

INTERNATIONAL CONCERTINA ASSOCIATION

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No 328

NEWSLETTER

June 1985

Editorial

Starting this month, copies of the Newsletter will be going to two very special groups of people who have recently come under the spell of the Magic Hexagon. They are the Concertina-playing pupils of Dinas Junior School, in Gwent, and the more newly-formed group at Mangotsfield Primary School in Bristol.

Under the guidance of their talented and dedicated teachers, Phil Edwards and Jenny Cox, the interests and skills of these young players are sure to blossom during the next two or three years. After that? Well, the turmoil of Secondary school will take its toll but we hope that they will retain their interest in the Concertina and re-emerge to provide us with the mature and experienced players who will be needed to lead the ICA into the 21st century.

In the meantime, I hope the Newsletter will give these young musicians some idea of the personalities and activities which make the ICA such a unique organisation and that it will keep them in touch with, in Neil Wayne's words, "the friendliest nutters around".

Another special group, to whom the Newsletter is an old friend, consists of those who joined the ICA in its early years. Several are now in their eighties, but what an energetic lot they are! Tom Jukes plays the night away at Halsway, Frank Butler is still the most prolific of arrangers, Tom Prince thinks nothing of travelling from Durham to London to listen to an afternoon's playing, while the 'baby' of the team, Reuben Shaw, has the enviable ability to sum up his observations on the Concertina scene with a turn of phrase that would do credit to Mark Twain himself.

Sadly, though, there have been a number of letters from other senior members, all telling a similar tales advancing years and the distances to be travelled make attendances at meetings increasingly difficult. So, they ask, is there any point in continuing their membership? My answer must be an emphatic yes. You senior members are the repository of years of accumulated skill and knowledge - qualities which ought to be passed on to younger, less experienced, players. You may not be able to attend meetings in person - something only a minority of members do anyway - but by keeping in touch with the rest of us through the Newsletter you will be performing a service from which we can all benefit.

Of course, the Newsletter is no substitute for personal contact so here's a suggestion for those of you who are no longer able to travel to meet other players:- if you think you would welcome visits from other Concertina players, let me know and I will publish your address - and directions, where necessary - together with some idea of the most convenient days and times for visitors to call. I can't promise results, but I hope you'll think it's worth a try. Of course, if you can bake cakes like Arthur Clements.....!

SQUEEZINGITIN Jack Maloney of Minneapolis will be rocketing through England in July en route to Wester Ross and Shetland. His itinerary precludes attending any ICA events but he would like to meet members living in the far north....Chemnitzer wizard, Professor John Check and his Wisconsin Dutchmen will be in London during August. One for US polka band enthusiasts.....

YOUR LETTERS

Heartfelt or Hearty?

At the Festival, our President criticised our Folk Dance players for using music and averred that doing so prevented them from playing from the heart. I seem to remember that in the 1930s the famous dance bands of the time, from Ambrose and Lew Stone, Hylton and Payne, to Duke Ellington and Benny Goodman are all shown in their photos with music stands in front of the players. Maybe they were just decorative? The local provincial bands, to whom I danced a lot, certainly used them and played from music, even for numbers they must have known by heart. The buskers used no music - they couldn't read it - and neither did some jazz-bands but these improvised, on a fixed chord sequence. As a keen ballroom dancer I preferred the musicians to the buskers every day (or evening). Perhaps today's Folk bands are better than the music of that 'Golden Era'.

I cannot quite see how it is impossible to play from the heart if one uses music. One can read poetry from the heart, and what is music but poetry expressed through one's instrument instead of the voice?

Like the printed word, one reads music well in advance of uttering it. I once met someone who had turned the pages for the celebrated concert organist, Susi Jeans, who warned him that she was used to reading about twenty bars ahead of what she was playing. Concert soloists with limited repertoires can play from memory but over-rehearsal gives stale performances, just as familiarity breeds contempt. Choirs, string quartets, orchestras and conductors play from music and I have heard some very moving performances that have come from the heart.

Our president's remarks may well hold good for the limited world of the Morris but this is but an infinitesimal part of the international Folk dance scene that is getting known known in the Folk world today.

I only wish that I could read music faster. But then, the only musical training that I ever had was as a choirboy until my voice broke. I was therefore delighted- by the constructive criticism from Mr Ivor Beynon, the Festival Adjudicator.

Pat Robson
Meadowlands, Crookham Village, Aldershot.

* * * * *

From a Northampton Garden

I was interested to read of the interest in Ketelby's music. I included many of his items when playing. In fact, I played 'In a Monastery Garden' on the radio in 1939. It was in a programme called Industry Entertains and the evening featured the boot and shoe trade. There had been eliminating concerts in all the shoe towns and when the final programme was arranged, out of the fifteen soloists there were two Concertina players, which must have been remarkable.

Tom White, of Rushden, was the other, playing a Duet, and he played 'The Lost Chord'.

Up to 1955 I had met one or two players so, after joining the ICA, I entered the first Festival - November 19th 1955 - and. I had no idea what to expect. I played 'In a Monastery Garden' as a stage turn and the Adjudicator, who I believe was Howard Shackleton, passed scathing remarks on my "swinging it" for effectiveness - so that was my first experience of meeting other players I sometimes wonder how many there are left who attended the first Festival.

Arthur Clements
439 Wellingborough Rd, Northampton

The following Adjudicator's report appeared in Newsletter no 10 for December 1955

<u>"A Clements</u>	In a Monastery Garden	89 marks
Very competent performance, 2 mistakes. Inclined to force, possibly could have been a little more sostenuto in Organ passages"		

The adjudicator in question appears to have been Mr (Ernest?) Rutterford - Ed

YOUR LETTERS

Friendly nutters

What a nice surprise to receive Newsletter no 326 from you - a splendid production! Here's £20 which, I hope, will leave some change for your funds after renewing my long-lapsed subscription.

Seeing all the old names and personalities mentioned brought back memories of the days I wrote and produced 'Free Reed Magazine, the Concertina Newsletter' in the UK between 1972 and 1977. I managed 24 issues and read with nostalgia your appeals for finance, donations, articles, photos and just plain help! Nothing's changed, mate, but Concertina fanciers still seem to be the keenest, friendliest nutters around.

What have I been up to? Well, Free Reed ran to 26 issues, closing in 1976 when I simply ran out of now information on history, repairs, personalities and events to keep the mag alive and interesting. I've spent much of the last few years cataloguing my collection of Concertinas and researching the definitive book on the history of the Concertina and related Free Reed instruments. Most back issues of Free Reed are still available.

The Concertina Museum collection numbers over 700 English-made Concertinas of every known maker and nearly 500 European Concertinas, melodeons and related bellows/reed instruments, plus a huge archive of photos, patents, literature, records and interviews. The book will include photos of nearly all of them plus details of a wealth of Wheatstone prototypes and early inventions such as two foot-powered Concertinas and the only model ever made of the 1836 bellows fiddle!

I was pleased to see that the sage and witty pen of Frank Butler is still strongly wielded: he was my first teacher and sowed the seeds of my interest in Concertinas and their history back in 1966 at the Battersea class.

I was glad to see the interest in dating early Concertinas - I have the workshop records of the Wheatstone firm from 1830 to 1895, with the number, date, cost and purchaser of every Wheatstone sold up to no. 20,000 - a vital archive of dating info to be published in the book. I have instruments numbered 72, 123, 224, 244, 254, 258, 346, 563, 581, 584, 586, 578, 677, 773, 878, 940, 967 and 993, all made before 1846 - also the super ivory-ended instrument, no 1775, mentioned by Frank Butler.

I'll be happy to send details of any particular instrument or a copy of any photo or patent - at cost - to your readers. Needless to say, any visitors to Derbyshire are welcome to visit here - just call ahead!

I'm now an antique dealer - not the posh sort - I sell antique razors, knives and cutlery to American collectors, but I pick up Concertinas when I can - the older the better! Much after 1900 AD and I'm not interested. I play the Anglo, mainly after-match Rugby songs and Swedish fiddle tunes - great for the Anglo - but have little contact with the ageing UK Folk scene.

All letters answered, so let's hear from all you old and new Concertina fanciers.

Neil Wayne
Old Chapel, Bridge St, BELPER, Derby DE4 1AZ
Tel 077382 7910

- Neil has sent a copy of his short (32 page!) checklist of items in his Concertina Museum collection which also incorporates the Charles Wheatstone Collection of Acoustical, Telegraphic, and Electrical inventions and prototypes.

Those of you who wish to complete your collection of Free Reeds can obtain a list of back numbers by sending a SAE to Neil at Bridge St, Belper. - Ed.

* * * * *

Out of context?

I had, in an earlier letter, attempted to point out how - because of the ridiculous Exchange Rates among other factors - we should not be surprised if people overseas find British Concertina prices attractive. Overcharging of such people by the less scrupulous may also tend to raise prices generally.

I regret that by quoting an out-of-context statistic I have annoyed Mr Maloney who, in turn implies that we mostly get our knowledge of the States from TV soap-operas. From a vantage point as an intermittent business-traveller over many years, however, I have to stick with the basic validity of the original point.

I must say, it is a long time since I remember such a flood of correspondence in your pages, and it is much more interesting than accounts of who-played-what at meetings. Jean Megly's suggestion of exchanging tapes is a good one which we ought to take up.

Phil Ham, 1 Lynwood Close, Ponteland.

YOUR LETTERS

Pick up your piano!

I do not know how I happened to become a member of the International Concertina Association but I suspect Pat Robson had something to do with it. Thanks to him: I am honored and thrilled to be accepted!

I only wish I lived six thousand miles nearer London so that I could attend your many Concertina Jamborees. Who knows, I might just hop on a plane and surprise you all. I love to listen to any instrument that is played well and with feeling. I have learned to play the piano, clarinet, trombone, guitar, tenor banjo, piano accordion and the Chemnitzer Concertina. I still have my first lesson to take from any music teacher. Music books were the only teacher available to me and they seemed sufficient. Had I learned to play an English Concertina first I suppose I would now prefer the English instead of the Chemnitzer. I still think that playing the Concertina is the most fun of all. How do you pick up the piano and drive over to where ten other players have brought their pianos for a jam session?????

Regarding Derrick Hale's remarks:- any item is worth only what someone is willing to pay for it, not more or no less. I just watched an auction sale of paintings on TV and saw one painting sell for 4,000,000 dollars. I don't suppose the painter originally received much more than a bottle of wine for that painting. The original price has nothing to do with its worth later on.

Now to the cost of making a Concertina:- it will take a good craftsman at least two hundred hours to make a Chemnitzer 104 key Concertina. My friend Christy Hengel makes the very best Concertinas and makes ten to twelve per year and charges 3000 dollars per Concertina I think his price is too low. Just figuring it at a journeyman car enter's pay, Labor 200 hours at 12 dollars equals 2,400 dollars, a set of Quad reeds, the cheapest, is 142 dollars. All other materials come to about 200 dollars, which makes a cost of 2,742 dollars just to get it out of the shop. For a Wheatstone Duet type add 20% for labor because that is the most difficult way in the world to make a Concertina. Labor was very cheap when the Wheatstones first came out onto the market. The Italians make an inferior Concertina which sells for 2,650 dollars because of their governments subsidies. This is the reason there are now only two people making excellent Concertinas in the USA and nobody making any kind of accordions. Also, remember the person who can make an excellent Concertina of any kind is a very rare person and he makes it with loving care.

Restoring costs of old Concertinas will depend on the condition of the Concertinas. Since there is a good demand and so few old Concertinas and so few new being made, this pushes up the prices of the used Concertinas. I bought a Cadillac in 1952 for 2,230 dollars and tod-ay the same model costs 27,850 dollars. And cars are selling faster than ever. In 1934 I paid 350 dollars for a new Concertina and thought it a fair price. I was then a journeyman carpenter earning 1 dollar an hour. Therefore it cost me 350 hours' pay. Now, the carpenters get 12 dollars an hour and it only takes 250 hours pay to buy a new Concertina. Relatively, the Concertinas are less expensive today. The people in the USA are suffering from the same attitudes towards costs as are your English friends. So, cheer up! Things are not as bad as we think.

How much is the cost to a year's subscription to the Newsletter? I don't want to miss any issues! How can I send it to you to prevent the 3 dollar bank fee?

In the meantime, keep up the good work and music!

Albert G Nechanicky
E 215 Elcliff Road, Spokane, WA 99218 USA

Your subscription was indeed paid by Pat Robson, Nicky. At £4, he considered it a good investment - Ed

Enjoying the Anglo

Congratulations on the Newsletter. As a very amateur player, having started with the cheapest possible model 3 or 4 years ago, and not being a very disciplined player, I find the Newsletters most interesting and amusing - and you are carrying on the previous Editor's tradition - and even expanding. I do wish there were teachers of the Concertina because I feel I probably do things wrongly but, nevertheless, I get a great deal of enjoyment from my Anglo. Carry on keeping us all in touch. -

Dee West, Alpine House, Quarry Road, Winchester

MUSIC REVIEW

Pippa Sandford reviews.....

Songs of Germany

by

Frank Butler

'Songs of Germany' is a suite of six songs, mainly 19th century, arranged by Frank Butler for mixed-ability Concertina groups. The arrangement is for 3 trebles, 2 baritone and bass, and duet, but can be adapted to suit pretty well any combination of instruments that may occur, from 2 upwards. In addition, there is a solo treble part, which mostly combines the 1st and 2nd treble parts, for more able players.

The suite is intended for groups that would, on the whole, be used to playing with other musicians with all that that entails in observing rests, listening to the others and trying to blend with the other instruments. It's not for the occasional Meetings where 25 or more musicians go hammer and tongs at the music; but it will be very useful for the smaller sub-groups that seem to be forming sometimes from these larger meetings.

The arrangements are fairly straightforward, with some parts very much simpler than others and well within the ability of fairly new players; but fitting them together really needs a conductor - for whom a score is provided, with many helpful notes. When put together the pieces are very effective. It's very encouraging hearing this music going around you, and being part of it, when you're only responsible for a fairly simple section of it such as the 3rd treble or 1st baritone parts.

The only slight reservation is that since there don't seem to be as many Concertina players interested in 19th century music as there are those who want to play folk music the suite may have a limited appeal. However, there are at least three songs which are not so far removed from the familiar folk repertoire - The Journeyman's Farewell, Loreley, and The Boy at the Stream - which would be a good introduction to the suite as a whole. It's good to find some arrangements that can be enjoyed without first having to attain a very high standard and the discipline of playing with others itself tends to improve one's own playing.

The score can be obtained from:- Frank Butler, 60 Mayfield Crescent, London N9 7NJ
who will provide more details on request.

THE CONCERTINA IN WALES

by Eileen Jones

This past weekend I was down at Newport where I met Chris Brady, an English Concertina player and a lapsed ICA member. I persuaded him to join us again, on a year's trial, and to make sure he didn't change his mind I took £4 from him, for his subscription.

Chris has a very interesting story to tell about his George Case instrument, which he acquired in New Zealand, and about another instrument he acquired later. After meeting Chris I went on down to Marcus Music at Tredegar House, Newport. Marcus Butler (a good ICA name) was not an ICA member even though he handles concertinas every day. He said, did I think he should be a member? Anyone knowing me will know what my answer to that was - so I collected another £4!

Continuing my travels in South Wales I went up to Dinas, in the Rhondda, to meet member Phil Edwards and his Dinas Juniors (or Croeswen Gremlins - the name I like best). Phil had become the proud father of his first son and the day I called the school staff were celebrating at break with some of Phil's home-made, but very potent, champagne and a delicious chocolate and fresh cream gateau.

After break I met Phil's little Groeswen Gremlins - a group of delightful girls aged about 9 to 11 years. They all play Gremlin Anglo instruments and very pretty they all looked with their red and white Anglos. They played for me and we all played some tunes together but they play a lot from ear or memory, without music, so I could only join in when written music was available.

In addition, Phil is training a dance team, doing mostly Morris, but unfortunately the team and his band are all girls - he can't get the boys interested, he says. In spite of the purists' feelings it was lovely to see this little junior team using their own junior band. The girls play exceedingly well and Phil says he hopes to enter some of his Gremlins at the next ICA Festival.

THE BRISTOL EVENING POST of 26th May carried a short report headed 'Squeeze from the Maestro' about Alistair Anderson's recent visit to Mangotsfield Church of England Primary School, -As you can guess, Alistair had been invited by Jenny Cox to meet her four Concertina-playing pupils, but he also took the oppoertunity to play for the whole school. The report is accompanied by a photograph of Alistair hemmed in by Concertina-wielding nine year olds Janet Wingrove, Vicky Hill, Sarah Tanner and Claire Reeson.

We can't, of course, reproduce the article itself but, fortunately for us, we are able to print the observations of our own on-the-spot reporter, eight year old William Eldon.

ALISTAIR'S MASTER CLASS



Alistair Anderson
by
Alistair Hunt.

Dear Mr Anderson,

I thought you were brilliant, amazing, unspeakable and very funny. When you were playing really fast I bet Mrs Cox was thinking, "I wish I could play like that on the Concertina."

I also thought you were very good on the Northumbrian Pipes as well. You were so fast I could not see your fingers.

Yours sincerely,
William J Eldon.

* * * * *

STILL SQUEEZING...Steve Turner has pointed out that, contrary to the assertions made in last month's 'Eclogue' review, there are no double-tracked concertina parts on the record. OOPS!Congratulations to Arthur Clements on winning at the North London Music Festival. His performance of Schuberts's Impromptu, Op 30 no 3, earned him 85 marks. Douglas Rogers came a close second with 84 marks for a piece by Giulio Regondi while Pat Robson tangoed his way into third place with 82 marks....Come to the Bloomsbury meeting on December 14th for a talk by Arthur on Sixty Years of the Concertina'....Best of ICA wishes to newly elected WCCP secretary, Jenny Cox....Apologies for the late arrival of this issue. The Festival report will appear next month....

6th June 1985

MEMBERSHIP MATTERS

Overdue Subscriptions

John Entract has listed those members whose subscriptions were overdue at the end. of May. They are, surnames only MORRIS, RAINWOOD, JEVONS, HEMENWAY, COYNE, LAIESKI, PETERS, FELLINGHAM, COX, MAHONY, HINDES, GEE, BLAND, HTC JONES, NORTH, DAVIES, BARLOW, SLEEMAN, TOMKINS, H CLAPP, SHOTTON, HAYDEN, LAKE, CHAMBERLAIN, COOPER, CONNERTON, SMITH, LINSELL MARTIN, FOGARTY.

Ignore this reminder if you have paid since the list was compiled. If in doubt, contact John Entract. Others - pay up!

JUNE and JULY subscriptions will be due from P E MORLEY, A NORMAN, R R MAJAK, T LAYCOCK, G CRAWFORD, R NEWELL, A DAY, J ROSENBLUM, A MACLEAN, B DURANT.

A Missing Member

Can anyone inform us of the whereabouts of JOHN O'MAHONY? He appears to have moved from his Peterborough address without letting us know his new one.

* * * * *

NEW MEMBERS

A warm welcome to:-

Christopher Brady

c/o 5 The Curlews, SHOREHAM BY SEA, Sussex

Chris plays the English Concertina entirely by ear but would like to learn to read music. He would be particularly interested to hear of any classes of the sort which Frank Butler used to run.

Marcus Butler

Marcus Music, Tredegar House, NEWPORT, Gwent, S. Wales.

Marcus is a dealer, repairer and musician who also hosts the monthly meetings of the South Wales Concertina Association. Find Tredegar House about 1/2 a mile from Junction 20 on the M4.

(Editorial conjecture: is this the Malpas Road roundabout? If so, hitch-hiking concertina players should have little difficulty getting to and from Tredegar House)

Derrick Hale

12 Gayton Avenue, Littleover, DERBY DE3 7GA

Derrick plays an English and has already established himself as our Mid-lands correspondent.

Mark Austin

163 Dale Street, CHATHAM, Kent

Dirk Breeman

Putteweye 9, 5218 XM, HEENVLIET, nr Rotterdam, Holland

Jean Louis Aumeau

219 Bd Robert Schuman, 44300 NANTES, France

Mark Randolph

13 High Street, Oakington, CAMBRIDGE CB4 5AG

Mark has been playing an English for two years but still thinks of himself as a beginner. Don't we all?

Marie Robson

Computer Dept., Derbyshire Building Society, DUFFIELD, Derby DE6

and Neil Wayne

Old Chapel, Bridge Street, BELPER, Derby DE4 1AZ Tel 077382 7910

Neil needs no introduction to anyone who was playing in the seventies, but 'younger' members should refer to the letters page of this month's issue.

Our thanks to Neil for his generous donation to ICA funds.

MEMBERSHIP MATTERS

Last month's items about Newsletter production costs prompted the following letter to the Treasurer :-

Dear John,

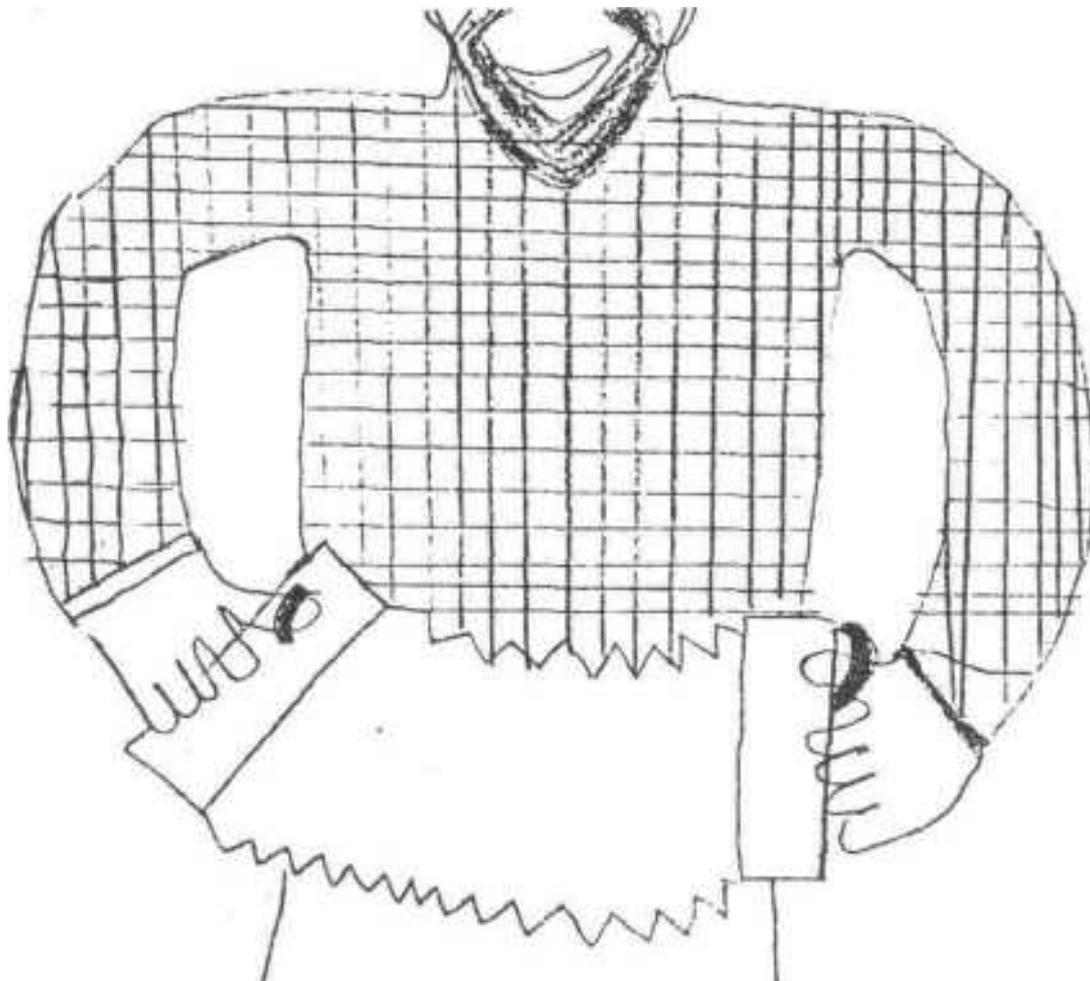
I'd been wondering how the ICA could afford to send me all of that wonderful Material every month with such a low overseas membership fee - the latest ICA Newsletter made the answer abundantly clear! Personally I believe overseas membership should be more in line with the costs and to that end I am enclosing my cheque for £5 as a stopgap donation until such time as overseas dues are raised to a more realistic figure. Thanks for bearing the burden all voluntary treasurers bear so that everyone else can have carefree membership benefits!
All the best!

Jack P Maloney,
Minneapolis

Vic Davis has written to enquire the cost of a Newsletter sent to Spain. The most precise answer I'm able to arrive at is £4.30 for ten issues. In fact there will have been eleven issues for 1984 so, if we round the cost up to £5, Spanish members will have benefitted from a small subsidy of about £1.

Albert Nechanicky of Washington State is anxious to avoid the ridiculous bank fees mentioned in the 'Disappearing Dollars' item. Mark Swindler of Peterborough thinks it can be done by using the Post Office Giro service but we await further advice from Concertina-playing bank managers, travel agents, etc.

Finally, a picture by JOHN GODWIN, aged 8, of a famous Concertina player who ISN'T a member. I wonder why not.



DATES FOR YOUR DIARY

* * * * *
* LATE ANNOUNCEMENT *
* Tues 11th June - Sun 16th June.....PARIS *
* ACCORDEON(S) EN FETE *
* ROCK...CAJUN..JAZZ...CLASSICAL..BAROQUE,.TANGO..CONTEMPORARY..BRAZILIAN .ALI.. *
* *
* described as "A diverse musical panorama of the accordeon in all its forms", and that *
* includes Concertinas, this Festival presents the very best of Free Reed music to be *
* heard anywhere. *
* Venue 1 LA SALLE BORIS VIAN *
* *
* Tues - Sat. Every afternoon at 2.30...Annie Fratellini - Clown Concertina *
* Tues 6.30 pm Olivier Manoury, Juan-Jose Mosalini - Bandoneon *
* Wed 6.30 pm Alain Abbott, Anthony Le Pennec - Classical accordeon *
* Thurs 6.30 pm Barreaux, Stochl, Flammer - Classical Accordeon *
* Fri 6.30 pm Groupe Intervalles, Concert IRCAM - Contemporary music *
* Sat 6.30 pm Yvert & Drouet - melodeon, Jean Megly, concertina *
* Tues - Sat Every evening at 8.30pm...Tango Solo Desolate, Groupe Gotan, *
* Marie-Claude Mestral *
* Venue 2 ESPACE NORD *
* *
* Thurs 9pm Rock evening with Poumon d'Acier, Joe King Carrasoo, Zachary Richard *
* Fri 9pm Jazz evening with Galliano Qaurtet, Jo Privat Quintet, Francis Varis *
* Sat 9pm Brazilian evening with Walter Araujo quintet, Nazare Pereira *
* Sun 4pm Grand Final et Bal, including Tromba from Madagascar, Marc Perrone, *
* Jean Megly, Jo Privat et son Orchestre *
* *
* Venue 3 EGLISE SAINTE CLAIRE, 179 Boulevard Serarier, 75019 Paris *
* Wed 9pm BACH...HANDEL...SCARLATTI... 1685 to 1985 *
* Myriam Bonnin - Accordeon *
* Juan-Jose Mosalini - Bandoneon *
* Alistair Anderson - Concertina *
* *
* This announcement will probably be too late for you to attend but is included as a *
* record of what CAN be organised in the Free Reed world. *
* The organiser of this ambitious extravaganza is YVES STREITH, 211 ave Jean-Jaures *
* 75019 Paris *
* Tel 240 2728 *
* * * * *

June 1985

Mon 24th South Wales Concertina Association meet at Marcus Music, Tredegar House,
Newport under the guidance of Philip Edwards. Tel 0633 54353
Hitch-hikers welcome
Fri 28th FANTASTIC FOLK FROLIC
to 30th the Albermarle Centre, Taunton, Somerset.
Events include Friday night Ceilidh/Concert with John Kirkpatrick, Peter
Kennedy etc., Saturday workshops on Band playing, Concertina, Morris, Rapper,
Spoons and Clog. Ceilidh with Hugh Rippon and Mabsant. Here workshops on
Sunday. Season ticket, £7.50, Floor and Breakfast £2.50, Camping £1.00
Lunches £1.00
Contact: The Albermarle Assembly Rooms, Albermarle Rd, Taunton, Somerset TA1 1BA
Cheques payable to The Albermarle' Tel Taunton 52945
WCCP members will be much in evidence, including BRIAN HAYDEN whose Hayden
Concertina workshop will be at 2 pm on Saturday

July 1985

Sat 6th ICA MEETING, BLOOMSBURY - St George's Church Hall, Bloomsbury Way 12 to 6pm
Rehearsal for Bloomsbury Street Fair, under the masterful direction of
Douglas Rogers. All welcome.
Star attraction: Talk about the Hayden Concertina by its inventor.
There is no obligation to attend for the entire six hours! You are all welcome
to drop in at any time during the afternoon.
Nearest tubes : Holborn and Tottenham Court Rd. Nearest Pubs The Plough.

DATES FOR YOUR DIARY

July 1985

- Sat 6th BLOOMSBURY STREET FAIR
Lots of Street Entertainment including Concertina playing by individual musicians and an appearance by the Bloomsbury Concertina Orchestra. The BCO is still in need of members so, if you're interested, ring Douglas Rogers on 01 578 0690
If you would like to perform in the Street Fair but cannot attend the practice on July 6th please contact Douglas and give him some idea of what you intend to play.
- Sun 14th WCCP MEETING at Albemarle Centre, Taunton. 12 to 6pm
Players from Devon and Cornwall will be particularly welcome.
For fullest details contact Jenny Cox, 33 Northumberland Rd, Redland, Bristol

August 1985

- 2nd to 9th SIDMOUTH INTERNATIONAL FOLKLORE FESTIVAL
WCCP members will arrange a drop-in-and-do-it-yourself Concertina Centre from Sunday to Friday at Christian Alliance Holiday Centre, All Saints Road 9.30 to 12.30 daily.
Seafront busking from Sunday. Lady Florence by torchlight?
Star attractions Alistair Anderson during first weekend
- 9th to 11th New Mexborough Quartet at Broadstairs Folk Festival/23rd to 26th at Towersey Festival/Sept 1st at Chelmsford Folk Club/3rd at St Neots Folk Club, Cambs

September 1985

- 8th CONCERTINA MEETING AT LEIGHTON BUZZARD, BEDFORDSHIRE
Forster Institute 12 to 6pm. Food available. For music, tune list and map reference send SAE to Alan Dyer, 7 Stoke Rd, Leighton Buzzard or Pippa Sandford 9 Mardle Rd. Ring Alan on 0525 375 889 or Pippa on 0525 375 794.
- 15th WCCP meeting at Freshford, Bradford on Avon, Wiltshire
Contact Jenny Cox for fullest details
- 17th World Concertina Congress on tour of Europe propose to visit Halsway Manor
British liaison person. Pat Robson, Meadowlands, Crookham Village, Aldershot
- 21st ICA MEETING, BLOOMSBURY
Possible visit from World Concertina Congress party
Tentative plans are being made for a very special attraction. If arrangements are confirmed all will be revealed in the July Newsletter

November 1985

- 16th TAUNTON and SOMERSET MUSIC FESTIVAL This is the correct date
Seven Concertina Classes from elementary folk to three or more players.
All classes are 'own choice' so there's no need to wait to be told what to play
Adjudication will be by Dave Townsend.
Jenny Cox will provide further details when they are available
- 17th Post-Festival gathering at Halsway Manor, Crowcombe, Somerset. 10.30 to 5 pm
Workshop by Dave Townsend. Make Halsway your centre for the weekend's activities by booking Bed and Breakfast for Saturday night/Sunday morning.
- 2nd ICA MEETING, BLOOMSBURY
Fr Kenneth Loveless will give a talk: "Recollections of William Kimber"
illustrated with Morris tunes on Kimber's own Anglo. Talk starts at 2.30
Latecomers are asked to remove their bells before entering:

December 1985

- 14th ICA MEETING, BLOOMSBURY This will be the Christmas Social

MARCH 1986

- 14th - 16th HALSWAY MANOR WEEKEND
The New Mexborough English Concertina Quartet will be in attendance for the entire weekend, complete with frock coats and collar studs. Anglo and Duet will be (equally?) well catered for.
No booking details available at present but, judging by previous arrangements, enquiries should be made to Vi Fordham, Tacker's Cottage, Horn St, Nunney, FROME, Somerset BA11 4nP

CORRECTION

- LATE NEWS For "Albermarle" please read "Albemarle" where appropriate
The Blades' (Dave Townsend and Dave Parry) at Folk Tradition Bristol Mon24 June

Two Songs from Sweden
arr: Frank Butler

THE GIRL FROM BACKAFALL

Waltz tempo, lively

Musical score for 'The Girl from Backafall' in 3/4 time, featuring a waltz tempo. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, with a prominent triplet in the second measure. The accompaniment consists of chords and single notes in the left hand. The piece concludes with a final cadence on the tenth staff.

THE AWAKENING HEART

Andante, in the style of a serenade

Musical score for 'The Awakening Heart' in 3/4 time, featuring an andante tempo. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, with a prominent triplet in the second measure. The accompaniment consists of chords and single notes in the left hand. The piece concludes with a final cadence on the tenth staff.

These melodies are provided by courtesy of
Goran Rahm, an I.C.A. member in Sweden