

Matthew Naughtin, *Ballet Music: a Handbook* (Lanham, Maryland MD): Rowman & Littlefield, 2014 (xv, 451 p.) ISBN 978-0-8108-8659-9

This invaluable compendium takes as its starting point the need for a comparable ballet book to David Daniels' *Orchestral Music: a Handbook*, now in its fourth edition (Scarecrow Press, 2005, printed and online). As much as Daniels' book has become the orchestral librarian's 'bible', so orchestral librarians of ballet companies need a guidebook to the repertoire, and an introduction to the unique terminology and requirements of this particular performance medium. Naughtin set out to provide such a guide, and has produced a work which is of as much relevance to other workers in the ballet world, as to the orchestral librarians for whom it was initially intended.

The ten chapters in Part 1 introduces us to a brief potted history of ballet, its leading ballet masters, choreographers and companies, followed by an overview of ballet structure and terminology. After this come a series of chapters ensuring that we understand all the key personnel who work together in a ballet company to ensure that the dancers are able to dedicate themselves to their creative and artistic endeavours. Our introduction to the ballet company is comprehensive, describing the artistic director, the artistic staff and dancers, administrative and music staff, and finance. Next comes learning the repertoire, then 'A Day at the Ballet', a description of the stage, how stage rehearsals work; and finally a table illustrates a typical day in a large ballet.

Having clarified the basic infrastructure, Naughtin next introduces us to the musical personnel who will most interest us: the pianist, the composer, and the music librarian, followed by chapters about preparing the music and adapting classic

ballets, creating new ones, and details about licensing, contracts and other legal issues.

All the above sets the context for the most important part of the book – the alphabetical orchestral repertoire listing. This occupies most of Part 2. Say, for example, that one was a newly-appointed orchestral librarian to a ballet company, and the first ballet of the season was *Swan Lake*. What would one need to know? Over seven pages, Naughtin identifies the composer, the choreographer, the title and opus number of the music (not all ballets bear the name of the music they're danced to); the duration of the ballet, details of the premiere (date, place and theatre); the instrumentation; the source of music (ie, the publisher/s, including editions to be found in IMSLP); and the availability of piano reductions, again with publication details. There's a brief potted history of the ballet, a synopsis of the story, and the order of numbers in the original score, together with tempo indications and time signatures. Because Tchaikovsky wrote another version in 1895, all details pertinent to this version are also provided.

Had I looked up a ballet title in other than the accepted language, a cross-reference would have directed me to the preferred title, eg *Kameliendame* has a cross-reference to *Lady of the Camellias*, and *The Fairy's Kiss*, to *Le Baiser de la Fee*.

This comprehensive listing of ballet repertoire – well over 100 ballets – occupies over half of the book, but although it is probably the main reason that orchestral librarians will want it on their shelves, it is by no means the book's sole value. The repertoire listing is followed by Ballet Reference Resources – 36 pages giving contact details and websites for the most famous ballet companies worldwide, online resources and databases, and music publishers. There is, of course, the danger that contact

details and websites can get out of date, but even knowing the companies' names would give future ballet workers the opportunity to make their own online searches to try to track them down again. Hidden at the end of this final chapter, is a useful and fairly extensive bibliography over three pages – 'Books on Ballet' – including books from the 1950s to 2013. These have rather more focus on ballet than music, though Naughtin certainly does include books on ballet music, including Charles M. Joseph's book on Stravinsky and Balanchine, and Katherine Teck's *Music for the Dance, Reflections on a collaborative art*. It is not a totally comprehensive listing – searching 'ballet music history' on the British union catalogue Copac reveals further titles that could usefully have been included – but it is certainly a good offering for the interested enquirer to begin with.

There follow seven appendices giving instrumental abbreviations, various sample licence requests and licences (including for television and internet promotion), and commissioning agreements, before finishing up with an index.

The book is to be commended, but perhaps the best commendation is one from personal experience. Before reviewing this book, our conservatoire library had already purchased a copy for our collection, and one of my colleagues thought to borrow it for their own private perusal. It was not to be: a student found it in the catalogue, and immediately demanded its return so that they could use it in connection with their own studies! I can envisage the publication being of use to conductors, accompanists and ballet producers – we train all of these – and can commend it to ballet companies, orchestral librarians and conservatoires alike.