



Tour Dates September - October 2000

Sep 1,2 - Buenos Aires

Sep 6,7,8 - Sao Paulo

Sep 13,14 - Mexico City

Sep 30 - Antwerp

Oct 1 - Hamburg

Oct 4 - (Hell) Norway

Oct 6 - Gothenburg

Oct 7 - Stockholm

Oct 9 - Berlin

Oct 10 - Prague

Oct 11 - Zwickau

Oct 14 - Strasbourg

Oct 15 - Frankfurt

Oct 17 - Stuttgart

Oct 18 - Zurich

Oct 20 - Leganes (Madrid)

Oct 21 Murcia

Oct 23 - Milan

Oct 25 - Paris

Oct 27 - Vienna

Oct 29 - Dortmund

Oct 30 - Rotterdam

Oct 31 - Munich



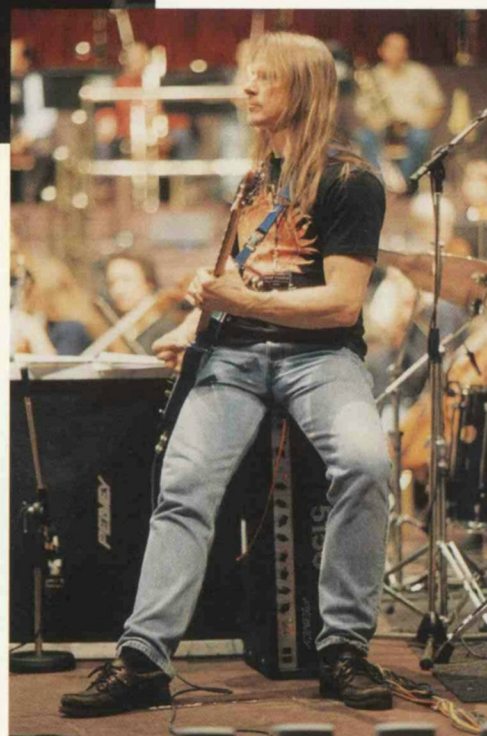
Ian Gillan
v o c a l s



Roger Glover
b a s s



Ian Paice
d r u m s



Steve Morse
g u i t a r

Jon Lord
K e y b o a r d s



deep purple



DEEP PURPLE in CONCERTO **with special guest RONNIE JAMES DIO** **conducted by PAUL MANN**

"Music, shorn of labels and standing alone, when it is conceived, composed and performed with love and integrity can elevate us all." Jon Lord speaks for all of Deep Purple when talking about the band's legendary 'Concerto For Group And Orchestra.'

These heartfelt words by the composer, were expressed in the notes Jon wrote for an album that captured the first 'live' performances of the Concerto in 30 years. Two historic concerts at the Royal Albert Hall in London, England on September 25 and 26, 1999, were recorded for the Eagle Records double CD 'Deep Purple In Concert With The London Symphony Orchestra'.

This event, with its plethora of guest stars and sparkling performances, seemed like the climax to Purple's extraordinary career. And yet, as it turns out, it was just the start of a whole new chapter. Such was the success of the concerts and the 'live' album, it led to a complete change of plan. As Deep Purple entered the 21st century they put a scheduled new studio album on hold and planned a major new tour that would bring the magic of the 'Concerto' to audiences around the world.

Graced each night by the presence of a superb orchestra and with guest appearances by one of rock's most powerful singers, Ronnie James Dio, these new Deep Purple shows are among the most ambitious the band has ever staged. It's a major project that shows both faith and commitment in the notion of 'live' music and rock as an artistic form.

The story of how the 'Concerto', one of the first major orchestral works by a rock musician, was conceived, performed, lost and eventually recovered is a fascinating saga.

Jon Lord, virtuoso pianist and founding member of Deep Purple, was inspired to compose his ambitious 'Concerto' at a time when rock and the classics were moving closer together. It was a huge labour of love for Jon, who spent months writing the score, with the paper strewn across the floor of his London flat. It received its debut at the Royal Albert Hall in September 1969, when Purple played with the Royal Philharmonic Orchestra conducted by Sir Malcolm Arnold. The reviews were encouraging and the whole performance was recorded for an album and video. The band were then invited to perform the work again, this time at the Hollywood Bowl, Los Angeles in 1970. The performance of the orchestra on this occasion left much to be desired, as classical musicians were unused to working with amplified rock instruments. But worse was to come. Jon was devastated when the entire musical score to his 'Concerto' was mysteriously lost during the return flight to London.

Over the next few years there were many inquiries from orchestras who wanted to play the Concerto with them. Deep Purple were forced to refuse. It seemed too daunting a task for Jon to sit down and re-write the whole manuscript. Then one day in 1999 while Deep Purple were visiting Rotterdam, Holland, a young man tried to speak to Jon Lord in the hotel lobby. Jon was tired after an exhausting journey and thought that here was another fan who wanted a chat. "No, I'm sorry, I've got a gig in two hours," Jon told him. Said the fan hastily: "But it's about the Concerto. I think I have re-created it." Jon stopped in his tracks. "Hold that thought" he said, rushing upstairs for a moment's rest and then dashed down again to find the mysterious stranger. Out of his knapsack the man produced the 'First Movement' of the Concerto.

It turned out the 'fan' was music student Marco De Goeij, who had recreated the entire Concerto for his thesis. He did this by listening to the original recording and watching the video of the 1969 show over and over again. "It was a task of mind bending complexity" says Jon. "He had worked out the notes by looking at the positions of the violin player's fingers! It was an astonishing piece of research and it took nearly two years of work to re-create the Concerto with the aid of a computer."

Memories came flooding when Jon saw the new version. "I helped him finish it off and we re-scored the bits that weren't quite right." Lord then called his manager Bruce Payne and told him the news - they had got the Concerto back, just in time for the 30th anniversary.

Rehearsals began with the London Symphony Orchestra conducted by Paul Mann in October, 1999. "It's not an easy piece to play, although it's designed to be fun," says Jon. "Paul had always wanted to conduct the Concerto and he too had spent many years searching for the lost manuscript. We had despaired of ever being able to do it again, until I told him of Marco and his amazing Technicolor dream score!"

Playing the Concerto for a special anniversary show at home in London was one thing. Taking it on the road meant they'd face a whole new set of challenges. Purple were delighted that Paul Mann was able to join as their regular conductor, working with the celebrated Romanian Philharmonic Orchestra for the European part of the tour. During concerts in South America, Paul conducts the Buenos Aires and San Paulo Symphony Orchestras and the Mexico City Symphony Orchestra.

"There has been such great interest in the project," says Jon "We thought we'd take it on the road and were delighted when the tickets began selling like hot cakes! It's all a dream come true for me. The Concerto makes a

good basis for a concert because the music is so full of light and shade. We'll also be doing Deep Purple songs that were on the 'live' album like 'Watching The Sky', 'Pictures Of Home', 'Sometimes I Feel Like Screaming' and 'Smoke On The Water'. We'll also have four other Purple songs ready to swap around. We'll have a brass section in Germany, backing vocalists, and Miller Anderson singing, playing extra guitar and making the tea. I'll be making the sandwiches! There will be around 100 people including the group, the orchestra and singers, so it's quite an enterprise."

Purple had done two weeks worth of writing new material before calling a halt to concentrate on the 'Concerto' tour. Says Jon: "In the New Year we will go into the studio to start recording again and a new album will be released at the end of 2001."

Where ever you happen to be watching tonight's show, sit back and relax.

Deep Purple, their guests and a wonderful symphony orchestra are ready to provide you with a unique listening experience. And that's all you have to do. Listen - and enjoy!

CHRIS WELCH, London, England 2000

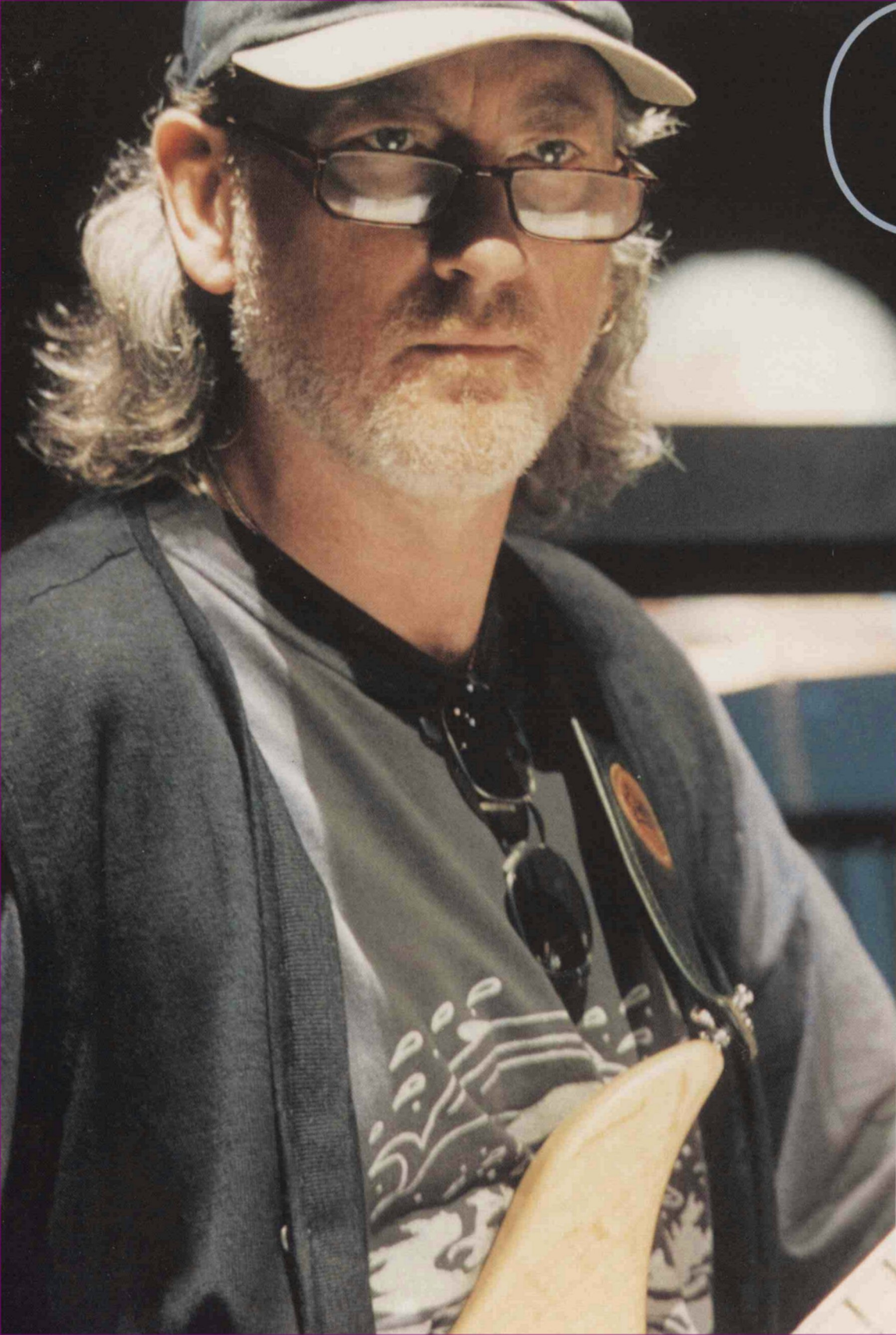


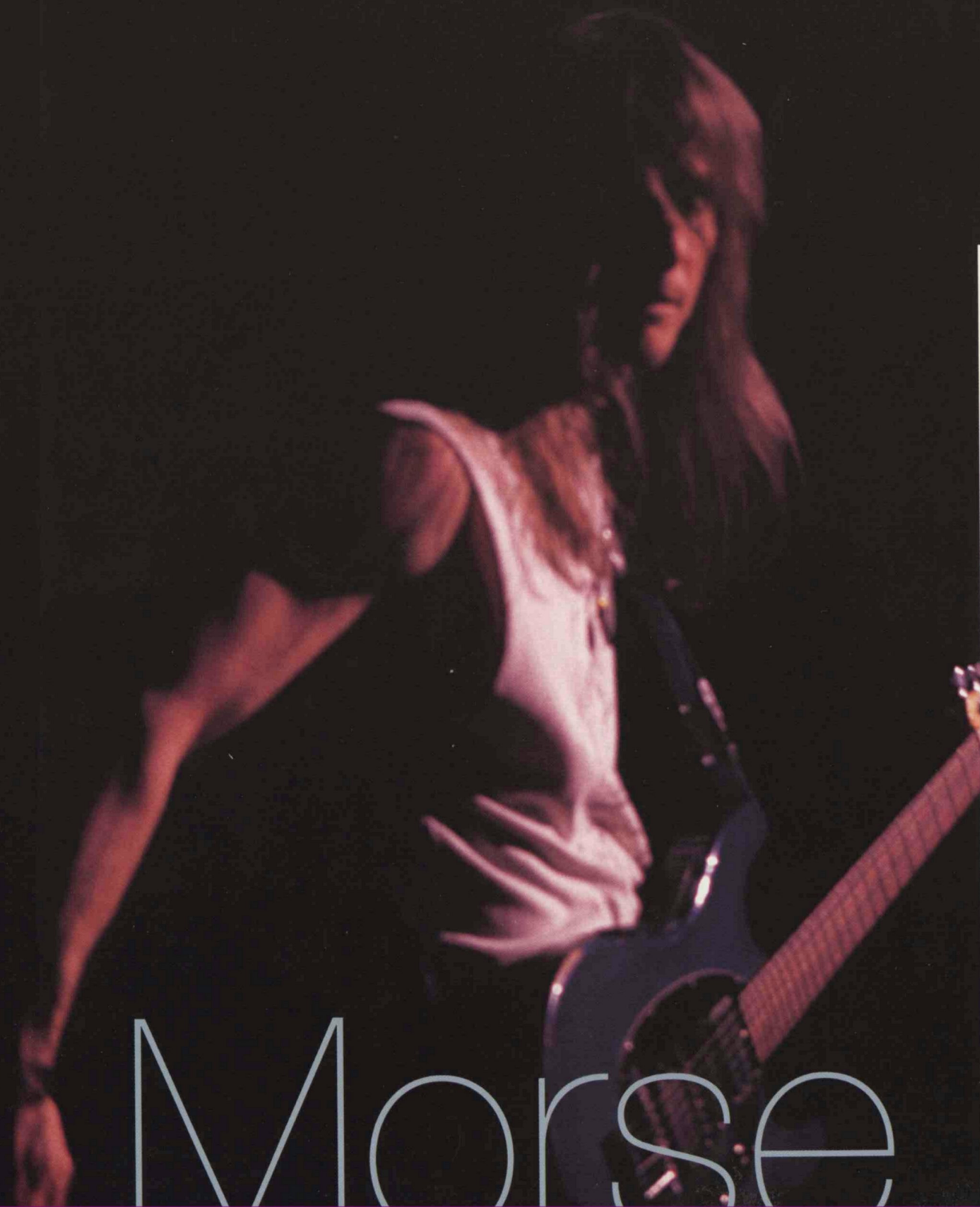
The Band

Gillan

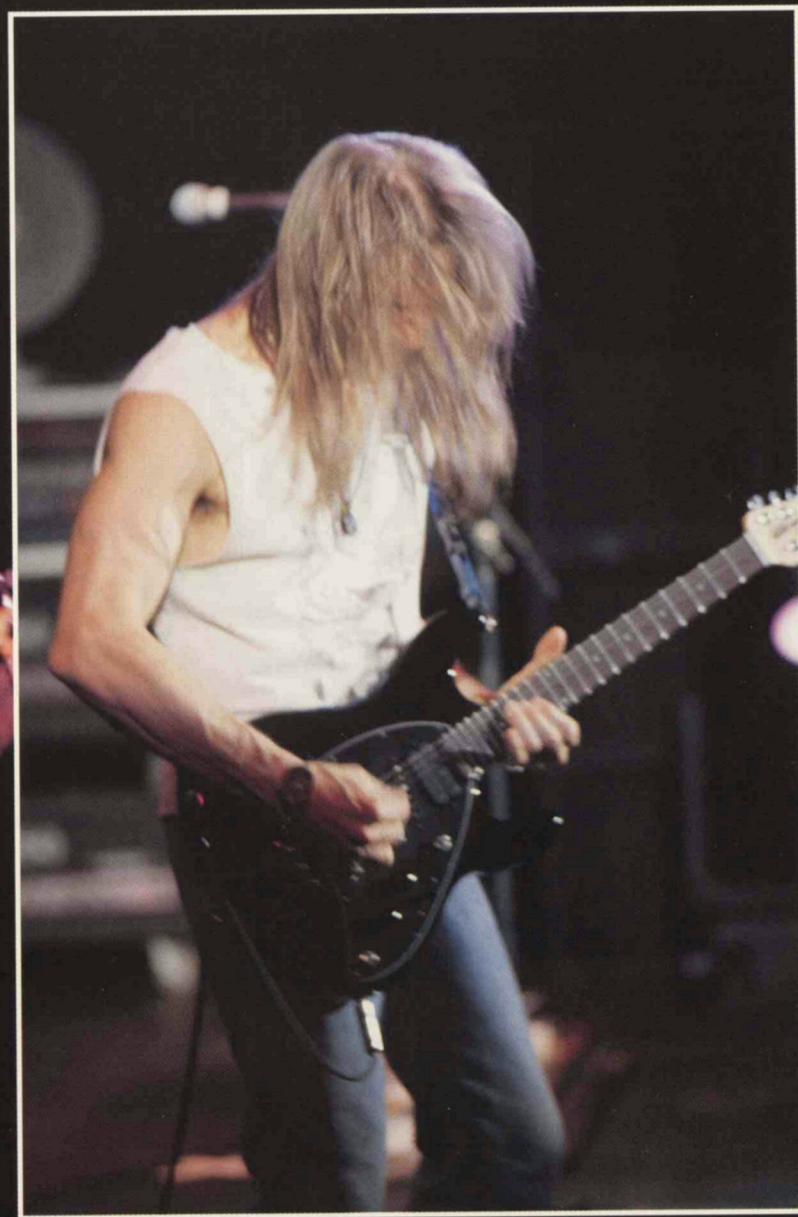


Glover

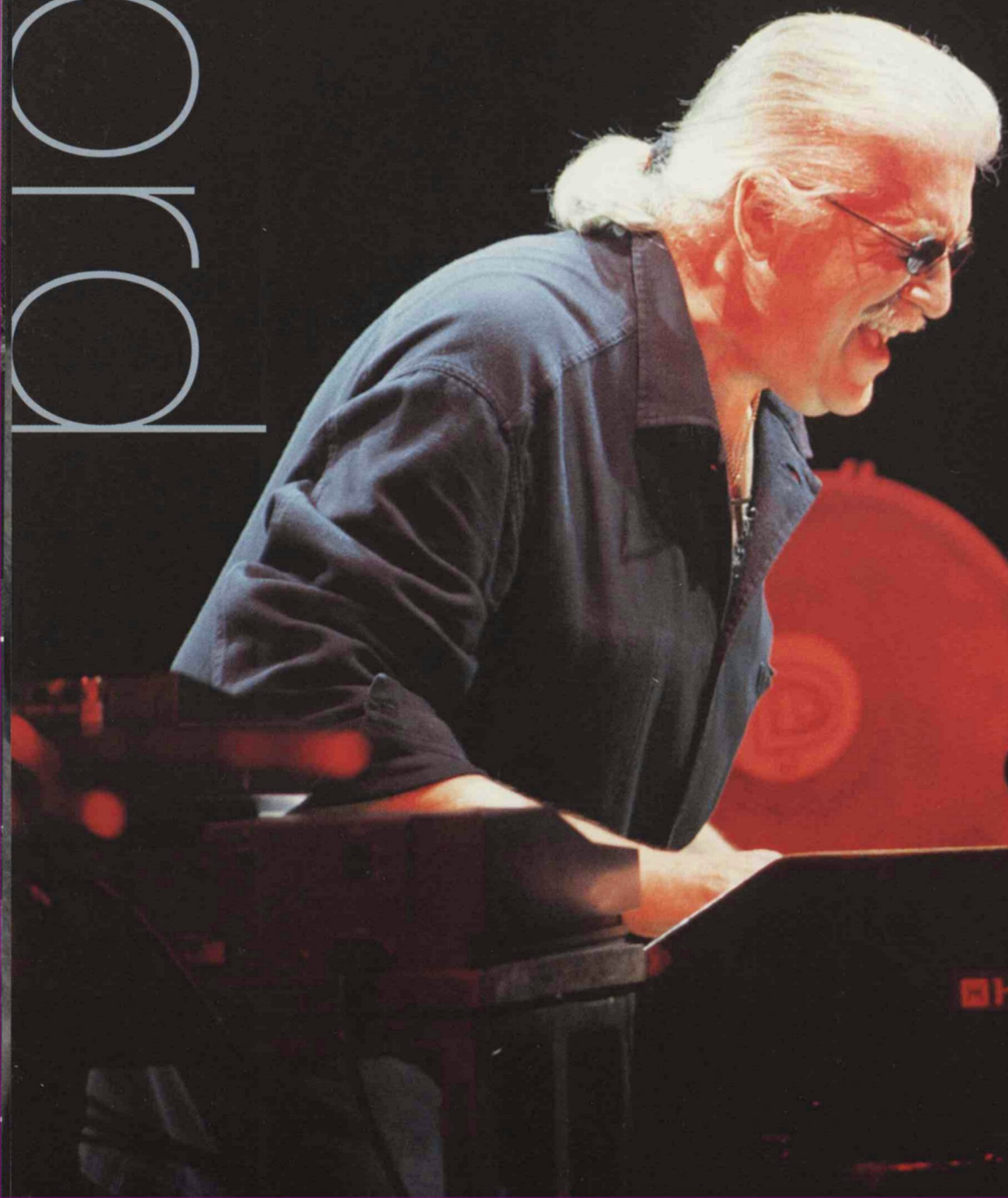




Morse

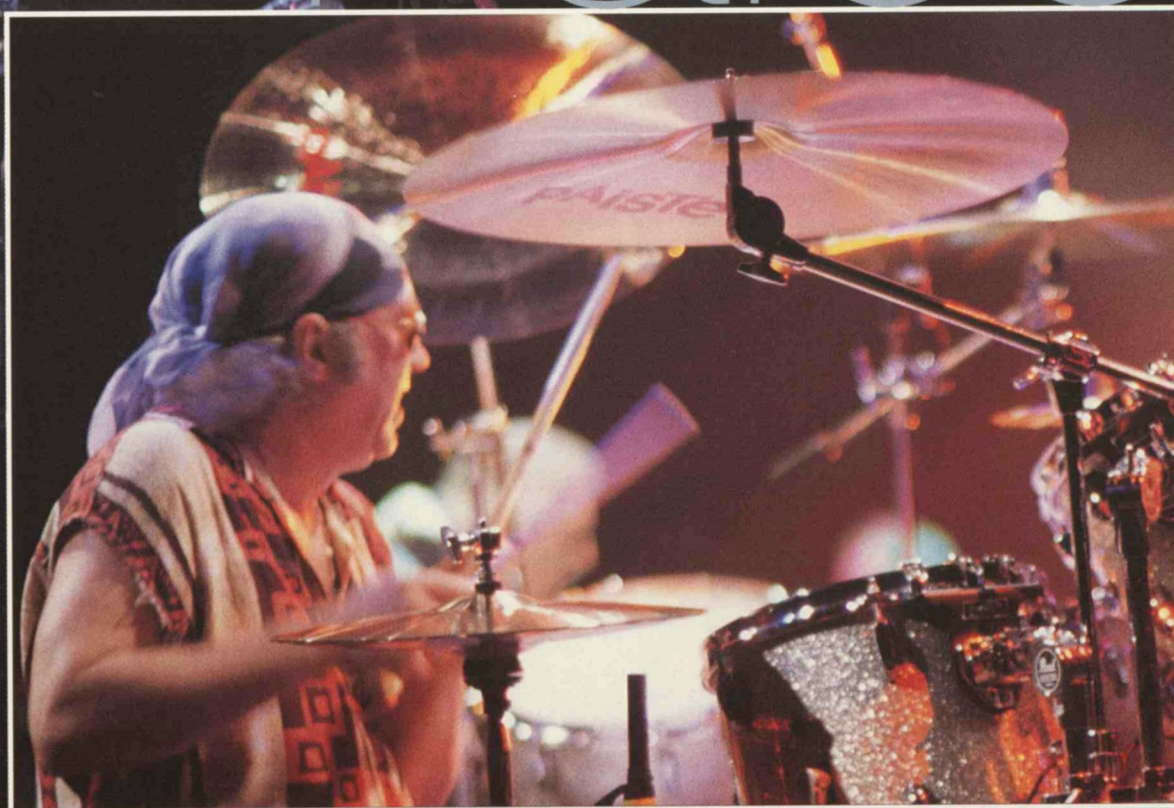


oro



HAMMOND

Paice

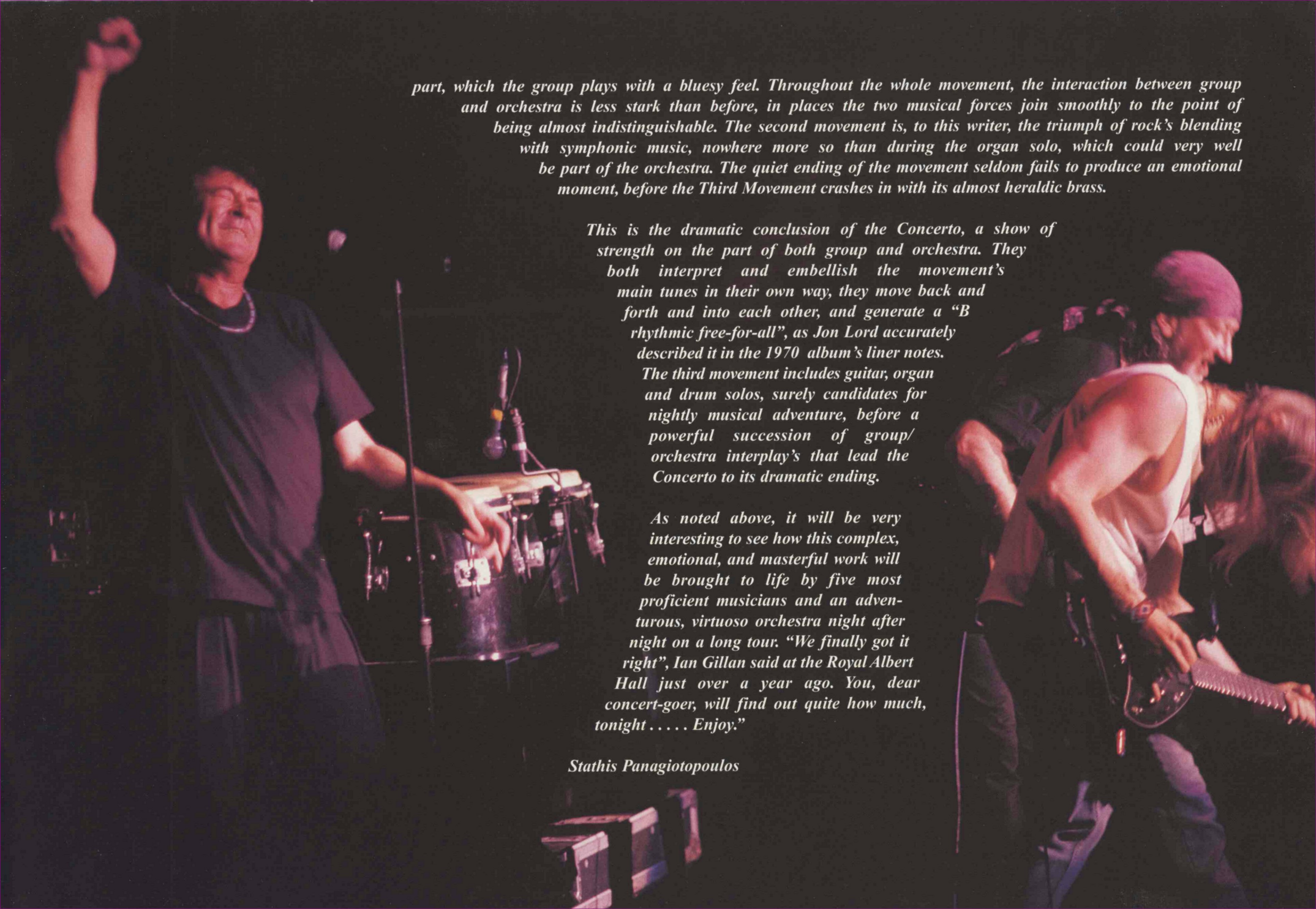


"Jon Lord's Concerto for Group and Orchestra, 31 years after it was written, is now presented with a unique opportunity: to be played on an actual Deep Purple tour, as opposed to being a one-off."

As regular Purple concert-goers will know, there is scarcely a night when any song is played exactly the same as the night before. Even the big hits, the stalwarts that have been part of the live set for decades, always differ slightly from night to night, they seem to take on a life of their own, to live, breathe, evolve and change constantly. The Concerto, being a bigger, more complicated piece of music than any Purple song, should prove an interesting touring proposal in this context. The opportunities are all there.

The introductory part of the First Movement sets the scene as the orchestra lays on the basic premise of the work, before being interrupted by the group, which offers its own interpretation. Here is the first instance of what makes this work unique compared to the recent spate of rock/orchestral fusions that lately seem to be all the rage: the interaction of Orchestra/Group as musical forces merging into one another, instead of the orchestra simply accompanying the group, as is the case with most other examples of this mini-genre. This is followed by the guitar solo, and the final orchestra/group clash that brings the movement to a close. The Second Movement is perhaps the most moving part of the Concerto. From its quiet, even sombre beginning, a lovely melody line evolves to grow into the vocal





part, which the group plays with a bluesy feel. Throughout the whole movement, the interaction between group and orchestra is less stark than before, in places the two musical forces join smoothly to the point of being almost indistinguishable. The second movement is, to this writer, the triumph of rock's blending with symphonic music, nowhere more so than during the organ solo, which could very well be part of the orchestra. The quiet ending of the movement seldom fails to produce an emotional moment, before the Third Movement crashes in with its almost heraldic brass.

This is the dramatic conclusion of the Concerto, a show of strength on the part of both group and orchestra. They both interpret and embellish the movement's main tunes in their own way, they move back and forth and into each other, and generate a "B rhythmic free-for-all", as Jon Lord accurately described it in the 1970 album's liner notes. The third movement includes guitar, organ and drum solos, surely candidates for nightly musical adventure, before a powerful succession of group/orchestra interplay's that lead the Concerto to its dramatic ending.

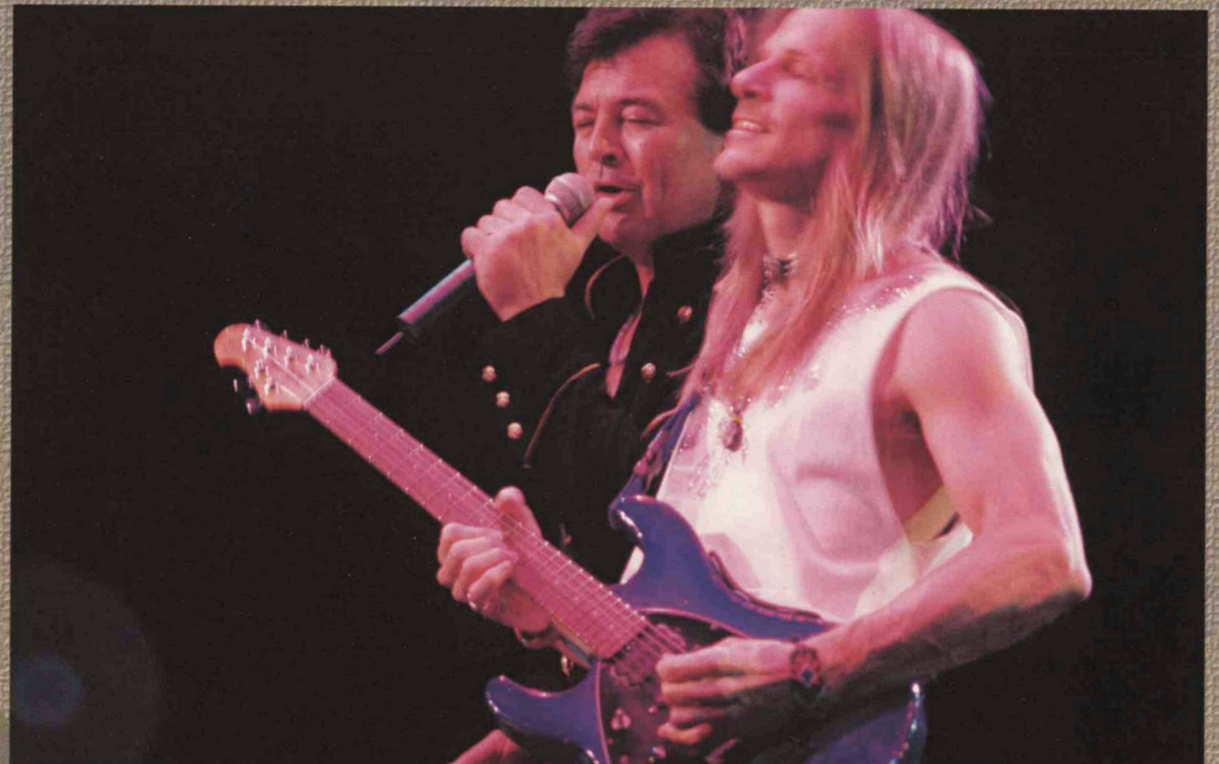
As noted above, it will be very interesting to see how this complex, emotional, and masterful work will be brought to life by five most proficient musicians and an adventurous, virtuoso orchestra night after night on a long tour. "We finally got it right", Ian Gillan said at the Royal Albert Hall just over a year ago. You, dear concert-goer, will find out quite how much, tonight Enjoy."

Stathis Panagiotopoulos



The five days of rehearsals were super; a lot of concentration, laughs, nerves, memories, old friends, new friends, pizza. Big accolades for our trusty crew, along with various unsung heroes, all part of the team; Charlie Lewis deserves a special mention, a giant among men, talk about grace under pressure. Colin Hart, who has been with us since 1971, did a superb job under intense stress. Moray and Louie, our sound and lights, and Rob on monitors, all did wonderful things. We stand in the spotlight but all the crew, every single one of them (including the ones that weren't there but were with us on the tours over the last couple of years) deserve your applause.

Roger Glover, Oct 1999





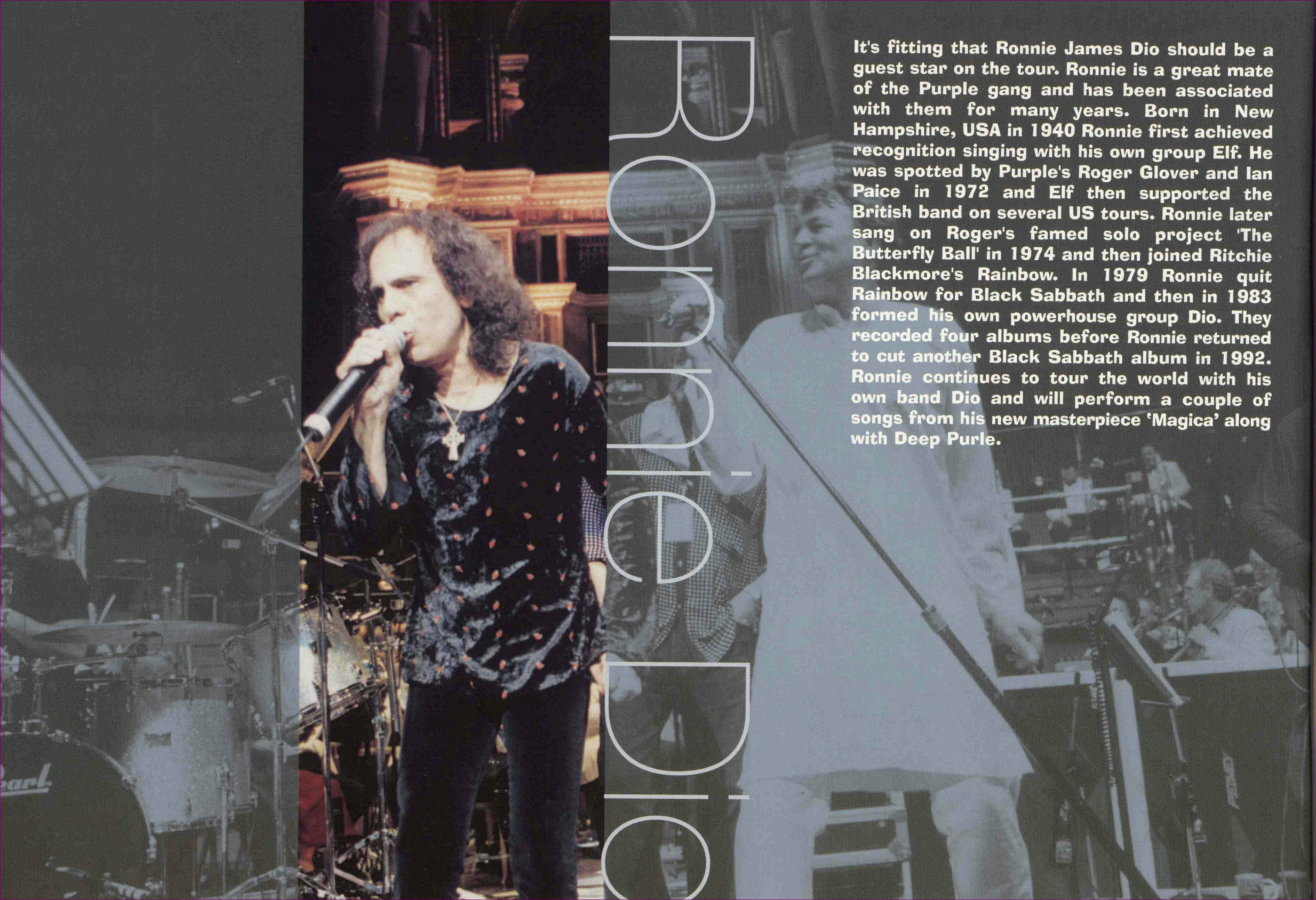
"The problem of putting together two widely different fields of music, 'classical' and 'beat' music (to label but a few) has interested me for a long time. In fact, doing away with 'labels' altogether has interested me for a long time. The idea is, then, simply to present, in the First Movement, the group and the orchestra as you would expect to hear them as antagonists, and in the Second and Third Movements, as unexpected allies."

Jon Lord 1969

Back in early 1969, Dr. Malcolm Arnold, as he was then, with a broad smile and a deceptively casual glance at the 10 few pages of my fledgling score, "Oh yes - that'll work just fine", agreed to conduct it, and changed my life. He then laboured mightily in the fields of a rather uncooperative and admittedly under-rehearsed orchestra, and harvested a performance of enormous fun and vitality, that surprised a lot of people (including, I think, the members of Deep Purple); a performance that flew in the face of the accepted wisdom of the time about a group "meddling" with an orchestra, and one that amazingly succeeded in reaching the last bar in triumphant unison. Sir Malcolm Arnold (as he is now) has kindly agreed that I may dedicate the newly minted score of the Concerto to him, which I do with love and admiration. May God bless him and warm the cockles of his generous heart.

Jon Lord, 2000





It's fitting that Ronnie James Dio should be a guest star on the tour. Ronnie is a great mate of the Purple gang and has been associated with them for many years. Born in New Hampshire, USA in 1940 Ronnie first achieved recognition singing with his own group Elf. He was spotted by Purple's Roger Glover and Ian Paice in 1972 and Elf then supported the British band on several US tours. Ronnie later sang on Roger's famed solo project 'The Butterfly Ball' in 1974 and then joined Ritchie Blackmore's Rainbow. In 1979 Ronnie quit Rainbow for Black Sabbath and then in 1983 formed his own powerhouse group Dio. They recorded four albums before Ronnie returned to cut another Black Sabbath album in 1992. Ronnie continues to tour the world with his own band Dio and will perform a couple of songs from his new masterpiece 'Magica' along with Deep Purple.



Conductor Paul Mann

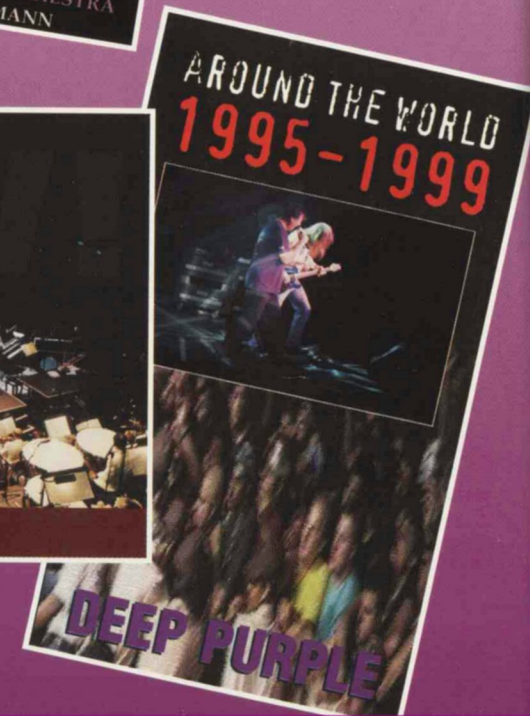
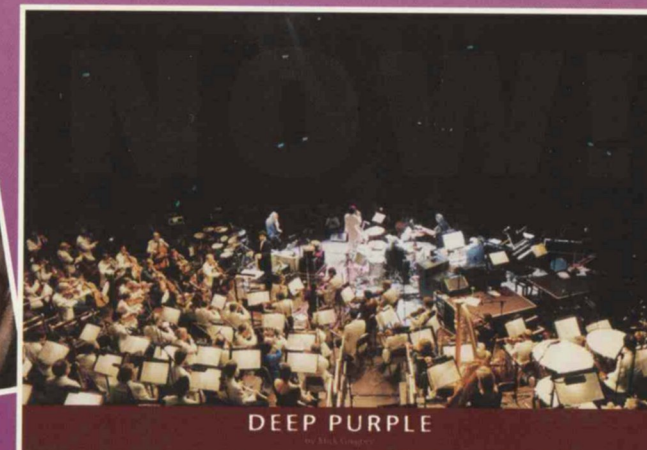
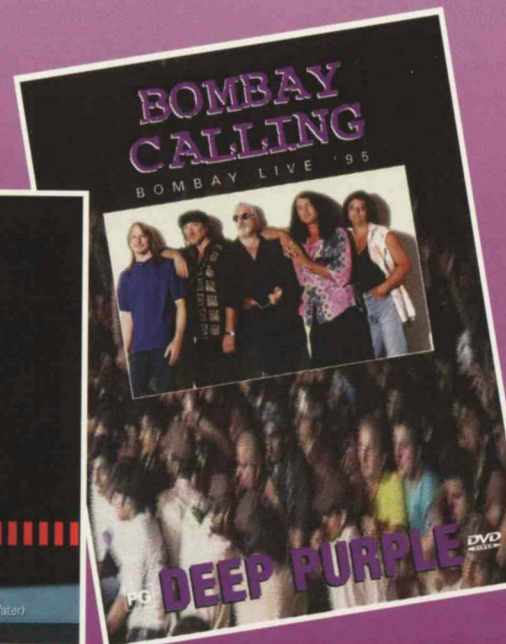
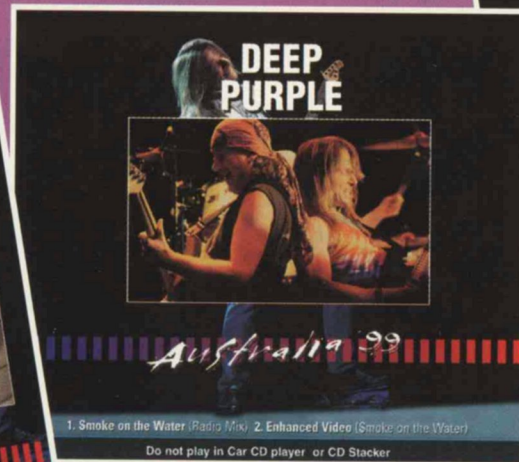
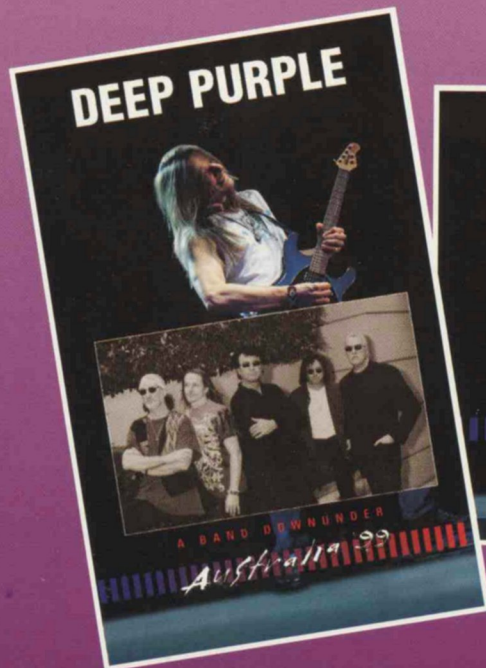
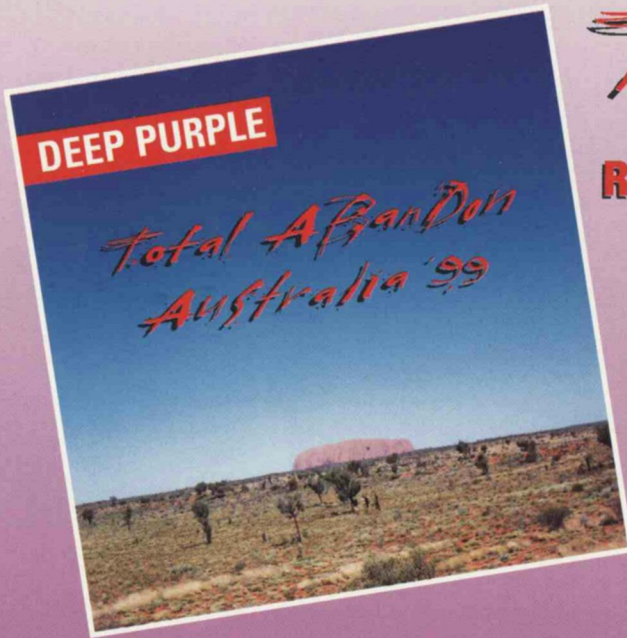
DEEP PURPLE - MERCHANDISE

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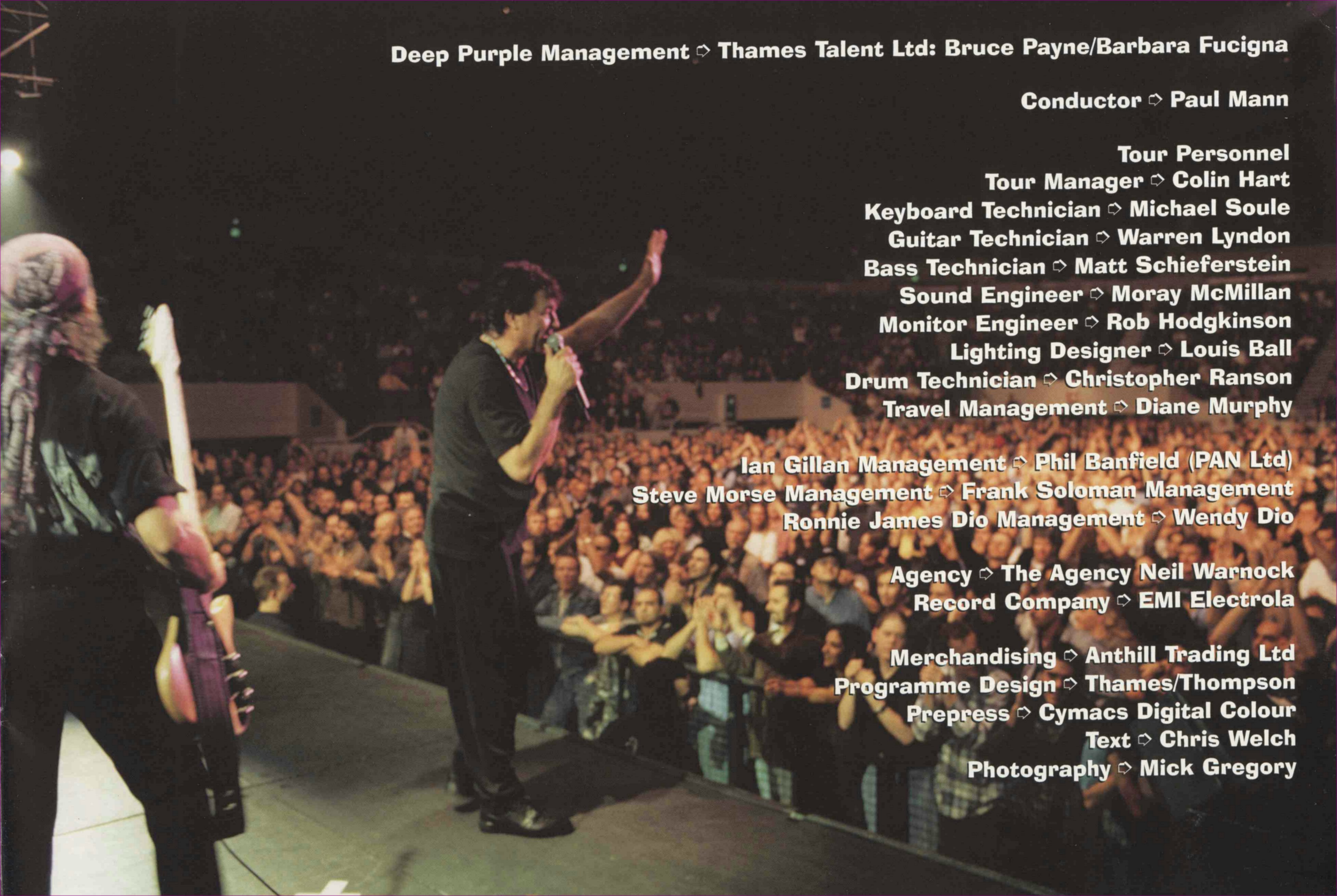
Recorded LIVE during the bands 1999 Australia Tour

Available on
VIDEO - CD - DVD - MD

Other titles available



available through tour merchandising, the official deep purple web site and mail order



Deep Purple Management ◇ **Thames Talent Ltd: Bruce Payne/Barbara Fucigna**

Conductor ◇ **Paul Mann**

Tour Personnel

Tour Manager ◇ **Colin Hart**

Keyboard Technician ◇ **Michael Soule**

Guitar Technician ◇ **Warren Lyndon**

Bass Technician ◇ **Matt Schieferstein**

Sound Engineer ◇ **Moray McMillan**

Monitor Engineer ◇ **Rob Hodgkinson**

Lighting Designer ◇ **Louis Ball**

Drum Technician ◇ **Christopher Ranson**

Travel Management ◇ **Diane Murphy**

Ian Gillan Management ◇ **Phil Banfield (PAN Ltd)**

Steve Morse Management ◇ **Frank Soloman Management**

Ronnie James Dio Management ◇ **Wendy Dio**

Agency ◇ **The Agency Neil Warnock**

Record Company ◇ **EMI Electrola**

Merchandising ◇ **Anthill Trading Ltd**

Programme Design ◇ **Thames/Thompson**

Prepress ◇ **Cymacs Digital Colour**

Text ◇ **Chris Welch**

Photography ◇ **Mick Gregory**



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