

Dance

2006 Edition

Also see www.boosey.com/downloads/dance06icolour.pdf

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

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

composer *work, duration and scoring*

Andriessen

Odyssey 75'

4 female singers—kbd sampler

Argento

The Resurrection of Don Juan 45'

2(II=picc), 2.2.2—4.2.2.1—timp.perc:cym/tgl/BD/SD/tamb—harp—strings

Bernstein

The Dybbuk 50'

3.3.4.3—4.3.3.1—timp.perc(3)—harp—pft—strings—baritone and bass soli

Bernstein

Facsimile 19'

2(II=picc), 2.2(=Ebcl), 2—4.2.crt.2.1—timp.perc(2)—pft(concertante)—strings

Bernstein

Fancy Free 27'

2(II=picc), 2.2.2—4.3.3.1—timp.perc(2-3)—pft—strings

Beyer

Das Fenster 30'

timp.perc(5)—strings(12.10.8.6.4)

Beyer

Geburt des Tanzes(ballet called **Orphische Scene**) 45'

4(=picc, afl, bfl), 3(III=corA), 3(III=bcl), 3(III=dbn)—4.3.3.1—timp.perc—harp—pft—strings

Birtwistle—Bach

Bach Measures 23'

1(=afl), 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)

Blacher

Chiarina 25'

1.0.1.1—1.1.0.0—perc—pft—strings

background details

Collaboration between Beppie Blankert and Louis Andriessen based on Homer's *Odyssey* and James Joyce's *Ulysses*. 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.

Ballet in one act to a scenario by Richard Hart, premiered in 1955.

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 Dybbuk invites revival, but new choreographies may be created using a different title.

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.

Highly popular original choreography by Jerome Robbins premiered in New York in 1944. The point of departure for the Robbins/Bernstein musical *On the Town*. No new choreographies are permitted.

Incorporating music from Beyer's *Griechenland* and *Action*, *Das Fenster* was premiered in Hannover in 1992, choreographed by Lothar Höfgen.

First performed in 1988 at Deutsche Oper Berlin in a choreography by Tom Schilling, *Geburt des Tanzes* explores Frank-Michael Beyers life-long subject of the sources of European culture and the essence of art. An orchestral cycle from the work was premiered in 1989 by the Berlin Radio Symphony Orchestra.

A set of transcriptions of Bach chorale preludes, made for Richard Alston in 1996.

Written in 1946 and premiered in 1950 at the Städtische Oper Berlin, *Chiarina* is based on a scenario by Paul Strecker on the background of a small fin-de-siècle spa.

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 François Klaus at Stadttheater Bern in ballet entitled 'Juans Traum'. A new recording has just been released on Largo.
Blacher	Demeter 60' 1.picc.1(=corA).1(=bcl).1.dbn—1.1.1.0—perc—pft—strings	Ballet by Yvonne Georgi, based on the legend of Demeter, whose daughter was kidnapped and brought to the Underworld to marry Pluto; premiered in Schwetzingen in 1964.
Blacher	Fest im Süden 40' 2(II=picc).2.2.2—2.2.2.0— timp.perc—strings	Blachers first 'dance drama' of 1935, composed for a scenario by Ellen Petz which depicts the milieu of a small harbour.
Blacher	Hamlet 70' 3(III=picc).2.2.2—4.3.3.1—imp.perc—pft—strings. 2tpt offstage	Shakespeare's tragedy in a scenario by Tatjana Gsovsky, staged for the first time in 1950 in Munich.
Blacher	Harlekinade 20' 2.2.2.2—2.2.2.0— timp.perc—strings	Composed in 1939 for a commedia dell'arte scenario by Jens Leith.
Blacher	Lysistrata 40' 3(III=picc).2.2.2—4.3.3.1— timp.perc—strings	Blacher himself wrote not only the lively music, but also the storyline, based on Aristophanes' anti-war comedy.
Blacher	Der Mohr von Venedig 70' 3(III=picc).2(II=corA).2(II=bcl).2(II=dbn)—4.3.3.1— timp.perc—harp—pft—cel—strings, onstage: 1.0.1.1—1.2.0.0—perc—organ—vln.db	Shakespeare's <i>Othello</i> served as the outline for Blachers score, premiered in a choreography by Erika Hanka in 1955 at the Vienna State Opera.
Blacher	Tristan 60' 3(III=picc).2(II=corA).3(III=bcl).3(III=dbn)—4.3.3.1— timp.perc—harp—cel—strings	Ballet version of the legend of Tristan and Isolde, composed in 1965 for Deutsche Oper Berlin and ballet director Tatjana Gsovsky.
Blacher–Flotow	Das Zauberbuch von Erzerum 45' 2(II=picc).2.2.2—2.1.1.0— timp.perc—harp—cel—strings	In 1941, Blacher arranged a score from old ballet music by Friedrich von Flotow for a scenario by Adrienne Mierau. A new version by Paul Strecker and Jens Keith was premiered in 1950 in Berlin under the title of Der erste Ball .
Britten	The Prince of the Pagodas 125' 2.picc.2.corA.2.Ebcl.bcl.ssax(ad lib).tsax(ad lib).3(III=dbn)—harp—pft—cel—strings	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.
Chavez	Suite de Caballos de Vapor (Horsepower Suite) 25' 2.picc.2.corA.2.Ebcl.bcl.ssax(ad lib).tsax(ad lib).3(III=dbn)—4.3.3.1— timp.perc(3)—strings	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.
Copland	Appalachian Spring 33' <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)	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.
Copland	Billy the Kid 35' 2.picc.2.2.2—4.3.3.1— timp.perc(5)—harp—pft—strings	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.
Copland	Dance Panels 26' 2(I=afI ad lib,II=picc).1.2.1—2.2.1.0—perc(2)—strings	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.
Copland	Grohg 30' 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)	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.



Copland	Hear Ye! Hear Ye! 31' 2(II=picc),2(II=corA),2.2—2.2.2.0—timp.perc(2)—pft(=cel)—strings	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> .
Copland	Rodeo 24' 3(II,III=picc),2.corA,2.bcl.2—4.3.3.1—timp.perc—harp—pft(=cel)—strings	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.
Dean	One of a Kind 70' vlc—pre-recorded tape	Commissioned by the Dutch Ministry of Home Affairs to celebrate the 150 th anniversary of the Dutch Constitution, Jiri 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'.
Einem	Medusa 30' 3(III=picc),2.2.2—4.3.3.1—timp.perc—harp—strings	Ballet in three scenes to a scenario by Gale M. Hoffman, first performed at Vienna State Opera in 1957.
Einem	Prizessin Turandot 50' 3(III=picc),2.2.2—4.3.3.1—timp.perc—harp—strings	Gottfried von Einem composed his first ballet, being as well his op.1, during World War II to a scenario by Luigi Malipiero. The dance-tale of the tyrannical princess was premiered at Dresden State Opera in February 1944.
Einem	Rondo vom goldenen Kalb 45' 2(II=picc),2.2.2—4.3.3.1—timp—strings	Three 'Night Pieces' to a scenario by famous dancer Tatjana Gsovsky, first performed at Hamburg State Opera in 1952.
Gerhard	Ariel 30' 3(II,III=picc),3(III=corA),3.bcl.2.dbn—4.3.3.1—timp.perc—strings	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.
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 <i>Ninette de Valois</i> 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 <i>Don Quixote</i> story. The much-admired music can also be heard on CD.
Gerhard	Pandora 26' <i>Original version:</i> 2pft—perc(1) <i>Suite for chamber orchestra:</i> 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, <i>Pandora</i> was the successor to <i>The Green Table</i> and <i>Chronica</i> 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 <i>Piano Suite</i> 19' <i>Full orchestral version</i> (ed. MacDonald) 55' <i>Orchestral Suite</i> (arr. Atherton) 16' 2.picc,3(III=corA),2.Ebcl.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	Estancia 35' or 12' 1(=piccll),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, <i>Dances from Estancia</i> , is also suitable for choreography.
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.



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 <i>The Green Table</i> . 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 <i>Chronica</i> 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 <i>Sleeping with Audrey</i> , 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.
Hummel	Die letzte Blume 60' 3.3.3.3—4.4.4.1—timp.perc—harp—strings	The idea for Bertold Hummel's 1975 ballet comes from a parable by famous writer James Thurber: A flower which has survived wartime atrocity encourages people to recollect their joy of living. But humans are unable to rest in peace, so finally a new war starts; the flower is the last being to die.
Jenkins	Love's Fool 24' fl.cl—harp—pft—perc(2):xyl/glsp/hi-hat/tpl.bls/cyms/susp.cym/tgl/BD/SD/cowbell/cast/tamb—2vln.vla.vlc	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.
Jolivet	Ariadne 23' 2(II=picc).1(=corA).2.1—2.1.1.0—timp.perc—pft—strings	First performed at the Paris Opéra-Comique in 1965 with choreography by Alvin Ailey.
Kats-Chernin	Amalgamate 35' 2.picc.2.corA.2.bcl.3—4.3.2.btrbn.1—timp.perc(2)—harp—pft—strings, aboriginal singer, djiridu	Co-created with David Page. Elena-Kats incorporated transcriptions of his music and aboriginal music into her score. <i>Amalgamate</i> was premiered by the Australian Ballet in Melbourne in 2006 in a choreography by David's brother Stephen.
Kats-Chernin	Wild Swans 90' Picc.2.2(II=corA).2(II=bcl).2(II=dbn)—4.2.3.1—3perc—harp—pft—cel—strings	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.
Klebe	Fleureville 40' 1(=picc).0.1.1—1.1.1.0—perc—pft—3vln.3vla.3vlc	Composed for Tatjana Gsovsky and her company at the Berlin Opera in 1956, this charming work tells the story of a puppet maker, his daughter and her lover. Klebe also arranged his music for piano and percussion.
Klebe	Menagerie 45' 2(II=picc).1.corA.2(II=Ebcl,bcl).3sax.2—4(II,IV=thn).3.3.1—timp.perc(4)—strings—tape	Like in his operas, Klebe preferred literary sources for his dance works. <i>Menagerie</i> is based on Frank Wedekind's fin-de-siècle scandal play 'Lulu' and has been premiered in Berlin in 1958.
Klebe	Pas de trois 15' 2(II=picc).2(II=corA).3(III=bcl).1—2.2.1.1—pft—2db	<i>Pas de trois</i> , written for winds instruments with piano and bass only, is Klebe's first ballet score. The little scene has first been choreographed in 1951 in Wiesbaden.
Klebe	Signale 35' Original version: 0.1.corA.2(II=bcl).0—3.1.0.1—timp.perc—pft—strings Revised version: 1(=picc).2.2(II=Ebcl).2—2.2.0.0—perc—pft—8vln.2db	<i>Signale</i> is another cooperation between Klebe and Tatjana Gsovsky, who wrote the scenario about a signalman's wife and her lovers, an officer, a dandy and a black. The piece was premiered in 1955.



Klebe	<p>Das Testament 45'</p> <p>1.picc.1.corA.1.bcl.2—4.2.3.1—perc(2)—hpd(with microphone)—2pft—org—strings</p>	<p><i>Das Testament</i> has been composed for a scenario by Imre Keres and is based on the ballads by François Villion. It evokes the brutal yet poetic world of the doomed late-medieval writer. was first performed in Wiesbaden in 1971. Klebe als made an orchestral version of 25 minutes length, being his <i>Symphony No.4</i>, premiered in 1972 in Bochum under the baton of Othmar Maga.</p>
Lees	<p>Scarlati 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 Scarlati 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):vib/tgl/mark tree/Chin.cym(2hi,1med)/4susp.cym(2hi,2med)/bongos/BD/tam-t/marimba/crot(lower 8ve)/glsp—2pf—strings(1.1.1.1.1) / 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 Keersmaecker 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.Ebcl.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) <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.Ebcl.2—4.2.31—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. Rebus 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>
Maxwell Davies	<p>Vesalii Icones 40'</p> <p>fl(=af).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</p>	<p>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 Louthier 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.</p>
Nyman	<p>Flicker 26'</p> <p>elec.gtr—CD</p>	<p>Composed in 2004, the work has been widely toured by Shobana Jeyasingh Dance Company with great success. There are two available versions of the CD: for performance with live electric guitar soloist, and for performance without live soloist; the composer also arranged the music for piano duo in 2006.</p>
Oehring-ter Schiphorst	<p>Bernarda Albas Haus 90'</p> <p>elec.gtr—db—live electronics—deaf soloist (female), soprano (male), 7 dancers</p>	<p>‘A piece about silence’: that was the theme chosen at Basel Theatre in 1999 by choreographer Joachim Schlömer and the two composers for <i>Bernarda Albas Haus</i>. Federico García Lorca’s story of old Bernarda and her daughters is re-told through dance theatre. It is not the Spanish village tragedy that is in the foreground, however, but the effects and principles of prohibition and taboo.</p>
Offenbach	<p>Le Papillon 90'</p>	<p>The master of so many waltzes and galops composed his only full-length ballet, premiered at the Paris Opera in 1860, on a libretto by Marie Taglioni and Vernoy de St. Georges. A new edition of the original score is in preparation within the OEK critical edition.</p>



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	On the Dnieper (Sur le Borsthène) 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	Le Pas d'Acier 55' 2.picc.2.corA.2.Ebcl.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	Trapèze 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.
Rouse	Friandises 25' 2(II=picc).2.2(II=bcl).2—4.2.3.1—harp— timp.perc(1):sizzle cym/ BD/tam-t/rute/cyms/SD—strings	Commissioned for the New York City Ballet and the Juilliard School on the occasion of the Juilliard School's 100th anniversary, <i>Friandises</i> was premiered in February 200 in a choreography by Peter Martins. Whereas the French title refers to sweets and biscuits, Rouse's score reveals a suite of dance movements based on the baroque tradition: Intrada – Sicilienne – Passepied – Sarabande – Galop.
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. Frida Kahlo 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 another collaboration between Kurt Schwertsik and choreographer Johann Kresnik. It was written in 1997 and is based on Pasolini's <i>Teorema</i> .
Schwertsik	Hans Christian Andersen 90' pft—vln—tape	Commissioned by Bonn Opera, this most recent ballet score by Kurt Schwertsik was premiered in 2005 on occasion of Andersen's 200th anniversary of birth. In his choreography, Johann Kresnik depicts the Danish poet as a victim of his suppressed emotions.
Schwertsik	Macbeth 90' pft (4 hands) and natural sound effects	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.
Schwertsik	Nietzsche 90' pre-recorded tape	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.



Schwertsik	Picasso 100' pft—accordion—vlc—tape	<i>Picasso</i> 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.
Schwertsik	Walzerträume 75' & Wiener Chronik 1848 50' 1.picc.2.2.Ebcl.bcl.2—4.2.3.1—timp.perc—harp—cel—strings	Commissioned by Cologne Opera for the Dance Forum, <i>Walzerträume</i> (a ballet in two acts inspired by "Strauss & Strauss") was presented in 1977 in a choreography by Jochen Ulrich. <i>Wiener Chronik 1848</i> , which has not yet been staged, is Schwertsik's revised ballet in three parts based on the <i>Walzerträume</i> score.
Strauss, R.	Josephslegende 60' 4.picc.4.heckelphone.3.bcl.3.dbn—6.4.4.2—timp.perc—pft—cel—organ—4harp—strings	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.
Strauss, R.	Schlagobers 90' 4(IV=picc).2.corA.3.bcl.4(IV=dbn)—4.3.3.1—timp.perc—harp—cel—strings	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 <i>Nutcracker</i> .
Strauss, R.	Tanzsuite nach Couperin 20' & Verklungene Feste 60' 2.2(II=corA).2.2—2.1.1.0—perc—harp—cel—hpd—strings(4.3.2.2.2)	Strauss arranged for small orchestra a number of Couperin harpsichord pieces to create the 20-minute ballet <i>Tanzsuite nach Couperin</i> , premiered in 1924. In 1940 a second suite was composed, and the two were combined into the hour-long ballet <i>Verklungene Feste</i> 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 <i>Divertimento</i> . The work was recently danced in new choreography by Robert La Fosse in <i>Danses de Cour</i> for New York City Ballet.
Stravinsky	Agon 23' 3(III=picc).2.corA.2.bcl.2.dbn—4.3.3.0—timp.perc—harp—mandolin—pft—strings	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.
Stravinsky	Apollon musagète 30' strings(8.8.6.8.4)	Ballet in two scenes, first performed in 1928 in Washington with choreography by Adolph Bolm. The Balanchine <i>Apollo</i> , 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 (The Fairy's Kiss) 55' 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 <i>The Ice Maiden</i> 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 Kudrka 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.



Stravinsky	<p>Petrushka <i>Original 1911 version</i> 42' 4(III,IV=picc).4(IV=corA).4(IV=dbn)—4.2.2crt.3.1—timp.perc(7)—cel—pft—2harp—strings <i>Revised 1947 version</i> 38' 3(III=picc).2.corA.3(III=bcl).2.dbn—4.3.3.1—timp.perc(4)—harp—cel—pft—strings</p>	<p>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 many new choreographies.</p>
Stravinsky	<p>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</p>	<p>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 many others.</p>
Stravinsky	<p>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 <i>Reduced McPhee version</i>: 3(II=af1,III=picc).2.corA.3(I=Dcl,Ebcl; III=bcl).3(III=dbn)—4.3(III=bass tpt).3.1—timp.perc(2)—strings(minimum: 5.4.3.3.2) <i>Version for pft(4hands)</i></p>	<p>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 a large number of celebrated choreographies by nearly all important choreographers, but also by smaller companies. 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.</p>
Tchaikovsky	<p>Nutcracker Suite 23' 3(III=picc).2(II=corA).2.2—4.3.3.1—timp.perc(3)—harp—cel—strings</p>	<p>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.</p>
Theodorakis	<p>Antigone 27' 2.2.2.2—4.2crt.3.1—timp.perc—strings</p>	<p>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.</p>
Thomson	<p>Filling Station 20' 2(II=picc).2(II=corA).2.2—4.3.3.1—timp.perc(2)—pft—strings <i>Reduced version</i>: 2.2.2.2—2.2.1.0—perc(2)—pft—strings</p>	<p>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.</p>
Thomson	<p>Parson Weems and the Cherry Tree 25' 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>Ecstatic Orange 11' 2.picc.2.2.2—4.2.Dtpt.3.1—timp.perc(3)—pft—strings</p> <p>Black and White 24' 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' 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 list below).</p>
Xenakis	<p>Kraanerg 75' 0.picc.1.0.Ebcl.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 Schlömer.</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	Century Rolls 31'	Lily Cai / Chinese Cultural Productions Davide Bombana / Bayerisches Staatsballett München	– Century Rolls
Adams	Chamber Symphony 23'	Lucinda Childs / Bayerisches Staatsballett München Jean Renshaw / Staatsballett Braunschweig Stijn Celis / Ballett des Stadttheater Bern	Chamber Symphony Roadrunner –
Adams	Choruses from 'The 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 Händler / Ballett Chemnitz Paul Lightfoot / Sol Leon Philip Taylor / ballettheater münchen	Attentat Poétique (Act II) Meander esc impossible – Starlonen
Adams	Christian Zeal / Shaker Loops 34'	Giorgio Mancini / Grand Theatre de Geneve	Words No Longer Heard
Adams	El Dorado 31'	Peter Pucci / Pacific Northwest Ballet	Soledad
Adams	Eros Piano 15'	Nederlands Dans Theater / Hans van Manen	Compositie
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 / Cullbergbaletten Michael Kane / Oregon Ballet Theatre Ashley Page / Royal Ballet, Covent Garden Graeme Watson / Queensland Ballet Doug Varone / Doug Varone Dance Company Jean Christophe Maillot / Monte-Carlo Ballet Christopher d'Amboise / Flanders Ballet Philip Taylor / ballettheater münchen Stefan Haufe / Staatsballett Schwerin Mark Godden / Royal Winnipeg Ballet Adrian Burnett / Australian Ballet Christian Spuck / Stuttgarter Ballett Jean Christophe Maillot / Royal Danish Ballet Pennsylvania Ballet Peter Martins / Norwegian National Ballet Peter Martins / Royal Danish Ballet	Fearful Symmetries Skeleton Clock Caotics Fearful Symmetries Breath Bandits Fearful Symmetries Fearful Symmetries Intersections Rise Fearful Symmetries Synchronicities Breath Bandits – Fearful Symmetries Aesthetic Arrest Tanzsichten III Vers un Pays Sage – Fearful Symmetries Fearful Symmetries
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 Peter Martins / New York City Ballet Philip Taylor / ballettheater münchen	Hallelujah Junction Hallelujah Junction Home and Away
Adams	Hoodoo Zephyr 50'	Garth Fagan / Garth Fagan Dance Walter Mateini / Aterballatto	– Progetto Calvino
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	Nixon in China (ballets within the opera)	Mark Morris / Mark Morris Dance Group	Nixon in China
Adams	Short Ride in a Fast Machine 4'	Bronislav Roznos / Ensemble des Theaters	Art of Power
Adams	Tromba Lontana 4'	A. Brunett / Genee International Dance Competition	-
Adams	Two Fanfares 8'	Jean Renshaw / Ballet Nürnberg Pierre Wyss / Staatsballett Braunschweig Niils Christe / Introdans	Auf nach Phoenix - -
Adams	Two Fanfares / Christian Zeal / Slonimsky's Earbox / Naïve & Sentimental Music (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 Kathy Posin / Milwaukee Ballet	Violin Concerto Looking through Glass Violin Concerto Violin Concerto
Adams	The Wound-Dresser 19'	Doug Varone / Doug Varone Dance Company	Field of Destiny
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 Leuchten ist ihr Kleid
Adams / Reich	Short Ride in a Fast Machine 4' / The Four Sections (excerpt)	Patrick Lewis / English National Ballet	Cut to the Chase
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	Hoketus 25'	Thaddeus Davis / Miro Dance Theatre	High Low Short Tight
Andriessen	M is for Man, Music, Mozart (Instrumental II)	Philip Taylor / ballettheater münchen	Bigger Dream – Small Dances
Andriessen	De Materie (part 1) 25'	Krisztina de Châtel / Dutch National Ballet	Slag
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 Nancy Gloutnez / The Foxi Club	Jumping Lessons Sixteen 24 Subtext Rag Flambeaux
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	Tao (De Weg) / The Memory of Roses 23'	Krzysztof Pastor / Dutch National Ballet	Tao
Andriessen	De Tijd 41'	Jean Renshaw / Ballett Nürnberg	Tanzwerk 4
Andriessen / Reich	Hout / Eight Lines	Henning Paar / Staatstheater Braunschweig Ballett	MoveMember
Argento	A Water Bird Talk 45'	Fish n' Bird Productions	-
Bartók	Concerto for Orchestra 38'	Aurel von Milloss / Rome Opera Ballet Jurgen Heiss / Theater 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 Keersmaeker / 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 Niils Christe / Nederlands Dans Theater	Bartók Concerto Landscape Bartók No.3 Libramente Translucent Tones
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	Sonata for Solo Violin 27'	Brian Macdonald / Grands Ballets Canadiens Anne Teresa de Keersmaeker / Rosas	Cordes Kinok
Bartók	Suite No.2 25'	Prue Sheridan / Landestheater Detmold	Märchen Bleubart
Bartók	Violin Concerto No.1 (1st mvmt)	J. Godini / Bayerisches Staatsballett München	-
Bartók / Britten	Divertimento / Sinfonia da Requiem	Ralf Dörnen / Theater Vorpommern	Nachtwege
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 New York City 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 McIntryre / Houston Ballet	Divertimento Dancing On Square One
Bernstein	Prelude, Fugue and Riffs 9'	John Clifford / New York City Ballet Daniel Ezralow / Hubbard Street Dance Chicago	Prelude, Fugue & Riffs SF/LB
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	West Side Story (suite)	Jerome Robbins / New York City Ballet	-
Bernstein	Wonderful Town (selections)	Paul Boyd / The Queensland Ballet	-
Bernstein	Various Works	John Neumeier / Hamburg Ballett	Bernstein Dances
Beyer-Bach, J.S.	Musikalisches Opfer 35'	Paul Taylor / Paul Taylor Dance Company	MUSICAL OFFERING: a requiem
Blacher	Hamlet. Symphonische Dichtung 16'	Christina Guimaras / Theater Görlitz	R&J
Bloch	Concerto Grosso	Pierre Wyss / Staatsballett Braunschweig	-
Bortkiewicz	10 Preludes	Heinz Spoerli / Zürcher Ballett	-
Brahms-Rubbra	Variations & 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 Richard Wherlock / Introdans	Diversions Rushes
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	Les Illuminations 21'	Anthony Sterago / Ballett Osnabrück Frederick Ashton / New York City Ballet Richard Alston / Richard Alston Dance Company Trey McIntyre / Sacramento Ballet Assoc.	Bewegungen der Zeit Illuminations Rumours, Visions –
Britten	Lachrymae 15'	Yolanda York / Richard Alston Dance Company Philip Taylor / Phoenix Dance Company Douglas Lee / Stuttgarter Ballett	Lachrymae Haunted Passages –
Britten	Matinees musicales / Soirees musicales 24'	Shungo Moriyama / Hikasa Ballet & Companhia Nacional de Bailado	–
Britten	Piano Concerto 33'	Trey McIntyre / Houston Ballet	–
Britten	Prelude and Fugue 9'	Alistair Marriott / Royal Ballet	–
Britten	Prelude and Fugue / Lachrymae 24'	Richard Alston / Rambert Dance Company	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
Britten	Sinfonia da Requiem 20'	Jirí Kylián / Stuttgarter Ballett Ray Barra / Washington Ballet Vasco Wellenkamp / Portuguese Ballet Company Balé da Cidade de Sao Paulo	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	Soirees musicales 11'	Kenneth MacMillan / Noriko Kobayashi Ballet Theatre	–
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 Christopher Wheeldon / American Ballet Theatre Melinda Fischer / Zürcher Ballett	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	The Young Person's Guide to the Orchestra 17'	Jerome Robbins / New York City Ballet Gerard Charles / Milwaukee Ballet	Fanfare Maestro
Britten / Chin / Dean / MacMillan / Rouse / Schwertsik	Various Works	Mario Schröder / Theater Kiel	Chaplin
Copland	Clarinet Concerto 18'	Jerome Robbins / New York City Ballet Twyla Tharp / Connecticut Ballet Theatre Lila York / Ballet Memphis Mats Ek / Royal Swedish Ballet	Pied Piper – Strays –
Copland	Connotations / Piano Fantasy / Piano Variations (extracts)	John Neumeier / Stuttgarter Ballett	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	Fanfare For The Comman Man / Lincoln Portrait	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
Dean	hundreds and thousands 39'	Adrian Burnett / West Australian Ballet Leigh Warren & Gina Rings / Leigh Warren and Dancers	- -
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
Dello Joio	Diversions of Angels 16'	Martha Graham / Martha Graham Dance Co	Diversion of Angels
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 / ballettheater münchen	Nacht
Finzi	Clarinet Concerto 25'	William Soleau / Ballet Pacifica	Dream Dialogues
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	Dances from Estancia / Piano Sonata No.1 28'	Billy Wilson / Dance Theater of Harlem	-
Ginastera	Harp Concerto 23'	Choo San Goh / Ballet Nuevo Mondo Robert Louis Arrieta / Ballet du Grand Th Genève	Birds of Paradise Harp Concerto
Ginastera	Malambo	Luis Bravo / San Francisco Ballet	Malambo
Ginastera	Piano Concerto No.1 25'	Glen Tetley / Dance Theater of Harlem	Dialogues
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 Rudy van Dantzig / Pacific Northwest Ballet	Three Ginastera
Glanert	Argentum et Aurum	Ralf Rossa / Opernhaus Halle Ballett	Vier Temperamente
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 / Cullbergbaletten Hans van Manen / Stuttgarter Ballett Johann Inger / Nederlands Dans Theater Didy Veldman / Ballett der Komischen Oper Berlin Ted Bransden / West Australian Ballet Mats Ek / Batsheva Dance Company Mats Ek / Bayerisches Staatsballet München Mats Ek / Teatr Wielki	Night Trilogy Sort Of "K..." Sammanfall She Who Was - Sort Of Sort Of Sort Of
Górecki	Kleines Requiem (2 nd mvmt)	Pierre Wyss & Antonio Gomes / Staatsballett Braunschweig	War
Górecki	Quasi una Fantasia 32'	Susan Marshall & Dancers Mats Ek / Cullbergbaletten Christopher Bruce / Rambert Dance Company Jean Christophe Maillot / Monte Carlo Frédéric Flamand / Lyon Opera Ballet Frédéric Flamand / Charleroi-Danses	Spectators at an Event She was black Crossing Home Sweet Home Kleines Requiem EJM 1 / EJM 2



		Johan Inger / Nederlands Dans Theater Itzik Galili / Gulbenkian Ballet Marie-Claude Pietragalla / Ballet de Marseille Mats Ek / Nederlands Dans Theater III Robert Glumbek / Ballett des Nationaltheaters Mannheim Donal Byrd / Dancers from Boston Conservatory	Mellantid Until...Without Enough – She was black Subsistence The Trial
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 Maxine Steinman Dance	Peer Gynt Third Symphony Tranquilissimo –
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
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
Gough	Touch Your Coolness To My Fevered Brow 25'	Ashley Page / Scottish Ballet	Walking in the Heat
Gruber	Frankenstein!! 28'	Jirí Kylián / Nederlands Dans Theater	Frankenstein!!
Gruber	Gloria von Jaxtberg 90'	Connecticut Ballet	–
Haas / Klein / Krása	Study for strings / Partita for string orchestra / Passacaglia and Fugue 60'	Ana Mondini / Staatstheater Kassel	–
Howard	Masquerade 25'	Barry Moreland / West Australian Ballet	Medea
Jenkins	Adiemus (Songs of Sanctuary)	Lin Charles / Architanz Group Sefton Arts College	Uchi/Soto ('Inside/Outside') –
Jenkins	Adiemus I, II, III & IV	Renato Zanella / Vienna State Ballet	Adiemus
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 IV (The Eternal Knot)	Kazuichi Amano / Kazz Dance	–
Jenkins	Adiemus Variations 11'	Nacho Duato / Paris Opera Ballet	White Darkness
Jenkins	Adiemus Variations / Palladio 27'	Richard Wherlock / Ballett des Opernhauses Düsseldorf	Tendanze
Jenkins	Adiemus Variations / Passacaglia / 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 Nacho Duato / Compañía Nacional de Danza Miahi Babuksa / Ballet Company of Bucharest National Opera House	– Castrati –
Jenkins	Palladio (Allegro & Largo)	Carlos Matos / Staatstheater Cottbus	Schatten
Jenkins	Palladio (1st mvmt)	Lynn Taylor Corbett / Ballet Pacifica Johann Inger / Nederlands Dans Theater	Triptych Livnara



Jenkins	Palladio / String Quartet No.2	San Francisco Ballet	The Fifth Season
Jenkins	Passacaglia	Tracy Kyle / Ballet Builders	–
Jenkins	String Quartet No.2 (Fifth Season & Tango)	Nicolo Fonte / Pacific Northwest Ballet	Almost Tango
Kats-Chernin	Charleston Noir 8'	Danceworks Performance Company	–
Kats-Chernin	Clocks 21'	Karole Armitage / Armitage Gone! Dance	–
Kats-Chernin	Concertino 17'	Philip Taylor / ballettheater münchen	Concertino
Kats-Chernin	Gypsy Ramble / Kosky Tango / Sarglos	Ian Spink / Rambert Dance Company	A Tragedy of Fashion
Kats-Chernin	Purple Prelude 7'	Daniela Kurz / Ballett des Staatstheater Nürnberg	–
Kats-Chernin	Purple Prelude (pft & orch versions) / Sonata lost and found	Meryl Tankard / Nederlands Dans Theater	Merryland
Kats-Chernin	Purple Prelude / Let the Dust Settle	Daniela Kurz / Stuttgarter Ballett	Schere Stein Papier
Kats-Chernin	Sonata Lost and Found 17'	Philip Taylor / ballettheater münchen	Questionable Dances
Kats-Chernin	Zoom and Zip 13'	Meryl Tankard / Komische Oper	–
Kats-Chernin / Gorecki / Rachmaninoff	Displaced Dances / Purple Prelude / Clocks / Quasi Una Fantasia / Vocalise	Philip Taylor / ballettheater münchen	A(t)tempting Beauty
Kay-Sousa	Stars and Stripes 27'	New York City Ballet	–
Lindberg	Partia	Tina Lindfors / ERI Dance Theatre	–
Lindberg	Stroke 4'	Olivier Munoz / Helsinki International Ballet Competition	–
Mackey	Dancetracks	Tom Sapsford / Royal Ballet, Covent Garden	Lost & Found
Mackey	Heavy Light 30'	Christopher Wheeldon / San Francisco Ballet	Quarternary
Mackey	Lost and Found 10'	Toulon Darrell / Graz Theatre	Exremotions – Love Hurts
Mackey	Physical Property 21'	Jean Christophe Maillot / Monte Carlo Ballet Matthew Hart for Jerwood Young Choreographers Award Jácopo Godani / Compañía Nacional de Danza Tukiko Tanegashima / Tanegashima Buyo Kenkyujo	Home Sweet Home Physical Property Prototype Hero Meiro
Mackey	TILT / On all Fours / Physical Property 47'	Maria Taggart / Taggart Ballet Theater	TILT
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	Into the Ferment 25'	Birmingham Royal Ballet	–
MacMillan	Piano Concerto No.2 30'	Christopher Wheeldon / New York City Ballet	–
MacMillan	Seven Last Words from the Cross 45'	Kathryn Posin	–
MacMillan	Tryst 30'	Christopher Wheeldon / Royal Ballet, Covent Garden Royston Maldoom / Potsdam pupils at Hans Otto Theater	Tryst Tryst
MacMillan	Tuireadh 22'	Mark Baldwin / Mark Baldwin Dance Company	Tuireadh
Martinu	Double Concerto 23'	Glen Tetley / London Festival Ballet Kenneth MacMillan / Royal Ballet, Covent Garden Patricia Olalde / Houston Ballet Nils Christe / Washington Ballet Paul Gibson / Pacific Northwest Ballet Cathy Marston / Northern Dance Theatre	Sphinx Valley of Shadows Conceptual Contrast Before Nightfall Rush –
Martinu	Sinfonietta Giocosa 32'	Istvan Herzog	Giocosa Variations
Martinu	Sinfonietta la Jolla 19'	Christopher Wheeldon / San Francisco Ballet	Rush



Martinu	Symphony No.1 35'	Choo San Goh / Pittsburgh Ballet Louisville Ballet Pennsylvania Ballet	In the Glow of the Night – –
Martinu	Symphony No.3 30'	Petr Zuska / Brno National Theatre	–
Martinu	Symphony No.5 27'	Houston Ballet	–
Martinu	Symphony No.6 25'	Antony Tudor / Royal Swedish Ballet Kenneth MacMillan / Royal Ballet Hana Litterova / Brno National Theatre	Echoing of Trumpets Anastasia (Act III) –
Martinu	Toccata e due canzoni 25'	John McFall / Dance Theater of Harlem Kansas City Ballet	Toccata e due canzoni –
Martinu / Prokofieff	Symphony No.3 / Scythian Suite (pt II & IV) 39'	Blanca Li / Komische Oper Ballett	Der Traum des Minotaurus
Mascagni	Freund Fritz	Hans van Manen / Ballett der Staatsoper Wien	Black Cake
Maxwell Davies	Farewell to Stromness 4'	Lawrence Academy	–
Maxwell Davies	Hymnos 12'	Richard Alston / Rambert Dance Company	Hymnos
Maxwell Davies	Revelation and Fall 25'	Glen Tetley / Australian Dance Theatre	Revelation and Fall
Meyer	Violin Concerto 20'	James Kudelka / American Ballet Theater Alonzo King / Alonzo King Ballet	Sin and Tonic –
Monk	Atlas	Taisiya Korobeynikova / Colorado Ballet	–
Monk	Facing North	Meryl Tankard / Komische Oper	–
Monk	Various works	Jean Christophe Maillot / Monte Carlo Ballet	Opus 40
Moussorgsky–Ravel	Pictures at an Exhibition 29'	Rami Be'er / Kibbutz Contemporary Dance Ballet Nacional de España	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 / Stuttgarter Ballett	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 Forni / Dutch National Ballet	Bogurodzica Common Prayer Sacred Symphony Vincent van Gogh
Panufnik	Sinfonia Sacra / Tragic Overture 30'	Kenneth MacMillan / Ballett der Deutschen Oper Berlin	Cain and Abel
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 / Hamburgisches Staatsballett	A Cinderella Story
Prokofieff	Chout / Love for Three Oranges (excerpts) 16'	Per Isberg / Royal Danish Ballet	Hans of Grethe
Prokofieff	Classical Symphony 15'	Uwe Scholz / Leipziger Ballett Claude Bessy / l'Ecole de Danse de l'Opéra de Paris Ingrid Burneister / Theater Lüneburg Jörg Mannes / Ballett des Landestheaters Linz	KlassischSinfonisch – TATJANA MO(VI)MENTI
Prokofieff	Classical Symphony / Piano Concerto No.3 (1st mvmt) 25'	Antony Tudor / London Ballet	Gala Performance



Prokofieff	Classical Symphony / Symphony No.3 / Visions fugitives	Xin Peng Wang / Ballett des Theater Dortmund	-
Prokofieff	The Love for Three Oranges (March and Scherzo)	The Matsuyama Ballet	-
Prokofieff	Peter and the Wolf 21'	Matthew Hart / Royal Ballet School John McFall / Atlanta Ballet	Peter and the Wolf -
Prokofieff	Piano Concerto No.2 23'	James Kudelka / Joffrey Ballet Félix Blaska / Ballet de Marseille	Heart of the Matter Deuxième Concerto
Prokofieff	Piano Concerto No.3 27'	Aurel von Milloss / Rome Opera Ballet	Estro Arguto
Prokofieff	Piano Concerto No.5 23'	Ashley Page / Royal Ballet Eliot Feld / Feld Ballets	Two Part Inventions Harbinger
Prokofieff	Piano Concertos Nos. 3 & 5	Lila York / Cincinnati Ballet	Rapture
Prokofieff	Sarcasms	Hans van Manen / Zürcher Ballett Hans van Manen / Ballett des Theater Basel Hans van Manen / Das Bayerische Staatsballett	Sarcasmen Sarcasmen Sarcasmen
Prokofieff	A Summer Day 15'	Cathy Marston / Royal Ballet School	-
Prokofieff	Violin Concerto No.1 23'	Kenneth MacMillan / Royal Ballet, Covent Garden Jerome Robbins / New York City Ballet Hans van Manen / Nederlands Dans Theater Christopher d'Amboise / Royal Flanders Ballet Hans van Manen / Ensemble Introdans	Triad Opus 19 On the Move Violin Concerto Mix4Kids2
Prokofieff	Violin Concerto No.2 / Classical Symphony	Youri Vamos / Ballett der Deutsche Oper am Rhein	Cinderella
Prokofieff	Visions Fugitives 20'	John Neumeier / Stuttgarter Ballett	A Streetcar Named Desire
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 / Bayerisches Staatsballett München	Zakouski
Prokofieff-Barshai	Visions Fugitives 20'	Hans van Manen / Nederlands Dans Theater Hans van Manen / Rambert Dance Company	Visions Fugitives Visions Fugitives
Prokofieff-Barshai / Rachmaninoff	Visions Fugitives / The Isle of the Dead	Stephan Thoss / Staatstheater Hannover Ballett	Rachmaninoff
Rachmaninoff	The Bells 35'	Lucia Montagnon / Stuttgarter Ballett	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 40'	Uwe Scholz / Ballett Dresden	Uwe Scholz Ballettabend
Rachmaninoff	Piano Concerto No.3 / Suite No.2 64'	Uwe Scholz / Staatsballett Berlin	Strawinsky-Rachmaninow
Rachmaninoff	Prelude in C	Doug Varone / Doug Varone Dance Company	Short Story
Rachmaninoff	Prelude in C sharp minor	Bern van Caiwembergj / Hessisches Staatstheater Wiesbaden	Rock Around Barock
Rachmaninoff	Preludes	Heinz Spoerli / Zürcher Ballett	-
Rachmaninoff	Preludes op.32 / Fantaisie op.5 15'	Mats Ek / Stockholm Ballet	Gras
Rachmaninoff	Rhapsody on a Theme of Paganini 24'	Frederick Ashton / Royal Ballet, Covent Garden Youri Vamos / Bayerisches Staatsballett München Kent Stowell / Pacific Northwest Ballet Leonid Lavrovski / Ballett Dresden Vladimir Vassiliev / Ballett Dresden	Rhapsody Rhapsodie Quaternary Paganini 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	Symphonies Nos. 1 & 2 / Rhapsody on a Theme of Paganini / Symphonic Dances	Istvan Herzog / Precsi Nemzeti Szinhaz	A kameilas hoigy
Rachmaninoff	Vespers 60'	Martin Schläpfer / Ballett Mainz	Vespers
Rachmaninoff / Tchaikovsky	Rhapsody on a Theme of Paganini / Symphonic Dances / Symphony No.2 / Francesca da Rimini	István Herczog / Landestheater Coburg	Im Spiegel der Erinnerung
Reich	City Life 24'	Keith Derrick Randolph / Scapino Ballet Philip Taylor / ballettheater münchen Bianca van Dillen / Stamina Dance Company Stefan Haufe / Staatsballett Schwerin Chizu Shoda / Chizu Shoda Modern Dance Studio	New Cycle Creatures Gratis City Life Secret Garden
Reich	Come Out 13'	Anne Teresa de Keersmaecker / Rosas Manuel Pelmus / Tanzhaus Düsseldorf Jens Ostberg / Stockholm 59th North Olivia Grandville / La Spirale de Carolin Paul Lightfoot / Nederlands Dans Theater	Fase Outcome Stockholm 59th North Experiences – Speak for Yourself
Reich	Dance Patterns 6'	Anne Teresa de Keersmaecker / Ictus Ensemble and Rosas Dance Company	Counterphrases
Reich	The Desert Music 46'	Hans van Manen / Nederlands Dans Theater Shen Wei / Shen Wei Dance Arts Mai Miyamoto / Chizu Shoda Modern Dance Studio	Wet Desert – –
Reich	Different Trains 27'	Siobhan Davies / Siobhan Davies Dance Co Nona Shineflug / Chicago Moving Johan Inger / Cullbergbaletten	Different Trains Different Trains Within Now
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 / Stuttgarter Ballett	Last Train
Reich	Drumming 75'	Alvin Ailey / Alvin Ailey Dance Company Anne Teresa de Keersmaecker / Rosas Heinz Spoerli / Staatsballett Berlin Jirí Kylián / Ballet Gulbenkian Jirí Kylián / Compania Nacional de Danza de España Jirí Kylián / Students from Conservatorium Den Haag Juilliard Dance Alumni Gathering	Nightshade Treading Drumming – – – Falling Angels Sir Isaac's Apples
Reich	Drumming (part 1) 20'	Jirí Kylián / Nederlands Dans Theater	Falling Angels
Reich	Drumming / The Four Sections	Heinz Spoerli / Zürcher Ballett Heinz Spoerli / Companhia Nacional de Bailado	Ein Sommermachstraum A Midsummer Night's Dream
Reich	Drumming (part 1) / Nagoya Marimbas 30'	Anne Teresa de Keersmaecker / 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 der Landeshauptstadt Kiel Nils Christe / Introdans Sabine Wake / Staatsballett Meiningen Philipp Egli / Ballett des Theater St. Gallen Stephan Thoss / Staatsoper Hannover Eliot Feld / Ballet Tech	Cascade The Grand Canon Eight Lines Planes/Configurations Bodyline Embarque Teufel/ Engel Feest OPAL – Teufel/Engel The Grand Canon
Reich	Electric Counterpoint 15'	Eliot Feld / Feld Ballets Liz Roche / Rex Levitates Dance Company	Ion Their Thoughts are Think Them



Reich	Electric Counterpoint / Different Trains (excerpts) 15'	Mats Ek / Nederlands Dans Theater	Journey
Reich	Electric Guitar Phase 15'	Martin Lawrence / Richard Alston Dance Company Truus Bronkhurst and Marien Jongewaard / Stichting van de Toekunst	Charge Keep Accusing
Reich	The Four Sections 25'	Laura Dean / New York City Ballet Ted Brandsen / Dutch National Ballet Kim Walker / Sydney Dance Company Philip Taylor / ballettheater münchen Heinz Spoerli / Zürcher Ballett Nils Christe / Students from Royal Conservatory The Hague Students from Arizona State University	Space Four Sections Monkey See Angels That Sing Ein Sommernachtstraum – –
Reich	The Four Sections (excerpts)	Jirí Kylián / Nederlands Dans Theater	Whereabouts Unknown
Reich	It's Gonna Rain 17'	Aletta Collins / London Contemporary Dance Theatre	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 Dansens Hus Kevin O'Day / Nationaltheater Mannheim	Aurora I / Aurora II Rain Treading – eine stunde zehn
Reich	Music for a Large Ensemble 15'	Eliot Feld / Feld Ballets Jirí Kylián / Nederlands Dans Theater Richard Alston / Robin Howarth Dance Theatre	Kore Arcimboldo Student Choreography Showcase
Reich	Music for Mallet Instruments, Voices and Organ 18'	Eliot Feld / Feld Ballets Lar Lubovitch / Lar Lubovitch Dance Company	Echo Marimba
Reich	New York Counterpoint 11'	Jamie Watton / Candoco Dance Company	Phasing
Reich	New York Counterpoint / Electric Counterpoint 26'	Richard Alston / Rambert Dance Company	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 Alvin Ailey / American Dance Theater	Bodyline Calvalcade
Reich	Proverb 14'	Doug Varone / Doug Varone Dance Company William Tuckett / Royal Ballet	Valley –
Reich	Sextet 28'	Thierry Malandain / Bordeaux Ballet	–
Reich	Six Marimbas 20'	Eliot Feld / Feld Ballets (solo: Buffy Miller) Andrea Leine, Harijono Roebana, Ton Simons / Compagnie Leine & Roebana / Dance Works Amsterdam	Chi EYE IN ALL
Reich	Six Pianos 20'	Laura Dean / Joffrey Ballet	Force Field
Reich	Tehilim 30'	Jean Renshaw / Staatsballett Schwerin Stephen Mills / Ballet Austin	Orlando is Dead Light/The Humanity Project
Reich	Three Movements 15'	Philip Taylor / ballettheater münchen Dutch National Ballet	– –
Reich	Triple Quartet 20'	Wayne MacGregor / Rambert Dance Company Doug Varone / Symphony Space New York City Ballet	PreSentient – –
Reich	Variations for Vibes, Piano and Strings 30'	Akram Khan Company	–
Reich	Vermont Counterpoint 9'	Eliot Feld / Feld Ballets Dana Fouras & Russell Maliphant / Irek Mukhamedov & Company	Medium Rare –
Reich–Korot	Three Tales 60'	Wayne McGregor / Stuttgarter Ballett	Eden/Eden
Reich / Torke	Music for Mallet Instruments, Voices and Organ / Bright Blue Music 28'	Philip Taylor / ballettheater münchen	Dancing Dinner



Riisager–Czerny	Études 35'	Harald Lander / Royal Danish Ballet Harald Lander / Marinsky Theater-Kirov Ballett Hiroko Takagishi	Études Études –
Rorem	String Symphony 23'	John Neumeier / Hamburg Ballett	Getting Closer
Rorem	Violin Concerto 22'	Alistair Marriott / Royal Ballet	Tanglewood
Rouse	Phantasmata (2nd & 3rd mvmts)	Lila York / Birmingham Royal Ballet	Sanctum
Strauss, R.	Four Last Songs 22'	Ben Stevenson / Houston Ballet Maurice Béjart / Ballet de Marseille Rudi van Dantzig / Dutch National Ballet (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 .)	Four Last Songs Serait-ce la mort? Four Last Songs
Strauss, R.–Couperin	Tanzsuite 20'	Mark Morris / San Francisco Ballet	A Garden
Stravinsky	Capriccio 20'	George Balanchine / New York City Ballet Robert Gladstein / San Francisco Ballet George Balanchine / Milwaukee Ballet	Rubies Capriccio Rubies
Stravinsky	Concerto for Piano and Wind Instruments 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 Carlos Matos / Ensemble Theater Nordhausen Daniel Soulié / Staatstheater Braunschweig Ballett Jerome Robbins / Stuttgarter Ballett	Tilt The Cage To the Naked Eye Badingage Triple Bill III – The Cage
Stravinsky	Concerto in D / Duo concertante	Ballet des Stadttheaters Hildesheim	Strawinsky Concertante
Stravinsky	Divertimento 24'	Peter Martins / New York City Ballet	–
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 Birmingham Royal Ballet	Duo Concertante Duo Concertante Different Partners Hommage to Stravinsky –
Stravinsky	Fanfare for a New Theatre 1'	Kevin O'Day / Stuttgarter Ballett	Strawinsky inspiriert – Igor Poems
Stravinsky	Four Studies 12'	Ballet du Grand Théâtre de Genève	Quatre Études
Stravinsky	In Memoriam Dylan Thomas 6'	Krzysztof Pastor / Dutch National Ballet	Do not go gently
Stravinsky	Le Chant du Rossignol 20'	Mark Baldwin / Mark Baldwin Dance Company	Le Chant du Rossignol
Stravinsky	Mass (Ave Maria / Kyrie / Gloria / Agnus Dei / Paster Noster) 14'	Pieter der Ruitter / National Theater Mannheim	Chymnia
Stravinsky	Movements for Piano and Orchestra	Renato Zanelli / Wiener Staatsoper	–
Stravinsky	Octet for Wind Instruments 16'	Richard Lowe / Ballett des Landestheaters Detmold	Der Krieg und das Mädchen
Stravinsky	Oedipus Rex 53'	Jan Linkens / Ballett der Komischen Oper Berlin	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	Scenes de Ballet 18'	Birmingham Royal Ballet	–
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'	Jirí Kylián / Nederlands Dans Theatre Jirí Kylián / Lyon Opera Ballet	Symphony of Psalms –
Stravinsky–Gesualdo	Monumentum pro Gesualdo di Venosa ad CD annum 7'	Hans van Manen / Introdans	–
Torke	Ash 17'	Daniela Kurz / Stadttheater Bern Peter Martins / New York City Ballet Greenville Ballet James Kudelka / San Francisco Ballet	Ashes Ash – Ash
Torke	Ash / Green	Stanton Welch / Australian Ballet	Velocity
Torke	Bright Blue Music 9'	Lorraine Spiegler Mark Godden / Grands Ballets Canadiens	– Bright Blue Music
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	Ecstatic Orange / Purple / Green 30'	Peter Martins / New York City Ballet Mark Goddin / Winnipeg Ballet	Three Bright Colors Dame de Fruits
Torke	July 8'	Ulysses Dove / New York City Ballet	Twilight
Torke	Mass 25'	Peter Martins / New York City Ballet	Mass
Torke	Monday and Tuesday 23'	Toni Pimble / Oregon Festival Ballet	Channel Surfer
Torke	Purple 7'	Jirí Kylián / Nederlands Dans Theater	Arcimboldo
Torke	Vanada 13'	Kim Brandstrup / Arc Dance Company	Vanada
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	Eonta / Nomos Alpha	Ton Simons / DanceWorks Rotterdam	CEL
Xenakis	Nomos Alpha 10'	Maurice Béjart / Royal Swedish Ballet	Nomos Alpha
Xenakis	Nomos Alpha / Oresteia Suite / Pithoprakta / Metastasis / Eonta	Pierre Wyss / Staatsballett Braunschweig	Lulu

