

IAN KEITH HARRIS

REFLECTIONS

Oboe d'amore (Cor anglais) & Piano



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ASI 029

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 *oeuvre* 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.



Reflections

Oboe d'amore (Cor anglais) & Piano

AS 029

I composed this piece in 2010 after having reflected upon memories of the many dearly beloved canine companions at my side throughout my life. The realisation of numerous similarities struck me and I set about describing them in music.

There appear to have been four separate stages in their lives, presenting me with four movements for this piece. Firstly, the sweet innocence of the puppy; secondly, the excited dashing about of the young dog; thirdly, the sedate maturity of middle age; and, lastly, a return to an often intermittent and sometimes desperate urgency in the

older dog's finally revisiting the serenity of puppyhood. I understood that this comparison had become a mirror through which I could glimpse the pattern of my own life.

The structural and technical aspects of the music follow these reflections. Thematic simplicity and innocence is expressed in the first movement. The velocity of the second, in which I used both a serial technique and, for the greater part, the mirror image of a palindrome, implies that every choice made carries within its unavoidable consequences. The third and longest movement is rather languid in mood and intended to be the warmest. The fourth rushes along purposefully up to the point at which the initial thematic gesture of the work ushers in a cyclic re-statement from the first movement, reflecting that the end is as the beginning.

Although this work's genesis was the remembrance of my many departed companions, it seemed to me that it had now developed into more general 'Reflections', which became its title.

Ian K. Harris
2010



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

A Summer Idyll A SI 018

An Album of Aquarelles A SI 019

Syrinx and Pan

Aurora Australis

West of The Winter Wind

Autumnal Interlude A SI 020

Sonatina A SI 021

Tasmanian Ants A SI 023

The Dark Tower - *Childe Roland to the Dark Tower Came* A SI 028

Sonata 'Les Amours' A CM 007

Divertissement A EN 006

A Consort of Carols A EN 008

FunFare A EN 009

'Paw de trois' - Three Dances for Canines A EN 010

The White Rose A OR 003 (String Orchestra etc.) & A EN 007 (String Quartet etc.)



for Jennifer Paull

REFLECTIONS

I

Ian Keith Harris
(b. 1935)

❖ Oboe d'amore

Andante

Piano

Andante

5

p

mp

8

❖ In Concert Pitch

AI SI 029

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11

11

mf

mp

11

pp

3
4
2
4
3

14

14

p

3
4
2
3
2
3
4

18

18

3
4
2
3
2
3
4

21

21

f

mp

3
3
3
3
3
3
3
3

24

24

diminuendo

mp

27

27

mp

mp

mp

30

30

p

mp

34

34

mp

38

38

mf

38

mf

38

mf

41

41

mp

41

p

41

diminuendo

pp

44

44

mp

44

pp

44

p

44

pp

48

48

p

48

mp

48

48

52

55

58

62

II

Con spirito

65

Con spirito

65

pp *f* *pp*

70

mp *mf*

70

ffz

74

ff

74

78

78

82

82

87

87

91

91

95

95

99

103

107

111

111

f

mf

115

115

p

ff

pp

110

110

mp

p

123

123

f

127

127

f

131

131

pp

f

pp

ppp

III

Lento

138

Lento

pp

140

140

143

143

146

146

148

148

151

151

152

153

154

f

diminuendo

pp

p

157

pp

mf

p

ppp

160

ritenuto

a tempo

p

pp

163

pp lontano

164

pp

166

167

168

169

100

ritenuto

101

102

172

più mosso

più mosso

ff

Glissando

174

174

più f

177

177

180

180

183

183

più f

186

186

188

188

191

191

poco a poco ritardando

194

poco a poco ritardando

diminuendo

tempo primo

107

p

197

tempo primo

pp

200

p

200

203

203

f

p

crescendo poco a poco

206

pp

200

mf

209

212

p

212

215

mp

215

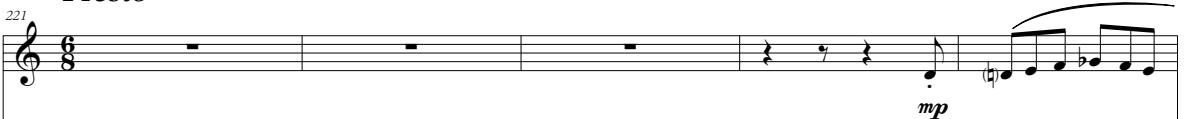
218

diminuendo e ritardando

218

diminuendo e ritardando

IV

Presto*Presto*

221

226

226

231

231

236

236

p

242

f

mf

247

p

pp

diminuendo

pp

252

p

257

257

mp

261

f

mp

261

f

p

266

p

266

fz

p

271

271

2

2

AI SI 029

276

276

mf

277

ff

281

281

f

286

286

mf *diminuendo*

291

291

pp

206

206

207

301

301

302

306

306

307

Andante

311

Andante

311

315

p

mp

310

310

321

mf

mp

321

pp

324

p

Musical score for piano and voice, featuring two systems of music. The top system begins at measure 327. The piano part (right hand) consists of eighth-note chords in 3/4 time. The vocal part (left hand) has sixteenth-note patterns. The bottom system begins at measure 330. The piano part (right hand) has sustained notes. The vocal part (left hand) has eighth-note chords. Measure 330 includes a dynamic instruction '3' under a bracket.

for Jennifer Paull

REFLECTIONS

II

Oboe d'amore

Ian Keith Harris (b. 1935)

Andante

The image shows ten staves of musical notation for piano, arranged vertically. The music is by Arnold Schönberg and is titled "Klavierstück". The notation uses a treble clef and includes various time signatures such as 2/4, 3/4, and 4/4. Dynamics indicated include *mp*, *p*, *mf*, *f*, *pp*, and *mp* with a double bar line. The music consists of six measures per staff, with measure numbers 1 through 30 visible on the left side of each staff.

36

41

46

50

54

58

II

con spirito

65

73

78

83

91

97

102

107

112

117

123

128

III

Lento

138 *p*

142 *f*

147 *ritenuto a tempo* *crescendo* *mf*

151 *p* *f*

155 *diminuendo* *pp* *mf*

160 *ritenuto a tempo* *p* *pp lontano*

166 *2* *ritenuto* *più mosso* *ff*

174

179

183

186

190

poco a poco ritardando

tempo primo

p

f

crescendo poco a poco

mf

p

diminuendo e ritardando

IV

Presto

221 3 *mp*

228 *f* *mp*

233 *p*

238 *f*

244 *mf* *p* *pp*

250 5 *mp*

261 *f* *mp*

267 *p*

273 *mf* *f*

280

287

7
mp

302 5
pp

Andante

311 mp p

316 mp

320 mf mp

325

328

for Jennifer Paull

REFLECTIONS

I

Cor anglais

Ian Keith Harris
(b. 1935)

Andante

The musical score for Cor anglais (English Horn) consists of ten staves of musical notation. The key signature varies throughout the piece, including G major, A major, D major, E major, F# major, C major, B major, A major, and G major. The time signature also changes frequently, including 2/4, 3/4, 4/4, and 2/2. The dynamics are indicated by *p*, *mp*, *mf*, *f*, and *pp*. The score is divided into measures numbered 1 through 31. Measure 1 starts with a dynamic of *mp*. Measures 5 and 9 show more complex rhythmic patterns. Measure 13 features a dynamic of *mp*. Measure 18 includes a measure repeat sign (2). Measure 23 is marked *f*. Measures 26 and 31 both end with a dynamic of *mp*.

36

41

46

50

54

58

62

mf

mp

p

mp

mf

mp

ritenuto molto

II

con spirito

65

66

67

68

69

70

71

72

mp

mf

f

78

83 4

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117 3

118

119

120

121

122

123

124

125

126

127

128

III

Lento

138 *p*

142 *f*

147 *ritenuto* *a tempo* *crescendo* *mf*

151 *p* *f*

155 *diminuendo* *pp* *mf*

160 *ritenuto* *a tempo* *p* *pp lontano*

166 *ff*

174

179

183

186

190

ff

poco a poco ritardando

tempo primo

p

f

p

crescendo poco a poco

mf

p

diminuendo e ritardando

IV

Presto

221 **3** *mp*

228 *f* *mp*

233 *p*

238 *f*

244 *mf* *p* *pp*

250 **5** *mp*

261 *f* *mp*

267 *p*

273 *mf* *f*

280

287

7

mp

302

5

pp

Andante

311

mp

p

316

mp

320

mf

mp

325

328