1991

[Review of] Percussion Discography: An International Compilation of Solo and Chamber Percussion Music

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Notes/Citation Information
Published in American Reference Books Annual, v. 22, p. 519.

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phies of brass music in the in 1964. However, Fasman basic bibliographical source

and music literature (e.g., r popular styles), pedagogy, tabetical within subsections, 29 entries largely encompass English, French, German, or ary. — Robert Skinner

ures 1550-1650: A Catalogue rning Dissertations in Music 09031. LC 89-1378. ISBN e development of keyboard each volume is a fascinating serves a detailed study of its usage. The narratives on the y intention of providing an a and draws conclusions or book is easy to read and is eviations. Title and author

r. Organists and students of of title pages and forewords ary that even these sections Dorothy E. Jones

63, is a most welcome addi-compact, selective survey of nologically, with an alphas- of the importance of a nal comments within. While essays. Each begins with a

Percussion


Meza, principal percussionist with the Costa Rica National Symphony and percussion instructor at the University of Costa Rica, has put together the first detailed international discography of twentieth-century percussion music. This work, with over 1,400 entries arranged alphabetically by composer, is another solid entry in the Greenwood Discographies series. Each entry gives birth and death information for the composer, composition title, issuing record companies, record numbers, instrumentation, and performers. Although LP, CD, and cassette formats are included, it is generally not clear in which formats a given recording is available. All music in this discography has a written score, so jazz and other improvisational recordings are not included. Useful indexes cover work titles and performers, and record company addresses will aid those wishing to order the recordings. Future editions are planned.

— Robert Aken