

INTERNATIONAL CONCERTINA ASSOCIATION

Membership Secretary
Martin Williams
46 Alkham Road
London N16 7AA
01 806 5393

Events Secretary
Marian Janes
15 Crescent Road
London N8 8AL
01 348 5563

President
Rev Kenneth Loveless
VRD FSA FSA Scot Hon RNR

Treasurer
John Entract
16 Mandeville Rd
Saffron Walden
Essex

Editor
Colin Turner
309 Uggmere Court Rd
Ramsey Heights
Huntingdon
Cambs PE17 1RJ

No 326

NEWSLETTER

April 1985

* ICA FESTIVAL *
* Saturday 20th April *
* - *
* Victoria Methodist Church *
* Westmoreland Terrace *
* London SW11 *
* ALL WELCOME *

FESTIVAL REMINDERS

How to get there

The Festival will be held at Victoria Methodist Church Hall, Westmoreland Terrace, between 10am and 9pm. Admission is 50p for audience and competitors alike, payable at the door.

First find the door! Victoria Tube Station, Victoria Main Line Station and Victoria Coach Station are all nearby. From any of these points you can make your way directly into Buckingham Palace Road. Head South West down Buckingham Palace Road and at the lower end, near the Health Centre, turn left over Ebury Bridge into Sutherland Street. Westmoreland Terrace bears away from Sutherland Street on your right hand. Still confused? Send me a SAE for a get-you-there sketch map of the area.

Festival Helpers

The Festival Organiser, Malcolm Barr-Hamilton, requires a number of assistants to help with the catering and programme selling, and to act as Stewards. If you would like to help, Malcolm's address is 32 Florence Road, New Cross, London SE14 6TW. 01 691 4236 Malcolm will be delighted to hear from you.

Starting time

Depending on the number of entries and the distances to be travelled by competitors, Malcolm may have to start the competitive playing well before the lunch break, so make sure you get there early to avoid missing any of the performances.

Closing date

The closing date for Festival entries is 7th April.

* * GOOD LUCK! * *

YOUR LETTERS

I am sure that it will be highly interesting for all if the 'International' side of the ICA takes a more active part in the Newsletter. For example, you all from Australia, USA, Africa and Northern Greenland, let us know what you are doing and playing, Think of the delight it would be for us all if we could have an insight into the so very different musics that are played on our beloved instrument.

I've just had an idea I dare to expose to you all, speaking of that sort of thing. Suppose one of us has a good tape-to-tape recorder, some spare time and energy. Now suppose that each one of us records at home his one or two favourite tunes - a tune he or she would like the others to enjoy - and then sends this recording to the very nice person mentioned above. Then, suppose this one composes a sort of compilative cassette, gives it a smashing title such as 'Concertina Without Limits', or 'Squeezing All Over The Blue Planet'. After this - copies for everyone!

And all this without any cost for the Producer-in-Chief, as we would have been clever enough to have included with our personal recording the money to cover the cassette, the copy and the postage, not to mention the bottle of Chablis for the devoted compiler.

Jean Megly
25 rue Charles Didion, 57158 Montigny-les-Metz

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I first read of the Hayden Concertina in English Dance and Song. Having had essentially the same idea myself many years ago, but not pursued it, I felt rather rueful. At the time I had discussed with Steve Dickinson the possibility of his making such a concertina, but I would have had to design the exact arrangement of keys and lovers and I never got around to it, largely because I had already learnt two systems (Anglo and McCann) and was reluctant to learn a third, even though it would have been easier to play in the long run.

I did file a Patent application, with a Provisional Specification, on 23rd October 1975. However, I decided that the demand for a new kind of keyboard for Concertinas (or indeed any other conventional instruments) would not be enough to cover the considerable expense of obtaining a Patent and keeping it in force, so I did not take the application any further. These days the 'big money' is in electronic musical instruments where, if desired, transposition to any key, as well as continuous variation of pitch and even alteration of temperament, can be provided electronically from a standard keyboard.

Evidently there is, after all, a demand for a Concertina allowing easy transposition. I bear Brian Hayden no grudge for his better judgement and for bringing the idea to reality, and I wish him success. Under the Patent Act in force at the time, my provisional Specification was not published, so will not affect his rights.

It seems strange that no such idea appeared during the hey-day of the Concertina. Perhaps at that time people were less afraid of the work of learning to play in different keys but, even so, an instrument allowing ready transposition would surely have been welcome. Until the appearance of the Hayden Concertina, the nearest approach seems to have been the 5 row chromatic accordeon. (I once decided against buying one of those for £12 - another case of bad judgement!)

Richard G Mellish
15 Lancaster Rd, North Harrow, Middlesex

(Richard has very kindly supplied a copy of his Patent Specification which will be added to the ICA archives)

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Let me give a courteous reception to Brian Hayden's new Concertina. How fortunate he is to have the goodwill and co-operation of Stephen Dickinson.

The compass of the Hayden model with 46 keys is much more useful than that of the McCann system, which I find very restrictive. But, I have been trying to finger passages progressing in chords with the aid of Brian's chart, and for the time being I must say, 'pity the poor arranger', faced not only with the problems of three different fingering systems but with each being made in several sizes with differing compass.

I await his tutor with great interest.

Frank Butler
60 Mayfield Crescent, London N9 7NJ

YOUR LETTERS

I am doing my best to try to get our Association to live up to its name of being International and being interested in all forms of Concertinas, as it states. I have met not a few who think we need some new life as we have seemed to be more of a 'Wheatstone Appreciation Society' that is holding a wake for makers that have long since gone, rather than looking to the future. The design of our instruments is around 100 years old and the Concertina has developed a lot in other countries since then.

Brian Hayden's keyboard is good and my friend 'Nicky' Nechanicky in the USA thinks it will work out fine for what we play. But traditional construction is far too costly. At over £600 it is out of the range of the youngsters for learning when one can get a flute or melodeon for around £100 and a full size piano accordeon for £300. Old fashioned trad design and craftsmanship is marvellous, and I admire it. But I don't think the end product justifies it.

I would like to see Brian's keyboard applied to a robust square format box (cheaper to make) with a simple mechanism and stainless steel reeds that won't rust (the Italians do reeds in spring, stainless steel, brass or Duralumin alloy).

It needs some design work but can be done as I once laid it out on my drawing-board. Something to sell for under £200, preferably less.

Pat Robson

'Meadowlands', Crookham Village, Aldershot,
* * * * * Hants GU13 0SS

As you are probably aware, I am one of the few people on the Folk scene working professionally who uses the Concertina as my sole accompanying instrument and I also include in my act Concertina tunes illustrating different styles of playing.

Unfortunately, a few of my gigs lately have been under-attended and I would welcome support from members of the ICA should I be playing in their area. It would also give me great pleasure to meet and hear other Concertina players while I am on tour as I find being on the road can sometimes be very tiring as well as lonely. To be able to hear and listen to other Concertina players makes my bookings more stimulating and far more enjoyable.

Dick Miles

Meadow Cottage, Lower Rd, One House,
Stowmarket, Suffolk

(A list of Dick's bookings appears on the Diary page. For those of you who haven't met him Dick is a very approachable character and I'm sure you'll find any meeting with him a rewarding experience)

* * * * *

To Derrick Sale of Derby:-

I should like to reply to your views on the Concertina world as one who makes a living through Concertinas.

I have been repairing Concertinas for about ten years and full time for over five. During this time I have naturally met dealers, buyers, collectors, players, makers and other repairers, so feel in a suitably neutral position to comment on your views.

It's easy to slag off dealers who charge high prices (I'm not a dealer myself) but without dealers and shops, many instruments would probably never have been played again, and probably their mark-up is the same percentage as on other instruments.

The dealers and shops I have repaired for generally require a more comprehensive repair than folk players. The instruments they sell should be in nice condition and fully working. They should otherwise mark them 'in need of repair/tuning etc'. However, this is not always so and I sympathise with people who have been disappointed or even put off by poorly repaired or poor quality instruments. Try complaining or, in the case of repairs, view some other work and got a fixed quote.

Lack of knowledge could present problems but a relatively cheaper, playable, instrument is better to start on and progress from than an expensive one in need of repair. The first instrument can always be sold to another player to learn on:

As in everything, there are good and bad dealers and repairers, and good Concertinas are expensive. They always were, due as said 'to labour intensive engineering,' only simpler instruments can be cheaper.

YOUR LETTERS

To conclude optimistically: I believe there is a strong demand for playable Concertinas and a good supply. If this is not apparent, it must be due to players choosing not to play publicly, rather than a lack of interest. It is by the nature of manufacture an instrument for a limited number of people, but this does not imply limited enthusiasm.

Andrew Norman
157 Garlands Rd, Redhill, Surrey RH1 6NY

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Re. the Hayden system: It is very difficult to pass a considered comment unless one has spent some time learning the system and playing different styles and arrangements of music to see how it shows up across the board, as it were. That being said, Brian has put in a lot of thought and I would guess that it is at least the equal of the other Duet systems available. Perhaps better, by a good margin.

Only two cavils:- The octaves are still up-and-down the keyboard, rather than across (although all except Anglo players will be used to that idea) and the second is a more philosophical point, as follows.

I wonder whether it is actually desirable to have a button layout which gives the same fingering pattern for all (major) keys? Most instruments, such as the piano, have systems which differ between keys; this allows some pieces of music to be more easily played in certain keys and probably allows the player to find his way round the keyboard - once he has learnt it - by virtue of the very differences.

Mr Hale is concerned at the high prices that persons, particularly from abroad, will pay. True. However, it should be realised that any established young professional person in the US or Canada will get, at current exchange rates, an annual salary of between £30,000 and £40,000. (Last year's median in Washington, DC, was 34,000 dollars). He will also have got used to paying £65 per night in London hotels for Bed and Breakfast, so upwards of £500 for a good Concertina may not strike him as it would one of us.

The whole situation has a lot of wider issues, but I think it would be desirable for Concertina makers to sell direct into the States and Canada via agents, so that they can price them according to local standards. I must say, not all repairers are expensive; I have obtained excellent value from Colin Dipper and the Holmans, for example, and a good worker is worthy of his hire, in any event.

P A L Ham
1 Lynwood Close, Ponteland, Newcastle-upon-Tyne

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WEST COUNTRY CONCERTINA PLAYERS

Bob Hayes reports....

We met at Bradford-on-Avon on Sunday 24th February. It is not the best of halls and presented some problems, but the twenty who attended had a good day's playing under Tom Jukes. Anglo players separated part of the time under Brian Hayden and worked out some satisfactory Morris tunes.

One of the advantages of meeting for a six hour day is that it gives the opportunity for some contact between players of similar instruments. One of the problems of Concertina organization is to create an awareness and sympathetic interest in all the types of instrument and all the types of music that our instrument is capable of. We try to preach tolerance and, I am sure, we all have a go whether it be Band music, Classical, Folk or Song accompaniment.

* * * *

Philip Edwards writes....

The South Wales Concertina Association is on the road - about 18 members. We meet on the last Monday of every month. 7.30 at Marcus Music, Tredegar House, Newport. Phone 0633 54353 for details.

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Pondering Pippa's pimples?

Pat Robson writes, 'The French for buttons is 'touches'. 'Boutons' are either the ones you sew on or little mushrooms, I think.' while Jean Megly explains that 'Lampion a Boutons' is a friendly French expression for the Concertina. Well, you pays your money..... !

DATES FOR YOUR DIARY

April 1985

Tues 2nd: Dick Miles at Nether Heyford Folk Club, Northants
Wed 3rd : Dick Miles at Barwell Folk Club, Leicestershire
Fri 5th: Alistair Anderson at Smith's Folk Song Club, Bath. Tel Bath334 383
Fri 5th to
Sun 7th Dick Miles at Poynton Folk Festival, Cheshire
Tue 9th New Mexborough Quartet at the Geldhart Pub, Milton, Cambridge
Wed 10th Dick Miles at Faversham Folk Club, Kent

Sat 20th THE ICA FESTIVAL - VICTORIA METHODIST CHURCH HALL 10 am to 9pm
Closing date for entries: 7th April.
Entry to the hall - for Audience and Competitors - is by programme
obtainable at the door. 50p

Sat 20th Concertina Meeting at Nottingham
Contact Derrick and Angela at 12 Gayton Ave, Littleover, Derby.
Derby 761 903

Wed 24th Alistair Anderson at Thornbury Arts Festival
8pm, Thorn Hall, Thornbury, nr Bristol. Easy access from M4 and M5
For tickets, send £2.50 and SAE to Shirley Holloway, 19 Chantry Rd,
Thornbury, Bristol BS12 1ER

Fri 26th Alistair Anderson at Swindon Folk Club. Swindon 722 355

Sat 27th to Sun 28th
GRANDE FETE DE L'ACCORDION - RIS-ORANGIS, nr PARIS
A feast of Free Reeds. Among the multitude of accordeons and their
owners will be a number of Concertina players who will be meeting
for a playing session of their own.
Concert with John Kirkpatrick and the ICA's own Jean Megly.
Contact Jean Megly 25 rue Charles Didion, 57158, MONTIGNY-LES-METZ
Tel 8 765 22 26

Mon 29th SOUTH WALES CONCERTINA ASSOCIATION
Meet at Marcus Music, Tredegar House, Newport, on the last Monday
of every month under the guidance of Philip Edwards.
Tel 0633 54353

May 1985

Thur 2nd New Mexborough Concertina Quartet at the Rose and Crown, Ipswich
Sun 12th Dick Miles at Worcester Folk Club
Tue 14th Dick Miles at Bradford-on-Avon Folk Club
Wed 15th Dick Miles at Rugby Folk Club
Thu 16th Dick Miles at Bedford Folk Club
Fri 17th Dick Miles at Swindon Folk Club

Sat 18th ICA MEETING, BLOOMSBURY
St George's Church Hall, Bloomsbury Way. 12 to 6pm
Nearest tubes: Holborn and Tottenham Court Road
Nearest Pub: The Plough, Museum St
Douglas Rogers will give a talk on the 19th Century Concertina
Repertoire. Talk starts about 4.30, following a tea-break.

Sun 19th Dick Miles at Cheddar Folk Club
Sun 19th WCCP MEETING AT BUTLEIGH COURT TOWERS, GLASTONBURY, SOMERSET.
AGM and playing meeting hosted by Bob and Hilda Senior. 10.30 to 6
Contact Bob Hayes, 44 Rothesay Rd, Dorchester, Dorset Tel 030566809

Thu 23rd Dick Miles at RAF Brize Norton
Fri 24th to Sun 26th Dick Miles at Chippenham and Lacock Festival
Sun 26th New Mexborough Quartet at Elephant Arts Festival, Nr Plymouth
Mon 27th South Wales Concertina Association at Marcus Music, Newport
Mon 27th New Mexborough Quartet at Chippenham and Lacock Festival

June 1985

Sun 9th CONCERTINA MEETING, LEIGHTON BUZZARD
Forster Institute, 12 to 6pm. £1.50 Food available.
For Music and Tune list send SAE to Alan Dyer, 7 Stoke Rd, Leighton
or Pippa Sandford, 9 Mardle Rd (0525 375 889 or 0525 375 794)

DATES FOR YOUR DIARY

June 1985 Mon 24th South Wales Concertina Association
Fri 28th- Sun 30th
WCCP meeting at Taunton Folk Weekend, Albermarle Centre, Taunton
Organisers- Brian Heaton

July 1985 Sat 6th ICA MEETING, BLOOMSBURY
Rehearsal for the Bloomsbury Street Fair, under the direction of
Douglas Rogers. All welcome.

Sat 13th BLOOMSBURY STREET FAIR
Lots of Street Entertainment, including an appearance by the
Bloomsbury Concertina Orchestra.

Sun 14th WCCP meeting at Albermarle Centre, Taunton. 12 to 6pm

August 2nd - 9th SIDMOUTH FOLK FESTIVAL
Alistair Anderson present during first weekend
WCCP arrangements to be announced

September Sun 8th Concertina Meeting at Leighton Buzzard, Bedfordshire.
Sun 15th WCCP meeting. Venue to be announced
Tue 17th WORLD CONCERTINA CONGRESS PARTY VISIT HALSWAY MANOR
Sat 21st ICA Meeting, Bloomsbury

October 21st - 26th New Mexborough Quartet's South West tour. Taunton, Exeter,
Plymouth, Torquay, Bodmin.

November Sat 2nd ICA Meeting, Bloomsbury
Sat 9th Taunton and Somerset Music Festival. Seven Concertina Classes

December Sat 14th ICA Meeting, Bloomsbury

LATE NEWS

The SOLO CONCERTINA CLASS (E38) of the NORTH LONDON FESTIVAL OF MUSIC AND DRAMA will be held at 6.00pm on Friday 17th May. Prize:- The Arthur Clements Cup. As mentioned in the February issue, all entries should have been made by 20th of that month but spectators are very welcome. Adults 50p, Children 25p.
Venues United Reformed Church, Tetherdown, London N10

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YOUR LETTERS - Continued

Further to Par Robson's letter in the issue of January 1985 (No 322), if reference is made to the biography of Charles Wheatstone by B Bowers, published by HMSO, it will be found that Wheatstone was not a musician and not a good business man, taking very unkindly to the family business. He was much more interested in his Chair of Experimental Science at Kings College.

There is reason to believe that a concertina was made for the Great Exhibition of 1851 although apparently not shown. There could be no other reason for constructing an instrument of ivory about that time. It was sold fifteen years later for £17-17-0d - a very high price - three times normal. The ivory instrument had probably been a show-piece in the shop meantime.

As a physicist, Wheatstone would have preferred mean-tone tuning (not the happiest expression), which accounts for the duplicated accidentals which persist to this day and have their uses. The present equal temperament scale became a marketing necessity.

Pat Robson's penultimate paragraph appears to call for the eventual extinction of the English Concertina as we know it. Thankfully, he is not likely to find much support among our members for this. For myself, I want to see perpetuated the artistic playing of people like Vena McDougall and other competitors in the Advanced Classes of festivals. To quote his words, I might have nearly 'gone', but I persist in remaining an 'elite dilettante'.

Frank Butler

Next Month The feature article intended for this issue - the autobiographical notes of George Jones - has had to be held over for another month because of lack of space. Look out for the yellow pages.

Wanted Photocopier-friendly illustrations, Concertina ephemera, etc to enhance the Newsletter's appearance. (Or does he just want to fill "gaps at the bottoms of pages?)

LEIGHTON BUZZARD RIDES AGAIN!

Sunday 17th March saw the second meeting held at the Forster Institute, Leighton Buzzard, again arranged by Pippa Sandford and Alan Dyer and equally well attended by some twenty-five players as the first meeting.

Some attempt at off-setting the temperature of the large and antiquated hall was made this time by the provision of three fan heaters in addition to the overhead convection heaters. Unfortunately, the equally antiquated ring main would not sustain the effort, so the fan heaters were a brief respite!

By mutual consent the meeting began with the assembled throng under the genial control of Tom Jukes, up with the West Country Concertina Players. (Anglo players had already been voted in as honorary members of the human race - sorry Mark!) Tom directed our efforts through some of the music which had again been provided in advance of the meeting. After some spirited attempts at the two Gavottes, general discussion improved them a great deal and a reasonable rendering was managed.

At this point the group split into two and Pippa led the beginners to the downstairs room where the material scheduled for the afternoon was given a severe bashing.

After a short lunch break, during which tea, coffee, soup and filled rolls were available - due to the efforts of Alan Dyer and his musical bread knife - the meeting was again amalgamated, this time under the direction of Dave Townsend. The Dorset Four-Hand Reel was played, replayed, ornamented and arranged for chord accompaniment and most tried their hands at the variations offered. Dave did a lot to explain the suitability of chords to 'decorate' a tune and how to use the accompanying arrangement both on and off the beat to give a tune a real boost.

I'm sure that more instruction on this technique would be welcomed by many musicians such as myself. Dave then went on to the Saint Helena March, a very pleasant tune that became better with each round of playing.

Dave then handed back to Tom, who played a couple of tunes for us, much to our enjoyment. The meeting drew to a close as several people began to leave early, whilst the rest of us tried the selection of tunes from the list provided. This understandably produced some of the best group playing as most people were on familiar ground.

As the light failed, it was discovered that the lights had died along with the power points so the last few tunes were played to the gathering dusk and the meeting closed at 6pm. Before departing, the next two meetings were set for June 9th and September 8th at the same venue. With some luck June will be plenty warm enough and by September they might have rewired the place.

Our thanks go to Tom Jukes for stepping in at a very late date, Dave Townsend for his useful guidance, to everyone who took the trouble to come along and join us and, of course, to Pippa and Alan for the organisation.

Report by Malcolm North of Milton Keynes.

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THE FURTHER EXPLOITS OF DINAS JUNIORS

A proud and jubilant Philip Edwards writes.....

On Monday 18th March, six Concertina players from Dinas Juniors entered the Junior Ensemble section of the Gwent Foundation of Music competition - quite a prestigious event in the South Wales area. They had to play against various ensembles of classical orchestral instruments. Anyway, we kept our 'secret weapons' - our Concertinas - hidden until the last minute. You should have heard the gasps of surprise as the girls walked onto the stage.

They played their pieces beautifully:- The King of the Cannibal Islands, sneaked from the WCCP folder, and Lads a Bunchum, a Morris tune. Then we had to wait for the adjudication. Result: 1st, and a lovely new piece of silver on the headmaster's mantelpiece. I think this was a major achievement as the Concertina band broke through the Classical-Music-Only barrier. It was certainly worth all those practices, snatched in break times after the teachers' Unions stopped us working in lunch times.

Now, can anyone recommend a good psychiatrist who can get these two tunes out of my brain.

Philip Edwards, Groeswen.

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Wanted 56 or 64 key Baritone/Treble English Concertina. Details to:- Goran Rahm, Saves vag 13, 752 65 Uppsala, Sweden.

Repairs For a complete spares, repairs and free advice service, try Andrew Norman, 157 Garlands Rd, REDHILL, Surrey RH1 6NY Redhill 67067 (send SAE for price list)

WHO'S WHO IN THE ICA?

Tom Jukes

Tom Jukes, who is often busy with the West Country Concertina Players and indeed will travel surprising distances to join with players whose ability matches his own, has been talking about his early days with the South Shields Concertina Band, around 1922. That band used orchestral and brass band music from which to play and the members themselves transposed it where necessary to normal 'concertina' pitch.

Only certain members were knowledgeable enough to undertake the task, for which they were paid sixpence a page (2½p). This was, in fact, reasonable payment by the standards of the day for the professional paper, 'The Stage' used to carry advertisements of arrangers who would write a set of parts for the twelve piece Music Hall orchestra of the time for a fee of eight shillings (40p).

Tom recalls many of the South Shields players. He mentioned Bill Slater, still around, who attended some ICA functions in London in its early days. At that time, Bill Slater used to speak of his double-action bass, with which he often deputised for the scarce Bassoon players wanted by the Northern orchestras. Anybody who has a Wheatstone catalogue of the period will find a picture of Bill Slater turning over the music for Alf Edwards.

Tom Jukes was taught, at the age of 17, by Ned Hughes and, after one year of intensive daily hour of practice, Tom was allowed to join the South Shields Concertina Band, in which Ned shared with Bill Slater and Billy Graham the honours of playing firsts. Tom himself played seconds, often second violin, with an endless succession of chords on the off-beat. Tom recalls and names nearly all the players, who were identified by the part they played, and he refers to them as 'flute' and 'piccolo', '2nd cornet' etc. Tommy Elliot of the famous musical act was connected with the band through his father.

The band comprised largely miners and seafaring men. Tom says, 'gnarled hands and delicate fingers.' It practised on Sunday mornings. No trams ran before midday on the Lord's Day and all the bandsmen had to walk to rehearsal - few less than two miles. One pities the drummer who, by the way, also played with the famous prize-winning St Hilda's Colliery Band and evidently saw nothing derogatory in playing with a Concertina band.

From Our Own Correspondent

THE BLOOMSBURY CONCERTINA ORCHESTRA

Douglas Rogers is in the process of forming a Concertina group to play, initially, in the Bloomsbury Community Association Street Fair to be held on Saturday 13th July.

He would like a nucleus of four or five English Concertina players with a fair amount of reading experiance. Anyone with a Baritone or Bass will be especially welcome.

The group will rehearse at least once every two weeks - probably more often - so, if you're interested, you'll have to be prepared to undertake quite a heavy commitment.

Douglas hopes that the group will be able to take part in other events, too.

If you'd like to join London's answer to the Mighty Mexborough, ring Douglas on 01 578 0690 or write to him at 65 Mayfield Gardens, London W7 3RB. For the timid or tentative - go on, give him a ring!

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SQUEEZING...ICA forensic investigators have uncovered the fact that Arthur Austin's missing sandwich contained CHEDDAR cheese. The finger of suspicion therefore points to the West Country Concertina Players....For Sale: Two 15/13 amp adaptors, surplus to requirements. Offers to The Caretaker, Forster Institute, Leighton Buzzard.....Who's Dick Miles?..... Richard Mellish can have his Parent Application back if he will send us the correct documentThere is no truth in the rumour that Halsway Manor is to be rebuilt in the Midlands... Will all the Winners' cups be available for the 1985 Festival Winners or will they have to nip round the corner and buy their own at Woolworth's?..... First ripples from Halsway (have you all learnt to pronounce it correctly?) indicate that it was even more successful than last year..... Coming soon:- our first transatlantic report from new member, JENNIFER CUTTING of Washington, DC.....IT IN.

CMT 27th March 1985

INTERNATIONAL CONCERTINA ASSOCIATION

ANNUAL GENERAL MEETING HELD AT THE BLOOMSBURY COMMUNITY ASSOCIATION HALL, BLOOMSBURY WAY,
HOLBORN

Saturday 16th February 1985. 2.30pm

Present:- Mr M Barr-Hamilton in the chair, A Austin, J Entract, S Entract, J Glasson, B Hayden, J Hutcherson, M Janes, A D Robson, D Rogers, H Rosenblum, J Rosenblum, G Thorp, C Turner.

1) Apologies were received from; the Rev K Loveless, Mr F Butler, Mr W Blakeman, Mrs R Hutcherson.

2) The Minutes of the 1984 AGM were approved.

3) Matters arising

Para 7 - the idea of producing a more substantial magazine for the ICA, perhaps quarterly, had been debated at a Committee meeting but had been ruled, out as too expensive.

Para 10 - the suggestion of less frequent but longer meetings had been taken up and had proved successful. Meetings were now normally two-monthly.

Para 12 - no initiative had been taken on the idea of forming a magazine library. Once again, it would have proved expensive. It was suggested that the ICA should subscribe to the Australian Concertina Magazine, and that the Committee should investigate this.

4) Secretary's report

Malcolm Barr-Hamilton reported that his time had recently been short and that the Association's business had not diminished and he apologised for any delay in dealing with correspondence. More people had joined the ICA in the previous year and membership now stood at 164. It had been an experimental year for meetings; two had been held in the Conway Hall, after which it had been decided to decrease their frequency and make them longer, Since then two meetings had been held in the basement of the Portlands Arms, and two in the Bloomsbury Community Association Hall. The Change had been a success; in 1983 there had been nine meetings with ninety-five attenders. In 1985 there had been six meeting's with one hundred and thirteen attending. In the future Malcolm thought that meetings should, where possible, take place on alternate months from West Country Concertina Player meetings, which meant fixing the dates well in advance. Finally, he announced he would not be standing for re-election. He thanked all those who had helped him during his period as Secretary and said he felt the ICA was in good health and would continue to prosper. He would be staying in touch with it and would, in particular, be organising the Festival in April. A vote of thanks to Malcolm for his work as Secretary was carried unanimously.

5) Treasurer's report

The Treasurer, John Entract, reported a profit for the year. Accounts were:-

<u>Receipts</u>		<u>Expenses</u>	
Subscriptions	£528.60	Newsletter	£333.79
Donations	£ 64.40	Accomodation	£130.00
Miscellaneous	<u>£ 66.16</u>	Miscellaneous	<u>£ 65.31</u>
	£679.16		£429.10

Profit on the Year £150.06

Treasurer's report, continued

The Treasurer added that part of the profit was because no Festival had been run that year. He also mentioned that £32 had been received from the Yorkshire Concertina Club which, having not met since January 1980, had temporarily closed down and deposited the residue of their funds with the ICA - to be re-claimed should the Club ever reform.

The Chairman thanked the Treasurer for his work during the year.

6) Auditor's Election

Mr John Hutcherson was unanimously re-elected for 1985-86.

7) Newsletter Editors' report

This was delivered jointly by Howard Rosenblum and Colin Turner who had both performed the job of Editor during the year. Colin announced the ICA was now affiliated to the Ailwyn Community Association, Ramsey, which cost £7 p.a. but bought the use of a duplicator and collator. Music had been distributed with the Newsletter this year and it was planned to send a free copy of Frank Butler's Mini-Tunes to all members. Colin felt the Newsletter should be increasingly used to advertise dates and that, perhaps, a single monthly sheet of 'news' could be supplemented quarterly by a more substantial 'magazine' style publication.

The Chairman thanked Howard and Colin for their work during the year.

8) Librarian's report

John Hutcherson said a Library List had been produced with 386 items on it. The charge of borrowing an item was only that of the postage.

9) Election of Officers

The following were elected: Events Secretary - Marian Janes
Membership Secretary - Martin Williams Treasurer - John Entract
Newsletter Editor - Colin Turner Librarian - John Hutcherson
Committee:- Messrs Barr-Hamilton, Blakeman, Rogers, Rosenblum, Robson

10) Any Other Business

It was agreed that Malcolm Barr-Hamilton would review a cassette produced by Steve Turner for the Newsletter

A vote of thanks was carried unanimously for Frank Butler for allowing his 'Concertina Mini-Tunes' to be circulated to ICA members.

It was suggested that the possibility of inviting well-known players to perform at meetings should be investigated. Marion Janes agreed to pursue this as the new Events Secretary.

Martin Williams -- Membership Secretary

<u>BALANCE SHEET 31st December 1984</u>			
Capital Account		Bank Statement	
January 1984	£347.19	31st December 1984	£497.25
Increase on the Year	£150.06	Cash in Hand	NIL
	<u>£497.25</u>		<u>£497.25</u>

MEMBERSHIP MATTERS

Miss DOROTHY NICOLL of Burnley died on 1st January 1985 after a short, severe illness. I have no other details so would be grateful to any reader who is able to provide a fitting obituary for this accomplished player and staunch member of the ICA.

* * * * *

NEW MEMBERS

Welcome to:-

Gordon Ashman
2 Fairlawn
Albrighton
WOLVERHAMPTON
WV7 3QF

Richard Gregson
27 St Anne's Lane
Godmanchester
HUNTINGDON
Cams PE18 8JE

E Loughman
5 Cavendish Grove
SOUTHAMPTON
SO1 2LE

Mrs C I Young
St Andrews
25 Barton Road
CANTERBURY
CT1 1YQ

Malcolm North
8 Cranesbill Place
Connisburrow
MILTON KEYNES
MK14 7BL

Doreen Hunt
8a Brookdene Drive
NORTHWOOD
Middlesex HA6 3NS

Judy Whiting
45 Dene Bank
Bradshaw
BOLTON
BL2 3EA

M Ashcroft
54 Park Road
Adlington
CHORLEY
Lancashire

Penny Ward
28 Woodgreen
WOODCOTE
Oxfordshire RG8 0QQ

Tim Barker
73 Field Avenue
Thorpe Willoughby
SELBY
Yorkshire

Albert G Nechanicky
East 215 Elcliff
Spokane
Washington
99218 USA

Nigel Pickles
1 Poplar Cottage
Spring Lane
West Bergholt
COLCHESTER
Essex CO6 3HJ

Sarah McGough
18 Ravenscroft Avenue
LONDON NW11

Susan Bowen
Lower Grove Farm
Little Horwood
MILTON KEYNES
MK17 OPG

CHANGES OF ADDRESS

Please amend your address list

J J van OmmenKloeke
Boorhaavelaan133
Leiden, 2334 EH
Netherlands

James Rainwood
PO Box 7067
OLYMPIA
WA 98507 USA

Malcolm Barr-Hamilton
32 Florence Road
New Cross
LONDON SE14

Jean Megly
25 rue Charles Didion
57158 MONTIGNY-LES-METZ
France

REJOINING MEMBERS

Welcome back to:-

L C Hodges
120 Sunnyvale Ave
Biggin Hill
Kent TN 16 3TN

W L Stevens
2/3 East Street
Lacock
CHIPPENHAM
Wiltshire SN15 2LF

DONATIONS

Many thanks to those of you who have sent donations to John Entract. Your generosity is greatly appreciated. Special thanks to Mr H E Daniels of Cambridge.

MEMBERSHIP MATTERS

Lapsed members

The following members do not appear to have renewed their subscriptions for some time but have received recent Newsletters. They are, surnames only, ANNISON, THE AMASANTIS, BAYLISS, BALL, BELL, DUNSTER, DUNN, ELPHICK, ST GEORGE, GREEN, GREENWELL, HAILES, HAXTON, HURST, HOARE, HATIIAWAY, KING, LEE and WALSH.

If you have recognised your name among this list and wish to continue to receive the Newsletter, please write to the Membership Secretary to let him know that your temporary or accidental resignation is over. If you don't, I'm afraid this is your last Newsletter. Alternatively, a swift £4 cheque to John Entract will be sufficient to re-instate you.

ADDRESS LIST

Part 2 of the ICA address list is included with this Newsletter. It was compiled at the end of December, 1984, so does not include members who have joined this year. I will issue the remainder of the address list shortly. Please follow the eagle-eyed example of John Entract and let me know of any inaccuracies so that I can publish corrections.

If you are interested in meeting other ICA members, don't throw your address lists away. Keep them and update them from the 'New Members' announcements in the Newsletter.

RECRUITING NEW MEMBERS

The ICA NEEDS new members, so do please try to persuade your concertina-playing friends and acquaintances to join us. As an inducement, don't forget to mention that anyone who joins before September, 1985, will receive a FREE copy of 'Concertina Mini-Tunes'

If you think you can use them, please write to me for a supply of ICA publicity hand-outs. These give brief details of the Association, including the Membership Secretary's address and phone number. You will need to send an envelope measuring at least 6" by 8½" or 15cm by 21cm if you wish them to arrive unfolded.

There should be extra Newsletter copies available from this issue onward. If you think a Newsletter or two placed in the right hands would help in your recruiting drive, let me know.

* 'S' *
* *
* If your envelope bears the letter S it does not mean your newsletter has *
* been scrutinised by MI5, the Special Branch, CIA, FBI or KGB. The real reason *
* is far more sinister. The S is, in fact, the initial of a well known *
* Dickensian character and is proof that John (call me Ebenezer) Entract is *
* suffering from a desperate desire to handle your money. The amazingly small *
* sum of £4 will give him untold satisfaction and ensure a continued supply of *
* Newsletters *
* *

THIS MONTH'S MUSIC

Jennie's Theme, printed with this issue, is adapted from the soundtrack of the film 'Young Winston', released in 1972. The composer, Alfred Ralston, has kindly re-arranged it for us but would ask that it should not be copied, or used for any professional purpose without first consulting him, when he will seek the permission of the publishers, EMI.

Softly Awakes My Heart, from Samson and Delilah by Saint Saens, has been arranged by Arthur Clements for the English Tenor-Treble. If your instrument lacks the notes below bottom G, you can leave them out.

* * * * *

CONCERTINA AND CAKE

Stephen Blackman recently visited Arthur Clements at Northampton and was warmly entertained. Arthur is always willing to entertain for a half-day if anyone likes to call, but make a definite date to make sure he is in. Tel Northampton 28673, preferably between 9 and 10pm

One for your wall Whatever you do with the rest of this Newsletter, don't lose the first part of Jean Megly's superb illustrated history. More to follow. Collect the set:

ICA MEMBERSHIP
at
January 1985

LONDON AREA

North London

Mr F E Butler
60 Mayfield Crescent
N9 7NJ

N S Chamberlain
23 Kent Road
Winchmore Hill
N21 2JN

N Crabb (Manufacturer)
158 Liverpool Rd
N1 1LA
01 607 3987

J Glasson
67 Twyford Avenue
N2

P Hathaway
10 Hillway
Highgate
N6 6QA

Mr & Mrs A F C Headon
53 Shoreditch House
Charles Square
N1 6HL

Marian Janes
15 Crescent Road
N8 8AL

Rev Kenneth Loveless (President)
3 Clothworkers' Cottages
Bishop Street
Islington
N1 8PH

M W Williams
46 Alkham Road
N16 7AA

South London

Mr A Austin
14 Maclise House
Marsham Street
SW1 4JJ

Malcolm Barr-Hamilton (Secretary)
75a Charlton Church Lane
SE7 7AB
01 853 4555

W E Blakeman
8 Kingsley Road
SW11

D Gluck
49 Holmdene Avenue
Herne Hill
SE24 9LB

J & M Harvey
42 St Barnabas St
Ebury Bridge Rd
SW1

G Morris
7 Cavendish Gardens
Trouville Road
SW4 8QB

John Royds
24 Oldham House
Bowen Drive
SE21

Roy C Tomkins
7 Rennets Close
Eltham
SE9 2NQ

West London

R G Hindes
57 The Ridgeway
Acton
W3 8LW

J D Rogers
65 Mayfield Gardens
Hanwell
W7 3RB

South and South-East England

Mrs A R Killick
130 Lincoln Avenue
Whitton
Middlesex

R G Mellish
15 Lancaster Rd
North Harrow
Middlesex
HA2 7NN

South and South-East England

G Crawford (USA member)
Costens
Carpenters Lane
Hadlow
Kent TN11 OEY

Mrs J Higgs
64 The Avenue
WestWickham
KentBR4 ODY

P Hurst
5 Prospect Cottages
Collier Street
Marden
Kent

Mr & Mrs J Hutcherson
45 Valentine Avenue
Bexley
Kent DA5 3HF
0322 524 763
(Contact Mr Hutcherson for
information about the ICA library)

D A Lloyd
22 Whitmore Street
Maidstone
Kent ME6 8JU

A MacLean
32 Ham Lane
Lenham
Kent ME17 2LL

A J Mills
9 Eastry Avenue
Bromley
Kent

R J Mitchell
104 Abingdon Road
Barming
Maidstone
Kent

Ivan North
87 Dyke Rd
Orpington
Kent BR5 4LY

Gladys Thorp
24c Star Hill
Rochester
Kent

P G Cobb
316 Lower Addiscombe Rd
Croydon
Surrey CRO 7AF

A Day
The Firs
Church Lane
Burstow
Horley
Surrey RH6 9TG

A Norman
157 Garlands Rd
Redhill
Surrey RH1 6NY

Miss D C Tutt
16 Warren Park
Warlingham
Surrey

Nigel Chippindale
17a Northgate Parade
Crawley
W Sussex

B Creer
45 Jersey Street
Brighton
E Sussex BN2 2NU

Alf Edwards (Life Member)
St Bernards Nursing Home
6-8 Mill Rd
Worthing
W Sussex

B Fellingham
7 Buxton Rd
Brighton
E Sussex BN1 5DE

B Hawes
53 Amherst Rd
Hastings
E Sussex TN34 1TX

Miss C J Oliver
60 Islingworth St
Brighton
Sussex BN2 2US

Howard and June Rosenblum
41 Belloc Rd
Littlehampton
W Sussex BN17 7EZ

Brian Bibby
28 Ramsdell Close
Tadley
Basingstoke
Hampshire

Miss M Curtis
14 Stoney Lane
Winchester
Hampshire SO 6DN

SOFTLY AWAKES MY HEART

arr: Arthur Clements

ANDANTE
pp

A handwritten musical score for the piece "Softly Awakes My Heart" by Arthur Clements. The score is written on ten staves. The first staff begins with the tempo marking "ANDANTE" and the dynamic marking "pp". The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various dynamic markings such as "mf", "ff", and "f", as well as performance instructions like "Lento" and "RALL". The notation features a mix of eighth and sixteenth notes, often beamed together, and rests. The handwriting is clear and legible, with some corrections and markings throughout the piece.