

Dance



Figure drawings for a relief mural by Ivor Abrahams (courtesy Bernard Jacobson Gallery)

2003 Edition

The Boosey & Hawkes catalogue contains many of the most significant and popular scores in the dance repertoire, including original ballets (see below) and concert works which have received highly successful choreographies (see page 9). To hear some of the music, a free CD sampler is available upon request.

Works written as ballets

| <i>composer</i> | <i>work, duration and scoring</i> | <i>background details</i> |
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| Andriessen | Odyssey 75' 4 female singers—kbd sampler | Collaboration between Beppie Blankert and Louis Andriessen based on Homer's <i>Odyssey</i> and James Joyce's <i>Ulysses</i> . Inspired by a fascination with sensuality and detachment, the ballet brings together the ancient, the old and the new. Original choreography performed with four singers, three dancers and one actress. |
| Bernstein | The Dybbuk 50' 3.3.4.3—4.3.3.1—timp.perc(3)—harp— pft—strings—baritone and bass soli | First choreographed by Jerome Robbins for New York City Ballet in 1974. It is a ritualistic dancework drawing upon Shul Ansky's famous play, Jewish folk traditions in general and the mystical symbolism of the kabbalah. The Robbins <i>Dybbuk</i> invites revival, but new choreographies may be created using a different title. |
| Bernstein | Fancy Free 27' 2(II=picc).2.2.2—4.3.3.1—timp.perc(2-3)— pft—strings | Highly popular original choreography by Jerome Robbins premiered in New York in 1944. The point of departure for the Robbins/Bernstein musical <i>On the Town</i> . No new choreographies are permitted. |
| Bernstein | Facsimile 19' 2(II=picc).2.2(=E>cl).2—4.2.crt.2.1— timp.perc(2)—pft(concertante)—strings | A 'choreographic essay' dedicated to Jerome Robbins and first staged at the Broadway Theatre in New York in 1946. The scenario depicts a love-triangle between a woman and two men on a beach. |
| Birtwistle-Bach | Bach Measures 23' 1(=af).1(=corA).1(=bcl).1(=dbn)— 1.1.1(btrbn).0—perc(1):glsp/vib— strings(1.1.1.1.1 or max.6.6.4.3.2)) | A set of transcriptions of Bach chorale preludes, made for Richard Alston in 1996. |
| Blacher | Dance Scenes 35' 2(II=picc).2.2.2—2.2.2.0—timp.perc— strings | Written in 1939 for the Ballets Russes de Monte Carlo (ballet to be called 'La Vie') but never staged in the composer's lifetime. Score rediscovered in 1976. First choreography in 1991 by Francois Klaus at Stadttheater Bern in ballet entitled 'Juans Traum'. A new recording has just been released on Largo. |

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| Britten | <p>Prince of the Pagodas 125'</p> <p>2.picc.2.corA.2.E♭cl.asax.3—4.3.3.1— timp.perc(6)—harp—pft—cel—strings</p> | <p>Ballet in 3 acts. Britten's only full-length dance work, first choreographed by John Cranko in 1957. Successful choreography by Kenneth MacMillan for Royal Ballet, Covent Garden in 1989, which can be seen on a Teldec video and most recently, a choreography by Bertrand D'At for Ballet du Rhin. Acclaimed recordings by the composer on Decca and by Oliver Knussen on Virgin.</p> |
| Chavez | <p>Suite de Caballos de Vapor 25' (Horsepower Suite)</p> <p>2.picc.2.corA.2.E♭cl.bcl.ssax(ad lib).tsax(ad lib).3(III=dbn)—4.3.3.1—timp.perc(3)—strings</p> | <p>Chavez's ballet-symphony was written in 1926 in collaboration with artist Diego Rivera. The scenario explored the effects of the industrial machine age on the life of Mexico. Though the full ballet is infrequently performed, the suite is popular as a concert work and can be choreographed in its own right.</p> |
| Copland | <p>Appalachian Spring 33'</p> <p><i>Full orchestral version:</i> 2(II=picc).2.2.2— 2.2.2.0—timp.perc(2)—harp—pft—strings <i>Original chamber version:</i> 1.0.1.1—0.0.0.0— pft—strings(4.0.2.2.1)</p> | <p>Classic Martha Graham ballet dating from 1944. New choreography of either full orchestra or original 13-instrument version permissible, but would have to have a new title.</p> |
| Copland | <p>Billy the Kid 35'</p> <p>2.picc.2.2.2—4.3.3.1—timp.perc(5)—harp— pft—strings</p> | <p>Copland's classic American ballet uses cowboy songs to conjure up the Wild West. First choreographed by Eugene Loring in 1938 for Ballet Caravan, and revived by American Ballet Theatre, Joffrey Ballet and Dance Theater of Harlem.</p> |
| Copland | <p>Dance Panels 26'</p> <p>2(I=afℓ ad lib,II=picc).1.2.1—2.2.1.0—perc(2)— strings</p> | <p>An abstract ballet, originally commissioned by Jerome Robbins but finally choreographed by Heinz Rosen at the Bavarian State Opera Ballet in 1963. Ripe for rediscovery.</p> |
| Copland | <p>Grohg 30'</p> <p>2(I=picc).picc.2.corA.2.bcl.picc cl in D.2.dbn— 4,3,2cornet.2.Btrbn.1—timp.perc(4)—pft(=cel)— 2harp—strings(12.10.8.8.6)</p> | <p>Copland's earliest ballet score, written in 1925. The supernatural scenario by Harold Clurman depicts the macabre magician Grohg summoning a series of corpses to life. The ballet was never performed in the composer's lifetime and much of the music found its way into such works as the <i>Cortège Macabre</i> and <i>Dance Symphony</i>. The score was recently rediscovered by Oliver Knussen, played in concert, and recorded by Decca Argo. It was first choreographed as "Witches of Salem" in 1998 by Lyn Cote for Washington Ballet.</p> |
| Copland | <p>Hear Ye! Hear Ye! 31'</p> <p>2(II=picc).2(II=corA).2.2—2.2.2.0— timp.perc(2)—pft(=cel)—strings</p> | <p>Commissioned by Ruth Page in 1934 for her own dance company. The scenario is a courtroom drama in which three witnesses describe a nightclub murder, inspiring a jazzy score from Copland. Recently released on disc by Decca Argo, conducted by Oliver Knussen, coupled with <i>Grohg</i>.</p> |
| Copland | <p>Rodeo 24'</p> <p>3(II,III=picc).2.corA.2.bcl.2—4.3.3.1— timp.perc—harp—pft(=cel)—strings</p> | <p>Agnes de Mille choreographed <i>Rodeo</i> for the Ballets Russes de Monte Carlo in 1942. One of the most popular of all American ballets, it depicts the traditional Saturday rodeo and dance, and Copland's energetic score draws upon popular cowboy melodies.</p> |
| Dean | <p>One of a Kind 70'</p> <p>vlc—pre-recorded tape</p> | <p>Commissioned by the Dutch Ministry of Home Affairs to celebrate the 150th anniversary of the Dutch Constitution, Jiří Kylián's original choreography for the Nederlands Dans Theater is inspired by Article 1 of the document – the principle of liberty. The ethereal soundscape resonates with aural inflections from every continent. Mongolian and Tibetan chanting engages with Inuit vocal games, contemporary choral techniques and various examples of Australian bird song. Strains from the mysterious madrigals of Carlo Gesualdo are prevalent. Kylián describes the work as a 'poem to freedom, a tribute to all the liberties of personal expression'.</p> |
| Gerhard | <p>Ariel 30'</p> <p>3(II,III=picc).3(III=corA).3.bcl.2.dbn—4.3.3.1— timp.perc—strings</p> | <p>In 1934 Gerhard collaborated with artist Joan Miró and writer J V Foix on this surrealist version of <i>The Tempest</i>. The work was never staged but premiered in concert in 1936.</p> |



- Gerhard **Don Quixote** 32'
2(I,II=picc).picc.2.corA.2.bcl.2—4.3.3.1—
timp.perc(2)—harp—pft(4 hands)—strings
- The original Ninette de Valois ballet had considerable success in the UK and USA in the early 1950s, but the complete ballet has not been produced since. The work invites a new choreography paralleling Gerhard's exploration of the psychological implications of the *Don Quixote* story. The much-admired music can be heard on a recent Auvidis recording.
- Gerhard **Pandora** 26'
Original version: 2pft—perc(1)
Suite for chamber orchestra:
1(=picc).1(=corA).2(II=bcl).1—2.1.1.0—
timp.perc(3)—harp—pft(=cel)—strings
- Commissioned in 1942 by Kurt Jooss, *Pandora* was the successor to *The Green Table* and *Chronica* in his anti-war triptych. The scenario is a modern reworking of the classical myth of Pandora and Psyche. Gerhard's original score is for two pianos and percussion, making it eminently suitable for touring. The composer's later arrangement for chamber orchestra could be choreographed in its own right. Both versions are available on disc, from Largo and Harmonia Mundi respectively.
- Gerhard **Soirées de Barcelone**
Piano Suite 19'
Full orchestral version (ed. MacDonald) 55'
Orchestral Suite (arr. Atherton) 16'
2.picc.3(III=corA).2.E=bcl.bcl.2.dbn—4.3.3.1—
timp.perc—pft—harp—cel—strings
- The ballet was commissioned in 1936 for the Ballets Russes de Monte Carlo but the work was left incomplete when Gerhard fled Spain. The original scenario by the Catalan writer Ventura Gassol was based on the ritual fire-festivals and dance ceremonies on the summer solstice. The full orchestral version of the ballet was made available in 1996 and is available to choreographers for the first time. Gerhard's suite for piano, as recorded on a recent Largo disc, is highly suitable for dance.
- Ginastera **Panambí** 35'
3.picc.3.corA.3.bcl.3.dbn—4.4.3.1—timp.perc(6)—
2harp—pft—cel—strings—female chorus
- Set in the pre-Columbian world of the Maya Indians. The ballet's premiere at the Teatro Colón in 1940 provided Ginastera with his first major success.
- Ginastera **Estancia** 35' or 12'
1(=piccII).picc.2.2.2—4.2.0.0—timp.perc(5)—
pft—strings—solo baritone
Dances from Estancia: scoring as above
without solo baritone
- One act ballet "based on Argentine country life" composed in 1941 and first staged in Buenos Aires in 1952. Ginastera's popular suite drawn from the ballet, *Dances from Estancia*, is also suitable for choreography.
- Goldschmidt **Chronica** 20'
2(II=picc).2(II=corA).2.2—4.2.3.1timp.perc—
harp—strings
- Goldschmidt's only ballet, which chronicles the rise and fall of a dictatorship, was commissioned by Kurt Jooss as a successor to *The Green Table*. The work toured widely following its premiere in 1938 in its original two-piano version. The composer's later orchestral version is suitable for a new choreography. A recording of *Chronica* is available on Decca.
- Gough **This House Will Burn** 40'
3 (II,III=picc).0.2(II=bcl).bcl(=dbcl).3sax.0—
0.3.3.1—perc:ghatam/thavil/tablas—
marimba —gtr—harp—pft—kbd triggering
Akai S6000 —strings(8.8.8.8.6)
- Premiered by the Royal Ballet, Covent Garden in 2001. Original choreography by Ashley Page. Design by Stephen Chambers and Jon Morrell. Ballet uses a cast of nine dancers – five male and four female.
- Gough **Sleeping with Audrey** 20'
strings(3.2.2.2.1)—sampler
- Collaboration between choreographer Ashley Page and Orlando Gough. Inspired by the symbolic approach to narrative in the paintings of Stephen Chambers. Each painting seems to imply a story, but a story that the viewer must invent. Premiered by the Royal Ballet, Covent Garden in 1995 the music is written for ten string players, making it practical for touring companies. The music draws on Gough's love of pibroch pipe music and Bartók.
- Gough **Room of Cooks** 13'
sax quartet—btrbn—harp—perc(1):marimba/
vib-sampler—vln.vla.db
- The seventh collaboration between Ashley Page and Orlando Gough. Intended as a companion piece to *Sleeping with Audrey*, and inspired by the paintings of Stephen Chambers. The score is a product of Gough's self-confessed obsession with the music of Isaac Albeniz. Nominated for the Best New Dance Production at the Lawrence Oliver awards.



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| Jenkins | <p>Love's Fool 24'</p> <p>fl.cl—harp—pft—perc(2):xyl/glsp/hi-hat/ tpl.bl/cyms/susp.cym/tgl/BD/SD/cowbell/ cast/tamb—2vln.vla.vlc</p> | <p>Commissioned for Royal Ballet, Covent Garden in 1999. William Tuckett's original choreography wittily describes how a suppressed office manager cannot bring himself to declare his love for a typist. The ubiquitous "office cupid" brings the lovers together.</p> |
| Jolivet | <p>Ariadne 23'</p> <p>2(II=picc).1(=corA).2.1—2.1.1.0—timp.perc— pft—strings</p> | <p>First performed at the Paris Opéra-Comique in 1965 with choreography by Alvin Ailey.</p> |
| Kats-Chernin | <p>Wild Swans 90'</p> <p>Picc.2.2(II=corA).2(II=bcl).2(II=dbn)—4.2.3.1— 3perc—harp—pft—cel—strings</p> | <p>Collaboration between Elena Kats-Chernin and choreographer Meryl Tankard for The Australian Ballet and Sydney Opera House. The scenario is based on Hans Christian Andersen's heart-warming tale of one sister's self-sacrifice and perseverance to free her eleven brothers from a curse. The production features an eclectic mix of dance, singing and unique photographic projections by Régis Lansac.</p> |
| Koehne | <p>Tivoli 90'</p> <p>3.3.3.3—4.3.3.1—timp.perc(2)—harp—pft— strings</p> | <p>Graeme Murphy's dance-musical captures the essence of the flamboyant, carefree and innocent Tivoli Circuit. A nostalgic tribute to an era that helped shape Australia's cultural identity, the production features Graeme Koehne's evocative score, actors and a ten-piece band.</p> |
| Lees | <p>Scarlatti Portfolio 25'</p> <p>2.2.2.2—2.2.1.0—timp.perc:SD/BD/cast/ tamb/tgl/glsp—strings</p> | <p>The music is a "transformation" of seven Scarlatti keyboard sonatas. Choreographed by Lew Christensen for San Francisco Ballet in 1979 and subsequently revived.</p> |
| Lindberg / Reich | <p>Counter Phrases</p> <p>1.1.1.1—1.1.1.0—Perc (2 players, vib, tgl, mark tree, Chin.cym (2 high, 1 medium), 4 susp.cym (2 high, 2 medium), bongos, BD, tam-t, marimba, crot (lower octave), glsp—2— pf-2.1.1.1. / 2xyl—2vib—2pft</p> | <p>First performed in March 2003, this collaborative multi-media ballet sets music by ten of the world's leading composers to short films by Thierry De May. Films feature choreography by Anne Theresa De Keersmaeker for Rosas dance company.</p> |
| Markevitch | <p>L'Envol d'Icare 24'</p> <p>3(I,II tuned ¼ tone flat).picc.2(II=corA).1. E♭cl.2.dbn—4.2.3.1—timp.perc—cel—pft— strings(8, including 2 soli tuned ¼ tone sharp. 8.6.6, including 2 soli tuned ¼ tone sharp.4)</p> <p><i>Chamber version</i> (arr.Lyndon-Gee): 2pft—perc</p> <p>Icare 24'</p> <p>2.picc.2.corA.2.dbn—4.3.3.1— timp.perc(4)—cel—pft—strings</p> | <p>Highly original ballet score composed in 1933 for Serge Lifar but, despite its sensational success in the concert hall, not used by Lifar in his Icarus ballet. The work still awaits its dance premiere. Markevitch revised the score in 1943, eliminating the quartertone effects and re-naming it <i>Icare</i>. A new arrangement of the score for two pianos and percussion is now available for touring by small companies. Markevitch envisaged <i>The Flight of Icarus</i> in transcendent terms and this treatment of the familiar myth could provide an effective and thoroughly modern scenario.</p> |
| Markevitch | <p>Rebus 24'</p> <p>2(II=picc)2.1.E♭cl.2—4.2.3.1—timp.perc—strings</p> | <p>Massine commissioned a score from Markevitch in 1931 for a ballet to be based on the proverb "Pauvreté n'est pas vice", but his troupe was dissolved before the work's first performance. The ballet's stage premiere was recently given in Hagen with new choreography by Richard Wherlock. <i>Rebus</i> could be effectively coupled with Weill's <i>Seven Deadly Sins</i>.</p> |
| Maxwell Davies | <p>Salome 134'</p> <p>2(II=picc.af).2.2(II=bcl).2(II=dbn)—4.2.2.0— timp.perc(5)—harp—cel—strings</p> <p><i>Reduced version</i>: 2(II=picc.af).2(II=corA). 2(II=bcl).2—2.2.2.0—timp.perc(3)—harp— cel—strings</p> | <p>Flemming Flindt's original 1978 choreography enjoyed a run of over 100 performances in Denmark and on tour in Scandinavia. The composer produced a reduced orchestration for performances with the Dallas Ballet. A more recent choreography by Harold Collins has been staged by the Queensland Ballet and the Finnish National Ballet.</p> |

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| Maxwell Davies | Vesalii Icones 40' fl(=afl, picc).basset cl(or cl)—perc(1)— pft(=autoharp, motor horn, cheap commercial tape recorder, bamboo lengths, knife on plate)—pft(upright, out-of-tune) to be played by dancer or conductor—vla.solo vcl | Striking work for solo dancer and ensemble featuring solo cello. Fourteen dances relating to the Stations of the Cross and the anatomical engravings of Vesalius. Danced by William Louthar at premiere in 1969. More recently seen in choreography by Ian Spink for dancer Tom Yang, and in the Birmingham Royal Ballet's production choreographed and danced by Yuri Zhukov. The work is rich in parody, as a hymn tune is transformed into a fox-trot and the crucified dancer is finally revealed as the medieval Antichrist. |
| Mills | Snugglepot and Cuddlepie 40' 2.picc.2.corA.2.3(II=E♭cl; III=bcl).2.dbn 4.3(I=picctpg).3.1—timp,perc(3)—harp— pft(=cel)—strings | One of the most successful new Australian ballets of recent years, based on the enchanting stories of May Gibb. The work was staged by the Australian Ballet in choreography by Petal Miller-Ashmole, a highly popular production with audiences both young and old. A CD of the ballet score by Richard Mills was released recently by ABC Records. |
| Prokofieff | Chout (The Buffoon) 55' 2.picc.2.corA.2.3(III=bcl).3—4.3(III=atpt in F).3.1—timp,perc(3)—2harps—pft—strings— optional narrator | Diaghilev's first collaboration with Prokofieff, creating a ballet based on Russian folk tales concerning a wily peasant joker (the Chout of the title). Though the work was performed successfully in Paris and London when new in 1921, it has been infrequently revived since, due to the weak choreography by Larionov and Slavinsky. It is worthy of revival in a new choreography to match the wit and lyricism of Prokofieff's music. |
| Prokofieff | Le Pas d'Acier 55' 2.picc.2.corA.2.E♭cl.bcl.2.dbn—4.4.3.1— timp,perc—pft—strings | One of Diaghilev's greatest successes in the 20s. Scenario by the constructivist painter, Yakulov, on Bolshevik industrialisation. Massine choreographed the work and danced in it alongside Serge Lifar. |
| Prokofieff | The Prodigal Son 35' 2, picc.2.corA.2.bcl.2.dbn—4.2.3.1— timp,perc—strings | The last and most successful of the Diaghilev ballets to Prokofieff's music. Original choreography by Balanchine to scenario by Boris Kochno, with designs by Georges Roualt and Serge Lifar in the title role. Recently revived by the Royal Ballet, Covent Garden. |
| Prokofieff | On the Dnieper 35' 2.picc.2.corA.2.bcl.2.dbn—4.2.3.1— timp,perc—strings | Prokofieff and Lifar collaborated on the rather abstract scenario. Despite the praise of Stravinsky and Milhaud, the ballet was indifferently received at its premiere in 1932. The lyricism of the score foreshadows Prokofieff's music for <i>Romeo and Juliet</i> and <i>Cinderella</i> . |
| Prokofieff | Trapeze 28' ob—cl—vln—vla—db | Commissioned in the 1920s by Boris Romanov for his Berlin-based Ballet Romantique. Final two movements in their original quintet scoring were lost and have recently been reconstructed. The small instrumental forces make the ballet practical for dance companies to tour. Despite the circus setting of its original scenario, the music is some of Prokofieff's most abstract and non-descriptive, inviting modern choreography. First choreography of reconstructed version by Christopher Hampson for English National Ballet, April 2003. |
| Schwertsik | Frida Kahlo 90' pre-recorded tape | Johann Kresnik's second ballet with music by Kurt Schwertsik takes as its subject the life of Mexican artist Frida Kahlo, her tempestuous affair with Diego Rivera, and the paralysis she suffered after a traffic accident. <i>Frida Kahlo</i> has toured extensively in Europe, and is danced to a tape containing Schwertsik's music and sound collages. |
| Schwertsik | Gastmahl der Liebe 60' pre-recorded tape | <i>Gastmahl der Liebe</i> is the most recent collaboration between Kurt Schwertsik and choreographer Johann Kresnik. It was written in 1997 and is based on Pasolini's <i>Teorema</i> . |

- Schwertsik **Macbeth** 90'
pft (4 hands) and natural sound effects
- Schwertsik **Nietzsche** 90'
pre-recorded tape
- Schwertsik **Picasso** 100'
pft—accordion—vlc—tape
- Schwertsik **Walzerträume** 75'
&
Wiener Chronik 1848 50'
1.picc.2.2.E♭cl.bcl.2—4.2.3.1—timp.perc—
harp—cel—strings
- Strauss, R. **Josephslegende** 60'
4.picc.4.heckelphone.3.bcl.3.dbn—6.4.4.2—
timp.perc—pft—cel—organ—4harp—strings
- Strauss, R. **Schlagobers** 30'
4(IV=picc).2.corA.3.bcl.4(IV=dbn)—4.3.3.1—
timp.perc—harp—cel—strings
- Strauss, R. **Tanzsuite nach Couperin** 20'
&
Verklungene Feste 60'
2.2(II=corA).2.2—2.1.1.0—perc—harp—cel—
harpichord—strings(4.3.2.2.2)
- Stravinsky **Agon** 23'
3(III=picc).2.corA.2.bcl.2.dbn—4.3.3.0—
timp.perc—harp—mandolin—pft—strings
- Stravinsky **Apollon musagète** 30'
strings(8.8.6.8.4)
- Scored for piano duo and percussion. Johann Kresnik's shocking and powerful dance theatre work for his Bremen Ballet has toured widely with great success, notably at the 1989 Edinburgh Festival.
- Kurt Schwertsik wrote musical interludes for his third Johann Kresnik ballet in 1994, which explores the life and influence of the controversial German 19th century philosopher Friedrich Nietzsche. The music on tape consists of piano, voice and instruments electronically transformed.
- Picasso* was commissioned by the Berlin Volksbühne as part of a series of dance pieces exploring the plights of some of the world's most famous artists. Kresnik's work describes the manic world of Pablo Picasso in 19 sections. Six scenes describing the artist's relationship with women are interwoven among scenes dealing with important events in his life. The original choreography incorporates nine solo dancers, each depicting an aspect of Picasso's personality. Schwertsik's typically puckish score brims with Tango rhythms and allusions to Satie.
- Commissioned by Cologne Opera for the Dance Forum, *Walzerträume* (a ballet in two acts inspired by "Strauss & Strauss") was presented in 1977 in a choreography by Jochen Ulrich. *Wiener Chronik 1848*, which has not yet been staged, is Schwertsik's revised ballet in three parts based on the *Walzerträume* score.
- A little-performed ballet written for Diaghilev and the Ballets Russes to a scenario by Hugo von Hofmannsthal and Count Harry Kessler. The work was given a striking new choreography in 1983 by John Neumeier at the Hamburg Ballet and in 1998 by Mark Baldwin for the Berlin Opera Ballet.
- First performed in 1924 on the composer's 60th birthday. The title of the ballet refers to the whipped cream beloved by the Viennese, and the scenario tells of a child's fantasies centring around a pastry shop. The subject matter did not find favour in post-war Austria, and the work has been rarely revived. However, in an imaginative staging, the ballet could offer a welcome seasonal alternative to the *Nutcracker*. The music can be heard on a recent Denon recording.
- Strauss arranged for small orchestra a number of Couperin harpsichord pieces to create the 20-minute ballet *Tanzsuite nach Couperin*, premiered in 1924. In 1940 a second suite was composed, and the two were combined into the hour-long ballet *Verklungene Feste* using choreography by Le Feuillet from the turn of the 18th century. With the addition of two further pieces, the second suite is familiar as Strauss's 40-minute concert work *Divertimento*. The work was recently danced in new choreography by Robert La Fosse in *Danses de Cour* for New York City Ballet. The music of *Verklungene Feste* can be heard on a recent Denon disc.
- Commissioned by George Balanchine and Lincoln Kirstein in 1954, this 'ballet for 12 dancers' received its stage premiere at the New York City Ballet in 1957. The work is regularly revived in the Balanchine choreography throughout the world and has attracted a number of new settings.
- Ballet in two scenes, first performed in 1928 in Washington with choreography by Adolph Bolm. The Balanchine *Apollo*, created for the Ballets Russes later the same year with Serge Lifar in the title role, remains a classic of the ballet repertoire. New versions have included one by Michael Clark for his own company.

- Stravinsky** **Le Baiser de la fée** 45'
(**The Fairy's Kiss**)
2.picc.2.corA.2.bcl.2—4.3.3.1—timp.perc—
harp—strings
- Ballet in one act and four scenes, commissioned by Ida Rubinstein and premiered in 1928 in choreography by Nijinska and designs by Benois. The story is based on Hans Christian Anderson's *The Ice Maiden* and the composer's music is a tribute to that of Tchaikovsky. Later choreographed by Ashton, Balanchine, MacMillan, Neumeier, Mark Baldwin for Scottish Ballet and James Kuddua for Birmingham Royal Ballet.
- Stravinsky** **Orpheus** 30'
2.picc.2(II=corA).2.2—4.2.2.0—timp—
harp—strings
- Ballet in three scenes, premiered in New York in 1948 with choreography by Balanchine. A contemporary treatment of the ancient myth. Revived frequently and danced in new stagings by Cranko and Van Dantzig.
- Stravinsky** **Perséphone** 55'
3(III=picc).3(III=corA).3(III=bcl).3(III=dbn)—
4.3.3.1—timp.perc—2harp—pft—strings—
tenor solo—female narrator—chorus—
children's chorus
- Melodrama in three scenes composed for the Paris Opéra in 1934, to a text by André Gide. Original choreography by Kurt Jooss with Ida Rubinstein in the title role. The work demands a dancer who can also recite the text. Later versions by Wallmann and Ashton. Much acclaimed recent recording of the work by Kent Nagano on Virgin Classics.
- Stravinsky** **Petrushka**
Original 1911 version 42'
4(III,IV=picc).4(IV=corA).4(IV=dbn)—4.2.2.crt.
3.1—timp.perc(7)—cel—pft—2harp—strings
Revised 1947 version 38'
3(III=picc).2.corA.3(III=bcl).2.dbn—4.3.3.1—
timp.perc(4)—harp—cel—pft—strings
- This burlesque in four scenes was premiered by Diaghilev's Ballets Russes in Paris with choreography by Fokine and Nijinsky in the title role. This original version has been constantly revived and remains one of the most popular of all 20th century ballets, whilst the music has also attracted new choreographies, most recently by Jan Linkens and Richard Alston.
- Stravinsky** **Pulcinella** 45'
2.2.0.2—2.1.1.0—string quintet(1.1.1.1.1)—
strings(4.4.4.3.3)—soprano, tenor and bass
soloists
- Ballet in one act, premiered in Paris in 1920 with choreography by Massine and designs by Picasso. The composer's adaptation of music by Pergolesi and Massine's *commedia dell'arte* scenario gave the danceworld its first neo-classical ballet. Later versions by Jooss and Balanchine/Robbins and recently choreographed by Nils Christie for Ballet de l'Opera de Nice, Anthony Taylor for Theater der Stadt Koblenz and Ted Brandsen for West Australian Ballet.
- Stravinsky** **The Rite of Spring** 33'
3(III=picc).picc.af1.4(IV=corA)corA.3(III=bcl).
Dcl(=Ebcl).bcl.4(IV=dbn)—8(VII,VIII=ttuba).
4.Dtpt.3.2—timp(2).perc(4)—strings
Reduced McPhee version:
3(II=af1,III=picc).2.corA.3(II=Dcl,III=Ebcl; III=bcl).
3(III=dbn)—4.3(III=bass tpt).3.1—timp.perc(2)—
strings(minimum: 5.4.3.3.2)
Version for pft(4hands)
- The notorious premiere of these 'Pictures from Pagan Russia' in Paris in 1913 provided one of the most celebrated events in ballet history. Stravinsky's score was composed for Diaghilev's Ballets Russes and choreographed by Nijinsky. The scenario by Roerich was reused by Massine for a new version in 1920, and the ballet has received celebrated choreographies by Bausch, Béjart, MacMillan, Neumeier, Tetley and most recently Michael Clark, Saburo Teshigawara, Renato Zanella, Wayne Eagling and Uwe Scholz. A new authorised version for reduced orchestra by Jonathan McPhee is now available for theatres with a small pit, and Stravinsky's own version for piano four hands has been choreographed by Taylor and Alston.
- Tchaikovsky** **Nutcracker Suite** 23'
3(III=picc).2(II=corA).2.2—4.3.3.1—
timp.perc(3)—harp—cel—strings
- This shortened version of the classic ballet, arranged by Adolf Schmid, is ideal for choreographers in search of a finale to a seasonal triple bill, including as it does some of Tchaikovsky's most popular music.
- Theodorakis** **Antigone** 27'
2.2.2.2—4.2.crt.3.1—timp.perc—strings
- A one-act ballet commissioned by the Royal Ballet, Covent Garden and staged by Cranko in 1959. The suite drawn by the composer from the complete ballet is available for new choreography.
- Thomson** **Filling Station** 20'
2(II=picc).2(II=corA).2.2—4.3.3.1—timp.perc(2)
—pft—strings
Reduced version: 2.2.2.2—2.2.1.0—perc(2)—
pft—strings
- Ballet document in one act, to text by Lincoln Kirstein. Staged by Lew Christiansen for Ballet Caravan in 1937. One of the first all-American ballets, revived for New York City Ballet in 1953.



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| Thomson | <p>Parson Weems and the Cherry Tree 25'</p> <p>fl.picc.cl.bcl—tpt.flugel horn.trbn—perc—vln.db</p> | <p>Written in 1975 for the Erick Hawkins Dance Company. Weems is a 19th century preacher who relates the tale of George Washington and his father's cherry tree.</p> |
| Torke | <p>The Contract 86'</p> <p>2(II=picc).2.2(II=bcl).ssax.2—4.2(II=flghn).3.1—timp.perc(3):SD/BD/tamb/claves/2bongos/conga dr/3tom-t/susp.cym/splash cym/pipe/tgl/glsp/xyl/vib—harp—pft—wordless soprano—strings</p> | <p>A full-length dance work commissioned in 2002 to celebrate the National Ballet of Canada's 50th Anniversary Season. James Kudelka's acclaimed original choreography is inspired by the legend of The Pied Piper of Hamelin, yet it addresses questions of authority and morality that are relevant to contemporary society. Torke's ballet score is lush, colourful and rhythmically intoxicating.</p> |
| Torke | <p>Ecstatic Orange 11'</p> <p>2.picc.2.2.2—4.2.Dtpt.3.1—timp.perc(3)—pft—strings</p> <p>Black and White 24'</p> <p>3(II,III=picc).2.corA.2.bcl.3—4.3.3.1—timp.perc(3)—pft(=cel)—harp—sampling synth—optional elec.bass—strings</p> <p>Slate (ballet called Echo) 32'</p> <p>Concertante group: 3 keyboards—perc(2) Orchestra: 2.2.2.2—4.3.1.0—timp—strings</p> | <p>All created by Peter Martins for New York City Ballet between 1987 and 1989. The partnership between Torke and Martins is widely recognised as one of the most fertile collaborations between choreographer and composer in recent years. Many of Torke's concert works have also been choreographed by Martins (see page 13).</p> |
| Torke | <p>Flint 10'</p> <p>4sax-2pft-vlc.db.</p> | <p>This is the score for Ulysses Dove's work "Urban Folk Dance", which he made in 1995 for the Alvin Ailey American Dance Theatre.</p> |
| Xenakis | <p>Kraanerg 75'</p> <p>0.picc.1.0.E cl.bcl.0.dbn—2.2.2.0—strings(6.0.2.2.2)—tape</p> | <p>Produced in 1975 for the opening of the National Arts Centre in Ottawa, Canada. Recently revived with considerable success by the Sydney Dance Company in a new choreography by Graeme Murphy and in Europe by Tanztheater Weimar choreographed by Joachim Schlomer. Available on CD from Etcetera.</p> |

Concert works which have been staged as ballets

The following is a selected list of the many successful choreographies to concert works published by Boosey & Hawkes. As the staging of concert works may carry restrictions, please seek clearance well in advance when planning future seasons, both for new and existing choreographies.

Full instrumental scorings of the following works can be found on the Boosey & Hawkes website www.boosey.com/composers

| <i>composer</i> | <i>work and duration</i> | <i>choreographer / original company</i> | <i>title of ballet</i> |
|-------------------|--|---|---|
| Adams | Chamber Symphony 23' | Lucinda Childs / Bayerische Staatsballett München Jean Renshaw / Staatsballett Braunschweig | Chamber Symphony Roadrunner |
| Adams | Choruses from Death of Klinghoffer 45' | Leigh Warren and Dancers | The Death of Klinghoffer |
| Adams | Christian Zeal & Activity 10' | Daniel Larrieu / Ballet de Paris Conny Jansen / Introdans Torsten Handler / Chemnitz Ballet | Attentat Poétique (Act II) Meander esc impossible |
| Adams | Christian Zeal & Activity / Shaker Loops 34' | Giorgio Mancini / Grand Theatre de Geneve | Words No Longer Heard |
| Adams | Eros Piano 15' | Nederlands Dans Theater / Hans van Manen | Compositie |
| Adams | El Dorado 31' | Peter Pucci / Pacific Northwest Ballet | Soledad |
| Adams | Fearful Symmetries 27' | Peter Martins / New York City Ballet Trey McIntyre / Houston Ballet Jimmy Gamonet / Miami City Ballet Mark Denby / Pacific Northwest Ballet Philip Taylor / Cullberg Ballet Michael Kane / Oregon Ballet Theatre Ashley Page / Royal Ballet, Covent Garden Graeme Watson / Queensland Ballet Trey McIntyre / Houston Ballet Doug Varone / Doug Varone Dance Company J-C Maillot / Monte-Carlo Ballet Christopher d'Amboise / Flanders Ballet Ashley Page / Royal Ballet, Covent Garden Philip Taylor / Ballett Theater München Stefan Haufe / Staatsballett Schwerin Mark Godden / Royal Winnipeg Ballet | Fearful Symmetries Skeleton Clock Caoticos Fearful Symmetries Breath Bandits Fearful Symmetries Fearful Symmetries Intersections Skeleton Clock Rise Fearful Symmetries Synchronicities Fearful Symmetries Breath Bandits Hope Joy |
| Adams | Gnarly Buttons (Mvmts 1&3) | Cathy Marston / English National Ballet | Facing Viv |
| Adams | Guide to Strange Places 27' | Peter Martins / New York City Ballet | Guide to Strange Places |
| Adams | Hallelujah Junction 17' | Peter Martins / Royal Danish Ballet | Hallelujah Junction |
| Adams | Hoodoo Zephyr 'Coast' only | Andrew Robinson / Richard Alston Dance Patrick Delcroix / Nederlands Dans Theater II | Orange Peel "?" |
| Adams | John's Book of Alleged Dances 35' | Paul Taylor / Paul Taylor Dance Company James Kudelka / Australian Ballet | Fidlers Green The Book of Alleged Dances |
| Adams | John's Book of Alleged Dances (excerpts) | Stephan Thoss / Ballett der Staatsoper Hannover | Solus |
| Adams | Light over Water 44' | Lucinda Childs Dance Company | Available Light |
| Adams / Copland | Lollapalooza 6' / Tromba Lontana 4' / Short Ride 4' / Billy the Kid (excerpts) | Ashley Page / West Australian Ballet | Lollapalooza |
| Adams / MacMillan | Lollapalooza 6' / Veni, Veni, Emmanuel (excerpt) / Symphony No. 2 (mvmts 1& 3) | Heinz Spoerli / Zürcher Ballett | Der Sonne Leuchtien ist ihr Kleid |



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| Adams | Nixon in China (ballets within the opera) | Mark Morris / Mark Morris Dance Group | Nixon in China |
| Adams / Reich | Short Ride in a Fast Machine 4' / The Four Sections (excerpt) | Patrick Lewis / English National Ballet | Cut to the Chase |
| Adams | Two Fanfares 8' | Jean Renshaw / Ballet Nürnberg Pierre Wyss / Staatsballett Braunschweig | Auf nach Phoenix |
| Adams | Two Fanfares / Christian Zeal & Activity 18' | Nils Christe / Introdans Philip Taylor / Ballett Theater München | Starlonen |
| Adams | Two Fanfares / Christian Zeal / Slonimsky's Earbox / Naïve & Sentimental (1st mvmt) / Violin Concerto (2nd mvmt) | Per Isberg / Gothenberg Ballet | Anima |
| Adams | Violin Concerto 32' | Peter Martins / New York City Ballet Christopher d'Amboise / Royal Flanders Ballet Kathy Posin / Sacramento Ballet | Violin Concerto Looking through Glass Violin Concerto |
| Adams | The Wound-Dresser 19' | Doug Varone / Doug Varone Dance Company | Field of Destiny |
| Adams-Busoni | Berceuse Elegiaque 9' | Hans van Manen / Dutch National Ballet Lar Lubovitch / American Ballet Theater | Three Pieces for Het Meadow |
| Andriessen | Dances 25' | Bianca van Dillen / Amsterdam Dansproductie | De Trap |
| Andriessen | M is for Man, Music, Mozart (Instrumental II) | Philip Taylor / Ballett Theater München | Bigger Dream - Small Dances |
| Andriessen | De Materie (part 1) 25' / Tao (De Weg) / The Memory of Roses 23' | Krisztina de Châtel / Dutch National Ballet Krzysztof Pastor / Dutch National Ballet | Slag Tao |
| Andriessen | De Materie (part 4) 25' | Betsy Toorenbos / Dance Theater of Harlem | |
| Andriessen | Rosa (excerpt) | Rui Horta / Iceland Dance Company | Pocket Ocean |
| Andriessen | De Snelheid 18' | Jean Renshaw / Ballett Nürnberg Edmund Stripe / West Australian Ballet Donald Byrd / Pacific Northwest Ballet | Jumping Lessons Sixteen 24 Subtext Rag |
| Andriessen | De Staat 35' | Toer van Schayk / Dutch National Ballet François Raffinot / François Raffinot Dance Co Mark Baldwin / Mark Baldwin Dance Company | Amphitheatre Sin Arrimo y Con Arrimo De Staat |
| Andriessen | De Stijl 25' | Donald Byrd / Donald Byrd Dance | Still |
| Andriessen | De Tijd 41' | Jean Renshaw / Ballett Nürnberg | Tanzwerk 4 |
| Bartók | Concerto for Orchestra 38' | Aurel von Milloss / Rome Opera Ballet Jurgen Heiss / Theatre Erfurt | Threshold of Time Ein Amerikaner in Paris |
| Bartók | Contrasts 18' | Maguy Marin / Lyon Opera Ballet | Contrasts |
| Bartók | Divertimento 23' | Hans van Manen / Nederlands Dans Theater Helgi Tomasson / San Francisco Ballet | Opus 12 Bartok Divertimento |
| Bartók | Mikrokosmos 17' | Anne Teresa de Keersmaecker / Rosas | Mikrokosmos |
| Bartók | Piano Concerto No.3 23' | Ben Stevenson / Houston Ballet Alvin Ailey / Ailey Dance Company John Clifford / Los Angeles Ballet Theater Christopher Hindle / Birmingham Royal Ballet Nils Christie / Nederlands Dans Theater | Bartók Concerto Landsapes Bartók No.3 Libramente Translucent Tones |



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| Bartók | Sonata for Solo Violin 27' | Brian Macdonald / Grands Ballets Canadiens Anne Teresa de Keersmaeker / Rosas | Cordes Kinok |
| Bartók | Sonata for 2 Pianos & Percussion 25' | Maurice Béjart / Ballet de l'Etoile Aurelio M Milloss / Rio de Janeiro Kenneth MacMillan / Royal Ballet, Covent Garden Javier de Frutos & Company | Sonate à Trois La Sonata dell'Angoscia Rituals Meeting J |
| Bartók | Suite No.2 25' | Prue Sheridan / Landestheater Detmold | Märchen Bleubart |
| Bartók | Violin Concerto No.1 (1st mvmt) | J Godini / Staatsballett München | |
| Bernstein | The Age of Anxiety 36' | Jerome Robbins / New York City Ballet John Neumeier / Ballet West | The Age of Anxiety The Age of Anxiety |
| Bernstein | Chichester Psalms 19' | Robert Gladstein / San Francisco Ballet Michael Lichtfield / Indianapolis Ballet | Psalms Chichester Psalms |
| Bernstein | Chichester Psalms (excerpt) | Second Hand Dance Company | Rush Hour |
| Bernstein | Divertimento 14' | Beth Berdes / Milwaukee Ballet Peter Breuer / Croatian National Theatre Trey McIntyre / Houston Ballet | Divertimento Dancing On Square One |
| Bernstein | The Dybbuk 47' | Alexei Ratmansky / Dancers from the Bolshoi | Between Two Worlds |
| Bernstein | Prelude, Fugue and Riffs 9' | John Clifford / New York City Ballet | Prelude, Fugue & Riffs |
| Bernstein | Serenade 30' | Herbert Ross / American Ballet Theater John Neumeier / Hamburg Ballett Donlin Foreman / Martha Graham Company Christopher Wheeldon / Boston Ballet Christopher d'Amboise / Royal Ballet of Flanders | Serenade Serenade Agathon Serenade Symposium |
| Bernstein | Songfest 41' | John Neumeier / Hamburg Ballett | Songfest |
| Bernstein | Various Works | John Neumeier / Hamburg Ballett | Bernstein Dances |
| Blacher | Hamlet Symphonische Dichtung 16' | Christina Guimaras / Theater Gorkitz | R&J |
| Bloch | Concerto Grosso | Pierre Wyss / Staatsballett Braunschweig | |
| Brahms / Rubbra | Variations and Fugue on a Theme by Handel 26' | Jerome Robbins & Twyla Tharp / NYC Ballet David Bintley / Birmingham Royal Ballet | Brahms / Handel Brahms / Handel Variations |
| Britten | Diversions 23' | Ron Thiele / Oakland Ballet | Diversions |
| Britten | Four Sea Interludes 17' | Paul Abrahamson / Pittsburgh Ballet Graeme Murphy / Sydney Dance Company Alvin Ailey / Alvin Ailey Dance Company | Sojourn Some Rooms Seven Journeys |
| Britten | Lachrymae 15' | Yolanda York / Richard Alston Dance Company Philip Taylor / Phoenix Dance Company | Lachrymae Haunted Passages |
| Britten | Les Illuminations 21' | Frederick Ashton / New York City Ballet Anthony Sterago / Osnabruck Ballett Richard Alston / Richard Alston Dance Company | Illuminations Bewegungen der Zeit Rumours, Visions |
| Britten | Piano Concerto 33' | Trey McIntyre / Houston Ballet | |
| Britten | Prelude and Fugue / Lachrymae 24' | Richard Alston / Rambert Dance | Sad Eyes |
| Britten | Scottish Ballad 13' | David Bintley / Royal Ballet, Sadler's Wells | Flowers of the Forest |
| Britten | Serenade 24' | Graham Lustig / Washington Ballet John Neumeier / Hamburg Ballett | Evening Voice of the Night |



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| Britten | Sinfonia da Requiem 20' | Jiří Kylián / Stuttgarterballet Ray Barra / Washington Ballet Vasco Wellenkamp / Portuguese Ballet Company | Forgotten Land Those Summoned Sinfonia da Requiem |
| Britten | Sinfonia da Requiem / Serenade 44' | Glen Tetley / Royal Ballet, Covent Garden | Dances of Albion |
| Britten | Sinfonietta (Tarantella Presto Vivace) 4' / String Quartet No. 2 (Chacony Sostenuto) 15' | Lucinda Childs / White Oak Dance Project | Chacony |
| Britten | Six Metamorphoses 13' | Robert Cohan / London Contemporary Dance Theatre | Metamorphoses |
| Britten | Variations on a theme of Frank Bridge 25' | Frederick Ashton / Ballet de Paris Lew Christensen / San Francisco Ballet Twyla Tharp / American Ballet Theatre Stefan Haufe / Staatsballett Schwerin Christopher Wheeldon / Hamburg Ballett Oliver Dahler / Stadt Theater Bern | Le Rêve de Leonor Jinx How Near Heaven VIII Inside Out |
| Britten | Violin Concerto 31' | Matthew Hart / Royal Ballet, Covent Garden Val Caniparoli / San Francisco Ballet | Dances with Death Connotations |
| Britten | Young Person's Guide to the Orchestra 17' | Jerome Robbins / New York City Ballet Gerard Charles / Milwaukee Ballet | Fanfare Maestro |
| Copland | Clarinet Concerto 18' | Jerome Robbins / New York City Ballet Twyla Tharp / Connecticut Ballet Theatre Lila York / Ballet Memphis | Pied Piper Strays |
| Copland | Connotations / Piano Fantasy / Piano Variations (extracts) | John Neumeier / Stuttgarterballet | Hamlet Connotations |
| Copland | Danzón Cubano 6' | Eliot Feld / Feld Ballets | Danzón Cubano |
| Copland | Fanfare For The Comman Man 2' | Ohad Naharin / Batsheva Dance Company Uwe Scholz / Leipziger Ballett | Anaphase Amerika |
| Copland | Lincoln Portrait / Fanfare For The Comman Man 2' | Eliot Feld / Balet Tech | Lincoln Portrait |
| Copland | Music for a Great City 24' | Ben Stevenson | |
| Copland | Our Town 11' | James Kudelka / Royal Winnipeg Ballet | Missing |
| Copland | El Salón México 12' | Eliot Feld / Feld Ballets | La Vida |
| Dello Joio | Diversions of Angels 16' | Martha Graham / Martha Graham Dance Co | Diversion of Angels |
| Del Tredici | In Memory of a Summer Day 63' | Glen Tetley / National Ballet of Canada | Alice |
| Del Tredici | Quaint Events / In Memory of a Summer Day 88' | Oscar Araiz / Geneva Ballet | Child Alice |
| Druckman | Animus I 13' | José Limón / Juilliard School | MacAber's Dance |
| Druckman | Valentine 9' | Gerald Arpino / Joffrey Ballet | Valentine |
| Elgar | Sea Pictures 24' | Christopher Wheeldon / San Francisco Ballet | Sea Pictures |
| Fine | Notturmo for Strings & Harp 15' | Hans van Manen / Ballett Theater München | Nacht |
| Finzi | Clarinet Concerto 25' | William Soleau / Ballet Pacifica | Dream Dialogues |



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| Gerhard | Pandora Suite 26' | Alfonso Ordonez & Sabine Dahendorf / Danat Dansa | |
| Ginastera | Concerto per Corde 23' | Choo San Goh / Ballet Nuevo Mondo | Lost Cry Paradise |
| Ginastera | Estancia 35' | Ballett der Theater Augsburg | |
| Ginastera | Harp Concerto 23' | Choo San Goh / Ballet Nuevo Mondo Robert Louis Arrieta / Ballet du Grand Th Genève | Birds of Paradise Harp Concerto |
| Ginastera | Piano Concerto No.1 25' | Glen Tetley / Dance Theater of Harlem | Dialogues |
| Ginastera | Dances from Estancia / Piano Sonata No.1 28' | Billy Wilson / Dance Theater of Harlem | |
| Ginastera | Malambo | Luis Bravo / San Francisco Ballet | Malambo |
| Ginastera | String Quartet No.1 20' | Kraig Patterson / White Oak Dance Project | Make like a tree |
| Ginastera | String Quartet No.2 27' | John Butler / San Francisco Ballet | Three |
| Ginastera | String Quartet No.2 27' | Rudy van Dantzig / Pacific Northwest Ballet | Ginastera |
| Górecki | Already it is Dusk 16' | Raul Valdez / Kaulsruhe Staatsballett | In Another Room |
| Górecki | Already it is Dusk / Three Pieces in Old Style 26' | Mats Ek / Hamburgische Staatsballett | Meaningless Meadows |
| Górecki | Harpichord Concerto 9' | Lucinda Childs / Lucinda Childs Dance Co | Concerto |
| Górecki | Harpichord Concerto / Three Pieces in Old Style 19' | Hans van Manen / Nederlands Dans Theater | Polish Pieces |
| Górecki | Kleines Requiem für eine Polka 25' | David Massingham & Company Mats Ek / Cullberg Ballet Hans van Manen / Wuttembegisches Th, Stuttgart Johann Inger / Nederlands Dans Theater Ted Bransden / West Australian Ballet | Night Trilogy Sort of "K..." Sammanfall |
| Górecki | Kleines Requiem (2 nd mvmt) | Pierre Wyss & Antonio Gomes / Staatsballett Braunschweig | War |
| Górecki | Quasi una Fantasia 32' | Susan Marshall and Dancers Mats Ek / Cullberg Ballet Christopher Bruce / Rambert Dance Company Jean Christophe Maillot / Monte Carlo Frédéric Flamand / Lyon Opera Ballet Frédéric Flamand / Charleroi-Danses Johan Inger / Nederlands Dans Theater Itzik Galili / Gulbenkian Ballet | Spectators at an Event She was black Crossing Home Sweet Home Kleines Requiem EJM 1 / EJM 2 Mellantid Until...Without Enough |
| Górecki | Quasi Una Fantasia (excerpt) 17'5 | Meryl Tankard / Meryl Tankard Australian Dance Company | Furioso |
| Górecki | Quasi Una Fantasia (mvmts 1,2,3,4) / Kleines Requiem (mvmts 1,2,3) / Good Night (Lento - Tranquillo) | Jean Renshaw / Theater Dortmund | Medea |
| Górecki | Recitatives & Ariosos: Lerchenmusik 40' | Tero Saarinen / Finnish National Ballet | Those who sank |
| Górecki | Symphony No.3 54' | Jochen Ulrich / Tanz-Forum der Köln Oper Krzysztof Pastor / Dutch National Ballet Vasco Wellenka / Gulbenkian Ballet | Peer Gynt Third Symphony Tranquillissimo |
| Górecki | Symphony No.3 (mvmts) | Kim Walker / Sydney Dance Company | Before the Word |
| Górecki | Symphony No.3 (1st mvmt) 26' | Nacho Duato / Nederlands Dans Theater Juan Carlos Garcia / Lanomima Imperial | Lament Eco de Silencio |



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| Górecki | Symphony No.3 (2nd mvmt) 9' | Ton Wiggers / Introdans | Scheidelij |
| Górecki | Symphony No.3 (3rd mvmt) 17' | Danielle Rosseels / Flanders Ballet Mirjam Diedrich / Introdans | Disregarding Changes Rif |
| Gruber | Frankenstein!! 28' | Jiří Kylián / Nederlands Dans Theater | Frankenstein!! |
| Howard | Masquerade 25' | Barry Moreland / West Australian Ballet | Medea |
| Jenkins | Adiemus I (excerpts) | Bode Lawal / Sakoba Dance Theatre | Mystical Songs |
| Jenkins | Adiemus I (Tintinnabulum) / Adiemus II (Song Of The Spirit) | Bode Lawal / Sakoba Dance Theatre | Mystical Songs |
| Jenkins | Adiemus III 65' | Nobue Shimizu / All Japan Dance Association | Rain |
| Jenkins | Adiemus I II III & IV | Renato Zanella / Vienna State Ballet | Adiemus |
| Jenkins | Adiemus Variations / Palladio 27' | Richard Wherlock / Ballett der Opernhaus Düsseldorf | Tendanze |
| Jenkins | Adiemus Variations / Pasacaglia String Quartet No.2 (excerpts) | Nacho Duato / Compañía Nacional de Danza | White Darkness |
| Jenkins | Imagined Oceans 75' | Yanis Pikeris / Maximum Dance Company | Imagined Oceans |
| Jenkins | Palladio 16' | Erick Raymond Bowen / Canadian Ballet Theatre | |
| Jenkins | Palladio 8' | Nacho Duato / Compañía Nacional de Danza | Castrati |
| Jenkins | Palladio (1st mvmt) | Lynn Taylor Corbett / Ballet Pacifica Johann Inger / Netherlands Dance Theater | Triptych Livnara |
| Jenkins | Palladio (Allegro & Largo) | Carlos Matos / Staatstheater Cottbus | Schatten |
| Jenkins | String Quartet No.2 (Fifth Season & Tango) | Nicolo Fonte / Pacific Northwest Ballet | Almost Tango |
| Kats Chernin / Gorecki/ Rachmaninoff | Displaced Dances / Purple Prelude / Clocks / Quasi Una Fantasia / Vocalise | Philip Taylor / Ballett Theater München | A(t)tempting Beauty |
| Kats-Chernin | Concertino 17' | Philip Taylor / Ballett Theater München | Concertino |
| Kats-Chernin | Purple Prelude 8' / Let the Dust Settle | Daniela Kurz / Stuttgarterballett | Schere Stein Papier |
| Kats-Chernin | Purple Prelude (pft & orch versions) / Sonata lost and found | Meryl Tankard / Nederlands Dans Theater | Merryland |
| Koehne | Nearly Beloved 90' | Graeme Murphy / Sydney Dance Company | Nearly Beloved |
| Koehne | Nocturnes 45' | Graeme Murphy / Sydney Dance Company | Gallery |
| Koehne | Once Around The Sun 35' | Harold Collins / Queensland Ballet | Once Around the Sun |
| Koehne | Powerhouse 12' | Jan Linkens / Komische Oper Ballett | Takt |
| Koehne | Powerhouse / Unchained Melody / Capriccio from Rounds | Stanton Welch / Houston Ballet | Bruiser |
| Koehne | The Selfish Giant 64' | Graeme Murphy / Sydney Dance Company | The Selfish Giant |
| Mackey | Dancetracks | Tom Sapsford / Royal Ballet, Covent Garden | Lost & Found |
| Mackey | TILT / On all Fours / Physical Property 47' | Maria Taggart / Taggart Ballet Theater | TILT |



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| Mackey | Physical Property 21' | Jean Christophe Maillot / Monte Carlo Ballet Matthew Hart for Jerwood Young Choreographers Award | Home Sweet Home Physical Property |
| MacMillan | The Berserking (1st mvmt) | Mark Baldwin / Mark Baldwin Dance Company | Sister |
| MacMillan | The Confession of Isobel Gowdie 26' | Mark Baldwin / Mark Baldwin Dance Company | Confessions |
| MacMillan | Tryst 30' | Christopher Wheeldon / Royal Ballet, Covent Garden | Tryst |
| MacMillan | Tuireadh 22' | Mark Baldwin / Mark Baldwin Dance Company | Tuireadh |
| Martinů | Double Concerto 23' | Glen Tetley / London Festival Ballet Kenneth MacMillan / Royal Ballet, Covent Garden Patricia Olalde / Houston Ballet Nils Christie / Washington Ballet Paul Gibson / Pacific Northwest Ballet | Sphinx Valley of Shadows Conceptual Contrast Before Nightfall Rush |
| Martinů | Sinfonietta Giocosa 32' | Istvan Herzog | Giocosa Variations |
| Martinů | Symphony No.1 35' | Choo San Goh / Pittsburgh Ballet | In the Glow of the Night |
| Martinů | Symphony No.6 25' | Antony Tudor / Royal Swedish Ballet Kenneth MacMillan / Royal Ballet | Echoing of Trumpets Anastasia (Act III) |
| Martinů | Toccata e due canzoni 25' | John McFall / Dance Theater of Harlem | Toccata e due canzoni |
| Martinů Prokofieff | Symphony No.3 30' / Scythian Suite (pt II 3'11 & pt IV 5'33) | Blanca Li / Komische Oper Ballett | Der Traum des Minotarus |
| Maxwell Davies | Revelation and Fall 25' | Glen Tetley / Australian Dance Theatre | Revelation and Fall |
| Maxwell Davies | Hymnos 12' | Richard Alston / Rambert Dance | Hymnos |
| Meyer | Violin Concerto 20' | James Kudelka / American Ballet Theater | Sin and Tonic |
| Mills | Air | Matthew Thomson / West Australian Ballet | Yearn |
| Mills | Bamaga Diptych 18' | Harold Collins / Queensland Ballet | Bamaga Diptych |
| Monk | Various works | Jean Christophe Maillot / Monte Carlo Ballet | Opus 40 |
| Mussorgsky/Ravel | Pictures at an Exhibition | Rami Be'er / Kibbutz Contemporary Dance | Pictures at an Exhibition |
| Panufnik | Arbor Cosmica 40' | William Tuckett / Royal Ballet, Covent Garden | The Turn of the Screw |
| Panufnik | Hommage à Chopin / Polonia ('Mazurek') 20' | David Bintley / Royal Ballet, Sadler's Wells | Hommage to Chopin |
| Panufnik | Nocturne 15' | Martha Graham & Company | Dances of the Golden Hall |
| Panufnik | Nocturne / Rhapsody / Polonia / Autumn Music (works combined with music commissioned for the ballet) | Kenneth MacMillan / Stuttgarterballett | Miss Julie |
| Panufnik | Sinfonia Mistica 22' | Paul Mejia / New York City Ballet | Sinfonia Mistica |
| Panufnik | Sinfonia Sacra 22' | Gray Veredon / Ballet de l'Opéra de Lyon Robert Cohan / Batsheva Dance Company Christopher Hindle / Birmingham Royal Ballet Raimondo Feroni / Dutch National Ballet | Bogurodzica Common Prayer Sacred Symphony Vincent van Gogh |
| Panufnik | Sinfonia Sacra / Tragic Overture 30' | Kenneth MacMillan / Ballet der Deutschen Oper | Cain and Abel |



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| Panufnik | Violin Concerto 26' | David Bintley / Royal Ballet, Covent Garden Krzysztof Pastor / Dutch National Ballet | Adieu Stop It |
| Prokofieff | Autumnal Sketch / Reves 19' | John Neumeier / Hamburgische Staatsballett | A Cinderella Story |
| Prokofieff | Chout / Love for Three Oranges (excerpts) 16' | Per Isberg / Royal Danish Ballet | Hans of Grethe |
| Prokofieff | Classical Symohony 15' | Uwe Scholz / Leipziger Ballett | KlassischSinfonisch |
| Prokofieff | Classical Symphony / Piano Concerto No.3 (1st mvmt) 25' | Antony Tudor / London Ballet | Gala Performance |
| Prokofieff | Peter and the Wolf 21' | Matthew Hart / Royal Ballet School | Peter and the Wolf |
| Prokofieff | Piano Concerto No.2 23' | James Kudelka / Joffrey Ballet Félix Blaska / Ballet de Marseilles | Heart of the Matter Deuxième Concerto |
| Prokofieff | Piano Concerto No.3 27' | Aurel von Milloss / Rome Opera Ballet | Estro Arguto |
| Prokofieff | Piano Concerto Nos. 3 & 5 | Lila York / Cincinnati Ballet | Rapture |
| Prokofieff | Piano Concerto No.5 23' | Eliot Feld / Feld Ballets Ashley Page / Royal Ballet | Harbinger Two Part Inventions |
| Prokofieff | Sarcasms | Hans van Manen / Zürcher Ballett | Sarcasms |
| Prokofieff | Scythian Suite 20' | Blanca Li / Ballett der Deutschen Oper Berlin | Der Traum des Minotaurus |
| Prokofieff | Sur le Borysthene 7' | Jochen Heckmann / Ballett der Theater Augsburg | Cinderella |
| Prokofieff | Violin Concerto No.1 23' | Kenneth MacMillan / Royal Ballet, Covent Garden Jerome Robbins / New York City Ballet Hans van Manen / Nederlands DansTheater Christopher d'Amboise / Royal Flanders Ballet | Triad Opus 19 On the Move Violin Concerto |
| Prokofieff | Violin Concerto No.2 / Classical Symphony 8' | Youri Vamos / Ballett der Deutsche Oper am Rheim | Cinderella |
| Prokofieff | Visions Fugitives 20' | John Neumeier / Stuttgarterballett | A Streetcar Named Desire |
| Prokofieff / Barshai | Visions Fugitives 20' | Hans van Manen / Nederlands Dans Theater | Visions Fugitives |
| Prokofieff / Rachmaninoff | Visions Fugitives (excerpts) / Piano Sonata No.2 | Aletta Collins / Aletta Collins Dance Company | Three Sisters |
| Prokofieff / Rachmaninoff / Stravinsky / Tchaikovsky / | Cinq Melodies / Vocalise / Chanson Russe / Valse Scherzo | Peter Martins / Bayerische Staatsballet München | Zakouski |
| Rachmaninoff | The Bells 35' | Lucia Montagnon / Stuttgarterballett | The Bells |
| Rachmaninoff | The Isle of the Dead 19' | Riccardo Duse / Ballet Lucerne Toer van Schayk / Dutch National Ballet Natalie Weir / West Australian Ballet | Isle of the Dead Dodeneiland Dry Sorrow |
| Rachmaninoff | Piano Concerto No.2 34' | Walter Gore / Ballet Rambert Silvana Schroder / Ballett Dresden | Winter Night Atemlos.Atme.Los |
| Rachmaninoff | Piano Concerto No. 3 / Suite No.2 | Uwe Scholz / Ballett der Deutschen Oper Berlin | Strawinsky – Rachmaninow |
| Rachmaninoff | Prelude in C | Doug Varone / Doug Varone Dance Company | Short Story |
| Rachmaninoff | Preludes op.32 / Fantaisie op.5 15' | Mats Ek / Stockholm Ballet | Gras |



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| Rachmaninoff | Rhapsody on a Theme of Paganini 24' | Frederick Ashton / Royal Ballet, Covent Garden Youri Vamos / Bayerische Staatsballett München Kent Stowell / Pacific Northwest Ballet Leonid Lavrovski / Ballett Dresden | Rhapsody Rhapsodie Quaternary Paganini |
| Rachmaninoff | Sonata | Helgi Tomasson / San Francisco Ballet | Sonata |
| Rachmaninoff | Symphonic Dances 37' | David Nixon / BalletMet Columbus Peter Martins / New York City Ballet | Dracula Symphonic Dances |
| Rachmaninoff | Symphony Nos. 1 & 2 / Rhapsody on a Theme of Pagannini / Symphonic Dances | Istvan Herzog / Precsi Nemzeti Szinhaz | A kameilas hoigy |
| Rachmaninoff | Vespers 60' | Martin Schläpfer / Ballett Mainz | Vespers |
| Reich | City Life 24' | Keith Derrick Randolph / Scapino Ballet Philip Taylor / Ballett Theater München Bianca van Dillen / Stamina Dance Company Stefan Haufe / Staatsballett Schwerin | New Cycle Creatures Gratis City Life |
| Reich | Come Out 13' | Anne Teresa de Keersmaeker / Rosas Manuel Pelmus / Tanzhaus Düsseldorf | Fase Outcome |
| Reich | The Desert Music 46' | Hans van Manen / Nederlands Dans Theater | Wet Desert |
| Reich | Different Trains 27' | Siobhan Davies / Siobhan Davies Dance Co Nona Shineflug / Chicago Moving | Different Trains Different Trains |
| Reich | Different Trains ("After the War") | Krisztina de Châtel / Dansgroep K de Chatel | Solo V |
| Reich | Different Trains / The Desert Music (excerpts) 19' | Robert Oliveira / Stuttgarterballett | Last Train |
| Reich | Drumming 75' | Alvin Ailey / Alvin Ailey Dance Company Anne Teresa de Keersmaeker / Rosas | Nightshade Treading Drumming |
| Reich | Drumming / Four Sections | Heinz Spoerli / Zürcher Ballett | Ein Sommermachstraum |
| Reich | Drumming (part 1) 20' | Jiří Kylián / Nederlands Dans Theater | Falling Angels |
| Reich | Drumming (pt 1) / Nagoya Marimbas 30' | Anne Teresa de Keersmaeker / Rosas | Just Before |
| Reich | Eight Lines 17' | Lucinda Childs / Pacific Northwest Ballet Eliot Feld / Feld Ballets Jerome Robbins / New York City Ballet Heinz Poll / Ohio Ballet Graeme Watson / Australian Dance Theatre Siobhan Davies / Ballet Rambert Stephan Thoss / Ballett Landeshauptstadt Kiel Nils Christe / Introdans Sabine Wake / Staatsballett Meiningen | Cascade The Grand Canon Eight Lines Planes/Configurations Bodyline Embarque Teufel/ Engel Feest OPAL |
| Reich | Electric Counterpoint 15' | Eliot Feld / Feld Ballets | Ion |
| Reich | Electric Counterpoint / Different Trains (excerpts) 15' | Mats Ek / Nederlands Dans Theater | Journey |
| Reich | The Four Sections 25' | Laura Dean / New York City Ballet Ted Brandsen / Dutch National Ballet Kim Walker / Sydney Dance Company Philip Taylor / Ballett Theater München | Space Four Sections Monkey See Angels That Sing |



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| Reich | The Four Sections (excerpts) | Jiří Kylián / Nederlands Dans Theater | Whereabouts Unknown |
| Reich | It's Gonna Rain 17' | Aletta Collins / London Contemporary Dance Th | It's Gonna Rain |
| Reich | Music for 18 Musicians 58' | Eliot Feld / Feld Ballets Anne Teresa de Keersmaecker / Rosas Elisa Monte / Alvin Ailey Dance Company | Aurora I / Aurora II Rain Treading |
| Reich | Music for a Large Ensemble 15' | Eliot Feld / Feld Ballets Jiří Kylián / Nederlands Dans Theater | Kore Arcimboldo |
| Reich | Music for Mallet Instruments, Voices and Organ 18' | Eliot Feld / Feld Ballets Lar Lubovitch / Lar Lubovitch Dance Company | Echo Marimba |
| Reich / Torke | Music for Mallet Instruments, Voices and Organ / Bright Blue Music 28' | Philip Taylor / Ballett Theater München | Dancing Dinner |
| Reich | New York Counterpoint / Electric Counterpoint 26' | Richard Alston / Rambert Dance | Roughcut |
| Reich | New York Counterpoint / Music for 18 Musicians (excerpts) | Stephen Derrick / Phoenix Dance Company | Chasing the Moon |
| Reich | Octet 17' | Graeme Watson / Nederlands Dans Theater II | Bodyline |
| Reich | Octet 17' | Alvin Ailey / American Dance Theater | Calvalcade |
| Reich | Proverb 14' | Doug Varone / Doug Varone Dance Company | Valley |
| Reich | Six Marimbas 20' | Eliot Feld / Feld Ballets (solo: Buffy Miller) | Chi |
| Reich | Six Pianos 20' | Laura Dean / Joffrey Ballet | Force Field |
| Reich | Tehilim 30' | Jean Renshaw / Staatsballett Schwerin | Orlando is Dead |
| Reich | Three Movements 15' | Philip Taylor / Ballett Theater München | |
| Reich | Triple Quartet 20' | Wayne MacGregor / Rambert Dance | PreSentient |
| Reich | Vermont Counterpoint 9' | Eliot Feld / Feld Ballets Dana Fouras & Russell Maliphant / Irek Mukhamedov & Company | Medium Rare |
| Riisager/Czerny | Études 35' | Harald Lander / Royal Danish Ballet | Études |
| Roem Rouse | String Symphony 23' Phantasmata (2nd & 3rd mvmts) | John Neumeier / Hamburg Ballett Lila York / Birmingham Royal Ballet | Getting Closer Sanctum |
| Strauss, R. | Four Last Songs 22' | Ben Stevenson / Houston Ballet Maurice Béjart / Ballet de Marseilles Rudi van Dantzig / Dutch National Ballet | Four Last Songs Serait-ce la mort? Four Last Songs |
| | | The Strauss Estate will not allow any new choreographies of Strauss's concert works. The Béjart, Stevenson and Dantzig choreographies are the only ones allowed for Four Last Songs . | |
| Strauss / Couperin | Tanzsuite 20' | Mark Morris / San Francisco Ballet | A Garden |
| Stravinsky | Le Chant du Rossignol 20' | Mark Baldwin / Mark Baldwin Dance Company | Le Chant du Rossignol |
| Stravinsky | Capriccio 20' | George Balanchine / New York City Ballet Robert Gladstein / San Francisco Ballet | Rubies Capriccio |



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| Stravinsky | Concerto for Piano and Wind 20' | Heinz Spoerli / Zürcher Ballett | Igor |
| Stravinsky | Concerto in D 12' | Hans van Manen / Nederlands Dans Theater Jerome Robbins / New York City Ballet Eliot Feld / Feld Ballets John McFall / BalletMet Columbus | Tilt The Cage To the Naked Eye Badingage |
| Stravinsky | Duo Concertante 16' | George Balanchine / New York City Ballet Kenneth MacMillan / Royal Ballet, Sadler's Wells Hans van Manen / Nederlands Dans Theater Heinz Spoerli / Zürcher Ballett | Duo Concertante Duo Concertante Different Partners Hommage to Stravinsky |
| Stravinsky | Four Studies 12' | Ballet du Grand Théâtre Genève | Quatre Études |
| Stravinsky | In Memoriam Dylan Thomas 6' | Krzysztof Pastor / Dutch National Ballet | Do not go gently |
| Stravinsky | Mass (Ave Maria / Kyrie / Gloria / Agnus Dei / Paster Noster) 14' | Pieter der Ruiters / National Theater Mannheim | Chymnia |
| Stravinsky | Oedipus Rex 53' | Jan Linkens / Komische Oper Ballett | Oedipus Rex |
| Stravinsky | Pulcinella Suite 22' | Michael Corder / Royal Ballet, Covent Garden | Masquerade |
| Stravinsky | Requiem Canticles 15' | Georges Balanchine / New York City Ballet Jerome Robbins / New York City Ballet | Requiem Canticles Requiem Canticles |
| Stravinsky | Scherzo a la Russe 4' | Hans van Manen / Ballet West | Black Cake |
| Stravinsky | Symphonies of Wind Instruments 12' | Mark Morris / Mark Morris Dance Company | Frisson |
| Stravinsky | Symphony of Psalms 23' | Jiří Kylián / Nederlands Dans Theatre | Symphony of Psalms |
| Torke | Ash 17' | Daniela Kurz / Stadttheater Bern Peter Martins / New York City Ballet | Ashes Ash |
| Torke | Bright Blue Music / Purple 16' | James Kudelka / San Francisco Ballet | Terra Firma |
| Torke | December / Green / Javelin 33' | Glen Tetley / Royal Ballet, Covent Garden | Amores |
| Torke | July 8' | Ulysses Dove / New York City Ballet | Twilight |
| Torke | Monday and Tuesday 23' | Toni Pimble / Oregon Festival Ballet | Channel Surfer |
| Torke | Vanada 13' | Kim Brandstrup / Arc Dance Company | Vanada |
| Torke | Ecstatic Orange / Purple / Green 30' | Peter Martins / New York City Ballet Mark Goddin / Winnipeg Ballet | Three Bright Colors Dame de Fruits |
| Torke | Ash 15' | Peter Martins / New York City Ballet James Kudelka / San Francisco Ballet | Ash Ash |
| Torke | Bright Blue Music 9' | Mark Godden / Grands Ballets Canadiens | Bright Blue Music |
| Torke | Mass 25' | Peter Martins / New York City Ballet | Mass |
| Torke | Purple 7' | Jiří Kylián / Nederlands Dans Theater | Arcimboldo |
| Torke | The Yellow Pages 7' | Aime de Ligniere / Compagnie de A de Ligniere | The Yellow Pages |
| Torke | The Yellow Pages / Black & White / Slate 39' | Daniel Duell / Ballet Chicago | Time Torque |
| Webern | Langsamer Satz | Christopher Wheeldon / New York City Ballet | With Webern |
| Xenakis | Nomos Alpha 10' | Maurice Béjart / Royal Swedish Ballet | Nomos Alpha |
| Xenakis | Nomos Alpha / Oresteia Suite / Pithoprakta / Metastasis / Eonta | Pierre Wyss / Staatsballet Braunschweig | Lulu |

