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[Review of] Recorded Concert Band Music, 1950-1987: A Selected, Annotated Listing

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MUSICAL FORMS

Band

1217. Rasmussen, Richard Michael. *Recorded Concert Band Music, 1950-1987: A Selected*

Annotated Listing. Jefferson, N.C., McFarland, 1988. 442p. index. \$45.00. LC 88-42522. ISBN 0-89950-318-7.

Access to band music recordings, previously limited to Kenneth W. Berger's *Band Discography* (Berger Band, 1955) and *Band Encyclopedia* (Band Association, 1960), has been updated and expanded by Rasmussen (author of *The UFO Literature*, see ARBA 86, entry 747). The focus is on U.S. LP recordings, but some European (e.g., Molenaar's Band Series) and Japanese (e.g., Tokyo Kosei Series) works are included. Few marches are listed; emphasis is instead on an "active band repertoire" (p. 2) including new, traditional, and experimental works. "Major compositions" (p. 3) are included, with most grade 3 or above.

Over seventeen hundred composition entries (both in- and out-of-print) are arranged alphabetically by composer, arranger, or transcriber; and include album title, performing ensemble, conductor, date of recording or issuance, label, record number, and, usually, a descriptive annotation. The format of entries with multiple recordings makes it difficult to distinguish one recording citation from another, and Rasmussen rarely distinguishes among the recordings in terms of quality. He also fails to reveal the length of each piece and the other works on each record. The data, however, are rarely inaccurate (entry 1134 does have an incorrect record number), and the annotations provide some background and technical descriptions of the piece. Additional sections include an overview of the major band music series (with background on bands and conductors), an appendix listing record companies and distributors (with brief descriptions of their concentration), and a very detailed and accurate index to composers, transcribers, composition titles (but not albums), performers, conductors, and types of music (both thematic and instrumental).

Norman Lloyd Owen's foreword places woodwind and brass music in a cultural and historical context and designates Rasmussen's work as primarily a selection tool for band directors looking for music for performance. This work has a broader audience, however, including students, music collectors, and interested listeners.

Robert Aken