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Robert Barclay. *The Art of the Trumpet-Maker: The Materials, Tools, and Techniques of the Seventeenth and Eighteenth Centuries in Nuremberg,* Oxford: Oxford University Press, 1992. 186 p., 167 figures. ISBN 0-19-816223-5

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outre une très belle présentation (papier glacé, grand format 21 × 29,5 cm), ce catalogue répond de façon tout à fait adéquate aux exigences de la musicologie actuelle et témoigne du développement important et tant attendu que connaît l'étude de la musique française. Il ne nous reste plus qu'à attendre avec impatience une biographie de Roussel par Nicole Labelle.

Michel Duchesneau

Robert Barclay. *The Art of the Trumpet-Maker: The Materials, Tools, and Techniques of the Seventeenth and Eighteenth Centuries in Nuremberg*. Oxford: Oxford University Press, 1992. 186 p., 167 figures. ISBN 0-19-816223-5.

This book is the fourteenth in the Early Music Series published by Oxford University Press and is a study of the manufacture of brass instruments in the seventeenth and eighteenth centuries, particularly in Nuremberg where many of the finest instruments were made.

Much has been written on the music of this period in history, considered by many to be the Golden Age of music for trumpet, but until now little has been written on the art of the manufacturers of these instruments. As a result of the author's research we now have a wealth of information about the methods and workshop practices of baroque trumpet making. Robert Barclay has made a careful study of instruments in museums, mostly in Europe, and has spent a great deal of time reading available texts on brass instrument making of that period. His book is a fascinating compendium of information on the many aspects of brass instrument manufacture of the baroque period.

The book is beautifully produced with a very readable text containing some 107 illustrations and photographs of outstanding clarity; many of the photographs are his own and give specific detail on certain techniques. There are seven chapters in all covering the History, Metal, Solders and Fluxes, Workshop, Techniques, and finally, a chapter in which the author considers the ethics of modern practices in the performance of the natural trumpet. Although there are many recordings of groups and orchestras performing on original instruments, or modern replicas, it is rare that an original *trumpet* has been used, or indeed an exact replica. Most of the available recordings of early trumpet music have been made using a trumpet of the required length, but with the inclusion of finger holes drilled at anti-nodal points. These holes, sometimes as many as three or four, assist the performer to overcome the awkward, out-of-tune harmonics and help ease the problems of pitch and attack. Trumpet players of today begin their studies on a fully chromatic instrument; it is difficult to come to terms with the

natural trumpet with its intonation idiosyncrasies and pitch problems without a great deal of patience and devoted practice. Robert Barclay states a simple concept – one should use the correct equipment because that was the way it was done originally. He has an apt comment regarding the use of modern replica baroque trumpets with anti-nodal finger holes: "I make trumpets with two holes, a small one at one end, into which one blows, and a large one at the other end, out of which the sound comes."

Robert Barclay has established himself as one of the few craftsmen who make natural trumpets using the methods of the seventeenth and eighteenth centuries. His instruments are being used by the few trumpet players who have mastered the difficulties and by their recorded performances have provided examples of the unique sounds of the baroque trumpet.

The chapter, "Metal," deals with the history of the making of brass in which Barclay explains the various uses of alloys with clarity. A chart showing the metal thickness and tube diameters of well-known trumpet makers from 1599 to 1800 will be of interest to players of the natural trumpet who play on modern copies and may have speculated on these facts. Those players who are using natural trumpets of brass will be interested to read the several paragraphs on corrosion. There is a recommendation not to polish the metal; it is rarely beneficial to do so, but if one does one must thereafter handle the instrument with gloves.

In the chapter, "The Workshop," the author has given a fascinating view of the tools and equipment and the workshop layout and notes the different kinds of hammer, jigs, vices, punches, and lathes. He writes of the special hand tools needed by craftsmen working with metal, such as engraving tools, drills, and files. He then goes on to the methods used in gilding and in the finishing of an instrument, noting some of the problems which may spoil an almost finished trumpet.

The chapter, "Techniques," is yet another part of the book which provides a wealth of detail on the making of a natural trumpet. Barclay shows how the embellishments are made and fixed to the instrument. Making the bell garland is explained in detail, as are the engraving methods and the use of a bezel to reinforce the bell. Techniques in bending the tube are given as are the methods of burnishing the metal and the final polishing. The illustrations are particularly helpful, and the photographs of some of the early instruments are outstanding. One of special interest is the bell of a silver trumpet made by Anton Schnitzer in 1581. The elaborate engraving and embossing are the work of a highly skilled artist.

The author states in his preface that the book is not on how to make a classic Nuremberg trumpet but is about trumpet making of that period. Considering the

wealth of information, the illustrations and drawing, it might just be possible for a skilled craftsman to make such an instrument. However, having watched the author in his workshop, I would advise caution. It is not quite so easy as it reads.

Robert Barclay's text is lively and always interesting. What might have become a rather dull statement of facts, and possible academic, is a very readable book; I would recommend it to all who have more than a passing interest in the early trumpet.

Robert Oades

William Ashbrook and Harold Powers. *Puccini's 'Turandot': The End of the Great Tradition*. Princeton Studies in Opera. Princeton: Princeton University Press, 1991. x, 193 pp. ISBN 0-691-09137-4 (cloth), 0-691-02712-9 (paper).

For more than a decade scholars, students, and connoisseurs of opera have been able to consult two series of books on opera: the *Opera Guides* in association with the English National Opera and Royal Opera (Calder Publishers) and the *Cambridge Opera Handbooks* (Cambridge University Press). To date, both series have focused on the major works in the repertoire, devoting an entire volume to one opera, with discographies and bibliographies for further study. Here the similarities end. The English National *Opera Guides* are written with the intention of enlightening the general opera-going public, giving them a series of introductory essays which focus on a specific opera in its historical context, the libretto as literature, and the important aspects of the musical style. The second half of the book contains the libretto in its original language accompanied by an English translation. The *Cambridge Opera Handbooks* differ not so much in the types of issues addressed as in the manner of discussion. These volumes are definitely written for the musically literate since they contain more musical analysis and thoroughly examine some pertinent issues of the particular opera. According to the "General Preface," each handbook has three main areas: history, analysis, and the influence of critical writing on the appreciation of structural elements. The historical discussions focus on the genesis of the libretto and the music and give a performance history. The detailed musical analysis considers musical and dramatic effects within the context of the overall structure.

Princeton Studies in Opera is a new series on opera scholarship, introduced in 1991 by Princeton University Press. *Puccini's 'Turandot'* is the first book in the series, followed by *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (1991) by Carolyn Abbate. From these first two publications it appears that this series is proceeding in a different direction from previous ones, appealing directly to opera scholars who are well acquainted with the