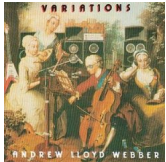


Andrew Lloyd Webber – Variations (1978)

Wpisany przez bluesever

Piątek, 20 Maj 2011 10:49 - Zmieniony Środa, 02 Lipiec 2014 14:04

Andrew Lloyd Webber – Variations (1978)



1. Introduction 2. Theme (*Paganini Caprice in A minor No. 24*) and Variations 1-4
3. Variations 5 and 6 4. Variation 7 5. Variation 8 6. Variation 9 7. Variation 10 [play](#)
8. Variations 11-15 (including the Tributes) 9. Variation 16 10. Variations 13-14 Varied (listed as 14-15) 11. Variation 17 12. Variation 18

[play](#)

13. Variations 19, 20 and 5 Varied (listed as 6) 14. Variations 21 and 22 15. Variation 23
Julian Lloyd Webber - cello Don Airey - Grand Piano, ARP Odyssey, Minimoog, Solina String Ensemble, Fender Rhodes Piano Rod Argent - Grand Piano, Minimoog, Roland RS-202, Yamaha CS-80 Gary Moore - Gibson Les Paul, Rickenbacker electric 12 string Guitar, Guild acoustic, Fender Stratocaster Barbara Thompson - Flute, Alto Flute, Alto & Tenor Saxophone Jon Hiseman - Arbiter Auto-Tune drums, Paiste cymbals & gongs, Percussion John Mole - Fender Precision Bass, Hayman fretless bass guitar Additional performers: Dave Caddick, Phil Collins, Herbie Flowers, Bill Le Sage, Andrew Lloyd Webber

Better known for his Musical Theatre on London's West End, Andrew Lloyd Webber wrote this music, based on the Paganini A Minor Caprice, for his accomplished cellist brother Julian. Many composers have previously chosen the same solo violin work as the starting point for music in a wide variety of styles.

Julian Lloyd Webber is joined here by a group of rock musicians who perform the fifteen short pieces that make up Andrew Lloyd Webber's variations. The resultant pieces vary widely in tempo and feel and the style ranges from Jazz-Rock to Ghamber Music. When this first appeared on vinyl, a copy soon made it's way into just about every hi-fi dealer in the UK. There were two reasons for this, first of all, it appeals to a wide range of people and secondly, on vinyl at least, it has the property of making almost any record playing equipment sound at its best.

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It's good to listen to and I think that it is worth its place on my shelf for sure but it's not great music. The whole album hangs together well enough but it seems to lack any real excitement or emotion. I think that Sky and Nigel Kennedy do this sort of thing better. ---John Peter O'Connor

Purist classical types will hate this album, as will hard-rockers, but those who love both classical motifs and the energy of rock-'n-roll will find this blend exhilarating and exciting! The BEST blend of both I've ever heard. ---Paul Eckert

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