

INTERNATIONAL CONCERTINA ASSOCIATION

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NEWSLETTER

No 335

March 1986

Editorial

By the time you read this many of you will have learned of the death of Nigel Chippindale earlier this month. Those of us who were fortunate enough to encounter him, whether at folk-club, ceilidh or workshop, will know just how much he gave us in the way of artistry, entertainment and instruction, so, if you would like to express your appreciation or simply snare your memories, please consider the April Newsletter at your disposal.

If anyone detected a sharpish edge to my reply to last month's letter from David Bickford, you're right. I certainly wasn't objecting to any of David's suggestions, which were admirable, but it seemed to me that he was echoing a commonly-held assumption - that "The ICA" is a separate entity, probably inhabiting an hexagonal think-tank, somewhere in deepest London, making high-level decisions on behalf of the rest of the Concertina Community.

The term "ICA" should, I hope, refer to all of us - all 220 of us! - and the fact that a few members have been elected to serve as officers of the Association doesn't mean that they are magically endowed with knowledge, facilities and energy which are denied to the rest of us. They're ordinary people who manage to carry out the responsibilities they have undertaken during the spare moments available to them in their busy lives.

If the ICA is to achieve anything at all, it will only be through the efforts of individual members who, realising that they have something to offer, decide to do something positive about it. For an example of what I mean, take the Newsletter. Over the past eighteen months or so, some sixty members have contributed articles, letters and music, practically all of which have been published. When you consider that for much of that time membership has been below the 200 mark you can work out that practically one third of "The ICA" has been actively involved in creating a lively and informative Newsletter. Even the briefest letter has been the result of someone, somewhere, taking the time and trouble to organise their thoughts, put them down on paper, and post them off. As for the more specialised articles which have appeared on the yellow pages - they may only take you a few minutes to read but each one is the distillation of hours of labour on the part of its author. To describe so many ICA members as dedicated is far from empty flattery.

So, when suggestions about mail-order, sound archives, meetings, workshops, field recordings and the like are in the air, don't shrug and think, "Oh yes, and when will the ICA get round to it?" - just remember that you ARE the ICA and ask yourself what you can offer to other members. To those of you with even the faintest glimmer of an idea, please let the rest of us know about it and, perhaps, together we will get it airborne.

At the AGM one member expressed concern that a couple of items of 'junk mail' - both advertising concertina events - had arrived on his doormat and he felt that this was an invasion of his privacy. Since I regard the many tooth-paste offers, bingo cards and double-glazing handouts which arrive in my mail with no more than slight irritation, I couldn't share his view, but perhaps there is a mere serious implication.

Any ICA member can obtain a membership list. In most cases it will be for your own private purposes but if you do decide to use it for selling or publicity, please act responsibly and courteously. At the very least, make sure that you have included your name, address and telephone number. Informing the Membership Secretary of your intentions could well save some red faces. You might also reflect, before dropping 200 letters into your nearest letter box, that the Newsletter might be able to do the same job at a fraction of the cost.

Finally, who wants to be the next editor? The July/August issue will be my last. When the September issue appears there'll be a different name at the top. Why not make it yours?

LSL

YOUR LETTERS....

AGM -with a difference...

May I say how pleased I was to see so many at this year's AGM and see the enthusiasm of the new blood as well as the old faithfuls. It has been some time since I have been able to get along to a meeting, and it was certainly different. The room was bright and warm, the atmosphere relaxed and friendly, and the chairs comfortable. The afternoon tea, cakes, sandwiches, etc, were just right, thanks to Marion Janes. The whole afternoon was a delight, with the added bonus of hearing Dave Townsend - a very talented young man - and the guitarist Richard Chapman who accompanied him. I was fortunate to be able to purchase a copy of the record 'Portrait of a Concertina' and would recommend that every Concertina player should get a copy as soon as possible.

Having in the past spent a few years as Committee Chairman, I appreciate the time the members give to running the ICA and I would like to thank the present Committee and their respective families for allowing them to do a time consuming job, not forgetting the Rev Ken Loveless who, year after year, takes the chair at the AGMs and keeps all in line with his natural flair for the job.

Just one last request: I know it is difficult if you live a long way away from London, but if every member could get to just one meeting a year, I am sure they will go away full of enthusiasm for the Concertina they play and look forward to the next meeting they are able to attend.

Neville Crabb
H Crabb & Son, 159 Liverpool Rd, Islington N1 1LA
Member of the Guild of Master Craftsmen

ACCOMPANYING ARTHUR

I was pleased with the report of my talk and playing at the December meeting of the ICA, but regret that no mention was made of the accompanist.

Everyone knows the value of them, and Dvorak's Symphony is not in any way easy, as I have found out when playing.

My thanks go out to Dominic Sedgman for his playing for me, and I shall always be grateful to him for his contribution to the entertainment.

Arthur Clements
Flat 2, 439 Wellingborough Road, Northampton.

BUTTONHOLES

Buds, or blossoms, with the circuit in mind.

It's funny, the way things happen. Take the learning of an English, for instance, or how to cope with instant Schizophrenia.

There we were, years ago now, Alan playing guitar, cittern, melodeon or Anglo while he sang, and me standing hands in pockets (hopelessly trying to sound like June Tabor) while I sang. Why not play something as well, I thought?

Of course, it had to be something I could play that he couldn't - and that narrowed the field a bit. I think it was around then that I first heard Alistair Anderson, and that did it. We bought my first English from Hobgoblin, and nearly ruined a beautiful relationship while I battled night after night with something I knew I'd never master.

I'm still not sure whether being able to read the dots was in my favour or agin it; but the encouragement, and advice from all sides was what kept me going. We traded the Lachenal in for a six-sided Wheatstone, and subsequently on Waterloo Station one lunch-hour I exchanged with Phil Inglis to the ebony-ended Aeola I now enjoy. BUT - have you ever popped in to your local Health Centre for a quick check-up and been told you needed the services of an undertaker?

Something like that happened last summer. True, I was aware that the trusty Wheatstone had done overtime in G & D at innumerable barn dance gigs last winter with The Holly Bush Hoboes, but I wasn't prepared for Mr Pickles' diagnosis!

Nigel was presiding over an impressive telly-screen more sophisticated than our own electronic tuner which is pretty basic. "Ah," he said mildly, looking as though he would produce stethoscope and blood-pressure kit any moment, "Look at that. Fifteen-four out on most of those. Eight is more than audible, y'know."

I gulped. There wasn't a lot to say. A week later I was at the door of John and Sue Holman's lovely home near Gillingham, in Dorset. I wished I could have stayed longer - it's the sort of stone farmhouse that makes me broody - but we were scrounging a lift to Devon for an autumnal week of dog-walking therapy and lazing about in a borrowed cottage.

John and Sue couldn't have been more welcoming. I'd read about them in English Dace and Song, but their enthusiasm and expertise was great to see at first hand. I left my box with total confidence, and very nearly learned to play whistle in various unsuspecting Devon pubs - can't bear to be idle while everyone else is having a good session!

On our way home I parted with £40 and took away an instrument I hardly recognised. Their idea of a complete overhaul makes the National Health Service look a bit more than parsimonious! The action is lifted, the tuning spot on, the tone sweeter than ever. I'd like to see an instrument they couldn't improve. John and Sue, together with Colin and Rosalie Dipper, formed the Wessex Concertina makers (my Wheatstone had been "Dipped" before Phil Inglis sold it to me). This combination of talent is responsible for possibly the best boxes in circulation today, and a new Dipper instrument is a prize.

I'm still waiting for someone else to say so, but I'm convinced that renovation improved my playing!

Contact John and Sue Holman at Mayors Barton, Church Hill, Bourton, Near Gillingham, Dorset. Phone 0747 840727 and do your box a favour!

HAYDEN ROADTEST

by

Ivan North

I picked up the first Hayden concertina from Brian on Friday 28th March. After a brief but hectic tutorial consisting of the fingering of the major scale and major chord, I was mentally exhausted. Learning new fingering patterns is certainly tiring and I wouldn't recommend a beginner to spend more than 15 minutes at one go on practice. Little and often is the watchword!

The next day suitably refreshed I felt more confident. If you know the basic fingering pattern in the right hand you can then try accompaniment using chords with the left hand. Obviously a knowledge of basic harmony is an advantage but is not absolutely essential.

Simple folk and morris tunes are the easiest introduction and I found I could play Kafoozalum in A,D,G,F and C In about 15 minutes using just three chords per bar with the left hand. After a while I was attempting alternating bass and chords. I followed this with Shepherd's Hey.

The image shows two systems of handwritten musical notation for the tune 'SHEPHERD'S HEY'. Each system consists of a treble clef staff with a melody and a bass clef staff with accompaniment. The first system is labeled 'SHEPHERD'S HEY' and 'BLOCK CHORDS'. The melody is written in G major (one sharp) and the accompaniment uses block chords (G, C, G, D). The second system is also labeled 'SHEPHERD'S HEY' and 'ALTERNATING BASS & CHORDS'. The melody is the same, but the accompaniment alternates between bass notes and chords.

If the chords are played high in the left hand it starts to sound like an Anglo!

The image shows a single system of handwritten musical notation in the bass clef, labeled 'OTHER LEFT HAND CHORDS'. It features a sequence of chords: D7, G, and G. The notes are written on a single staff.

After a couple of days I was attempting old favourites I'd arranged for the McCann. The only problem here is the more limited scope of the 46 key instrument (3 octave total range with an octave overlap). This manifests itself in several ways. Firstly it is not possible to play alternating bass for the chords C,D,E. Secondly if the music goes below bottom C in the right hand the choices are 1) play an octave higher 2) transpose the whole piece to a higher key 3) swap melody from hand to hand. In Bach minuets there are often octave jumps - which can be replaced by repeating the note. I have resorted to all three alternatives.

Another problem is the lack of bottom C# and Eb. These are not terribly important for folk tunes but it is surprising how often these notes crop up in standards. I often feel the lack of these after playing a 67 key fully chromatic instrument.

To conclude: I am fully committed to the instrument and have even forgotten how to play the McCann.

The ability to play in all keys with equal facility is especially useful in jam sessions. Anglo players will insist on playing in C! Melodeon players will occasionally switch to D just for fun. The transposing aide should not be over emphasised though. The main feature is the consistency in the fingering of the instrument. Only one major scale and chord need be learned!

If anyone wishes to purchase a 67 key McCann in good condition for around £425 please contact me!

How to Play the Anglo - Part 1

by John Kirkpatrick

First catch your Anglo. In case you don't know how to recognise the species, and as this series of articles is supposed to be starting from scratch, let's say a bit first about what it is.

The Anglo is a cross between the English (double action) concertina invented by Wheatstone and the German suck-blow (single action) system devised a few years earlier by Buschmann of Berlin and incorporated into his mouth organ and melodeon. Hence Anglo-German, or Anglo for short. The constant in and out movement of the bellows necessitates strict control of the instrument which is achieved by having a strap across the whole of the back of the hand, as opposed to the thumb strap and single finger support on the English. This means that all the fingers, and the thumbs if they've got prehensile tendencies, are available for playing. The other main difference in appearance is that in the playing position the keys on the Anglo are arranged in vertical rows, falling easily under the fingers, whereas the rows on the English are horizontal.

Now to the diagram, which is a plan of my model (Crabb No.18264, bought new in December 1968). For those of you who like things that way I've also given the musical notation for the actual notes sounded by each button. If you can understand it you will see that the high notes are on the right hand side, low notes on the left. The middle of the three rows gives the diatonic scale of C major; the row below that the scale of G major; and the row furthest away from you is a haphazard collection of sharps and flats, along with some notes which occur on the other rows in the opposite direction of the bellows.

The area enclosed by the rectangle on each side is the layout on the small 20-key Anglo which you can get easily and cheaply at most music shops. When you first start playing it's best to ignore anything outside this basic area anyway, so these instruments are not bad to begin on if you can't get anything else. However that is all there is to say in their favour as they are little better than toys and their limitations will soon become apparent.

Something else which will soon become apparent is that the classification 'Anglo' covers such a variety of keys, pitches, and keyboard layouts that any attempt to write a comprehensive article is bound to be inadequate. Consequently your model is quite likely to be different from mine, especially in the arrangement of the accidental row, in which case you'll have to work out for yourself which notes are where.

If your box is in different keys, Bb and F for example, then just pretend it's in C and G and hope for the best. This works OK until you start wondering exactly what notes you're playing, so here is a table designed to help you transpose what I say about C into the key of your own instrument.

C:	do - first	- tonic
D:	re - second	- supertonic
E:	me - third	- mediant
F:	fa -- fourth	- subdominant
G:	so - fifth	- dominant
A:	la - sixth	- submediant
B:	ti - seventh	- leading note

For example, if you have a Bb box and you want to find Eb, with the aid of a few speedy calculations you can eventually reach the conclusion that Eb is the fourth, or subdominant, or Fa, in the scale of Bb. According to the table the relative note in the C scale is F on the diagram and then onto your next note! If you work out every tune like this it may be some weeks before you get as far as the B music but it might help somebody, somewhere, sometime.

Whatever key your box is in, think of it in relative terms rather than in terms of specific notes. The table shows three different ways of describing the relative position of the notes of the scale and just use whichever you can cotton on to most easily. Then whenever you want to find a particular note or chord, work out its relation to the basic key of your box, find out which note or chord is in the same relative position on a C box, and look for it on the diagram.

To avoid constant repetition of the words "push" and "pull" I'll use a square to represent "push", a circle for "pull". So [6] means push button 6 to give C; (6) means pull 6 to give B: and in the diagram button 7 gives E when you push the bellows, D when you pull. I hope this isn't too confusing and in the end it will save unnecessary verbiage. Thus the scale of C over the middle two octaves goes like this: C (or do, or tonic etc) [3]; D(3); E[4] ; F(4); G[5]; A(5); B (6); C[6]; D(7); E[7] ; F(8); G[8]; A(9); B(10); C[9]. And the scale of G has exactly the same sequence of pushes and pulls starting G[13].

This system gives you the notes of the major chord when you push, while everything else is on the pull. Many potential Anglophils give up at this stage, when they realise that each button plays a different note when you push the bellows from when you pull. It does seem that some people take to the suck-blow system like a duck to water while others have a mental blockage which reduces them to a quivering mass every time they start heaving at the bellows. All the same don't give up too easily. One way round the problem is to try a melodeon first, as you can concentrate on hitting the right notes with one hand and waggling the bellows in the right direction with the other. Once you can manage that just imagine the Anglo is like the right hand end of a melodeon split in half, and away you go. Having graduated from a melodeon myself I can vouch for a fairly painless transition.

And with that I'll leave you to run up and down the scale a few times and then try some simple tunes, e.g. Shepherds Hey, Bobby Shafto, In and Out the Windows, God save the Queen, The Dead March etc. In later articles I'll tackle fingering and chords among other things, so don't be impatient if you knew all this lot already. Meanwhile you could do worse than to listen to as much Anglo playing as possible - William Kimber (on EFDSS LP 1001 and on "The Art of William Kimber, Topic 12T 249), or in the flesh watch out for Kenneth Loveless, John Watcham (of Albion Morris and formerly or "Mr Gladstone's Bag") Phil Ham (also morris but I don't know which), all of whom have been playing for quite a few years. Pete Bellamy sings with an Anglo, and the whole population of Hull plays- the instrument too. Or as a last resort you can hear my own efforts on 'Morris On' (Island Records, HELP 5) and 'Jump at the Sun' .(Trailer LER 2033)- Till next month, Happy Squeezing!

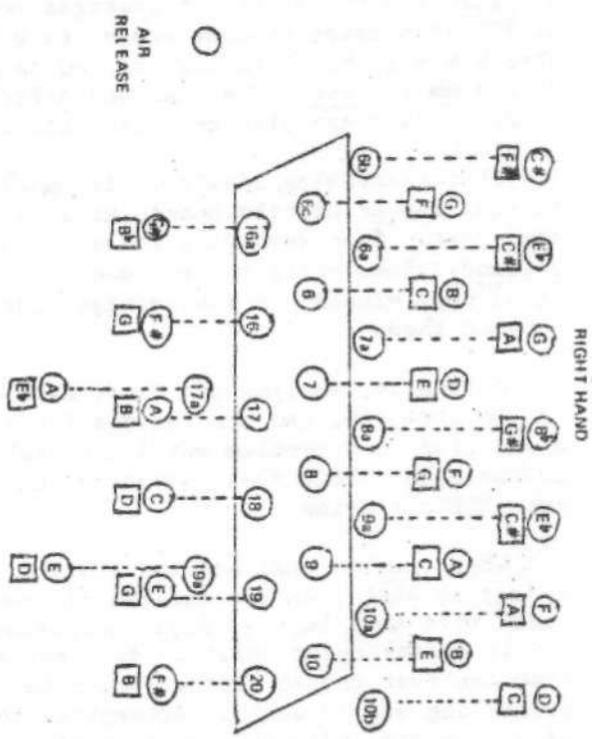
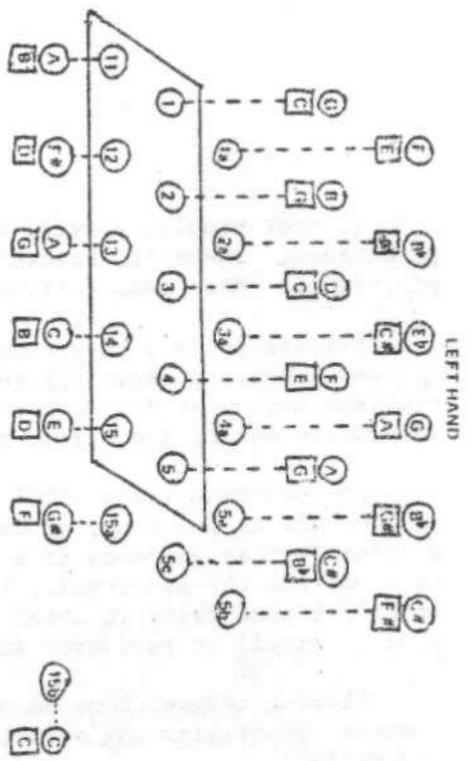
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THIS MONTH'S MUSIC

... is intended for newcomers to the Anglo who have just read John Kirkpatrick's article and now want some times to work on. I've deliberately avoided giving any advice on HOW to play the tunes as this is really a find-your-way-around-your-key board exercise.

If you should happen to meet up with other Morris musicians after learning these tunes, expect collisions. Highland Mary, Bean Setting and Lads a Bunchum are also the titles of three much more popular and frequently-heard tunes. Also, any musician who has been playing for the Morris for a number of years is likely to have put his or her individual stamp on the tunes he or she plays regularly and there must be as many versions of the B music of Willow Tree, for example, as there are Morris musicians.

Finally, why the geographical information? Adderbury, Bucknell, etc are the names of the Cotswold villages with which each of the dances is associated. It makes life a lot easier if you adopt the practice of referring to each tune or dance by the name of its village. Saying 'Highland Mary, Ascott' makes it clear that you're not about to play Highland Mary, Bampton, or Highland Mary, Oddington. Perhaps most important of all, you will be acknowledging the origin of each dance and paying some small respect to the community which produced it.



1a 1b 2a 2b 3a 3b 4a 4b 5a 5b

1 2 3 4 5 5c

11 11 12 13 13 14 15 15a 15a 15b 15b

6b 6b 6a 7a 7a 8a 8a 9a 9a 10a 10a 10b 10b

OCTAVE HIGHER

6c 6c 6 7 7 8 8 9 9 10 10

OCTAVE HIGHER

17a 17a 17 18 18 19 19 20 20

OCTAVE HIGHER

HOW TO PRACTISE

— ^ _____ ~

Albert G Nechanicky

To most people, playing their instrument is considered the same as practising. There is, however, a great difference between playing and practising. Many people never learn HOW to practise.

Practising is a very concentrated and disciplined playing in which one follows certain pedagogical methods in dealing with the technical and physical problems encountered. Such training requires the guidance of a teacher, especially during the early, formative years.

An important responsibility of the teacher is to ultimately teach the student HOW to practise, so that he may continue to improve and progress without further guidance of a teacher. Unfortunately, most concertina players have not had the opportunity to study with a competent teacher. (I should interject that there is often considerable difference between taking lessons from an excellent performer and from an excellent teacher.)

Playing compositions on one's instrument should be fun and enjoyable, however, practising one's instrument is hard disciplined work, and usually not enjoyable.

The following is an outline for HOW TO PRACTICE.

1. Practise the Chromatic Scale a few times every time you set down to play. This exercise helps very much to relax your hands. A famous piano virtuoso once told me that he practised the chromatic scale just before going on stage to relax his muscles.
2. Practise only the most difficult passages. Many people play the whole piece over and over, even though there may be only a few difficult measures. This is a great waste of time and energy.
3. Practise the difficult passages very slowly, many times each day. When a difficult passage becomes easier to execute, then gradually increase the tempo* Also try playing it as fast as you can. The important thing is to always work from slow to fast. The fast and difficult passages will be much more even and clean if they can also be played slowly, at first.
4. When practising slowly it is important to use a metronome so that the rhythms are accurately spaced or subdivided within the framework and time of each beat. Keep reminding yourself to be calm and relaxed, and keep the hands relaxed. Take short breaks, and then return to the difficult passages. Do not spend many minutes on one passage, instead, practise other passages, alternating between them.
5. Initially, analyse and study each difficult passage to determine the nature of the problems, and the reasons for them occurring. One cannot begin to find a solution to a problem until the problem has been located, isolated, analysed and studied. This procedure also continues during one's regular practising as new problems arise.
6. When one has analysed and studied the problems, then one must decide on solutions that seem the easiest and most comfortable or natural, and one that seems will work best at final performance tempo.
If a particular solution does not solve the problem at performance tempo, then one must choose another solution, or make modifications and begin practising slowly again. Attempting to play a passage as fast as possible will give an early indication as to whether or not a particular solution will solve the problems at performance tempo.

Bob Hayes reports on

THE WEST COUNTRY PLAYERS AT FRESHFORD

We met at Freshford, Bradford-on-Avon on Sunday, 16th February despite weather forecasts of snow and blizzards and, surprisingly, sixteen turned up from very far away places. We were very pleased to see John Dixon from Cwmbran, Gwent, who is active in South Wales with the Phil Edwards - Marcus Butler group, and Pauline and Barry Wallace from Bampton in Devon. The opportunity was taken to make final arrangements for our Halsway weekend in March, when we hope to have a full house. One has to plan ahead and it was necessary to make the best of our presence at Sidmouth 1 to 8 August and to prepare for the 1986 Taunton Musical Festival in November, when Dave Townsend is again to be our Adjudicator. So get your exhibition pieces into order before then, for all classes will be own choice.

There was some interesting concerted playing from our musical files with items suitable for both English and Anglo. We, as a society, are always aware that players of all types of instrument should recognise each others' problems and when it is not possible to segregate into separate Anglo, English and Duet sessions, to ensure that the music chosen can be acceptable to all instruments.

There were some nice solo efforts from Brian Bibby, Caroline Doorbar (on an Anglo), Vi Fordham, Brian Hayden, Bob Senior and of course, our musical director, Tom Jukes. Our greatest delight was to see and hear Jenny Cox who is recuperating from a stay in Hospital and who stayed with us for the whole of the day. We hope to see her in top form at Halsway.

SQUEEZING IT IN.... Congratulations to DAVE TOWNSEND on his recent marriage...and apologies for not including his new address on the Membership page...Best ICA wishes to JENNY COX of Bristol for a full and speedy recovery from her recent operation. Is there any truth in the rumour that Jenny is planning to re-christen the WCCP as "The Quantock Hang Gliding Club"?... Jenny is also the author of 'Concertinas - a Beginner's Guide', an illustrated article which appears in the Spring edition of SWAGBAG, Bristol's folk magazine. Individual copies can be obtained from SWAGBAG, 25 Beaconsfield Rd, Clifton, Bristol BS8 2TS. Send 30p plus stamped A5 envelope and ask for issue No 29the May issue of FOLKWRITE, the magazine produced by the Gloucestershire District of the English Folk Dance and Song Society, will contain an article on folk song accompaniment by English concertina player STEVE TURNER. More concertina articles will follow and the editor, PAT SCRASE, invites any ICA member who has ideas on using the English concertina in folk or folk-based music to write to her. Pat is looking for around 1000 words plus b&w photo. She is unable to offer any payment but will gladly print about 150 words of potted biography as free advertising for the writer of any article she publishes. Contact PAT SCRASE, 14 Church Lane, Barnwood, Gloucester, GL4 7HS Phone 0452 616 123....Does anyone know the whereabouts of IRIS BISHOP? If you know her address, please pass it on to the editor, who has had an enquiry from an ICA member... STUART EYDMAN, of Edinburgh, has been granted a LIVING SCOTLAND award to study 'oral tradition in relation to Free Reeds'. I can't work out what that means but suspect that quite an interesting project lies behind the impenetrable title.... PAT ROBSON is looking into the history of the JENNY LIND POLKA. If you have any unusual variants to offer him, or other information about this ubiquitous tune, contact Pat at Meadowlands, Crookham Village, Aldershot, Hants... en route to last month's AGM, BOB and ETHEL HAYES encountered the three GUO (?) BROTHERS from Pekin, who were busking in Covent Garden, Bob thinks they are the same group who, playing flute, percussion and SHENG, knocked out their audience in the Beach Store at Sidmouth last year. Bob also reports that THE ASIATIC MUSIC SHOP in NEAL STREET, London sells Shengs - the grandfather of all Free Reed instruments - at prices ranging from £60 upwards....RUTH HUTCHERSON, who was with Bob and Ethel at the time is now busy knitting an extra large stocking for JOHN HUTCHERSON'S next Christmas present... will the Guo Brothers be invited to the harvesting of the first crop of rice from PIPPA SANDFORD'S indoor paddy-field?:... BOB SENIOR of Butleigh Court Towers, Glastonbury, Somerset, has a limited number of tapes of the playing of HARRY DUNN, price £3

DIARY DATES

March 1986

Sun 14th Steve Turner at Llandudno Folk Club

Mon 17th Steve Turner at Preston Folk Club

Mon 17th and following alternate Mondays

ROGER DIGBY'S ANGLO WORKSHOPS AT CECIL SHARP HOUSE, LONDON

Special attention will be given to beginners

Apres-workshop bar session for ALL musicians at 9pm

Cecil Sharp House, 2 Regents Park Rd, London

Tel CSH on 01 485 220 6 or Brenda Godrich on 01 607 897 5

Nearest tube; Camden Town (Northern Line) Buses 74 53 3

Tues 18th Steve Turner at St Neots Folk Club

Dick Miles at the White Horse, Linslade, Leighton Buzzard

Wed 17th Steve Turner at Gillinghaa Folk Club

Dick Miles at Truscott Arms, Maida Vale, W9

Thurs 20th Dick Miles at Bishops Stortford Folk Club (The Vestry)

Thurs 20th Steve Turner at Ipswich Folk Club

Fri 21st Steve Turner at Owl Folk Club

21st - 3rd April New Mexborough Quartet on tour in France

23rd Steve Turner at Longborough Folk Club

24th Steve Turner at Ducklington Folk Club

25th Steve Turner at Fleet Folk Club

25th-26th April

TIM LAYCOCK in EAR FROM THE MADDING CROWD

Man in the Moon Theatre, 372 King's Road, Chelsea

Performances start at 8.30 Seats £4

Phone 01 351 2876

26th Steve Turner at Christchurch Folk Club

27th Steve Turner at Staines Folk Club

April 1986

4th New Mexborough Quartet at Rockingham Arms, Wentworth, Yorks

6th Dick Miles at Nottingham Co-op Folk Club

Boulevard Hotel, Radford Boulevard

Sun 6th Concertina Meeting at Leighton Buzzard

Forster Institute 12 to 6pm

This will be a Playing for Dancing session

Clog, Morris and Social dancers welcome.

Your opportunity to give help and advice to novice dance musicians

Soup, rolls etc available. Nearest pub: The Hunt

Phone 0525 375 889 (Alan Dyer)

0525 375 794 (Pippa Sandford)

7th Dick Miles at Boston Folk Club

Blackfriars Arts Centre, Boston, Lincolnshire

8th Dick Miles at Linthwaite Folk Club, Nr Huddersfield

9th Dick Miles at White Swan Folk Club, Greens St, Fallowfield, Manchester

Fri 11th Dick Miles at The Crown, Hoddesdon, Hertfordshire

Sat 12th ICA LONDON MEETING

BLOOMSBURY COMMUNITY ASSOCIATION HALL

1 to 7pm

Guest: Tim LAYCOCK ON:

The Life and Times of the Concertina in Victorian and Edwardian England

Please make every effort to attend

Nearest tubes: Holborn or Tottenham Court Road

Nearest pubs: The Plough, Museum St

Admission 50p. Tea and biscuits 15p

Sun 13th •! » K I tttk i

Dick Miles at Capital folk Club, Freemasons Arms,

Long Acre, Covent Garden

Mon 14th Dick Miles at Wimbledon Folk Club,

William Morris Club, 267 Wimbledon Broadway

Tues 15th Dick Miles at Seven Stars, Coleham, Shrewsbury

May 1986

Sun 11th West Country Concertina Players

AGM and playing session at Freshford Village Hall

Bradford on Avon, Wiltshire

25th - 26th New Mexborough Quartet at Chester Folk Festival

June 1986

Sat 14th ICA LONDON MEETING, 1 to 7pm

Guest: Roger Digby, who will talk about

his approach to Anglo playing

July 1986

Sun 6th WCCP at Freshford Village Hall

Bradford on Avon, Wiltshire

August 1986

1st - 8th SIMOUTH FOLK FESTIVAL

WCCP Concertina Centre from Sunday 3rd

September 1986

Sun 7th WCCP at Freshford Village Hall

November 1986

Sat 15th TAUNTON AND SOMERSET MUSIC FESTIVAL

Sun 16th Concertina Meet and Workshops

Albemarle Centre, Taunton

Dave Townsend will be at both events

January 1987

Sun 4th New Year Party at Butleigh Court

Glastonbury, Somerset

March 1986

20th - 22nd HAISWAY MNCR WEEKEND (provisional)

South Wales Concertina Players meet on the last Monday of every month at Marcus Music, Newport, Gwent

COMING TO LONDON?

The special guest at the next ICA London meeting will be TIM LAYCOCK who will present 'THE LIFE AND TIMES OF THE CONCERTINA IN VICTORIAN AND EDWARDIAN ENGLAND'

Hear him at the Bloomsbury Community Association Hall, Bloomsbury Way, on Saturday 12th April. Meeting starts at 1pm. All welcome.

Accounts

I.C.A.
January to December 1985

Receipts		1085.01
Payments		<u>1077.23</u>
	Credit Balance	7.78
Bank Charges		44.96
	Debit Balance	37.18
	at Bank 1.1.85	502.85
	at Bank 31.12.85	<u>465.67</u>
		<u>£37.18</u>

Includes Festival a/c and
'Piazza' performances a/c
appended

Membership 15.2.86 - 218

Membership Ledger

Subscriptions	£846.75
Donations	<u>£135.15</u>
	£981.90

ICA Festival a/c
1985

Receipts		
Door Money	14.00	
Profit on Teas	15.80	
Entrance Fees		
Donations	30.00	64.80

Payments		
Hire of Hall	81.50	
Programmes	7.50	
Engraving	5.90	
Cups/medals	19.20	
Adjudicator's Fee	50.00	
Adjudicator's Expenses	2.40	
Accompanist's Fee	30.00	196.50

Total Expenditure £131.70

Bloomsbury/Covent Garden Performances

Receipts	80.00
Payments	70.00

Total in hand £10.00

Sum Total Expenditure £121.70

MEMBERSHIP MATTERS.. ..

Subscriptions received

The Treasurer wishes to thank the following members who have renewed their subscriptions

G Ashman M Barr-Hamilton S A Blackman P Butler N Crabb M Curtis G Drew B Edwards S Fogarty R Gregson P Ham R Hawes S Hawes B Hayes E Hayes D Haxton A Headon Mrs A Headon D Hunt J Hutcherson R Hutcherson M Janes T Jukes K Loveless J McBeath E May J Megly R Mellish J Maloney S McGough G Moellers J Morgan A Nechanicky R Newell I North J Pearson T Pearson D Pearson N Pickles G Rahm H Robson H Rosenblum J Rosenblum P Sandford G Symons D R Turner P Ward F Watts D West M Willians C Young

Special thanks, too, to all those who have sent donations in addition to their subscriptions and to Mira for the Christmas stanps.

Subscriptions due

At the end of February the Treasurer reported that subscriptions were due from (surnames only):

Bibby, Blayney, Cumbes, Creer, Cutting, Daniels, Dipper, Duncan, Ham, Jukes, Killick, Kirkpatrick, Inglis, Jones, Kell, Law, Lloyd, Mikus, Mills, Mitchell, Oliver, van Ommen Kloeke, Royds, Stevens, Symons, Yendall

HEW MEMBERS

A warm welcome to;

K R Graham 41 Brook St, COLCHESTER, Essex C01 2UT

Miranda Walker Carnabwth, Rhosfach, CLYNDERWEN, Dyfed

CHANGES

Congratulations to Marie Robson, who is now

Marie Wallace 17 Twizell Avene, BLAYDON-on-TYNE, Tyne and Wear, NE21 4EU

APOLOGIES

to A Maclean, whose address should be

22 Ham Lane, LENHAM, Kent ME17 2LL

to John Beckett of Southampton, who has not been receiving the Newsletters he has paid for. If anyone else has had the same problem please contact the editor at once

ANNOUNCEMENT

An Extraordinary General Meeting will be held at St George's Community Association Hall on the afternoon of Saturday 12th April for the purpose of approving the Accounts of the International Concertina Association. Please study the balance sheet which accompanies this Newsletter and inform the Membership Secretary at once if you have any comments or queries concerning them.

COTSWOLD MORRIS TUNES

THE BUFFOON

Adderbury (Oxfordshire)

Handwritten musical notation for 'THE BUFFOON' in treble clef, key of D major (one sharp), and 4/4 time. The piece consists of three staves. The first staff begins with a boxed 'A' and contains the first line of music. The second staff contains the second line of music, with a boxed 'B' above it. The third staff contains the third line of music, ending with a double bar line and repeat dots.

HIGHLAND MARY

Ascott - under - Wychwood

Handwritten musical notation for 'HIGHLAND MARY' in treble clef, key of D major (one sharp), and 4/4 time. The piece consists of two staves. The first staff contains the first line of music. The second staff contains the second line of music, ending with a double bar line and repeat dots.

BEAN SETTING

Brackley (Northants)

Handwritten musical notation for 'BEAN SETTING' in treble clef, key of D major (one sharp), and 4/4 time. The piece consists of three staves. The first staff begins with a boxed 'A' and contains the first line of music. The second staff contains the second line of music, with a boxed 'B' above it. The third staff contains the third line of music, ending with a double bar line and repeat dots.

COTSWOLD MORRIS TUNES

ROOM FOR THE CUCKOLDS

Bucknell (Oxfordshire)

Handwritten musical notation for 'Room for the Cuckolds'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff begins with a boxed letter 'A' and contains a melody with a repeat sign at the end. The second staff begins with a boxed letter 'B' and contains a complementary melody, also ending with a repeat sign.

THE WILLOW TREE

Bucknell

Handwritten musical notation for 'The Willow Tree'. It consists of three staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff begins with a boxed letter 'A' and contains a melody with a repeat sign. The second and third staves contain complementary melodic lines, with the third staff also ending with a repeat sign.

LADS A BUNCHUM

Hinton-in-the-Hedges
(Northants)

Handwritten musical notation for 'Lads a Bunchum'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The first staff contains a melody with a repeat sign. The second staff contains a complementary melody, also ending with a repeat sign.