

sandon sound



SANDON SOUND

A RECORD PUBLISHED DURING THE 60th ANNIVERSARY CELEBRATIONS OF THE SANDON STUDIOS SOCIETY

SIDE ONE

BAND 1

Nocturne — Douglas Miller

The Nocturne is the first of a pair that were composed in 1959. Later an Epilogue was added, and more recently Mr. Miller has written a Prelude which, he feels, completes a suite of four pieces. At a recent recital for the Sandon Music Group the composer gave the first performance of the Prelude and is also the pianist of this recording.

E.B.H.

BAND 2

Improvisation for Clavichord — Thomas Wess

This is a true improvisation in that nothing was written down except for two melodic fragments heard at the opening and some variants of these (to be selected at random during performance), and a group of three chords which recur between each of the main sections. The idea was to produce the simplest possible formal design of three sections, the second providing the central climax. Many sections were improvised and those which seemed most suitable were incorporated into the piece as it now stands.

The clavichord is perhaps the quietest of all instruments so the volume control should be kept low or the tone will be falsified. The instrument used is a large one of five octaves compass which I designed and made earlier this year.

T.W.

BAND 3

'Elegy' — Eldon Walker (b. 1932 Wallasey)

Eldon Walker graduated in Chemistry at London and Liverpool Universities, and studied music with Matyas Seiber and Thomas Wess.

This 'Elegy' is a setting of John Webster's 17th Century two-verse poem 'All the Flowers of the Spring', which comments pessimistically upon the futility of human life.

The work is in one continuous movement containing three sections, the outer ones being vocal, the middle one an instrumental interlude. A twelve-note

method is used, in such a way that the opening and closing pages are lyrical and tonal (key of Db), whilst the middle section is fragmentary, with no particular key centre.

The work is cast in the shape of a nonliteral palindrome (i.e. the order of the notes in the first half is reversed in the second half, but the rhythms, scoring and octave pitches are altered where musically necessary). The overall form is thus a broad modified ternary:—

Instrumental Interlude

A : B : RETROGRADE B : RETROGRADE A

The axis of the palindrome is at the middle of the instrumental interlude, with the sounding of a loud semitonal dissonance (C, C#, D).

The work is dedicated, with permission, to the veteran British composer Havergal Brian.

E.W.

Celia van Mullem (soprano)

Michael O'Donaghue (flute)

Colin Suckling (horn)

Louis Morris (cello)

Conducted by

David Connolly

SIDE TWO

A miscellany of sounds associated with the Sandon, including excerpts from a ninety minute conversation with Herbert Tyson Smith* and the Edwardian Music Hall entertainment presented by the Drama Group at the May Fair.†

*8th November, 1965.

†8th May, 1965.

Recorded by George Hall

Cover Drawing by Edgar Grosvenor

LONG PLAY 33 $\frac{1}{3}$ r.p.m. RECORD