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Part I: John Harbison

Biography

John Harbison (b. 1938, Orange, NJ) was born into a musical family. His father (a history professor at Princeton and an amateur composer) played piano well and the family listened to phonograph records and attended many concerts. Harbison learned the basics of notation from his father at age 4 or 5, and began studying violin at 7 (although he wanted to play viola, which he only was allowed to switch to at 12 or 13). In his teens, he also played piano (including jazz) and tuba and studied conducting.

Harbison began formal training composition at age 15 with Matilda McKinney (previously his piano teacher), who exposed him to a good deal of contemporary music. He attended Harvard (graduating in 1960), although he didn't take a composition class until his senior year with the non-encouraging Walter Piston. Afterwards, he attended the Musikhochschule in Berlin to study with Boris Blacher, a jazz-inspired contemporary composer who was employing serialism at the time. He also studied conducting with (Charles) Dean Dixon in Salzburg.

Meanwhile, Harbison was becoming more and more impressed with Robert Sessions's music and returned to Princeton (MFA, 1963) in order to study with Sessions and Milton Babbitt. He began his teaching career at Reed College in Portland, OR and accepted a position at MIT in 1969, where he still teaches today.

Harbison's awards and honors include the 1987 Pulitzer Prize for *The Flight into Egypt* and a MacArthur Fellowship in 1989.

Compositional Style & Influences

I. Jazz/Improvisation

A pianist in his own jazz band at the age of 11, improvisation was a large part of Harbison's musical upbringing. He believes elements of improvisation figure into his compositional process, and sometimes tries to capture the aesthetic of improvisation in his compositions (without actually requiring improvisation of his classical performers). He cites Gershwin, Kern, Ellington, Rogers, and Berlin as important influences. Jazz and popular music influences come through in pieces such as *Three City Blocks*, *Symphony No. 3*, and the *Oboe Concerto*.

II. Early Music

Harbison was exposed to a good deal of early music in his Harvard years. Although he admires the music, he says he doesn't directly borrow or imitate their compositional techniques. There are stylistic references, but the influence is largely abstract. He cites Landini, Isaac, Josquin, Schütz, and Schein. For instance, Schütz's clarity of text setting comes through in many of his choral works.

III. Conducting

Harbison believes it's important for composers to be close to the performing community. His experience as a conductor has led him to develop the practicality of his notation.

IV. Neo-Classicism

Stravinsky's influence on Harbison comes through in pieces such as *The Flight Into Egypt*, *Music for 18 Winds*, and *Olympic Dances* in their orchestrational clarity and melodic/rhythmic/textural counterpoint. Tonality and pitch centers, classical formal and harmonic models, and traditional contrapuntal techniques (e.g., imitation and sequence) are common. However, Harbison's harmonies are often disguised, using split thirds, fourths substituting for thirds, etc. Tonality is often clearer at cadence points than the middles of phrases.

V. Harbison on "Voice"

"Early in our careers as composers we are urged or we urge ourselves to find our own voice. That self-conscious position is favorable to some, damaging to many more. I would prefer that *voice* be a by-product of maturity and wholeness, rather than a heightening of idiosyncrasies which can make a piece or two "striking" but will diminish range or staying power. The "voice" composers tend to be recognizable early and always. They devote much energy to the making of the imprint."

"I try to make a fresh start as much as I can with every piece. I don't always succeed in that. But to the degree that I can, I try to get rid of the notions of previous pieces."

Resources & Scholarly Works

"John Harbison." Music Sales Classical.

<http://www.musicsalesclassical.com/composer/works/627/26> (accessed October 20, 2018).

List of works.

"John Harbison (1938-)." Pytheas Center for Contemporary Music.

<http://www.pytheasmusic.org/harbison.html> (accessed October 20, 2018).

Chronological list of works, with some information missing from Music Sales Classical.

Kohlenberg, Kenneth Howard. "*Olympic Dances* by John Harbison, a Lecture Recital Together with Three Recitals of Selected Works of D. Holsinger, P. Grainger, K. Husa, B. Rands, R. Vaughan Williams, and Others." DMA dissertation, University of North Texas, 1997.

Scott, Judson J. "An Examination of *Olympic Dances* by John Harbison." DMA dissertation, University of Washington, 2003.

Spano, Jr., Anthony Philip. "The Collaboration of Conductor and Choreographer and Orchestration Considerations in John Harbison's *Olympic Dances*." DMA dissertation, University of California, Los Angeles, 1998.

Spittal, Robert Joseph. "*Three City Blocks* by John Harbison." DMA dissertation, University of Cincinnati College-Conservatory of Music, 1995.

Significant biographical and stylistic information.

St George, David. "Harbison, John." In *Grove Music Online*, ed. Deanne Root.

<https://doi.org/10.1093/gmo/9781561592630.article.47252> (accessed October 20, 2018).

Biographical information.

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Part II: Olympic Dances

Genesis

At the 1991 conference, CBDNA shifted towards a consortium commissioning process. The National Commissioning Committee (Tom Duffy-chair, Frank Battisti, Bill Johnson, Allan McMurray, Tim Salzman, Larry Sutherland, and Jack Williamson) distributed a list of 140 composers to the CBDNA membership to determine who to commission. The list was narrowed down to John Adams, Steven Sondheim, and John Williams. Sondheim was approached but rejected the commission; his name was replaced by Harbison's, who accepted the commission at Midwest in 1994. The Committee asked for a piece that would lend itself to choreography but still be viable as a standalone concert work.

The commissioning consortium was assembled at the 1995 CBDNA conference and consisted of Appalachian State University, Butler University, Duke University Florida State University, Indiana University, Miami University, NEC, University of Colorado, University of Connecticut, University of Georgia-Athens, University of Illinois, University of Miami, University of North Texas, and University of Arizona. The piece was to be premiered at the 1997 CBDNA conference in Athens, GA. The Atlanta Ballet initially agreed to premiere the work with the Atlanta Symphony, but later backed out. The premiere was performed by the Pilobolus Dance Theatre (Michael Tracy, director) and the University of North Texas.

Olympic Dances was originally written for piano before being orchestrated, which also aides in rehearsals for dance companies.

Harbison provides the following program note for the piece:

When the College Band Directors asked me to do a piece for dancers and winds, it immediately suggested something classical, not our musical eighteenth century, but an imaginative vision of ancient worlds. The clear, un-upholstered timbres of the winds - not colored by the throbbing emotive vibratos of our modern string players - playing in small, unconventional chamber subgroups, constituted my first musical images. Along with these, I thought of an imagined harmony between dance, sport, and sound that we can intuit from serene oranges and blacks on Greek vases, the celebration of bodies in motion that we see in the matchless sculpture of ancient times, and perhaps most important to this piece, the celebration of the ideal tableau, the moment frozen in time, that is present still in the friezes that adorn the temples, and in the architecture of the temples themselves. Apollo rules over such images, but in the realm of the dance, always present, his nemesis and alter ego, Dionysius.

Discography

1999 WASBE San Luis Obispo, California. Indiana State University Faculty Winds, John Boyd, cond. 1999.

New England Conservatory Wind Ensemble. New England Conservatory Wind Ensemble, Frank L. Battisti, cond. 1999.

Wind Dances. North Texas Wind Symphony, Eugene Migliaro Corporon, cond. 1997.

Analysis

I. Prelude

“I thought of it just as two ideas which alternate, more like, I guess, a song form with two ideas and a sort of decoration and response.” ~John Harbison

Theme A. (mm. 1-23)

A1. (mm. 1-10): Centered in C major

mm. 1-3: First statement (6-note chords, each tone doubled among Fl-Ob, Cl-Bsn)
Cadence on C major

mm. 4-6: Second statement (6-note chords, each tone single hn, tbn)
Cadence on C major

mm. 7-10: m. 6 cadence chord recurs in mm. 8, 10, alternating with A Major (m. 7), a minor-C Major (m. 9)

A2. (mm. 11-20): Highly chromatic

mm. 11-12: Four WW trios; similar to first four notes of Theme A

mm. 13-16: mm. 11-12 sequenced down, extended (descending bass line from m. 11 to 16)

mm. 17-20: Trios of hns/tpts/tbns; cadence on G Major (1st inversion)

Codetta. (mm. 21-24): Hn/Tbn trios present augmented Theme A; g minor to pedal E

Theme B. (mm. 24-44)

mm. 24-28: Phrase 1 in saxes; melody and WW chords end on C major; Cl 2/Tpt 1 sustain C

mm. 29-32: Phrase 2 in saxes; sustain B

mm. 33-37: Phrase 3 in saxes; sustain C# (now 7 chords instead of 6)

mm. 38-40: Phrase 4 in saxes; no assistance in Bb sustain from trumpet this time

mm. 41-44: Transition/codetta – Saxes sequence last three notes down a step (sustain Ab)

Theme A. (mm. 45-63)

mm. 45-60: Development of A: Mallets contain complete lines, doubled by Ob 1/Hn 4 (melody), Ob 2/EH (acc't.); “organum, with the tune on the outside of the texture... with the sort of harmonies in the middle.”

mm. 45-48: Full statement (on Ab), then last two notes sequenced

m. 49: First three notes (B)

mm. 50-53: All eight notes (D); m. 53 last three notes sequenced

mm. 54-56: Full statement (on Ab)

mm. 57-59: Theme started (on Gb), pauses on F

m. 60: GP

mm. 61-63: Theme A (original rhythm): Three tpts, one tbn; not triadic (melody in outer vv.), cadences on C

Theme B. (mm. 64-80)

mm. 64-68: Phrase 1 in Eb/BCL, varied after first 5 notes; sustain on Db

mm. 69-73: Phrase 2; sustain on C

mm. 74-77: Phrase 3; sustain on Eb

mm. 78-80: Phrase 4; sustain on D

Theme A. (mm. 81-89)

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mm. 81-84: Theme A in fl/bsn trios (triadic, like beginning); C# introduced that becomes root in m. 84

mm. 85-90: m. 84 cadence chord recurs in mm. 86, 88. Alternating chords have G major, D major, Bb major in upper voices (D appears in all) over Eb sonorities in saxes

“...in the case of this first movement with the feeling of the C at the beginning and then the C# cadence point at the end of the movement, the C# [has] the D against it, and the beginning of the second [movement has the D. So the D which is the non-harmonic tone at the end of the first movement becomes the root point at the beginning of the second movement. I think that if you hear across from the cadence at the end of the first movement to the beginning of the second movement that that relationship is very clear.”

II. Epithalamion (Greek; “song of praise or homage”)

Theme A. (“chorale”) (mm. 1-20)

- mm. 1-5: Phrase 1 – Horn melody, key of D (note chords with sub 4th, split 3rd)
- mm. 6-8: Phrase 2a – “Chords at phrase endings reflect that the phrases tend to move different degrees of the scale whose roots may be an inflection of diatonic phrases”
- mm. 9-12: Phrase 2b – Begins on same chord; ends on F# minor chord (w/minor 9th)
- mm. 13-16: Phrase 3a – Begins with same 4 chords as m. 1, but different scoring
- mm. 16-20: Phrase 3b – Ends on an E-rooted chord

Theme B. (“cascading”) (mm. 21-38)

- mm. 21-24: A pedal under D major 16ths in flute (mm. 21-22), clarinet (mm. 23-24)
- mm. 25-27: Bb pedal; melody D major to d minor to...
- mm. 28-31: Bb to D pedal; melody Eb major to G Major
- “The effect of this passage is that it’s actually going to go to G. But it doesn’t. It appears that it’s going to go to G, but instead, it drops down. The bass note, instead of going up to G, drops down to a C#. So this is really a deceptive cadence at measure 32. So there’s a set-up that goes on there over the D pedal point pointing towards G which doesn’t go to its destination but which instead goes into this little episode which is the transition back to the restatement of the [Chorale] tune – an elaborate transition set-up of the restatement.”*
- mm. 32-33: D major melody over C# pedal
- mm. 34-35: C major melody over C# pedal; horn 8ths shift to trombones
- mm. 36-38: Leads to Bb pedal (neighbor tone to A=dominant of d minor)

Theme A. (mm. 39-63)

- mm. 39-43: Phrase 1 – Similar scoring, altered harmonies (d minor)
- mm. 44-46: Phrase 2a – Ends on C# pedal
- mm. 47-50: Phrase 2b – Ends on E-rooted chord for four WW trios
- mm. 51-57: Small development (based on phrase 1) – repetition and sequence
- mm. 58-63: Transition over C# pedal; ends on Db chord

Theme B. (mm. 64-74)

- mm. 64-66: Db melody over Ab pedal; m. 66 is repeat of m. 64 chord
- mm. 67-70: Pedal shifts up to D; EH shifts melody down to C
- mm. 71-75: Downward chromatic movement under oboe melody

Theme A-Coda. (mm. 75-82)

- mm. 75-79: Full statement of Theme A.; cadence on D major (same as m. 5)
- mm. 80-82: Combination of Themes A and B; cadence on D

III. Variations

“...harmonically, [the variations are] going to [have], quite highly, allegiance to the original harmonic structures. So it’s really a question of spacing, and a kind of movement or motion, that’s the most varied quotient. But harmonically, I think that there are goal points that stay fairly true to the original.

...harmonic structure and phrase structure are going to be the constants, and the figuration is going to be the changeable thing. In that sense, it’s rather like old variations before the developing variation idea.

...figurational variation interests me a lot and actually harmonic variation, which is something that composers in the twentieth century have not done so much. Mostly our variations consist of what are called developing variation that is much freer with the harmonic structure. But that’s not the idea here at all.”

“It’s that most of the notes that sound, that are in the chord of the new movement, are different from the chord [at the end of the second movement] except, rather crucially, for the melody note, the D. So that once again, the linkage is through the D. But in this case the D is sort of the lone holdover to the next movement. And, there’s a kind of very fresh harmonic color on the downbeat... and of course the actual harmonic location of the next movement is declared by the second measure’s chord. Measure 2 declares the key of the movement.” [Which is F major]

Theme. (mm. 1-12): Establishes 2+3+3+4 phrase structure; split third common

Layer 1: Melody with homorhythmic harmony line (both tripled) often in major 9ths

Layer 2: Longer harmonies – “whole tone chords”

mm. 1-2: Phrase 1, lands on F major

mm. 3-5: Phrase 2, ends on A major chord

mm. 6-8: Phrase 3, ends on WT chord (F#-A#-C-E)

mm. 9-12: Phrase 4, ends on F major

Variation I. (mm. 13-24): Clarinet trio; similar phrase structures and cadences

Variation II. (mm. 25-36): Horns/bassoons -> Flutes/oboes (accounting for range)

Most motion in parallel 5ths

Sustain pedal in piano version

Variation III. (mm. 37-48): Sop sax melody with brass interjections; closely retains theme melody

More rhythmically active lower layer

Variation IV. (mm. 49-60): Percussion contains complete melody, accented by winds

Variation V. (mm. 61-72): Monophonic line with tam-tams

“...some of the doublers... obviously make it harder to execute, but I think that the number of players is important; it changes the character.

...there are moments in [this] variation when there are really quite a few people playing the theme, and I wanted it to be quite a different effect than the places where there are just one or two playing the line.”

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m. 66: Four horns play at once for the first time!

Variation VI. (mm. 73-84): No scoring changes; strictly homophonic; melody in trumpet 1

“...this ending on this sort of Lydian kind of F[♯] chord... that’s the end of [the third] movement and [the chord at the beginning of the fourth movement have] the most close harmonic connection. They’re really the same notes, respaced. ...though here, of course, the establishment of the tonality at the beginning of the movement is much less emphatic... so that the sound which is carried from the previous movement is by no means tonic in its effect.”

IV. Finale

“There are a few momentary references, but nothing really central. I don’t think that’s important. Though, as I mentioned, there is a much more general thing which is carried forward in this movement which is the idea of textures in which the melody is in the outer most voices, the bass and the treble, and all the harmony occurs in between. That idea, which was very important to the first movement reappears in the last movement.”

“...the whole [movement] really is a sequence of dances of different characters which sort of evolve out of each other. In other words, one is suggested by another. It was deliberate that the only recurrent element was the theme you called the “b”. That everything else is sort of cycling out, that is, moving so one thing is suggesting another. And in fact, the whole opening series of phrases does not recur – nor does that sort of series of melodies which you call the “c”. They’re all pretty much there and nowhere else. So then, it’s, in a way, the purest dance form of any because it really is like a suite in which one dance is led into from another.

...it really is like a bunch of doors that keep opening, one into another, each leading to music which you aren’t going to hear again and that sonority you won’t hear again and the motion of the piece, it seems to me, they do suggest each other. That series of “c” ideas becomes more and more placid, more and more tranquil, until that thing you call the “d”, that little sparkly thing, wakes the piece back up. Then there’s a series of things that also suggest themselves getting more and more active.”

Theme A. (mm. 1-29): Mostly homophonic

mm. 1-8: Phrase 1 (4+4): A major chord in m. 4/upper vv. Sustained in mm. 5-8

mm. 9-16: Phrase 2 (4+4): Similar to phrase 1, but whole step lower; opens on Eb “sort of Lydian” chord. Opens with sequence of diminished triads; ends on A Major

mm. 17-22: Phrase 3 (4+2): Fuller scoring; mm. 21-22 syncopated over chromatic descent

mm. 23-29: Phrase 4 (3+3): Fullest scoring; mm. 27-29 march rhythm in bass finally sustained; cadences on Bb

Theme B. (mm. 30-63): Primarily brass, smooth & lyrical

mm. 30-37: Phrase 1 (4+4): Homophonic, six-note chords; m. 31 – E major to m. 33 b minor to m. 37 E major

mm. 38-43: Phrase 2 (3+3): m. 40: G Major/F; m. 43: Db Major

mm. 44-51: Phrase 3 (4+3-elides into next phrase): m. 47: F minor; m. 51: D Major

mm. 51-58: Phrase 4 (5+2): Brass scoring; m. 55: E Major

mm. 58-63: Codetta: Strong hemiolas

Theme C. (mm. 64-97) (based on theme B from Mvt. I)

mm. 64-72: Phrase 1: Melody centered around C

mm. 73-79: Phrase 2: “a sort of bracketing of the melodies”

mm. 80-87: Phrase 3: Key of C still implied (E/G present; surrounding notes – C#, D, Bb)

mm. 88-97: Phrase 4: Returns to interlocked vv. (cf. C1); winds down over C#

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Theme D. (mm. 98-118) “a little sparkly thing”; mostly homophonic
mm. 98-101.5: Phrase 1 (2+1.5): m. 99 A Major; m. 101 G Major
mm. 101.5-104: Phrase 2 (1.5+2): m. 102 G Major; m. 104 D Major
mm. 105-112: Phrase 3 (3+3+2): m. 107 F# Major/E Major; m. 110: B Major/C# Major; m.
112: F# Major/E minor
mm. 113-118: Phrase 4: mm. 117-118: Three chords – G# minor, F Major, C# minor

Theme D Development. (mm. 119-155)

mm. 119-122: D1; m. 122: B major above Eb, C#
mm. 123-131: beats 2/3/4 of D1 as motive
mm. 132-139: beats 2/3/4 of D1 as motive cont.; now legato
mm. 140-146: Rhythmic development of first full bar of D1 (sequence up)
mm. 147-152: Further rhythmic development (number of quarters, syncopation)
mm. 153-156:

Theme B. (mm. 156-191): Generally a whole step lower than initial statement

“It was deliberate that the only recurrent element was the theme you called the “b”. Why that happens is just an instinct that some recurrent element felt necessary to actually close the piece off. That is, if I kept adding dance upon dance, I had a sense that the last movement would seem too discursive and too open ended. I needed to formalize at some level in order to conclude the piece satisfactorily. So that was a fairly conscious notion at that point – that I had created, in a sense, a formal issue that I needed to approach very firmly in order to make sure the form of the piece concluded appropriately.

...that we got more and more tranquil and then we got more and more active formally didn't seem enough to me without the actual revival of some, literally, of some material which we've heard before, which is why the “b” theme came back. And “b” is the last thing we hear, “b” is the thing that's functioning all the way through to the end of the piece.”

mm. 156-165: B1 (4+5): Tutti scoring; m. 159 a minor; m. 164 F# minor
mm. 165-168: B2 (2+2): Four-part horn writing for the first time!
mm. 169-173: Tag/Transition
mm. 174-180: Loose repetition of mm. 160-165 (ending on F# rooted chord)
mm. 181-191: Final cadence: Uses end of B1 motive

Final sonority: E Major/C Major (with D)

“the end expresses a kind of unresolved polarity between the C and E which has been present in the latter part of the piece.”

Part III: Works List

Solo

Year	Title	Instrumentation	Duration
1961	Sonata for Viola	Vla	15
1968	Parody Fantasia	Pno	7.5
1972	Amazing Grace	Ob	10
1983	Three Occasional Pieces	Pno	10
1985	Four Songs of Solitude	Vln	15
1987	Sonata No. 1 (In Memoriam Roger Sessions)	Pno	16
1990	Four More Occasional Pieces	Pno	15
1992	Inventions for a Young Percussionist	Perc	8
1992	Inventions for a Young Pianist	Pno	5
1993	Suite for Solo Cello	Vc	9
1994	Trio Sonata	Kbd	6
1999	Gatsby Etudes	Pno	8
2000	The Violist's Notebook, Book I	Vla	8
2001	Monk Trope	Pno	2
2001	Sonata No. 2	Pno	25
2002	Montale Sketches	Pno	8
2002	The Violist's Notebook, Book II	Vla	8
2004	Ten Micro-Waltzes	Pno	9
2009	Leonard Stein Anagrams	Pno	15
2014	For Violin Alone	Vln	15
2015	Painting the Floors Blue	Vln	3
2016	A Bag of Tails	Pno	7
2018	Nocturne	Pno	4.5

Wind Ensemble

Year	Title	Instrumentation	Duration
1982	Overture: Michael Kohlhaas	4Hn, 4Tpt, 3Tbn(Btbn), Tba	4
1986	Fanfare for Foley's	4Hn, 4Tpt, 3Tbn, Tba, Timp, Perc	2
1986	Music for Eighteen Winds	WE	13
1993	Three City Blocks	WE	15
1994	San Antonio	ASx, WE	12
1996	Olympic Dances	WE	17
2015	Rubies	WE	5

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Chamber

Year	Title	Instrumentation	Duration
1955	Andante con Moto	Vc, Pno	
1961	Duo	Fl, Pno	18
1968	Serenade	Fl, Cl, Bcl, Vln, Vla, Vc	11
1969	Piano Trio	Vln, Vc, Pno	7
1970	Bermuda Triangle	TSx, El. Organ, Ampl. Vc	8
1970	Die Kurze	Fl, Cl, Pno, Vln, Vc	11
1975	Book of Hours and Seasons	Mezzo sop, Fl, Vc, Pno	18
1975	Moments of Vision	Sop, Ten/Handbells, Arc/SnoRec/BRec, Acrumhorn, Lute/Hurdy gurdy/Dulcimer, Vla da gamba	19
1975	Three Harp Songs	Ten, Hp	10
1978	Samuel Chapter	Sop(or)Ten, Fl, Cl, Perc, Pno, Vla, Vc	12
1979	Quintet for Winds	Wind 5tet	23
1979	Snow Country	Ob, Str 4tet	12
1980	Due Libri	Mezzo sop, Fl, Ob, Cl(BCL), Hn, Cel, Vln, Vla, Vc, Db	23
1980	Motetti di Montale	Mezzo sop, Fl/Picc, Ob/EH, Cl/BCL, Hn, Hpd/Org/Cel, Vln, Vla, Vc, Db	56
1980	Motetti di Montale	Mezzo sop, Pno	56
1981	Organum for Paul Fromm	Glock, Mba, Vib, Hp, Pno	4
1981	Piano Quintet	Str 4tet, Pno	25
1982	Exequien for Calvin Simmons	Afl, Bcl, Vib, Pno, 2Vla, Vc	6
1982	Mirabai Songs	Sop/Mezzo Sop, Afl, Bcl, Perc, Hp, Vln, Vla, Vc, Db	18
1982	Variations	Cl, Vln, Pno	23
1982	Mirabai Songs	Sop, Pno	18
1985	String Quartet No. 1	Str 4tet	12
1985	Twilight Music	Hn, Vln, Pno	17
1987	Magnum Mysterium	Brass 5tet	16
1987	String Quartet No. 2	Str 4tet	25
1987	The Natural World	Sop, Fl, Cl, Pno, Vln, Vc	15
1987	Rot und Weiss	Voice, Fl, Cl, Vln, Vc	3
1988	Fantasy Duo	Vln, Pno	17
1988	Little Fantasy on "The Twelve Days of Christmas"	Brass 5tet	3
1988	November 19, 1828	Vln, Vla, Vc, Pno	17
1988	Christmas Vespers	Narr, Brass 5tet	24
1988	Im Spiegel	Voice, Vln, Pno	3
1988	Simple Daylight	Sop, Pno	16

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1988	The Three Wise Men	Narr, Brass 5tet	16
1989	Nocturne	Brass 5tet	5
1989	Words from Paterson	Bar, Fl/AFl, Ob/EH, Hp, Pno, Vla, Vc	27
1990	Fanfares and Reflection	2Vln	5
1991	Between Two Worlds	Sop, 2Vc, 2Pno	28
1991	The Flute of Interior Time	Bar(or)Mezzo sop, Pno	3
1991	The Rewaking	Sop, Str 4tet	19
1992	Fourteen Fabled Folksongs	Vln, Mba	12
1992	Variations for String Quartet (in first position)	Str 4tet	5
1993	String Quartet No. 3	Str 4tet	22
1994	San Antonio	Asx, Pno	12
1994	Thanks Victor	Str 4tet	6
1994	Trio Sonata	2Cl, Bcl	6
1994	Trio Sonata	Ob, EH, Bsn	6
1994	Trio Sonata	SSx, ASx, BSx	6
1994	Trio Sonata	Vln, Vla, Vc	6
1995	Chorale Cantata	Sop, Ob, Str 4tet	10
1995	Flashes and Illuminations	Baritone, Pno	16
1997	Fanfare for a Free Man	3Ob, 3Bsn	1
1999	Gatsby Songs	Voice, Pno	
2000	North and South	Mezzo sop, EH, Cl, Bsn, Vln, Vla, Vc, Db	15
2000	Six American Painters	Fl, Vln, Vla, Vc	15
2000	Six American Painters	Ob, Vln, Vla, Vc	12
2000	North and South	Mezzo sop, Pno	18
2001	Chaconne	Fl, Cl/BCL, Vln, Vc, Pno	5
2002	String Quartet No. 4	Str 4tet	20
2002	Aria: Song for the Rainy Season	Mezzo sop, Ob, Cl, Bsn, Hn, Pno	10
2003	Cucaraccia and Fugue	4Vla	5
2003	Trio II	Vln, Vc, Pno	18
2004	Songs America Loves to Sing	Fl/Picc, Cl/BCL, Pno, Vln, Vc	25
2006	Abu Ghraib	Vc, Pno	15
2006	Deep Dances	Vc, Db	5
2006	French Horn Suite	4Hn	19
2006	Milosz Songs	Voice, Pno	17
2006	Vocalism	Sop, Pno	7.5
2008	Cortege	6 Perc	15
2008	After Hours	Med voice, Pno	67
2008	God Only Knows	Sop, Pno	5
2008	The Seven Ages	Mezzo sop, Fl, Cl, Vln, Vc, Perc, pNo	24
2009	After a While	Voice, Pno	6

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2009	Basie's Blues	Voice, Pno	6
2009	Dreams	Voice, Pno	4
2009	Romantic	Pno, Voice	5
2009	Stand By Your Grievance	Voice, Pno	5
2009	Yehudi Wyner	Voice, Pno	2
2010	Diamond Watch	2Pno	12
2011	Finale, Presto	Str 4tet	5
2011	Sonata No. 1 for Violin and Piano	Vln, Pno	17
2011	String Quartet No. 5	Str 4tet	22
2012	Invention on a Theme of William Shakespeare	Vc, Str 4tet	5
2012	Crossroads	Sop(or)Mezzo Sop, Ob, Str 4tet	13
2013	Sonata No. 2 for Violin and Piano	Vln, Pno	
2013	String Trio	Vln, Vla, Vc	25
2013	The Right to Pleasure	Mezzo sop, Str 4tet	13
2013	The Right to Pleasure	Mezzo sop, Pno	13
2014	Four Encores for Stan	Narr, Str 4tet	
2015	Presences	Vc, Str 4tet	18
2015	The Cross of Snow	Countertenor, Str 4tet	20
2015	The Cross of Snow	Countertenor, 4Vla da gamba	20
2015	Seven Poems of Lorine Niedecker	Sop, Pno	11
2016	Mark the Date	Fl, Pno	6
2016	The Nine Rasas	Cl, Vla, Pno	20
2016	String Quartet No. 6	Str 4tet	20
2017	IF	Sop, Fl, Cl, Mba, Pno, Vln, Vla, Vc, Db	15

Chorus

Year	Title	Instrumentation	Duration
1955	In Spiritu	TBarB	3.5
1959	Ave Maria	SSAA	3
1959	He Shall Not Cry	SA, Org	2
1966	Music When Soft Voices Die	SATB, Hpd/Org	3
1975	Nunc Dimittis	TB, Pno	9
1990	Two Emmanuel Motets	SATB	9
1991	Ave Verum Corpus	SSATB, Str	6
1991	O Magnum Mysterium	SATB	3
1992	O Magnum Mysterium	SATB	5
1993	Six Motets	SATB	30
1994	Communion Words	SATB	3

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1994	Concerning Them Which Are Asleep	SSATBB	7
1995	Emerson	SSAATTBB	14
1996	Veni Creator Spiritus	TB	2
1997	Evening (Der Abend)	SSAATTBB	2
2002	We Do Not Live to Ourselves	SATB	4
2004	Charity Never Faileth	SATB	4
2004	Let Not Your Heart Be Troubled	SATB	5
2004	My Little Children, Let Us Not Love in Word	SATB	4
2007	Madrigal	SATBB	4
2010	The Pool	SATB, Pno	2
2016	Psalms 116	SSSAAATTTBBB	12

Chorus/Ensemble

Year	Title	Instrumentation	Duration
1971	Five Songs of Experience	SATB, 2Perc, 2Vln, Vla, Vc	19
1974	Winter's Tale	Opera	90
1976	The Flower-Fed Buffaloes	Baritone, SSAATBB, Fl/Vln, Cl, TSx, Perc, Vib/Pno, Vc, Db	22
1977	Full Moon in March	Opera	33
1986	The Flight into Egypt, Sacred Ricercar	Sop, Bar, Chorus, ChOrch	14
1995	Juste Judex	Mezzo sop, Bass, SATB, Orch	6
1995	Recordare	Mezzo sop, Bass, SATB, Orch	7
1998	Four Psalms	Sop, Mezzo sop, Ten, Bar, SATB, Orch	40
1999	The Great Gatsby	Opera	140
2002	Requiem	Sop, Mezzo sop, Ten, Bar, SATB, Orch	58
2004	Abraham	SSAATTBB, 2 brass choirs	6
2005	But Mary Stood	Sop, SMzATBarB, Str(Orch)	19
2005	Umbrian Landscape with Saint	Opt. Chorus, ChOrch	23
2007	A Clear Midnight	Sop, TTBB, 2Vln, 2Vla, Vc	9
2012	Koussevitzky Said	SATB, Orch	7
2013	The Supper at Emmaus	SATB, Orch	20
2015	Never Time	Jazz choir, Jazz Band	5

Orchestra

Year	Title	Instrumentation	Duration
1965	Confinement	ChOrch	15
1971	Incidental Music from Shakespeare's "The Merchant of Venice"	StrOrch	12
1974	Elegiac Songs	Mezzo sop, Orch	20
1976	Diotima	Orch	20

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1978	Concerto for Piano	Pno, Orch	24
1979	Snow Country	Ob, StrOrch	12
1980	Concerto for Violin	Vln, Orch	27
1981	Symphony No. 1	Orch	24
1983	Ulysses	Orch (Ballet)	85
1985	Remembering Gatsby (Foxtrot for Orchestra)	Orch	7
1985	Concerto for Oboe, Clarinet, and Strings	Ob, Cl, StrOrch	14
1987	Symphony No. 2	Orch	22
1988	Concerto for Double Brass Choir and Orchestra	4.4.3.1, Orch	20
1988	Concerto for Viola	Vla, Orch	22
1990	Symphony No. 3	Orch	24
1991	David's Fascinating Rhythm Method	Orch	2
1991	Concerto for Oboe	Ob, Orch	21
1993	The Most Often Used Chords (Gli Accordi Piu Usati)	Orch	16
1993	Concerto for Cello	Vc, Orch	23
1993	Fantasia on a Ground	StrOrch	4.5
1994	Concerto for Flute	Flute, Orch	19
1995	December 1	Mezzo sop, Orch	4
1996	Waltz-Passacaglia	Orch	1
2001	Partita	Orch	18
2003	Symphony No. 4	Orch	27
2003	Ain't Goin' to Study War No More	Baritone, Orch	3
2004	Darkbloom: Overture for an Imagined Opera	Orch	7
2004	Crane Sightings	Vln, StrOrch	15
2005	Canonical American Songbook	Orch	15
2005	Concerto for Bass Viol	Db, Orch	20
2006	Milosz Songs	Sop, Orch	34
2006	Rubies	Orch	5.5
2007	The Great Gatsby Suite	Orch	30
2007	Symphony No. 5	Baritone, Mezzo sop, Orch	35
2008	Mary Lou (Four Symphonic Memories of Mary Lou Williams)	Orch	12
2009	Double Concerto	Vln, Vc, Orch	25
2011	Closer to My Own Life	Mezzo sop, Orch	19
2011	Symphony No. 6	Mezzo sop, Orch	25
2012	Crossroads	Sop(or)Mezzo sop, ob, StrOrch	13
2018	What Do We Make of Bach?	Organ, Orch	17