



# International Concertina Association

President: Father Kenneth Loveless FSA

## MEMBERSHIP SECRETARY

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No 365

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## SUBSCRIPTION RATES

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Subscriptions are due on the first of January. New members at 1/12 of the above rates per month to the end of the year.

## UNPAID SUBSCRIPTIONS

Because of the irregular publication of the newsletter we have not removed people's names from the mailing list even if their subscription was long overdue. The newsletter is the largest drain on the association's funds and the cost is directly proportional to the number of copies mailed.

If there is a cross in this box the treasurer has no record

of your subscription being paid for the year 1989; accordingly this is your last newsletter. If we have got it wrong, please let us know.

★ A G M ★

10<sup>th</sup> FEB 1990

NEW MEMBERS/REJOINED

Mick Lynn,  
Jenkyn's Bank,  
Church Road,  
Weald,  
Sevenoaks,  
KENT TK 14 6 LU

L.A.Branchett,  
The Salvation Army,  
5, High Street East,  
Sunderland.  
SR 1 2 AU.

Tim Laycock,  
Maurice Cottage,  
Iwerne Minster,  
Blandford Forum,  
DORSET DT 11 8 LT,

Paul Stanton,  
20, Yew lane  
Garforth,  
Nr. Leeds,  
LS 25 2 JS.

Christine Corfield,  
"Turnagain",  
Top Street,  
Whittington,  
NR. Oswestry,  
Shropshire.

ADDRESS CHANGE

Derek Pearson,  
Narrowboat 'Wyllo',  
White Lion Wharf.

Startops End,  
Marsworth,  
Tring,  
Herts.  
HP23 4LJ.

PLEASE NOTE Doreen Hunt's correct telephone number shown on the front page.

PETER TRIMMING would like to remind members that his ANGLO DISCOGRAPHY IS AVAILABLE . Send S,A.E, to him at 20 Haslemere Road, THORNTON HEATH, Surrey, CR4 7BE,

ARTHUR CLEMENTS wrote to let me know that several of his compositions are now in the I.C.A. library. Titles include: Abington Waltz, Sandringham March, Thursby Waltz, Sonatina.

FOR SALE:-

- 1-Wheatstone Mayfair English Concertina,36-Key with case and tutor. Some attention required. c,£225.
- 1-Bastari Hayden-System Duet Concertina, 46-Key with case. c.£420.  
Contact John Wild,1A Virginia Rd.,Gillingham, Kent, 0634-55738.

GLADYS THORP wishes to thank members of the I.C.A, and W.C.C.P. for their wonderful kindness on the occasion of her 70th birthday- it was such a marvellous surprise and made it one of the happiest days of a happy life- many, many thanks to you all.

A.G.M. A.G.M. A.G.M. A.G.M. A.G.M. A.G.M, A.G.M. A.G.M, A.G.M. A.G.M

The A.G.M. OF THE I.C.A, will be held at the 10th February, 1990 meeting in the Working Men's College, Crowndale Road, London, NW1. at 1400.

It is important that a large number of members attends so that a representative body is present to discuss and vote upon many issues that affect what the association can offer in the future.

Items for the agenda should be sent to Doreen Hunt a.s.a.p. so that they can be collated and published before the A.G.M. Deadline for the next Newsletter is about the middle of January (depends on printers etc.) so put pen to paper soon.

All elected officers end their term at the A.G.M. and while some may be happy to continue, if elected, the two secretaries ask me to remind members that they are acting as caretakers.

## A Christmass Message from the President

It gives me great pleasure to greet you all again at this holy season. I have only missed one year for almost thirty years, and that was last year when no newsletter was published.

"The time has come," the walrus said, "to talk of many things." Well that time has come, yet again. The festive season is on hand.

How good it is that we have Christmass-time in winter; it would not be enjoyable if we had it in early spring, or summer, as in some parts of the world.

The time has come, The shops, the lights, the bustling days, the busy nights of preparation, the letters to write, the cards to post.

Always remember that the first Christmass message began with music: the song of the Angels, "Gloria in Excelsis Deo, et in terra Pax in omnibus" (Glory to God on high, and on earth Peace.)

By your thoughtful prayers, as at home or in church, you join in carols, you are helping onward the cause of the Kingdom, which took a mighty step foreward with the comming of the Christ child long ago in Bethlehem.

The time has come to say, "Thankyou," to God for merciespast, for family and friends still around us, and for the hope that is ours of the safe keeping of God for thos whom we still love but we see no longer, Never forget, amid all the upheaval of sectarian strife, animosity, world-wide distrust of politicians of whatever colour, that throughout 1989, the number of those who are Christian believers is infinitely greater than at any December since the Christian era first began.

And the glorious fact is that no-one is too young, or too old to offer a welcome, to open the heart's door to Him Who was soon in darkest night to become the light of the world.

Some have asked me, in the past, why I always write "Christmass" with two "s's". Simply to remind you that the Feast, in ancient times was- and still is- to celebrate "the Mass of Christ" - that is what Christmass means.

God bless you all, where ever you are, and take you safely into the light and hope of another year of grace.

Father Keneth Loveless

"THE CHROMATIC ANGLO-GERMAN CONCERTINA TUTOR BY GEORGE JONES"  
A FACSIMILE REPRINT OF THE ORIGINAL 1876 EDITION

I'd like to begin this review by mentioning the existence of the excellent American "Concertina and Squeezebox" magazine (available in the U.K. from Colin & Rosalie Dipper) and also by recommending it to any ICA members who do not already subscribe to it. It is this periodical which has undertaken this most interesting reprint, available from "Concertina & Squeezebox", P.O. Box 2343, Bellingham, WA 98227, U.S.A. at a cost of \$12 postpaid.

The book itself is a 43 page paperback of roughly A4 format, beautifully printed, and augmented with a short biography of George Jones. Mr. Jones was, as you probably know, a maker of fine concertinas, who died in 1919. He was largely responsible for the development of the Anglo, and was, by all accounts, a most excellent performer on the instrument, having, obviously, the authority, time and knowledge to produce this tutor. Though the book is well over a century old, every modern Anglo player I have heard will find things in it to learn from, besides its great historical interest.

After preliminary sections like "Rudiments of Music" and "Method of holding the Instrument", there are few printed words, but many pages of graded exercises, scales, and specially arranged tunes. Here lies one weakness of most methods for the Anglo (or, come to that, any other musical instrument): one needs to be able to read music to some extent to be able to make any headway at all. Many Anglo players today don't read, and many learn well by ear. However, since there were of course no cassette players available in 1876, printed notes were the only possibility. No need to dwell on this, let's go on to some very interesting details indeed.

The majority of Anglo players heard today in this country either play Irish styles, or play Morris or other country dance styles, in a fairly limited selection of keys. However here, just four pages into the method proper, we have exercises in playing intervals of thirds and sixths(1) up and down the scales. The skill of crossing sides to enable legato runs to be made in the middle ranges of the instrument (a technique much used by Irish-style players) is then dealt with, and a few pages later we are playing in D major, then A major, F major, Bb Major, Eb Major, E Major...then Minors, with exercises on full chords in these keys following. Let's not forget that we are talking about a Tutor, thus not stuff for the competent, the "High-Flyers" of 1876, but for those still learning!

What I find fascinating about this book, (besides my own struggles through exercises which are, in fact, quite well-planned to make the player think about the possibilities of the instrument, and how to overcome some of its apparent limitations,) is that George Jones was obviously working in a tradition of musically literate Anglo players who clearly were able to play music which would put most of us to shame today. It may be that the same players might not have had the sparkling drive of a Noel Hill or a Willie Mullally, or the bouncing lift of Scan Tester or William Kimber, but technical competence of a high order must have been around if these are the exercises given to learners. Presumably players like Fred Kilroy of Lancashire were a later part of the same tradition of Anglo playing using quite complicated arrangements, varied keys, and well differentiated left and right hand parts.

I wouldn't necessarily advise a beginner today to wade into this book alone and unaided; the exercises are at times dry, even boring, and the overall presentation, of its time, rather lacks in fun and entertainment value. However, combined with a good bit of ear playing, a few tapes of various players, and perhaps Bertram Levy's "Anglo Demystified", (another more recent Tutor which also came from the U.S.A.) it would give considerable insights. Well worth getting, from whatever point of view.

In conclusion, how about a quote from Mr. Jones' preface:  
 "although much used all over the United Kingdom and in the colonies the capabilities of the instrument are not generally understood or appreciated."

Harry SCURFIELD

NOW NESTING IN TAUNTON

CONTACT PAULINE WALLACE 03986 414

at RUISHTON VILLAGE HALL  
 just off junction 25 of the H5

WELCOME all concertina players to their  
 informal playing days,  
 (Please bring packed lunch)

Pee £1.50



|                   |   |                          |
|-------------------|---|--------------------------|
| Sun.7th.Jan. 1990 | New Year Party at BUTLEIGH COURT TOWERS           | 11.00 - 5.00 pm          |
|                   | Nr. Glastonbury                                   |                          |
| Fri.16th.Mar. to  | 7th. Halsway Manor Weekend with John Kirkpatrick, |                          |
| Sun.18th.         | Iris Bishop Duet, Special guest Simon Thoumire    |                          |
| Sun.6th.May       | Ruishton  | 12.00 - 6.00 pm          |
| Sun.1st.July      | Ruishton  | 12.00 - 6.00 pm          |
| Mon.6th.Aug. to   | SIDMOUTH FESTIVAL                                 | DROP IN 10.00 - 12.30 pm |
| Thur.9th.Aug      |   |                          |
| Sun.2nd.Sept.     | Ruishton  | 12.00 - 6.00 pm          |
| Sun.4th.Nov.      | Ruishton  | 12.00 - 6.00 pm          |

7th CONCERTINA WEEKEND

at

HALSWAY MANOR

Fri. 16th.Mar. 1990 to Sun. 18th.Mar.  
 Workshops led by JOHH KIRKPATRICK on  
 Anglo, IRIS BISHOP on Duet, and the  
 Butleigh Court Concertina Band for  
 Band sessions.  
 Special guest SIMON THOUMIRE.

Book early

Contact PAULINE WALLACE 0 3986 414



## THE NORTH EASTERN CONCERTINA PLAYERS

The above organisation is now entering its second glorious year, so I feel an article for this Newsletter is long overdue to let everyone know who we are and what we are about.

A number of players in Northern parts had been concerned for some time about the impossibility of attending ICA events in London on anything other than a very occasional basis, and watching with interest and admiration the developments taking place in the West Country. Why not in the North East, we mused, with its splendid tradition of concertina playing, from Regondi's 1861 concert in Durham Town Hall via the South Shields Concertina Band, Gordon Cutty, Tom Prince up to Alistair Anderson .... Anyway, here we all are, fifteen members in all, by no means confined to the region our title but distributed at the time of writing south to Bristol and north to Kilmarnock, with a regular series of meetings, a newsletter and, we all hope, a bright future ahead.

Like our West Country cousins, we see ourselves as complementary to the ICA, and in no way in conflict with its interests. We welcome players of all fingering systems and levels of ability, indeed anyone with an interest in the Concertina and its music. We have guests along to perform to us - Harry Scurfield and Simon Thoumire in the recent past and Dick Miles in the near future - and look forward to welcoming many more, to play, lead workshops, give talks and so forth. Anybody out there wishing to be on our guest list should let me know forthwith if not sooner.

Our meetings are held from 2-6 pm in the Conference Hall of the Durham College of Agriculture and Horticulture, Houghall, Durham. The College lies just outside Durham city on the A177, two miles from the Bowburn/Peterlee junction on the A1 motorway. Anyone wanting to know more about the NECP and its activities should contact either myself -

Steve Desmond     Tel.     0207-529154 (home) or 091-3861351 (work)  
Rosemount  
8 Durham Road  
Lanchester  
Co. Durham DH7 OLP

or our Secretary -

Phil Ham  
1 Lynwood Close  
Ponteland  
Newcastle-upon-Tyne NE20 9JG     Tel. 0661-23822 (home)

## SIDMOUTH 1989

As with most things, there is usually a lead up to the most important attractions. In my case it was a letter from Frank Butler a couple of days before I was to start my holiday some three weeks before Sidmouth. "At last" his letter read, "I have your copy of a McCann Duet tutor" which had been the subject of discussion some months earlier. In my haste to depart for the beach in preparation for the work to come, I forgot to reply. Instant decision (most unusual at this time of the year) half way down the M6 I decided I would call and collect it in person. This has to rate as one of the better decisions I have made to date, as it turned into one of the most memorable occasions that I can re-call. Duly presenting myself on Frank's doorstep I introduced myself, and was invited in for a cup of tea. After a short time I was taken first into the sitting room and given a beautiful rendition of 'the Dove' on the piano, followed by an expedition to the upper regions to be shown his concertinas. Having lifted them down from a high shelf, and giving them a quick dust, Frank then proceeded to play a quick medley of old tunes. Only a few bars of each of several tunes, some on his treble, and some on his treble/tenor. In spite of them not having been out of the boxes for several years and not having been played for many more years they were in excellent condition, and in spite of Frank's protestation that he could now only play from memory because of his hearing, the results were nevertheless a delight to hear, with a style and silkiness seldom experienced. It was indeed a most memorable day.

Saturday 5th, August 'collect wife in Exeter and take her to Sidmouth! Well, I would have done, but not having made allowances for holiday traffic I arrived three hours late and the bus had arrived two hours early from Glasgow. However after a caffeine injection, and an evening session at the Balfour Arms, all was forgiven other than the suggestion that she should join in at the workshop on Monday morning.

Most of Sunday was spent in renewing old acquaintances and admiring the Polynesian Dancers. Monday started early with the cockerels, goats and bulls at the farm we stayed on giving us a dawn chorus, so we were for once nice and early. Pauline and Barry soon had us organised and the rest of the itinerant musicians started to trickle in. So much happened during the week that it would take up too much space to relate it all but the most memorable points which include visits from such excellent players as Tim Laycock with his Crane Duet and Simon Thoumire with his own inimitable style on the English concertina

The daily turnout of Anglo players was very good and Peter Trimming ran an interesting and varied workshop catering for both the novices as well as encouraging participation from excellent players such as Howard Jones, with his amazing version of the Co-conut Dance and Robin Madge whom I am sure has more than two hands. Other welcome visitors included Brian Hayden who produced not only his duet but another amazing instrument which I can only describe as 'looking like a bandoneon'. Colin Dipper arrived on the scene and was soon seen disappearing into a scrum of people waving concertinas at him. ( I have it on authority that he will be bringing his own with him next year and giving us a turn, perhaps an exception could be made at a concertina workshop and a small demonstration of the serpent included.) There seemed to be a number of informal repair workshops taking place from time to time and these generally attracted quite a lot of interest as if no one had ever seen the inside of a concertina before.

Most of the squeezers came on a regular basis but plenty of occasional visitors were attracted away from their other activities including my wife. ( I am not sure if that sounds quite right but nevermind. )

This is where I must give a fair representation for all the hard working English Concertina players who remained indoors studiously playing from their music whilst we Anglo players lazed under the trees in bright sunshine in the churchyard. Glad as usual put in a lot of hardwork with the novices and eventually ( supported by Barry and Pauline ) encouraged my wife to join in on the second day. Within ten minutes she was demanding a concertina. Being a kindly chap I lent her my best one .

This was soon returned as being not suitable, as it was an Anglo and I was met with the demand 'I need an English'. (Do I detect dirty work at the crossroads) Not knowing much about English concertinas I grabbed Brian Bibby and hot footed it to the shop to buy one before she could change her mind.

The English players practiced hard all week and many of them attended the afternoon workshop run by Dave Townsend. Several other Anglo players turned up in the early stages but did a bunk when the going got rough. This was serious stuff, part playing from music including bases, baratonas and all the rest. It really was quite impressive and although I stayed all week ( in spite of comments from the master that " you dont want to sound like an accordion player do you" or "you are bouncing time with your wrong foot and making a strange noises")the best technique learnt was how to miss out the difficult bits and to catch up further/on with plenty of encouragement from the others who were furiously shouting out the bar numbers.

Dave Townsend was so impressed with everyone's efforts that on the last day he relented and gave out compliments and encouraged some fun, this included his demonstrating the playing of triplets 'Irish Style' no easy feat on the English Concertina he was heard to say. He declined my offer to loan him an Anglo for this purpose and I am hoping that he will let me back next year..

The last day was upon us and/even if my account relates some of the intervening period out of sequence)this took the form of playing for everybody by everybody, with the beginners starting the session. As usual Glad had worked them into giving a very impressive interpretation of being Northumbrian Pipes. and the main body of the Kirk pretending to be Glen Miller or someone like him. It was all done very tastefully and with great concentration and effect. The tunes I recall as being Salmon Tails up the Water , The Last Patrol, and Strawberry Fair. The Anglo band gave a strong and bouncy response with Buttered Peas and Dingle Regatta.

All those named individually so far; demonstrated their ability by entertaining the rest of us at this last workshop with a varied selection of tunes from classical to traditional; in a variety of styles and with a variety of instruments. However I feel that I must mention Glad's very sweet performance on her piccolo, and the contribution of all the participants at the workshops, the West Country Concertina Players and last but not least the tea ladies. and the Church ,Warden John Peacock and his wife Beryl for arranging the use of the hall; and anybody that I have forgotten to mention. I suppose I should mention Pauline and Barry again as they gave us a bed on the way home to Scotland. It was well worth the long journey and we hope to see everyone again next year.

PS.To date I have lost my music stand , my music room and some of my music. and the wife's certainly coming next year. I suspect she may even want to go to Durham for the North Eastern Concertina Players meetings. Could be worse , we must be grateful she hasn't taken up the Accordion.

PSS. She is really doing quite well.

Ian Munro  
Kilmarnock September 1989

## CALENDER

### JANUARY

- Friday 5th Douglas Rogers and Brenda Blewett, St Anne & St Agnes  
Gresham Street EC2 1300
- Saturday 20th PeterTrimming at the Lewes Arms Folk Club, Mount Place,  
Lewes. 2000
- Wednesday 24th Douglas Rogers and Brenda Blewett, St Martin-within-  
Ludgate, Ludgate Hill. 1315

### FEBRUARY

- Saturday 10th A.G.M. of the I.C.A. 2p.m. at the Working Men's College  
Crowndale Road,NW1.  
Doors open 1300 for committee meeting and usual solo  
and group playing, A.G.M. starts 1400 and with luck shou  
should be over in time for a surprise performer at  
about 1600. Playing etc finishes by1900.
- Thursday 14th Concertina and piano recital by Douglas Rogers and  
Brenda Blewett,1800, National Theatre Foyer.

### MARCH

- Wednesday 7th Douglas Rogers and Brenda Blewett, Astley Cheetham  
Art Gallery, Trinity Street, Stalybridge. 1930
- Fri 16th- Sun 18th W.C.C.P. Halsway Mannor CONCERTINA WEEKEND.  
Details: Pauline Wallace 03986 414

### APRIL

- Saturday 7th Douglas Rogers and Brenda Blewett, Southampton  
Art Gallery. 2000
- Monday 9th Simon Thoumire (English Concertina) and Ian Carr  
(Guitar) at Croyden Folk Song Club, Fairfield Bar,  
Fairfield Hall, Croyden.

### JUNE

- Saturday 2nd I.C.A. Meeting. At 4p.m. Douglas Rogers will play  
music from his current repertoire.

## ICA MEETINGS

At the Working Men's College, Crowndale Rd. NW1.  
1300-1900. Solo and group playing plus guest artists.

A.G.M. Saturday 10th February 1990.

2nd June 1990

Douglas Rogers

Crocker's Reel

The Old Grey Cat

The Topsy Parson