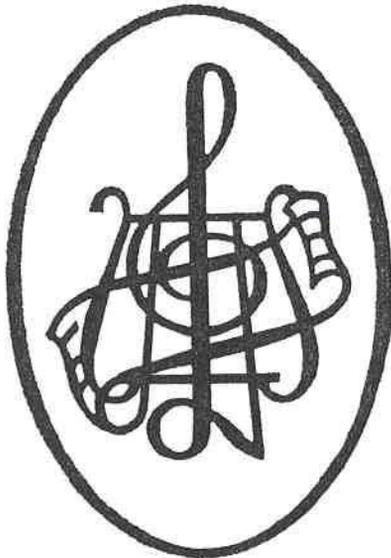


Background information about the
Leicestershire Schools Symphony Orchestra
to accompany the
Klassic Haus Restorations
release of
Dead in Tune
and
George and the Dragonfly



Leicestershire
County School of Music

I was a member of the Leicestershire Schools Symphony Orchestra in the late 1960s and 70s and was lucky enough to have taken part in two recording sessions for Argo in 1970. The sessions were produced by Fred Woods with Kevin Daly as the sound engineer. I remember both Fred and Kevin with great affection. We were only teenagers at the time but the Argo team treated us as they would any adult professional group.

The children's television programme *Sounds Exciting*, broadcast in 1968, was a musical education series culminating in a final "whodunit" called *Dead in Tune* with Robin Ray's original story set to music by Herbert Chappell and performed by a chamber group of players from the Leicestershire Schools Symphony Orchestra. Two years later Argo recorded the piece using an ensemble of 47 players drawn from the LSSO conducted by Herbert Chappell. This LP also included a new commission, *George and the Dragonfly*, with a script by John Kershaw, music by Herbert Chappell and narrated by Robin Ray, John Kershaw and Susan Stranks (Robin Ray's wife and star of the TV programme *Magpie*).

First rehearsals for the *Dead in Tune* and *George and the Dragonfly* sessions took place over a two day period on January 1st and 2nd 1970 at Longslade Grammar School in Birstall near Leicester. Herbert Chappell, Robin Ray, Susan Stranks and John Kershaw were all present at these rehearsals. Looking back at this project, it probably wasn't a really a good idea to book 47 members of the LSSO into a London hotel for the weekend, allow them to team up with friends from the Royal Academy of Music and give them the freedom of the West End. We set off from Leicester immediately after the Friday rehearsal and booked into the Royal Hotel in Russell Square late on Friday night. That night was something of a party (some of the older players were all of 17 and 18 years of age) and the hotel bar was still being propped up at 2.00am by around 20 members of the band. The sessions took place on January 3rd and 4th at Decca Studio No.3 in West Hampstead.

Day one could have gone better in all honesty. There were a few hangovers and the standard of playing was, quite frankly, quite poor. Kevin didn't get a decent take all morning and lunch was taken early. The afternoon improved and most of *Dead in Tune* was completed albeit somewhat behind schedule. On Saturday night we were all confined to barracks but a few of us managed to escape by 9pm and we headed for a Beer Keller in Piccadilly. Several litres of *Lowenbrau* later, reality started to take a grip and we headed back to Russell Square before midnight.

Sunday commenced with *George and the Dragonfly* and the playing was much improved. Into the control room we went and the *Dead in Tune* take from Saturday was played back to us. Kevin Daly started the tape running and it sounded so poor that we were shamed into another complete performance. The majority of this take actually made it onto the final edit. Robin and Susan proved to be great fun and came to hear us play later on in the year at the Cheltenham Festival. Robin chain smoked *Dunhill International* Cigarettes all through the two days but only smoked the first half an inch and then stubbed them out. At the time, this struck us all as being just a bit strange, I remember. The third narrator, John Kershaw, was rather quiet and very much the poet.

On April 28th the new record was premiered at a press luncheon in the Royal Lancaster Hotel, London. Half a dozen of us attended this event and the LP actually received some very positive reviews in the national music press.

John Whitmore



Members of the Leicestershire County School of Music Orchestra during rehearsal. On Wednesday they appeared on ITV "Sounds Exciting" programme, terminating Rediffusion's music appreciation series with a play in which the viola falls in love with the piano. They needed young musicians to take part—"the best they could get"—and because of its reputation the County School of Music was invited to supply the need. Payment for the young musicians' services will go towards the full orchestra's trip to Vienna in the early autumn. The projected American visit had to be cancelled and will probably take place in 1970.

LEICESTER MERCURY
FEBRUARY 68

5.25 SOUNDS EXCITING

This week
Dead in Tune

with
ROBIN RAY
A musical whodunit
Who's the villain?
Who's the victim?
How's it done?

ROBIN finds out with the
Leicestershire Schools Symphony
Orchestra

Musical director **HERBERT CHAPPELL**
Programme editor **SUE TURNER**
Directed by **WILLIAM G. STEWART**
Rediffusion TV Production
See People: page 3

T.V. WORLD
FEBRUARY 68



MOIRA WATKINSON
Instruments marrying

AT a time when pop musicians steal most of the glory, the Leicestershire Schools Symphony Orchestra has built up a deservedly high reputation.

One of the pioneers of youth orchestras, it has toured all over Europe, and last month made its first long-playing record. On Wednesday, it plays a new work by Herbert Chappell in *Sounds Exciting*.

It's an unusual composition about musical instruments falling in love.

The viola is the heroine of the piece. She finally marries the piano. And playing the viola will be 18-year-old **Moira Watkinson**.

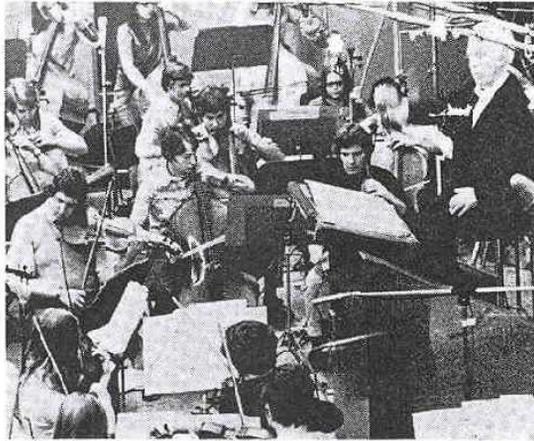
Said Moira: "There's always been a feeling of professionalism in the orchestra, although we are all still at school. We practise together every Saturday morning but that's nothing to the work we put in during the week.

"I spend two hours a night playing the viola. Boy-friends? No, music is the most important thing in my life."

Great Happenings in Leicestershire

HI FI NEWS & RECORD REVIEW

APRIL 1971



How a fine schools orchestra came into the recording business by Frederick Woods*

*Argo Records.

Members of the Leicestershire Schools Symphony Orchestra rehearsing under Sir Arthur Bliss. They recorded Sir Arthur's *Introduction and Allegro* and works by Previn, Ireland, Tippett, Herbert Chappell and Bryan Kelly.

TOWARDS the end of 1969 I received a letter from a schools orchestra asking if I would like to hear a tape of a new piece of educational music that had recently been televised on *Sounds Exciting*. On the principle that it's best to listen to everything—but not expecting very much—I said I would. When it arrived, it turned out to be a very original, very funny comedy-thriller with words by Robin Ray and music by Herbert Chappell, and apart from being weak with laughter I was very impressed from the musical point of view. The record came out in May 1970 under the title *Dead in Tune* and received highly enthusiastic notices (Argo ZDA 134).

The orchestra was the Leicestershire Schools Symphony Orchestra, founded in 1947 by Eric Pinkett, a man of quite incredible determination and drive who lets nothing stand in his way—not even producers! It must be now the finest youth orchestra in the country.

Scarcely had the last notes of that first recording died away when Eric began to discuss the next one. His idea was to produce something that would supply music for school occasions such as speech days, assemblies, prayers and so on. This at once seemed an excellent idea and further talks followed these lines. For a while, that is.

Suddenly things took a rather different course when Sir Arthur Bliss and Sir Michael Tippett agreed to conduct. At once the record became more important. And it became more important still during—of all things—one of the Simon Dee shows. The guest was André Previn who, when asked what he would like to do while over here, replied that he'd most like to work with the LSSO. Eric Pinkett moved into action next morning and in a surprisingly short time I was discussing fees with Previn's agent. The next problem was Previn's exclusive contract with RCA. Not feeling very hopeful, I approached Miss Rosemary Schnutz who was very sympathetic and cabled her New York office. Time went by and I had begun to resign myself to a refusal when permission arrived—received, I may say, with enormous gratitude.

This more-or-less finalised the repertoire. Previn would conduct his own *Overture to a Comedy*, commissioned by Leonard Bernstein for the opening of the Lincoln Centre, the *Elegy* from John Ireland's little-known but exquisite *Downland Suite*, and a new work by Herbert Chappell, commissioned by the orchestra. Sir Arthur would conduct his *Introduction and Allegro* in its first stereo

recording and the first to be conducted by the composer. Sir Michael Tippett would take over for two movements of his *Shires Suite*, written especially for the orchestra and premiered by them at last year's Cheltenham Festival and performed again on the last night of the Proms. And finally Eric Pinkett would join the conductors to direct Bryan Kelly's *Cuban Suite*, another new work especially written for the orchestra. So, apart from the Bliss, all the works were premieres.

Few of these pieces offer any concessions musically, and it says much for the orchestra that three such eminent musicians were willing to participate. But then the orchestra is unique. Indeed, the standards and scope of musical education in Leicestershire are unique. The county runs three full symphony orchestras, a chamber orchestra and a military band. It boasts a string quartet of eight-year-olds who have appeared on television—and not as a piquant curiosity either.

The children in the senior orchestra—aged roughly 14-18—give up Saturday mornings to rehearse, and during the summer go into purdah for a fortnight of their holidays for intensive work. Their enthusiasm is staggering when you first meet them. At the end of a full day's rehearsal, after tea, they will, for instance, voluntarily reconvene, appoint a conductor from the ranks and go on practising for the whole evening. Or, possibly, the three members of the orchestra who form the Shadows of Thyme—their own folk group—will provide a concert. And lest it be thought that the folk interest is just a pastime, I should point out that the trio reached the semi-finals of a national talent competition at their first attempt.

It's difficult to put across the atmosphere generated by this orchestra. The children are not specialist music students but ordinary pupils. Some, to be sure, will go to the RCM, RAM or elsewhere, but the vast majority will not. But four years' work on a back desk will leave something that other children must lack. And four years' such work will also offer continental tours, concerts, broadcasts and recordings.

Musically, they can stand with the best. As Sir Arthur Bliss said to me at the end of this session, 'If I couldn't see they were children, I'd say it was a professional orchestra.' André Previn's repeated comment was 'Fantastic', and he has promised to write them a new work and conduct them again. Sir Michael's opinion is possibly biased as he is

their patron, but it is significant that when he wrote the *Shires Suite* for them he made not the slightest concession to their age. It is a difficult and possibly even a major work.

It is, I discovered, a fairly complex task to bring together a studio, an orchestra composed of children with such annoyances as lessons and homework to consider, and three major conductors. In the end we solved the problem by recording over the August Bank Holiday weekend, and by feeding them on the spot. The supplies list reads like that of a small if quirky army—600 sausage rolls, 600 pork pies, 600 pasties, 200 bags of assorted crisps, about sixty pounds of fruit and heaven knows what else. Needless to say, not a crumb was left!

The orchestra arrived at the studio at 9.15 on the Friday evening and was promptly put through a full rehearsal by Eric Pinkett. This was invaluable for me as, though I had attended several rehearsals and concerts in various parts of the country, I still had not heard certain works, notably the Previn, and that score was a three-part Sellotaped photostat of uncertain clarity standing somewhat over two feet high!

The session with Sir Arthur finished early thanks to magnificent playing and Sir Arthur's usual superb efficiency. As Sir Arthur left the rostrum, Eric Pinkett began another rehearsal... Sunday afternoon was another rehearsal!

When a somewhat dishevelled André Previn arrived on Monday morning direct from Scotland ('A holiday to me isn't a holiday if I have to slave—sorry I look so terrible') the orchestra was yet again rehearsing, this time *Ruslan and Ludmilla*. Previn listened from the back of the studio for a few minutes and then turned to me and said, 'If we get time, could we record this as well? They're fantastic!' Once he started with the orchestra, there was total rapport within five minutes.

In the afternoon, Sir Michael arrived for the excerpts from the *Shires Suite*. The orchestra is very accustomed to working with Sir Michael and in spite of the difficulty of the work (and I can add that, from the producer's point of view, the score is no hayride) again we finished early. Half an hour afterwards, the orchestra's coaches were loaded and the members were on their way back to Leicester—to return to school the next morning!

I understand that one of Eric Pinkett's ambitions for the orchestra is a Prom. Having worked with them now over quite a long period I would say they deserve it.

BACK HOME AGAIN AFTER RECORDING SESSION SUCCESS

THE 47 MEMBERS of the Leicestershire Schools Symphony Orchestra are back in Leicester, tired but happy after two days of successful work in London recording studios.

The end product is an L.P. of hitherto unrecorded material. The record is to be released early in May.

All the music is by composer Herbert Chappell, who conducted the orchestra during the recording sessions.

Side one, called Dead In Tune, has words by Robin Ray, son of Ted Ray. Dead In Tune is a musical whodunnit. It tells the story of a murder and uses the instruments of the orchestra for expression along with the words.

On the second side is George and the Dragonfly, with words by John Kershaw, the poet and T.V. producer.

The composition is a modern fairytale in music and poetry.

Select few

This is the second L.P. that the orchestra has made. The first came out about 18 months ago and that, too, used new material. In this respect, the orchestra is making a name for itself in a big way.

The county orchestra is among the select few in the county orchestra field who make recordings.

Work on the L.P. began about six weeks ago and preparation culminated in a final two days' work at Longsade School, Birstall, just before the trip to London at the weekend. It was perhaps a good thing that rehearsals had been intense—the L.P. work had to be tied up by Sunday evening, which didn't leave much me.

The members of the orchestra are aged 15 to 18 years. Two girls missed the recordings because of flu.



Two new works for children that will rival "The Young Person's Guide to the Orchestra" and "Peter and the Wolf" in popularity

Dead in Tune George and the Dragonfly

Music by Herbert Chappell
Texts by Robin Ray and John Kershaw

THE LEICESTERSHIRE SCHOOLS SYMPHONY ORCHESTRA

conducted by **HERBERT CHAPPELL**
narrated by Robin Ray, Susan Stranks and John Kershaw

© ZDA 134

The Leicestershire Schools Orchestra has established itself as one of the finest youth orchestras in the country and has had music specially composed for it by, among others, its patron Sir Michael Tippett. The orchestra's virtuosity is well illustrated in these two delightful works which, while telling stories that will fascinate all children, cover the basic aspects of musical theory.



Gramophone Advertisement
June 1970



CHAPPELL. *Dead In Tune.* George and the Dragonfly*. **Robin Ray** (narrator), **Leicestershire Schools Orchestra** conducted by **Herbert Chappell** with ***Susan Stranks** (George), **John Kershaw** (Dragonfly). Argo ZDA134 (39s. 11d.).

Dead in Tune is an extremely slick piece, with a good story to hold children's attention. It is about four orchestral families (each orchestrally illustrated) who live in flats by the sea middle C, of course (which you immediately hear played); of the Canon (canon in orchestra) who was nearly strangled by a chord but who survives and officiates at the wedding of Viola to one of her bows—sorry, beaux. You will by now have gathered roughly the sort of thing it is. It is full of outrageous puns on musical words: but outrageous ones are the kind children enjoy, of course—provided they know the musical terms anyway.

If you wonder whether to get the record for your family, that is the essential point to remember; that children who aren't fairly knowledgeable may enjoy the story but it won't teach them about the orchestra. This is no adverse criticism, since *Dead in Tune* came at the end of a television series that had dealt with all this sort of thing and was aimed at the secondary school age. Younger children will enjoy it, provided they have some musical background and, most valuable, a parent who is able to explain the connection between story and music.

The narrator (and writer of the script), Robin Ray, is first-rate—would that all narrators were so natural and also engaging. The orchestra, the pick of members of the Leicestershire Schools Symphony Orchestra, is splendid and the whole thing is done with infectious enjoyment. Herbert Chappell's music is clever and bang on target, if not in itself of any particular originality.

On the other side, *George and the Dragonfly* seems to me far less successful, as it did to some young listeners I tried it on—they alternated between mystification and a certain amount of laughter. The text is sometimes high-flown, sounding rather like *Façade*, at other times the reverse. And they really ought to have printed the riddle on the sleeve, since nobody could make anything of it unless he sees it—though repeated hearings do make it clear. With three speaker, stereo has been well used to place them firmly left, right and centre. But while it is perfectly clear what *Dead in Tune* is aiming at, the target of this piece seems vague—if there is a target. T.H.

CHAPPELL: *Dead in Tune*

Leicestershire Schools Symphony

THIS RECORD presents two musical plays for children, each of which is designed to impart musical knowledge as a by-product of pure entertainment. The results seem to me most felicitous. It must be rather fun being young these days — it's all laid on!

Dead in Tune has a script by Robin Ray, who is the sole narrator. It is a cleverly conceived thriller, with a deftly appropriate score by Herbert Chappell. With the aid of innumerable puns (eg 'flat' as habitation and a musical term) Robin Ray and Herbert Chappell between them contrive to hold interest with a well-told narrative and, at the same time, illustrate the personalities of orchestral instruments.

George and the Dragonfly has a script by John Kershaw. It employs three narrators and presents a story involving the personification of instruments and musical terms. The scores are skilfully played by the Leicestershire Schools Symphony Orchestra — the young guiding the young — and the recordings show what can be done with stereophonic techniques to make such an enterprise supremely vivid.

I think that this utterly original record should prove popular in schools and musical institutions. It is brilliantly successful in its main purpose — to interest young people in the mechanics of musical foundations. G.C.

RECORDS AND RECORDING
JUNE 70

Irresistible sparkle of Schools Orchestra's disc

I HAVE just been playing the latest record made by the Leicestershire Schools Orchestra and it sounds to be a winner all the way.

On one side of this sparkling L.P. is "Dead in Tune" and on the other, "George and the Dragonfly"—two gay, witty and highly entertaining musical fantasies aimed at the young, but equally diverting and intriguing to adult ears. In the popularity race I would wager they'll run to a photo-finish.

The history of the record (the Leicestershire Orchestra's second: there is already talk of a third) goes back to the ITV children's series "Sounds exciting", which was an educational dealing with orchestral instruments, keyboard instru-

ments and the human voice. There came a need for a final programme to sum up in a single half-hour work the lessons put across. "Dead in Tune" was the answer, with music by Herbert Chappell and story by Robin Ray (son of Ted), who was the reciter for the broadcast in February of 1968.

Its notable success led inevitably to plans for a record and to the problem of finding something equally as good for the second side.

This time, John Kershaw provided the story for Herbert Chappell to set to music with three reciters — Robin Ray, Susan Stranks and the author himself.

Robin Ray describes "Dead in Tune" (he does the narration excellently) as a musical whodunnit and, employing a wealth of puns he propels his characters amusingly and peacefully to a climax where one of his characters (they are all instruments) comes near to being asphyxiated with a "chord".

Ravel-ling

John Kershaw joins in the fun with enthusiasm and plays around with his own themes and quotes from other composers in a way that will keep amateur (and professional) musical detectives quiet for hours.

"George and the Dragonfly" is a delightful sort of pastoral with touches of real poetry in its imaginative script and with music to charm as well as to challenge.

The stereo sound quality of the record is strikingly good and this, together with the effervescent spontaneity of reciters and the adept young musicians of the Leicestershire Schools Orchestra gives this disc a turntable sparkle that is quite irresistible.

It is issued by Argo and should sell like hot cakes — R.A.P.

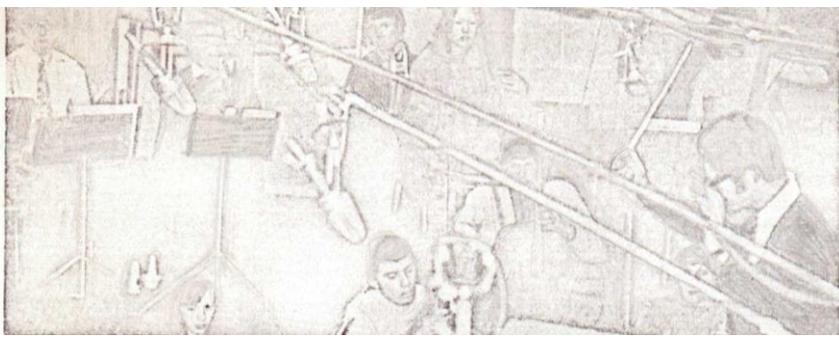
LEICESTER MERCURY
MAY 70

Chappell, Herbert (20th century)

Dead in Tune; George and the Dragonfly
(stories for narrator and orchestra).

** Argo ZDA 134. Robin Ray, Susan Stranks, John Kershaw (narrators), Leicestershire Schools Symphony Orchestra, the composer.

These stories for narrator and orchestra are designed for children, which means that grown-ups should not groan too loud when they are faced with some of the most barefaced puns ever committed to record. *Dead in Tune*, first seen on television, is a detective story with the instruments of the orchestra as the main characters, and though the music of neither piece is particularly original or inspired, it is all good fun, and the performances, nicely recorded, are lively.



Leicester youth shows the way

Youth orchestras nowadays often sound astonishingly professional and the Leicestershire Schools Symphony Orchestra is a case in point. Its activities *sound* like those of a professional orchestra – it goes on an annual European concert tour, plays for radio and TV, makes records and commissions contemporary English composers to write music for it, *writes Frances Verrinder.*

From very small beginnings in 1947, the Leicestershire Schools Symphony Orchestra has grown into one of the best and best-known English youth orchestras, very largely as a result of the devotion and hard work of Eric Pinkett, the County Music Adviser, together with the financial backing and enthusiastic support of the Leicestershire education authority. The Schools Symphony Orchestra consists of up to a hundred players aged between 14 and 18; there are also two other orchestras graded according to age – one for the over-elevens and one for the minus-elevens – as well as military band, so that all in all about 400 children turn up to rehearse at the County School of Music every Saturday morning.

Although the orchestra does play music from the classical and romantic periods, twentieth century British music figures largely in their repertoire. This trend has increased since Sir Michael Tippett became their patron in 1965. One of his works, *Suite for the Birthday of Prince Charles*, was included on their first record, released in January 1968. This also included works by Alan Ridout, William Matthias, both of whom conducted, and Malcolm Arnold – a formidable combination for any orchestra.

Their second record, *Dead in Tune*, to be released on the Argo label in April, is quite a different proposition. It developed from the Rediffusion TV series of 1968 *Sounds exciting* which explained the various sections of the orchestra. The last programme in the series was *Dead in Tune* written to

The Leicestershire Schools Symphony Orchestra recording 'Dead in Tune' for Argo records.

demonstrate how the sections of the orchestra work and sound together, with a libretto by Robin Ray, who also tells the story, and music by Herbert Chappell. It is extremely witty and contains some outrageous musical and verbal puns, for which one is initially quite unprepared. For example, 'the four families of the orchestra live in a block of flats by the sea – middle sea (c)!' It should make good teaching material: not only is it great fun pun spotting, but the record includes all the major aspects of musical theory and form, as well as some good music, performed with exuberance and expertise by the LSSO.

The other side, *George and the Dragonfly*, could also be used for teaching purposes, especially as it has different kinds of music, including a Victor Sylvester-type dance tune and a splendid piece of traditional jazz. The music again is by Herbert Chappell; the libretto is by John Kershaw, a drama producer at Thames Television, and the story is spoken by Robin Ray, John Kershaw and Susan Stranks.

Dead in Tune took up most of last Christmas holidays with rehearsals and recording. The Easter holidays will largely be occupied with rehearsals for the Cheltenham Festival, where the emphasis is on modern composers and contemporary music. For their two concerts, the orchestra has commissioned an overture from Herbert Chappell and another new piece by Richard Rodney Bennett. Sir Michael Tippett will conduct Gershwin's *Rhapsody in Blue* and one of his own suites, which he is expanding to five movements. Sir Arthur Bliss will conduct his own piano concerto.

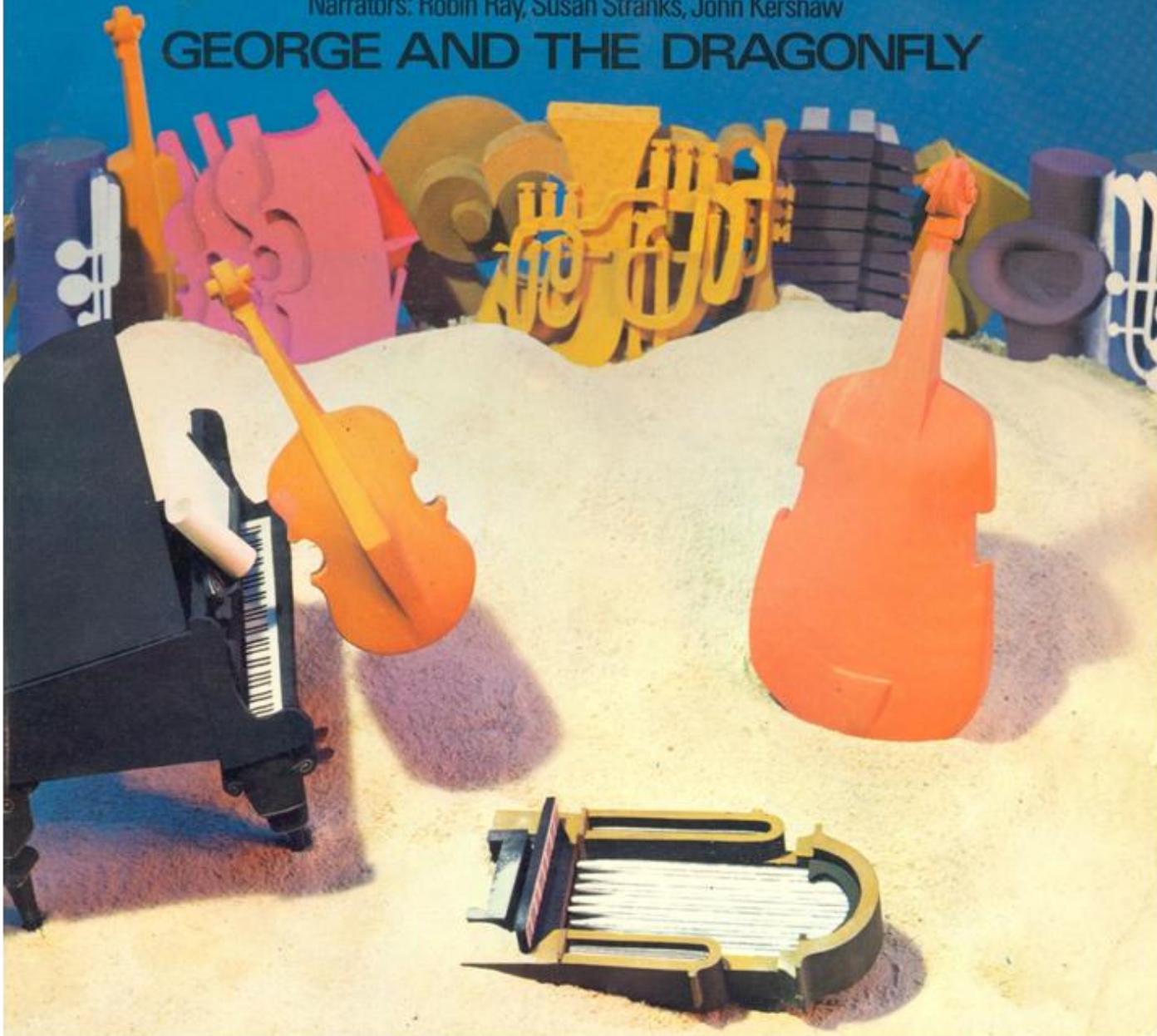
And so all this can come about, the Leicestershire Education Authority has specially arranged for the orchestra to spend Easter in Oxford, half way between the London home of Sir Arthur, and Chippenham, where Sir Michael lives.

DEAD IN TUNE

The Leicestershire Schools Symphony Orchestra conducted by Herbert Chappell

Narrators: Robin Ray, Susan Stranks, John Kershaw

GEORGE AND THE DRAGONFLY



Original sleeve - front

DEAD IN TUNE

GEORGE AND THE DRAGONFLY

The Leicestershire Schools Symphony Orchestra
Conductor: Herbert Chappell

Narrators: Robin Ray Susan Stranks John Kershaw

SIDE ONE

DEAD IN TUNE

Music by Herbert Chappell

Written and narrated by Robin Ray

SIDE TWO

GEORGE AND THE DRAGONFLY

Music by Herbert Chappell

Written by John Kershaw

Narrated by Robin Ray, Susan Stranks and John Kershaw

DEAD IN TUNE is a musical 'whodunnit' and, as far as I know, the first of its kind. It was written for the Rediffusion TV children's series *Sounds exciting*, and received its premiere on February 9th 1968 - with the artists featured on this record.

The seven previous programmes in the series had been designed to introduce young people to different kinds of music, instruments and celebrities and, as sometimes happens, the head of the department, Lewis Rudd, found they had some time left over for an extra programme. The problem was: what should it be about?

We had already dealt with all four sections of the orchestra, with the orchestra as a whole, keyboard instruments and the human voice, and it looked as if all that was left was electronic music, which didn't fit in with the series we had done so far.

The final conclusion, following a discussion with Lewis and the programme associate, Sue Turner, was to do something quite different from anything we had yet tackled - a complete performance of one work designed especially for children. Some thing like *Peter and the Wolf* or *A young person's guide to the orchestra*, but there wasn't anything like them, and they were both readily available elsewhere.

What we decided in the end was almost inevitable - to create an entirely new children's story for narrator and orchestra.

Working on the script, my first thought was that the text (and indeed the music) had to be successful on two levels. The story had to be exciting and entertaining, it shouldn't require any musical knowledge for its enjoyment - but at the same time it ought to go some way to explain how music 'works', and heighten the listener's appreciation of different musical forms, instruments and their characteristics.

Then I began thinking of all the words that had double meanings, musical and everyday. A *bar* is a measure of music but it is also a place where people go to drink *measures* of another kind; a *chord* is a collection of notes, but isn't it also a piece of rope? I made a list, there were hundreds.

From then on the script almost wrote itself: "Four families, living in a block of flats by the sea (C) . . . a party, too many *measures* in the *bar*, everyone *reeling* . . . fooling around with a *chord* . . . someone *ties* it too tight . . . tragedy, a murder!" I make no apology for the number of dreadful puns in *Dead in tune*, in fact I defy you to see how many you can find - and I have at least as many again that I didn't use!

Of course, the task I was setting the composer of the music was simply horrifying. Not only had it to illustrate the text with almost mathematical exactitude but, equally vital, it had to flow naturally as an appealing piece of work in its own right. Not only does Herbert Chappell's brilliant score do both, he even finds time for some musical jokes of his own. Listen to the part where the characters go into the sea - there are no fewer than five musical quotations in one short melody.

The success of *Dead in tune* brought a request for a sequel; this time a direct commission from the orchestra. *Son of dead in tune* had a macabre ring to it, so instead of pursuing that line of thought John Kershaw specially wrote a new story, that complemented yet contrasted with mine.

Where *Dead in tune* grouped the instruments into characters *George and the Dragonfly* turns them into people. It is the story of a little boy, his dog, a dragonfly, a military band, a string quartet, a fairground busker and others besides who all get entangled as the story progresses. Since everyone has their own tune these get entangled too. "I hope," Herbert Chappell said to me, "You have as much fun unravelling them as I did Ravel-ling them."

As you can see, nobody comes out of this disc unscathed!
© Robin Ray 1970

THE LEICESTERSHIRE SCHOOLS SYMPHONY ORCHESTRA

Leicestershire appointed its first Music Adviser, Eric Pinkett, in 1948, since when music has developed rapidly in the area and now plays a major part in County Education. From the many children at present learning to play orchestral instruments, about 400 of the best young musicians are drawn together to form the three orchestras of the County School of Music, which meet each Saturday morning during term time.

The senior of these orchestras, otherwise known as the Leicestershire Schools Symphony Orchestra, has about 100 members, aged between 14 and 18, 45 of whom made this record, for which they were trained by Eric Pinkett.

This orchestra has acquired a very high reputation, locally, nationally and internationally. Each year it gives at least one concert in the De Montfort Hall, Leicester, and on these occasions has been directed by well-known conductors such as Sir Adrian Boult, Rudolf Schwarz and Norman Del Mar and by composers like Malcolm Arnold and Sir Michael Tippett, who in 1965 became the patron of the Leicestershire Schools Festival of Music and since then has been closely associated with, and actively encouraged, all the orchestra's activities.

Nationally it has become well-known through its regular appearances on radio and television, BBC and ITV, and its concerts at the Bath Festival, the City of London Festival, Fairfield Hall and the Royal Festival Hall. In July, 1970, it will play at the Cheltenham Festival, under Sir Michael Tippett and Sir Arthur Bliss. Since 1953 it has made an annual concert tour to Europe, visiting Belgium, Denmark, Germany, Holland, Norway, Sweden, Austria and West Berlin, playing in such concert-halls as the Palais des Beaux-Arts in Brussels, the Musikvereinsaal in Vienna and the Philharmonie in Berlin.

Producer: Frederick Woods

Engineer: Kevin Daly

Sleeve designer: Heinz Kurth

MADE IN ENGLAND

ARGO RECORD COMPANY LIMITED 113 FULHAM ROAD LONDON SW3

Printed by Graphic Press Limited

Original sleeve - back