

# INTERNATIONAL CONCERTINA ASSOCIATION

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No. 376  
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## Editorial Chuntering

Far too soon, for me, I am back at this keyboard when I really want to be at a different one, especially after the Kilve weekend. I know you will receive this somewhat later, as I will be spending time in Scotland between writing and printing, and I want to start printing A.S.A.P. after my return.

I'll return to one aspect of my A.G.M. report - my request for news. It might help you to know that I live in somewhat of a vacuum here anyway as far as some things go. I do not have any contact with the folk world now since I resigned from the E.F.D.S.S. in disgust over the Cecil Sharp House shenanigan, and I'm not enough of an m.c.p. to go off to a folk club leaving my wife and baby at home. Also, I do not get any newspapers apart from those which are pushed free through my door. I do not have time to read them - I'm still working on books I bought in 1989. And I still do not have enough time to do all I want to do.

So, if you do not tell me about what is happening in the outside world, I am unlikely to find out myself apart from by chance mention on radio or TV, it follows that what I don't know about cannot be mentioned in the Newsletter. It will not be my fault, it will be yours that something of interest will not appear. Of course, if anyone wants to volunteer to supply me with information, I will be more than happy to include all the titbits that land on my desk. Who does want to be my "stringer"?

The same thing goes for reviews of records/tapes which may be new out and of interest to the members. And if anyone wants to send me review copies...

Thanks to Colin McEwen for the reassurance about VDUs not actually being proved to harm anyone. As you are new, Colin, you will not know that I am professionally qualified in safety and involved in its various aspects at work as Vice-Chairman of the Safety Committee.

To give you, and myself, a bit of a rest from pounding the qwerty keyboard rather than a concertina one, I am setting the next deadline a little later than I would otherwise.

Deadline for the next issue is April 27th

## Membership News

There is a lot of important stuff to get through this time, as you may recall from the previous Newsletter, namely renewals. However, I'll start, as usual, with new members:

Alan Reimer, 2 Nursery Gardens, Welwyn Garden City, Herts., AL7 1SF

Dave Whitnell, 197 Kingfisher Road, Chipping Sodbury, BS17 6JH. (Could I have confirmation of the postcode, please, Dave)

Now some rejoined members;

P.B. Koval, Rua Dr. Joao Pinheiro 398, Jardim Paulista, 01429 Sao Paulo SP, Brasil.

B. Erickson, 3057 Highway 13 North, Wisconsin Rapids, Wi 54494, U.S.A.

Jenny Cox, at her normal Bristol address (It is a fiddly job getting it out of the database)

J.J. Van Ommenkloeke in the Netherlands (Same reason)

Now a change of address:

N. MacMillan, Grundhalden Strasse 8, 8303 Bassersdorf, Switzerland.

And finally, the renewals. This list is correct up to 20th March. If you do not see your name here, contact John Wild A.S.A.P. as the next Newsletter will be your last.: J. Beckett; Emma Bennett; Richard Berry; Brian Bibby; Hugh Blake; D.J. Blaney; F.E. Butler; Ian Carlile; Pat Caulfield; N.J. Chamberlain; Malcolm Clapp; A. Clarke; Penny Clarke; Arthur Clements; Julian Cochrane; Christine Corfield; Corradi Corrado; B. Creer; Sarah Crofts; Q.J. Cumbes; M. Curtiss; Hilda Dedic; J.R. Digby; Gwen Dilke; M.R. Dipper; C.M. Doorbar; G.C.M. Drew; Ann Drury; Phillippa Eastgate; B. Edwards; James Emmett; John Entract; Jurgen Faulborn; John Gent; D. Glover; B. Goodyear; Derrick Hale; P.A.L. Ham; J. Harvey; Brian Hayden; R.G. Hindes; Phil Hopkinson; Mr & Mrs F. Hutcherson; Marian Janes; Jill Johnson; E.R.M. Jones; A.R. Killick; L. Laieski; John Lambert; M.A. Lawry; D.A. Lloyd; Rev. K. Loveless; R. Maddox; A.J. Mills; R.J. Mitchell; Ian Munro; J. McBeath; Vena McDougall; Sarah McGough; A. Norman; Charlotte Oliver; D. Nind; John Northway; R. Parkinson; T. & J. Pearson; Jean Perree; G. Quinton; W.L. Rawson; Alyn Roberts; Keith Robinson; Pat Robson; Marie Robson; H. & J. Rosenblum; Achim Schanz; John Scholey; R. Schwarz; Reuben Shaw; S. Simpson; J. Stapledon; T.F. Stevens; Rachel Story; Edward Sullivan; J. Suttner; G.A. Symons; Geoff Thorp; Gladys Thorp; A.D. Townsend; P. Trimming; Steve Turner; D.C. Tutt; Jean-Luc Valette; Penny Ward; D.E. West; John Wild; Martin Williams; J. Zimmerman.

## Cris de Coeur

I have a couple of appeals for you. First, to help with drafting a new Constitution for the I.C.A., has any member a copy of the old one? The committee have received an interesting letter from Frank Butler on this subject, but no constitution as yet.

Secondly, Joel Cowan, editor of the American magazine "Concertina & Squeezebox" suffered a fire, if you don't already know, which destroyed his archives of old music, photographs, maker's catalogues and other items. If you can spare something, contact Joel at P.O. Box 6706, Ithaca, New York 14851, U.S.A. And I'm sure we all send our sincere sympathies for the loss, and relief that there was no personal injury.

## W.C.C.P. Weekend, Kilve Court

I've mentioned the Kilve Weekend several times in this and the previous Newsletter. There now follows a few disjointed observations about the weekend. If anyone has a more coherent account, I'm sure it would help with balanced reporting.

I knew we'd got to the right place when I saw a 3-foot stone statue of a cat playing a concertina outside the main door. Its mate, playing a fiddle was less arresting. I suspect Brian Hayden to have something to do

with them.

A less pleasant discovery was that there was no bar. The Warden had got his licence only a week or so beforehand, and was planning on converting the former chapel. A radio comedy skit of many years ago referred to such a place as the Church of the Very Holy Dog and Partridge.

After dinner, we split into various groups. I, being of the English faction (there was a degree of systemism during the weekend, mostly from the Anglo players - must be their inferiority complex playing up), joined the Intermediate Band. We worked on Marche Militaire by Schubert and the Adagio from Winter, part of The Four Seasons by Vivaldi. The Advanced Band, which I also worked with, did a couple of brass band pieces, Eyes Front by R.S. Howells and Rustic Festival by A. Calvert. I don't know what the other groups played, but a fair showing was put on at the concert on Sunday afternoon,

Other memories of the weekend were the two ladies fantasising about the use of concertina straps at breakfast (Did you know SoNF Enterprises has a blackmail division? What is it worth to know who they were, or to stay anonymous?); coming across groups of players happily playing outside the organised sessions; the very adequate sound-proofing (you didn't hear players in closed rooms until you got to the door, and my daughter was not disturbed by the p.a. system unnecessarily used by the caller at the ceilidh in spite of being just across the "quad" from the hall); and of course the general spirit of all the players.

#### A Day's Not Enough to Teach One Tune Properly

From Carolyn Doorbar:

At Christmas, in Folkroots, I spotted an advert for the annual Seol Phadraig festival in London. Half way down there was a section on music workshops including "Concertina; Noel Hill". Not to be missed I thought and sent my money off. I wasn't disappointed.

The first day, having staggered out of bed to catch the 8 am train to London, I was somewhat taken aback to discover that most people at the workshop were children who played better than I ever will and that everyone apart from me seemed to be Irish. But they didn't hold it against me even when they had heard my attempts at one of their tunes.

We spent the day between Noel Hill and Michael O'Reilly, both of whom are superb players and teachers. Noel gave us a lecture on improving playing by altering our fingering so that the phrasing and ornamentation would fall naturally under our fingers. We had to practise this for next week. He explained how the various ornaments are played on the Anglo. Then he showed us how it would work for the Connaught Man's Rambles and suggested that we should practise that tune for next week. He built it up for us very slowly then. added the ornament. What we had to remember was; learn the tune till it's automatic then slow it down and add the ornaments. Then try going a bit faster. The all-important thing was not speed but keeping the tune phrased, the ornaments clear but unobtrusive. We were strictly told to go back and slow down every time we got out of control or muddled the tune. If we forgot the tune when we tried to add ornaments that was because we hadn't learned it sufficiently well.

It wasn't easy. I already knew the tune with different fingering and a couple of different bars. This made it much; harder for me and I'm surprised the neighbours haven't complained.

In the, afternoon we finally settled on learning the Bank of Ireland Reel with Michael - without music. The kids learned fast, I was the remedial but there was endless patience and encouragement from everyone and I left knowing the first half of the tune and I'd got the rhythm right. Knowing I was going back certainly made me practise hard.

The next week a couple of English players joined us, both non-Irish, This slowed things down a bit as Noel had to precis last week's work for them. Then he told us about the English player he teaches in Miami who has taken some of his reeds out or slipped bits, of paper under them so that he can play in the press/draw Anglo way.

We continued with a sort of master class, playing a tune and being given improvements. The kids were sent off one by one to practise

and heard on their return. We adults weren't quite so pressurised, but each had helpful individual comments made and as Noel said, "Listen everyone because what I'm saying is important for all of you." It was. I learned a tremendous amount not just about Irish music but also about my own technique. All I've got to do now is to put it into practice.

I had naively thought that Irish musicians learned by traditional methods but it was certainly made clear that there's a tremendous amount of discipline and re-learning where necessary to improve playing style.

If you haven't heard Noel Hill's playing, he's got three records out:

Noel Hill and Tony Linnane - Tara 2006

The Irish Concertina - Claddagh CCF21 (also tape & CD)

Noel Hill agus Tony Macmahon - IgCnoc na Grai - Gael Linn CEF 114 (also on tape)

If you live in London, play the Anglo and like Irish music, there are classes run by the Irish Cultural Commission. I'm sure they'd welcome you as warmly as they did me.

### Coming Events

I mentioned, in a previous Newsletter, the coming Concertinas at Witney event. Some further details follow;

A weekend course for concertina players led by Dave Townsend, John Kirkpatrick and Jean Megly; to be held at The Corn Exchange, Witney, Oxon. on September 28th-29th 1991.

The course will consist of two days of classes and workshops on many aspects of concertina playing, including traditional styles, band playing, classical music for concertina, and improvisation, for players of English, Anglo or Duet concertina. The course is aimed at players with some experience and familiarity with their instrument, and is not suitable for beginners.

On the Saturday evening (Sept, 28th), there will be a concert featuring the course leaders separately and together. Tickets for this will also be available to non-participants

I think most of you will know Dave and John, however...

Jean Megly is the undoubted master of the Crane Duet system, and is one of the few concertina players from France. His wide-ranging repertoire includes jazz, rock and roll, French Musette, traditional music from the Massif Central, and Scandinavian tunes. He is an inspirational teacher and stage performer.

The fee of £20.00 includes all classes and workshops, and a ticket for the Saturday evening concert. Public tickets for the concert will be £4.00.

Participants will need to arrange accommodation and meals. The organisers will supply details on receipt of bookings. The course will run from 10.00am Saturday to 5.00pm Sunday. For early arrivals, there will be a pub session on Friday evening.

Further information from Jenny Cox, 26 Hill Grove, Henleaze, Bristol BS9 4RJ. (0272) 629931.

Malcolm Gee informs me that Brian Erickson, noted Chemnitzer (?) concertina player from the U.S.A. (and I.C.A. member, see above) is coming over from July 20th-29th. He will be at the Summer Accordion Holiday & Seminar at St. Audries Bay Holiday Club near Bridgewater, Somerset (not far from Kilve Court). Further details are available from Malcolm, Accordion Monthly News, 146 Birmingham Road, Kidderminster, Worcs., DY10 2SL. And if anyone can offer Brian another booking, I'm sure he would at least consider it. Also hospitality.

I have also got hold of (I use that phrase deliberately) a copy of the W.C.C.P.'s latest calendar For further details, please inspect the "Diary" section.

### Local Groups?

Two members wish to meet other local players;

Colin McEwen, 4 Wentworth Drive, Bishop's Stortford, Herts., CM23 2PB, would like to meet other English concertina players in the Herts./Essex area. Such repertoire as I have is Scottish/English traditional. Please ring me on 0279 659311 (evenings) if you are interested.

And from Steve Goodyear; I am currently planning to develop a regional group for players in the Staffs., Shropshire, Birmingham & Worcester areas (and anyone else in reach). Any players interested in becoming founder members can contact me at 7 Flaxton Walk, Farndall, Wolverhampton WV6 0TZ or on (0902) 742937. Looking forward to lots of replies.

### Correspondence

Steve Goodyear has also written following my snippet regarding illegal copying of records:

The questions of making copies of existing recordings was raised twice in Newsletter 375. Since views appear to vary, I'd like to add my thoughts to the debate.

Firstly, as an association, I don't think we can be seen to encourage members to break the law. What people choose to do in their own homes is, of course, their responsibility, but as an organisation the I.C.A. has a duty to abide by the law.

The moral question seems to revolve around the ethics of detracting from a musician's earning capacity. It seems to me that if we seek to promote the use of the concertina, we should aim for concertina music to be heard by as large an audience as possible. However, promotion of the instrument and its music includes the continued use of the instrument among professional or semi-professional players. This cannot be done if at the same time we are involved in reducing those same players' earnings by illegally re-recording their work.

It may be argued that if the music is traditional or very old, there is now no copyright on it. This may be true, but copyright exists on the recording, i.e. on the performance of that music in the recording studio that has been released for sale. Royalties are due to the performers from record sales. It seems to me that on the one hand to claim to support the development of the concertina in professional work while at the same time reducing the demand for such work is a contradiction about which the I.C.A. needs to develop a clear policy. My view is clear. If recordings are available to be bought, they should not be re-copied.

The question of deleted recordings is complicated. If a record cannot be bought any longer, no further payments can be made to artist, label, etc. and a stronger case can be made in favour of re-recording (morally if not legally). The issue is made more complex, however, by the possibility that recordings may be re-issued many years after their original release. Artists are entitled to royalties from such sales if they are still alive. The question now arises "Can home recording of deleted recordings be justified while there exists the possibility that such recordings might be re-released?" I look forward to reading other members views on this, especially those of professional players. It is, after all, their livings we are talking about.'

There is yet a third scenario which involves posthumous releases by companies of artists perhaps many years dead. The ethical questions raised here are varied. Should companies reduce prices by the amount that would have been paid to the artist? Should they pay royalties to the deceased's family or estate? Should they be able to keep a greater element of profit themselves? Since the artist him/herself cannot benefit does it really matter what happens? Legally, copyright will probably still be held by a particular body, probably the record company, and even though the artist cannot receive payment, re-recording without permission will be an offence. I will leave people to reach their own conclusions on the moral issues while expecting

the Association to respect the law as it stands.

There is another aspect to this debate that members may not be aware of: for some time the record companies have been lobbying for a levy on blank tape because of the loss of revenue from records as a result of home taping. Others argue that the decrease in record sales is due to the poor quality of the pressings. So far, the companies have failed on a national scale and are trying again at the E.E.C. level. Do you really wish to pay them a fee to be able to record your friends at home, or a band at a W.C.C.P. weekend, where no copyright is involved. That could be on the cards.

#### Diary

MAY 5th: W.C.C.P. A.G.M. at Ruishton Village Hall, just off junction 25 of M5. 12.00-6.00

MAY 25th-27th: W.C.C.P. at Chippenham Folk Festival Workshop.

JULY 7th; W.C.C.P. meeting at Ruishton. 12.00-6.00

JULY 20th-27th; Summer Accordion Holiday & Seminar at St. Audries Bay Holiday Club near Bridgewater, Somerset with Brian Erickson.

AUGUST 5th-8th; W.C.C.P. at Sidmouth Folk Festival. Concertina Drop-In at All Saints Church.

SEPTEMBER 1st; W.C.C.P. meeting at Ruishton. 12.00-6.00

SEPTEMBER 28th-29th; Concertinas at Witney, The Corn Exchange, Witney, Oxon. Information from Jenny Cox, 26 Hill Grove, Henleaze, Bristol BS9 4RJ. Tel.; (0272) 629931.

OCTOBER 12th Annual General Meeting of the I.C.A. Venue to be announced.

NOVEMBER 3rd; W.C.C.P. meeting at Ruishton. 12.00-6.00

North East Concertina Players meet on the 2nd Sunday of the month at Gosforth Park Racecourse, Newcastle-upon-Tyne. Details from Ian Munro, 17 Almond Place, Kilmarnock. Tel.: (0563) 27573.

Scottish Concertina Group meets on 3rd Sunday of the month. Details from Ian Munro, above.

#### Late News

First, a couple of membership items, a new member who got missed out earlier, welcome to:

Margaret Parmenter, 619 Rayleigh Road, Eastwood, Leigh-on-Sea, Essex, SS9 5HR.

And welcome back to Alistair Anderson, rejoining.

Pat Robson recommends the revue "Tango Argentino" opening at the Aldwych Theatre, London on 23rd May. It traces the development of the tango as music and as a dance. It features, hopefully, a couple of top bandoneon players. The show was a hit in the U.S.A., coming for a week and staying for a season in New York, with a return season and tour.

Achim Schanz took the trouble to visit me while he was in England. Unfortunately, it was the day after we had all gone off to Scotland for Easter. While June and I will be pleased to see members, please let us have a little warning, as Littlehampton is not a central place to visit. You have my 'phone number and address, and we'll look forward to hearing from you.

Further renewals: J.Bateson; G. Coyne; H.E. Daniels; A. Dyer; S. Goodyear; M.P. Lambert; P. & L. Law; K.S. Lee; S. Minett; D. Pearson; G. Rahm; J. Royds; P. Sandford; J.P. Seibert; Miss C. Taylor; R. Tomkins.

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