

## ALFRED MANN: A SELECTIVE BIBLIOGRAPHY

Alfred Mann's activity as author and editor extended over nearly seventy years, encompassing monographs, critical editions, scholarly articles, editorials, reviews, concert and recording notes, translations of the works of other scholars, performance editions of music, and, in recent years, memoirs. These include his contributions to the *Hallische Händel-Ausgabe* and *Neue Schubert-Ausgabe* in a format that departed from that generally adopted in sets of critical editions: the volumes were planned as books in which the musical text and commentary were interspersed rather than presented separately. A comparable plan was followed in his *The Study of Fugue* and *Theory and Practice*, where monograph and critical edition are merged.

The writings listed here reflect only those most related to seventeenth-century music, which was not his principal focus as an author. Also omitted are reviews in American and German periodicals; notes for recordings; numerous translations of the writings of other scholars, and, notably, recordings on American and European labels of works by Schütz, Buxtehude, and other Baroque masters on which he appeared variously as recorder soloist, contrabassist, or conductor.

A version of a more complete bibliography was published in *Eighteenth-Century Music in Theory and Practice: Essays in Honor of Alfred Mann*, ed. Mary Ann Parker (Stuyvesant, N.Y.: Pendragon Press, 1994), pp. 329–37.

—Michael Dodds

### SELECTED CRITICAL EDITIONS AND MONOGRAPHS by Alfred Mann

*Die Lehre vom Kontrapunkt: Johann Joseph Fux, Gradus ad Parnassum*, 2. Buch, 1.-3. Übung, Celle: Moeck, 1938; 2nd ed. 1951, annotated German translation. English editions as: *Johann Joseph Fux: Steps to Parnassus*.

*The Study of Counterpoint*, translated and edited with the collaboration of John St Edmunds. New York: Norton, 1943; London: Dent, 1944; in paperback: *The Study of Counterpoint*. New York: Norton, 1965, and Toronto: McLeod, 1965.

*Johann Joseph Fux: Gradus ad Parnassum*, in *Sämtliche Werke*, Serie VII, Band I. Kassel: Bärenreiter, and Graz: Akademische Druck u. Verlagsanstalt, 1967 (facsimile edition of the original text with German and English commentary).

*Johann Joseph Fux: Singfundament*, in *Sämtliche Werke*, Serie VII, Band II, with Eva Badura-Skoda. Kassel: Bärenreiter, and Graz: Akademische Druck u. Verlagsanstalt, 1992.

**MANN, CRITICAL EDITIONS AND MONOGRAPHS (cont.)**

*The Study of Fugue*. New Brunswick: Rutgers, 1958; London: Faber, [1959]; Westport, Connecticut: Greenwood, 1981; in paperback: New York: Norton, 1965; Toronto: McLeod, 1965; New York: Dover, 1987.

*Theory and Practice: The Great Composers as Teachers and Students*. New York and London: Norton, 1987, and New York: Dover, 1994.

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"Zur Frage der Datierung durch Wasserzeichen: Mit einem Brief von Frederick Hudson." *Händel-Jahrbuch* 1980:123–28.

"Problems with Handel Oratorio." *Händel-Jahrbuch* 1983:39–41.

MANN, ARTICLES (cont.)

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"Englische Formen in Händels Werk. Bemerkungen zur Gattungstypologie und Aufführungspraxis." In *Händel auf dem Theater, Conference Report, Karlsruhe 1985*, 39–45. Stuttgart: Laaber, 1988.

"*Gradus und Singfundament: Quellenstudien zur Lehrweise von Johann Joseph Fux.*" In *Festschrift Wolfgang Rehm zum 60. Geburtstag*, ed. Dietrich Berke and Harald Heckmann, 25–30. Kassel: Bärenreiter, 1989.

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"Self Borrowing." In *Festa Musicologica: Essays in Honor of George J. Buelow*, ed. Thomas J. Matthiesen and Benito V. Rivera, 147–63. Stuyvesant, New York: Pendragon Press, 1995.

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"Choral Music in Germany: Bach's Heritage," vol. 5, no. 4, 1963.

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No. 3. Orlando Gibbons, *Concerted Anthems* ("This is the Record of John" and "Behold, Thou hast made my Days"), with Melvin Strauss, 1958.

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