

INTERNATIONAL CONCERTINA ASSOCIATION

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E EDITORS' LETTER

PRESIDENT

Father Kenneth Loveless

M.B.E., V.R.D., F.S.A.

MEMBERSHIP SECRETARY

Steve Goodyear

7 Flaxton Walk,

Courtlands Estate,

Wolverhampton WV6 OTZ

(0902) 742937

TREASURER

John E. Wild

1a Virginia Road,

Gillingham,

Kent ME7 1PB

(0634)55738

LIBRARIAN

Dave Townsend

109 Corn Street,

Witney,

Oxon OX8 7DL

NEWSLETTER EDITOR

Charlotte Oliver

47 Freshfield Road,

Brighton,

Sussex BN2 2BJ

(0273) 603633

QUOTE OF THE MONTH

"When a piece gets difficult -
make faces."

Arthur Schnabel
(Austrian composer)

DEAR ALL,

Here's a big hello and a Happy New Year to you all from your new editor, Charlotte. As you can see the newsletter has changed a bit, but more about that later!

First of all, I'd like to say 'thankyou' to all past editors of the newsletter and particularly to Howard Rosenblum for all his hard work over the years.

I hope you like this new format, there'll only be six issues a year from now on, but you should find plenty of news and views about concertinas inside.

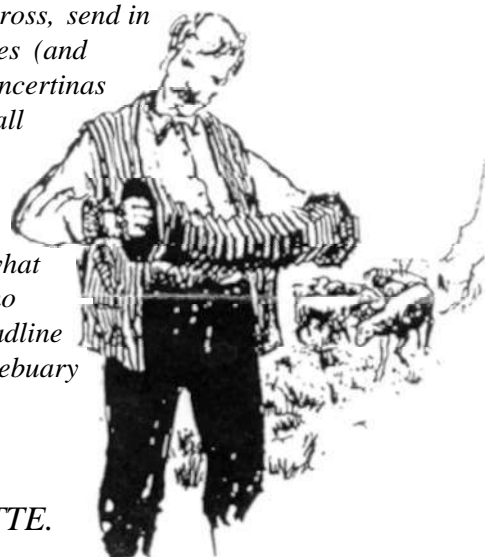
There's now a team of three regularly working on the newsletter. Iris Bishop has contributed artwork and music and Jean Megly has designed, drawn, added graphics and generally made my efforts look 10 times better than they did when they left England!

Thankyou to everyone who's contributed to this issue. I've done lots of bullying and so far I've been very pleased with the results. If you haven't been menaced by your new editor yet you've had a lucky escape, but it won't be for long! Please send in any news, views and reviews you can, interview and photograph any interesting players you come across, send in any music, artwork, diary dates (and particularly any unwanted concertinas you may have lying around!) all contributions will be most welcome.

Do let me know what you think of the new magazine; what would you like to see in it? who should we interview? etc (Deadline for all contributions will be Febuary 10th 1992.)

Happy playing!

CHARLOTTE.



DANNY CHAPMAN... Interrogated by Jenny Cox

DANNY CHAPMAN won the Advanced Classical class at the I.C.A. festival in November 1991, some 14 months after he had first picked up an English concertina. No, that's not a misprint -fourteen months from absolute beginner to a fluent and beautifully musical performance of Ketelby's "Bells Across The Meadow" and a lyrical Andante by Fernando Sor originally written for guitar. Those of us who heard Danny play at W.C.C. P. meetings, in Butleigh Court Concertina Band and at "Concertinas at Whitney" will be phased but not at all suprised that the Big Silver Cup is his. He was a bit reluctant to be interviewed because he "didn't think he had anything to say". Judge for yourselves.

J. *Danny -you live- where?*

DANNY. I live in a little village called Wadeford, near Taunton in Somerset.

J. *How did you come to choose the English concertina?*

DANNY. Well, it was my first trip abroad, in Germany. I was wandering through the streets and came across this band of buskers. I thought "that seems to be a pretty idea, to be able to play, enjoy yourself and make money at the same time."

So I wondered what instrument to use, because I play the cello and I obviously can't busk very easily with that.

We came across a music shop and I saw a concertina in the window and I mentioned to my mum "that seems a good idea". Now she plays fiddle with Ivor Hyde the accordionist, who also deals with concertinas, so when we got back I went round to see him.

He had two concertinas there, which were going sort of spare. One was Anglo and the other was English, though I didn't know that at the time. Naturally I picked the one that was in better condition. That's the only reason I'm playing English rather than Anglo!!! My brother Sam got the other one.

J. *He's getting on well.*

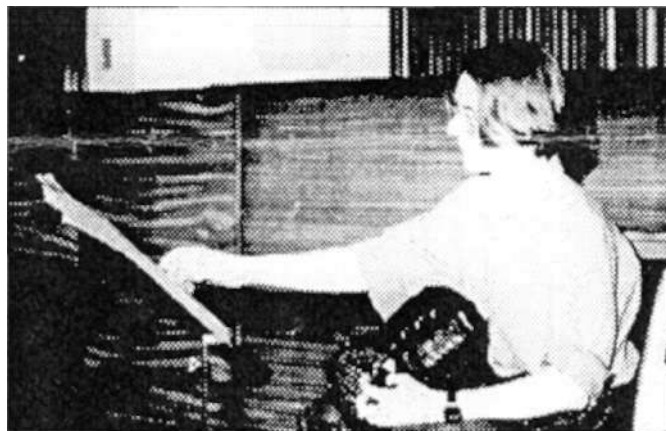
How old is he?

DANNY. Just ten. He plays quite a lot, just folk, almost entirely by ear but he's trying to pick up reading music. He sees that if there's a tune we both don't know I can get it an awful lot quicker than him. He's trying to learn the "Queen of Sheba" at the

moment. (Ed screams quietly)

J. *I remember you sitting on the bank outside the hall at Ruishton when you'd only been playing for a couple of months, quietly soldiering away. The next time I saw you, you were heading straight for division one. What happened in between?*

DANNY. Quite a lot of practice!! I've always played for about an hour a day. Sometimes a lot more especially during the school holidays. In the past I haven't really practised, just played tunes, which makes my sight-reading quite reasonable. More recently I've been practising specific things.



J. *Your rate of progress is so spectacular, I'd like to know now you practise and what. I know you're working towards grade eight cello, and that your mother teaches violin, so are you very disciplined about it?*

DANNY (laughing) Not at all!!! If I come across something I can't play, I practise it. I've been working on getting my repeated notes sorted out. I put in chords to a folk tune by ear; I'm making progress with that. I play guitar

music, which improves the reading of more than one line at a time.

It's quite difficult finding guitar music suitable for playing on the concertina, and also that's of any use. For example, if you find a guitar study where you're doing things on different parts of the keyboard, that must improve aspects of your style and technique. So that's worth working at, even if it is musically uninteresting.

J. *Which brings me to my favourite question... "What is concertina music?"*

DANNY. Well, there isn't much real concertina music around!

play two parts very well

J. *I do hope your answer to my next question is "Yes"... Now you know about Anglos and Duets and melodeons and Accordions, do you still feel inclined to stick with English concertina?*

DANNY. Well, the main reason I took it up was because it is so small, because my prime motive was for busking when I go to university. I didn't even know what it sounded like before I decided to play it. I've wondered about playing button accordion, but I'm refusing to let myself start on it in case it stops me playing so much concertina. And there are lots of concertina players about, so let them get good at it. There aren't many young concertina players who've got much hope of really exploiting it, so I think I'll probably be more use playing English concertina than I would any other instrument.

J. *Absolutely!!! Thank goodness for that. Any other comments Danny?*

DANNY. Yes, will someone please go out and write some English Concertina music?

(Postscript) Danny worked all through Summer 1991 packing lasagna, to save enough money to buy a first-class wooden-ended Tenor-Treble. So far he hasn't found one he likes enough to buy. So if any of you out there have a beautiful instrument to sell -I can't imagine a better home for it. Danny's home phone number is 0460-62970. Jenny Cox (Just don't play Y Viva Lasagna on it Danny - Ed)

FOLKWORKS WORE ME OUT!

By Stephen Lowe Watson

TAKE A LIST of tutors that reads like a Who's Who of folk: add about a hundred and thirty instrument-ists, singers and dancers keen to learn (and enjoy themselves) - and you have 'critical mass'. That was the theory and it certainly worked!

For a weekend, Folkworks (the Newcastle - based organisation run by Alistair Anderson and Ros Rigby) took over the Darlington Arts Centre (and, to the grateful bemusement of the landladies, most the B&B's within walking distance). Instrumental tuition, at beginner or intermediate / advanced level, included English concertina (taught by Alistair himself), guitar, flute and whistle, melodeon, fiddle and Northumbrian pipes. There were also classes on dance (North East Clog, Appalachian Clog and Social) and song.

Alistair is not only a sublime musician; he also turned out to be an excellent teacher; sympathetic, thoughtful and infectiously

enthusiastic. His classes ranged from philosophy to fingering; I've been trying to master those rapid repeated notes ever since... In between instrumental classes, we had the choice of ensemble playing with John Kirkpatrick's concert band, or the ceilidh band with Robin Dunn. I went for the the former (which included various fiddles, melodeons flutes, whistles, guitars, concertinas, a set of Northumbrian pipes and a harp). Having never played with a band, I discovered that as soon as that lot all got going together, I could hardly hear my own instrument at all!

On Saturday night, we were treated to a magnificent ceilidh - with an all-star band and spots from the array of talent assembled for our edification, including one of the students, a certain Maddy Prior (there to learn Appalachian clog dancing) who gave us a song.

Throughout the weekend, classes stretched

and breaks squeezed as we tried to cram as much as we could. There were informal sessions in the eating area and in the art gallery; and with Sunday afternoon's grand final concert looming, a certain amount of panic practising took place - especially among the concertinas, picked on by JK to lead off the concert. As a result I missed a talk on "Why do we do it?" - but it seemed a silly question anyway, (*sigh - Ed.*)

It was an intensive but exhilarating weekend and Folkworks ran it like clockwork. Events of such size and complexity are not run without considerable hard work and skill. If only British Rail could have managed my homeward journey with half the efficiency! But for all that it was a weekend to remember and, I hope, to repeat. •

(This was the first article I procured through menacing an I.C.A. member. Thanks Stephen!)

BERTRAM LEVY- A "MORE MUSICAL" ANGLO PLAYER

COMPETITION TIME

MANY YEARS AGO, Colin and Rosalie Dipper sent me a record by an American Anglo, Bertram Levy, Colin told me that this record was "More musical... than a lot of anglo players!"

Since this first superb record "Sageflower Suite", Bertram Levy has produced the equally wonderful "First Generation", and his excellent method (some of these are still available from the Dippers, phone 0985 40516). As he is to visit the U.K. in March 1992, it seemed an opportune time to write about Mr Levy, in the hope that more I.C.A. members here will get to know his music live.

At the time I hard Bertram's music, I was beginning to feel that the cliches about the instrument, ("rhythmn through effort", "mouthorgan with bellows") and the folk festival sessions pumping out "Shepherds Hey" were not all the Anglo was about.

Bertram Levy is one of the players that convinced me that this was right. Recently Bertram told me that he had been playing some "Brazilian music, and using the key of G minor a lot..." What next? With his dynamism and skill, he has brought the Anglo back to the place it should hold, "different but equal" to other concertina systems. Hear him and be more convinced yourselves!

If you wish to find out at first hand, he will be in Britain in March, leading the West Country Kilve concertina weekend 13th-15th (contact Pauline Wallace 03986 414), Bacca Pipes folk club, the Globe eighley, West Yorks (Friday 20th), probably a North Eastern Concertina &/or Folkworks session in Newcastle (Sunday 22nd?) and hopefully some other gigs too. If interested in future information, please phone me on 0943 46543.

HARRY SCURFIELD

Now the format of the newsletter has been changed, I'd like to go further and change the name, let's face it our present title won't grab potential new customers attention!

Hence the competition.

All you have to do is send me your suggestions for a new title by 20th February, and I'll print them in the next edition. We'll then have a postal vote on it. (I'll then choose the one I like best anyway because I'm like that!)

So far, I've come up with 'Bellows'

'Button Pushers Bulletin'

'The Folding Goat'

That should leave plenty of scope for the rest of you!

No expense has been spared in offering a stunning prize - a small but hideous plastic clown playing a green squeezebox shaped something (10p from the end of Hastings pier).

CORRESPONDENCE

I'm really pleased with the support I've received from all sorts of people. Keep the letters rolling in!

• The Reverend Kenneth Loveless sends his greetings to everyone, he sent a 'Christmas Message' to members but on hearing that there was to be no issue until January, suggested that I include his letter in December 1992.

• Les Branchett wrote in to say that he saw a sketch of Kier Hardy playing the concertina in a July 1895 copy of the "Strand Musical Magazine". He asks "Does anybody know - did Kier Hardy take the concertina to Parliament?"

• Gwen Dyke suggests that "one of the reasons for poor attendance at I.C.A meetings is the awful meeting place." She adds: "I'm afraid I am not prepared to go there anymore. In the past I have

suggested Cecil Sharp House."

• Philippe Sosman, a new member from Switzerland, is keen to track down records listed in Richard Carlins concertina method. "I have written to the different addresses stated where I could eventually buy these records, but after a four month wait, have not received any news. As you can imagine, my patience is running out, so I'm writing to you to see if you could possibly find these following records for me.

Concertina Solos:
"Alistair Anderson plays the English Concertina" (Trailer LER 2074)

"Concertina Workshop" (Topic/Free Reed 12 TFRS 501)
"Alistair Anderson" (Front Hall FHR08)

"Can you help Philippe, Alistair?"

Richard Carlin "The English Concertina" (Folkways FW8845)
Alf Edwards "True Art of the English Concertina" (Prestige/International 3060)
Lea Nicholson "Horse Music" (Trailer LER 3010). "*I've written to Lea about this one, I'll let you know - Ed*)

Can anyone help Philippe? To my way of thinking, it would be easier to listen to more recent records which are easier to track down, but just as inspiring.
How about ????????????????

Dave Townsend "Portrait of a Concertina" (Saydisc SDL 351)
Scan Tester "I Never Played to Many Posh Dances" (Topic 2-12T455/6)

Steve Turner "Braiding" (Fellside FE058)

Simon Thoumire and Ian Carr "Hoots!" (Black Crow CRO 225)
Alistair Andersons' "The Grand Chain" (CRO 216)
- for a start!

I'm hoping you'll all write in with suggestions of other records, to help Philippe.

• Gilbert Carrere wrote such a fascinating letter about concertinas in his part of France that I'm printing it in full in the next issue.

Do please write in and tell me about music in your part of the world (in French or German if you prefer).

I can't promise a perfect translation though - I thought Philippe was talking about playing with sailors when he was actually saying that he was at last learning to play using both hands at once! Whoops! •

DIARY

JANUARY

• South East Group Meets At Pennies'. 123, Burntwood Lane London SW17 0AJ, 2pm, Saturday 25th January. - 081 852 9181. Bring some of your favourite music.

FEBRUARY

• Sun 2nd Feb. - West Country Concertinas meet at Ruishton. 12pm-6pm 03986 414
• 8pm, 20th Feb. - Dodgy Button Concertina Band at Islington Folk Club, The George, Liverpool Road N1. Phone 081-881-0828.
• 3. 30pm 29th Feb. With Mike Hibbert. South East Group meet at Charlotte's, 47, Freshfield Road, Brighton (0273-603633)

MARCH

• 13th-15th. Kilve. With B. Levy, Claire Greenhow & Mike Hibbert Phone Pauline on 0398 6414.
• 20th-22nd. - Alastair Anderson at Glebe House in Cornwall. Phone 0726 883456 - sounds like the West Country is the place to be in March!

MAY

• North London Music Festival. 12th- 20th May. Arthur Clements Cup. Entries must be in by 15th Feb. 0494-762646
• 16th May - Bletchingly Folk Festival. Includes a workshop by John Nourse of Chippenham Festival fame.
• 23rd - 25th May -Chippenham Festival.

JULY

• Pat Robson recommends the St Audries "Holiday Week For Accordionists" in Somerset. He's even offered to send members an edited highlights from last year. If you want to know more, give him a ring on 0252-613934
• Sun 5th. - Ruishton 12pm-6pm.

AUGUST

• 3rd-6th August - Sidmouth Festival. All Saints Church Hall. 10am-12.30pm.

SEPTEMBER

• Sun 6th - Ruishton 12 pm-6pm.
• Concertinas at Whitney will be happening on September 26-27th. Jean Megfy, Dave Townsend and Harry Scurfield will all be tutoring.

ICA

COMMITTE BITS

Your subscriptions are now due folks. they are now £6 U. K., £7 Europe and £9 the rest of the universe. The new style Newsletter ain't cheap, so please give us a vote of confidence by sending in your money with a smile to John Wild. And while you're at it, do you know of any repairers or makers around your way? We're compiling a list of concertina repairers and makers as a service to our members so if you know of any, or are one yourself, please let John Wild know.

Howard Rosenblum is hard at work on the database and wants people to send in:

- A) Their postcodes,
- B) Their phone numbers,
- Q Their fingering systems.

Of course, all this information will only be available to other members if you wish it to be, but we do get quite a few letters of the 'I don't know anyone else in the world who plays the concertina' type and apart from suggesting the writer take up something more common like the Angolan nose flute, there's little I can do at present

I'm intending to print a list of members addresses in the next issue, so if you do not wish to be included, please let Howard know. His address is 41 Belloc Road, Littlehampton, West Sussex BN17 7EZ

Constitution - Whoops! - Item 6:3 Should have read 'Together with the exact wording'. I hope we can all sleep easy in our beds now that's been sorted.

NEW MEMBERS

Welcome to Christopher Todhunter. Not only has he signed up, but he's sent me a letter offering support and encouragement. He'll learn! His address is: 85 Bartholemew Road, London NW5 2AH.

(Whitney certainly did wonders for our membership numbers.)

CHANGE OF ADDRESS

Jurgen Faulborn now lives at: Schaftalberg 12, A-8044 Graz - Austria

GOSSIP

• Edie Reader was playing a Duet on Wogan' - • Dave Townsend was on 'Songs of Praise' (he still hasn't got all the artificial snow out of his bellows!) He was also interviewed by Richard Baker on Radio 4
• Simon Thoumire is turning professional from July 1992. •

MUSIC SUPPLEMENT

JENMY JONES - traditional

Single line 'melody' and 'chord symbols' as written here, are readily available to concertina players of all 'systems'.

+ 1 A music

Notes on harmony for beginners

An easy way to create a simple harmony line is to play a single note on the first beat of each 'bar', following the 'chord symbols', but playing eg. a single note of G instead of the chord of G, a single note of E instead of the chord of Em and so on.

The next step is to link these notes to produce a smoother harmony line, like this sample arrangement. Now try this principal on your favourite tunes.

+ 1 A music

If you still have fingers and brain capacity to spare, add extra harmony notes from the chords, given below for reference.

CHORD REFERENCE

The most commonly used chords are made up of the following notes :-

Major chords

C	- C, E, G
Db	- Db, F, Ab
D	- D, F#, A
Eb	- Eb, G, Bb
E	- E, G#, B
F	- F, A, C
F#	- F#, A#, C#
G	- G, B, D
Ab	- Ab, C, Eb
A	- A, C#, E
Bb	- Bb, D, F
B	- B, D#, F#

Minor chords

Gm	- C, Eb, G
Dbm	- Db, E, Ab
Dm	- D, F, A
Ebm	- Eb, Gb, Bb
Em	- E, G, B
Fm	- F, Ab, C
F#m	- F#, A, C#
Gm	- G, Bb, D
Abm	- Ab, B, Eb
Am	- A, C, E
Bbm	- Bb, Db, F
Bm	- B, D, F#

Seventh chords

C7	- C, E, G, Bb
Db7	- Db, F, Ab, B
D7	- D, F#, A, C
Eb7	- Eb, G, Eb, Db
E7	- E, G#, B, D
F7	- F, A, C, Eb
F#7	- F#, A#, C#, E
G7	- G, B, D, F
Ab7	- Ab, C, Eb, Gb
A7	- A, C#, E, G
Bb7	- Bb, D, F, Ab
B7	- B, D#, F#, A

Motes and arrangements by Iris Bishop. Copyright 1992.

THE SUN FROM THE EAST - arranged for solo English treble concertina by Jenny Cox.
Copyright 1990

This tune comes from the Hardy manuscripts and is printed in 'The Dorchester Hornpipe' ed. Joan Brocklebank 1977.

It is reprinted by kind permission of the Trustees of the Thomas Hardy Memorial Collection, the Dorset County Museum, Dorchester, Dorset.

STOP PRESS ... STOP PRESS ... STOP PRESS ...

Yorkshire Dales Summer Schools

Dave Townsend is organising two courses on traditional music, involving other top musicians like Martin Carthy, Dave Swarbrick and Tom McConville. Full details will be given in the next issue of the Newsletter, but advance dates for your diary are :- June 22-28th and August 16-22nd.

Phone Dave on 0993 705702 for information and bookings.

Change of venue

The Doggy Button Concertina Band are now at the 'Dog and Dumpling' in Southgate Road, Islington, on February 20th. The evening looks like becoming a real concertina feast with Ralph Jordan and Mike Hibbert doing support slots, so try and come along!

North East Concertina Group

The next two meetings are on Sunday 9th February and Sunday 8th March, at Newcastle Racecourse, from 2pm - 5pm.

Phone 0661 23822 for details.

Scottish Concertina Group

This group will meet on Sunday 16th February and Sunday 15th March at Grange Church Hall, Woodstock, Street, Kilmarnock, from 2pm - 6pm.

Phone 0563 27573 for details.