



# International Concertina Association

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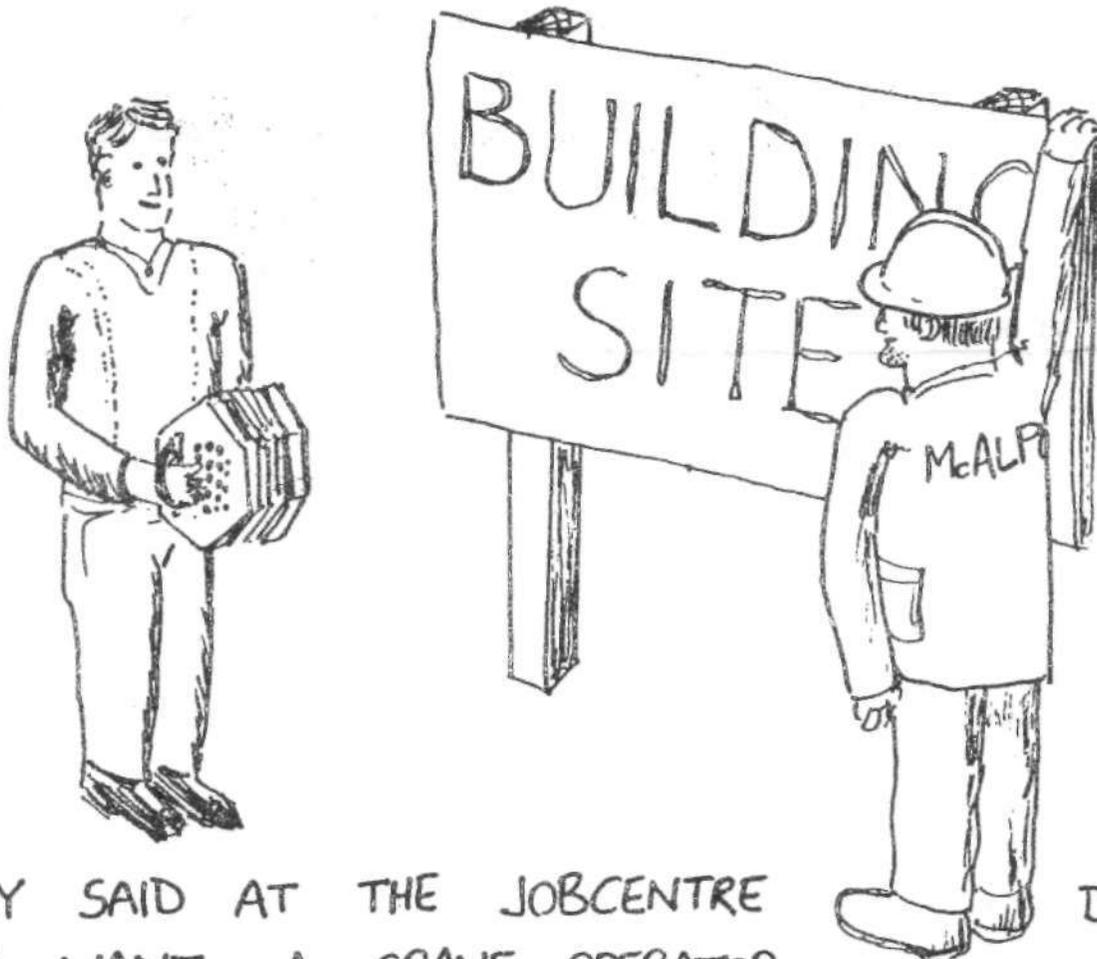
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No. 351

October 1987



THEY SAID AT THE JOBCENTRE  
YOU WANT A CRANE OPERATOR.....

DG

FROM THE TREASURER

SUBS RECEIVED

G.Fuller, M.G.Dilke.D.W.Wildy, J.Hendon.

SUBS DUE RECENTLY (£2.00)

J.Kirkpatrick, J.D.Rogers, B.Creer, B.R.Durrant, M.N.Gee, C.J.Oliver, J.D.Stapledon,  
C.D.Whitcombe.

SUBS DUE OCTOBER (£1.00)

R.A.McLeod, J.Beckett, P.E.Morley, P.C.Taylor, J.Fiacre, A.Bardiaux, J.D.Finlay.

SUBS DUE NOVEMBER (£1.00)

G.C.Mogg, J.J.Sleeman, T.Hellenburgh, J.D.Hall, W.Duncan.

SUBSCRIPTION RATES

FROM 1st of JANUARY, 1988 all subs. will be due in January at the following rates:

U.K.	IRELAND	EUROPE	£5.00
U.S.A.	CANADA	S.AMERICA	£6.00
	AUSTRALIA		£7.00

NEW MEMBERS

Jean Bettenson,\*  
21 Carrick House,  
Caledonian Road,  
London,  
N7 8TG

Steve Williams,  
71 Bidborough Ridge,  
Tunbridge Wells,  
Kent,  
TN4 0UU

Brian Cronk,  
40 Alfoxton Road,  
Bridgewater,  
Somerset,  
TA6 7NN

\* Jean, who plays Anglo, is looking for tuition,  
can anyone help?

Dave Bisset,  
18 Woodcraft Avenue  
West Knighton  
Leicester  
LE2 6HU

ADDRESS CHANGES

Peter E. Morley,  
78 Burton End,  
Haverhill,  
Suffolk,  
CB9 9LR

B. Creer,  
51 St. Mary Magdalene St,  
Brighton,  
E. Sussex,  
BH2 3HU.

Nan Colledge,  
5-486 Kenaston Boulevard,  
Winnipeg,  
Manitoba,  
R3N 1Z1,  
Canada,

Malcolm & Polly Clapp,  
19 Angler Street,  
Woy Woy,  
N.S.W. 2256,  
Australia,  
(tel. 043 421 391)

Herbert McDougall

The I.C.A. reports with deep regret the death of Herbert McDougall on the 7th. October, 1987.

With the pausing of "Mac", as he was known to us all, the I.C.A. has lost another of the initial members of the Association. He joined in 1952, and there can be few I.C.A. functions that lacked his presence until recent years. His many years of loyal support were acknowledged by making him an Honorary Life Member, one of the few to which the award was made.

He gained his instruction in music as a boy chorister. Immediately post-war he was an established baritone singer, his fine voice being heard at concerts at which he appeared under the professional name of Herbert Lorne. He had further experience with London concert parties, and had some notable successes elsewhere in the country. It was his desire to provide his own accompaniment that led him to the concertina, not surprisingly the Duet, which he studied assiduously, and also gave time to the study of theory. Nevertheless he never really included his concertina in his vocal act, other than initial efforts with the Cobbler's Song from Chu Chin Chow.

He was one of the first to join the London Concertina Orchestra, and for him Alf Edwards made a wonderful arrangement for concertina orchestra of "Just a wearying for You", a great favourite with many of us. He joined Minting's class at Holloway, remaining to play under Frank Butler for sixteen years. He also joined the Battersea Class, and with another McDougall (not related) and two Butler's formed the Maxler Quartette which competed at festivals.

He was a loyal friendly soul, giving of his talents freely, and much in demand. At business meetings he could be relied upon for apt comment and useful suggestions. In recent years he had become very deaf, and it was then that the I.C.A. made him and his wife Vena Honorary Life Members. Our sympathies go to Vena, who played the piano for him, and supported him in other ways. She is doubt-less remembered as one of the best classical concertina players of the decade.

ICA CHRISTMAS SOCIAL - 19 DECEMBER 1987

This will be held at the Finsbury Library Basement Hall, 245 St. John Street, London EC1, 1.00-7.00 pm.

Once again we have had to "move house", but only temporarily, while the Working Men's College is closed for the Christmas vacation. The map below shows the location - no. 279 bus goes down St. John's Street and nos. 38 and 19 go along Rosebery Avenue.

The Basement Hall is approached by a walkway on the righthand side of the Library as you face it from the street. Signs will guide you till you reach a black door, where you should press the bell marked "Hall".

There will be the usual opportunities for solo and ensemble playing, tea will be served at 4.00, and Ralph Jordan will entertain us at around 4.30. Donations of Christmas fare will, as always be very welcome.

Marian Janes



## BASIC MUSIC THEORY PART VIII

The present standard pitch was adopted by international conference in 1939, less than fifty years ago. Henry VIII was a keen and proficient musician, on several instruments. He possessed 76 recorders (in 1547). They were made in sets of three or more instruments. The instruments of each set were tuned to be played together, but the instruments could not be played in consort with those of another set. Researchers say that keyboard instruments of the virginal type were probably tuned a third lower than present day pitch, that wind instruments were close to present day pitch in general although not tuned to be played universally, and that church music was probably at least a tone higher than today.

There must have been some better agreement by Stuart times, for Pepys speaks of the orchestra at a play, and how moved he was by the music of the recorders.

In my early days as a pianist, few pianos were of the same pitch, and vocalists used to ask anxiously if the piano was "up" or "down". By 1927 I was featuring the concertina, and only once in four occasions would I find a piano in tune with me. Some professional concertina players I knew used to carry two instruments, one in what they called "sharp pitch" for use in England, and another in "flat pitch" for use on the continent. All English brass and military band instruments, including the Salvation Army, were "sharp pitch". Some old reports I have tell of continental singers coming to perform in opera at Covent Garden being "bowled over by the English sharp pitch".

There was rarely any care in the pitch of domestic pianos, which over years of tuning gradually became deeper and deeper in tone. It did not seem unpleasant, but it must have lacked brilliance. No wonder violinists were a long time getting in tune.

The growth of the B.B.C. must have contributed largely to the standardisation, now confirmed by electronic instruments. The pitch of orchestral instruments will rise as a concert hall warms up. The speed of the turntable in a gramophone can be a useful tuning device if you want to play with it. A concertina rises in pitch if you "swing" it.

Some people are so sensitive to pitch that they can name the pitch of any sound, or the key in which a piece is being played. They are said to have perfect pitch. Others are so insensitive that they are not aware of discrepancies, and get full pleasure from community singing and 'jam sessions'.

The present standard is A - 440. Electronic tuning devices should greatly improve the standard of tuning of instruments of fixed pitch, but piano tuners still assert that they count the beats of the vibration.

F. E. BUTLER.

## The Heckmondwike English Concertina Band

The history of the Heckmondwike Band started with their formation from a few concertina players in the Liversedge and Heckmondwike areas of Bradford in 1901. They were joined by a few more players from the neighbouring areas of Cleckheaton and Low Moor in the following year to make up a band of approximately fifteen players. But we must go back into the 1880's to understand why there should have been such an interest in the concertina in that area of the West Riding of Yorkshire.

The early history of the Heckmondwike Band had much to do with the father and son G.W. & S. Milnes. We first hear of this pair in the band contest at Morley on August 28th 1886, playing for the Wyke and Low Moor Model Band. They won the contest even though they only had twelve players and some of these, it was said, "were so small that they had to stand on cider boxes to see the music on the stands." The bandmaster of this group was the fourteen year old Master S. Milnes, later to become the bandmaster of the Heckmondwike English Concertina Band. It is he, I believe, who is the gentleman to the right of the shield wearing the three medals. His father is possibly the white bearded gentleman on the front row.

The Heckmondwike Band's first professional conductor was a Mr John Brooke of Gomersal, under whose leadership they were placed third equal at the first of the modern contests at Woodkirk, near Dewsbury, in July 1903. Shortly after this time Mr Brooke became ill and died and it wasn't until June 1904 when Mr. J. Aked Haley was appointed as his successor. The next contest they entered was at Ashton-under-Lyne on September 3rd 1904 which they won, fighting off a strong challenge from the two best Lancashire bands Oldham and Ashton. After this the band was so delighted that they decided to keep Mr. Haley as their permanent conductor, which they did until 1907.

The contest at Ashton might have delighted the Heckmondwike Band but it certainly didn't delight their main rival Mr. J.A. Astley, conductor of the second placed Oldham Band. Astley, the most controversial of the characters involved in the bands at this time, wrote a letter to a national music magazine complaining about the Heckmondwike testpiece "Memories of the Opera" by Mr W. Rimmer.

"Mr. G. Milnes ... claims Heckmondwike as the champion band, when I have in my possession positive proof that Heckmondwike got the first prize at Ashton by unfair means. One of the rules of the contest was: 'No specially arranged pieces allowed; all pieces to be chosen from a journal.' Then they come along with a specially arranged piece, 'Memories of the Opera' by W. Rimmer. They did write and get permission to play a specially arranged piece of Mr. Payne, who told me about it. I said all right, I should not object to anything, and I beat them in the march, but I did not know then that the selection was specially arranged not till Mr. G. Milnes wrote and told me himself, and asked me to let him arrange some for me."

He complained further when the Heckmondwike Band used the same piece again in the inaugural Belle Vue contest the following year, again winning, after having worked to improve the piece by taking into account the adjudicator's comments from the previous year and also writing to Mr. Rimmer to see if the composer could improve various parts of the piece. Mr. Milnes' reply to this accusation was that the piece was not specially arranged but as the Heckmondwike Band had no Eb instruments at the time he had re-written the Eb parts so as they could be played by Bb instruments.

Their first engagement of note was on August 24th 1905 at Western Flatts Park, Armley, Leeds, and the following extract from the local paper shows the impression that was made:

"They played with wonderful skill. In the first part 'Scottish Memories' formed one of the leading items, and the imitation of the bag pipes, etc., was cleverly accomplished. Rimmer's 'Memories of the Opera', the selection played at the Ashton Contest last year, when the band secured the first prize, was artistically performed; the light and shade being especially fine, and the various airs, cadenza passages, etc., delicately played. Altogether the performance was a most meritorious one, though such a band would be heard to better advantage in a concert room."

The Belle Vue contest was important to the concertina band movement as they had been trying for some time to be accepted into the annual contests held for the brass bands and this was the first time they had achieved this ambition. After their victory at Belle Vue the band began to widen their perspectives with offers of engagements coming in from such places as Wales, Lancashire, and as far away as Brussels.

Their popularity and performances were widely acclaimed during this period such as after playing at Huddersfield Town Hall in the November of 1905:

"The Heckmondwike English Concertina Band had three pieces on the programme - 'Scottish Memories' - Rimmer, 'Memories of the Opera' Rimmer, and 'Precioso' - Brooke, and we venture to say that their visit to Huddersfield will long be remembered by the audience. It was one of the most brilliant performances of the kind that we have heard, and prolonged applause followed the playing. The solos in the soprano and bass parts were splendidly rendered, and the general tone of the band was full and organ-like. It would have been a real pleasure to have heard more of the band, but probably they will come again to Huddersfield, when they will have more opportunities of showing their skill. We shall have pleasant 'memories' of their visit."

Or after the concert at the Circus and Hippodrome in Rochdale a month later:

"Music lovers were afforded an enjoyable and novel treat on the occasion of the visit on Sunday of The Heckmondwike Concertina Band to the Circus and Hippodrome. The commodious building was quite full at both the afternoon and evening concerts, and it was evident that the audience appreciated the fine playing of the performers under the skilful directorship of Mr. J. Aked Haley...The tone was excellent, and the smart and catchy little tunes were particularly appealing...The afternoon programme opened with the spirited march 'Washington Greys' by Graffula, and among the items submitted was the 'Hallelujah' chorus from Handel's 'Messiah'.

At the evening concert the programme again proved a most acceptable one. Another of Rimmer's fantasias, 'Alpine Rose', was capitally played, with an admirable solo by Mr. S. Milnes. The band also played a protracted selection from Meyerbeer, but notwithstanding its length, the remarkably fine passages were well interpreted. Among the remaining items was an excerpt from Sullivan's opera 'Pirates of Penzance', and a chorus from Mozart's 'Twelfth Mass'."

The result of the 1908 Belle Vue contest was reversed with the Heckmondwike Band taking second place to Oldham, but the main event of the year was the acceptance of a concertina band class at the National Band championships at the Crystal Palace. The Heckmondwike Band were placed third behind their great Yorkshire rivals the Mexborough English Concertina Prize Band whose first victory it had been since beating them at Woodkirk in 1903. One of the main problems was that these two contests were held within two weeks of each other in September and often caused financial hardships for bands to be able to compete at both. This led to there being only four or five bands at Crystal Palace on the four occasions that the contest was held. The Heckmondwike Band only managed third place on the first three occasions but as the photograph shows they managed to win the final contest of 1909. The band held an annual tea and social at the end of 1906 hoping to make up a portion of the deficit that had been sustained by these two major contests.

The next eighteen months was not to be a happy period for the Heckmondwike Band. Several of their 'cornet' players had been unable to practise throughout the Autumn due to illness and this was followed by the death of their secretary, Mr. C. Goddard, due to consumption. The motto of the band was "We fear no foe" and they were determined to press on as well as they could. They decided to enter the contest at Pendleton in January 1907, even though they had had little practise of the testpiece, but they had to be conducted by Mr S. Milnes because of the unavailability of Mr. Haley. They were placed second at the contest, again defeated by the Oldham Band, but were criticised for the lack of the quality of their instruments. These events determined the band to seek a new conductor to replace Mr. Haley and also to try to raise money to purchase a new set of instruments.

They had had a poor response to their annual concert but decided to hold a public meeting in order to put the case to their followers for fund raising to ensure an improvement in the quality of their instruments. At the same time they appointed Mr. J.C. Dyson as their conductor, the gentleman to the left of the shield in the photograph. There remained grave rumours of trouble in their ranks for sometime which went some way explaining their poor showing in the two major contests of 1907, fourth at Belle Vue and third at Crystal Palace.

1908 saw a revival in the band's fortunes. They were engaged at the annual concert promoted by the Almondbury Handbell Ringers in the Town Hall at Huddersfield and "made a most favourable impression upon the audience, all their selections being rendered with artistic taste and skill. Their conductor, Mr. J.C. Dyson, had also a splendid reception for his well-rendered cornet solo."

About 150 people attended their annual tea and social in February 1908 and the band played for dancing to round off a successful occasion. They also won a contest at Shrewsbury at Whitsuntide although they were again not well placed at the two major contests being third at both Belle Vue and Crystal Palace. They continued to play at various engagements through out the Summer and made collections to aid their instrument fund. They gave a concert at the Quarry Gardens, Hightown, before a large and appreciative audience and collected £2-9sh-3d. A similar venture at West End Park, Cleckheaton, raised between five and six pounds, but they returned to their best at Belle Vue when they won the first prize of a Silver Cup, £10, and an instrument from C.Wheatstone & Co. to the value of £21.

The highlight of 1909 was undoubtedly the winning of the 'Home Music Journal Shield and £10 at Crystal Palace on September 25th. The presentation concert was arranged for November 10th in the Co-operative Hall where they assembled a fine array of local talent to entertain the packed Hall before the presentation ceremony. A newspaper article reported that:

"This trophy was an emblem of victory at the greatest contest in England, therefore it was a great honour for the band to win, and for the town as well. It spoke well for the men, and he (Counsellor Bowling) hoped the members would stick together, and the town support

them loyally so that they could maintain the high standard they had attained.

In reply for the band, Dr. Pryor asserted that "Their bandsmen were of the artistic class, and he was sure the concertina is an instrument we shall hear more of. One of our great composers had announced that he intended to include two concertinas in the scoring of his next great work". The evening ended with the band playing the Crystal Palace testpiece Rossini's "Semiramide" when " Mr. Dyson handled his forces with

great skill, some splendid effects being brought out. "

The band won various other contests before the First World War, such as

at Halifax in 1912 and the White City, Manchester, in 1913 and also

reformed after the war being placed second on three occasions at Belle

Vue when the contests were reintroduced briefly between 1922 and 1925.

After the contests ceased the Heckmondwike Band visited their Yorkshire

neighbours and rivals at Mexborough on several occasions. I am not sure

Musicians' session on the 3rd Tuesday of each month at the Queen's Arms, when the Heckmondwike Band eventually disbanded but there are several

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

of Ayr and County Concertina Players in the Helder on Monday of every month at Coffee will be available, but bring your own food. For full details of all WOCP events, phone Jenny Cox on 0272 629931.

the local paper from time to time.

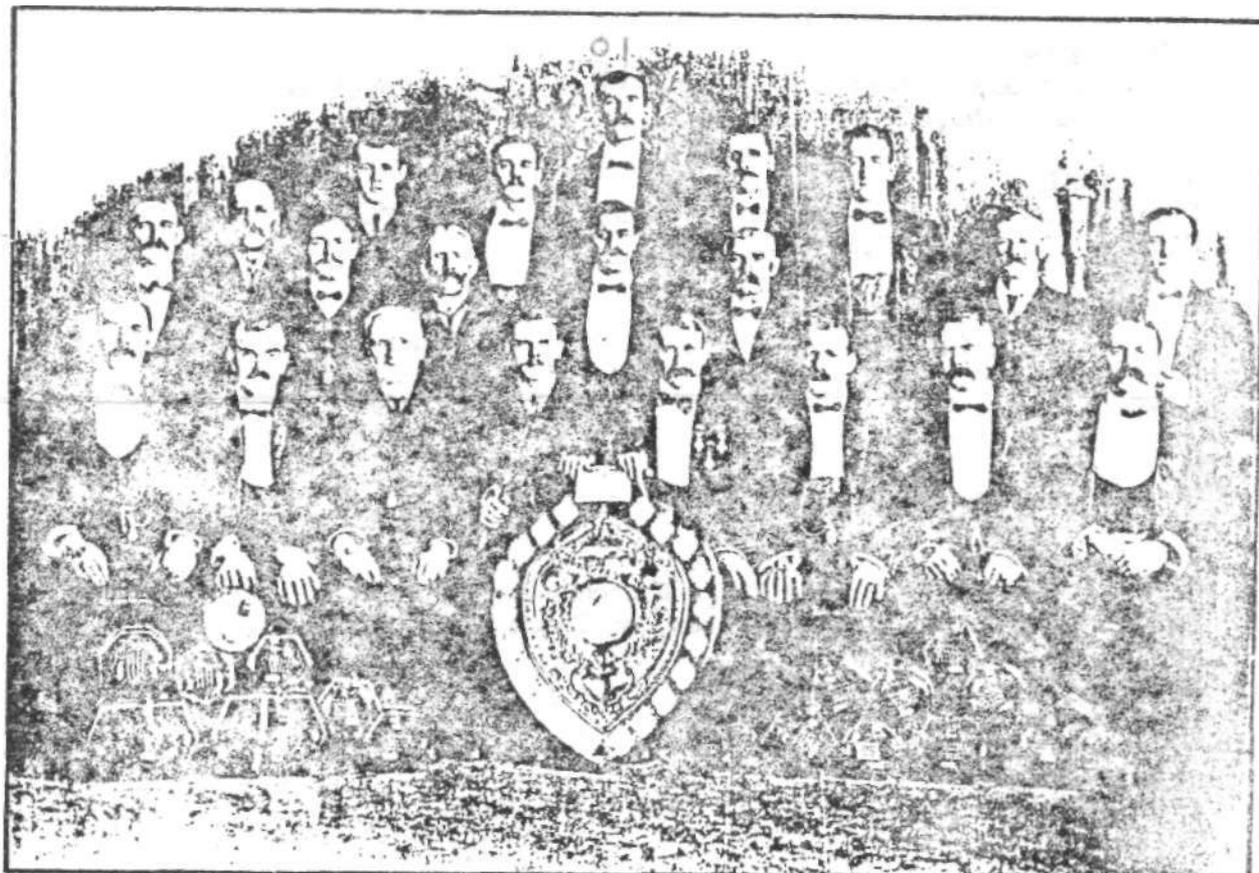
For full details of all ICA London events phone Marian Janes on 01 348 5563.

Nigel Pickles

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

September 1987

THE HECKMONDWIKE ENGLISH CONCERTINA BAND



Above is a copy of a photocopy of a photograph of a sepia print lent to Jenny Cox by Pete Coe !

Good Quality copies of this photograph are available from

Jenny Cox  
26 Hill Grove  
Henleaze  
Bristol  
BS9 4RJ

12"x10"	Sepia Toned	£10.34							
12"x10"	Black & White	£5.84	These prices include Postage, packing						
7"x5"	" "	£2.84	and	£1.00	profit	for	W.C.C.P.		

IN NEXT MONTHS ISSUE

Peter Trimming's Concertina Crossword.

Reviews of Steve Turners recent record, 'Braiding' and the Nigel Chippindale tape.

Other contributions would be very welcome.

November 1987

Friday 6th

Dave Townsend at Smith's Folk Club, Bath

7th November

Q

Concertina day at the Taunton and Somerset Music Festival.

Details from Jenny Cox, 0272 629931

8th November

Playing day with John Vernon & Kit and Bcoale, at Staplegrove Hall, Taunton.

Details from Jenny Cox, 0272 629931

7th November

Leigh ton Buzzard Traditional Music club with Roger and Beryl Marriott, Duncombe Drive centre, 2.30pm - 5.30pm Ml instruments welcome, there\* usually 4 or 5 concertina players {English and Anglo) Details 0525 3/4614

Sunday 15th

Steve Turner at Horsham Folk Club

Tuesday 17th

Mick & Sarah Graves at The Turks Bottom Club, Psading

Ralph Jordan (with Fi & Jo Fraser) at Coach House, Swansea

Saturday 21st

Dave Townsend at Bury Folk Club

Friday 27th

Brian Peters at Long Boat Folk Club, Birmingham

December 1987

\*\*\*\*\*  
\* There should be an ICA meeting with Ralph Jordan in London, \*  
\* but venue and date are to be confirmed - for details contact \*  
\* Marian Janes on 01 348 5563 if there is no announcement \*  
\* elsewhere in this issue. \*  
\*\*\*\*\*

January 1988

Sunday 3rd

WCCP New Year's Party at Butleigh Court from 11am

Saturday 23rd

Leighton Buzzard - Traditional Music Workshop with Roger and Beryl Marriott, 2.30pm - 5.30pm, Duncombe Drive centre. Details 0525 374614

February 1988

Sunday 14th

WCCP meeting at Freshford. Details 0272 629931

March 1988

18th ~ 20th

WCCP weekend at Halsway Manor, with Alistair Anderson, Ralph Jordan, Colin and Rosalie Dipper, Peter Trimming, Butleigh Court Concertina Band, etc etc.

# WALSINGHAM

ANON, EARLY 17c.

Arranged for Treble or Baritone English Concertina by A.D. Townsend.  
An extract from a set of divisions for the lura-viol.

Handwritten musical score for 'WALSINGHAM' in 3/4 time, featuring a tempo marking of  $\text{♩} = 80-90$ . The score is arranged for Treble or Baritone English Concertina and consists of six systems of two staves each. The key signature is one flat (B-flat). The first system begins with a dynamic marking of *p* and includes a crescendo hairpin. The second system features a dynamic marking of *f*. The third system includes a dynamic marking of *f*. The fourth system includes a dynamic marking of *mf*. The fifth system includes a dynamic marking of *pp*. The sixth system includes a dynamic marking of *p*. The score contains various musical notations including slurs, ties, and dynamic markings.

© A.D. Townsend 1987

WALSINGHAM (continued)

BRIGHTEST AND BEST OF THE SONS OF THE MORNING.  
N<sup>o</sup> 122 METHODIST CHOR BOOK TUNE-"SPEAN"  
11.10.11.10. DACTYLIC. J. F. BRIDGE 1844-1927

Sent in by James Emmett

DACTYLIC - THE METRICAL FOOT MADE UP OF ONE LONG  
AND TWO SHORT SYLLABLES.