



# International Concertina Association

President: Father Kenneth Loveless FSA

## MEMBERSHIP SECRETARY

Martin Williams  
3 Frinton House  
Rushcroft Road  
London SW2 No. 363  
01 737 7987

## TREASURER

John Extract  
16 Mandeville Road  
Saffron Walden  
Essex

## LIBRARIAN

Dave Townsend  
109 Corn Street  
Witney  
Oxon  
OX6 TDL  
0993 705702

## NEWSLETTER EDITOR

Alan Dyer  
27 Horton Avenue  
Thame  
Oxon OX9 3NJ  
084421 2702

## SUBSCRIPTION RATES

	U.K.	Ireland	Europe	£5.00
U.S.A.	Canada	S.America	S.Africa	£6.00
		Australia		£7.00

Due: 1st January . (New members at 1/12 of the above rates per month to the end of the year.)

# Treasurers Report

## STILL 80 UNPAID!

In spite of the advertised date of 1st January for paying subscriptions, some 80 have not been received. Would all members in this category please send in their cheques etc.

Thank you.

John Extract, Hon. Treasurer. (address above)

One of those strange coincidences happened to me a few days ago, A friend of mine works « for Tufnol, manufacturers of various resin impregnated materials. We were meeting at a pub for some music and dancing and as we pulled into the car park he greeted me with, ' Hey, you know yhat some guy who makes concertinas is using Tufnol ? ' He couldnot remember the name of the maker so I reeled off a few names but he still could not be sure but thought it might be Wheatstones, We played and danced and sang and then I went into the other bar where there was a session going on. There was somebody playing concertina and I knew I knew him and eventually it came to me that it was Hamish Bayne of Holmwood Concertinas.

We chatted about concertinas and such like, Hamish made about seven concertinas last year , selling the last one to Robin Morton of Boys of the Lough. He is also working on improved methods of making reed frames and expects a significant breakthrough.

I mentioned Tufnol and it transpired tha it was Hamish who had visited the company. Here is an extract from Tufnol's news sheet:



## MUSIC HATH CHARMS ...

We were recently visited by Mr Bayne of Holmwood Concertinas from Swinford in Leicestershire.

He was here to collect some 1/64" Carp sheet which he intends to try out as stiffening strips on the bellows of the instrument.

Mr Bayne, tells us that Carp has excellent acoustic qualities as well as all its other virtues. He is one of only 3 concertina manufacturers in the world and will happily make you one for a mere £2000.

As the new Pultrusions section is already manufacturing some prototype xylophone bars, the prospect of a TUFNOL Symphony Orchestra comes ever closer.

And so the A.G.M. of the I.C.A. has brought Penny Ward and Brian Bibby to the Committee. I have only corresponded with Penny Ward, but in sprightly fashion that gives me high hopes of her contribution to I.C.A. affairs. Brian Bibby came to see me (with the late Tom Jukes) and there was no mistaking his keenness. He borrowed from me almost all my duets for treble and baritone concertina, returning them very promptly after taking photo copies. That made me realise that they were unique, and I later wrote out about fifty of them in my 1987 handwriting, and had them bound the better to preserve them. I only had family copies made, and copies for the national Libraries, including of course the I.C.A. Library, so members can borrow them through Dave Townsend if so inclined. In the preface to the book it pleased me to pay tribute to John Hutcherson who used to play them with me at I.C.A. Meetings. Actually almost all the original arrangements date back to around 1927.

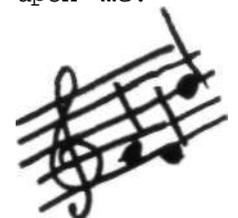
Some very pleasant correspondence with the National Library of Scotland ensued, and in consequence I have just gifted to that Library my collection of the complete issues of the I.C.A. Newsletter, Free Reed and other Neil Wayne publications, and also the Australian and American Magazines. I was amused that the Scottish Library wanted to know more about Len Jones.

The A.G.M. of the W.C.C.P. is in prospect, and I am reminded that Peter Cox has been Chairman of that body for the present year, a worthy ally to Jenny Cox's enthusiasm and organising. I cannot help think of Frank and Doris in past I.C.A. affairs. I hope to see a full report of Halsway week-end. Dave Townsend prepared a special arrangement of Ketelby's In a Persian Market, reminiscent of seaside bandstands between the wars. I made an arrangement of it about 1927, and it was great fun. Since Christmas I have gained two correspondents from Scotland; I hope they go to Halsway.

With Steve Desmond's new North Eastern Concertina Players in being, the early dream of regional branches of the I.C.A. is coming true. Steve ought to be co-opted to the I.C.A. Committee. (There is always room at the top).

If Neil Wayne has surprised us by marrying, it will surprise us still more that his Concertina Museum is up for sale. There are seven hundred concertinas, and all the detritus of his years of research. I had always hoped that the collection would find a resting place in some English Stately Home. Harewood House is almost without music in evidence in spite of the well-known activities of the noble Earl. I hope the collection stays together. If it brings a considerable sum to Neil, readers should remember that Sotheby's will take the cream off his resulting funds. Most valuable is the manuscript of Neil's<sup>1</sup> book on English concertina manufacturers and their instruments, the result of twenty (possible thirty) years research that can never be equalled.

My mail last year reached 426 letters, and to-night I had a phone call from Peter Harding who had never heard of Frank Butler. Very refreshing. I note that Alan Dyer has said that he intends to retire from office in the I.C.A. I have no official standing in the I.C.A. but I intend to retire from even that; the decision is forced upon me.



Margaret Stafford wrote to me about the death of her father, William Duncan,

"My father William Duncan passed away on Saturday, 3th April, 1989. He suffered a massive heart attack from which he did not recover.

I found your address on the latest Newsletter and hope you will pass on this news to anyone who may remember him. At 94 he had had a good long life, and although one is sad, one cannot griave as dad lived in his flat and did not have to move out to a home.

He enjoyed receiving the Newsletter and was always sorry he could not be with you for your Festival, Perhaps this year he will truly be with you in spirit."

I.C.A. Member Leone Instrall, who already has the degrees of L.C.T.L and F.T.C.L., has accepted an administrative post with the B.B.C. Symphony Orchestra. Remembering that her graduation thesis was an appreciation of the concertina and that it won a special prize, it is gratifying to feel that we now have an advocate in high places.

#### FOR SALE

Lachenal No. 32885. 48 metal keys, inlaid ebony ends, 6 fold bellows with original green papers, excellent condition in leather covered hard case.

Best offer over £500.00 Tel. 0278 452675

Anglo concertina, imitation tortoiseshell ends, excellent. £50.00 Tel. 0273 452675

Wheatstone No. 1881 Made about 1848/49 In excellent condition and with a wooden case ( probably Rose wood) If you are interested in buying this instrument then please contact John J. Reid, Coatstown Avenue, Roebuck Park Estate, Dundrum, Co. Dublin, Republic of Ireland, Tel. 981017

Wheatstone English Concertina, metal buttons, rosewood ends, steel reeds A440, recently serviced by Crabbs. £325. Tel Sue Bowen, 029672 512

BRAND NEW (one year old) 48 Button Wheatstone English Aeola. Raised metal ends, metal buttons, steel reeds and super tone, Must sell to finance house purchase, Will accept a (much) cheaper English in part exchange. Value over £1500.

If you are considering such a purchase, why wait?

0908 674005 evening

0525 383101 work

#### FOR SALE

48 key ebony ended Aeola ca. 1925 in good condition . . . £800

Ring Douglas Rogers 01-578-0690

#### NEW MEMBERS

John Bateson  
2 Nelson Gardens  
Faversham  
Kent

Jean Peree  
2 Chapel close  
Clifton  
Deddington  
Oxford  
OX5 4PT

Ian Goodier  
124 Heath Roud South  
Weston Village  
Runcorn  
Cheshire  
WA7 4LZ

Bob Ham  
Flat1  
6 Mason Avenue  
Whitley Bay  
Northumberland  
NE26 1AQ

Philippa Eastgate  
85 Bramley Road  
Ealing  
London  
W5 4ST

Jill Johnson  
Willowfield  
Oakhays Road  
Woodbury  
Exeter  
EX5 1JT

Brian Campbell  
235 Western Road  
Crookes  
Sheffield  
S10 1LE

Brian Erickson  
3057 Hwy 13 North  
Wisconsin Rapids  
WI 54494  
U.S.A.

6th CONCERTINA WEEKEND at HALSWAY MANOR - MARCH 17th to 19th 1989

The Halsway Manor Concertina Weekends organised by The West Country Concertina Players (WCCP), led by Jenny Cox, provide a rare opportunity for about fifty to sixty concertina players to get together. The WCCP try to cater for all abilities, although absolute beginners may get left behind from time to time. This year, the weekend was led by Dave Townsend on English Concertina supported by Jean Megly (Crane duet) and Andy Turner (Anglo).

Dave's credentials are impeccable; -as a solo performer (his LP "Portrait of a Concertina" is essential listening), as a producer of tune books, and as the brains behind the Melstock Band album of tunes and songs from the Thomas Hardy collection. The Sunday afternoon concert demonstrated this ability when he got some two dozen players to make a passable attempt at playing together "In a Persian Market" and "Mortlake Ground", each piece being set in five parts. And they only started practising on the Friday night!

I missed Jean Megly's first workshop as I thought that a Duet session was not the place for me and my Anglo. However he did not confine himself to Duets. M. Megly obviously knows much about musical theory, and this is put into practice when he improvises. This was shown in his fascinating "Improvisations" workshop which ended with a mass "there-are-no-wrong-notes" jazz rendition of "The Keel Row" in C. One of Jean's messages, open all ICA members is "Read the Frank Butler articles in the newsletter".

I first heard and admired Andy Turner's Anglo playing during a Sidmouth pub session. I watched his fingers carefully this weekend, hoping to emulate him, but analysis of playing style has it's difficulies and I did not get far.

The beginners won a round of applause at the Sunday corncert for their group rendition of "Salmon Tails". Credit is due to the patient and understanding efforts of their tutor Gladys Thorpe.

Musically, I look to these occasions mainly to develop my playing style, but also to learn new tunes and to expand on my rudimentary knowledge of music. What I would have liked this weekend was for some knowledgable person to listen to my playing and make constructive suggestions. It seemed to me that a small number of people did not share this attitude. They are obviously satisfied with their ability and seemed only to be playing their party pieces to impress others in the workshop. Surely I was not the only one who could benefit from others help and advice.

Placing myself somewhere near the middle of the Halsway ability range, I was struck by the paradox that I heard some nice music from less experienced players, but also some ear-grating sounds from one or two people whose fingers had more dexterity than my own.

Incidentally Dave explained why the physics of the vibration of steel reeds meant that it was not a good idea to make a chord out of lots of low notes. Scope for a good newsletter item here Dave?

The WCCP have booked John Kirkpatrick for Halsway 1990.

A personal view from Mark Swingler.

More Halsway:

As a beginner and a totally new experience for me, I found this most enjoyable. The enthusiasm of Dave, Jean, and Andy was infectious and the amount of interest they showed in each participant, even slow coaches like me, was most touching.

The concertina band's performance of 'In a Persian Market' was first rate and really created the atmosphere of the middle east. You could truly imagine the various events as they took place in the busy market scene. One would never have guessed that two days of rehearsing had been the sole preparation for this.

There was a variety of types of music from folk hand to jazz to medieval. A sense of humour and relaxed atmosphere pervaded all and one was made to feel welcome and at home. It is just a pity they don't have them more often. Can't wait for the next one.

Anne Rawcliffe.

Jean Mégly

- brilliant learner sessions
- unmistakable style
- not to be missed
- even taught Morse code!

Dave Townsend

- extremely knowledgeable in many fields
- including the first known example of Italian Concertina <sup>music</sup> (1582). [Sold me an original manuscript for £15 in a coffee break]
- very humorous

Andy Turner

- excellent at giving learners the space to improve
- ran a very good workshop session on song accompaniment
- more sessions on song accompaniment next year?

Halsway Mans

- brilliant setting
- terrible coffee (was coffee, less chicory, please!)
- friendly staff

Halsley Medical

It is always a pleasure to read the ICA Newsletter and it often provides much food for thought, so I am sorry to have to write and contradict one of its contributors. I had barely stuck my spoon in my Weetabix when I read the opening sentence of Pat Robson's article which runs thus: 'Steve Desmond should read Dr Dunkel's book.' Regular readers of this august journal will recall that I reviewed this very book, entitled 'Bandonion und Konzertina', in Newsletter No. 356 - indeed I was lent a copy from the ICA Library for that express purpose. I am quite happy to accept that the review is brief and generalised, but I guarantee its accuracy and assure all comers that I read the book very carefully.

Further to that I can't see what we disagree about. If Pat will read the review he will see that we do not differ on the Regondi issue.

At the risk of making the whole thing even more complicated than it is already, may I refer to a copy of an article in The Musical World of 1839 which reviewed a performance on the melophone, presumably in London. The instrument is described in sufficient detail to dispel all doubts: '...the instrument is held in the manner of a guitar, but it is played by a species of keys...which are pressed down by the fingers of the left hand, while the right hand is employed in drawing backwards and forwards two rods, connected by a handle, which issue from the lower extremity...'.

I'm not sure that this information resolves any issues, but there it is anyway!

Pat goes on to suggest that Regondi played the German concertina, and states that he 'produced a method for fingering (it) in 1854'. The Musical Bouquet did indeed publish the 'Regondi Concertina Melodist, fingered for the German Instrument' in six parts between 1854 and 1858, but it is my belief that Regondi merely lent his name to this enterprise, if that, and did not in fact perform on this instrument. Several such albums appeared after Regondi's death, including the unlikely-sounding 'Regondi's comic & Christy album, words and music, for the German concertina.' John Ward, an outstanding concertinist and pillar of the Victorian musical establishment, wrote to the Musical News in 1891 of his friend 'Signor Giulio Regondi - whose name, alas! has been so ruthlessly appropriated as a 'blind' in connection with the books of 'melodies' published for the German toy...'

I hope all this isn't too boring!

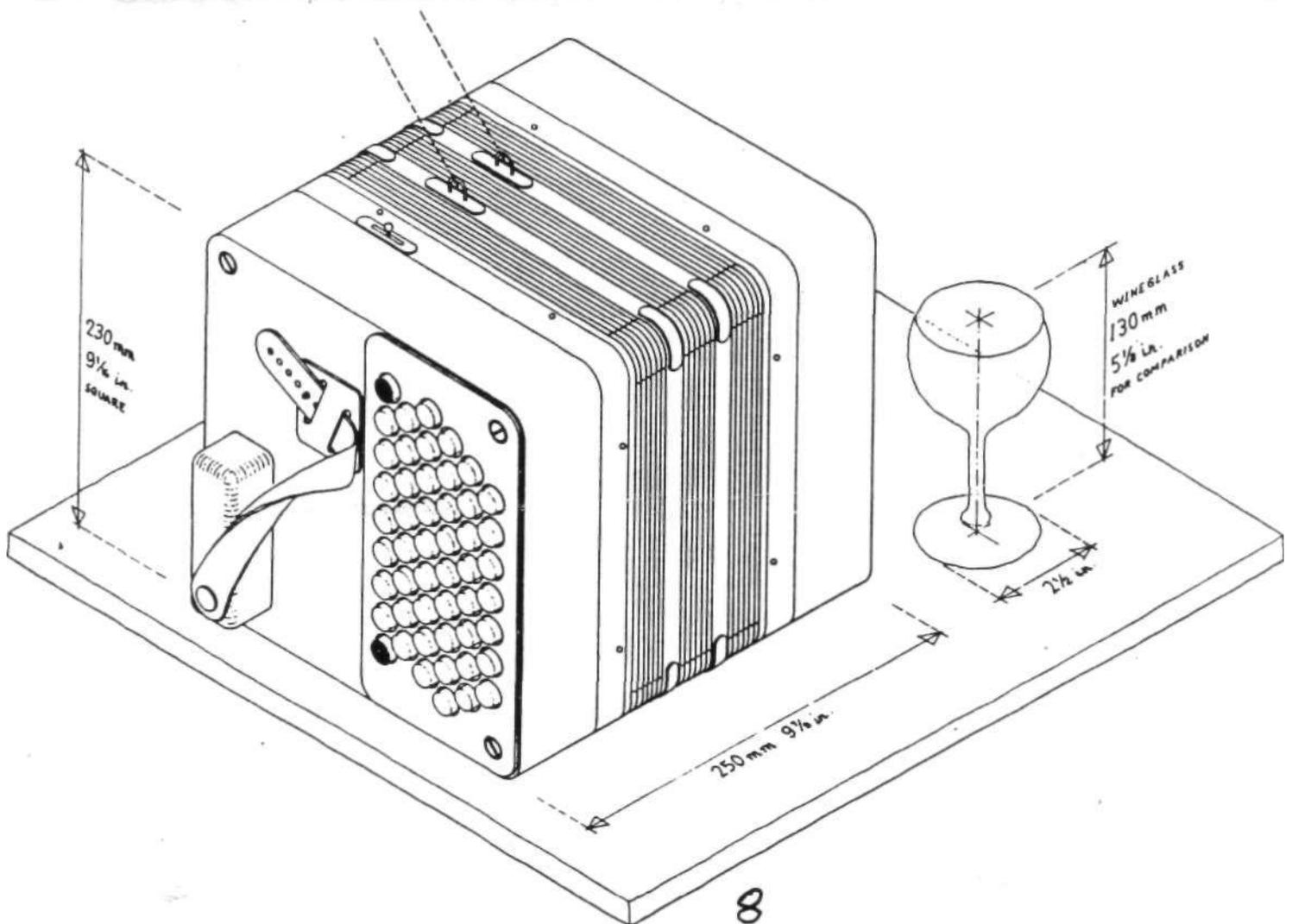
Steve Desmond

February 1989

The isometric drawing below shows how the Diatonion is shaping, that is to say the prototype of a reformed change-tone diatonic accordion which I aim to design, make and play, as explained in an article in the I.C.A Newsletter no. 359 for July/August 1988. The instrument wants to be compact like a bandoneon but with an understandable button layout, with individual bass notes like an Anglo concertina but with greater range and freer finger action, and with crisp melodeon action but with all the accidentals and with all notes available on both push and pull. NL 359 gives the FCGDAE six-row button layout in treble and bass.

In the drawing, the two black buttons are finger-operated air buttons; the bass side also has two air-buttons. The thumbs alone engage comfortably in the straps and the heel of the hand braces securely against the block : therefore the fingers can move freely from the wrist. The whole affair will be as light as possible but in any case much of the weight is taken on the neck-strap fixed to the middle sections of the bellows as on bandoneons.

Other than Nils Nielson, can anyone give me the name and address of a bellows maker(s)? I would welcome any other comments, including moral support if any! Hugh Blake, 10 Ninetree Hill, Kingsdown, Bristol BS1 3SG, 0272-240744.



QUICK MARCH  
ENGLISH CONCERTINA

STAR OF THE DESERT

OWEN THOMAS  
ARR. JAS EMMETT 1938

The image shows a handwritten musical score for the piece "Star of the Desert" on English concertina. The score is written on ten staves, each containing two parts of the instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *f* (forte) and *p* (piano). A section of the score is marked "1ST TIME" and "2ND TIME" with repeat signs. The notation includes many accidentals (sharps and flats) and slurs. The overall style is characteristic of early 20th-century concertina music.

Handwritten musical score for 'Star of the Desert'. The score is written on five staves in a 2/4 time signature with a key signature of two flats (Bb and Eb). The first four staves contain the main melody and accompaniment, featuring various dynamics such as *mf* and *f*, and articulation marks like accents and slurs. The fifth staff shows a section with first and second endings, marked '1ST' and '2ND', and includes a triplet of eighth notes. The piece concludes with a final cadence.

ANOTHER ARR. FROM THE "IRWELL SPRINGS" SOLO CORNET MARCH BOOK

# Stolen

9 Vinery Road  
Leeds LS4 2LB

I have recently been burgled at home and suffered the loss of two extremely valuable concertinas (description enclosed). I would be grateful if you could circulate these details to your members and perhaps put a note in your newsletter in the event that they do 'surface' in this country.

Anyone who does know anything about them should contact me on Leeds 459034 (day) or 742008 (eve)

- 1 Wheatstone English Concertina 48-key  
serial number 26054 (metal-ended)
- 1 Jeffries Anglo Concertina 40-key  
(metal-ended)

Steve Harrison

**\*\*CONCERTINA AND PIANO RECITAL AT THE NATIONAL THEATRE FOYER\*\***

BRENDA BLEWETT and DOUGLAS ROGERS are playing at the National Theatre foyer on July 20 at 6 pm. They are performing a programme which is entirely concertina and piano, and will comprise concert works by Warren, Molique and Regondi (Les Oiseaux); the Sonata by Keith Amos, some short popular violin works by Kreisler, Elgar, Tschaikovsky, etc; and the great violin and piano Sonata in Bb K.454 by Mozart. This latter they chose because it was one of the major classical works played by Regondi--he last performed it at a concert on 30 April 1868.

Regular events

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

English concertina classes at the Working Men's College, Crowndale Road London, NW1. Wednesday evenings During term time. Teacher DOUGLAS ROGERS Telephone 01 578 0690

THE NORTH EASTERN CONCERTINA PLAYERS

Meet on the last Sunday of every month except December. English, anglo and duet. 2 p.m. to 6 p.m. Details: Steve Desmond, Durham College of Agriculture and Horticulture. Tel. 091 386 1351

NEW VENUE

for the 2nd. July and 3rd. Sept.

RUISHTON VILLAGE HALL  
just off exit 25 of the M5  
nr. Taunton, Someraet.

Please - old friends come and find us  
- new friends come and join us.

info: 03986 414 or 0272 629931



SIDMOUTH FESTIVAL

Concertina Drop-in Centre, Monday 7th. to Thursday 10th. August. All Saints Parish Hall, led by Pauline & Barry Wallace.

D I A R Y

- May  
Sat. 20th ICA Festival, 11.00-18.00, Victoria Methodist Church, Westmoreland Terrace, London SW1. Classes in elementary, intermediate and advanced English, Anglo, Duet, ensembles, folk, etc. Unfortunately Dave Townsend will not be able to adjudicate owing to his commitment to the Chichester production mentioned above, and we are busy seeking a suitable substitute. Further details and copies of test pieces from Martin Williams, address on front cover, with SAE.
- Sat. 20th John Kirkpatrick appears at the Assembly House Folk Club, 292 Kentish  
June Town Road, London NWS. Time to get there and relax after the ICA Festival.
- Sat. 3rd ICA meeting, 13.00-19.00, Working Men's College, Crowndale Road, London NW1. Dick Miles will entertain us at 4.30 with songs old and new. Usual opportunities for solo and ensemble playing. Admission £1.00.
- July  
Sun. 2nd WCCP Playing Day, 12.00-18.00, Ruishton Village Hall. Bring packed lunch. Details Jenny Cox, 0272 629931.
- Thurs. 20th Douglas Rogers and Brenda Blewett will play foyer music at the National Theatre, South Bank, 6.00-7.00 pm. Among other 19th century and modern hits for concertina and piano, they will play Mozart's great violin sonata in B. This performance is absolutely free and not to be missed.
- August  
4-11 Sidmouth International Folk Festival. Dave Townsend will run a workshop on concertina bands. Information on the Festival from Steve Heap and John Heyden, The Knowle, Sidmouth, EX10 8HL, tel. 03955 5134.
- September  
Sun. 10th WCCP Playing Day, 12.00-18.00 at Ruishton Village Hall Bring packed lunch. Details Jenny Cox, 0272 629931,
- October  
Sat. 7th ICA meeting, 13.00-19.00, Working Men's College, Crowndale Road, London NW1. At 14.30 John Kirkpatrick (the Squeezer) will expound the relative merits of the many squeezeboxes he plays, including a Crabb treble anglo, a Wheatstone baritone anglo and a bass anglo - two octaves below the treble - of unknown make, all with inimitable illustrations. Don't miss this. There will also be opportunities for solo and ensemble playing.

The Folkweave Festival Guide, 1989, contains all the information you need for touring the folk festivals throughout the summer. It can be obtained (price £1.00) from Jim Wilkins, 8 Donaldson Road, Shooters Hill, London SE18 3JY, or telephone Jim on 01-319 4087.