

A low-angle photograph of a dense forest with trees in autumn foliage, featuring a semi-transparent profile of a man's head and shoulders. The text is overlaid in the top right corner.

JON LORD | TO NOTICE
SUCH THINGS
ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA



JON LORD | TO NOTICE SUCH THINGS

TO NOTICE SUCH THINGS

27.00

Suite for Solo Flute, Piano and String Orchestra

In memoriam Sir John Mortimer CBE QC (1923 – 2009)

- 1 **As I Walked Out One Evening** 4.17
- 2 **At Court** 5.33
- 3 **Turville Heath** 3.02
- 4 **The Stick Dance** 4.45
- 5 **The Winter Of A Dormouse** 5.32
- 6 **Afterwards** 3.47
- 7 **EVENING SONG** (Instrumental version) 8.07
Flute: Fiona Paterson
Horns: David Pigott and Tim Nicholson
Violin: Thelma Handy
- 8 **FOR EXAMPLE** 9.06
Dedicated to Øyvind Gimse and The Trondheim Soloists
- 9 **AIR ON THE BLUE STRING** 6.31
Dedicated to Matthew Barley
Flute: Fiona Paterson
- 10 **AFTERWARDS** by Thomas Hardy 3.01
Read by Jeremy Irons

Royal Liverpool Philharmonic Orchestra

Leader: **Thelma Handy**

Conductor: **Clark Rundell**

Piano: **Jon Lord**

Flute: **Cormac Henry**

TO NOTICE SUCH THINGS

The Suite *To Notice Such Things* – for solo flute, piano and string orchestra – is written in memory of Sir John Mortimer, CBE, QC, a man of immense good humour and love of life; a charismatic, mould-breaking barrister; a novelist and playwright and the creator of *Rumpole of the Bailey*. He was also a very dear friend. We met in the late 1990's and a couple of years later, he asked me if I might enjoy playing the piano for some of his shows. Entitled *Mortimer's Miscellany* these were evenings in the theatre, full of poetry and prose, observation and anecdote, during which, seated in the company of two actresses, a pianist and a flautist, he mused his way through his amiable yet trenchant look at *life, love and the law* and succeeded in illuminating all three with deep love, rollicking humour and, of course, a few tears. Over the years he had done scores of these performances, with enormous success and without any help from me, and I was, therefore, charmed and thrilled to accept. Especially as he asked, in that lovely, light and slightly diffident tenor voice of his, if I would also consider writing a couple of pieces to accompany the show. So... I wrote *curtain up* pieces for Acts one and two, and a piece to close the evening, amongst a few other odds and ends, and then spent the next half a dozen years playing, on and off, for John, with his

bevy of wonderful actresses, and Clive Conway on the flute, all over the UK. The last show we did together, in Cerne Abbas, Dorset in the late summer of 2008, with John quite frail and tremulous, but still funny and touching, will stay in my mind and my heart forever. He passed away a few months later, on the 16th of January, 2009.

Towards the end of February, I was approached by Andrew Bernardi, artistic director of The Shipley Arts Festival, with the offer of a commission to write a piece for solo flute and string orchestra, to be performed in July. At first, daunted by the fairly short time-frame, I demurred. Then I thought of my *John* pieces for flute and piano and, still dealing with the loss of my friend, thought that perhaps they might be the basis for a new piece, and that I could write it in his memory. I wanted to give the flute the job of "speaking" for John throughout the Suite; his laughter and his sighs, his wisfulness and occasional mild cantankerousness, his playfulness, and also the anguish and then the acceptance of his final days. So those *odds and ends* became the genesis of this Suite and I hope they help to make this a very personal voyage around Sir John Mortimer.

Jon Lord January 2010

1. As I Walked Out One Evening

This music is based on the short piece that opened *Mortimer's Miscellany*. It was followed by a reading of W.H. Auden's poem of 1937 which begins:-

*As I walked out one evening, walking down
Bristol Street,
The crowds upon the pavement were fields of
harvest wheat.
And down by the brimming river I heard a lover sing
Under the arch of the railway "Love has no ending...*

Here I imagined the young "pre-barrister" John as he saunters through a summer evening in the city. Life spreads before him. The girls are pretty, the sun is warm all seems right with the world. The poem, however, is about the triumph of time:-

*But all the clocks in the city began to whirr and
chime:
"O let not Time deceive you, You cannot conquer
Time."*

and it ends in a rather bleak sort of nostalgia:-

*It was late, late in the evening, the lovers they
were gone;
The clocks had ceased their chiming and the
deep river ran on.*

2. At Court

Now John is in his glory: the late 1960's, the 70's and the early '80's, when he bestrode the Strand and the law courts, and the Old Bailey like a hilarious, brilliant and cutting colossus, resolutely defending the right of free speech, but with a quick wit and quietly devastating humour and pure joy in his love of debate. I remember him telling me once, when we heard it on the radio, that Bach's Brandenburg Concerto number 3 had always sounded to him like *London music* so it makes a couple of brief (sorry) appearances here. The ghost of Horace Rumpole also flickers gently near the end. John was also an inveterate admirer of the female of the species, so he is heard here a-courting too.

3. Turville Heath

This is the music that began Act 2 of *Mortimer's Miscellany*. John grew up, worked, and lived his life in the house that his father built in Turville in The Chilterns, and here I imagined him walking round the garden that his father loved, and that he loved too, smiling and humming quietly to himself, murmuring ideas, remembering, and then wandering thoughtfully back towards the house. Nostalgic yes – but it ends with a wink.



4. The Stick Dance

We are now in the later years. John's legs became less and less reliable and he took to using a stick and then a wheelchair. But here Sir John dances. He hauls himself to his feet, muttering incantations, and with one hand on his trusty walking-stick, the other holding the hand of a compliant young lady who does all the jiving, he smiles and enjoys the view. The *Sir John in Love* music from the second movement makes a triumphant return but eventually, and reluctantly, he has to be seated again and the music subsides. A final flourish, then a quiet sad smile at the passing of time.

5. The Winter Of A Dormouse

A picture of his last winter. A hard enough time for those who knew and loved him, but for John himself - one hardly dare imagine. Here the flute becomes his voice; sighing, crying, pleading, and maybe screaming out in frustration and loss. Then comes peace and the beginning of the end of a journey.

6. Afterwards

The title is that of the poem by Thomas Hardy with which Mortimer's Miscellany ended, while Clive and I played quietly in the background and the poem cast it's bitter-sweet spell. I have expanded that music into this farewell and au revoir to my dear friend. John used to close his show by saying that he would be reading the poem in memory of his father, or perhaps as an epitaph for himself, but certainly, he said, for *all those who spend their best days in the country and notice the things that matter.*

7. EVENING SONG

Evening Song started life in the mid 90's, on my CD *Pictured Within*, with lyrics and vocals by Sam Brown. It was written about that wonderful time of the evening, or also, perhaps, the time in your life, when you are prone to sitting, staring out of the window as the sun bleeds from the sky and its all rather gentle and beautiful, the birds are flying home, gratitude replaces concern for the humdrum, and peace descends.

For this recording we decided to re-cast it as an instrumental, with the alto flute and the French horn in place of the voice. It is a summer evening with maybe even a glass of wine involved, but certainly a comfortable chair and a big window.

8. FOR EXAMPLE

For Example began about 5 or 6 years ago as a small piano piece which I had written to dedicate to some friends of mine, a wonderful string orchestra from Trondheim in Norway - The Trondheim Soloists, and their artistic director and principal cellist Øyvind Gimse. It was really a nod towards a very early favourite composer of mine, Edvard Grieg, and I played it with them in its original form – with a string arrangement by Johannes Rusten - a couple of times in Trondheim. Recently I found myself drawn more deeply into the piece, and I began to orchestrate it anew. Now it has become not just an homage to Edvard Grieg – eg - but also a deeper thing: a memorial, an elegy for a lost time, a memory and a look back to my childhood and to my piano teacher of all those years ago. I first went for lessons with him aged 8 or 9 and continued with him until I left school at 17. He it was who introduced me to the music of Grieg, amongst many others, and with him I played the famous piano concerto on two pianos – he on the Bechstein Grand playing the solo part, and me on a far less well-cared-for Baldwin Upright, playing a piano reduction of the orchestral score. He was, one might say, a troubled man. He had, I believe, failed as a concert pianist and had

retreated home to Leicester to teach, and to live out what seems to have been an unenviably solitary life. However, he was an inspirational teacher, and without the part he played in my past, I would not have this present.

9. AIR ON THE BLUE STRING

This was written as the result of a remark I heard a friend – the cellist Matthew Barley - make on a television programme. He was talking to a young cellist and asked him: "Can you play the blues? Have you heard any blues music?" The young cellist looked at him slightly askance and said "Well, no, actually" and Matthew said "I think you should. You should look at a kind of music that's not on the page, that comes out of your emotions and out of your heart and soul" and then: "You never know, if you can play the blues you might be able to play the Bach cello suites better or differently or with more feeling." That remark stuck in my head and thus *Air On The Blue String*, which started life as a piano solo, was born. A flute and a string quartet were added for a concert in the cathedral at the Lichfield Festival in July of this year, and for this recording, a full string orchestra.

10. AFTERWARDS by Thomas Hardy

When the Present has latched its postern behind
my tremulous stay,
And the May month flaps its glad green leaves
like wings,
Delicate-filmed as new-spun silk, will the
neighbours say,
"He was a man who used to notice such things"?

If it be in the dusk when, like an eyelid's soundless
blink,
The dewfall-hawk comes crossing the shades to
alight
Upon the wind-warped upland thorn, a gazer
may think,
"To him this must have been a familiar sight."

If I pass during some nocturnal blackness, mothy
and warm,
When the hedgehog travels furtively over the lawn,
One may say, "He strove that such innocent
creatures should come to no harm,
But he could do little for them; and now he is
gone."

If, when hearing that I have been stilled at last,
they stand at the door,
Watching the full-starred heavens that winter sees,

Will this thought rise on those who will meet my
face no more,
"He was one who had an eye for such mysteries"?

And will any say when my bell of quittance is
heard in the gloom,
And a crossing breeze cuts a pause in its
outrollings,
Till they rise again, as they were a new bell's
boom,
"He hears it not now, but used to notice such
things"?

ACKNOWLEDGEMENTS

To begin at the beginning:-

Not just the Suite itself, but this recording in its entirety is dedicated to the memory of dear Sir John. It is also offered in love and friendship to John's marvellous family: Penny, Emily and Rosie; Jeremy, Sally and Ross. Thank you all for having me in your lives.

My heartfelt thanks:-

To Joanna David, Rohan McCullough, Gabrielle Drake, Marsha Fitzalan, Liza Goddard, Nichola McAuliffe and the many other wonderful actresses, and to Clive Conway our Flautist, who all helped to make John's shows such joyful occasions.

To Andrew Bernadi for commissioning *To Notice Such Things*; To Bruce Martin for his help in bringing the Flute part to wonderful emotional life at the first performance;

To my dear friend Paul Mann for his eagle-eyed and wonderfully warm and humane pedantry in his help in preparing the scores for this recording;

To Barry McCann, Simon Foster and Melanne Mueller at Avie Records for their wonderful enthusiasm and for staying with me;

To Andrew Cornall, Thelma Handy and all at The Royal Liverpool Philharmonic Orchestra for having me back again; and to Clark Rundell and Cormac Henry for their help and for "noticing the things that matter" with such warmth.

To Jeremy Irons for being the voice of Sir John for me;

To my manager Tarquin Gotch for helping me to see things his way whilst I'm trying to do them my way;

To Heulwen Keyte and Juliet Liddell, and of course to Neil Warnock, at The Agency Group;

To Darren Henley and Tim Lihoreau at Classic FM.

And lastly but of course not leastly, to my patient, beautiful and supportive wife Vicky and to my two precious girls Amy and Sara (and grandson Reggie) my brother Steve, and, as always, to the memory of my dad Reg and my mum Miriam - thank you for the whole kit and caboodle.

Jon Lord January 2010





JON LORD

Founder member of Deep Purple, Jon, born in Leicester, began playing piano aged 6, studying classical music until leaving school at 17 to become a Solicitor's clerk. He escaped to London in 1961 and spent the next two years at the Central School of Speech & Drama after which he was one of the group of students and tutors who founded the London Drama Centre in 1963. A year later he "found himself in an R and B band" called The Artwoods where he remained until the summer of 1967.

December of that year he met guitarist Richie Blackmore and by early 1968 they had together formed Deep Purple. The group's debut LP *Shades of Deep Purple* generated the American Top 5 smash *Hush*. In 1969 the singer and bass player left and the arrival of new singer Ian Gillan & bassist Roger Glover heralded a more aggressive, heavy approach over the course of several albums, including 1970's *Deep Purple in Rock* and 1972's *Machine Head* which includes rock staple, *Smoke on the Water*.

During these early years in Deep Purple, Jon wrote several large scale works for orchestra and rock musicians including *Concerto for Group and Orchestra* which was premiered, filmed and

recorded live at the Royal Albert Hall with Deep Purple and the Royal Philharmonic Orchestra conducted by Sir Malcolm Arnold in September of 1969.

This was followed by *The Gemini Suite*, a commission from the BBC, in 1970, recorded with The LSO conducted again by Arnold, and 1974's *Sarabande* with The Philharmonia Hungarica and Eberhard Schoerner.

After splitting in 1976, Deep Purple reformed in 1984, touring and recording extensively with great success, as indeed they are to this day.

Jon's solo CD *Pictured Within*, a return to a more piano-based and gentler style, (with some lyrics being contributed by Sam Brown) was released to great critical acclaim in 1997.

In September 1999 Deep Purple revisited Jon's *Concerto for Group and Orchestra* on it's 30th birthday, performing it with the London Symphony Orchestra conducted by Paul Mann at two sold out Royal Albert Hall concerts which were recorded and filmed and released in early 2000 on CD and DVD, going on to sell more than 500,000 copies.

Deep Purple then took Jon's concerto on tour with an 70-piece orchestra to Europe, South America and Japan playing it more than 40 times.

Then this:- "By 2001, I was beginning to lose sleep, going around and around with the thought that I couldn't see how to make both things run parallel; that is to stay in Deep Purple and yet have the time to concentrate on and write the kind of music that was more and more in my heart. It was the longest hardest decision of my life, to leave the band I had founded, and had loved for nearly 35 years."

Jon's last concert with Deep Purple was in October 2002 when he left in order to concentrate on a career as a composer and as a performer of his own music.

Since leaving, he has toured with his *Gemini Band* and had his piano concerto *Boom of The Tingling Strings* (a line from the poem that inspired it, *Piano* by DH Lawrence) performed in Australia & Europe in 2003, then twice in December 2006 and recorded by EMI classics with Nelson Goerner (piano) and Paul Mann conducting The Odense Symphony Orchestra, and released in April '08 (entering the Classic FM hall of fame in 2009). Also included on this recording is a Suite

for string orchestra called *Disguises* which had its first performance at the Bergen Music Festival in 2004 with The Trondheim Soloists.

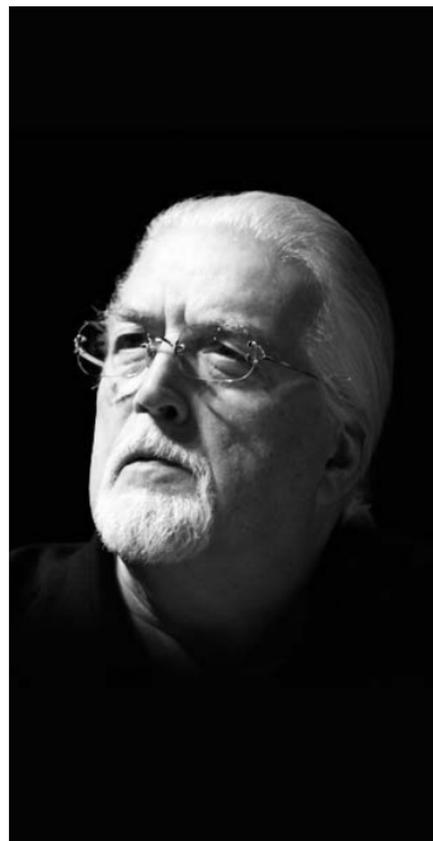
Jon's next solo CD *Beyond The Notes* featured two more collaborations with Sam Brown, including a song - *The Sun Will Shine Again* written for his good friend Frida Lyngstad (Frida from ABBA) It was released at the end of 2004 to further critical acclaim.

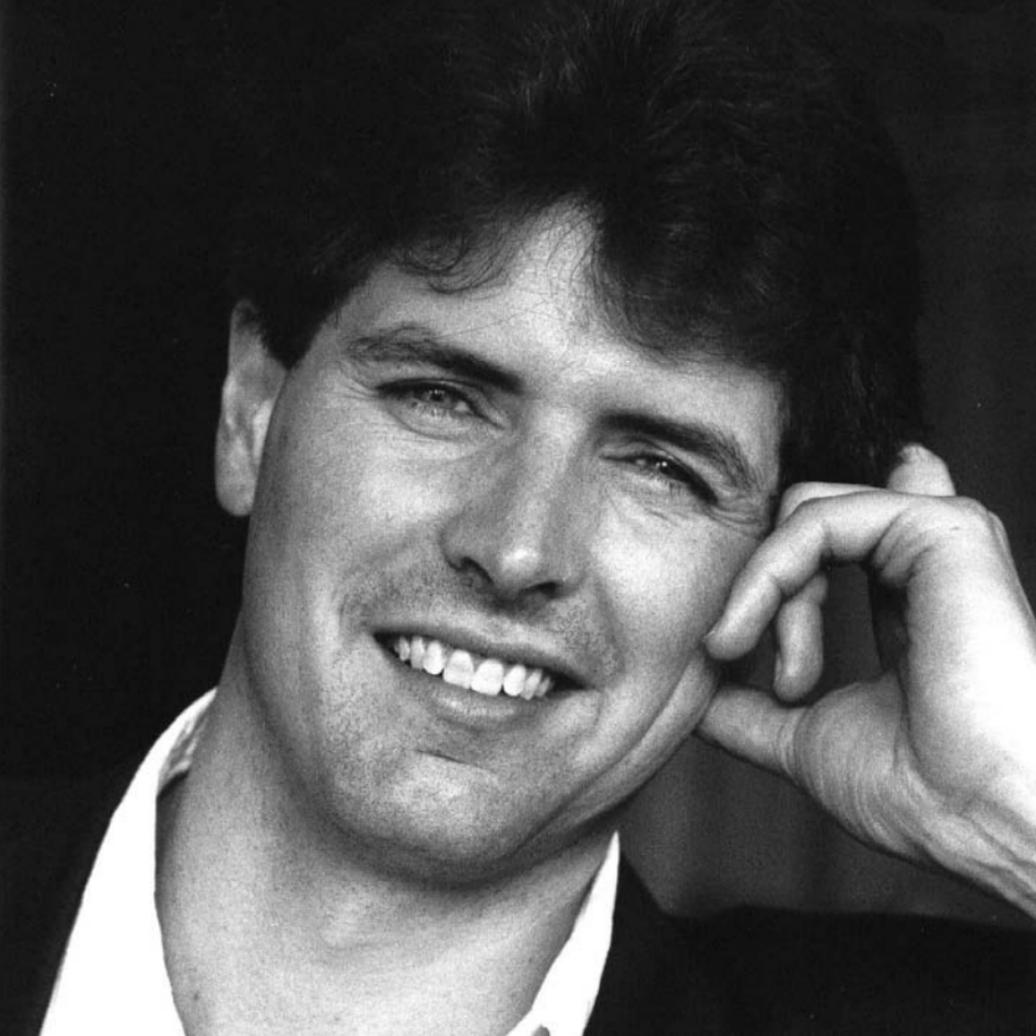
Another full scale work for orchestra and soloists followed, commissioned by Durham University, and called *Durham Concerto*, it was recorded in July 2007 with the Royal Liverpool Philharmonic Orchestra conducted by Mischa Damev, and soloists Matthew Barley (cello), Ruth Palmer (violin) and Kathryn Tickell (Northumbrian Small Pipes) and Jon himself on Hammond Organ. It was premiered in October '07 in Durham Cathedral. The recording was released in January '08 on Avie Records, and made the top 10 in the UK Classical Artist Chart the week of release and went on to make number 3 in the New Release Classical Chart (UK). It also made the top 50 in Amazon's overall pop chart and no 3 in HMV's online Classical Chart. *Durham Concerto* was the highest new entry in Classic FM's Hall of Fame 2009 at no.75. (*Boom of the Tingling Strings*

made no. 198), an astonishing achievement for 2 new compositions by a modern composer.

Jon continues to perform all over the world with his favorite vocalists, Steve Balsamo and Katarzyna Laska. In 2009 alone he performed in arts festivals as diverse as Lichfield and Shipley in the UK to Plovdiv (Bulgaria) and the Virada Cultural Festival (Brazil).

He lives near Henley on Thames with his wife and is currently working on several projects including new pieces for orchestra, songs and anything else he can find that might float in from the ether.





CLARK RUNDELL | CONDUCTOR

Clark Rundell is Director of Contemporary Music and Head of Conducting at the Royal Northern College of Music, Manchester, and Artistic Director of the Royal Liverpool Philharmonic's award winning new music group, Ensemble 10/10. He studied at Northwestern University, Chicago, USA, studying conducting with John P. Paynter and trombone with Frank Crisafulli of the Chicago Symphony Orchestra, and was subsequently awarded a Junior Fellowship to study conducting with Timothy Reynish at the RNCM. In addition to his frequent appearances with the Royal Liverpool Philharmonic, Clark has appeared with the London Symphony Orchestra at the Barbican, the English Chamber Orchestra in London and on tour as well as the BBC Philharmonic, BBC Scottish Symphony Orchestra and the Schoenberg/ASKO ensemble at the Muziekgebouw, Amsterdam, amongst others.

As an arranger, he collaborated with Louis Andriessen on Vermeer Pictures, a suite from the composer's opera Writing to Vermeer, which was recently performed at the Concertgebouw, Amsterdam. He worked also with Mark-Anthony Turnage on an expanded version of Turnage's Invention on Solitude and with Dutch Latin jazz group Zuco 103 on a joint concert with the Residentie Orchestra in the Hague, Holland.

Deeply committed to the performance of new music, Clark has given world premieres of works by composers such as Louis Andriessen, Django Bates, David Bedford, Sir Richard Rodney Bennett, Derek Bermel, Judith Bingham, Gerard Brophy, Alan Bush, Martin Butler, Mary Finsterer, Gary Carpenter, Ian Gardiner, Tim Garland, Adam Gorb, Edward Gregson, Sam Hayden, Kenneth Hesketh, David Horne, Julian Joseph, Steve Mackey, Roger Marsh, Steve Martland, Martijn Padding, Stephen Pratt, Kurt Schwertwik, Michael Torke and Mark-Anthony Turnage.

A specialist in cross-genre collaboration, Clark conducted extensive orchestral projects with artists such as Elvis Costello, Toumani Diabate, Tim Garland, Amal Murkus and the Wayne Shorter Quartet. A highly versatile musician, Clark served for fourteen years as Director of Jazz Studies at the Royal Northern College of Music, and has performed with artists such as John Dankworth, Bob Brookmeyer, Victor Mendoza, Guy Barker, Julian Argüelles, Ed Thigpen, Cleo Laine, Andy Sheppard, Lew Tabakin and Michael Gibbs.

CORMAC HENRY | FLUTE

Born in Dublin in 1975, Cormac Henry began playing the flute at the age of seven at the Kerry School of Music with Joosje le Coultre. On leaving school, he studied briefly in Dublin before leaving Ireland to attend the Guildhall School of Music and Drama under Averil Williams, Sam Coles, Ken Smith and Robin Chapman, graduating with first class honours in July 2000. A post-graduate year in Stuttgart with Jean-Claude Gerard followed.

Cormac has been principal flute of the Royal Liverpool Philharmonic Orchestra since March 2002 and also plays regularly as guest principal in many orchestras in this country and abroad, including the London Symphony, the Concertgebouw in Amsterdam, the Bavarian Radio Symphony and State Orchestras in Munich and the Tonhalle in Zurich.

As a soloist and chamber musician, Cormac has performed at many venues in Ireland and the UK, including the National Concert Hall in Dublin, the University of Limerick Concert Hall, at the Edinburgh Festival, and at the West Cork Chamber Music Festival at Bantry House in County Cork. He has also appeared as a soloist with the RLPO, performing Bach's Brandenburg

Concerto No.5 and Mozart's Concerto in G major. Further afield, he performed Bach's Brandenburg Concerto No.4 with the European Sinfonietta at the Stresa International Music Festival in Italy in 2003. A major highlight in 2004 was a performance of Ian Clarke's solo flute piece Zoom Tube at the Glastonbury Festival while performing with the Frank Zappa tribute band The Muffin Men. Cormac is also a member of the wind ensemble Fusion, who perform regularly throughout the North-West.

Outside of music, Cormac is a very keen if not hugely talented golfer, and is also an enthusiastic follower of rugby, being a particularly passionate supporter of Munster and Ireland.





ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

The RLPO gives over sixty concerts from September to June in Philharmonic Hall, as well as presenting concerts locally and throughout the United Kingdom. The Orchestra has toured to the Far East, the USA and throughout Europe, and has enjoyed a special relationship with Prague in recent years. In 2008 the Orchestra performed at the Prague Autumn and toured North Germany and the Netherlands; they tour Switzerland in March 2010. The RLPO is Classic FM's Orchestra in North West England; this relationship has been extended until 2012. The RLPO and its new music group Ensemble 10/10 are joint winners of the Ensemble of the Year award at the 2009 RPS Music Awards.

In 1998 the Orchestra launched its own recording label, RLPO Live, a venture which has met with a great deal of success. Many RLPO Live recordings are currently being issued and reissued by Avie Records. A complete recorded cycle of Shostakovich's symphonies, under Vasily Petrenko, is in progress on Naxos. Other recordings by the Orchestra appear on the EMI, Nimbus, Universal and Virgin Classics labels. See www.liverpoolphil.com for the latest releases.

Members of the Royal Liverpool Philharmonic are involved in a number of innovative community education and outreach projects, including the RLPO's series of Family Concerts and the government's In Harmony scheme. The Liverpool Philharmonic Youth Orchestra, whose most famous 'old boy' is Sir Simon Rattle, also enjoys close links with the RLPO. The dynamic young Russian Vasily Petrenko became Principal Conductor in 2006 and Chief Conductor in September 2009; his contract has been extended until 2015.

Recorded at The Friary, Liverpool, England on
September 30 and October 1 2009

Executive Producer: Andrew Cornall

Producer: John Fraser

Engineer: Philip Hobbs

Editor: Julia Thomas

Post Production & Mixing: Philip Hobbs

Recordings Coordinator: Verity Weatherburn

Design and Art Direction: Annabel Clements

Front Cover, pages 2 and 12: Jon Lord photographed
by Elena Blednykh

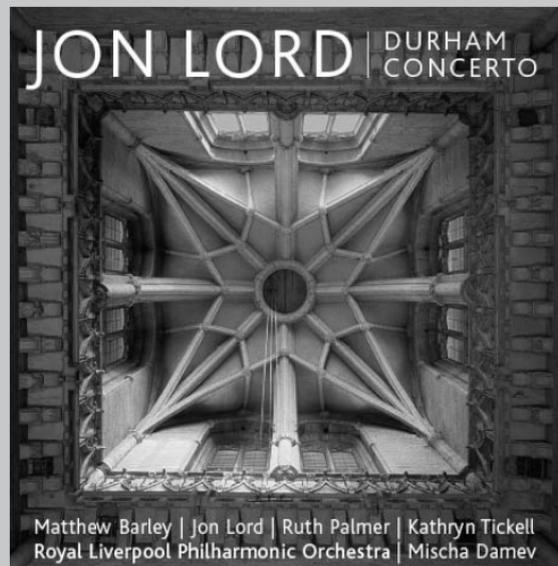
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Clark Rundell and Cormac Henry are photographed
by Mark McNulty



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All compositions by Jon Lord
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Piano: Jon Lord
Flute: Cormac Henry

For more information about the Royal Liverpool Philharmonic Orchestra visit: www.liverpoolphil.com

For more information about Jon Lord visit www.jon.lord.org

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