

IAN KEITH HARRIS

AN ALBUM OF AQUARELLES

Oboe d'amore (Oboe) & Harp (Piano)



AMORIS INTERNATIONAL
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ASI 019

Ian Keith Harris

(1935-)

Australian composer, arranger, oboist, music educator, critic and eclectic musician, Ian Harris, was born in Melbourne in 1935, living there for the first 26 years of his life. He started the piano at the age of five and three years later was playing cornet in his school band. He took up the violin shortly after this, playing for several years, but relinquished it when he became his school pianist at thirteen. The oboe came next, and in 1953, he began his Bachelor of Music degree at Melbourne University Conservatorium of Music taking piano as chief study and oboe as second. National Service in the Army intervened and, this time, Ian Harris played the trombone in the University Regiment. The same year, he changed to oboe as his chief study. The trombone did not impress Jiří Tancibudek, his professor! This time, the piano was his second study and composition (Arthur Nickson) crept in too.

Not surprisingly he was soon in demand as a free-lance orchestral musician, arranger and copyist, working in a very eclectic mix of musical spheres from arranging for Eartha Kitt (television and various theatrical shows), to playing in opera, ballet, chamber music and symphony orchestras. He was a founding member of the *Glendenian Trio*, (flute, oboe, bassoon), which gave regular broadcasts over several years. The trio was another area in which his skills at arrangement were frequently employed.

Ian Harris moved to Hobart, Tasmania, in 1961 (Tasmanian Orchestra), was seconded to the Sydney Symphony Orchestra (*cor anglais*) for several months, returned to Tasmania only to be seconded again, this time to the Victorian Symphony Orchestra (oboe).

Back again in Tasmania, his next move was to Wellington, New Zealand (1965-1974) to join NZBCSO (the New Zealand Broadcasting Corporation Symphony Orchestra) as Principal *Cor anglais*. During this time, in which he yo-yoed across Australasia, Harris tutored at the universities of Tasmania, Melbourne, and the Victoria University of Wellington. It was at the latter that he completed his degree in composition (with David Farquhar) in 1969. He was to return yet again to Tasmania at the end of 1974.

However, this time, he embraced a new career as a music educator with his move. His wealth of instrumental and orchestral experience was invaluable to his students. He also conducted the Tasmanian Junior Youth Orchestra for several years.

Harris was a dedicated member of policy committees, especially in Education and the Arts. A great listener to music and musicians, he served as music critic for *The Mercury*, Hobart's daily newspaper, for several years.

His *œuvre* consists mainly of chamber music, much of which has been performed and broadcast: *Microsymphony for Cor anglais Quartet* (cor anglais, string trio), *Oboe Quartet* (oboe, string trio), *Essay for Bassoon and Strings*, *Sonata for Viola and Piano*, amongst many other pieces and numerous arrangements for broadcasts and concerts.

His sense of fun has shown in many of his compositions including, *A Piece with Strawberry Jam*, *The Little Dog's Day* (Rupert Brooke), '*Paw de trois*'- *Three Dances for Canines* (for Woodwind Quintet, with movements dedicated to his dogs by name), *The Whitebait Fishers* –

"A sort of Donizetti-like spoof for harpsichord, string quartet and small choir, for which the producer of the hour-long national radio show penned the libretto for this, a special anniversary broadcast of the programme."

Harris orchestrated songs for symphony concerts, including a version of *The Last Rose of Summer* for Rita Streich (1920-1987). He also wrote, directed and even performed in advertising jingles, playing celesta, oboe, cor anglais or whatever was required.

Ian Harris moved back to Sydney definitively in 2000 and has since devoted himself to composition and a considerable *entourage* of cats (10) and dogs (5). He is a keen gardener and chef and a passionate enthusiast of the oboe d'amore. A close friend of Jennifer Paull, he has written many works for her.



An Album of Aquarelles

Oboe d'amore (Oboe) & Harp (Piano)

AS 019

This album of *aquarelles* is for oboe d'amore (oboe) and harp (piano). All three (2006) were written for and dedicated to Jennifer Paull. The title for this album was her suggestion. It describes the blending of the delicate timbres of the instruments for which they were conceived. Both instruments share equally in the music, melding and contrasting their subtle tone colours. The three separate compositions are intended to stand alone, although they can be performed consecutively.

AQUARELLE I

Syrinx and Pan

This is the first of my three *aquarelles*, or watercolours in sound. I was inspired by the painting ‘Pan and Syrinx’ by Jean-Francois de Troy (1679-1752), the French artist and tapestry designer. I hoped one day to set the story it portrays to music. I had discovered his work initially on the cover of one of Jennifer Paull’s CDs* and, enjoying its style, looked further into his works.

I have tried to interpret the fate of these two figures of Greek mythology. Pan, who is in love with her, pursues Syrinx. The characters are portrayed by two contrasting musical ideas. The first, with its tritone gestures, defines a poignant question over a cascading harp (piano) accompaniment recalling the scintillating rays of the summer sun reflecting upon the waters to which Syrinx runs. She seeks assistance from the water nymphs. The harp (piano) depicts the ripples of the water and the sunlight glinting upon the sparkling cascades.

Her plea is her undoing and she is transformed into hollow water reeds. When Pan’s frustrated breath blew across them they made a haunting sound. I found this most fitting for the timbre colours of the oboe d’amore (oboe).

There follows a reassuring waltz. In this, the second subject, the two instruments are warmly painted in affable accord, as if the waltz of time could accord the warm glow of peace and resolution to the lovers’ pain. Pan imagines holding the Syrinx he had loved in his arms and dancing with her by the water’s edge. All he can do is to cut the reeds and make them into a set of panpipes, to be immortalised by the name of his love. They will be known henceforth as a *syrinx* and he will carry her with him in his heart.

*The Oboe d’amore Collection Volume I (ASC VI)

AQUARELLE II

Aurora Australis

The Aurora Australis is also known as the Southern Lights, and is a phenomenon which has its counterpart in the Aurora Borealis or Northern Lights in the northern hemisphere. Although auroras appear in many forms such as pillars, streaks, wisps, and haloes of vibrating colour, they are most beautifully magical when they emerge in the form of pale curtains floating upon a breeze of light. These amazing displays and formations are produced by the solar wind. A stream of electrons and protons comes

from the sun colliding with gases in the upper atmosphere. Earth's magnetic field channels these electrical discharges towards the poles, releasing the various scintillating shows of coloured light visible in the night skies. In modern times, with the cities in both hemispheres so flooded by electric lighting, the auroras tend to be lost from view.

This, the second of my *aquarelles*, refers to a particularly happy earlier time for me in Hobart, Tasmania. The future looked bright and everything seemed to be perfect. My wife and I watched the Southern Lights together in the twilight, and felt at peace with the world.

AQUARELLE III

West of The Winter Wind

The third of my *aquarelles* portrays the rainsqualls of winter. I have brushed the sound picture of driving sheets beating upon my Tasmanian iron roof: of rain running relentlessly into the windowpanes and slithering down the glass to disappear into the parched earth. The wind bends the iron-strong eucalyptus; its gusts break off battered leaves from twisting limbs and sends dried branches crashing down from the top of the giant Tasmanian Bluegum trees. The expressions of havoc and hurry permeate everything in the fury of the elements.

Ian Keith Harris
2006



Works by Ian Keith Harris published by Amoris International include the following

A Summer Idyll ASI 018

Autumnal Interlude ASI 020

Sonatina ASI 021

Tasmanian Ants ASI 023

Reflections ASI 029

Sonata 'Les Amours' ACM 007

Divertissement AEN 006

A Consort of Carols AEN 008

FunFare AEN 009

'Paw de trois' – Three Dances for Canines AEN 010

The White Rose AOR 003 (String Orchestra etc.) & AEN 007 (String Quartet etc.)

A

www.amoris.com

for Jennifer Paull

AN ALBUM OF AQUARELLES

I Syrinx & Pan

Piano

Ian Keith Harris
(1935 -)

at a lively pace

❖ Oboe d'amore

Piano

p

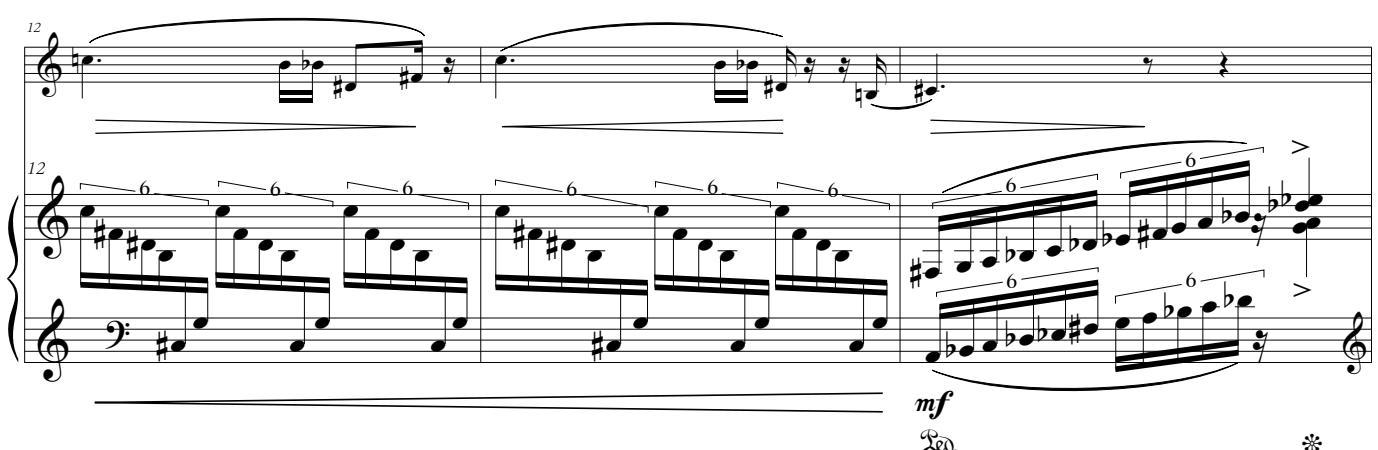
legato e delicato

f

mp

❖ In Concert Pitch

0 

12 

15 

21

ff

21

24

mf

24

28

mp

28

33

ff

33

37

41

45

49

52

Oboe d'amore

mp

52

50

50

50

mp

50

mp

62

p

f

62

mf

60

mf

ff

66

f

70

v

70

74

mf

f

74

mp

v

77

mp

77

80

80

83

83

f

Reo.

*

Reo.

*

80

80

mf

92

92

f

p

f

sfs

90

p *ff*

> *>* *>* *>* *>* *>*

91

92

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94

95

96

97

98

99

100

p

mp

101

102

103

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992

993

994

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996

997

998

999

1000

111

mp

f

114

5 5 5 5 5 5 5 5 5 5 5 5

f

6 6 6 6 6 6 6 6 6 6 6 6 >

Acc. *

117

3 - - -

6 6 6 6 >

Acc. *

121

3 - - -

6 6 6 6 >

Acc. *

125

126

120

133

ff

f

f

137

sf

mp

fz

mp

mp

Le. — Le. — Le. —

Le.

*

senza pedale
una corda —

142

(u.c.)

140

146

f

tre corde

140

140

153

153

156

156

157

150

150

151

103

103

104

108

mp

108

109

pp

171

171

mf

crescendo poco a poco

174

174

mp

mf

178

178

p

182

182

185

mf

185 > > > > > 5 > 5 > 5

f

180

f

180

103

103 6 3

103 6 3

Reo. * *Reo.* *

190

190

196 *pp* *Reo.* *

una corda -----

II Aurora Australis

Piano

Ian Keith Harris
(1935 -)

moderately and with flexibility

❖ Oboe d'amore

4

4

7

7

❖ In Concert Pitch

Musical score page 16, measures 10-11. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 10 begins with a single note followed by a sixteenth-note pattern. Measure 11 continues with a sixteenth-note pattern, featuring slurs and grace notes.

Musical score page 16, measures 12-13. The top staff shows a sixteenth-note pattern with slurs. The middle staff has a sixteenth-note pattern with grace notes. The bottom staff features eighth-note patterns with slurs.

Musical score page 16, measures 14-15. The top staff contains a sixteenth-note pattern with slurs. The middle staff shows a sixteenth-note pattern with grace notes. The bottom staff features eighth-note patterns with slurs.

Musical score page 16, measures 17-18. The top staff shows a sixteenth-note pattern with slurs. The middle staff features eighth-note patterns with slurs. The bottom staff has a sixteenth-note pattern with grace notes.

20

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35

Oboe
Oboe d'amore

38

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73

p

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90

The musical score consists of three staves of piano music. The top staff shows two measures starting at measure 93. The first measure has a treble clef, a key signature of one flat, and a tempo marking of 3. The second measure has a treble clef, a key signature of one flat, and a tempo marking of 5. The middle staff shows two measures starting at measure 93. The first measure has a bass clef, a key signature of one flat, and a tempo marking of 5. The second measure has a bass clef, a key signature of one flat, and a tempo marking of 3. The bottom staff shows two measures starting at measure 96. The first measure has a treble clef, a key signature of one flat, and a tempo marking of 3. The second measure has a treble clef, a key signature of one flat, and a tempo marking of 5. Measures 98 and 99 are shown as blank staves.

III West of the Winter Wind

Piano

Ian Keith Harris

(1935 -)

un poco tempestuoso

❖ Oboe d'amore

Piano

quasi staccato

pp

Re. * Re. * Re. * Re. * simile sempre

3

3

5

5

❖ In Concert Pitch

7

9

11

13

15

15

16

17

Oboe

Oboe d'amore

18

19

20

21

A musical score for piano, featuring two staves: Treble (right hand) and Bass (left hand). The score consists of four systems of music, each starting with a measure number (23, 25, 27, 29) followed by a repeat sign.

Measure 23: The Treble staff has a single note. The Bass staff has sixteenth-note patterns with grace notes. A dynamic marking '6' is placed above the bass notes.

Measure 25: The Treble staff has eighth-note patterns. The Bass staff has sixteenth-note patterns with grace notes. A dynamic marking '6' is placed above the bass notes.

Measure 27: The Treble staff has eighth-note patterns. The Bass staff has sixteenth-note patterns with grace notes. A dynamic marking '6' is placed above the bass notes. The bass staff includes a key signature change from C major to F# minor at the beginning of the measure.

Measure 29: The Treble staff has eighth-note patterns. The Bass staff has sixteenth-note patterns with grace notes. A dynamic marking '6' is placed above the bass notes.

31 Oboe
Oboe d'amore

31

34 ff

37

40

This musical score consists of four systems of music, each containing two staves. The top staff of each system is for the Oboe, and the bottom staff is for the Oboe d'amore. In the first system (measures 31-32), the Oboe has a melodic line with grace notes and slurs, while the Oboe d'amore provides harmonic support with sustained notes. Measure 31 ends with a dynamic ff. The second system (measures 34-35) features a bassoon part, indicated by a bass clef, which plays sustained notes in a rhythmic pattern. The third system (measures 37-38) continues the bassoon's pattern. The fourth system (measures 40-41) concludes the section with sustained notes from the bassoon.

42

non staccato

mp *crescendo*

44

ff

46

MD

49

sf

51

mf staccato

51

6 *6* *6* *6* *6* *6* *6* *6*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

53

53

sf *sf*

v. v.

55

quasi staccato

55

6 *6* *6* *6*

mf

Ped. * Ped. * simile

57

57

6 *6* *6* *6* *6*

59

59

sfz

ff

ff

senza pedale

62

mf staccato

simile

fed.

** fed.*

64

66

f

crescendo

p

ff senza pedale

rallentando
rallentando

p

pp

una corda

Led. *** *Led.* ***