A musical interpretation by John Sangster

The Lord of the Rings

Volume 2
Being some further sixteen sound-pictures of some of the characters, places and events in Professor J. R. R. Tolkien’s trilogy and, as in the previous and companion double album The Lord Of The Rings: Volume One, bearing only the most impressionistic relationship to the books. A similar orchestra, except that there are here many more percussions; again a variety of styles and idioms.

**CD1**

1 | **the o’goblin tattoo** | 4’45”
Off to further adventures: a March for Bob McIvor and Arthur Hubbard (trombone and bass-trombone) brave lads both; a singular angularity. But Goblins are like that, one is led to believe. The soloists: Alan Nash, John McCarthy and Bob Barnard has the stop-chorus.

2 | **the misty mountains** | 6’10”
A far-off landscape of mystery, delight and wonder; what’s in store? To show John McCarthy in a dual-improvisation ... Alan Nash has the first release, then a return to the double-clarinet music.

3 | **beware the barrow-wight** | 6’07”
An elemental nightmare. Caught fast in the spell ... helpless in the dark under the Barrow-mound. The phantom-warrior advancing slowly, slowly the dark cold creeping ... be Ware the Barrow

4 | **goldberry** | 8’50”
A lovely Lady of flowers, waters, willows; the colour blue. The percussions are water-gongs, wind-chimes; things to do with wood, wind and water. Errol has the primary theme, first on recorder, then oboe, and later on alto. Improvisations from John McCarthy, Graeme Lyall; Bob and Alan share the trumpet and flugelhorn solos.

A fairly extended piece; somehow I feel that Goldberry’s presence, her deep relationship with and representation of the elements of wood, wind and water, underlie the whole thing.

5 | **tom bombadil** | 5’09”
A rollicking good fellow, full of life and gusto, swinging along over a rhythm section comprised of Col Nolan, Arthur Hubbard’s tuba, Len’s drums and the three temporarily out-of-work saxophonists under the direction of percussionist Ian Bloxsom hard at work at a tableful of woodblocks. Again the dual-clarinet improvisations.

6 | **the mirror of galadriel** | 9’55”
Things past, present and future half-shewn, part-glimpsed. Warnings, encouragements in two tonalities, G Major and F Major, and using the idea of ‘felt’ rather than ‘stated’ rhythms.

7 | **blues for denethor** | 5’31”
The “slow-march” past the funeral-pyre of a once-great King. Arthur has the tuba solo, Alan Nash the interpolations, then John McCarthy over the ensemble.
Gandalf’s Act-Music: having traced this wonderful Magician through *Gandalf the Whiz* and *Gandalf the White* it just didn’t seem probable that he would disappear without further trace at the end of the tale. Perhaps, like many another stage-born stage-struck Showman, he would find himself in his declining years doing the rounds of the Clubs, quite unable to resist the lure of an audience. Maybe: a fanfare to get him on, a brief monologue, some card-tricks and sleight-of-hand, the invisibility-trick, a spot of mind-reading, much spectacular thunder and lightnings and perhaps a disappearing-trick Spell to finish with …

Riding to battle: full of Orcs, Goblins, Legions on the March; Shadowfax to the rescue! The large percussions again; Graeme Lyall has the tenor solo and then the two trumpets over the ensemble.

A little reminiscent ragtime.

A final heroic Tango ... even the unfortunate Gollum must have felt the deep spell of this most lovely place.
the players

Bob Barnard | trumpet and flugelhorn
Alan Nash | trumpet and flugelhorn
Bob McIvor | trombone
Ken Herron | trombone
Arthur Hubbard | bass-trombone and tuba
John McCarthy | clarinet
Graeme Lyall | soprano and tenor saxophones
Errol Buddle | soprano, alto and tenor saxophones, recorder, oboe
Tony Buchanan | tenor and baritone saxophones, clarinet and bass-clarinet
Col Nolan | keyboards
Tony Ansell | keyboards
John Sangster | percussions and keyboards
Ian Bloxson | percussions
George Thompson | bass
D’arcey Wright | bass
Len Barnard | drums, percussion and keyboards
extras

There are three audio interviews with and about John Sangster on the Move website.

There are also PDF files featuring the complete artwork from the original EMI LP set of Lord of the Rings (all four volumes) on the Move website.

Photography | Howard Hughes

Composed, arranged and conducted by John Sangster, published by John Sangster Music, and recorded and mixed in the studios of EMI by Martin Benge and John Sangster, who also produced the album. © 1976 John Sangster, © 1976 EMI (Australia)

CD reissue, restoration, and remastering | Vaughan McAlley and Martin Wright, Move Records

Interviews with Len Barnard, Graeme Lyall and Tony Gould recorded and edited by Martin Wright.

Interview with John Sangster by Norm Linehan, edited by Martin Wright.

front cover and background graphics | John Franklin

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the sangster / move legacy

This second volume of Sangster’s epic The Lord of the Rings trilogy plus Landscapes of Middle Earth is part of the John Sangster jazz series on Move Records, featuring some of his best music on CD for the very first time.

The series includes the tribute album Last Will and Testament of John Sangster, rare recordings from Sangster’s own Rainforest Records label and previously unreleased material from the early 1980s, as well as archive and newly shot video.

Also available on Move are Sangster vibraphone/piano duets with Tony Gould on the re-issued Gould Plays Gould album, which also features Sangster conducting Gould’s Improvisation for piano and string orchestra.

move.com.au
**EXTRAS**

- **BONUS INTERVIEWS** in mp3 format with and about John Sangster discussing his life, and *The Lord of the Rings* recording sessions
  - **John Sangster**
    - 12 March 1979 | 20'48"
  - **Tony Gould and Graeme Lyall**
    - 19 January 2003 | 13'57"
  - **Len Barnard**
    - 17 August 2003 | 19'47"

- **COMPLETE ORIGINAL LP COVERS AND ARTWORK** for all four *Lord of the Rings* albums reproduced in PDF format from the double-LP sets

All are available on the Move website

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