

INTERNATIONAL CONCERTINA ASSOCIATION

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SUBSCRIPTION RATES

Table with 3 columns: Region (U.K., Ireland, Europe, U.S.A., Canada, S. America, S. Africa, Australia) and Rate (£5.00, £6.00, £7.00)

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

Editorial Chuntering

Well, you'd never believe that I had the last Newsletter ready to print by the beginning of June, would you? It is still true. It actually went out, as you know, about a fortnight after I wanted to get it out. The reason for the delay was that I had to get a new supply of paper. Up until the April issue, I was using up stocks which had been in my possession for years. I went to a wholesaler who had been providing me with stationery for some time, including duplicating supplies. So, I phoned up on the Friday and outlined my order. Yes, we have duplicating paper in all the time, I was told. A written order went in the following Wednesday, and I had part of it delivered a few days later. BUT, no duplicating paper. Eventually, I gave up patience and bought some from a retailer to tide me over - at about twice the price. I phoned again, and found I was not the only one desperate for paper. However, the new stock is in, and I know where to get emergency supplies. Moral: don't let stocks run out again.

However, there are other more ominous signs around. I was doing the label printing for the last issue when my computer cut out. I strongly suspect it was only overheating after being run for a couple of hours on a hot day in a south-facing room. Again, the writing is on the wall. I do not dare run the computer for more than an hour or so, otherwise I stand to lose a fair amount of work. I was talking in jest about a new computer a couple of issues ago. Now things are more serious. Is there anyone reasonable close by who could lend me a computer in an emergency? Let me know if you can oblige - say if you are within two hours drive of Littlehampton.

In case you are wondering, I've just had the duplicator serviced, and worn parts replaced, so that should go on for a bit. But again, as I have said in a previous issue, your Newsletter depends on the depth of my pocket. And while my job is steady, I wouldn't say my salary is more than average.

Enough of my tale of woe. Once again the Newsletter is bulging, but I still need some feedback on the music in the last issue. I think the music programme is acceptable, and I have a few ideas about music for future issues.

Deadline for the next issue is July 22nd

Membership News

A whole series of new members who missed being welcomed in the last Newsletter as they joined after it was printed. Welcome to you all, and if I've missed anybody because I've lost the piece of paper with your address on it, my apologies. You are certainly in the address list in the computer:

Dave Bisset, Long Meadow, Trewern, Welshpool, Powys, SY21 6EG.
Gilbert Carrerre, L'Ermitage, 84160 Cuckuron, France.
Robert Harborn, Aysgarth, Kirkoswald, Penrith, Cumbria, CA10

1EN.

Mr. T.J. Eydmann, Tundridge Lane, nr. Lingfield, Surrey, RH7

6LL.

Mrs Gill Noppen-Spacie, 2 Drummond Way, Macclesfield, Cheshire, SK10 4XJ.

Mike Taylor, Throstlegarth, Forton Heath, Montford Bridge, Shrewsbury, SY4 1HA.

Steven Lowe-Watson, 47 Wichelo Place, Brighton, BN2 2XE

Gill Noppen-Spacie is my opposite number with the Northumbrian Pipers' Society, but a quarterly publishing schedule. Thanks for the copy of your Newsletter. Notes will be swapped (in more ways than one?).

There has also been one change of address:

Dave Blayney, Coppen, Higher Tremar, Liskeard, Cornwall, PL14 5HN.

Festival 1991

This year's Festival will be held on Saturday 2nd November at the Victoria Methodist Church, Westmoreland Terrace, London SW1. Members present at the A.G.M. in February will be aware that this will probably be the last Festival to take the form of a day's competition playing. The Committee have agreed to approach the next general meeting on October 12th with proposals for revamping future festivals. For this year, however, the classes are as follows:

Class 1	Elementary English	a) Set piece & b) Own choice maximum 2 minutes
2	Intermediate English	a) Set piece & b) Own choice maximum 3 minutes
3	Advanced Anglo	3 own choice pieces maximum 5
minutes total		
4	Elementary Duet	a) Set piece & b) Own choice maximum 2 minutes
5	Advanced Duet	a) Set piece & b) Own choice maximum 4 minutes
6	Ear Playing	3 own choice pieces maximum 5
minutes total	(For people who only play by ear)	
7	Folk Dance Playing	3 contrasting tunes maximum 5
minutes total		
8	Advanced English	a) Set piece & b) own choice maximum 4 minutes
9	Two Concertinas	1 own choice selection maximum 4
minutes		
10	Three or More Concertinas	1 own choice selection maximum 4
minutes		

Entry fees: Classes 1-8 £2.00
 9 & 10 £1.50 per person

Dave Townsend has again agreed to select the set pieces which will be sent to entrants as soon as they are available. Members with long memories will recognise two new classes - class 4, elementary Duet in recognition of the number of Duet beginners; and class 6 - ear playing. Class 6 is open to players of any system who are unable to read music. Obviously we

will have to take people on trust for this class. Elementary and intermediate Anglo classes can be arranged without difficulty if there is demand. It would certainly be good to have more Anglo players competing. Perhaps the inclusion of an ear playing class will stimulate this.

Kenneth Cleveland, who adjudicated in 1989, initially agreed to do so again but was subsequently offered two months work in Hong Kong which he felt obliged to accept. His replacement will be Peggy Page, who is a co-organiser of the North London Music Festival and has adjudicated for their concertina classes in the past.

Entries should be addressed to Steve Goodyear, 7 Flaxton Walk, Farndale Estate, Wolverhampton WV6 OTZ.

Library Notice

Dave Townsend asks members to search through their bookshelves (and consciences) for items borrowed from the I.C.A. Library in the far or recent past. Several items are missing and untraceable.

He would particularly like to know who has the Wheatstone McCann Duet tutor, and where Maria Dunkel's book is. (I believe this last is a Ph.D thesis on concertinas. HAR)

Media Watch

While we're on a high moral tone, a little story. Once upon a time, three ladies in a concertina band wanted some music specially written for the concertina. So, they contacted a TV programme called "The Help Squad" (transmitted 23.6.91). The programme came up with two concertina virtuosi, one of whom was Dave Townsend and the other was Peter Honri. Dave gave the ladies some music by H.M. Stanley, while Peter said anything could be adapted as his music hall family had showed. Very nice for the band. BUT, two of those ladies I know are I.C.A. members. So, the moral of this story. Charlotte & Iris, is "Try the library first".

And while I remember, there was no mention of the I.C.A. Tell me, Charlotte, Iris & Dave, did they edit it out, or (horror of horrors) did you not give us a plug in the first place?

Wants and Disposals

Wanted - Crane Duet Concertina (Triumph); 55+ keys, in concert pitch. Please phone 0489-783453 with details. From John Beckett.

Lachenal 32 key Anglo. Metal buttons and ends. No. 172942. In good condition. For sale for £375. From Ian Carlile, 18 Elm Grove, Thorpe Bay, Essex, SS1 3EZ. 0702-587319.

Record Reviews

Dick Miles: "On My Little Concertina" Brewhouse Music BHC8812 (LP and cassette) Dick Miles plays a mixture of tunes and provides an excellent example of playing the concertina for song accompaniment. This is found to best effect on "Sailortown" where Dick composed the tune, and the title track. If you share Dick's humour in the songs, you will enjoy the tape. Dick mainly plays English, but when singing "Sitting On Top Of The World", he marks the recording debut of the Hayden system Duet.

Guifinn: "On Muintivara" URW 491(cassette) Timeworks Productions, Cork, Ireland. This is a new band including Dick Miles. Consisting mainly of tunes but with a few songs, we can hear the concertina blending with other instruments including whistles, flutes, fiddles and mandolins. Not devoted to the concertina, but an enjoyable combination for those who like music in an Irish traditional style.

Peter Bellamy: "Songs An' Rummy Conjurin' Tricks" FSC5(cassette) Fellside Recordings, Workington, Cumbria CA14 3EW. This is a live recording, and a good representation of Peter's concert at Chippenham. Peter has a traditional singing style influenced by Harry Cox among

others. Songs throughout the tape provide an excellent illustration of the use of the Anglo concertina in song accompaniment. Among mostly traditional material, there is one song written by Bob Dylan.

Tim Laycock: "Shillingstone Moss". This tape features Tim singing with accompaniment on a Crane system Duet. Most songs are written by Tim about aspects of Dorset life. My favourite is the humorous "Courting Round Dorset". Many of us will have heard the concertina producing the sound effect of bell ringing produced by swinging the instrument around as it is played. Tim performed a most realistic interpretation of this in his concert, but it seems the effect cannot fully be re-created in a recording studio.

Noel Hill: "The Irish Concertina" CCF21 (cassette or CD) Claddagh Records, Dame House, Dublin 2, Ireland. Noel Hill was not at Chippenham but his recording was on sale. Noel plays Anglo concertina. However his playing style sometimes made me think I was listening to an English (I write as an English player). There is a cross-section of tunes from slow airs and strathspeys to slip jigs and reels. I particularly like the reel "The Wind That Shakes The Barley" and the slow air "Taimse Im' Choladh". This last "traditional" tune bears a remarkable similarity to the "Theme from The Brendan Voyage", "composed" by Shaun Davey. I would rank this among the finest of recorded concertina music. A live performance must be a wonderful prospect. It is a pity the sleeve notes refer to the concertina being regarded as "the circus clown of instruments".

John Wild

I have been putting the A.G.M. minutes on to the wordprocessor since the last Newsletter. At the A.G.M., I was criticised for not reviewing a record and book set about the late Scan Tester, a publication of which I was totally ignorant. I have the impression that the member voicing the criticism was going to review the set for the Newsletter. I am still waiting.

Anglos at Large?

Ian Carlile (address above) would like to contact local Anglo players, perhaps to meet occasionally and play together. After three years learning, he is ready to inflict his playing on others (his words).

Alyn's Adventures with an Anglo:

I sympathise with the lady mentioned in the last Newsletter, who bought an Anglo concertina that was in C/G. Even so, I have had a lot of fun with my C/G Hohner.

In the Spring Bank Holiday week, I went on a walking holiday in France, and I decided to take my Anglo with me. I put it in a canvas bag and took it through Customs at Heathrow as part of my hand luggage, feeling it would be more convenient to explain than if it was packed in my suitcase.

Sure enough, after it had gone through the X-ray machine, the Customs official called me over and examined the concertina very suspiciously. My only fear was that he would want to take it to pieces. However, he let me go through, declining my offer to play him the Marseillaise

When our party got to the Massif Central, we had a wonderful time walking by day, and in the evenings I was able to contribute to the general entertainment by accompanying my fellow walkers as we sang music from France, England, Scotland, Ireland and Wales. You should have heard the only other Welshman and me, as we rendered "Ar hyd y nos", accompanied on my Anglo. Or perhaps you shouldn't.

Anyway, as a result of my efforts, the proprietor of the auberge gave me the customary award for "the guest of the week", in the form of a beautiful green scarf. I was very proud to be referred to by him as "Ie nusicien", and I was glad I'd brought my concertina with me.

The above contribution is from Alyn Roberts.

Events

Eileen Jones writes to let me know about another Camping Club Folk Group weekend which she hopes I can mention in time. This one will be at Little Gransden (near Cambridge) Village Hall on 20-22nd September. (I think there is an airfield near there, but I suspect I will be in Oxford that weekend, so no flying visit is the obvious remark. HAR) Eileen is hoping to attend, but it is a little too far ahead for her to plan for certain. Any I.C.A. member in the area would be very welcome. Just turn up and ask for Eileen, or, in her absence, the organiser is Peter Mackrill. Eileen's name can be used as an introduction. Members wishing to stay on the campsite can do so for a small fee, Eileen says it is about £1.80 per unit per weekend.

Do not forget the next General Meeting on October 12th at a venue to be announced, but probably the Working Men's College. Important items to be discussed include a new constitution for the I.C.A. and the future format of the Festival. If you are not there, you may forfeit your chance to comment.

One Day at Mangotsfield

The Lesson - Matthew Oakley (10)

On Friday 3rd May Alistair Anderson and "Syncopace" came to our school. Alistair gave us a lesson. James H. and I were sat closest to him. Every time we made a mistake, he spotted it. Mainly the mistake was playing too quickly. Alistair made little changes to the music. The pieces we played were "Keel Row" and "The Grand Chain". The changes were in the Scottish snap snapped better. In "The Grand Chain" he slurred the top G at the beginning of the "B" music. I think the lesson overall was good.

The Day Concert - Donna Hawkins

The day concert to the school was good. On the flute was Martin Dunn, on the violin and guitar was Chuck Fleming, on the cello was Penny Callow and on the concertina was Alistair Anderson. Their band was called "Syncopace".

Chuck Fleming comes from Scotland and Alistair Anderson comes from Northumberland, so they played lots of Scottish and Northumberland tunes.

I think everybody enjoyed the music. I felt like getting up and dancing but there wasn't enough room, but there were lots of heads moving around in time with the music. After a few tunes, everybody was clapping in time. Unfortunately, we only had half an hour to listen to "Syncopace".

The Evening - James Hinchcliffe

Yes - at last, all that practice and effort was going to be put into action. In the first part of the evening, Alistair Anderson and his famous folk band "Syncopace" played five long folk tunes and then it was "Mangotsfield Primary Band". I was in this band playing three tunes. Plenty of practice does not help your nerves when playing in front of 100 people. Incidentally, the folk tune "Grand Chain" was made into an album by Alistair Anderson. The next concertina group were the "Mangotsfield Squeezers". Now it was the top group, "Mangotsfield Senior Squeezers". Syncopace then played two tunes. On the first of the two, Alistair Anderson played the Northumbrian bagpipes. A brilliant finish to the first half. It wasn't dead serious, "Syncopnce" sprung some "rib ticklers". Mrs. Cox was on top form as ever, so were the players. Music lover or not, it was a "night to remember". A good time was had by all.

Many thanks to Jenny Cox for sending along the above reviews. What they do not say, however, is that there was also a lot of dancing to Syncopace. But I'm sure you all get the flavour of the event from the children's writing. I wish I had been there.

Correspondence

Eileen Jones includes in her letter mentioned above that the South Hykeham weekend was extremely successful. People came from as far as Bristol and Aberdeen to attend. Sorry I couldn't get the Newsletter out in time so that more members knew of it. The reasons are stated in my Chunter. Eileen is also happy to have her details on computer, the first person to respond in any way to the bit in the last Newsletter.

And from Pat Robson:

Re Eileen Jones' story of the lady with the Anglo and inability to join in. This is very common. I know melodion players with Anglos, and the only time they seem to use them is if there is a reason to play in C. - This for the usual 30 key 3 row Anglo. The Anglo in D and G instead of C and G is too squeaky, for the G row is the same pitch as before, so the D row is higher, not lower.

DIARY

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.
AUGUST 23rd-26th: Wadebridge Folk Festival with Peter Trimming.
SEPTEMBER 1st: W.C.C.P. meeting at Ruishton. 12.00-6.00
SEPTEMBER 20th-22nd: Camping Club Folk Group weekend at Little Gransden Village Hall, near Cambridge.
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.

West Country Concertina Players can be contacted through Pauline Wallace, 2 Coles Cottages, Petton Cross, Shillingford, Tiverton, Devon, EX16 9BS. Tel.: (03986) 414.

Unless stated otherwise, opinions given are those of an individual, and not of the International Concertina Association.

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