

JULIAN LLOYD WEBBER

THE SINGING STRAD

DECCA



70
THE
BIRTHDAY
COLLECTION

CD 1**69.16**

- EDWARD ELGAR 1857–1934
Cello Concerto in E Minor Op.85
- 1 I. Adagio – Moderato 8.16
2 II. Lento – Allegro molto 4.27
3 III. Adagio 5.14
4 IV. Allegro 11.17
Royal Philharmonic Orchestra / Yehudi Menuhin
- 5 **Idylle Op.4 No.1 “Esquisse facile”** arr. Elgar 3.34
John Birch organ
- JOHN IRELAND 1879–1962 arr. Christopher Palmer 1946–1995
- 6 **The Holy Boy** 3.25
- PERCY GRAINGER 1882–1961 arr. Christopher Palmer
after the English folk song (Roud 1083)
- 7 **Brigg Fair** 2.58
- RALPH VAUGHAN WILLIAMS 1872–1958
- 8 **Romanza** (from Tuba Concerto in F minor) 5.04
arr. Vaughan Williams
The Academy of St Martin in the Fields / Sir Neville Marriner
- EDWARD ELGAR arr. David Cullen b.1959
- 9 **Chanson de matin Op.15 No.2** 3.01
- 10 **Salut d’amour Op.12** 3.18
- ANDREW LLOYD WEBBER b.1948 arr. David Cullen
- 11 **Pie Jesu** (from Requiem) 5.18
Royal Philharmonic Orchestra / Barry Wordsworth
- JULIAN LLOYD WEBBER b.1951
- 12 **Jackie’s Song** 3.35
BBC Concert Orchestra / Barry Wordsworth
- GUSTAV HOLST 1874–1934
- 13 **Invocation Op.19 No.2** 9.29
The Academy of St Martin in the Fields / Sir Neville Marriner

CD 2

69.54

CAMILLE SAINT-SAËNS 1835–1921

Cello Concerto No.1 in A Minor Op.33

- | | | |
|---|---------------------------|------|
| 1 | I. Allegro non troppo – | 5.29 |
| 2 | II. Allegretto con moto – | 6.01 |
| 3 | III. Un peu moins vite | 7.22 |

GABRIEL FAURÉ 1845–1924

- | | | |
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| 4 | Élégie Op.24 orch. Fauré | 7.02 |
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English Chamber Orchestra / Yan Pascal TortelierCHARLES GOUNOD 1818–1893 arr. Christopher Palmer
after J.S. BACH 1685–1750: Prelude from Prelude & Fugue BWV 846

- | | | |
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| 5 | Ave Maria | 5.00 |
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English Chamber Orchestra / Nicholas Cleobury

CLAUDE DEBUSSY 1862–1918 arr. David Cullen

- | | | |
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| 6 | Rêverie CD 76 | 3.56 |
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JULES MASSENET 1842–1912 arr. David Cullen

- | | | |
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| 7 | Méditation from <i>Thaïs</i> | 4.47 |
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Royal Philharmonic Orchestra / James Judd

GEORGES BIZET 1838–1875 arr. Christopher Palmer

- | | | |
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| 8 | Habanera (“L’amour est un oiseau rebelle”) from <i>Carmen</i> Act 1 | 2.16 |
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Royal Philharmonic Orchestra / Nicholas Cleobury

CAMILLE SAINT-SAËNS

- | | | |
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| 9 | Le Cygne from <i>Le Carnaval des animaux</i> | 3.19 |
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arr. Christopher Palmer

English Chamber Orchestra / Nicholas Cleobury

- | | | |
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| 10 | Allegro appassionato for cello & orchestra Op.43 | 3.24 |
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English Chamber Orchestra / Yan Pascal Tortelier

CLAUDE DEBUSSY arr. Christopher Palmer

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| 11 | Clair de lune from <i>Suite bergamasque</i> CD 82 | 6.00 |
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Royal Philharmonic Orchestra / Nicholas Cleobury

CLAUDE DEBUSSY arr. Jascha Heifetz 1901–1987

- | | | |
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| 12 | Beau soir CD 84 | 2.37 |
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GABRIEL FAURÉ

- | | | |
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| 13 | Berceuse from <i>Dolly Suite</i> Op.56 arr. Fauré | 3.11 |
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OLIVIER MESSIAEN 1908–1992

- | | | |
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| 14 | Louange à l'éternité de Jésus | 8.49 |
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from *Quatuor pour la fin du temps***John Lenehan** piano

CD 3

72.01

PYOTR ILYICH TCHAIKOVSKY 1840–1893

Variations on a Rococo Theme Op.33 original version

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|----|--|------|
| 1 | Moderato assai quasi Andante | 0.53 |
| 2 | Thema: Moderato semplice | 0.59 |
| 3 | Var.1: Tempo della thema | 0.50 |
| 4 | Var.2: Tempo della thema – Cadenza | 3.05 |
| 5 | Var.3: Andante | 2.51 |
| 6 | Var.4: Allegro vivo | 1.17 |
| 7 | Var.5: Andante grazioso | 1.53 |
| 8 | Var.6: Allegro moderato | 1.57 |
| 9 | Var.7: Andante sostenuto | 3.53 |
| 10 | Var.8 e Coda: Allegro moderato con anima | 2.01 |
| 11 | Nocturne in C sharp minor Op.19 No.4 transcr. Tchaikovsky | 4.56 |

London Symphony Orchestra / Maxim Shostakovich

ALEXANDER GLAZUNOV 1865–1936

- | | | |
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| 12 | Mélodie Op.20 No.1 | 6.34 |
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ALEXANDER BORODIN 1833–1887 arr. David Cullen

- | | | |
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| 13 | Nocturne | 3.59 |
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VLADIMIR VAVILOV 1925–1973 arr. David Cullen
(attrib. Giulio Caccini)

- | | | |
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| 14 | Ave Maria | 5.26 |
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Royal Philharmonic Orchestra / James Judd

NIKOLAI RIMSKY-KORSAKOV 1844–1908 arr. Christopher Palmer

- | | | |
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| 15 | Chant Hindou from <i>Sadko</i> Tableau 2 | 3.44 |
| | Royal Philharmonic Orchestra / Nicholas Cleobury | |
| 16 | Flight of the Bumblebee from <i>The Tale of Tsar Saltan</i> Act 3 | 1.11 |
| | English Chamber Orchestra / Nicholas Cleobury | |

DMITRI SHOSTAKOVICH 1906–1975

Cello Sonata Op.40

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|----|-----------------------|-------|
| 17 | I. Allegro non troppo | 11.13 |
| 18 | II. Allegro | 3.05 |
| 19 | III. Largo | 8.03 |
| 20 | IV. Allegro | 3.45 |

John McCabe piano

Photos overleaf:

Top row from left – 1) recording the Elgar Concerto, by Richard Holt;
 2) signing exclusive Philips contract with Costa Pilavachi (VP A&R), Hans Kinzl (President),
 and Anna Barry (Producer/A&R Manager), by Huub de Jonge;
 3) with Andrew Lloyd Webber, by Clive Barda.

Bottom row from left – 1) recording *Lloyd Webber plays Lloyd Webber* with Mike Ross (Engineer),
 David Cullen (Producer & Arranger) and Anna Barry (Executive Producer);
 2) at the cello;
 3) with Wilhelm Hellweg (Producer, Elgar Concerto), Hans Kung and Ezio Servelo (Baarn, 1985).





Cover photograph for *Travels with my Cello* (1984), by Richard Holt

When in 2014, Julian Lloyd Webber announced his retirement from the concert platform, it was met with a mixture of sadness and disbelief. Just a few months before, millions of television viewers had sat mesmerised by his captivating performance of Karl Jenkins's *Benedictus*. Yet by then, a herniated disc in his neck was already causing a disturbing loss of power to his bowing arm, and following a concert with the English Chamber Orchestra at the Festival Theatre in Malvern just four months later, he took his final bow as a concert artist.

Happily, back in 1983, Philips Classics (now Decca) had signed Julian as an exclusive international artist, and over the following two decades captured him at the height of his powers in a series of celebrated recordings. Listening through this outstanding selection, chosen by Julian in celebration of his 70th birthday, I was struck once again by his rare ability to recreate in the studio the same level of intensity generated by his live performances. "I always enjoyed the process of recording," he enthuses. "For me, the microphone was the audience, and I strove to create a sense of natural spontaneity, preferring long takes in order to preserve the grand sweep of the music. The wonderful slow movement of the Elgar Concerto with Yehudi Menuhin, for example, was captured in a single take."

Julian hit the ground running with two bestselling albums – *Travels with My Cello* and *Encore!* – that enshrined his special ability with classic miniatures. On both occasions the conductor was Nicholas Cleobury, a multi-talented musician whom Julian had already collaborated with on several occasions. "Most of these pieces were new arrangements," Julian recalls, "and both Nicholas and James Judd, whom I worked with later on my *Cello Moods* album, shared an uncanny ability to bring them alive as though they were hot off the press."

Then came the famous recording of Elgar's Cello Concerto (CD 1) that many consider the finest of all. "Yehudi was an absolute joy to work with," Julian beams, "and possessed an extraordinary combination of outer gentleness and inner fire. I remember when I first ran through the concerto with him, he paraphrased something Elgar had said on his deathbed: 'Play the first theme as though the sound is coming from over the hills,' and that was something I tried to capture on the recording."

For his first piano-accompanied album for Philips, Julian chose to pair two great 20th-century sonatas by Britten and Shostakovich (CD 3). The pianist on this occasion was composer John McCabe, with whom Julian had already produced no fewer than nine world-premiere recordings. "John was a fabulous player and brought a composer's special insight to the recreative process. We recorded this disc in the Snape Maltings, and I particularly remember the distinguished engineer Onno Scholtz surrounding us with sheets and blankets in order to dampen slightly the hall's natural resonance."

Julian opened the 1990s with an album dedicated to his older brother's music entitled, logically enough, *Julian Lloyd Webber Plays Andrew Lloyd Webber*, which included the famous *Pie Jesu* from his Requiem (CD 1). "The wonderful thing when playing either Andrew's or my father William's music, was that I didn't have to think about it: it was simply *there*. I remember Andrew calling me up after listening to some tracks we added later, and he simply said: 'You know, you really *do* understand my music.' What more could any player hope for from a composer?"

"My next album featured Saint-Saëns's First Cello Concerto and *Allegro Appassionato* and Faure's *Élégie* [CD 2] with Yan Pascal Tortelier. Apart from being a fine conductor, Yan Pascal is also a first-rate violinist and his father Paul, needless to say, a cello legend, which gives Yan Pascal a special instinct for how string instruments work. He is also meticulous in his preparation – I remember him rehearsing the famous opening chord of the Saint-Saëns Concerto over and over until it was absolutely precise."

If Yan Pascal was a natural choice for the French repertoire, Julian could hardly have wished for a more sympathetic collaborator in the music of Tchaikovsky (CD 3) and Dmitri Shostakovich than the latter's conductor son, Maxim. Fascinatingly, in Tchaikovsky's delightful *Rococo Variations*, Julian chose to record the composer's original version rather than the popular concoction we normally hear. "This was made by the German cellist Wilhelm Fitzenhagen," Julian explains, "the work's dedicatee, who took it upon himself to leave some variations out and reorder what was left. Tchaikovsky was reportedly furious at the result, so I thought it was only right to play what the composer originally intended and I actually prefer it!"

"I always enjoyed working with pianist John Lenehan. He was especially good at the miniature repertoire, which made him the natural choice for two albums dating from the mid-1990s: *Cello Song* and *Cradle Song* [CD 2]. Ours was a true collaboration – we would discuss each piece carefully before setting it down. John had a wonderfully dry sense of humour and was also a calming influence, which made him an ideal musical partner in the recording studio."

"Also dating from around this time was an album entitled *English Idyll* [CD 1], which was my first recording with Sir Neville Marriner and the legendary Academy of St Martin in the Fields. As an ex-orchestral player, Neville knew the orchestra from the inside out, and as a result obtained amazing results from this highly select band. There was a real sense of camaraderie and mutual respect amongst the players during the sessions, so that one felt part of one large musical family."

Julian's final orchestral disc for Philips was *Cello Moods*. He could hardly have wished for a finer swansong than this glorious collection of English, French and Russian music, conducted by James Judd, whom Julian remembers as "one of the finest conductors around, who ensured that every piece sounded its absolute best." Included on the album is one of Julian's rare forays into composing, a hauntingly beautiful miniature entitled *Jackie's Song* (CD 1), composed as a musical tribute to the cellist Jacqueline Du Pré. "It seemed to me that the movie *Hilary and Jackie* had completely distorted Jackie's memory," Julian explains, "so I felt compelled to write something which hopefully encapsulates the special qualities of this unique musician."

Julian Haylock

Ave Maria (Gounod/Bach) · Le Cygne · Flight of the Bumblebee

© 1984 · Henry Wood Hall, London, 17, 18 March 1984

Producer: Christopher Palmer

Publishers (arrangements): Copyright Control (Ave Maria);

Fireworks Music Ltd, London (Le Cygne · Flight of the Bumblebee)

Elgar Cello Concerto

© 1986 · Watford Town Hall, London, 18–20 July 1985

Producer: Wilhelm Hellweg

Engineers: Roger de Schot & Erdo Groot

Habanera · Clair de lune · Chant Hindou

© 1986 · London, 2–4 April 1986

Publisher (arrangements): Fireworks Music Ltd, London

Shostakovich Cello Sonata

© 1989 · Snape Maltings Concert Hall, Suffolk, April 1988

Publisher: Boosey & Hawkes Music Publishers Ltd

Pie Jesu

© 1990 · CBS Studios, London, December 1989

Producers: Anna Barry, David Cullen & Julian Lloyd Webber

Engineer: Mike Ross

Publisher: The Really Useful Group Ltd

Saint-Saëns Cello Concerto · Élégie · Allegro appassionato

© 1991 · Watford Town Hall, London, 12–14 February 1990

Producer: Anna Barry · Engineer: Onno Scholtze

Nocturne (Tchaikovsky) · Rococo Variations

© 1992 · Abbey Road, Studio 1, London, 4, 5 September 1991

Producer: Anna Barry · Engineer: Onno Scholtze

Beau soir · Louange à l'éternité de Jésus

© 1993 · The Hit Factory, London, February 1992

Producer: Anna Barry

Publishers: Carl Fischer, LLC (Beau soir);

Durand Salabert Eschig (Louange à l'éternité de Jésus)

Berceuse

© 1995 · Henry Wood Hall, London, 26–28 October 1993

Producer: Anna Barry

Idylle · The Holy Boy · Brigg Fair · Romanza · Invocation

© 1994 · St John's Smith Square & St Mary's, Rotherhithe, London,
4–8 January 1994

Producer: Erik Smith · Engineer: Erdo Groot

Publishers: Hawkes & Son Ltd (The Holy Boy);

Schott & Co. Ltd (Brigg Fair); Oxford University Press (Romanza)

Chanson de matin · Salut d'amour

Rêverie · Méditation from *Thaïs* · Mélodie

Nocturne (Borodin) · **Ave Maria** (Caccini)

© 1999 · The Colosseum, Watford, May 1998

Producers: Hermine Sterringa & Martha de Francisco

Publisher (arrangements): Copyright Control

Jackie's Song

© 1999 · All Hallows, Gospel Oak, London, November 1998

Producers: Erdo Groot & Jean-Marie Geijssen

Publisher: Chester Music Ltd

Project Management: Edward Weston

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