



**JON LORD'S
NEW CLASSICAL ALBUM
TO NOTICE SUCH THINGS
TO BE RELEASED ON AVIE RECORDS
29 MARCH**

**Features Royal Liverpool Philharmonic Orchestra
On Premiere Recordings of Four Works
And Reading By Jeremy Irons
With Lord On Piano**

**ALBUM IS TRIBUTE TO THE LATE
JOHN MORTIMER, CBE, QC**

Since leaving rock band Deep Purple in 2002, founding member and keyboard player Jon Lord has devoted his career to classical composing.

The latest fruits of his labour can be heard on the new album, *To Notice Such Things*, to be released on 29 March on Avie Records (AV 2190). Jon reunites with the Royal Liverpool Philharmonic Orchestra, who made the world-premiere recording of his *Durham Concerto* (released on Avie in 2007), for four newly-recorded works. In addition, Jon accompanies Jeremy Irons who reads the Thomas Hardy poem "Afterwards", which provided inspiration for the title piece.

Andrew Cornall, Executive Director of the Royal Liverpool Philharmonic Orchestra comments, "Jon Lord's playing and music has been appreciated by millions over the years and following our first collaboration with him with our performances and recording of the *Durham Concerto*, we are delighted to be doing so again. This is a wonderful collection of Jon's latest music, and, once again, he shows that happy knack of communicating with his listener."

To Notice Such Things is a six-movement suite for solo flute, piano and string orchestra, composed in memory of Lord's close friend the late Sir John Mortimer, CBE, QC. Literary references are found throughout the work, appropriately for the creator of *Rumpole of the Bailey*. The music emanates from that which Lord composed for the stage show, *Mortimer's Miscellany*, which he also occasionally accompanied. *To Notice Such Things* is the last line of the Thomas Hardy poem "Afterwards", which ended the show. The first movement, *As I Walked Out One Evening*, from the W H Auden poem of the same name, is based on music that opened the revue. The second movement, *At Court*, captures the 60s and 70s heyday of the free-speaking barrister, whilst Turville Heath, where Mortimer lived, evokes the raconteur reposing in his well-loved garden. The peculiarly named *The Stick Dance* refers to the days when Mortimer's legs were failing him; he still loved a good jive but mainly observed the jiving of a female companion whilst supporting himself on his walking stick. *The Winter of a Dormouse*, which Jon describes as "an attempt to describe Sir John's final months", is a twist on Lord Byron's phrase "Summer of a Dormouse". Mortimer had chosen the diminutive creature to appear on his coat of arms. The work ends with *Afterwards*, a fitting mirror image to Mortimer's *Miscellany*.

Sir John's widow, Lady Penelope Mortimer: "My husband usually preferred the company of women to that of men but his friendship, in the last few years of his life, with Jon Lord was wonderful to behold - a meeting of minds and a fruitful companionship. I am thrilled that Jon has composed this beautiful music for John and that his spirit will live on through it."

Jon says of the piece, "I wanted to give the flute the job of "speaking" for John throughout the Suite; his laughter and his sighs, his wistfulness and occasional mild cantankerousness, his playfulness, and also the anguish and then the

acceptance of his final days." The flute solo in *To Notice Such Things*, is eloquently performed by the Royal Liverpool Philharmonic Orchestra's principal flautist Cormac Henry, who throughout the work engages in dexterous musical dialogue with Lord's solo piano.

Jon Lord performed three movements from *To Notice Such Things* at Mortimer's memorial service at Southwark Cathedral in November 2009, in front of an audience that included the Duchess of Cornwall, members of the Mortimer family, Lord Mandelson, Lord Kinnoek, Jeremy Paxman, Alan Rickman, Peter O'Toole, Sir Tom Stoppard and Jeremy Irons, whose noble reading of "Afterwards" closes the album. This recording serves as a lasting memento of a greatly admired and much loved Englishman.

The album proceeds with a gorgeous instrumental arrangement of Jon's *Evening Song* – the original version appears on his best-selling album *Pictured Within* – here substituting the vocal line with the mellow strains of alto flute and horn conjuring a gentle summer sunset. The next track, *For Example*, combines a yearning nostalgia with heartfelt homage. Written originally for the Trondheim Soloists, it is a "thank you" to one of Jon's early favourite composers, Edvard Grieg, whose initials provide the play on words of the title, and to Jon's piano teacher, who introduced him to the great Norwegian composer's music "way back when". A phrase from Grieg's charming and folksy Wedding Day at Troldhaugen is woven into the fabric of the work's final bars. Next is *Air on a Blue String* follows, a blues-meets-Bach fusion delivered with heart and soul. The album ends with Jeremy Irons' noble reading of the poem "Afterwards".

To Notice Such Things is the follow-up to *Durham Concerto* (AV 2145), which International Record Review found "beautifully scored" and "utterly confident in technique and wholly sincere", further saying, "Lord's basic language plugs directly into a long tradition of British folk-derived pastoral". A popular and critical success, *Durham Concerto* made the top 10 in the UK's Classical Artist Chart and was the highest new entry, at number 75, in Classic FM's 2009 Hall of Fame.

Classically trained from the age of 7, Jon has been recognised for his "considerable skill at imaginative soundscapes" (Gramophone). Fanfare magazine called him "an avid and accomplished composer", and The Times declared, "In the small but growing field of pop stars who write classical music, Lord is a clear leader."

To Notice Such Things has Jon's hallmark warm and melodic idiom, that beautiful and evocative style that has such broad appeal. The album will be available in stores, and through online and download destinations on 29 March 2010.

Jon Lord (b. 1941)

To Notice Such Things *

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

1. As I Walked Out One Evening (4:15)

2. At Court (5:33)

3. Turville Heath (3:01)

4. Stick Dance (4:45)

5. Winter of a Dormouse (5:33)

6. Afterwards (3:56)

7. *Evening Song* (8:16)

8. *For Example* (9:12)

Dedicated to Øyvind Gimse and The Trondheim Soloists

9. *Air on a Blue String* (6:33)

Dedicated to Matthew Barley

10. "Afterwards" by Thomas Hardy

Read by Jeremy Irons

Jon Lord, piano

Total time: 54:25

Royal Liverpool Philharmonic Orchestra

Clark Rundell, conductor

Cormac Henry, flute *

Jon Lord, piano

Thelma Handy, leader

Recorded 30 September – 1 October 2009,

The Friary, Liverpool

Producer: John Fraser

Engineer: Phil Hobbs

Release date: 29 March 2010

Avie Records AV 2190

NOTES TO EDITORS

Founder member of Deep Purple, Leicester-born **Jon Lord** studied classical music from the age of 7. Having moved to London in 1961, he met guitarist Richie Blackmore in 1963 and by 1968 they had formed Deep Purple, which, over the years and changing personnel, generated such hits as *Hush*, *Child in Time* and *Smoke on the Water*. During these years, Jon wrote several large scale orchestral works 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 1969. The band has since toured the work internationally and sold a half million copies of the resulting CD and DVD. Other orchestral works included the 1970 BBC commission *The Gemini Suite*, and 1974's *Sarabande*. Jon's 1997 solo CD *Pictured Within* reflected a piano-based, gentler style.

Jon's last concert with Deep Purple was in October 2002 when he left to concentrate on composing and performing his own music. In 2007, Durham University commissioned *Durham Concerto* for the occasion of the institution's 175th anniversary. The work was premiered and recorded by the Royal Liverpool Philharmonic Orchestra. The recording, on Avie Records, made the top 10 in the UK Classical Artist Chart and was the highest new entry in Classic FM's 2009 Hall of Fame. Jon continues to perform internationally, from Brazil and Bulgaria to the UK. He lives near Henley on Thames with his wife and continues to work on new compositions and reinterpretations of some of his own previous works.

The **Royal Liverpool Philharmonic Orchestra** (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 and Spain in August 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. New releases on Avie in 2010 include two Rachmaninov recordings – *Symphony Dances/The Isle of the Dead/The Rock*, and *Piano Concertos Nos. 2 and 3*, with Simon Trpčeski. 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.

Launched in 2002, **Avie Records** operates a unique business model based on artist ownership, allowing artists a creative freedom not found at any other label. Avie was instantly recognised as a trail-blazer and has been hailed as "adventurous" (New York Times), "enterprising (Gramophone)," and "admirable" (The Sunday Times). Avie's catalogue now numbers over 200 titles and features such artists as Michael Tilson Thomas and the San Francisco Symphony, Trevor Pinnock and The English Concert, The Dufay Collective, Lorraine Hunt Lieberson, Julian Bream, Semyon Bychkov, Andreas Haefliger, Antonio Meneses, Menahem Pressler, Monica Huggett, and Thomas Zehetmair. The label has garnered awards from Classic FM Gramophone and BBC Music Magazine, several Grammy nominations, and has produced numerous international chart-topping releases. Avie's worldwide distribution network extends to over 30 countries, including online (e-tail) and digital download destinations from iTunes to emusic to Classical Archives. Quality is fundamental to Avie's output, and with a few decided exceptions, the recordings are sold at a traditional full price, reflecting the value of the purchase.