

Ian Keith Harris

(1935–2024)

Kōrero

for

Trumpet
and String Ensemble

Trumpet in B \flat



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



K rero

Ian Keith Harris (1935-2024)

♩=80

5

pp legato

p

9

3

7

mf *cresc*

13

3

5

17

♩=80

mp

24

6

deliberatamente a tempo

37

p

p



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Trumpet in Bb

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

(a) (b)

(c) (d) (e)

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).

Trumpet in Bb

kōrero 3

20"

47

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

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

VII 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

VII *ppp* freely

VII *cresc. molto*

Va

Vc *ppp* *cresc. molto* *ff*

Cb

Trumpet in Bb

49 $\text{♩} = 80$

ff

mp

pp *pp*

crescendo

f

Ian Keith Harris, Wellington, 21 February 1970