

Dance

2010 Edition

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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 the music, free CD samplers are available upon request.

Works written as ballets

(This list only contains works represented by B&H in all countries; for further works with territorial restrictions, please visit our website.)

<i>composer</i>	<i>work, duration and scoring</i>	<i>background details</i>
Adam–Garforth	Giselle 2(II=picc).2(I,II=corA).2.2—4.2.2cornet.3.1—harp— timp.perc.tgl/BD/cyms/SD/bells—strings	After over a century of inaccurate reorchestrations, David Garforth's edition, commissioned by the Fondazione Teatro alla Scala for Sylvie Guillem's production in 2000, provides a welcome return to Adolphe Adam's exquisite original scoring. It includes much-loved insertions as well as previously unheard sections of the work.
Andriessen	Odysseus' Women 75' 4 female singers—kbd sampler	Collaboration between Beppe 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.
Argento	The Resurrection of Don Juan 45' 2(II=picc).2.2.2—4.2.2.1—timp.perc.cyms/tgl/BD/SD/tamb— harp—strings	Ballet in one act to a scenario by Richard Hart, premiered in 1955.
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 Dybbuk invites revival, but new choreographies may be created using a different title.
Bernstein	Facsimile 19' 2(II=picc).2.2(=Ebcl).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.
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.
Beyer	Das Fenster 30' timp.perc(5)—strings(12.10.8.6.4)	Incorporating music from Beyer's <i>Griechenland</i> and <i>Action</i> , <i>Das Fenster</i> was premiered in Hannover in 1992, choreographed by Lothar Höfgen.
Beyer	Geburt des Tanzes (ballet called Orphische Scene) 45' 4(=picc.af).3(III=corA).3(III=bcl).3(III=dbn)—4.3.3.1— timp.perc—harp—pft—strings	First performed in 1988 at Deutsche Oper Berlin in a choreography by Tom Schilling, <i>Geburt des Tanzes</i> 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.
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	Chiarina 25' 1.0.1.1—1.1.0.0—perc—pft—strings	Written in 1946 and premiered in 1950 at the Städtische Oper Berlin, <i>Chiarina</i> 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—tmp.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—tmp.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—tmp.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—tmp.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—tmp.perc—harp—pft—cel—strings, onstage: 1.0.1.1—1.2.0.0—perc—organ—vln.db	Shakespeares <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—tmp.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—tmp.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 <i>Der erste Ball</i> .
Britten	The Prince of the Pagodas 125' 2.picc.2.corA.2.Ebcl.bcl.ssax.3—4.3.3.1—tmp.perc(6)—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—tmp.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—tmp.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—tmp.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=afll 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	Grogh 30' 2(I=picc).picc.2.corA.2.bcl.picc cl in D.2.dbn—4.3.2.cornet.2.btrbn.1—tmp.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 Grogh 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—tmp.perc(2)—pft(=cel)—strings <i>Reduced orchestration:</i> 2(II=picc),2(II=corA),2.2—2.2.2.0—tmp.perc(4):susp.cym/BD/SD/gavel/tambour/cyms/wdbl/ratchet/castanets/xyl/pistol/maracas/sandbl/slapstick—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—tmp.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—tmp.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—tmp.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—tmp—strings	Three 'Night Pieces' to a scenario by famous dancer Tatjana Gsovsky, first performed at Hamburg State Opera in 1952.
Gerhard	Alegrias 20' <i>Original version:</i> 2pft <i>Concert suite:</i> 1.picc.1.corA.1.bcl.1—2.1.1.0—tmp.perc(1):cym/tamburo/tamburo de basque/tam-t/cast/tamb/SD/tom-t/xyl—harp—pft—strings	This 'Ballet-Divertissement Flamenco' in one act was written in 1942 to a scenario by the composer, first staged at the Ballet Rambert at Theatre Royal, Birmingham, in a choreography by Elsa Brunelleschi.
Gerhard	Ariel 30' 3(II,III=picc),3(III=corA),3.bcl.2.dbn—4.3.3.1—tmp.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—tmp.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 30'/50' <i>Full orchestral version:</i> 1(=picc),1(=corA),2(II=bcl),1—2.1.1.0—perc(3):xyl/gisp/SD/tamb/3Chin.tom-t/3Chin.cyms/tpl.bl/wdbl/metal bl/2gongs/tgl—harp—pft—strings <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—tmp.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.
Gerhard	Soirées de Barcelone <i>Piano Suite</i> 19' <i>Orchestral Suite</i> (arr. Atherton) 16' <i>Full orchestral version</i> (ed. MacDonald) 55' 2.picc,3(III=corA),2.Ebcl.bcl.2.dbn—4.3.3.1—tmp.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. Gerhard's suite for piano, as recorded on a recent Largo disc, is highly suitable for dance.
Ginastera	Estancia 35' or 12' 1(=piccII),picc.2.2.2—4.2.0.0—tmp.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	Panambi 35' 3.picc,3.corA,3.bcl,3.dbn—4.4.3.1—tmp.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	city:zen 60' for tape	Commissioned in 2007 by the Shobana Jeyasingh Dance Theatre for its evening <i>Just Add Water?</i> .
Gough	This House Will Burn 40' 3(II,III=picc).0.2(II=bcl).bcl(=dbc).3sax.0—0.3.3.1— perc:ghatam/thavil/tabla—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	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.
Hummel	Pas de deux 14' 2(II=picc).3.3.3-4—3.2.1—timp.perc—harp—cel—strings	Commissioned in 1962 by Oldenburgisch State Theatre, the composition reflects the five sections of a classical 'Grand Pas de deux' and is based on a seven-tone motive, which is subject to multiple rhythmic variations.
Jenkins	Love's Fool 24' fl.cl—harp—pft—perc(2):xyl/glspl/hi-hat/tpl.bl/cyms/susp.cym/ tgi/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, dijeridu	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	Fleurenville 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' <i>Original version:</i> 0.1.corA.2(II=bcl).0—3.1.0.1—timp.perc—pft—strings; <i>Revised version:</i> 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	Das Testament 45' 1.picc.1.corA.1.bcl.2—4.2.3.1—perc(2)—hpd(with microphone)—2pft—org—strings	<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.
Kolb	New York Moonglow 25' fl(=tsax).cl(=ssax)—tpt—vib(=2wdbl)—vla.vlc	Composed in 1995 for Elisa Monte.
Lees	Scarlatti Portfolio 25' 2.2.2.2—2.2.1.0—timp.perc:SD/BD/cast/tamb/tgl/gfsp—strings	The music is a "transformation" of seven Scarlatti keyboard sonatas. Choreographed by Lew Christensen for San Francisco Ballet in 1979 and subsequently revived.
Lindberg / Reich	Counter Phrases 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	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.
Maayani	The Legend of Threes and Fours 103' 2.picc.2.corA.2.bcl.2.dbn—6.4.3.1—timp.perc(4)—2harp—cel—strings	Israeli composer Amy Maayani composed this work in 1978, based on the legend by Hayim Nahman Bialik and verses from the Book of Proverbs. It tells the story of King Solomon's daughter who against her father's will falls in love with a poor man.
MacMillan	Piano Concerto No.2 (ballet called Shambards) 30' strings(min.8.6.4.4.2)—solo piano	After their collaboration with the ballet version of <i>Tryst</i> , Christopher Wheeldon asked MacMillan to add music to an existing work of his, <i>Cumnock Fair</i> . The resulting <i>Piano Concerto No.2</i> refers to some dark episodes of Scottish history and was premiered by the New York City Ballet in 2004.
Markevitch	L'Envol d'Icare 24' 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 Icare 24' 2.picc.2.corA.2.dbn—4.3.3.1—timp.perc(4)—cel—pft—strings	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.
Markevitch	Rebus 24' 2(II=picc)2.1.Ebcl.2—4.2.31—timp.perc—strings	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> .
Maxwell Davies	Salome 134' 2(II=picc.af).2.2(II=bcl).2(II=dbn)—4.2.2.0—timp.perc(5)—harp—cel—strings <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	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.
Maxwell Davies	Vesalii Icones 40' 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	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.
Oehring	INSTINCT 60' pft—perc(1)—CD	Created for the Budapest Sziget Festival 2007, choreographed by Pál Frenák for his company.



Oehring- ter Schiphorst	Bernarda Albas Haus 90' elec.gtr—db—live electronics—deaf soloist (female), soprano (male), 7 dancers	'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.
Offenbach	Le Papillon 90'	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, which also contains many other excerpts from Offenbach's stage works suitable for dance.
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	The Queen of Spades 30' 3(II=picc).2.corA.2.bcl.2.dbn—4.3(III=d trpt).3.1—timp.perc(3)— harp—pft—strings	This ballet was adapted by Michael Berkeley from Prokofieff's unfinished 1936 film score and first performed under the title <i>Rushes</i> by the Royal Ballet in 2008, in a choreography by Kim Brandstrup.
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.
Reimann	Stoffreste 25' 2(II=picc).2(II=corA).2(II=bcl).2—3.2.2.1—timp.perc—harp— 2pft—hpd—double basses; 1 piano is out of tune	At the beginning of his career, Günter Grass who always had a deep interest in ballet wrote this surreal scenario about a homicidal tailor, set to music by young Aribert Reimann and first choreographed by Marcel Luipart in Essen.
Riisager-Czerny	Etudes 35' 2(II=picc).picc.2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc:vib/xylo/ glsp/BD/cast/2tom-t/tamp.picc/tgl/cyms/gong/t.bells—harp— pft(=cel)—strings	This ballet after music by Carl Czerny, arranged and orchestrated by Knudage Riisager, has already been staged by, among others, The Houston Ballet, American Ballet Theater, Danish Royal Ballet, English National Ballet, Australian Ballet, Tokyo & Kirov Ballet.
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 School's 100th anniversary, <i>Friandises</i> was premiered in 2006 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	Kafka Amerika 100' bar; 2(II=picc).2.2.bcl.ssax.2.dbn—4.3.3.1—timp.perc:glsp/ t.bells/SD/BD/cyms/susp.cym/tam-t/whip/2 wooden beams/ 2 plastic buckets/metal can—harp—pft(on stage)—strings	Composed for Landestheater Linz and first performed in 2009 with choreography by Jochen Ulrich, the ballet enacts Kafka's fragmentary first novel <i>Amerika</i> in which a young European immigrant searches for work and identity amidst an idiosyncratic vision of the New World.
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 Andersen'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 and many others.
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	Petrushka 38' <i>Original 1911 version:</i> 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> 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 many new choreographies.
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 many others.
Stravinsky	The Rite of Spring 33' 3(III=picc).picc.af.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=af,III=picc).2.corA. 3(II=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>	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. 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—4.2crt.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 <i>Reduced version:</i> 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.
Thomson	Parson Weems and the Cherry Tree 25' fl.picc.cl.bcl—tpt.flugel horn.trbn—perc—vln.db	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.
Torke	Ecstatic Orange 11' 2.picc.2.2.2—4.2.Dtpt.3.1—timp.perc(3)—pft—strings Black & White 24' 3(III,II=picc).2.corA.2.bcl.3—4.3.3.1—timp.perc(3)—pft(=cel)—harp—sampling synth—optional elec.bass—strings Slate (ballet called Echo) 32' 3 keyboards—perc(2); 2.2.2.2—4.3.1.0—timp—strings	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).
Xenakis	Kraanerg 75' 0.picc.1.0.Ebcl.bcl.0.dbn—2.2.2.0—strings(6.0.2.2.2)—tape	Produced in 1975 for the opening of the National Arts Centre in Ottawa. Recently revived with considerable success by the Sydney Dance Company in a choreography by Graeme Murphy and by Tanztheater Weimar choreographed by Joachim Schlömer.



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 B&H website www.boosey.com/composers.

Alphabetical order. * Original production of choreography, later taken over by other companies.

<i>composer</i>	<i>work and duration</i>	<i>choreographer / company</i>	<i>title of ballet</i>
Adams	American Berserk / Road Movies	Filipe Portugal / Zürcher Ballett	Road B.
Adams	Century Rolls 31'	Davide Bombana / Bayerisches Staatsballett München Lily Cai / Chinese Cultural Productions	Century Rolls –
Adams	Chamber Symphony 23'	Stijn Celis / Ballett des Stadttheater Bern Lucinda Childs / Bayerisches Staatsballett München Jean Renshaw / Staatsballett Braunschweig Doug Varone / Rambert Dance Company	– Chamber Symphony Roadrunner Scribblings
Adams	Christian Zeal and Activity 10'	Torsten Händler / Ballett Chemnitz Conny Jansen / Introdans Daniel Larrieu / Ballet de Paris Paul Lightfoot & Sol Leon / Nederlands Dans Theater Giorgio Mancini / Grand Théâtre de Genève Philip Taylor / ballettheater münchen	esc impossible Meander Attentat Poétique (Act II) Drawn Onward Words No Longer Heard Starlonen
Adams	Christian Zeal and Activity / The Dharma at Big Sur / Fearful Symmetries	Gregor Zöllig / Tanztheater Bielefeld	Am Puls des Lebens – Drei Mal Adams
Adams	Christian Zeal and Activity / El Dorado / Two Fanfares / The Wound-Dresser	John Neumeier / Hamburg Ballett	Parzival – Episoden und Echo
Adams	Christian Zeal and Activity / Naive and Sentimental Music (mvmt 1) / Slonimsky's Earbox / Two Fanfares / Violin Concerto (mvmt 2)	Per Isberg / Gothenberg Ballet	Anima
Adams	The Death of Klinghoffer (chrouses) 45'	Leigh Warren and Dancers	The Death of Klinghoffer
Adams	El Dorado 31'	Peter Pucci / Pacific Northwest Ballet	Soledad
Adams	Eros Piano 15'	Hans van Manen / Nederlands Dans Theater*	Compositie
Adams	Fearful Symmetries 27'	Adrian Burnett / Australian Ballet Christopher d'Amboise / Flanders Ballet Mark Denby / Pacific Northwest Ballet Jimmy Gamonet / Miami City Ballet Mark Godden / Royal Winnipeg Ballet Stefan Haufe / Staatsballett Schwerin Michael Kane / Oregon Ballet Theatre Jean-Christophe Maillot / Monte Carlo Ballet* Peter Martins / New York City Ballet* Trey McIntyre / Houston Ballet Ashley Page / Royal Ballet, Covent Garden* Christian Spuck / Stuttgarter Ballett Philip Taylor / Cullbergbaletten* Doug Varone / Doug Varone Dance Company Graeme Watson / Queensland Ballet	Aesthetic Arrest Synchronicities Fearful Symmetries Caoticos Fearful Symmetries Fearful Symmetries Fearful Symmetries Vers un Pays Sage Fearful Symmetries Skeleton Clock Fearful Symmetries Tanzsichten III Breath Bandits Rise Intersections
Adams	Gnarly Buttons (mvmts 1&3)	Cathy Marston / English National Ballet Doug Varone / Doug Varone and Dancers	Facing Viv Egalité
Adams	Gnarly Buttons (mvmt 3) / Road Movies / Two Fanfares	Darrel Toulon / Theater Graz	Schwanentrilogie
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* Philip Taylor / ballettheater münchen Doug Varone / Hubbard Street Dance Chicago	Hallelujah Junction Home and Away The Constant Shift of Pulse
Adams	Hoodoo Zephyr 50'	Garth Fagan / Garth Fagan Dance Walter Mateini / Aterballatto	– Progetto Calvino
Adams	Hoodoo Zephyr ('Coast' only)	Patrick Delcroix / Nederlands Dans Theater II Andrew Robinson / Richard Alston Dance	"?" Orange Peel
Adams	John's Book of Alleged Dances 35'	James Kudelka / Australian Ballet Paul Taylor / Paul Taylor Dance Company	The Book of Alleged Dances Fidlers Green
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	Naive and Sentimental Music 48'	Jean-Charles Gil / Ballet d'Europe Peter Martins / New York City Ballet	One More Time Naive and Sentimental Music
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 / Theater Plauen-Zwickau Anthony Taylor / Theater Koblenz Stephan Thoss / Saarländisches Staatstheater	Art of Power Zwielicht Picasso on the Move
Adams	Son of Chamber Symphony 23'	Mark Morris Dance Group / San Francisco Ballet	Joyride
Adams	Tromba Lontana 4'	Adrian Brunett / Genee International Dance Competition	–
Adams	Two Fanfares 8'	Nils Christe / Introdans Jean Renshaw / Ballet Nürnberg Pierre Wyss / Staatsballett Braunschweig	– Auf nach Phoenix –
Adams	Violin Concerto 32'	Tarek Assam / Stadttheater Gießen Christopher d'Amboise / Royal Flanders Ballet Peter Martins / New York City Ballet Kathy Posin / Sacramento Ballet*	Feiningers Fugen Looking through Glass Violin Concerto Violin Concerto
Adams	The Wound-Dresser 19'	Doug Varone / Doug Varone Dance Company	Field of Destiny
Adams–Busoni	Berceuse Elegiaque 9'	Lar Lubovitch / American Ballet Theater Hans van Manen / Dutch National Ballet	Meadow Three Pieces for Het
Adams / Copland	Lollapalooza & Two Fanfares / Billy the Kid (excerpts)	Ashley Page / West Australian Ballet	Lollapalooza
Adams / MacMillan	Lollapalooza / Veni, Veni, Emmanuel (excerpt) & Symphony No.2 (mvmts 1&3)	Heinz Spoerli / Zürcher Ballett	Der Sonne Leuchten ist ihr Kleid
Adams / Panufnik	Hoodoo Zephyr / Autumn Music & String Quartet No.3	Peter Werner-Ranke / ThüringenBallett	So nah!
Adams / Reich	Short Ride in a Fast Machine / The Four Sections (excerpt)	Patrick Lewis / English National Ballet	Cut to the Chase
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	The Memory of Roses / Tao (De Weg)	Krzysztof Pastor / Dutch National Ballet	Tao
Andriessen	Rosa (excerpt)	Rui Horta / Iceland Dance Company	Pocket Ocean
Andriessen	De Snelheid 18'	Donald Byrd / Pacific Northwest Ballet Nancy Gloutnez / The Fuxi Club Jean Renshaw / Ballett Nürnberg Edmund Stripe / West Australian Ballet	Subtext Rag Flambeaux Jumping Lessons Sixteen 24



Andriessen	De Staat 35'	Mark Baldwin / Mark Baldwin Dance Company François Raffinot / François Raffinot Dance Co Toer van Schayk / Dutch National Ballet	De Staat Sin Arrimo y Con Arrimo Amphitheatre
Andriessen	De Stijl 25'	Donald Byrd / Donald Byrd Dance	Still
Andriessen	De Tijd 41'	Jean Renshaw / Ballett Nürnberg	Tanzwerk 4
Andriessen / Reich	Hout / Eight Lines	Henning Paar / Staatsballett Braunschweig	MoveNember
Argento	A Water Bird Talk 45'	Fish n' Bird Productions	-
Argento / Blacher / Jenkins / Kats- Chernin / Schwertsik	Various works	Gregor Seyffert / Gregor Seyffert Compagnie Dessau	In 80 Tagen um die Welt
Bartók	Contrasts 18'	Maguy Marin / Lyon Opera Ballet	Contrasts
Bartók	Concerto for Orchestra 38'	Jurgen Heiss / Theater Erfurt Royston Maldoom / Berliner Philharmoniker Aurel von Milloss / Rome Opera Ballet Christopher Wheeldon / New York City Ballet	Ein Amerikaner in Paris (Education project) Threshold of Time -
Bartók	Divertimento 23'	Tarek Assam & Fabrice Jucquois / Stadttheater Gießen Philipp Egli / Theater St. Gallen Hans van Manen / Nederlands Dans Theater Helgi Tomasson / San Francisco Ballet	Grenztagebücher City Rhythms Opus 12 Bartók Divertimento
Bartók	Mikrokosmos 17'	Anne Teresa de Keersmaeker / Rosas	Mikrokosmos
Bartók	Piano Concerto No.3 23'	Alvin Ailey / Alvin Ailey American Dance Theater John Clifford / Los Angeles Ballet Theater Nils Christie / Nederlands Dans Theater Christopher Hindle / Birmingham Royal Ballet Ben Stevenson / Houston Ballet Christopher Wheeldon / New York City Ballet	Landscape Bartók No.3 Translucent Tones Libramente Bartók Concerto Bartók No.3
Bartók	Sonata for 2 Pianos & Percussion 25'	Maurice Béjart / Ballet de l'Etoile Javier de Frutos & Company Kenneth MacMillan / Royal Ballet, Covent Garden Aurelio M. Milloss / Rio de Janeiro Darshan Singh Bhuller / Rambert Dance Company	Sonate à Trois Meeting J Rituals La Sonata dell'Angoscia Stand and Stare
Bartók	Sonata for solo violin 27'	Anne Teresa de Keersmaeker / Rosas Brian Macdonald / Grands Ballets Canadiens	Kinok Cordes
Bartók	Suite No.2 25'	Prue Sheridan / Landestheater Detmold	Märchen Bleubart
Bartók	Violin Concerto No.1 (mvmt 1)	J. Godini / Bayerisches Staatsballett München	-
Bartók / Britten	Divertimento / Sinfonia da Requiem	Ralf Dörnen / Theater Vorpommern	Nachtwege
Bernstein	The Age of Anxiety 36'	Ralf Dörnen / Theater Vorpommern John Neumeier / Ballet West Jerome Robbins / New York City Ballet	Fascinating Rhythm The Age of Anxiety The Age of Anxiety
Bernstein	Chichester Psalms 19'	Robert Gladstein / San Francisco Ballet Michael Lichtfield / Indianapolis Ballet Peter Martins / 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 McIntyre / Houston Ballet	Divertimento Dancing On Square One
Bernstein	Kaddish (Symphony No.3) 40'	Lode Devos / Theater Chemnitz	Kaddish
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'	Christopher d'Amboise / Royal Ballet of Flanders Lode Devos / Theater Chemnitz Donlin Foreman / Martha Graham Company John Neumeier / Hamburg Ballett Jerome Robbins / Carolina Ballet Herbert Ross / American Ballet Theater Christopher Wheeldon / Boston Ballet	Symposium Serenade Agathon Serenade – Serenade Serenade
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
Blacher	Dance Scenes (Intrada, Scherzo & Pas de deux) / Poeme / Symphony (Adagio)	Anna Vita / Ballett-Theater Augsburg	Agnes B.
Bloch	Concerto Grosso	Pierre Wyss / Staatsballett Braunschweig	–
Bortkiewicz	10 Preludes	Heinz Spoerli / Zürcher Ballett	–
Brahms–Rubbra	Variations & Fugue on a Theme by Handel 26'	David Bintley / Birmingham Royal Ballet Jerome Robbins & Twyla Tharp / NYC Ballet	Brahms / Handel Variations Brahms / Handel
Britten	Diversions 23'	Ib Andersen / Ballet Arizona Ron Thiele / Oakland Ballet Richard Wherlock / Introdans*	Diversions Diversions Rushes
Britten	Four Sea Interludes 17'	Paul Abrahamson / Pittsburgh Ballet Alvin Ailey / Alvin Ailey American Dance Theater Graeme Murphy / Sydney Dance Company	Sojourn Seven Journeys Some Rooms
Britten	Les Illuminations 21'	Richard Alston / Richard Alston Dance Company Frederick Ashton / New York City Ballet Trey McIntyre / Sacramento Ballet Assoc. Anthony Sterago / Ballett Osnabrück	Rumours, Visions Illuminations – Bewegungen der Zeit
Britten	Les Illuminations / Serenade	Yaroslav Ivanenko / Dancers of Staatsoper Hannover	The Sea Inside
Britten	Lachrymae 15'	Douglas Lee / Stuttgarter Ballett Philip Taylor / Phoenix Dance Company Yolanda York / Richard Alston Dance Company	– Haunted Passages Lachrymae
Britten	Matinées musicales / Soirées musicales	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'	Rafael Bonachela / Rambert Dance Company Graham Lustig / Washington Ballet John Neumeier / Hamburg Ballett	Curious Conscience Evening Voice of the Night
Britten	Serenade / Sinfonia da Requiem	Glen Tetley / Royal Ballet, Covent Garden	Dances of Albion
Britten	Sinfonia da Requiem 20'	Balé da Cidade de Sao Paulo Ray Barra / Washington Ballet Jirí Kylián / Stuttgarter Ballett* Sergei Vanaev / Stadttheater Bremerhaven Vasco Wellenkamp / Portuguese Ballet Company	– Those Summoned Forgotten Land Don Juan Sinfonia da Requiem



Britten	Sinfonietta (Tarantella) / String Quartet No. 2 (Chacony)	Lucinda Childs / White Oak Dance Project	Chacony
Britten	Six Metamorphoses 13'	Robert Cohan / London Contemporary Dance Theatre Stela Korljan / Schleswig-Holsteinisches Landestheater	Metamorphoses Fragmente und Staub
Britten	Soirées 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 Oliver Dahler / Stadt Theater Bern Stefan Haufe / Staatsballett Schwerin Melinda Fischer / Zürcher Ballett Nick Hobbs / Theater Koblenz Robert North / Ballett Krefeld-Mönchengladbach Twyla Tharp / American Ballet Theatre Hans van Manen / Dutch National Ballet* Jim Vincent / Hubbard Street Dance Chicago Christopher Wheeldon / Hamburg Ballett*	Le Rêve de Leonor Jinx Inside Out – – musings and misadventures Othello How Near Heaven Frank Bridge Variations Slipstream VIII
Britten	Violin Concerto 31'	Val Caniparoli / San Francisco Ballet Matthew Hart / Royal Ballet, Covent Garden	Connotations Dances with Death
Britten	The Young Person's Guide to the Orchestra 17'	Gerard Charles / Milwaukee Ballet Jorden Morris / Royal Winnipeg Ballet Jerome Robbins / New York City Ballet	Maestro Peter Pan Fanfare
Britten	Various works	Anna Vita / Mainfranken Theater Würzburg	Das Bildnis des Dorian Gray
Britten / Chin / Dean / MacMillan / Rouse / Schwertsik	Various works	Mario Schröder / Theater Kiel	Chaplin
Britten / Moussorgsky–Ravel	Four Sea Interludes / Pictures at an Exhibition	Claudia Hanfgarn / Stadttheater Bremerhaven	Elementanz (community project)
Britten / Turnage	Sinfonia da Requiem / Scherzoid	Gregor Zöllig / Theater Bielefeld	Die vier Jahreszeiten
Chin	Violin Concerto 27'	Susanne Jaresand / NorrlandsOperan	ECHANGE
Clyne	fits + starts / paint box	Nicolo Fonte / Royal Ballet of Flanders	Made Man
Copland	Clarinet Concerto 18'	Mats Ek / Royal Swedish Ballet 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 / Stuttgarter Ballet	Hamlet Connotations
Copland	Danzón Cubano 6'	Eliot Feld / Feld Ballets	Danzón Cubano
Copland	Fanfare for the Common Man 2'	Ohad Naharin / Batsheva Dance Company Uwe Scholz / Leipziger Ballett	Anaphase Amerika
Copland	Fanfare for the... / Lincoln Portrait	Eliot Feld / Ballet 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	– –
Dean / Turnage	Various works	Heinz Spoerli / Zürcher Ballett	Peer Gynt
Del Tredici	In Memory of a Summer Day 63'	Glen Tetley / National Ballet of Canada	Alice
Del Tredici	In Memory of a Summer Day / Quaint Events	Oscar Araiz / Geneva Ballet	Child Alice
Dello Joio	Diversions of Angels 16'	Martha Graham / Martha Graham Company	Diversion of Angels



Dohnányi	Variations on a Nursery Song 24'	László Seregi / Hungarian State Ballet	-
Druckman	Animus I 13'	José Limón / Juilliard School	MacAber's Dance
Druckman	Valentine 9'	Gerald Arpino / Joffrey Ballet	Valentine
Duncan	The Girl from Corsica / High Heels	Christopher Hampson / English National Ballet	Melody on the Move
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	Estancia (Malambo)	Luis Bravo / San Francisco Ballet	Malambo
Ginastera	Estancia (dances) / Piano Sonata No.1	Billy Wilson / Dance Theater of Harlem	-
Ginastera	Harp Concerto 23'	Robert Louis Arrieta / Ballet du Grand Th Genève Choo San Goh / Ballet Nuevo Mondo	Harp Concerto Birds of Paradise
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 37'	Ralf Rossa / Opernhaus Halle Ballett	Vier Temperamente
Glanert	Mahler/Skizze / Theatrum Bestiarum	Wolfgang Kluge / Anhaltisches Theater Dessau	Nachtasyl – Szenen aus der Tiefe
Górecki	Already it is Dusk 16'	Raul Valdez / Kaulsruhe Staatsballett	In Another Room
Górecki	Already it is Dusk / Three Pieces in Old Style	Mats Ek / Hamburgische Staatsballett	Meaningless Meadows
Górecki	Good Night (Lento – Tranquillo) / Kleines Requiem (mvmts 1,2,3) / Quasi una fantasia (mvmts 1,2,3,4)	Jean Renshaw / Theater Dortmund	Medea
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'	Ted Bransden / West Australian Ballet Nils Christe / balletmainz* Mats Ek / Cullbergbaletten* Frédéric Flamand / Lyon Opera Ballet* Johann Inger / Nederlands Dans Theater Tomasz Kajdanski / Thüringer Landestheater David Massingham & Company Hans van Manen / Stuttgarter Ballett Didy Veldman / Ballett der Komischen Oper Berlin Yuanyuan Wang / Beijing Contemporary Dance Theatre	- Kleines Requiem Sort Of Kleines Requiem Sammanfall Peer Gynt Night Trilogy "K..." She Who Was Haze
Górecki	Kleines Requiem (mvmt 2)	Pierre Wyss & Antonio Gomes / Staatsballett Braunschweig	War
Górecki	Quasi una fantasia 32'	Christopher Bruce / Rambert Dance Company Donal Byrd / Dancers from Boston Conservatory Mats Ek / Cullbergbaletten* Itzik Galili / Gulbenkian Ballet Robert Glumbek / Ballett des Nationaltheaters Mannheim Johan Inger / Nederlands Dans Theater Jean-Christophe Maillot / Monte Carlo Ballet Susan Marshall & Dancers Marie-Claude Pietragalla / Ballet de Marseille	Crossing The Trial She was black Until...Without Enough Subsistence Mellantid Home Sweet Home Spectators at an Event -



Górecki	Quasi una fantasia (excerpt)	Meryl Tankard / Meryl Tankard Australian Dance Company	Furioso
Górecki	Recitatives & Ariosos: Lerchenmusik 40'	Tero Saarinen / Finnish National Ballet	Those who sank
Górecki	Symphony No.3 54'	Krzysztof Pastor / Dutch National Ballet Maxine Steinman Dance Jochen Ulrich / Tanz-Forum der Köln Oper Vasco Wellenka / Gulbenkian Ballet	Third Symphony – Peer Gynt Tranquillissimo
Górecki	Symphony No.3 (excerpts)	Kim Walker / Sydney Dance Company	Before the Word
Górecki	Symphony No.3 (mvmt1)	Nacho Duato / Nederlands Dans Theater Juan Carlos Garcia / Lanomima Imperial	Lament Eco de Silencio
Górecki	Symphony No.3 (mvmt 2)	Ton Wiggers / Introdans	Scheidelij
Górecki	Symphony No.3 (mvmt 3)	Mirjam Diedrich / Introdans Danielle Rosseels / Flanders Ballet	Rif Disregarding Changes
Gottschalk–Kay	Grande Tarentelle 8'	George Balanchine / New York City Ballet*	Tarantella
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	Ana Mondini / Staatstheater Kassel	–
Holloway	Gilded Goldbergs 100'	Nacho Duato / Compañía Nacional de Danza Madrid	Gilded Goldbergs
Howard	Masquerade 25'	Barry Moreland / West Australian Ballet	Medea
Jenkins	Adiemus (Songs of Sanctuary) 54'	Lin Charles / Architanz Group Sefton Arts College	Uchi/Soto ('Inside/Outside') –
Jenkins	Adiemus I, II (excerpts)	Bode Lawal / Sakoba Dance Theatre	Mystical Songs
Jenkins	Adiemus I, II, III & IV	Renato Zanella / Vienna State Ballet	Adiemus
Jenkins	Adiemus I, V, VI	Christine Barrat / Moving Words Dance Project	–
Jenkins	Adiemus III 65'	Nobue Shimizu / All Japan Dance Association	Rain
Jenkins	Adiemus IV 62'	Kazuichi Amano / Kazz Dance	–
Jenkins	Adiemus Variations / Palladio	Richard Wherlock / Deutsche Oper am Rhein	Tendanze
Jenkins	Adiemus Variations / Palladio / String Quartet No.2	Young Soon Hue / Theater Hagen	Glashaus
Jenkins	Adiemus Variations / String Quartet No.2	Young Soon Hue	Breath of Angel
Jenkins	Adiemus Variations / Passacaglia / String Quartet No.2 (excerpts)	Nacho Duato / Spanish National Ballet*	White Darkness
Jenkins	The Armed Man / Requiem	Gregor Seyffert Compagnie Dessau	Marquis de Sade
Jenkins	Imagined Oceans 75'	Yanis Pikeris / Maximum Dance Company	Imagined Oceans
Jenkins	Palladio 16'	Miahi Babuksa / Bucharest National Opera House Erick Raymond Bowen / Canadian Ballet Theatre Nacho Duato / Compañía Nacional de Danza Marla Hirokawa / Covenant Ballet Theatre of Brooklyn Doug Varone / Hubbard Street Dance Chicago	– – Castrati – –
Jenkins	Palladio (Allegro & Largo)	Carlos Matos / Staatstheater Cottbus	Schatten
Jenkins	Palladio (mvmt 1)	Johann Inger / Nederlands Dans Theater Lynn Taylor Corbett / Ballet Pacifica	Livnara Triptych
Jenkins	Palladio (Largo) / String Quartet No.2	Helgi Tomasson / San Francisco Ballet	The Fifth Season



Jenkins	Passacaglia	Tracy Kyle / Ballet Builders	-
Jenkins	Requiem (Dies Irae & Pie Jesu)	Gregor Seyffert / ThüringenBallett	Menschensohn
Jenkins	String Quartet No.2 (Fifth Season & Tango)	Nicolo Fonte / Pacific Northwest Ballet	Almost Tango
Jenkins / Schwertsik	Palladio / Irdische Klänge	Gregor Zöllig / Tanztheater Bielefeld	Die vier Temperamente
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	Let the Dust Settle / Purple Prelude	Daniela Kurz / Stuttgarter Ballett	Schere Stein Papier
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 Silence 11'	Sjoerd Vreugdenhil / Berliner Philharmoniker (education)	Modern Times
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	Various works	Helgi Tomasson / San Francisco Ballet	Blue Rose
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 35'	Tina Lindfors / ERI Dance Theatre	-
Lindberg	Stroke 4'	Olivier Munoz / Helsinki International Ballet Competition	-
Mackey	Dancetracks 4'	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	On all Fours / Physical Property / TILT	Maria Taggart / Taggart Ballet Theater	TILT
Mackey	Physical Property 21'	Jácopo Godani / Compañía Nacional de Danza Matthew Hart for Jerwood Young Choreographers Award Jean-Christophe Maillot / Monte Carlo Ballet Tukiko Tanegashima / Tanegashima Buyo Kenkyujo	Prototype Hero Physical Property Home Sweet Home Meiro
MacMillan	After the Tryst 3'	Tim Harbour / Australian Ballet	Fielder
MacMillan	The Berserking (mvmt 1)	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	Seven Last Words from the Cross 45'	Kathryn Posin	-
MacMillan	Tryst 30'	Royston Maldoom / Hans Otto Theater Potsdam Christopher Wheeldon / Royal Ballet, Covent Garden*	Tryst (education project) Tryst
MacMillan	Tuireadh 22'	Mark Baldwin / Mark Baldwin Dance Company	Tuireadh
Mahler	Symphony No.7 80'	John Neumeier / Hamburg Ballett	Nachtwanderung
Markevitch	Piano Concerto 22'	John Neumeier / Hamburg Ballett	Nacht und Echo



Marsalis	Swing Symphony 35'	Rhys Martin / Berliner Philharmoniker	<i>(education project)</i>
Martinu	Double Concerto 23'	Nils Christe / Paris Opera* Paul Gibson / Pacific Northwest Ballet Kenneth MacMillan / Royal Ballet, Covent Garden Cathy Marston / Northern Dance Theatre Patricia Olalde / Houston Ballet Glen Tetley / London Festival Ballet	Before Nightfall Rush Valley of Shadows – Conceptual Contrast Sphinx
Martinu	Sinfonietta Giocosa 32'	Christopher Hampson / English National Ballet Istvan Herzog	Melody on the Move 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'	Hana Litterova / Brno National Theatre Kenneth MacMillan / Royal Ballet Antony Tudor / Royal Swedish Ballet	– Anastasia (Act III) Echoing of Trumpets
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 (pts 2,4)	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	Short Trip Home 4'	Wayne Fricke / Minnesota Dance Theatre	In the Mountain's Shadows
Meyer	Sliding Down / In the Garden / 1B 14'	BodyVox	Civilization Unplugged
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	Mercy	Davide Bombana / Volksoper Wien* Rosalind Newman	Carmen 10 Blocks
Monk	New York Requiem 11'	Catherine Gallant / Catherine Gallant Dance	Exit All
Monk	St. Petersburg Waltz 3'	Benjamin Millipied / Baryshnikov Dance & Hell's Kitchen Dance	Years Later
Monk	Various works	Jean-Christophe Maillot / Monte Carlo Ballet	Opus 40
Moussorgsky–Ravel	Pictures at an Exhibition 29'	Rami Be'er / Kibbutz Contemporary Dance Jörg Mannes / Staatstheater Hannover Ballet Nacional de España	Pictures at an Exhibition Bilder einer Ausstellung –
Panufnik	Arbor Cosmica 40'	William Tuckett / Royal Ballet, Covent Garden	The Turn of the Screw
Panufnik	Autumn Music / Nocturne / Polonia / Rhapsody	Kenneth MacMillan / Stuttgarter Ballett	Miss Julie
Panufnik	Hommage à Chopin / Polonia (Mazurek)	David Bintley / Royal Ballet, Sadler's Wells	Hommage to Chopin
Panufnik	Landscape / Sinfonia Elegiaca / Sinfonia Rustica / Sinfonia Sacra	Ralf Dörnen / Theater Vorpommern	Endstation Sehnsucht



Panufnik	Nocturne 15'	Martha Graham & Company	Dances of the Golden Hall
Panufnik	Sinfonia Mistica 22'	Paul Mejia / New York City Ballet	Sinfonia Mistica
Panufnik	Sinfonia Sacra 22'	Robert Cohan / Batsheva Dance Company Raimondo Forni / Dutch National Ballet Christopher Hindle / Birmingham Royal Ballet Gray Veredon / Ballet de l'Opéra de Lyon	Common Prayer Vincent van Gogh Sacred Symphony Bogurodzica
Panufnik	Sinfonia Sacra / Tragic Overture	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	Autumn / Reves	John Neumeier / Hamburgisches Staatsballett	A Cinderella Story
Prokofieff	Chout / The Love for Three Oranges (excerpts)	Per Isberg / Royal Danish Ballet	Hans of Grethe
Prokofieff	Classical Symphony 15'	Claude Bessy / l'Ecole de Danse de l'Opéra de Paris Ingrid Burmeister / Theater Lüneburg Jörg Mannes / Ballett des Landestheaters Linz Uwe Scholz / Leipziger Ballett	- TATJANA MO(VI)MENTI KlassischSinfonisch
Prokofieff	Classical Symphony / Piano Concerto No.3 (mvmt 1)	Antony Tudor / London Ballet	Gala Performance
Prokofieff	Classical Symphony / Symphony No.3 / Visions fugitives	Xin Peng Wang / Ballett des Theater Dortmund	-
Prokofieff	Classical Symphony / Violin Concerto No.2	Youri Vámos / Deutsche Oper am Rhein	Cinderella
Prokofieff	The Love for Three Oranges (March & 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'	Félix Blaska / Ballet de Marseille James Kudelka / Joffrey Ballet	Deuxième Concerto Heart of the Matter
Prokofieff	Piano Concerto No.3 27'	Aurel von Milloss / Rome Opera Ballet	Estro Arguto
Prokofieff	Piano Concerto No.5 23'	Eliot Feld / Feld Ballets Ashley Page / Royal Ballet	Harbinger Two Part Inventions
Prokofieff	Piano Concertos Nos. 3 & 5	Lila York / Cincinnati Ballet	Rapture
Prokofieff	Sarcasms	Stijn Celis / Theater Bern Hans van Manen / Dutch National Ballet*	- Sarcasmen
Prokofieff	A Summer Day 15'	Cathy Marston / Royal Ballet School	-
Prokofieff	Violin Concerto No.1 23'	Christopher d'Amboise / Royal Flanders Ballet Kenneth MacMillan / Royal Ballet, Covent Garden Jerome Robbins / New York City Ballet Hans van Manen / Nederlands Dans Theater*	Violin Concerto Triad Opus 19 On the Move
Prokofieff	Violin Concerto No.2 (Andante assai)	Christopher Wheeldon / Morphoses	Prokofiev Pas de Deux
Prokofieff	Violin Concerto No.2 / Classical Symphony	Youri Vámos / Ballett der Deutsche Oper am Rhein	Cinderella
Prokofieff	Visions Fugitives 20'	John Neumeier / Stuttgarter Ballett* Hans van Manen / Nederlands Dans Theater*	A Streetcar Named Desire Visions Fugitives
Prokofieff / Rachmaninoff	Visions Fugitives / The Isle of the Dead	Stephan Thoss / Staatstheater Hannover Ballett	Rachmaninoff
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
Rachmaninoff	The Bells 35'	Lucia Montagnon / Stuttgarter Ballett	The Bells
Rachmaninoff	Cello Sonata 34'	Uwe Scholz / Stuttgarter Ballett* Helgi Tomasson / San Francisco Ballet	Sonate Sonata
Rachmaninoff	Cello Sonata / Prelude No.12	Helen Pickett / Royal Ballet of Flanders	Made Man
Rachmaninoff	Fantaisie op.5 / Preludes op.32	Mats Ek / Stockholm Ballet	Gras
Rachmaninoff	The Isle of the Dead 19'	Riccardo Duse / Ballet Lucerne Reiner Feistel / Landesbühnen Sachsen Stela Korljan / Schleswig-Holsteinisches Landestheater Toer van Schayk / Dutch National Ballet Natalie Weir / West Australian Ballet	Isle of the Dead Carmen... Die Toteninsel Dodeneiland Dry Sorrow
Rachmaninoff	Piano Concerto No.2 34'	Walter Gore / Ballet Rambert Silvana Schröder / Ballett Dresden	Winter Night Atemlos.Atme.Los
Rachmaninoff	Piano Concerto No.3 40'	Uwe Scholz / Zürcher Ballett*	-
Rachmaninoff	Prelude in C	Doug Varone / Doug Varone Dance Company	Short Story
Rachmaninoff	Prelude in C sharp minor	Bern van Caiwemberg / Hessisches Staatstheater Wiesbaden	Rock Around Barock
Rachmaninoff	Preludes	Heinz Spoerli / Zürcher Ballett	-
Rachmaninoff	Rhapsody on a Theme of Paganini 24'	Frederick Ashton / Royal Ballet, Covent Garden Leonid Lavrovski / Ballett Dresden Kent Stowell / Pacific Northwest Ballet Youri Vámos / Bayerisches Staatsballett München* Vladimir Vassiliev / Ballett Dresden	Rhapsody Paganini Quaternary Rhapsodie Paganini
Rachmaninoff	Rhapsody on a Theme of Paganini / Symphonies No.1&2 / Symphonic Dances	Istvan Herzog / Precsi Nemzeti Színház	A kameilas hoigy
Rachmaninoff	Suite No.2 24'	Uwe Scholz / Ballett Krefeld-Mönchengladbach	-
Rachmaninoff	Symphonic Dances 37'	Peter Martins / New York City Ballet David Nixon / BalletMet Columbus	Symphonic Dances Dracula
Rachmaninoff	Symphony No.2 55'	Boris Eifman / Hungarian State Opera Ballet	The Karamazovs
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	Cello Counterpoint 12'	Royston Maldoom / Con do can dance	-
Reich	City Life 24'	Stefan Haufe / Staatsballett Schwerin Keith Derrick Randolph / Scapino Ballet Chizu Shoda / Chizu Shoda Modern Dance Studio Philip Taylor / ballettheater münchen Bianca van Dillen / Stamina Dance Company	City Life New Cycle Secret Garden Creatures Gratis
Reich	Come Out 13'	Anne Teresa de Keersmaecker / Rosas Olivia Grandville / La Spirale de Carolin Paul Lightfoot / Nederlands Dans Theater Jens Ostberg / Stockholm 59th North Manuel Pelmus / Tanzhaus Düsseldorf	Fase - Speak for Yourself Stockholm 59th North Experiences Outcome
Reich	Dance Patterns 6'	Anne Teresa de Keersmaecker / Rosas	Counterphrases
Reich	Daniel Variations 30'	Doug Varone / Doug Varone and Dancers	Alchemy
Reich	The Desert Music 46'	Mai Miyamoto / Chizu Shoda Modern Dance Studio Hans van Manen / Nederlands Dans Theater Shen Wei / Shen Wei Dance Arts	- Wet Desert -



Reich	The Desert Music (excerpts) / Different Trains	Robert Oliveira / Stuttgarter Ballett	Last Train
Reich	Different Trains 27'	Siobhan Davies / Siobhan Davies Dance Co Johan Inger / Cullbergbaletten Nona Shineflug / Chicago Moving Amy Sullivan / Suny	Different Trains Within Now Different Trains Emigrant / Immigrant
Reich	Different Trains (After the War)	Krisztina de Châtel / Dansgroep K de Chatel	Solo V
Reich	Different Trains (excerpts) / Electric Counterpoint	Mats Ek / Nederlands Dans Theater	Journey
Reich	Dolly (from Three Tales)	Stéphen Delattre / Ballett-Theater Augsburg Wayne McGregor / San Francisco Ballet	Human Machines Eden/Eden
Reich	Double Sextet 22'	Wayne McGregor / Australian Ballet	Concord
Reich	Drumming 75'	Alvin Ailey / Alvin Ailey American Dance Theater Anne Teresa de Keersmaecker / Rosas Roberto de Oliveira / Ballet Contemporáneo de Caracas Sven Grützmacher / Tanztheater Trier Juilliard Dance Alumni Gathering Jirí Kylián / Nederlands Dans Theater* Ginette Laurin / O Vertigo Elisa Monte / Alvin Ailey American Dance Theater ??	Nightshade Treading Drumming Tango, Mambo and Other Loves PASSION Sir Isaac's Apples Falling Angels La Vie qui bat Treading
Reich	Drumming (part 1) 25'	Gregor Zöllig / Tanztheater Bielefeld	Drumming
Reich	Drumming (part 2) 26'	Shlomi Bitton / Tanztheater Bielefeld	Drumming
Reich	Drumming (part 3) 16'	Lionel Hoche / Tanztheater Bielefeld	Drumming
Reich	Drumming (part 4) 19'	Jo Strömngren / Tanztheater Bielefeld	Drumming
Reich	Drumming / The Four Sections	Heinz Spoerli / Zürcher Ballett*	Ein Sommermachstraum
Reich	Drumming (part 1) / Nagoya Marimbas	Anne Teresa de Keersmaecker / Rosas	Just Before
Reich	Eight Lines 17'	Lucinda Childs / Pacific Northwest Ballet Nils Christe / Introdans Siobhan Davies / Ballet Rambert Philipp Egli / Ballett des Theater St. Gallen Eliot Feld / Feld Ballets* Heinz Poll / Ohio Ballet Jerome Robbins / New York City Ballet Stephan Thoss / Ballett der Landeshauptstadt Kiel Sabine Wake / Staatsballett Meiningen Graeme Watson / Australian Dance Theatre	Cascade Feest Embarque – The Grand Canon Planes/Configurations Eight Lines Teufel/Engel OPAL Bodyline
Reich	Electric Counterpoint 15'	Eliot Feld / Feld Ballets Liz Roche / Rex Levitates Dance Company Christopher Wheeldon / Royal Ballet, Covent Garden	Ion Their Thoughts are Think Them –
Reich	Electric Counterpoint / New York Counterpoint	Richard Alston / Rambert Dance Company	Roughcut
Reich	Electric Guitar Phase 15'	Truus Bronkhurst & Marien Jongewaard / Stichting van de Toekunst Martin Lawrence / Richard Alston Dance Company Sue Peacock / WAustralian Academy of Performing Arts	Keep Accusing Charge –
Reich	The Four Sections 25'	Ted Brandsen / Dutch National Ballet Nils Christe / Students from Royal Conservatory The Hague Laura Dean / New York City Ballet Students from Arizona State University Philip Taylor / ballettheater münchen Kim Walker / Sydney Dance Company	Four Sections – Space – Angels That Sing Monkey See
Reich	The Four Sections (excerpts)	Jirí Kylián / Nederlands Dans Theater	Whereabouts Unknown
Reich	The Four Sections / Three Movements	Nicolo Fonte / Aspen Sante Fe Ballet	Imprint



Reich	It's Gonna Rain 17'	Aletta Collins / London Contemporary Dance Theatre	It's Gonna Rain
Reich	Music for 18 Musicians 58'	Dansens Hus Anne Teresa de Keersmaecker / Rosas Eliot Feld / Feld Ballets Elisa Monte / Alvin Ailey American Dance Theater Kevin O'Day / Nationaltheater Mannheim	– Rain Aurora I / Aurora II Treading eine stunde zehn
Reich	Music for 18 Musicians (excerpts) / New York Counterpoint	Stephen Derrick / Phoenix Dance Company	Chasing the Moon
Reich	Music for a Large Ensemble 15'	Richard Alston / Robin Howarth Dance Theatre Eliot Feld / Feld Ballets	– Kore
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	Octet 17'	Alvin Ailey / Alvin Ailey American Dance Theater Graeme Watson / Nederlands Dans Theater II	Calvalcade Bodyline
Reich	Proverb 14'	Richard Alston / Richard Alston Dance Company Eliot Feld / Ballet Tech Troy Powell / Alvin Ailey American Dance Theater William Tuckett / Royal Ballet Doug Varone / Doug Varone Dance Company	– – How Small a Thought – Valley
Reich	Sextet 28'	Douglas Lee / Stuttgarter Ballett Thierry Malandain / Bordeaux Ballet	Leviathan –
Reich	Six Marimbas 20'	Eliot Feld / Feld Ballets Itzik Galili / National Ballet of Wales Andrea Leine, Harijono Roebana, Ton Simons / Compagnie Leine & Roebana / Dance Works Amsterdam Marc Spradling / Stuttgarter Ballett	Chi Romance Inverse EYE IN ALL The Shaking Tent
Reich	Six Pianos 20'	Laura Dean / Joffrey Ballet	Force Field
Reich	Tehilim 30'	Stephen Mills / Ballet Austin Jean Renshaw / Staatsballett Schwerin	Light/The Humanity Project Orlando is Dead
Reich	Three Movements 15'	Dutch National Ballet Benjamin Millepied / Pacific Northwest Ballet Philip Taylor / ballettheater münchen	– – –
Reich	Tokyo/Vermont Counterpoint 9'	Eliot Feld / New York City Ballet	Stair Dance
Reich	Triple Quartet 20'	Robert Glumbek / Nationaltheater Mannheim Douglas Lee / New York City Ballet* Wayne MacGregor / Rambert Dance Company Doug Varone / Symphony Space	Full Bloom Lifecasting PreSentient –
Reich	Variations for Vibes, Piano and Strings 30'	Akram Khan / The Akram Khan Company	–
Reich	Variations for Winds, Strings and Keyboards 22'	Christopher Wheeldon / Morphoses	–
Reich	Vermont Counterpoint 9'	Eliot Feld / Feld Ballets Dana Fouras & Russell Maliphant / Irek Mukhamedov & Company	Medium Rare –
Reich	You Are (Variations) 25'	Doug Varone / Doug Varone and Dancers*	You Are (Variations)
Reich / Torke	Music for a Large Ensemble / Purple	Jirí Kylián / Nederlands Dans Theater	Arcimboldo
Reich / Torke	Music for Mallet Instruments, Voices and Organ / Bright Blue Music	Philip Taylor / ballettheater münchen	Dancing Dinner
Riisager–Czerny	Études 35'	Harald Lander / Royal Danish Ballet* Hiroko Takagishi	Études –
Rorem	String Symphony 23'	John Neumeier / Hamburg Ballett	Getting Closer



Forem	Violin Concerto 22'	Alistair Marriott / Royal Ballet, Covent Garden	Tanglewood
Rouse	Concerto per Corde 27'	Alistair Marriott / Royal Ballet, Covent Garden	Children of Adam
Rouse	Phantasmata (mvmts 2&3)	Lila York / Birmingham Royal Ballet	Sanctum
Strauss, R.	Four Last Songs 22'	Maurice Béjart / Ballet de Marseille Rudi van Dantzig / Dutch National Ballet Ben Stevenson / Houston Ballet (The Strauss Estate will not allow any new choreographies of Strauss's concert works. The Béjart, Dantzig and Stevenson choreographies are the only ones allowed for Four Last Songs .)	Serait-ce la mort? Four Last Songs Four Last Songs
Strauss, R.–Couperin	Divertimento 40'	Paul Taylor Dance Company	Spring Rounds
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	Jewels – Rubies Capriccio
Stravinsky	Le Chant du Rossignol 20'	Mark Baldwin / Mark Baldwin Dance Company Marco Goecke / Leipziger Ballett	Le Chant du Rossignol Le Chant du Rossignol
Stravinsky	Concerto for Piano and Wind Instruments 20'	Heinz Spoerli / Zürcher Ballett	Igor
Stravinsky	Concerto in D 12'	Eliot Feld / Feld Ballets Carlos Matos / Ensemble Theater Nordhausen John McFall / BalletMet Columbus Jerome Robbins / New York City Ballet* Daniel Soulié / Staatsballett Braunschweig Hans van Manen / Nederlands Dans Theater	To the Naked Eye Triple Bill III Badingage The Cage – Tilt
Stravinsky	Divertimento 24'	Peter Martins / New York City Ballet	–
Stravinsky	Duo concertant 16'	George Balanchine / New York City Ballet* Kenneth MacMillan / Royal Ballet, Sadler's Wells Heinz Spoerli / Zürcher Ballett Hans van Manen / Nederlands Dans Theater	Duo Concertante Duo Concertante Hommage to Stravinsky Different Partners
Stravinsky	Fanfare for a New Theatre 1'	Kevin O'Day / Stuttgarter Ballett	Stravinsky 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	Mass (excerpts)	Pieter der Ruiters / National Theater Mannheim	Chymnia
Stravinsky	Movements for piano and orchestra 10'	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 Constanza Macras / Dorkypark	Oedipus Rex Oedipus Rex
Stravinsky	Pulcinella Suite 22'	Michael Corder / Royal Ballet, Covent Garden	Masquerade
Stravinsky	Requiem Canticles 15'	Georges Balanchine / New York City Ballet Cathy Marston / Stadttheater Bern 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	Septet 11'	Uwe Scholz / Leipziger Ballett	–
Stravinsky	Sonata for piano 10'	Jean Renshaw / Hessisches Staatstheater	Viertelgleichhundertzwölf
Stravinsky	Symphonies of Wind Instruments 12'	Anne Teresa de Keersmaecker / Rosas Mark Morris / Mark Morris Dance Company	D'un soir un jour Frisson



Stravinsky	Symphony of Psalms 23'	Jirí Kylián / Nederlands Dans Theatre*	Symphony of Psalms
Stravinsky–Gesualdo	Monumentum pro Gesualdo di Venosa 7'	Hans van Manen / Introdans	–
Torke	Adjustable Wrench 11'	Paul Vasterling / Nashville Ballet	–
Torke	Ash 17'	James Kudelka / San Francisco Ballet Daniela Kurz / Stadttheater Bern Peter Martins / New York City Ballet Greenville Ballet	Ash Ashes Ash –
Torke	Ash / Green	Stanton Welch / Australian Ballet	Velocity
Torke	Black & White / Slate / The Yellow Pages	Daniel Duell / Ballet Chicago	Time Torque
Torke	Bright Blue Music 9'	Mark Godden / Grands Ballets Canadiens Lorraine Spiegler	Bright Blue Music –
Torke	Bright Blue Music / Purple 16'	James Kudelka / San Francisco Ballet	Terra Firma
Torke	December / Green / Javelin	Glen Tetley / Royal Ballet, Covent Garden	Amores
Torke	Ecstatic Orange / Green / Purple	Mark Goddin / Winnipeg Ballet Peter Martins / New York City Ballet	Dame de Fruits Three Bright Colors
Torke	Green 12'	Jorma Elo & Jo Stromgren / Norwegian Opera Ballet	Moves
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	Vanada 13'	Kim Brandstrup / Arc Dance Company	Vanada
Torke	The Yellow Pages 7'	Aime de Ligniere / Compagnie de A de Ligniere	The Yellow Pages
Turnage	From All Sides 19'	Jorma Elo / Hubbard Street Dance Chicago	–
Vivier	Zipangu 16'	Sasha Waltz / Sasha Waltz & Guests	Dialogue 09 & Continu
Xenakis	Eonta / Metastasis / Nomos Alpha / Oresteia Suite / Pithoprakta	Pierre Wyss / Staatsballett Braunschweig	Lulu
Xenakis	Eonta / Nomos Alpha	Ton Simons / DanceWorks Rotterdam	CEL
Xenakis	Nomos Alpha 10'	Maurice Béjart / Royal Swedish Ballet	Nomos Alpha

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