

Ian Keith Harris

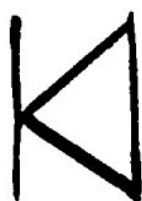
(1935–2024)

Microsymphony

for

Cor Anglais
and String Trio

Score and Parts



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.

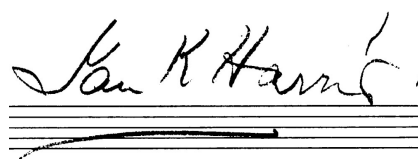
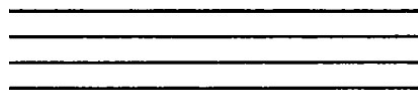
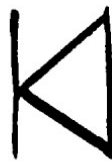
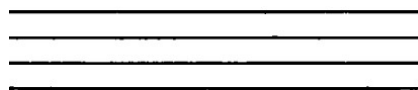
His sense of fun was shown in many of his compositions including, 'Paw de trois': A 'Pas de trois' for an Imaginary Canine Ballet for Woodwind Quintet, with movements dedicated to his dogs by name.

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*



Microsymphony for Cor anglais and String Trio

As its name would suggest, *Microsymphony for Cor anglais and String Trio* is a symphony in miniature. It is, in fact, a symphony without orchestra. Unlike the Mozart Oboe Quartet in which the oboe has a solo voice and the string trio accompanies, here, the cor anglais, as in true chamber music, is an equal voice of the ensemble. Interestingly, although each string part has sections marked “solo”, the cor anglais never does. All parts share motives and musical complexity equally as can be found in the mature string quartets of Haydn and Mozart, for example. This is a fine, densely-composed modernist work with motives and themes applied in ensuing counterpoint. In that respect it references an underlying current of the Baroque.

The *Microsymphony* was one of the hitherto unpublished works of Ian Keith Harris that were discovered at his home after he passed away in April 2024. The date of composition can only be estimated, therefore, as being circa 1962 as the score was not dated. It was, however, composed after his *Essay for Bassoon* and *Sonata for Viola*. Written when Ian Keith Harris was living in Melbourne, he played cor anglais in its first performance.

Unlike most of Ian Keith Harris’ other works, the first movement (*Lento, cantabile*) bears occasional resemblance to tonal harmony. Basically dissonant, tritones and seconds (minor and major) abound, yet the whole, consisting of cleverly presented, almost fugue-like subjects, contributes to imparting a feeling of ‘tonality’. This is the fingerprint style of many of Ian Keith Harris’ works. Each part is clearly based on a recognisable chromatic motive which is subsequently transposed only to revert to its original key in the movement’s recapitulation.

Pastiche is an element in several of Ian Keith Harris’ works. Here, in the second movement, *Sicilian Lullaby (Siciliana)*, *Pulcinella*, Stravinsky’s own pastiche of the Baroque, makes an appearance. This movement is a *Siciliana* with a contrasting $\frac{3}{4}$ trio section. The initial three notes of the main theme echo those of *Serenata* from the *Pulcinella Suite*, which, in the same pitch, Stravinsky gave to the oboe. *Pulcinella* originated in the 17th Century *Commedia dell’arte*. Other characters from this Italian art form appear in Ian Keith Harris’ *Pierrot and the Moonlight* for Reed Trio. *Pulcinella* represents the soul of the people; the simplest man on the bottom rung of the social scale, aware of his problems yet managing to vanquish adversity with a smile.

The *Finale, Moderato, semplice*, is a type of rondo, more precisely a ‘development’ rondo. In the meditative *moderato* $\frac{5}{4}$ sections there is a fleeting presence of Kurt Weill in his *Dreigroschenoper*. These contrast with a spicy pastiche of Hungarian folkloric themes which evoke Bartók’s Vol No. 37, *Swineheard’s Song* from *For Children* for piano. The subjects gradually evolve and change as they develop.

In the coda of the *Finale*, in typical symphonic fashion, key phrases from the first movement reappear. The central key of the first movement is D, of the middle movement D-flat, and of the final movement C, showing a chromatic shift downwards throughout the symphony.

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 (2022)

The Enchanted Garden

Flute, Oboe, Clarinet, Horn, Bassoon (ca. 2022)

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)

Big Top

Suite for orchestra (ca. 1960)

Microsymphony

Cor anglais & String Trio (ca. 1962)

Romance

Oboe (or Violin) & Piano (1964)

Two Fantasy Preludes

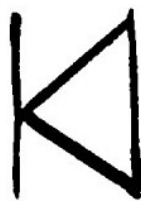
Piano (1964)

Kōrero

Trumpet, Strings (1970)

Puschef

Voice, Oboe, Piano (1972)



Microsymphony for Cor Anglais and String Trio

I

Ian Keith Harris (1935-2024)

Lento, cantabile

Cor anglais

Violin

Viola

Cello

p *p* *pp* *pp*

5 Allegro

Ca

VI

Va

Vc

f *f* *f*

9

Ca

VI

Va

Vc

p *p* *dim* *dim* *p*

13

Ca

VI

Va

Vc

sf *p cresc* *p cresc* *p [cresc]*

17 B

Ca *mp* *dim*

VI *ff* *p* *sf* *p dim*

Va *ff* *p* *sf* *p dim*

Vc *ff* *p* *sf* *p dim*

21

Ca *pp* *cresc*

VI *pp*

Va *pp*

Vc *pp*

25 C

Ca *mp* *mf* *f*

VI *mp* *f*

Va *mp* *f*

Vc *mp* *f*

29

Ca *f*

VI *f*

Va *f* *solo*

Vc *ff*

33

Ca

sf

VI

Va

Vc

37

Ca

p

VI

p

Va

p

Vc

subito p

42

Ca

VI

Va

Vc

46

Ca

mp

VI

f

mp

Va

f

mp

Vc

f

mp

51

Ca

VI

Va

Vc

cresc

ff

dim

f

dim

F

56

Ca

VI

Va

Vc

pp

pp

pp

l

61

Ca

VI

Va

Vc

pizz

pp

pp

2

3

4

65

Ca

VI

Va

Vc

Lento

ff

tremolo

f

arco

f

f

tremolo

tremolo

69 Allegro

Ca

VI

Va

Vc

al niente

p

74

Ca

VI

Va

Vc

G

79

Ca

VI

Va

Vc

triummum

83

Ca

VI

Va

Vc

H

pp

molto dim

pp

pp

molto dim

pp

88

Ca

VI

Va

Vc

pp

93

Ca

VI

Va

Vc

pp cantabile

p

a tempo

f

pp

ff

98

Ca

VI

Va

Vc

102

Ca

VI

Va

Vc

p

dim

3

p

dim

p

106

Ca

VI

Va

Vc

sf

p cresc

ff

p cresc

ff

p cresc

ff

110

Ca

VI

Va

Vc

mp

pp

p

sf

p

sf

p

sf

p

sf

p

sf

p

sf

114

Ca

VI

Va

Vc

cresc

mp

pp

pp

pp

mp

mp

mp

mp

118

Ca

VI

Va

Vc

mf

f

f

f

f

f

f

f

f

122

Ca

VI

Va

Vc

f

sfz

f

Solo

f

3

126

Ca

VI

Va

Vc

3

130

Lento

Ca

VI

Va

Vc

p

p

p

p

p

p

135

Allegro

Ca

VI

Va

Vc

ff

ff

ff

ff

II
Sicilian Lullaby (Siciliana)

Adagio

Cor anglais

Violin

Viola

Cello

arco, con sord
p

Ca

VI

Va

Vc

5 **A**

Ca

VI

Va

Vc

10 **B**

Ca

VI

Va

Vc

15 **C** Allegretto

p

pp leggiero

pp leggiero

20

Ca

VI

Va

Vc

D

piu piano

25

Ca

VI

Va

Vc

dim

rit

rall

ppp

ppp

pizz

p

p

p

TRIO un poco piu moto

31

Ca

VI

Va

Vc

E

sf

accell e cresc

rit

p

sf

accell e cresc

rit

p

sf

accell e cresc

rit

p

37

Ca

VI

Va

Vc

F

accell e cresc

sf

rit e dim

p

pizz

p

pizz

accell e cresc

sf

rit e dim

p

p

accell e cresc

sf

rit e dim

p

p

43 G

Ca

VI

Va

Vc

sf *accel* *rit* *p*

sf *accel* *rit* *p*

sf *accel* *rit* *p*

49

Ca

VI

Va

Vc

accel e cresc *sf* *sf*

accel e cresc *sf* *sf*

accel e cresc *sf* *sf*

da capo
al ⊕

55

Ca

VI

Va

Vc

mp *mp* *mp*

59

Ca

VI

Va

Vc

dim *pizz* *pizz* *p* *pp* *p* *arco* *p* *arco* *p*

III Finale

Moderato, semplice

Cor anglais *p*

Violin *p senza sord*

Viola *p senza sord*

Cello *p senza sord*

Ca *f* **A**

VI *f*

Va *f*

Vc *f* *ff*

Ca

VI

Va

Vc *f*

16 **B** Allegro

Ca

VI *mp* *pp*

Va *mp* *pp*

Vc *mp* *pp*

25 **C** Moderato

Ca *p*

VI *p*

Va

Vc

29

Ca *f*

VI

Va

Vc

33 **D**

Ca *f*

VI *f*

Va *f*

Vc *f*

37 **E** Allegro

Ca *f*

VI *mp* *p* *f*

Va *mp* *p* *f*

Vc *mp* *p* *f*

44 [F] a tempo

Ca *sfp* *rall* *p*

VI *sfp* *rall* *p*

Va *sfp* *rall* *p*

Vc *sfp* *p*

51

Ca

VI

Va

Vc

56 [G] Allegro

Ca *p*

VI *pizz* *arco* *f* *ff*

Va *f* *ff*

Vc *pizz* *f* *ff*

62 [H] a tempo

Ca *rit* *f*

VI *rit* *f*

Va *rit* *f*

Vc *rit* *f*

68

Ca *f*

VI *accel* *f*

Va *accel* *f*

Vc *accel* *f*

73

Ca

VI *p* *pp*

Va *dim* *p* *pp*

Vc *p* *pp*

81

Ca *long* *f* *p* *p*

VI *ppp* *long* *f* *p* *p*

Va *ppp* *long* *f* *p*

Vc *ppp* *long* *f* *p*

Ian Keith Harris, Melbourne circa 1962



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Critical notes

Microsymphony for Cor Anglais and String Trio was composed circa 1962. It is one of the hitherto unpublished compositions that were discovered in Ian Keith Harris' home after his death in early 2024.

No full score is preserved. The sources of this edition are the instrumental parts:

<i>COR ANGLAIS</i>	The composer's autograph Cor anglais score.
<i>VIOLIN</i>	The composer's autograph Violin score.
<i>VIOLA</i>	The composer's autograph Viola score.
<i>CELLO</i>	The composer's autograph Cello score.

The editor has added various accentuation signs, dynamics and phrasing slurs for consistency.

I Lento, cantabile

In the instrumental parts the composer has indicated the initial tempo as 'Slowly' and tempo changes as 'Fast', 'Slow', 'Slowly'. The editor has replaced those with Italian language tempi.

Bar No.	Part	Comment
4	VI-Vc	'molto' above hairpin in <i>VIOLIN</i> , <i>VIOLA</i> and <i>CELLO</i> .
12	Vc	Note 1, pencil corr. F# ₃ -> F \flat ₃ in <i>CELLO</i> .
53	Ca	Articulation ind. 'Bell tongue' in <i>COR ANGLAIS</i> . Also found in <i>Grand Sonata</i> for Oboe and Piano
68	Ca	Note 5 ♪ in <i>COR ANGLAIS</i> .
69	VI, Va, Vc	Dynamics ind. 'to nothing' in <i>VIOLIN</i> , <i>VIOLA</i> , <i>CELLO</i> .
78	Vc	Note 2-4 no triplet ind. in <i>CELLO</i> .
97	Vc	Tempo ind. 'a tempo' added with pencil in <i>CELLO</i> .
109	Vc	Note 3-4 tremolo notation in <i>CELLO</i> .
112		Dynamics 'dim' in all parts.
134	Ca-Vc	'molto' above hairpin in <i>COR ANGLAIS</i> , <i>VIOLIN</i> , <i>VIOLA</i> and <i>CELLO</i> .

II Sicilian Lullaby (Siciliana)

Title in all parts "Lullaby".

In the instrumental parts the composer has indicated the initial tempo as 'Slowly' and tempo change as 'Faster'.

Bar No.	Part	Comment
19-22	VI	Octavian notation in <i>VIOLIN</i> .
26	VI	Tempo ind. 'rall' in <i>VIOLIN</i> .

III Finale

Bar No.	Part	Comment
34	Va	Note 1-4 two-by-two subbeams in <i>VIOLA</i> .
42	Va	Note 1-4 two-by-two subbeams in <i>VIOLA</i> .
44	Vc	Note 1-4 two-by-two subbeams in <i>CELLO</i> .
68	Vc	Tempo ind. 'accell' in <i>CELLO</i> .





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