

INTERNATIONAL CONCERTINA ASSOCIATION

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—FOR HIS BRILLIANT PERFORMANCE OF THE 'BELLS'

ICA FESTIVAL
9th MAY '87

From the Treasurer:

The following members have not paid subscriptions since 1985. Would they kindly send their cheques to the treasurer to cover 1986; otherwise their names will be deleted from the list. Thank you.

Barlow, J A	Hathaway, P
Bayne, H	Hemenway, A A
Bell, Miss A D	Hoare, D L
Boardman, H	Howson, M
Brady, C	Inglis, P
Brennan, Miss D R	Leach, B
Butler,, M	Martin, A K
Chamberlain, N S	McKie, R
Chambers, S	Maclean, A
Cheers, Miss H	Rawson, W L
Coe, Miss C	Rutland, D
Connerton, Miss M	Shotton, Miss O
Cooper, S R	Splitt, Miss R
Coyne, G J	Stapledon, J D
Cross, Mrs A	Stevens, T F G
Cutting, Miss J	Sutcliff, S
Daly, I	Tomins, R C
Day, A J	Wallace, Mrs P
Dickinson, S	Wayne, N
Digby, J R	Whitbread, W A
Doyle, Miss M	Wildy, D W W
Elphick, A J	
Eydmann, S	
Gomm, F R	
Hale, D	

Some fifty members have not renewed for 1986 in spite of lists in the newsletter. Would all those who have not dropped out please send a cheque for both 1986 and 1987 subscriptions. Don't forget, this is Festival Year with heavy expenses for the Association. A list of subs, due in January/February follows; our thanks to all these members who paid at this time last year.

August, Ashcroft, Blakeman, Baker, Bickford, Brewer, Barr_Hamilton, Butler P., Blackman, Clements, Crabb N., Dixon, Drew, Edwards B., Edwards P., Fogarty, Gregson, Hunt D., Hayes (2), Headon, Hindes, Haxton, Ham, Jordon, Laieski, Lee, Loughman, Morgan J., Mellish, Megley, Maloney, May, Mollers, McBeath, North F., Newell, Pearson D., Pickles, Pearson T. (2), Roberts, Rosenblum (2), Rahm, Stevens Swingler, Simpson, Sandford, Symons, Turner C, Turner D., Thorp G.. Tutt, Ward P Wallace M., West D., Walker M., Young C.

John Entract

ICA Accounts 1986

LEDGER Jan-Dec 1986

Receipts		£ . p
	Subscriptions	818.04
	Donations	122.25
	Miscellaneous	73.50
	Petty Cash	0.00
		<hr/> 1013.77
	Accommodation	100.00
	Duplication	99.38
	Envelopes	84.73
	Postage	373.87
	Telephone	17.31
	Miscellaneous	144.91
		<hr/> 820.10
	Credit Balance	193.67
AT BANK	1.1.86	465.67
	31.12. 86	659.34
	Increase over 1985	193.67

J. Entract,
Hon. Treasurer,
6.1.87

Audited by F.J.Hutcherson,
45 Valentine Avenue,
Bexley,
Kent, DA5 3BT.

AGM
21st FEB. '87

2.30 p m

Bloomsbury Community Hall, St. George's Churchyard, Bloomsbury Way, London WC1.

1987 ICA Festival - Saturday 9 May

VENUE - VICTORIA METHODIST CHURCH, WESTMORELAND TERRACE, LONDON SW1

CLASSES

1. ELEMENTARY (Any type of concertina)
 - Test Piece (Cradle Song: J. Brahms)
 - Own Choice (Not exceeding 1 1/2 minutes)
2. INTERMEDIATE ENGLISH
 - Test Piece { Sarabande from Cello Suite No. 1 : J.S. Bach }
 - Own Choice (Not exceeding 5 minutes)
3. FOLK DANCE PLAYING
 - Three short tunes, in contrasting styles
4. ADVANCED DUET
 - Test Piece (Minuet from Berenice, Handel, arranged by H. Stanley)
 - Own Choice (Not exceeding 5 minutes)
5. ADVANCED ANGLO
 - Test Piece (The Black Joke : Adderbury Morris Tune)
 - Own Choice (Not exceeding 5 minutes)
6. ADVANCED ENGLISH
 - Test Piece (Romance in C Minor : Alf Edwards)
 - Own Choice (Not exceeding 5 minutes)
7. TWO CONCERTINAS
 - Own Choice (Not exceeding 4 minutes)
8. THREE OR MORE CONCERTINAS
 - Own Choice (Not exceeding 5 minutes)

NOTES

- A) Entry Fees are £1 for classes 1-6; £1.50 for class 7; £2 for class 8
- B) Copies of Test Piece music can be got from Martin Williams, 3 Frinton House, Rushcroft Road, LONDON SW2 1JP - please enclose sae. For class 5, entrants are not expected to play from music; they will be judged on the effectiveness of their performance of the basic tune.
- C) An accompanist is available on request
- D) Please send all entries, with fees and copies of Own Choice Music to Martin Williams - see Note B or Newsletter cover for address - by 31 MARCH 1987

Several French concertina players are producing a 'Concertina Resource Book' for the use of anyone interested in the instrument. It includes addresses of Associations of players, musicians themselves, manufacturers, repairers, distributors, publishers of tutors, books, etc etc. Jean Megly has sent us a copy of the first draft with a plea for help in compiling and correcting it, and adding names where possible.

We are suggesting that he includes the fact that the ICA publishes an address list for members' use, obtainable for the cost of a stamp by anyone who joins the organisation. In addition, listed below are the players he has included so far in the directory - mainly professionals, semi-professionals, players known personally to him, and people whose names keep cropping up in the newsletter....he's well aware that he'll have missed out a number of people who might be interested in being listed in it. If that's the case, could you let us know that you'd like to be included - if you write to Pippa Sandford, 9 Mardle Road, Leighton Buzzard, Beds, LU7 7UR by the beginning of March, she'll be in touch with him and will pass the information on. Most countries' listings include a note of what system(s) people play, and in some cases what music they enjoy playing - jazz, folk, classics, hymns, etc; so add anything you'd like included. The listings for Great Britain don't at the moment include type of music played, just the system.

Equally, if you don't want to be included and your name's on the list, let us know and Jean will see that your name's deleted.

The French players do emphasise that "the only purpose.... is helping to develop a world-wide network between all concertina addicts. The files will NOT be transmitted to the police station...."

And if you have any information at all that you think could be of use - names of repairers and suppliers who may not yet be well known to other concertina players - let us have details for him.

The musicians they've listed so far are:

English System: Alistair Anderson, Brian Bibby, Frank Butler, Arthur Clements, Jenny Cox, Alan Dyer, Tony Engle, Colin McAllister, Dick Miles, Rob McKie, Robin Morton, Nigel Pickles, Douglas Rogers, Tony Rose, Robert Senior, Maggie St. George, Dave Townsend, Steve Turner, Penny Ward, Martin Williams, Bernard Wrigley.

Anglo System: Malcolm Barr-Hamilton, Peter Bellamy, Harry Boardman, Roger Digby, John Entract, Alan Harlow, John Kirkpatrick, Rev. Kenneth Loveless, Pippa Sandford, Pat Smith, Mick Tams, Peter Trimming, Neil Wayne

Duet System: Iris Bishop, Vic Gammon, Brian Hayden, Michael Hebbert, Geoff Lakeman, Tim Laycock, Margaret & Dave Murray, Ivan North, Hilde Senior, Reuben Shaw.

Chemnitzer System: Pat Robson

AS I meet and communicate with more members of the ICA I am impressed by the wide range of expertise that exists not only related to playing the concertina, but skills and knowledge that could be applied to the instrument, its music and playing it. Here is a list of titles - if you know something about one of them I'd like to receive any contributions - a single paragraph would do - I'll sort the enormous response and print as and when possible.

Amplifying the Concertina - Solo
Accoustic Band
Electric Band
Concertina Band
Should it be amplified at all?

Repertoire - where do you find interesting music for concertina(s)?

Playing with other instruments -

Accompanying singers/other instruments
Playing for dancing of various sorts

Physics of Concertinas (or just parts of them)

Learning to Read Music / Play by ear / Perform on English/Anglo/
Duet/Other

Who was Charles Wheatstone / Louis Lachenal etc etc

Basic music theory - Scales - Chords - Rhythms - Keys - Counter
Melody - Accompaniment - Harmony - etc.

Playing techniques for each system.

Simple maintenance and repair: what to do when:
- a note stops (or won't)
- a note buzzes
- a button sticks
- you spill beer on/into it
- a strap breaks

Concertinas and: The Music Hall, Salvation Army, Folk Revival,
Classical Music, Jazz etc etc.

The future of concertina technology

The all electronic concertina

The concertina scene in your area/country.

I should like to publish interesting comments, misunderstandings
or stories that you have heard e.g. your worst gig: the day a goat
ate your bellows : when Customs examined your box: how you fixed it
with chewing gum and a coat hanger

Other titles most welcome.

EDWARD JEAUVONS, 1922-86

It is with great regret that we announce the passing of Edward Jeavons, who was suddenly taken ill at the ICA meeting on 6 December, and died the same evening at University College Hospital from a coronary attack. This sad event is particularly poignant because Edward had played with his usual accomplishment a passage from Gounod's Faust some thirty minutes previously.- but perhaps this is a happy memory to keep of this cheerful and likeable man.

He was born in Mexborough, South Yorkshire, in 1922, and learned the concertina from his father and two elder brothers, who were all members of the original Mexborough Concertina Band, as was Edward himself. Young Edward is depicted in the photograph on the sleeve of Nigel Pickles' record "The Mexborough English Concertina Prize Band", sitting in front of the group on the right. He is not wearing a band uniform like the others, he told me himself, because as a teenager they could not afford to supply a uniform which he would outgrow! He worked in Mexborough as a shop assistant and later a bricklayer, and joined the Air Force in 1943, serving as a maintenance mechanic till he was demobbed in 1945. He then moved to London, living first at Tooting, then Wimbledon and finally Boreham Wood. He joined the staff of the British Museum Newspaper Library as a cataloguer in 1946, and retired from this in 1985. He married in 1949, and his wife Violet always accompanied him to ICA Meetings, though not herself a player.

In London Edward joined an amateur orchestra in which he played the violin part on the concertina, an indication of his considerable sight-reading skill, and after moving to Boreham Wood in 1968 he played first with the Burnt Oak Cooperative Society Orchestra and later with the Elstree Symphony Orchestra. In 1971 he bravely began learning the violin, attending the string workshop at the Mary Ward Centre, which is where I first met him. A mutual friend introduced him to me as a concertina player, and I persuaded him to come to an ICA meeting, where he was warmly received and his playing much appreciated. Since joining in 1979 he has attended meetings regularly, playing with great panache his own arrangements of the classics.

In 1981 he won first prize for solo concertina playing at the North London Music Festival, and in 1983, at the same Festival, he and Dave Townsend were jointly the first winners of the Arthur Clements Cup.

Our sympathies go to his widow Violet on her sudden and tragic loss, and also our appreciation of her own supportive and friendly presence at our meetings. I should also like to record my thanks to Jenny Cox, who left the meeting in order to accompany the ambulance to the Hospital and stayed with Mrs. Jeavons until relatives arrived. This was a most thoughtful act and much appreciated by those concerned.

Marian Janes

Mike Pattman reports on

WEST COUNTRY CONCERTINA PLAYERS' NEW YEAR PARTY
BUTLEIGH COURT TOWERS 4th JANUARY 1987

On this damp and blustery Sunday about 25 dedicated box squeezers from such exotic and far flung places as Bristol, Bournemouth, Leicester, London and Leighton Buzzard, to name but a few, converged on Bob and Hilde Senior's stately Victorian Tudor abode somewhere near Glastonbury to eat, drink, make music and talk concertinas.

One of the pleasures of these gatherings, quite apart from ensemble playing, is to handle other people's instruments and compare the subtle differences in tone between seemingly identical models. It always intrigues me that no two concertinas ever sound exactly the same. The English variety was well represented as usual, from bass upwards, but there was also a sprinkling of Anglos and Duets to make the party complete. After settling down with coffee and biscuits in the comfort of the baronial lounge we all got stuck into a rousing warm-up session of Christmas carols, followed by country dance and Morris music from the WCCP tunebook, including the inevitable 'Nellie the Elephant', originally scored for a recorder trio, to be played 'at a steady skip', which it certainly was!

Nellie was followed by a splendid buffet in the basement kitchen, with plenty of sandwiches, sausage rolls, hot mince pies and other goodies, including a mouth watering quiche. Dave and Mandy Townsend then arrived to add a touch of musical class, and to eat what was left, and after this gourmet interlude Dave led us in some concentrated part playing. Tunes included 'Lilliburlero', 'Golden slumbers', and the 'Shepton Mallet hornpipe'. Solos followed from Brian Bibby, who on this occasion played his Boyd Treble, Penny Ward on Tenor Treble with piano accompaniment, Gladys Thorp, Brian Hayden on his own Duet system box, and one or two others. Dave gave us a folk tune from the North East (of Italy) and 'Staines Morris' from his recent record. He then went through the carols again, this time with Frank Hylton, a friend of the Seniors and an experienced musician and conductor, and the playing noticeably improved. A large group of amateurs really do need the discipline of a good conductor to control their enthusiasm!

A break for tea at about 3.45 (more delicious food) was followed by John Kirkpatrick's 'Jogging along with me reindeer', and other equally serious musical works, and while we took a rest two of Hilde's talented boys each played a piece on the piano. The evening ended on a high note with a good old fashioned 'sing along', Hilde (piano) and Dave (concertina) providing the musical background, plus those players who could follow the piano score!

All in all, a very enjoyable day, and the perfect venue for this sort of event, thanks to good organisation and Bob and Hilda Senior's generous hospitality.

ALISTAIR ANDERSON AT THE ICA - Saturday 6 December

We had to get him sooner or later. After all the fine players and speakers who have entertained us at the ICA over the last two years, in the end had to come the turn of the "best known of all modern English concertina players, and it seemed only fitting that it was the Christmas Social, one of the major ICA events of the year, which was Graced "by Alistair Anderson, surprisingly, in eight years of concertina playing I'd never heard him before, so the occasion was all the more memorable and veterans of many a performance will have to put up with my repeating a description which they will find very familiar.

Until I saw Alistair I did not realise that the concertina could be played with the entire body, landing erect with the instrument tilted tantalisingly forward, he would begin a tune with foot tapping in time; then as the music surged and fell away he would lunge forward as if trying to pounce on the tune, sometimes opening shoulders and bellows wide, sometimes whirling the concertina around his head like a hammer thrower about to let fly. It would have been compelling watching even for the deaf, while for those who could hear the notes re-echoing around the Bloomsbury Hall the effect was mesmerising. In between numbers he talked about his early days learning to play; how he had never heard a concertina in his life when he bought one for the first time - a 56 key Boyd Wheatstone with Harry Boyd's monogram set into the metal fretwork; how he taught himself entirely, learning the Northumberland folk tunes that were played locally; how that first concertina had cost £5 and was purchased at the price of 7 months delivering papers, and he was still playing it. It seems extraordinary that such a virtuoso performer should have learned his technique entirely isolated from any other concertina players, but perhaps the Alistair Anderson style would not be so distinctive today had he not developed it alone.

A full description of the songs he played would start to dominate the Newsletter. They ranged from Bourrees from Bach's Fifth and Sixth Violin Sonatas to tunes played by the Northumberland shepherd, Will Atkinson; from a Rondo by Couperan to Sir Sidney Smith's March and a 17th century tune with the intriguing title. 'Dog Leap Stairs'. All were given the distinctive Alistair touches of beautifully crisp striking of the notes and strong feeling

in the performance that carried the audience along.

The final two pieces exemplified the different moods he could evoke, with the thrilling high-speed runs of 'Devil Among The Tailors' giving place to a slow air called 'Darkening' where the shadows of evening and the sound of the concertina stretched slow and mournful across a sombre sky.

Finally, one of the most enjoyable features of the afternoon was when the official performance was over and Alistair took us all through some unison playing of folk tunes, encouraging and advising as we went. It seemed typical that after spending time playing for us he was happy to play along with us as well and suggest ways of making the tunes more interesting to perform and pleasant to hear. Concertina players tend to be nice people, and very good concertina players tend to be very nice people. Like so many other groups up and down the country, we are lucky to have spent an afternoon with Alistair Anderson.

MARTIN WILLIAMS

HALSWAY MANOR 20th. - 22nd. March '87

Don't delay - book today - already two-thirds full.

with...

Mick and Pat Tems (Anglo. Dance tunes. Singing.
Spoons workshops.)

Tim Laycock (Crane Duet. Music Hall. Singing.)

and ... Hilde Senior (McCann Duet), Frank Hilton (Classical band), Jenny Cox (Easy part playing), Gladys Thorp (help for beginners), Brian Hayden (Hayden Duet) ...and (stop press)...Dave Townsend.

All-in price £47-50.

Day and weekend tickets also available. tel. Jenny 0272 - 629931.

10



Doreen Hunt was also impressed by Alistair Anderson's visit to the I.C.A.

MAGICAL MUSICAL MOMENTS.

Alistair, a Northern light, will-o'-the-wisp, Northumbrian sprite,
Came down to play for our party night.
As fingers flew and notes flowed, full was our cup
And he closed his eyes and his thoughts went back
To retired shepherds who hand-sheared the tup.
By dint of swinging and punching and shaking,
The notes poored forth with healing music-making.
And his lithe and lissom body danced,
And we all sat around him entranced.
He pronounced his fine concertina "a good'un",
And ws all thought how our own playing's so wooden.
The music of folk was locked in his heart
And the sheet of notes was there so that
Classical melodies too played a part.
We sat at his feat and we had some fun
As we tried to do it as he told us how it was done.
The poor old Irish Washer woman took more than one punch,
But we found it hard when it came to the crunch
To out the notes on the crest of the wave- on a swell.
Our efforts did not sound like his, that we could tell.
It was not only the music played- but on his lips a smile
As the full enjoyment was his as well as ours for a while.

D.H.

Arthur Clements wrote to me about a couple of things:

There is a class for concertinas in the North London
Festival which takes place at the end of April (14/28)
More details to follow but the Festival's secretary is:

Mrs B Lisnak Class E.38 Solo Concertina
55 Old Park Road
London N13
Tel. 01 886 4953
Entries by 13th February.

Arthur suggests that players might use the event as a 'try out'
for the ICA Festival.

Arthur's reel to reel tapes of concertina players are
currently being transferred to cassettes, and will be available
through the ICA. As well as several tapes of his own playing,
there are a couple of tapes of the ICA Festival in 1960, with Tom
Prince, Eric Russell, Tom Jukes, and Maurice Harvey, amongst
others.

I hear from Gill Walton that she received a reply from
Arthur in response to her plea in the Nov/Dec issue... this
surprised her as his letter arrived before her news letter!

This item caught the eye of Jean Megley. It may be from a publication called La Tambourineur.

Extract from the catalogue of 'Treasures of the Armada', exhibited in Brussels between October 1985 and April 1986.

"Concertina in wood, iron and silver, from the 'Trinidad Valencera' 78.

100mm across.

The remains of hexagonal pieces of wood, part of a concertina, each decorated in the centre with a silver star. Fixing holes in each corner, one of them containing a dome-headed nail."

The ship was wrecked in 1588.

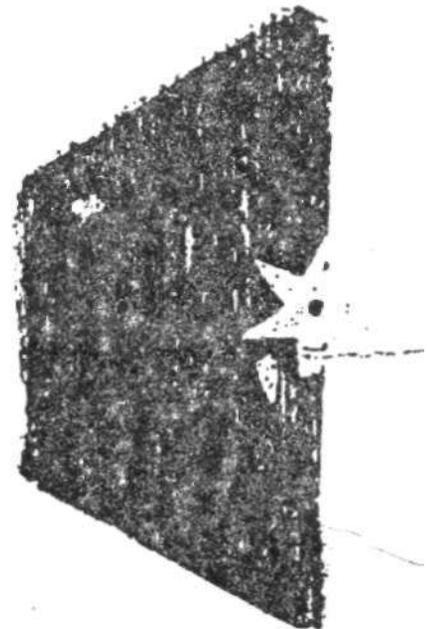
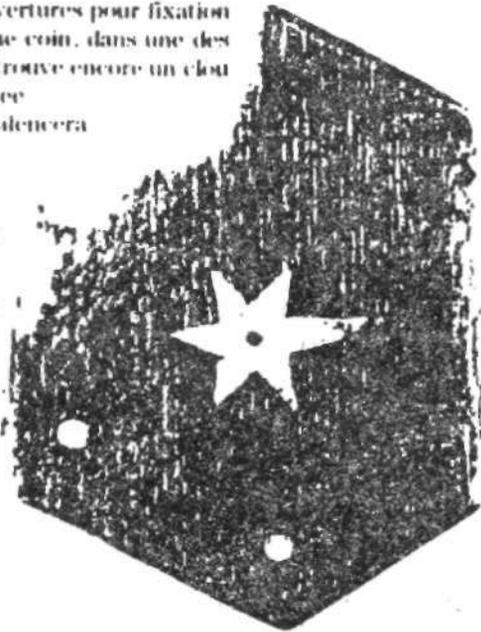
8.59

Concertina, bois, fer et argent

100 mm de large

Le reste de pièces hexagonales en bois d'un concertina, chacune décorée au centre d'une étoile en argent. Ouvertures pour fixation dans chaque coin, dans une des pièces, on trouve encore un clou à tête voûtée

Trinidad Valencera



Musicians' session on the 3rd Tuesday of each month at the Queen's Arms, Cowden Pound, @ 3m south of Edenbrldge on B2026. Details from Peter Trimming, 01 689 3530.

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

Pub sessions with (usually) four or more concertina players among the fiddles, whistles and melodeons, on the last Thursday of every month at the Red Lion, Heath and Reach, Leighton Buzzard, Beds. Details Alan Dyer, 084421 2702.

All West Country Concertina Players' Freshford meetings are 12 - 6pm. Tea and Coffee will be available, but bring your own food, for full details of all WCCP events, phone Jenny Cox on 0272 48796.

For full details of all ICA London events phone Marian Janes on 01 348 5563.

If you know of an event which would interest concertina players, let me have details for inclusion in the Diary.

February 1987

Sat 7th

MUSICIANS' WORKSHOP led by Bob Tracey on fiddle, at Duncombe Drive Social Centre, Leighton Buzzard, Beds. Dance music, particularly Scottish; music available in advance. Details from Delia Porter 0525 374614

Sun 15th

WCCP Meeting at Freshford

Sat 21st

ICA MEETING (and AGM at 2.30pm) 1.00pm - 7.00pm. Bloomsbury Community Hall, St George's Churchyard, Bloomsbury Way, London WC1.

Harry Minting, who was unfortunately indisposed and unable to attend the September meeting, will be coming to this meeting instead, when he will talk about his work as Wheatstones' Sales Manager and play some of his favourite music.

March 1987

7th **WORKSHOP IN NOTTINGHAM** - contact Angela Bell for details at 26, Larkfield Rd, Nuthall, Nottingham, or phone 0602 384779.

20th - 22nd

HALSWAY MANOR WEEKEND

Workshops led by Calennig, Tim Laycock, Dave Townsend and others. Workshops on song accompaniment, music hall, playing for dance, ear playing, duets. £47.50 includes all food, fees and accomodation. Contact Jenny Cox, 26 Hill Grove, Henleaze, Bristol. BS9 4AJ. 0272 629931.

25th

THE M25 FOLK DAY is cancelled.

May 1987

Sat 9th

ICA FESTIVAL at Victoria Methodist Hall, Westmorland Terrace, London SW1 - same place as last time. Details in January newsletter.

Sat 16th

THE MELLSTOCK BAND (Dave Townsend on serpent, Paul Burgess and Flos Headford on fiddles, Ian Blake on clarinet) will be leading a Musicians' Workshop at Duncombe Drive Social Centre, Leighton Buzzard, Beds, 2.30pm to 5.30pm. It's an opportunity to learn the tunes, harmonies, style end techniques from their repertoire of 19th century Southern English village dance band music. They'll also be playing for a Ceilidh in Milton Keynes that evening from 8pm 11.45pa. Details 0525 374614.

Sun 17th

WCCP AGM and playing at Butleigh 11am.

July 1987

Sun 5th **WCCP** at Freshford 12 - 6pm.

From Brian Bibby, possibly from Frank Butler:
"BAMBOO DANCE"

Allegro

p

molto rall.

a tempo

1st *Last time*

FINE

Sarabande

Cello Suite No.1

J. S. Bach

Lento

mf molto espress

p *cres.*

f *mf*

p *v*

f

Cradle Song

J. Brahms
OP.49 No.4

Tenderly *p*