arrangement of the Sonata in A major for Flute and Obbligato Harpsichord, BWV 1032, with a historically informed reconstruction of the missing measures in the first movement*, arranged, edited, and reconstructed by Michael Marissen (São Paulo, Brazil: Instant Harmony [davidlasocki.com], 2025).

SELECTED JOURNALISTIC PUBLICATIONS

David Allen, Joshua Barone, John Eliot Gardiner, Jolle Greenleaf, Hilary Hahn, John Harbison, Javier C. Hernández, Vijay Iyer, Michael Marissen, Midori, Dan Tepfer, Anthony Tommasini, Daniil Trifonov, Seth Colter Walls, Roderick Williams, and Zachary Woolfe, “5 Minutes That Will Make You Love Bach,” in *The New York Times*, November 3, 2021.

<https://www.nytimes.com/2021/11/03/arts/music/classical-music-bach.html>

“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.

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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.

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“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.

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FESTSCHRIFT

Guest eds. Ellen Exner, Michael Marissen, and Daniel R. Melamed; with journal ed.

Christina Fuhrmann, *Essays in honor of Joshua Rifkin*; Special issue of *BACH: The Journal of the Riemenschneider Bach Institute* 55 (2024), 135–305.

ARTICLES

“The quality of befittingness in Bach’s Funeral Music for Prince Leopold of Köthen,” nearly completed.

“The Lutheran ‘Credo’ in J. S. Bach’s *Mass in B Minor*,” *BACH: The Journal of the Riemenschneider Bach Institute* 55 (2024): 242–60.

“The serious nature of the Quodlibet in Bach’s Goldberg Variations,” *CrossAccent: Journal of the Association of Lutheran Church Musicians* 29, no. 3 (2021): 40–45.

“Bach against modernity,” in *Rethinking Bach*, ed. Bettina Varwig (New York: Oxford University Press, 2021), 315–35.

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- “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* 1, ed. Russell Stinson (Lincoln: University of Nebraska Press, 1995), 79–101.
- “Bach and recorders in G,” *Galpin Society Journal* 48 (1995): 199–204.
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- “Religious aims in Mendelssohn’s 1829 Berlin-Singakademie performances of Bach’s St. Matthew Passion,” *Musical Quarterly* 77 (1993): 718–26.
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- “On linking Bach’s F-major Sinfonia and his Hunt Cantata,” *BACH: The Journal of the Riemenschneider Bach Institute* 23 (1992): 31–46.
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- “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.

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SELECTED OTHER PUBLICATIONS

“Mendelssohn’s Christianity and his *Lobgesang*,” for booklet in compact disc of Felix Mendelssohn Bartholdy, *Lobgesang: A Symphony-Cantata after Texts from the Holy Scriptures*, Op. 52, by the Bach Collegium of Japan, dir. Masaaki Suzuki (BIS Records, Sweden, c.2025).

Michael Marissen, Ruth Tatlow, and Michael Maul, “Bach Cantata Texts, Poetic Techniques, and Meanings,” *Discussing Bach* 5 (2023): 2–20.

video:

<https://youtu.be/FkGHIQqRJI8>

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Robin A. Leaver, Noelle M. Heber, and Michael Marissen, “Bach and Jesus,” *Discussing Bach* 2 (2021): 2–17.

video:

<https://bachnetwork.org/discussing-bach/db2/>

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<https://bachnetwork.org/db2/transcript.pdf>

American Bach Society, *Tiny Bach Concerts*, Episode 8 (2021): remarks by Michael Marissen; performance by Maria Keohane, soprano; Fredrik From, violin; with Concerto Copenhagen, directed by Lars Ulrik Mortensen.

video:

https://www.youtube.com/watch?v=i_Mgyr4-SN0

full text:

<https://www.americanbachsociety.org/videos/video9-marissen-copenhagen.html>

- “Foreword,” for Noelle M. Heber, *J. S. Bach’s material and spiritual treasures: A theological perspective* (Woodbridge, UK: Boydell Press, 2021), xiii–xiv.
- “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.
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- “Yohane Junankyoku BWV 245 Dai-4-Ko. Johannespassion BWV 245 Fassung IV. Kashi Chushaku,” transl. by Kazuhiro Fujiwara in *Bach Collegium Japan* 76 (2007): 9–40.
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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.

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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.

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SELECTED NON-PRINT

Podcast series *BACH 52 – Is the music of Bach for everyone?*, interview with Nicholas Phan [<https://nicholas-phan.com/bach-52>], forthcoming.

Podcast series *Bach Talk*, with Roger Klemm and Dennis Sparger, “Bach and God” [<https://bachsociety.org/bach-talk-listen>], forthcoming.

Podcast series *Notes on Bach*, interview 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

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- 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.

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

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- 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)

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