

IAN KEITH HARRIS

DIVERTISSEMENT

In Seven Movements

Oboe Consort



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AI EN 006

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 Jiri 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.



Divertissement in Seven Movements

Oboe Consort

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

A EN 006

This work (2005-6) was written at the suggestion of Jennifer Paull to whom it is dedicated. Her enthusiastic encouragement gave birth to what is, perhaps, my most effervescent work to date. The whole message of this composition is one of a positive notion. The seven movements are:

I *Prelude*

The four instruments play together in 5/8 time, sharing the figure equally with which it is constructed. By turn, each has its own chance to join in the laughter of this irregularly-accented, staccato movement full of joy and energy.

II *Aubade*

This 'morning walk in the park' is in two easily discernible parts; it begins with a melody in the bass voice over which the upper voices play repetitive, imaginary birdcalls. In the second section, the melodic material of the first part is expanded in counterpoints throughout all four voices, suggesting the rise of the sun.

III *Pastorale*

A contemplative movement suggestive of the countryside, the main subject is gentle, reflective and simple. It is momentarily interrupted by little staccato figures that bring the dream back to reality.

IV *Tarantella*

Australia is a country where immigrants from all around the world have settled together harmoniously. Italians make up sizeably important groups throughout each state and city. This *tarantella*-styled movement represents a joyful scene of cheerily costumed dancers accompanied by a button accordion.

V *Serenade*

This little song actually came into my thoughts one evening as I was remembering the diminutive old flautist next to whom I sat in my first professional orchestral engagement (a season of Italian opera). He had come from Naples some sixty years previously and his Italian had become as broken as his English. Musing on the recollection of the descriptions of his childhood evoked within me the idea of a family group singing together, each member intoning a verse. In the third, the oboe 'whistles' a counterpoint with harmonics.

VI *Fantasia*

A children's bedtime story; a dream in which the heroes triumph and all's right with the world.

VII *Epilogue*

A calm summation of the message of the whole work, this movement is quite slow. In 3/4 time, it gives a sense of happy finality and balance to the overall plan of the suite.

Ian Keith Harris
2006



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