

Ian Keith Harris

(1935–2024)

Kōrero

for

Trumpet
and String Ensemble

Score



Edited by

Christian Mondrup

Ian Keith Harris

(1935–2024)

Australian composer, arranger, oboist, music educator, critic and eclectic musician, Ian Harris, was born in Melbourne in 1935. He studied at the Melbourne University Conservatorium of Music with Jiří Tancibudek and Arthur Nickson, continuing composition at the University of Wellington in New Zealand with David Farquhar and Douglas Lilburn.

Ian Harris was a founding member of the Glendenian Trio with whom he made regular broadcasts over several years. He played in the Tasmanian Orchestra, the Sydney Symphony Orchestra, the Victorian Symphony Orchestra, and the New Zealand Broadcasting Corporation Symphony Orchestra amongst others.

Harris tutored at the universities of Tasmania, Melbourne, and the Victoria University of Wellington and, deeply committed to music education, he also conducted the Tasmanian Junior Youth Orchestra for several years.

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

His sense of fun was shown in many of his compositions including, 'Paw de trois': A 'Pas de trois' for an Imaginary Canine Ballet for Woodwind Quintet, with movements dedicated to his dogs by name.

Ian Harris' 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, many other pieces.

Ian Harris wrote many works for the oboe d'amore, among them fifteen original works composed for Jennifer Paull as well as transcribing and realising others from the Baroque period. Ian Harris' contribution to the double reed repertoire and for the oboe d'amore in particular is very considerable and important. It sets him apart as the composer who wrote most for this neglected instrument in contemporary times.

Ian died peacefully at 13.00h on 3 April (local time) at Gosford Hospital close to Woy Woy, Australia, where he had recently moved to live.

*Jennifer I. Paull
Vouvry, Switzerland, 2024*



Kōrero

for
Trumpet and String Ensemble (1970)

Several of Ian Keith Harris' works were discovered in his home in Australia after his death in early 2024. In research to try to trace broadcasts and information about them we were in touch with the New Zealand National Library amongst others similar institutions. They have in their possession a contemporary photocopy of this present work, *Kōrero for Trumpet and String Ensemble* (1970). No instrumental parts had been preserved, only the photocopy of the hand-written full score from which the present has been reconstructed. The score was dated "21st Feb. 1970" by the composer.

A written note was added to the manuscript copy in the composer's own hand: "Original ms. owned by Warwick Teague". Was this work therefore commissioned by him? It would seem probable.

Warwick Roger Teague (1940–1977) was an individualistic Wellington photographer involved in New Zealand's cultural scene. He worked with the Department of Scientific and Industrial Research (DSIR), the National Film Institute, and as a tutor in photography at the Wellington Polytechnic. He possessed a flair for the unorthodox and was a valuable influence in the development of photographic teaching.

Wellington in the late 1960's was a small city, with a compact, but very active artistic community. In the 1970s, Teague was creating 'Transparencies of orchestral performances and rehearsals' and taking photographs for Chamber Music New Zealand. There were many occasions, therefore, at which the composer and photographer could have met.

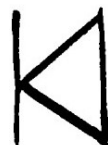
Like Ian Keith Harris, teaching his art was part of his way of being, so the two had much in common. During Ian Keith Harris' tenure (oboe/ cor anglais) with the New Zealand Symphony Orchestra around that time (1970) the two young men often cooperated in cultural projects. *Kōrero* may well have been written for one such, possibly the mounting of an exhibition by the photographer. Sometimes Ian Keith Harris would compose for, and sometimes perform with a group of colleagues from the orchestra at these events. In later life, he frequently talked about works he had written for Teague.

The title, *Kōrero*, is a Māori word that means a conversation, a discussion, or a meeting. It is a very apt choice for this work which contains four of these conversations between the solo trumpet and the strings.

As in Ian Keith Harris' *5-by-Chance*, there are four short sections of 'conversation' in the music that are free, random, and left to the performers. The aleatoric writing inevitably leads to both unpredictable rhythms and harmonies.

Adventure in image and sound would have been an original background for this interesting work.

Jennifer I. Paull,
Vouvry, Switzerland, 2024



Selected works by Ian Keith Harris available in IMSLP

A Summer Idyll

Oboe d'amore (Cor anglais) & Piano (2004)

An Album of Aquarelles

Oboe d'amore (Oboe) & Harp (Piano) (2006)

Autumnal Interlude

Oboe d'amore (Oboe) & Harp (Piano) (2005)

Sonatina I

Lamentations. Oboe d'amore (Oboe) & Piano (2004)

The Dark Tower

Childe Roland to the Dark Tower came. Oboe d'amore (Cor anglais) & Piano (2010)

Reflections

Oboe d'amore (Cor anglais) & Piano (2010)

The Mischievous Coryk

Oboe d'amore (Oboe) & Piano (2012)

Sonata II

Les Amours. Two oboes d'amore (Oboes) and Harpsichord (Piano) (2006)

Tasmanian Ants

Musette (oboe) & Harpsichord (Piano/Electric Piano) (2006)

The White Rose

Countertenor (Alto), Oboe d'amore, Harp, Strings (String Quartet) (2005)

Divertissement in Seven Movements

Oboe Consort: Oboe, Oboe d'amore (Oboe II), Cor anglais, Bass Oboe (Bassoon) (2006)

A Consort of Carols

Oboe Consort: Oboe, Oboe d'amore (Oboe II), Cor anglais, Bass Oboe (Bassoon) (2008)

Double Reed Quartets

(Domenico Scarlatti/Transcription: Ian Keith Harris) Oboe, Oboe d'amore, Cor anglais, Bassoon (2012)

FunFare

Woodwind Quartet: Flute, Oboe, Clarinet, Bassoon (2010)

'Paw de trois'

Three Dances for Canines. Woodwind Quintet: Flute, Oboe, Clarinet, Bassoon, Horn (2005)

Introduction and Round Dance

Recorder Consort (2012)

A Quintet for Woodwinds

Flute, Oboe, Clarinet, Horn, Bassoon (2020)

Toy Box

The Doll Collection. Flute, Oboe, Clarinet, Horn, Bassoon (2020)

Woodwind Quintet No. 3

Flute, Oboe, Clarinet, Horn, Bassoon (2020)

Woodwind Quintet No. 4

Flute, Oboe, Clarinet, Horn, Bassoon (2020)

Sonatina II

Looking Back. Oboe & Piano (2020)

Sonata I

Melbourne. Oboe & Piano (1961)

Sonata III

Grand Sonata. Oboe & Piano (2021)

The Piper Sketches

Oboe & Piano (2021)

Fantasy

Solo Tuba, Oboes, Bassoons, Trumpet, Strings (1954)

Concertino

Oboe and Small Orchestra. For Oboe, 3 Horns, Harp, Strings (1958)

5 by Chance

Quintet in capsules of aleatoric possibilities. Flute, Oboe/Oboe d'amore/Cor anglais
Violin, Viola, Violoncello (early 1960s)

Pierrot in the Moonlight

Reed Trio (ca. 1960)

Microsymphony

Cor anglais & String Trio (ca. 1962)

Romance

Oboe (or Violin) & Piano (1964)

Two Fantasy Preludes

Piano (1964)

Kōrero

Trumpet, Strings (1970)

Puschef

Voice, Oboe, Piano (1972)



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K roero

Ian Keith Harris (1935-2024)

Trumpet in Bb $\text{♩} = 80$

Violin 1 *f* *dim e sost.*

Violin 2 *f* *div* *unis. dim e sost.*

Viola *f* *div* *unis. dim e sost.*

Cello *f* *dim e sost.*

Double Bass *f* *dim e sost.*

Tpt *pp legato* *p*

VII *p*

VII *p*

Va *p*

Vc *p*

Cb *p*

12

Tpt *mf* *cresc* *3* *5*

V11 *ff* *Solo* *p* *3* *5* *dim*

V12 *ff* *5*

Va *cresc* *ff*

Vc *cresc* *ff*

Cb *cresc* *ff*

17 $\text{♩} = 80$

Tpt *mp*

V11

V12 *mp* *sim* *dim*

Va *mp*

Vc

Cb

22

Tpt

VII

VII

Va

Vc

Cb

Tutti

sim

p

sim

dim

p

mf

slap back of bass with flat hand

sim

28

Tpt

VII

VII

Va

Vc

Cb

f

p

f

p

f

ff

ff

ff

ff

ff

trem

ff

2

3

33 *deliberatamente* *a tempo*

Tpt

V11

V12

Va

Vc

Cb

f

sim

p

sim

dim

sim

39

Tpt

V11

V12

Va

Vc

Cb

p

dim molto

pp staccatissimo

pp staccatissimo

pp staccatissimo

pp staccatissimo

pizz

pp

kōrero 1

45 10"

Tpt
V11
V12
Va
Vc
Cb

Playing independently, repeat the 4-note groups rhythmically in any order varying dynamics for 10 seconds after which segue **K rero 2**.

kōrero 2

46 15"

Tpt
V11
V12
Va
Vc
Cb

Slow *pp* glissandi within the compass shown.

Sustain independent *pp* sul tasto notes within this octave.

Play figures (a) [calm] and (b) [insistent] conversationally as counterpoints and answers to the cello figures (c), (d) and (e).

kōrero 3

20"

47

Tpt *f* *p* legato, repeat freely segue **K roero 4**

VII solo, con sordino *p* alternate with irregular rhythms, sostenuto

VII2 vln 1 & 2 div in 4 *f*

Va drum on wood *f* fade to spasmodic taps

Vc

Cb

kōrero 4

48

Tpt *f* *f* ad lib, slowly

VII2 *ppp* *cresc. molto* freely

Va

Vc *ppp* *cresc molto* *ff*

Cb

49 $\text{♩} = 80$

Tpt

VII1

VII2

Va

Vc

Cb

Solo

p

cresc

Tutti

ff

ff

ff

ff

ff

ff

52

Tpt

VII1

VII2

Va

Vc

Cb

mp

dim

p

dim

p

dim

p

dim

p

dim

p

56

Tpt *f* *pp* *pp*

V11 *pp* (*senza cresc*)

V12 *pp* (*senza cresc*)

Va *pp* (*senza cresc*)

Vc *p*

Cb *pp* (*senza cresc*)

60

Tpt *crescendo*

V11 *crescendo* *non div* *ff*

V12 *crescendo* *non div* *ff*

Va *crescendo* *non div* *ff*

Vc *crescendo* *non div* *ff*

Cb *ff*

Critical notes

The sources of this edition are:

SCORE The composer's autograph full score.

The score is dated '21st Feb. 1970' by the composer. The score is preserved in the New Zealand National Library as a contemporary photocopy. No orchestral parts were preserved. Performance instructions in the score indicate that a minimum of 2 players per desk of violin 1, violin 2 and viola are required.

Kōrero

<i>Bar No.</i>	<i>Part</i>	<i>Comment</i>
1	Cb	Remark 'conductor: bassist' in <i>SCORE</i> .
32	VI1, Vc	No dynamics <i>p</i> in <i>SCORE</i> .
33	VI2	No staccato marks <i>SCORE</i> .
34	Tpt	Instruction 'con bravado' in <i>SCORE</i> .
39	VI1	No accidental ♯ on note 6 C ₅ in <i>SCORE</i> .
45	Cb	Remark 'The bass player to direct' in <i>SCORE</i> .
47	VI2	Instruction 'follow the director (bass)' in <i>SCORE</i> .
48	Vc	Instruction 'conducted' in <i>SCORE</i> .

