

IAN KEITH HARRIS

# AUTUMNAL INTERLUDE

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



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# 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 Jiří 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.



## Autumnal Interlude

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

ASIO20

This piece for oboe d'amore (oboe) and harp (piano) was completed in 2005. It was written for and dedicated to Jennifer Paull. The season of autumn is so welcome after the intense heat of an Australian summer and before the onslaught of the winter cold. Relief is reflected in the modulating aspect of the landscape as leaves change their colours to reds and browns. There is magic in the last flowering of the roses. The slightly melancholic mood of this work can be interpreted as the suggestion of both the season of autumn itself, and as a reference to the stage of my life in which it was composed.

Ian Keith Harris  
2006

*Other works by Ian Keith Harris can be found listed at*

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[www.amoris.com](http://www.amoris.com)

for Jennifer Paull

# AUTUMNAL INTERLUDE

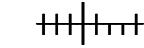
Ian Keith Harris  
(1935 -)

*With a steady pulse*

❖ Oboe d'amore

Harp

*mf*



4

7

❖ In Concert Pitch

N.B. *glissandi* directives apply exclusively to the harp

11

*mf*

*mf*

14

*glissando*

*f*

18

22

*glissando*

*f*

25

*ff*

28

*ff*

31

5 6

33

*near to the table*

36

*f*

39

*subito p*

|||||

42

*sf glissando*

45

*mp*



48

48

+

51

51

*ff*

54

54

*f*

57

57

60

*ff*

*fz fz fz fz*

63

||:|:|:|:|:|:|

66

||:|:|:|:|:|:|

70

||:|:|:|:|:|:|

73

Musical score for measures 73-75. The top staff is a single melodic line with slurs. The bottom staff is a piano accompaniment with chords and a bass line featuring plus signs above notes.

76

*subito p*

Musical score for measures 76-77. The top staff has a few notes. The bottom staff features a complex piano accompaniment with sixteenth-note patterns and sixths.

78

Musical score for measures 78-79. The top staff has a few notes. The bottom staff features a complex piano accompaniment with sixteenth-note patterns and sixths.

80

Musical score for measures 80-83. The top staff has a few notes. The bottom staff features a complex piano accompaniment with sixteenth-note patterns and sixths.

82 *f*

82 *f*

85

85

89

89

91

91

93 *mp*

93 *mp*

95 *subito f*

95 *subito f*

98

98 *subito f*

101

101 *mp*

104

107

111

114

117

Musical score for measures 117-120. The top staff (treble clef) contains a melodic line with a long note and rests. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with chords.

121

Musical score for measures 121-123. The top staff (treble clef) contains a melodic line with a long note and rests. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with chords.

124

Musical score for measures 124-126. The top staff (treble clef) contains a melodic line with a long note and rests. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with chords.

127

Musical score for measures 127-130. The top staff (treble clef) contains a melodic line with a long note and rests. The middle staff (treble clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a bass line with chords.

130

*ff*

133

*fz fz fz fz*

136

6 6 6 6 6 6 6 6 6

139

6 3



142

*glissando*  
*p*

144

*p*

147

*p*

150

*p*

152

6 6 6 6 6 6

154

3

158

+

# AUTUMNAL INTERLUDE

Oboe d'amore

Ian Keith Harris  
(1935 -)

*With a steady pulse*

1

*mf*

6

*p* *mf*

12

3

21

*f*

26

*ff*

31

*f*

37

41

*subito p*

46 *mp*

49

52 *f*

57 *ff*

62 *subito p*

69

74

79 *f*

86 *subito f*

93 *mp*

99

105

110

114

*p*

122

129

*ff*

136

141

*p*

148

155

3

2

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. It consists of ten staves of music, numbered 99 to 155. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff (99) starts with a whole note rest, followed by eighth and sixteenth notes. The second staff (105) features a first ending bracket over a series of eighth notes. The third staff (110) contains a complex sixteenth-note passage. The fourth staff (114) has a first ending bracket and a dynamic marking of *p*. The fifth staff (122) continues with eighth-note patterns. The sixth staff (129) has a dynamic marking of *ff* and a first ending bracket. The seventh staff (136) shows a melodic line with various intervals. The eighth staff (141) has a dynamic marking of *p* and a first ending bracket. The ninth staff (148) continues the melodic development. The tenth staff (155) ends with a first ending bracket containing a triplet of eighth notes and a second ending bracket containing a whole note.

# AUTUMNAL INTERLUDE

Oboe

Ian Keith Harris  
(1935 -)

*With a steady pulse*

1

*mf*

6

*p* *mf*

12

3

21

*f*

26

*ff*

31

*f*

37

41

*subito p*

46 *mp*

49

52 *f*

57 *ff*

62

69

74 *subito p*

79 *f*

86

93 *mp* *subito f*

99

105

110

114

*p*

122

129

*ff*

136

141

*p*

148

155