Notes for a writer: The role of the flute as narrator in Jon Lord's To Notice Such Things

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Notes for a Writer:

The Role of the Flute as Narrator in Jon Lord’s *To Notice Such Things*

Brianne Little

A research project submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

in

Partial Fulfillment of the Requirements

for the degree of

Doctor of Musical Arts

School of Music

August 2016

FACULTY COMMITTEE:

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Professor David Pope
DEDICATION

I want to dedicate this project to my incredibly supportive parents, Jeff and Cindy Little; my grandmother, Mary Ann Zolman; my uncle, Dick Zolman; and my partner, Ross Ahlhorn. Thank you all for your love and support.

For my grandfather, Richard Zolman: a man who used to notice such things.
ACKNOWLEDGEMENTS

I am deeply grateful to Dr. Beth Chandler for supporting, challenging, guiding, and encouraging me through the last four years. To my other committee members, Dr. Eric Guinivan and Professor David Pope, thank you for your support and guidance in the completion of this project.

To Schott Music, thank you for allowing me the use of *To Notice Such Things* to support this document.

To Paul Mann, thank you for being willing to give of your time to talk with me about Jon Lord and John Mortimer. This project could not have been completed without your insight and knowledge.
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ABSTRACT

Jon Lord’s *To Notice Such Things* is a twenty-seven minute suite for flute, piano, and string orchestra composed in memory of the writer and barrister Sir John Mortimer, Q.C. In this orchestral work Lord used the flute as a narrator for Mortimer’s life as a programmatic or figurative device. Lord used his knowledge of Mortimer, through their close friendship, in order to create a narrative of the author’s life experience through music. Each movement of this suite points to a specific idea, time, or experience in Mortimer’s personal history, and provides the listener with a glimpse into the author’s life and works. By examining five specific musical features, this paper will illuminate how Jon Lord used the flute as a narrator for John Mortimer’s life and will show that Lord’s compositional techniques enhance and support this narrative. These techniques include programmatic elements, harmonic elements, rhythmic elements and tempo, thematic elements and allusions, and using the flute as John Mortimer’s voice. Comparisons to Lord’s improvisational style during his time with Deep Purple will also be explored as influences on the narrative of this work and as elements of Lord’s natural compositional style. This modern suite for flute, piano, and strings also contains allusions to great composers like J.S. Bach, Vaughn Williams, Elgar, and great poets like Auden, Thomas, and Hardy. *To Notice Such Things* is a substantial addition to the canon of significant flute music, worthy of more frequent performance. This paper intends to bring increased attention to a composer and writer whose talents and creative works deserve further recognition.
INTRODUCTION

“I love writing for the flute orchestrally – it’s one of the really enjoyable instruments in the orchestra, for me, to write for.”

It is not often that one finds a rock star professing his love for writing music for the flute, but Deep Purple founder and keyboardist, Jon Lord was willing to admit it. For those who only know Lord for his work on Deep Purple’s massive rock anthems, there is an entire realm of Lord’s creative output that has yet to be fully appreciated. In fact, the Englishman was a prolific composer of classical art music, which combined a variety of musical genres and thrilled classical and rock audiences alike. Among Lord’s several works for orchestra, flutists are especially fortunate to find a substantive contribution to their repertoire. To Notice Such Things is a twenty-seven minute suite for flute, piano, and string orchestra. Though not a traditional concerto, it features the flute as a solo voice. It also includes an intensely emotional cadenza and is similar in length to other standard concerti in the canon. The piece was composed in memory of Sir John Mortimer, who became one of Lord’s dearest friends in the late 1990s.

Sir John Mortimer, Q.C., was a famous British barrister, author, playwright, and television writer whose most famous character was Horace Rumpole, a barrister on the long-running BBC series Rumpole of the Bailey. Mortimer’s passing in 2009 was the impetus for Lord to compose To Notice Such Things, in which he musically references the many events, joys, loves, and sorrows of his late friend’s life. In this composition Lord utilizes the flute as the narrator of Mortimer’s life, either as the writer’s actual voice or as a third-party narrator.

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3 Ibid.
The piece begins with Mortimer’s youth and passes through all the important moments of his life. Lord also includes references to great works of literature, of which Mortimer was extremely fond and which were often utilized in Mortimer’s frequently performed one-man show, Mortimer’s Miscellany.4 This show included readings of Mortimer’s favorite poems, stories about his childhood, and funny anecdotes about his time as a barrister. It was a highly successful performance that was loved by audiences and critics alike.5 One of these performances has been transcribed into a book entitled In Other Words.

In the United Kingdom, both Jon Lord and John Mortimer enjoyed significant popularity in their respective genres. Lord’s music was celebrated, with many of his classical albums placing in the top ten of the U.K. classical album chart. He is the only musician in the U.K. to ever have a simultaneous top-ten hit in both the classical and popular charts.6 John Mortimer’s writing, especially for television, was enormously popular in the U.K. His most famous character, Horace Rumpole, was a household name in the United Kingdom, and Rumpole of the Bailey was a fixture on PBS in the United States from 1978–1992. His works of literary fiction, though they achieved positive reviews in major U.S. newspapers, were not part of the mainstream American culture.

Jon Lord used his knowledge of Mortimer’s life and literary works in order to create a narrative of the author’s spirit through music. By researching the different aspects of narration used in his orchestral work To Notice Such Things, Lord provided an introduction to the most famous works of John Mortimer for those who may not have been previously

4 Ibid.
acquainted with them. Each movement of this suite points to a specific idea, time, or experience in Mortimer’s personal history, and provides the listener with a glimpse into the author’s life and works. By examining five specific musical features, this paper will illuminate how Jon Lord used the flute, and sometimes strings and piano, as a narrator for John Mortimer’s life as a programmatic or figurative device and will show that Lord’s compositional techniques enhance and support this narrative. These techniques include programmatic elements, harmonic elements, rhythmic elements and tempo, thematic elements and allusions, and using the flute as John Mortimer’s voice. Lord also used his extensive experience as a keyboard improviser with Deep Purple to create this piece, and elements of his improvisational compositional style are added to the narrative of this remarkable friendship. Lord’s virtuosic keyboard abilities are translated into this work and make for a fascinating collaboration between classical music and popular culture. This modern suite for flute, piano, and strings—with its allusions to the great composers, J.S. Bach, Vaughn Williams, Elgar, and great poets, Auden, Thomas, and Hardy—is a substantial addition to the canon of significant flute music, worthy of more frequent performance. This paper intends to bring attention to a composer and writer whose talents and creative works deserve further recognition.
BIOGRAPHICAL INFORMATION
The Life of Jon Lord

Jon Lord was born on June 9, 1941, to a father who was a dance-band saxophone player. Music was an integral part of his life since birth, and his artistic expressions were always encouraged. At age nine, Lord began piano lessons with Frederick Alt, with whom he studied until the age of 17. During his time studying with Alt, Lord passed all of the Royal College music exams with an A level. Alt was a graduate of the Royal College of Music and turned to teaching when his hopes of becoming a successful concert pianist seemed dashed. Alt brought more than just technical knowledge of playing a piano to Lord’s lesson; he required Lord to learn music history and theory, in addition to learning to compose fugues, counterpoint, and harmony. These lessons remained with Lord for the rest of his life and encouraged him to have the freedom to use music composition as a means of expression.  

During this time, the 1950s and 60s, rock and roll became the dominant form of musical entertainment for young people in England. Rock was almost a form of protest against the ideas of one’s parents, specifically, the idea that a son should follow his father into the workforce after serving a mandatory two years in the military. Rock and roll was hard to find on the radio airwaves due to the BBC’s monopoly on airplay content, which did not end until 1973. The BBC generally avoided entertainment other than “light orchestral music, live dancing contests, pre-war comedians, and mind-broadening lectures.” Young people turned to Radio Luxembourg to hear artists such as Little Richard, Chuck Berry, and Jerry Lee Lewis. Lord’s first introduction to rock and roll was through the music of Jerry

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7 Anderson, Painter in Music, 178.
9 Ibid., 3.
10 Ibid.
Lee Lewis, whose song, “Whole Lotta Shakin’” Lord memorized and attempted to reproduce. According to Deep Purple biographer Dave Thompson,

No matter how hard he tried to coax them out of the old upright piano, he simply could not master the first four bars of the song. He knew the chords, he knew the notes. But the feel – the clanging, clattering, visceral thrill of a piano screaming defiance – that was what he could not comprehend.¹¹

At first, despite his obvious love for music of all kinds, Lord wanted to be an actor and studied at the Central School of Speech and Drama and at the London Drama Center. It was only when he became unable to pay his bills and tuition that he began playing piano around town. His ease with improvisation and excellent technique gave him a skillful reputation with other bands, and he was soon asked to play with the Bill Ashton Combo (a jazz band in North London), The Artwoods, and the Don Wilson quartet. It was during this time that Lord was able to experiment in playing the electric organ, and he was immediately hooked on the new types of sounds that were emanating from the instrument. Lord’s popularity among jazz and studio bands led to his involvement in a studio session with The Kinks, a relatively unknown band at the time.¹² This session resulted in The Kinks’ greatest hit song ever, You Really Got Me, and provided Lord with some much needed funding to buy the new Hammond organ.¹³

Throughout the years touring with different jazz bands, Lord often spoke about the idea of combining classical music with popular music. His inspiration came partly from a 1959 album entitled Bernstein Plays Brubeck Plays Bernstein. This collaboration between the Dave Brubeck Quartet, the New York Philharmonic, and Leonard Bernstein resulted in a recording of Dialogues for Jazz Combo and Orchestra, a composition by Dave Brubeck’s brother

¹¹ Ibid., 23.
¹² Ibid., 24.
¹³ Ibid.
Howard. This recording helped to legitimize Lord’s views of equality between popular and classical music. Lord believed that the styles of rhythm and blues and classical music should be considered equal and could be blended together. He truly believed that musicians playing rhythm and blues were accomplished, virtuosic musicians, just as those who held positions in major orchestras. The lines drawn between the two genres were “ridiculous” in Lord’s mind.

When Jon Lord and Ritchie Blackmore, future Deep Purple lead guitarist, met in 1967, there was an instant creative bond, and they began writing music together within minutes of their first meeting. The two put together a new musical group called Roundabout, whose trademark was extremely loud music with florid improvisational sections. Both Lord and Blackmore idolized an American group called Vanilla Fudge, who had recently played a Baroque rendition of The Supremes’ “You Keep Me Hanging On.” With this type of musical synergy in mind, Lord and Blackmore were consciously attempting to create a group that would invent a new musical style: hard rock with virtuosic playing abilities. According to Lord, “We took from jazz, we took from old-fashioned rock’n’roll [sic], we took from the classics. We were musical magpies in a way, and I found that delightful.” Blackmore and Lord pushed each other musically, often trading musical jokes or attacks. This banter provided an early sense of humor and tension in the band; neither the audience nor the band members knew what was coming next.

Lord and Blackmore eventually found musicians that could handle their improvisational styles. Vocalist Ian Gillan, bassist Richard Glover, and drummer Ian Paice

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14 Ibid., 25.
15 Wakeman, Face to Face with Rick Wakeman: Jon Lord, 2009.
16 Thompson, Smoke on the Water, 33.
17 Ibid.
18 Ibid., 34.
19 Ibid.
were added to the line-up, and the group became the most famous incarnation Deep Purple. With Lord and Blackmore constantly challenging each other, along with Ian Paice and Roger Glover’s solid rhythmic structure, and Ian Gillan’s distinct vocals, Deep Purple was able to experiment with ever more grand textures and ornate improvisations.\(^{20}\)

Despite their dedication and virtuosic abilities, the members of Deep Purple did not see much success with their first album, “Hush,” in 1968. This first album was recorded over the course of only two days, as the label could not afford any additional studio time.\(^{21}\) Audiences in the U.K. barely recognized them, but they did find some success in the United States, where the American radio market pushed British acts.\(^{22}\) During the tour of the U.K. and the U.S. that followed the first album, the band continued to grow and experiment with different sounds and textures. In an attempt to compete with the massive sound of Ritchie Blackmore’s amplified guitar, Lord experimented with his electric organ’s output through Marshall amplifiers.\(^{23}\) This experimentation led Lord to short circuit the amplification of his Hammond organ to create an entirely new sound, and “the beast was born.”\(^{24}\)

In early 1969 Lord mentioned to his management an idea about Deep Purple collaborating with a full orchestra. After toying with the idea for five years of marrying rock and classical music, Lord finally believed that he had a group that was capable of meeting the virtuosic standard of a professional orchestra.\(^{25}\) Surprisingly, Deep Purple’s management loved the idea and immediately booked the Royal Albert Hall and the Royal Philharmonic Orchestra. Before relaying this information to Lord, management asked how long it would take to complete the composition of this major work. Lord replied that he thought he could

\(^{20}\) Ibid.
\(^{22}\) Thompson, *Smoke on the Water*, 34.
\(^{24}\) Thompson, *Smoke on the Water*, 35.
\(^{25}\) Ibid.
finish the work in roughly nine months. This was good news, as that was how far in advance Deep Purple’s management had booked the performance.\textsuperscript{26}

The renowned British composer and conductor Malcolm Arnold was tapped to conduct the premiere of what would be titled \textit{Concerto for Group and Orchestra}.\textsuperscript{27} He also helped Lord with the mechanics of composing for an orchestra, which was extremely helpful to the young rocker. Arnold met with Lord after the first fifteen pages of the work were written. He was so impressed with the piece that he encouraged Lord to make it a full, three-movement concerto, instead of a one-movement work as Lord had been envisioning.\textsuperscript{28} This boosted Lord’s confidence, and he redoubled his efforts with the help of Cecil Forsyth’s book, \textit{Orchestration}, and an additional orchestration book by Walter Piston of the same name. Later Arnold remarked that he was highly impressed with Lord’s compositional abilities and mentioned that Gershwin could not orchestrate his own compositions, yet this young hard rocker could both compose and score the piece impressively.\textsuperscript{29}

The premiere of the \textit{Concerto for Group and Orchestra} occurred on September 24, 1969, on the same concert at which Malcolm Arnold premiered his Symphony No. 6. The rehearsal process leading up to this performance was grueling, especially for Lord.\textsuperscript{30} The orchestra was defiant and wanted nothing to do with this rock band. In fact, a cellist stood up during a rehearsal and declared how insulted she was that she was being forced to work with a “second-rate Beatles.”\textsuperscript{31} Lord later admitted that he was nearly reduced to tears on more than one occasion during the rehearsal process. Malcolm Arnold finally put his foot

\textsuperscript{26} Ibid., 80.
\textsuperscript{27} Ibid.
\textsuperscript{28} Anderson, \textit{Painter in Music}, 174.
\textsuperscript{30} \textit{Jon Lord: It’s All Music}, produced by Sally Bowman, Matt Clare, and Tony Roe, BBC Productions; East Midlands, 2013.
\textsuperscript{31} Thompson, \textit{Smoke on the Water}, 82.
down and admonished the Royal Philharmonic Orchestra with some rather foul language by saying, “You’re supposed to be the finest orchestra in Britain, and you’re playing like a bunch of cunts.”32 After this angry outburst, the orchestra calmed down and grudgingly played their parts admirably.

Lord was quite worried about the premiere performance, but the entire show went smoothly. In fact, the only area of concern was that Ritchie Blackmore decided to make his ninety-second guitar solo in the first movement last, seemingly, forever.33 Arnold glared at him intently during the solo, but Blackmore ignored him and played until he felt that he had said all that he needed to say. He then gave Arnold the cue for which he had been waiting, and the piece continued with no other disturbances.34 What was entirely unexpected by anyone in that group, rock band or orchestra, was the immediate and intense audience reaction, who stood and demanded an encore.35 Since Arnold had not prepared for that type of reaction, he simply had the orchestra return to the top of the third movement and play it again.36 Looking back on this experience with friend and interviewer Rick Wakeman, Lord remembers the respect and admiration that the orchestra had for Malcolm Arnold. Arnold’s belief in this piece, respect for Lord, and love of rock music is what influenced the orchestra to take the experience seriously.37

The band did not quite realize the impact of this experience on the music world, and Lord admitted that this venture was mostly an experiment for him. He was fascinated by the combination of the two musical styles, classical and rock. Other members of the band found

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32 Ibid., 83.
33 Ibid.
34 Ibid.
35 Ibid.
37 Wakeman, Face to Face with Rick Wakeman: Jon Lord, 2009.
this performance to be a nuisance at the time, as it prevented them from rehearsing for future tours and working on a new album. Band member Ian Gillan was in charge of writing the lyrics for the second movement of the *Concerto* and waited until the day of the dress rehearsal to put the lyrics on paper.\(^{38}\) It was Malcolm Arnold that convinced him of the need to write the lyrics, so they went to a neighborhood pub for a drink at noontime and the song was born.\(^{39}\) Gillan and fellow band member Roger Glover have said that they did not appreciate the *Concerto* at the time but, with the benefit of hindsight, they realize how much the *Concerto* actually did for the group and for popular music in general, as it added some validity to their musical abilities.\(^{40}\)

The *Concerto* was only performed three more times in 1969 and 1970 in Vienna, Zurich, and Los Angeles. After these performances the actual score for the piece was lost, and Jon Lord would not think of the work again until the 1990s. Lord believed that after the premiere in Los Angeles, the musicians and crew simply forgot to gather up the score.\(^{41}\) Due to the success of the *Concerto*, Lord was asked to write another piece for the same ensemble, and the *Gemini Suite* was composed. A five-movement work for rock group and orchestra, each movement of the *Gemini Suite* is based on the personality of a Deep Purple member and titled after that person’s star sign. The work also was an enormous success and conducted again by Malcolm Arnold; however, despite its success, the piece was not heard again for 28 years.\(^{42}\)

As Deep Purple continued to record and tour during the early 1970s, tension within the band continued to increase, and the stress of constant touring and recording took its toll

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\(^{38}\) Thompson, *Smoke on the Water*, 82.

\(^{39}\) Ibid.

\(^{40}\) Ibid., 81.

\(^{41}\) Wakeman, *Face to Face with Rick Wakeman: Jon Lord*, 2009.

\(^{42}\) Thompson, *Smoke on the Water*, 105.
on all band members. In 1974 Lord was diagnosed with acute appendicitis, which turned septic, and an important U.S. tour had to be cancelled.\textsuperscript{43} The relations between bandmates soon became toxic, and the group, as it was known then, disbanded. Throughout the 1970s, different incarnations of Deep Purple tried their hand at touring and recording with little success. A reunion tour and record was arranged in the 1980s, but still the band did not survive with their original members.\textsuperscript{44} Lord, on the other hand, was completely loyal to this group and stayed with them through the various incarnations until 2002.

During the years between 1974 and 1998, Lord claimed that he had been “seduced by the rock and roll lifestyle” and mostly stopped composing classical pieces.\textsuperscript{45} His return to composition was tied to the emotional effects of dealing with the death of his parents.\textsuperscript{46} The 1998 work \textit{Pictured Within} signaled Lord’s return to classical writing. Though his retirement from Deep Purple in 2002 was a move that allowed Lord to focus on classical music, he never viewed himself as a composer. Lord commented to biographer Martin Anderson, “Composer always seems to me to be an epithet that’s hung around the neck of the greats, and I’m a bit too self-effacing for that kind of thing.”\textsuperscript{47} Lord simply wanted to play and write what he believed was good music.\textsuperscript{48}

Prior to Lord’s retirement, Deep Purple’s management wanted to stage a twentieth-anniversary performance of the \textit{Concerto for Group and Orchestra}. It was at this time that Lord realized that the score for the piece had been lost. Lord had nothing left from which to play or provide to an orchestra, so the performance never occurred. In 1999 Deep Purple

\textsuperscript{43} Ibid., 155.
\textsuperscript{44} Ibid., 245.
\textsuperscript{45} Anderson, \textit{Jon Lord, Painter in Music}, 175.
\textsuperscript{47} Anderson, \textit{Jon Lord, Painter in Music}, 175.
\textsuperscript{48} Wakeman, \textit{Face to Face with Rick Wakeman}, 2009.
management desperately wanted to stage a thirtieth-anniversary performance and booked the Royal Albert Hall again without Lord’s knowledge or permission. Lord began trying to recreate his concerto but nearly had a nervous breakdown as he realized that he just did not quite remember what he had written. Fortunately, a Dutch music student named Marco de Goeij was studying the *Concerto* for his thesis at that time and decided that he was going to transcribe it from the 1969 live performance since there was no score to study. He randomly appeared in London and told Lord that he had been transcribing the piece. Lord was elated and, with de Goeij’s transcription work, was able to finish in time for the anniversary performance.

The thirtieth-anniversary performance, conducted by Paul Mann, was well received, and the orchestra was far more excited than at the original performance in 1969. Lord stated, “The whole thing had such a feel of being fun… [But] I’m most proud that, in the end, those shows proved that good music is universal.” The success of this performance launched a world tour for Deep Purple that included dates with orchestras in Romania, Germany, Japan, and the United States.

After the concerto world tour and Lord’s retirement from Deep Purple, he began working on a piano concerto. *Boom of the Tingling Strings* premiered in 2003 and marked the beginning of Lord’s new career as a serious classical composer. Also composed in 2003, his next symphonic work, *Disguises* for string orchestra, was dedicated to Malcolm Arnold, the man who encouraged his compositional voice in 1969. Though Arnold was not able to hear

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50 Ibid.
51 Ibid.
52 Thompson, *Smoke on the Water*, 304.
53 Ibid.
the piece because he died prior to its premiere, he was aware of the dedication and sent Lord a short note to state that he was honored and wished the piece success. Lord released the recording of this work on his record, *Boom of the Tingling Strings*. Lord’s next large ensemble work was *Durham Concerto*, composed in 2007. Lord followed this work with *To Notice Such Things* in 2009 and *From Darkness to Light (A Prayer for the Millennium)* in 2012. In addition to these large orchestral works, Lord also wrote a variety of small chamber works and created arrangements of Deep Purple songs for orchestra. *To Notice Such Things* is the only work for a solo instrument outside of the piano and, as mentioned previously, is dedicated to the memory of Sir John C. Mortimer, Q.C.

Unfortunately, Jon Lord only outlived his friend by three short years. In 2011 Lord was diagnosed with pancreatic cancer and decided to stop touring. Lord’s final public performance was as the pianist in *To Notice Such Things* at the Shipley Arts Festival in July 2011. Jon Lord passed away in July of 2012 after a year-long battle with cancer and is survived by his wife Vicky and their two daughters. In May of 2016 Vicky was present at The Rock and Roll Hall of Fame induction ceremony when Lord, and Deep Purple, were finally offered entrance into the esteemed organization.

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The Life of John Mortimer

John Clifford Mortimer was born on April 21, 1923, the only child of Kathleen May and Clifford Mortimer. His father was a well-known barrister, fierce Darwinian Evolutionist, and legal scholar who specialized in divorce litigation. His textbook, *Mortimer on Probate*, is still the standard used on the validity of wills. Young John worshipped his father and, as an older man, often would reminisce about Clifford’s love of quoting Shakespeare in daily life. In the introduction to the print version of his *Mortimer’s Miscellany* stage show, Mortimer recalls his family’s yearly visits to the Shakespeare Memorial Theatre:

> We weren’t the most popular members of the audience because my father liked a six-course dinner, but when we arrived at our seats, usually about ten minutes late, in the front row of the stalls, he was of enormous assistance to the actors, being able to say the lines about five seconds before they could get to them.\(^{58}\)

Mortimer fondly remembered being confused as to which person was speaking in his home: his father or Shakespeare. Young Mortimer was a voracious reader who typically preferred to spend time alone rather than with other children. He believed that his loner behavior was encouraged by his father, and it was a symptom of being an only child.\(^{59}\)

Mortimer also felt the need to entertain his parents and would perform one-man versions of *Hamlet*, which required him to duel with himself and drink his own poisoned chalice.\(^{60}\)

In 1932 he was sent to board at the Dragon School in North Oxford. Though Mortimer hated boarding school at first, his experiences there influenced his life as a writer and became his comedic fodder.\(^{61}\) Young Mortimer was not very popular in school, as he had an extreme aversion to any physical activity and found the conservative nature of the


Dragon School unpalatable. He particularly disliked school prayer, which he thought was “absurd.”\textsuperscript{62} Despite his dissatisfaction with many aspects of his schooling, John befriended other boys with similar interests. He wrote often, put on plays, published two works of prose, and played Richard II in the school’s Shakespeare performance of 1937.\textsuperscript{63}

From the Dragon School John was sent to Harrow School, founded in 1571. Though he still balked at the conservative nature of the school, it was there that John discovered the works of Lord Byron, a discovery that would influence the rest of his life. He recalls,

Then, as now, I found Lord Byron deeply sympathetic. His potent mixture of revolutionary fervor and crusty conservatism, his life of a Puritan voluptuary, of a romantic with common sense, was intoxicating to me.\textsuperscript{64}

Mortimer would spend hours reading Byron’s poems and letters in the library and admired the poet’s defense of liberty and push for parliamentary reform.\textsuperscript{65}

In his second year at Harrow, Mortimer found some personal success in the debate program. In his first debate he argued that, “The modern generation believes what it is told rather than thinking for itself.”\textsuperscript{66} Mortimer also debated on the topics of World War II being a consequence of government failure, and that public schools, like Harrow, encouraged class distinction. In the United Kingdom, public schools are not dependent on government funding, and they function by charging expensive tuition, room and board, which could only be afforded by wealthy families. Valerie Grove comments, “Proposing the motion [idea] that public schools encourage class distinction, John reminded his audience that we are all born

\textsuperscript{62} Ibid., 21.
\textsuperscript{64} Mortimer, \textit{Clinging to the Wreckage}, 39.
\textsuperscript{65} Grove, \textit{A Voyage Round John Mortimer}, 26.
\textsuperscript{66} Ibid., 29.
equal, and deplored the inevitable class hatred that must spring up between a Harrow boy and the footman who has to serve him. He was defeated by nineteen votes to twelve.67

Mortimer’s political ideals became clear to him during his time at Harrow due to the books he read and his dislike of the headmaster, Mr. Keswick. He remembers in his memoir,

I knew almost nothing about life, but I knew perfectly clearly that I couldn’t stand people like Keswick. So a whole political attitude can grow from a handful of books and a strong loathing for the Head of the House. Naïve as these beliefs were, trivial as their origins may have been, I cannot say they are attitudes I have ever lived to regret, and it seems to me that those who now write their best sellers denouncing the treacherous iniquities of the Cambridge Communists, show little understanding of the emotions of the thirties, when good and evil seemed so unusually easy to distinguish and the Russians appeared simply as allies in the war against Fascism.68

Mortimer’s brand new political beliefs led him to set up a Communist cell at Harrow, but he remained its one and only member.69 Despite the colorful nature of Mortimer’s remembrances of his time at Harrow, other students have stated that he was a loner with few friends who was relatively invisible while his time at the school passed. What Harrow did provide for Mortimer was a solid classical education, a love of Byron, and some anecdotes of questionable origin.70

In 1935 Clifford Mortimer accidentally struck his head on the roof of a car and detached the retina in both eyes.71 This accident changed the dynamic of the family immensely, as Kathleen now became a continuous caregiver to Clifford. She accompanied him to work, where she would read evidence aloud in the courtroom and take copious notes

67 Ibid., 36.
68 John Mortimer, Clinging to the Wreckage, 38.
70 Grove, A Voyage Round John Mortimer, 32.
71 Ibid., 33.
of the proceedings. This work was in addition to assisting Clifford with bathing, hygiene, and eating at home, where no one spoke a single word aloud of his condition and carried on as if life were perfectly normal. After Mortimer’s time at Harrow was complete, Clifford insisted that he attend Oxford in the Brasenose College and study law. Initially Mortimer resisted this idea, but Clifford would hear no argument, and soon Mortimer was moving into his rooms in the Meadow Building at Oxford. Attending this university during wartime was a strange experience, as rations of food and coal made it a rather unpleasant living situation. No bells rang on campus so that attention would not be drawn to its location, and the campus could hopefully avoid a German air raid.

Mortimer was again attending an upper-class prestigious school and protested their conservatism by dressing rebelliously and deciding that he was a staunch pacifist. His ideas found him some excellent friends like Michael Fenton, who finally introduced him to music, something Mortimer had never experienced due to his father’s distaste of it. The two men spent hours listening to The Magic Flute, Brahms’ Fourth Symphony, and W.C. Handy’s St. James Infirmary Blues.

Unfortunately, Mortimer’s time at Oxford was short-lived and ended in a scandal when he developed a romantic infatuation with a seventeen-year old young man named Quentin Edwards. Edwards was a friend of a friend and often visited Oxford to attend the theatre, ballet, and participate in other social outings with Mortimer and Fenton’s group of friends. After one of Edward’s lengthy visits, Mortimer began writing letters with a romantic

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72 Ibid.
75 Ibid., 43.
76 Ibid., 44.
77 Ibid., 47.
78 Ibid., 51.
tone to the young man. Eventually, these letters were read by Edwards’ headmaster, who reported the incident to Oxford, and both men were expelled from their respective schools. Both Mortimer and Edwards went on to have successful legal careers, and Edwards became a judge. He was well into his eighties when he was asked to reminisce about his former relationship with John Mortimer. He stated:

John and I had, I suppose, a crush on each other: it didn’t amount to more than that. It was all about nothing! We’d been to single-sex public schools, where people form romantic friendships which are not really quite homosexual. I was not a homosexual, never have been, and neither, the truth is, was John, but he had this idea of romantic friendships.

Clarifications at the time of the scandal did not appease school administration, and Mortimer now had to find work that could count for wartime service, since he could no longer rely on Oxford to keep him out of the war effort.

While searching for meaningful work, Mortimer returned home to Turville Heath, his father Clifford’s home in Buckinghamshire’s Chiltern Hills, and devoted himself completely to writing a novel, prose, and some poetry. Through a friend of his father, Mortimer was hired to work with the Crown Film Unit, a part of the Ministry of Information, which could be counted as service to the war effort. The Crown Film Unit’s main goal was to portray the war effort in Britain in the most positive light possible. Mortimer wrote scripts interlaced with funny jokes and began to develop the satirical writing style with realistic dialogue that would make him famous later in life. Mortimer even

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79 Ibid., 53.
80 Ibid., 52.
81 Ibid.
82 Ibid., 56.
83 Ibid., 59.
85 Kennedy, *Ludovic Kennedy Talks to John Mortimer,* “Portrait.”
commented on how this style came easily to him in letters to his friends, even though the writing of his novel was a source of constant stress and anger.\textsuperscript{87} Mortimer truly lived his life to the fullest during this time as he worked on his writing, attended a variety of parties, and began dating. He also traveled around the United Kingdom with the Crown Film Unit and, for the first time, directly interacted with the working class that he had supported in his one-man Communist cell.\textsuperscript{88}

After the war ended, Mortimer found some writing success by selling short stories to the BBC radio.\textsuperscript{89} These stories, \textit{In the Making} and \textit{Little Screwball}, helped Mortimer to gain a reputation as a writer while he was studying for the bar exam.\textsuperscript{90} Mortimer’s degree was finally conferred after he served for a year in the Crown Film Unit.\textsuperscript{91} Since he had already completed the necessary law courses at Oxford and his military service, he was allowed to sit for his exam to receive his degree. In October of 1947 Mortimer was featured in \textit{Harpers Magazine}, which extolled his talent as an up-and-coming writer of fiction. By this time, Mortimer had already sold his first novel and received an advance on his second.\textsuperscript{92} Despite his modest success in writing, Mortimer was pushed to sit for the bar exam by his father, and, after three different tries, he finally passed the test in December of 1947.\textsuperscript{93} He immediately began working in his father’s law offices where he dealt mostly with divorce cases brought by soldiers who had returned home to find their wives had left them.\textsuperscript{94} During this time, Mortimer fell in love with Penelope Dimont, who was at the time still married to

\textsuperscript{87} Ibid.
\textsuperscript{88} Kennedy, \textit{Ludovic Kennedy Talks to John Mortimer}, “Portrait.”
\textsuperscript{89} Bragg, \textit{The South Bank Show: John Mortimer}, “The South Bank Show.”
\textsuperscript{90} Grove, \textit{A Voyage Round John Mortimer}, 79.
\textsuperscript{91} Ibid., 67.
\textsuperscript{92} Ibid., 73.
\textsuperscript{93} Kennedy, \textit{Ludovic Kennedy Talks to John Mortimer}, “Portrait.”
\textsuperscript{94} Grove, \textit{A Voyage Round John Mortimer}, 73.
his friend Charles Dimont. Mortimer had met Charles and Penelope through his friendship with Michael Fenton while at Oxford. At the time of their meeting, he barely noticed his friend’s wife, but he fell deeply in love with her just a few years later.

Five years older than Mortimer, Penelope already had four children by three different fathers. This knowledge did not faze Mortimer, who loved Penelope’s children as much as he loved her, and he convinced Penelope to divorce Charles and marry him instead. The divorce was finalized in 1949, and Penelope gave birth to Mortimer’s first child, a daughter, nine months later. Mortimer was now the sole breadwinner for a household of seven, and he was thankful for the amount of work that he was receiving through Clifford’s law office. However, he could not stop being a writer and awakened at four in the morning daily in order to write undisturbed by his new brood of children. His third novel was completed during his first year of marriage, and a fourth soon after. While it was one of the most prolific writing times of his life, it was one of the least productive of Penelope’s life. Penelope was a writer in her own regard and had already published a novel and some short stories. As the years of marriage to Mortimer went by, she began writing some of the best pieces of literature of her lifetime; these books were all based on the breakdown of her marriage with Mortimer. In fact, both writers were using their own lives for material in very different ways. By 1956 Penelope was so clinically depressed that she attempted

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95 Ibid.  
96 Ibid.  
97 Ibid.  
98 Ibid., 89.  
99 Ibid., 91.  
100 Kennedy, *Ludovic Kennedy Talks to John Mortimer*, “Portrait.”  
101 Ibid.  
suicide and began seeing a psychiatrist who recommended electroconvulsive therapy. This therapy was ineffective, and Penelope continued to suffer the effects of mental illness for many years. One of the most emotionally difficult situations for her was Mortimer’s constant parade of girlfriends, but to the outside world the Mortimer family was picture-perfect. By the late 1950s Mortimer was becoming quite famous for his novels, radio and television shows, and movie scripts. His photo was regularly featured in celebrity and lifestyle magazines, along with pictures of his large and beautiful family. The juxtaposition of this supposed happiness with Penelope’s extreme unhappiness influenced her writing greatly and, unfortunately, her mental state as well.

By 1958 Mortimer moved out of his family home and into a bachelor flat. Soon afterwards he met Penelope (Penny) Gollop, and, after she became pregnant, he had to move forward with a divorce from his first wife, to whom Mortimer would refer to as Penelope I. Mortimer remained married to Penny Gollop until his death in 2009, and they had two daughters, one of whom is now a successful actress.

By 1966 Mortimer had been appointed Queen’s Counsel (Q.C.), which allowed him to work on high-profile criminal cases, and he moved away from domestic issues. According to Mortimer, “To become a Q.C. you need to go through a strange initiation ceremony. You have to go down to the House of Lords and swear an oath to help the Queen whenever she is in trouble. She has been in plenty of trouble but hasn’t sent for me

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105 Ibid.
106 Ibid., 157.
107 Ibid., 128.
108 Ibid., 156.
109 Ibid., 139.
110 Ibid., 240.
111 Ibid., 197.
yet.” Mortimer recalled that he enjoyed his work as a criminal barrister much more than his work in divorce law. He was quite committed to being a defender and refused to prosecute as he found it not very challenging. During this time, his work for television was being re-aired almost constantly, and he began participating in all manner of protests that were occurring throughout the United Kingdom. These protests were against the Vietnam War, the establishment in general, and censorship. Mortimer was particularly interested in ending theatre censorship since it was directly affecting some of his work. He even began taking court cases that would defend the right of free speech to playwrights, authors, and musicians, and often he won. Mortimer continued to write consistently for movies, television, and the theatre, and often this work would allow him to travel. He frequently said that he feared boredom and needed to be constantly engaged in writing, work, or social gatherings to stave off his fear. As Mortimer stated to Ludovic Kennedy in a 1989 interview, “Probably the worst punishment that prison inflicts is boredom, and its great lesson is to make sure that your life is as interesting as possible before you feel the touch of a finger on your collar.”

In an effort to avoid boredom, Mortimer continued his work as a barrister for many years while still writing novels and scripts for television and movies. This effort was beneficial for Mortimer’s famous character of his Rumpole of the Bailey television series, Horace Rumpole, who was also a barrister and had a similar personality to Mortimer.

112 Mortimer, In Other Words, 37.
113 Kennedy, Ludovic Kennedy Talks to John Mortimer, “Portrait.”
114 Ibid.
116 Ibid., 214.
117 Kennedy, Ludovic Kennedy Talks to John Mortimer, “Portrait.”
118 Mortimer, In Other Words, 23.
Rumpole often experienced many similar dramatic situations to those that occurred in Mortimer’s law practice.\textsuperscript{119}

Despite Mortimer’s leftist political leanings, as well as his previous disdain for the idea of knighthood, he received and accepted a knighthood from Great Britain in the late 1990s.\textsuperscript{120} This honor entitled him to choose a coat of arms. He chose a dormouse set upon a shield while sipping a glass of champagne.\textsuperscript{121} A dormouse is a type of rodent that hibernates for nearly nine months out of the year, leaving the animal with only a few short months to prepare for the next hibernation period. The Latin inscription on his chosen coat of arms, \textit{Aestas Gliris}, translates to “The Summer of a Dormouse,” which is a reference to the shortness of life as described by Lord Byron with whose works Mortimer fell in love during his time at Harrow.\textsuperscript{122} \textit{The Summer of a Dormouse} was also the title for Mortimer’s next book, an autobiography.\textsuperscript{123}

Jon Lord and John Mortimer met under rather mundane circumstances. In 1987 both men were asked to serve on a committee dedicated to saving the Old Regal Cinema, an historic theatre in Henley.\textsuperscript{124} According to Lord, Mortimer only wanted to save the institution because of the wine bar.\textsuperscript{125} The Old Regal would pause each movie at a halfway point so that the audience could seek out the wine bar and obtain a snack. The two men did not really become friends until a few years after this first meeting. Ironically, their most memorable meeting took place in the frozen food section of a Waitrose grocery store that

\begin{footnotes}
\footnotetext{119}{Bragg, \textit{The South Bank Show: John Mortimer}, “The South Bank Show.”}
\footnotetext{120}{Grove, \textit{A Voyage Round John Mortimer}, 423.}
\footnotetext{121}{Ibid., 424.}
\footnotetext{122}{Ibid.}
\footnotetext{124}{Grove, \textit{A Voyage Round John Mortimer}, 431.}
\end{footnotes}
happened to have been built in the exact spot of the Old Regal Cinema, which they had failed to save.\textsuperscript{126} The two men learned that their wives were actually very good friends, and Penny had wanted Mortimer to seek out Lord’s wife, Vicky, due to her interest in natural healing methods.\textsuperscript{127} Mortimer had become mostly confined to a wheelchair due to his extremely painful leg ulcers. With Penny’s encouragement he contacted Vicky Lord, who did become a great help to him as he aged, and her natural healing methods helped relieve some of the constant pain he was experiencing in his legs.\textsuperscript{128} Vicky’s twin sister, Jackie Paice, wife of Deep Purple drummer Ian Paice, assisted with Mortimer’s natural healing regimen as well.\textsuperscript{129} He began calling Vicky and Jackie the “Heavenly Twins,” as they came to help him like beautiful, blonde angels.\textsuperscript{130} It was at this point that, as Valerie Grove describes, “Jon Lord, with his grey ponytail and black suits, his keenness on classical music and poetry, became John’s new ‘best friend’.”\textsuperscript{131} As they became closer friends, Mortimer invited Lord to attend one of his Mortimer’s Miscellany stage shows, which he did and enjoyed thoroughly. Lord noticed, however, that Mortimer’s pianist was having some trouble with her vision, and he was soon recruited to stand in for her when she felt unable to perform. Eventually, Mortimer asked if Lord would write a few short pieces for the show. Lord was happy to oblige and produced a few short pieces for flute and piano, since Mortimer sometimes engaged flutist Clive Conway in the show as well. Lord eventually played for over 50 performances of Mortimer’s Miscellany and wrote much of the music performed in the show.\textsuperscript{132} Mortimer continued to produce and star in his show well into his eighties, despite his ailing

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\textsuperscript{126} Ibid.
\textsuperscript{127} Grove, \textit{A Voyage Round John Mortimer}, 431.
\textsuperscript{128} Ibid.
\textsuperscript{129} Ibid.
\textsuperscript{130} Ibid.
\textsuperscript{131} Ibid., 432.
\textsuperscript{132} Sweeting, \textit{To Notice Such Things: Jon Lord’s tribute to Sir John Mortimer}.
\end{flushright}
health and confinement to a wheelchair.\textsuperscript{133} The final performance of Mortimer’s Miscellany occurred in late summer 2008, after which Mortimer retired to his home and continued to battle ill health. He passed away in January 2009 at the age of 85.\textsuperscript{134} After Mortimer died, Penny declared that Lord had been her husband’s best and closest friend for the final twelve years of his life.\textsuperscript{135}

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\textsuperscript{134} Ibid.
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\textsuperscript{135} Grove, \textit{A Voyage Round John Mortimer}, 432.
\end{flushright}
In February following Mortimer’s passing, Lord received a commission from the Shipley Arts Festival in Sussex to write a flute concerto. After asking about the amount of time that he would have to write the piece, Lord declined, thinking that there just was not enough time to properly write the music. Upon further reflection, however, Lord quickly realized that he already had many snippets of music for flute and piano that had been used in Mortimer’s Miscellany, and he believed that he had enough to construct a worthy piece in the five-month timeframe. He returned the call to the Shipley Arts Festival, agreed to write the piece, and began working. Paul Mann, conductor, composer, and friend of Jon Lord, noted that he actually completed the work in three months because the writing came so naturally to him, which was unusual for Lord.\(^{136}\) By making the piece a suite for flute, piano, and strings, Lord somehow felt less pressure than if he called it an actual concerto for flute. Also, the concept of having the piano be an important voice in the piece led him to feel more connected with his departed friend. Lord wrote, “I could insert a piano to put myself in there, and write it in memory of John, because he was still so around me – he was almost perching on my shoulder, he was still so close by.”\(^{137}\) Lord began writing the piece as though each movement were a chapter in Mortimer’s life. For example, the sixth movement, Afterwards, addresses the loss of Lord’s beloved friend and the memories that will live on in those who knew him. It is interesting to note that while he wrote this movement and directed his thoughts to the loss and memory of his friend, he was also prophesizing his own passing only three years later. Lord took some comfort in watching Mortimer face death by

\(^{136}\) Paul Mann, interview by author, Harrisonburg, VA, Skype phone call, March 31, 2016.

\(^{137}\) Sweeting, To Notice Such Things: Jon Lord’s tribute to Sir John Mortimer.
continuing to write and be engaged in that which brought him joy. Ultimately, this is how he faced his own mortality: composing until the very end.\textsuperscript{138}

In \textit{To Notice Such Things}, Lord used five specific compositional features to create the narration of Mortimer’s life: programmatic elements, harmonic elements, rhythmic elements and tempo, thematic elements and allusions, and the flute as Mortimer’s voice. Each of these features is used multiple times throughout the piece in order to portray Mortimer’s voice or to narrate a time period or place that was important to his life. Some of these features are multi-faceted in Mortimer’s life and hold double meaning. These compositional techniques will enhance and support the concept of the flute as a narrator of John Mortimer’s life.

Before beginning the analysis, a brief description of the content of each movement is important to understand context. The first movement of the piece is titled \textit{As I Walked Out One Evening}, which allows the listener to imagine what Mortimer would have been like as a young man prior to becoming a lawyer. Lord describes, “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 and all seems right with the world.”\textsuperscript{139} Lord also uses the W.H. Auden poem, \textit{As I Walked Out One Evening}, as his inspiration, since this was the first poem to be read at the start of \textit{Mortimer’s Miscellany}.

The second movement, \textit{At Court}, depicts Mortimer in his prime at the Old Bailey: working through divorce cases and defending the right to free speech with wit, humor, and joy. It also contains a few references to J.S. Bach’s Brandenburg Concerto No. 3, as

\textsuperscript{138} Paul Mann, interview by author, Harrisonburg, VA, Skype phone call, March 31, 2016.
\textsuperscript{139} Jon Lord, liner notes for \textit{To Notice Such Things}, by Jon Lord, Avie AV2190, 2010, CD.
Mortimer once told Lord that it “had always sounded to him like London music.” This time of Mortimer’s life was also his prime romantically when he fell in love with his first wife, Penelope, and fell in love with many other women as well. Lord creates a play on the word “court” in this movement, as it is intended as both a noun and a verb. Lord refers to the courting theme as “Sir John in Love.” A ghost of his old, familiar character Horace Rumpole also makes itself known throughout the movement, as Lord used the theme song as a basis for the melody of the movement.

Turville Heath, the inspiration for the third movement of the same name, was where John grew up and grew old. His own children and grandchildren also experienced the joy of this house and the lovely gardens that Clifford had tended religiously. Jon and Vicky Lord lived in a house about three miles away from Turville Heath and would often visit. Lord wrote that this movement illustrated Mortimer waltzing through the gardens, which he loved dearly.

The fourth movement, Stick Dance, is the point in this narrative in which John Mortimer becomes an elderly man with some severe health problems. However, the joy and rhythmic drive of this piece does not readily lead a listener to suspect that the subject is struggling with basic abilities like standing, walking, or putting on socks. As Mortimer described and Lord attempted to capture musically, “The time will come in your life, it will most certainly come, when the voice of God will thunder at you from a cloud, ‘From this

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141 Ibid.
142 Ibid.
day forth thou shalt not be able to put on thine own socks.”144 In this movement Lord attempted to depict Mortimer’s urge to dance as an elderly man. As Mortimer began to lose the use of his legs, he required the help of a walking stick in order to be mobile. Fortunately, the house at Turville Heath was full of them, since his father had required them after he became blind.145 Despite his infirmities, Mortimer still loved to dance and would combine his walking stick with the support of a beautiful partner in order to be included in the dance party. Lord describes Mortimer’s dancing this way:

He had loved dancing, but of course by then he couldn’t. So he would stand there with his stick in one hand, and in the other would be the hand of a young woman who was doing all the jiving. He was standing there enjoying the view. The piece tries to conjure up that vision. At the end of it of course he gets a little out of breath even just from standing there, and he has to sit down.146

Winter of a Dormouse is the fifth movement of this suite and contains the most emotionally striking moment of the work. When Mortimer was knighted, he chose a dormouse as the emblem for his coat-of-arms. This perhaps-strange choice came from Mortimer’s love of the poetry of Lord Byron. Mortimer’s favorite quote from Lord Byron was found in his Journals, in which he wrote:

When one subtracts from life infancy (which is vegetation), sleep, eating and swilling, buttoning and unbuttoning—how much remains of downright existence? The summer of a dormouse.147

In the case of this movement, Lord decided to use the term “winter” to imply Mortimer’s final months on this earth. Lord used music to explore how he suspected Mortimer dealt with the idea of death. The majority of this movement is comprised of a flute cadenza that

145 Ibid., 3.
147 Mortimer, The Summer of a Dormouse, 1.
cites the Dylan Thomas poem, *Do Not Go Gentle into that Good Night*, as performance instructions within the score.

The final movement, *Afterwards*, is based on the Thomas Hardy poem of the same name, which Mortimer read at the end of each of his *Mortimer’s Misellany* shows. This movement is truly Jon Lord’s tribute to his dear friend, and he begins it with solo piano, his own musical voice. The melody is extracted from the music that he had originally composed for Mortimer’s show and is expanded upon with strings and the flute. The compositional features of this movement portray Jon Lord dealing with his emotions for his lost friend.
PROGRAMMATIC ELEMENTS

The first movement, *As I Walked Out One Evening*, contains the most prominent uses of programmatic elements within the entire work, which Lord used to produce his musical story. In this movement programmatic features are especially effective in order to provide an aural experience of the Auden poem, which inspired Lord’s composition. Table 1.1 outlines musical sections of the movement and how they align with stanzas of the poem. The full text of the poem can be found in Appendix A.

Table 1.1. Movement 1, *As I Walked Out One Evening*, Table of Programmatic Elements

<table>
<thead>
<tr>
<th>Measures</th>
<th>1-24</th>
<th>25-37</th>
<th>33-48</th>
<th>48-53</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Areas</td>
<td>D major</td>
<td>F# minor, G major, E major</td>
<td>A major, G major, D minor</td>
<td>G minor, D major</td>
</tr>
<tr>
<td>Programmatic Elements</td>
<td>Bird song mimicry, falling scales imply running</td>
<td>Clock chimes, 32nd note scales imply falling snow</td>
<td>Suddenly half tempo could imply a glacier</td>
<td>Bird song mimicry, clock chimes</td>
</tr>
<tr>
<td>Stanzas</td>
<td>1-5</td>
<td>6-10</td>
<td>11-14</td>
<td>15</td>
</tr>
</tbody>
</table>

Birdsong and other natural sounds are common in many of Lord’s classical works, as he was known as a lover of the outdoors and often composed while walking his dogs through the English countryside.\(^{148}\) This idea of natural sounds appears in the flute entrance in measure five, where the score specifies to the flutist, “in a birdsong-like manner” (see Figure 1.1).

As I walked out one evening,
Walking down Bristol Street,
The crowds upon the pavement
Were fields of harvest wheat. (lines 1–4)\(^{149}\)

\(^{148}\) Paul Mann, interview by author, Harrisonburg, VA, Skype phone call, March 31, 2016.

The birdsong, as represented by the flute at the beginning of the first movement, serves to set the scene that is described in the first stanza of Auden’s poem, as shown above.

Figure 1.1. First movement, *As I Walked Out One Evening*, Lord implying birdsong in the flute, mm. 1–8.

This same birdsong is used a second time near the end of this movement (Figure 1.2), but in a slightly altered form. This recurrence coincides with stanzas seven and eight of the poem, in which the narrator has begun to think of the negative experiences that await the young couple in the future.

‘In the burrows of the Nightmare
Where Justice naked is,
Time watches from the shadow
And coughs when you would kiss.

‘In headaches and in worry
Vaguely life leaks away,
And Time will have his fancy
To-morrow or to-day. (lines 25–32)\(^{151}\)

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Figure 1.2. First movement, *As I Walked Out One Evening*, second instance of bird-song in the flute, mm. 41–45.\(^{152}\)

Lord utilized other similar programmatic musical techniques throughout this first movement in order to express specific similes that appear in Auden’s text. Auden referenced running years, chiming clocks, mirrors, and snow falling to depict the passage of time. For example, in Figure 1.3, the flute plays a descending scalar passage. This quick passagework occurs just prior to the musical division correlating between stanzas five and six (Table 1.1), which coincides with Auden’s simile of years “running like rabbits.”\(^{153}\)

> The years shall run like rabbits,  
> For in my arms I hold  
> The Flower of the Ages,  
> And the first love of the world (lines 17–20)\(^{154}\)

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\(^{154}\) Ibid.
Figure 1.3. First movement, *As I Walked Out One Evening*, flute part implying running, mm. 18–22.\(^{155}\)

![Figure 1.3](image)

Lord referenced a clock chiming in the flute part in measure 25, as shown in Figure 1.4. Here the flute engages in octave-leap grace notes in a very slow, rhythmic pattern similar to what one would hear with a clock chiming in the distance. The grace notes bring to mind the echo effect that one would hear standing outside when church bells reverberate.

Figure 1.4. First movement, *As I Walked Out One Evening*, the flute implying church bells, mm. 23–27.\(^{156}\)

![Figure 1.4](image)

Lord did not always compose the music in the same order as the stanzas in the poem, but the programmatic elements do appear in the sections listed in Table 1.1 above. For example, Figure 1.5 shows the musical elements that could symbolize the mirror.

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\(^{156}\) Ibid.
mentioned in stanza thirteen prior to those that symbolize the glacier referenced in stanza eleven.

“The glacier knocks in the cupboard,
The desert sighs in the bed,
And the crack in the tea-cup opens
A lane to the land of the dead.

O look, look in the mirror,
O look in your distress:
Life remains a blessing
Although you cannot bless. (lines 41–44, 49–52)\textsuperscript{157}

Figure 1.5. First movement, \textit{As I Walked Out One Evening}, the flute and violin repeating each other, mm. 29–35.\textsuperscript{158}

In measure 33 Lord depicted the reflection of a mirror by a three-note pattern in the flute, which is immediately repeated by the violin in measure 34, followed by another instance in the flute part in measure 35. This repeated pattern implies the aural experience and visual image within the score that peering into an actual mirror would provide.

\textsuperscript{158} Jon Lord TO NOTICE SUCH THINGS, Copyright © 2016 Schott Music, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music, Mainz Germany.
In addition to creating a scene from one of Mortimer’s favorite poems, Lord uses programmatic elements to depict some of the writer’s actions or movements. A unique element of the fourth movement is its musical depiction of John Mortimer attempting to rise from a chair. Earlier in his life, Mortimer had some sort of run-in with a news reporter by the name of Jonathan Dimpleby.\(^{159}\) It must not have been too pleasant of an encounter because whenever Mortimer would struggle to stand up out of his chair, or get out of a car as an elderly man, he would yell “DIMPLEBY” at the top of his lungs.\(^{160}\) Lord provides the listener with a depiction of this image musically in the introduction of movement four, as shown in Figure 1.6.\(^{161}\)

Figure 1.6. Fourth movement, *Stick Dance*, musical depiction of Mortimer yelling “Dimpleby,” mm. 11–22.\(^{162}\)

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159  Paul Mann, interview by author, Harrisonburg, VA, March 31, Skype phone call, 2016.
160  Ibid.
161  Ibid.
162  Jon Lord *TO NOTICE SUCH THINGS*, Copyright © 2016 Schott Music, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music, Mainz Germany.
Here the strings stack perfect fifths in forceful double stops, which suggests Mortimer’s heavy and difficult motions as he attempts to stand. The flute enters with a swift, double-tongued scale that ends in a dissonant trilled or flutter-tongued note. This final statement ends with a flutter-tongued high C-sharp. This note is difficult to produce on the flute, even more so to flutter-tongue, which allows Lord to effectively use the flute to create the aural representation of Mortimer yelling “Dimpleby.”

As a performer, understanding the meaning behind these programmatic elements is essential. The scale passagework that requires the flute to mimic bird-song should sound natural and improvisatory, necessitating that the technique be fluid and effortless. The clock chimes should sound very rhythmic and contain an echo effect, which can be accomplished by putting more weight on the grace note and performing a quick decrescendo on the octave leap. This will require a precise sense of time, as well as a sensitive approach to dynamic contrast. A thorough knowledge of the Auden poem is also essential for the performer (shown in Appendix A). The musical depiction of shouting that appears at the beginning of movement four, Stick Dance, will be challenging to present as a narrative image to the audience strictly aurally; therefore, program notes or a spoken introduction will likely be beneficial. Performing the final, flutter-tongued note is quite difficult on the flute, and the effort exerted by the performer might aid in achieving the idea of an elderly man straining to stand. Emphasizing the difficulty of this note, with appropriate sensitivity, could provide the audience with the sense that there is a struggle occurring at this musical juncture.
HARMONIC ELEMENTS

Lord used harmony as a narrative device, particularly in movements one, *As I Walked Out One Evening*, and two, *At Court*, in order to set the stage for Auden’s poem, or in an effort to portray a specific personality trait of Mortimer. At the very beginning of *To Notice Such Things*, the strings play open fifths in tremolo, providing a tonal center of D but creating some ambiguity, since a third is not provided, as seen in mm. 1–5 in Figure 2.1. This open fifth offers the feeling of expectation, even excitement of possibility that coincides with the opening stanza of Auden’s poem:

As I walked out one evening,
Walking down Bristol Street,
The crowds upon the pavement
Were fields of harvest wheat. (lines 1–4)\(^{163}\)

Figure 2.1. First movement, *As I Walked Out One Evening*, harmony in the strings, mm. 1–5.\(^{164}\)


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With this mood of excitement present in the strings and piano, it is quite easy to imagine
Mortimer walking down the street in the evening, while listeners actively anticipate the next
musical event.

Table 2.1 below contains a more in-depth look at the harmonic areas of the first
movement and their corresponding relationship to the stanzas in Auden’s poem.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Programmatic Elements</th>
<th>Harmonic Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-1</td>
<td>“As I walked out one evening”</td>
<td>C major</td>
</tr>
<tr>
<td>1-2</td>
<td>“But the clock is the city”</td>
<td>F major</td>
</tr>
<tr>
<td>1-3</td>
<td>“Don’t speak another word”</td>
<td>Bb major</td>
</tr>
<tr>
<td>1-4</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-5</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-6</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-7</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-8</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-9</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-10</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-11</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-12</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-13</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-14</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
<tr>
<td>1-15</td>
<td>“In the cupboard”</td>
<td>G minor</td>
</tr>
</tbody>
</table>

Table 2.1: Movement 1: "As I walked out one evening" Table of Programmatic and Harmonic Elements.
In keeping with the overall plot of the Auden poem, Lord moves to F-sharp minor at measure 25, as shown in Figure 2.2, in order to reflect the melancholic nature of the second half of the work. Stanzas six through nine describe the watchful eyes of time who observe as characters fly through their lives with expediency and are left wondering what they have missed during the unnoticed passing of the years:

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

‘In the burrows of the Nightmare
   Where Justice naked is,
   Time watches from the shadow
   And coughs when you would kiss.

‘In headaches and in worry
   Vaguely life leaks away,
   And Time will have his fancy
   To-morrow or to-day.

‘Into many a green valley
   Drifts the appalling snow;
   Time breaks the threaded dances
   And the diver’s brilliant bow. (lines 21–36)\textsuperscript{165}

In order to represent the change in tone that begins at stanza six, the piano part modulates into B minor and then F-sharp minor.

\textsuperscript{165} Auden and Mendelsson, \textit{Collected Poems}, 114-115.
Figure 2.2. First movement, *As I Walked Out One Evening*, piano harmony, mm. 21–28.\footnote{Jon Lord TO NOTICE SUCH THINGS, Copyright © 2016 Schott Music, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music, Mainz Germany.}

Table 2.1 above shows that the modulation to minor keys corresponds with the change in narration and tone of the Auden poem.

The final measures of this movement (Figure 2.3) provide harmonic emphasis on the melancholic final stanza of the poem.

It was late, late in the evening,
  The lovers they were gone;
The clocks had ceased their chiming,
  And the deep river ran on. (lines 57–60)\footnote{Auden and Mendelsson, *Collected Poems*, 114-115.}
To achieve the musical idea of sadness, Lord places a G minor chord in measure 50. A B-flat is used as the note of melancholy through these final measures as the flute trills to it repeatedly creating a wistful dissonance. The piece ends in D major, but the dissonance of the B-flat continues to linger as a suspension as long as possible until it resolves in measure 52. The crunchy dissonance between the B-flat and the A very slowly fades, as the damper pedal on the piano allows the B-flat to continue to ring softly underneath the D major chord (mm. 52–53). The music for this movement is based on some small pieces of music that Lord had already written for Mortimer’s Miscellany, which he had performed live during a reading of Auden’s poem that opened the show. This harmony directly narrates the action of

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As I Walked Out One Evening and provides the audience with an aural experience of the poem.

Harmony is extremely important to the narrative story in the second movement, At Court. Deliberately ambiguous and constantly changing, the harmony in this movement represents John Mortimer’s argumentative style. As a successful lawyer, Mortimer obviously knew the value of a good argument and how to trip up those attempting to argue against him. His love of argument extended outside of the courtroom, however, and he often would bring up controversial subjects on purpose at large gatherings of family and friends. In this way Mortimer’s love of argument provides a double meaning in the title of this movement, At Court, and implies Mortimer’s prowess in a courtroom and in the personal court of John Mortimer, where his friends and family often found themselves.169

Table 2.2 below illustrates each section of the second movement with its length in measures and corresponding harmonic areas. Sections A and B, which are the most ambiguous and dissonant, are the areas where Lord used harmony to portray Mortimer’s debate and argument style in the courtroom. Each opponent, strings and flute, attempts to trip up the other, but Mortimer’s quickness of intellect and wit, as represented by the flute, eventually wins.

169 Paul Mann, interview by author, Harrisonburg, VA, March 31, Skype phone call, 2016.
Section A refers to the string introduction and subsequent flute entrance at measure 15 that is shown below in Figures 2.4 and 2.5.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>A</td>
<td>String intro. and flute entrance</td>
</tr>
</tbody>
</table>

Table 2.2: Second movement, *A Count, 1* Table of measures with corresponding sections, descriptions and key areas.
Figure 2.4. Second movement, *At Court*, dissonance and harmonic ambiguity in the strings, mm. 1–8.¹⁷⁰

As one can see in measure three and measure seven in Figure 2.4 above, a tonal center of G is present, but both the major third and minor third occur simultaneously. This accented split third chord provides an emphasized dissonant minor second interval in the strings. This dissonant musical moment sets up the first voice of the argument and forces the flute to become the defending voice as the movement continues. These split third chords appear at each repetition of Section A and represent Mortimer’s opponents continually attempting to advance their argument.

When the flute enters at measure 15 (Figure 2.5), its melody is embellished with more chromatic decoration to combat what the strings first presented.

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Instead of providing a dissonant interval in a singular measure, the flute produces a more elaborate chromatic melody that is filled with dissonant intervals like minor seconds and thirds. Its melody is quicker and less interrupted than what was stated in the string section. These harmonic and melodic intricacies are intended to portray Mortimer taking control of the courtroom at the beginning of a trial with his wit and intelligence.

Mortimer was a sought-after barrister during the 1970s as he was willing to take on the defense of many artists at obscenity trials. These trials were a result of the British counter-culture movement as it became more popular and mainstream. Mortimer was a fierce advocate for free speech, and his popular counter-culture clients included The Sex Pistols and Oz Magazine, among others. At many of these obscenity trials, Mortimer often opened with a paraphrase of the famous quote from Voltaire, “I disapprove of what you say but I will defend to the death your right to publish it.” Many of his opening arguments also pointed out the fact that thousands of pounds of public money were being spent on trials like this, which he believed was a waste of the juries’ time and taxpayer monies.

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172 Grove, A Voyage Round John Mortimer, 294.

173 Ibid, 292.
The chromatic decoration of the opening melody, or argument, in the flute (Figure 2.5 above) is completed with an interesting scale pattern that passes through G Lydian, minor, and whole tone scale in measures 24–25 (Figure 2.6 below). It is likely that these rapidly changing scales could represent Mortimer’s effective oratory skills, which took command of the court room as he trampled the prosecution’s initial arguments.

Figure 2.6. Second movement, *At Court*, scale passage in G lydian, minor, and whole tone, flute part, mm. 24–27.

In addition to being an effective way to portray Mortimer’s opening argument, these type of rapid chromatic shifts were something very common in Lord’s improvisational style during his time with Deep Purple. On the recording of “Rat Bat Blue” from the 1973 *Who Do You Think We Are* album, Lord engages in a lengthy solo in the middle of the song. Figure 2.7 shows a transcription of a portion of this extended solo in which Lord experiments with distortion and mode.
The key of the song is D major but, as is illustrated in the excerpt, Lord experiments with extremely chromatic patterns. While this solo is occurring, an A pedal tone is being played in the bass, giving Lord the sense of tonal center that he needs to arrive back in the dominant key of A, which allows the band to return to the tonic and end of the song. In this solo in particular, Lord ventures into some extremely chromatic, dissonant melodies (as shown in Figure 2.7 above) but never truly modulates outside of the tonal area established by the pedal tone.

Since Lord was adept at chromatic ornamentation in his improvisational and compositional styles, when he deliberately changed key signatures, it was for a specific purpose. In Section C (Table 2.2) of *At Court*, Lord utilized a quick succession of key signatures, some of which appear for merely two to three measures (Figure 2.8).

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When Paul Mann was editing *To Notice Such Things*, he asked Lord why he chose to change the key signature instead of utilizing accidentals. According to Mann, Lord purposefully chose to change the key signature in order to show the quickness of Mortimer’s wit and intelligence during an argument. The upbeat and peppy nature of this particular section showcases Mortimer’s penchant for making the entire courtroom erupt in laughter. Sometimes Mortimer’s speeches were so funny that “jurors would come up afterwards and

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175 Jon Lord *TO NOTICE SUCH THINGS*, Copyright © 2016 Schott Music, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music, Mainz Germany.
176 Paul Mann, interview by author, Harrisonburg, VA, Skype phone call, March 31, 2016.
Lord described Mortimer’s argumentative abilities in this way; “John could be cantankerous, of course, but he had the ability to take people’s legs from under them with wit rather than with a cudgel.”

There are still other interesting harmonic patterns that draw their inspiration from Lord’s career in Deep Purple and his love of improvisation. In listening to many of his Hammond organ solos, it is easy to hear his love of repeated motivic patterns which transition smoothly from one key to another using skillful voice leading. For example, as shown in Figure 2.9, in measures 145–152 of movement four, *Stick Dance*, a sequence of chord progressions show Lord’s adroit voice leading can allow him to transition through various chords conveniently with few leaps.

![Figure 2.9. Fourth movement, *Stick Dance*, repeated motivic patterns in the flute, mm. 148–154.](image)

As seen in the flute part, measures 148–151, this sequence would fit easily under the fingers if played on the piano as the fourth or fifth finger could remain in the small area between B-natural and A-flat while accomplishing the arpeggios. For Lord, this sequence

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would have felt natural, sounded interesting, and provided the ability to return to the home key without any large leaps in the hands.

Figure 2.10 shows Lord’s improvisational style in his Hammond organ solo on the 1974 song “Burn.”

Figure 2.10. Excerpt from Lord organ solo from 1974 song “Burn,” transcribed by author

This improvisation appears to be based on ease of performance and Lord’s masterful abilities in voice leading. Though these four measures follow the circle of fourths, they move through each key in a way that allows the fingers to stay relatively compact with few leaps or stretches. In this way Lord was able to experiment with distant harmonies and chromaticism in his improvisations with Deep Purple, and to return to home keys fluidly. Effective voice leading allowed Lord to experiment with key areas while working within the structure of traditional harmonic progressions. Through sections like this, one can see how Lord’s natural compositional and improvisational style, while a member of Deep Purple, influenced his use of harmony in his classical compositions. This natural proclivity also allowed Lord to share his own narration to the story of John Mortimer attempting to dance.

In movement two, *At Court*, it is important that the performer emphasize the dissonant intervals in order for the harmonic experimentalism to be an effective narrative device. The role of the flutist is to emulate Mortimer’s tongue-in-cheek argumentative style.

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by setting up a playfully combative relationship with the strings and piano. Mortimer enjoyed interrupting his opponents, so flute entrances should sound as though they are cutting off the orchestra, especially at the flute’s initial entrance in measure fifteen. Though the rapid key signature changes and harmonic shifts will be comfortable for prepared performers, they should feel surprising to the audience, as Lord is musically depicting Mortimer’s famously quick wit. The performers should take care not to allude to these changes and allow them to feel unexpected. Though this movement is the most technically difficult of the six, it should sound lighthearted and exuberant.
RHYTHMIC ELEMENTS AND TEMPO

In addition to harmonic dissonance or ambiguity, rhythm is also used to portray Mortimer's argumentative personality in the second movement, At Court. As discussed previously, Lord used the allusion to Bach's Third Brandenburg Concerto in the second movement. In this instance, the displacement of rhythmic accents in the flute is used to warp the listener's sense of time by creating a hemiola effect, as shown in Figure 3.1.

Figure 3.1. Second movement, At Court, flute and violins creating hemiola, mm. 34–42.\textsuperscript{181}

The challenge to the flutist in this section is to avoid agogic accents or stress, which would emphasize the first note of each motive instead of the last note.

In addition to the flute creating a hemiola in measures 38–42, the violins play mostly on offbeats, which are often accented (mm. 36–42). This further distorts the listener's rhythmic sensibility. This unsettled feeling indicates how John Mortimer's opponents would have felt when on the opposite side of an argument from the renowned barrister. Mortimer was famed for ensuring that the jury knew exactly what they were there to do. In many of

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the obscenity cases that he defended, the prosecution typically tried to convince the jury that
the book, magazine, or music album was something disgusting and perverse. Mortimer
was always quick to remind the jury that the question was not whether an item was perverse
but whether that item was intended to “deprave and corrupt the people likely to read it.” This musical moment in Figure 3.1 is depicting Mortimer’s legal dance around the
prosecution who was trying to manipulate the emotions of the jury while Mortimer appealed
to their intelligence.

Beginning at measure 43 in *At Court*, a section in 5/8 meter appears, which consists
of a flute melody in the tonal area of G with dissonant chords in the accompaniment (Figure
3.2).

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Press Index*, EBSCOhost (accessed July 16, 2016), 32.
The harmony in the accompaniment consists of a minor-major seventh chord played over top of a tritone, which produces intense dissonance. The strings seem to be constantly trying to interject their dissenting opinion with this accented chord, but Mortimer, as represented by the flute, does not allow them to interrupt and continues on.

Though Mortimer often refused to be interrupted, he enjoyed interrupting his opponents with skilled, comedic timing if it would serve his case. When asked about his tactics in the courtroom during an obscenity trial for *Oz* magazine, Mortimer responded with, “In any such case, make it funny, try and make it funny.” In 1976 Mortimer was hired to defend a bookseller who had sold copies of the book *Inside Linda Lovelace*, which was

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185 Editors, “Return to Oz,” *Index On Censorship* 37, 33.
seen as obscene at the time.\textsuperscript{186} Mortimer’s tactic was to ridicule the entire idea of allowing a court case to be brought against this book and those who sold it. His opening argument asked the jury if they truly believed that, after living through two major wars, that society would crumble because of this little book.\textsuperscript{187} When Mortimer’s opponent, Mr. Leary, asked the jury what effect they believed this book could have on a fourteen-year-old girl, Mortimer quickly interrupted and began reading a section of the book out loud. As told by Mortimer’s biographer Valerie Grove,

\begin{quote}
\ldots John read out, with skilled comedic timing, a particularly absurd swinging-from-chandeliers passage. The whole court, by all accounts, dissolved into laughter, and John was able to say to the jury, ‘Mr. Leary has asked what effect this would have on a fourteen-year-old schoolgirl. My answer is, the same effect that it’s plainly having on a seventy-two-year-old judge.’ Judge Rigg too had been convulsed with sniggers.\textsuperscript{188}
\end{quote}

The jury acquitted the defendant after just five short hours of deliberation. This account demonstrates Mortimer’s skill at pointing out the absurdity of bringing legal charges against this book or the bookstore owner, which Lord tried to capture musically.

In addition to using rhythm and tempo to portray Mortimer’s abilities as a barrister, Lord used it to describe some of the writer’s physical movements. Though the beginning of movement four, \textit{Turville Heath}, is nostalgic and the overall tempo is rather slow, Lord uses quick rhythms in the flute part in order to portray Mortimer gently waltzing.\textsuperscript{189} Shown in Figure 3.3, the tempo slows at measure 52.

\begin{flushright}
186 Grove, \textit{A Voyage Round John Mortimer}, 290.
187 Ibid.
188 Ibid.
\end{flushright}
While the *piu mosso* at measure 56 indicates that all instruments increase their tempo, the piano and strings still play relatively lengthy note values in comparison with the flute. The flute simulates Mortimer dancing through a series of thirty-second and sixteenth notes. In order to contrast with the more nostalgic mood maintained by the accompaniment, Lord marked the flute part at measure 56 "*scherzando.*" The performer should perform this section playfully and work to make any technical challenges sound easy in order to effectively portray Mortimer engaged in his gentle waltz.
Lord used other sudden changes of tempo in order to point out physical challenges that Mortimer was experiencing in old age. In the final measures of the fourth movement, *Stick Dance*, the tempo suddenly slows to half of the original at measure 157 (Figure 3.4).

Figure 3.4. Fourth movement, *Stick Dance*, sudden tempo change, mm. 155–162.  

Lord uses this sudden stop to illustrate that, as an elderly man, Mortimer was out of breath by just standing in place attempting to dance. Lord wrote “freely” under the flute part at measure 158 in order to allow the flutist creative license to make this line sound exhausted.

A sudden slowing of tempo is used in the first movement as well. Returning to the Auden poem that inspired movement one, the implication of the glacier in stanza eleven is

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created through a sudden decrease in tempo to roughly half of the previous tempo (Figure 3.5).

Figure 3.5. First movement, *As I Walked Out One Evening*, tempo change to reflect the movement of a glacier, mm. 36–40.\(^{193}\)

The decrease in tempo seems strange and jarring when listening to the movement, as there is no preparation for it. This tempo change perhaps reflects Lord’s attempt to depict the action in the literary work, the concept of glacial movement.

\(^{193}\) Jon Lord TO NOTICE SUCH THINGS, Copyright © 2016 Schott Music, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music, Mainz Germany.
‘The glacier knocks in the cupboard,
The desert sighs in the bed,
And the crack in the tea-cup opens
A lane to the land of the dead. (lines 41–44)\textsuperscript{194}

Though not as prominent as harmonic or thematic narrative devices, Lord utilizes rhythm to support the narration of Mortimer’s personality and physical struggles. As a performer, the flutist must be aware of what these rhythmic narrative points indicate so that they can be emphasized. For example, the sudden tempo shift at the end of \textit{Stick Dance} needs to sound breathless and exhausted since it is the depiction of Mortimer becoming winded from dancing with his partner. The technical challenges of the solo section in \textit{Turville Heath} should sound gentle and easy in order to portray Mortimer waltzing through his father’s gardens. The gardens at Turville Heath were also the playground for Mortimer’s children and grandchildren, so this dance-like section could also indicate the next generations dancing and playing through Mortimer’s beloved garden.

THEMATICAL ELEMENTS AND ALLUSIONS

Some of the most emotional musical experiences in *To Notice Such Things* stem from Lord’s musical love themes. The first love theme encountered is in the first movement in the cello in measures 2–5 (Figure 4.1). Accompanying Auden’s description of two lovers proclaiming their undying love to each other, this theme brings those descriptive, heartfelt words to life:

> And down by the brimming river
> I heard a lover sing
> Under an arch of the railway:
> ‘Love has no ending.
>
> ‘I'll love you, dear, I'll love you
> 'Till China and Africa meet,
> And the river jumps over the mountain
> And the salmon sing in the street,
>
> ‘I'll love you till the ocean
> Is folded and hung up to dry
> And the seven stars go squawking
> Like geese about the sky.
>
> “The years shall run like rabbits,
> For in my arms I hold
> The Flower of the Ages,
> And the first love of the world.' (lines 5–20)[195]

Figure 4.1. First movement, *As I Walked Out One Evening*, cello love theme, mm. 1–5.[196]

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As shown in Figure 4.2 below, this melody ascends an octave as the dynamics swell to forte, and it reaches its apex in measure 12 on a D with a collision in multiple instruments. From there the melody descends and prepares for another build-up a few measures later, creating a parabolic melodic structure. This sweeping melody, describing a highly emotional moment between two people, is highly effective at projecting the feeling of love that Auden’s poem expresses.

Figure 4.2. First movement, *As I Walked Out One Evening*, love theme intertwines in cello, flute, piano, and violin, mm. 9–15.¹⁹⁷

In addition to the love theme musically describing Auden’s poem, Lord uses the “Sir John in Love” theme that expresses Mortimer’s admiration for women.¹⁹⁸ This love theme

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first appears in the second movement, *At Court*, as it shows Mortimer at the prime of his law career and in the throes of young love (Figure 4.3).

![Image](image1.png)

This theme appears multiple times in the second movement and reappears in the fourth movement, where Lord depicted Mortimer dancing with a beautiful young partner (Figure 4.4).

![Image](image2.png)

For the flutist, finding appropriate places to breathe in sections that contain the “Sir John in Love” theme will be challenging. Breathing between the two repeated notes, measure 129 of Figure 4.4 is not advised, as this will break the line of the phrase. Instead, if

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200 Ibid.
necessary, a breath can be taken after the G in measure 131 prior to the ascending octave leap. This breath placement preserves the length and integrity of the phrase.

The shape of this love theme is very different than that used in the first movement. Measures 128–130 hover in a three note range between A and C. They are followed by a sudden G octave leap in measure 131 with a 32nd note flourish and another octave plus a second leap in the following measure, 132. The sudden leaps in this theme provide it with a more disconnected and flirtatious feeling. It is plausible to imagine that the 32nd note triplets in measure 131 could portray a mischievous man whistling coyly at a lovely passerby. This is not a melody that accompanies everlasting love; instead it portrays Mortimer’s flirtatious nature and life-long infatuation with lovely young women.

It is no secret that John Mortimer committed many marital indiscretions throughout both of his marriages, and the frequency of this theme points to this aspect of Mortimer’s love life. In 2005 it was revealed that Mortimer had fathered a son out of wedlock with the actress Wendy Craig. His son, Ross, was immediately accepted into Mortimer’s large family despite the fact that his existence proved that Mortimer had been unfaithful to his second wife, Penny.201 The joyful nature of each musical reappearance of this love theme points to this aspect of Mortimer’s life without judgement. Even Penny came to accept what had happened by admitting, “Whatever my life with John has been, at least I’ve never been bored.”202 For his part, Mortimer felt remorse for his short-comings in old age and told Valerie Grove that, “Penny was devoted, and I was terrible.”203 Regardless of any indiscretions, Mortimer loved Penny dearly.

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202 Ibid., 466.
203 Ibid.
In addition to Mortimer’s love of women, he also loved dancing so Lord used a jaunty, dance theme to portray the writer in the fourth movement, *Stick Dance*, as shown in Figure 4.5. This quirky, angular tune seems to indicate the tottery nature of an elderly Mortimer’s attempts at dancing, but its pep and liveliness also point to happiness in spite of any physical limitations.

Figure 4.5. Fourth movement, *Stick Dance*, flute part, dance theme, mm. 41–48.  
![Figure 4.5.](image)

As the fourth movement continues, as shown in Figure 4.6, a second dance melody makes its first appearance at measure 60 in the flute, after the strings set a mellow mood with lengthening notes and softer dynamics in measures 57–59.

Figure 4.6. Fourth movement, *Stick Dance*, strings set mood, flute begins a new theme, mm. 57–65.  
![Figure 4.6.](image)

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205 Ibid.
The instructions in the score specify the strings to lessen their staccato and then play “on the string.” The flute melody is much more lyrical and less angular, though there are a couple of “chirps” that seem surprising (i.e., measure 63). Each of these dance-like melodies contributes to the aural narrative of this movement by implying a visual image of an elderly man joyfully attempting to dance.

Allusions to musical themes that influenced both Lord and Mortimer are also present in this piece. As previously stated, John Mortimer once told Jon Lord that he thought Bach’s Third Brandenburg Concerto (Figure 4.7) sounded like “London music.”

Figure 4.7. First movement, Brandenburg Concerto 3 by J.S. Bach, main melody in violin I, mm. 1–5.

To honor this conversation, Lord inserted references to this piece in his second movement (Figure 4.8).

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Utilizing themes from works by J.S. Bach was not unusual for Lord, and he often worked these types of allusions into his improvisations for Deep Purple. A 1985 concert in Paris opened with Lord performing J.S. Bach’s “Toccata and Fugue in D minor” while a laser show played on the backdrop of the stage.

Other allusions in this work point to Lord’s love of other great British composers like Edward Elgar and Ralph Vaughan Williams. According to Paul Mann, Lord was always happy to express his love of these two composers, and allusions to their music worked their way into his own compositions frequently. Figure 4.9 shows the section of Elgar’s *Variations on an Original Theme for Orchestra*, movement nine, “Nimrod,” which includes similar musical figures found in movement three, *Turville Heath*, of Lord’s composition (Figure 4.10).
In this section of Elgar’s work, the violins play sighing figures that gradually become larger intervals. In movement three of the Lord work, *Turville Heath*, allusions to Elgar’s “Nimrod” variation are reflected in the sighing figures in the flute in mm. 37–40 (Figure 4.10). While the rhythms are different, the increasing intensity and intervalllic distance point to Elgar’s influence.

While the flute is sighing, the piano, second violins, and violas participate in their own sighing figure, as shown in Figure 4.11, which also alludes to Elgar in the same manner.

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Figure 4.11. Third movement, *Turville Heath*, piano, viola, and violin II, Elgar allusion, mm. 35–40.\(^\text{212}\)

\(^{212}\) Ibid.
This allusion to the *Enigma Variations* also contains a double meaning. As stated in the score for Elgar’s work, that piece was dedicated to all of Elgar’s friends “pictured within,” and *To Notice Such Things* was written for Jon Lord’s very best friend. In this way, Lord not only alludes to Elgar’s famous composition but also to the concept of creating a piece for a dear friend. Furthermore, as this movement depicts the British countryside, allusions to other British composers are effective in creating a portrayal of the natural landscape around Turville Heath.

In addition to Bach and Elgar, Lord creates an allusion to another British composer, Ralph Vaughan Williams. Lord was writing in a style similar to Vaughn Williams as he considered the composer to be one of his personal favorites. Material that alludes to Vaughn Williams’ *Variations on a Theme by Thomas Tallis* (Figure 4.12) appears in the final movement of *To Notice Such Things*, first in the piano in the first measure (Figure 4.13), and later in other instruments as the movement continues.

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213 Paul Mann, interview by author, Harrisonburg, VA, Skype phone call, March 31, 2016.
Figure 4.12. Ralph Vaughn Williams’ Fantasia on a Theme by Thomas Tallis for Double String Orchestra, melody at rehearsal D, inspiration for the sixth movement, Afterwards, mm. 41–44.²¹⁴

Figure 4.13. Sixth movement, Afterwards, allusion to Vaughn Williams’ Variations on a Theme by Thomas Tallis, mm. 25–30.²¹⁵

As with Lord’s allusion to Elgar, this allusion does not contain any sort of direct quote.

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The newly composed themes for this work are Lord’s narration of Mortimer’s experience and reflect important aspects of the author’s life. The allusions to other composer’s works were very much a part of Jon Lord’s compositional style that he developed throughout his career with Deep Purple. References to some of his favorite pieces of classical music are hidden within many of Deep Purple’s songs, and he certainly was capable of inserting musical themes into his live improvisations. In one single solo during a concert in 1976, Lord referenced Bach’s *Toccat and Fugue in D minor*, Grieg’s *In The Hall of the Mountain King*, and Beethoven’s 5th Symphony. The ability to do this while improvising points to Lord’s extensive knowledge of classical music and to his virtuoso abilities on the keyboard. By choosing English composers to reference in *To Notice Such Things*, Lord is paying homage to the styles of Elgar and Vaughn Williams in a way that also supports his narration of a great English author. It is plausible to think that Lord held the writing talent of John Mortimer to be as great as the compositional talent of his favorite English composers and included these references to point to that level of admiration.
THE FLUTE AS JOHN MORTIMER’S VOICE

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.\(^{216}\)

As evidenced in the quote above, Jon Lord wanted the flute to actually be Mortimer’s voice in *To Notice Such Things*. This decision was described to Adam Sweeting of *The Telegraph*: “The flute would be his voice, because John had quite a light tenor voice, he wasn’t a great booming baritone.”\(^ {217}\) This idea led Lord to compose some specific portions of this work that allow the flute to express what Lord believed Mortimer was feeling or experiencing.

In order to portray Mortimer’s anger, Lord asks the flutist to perform flutter-tonguing in specific locations of this piece. This technique requires the flutist to roll an “R” sound with his or her tongue while blowing through the flute or, alternatively, utilize the throat to create a similar guttural sound. The first instance of this technique occurs in the final measures of the second movement, measures 265–267 (Figure 5.1).

Figure 5.1. Second movement, *At Court*, flutter-tonguing in flute, mm. 265–267.\(^ {218}\)


\(^{217}\) Sweeting, *To Notice Such Things: Jon Lord’s tribute to Sir John Mortimer*.

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Lord specifies that the flutist flutter-tongues on an ascending scale, and then trill on the seventh scale degree (F-sharp in G major). This gesture implies Mortimer’s impassioned closing argument. With this intense and swift passage, Mortimer has silenced all others and won. Lord used flutter-tonguing in the flute as a way to mark extremely profound, emotional moments for Mortimer.

There is yet another instance of this technique in the fifth movement, *Winter of a Dormouse*, during the extended flute cadenza. This cadenza portrays John Mortimer facing his own mortality. Following the work’s premiere, Paul Mann suggested that Lord write a few more instructions in the flute part, so that the performer could more successfully portray this emotional moment. Mann explains:

I had also suggested to Jon that he might incorporate more detail into the notation of the flute cadenza that forms the greater part of *Winter of a Dormouse* [sic]. His response to this was not, as I had imagined, a greater profusion of dynamic and articulation marks, but the addition of various lines from Dylan Thomas’ poem *Do Not Go Gentle Into That Good Night* which it seemed to him (and to me) gave the flute soloist all the information he needed.219

All dynamic markings in the flute part were added by Mann, but the lines from the Thomas poem are the true instructions for this section. [Please see Appendix B for the full Dylan Thomas poem.]

As shown in Figure 5.2, the first instruction Lord provides, quoting Thomas, is “…blind eyes could blaze like meteors” in measures 26–28, the first section of the cadenza.

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Figure 5.2. Fifth movement, Winter of a Dormouse, flute part, first section of cadenza, mm. 25–30.\textsuperscript{220}

The speed of the ascending staccato patterns in measures 25 and 28 and sustained fortissimos and fortés could be perceived from both the performer’s and listener’s perspectives as though they are “blazing.”

The second instruction to the flutist is “…men who caught and sang the sun in flight” (Figure 5.3) in the second section of the cadenza.

Figure 5.3. Fifth movement, Winter of a Dormouse, flute part, second section of cadenza, mm. 30–35.\textsuperscript{221}

This section is the most song-like and lyrical of the cadenza. The final G (and implied G minor chord) that ends this section in measure 35 serves to continue the somber mood that was established at the beginning of the movement.

In relation to Thomas’s text, the third (mm. 36–39) and fourth (mm. 39–43) sections of the cadenza pose questions of the performer, questions that Mortimer may have asked

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\textsuperscript{221} Ibid.
himself at that point in his life: Do I “go gentle into that good night,” or do I “rage, rage against the dying of the light?” (Figure 5.4).

Figure 5.4. Fifth movement, *Winter of a Dormouse*, flute part, third and fourth cadenza sections, mm. 36–43.222

In measure 42, another intense emotion, rage, is represented by the flutter-tonguing. An additional instruction of *gridando*, or “shouting,” serves to provide further instruction on how this particular passage should be interpreted. Although Lord poses these questions, he seemed to know that his friend would ultimately find acceptance, peace, and an end to his pain.

The correlation of the text in the fifth and final section of the cadenza asks if acceptance is the right answer (m. 44) (Figure 5.5).

222 Ibid.
Mortimer finally seems to concede that acceptance is indeed the answer, with the beginning of a new section featuring the acceptance theme in the flute at measure 48.

The acceptance theme can be considered as both a thematic aspect of narration and a direct narrative from John Mortimer (Figure 5.6).

This acceptance theme reappears in the sixth movement, Afterwards, and suggests that now Mortimer’s beloved family and friends must come to accept his passing as well (Figure 5.7).

\[\text{Figure 5.5. Fifth movement, } \textit{Winter of a Dormouse}, \text{ flute part, fifth cadenza section, mm. 44–48.}^{223}\]

\[\text{Figure 5.6. Fifth movement, } \textit{Winter of a Dormouse}, \text{ flute part, acceptance theme in the flute, mm. 48–52.}^{224}\]

\[\text{Figure 5.7. Sixth movement, } \textit{Afterwards}, \text{ flute part, acceptance theme, mm. 41–43.}^{225}\]

\[\text{Ibid.}^{223}\]
\[\text{Ibid.}^{224}\]
\[\text{Ibid.}^{225}\]
Mortimer’s coping mechanism (as author, family man, and friend) was to continue to work and write and enjoy his family and friends until the very end. Although there is sadness in his voice at this musical moment (Figure 5.7), he has accepted his fate, and this beautiful theme represents, in his voice, his decision to make the most of his final months. In Lord’s words, “Here the flute becomes [Mortimer’s] voice; sighing, crying, pleading, and maybe screaming out in frustration and loss. Then comes peace and the beginning of the end of a journey.”

The final statement heard from John Mortimer in To Notice Such Things is a nod to his legendary wit. This final wink occurs at the very end of the piece, with a tongue-in-cheek staccato passage as the final word from the flute (Figure 5.8). It is plausible to think that Lord made sure to include a last humorous wink from Mortimer in this piece to keep alive the memory of his witty friend.

Figure 5.8. Sixth movement, Afterwards, flute part, Mortimer’s final “wink,” mm. 49–54.227

Mortimer addresses his fear of death in his memoirs, Summer of a Dormouse. His greatest fear was that no one could describe what death was like, but he felt sure that it was

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the process leading up to death that probably caused him the most concern.\textsuperscript{228} He ended his memoirs with an acceptance as well, and thus Lord depicted musically, as well as Mortimer described, a scene of his family going on a picnic in the countryside. Confined to a wheelchair, Mortimer had to be carried to their lunch location, but he sat there comfortably and watched his grandchildren play and ride ponies. He accepted his situation gracefully and with good humor: “I feel neither old nor in any way incapacitated. Everything is perfectly all right.”\textsuperscript{229}

In reading the works of John Mortimer, or watching his television series, one is able to perceive a joyful and dry sense of humor for which his family and friends remember him. A story told by Mortimer’s daughter, Rosie, recounts his famously quick wit.

He was great friends with Jon Lord and Ian Paice, the keyboard player and drummer with the rock band Deep Purple. My mum and dad once went to see them play in Oxford and Dad, who was standing at the side of the stage drinking champagne from a plastic cup, burst into applause as Ian’s drum solo came to a crescendo.

A man standing nearby asked: ‘Are you Ian Paice’s father?’

‘Yes, I’m terribly proud of him,’ said Dad. From that moment on he always referred to his son the rock star.\textsuperscript{230}

As a flutist is preparing this piece for performance, the responsibility of becoming John Mortimer’s voice is perhaps the most daunting aspect of this work. Reading about Mortimer’s life through his autobiographies is helpful to understand his wit, joy, and self-effacing manner. In the final two movements, where the flute is most directly addressing

\textsuperscript{228} John Mortimer, \textit{Summer of a Dormouse}, 188.
\textsuperscript{229} Ibid., 191.
Mortimer’s death, the performer must communicate the most collective of human experiences: mortality. Here is where the flutist can utilize his or her own emotions, either by remembering personal experience with bereavement or via using imagination. In this way the flutist can communicate the pain, fear, and acceptance that all humans must collectively experience. By tapping into personal emotions or experience, the performer can provide the audience with an emotional and beautiful experience of Mortimer’s final months.
CONCLUSION

The deep friendship between Jon Lord and John Mortimer is immortalized in this beautiful and complex work, *To Notice Such Things* for flute, piano, and string orchestra. Through musical notation, compositional devices, and these selected instruments, Lord allows the listener a glimpse into Mortimer’s life, loves, and passions. Lord ably depicts Mortimer reading his favorite poetry, walking through his father’s garden, debating with other barristers at court, falling in love, and raging against and finally accepting his own mortality. He used a variety of compositional techniques, such as programmatic elements, harmonic elements, rhythmic elements and tempo, thematic elements and allusions, and the flute as Mortimer’s voice to portray the life and love of his great friend. Additionally, the rich connections with literature through the poetry of Auden, Thomas, and Hardy, as well as the allusions to compositional styles of other great composers like J.S. Bach, Elgar, and Vaughn Williams make this piece a significant and worthy addition to the flute repertoire. The unique collaboration between classical and popular music that occurs in this piece, due to Jon Lord’s lengthy tenure in Deep Purple, adds another layer of interest to this work. His improvisational style has clearly influenced his classical compositions and provided an added layer of depth to this piece. Due to Lord’s popularity in the U.K., this twenty-first century suite has already become fairly popular in the United Kingdom and, with the completion of this research, will hopefully achieve further recognition in the United States. As a twenty-seven minute work, it is an excellent choice for a concerto performance, especially due to its aural accessibility. It is also artistically valuable to the performer, as he or she must overcome significant technical challenges in order to effectively portray the humorous, beautiful, and deeply emotional moments that Lord composed.
The fact that Lord is a founding member of the rock band Deep Purple should only enhance the interest in this work. Before Lord left the band in 2002, he had an encounter with a reporter who rather rudely asked him why he was bothering with writing music for orchestras. Ever the gentleman, Lord tried to change the subject, but the reporter would not give up. Finally, guitarist Steve Morse leaned over and told the reporter, “You know, it’s cool to be good at more than one thing.”231 As a member of one of the most popular rock bands of all time and writing classical music that topped the charts, Jon Lord was certainly good at more than one thing.

This paper will conclude as John Mortimer ended his Mortimer’s Miscellany: with the words of Thomas Hardy. As Mortimer explained, “I have chosen this Thomas Hardy as an epitaph for him, or for me, or for all of us who spend our best days in the country and notice the things that matter.”232

To Notice Such Things
by Thomas Hardy

When the Present has latched its postern beneath my tremulous stay,
And the May month flaps its glad green leaves like wings,
Delicate-filmed as new-spun silk, will the neighbors 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.’

231 Paul Mann, interview by author, Harrisonburg, VA, March 31, Skype phone call, 2016.
232 John Mortimer, In Other Words, 106.
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 he used to notice such things”?233

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233 Ibid., 106-107.
Appendix A

As I Walked Out One Evening
by W. H. Auden

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 an arch of the railway:
‘Love has no ending.

‘I’ll love you, dear, I’ll love you
Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the street,

‘I’ll love you till the ocean
Is folded and hung up to dry
And the seven stars go squawking
Like geese about the sky.

‘The years shall run like rabbits,
For in my arms I hold
The Flower of the Ages,
And the first love of the world.’

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

‘In the burrows of the Nightmare
Where Justice naked is,
Time watches from the shadow
And coughs when you would kiss.

‘In headaches and in worry
Vaguely life leaks away,
And Time will have his fancy
To-morrow or to-day.

‘Into many a green valley
Drifts the appalling snow;
Time breaks the threaded dances
And the diver’s brilliant bow.

‘O plunge your hands in water,
   Plunge them in up to the wrist;
Stare, stare in the basin
   And wonder what you’ve missed.

“The glacier knocks in the cupboard,
   The desert sighs in the bed,
And the crack in the tea-cup opens
   A lane to the land of the dead.

‘Where the beggars raffle the banknotes
   And the Giant is enchanting to Jack,
And the Lily-white Boy is a Roarer,
   And Jill goes down on her back.

‘O look, look in the mirror,
   O look in your distress:
Life remains a blessing
   Although you cannot bless.

‘O stand, stand at the window
   As the tears scald and start;
You shall love your crooked neighbour
   With your crooked heart.’

It was late, late in the evening,
   The lovers they were gone;
The clocks had ceased their chiming,
Appendix B

*Do Not Go Gentle Into That Good Night*

by Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.\(^{235}\)

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