IAN KEITH HARRIS

A CONSORT OF CAROLS

Oboe Consort

IV GERMAN CAROLS

AI EN 008

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 Jiři 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.

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A Consort of Carols

Oboe Consort

Oboe, Oboe d'amore, Cor anglais, Bass Oboe

AI SI 018

In 2008, Jennifer Paull suggested that I might consider the idea of arranging some of my favourite carols for Oboe Consort. The resulting *Consort of Carols* is grouped into five sections that flow on one from another. They were composed to ensue in the manner of the movements of a sonata, although they can stand individually and be performed as separate entities. There is a national flavour or historical inspiration to each section.

Ian Keith Harris
2008

IV **GERMAN CAROLS**

Marias Wanderschaft
Gebor'n ist uns ein Kindelein
Hilariter
O Jesulein Süss
Joseph, lieber Joseph mein
Es ist ein Ros' entsprungen
Eia, eia (I)
Der Tag der ist so freudenreich
Eia, eia (II)
Immortal Babe, Who This Dear Day
Eia, eia (III)
O Tannenbaum

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Works by Ian Keith Harris published by ***Amoris International*** *include the following*

A Summer Idyll *A* SI 018

An Album of Aquarelles *A* SI 019
Syrinx and Pan
Aurora Australis
West of The Winter Wind

Autumnal Interlude *A* SI 020

Sonatina *A* SI 021

Tasmanian Ants *A* SI 023

The Dark Tower - *Childe Roland to the Dark Tower Came* *A* SI 028

Reflections *A* SI 029

Sonata '*Les Amours*' *A* CM 007

Divertissement *A* EN 006

FunFare *A* EN 009

'Paw de trois' – Three Dances for Cannes *A* EN 010

The White Rose *A* OR 003 (String Orchestra etc.) & *A* EN 007 (String Quartet etc.)

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IV GERMAN

Marias Wanderschaft

11
Ob.
Ob. d'am.
C.A.
B. Ob.
16
Ob.
Ob. d'am.
C.A.
B. Ob.
mf
mf
mf
f
20
Ob.
Ob. d'am.
C.A.
B. Ob.

23
Ob.
Ob. d'am.
C.A.
B. Ob.
26
Ob.
Ob. d'am.
C.A.
B. Ob.
29
Ob.
Ob. d'am.
C.A.
B. Ob.

32
Ob.
Ob. d'am.
C.A.
B. Ob.
35
Ob.
Ob. d'am.
C.A.
B. Ob.
38
Ob.
Ob. d'am.
C.A.
B. Ob.

Gebor'n ist uns ein Kinderlein

58
Ob.
Ob. d'am.
C.A.
B. Ob.
mp
f
64
Ob.
Ob. d'am.
C.A.
B. Ob.
f
68
Ob.
Ob. d'am.
C.A.
B. Ob.
mp
rall. molto.
rall. molto.
rall. molto.
rall. molto.

Hilariter

O Jesulein Süss

Joseph Lieber

135
Ob.
Ob. d'am.
C.A.
B. Ob.
139
Ob.
Ob. d'am.
C.A.
B. Ob.
143
Ob.
Ob. d'am.
C.A.
B. Ob.

147
Ob.
Ob. d'am.
C.A.
B. Ob.
151
Ob.
Ob. d'am.
C.A.
B. Ob.
154
Ob.
Ob. d'am.
C.A.
B. Ob.

Es ist ein Ros entsprungen

178
Ob.
Ob. d'am.
C.A.
B. Ob.

181
Ob.
Ob. d'am.
C.A.
B. Ob.

185
Ob.
Ob. d'am.
C.A.
B. Ob.

187
Ob.
Ob. d'am.
C.A.
B. Ob.

190
Ob.
Ob. d'am.
C.A.
B. Ob.

193
Ob.
Ob. d'am.
C.A.
B. Ob.

195
Ob.
Ob. d'am.
C.A.
B. Ob.

Eia, eia.

Brightly [♩ = 90]
198
Ob.
Ob. d'am.
C.A.
B. Ob.
f
f
f
f
mp

206
Ob.
Ob. d'am.
C.A.
B. Ob.

Der Tag ist so freudenreich

224
Ob.
Ob. d'am.
C.A.
B. Ob.
mf
f
f
mf

228
Ob.
Ob. d'am.
C.A.
B. Ob.
ff
f
f
mf
mf
mf
f
3
segue

Eia, eia.

Brightly [♩ = 90]
232
Ob.
Ob. d'am.
C.A.
B. Ob.
f
f
f

Immortal Babe

249
Ob.
Ob. d'am.
C.A.
B. Ob.

251
Ob.
Ob. d'am.
C.A.
B. Ob.
segue

Eia, eia.

pensively [♩ = 80]
254
Ob.
Ob. d'am.
C.A.
B. Ob.
mp

O Tannenbaum

279
Ob.
Ob. d'am.
C.A.
B. Ob.
p
p
p
p