

ROY HARRIS (1898-1979) -- A DISCOGRAPHY

by William D. Curtis

This discography lists all known commercial and semi-commercial recordings of the music of Roy Harris. Air-checks, broadcast tapes and private recordings which have not been commercially released have been intentionally excluded. (The Roy Harris Archive at California State University in Los Angeles possesses a significant number of non-commercial items and will publish a discography of its own holdings at some future date.) A brief mention should be made in passing of two items which have not been included in the discography proper. The first of these is Classic Editions CE 2005, which is listed in the third supplement of The World's Encyclopaedia of Recorded Music as containing a quintet and a sextet for piano and wind instruments. As far as I can determine, this is a spurious entry and was never actually recorded. The other item is Capitol Records ST 11168 (rel. 7-73, out of print), an album of songs written by the composer's oldest son, Shaun Harris, for which one arrangement ("Canadian Ships") and a fragment of another (the introduction to "Today's a Day") were composed by Roy Harris. (I am indebted to Dr. Dan Stehman of the Roy Harris Archive for bringing the latter to my attention.)

The format of this discography, like that of the Piston that preceded it (Vol. XIII, No. 2), is modeled after the one developed by J. F. Weber for his Discography Series. I have, however, diverged from Weber's format by listing matrix numbers in a vertical column in order to be able to show the respective side number and recording date on the same line. Works listed in the discography are arranged chronologically by date of composition. First performance information appears immediately after the date of composition or, in some cases, after the date and source of commission and is prefaced by the letters, "f.p." (One of the values in providing this sort of information is in letting the reader know when a first recording of a work was made by the same artists who gave the premiere.) Where there is more than one recording of a single work, the entries are listed in the order in which they were recorded, insofar as this could be determined. For a single recording, American record numbers are always given first; English numberings follow and are preceded by the symbol, "(E)." Within this subdivision by country, variant or reissue numbers are listed in sequence according to the date of release. All entries are twelve-inch (30 cm) LPs unless otherwise indicated. Side indications have been ignored except for an occasional instance in which a new coupling on a reissue has altered the space on the disc allotted to the Harris work. Recording dates and locations, in most cases, were obtained from the files of the respective recording company or from the record jacket. The legend, "rec...under the composer's supervision," indicates that the composer was present at the recording session. However, this piece of information was not available for all entries, and the reader should be careful not to infer from the absence of this legend that the composer was not present. Dates of

release and deletion for American LPs are usually taken from Schwann and occasionally derived from other reliable sources. Release dates for English issues generally coincide with the date of review in Gramophone, which is provided in parentheses after the abbreviation, "GR rev." Release dates for RCA Victor 78 rpm recordings are taken from that company's files. (It should be noted that RCA Victor matrix numbers as supplied here are actually serial numbers listed on the recording pages and do not always appear on the discs themselves.) Artist credits are given in as full a form as the available data permits. All entries are sequentially numbered and a complete performer index is provided at the conclusion of the discography.

An effort has been made to indicate where a recording of a work deviates from the published version of the score. I have appended brief descriptions of these differences where I am aware of them, but since Harris was in the habit of frequently revising and often extensively reworking his compositions, and since it was simply impossible to audition every listed recording with score in hand, it is probable that additional differences exist that I am not aware of.

The fate of Roy Harris's music on record has undergone a curious reversal. In a March 1938 article on Harris in The American Music Lover, Peter Hugh Reed could write that "Roy Harris is represented by more recordings than is any other American composer," and an accompanying discography--the earliest I have been able to trace--listed no fewer than nine separate works available on Columbia and Victor records, an astonishing number for the time. (Of course, Harris's music enjoyed its greatest popularity during the thirties.) Today, however, the situation has changed drastically, and Harris's music is lamentably underrepresented in the current Schwann catalogs, especially in contrast to composers like Aaron Copland and Samuel Barber. Worst of all, neither the Third Symphony, arguably the finest symphony composed by an American, nor the Symphony: 1933, which William Schuman has characterized "one of the most original achievements by an American artist...a seminal work..." is available in a true stereo recording; the sole recordings of each symphony, listed in Schwann-2, are respectively thirty and forty-eight years old! (but see entry #10). This shameful lack of attention is unfortunate, because despite unevenness, a tendency toward formal waywardness, and an occasional overreliance on gesture at the expense of substance, Harris's music, at its best, remains powerful, strikingly original, and often profoundly moving. A vital part of our American musical heritage, it deserves to be heard and made available on recordings. Fortunately, there are positive signs that the music may be undergoing a revival. Besides the isolated recordings on specialist labels such as Louisville and New World Records, Varèse Sarabande, under the auspices of the Roy Harris Archive, is sponsoring "The Roy Harris Archive Series." This series is restoring to the catalog major works like the Piano Quintet as well as providing first commercial releases of important but less well known works like the Symphony for Band. For lovers of Harris's music, this is an exciting and promising development.

In acknowledging the assistance of those people who helped with the compilation of this discography, I must single out the special contribution made by Dr. Dan Stehman, secretary of the Roy Harris Archive. His help has been of the greatest value in establishing the correct chronology of composition, in ascertaining dates and locations of first performances, and in pointing out where a recording deviates from the published score. I would also like to acknowledge the work and assistance of David Hall of the Rodgers and Hammerstein Archives at Lincoln Center, whose own Harris discography in the December 1968 issue of Stereo Review provided me with an excellent starting point. Other people and institutions I would like to thank are: Gary Gisondi and the staff of the Rodgers and Hammerstein Archives; Michael Gray; Jeannine Ayotte and Diane Ota (Music Division, Boston Public Library); Ruth Watanabe (Sibley Music Library, Eastman School of Music); Bernadette Moore (RCA Records); Tina McCarthy Vincens and Don German (CBS Records); Mona Griffin (Louisville Records); Christine McCarthy (New World Records); and Jacob Avshalomov (Portland Junior Symphony).

Readers who can provide additions or corrections are invited to write to me in care of this journal. Information which would help to answer some of the questions surrounding the Koussevitzky recording of the Symphony: 1933 (see entry #9) would be especially welcome.

December 1981

ABBREVIATIONS AND SYMBOLS

(78:)	78 rpm record	(rel. , del.)	U.S. release and deletion dates
[12445-6]	single disc numbers for 78 rpm sets	(rec.)	date and location of recording session
mx.	matrix number	(E)	English record number
(10")	ten-inch record	(GR rev.)	date of review in <u>Gramophone</u>
set	identifies a multiple-record set	s., ss.	number of playing sides
	a sequence of numbers in a set is connected by a hyphen	w/	with; identifies a side or disc coupling
	parallel mono and stereo numbers are separated by a slash	S0	Symphony Orchestra
		f.p.	first performed

Concerto for Piano, Clarinet and String Quartet (1927; f.p. 8 May'27 in Paris: Nadia Boulanger, Pierre Cahuzac, Roth Quartet)

1 Harry Cumpson, Aaron Gorodner, Aeolian Quartet (Manuel Compinsky, Joseph Reilich, David Mankovitz, Harry Fuchs) (rec. 17 July and 12 Sept'33)

(78: Columbia set M 281 [68138-40-D], w/DEBUSSY)

mx. W 230612	68138-D	17 July'33
W 230613	68138-D	17 July'33
W 230614	68139-D	17 July'33
W 230615	68139-D	12 Sept'33
W 230616	68140-D	12 Sept'33

N.B. Unpublished takes of mx. W 230615 and W 230616 were recorded on 25 July'33.

2 Peter Basquin, Lawrence Sobol, Long Island Chamber Ensemble of New York (Carol Webb, Ira Weller, Louise Schulman, Timothy Eddy) (rec. ca. Feb'76 at Rutgers Presbyterian Church in New York)

Grenadilla GS 1007, w/DIAMOND (rel. 6-77)

Sonata for Piano (1928; f.p. 3 Mar'29 in New York: Harry Cumpson)

3 Johana Harris (rec. 15 Dec'37 in New York under the composer's supervision)

(78: RCA Victor set M 568 [12445-6], w/Little Suite) (rel. 8-39)

mx. CS 017804-2	12445-A	15 Dec'37
CS 017805-1	12445-B	15 Dec'37
CS 017806-1	12446-A	15 Dec'37

4 Roger Shields

Vox set SVBX 5303 (rel. 9-77)

Chorale, for string sextet (1932)

5 Kreiner Sextette (Sylvan Shulman, Josef Gingold, vlms; Edward Kreiner, Ely Lifshay, vlns; Alan Shulman, Carl Stern, vlcs) (rec. 14 Aug'37 in New York under the composer's supervision)

(78: RCA Victor 12537) (rel. 2-39)

mx. CS 011720-2	12537-A	14 Aug'37
CS 011721-2	12537-B	14 Aug'37

Three Variations on a Theme (String Quartet No. 2) (1933; f.p. 22 Oct'33 in Chicago: Pro Arte Quartet)

- 6 Roth Quartet (Feri Roth, Jenö Antal, Ferenc Molnar, Janos Scholz)
(rec. 14, 16, 18 May'34 in New York)

(78: RCA Victor set M 244 [8502-4] and AM 244 [8505-7]) (rel. 12-34)

mx. CS 83200-2	8502-A	14 May'34
CS 83201-1	8502-B	14 May'34
CS 82524-2	8503-A	16 May'34
CS 82525-1	8503-B	16 May'34
CS 82535-1	8504-A	18 May'34
CS 82536-1	8504-B	18 May'34

- 7 Emerson String Quartet (Eugene Drucker, Philip Setzer, Masao Kawasaki, Eric Wilson) (rec. 17-20 May'77 at Columbia studios in New York)

New World Records NW 218, w/COWELL, SHEPHERD (rel. 2-78)

- 8 Sequoia Quartet (Yoko Matsuda, Miwako Watanabe, James Dunham, Robert Martin) (rec. 18-19 May'81 at United Methodist Church in Los Angeles)

Varèse Sarabande (awaiting release)

Symphony: 1933 (Symphony No. 1) (1933; f.p. 26 Jan'34 in Boston: Boston SO--Serge Koussevitzky)

- 9 Boston SO--Serge Koussevitzky (rec. 2 Feb'34 in performance at Carnegie Hall in New York and also 14 Feb and 2 Mar'34)

(78: Columbia set M 191 [68183-6-D], w/4 Minutes, 20 Seconds)

mx. 230624	68183-D	14 Feb'34
230625	68183-D	14 Feb'34
230626	68184-D	2 Feb'34
230627	68184-D	2 Feb'34
230628	68185-D	2 Mar'34
230629	68185-D	14 Feb'34
230630	68186-D	14 Feb'34

reissued on:

Columbia ML 5095, w/Symphony No. 7 (rel. 8-56, del. 4-65)
CML 5095, same coupling (rel. 9-68, del. 8-74)
AML 5095, same coupling (rel. 8-74)

N.B. This is the first recording of a symphony by an American composer. It was recorded complete on both 2 Feb and 14 Feb'34; alternate takes were not issued. The locations of the 14 Feb and 2 Mar sessions could not be ascertained, although the presence of audience noise suggests that they may also derive from concert performances (but see entry #11).

10 Louisville Orch--Jorge Mester (rec. 24 May'78 in Macauley Theatre)

Louisville (awaiting release)

Four Minutes, Twenty Seconds, for flute and string quartet (1934)

11 Georges Laurent, Burgin String Quartet (Richard Burgin, Robert Gundersen, Jean Lefranc, Jean Bedetti) (rec. 2 Mar'34 at Columbia studios in New York)

(78: Columbia set M 191 [68186-D], w/Symphony: 1933)

mx. 230631 68186-D 2 Mar'34

N.B. The performers were all members of the Boston Symphony Orchestra, and the performance was prepared by the composer.

12 Louise di Tullio, Sequoia Quartet (Yoko Matsuda, Miwako Watanabe, James Dunham, Robert Martin) (rec. 19 May'81 at United Methodist Church in Los Angeles)

Varèse Sarabande (awaiting release)

A Song for Occupations, for unaccompanied chorus (1934; f.p. summer'34 in Moscow: Westminster Choir--John Finley Williamson; f.p. in U.S.A. 27 Nov'34 in New York: Westminster Choir--Williamson)

13 Westminster Choir--John Finley Williamson (rec. 4 June'35)

(78: Columbia set M 226 [68347-8-D])

mx. XCO 17565-1	68347-D	4 June'35
XCO 17566-2	68347-D	4 June'35
XCO 17567-2	68348-D	4 June'35
XCO 17568-3	68348-D	4 June'35

Trio for Piano, Violin and Violoncello (1934; f.p. 20 Sept'34 at the Berkshire Festival in Pittsfield, Massachusetts: Casella Trio)

14 Casella Trio (Alfredo Casella, Alberto Poltronieri, Arturo Bonucci) (rec. 13 and 16 Oct'34)

(78: Columbia set M 282 [68247-9-D])

mx. 230701	68247-D	16 Oct'34
230702	68247-D	16 Oct'34
230697	68248-D	13 Oct'34
230698	68248-D	13 Oct'34
230695	68249-D	13 Oct'34
230696	68249-D	13 Oct'34

15 University of Oklahoma Trio (Keith Wallingford, Robert Gerle, Gabriel Magyar)

University [of Oklahoma] Recordings No. 1, w/COPLAND, KERR
(rel. 7/8-57, del. 1978)

16 New England Trio (Sally Mays, John Knight, Lawrence Lenske)

HNH 4070, w/IVES (rel. 1-79, del. 5-80)

Transcription of J.S. Bach's Art of the Fugue, for string quartet,
written in collaboration with M.D. Herter Norton (1934)

17 Roth Quartet (Feri Roth, Jenö Antal, Ferenc Molnar, Janos Scholz)
(rec. 22, 23, 25 Oct, 1, 2, 16 Nov and 4, 14, 21 Dec'34)

(78: Columbia set M 206 [S-68257-66-D] and MM 206 [S-71537-46-D],
19ss., s.20 blank)

mx. W 230703-1	68257-D	22 Oct' 34
W 230704-1	68257-D	22 Oct' 34
W 230705-2	68258-D	22 Oct' 34
W 230706-1	68258-D	22 Oct' 34
W 230707-2	68259-D	23 Oct' 34
W 230708-2	68259-D	23 Oct' 34
W 230709-1	68260-D	25 Oct' 34
W 230710-1	68260-D	25 Oct' 34
W 230712-1	68261-D	2 Nov' 34
W 230713-1	68261-D	2 Nov' 34
W 230711-2	68262-D	1 Nov' 34
W 230714-1	68262-D	16 Nov' 34
W 230715-2	68263-D	16 Nov' 34
W 230716-1	68263-D	16 Nov' 34
W 230719-1	68264-D	4 Dec' 34
W 230725-2	68264-D	21 Dec' 34
W 230720-1	68265-D	4 Dec' 34
W 230721-2	68265-D	4 Dec' 34
W 230722-1	68266-D	14 Dec' 34

also issued on:

(78: English Columbia ROX 136-45, w/Tovey's completion of #20)

N.B. English Columbia matrix numbers parallel those on the
American Columbia set.

. . . contrapunctus no. 1 (only)

18 Pascal Quartet

(78: H.M.V. DB 6875 in set DB 6873-5: mx. 2LA 5494, w/HAYDN)

When Johnny Comes Marching Home: An American Overture (1934-35, commissioned for records by RCA Victor; f.p. 13 Jan'35 in Minneapolis: Minneapolis SO--Eugene Ormandy)

19 Minneapolis SO--Eugene Ormandy (rec. 12 Jan'35 at Cyrus Northrop Memorial Auditorium in Minneapolis under the composer's supervision)

(78: RCA Victor 8629) (rel. 5-35)

mx. CVE 87567-1	8629-A	12 Jan'35
CVE 87568-1	8629-B	12 Jan'35

20 Louisville Orch--Jorge Mester (rec. 24 May'78 in Macauley Theatre)

Louisville LS 766, w/WEINZWEIG, PISTON (rel. 10-79)

Poem, for violin and piano (1935)

21 Albert Spalding, André Benoist (rec. 28 Jan'36 in New York)

(78: RCA Victor 8997) (rel. 6-36)

mx. CS 98689-2	8997-A	28 Jan'36
CS 98690-1	8997-B	28 Jan'36

Symphony for Voices on Poems of Walt Whitman, for unaccompanied chorus (1935, commissioned by the Westminster Choir College; f.p. 20 May'36 in Princeton, New Jersey: Westminster Choir--John Finley Williamson)

1. Song for All Seas, All Ships
2. Tears
3. Inscription

22 Westminster Choir--John Finley Williamson (rec. 20 May'37 in New York under the composer's supervision)

(78: RCA Victor set M 427 [14803-4]) (rel. 3-38)

mx. CS 010302-1	14803-A	20 May'37
CS 010303-2	14803-B	20 May'37
CS 010304-1	14804-A	20 May'37
CS 010305-1	14804-B	20 May'37

Quintet for Piano and Strings (1936, commissioned by M.D. Herter Norton; f.p. 12 Feb'37 in New York: Johana Harris, Roth Quartet)

23 Johana Harris, Coolidge Quartet (William Kroll, Nicolai Berezowsky, Nicolas Moldavan, Victor Gottlieb) (rec. 24 Jan'39 in New York under the composer's supervision)

(78: RCA Victor set M 752 [17750-3] and DM 752 [17758-61], both w/Little Suite; also set AM 752 [17754-7S], s.8 blank) (rel. 4-41)

mx. CS 031828-1	17750-A	24 Jan'39
CS 031829-2	17750-B	24 Jan'39
CS 031830-1	17751-A	24 Jan'39
CS 031831-2	17751-B	24 Jan'39
CS 031832-2	17752-A	24 Jan'39
CS 031833-1	17752-B	24 Jan'39
CS 031834-1	17753-A	24 Jan'39

N.B. In all four recordings of the Quintet, Johana Harris makes a cut in the piano cadenza from the end of the third system on p. 35 to the end of the first system on p. 36.

24 Johana Harris, Josef Gingold, James Barrett, William Lincer, Georges Miquelle

Cumberland Forest Festival mx. XTV 14148-9, w/DEBUSSY, SCHOENBERG (non-commercial) -- 1951?

25 Johana Harris, Eudice Shapiro, Nathan Ross, Sanford Schonbach, Edgar Lustgarten (rec. June'63 in West Hollywood, California under the composer's supervision)

Contemporary Composers Series M 6012/S 8012, w/Violin Sonata (rel. 7-64, del. 8-78)

26 Johana Harris, Blair Quartet (Christian Teal, Lee Joiner, Kathryn Plummer, David Vanderkooi) (rec. July'79 in Denver, Colorado)

Varèse Sarabande VC 81123, w/String Quartet No. 3 (rel. 7-81) (E) same (GR rev. 10-81)

When Johnny Comes Marching Home, for unaccompanied chorus (1937)

27 Westminster Choir--John Finley Williamson (rec. 15 Dec'37 in New York under the composer's supervision)

(10") (78: RCA Victor 1883, w/ROBINSON) (rel. 6-38)

mx. BS 017721-1	1883-B	15 Dec'37
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String Quartet No. 3 ("Four Preludes and Fugues") (1937; f.p. 11 Sept'39
in Washington, D.C.: Roth Quartet)

1. Dorian/Aeolian
2. Lydian/Ionian
3. Locrian/Phrygian
4. Ionian/Mixolydian

28 Roth Quartet (Feri Roth, Rachmael Weinstock, Julius Shaier,
Oliver Edel) (rec. 6 and 13 June'40)

(78: Columbia set M 450 [71050-53-D] and MM 450 [71054-57-D])

mx. XCO 27478	71050-D	13 June'40
XCO 27479	71050-D	13 June'40
XCO 27482	71051-D	13 June'40
XCO 29446	71051-D	6 June'40
XCO 27480	71052-D	13 June'40
XCO 27481	71052-D	13 June'40
XCO 29445	71053-D	6 June'40
XCO 29447	71053-D	6 June'40

29 Blair Quartet (Christian Teal, Lee Joiner, Kathryn Plummer,
David Vanderkooi) (rec. Sept'79 in Denver, Colorado)

Varèse Sarabande VC 81123, w/Piano Quintet (rel. 7-81)
(E) same (GR rev. 10-81)

Symphony No. 3, in one movement (1937-38; f.p. 24 Feb'39 in Boston:
Boston SO--Serge Koussevitzky)

N.B. With the exception of Ormandy, all recordings listed
below make the following cuts in the pastoral section:
4 after cue 27 to 1 after cue 30 (measures 273-300) and
2 before cue 31 to 7 after cue 31 (measures 308-316).

30 Boston SO--Serge Koussevitzky (rec. 8 Nov'39 in Symphony Hall)

(78: RCA Victor set M 651 [15885-6] and DM 651 [18454-5])
(rel. 4-40)

mx. CS 043578-2	15885-A	8 Nov'39
CS 043579-2	15885-B	8 Nov'39
CS 043580-1	15886-A	8 Nov'39
CS 043581-1	15886-B	8 Nov'39

also issued and reissued on:

(78: H.M.V. set DB 6137-8) (GR rev. 12-42)

(78: Australian H.M.V. set DB 5775-6)

RCA Victor LCT 1153, w/HANSON (rel. 9-54, del. 8-56)

LVT 1016, w/HANSON (rel. 11-56, del. 1-60)

(E) RCA Victrola VIC 1047, w/SIBELIUS (GR rev. 3-70)

31 Vienna SO--Walter Hendl

(10") American Recording Society 28, 1s. w/SCHUMAN (rel. 1952)
(12") American Recording Society 115, ½s. w/SCHUMAN, SESSIONS
Desto D 404/DST 6404 (electronic stereo), ½s. w/SCHUMAN, SESSIONS

32 Eastman-Rochester SO--Howard Hanson (rec. ca. spring'53 at the
Eastman Theatre in Rochester, New York)

Mercury MG 40004, 1s. w/HANSON (rel. 11-53, del. 1-57)
MG 50077, 1s. w/HANSON (rel. 2-57, del. 10-68)
MG 50421/SR 90421 (electronic stereo), ½s. w/COPLAND
(rel. 4-65, del. 8-71)
(E) Mercury MG 40004, w/HANSON (GR rev. 2-55)
Pye-Mercury MRL 2520, w/HANSON (GR rev. 7-57)
Mercury MMA 11097, w/BARBER (GR rev. 6-60)

33 New York Philharmonic--Leonard Bernstein (rec. 28 Sept'60 at
Manhattan Center in New York)

Columbia ML 5703/MS 6303, w/BERNSTEIN (rel. 3-62, del. 10-80)
(E) CBS BRG/SBRG 72399, w/BERNSTEIN (GR rev. 6-66)
CBS 61681, w/COPLAND (GR rev. 6-76)

34 (without cuts) Philadelphia Orch--Eugene Ormandy (rec. 20 Mar'74
in Scottish Rite Cathedral)

RCA Red Seal ARL1-1682, w/IVES (rel. 8-76, del. 9-81)

Soliloquy and Dance, for viola and piano (1938; f.p. 23 Apr'39 in
New York: William Primrose, Johana Harris)

35 William Primrose, Johana Harris (rec. 12 Jan'42 in New York under
the composer's supervision)

(78; RCA Victor set M 1061 [11-9212-3]; also set DM 1061
[11-9214-7], w/BENJAMIN) (rel. 9-46)

mx. CS 045772-3	11-9212-A	12 Jan'42
CS 045773-3	11-9212-B	12 Jan'42
CS 045774-3	11-9213-A	12 Jan'42
CS 045775-2	11-9213-B	12 Jan'42

N.B. RCA's archives indicate that the original recording
session took place on 19 Dec'39, but for reasons that are
unknown, no matrices were approved at that time.

36 Pamela Goldsmith, Johana Harris (rec. Mar'79 at the composer's
home in Pacific Palisades, California)

Varèse Sarabande (awaiting release)

Little Suite (also known as "Children's Suite"), for piano (1939)

- | | |
|-------------|---------------------|
| 1. Bells | 3. Children at Play |
| 2. Sad News | 4. Slumber |

37 Johana Harris (rec. 24 Jan'39 in New York under the composer's supervision)

(78: RCA Victor set M 568 [12446-B], w/Piano Sonata) (rel. 8-39)

mx. CS 031835-1 12446-B 24 Jan'39

also issued on:

(78: RCA Victor set M 752 [17753-B] and DM 752 [17758-B], both w/Piano Quintet) (rel. 4-41)

Folk-Song Symphony (Symphony No. 4), for mixed chorus and orchestra (1940; f.p. without orchestral interludes 24 Apr'40 at the American Spring Festival in Rochester, New York: Eastman-Rochester Chorus and Orch--Howard Hanson; f.p. with interludes 26 Dec'40 in Cleveland: Cleveland Philharmonic Chorus, Cleveland Orch--Rudolf Ringwall; f.p. final version 31 Dec'42 in New York: New York City high school choruses, New York Philharmonic--Dimitri Mitropoulos)

1. The Girl I Left Behind Me
2. Western Cowboy
3. First Interlude (for string orchestra and percussion)
4. Mountaineer Love Song
5. Second Interlude (for full orchestra)
6. Negro Fantasy
7. Johnny Comes Marching Home (Welcome Party)

38 American Festival Chorus and Orch (actually members of the Vienna State Opera Chorus and Vienna SO)--Vladimir Golschmann (rec. ca. 1958 in Vienna)

Vanguard VRS 1064/VSD 2082 (rel. 12-60, del. 10-68)

Vanguard Everyman SRV 347SD (rel. 2-76)

39 Utah Chorale (Virgil H. Camp, director) and Utah SO--Maurice Abravanel (rec. 6 May'75 in the Mormon Tabernacle, Salt Lake City, Utah)

Angel S 36091 (quad) (rel. 9-75, del. 9-80)

. . . first interlude (only)

40 Hamburg Philharmonia Orch--Richard Korn

Allegro-Elite 3149, w/COPLAND, MACDOWELL, PAINE (rel. 1954?)

Three Pieces for Orchestra (1941, first and third piece taken from the Folk-Song Symphony; f.p. 9 Apr'41 in New York: New York Philharmonic --John Barbirolli)

1. Interlude for Strings and Percussion
2. Evening Piece
3. Interlude for Full Orchestra

41 Philadelphia Orch--Eugene Ormandy (rec. 25 Oct'41 at the Academy of Music in Philadelphia)

(78: RCA Victor mx. CS 071210-1, -1A and CS 071211-1, -1A)
(never released in 78 rpm format)

Neiman-Marcus First Edition/Fifth Series (RCA Special Products),
single disc no. DMM4-0455-4-G (rel. 1980)

N.B. Correspondence in the Roy Harris Archive indicates that Ormandy was unhappy with these recordings because of errors in the orchestral playing. Test pressings sent to Harris were probably not approved for release.

Cimarron, symphonic overture for band (1941; f.p. 18 Apr'41 at the Tri-State Band Festival in Enid, Oklahoma: University of Chicago Band --Roy Harris)

42 UCLA Wind Ensemble--James Westbrook (rec. Jan'79 in Royce Hall, UCLA, Westwood, California under the composer's supervision)

Varèse Sarabande VC 81100, w/Concerto for Piano and Strings
and Symphony for Band (rel. 1-80)

(E) same

Sonata for Violin and Piano (1942; f.p. 30 Oct'42 at the Library of Congress in Washington, D.C.: William Kroll, Johana Harris)

43 Josef Gingold, Johana Harris (rec. 14 Sept'50)

Columbia ML 4842, w/PALMER (rel. 3-54, del. 8-68)

CML 4842, same coupling (rel. 9-68, del. 8-74)

AML 4842, same coupling (rel. 8-74, del. 1976)

44 Henri Temianka, Johana Harris (rec. early 1960s in Los Angeles)

Varèse Sarabande (awaiting release)

45 Eudice Shapiro, Johana Harris (rec. early'63 in West Hollywood, California)

Contemporary Composers Series M 6012/S 8012, w/Piano Quintet
(rel. 7-64, del. 8-78)

Symphony No. 5 (1942; f.p. 26 Feb'43 in Boston: Boston SO--Serge Koussevitzky)

46 Pittsburgh SO--William Steinberg (rec. Nov'52 at the Pittsburgh International Festival of Contemporary Music)

ASCAP PFCM CB 165, w/STRAVINSKY (non-commercial) -- 1954

N.B. The Fifth Symphony went through many revisions. The version used in this recording was apparently prepared for the Pittsburgh Festival. The major revision was the substitution of the concluding half of the Sixth Symphony's second movement ("Conflict") for the concluding half of the Fifth Symphony's first movement. This version was later rescinded.

47 Louisville Orch--Robert Whitney (rec. 4 May'65 in Catherine Spalding College Auditorium, Louisville, Kentucky)

Louisville LOU/LS 655, w/CRESTON (rel. 9-65)

(E) RCA Gold Seal GL 25058, w/MARTINŮ (GR rev. 7-77, del. 1981)

N.B. The version used in this recording was prepared in the mid-1950s. The original first movement conclusion is restored but there are cuts made in this movement as well as some changes in scoring. This version was also rescinded.

Chorale, for organ and brass (1943, commissioned by E. Power Biggs; f.p. 26 Sept'43 in Cambridge: Biggs, Fiedler Sinfonietta members)

48 Thomas Harmon, organ; UCLA Brass Ensemble (Richmond Ramsey (solo), Mark Eshoff, Scott Handler, tpts; Eric Grenier (solo), Jay Hull, hrs; Albert Elegino (solo), Greg Haake, David Wilson, trbs)
--James Westbrook (rec. Nov'78 in Royce Hall, UCLA, Westwood, California under the composer's supervision)

Varèse Sarabande VC 81085, w/Toccata, Fantasy and Concerto for Amplified Piano (rel. 8-79)

(E) same (GR rev. 3-80)

Symphony No. 6 ("Gettysburg") (1943-44, commissioned by Mark Woods; f.p. 14 Apr'44 in Boston: Boston SO--Serge Koussevitzky)

49 Pacific SO--Keith Clark (rec. 7 Mar'81 in Santa Ana High School Auditorium, Santa Ana, California)

Varèse Sarabande (digital recording, awaiting release)

Toccata, for organ and brass (1944, commissioned by E. Power Biggs;
f.p. 24 Sept'44 in Cambridge: Biggs, Fiedler Sinfonietta members
--Roy Harris)

50 Thomas Harmon, organ; UCLA Brass Ensemble (Richmond Ramsey,
Mark Eshoff, Scott Handler, tpts; Jay Hull (solo), Eric Grenier,
hrs; Albert Elegino, Greg Haake, David Wilson, trbs)
--James Westbrook (rec. Nov'78 in Royce Hall, UCLA, Westwood,
California under the composer's supervision)

Varèse Sarabande VC 81085, w/Chorale, Fantasy and Concerto
for Amplified Piano (rel. 8-79)
(E) same (GR rev. 3-80)

American Ballads, for piano (1945)

1. Streets of Laredo
2. Wayfaring Stranger
3. The Bird
4. Black Is the Color of My True Love's Hair
5. Cod Liver Ile

51 (#1, #3) Andor Földes

(10") (78: Vox 16069 in set 174)

mx. VX 9060 16069-B ? (not banded)

52 (#1-5) Grant Johannesen

Golden Crest CRS 4111 (quad), w/BERGSMA, COPLAND, DELLO JOIO
(rel. 1971)

Fog, song to a text by Carl Sandburg (1945)

53 John Kennedy Hanks, tenor; Ruth Friedberg, pf

Duke University Press set DWR 6417-8
(E) same (GR rev. 7-66)

Kentucky Spring, for orchestra (1949; f.p. 5 Apr'49 in Louisville,
Kentucky: Louisville Orch--Roy Harris)

54 Louisville Orch--Robert Whitney (rec. Oct'59 in Columbia Auditorium)

Louisville LOU 602, w/EGGE (rel. 5-60, del. 1978)

Symphony for Band ("West Point") (1952, commissioned by the United States Military Academy at West Point for its 150th anniversary celebration; f.p. 30 May'52 at West Point, New York: West Point Band --Roy Harris)

55 (opening section omitted) United States Military Academy Band (at West Point)--Roy Harris (rec. Nov'52 at the Pittsburgh International Festival of Contemporary Music)

ASCAP PFCM CB 175, w/VAUGHAN WILLIAMS, HINDEMITH
(non-commercial) -- 1954

56 (complete) UCLA Wind Ensemble--James Westbrook (rec. Jan'79 in Royce Hall, UCLA, Westwood, California under the composer's supervision)

Varèse Sarabande VC 81100, w/Cimarron and Concerto for Piano and Strings (rel. 1-80)
(E) same

Symphony No. 7, in one movement (1952, rev. 1954-55, commissioned by the Koussevitzky Music Foundation; f.p. original version 20 Nov'52 in Chicago: Chicago SO--Rafael Kubelik; f.p. revised version 14 Sept'55 in Copenhagen: Philadelphia Orch--Eugene Ormandy)

57 (final revised version) Philadelphia Orch--Eugene Ormandy (rec. 22 Oct'55)

Columbia ML 5095, w/Symphony: 1933 (rel. 8-56, del. 4-65)
CML 5095, same coupling (rel. 9-68, del. 8-74)
AML 5095, same coupling (rel. 8-74)

Abraham Lincoln Walks at Midnight, cantata for mezzo-soprano and piano trio to a poem by Vachel Lindsay (1953; f.p. in Pittsburgh: Nell Rankin, Johana Harris, Samuel Thaviu, Theo Salzman)

58 Nell Tangeman, ms; Johana Harris, pf; Samuel Thaviu, vln; Theo Salzman, vlc (rec. 1 May'55)

MGM E 3210, w/Fantasy (rel. 11-55, del. 11-59)

59 Rose Taylor, ms; Johana Harris, pf; Miwako Watanabe, vln; Robert Martin, vlc (rec. 27 July'81 at United Methodist Church in Los Angeles)

Varèse Sarabande (awaiting release)

Fantasy, for piano and orchestra (1954, commissioned by the Hartford Symphony Orchestra; f.p. 17 Nov'54 in Hartford, Connecticut: Johana Harris, Hartford SO--Roy Harris)

60 Johana Harris, MGM SO--Izler Solomon (rec. ca. May'55)

MGM E 3210, w/Abraham Lincoln Walks at Midnight
(rel. 11-55, del. 11-59)

Elegy and Dance (originally titled "Reverie and Dance"), for orchestra (1958, commissioned by the Portland Junior Symphony; f.p. 19 Apr'58 in Portland, Oregon: Portland Junior Symphony--Roy Harris)

61 Portland Junior Symphony--Jacob Avshalomov (rec. 1961 at the Civic Auditorium in Portland, Oregon)

Composers Recordings CRI 140, w/DIAMOND, BERGSMAN, LEES (rel. 2-61)

Concerto for Piano and Strings, arrangement of the Quintet for Piano and Strings (1959-60)

62 Johana Harris, International String Congress Orch (1960)
--Roy Harris (rec. Aug'60 at a performance in Puerto Rico)

Varèse Sarabande VC 81100, w/Cimarron and Symphony for Band
(rel. 1-80)

(E) same

N.B. The cut in the piano cadenza is essentially identical to the cut in the parallel passage in the recordings of the Quintet (see note for entry #23); the solo strings portion of the cadenza is also cut.

Sonata for Violoncello and Piano (1964; f.p. in New York: Janos Starker, Johana Harris)

63 Gabor Rejto, Johana Harris (rec. 1968 at the composer's home in Pacific Palisades, California)

Varèse Sarabande (awaiting release)

Epilogue to Profiles in Courage: J.F.K., for orchestra (1964; f.p. original version 10 May'64 in Los Angeles)

64 (revised version) Louisville Orch--Robert Whitney (rec. 10 May'66 in Catherine Spalding College Auditorium, Louisville, Kentucky)

Louisville LOU/LS 666, w/SCHULLER, MAYUZUMI (rel. 4-67)

Fantasy, for organ, brass and timpani (1964, commissioned by the Hammond Organ Company; f.p. summer'64 at the National Convention of the American Guild of Organists in Philadelphia: Claire Coci, members of the Philadelphia Orch--Roy Harris)

65 Thomas Harmon, organ; Gregory Goodall, timpani; UCLA Brass Ensemble (Richmond Ramsey, Mark Eshoff, Scott Handler, tpts; Eric Grenier, Jay Hull, hrs; Albert Elegino, Greg Haake, David Wilson, trbs)
--James Westbrook (rec. Nov'78 in Royce Hall, UCLA, Westwood, California under the composer's supervision)

Varèse Sarabande VC 81085, w/Toccata, Chorale and Concerto
for Amplified Piano (rel. 8-79)
(E) same (GR rev. 3-80)

Concerto for Amplified Piano, Brass, String Bases and Percussion
(1968; f.p. 9 Dec'68 at UCLA in Westwood, California: Johana Harris, members of the UCLA Chamber Orchestra--Roy Harris)

66 Johana Harris, United States Air Force Academy Band members
--Roy Harris (rec. 1971 in Colorado Springs, Colorado)

Varèse Sarabande VC 81085, w/Toccata, Chorale and Fantasy
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