MTO 24.1 Examples: Horlacher, Stepping Out: Hearing Balanchine

(Note: audio, video, and other interactive examples are only available online)

Figure 1. Dancers at the rise of the curtain in Serenade
Photo by Paul Kolnik, Courtesy New York City Ballet
Figure 2. Ruthanna Boris's diagram of Serenade's opening formation
Example 1. Tchaikovsky’s op. 48 Serenade, I, introduction (bars 1–36)

Andante non troppo ($\frac{\text{4}}{\text{4}} = 126$)

Violino I

Violino II

Viole

Celli

Basso

sempre marcattissimo

sempre marcattissimo

sempre marcattissimo

sempre marcattissimo
Example 2. Linear sketches for *Serenade*’s opening four phrases

1. C: vi // vi // I // V // I

2. C: I // 6th // I // cons. 6 // V // I

Curtain rises to dancers in formation

3. C: vi // vi // V 7 // V // V

Dancers’ arms begin to move

4. C: vi // vi // V 7 // V // HC

all parts of dancers’ bodies move at once; feet move into fifth position
Figure 3. Choreographer George Balanchine and composer Igor Stravinsky at rehearsal of New York City Ballet production of “Agon” (New York, 1957)
Photo by Martha Swope © The New York Public Library for the Performing Arts
Example 3. Varied repetition in the opening of Stravinsky’s *Orpheus*
Example 4. Orpheus “Apotheosis,” opening and closing music
Example 5. *Orpheus* horn duet in “Apotheosis”