

Ian Keith Harris

(1935–2024)

Fantasy

for

Tuba
and Orchestra

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*



Fantasy for Tuba (1954)

This score was found amongst unpublished manuscripts that were discovered in Ian Keith Harris' home after his death in early 2024. It is scored for Tuba solo, 2 oboes, 2 bassoons, 2 horns, trumpet and strings. The single trumpet's role is rather like that of a 'counter soloist' in the high brass range, similar to the solo trombone in Carl Nielsen's flute concerto. There are demanding solo sections for all instrumental groups creating a rich tapestry of colour in this delightful, energetic work.

At the time of composition, Ian Keith Harris was studying piano and oboe at the Melbourne University Conservatorium of Music. National Service in the Army intervened and he turned his hand to playing the trombone in the University Regiment. That same year, he changed to oboe as his principal study. The trombone did not impress Jiří Tancibudek, his oboe professor, and Ian Keith Harris was obliged to stop! This time, the piano was his second study and composition crept in too. A further degree in composition alone would later follow in New Zealand.

It is possible that this *Fantasy for Tuba* was written for the Conservatorium Orchestra. The unusual wind scoring could be explained by the availability of fellow musicians. He may have written the piece for his friends, benefitting the particularly skilled amongst them. Sadly, there are no details of performance that remain.

An eclectic composer, around that time Ian Keith Harris was arranging for the Jazz singer Eartha Kitt amongst others, he was also composing and arranging for theatre and Swing Band. There are undoubted jazzy elements expressed throughout the subjects and rich harmonies of this *Fantasy for Tuba*, which is an imaginative, sometimes exuberant composition.

There was an active Melbourne Jazz scene at the time this piece was composed to which Ian Keith Harris may well have been exposed and in which he could possibly have been involved. Here, influences of Jazz composers such as Gershwin and Gil Evans from his own era, can be felt in addition to the composer's own imaginative style which was already unmistakable in this youthful work. The development of his statements and harmonies here is very similar to those we find in his later oeuvre.

Fantasy for Tuba is a welcome addition to the repertoire for the adventurous tuba player looking for something different.

Jennifer I. Paull,
Vouvry, 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

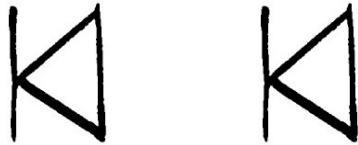
Piano (1964)

Kōrero

Trumpet, Strings (1970)

Puschef

Voice, Oboe, Piano (1972)



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Fantasy for Tuba and Orchestra (1954)

Ian Keith Harris (1935-2024)

Andante [♩=66]

Oboe I

Oboe II

Bassoon I

Bassoon II

Horn in F I

Horn in F II

Trumpet in Bb

Tuba Solo

Violin I

Violin II

Viola

Cello

Bass

7

Ob I *p* *mf*

Ob II

Bsn I *mp*

Bsn II

Hrn I *mp*

Hrn II

Tpt *con sord* *pp* *p* *p*

Tuba *mp* *mf* *cresc*

VII *div* *p* *unis* *f* *div* *p*

VII *div* *p* *unis* *f* *div* *p*

Va *div* *p* *unis* *f* *div* *p*

Vc *pizz.* *p* *f* *p*

Cb *p* *pizz.* *f* *p*

Detailed description: This page of a musical score, numbered 7, contains staves for various instruments. The woodwind section includes Ob I (with dynamics *p* and *mf*), Ob II, Bsn I (with *mp*), Bsn II, Hrns I and II (with *mp*), and Tpt (with *con sord*, *pp*, and *p*). The brass section includes Tuba (with *mp*, *mf*, and *cresc*). The string section includes Violins I and II (with *div*, *p*, *unis*, and *f*), Viola (with *div*, *p*, *unis*, and *f*), Violoncello (with *pizz.*, *p*, and *f*), and Contrabass (with *p*, *pizz.*, *f*, and *p*). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings throughout.

12

Ob I *pp*

Ob II

Bsn I

Bsn II

Hrn I

Hrn II

Tpt

Tuba

VI I

VI II

Va

Vc

Cb

pp

dim

ff

unis

arco

ff

Ritenuato

A tempo

24

Ob I *ff* *ff* *ff*

Ob II *ff* *ff*

Bsn I *ff*

Bsn II *ff*

Hrn I *ff* *ff* *f* *ff*

Hrn II *ff* *f* *ff*

Tpt *fff* *f* *ff*
senza sord *3*

Tuba *ff* *pp* *legatissimo*
come un trillo

VII *ff* *ff* *ppp*
come un trillo

VII *ff* *ff* *ppp*
come un trillo

Va *ff* *ff* *ppp*
come un trillo

Vc *ff* *ff* *ppp*
unis *3*

Cb *ff* *ff* *pp* *3*

< *ff* *ff* *pp*

31 [B] Vivo [♩=126]

Ob I

Ob II

Bsn I

Bsn II

Hrn I

Hrn II

Tpt

Tuba

VI I

VI II

Va

Vc

Cb

pp *a niente*

pp *a niente*

pp *a niente*

pp *a niente*

ff

ff *wis*

ff *wis*

ff *wis*

ff *wis*

ff *wis*

ff *wis*

Ob I

Ob II

Bsn I

Bsn II

Hrn I

Hrn II

Tpt

Tuba

VI I

VI II

Va

Vc

Cb

mp

mp

mp dim

mf legato

dim

mp dim

f decresc

52 [C]Meno [♩]=112

Ob I

Ob II

Bsn I

Bsn II

Hrn I

Hrn II

Tpt

Tuba

VII I

VII II

Va

Vc

Cb

f

pp cantando

Soli per due bassi, divisi, pizzicato

p

61

Ob I *pp*

Ob II

Bsn I

Bsn II

Hrn I *Solo, chiuso*

Hrn II

Tpt *Solo, con sord.* *senza sord.*

Tuba *pp* *pp* *pp* *sub pp*

VII I

VII II

Va *tutti, unis, pizz*

Vc *tutti, unis, pizz*

Cb *tutti, unis, pizz*

72 **D** Andantino (♩=72)

Ob I *pp* *p* *mp* *mf*

Ob II *pp* *p* *mp* *mf*

Bsn I *pp* *pp* *mp* *mf*

Bsn II *pp* *pp* *mp* *mf*

Hrn I *aperto* *mp* *pp* *mp* *con sord.* *mf*

Hrn II *mp* *pp* *8^{va} bassa* *pp* *mf*

Tpt *pp* *p* *con sord.* *f*

Tuba *pp* *p* *con sord.* *f*

VII *p* *mp* *mf*

VII *p* *mp* *mf*

Va *p* *mp* *mf*

Vc *mp* *mf*

Cb *mp* *mf*

78

Ob I *p* *pp*

Ob II *p* *pp*

Bsn I *p* *pp*

Bsn II *p* *pp*

Hrn I *sfz* *mf* *pp* *pp*

Hrn II *pp* *pp*

Tpt *flutter* *sfz* *mf* *pp*

Tuba *p*

VI I *p*

VI II *p*

Va *div* *p*

Vc *pp*

Cb *pp*

90

Ob I *dim*

Ob II *dim*

Bsn I *dim*

Bsn II *dim* *p*

Hrn I *dim* *p*

Hrn II *dim* *p*

Tpt *dim* *p*

Tuba *mf* *8^{va} bassa*

Vl I *dim* *div* *come un trillo*

Vl II *dim* *div* *come un trillo*

Va *dim* *Soli* *mf*

Vc *dim* *p*

Cb *dim* *sempre col legno* *p*

Ob I

Ob II

Bsn I

Bsn II

Hrn I

Hrn II

Tpt

Tuba

VI I *unis, con sordini*

VI II *unis, con sordini*

Va

Vc

Cb

Ob I

Ob II

Bsn I

Bsn II

Hrn I

Hrn II

Tpt

Tuba

VI I

VI II

Va

Vc

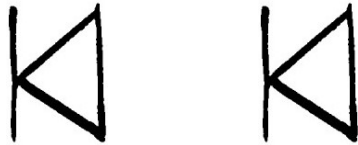
Cb

p

3

3

3



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Critical notes

The front page dates *Fantasy for Tuba and Orchestra* to ‘SEPTEMBER 1954’. The piece is one of the hitherto unpublished compositions that were discovered in Ian Keith Harris’ home after his death in early 2024.

The source of this edition is:

SCORE The composer’s autograph full score.

No instrumental parts has been preserved. But in *SCORE* the composer has specified the number of orchestra musicians: ‘1st Violin [6 desks à 2], 2nd Violin [6 desks à 2], Viola [4 desks à 2], Cello [3 desks à 2], [4 basses]’, 1 musician for each wind part, 1st Oboe, Bassoon, Horn, 2nd Oboe, Bassoon, Horn and Trumpet.

Fantasy

The editor has modified many performance directives (‘stopped’, ‘muted’ etc.) to Italian terms.

<i>Bar No.</i>	<i>Part</i>	<i>Comment</i>
2	Vc	Note 3, no accidental ♭ in <i>SCORE</i>
8	Va	Note 2, no accidental ♭ in <i>SCORE</i> .
17	Cb	◌ in <i>SCORE</i> .
33	VI2	Grace note 3 D ₅ in <i>SCORE</i> .
50	Va	Directive ‘arco’ missing in <i>SCORE</i> .
82	Va	Directive ‘div’ missing in <i>SCORE</i> .
101–102	Cr1, Cr2	Directive ‘amabile’ in <i>SCORE</i> .
102	Va	Directive ‘unis’ missing in <i>SCORE</i> .
110	Vc	D ₂ in <i>SCORE</i> .
116	Vc, Cb	Note 1 & 6 E ₄₃ in <i>SCORE</i> .
128	Cb	Note 2 A ₃ in <i>SCORE</i> .
142	Ob1–Cr2	No <i>pp</i> in <i>SCORE</i> .

