



International Concertina Association

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THE A.G.M. (Official minutes in a later issue)

The meeting was rather poorly attended. The President was congratulated on his Honour which is, in fact, the M.B.E.

Minutes were read, corrected and confirmed. Reports were given. The accounts have now been audited.

Elections were held; some posts were filled. John Wild and Dave Townsend continue as Treasurer and Librarian. Howard Rosenblum was elected Newsletter Editor. The Committee was urged to elect a Chairman.

LATER

The Post of Membership Secretary has been taken on by
STEVE GOODYEAR address above.

Dear Alan,

I can't resist writing in response to Hugh Blake's letter in no. 366.

I take issue over his analogy that criticising a method of learning music because it depends on the ability to read the dots is like criticising a method of learning to make poetry because it depends on the ability to read English. I would just point out that Homer almost certainly never read or wrote a word (of Greek).

Of course, the ability to learn by ear and the ability to read music are both valuable. One often complements the other, and the lack of either is something of a handicap.

Still, any author has to make some assumptions about his audience. Certainly many Anglo players today don't read music; and moreover some of them have no wish to spend time learning to read. Anyone producing an Anglo tutor today would be unwise to rely much on written music, though they might well include it for those that can read it.

When George Jones wrote his tutor, it could hardly have been done in any other way than with written music notation, but that immediately makes it unsuitable for a proportion of the present-day audience. This is a perfectly valid criticism.

Having been prompted to re-read Harry Scurfield's review, though not yet to order the tutor itself, I am also inclined to comment on the matter of stretching the capabilities of the instrument by playing in various keys.

It has always seemed to me that the point of a diatonic instrument is to facilitate playing in a few keys. The arrangement of the notes can make it more difficult to play, outside its basic keys, than an instrument with a more straightforward layout, such as an English concertina.

I believe in a little experimentation (for example I have found that a certain tune in B flat isn't too bad on my G-D 40-key Anglo) but for everyday playing I'll stick to the basic keys.

Yours sincerely,

Richard G. Mellish

For Sale. LACHENAL English Concertina. 48 Metal Buttons. Raised Ebony Ends. Brilliant sound from exceptional instrument purchased from Crabb & Son in December 1986. Requires playing much more than owner can spare time for. £550 to ICA Member who can assure good home. Complete with case. Contact Peter Harding 460 9085. Bromley, Kent.

FOR SALE WHEATSTONE Single action Tenor. Aeola, No, 31020. 43 Silver keys, Ebony ends, 8 fold, black Moroccan bellows. Modern pitch.

Further details subject to provisional offers: Fred Watts, Doon, Ballinamult, Co. Waterford, Irish Republic.

The Caister Accordion Weekend. 16-19 November.

This drew the usual hundreds to Warner's Holiday Camp near Gt Yarmouth, with lots to interest all box squeezers, no matter what they squeeze. Of course informal late night busking produced "Daisy Bell", Beerkeller, and Country & Western tunes among many others. There were excellent guests, Jo Sony & the Baikal Duo playing French Musette music on small 3 row chromatic accordions from Maugein in Tulle, with a rather buzzy tone, and every beat a triplet. I twisted my shoulder Friday evening and had to retire, missing the tango Jo Sony played on a bandoneon (He plays many instruments) and the programme by the Chinese virtuoso, young & pretty Fang Yuan, though I'd heard her play before-and been impressed. I played (and sang) myself on three occasions before the biggest audience I've ever had, I didn't know "Never on Sunday" had words everyone knew (mine are in Greek) but they all burst into loud song when I played it. Brian Hayden was there with concertinas attracting a lot of interest as did my Alfred Arnold "Double A" bandoneon and little black 39 button Chemnitzer. There were the Lizards playing Cajun music and running a workshop that drew many players. Two things stood out, John Nixon on Wheatstone concertina, Harry Hussey on piano accordion plus two guitars having an informal jazz session in the restaurant before the evening meal, and proving that two different sounding boxes playing together are better than the sum of each individually, and the guitar provides the ideal accompaniment. They have made a tape "Harry Hussey meets the English Connection" - an informal jazz session on ECS 101. You can learn from this. A drummer instead of guitars, and John Nixon providing bass from the cello sized "Guitarone" that the Mexicans use. The other treat was the playing of young and pretty Danielle Paully on a French made Maugein chromatic with electronic string bass coupled in. On her L.P, "Fleur de Jura" Saydisc SDL353 (a classy label) she has orchestral accompaniment for a mix of traditional French style waltz, march & polka etc. but using a Crucianelli chromatic (before signing up with her native Maugein maker) Both these recordings are available from Malcolm Gee's Accordion Record Club. The blow-and-suckers were there with instruments, instructions and cassettes galore, and an embryo group with melody, chord & bass instruments performed. I tried a pretty but a bit big bandoneon on a dealers stand, but the French chromatic keyboard beat me. They had appealed for other instrumentalists to come to add variety & I saw clarinet, whistle, a couple of euphoniums and guitars, but concertinas were absent, What a pity as this is an ideal venue for promoting any free reed instrument where you have a captive audience that is more than interested. Their heavy accordions need trolleys to move them and they can cause backache. It was all very interesting and enjoyable, the accomodation was good and the food gave plenty of choice. I recommend it for next year, and "Fleur de Jura" L.P and the Nixon/Hussey Cassette for now. They will surprise you.

Pat Robson Nov 1989

CALENDER

May 10th Thursday, 6pm. 'Concertina and Piano Duet' Foyer performance,
National Theatre, South Bank.

June 2nd Saturday 1pm to 7pm I.C.A. MEETING At the Working men's
College, Crowndale Road, LONDON, NW1.

Solo and Group playing plus guest appearance of

THE CONCERTINA AND PIANO DUET

This is my last Newsletter; Howard Rosenblum is taking over the post of Editor. Howard's address is on the front page of this Newsletter, please send him all items for inclusion. I shall be handing over the boxes of letters etc. that I have accumulated over the last couple of years which contain any ,as yet , unpublished material that I (and even Colin Turner) received.

My particular thanks go to Pippa Sandford for help with the address labels, all contributors and especially Frank Butler for the many interesting and informative articles and encouragement which he freely gave.

Alan Dyer,
April,1990.