

Like father — like sons

THE NAME of Lloyd Webber is one which has become synonymous with music of both the pop and classical variety as the talented brothers, Andrew and Julian, star in their respective roles as creator of pop musicals and classical cello soloist.

But their contemporary popularity must not be allowed to overshadow another Lloyd Webber, now sadly no longer here to enjoy their success: their father,

Dr Lloyd Webber primarily as a distinguished organist and academic. (He was Director of the London College of Music.)

A sensitive and unassuming composer, William Lloyd Webber began to feel in the mid-1950s that his music, strongly melodic and in a highly personal harmonic idiom, was out of step with the musical climate of the time. From that moment until almost the end of his life he composed next to nothing.

By
BARBARA DENNY

William, a brilliant musician in his own right, who is still recalled with affection and respect at the Royal College of Music in Kensington where he worked as a professor for many years.

Now, a passionate romantic work by William Lloyd Webber is about to make its debut on record, nearly 40 years after it was written, performed by the London Philharmonic Orchestra conducted by Lorin Maazel.

It is the tone poem 'Aurora'. Although barely ten minutes long it has sumptuous scoring and sensuality inspired by the Roman goddess of the dawn, which will come as a revelation to those who knew

Aurora, dating from the late 1940s and believed to be his only substantial work for orchestra, received only one professional performance in his lifetime (he died in 1982 aged 68) and that was broadcast by one of the BBC orchestras under Sir Alexander Gibson more than 30 years ago.

As a young man, William Lloyd Webber established himself as a virtuoso organist and a fine pianist. He was also a renowned choir trainer. In 1980 he was made a CBE. Aurora is featured on a Philips recording with the newly orchestrated version of Andrew Lloyd Webber's Variations with Julian Lloyd Webber as solo cellist — a moving family occasion.



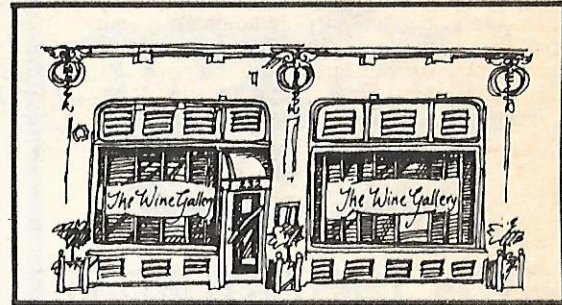
● **WILLIAM LLOYD WEBBER, (photographed above when aged 28), father of famous musicians Julian and Andrew, and (below), with his cat Perseus in 1964.**



Faded corners of our London brought to life

FOR SEVERAL years now the lively work of Kate Dicker has been a popular feature of local art exhibitions, such as those at Leighton House where she recently held a one-man show.

Old faded corners of West London spring to life and eventual immortality under the touch of her pencil; railway sidings, ivy-covered walls, weed-



tangled gardens and the romance of old buildings, happily sometimes lovingly restored, at others sadly drifting into decay.

Now there is an opportunity to see another exhibition of her work (until

shrubberied sidings; Tower House, Melbury Road, one of London's last 'fairy castles'; Kelmscott House in Hammersmith and Tudor House in Cheyne Walk. There are pictures from Holland Park and a few of

By

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the end of March) at the Wine Gallery in Brompton Road. It consists not only of her splendid drawings but some watercolours, pastels, wood engravings and etchings.

Subjects include four studies of the Olympia Railway station, which is only a few yards from her home and where she has found a strange haunting beauty in the forgotten wild flower and

the outlying countryside. Kate Dicker came fairly late into art and training at West Sussex College of Design and Camberwell School of Arts and Crafts and now teaches at Queens Gate School, South Kensington. Still in her early 'thirties, she has a great career before her and this exhibition is a chance for a new public to see what is in store before too many people get in the know.