

CONCERTINA NEWSLETTER

Issue No. 6

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1. Editorial

Summer is nearly here, and the Concertina Revival is going from strength to Strength! Our subscribers now number well over 600, and all parts of the world seem to have their new Concertina players. Here in Britain, virtually every major Folk Music Festival this summer is having at least one Concertina playing workshop; at Cleethorpes, almost 100 attended Alistair Anderson's workshop on the English Concertina, and at Loughborough Festival, Lawrence Platt led two workshops on Anglo playing. And, in this issue, details of the first "Concertina Convention", sponsored by the Concertina Newsletter, a day-long "do" in Newcastle on Saturday July 22nd. Though the Newsletter's going through a bit of a financial crisis at present (see Item 2) we intend to produce a properly printed magazine starting issue 7, complete with music, drawings and photographs. The publicity material sent out with issue 5 has brought in many new players from all around the world, and the membership list is broken down by county and country for your information in this issue.

To help finance the future printing of the Newsletter, we've had some really fine T shirts which are for sale to subscribers. Available in three sizes and colours, these good quality shirts have a life size Wheatstone Aeola, silk screen printed, with the multi-coloured legend "Concertina Consciousness" worked into the fretwork of the instrument! The first batch of these were snapped up at Loughborough Folk Festival, but more are available at 75 pence plus 10 p. postage. Please state size (S, M, L) and colour (which, blue, yellow) preferred when you order.

Mr. F. J. Collings of Little Windsor, Rainham Close, Park Bottom, Redraith, Cornwall, who wrote the fine article on his early life in Cornwall in issue 7, invites any concertina player in this area to call in and visit him, anytime after August 10th, as he'd welcome a tune and a chat with fellow concertina players. Also subscriber, Mr. George Edney of 45 Lammas Lane, Paignton, South Devon, would welcome fellow subscribers who'd care to call. If any other subscribers would like to meet fellow players in their area, just write in and let us know!

The splendid Folk Shop of the EFDSS at Cecil Sharp House, London N.W.1. 7AY produces two excellent free catalogues of Folk of Folk and Song and Folk Dance books, which are full of music suitable for concertina and melodeon, and will also send you a full list of the year's Folk Festivals free.

Also the excellent "Bristol Folk News" edited by John Maker, Shamboe, Claremont Avenue, Bishopston, Bristol 7, is only 10 p. and is full of well written articles on Folk Song and Folklore, and good record reviews too. Send for a copy.

In the next Newsletter, we will have full details of John Kirkpatrick's solo album "Jump at the Sun" which features his anglo and melodeon wiperdry, and will be available through the Newsletter at generous discount. Also, an extensive Readershop Survey Questionnaire will be sent out to every subscriber to assess everyone's interests, experience, skills and preferences, and to establish a directory of concertinas and their numbers to enable more research to be done on sorting out makers, dates, and types of concertinas. If there is sufficient interest, and enough written articles are sent in, there'll also be an Australian news page, and an American page too - so let's hope our overseas subscribers can write some articles about their musical activities. Also if any British subscribers have any articles that they'd like to see in the Newsletter, do send them in, soon.

Have a good summer, full of "Concertina Consciousness"!

Neil Wayne

In Spring hundreds of flowers; in autumn,
a harvest moon;
In Summer, a refreshing breeze, in winter,
snow will accompany you.
If useless things do not hang in your mind,
Any season is a good season for you,

2. Finance of The Newsletter

Newsletter No.5 was, at 20 pages plus enclosures, the largest we've yet produced, but has brought with it a batch of problems : Firstly, postage costs, These have been increased by the GPO since issue 4, and the cost to post out a single Newsletter is now at least 5 pence. When one takes into account the large number of subscribers whose envelopes were heavy with issues (postage often 15 p.) and the 100 or so overseas subscribers (postage, surface mail, from 30 p. to 60 p.) for issues 1-5 at once), the size of the problem becomes apparent. Most British subscribers received issue No. 5 with a 2½p stamp, and I'm sorry if you had excess postage to pay! Part of this problem is that the supplies of large self addressed envelopes that subscribers have sent in over the last few months have dwindled, and only about 45 copies out of 600 of this issue are going out in envelopes sent in by subscribers. Secondly, though donations are still coming in, their average size has dropped, and not kept up with over rapidly rising circulation.

Thirdly, since I can no longer get the Newsletter printed at College, printing costs have gone up a great deal, especially considering the print run for NL5 was 700 and NL6 will be 850 to 900. Also it would be nice to ensure each subscriber gets a full set of back issues, but continual reprinting of back numbers is also expensive. Lastly I have to buy bigger envelopes to contain the larger issues, and these cost twice as much!!

However, all is not gloom; in addition to a gentle appeal for a few more donations, I've been supplementing the funds with a couple of fund raising projects; Selling the Alistair Anderson Solo Concertina Album (reviewed in this issue) at discount through the Newsletter has brought in a few pence a copy, and the wonderful "Concertina Consciousness" T shirts have been selling like mad at Folk Festivals, and good Folk Clubs, also bringing in a bit.

(Don't delay, order today: small, medium, large/ white, blue, yellow,/ long or short sleeved, all 75 p, + 10p postage!)

To cut down on printing expenses for back issues, all new subscribers starting with issue 7 are asked to pay 60 p. for a set of issues 1 to 6, or 10 p. for individual copies of back numbers (with the proviso that both back numbers and the regular Newsletter will of course remain free to those who can't at the moment afford a donation!)

Regarding the future progress of the Newsletter, I've been investigating various methods of printing the Newsletter as a bound magazine, with coloured cover, photographs, line drawing and diagrams, music and pleasant decorations, and really thing this will be possible soon. The cheapest we can produce the Newsletter by photo-lithographic printing is from £60 to £70 for 800 copies, and very good it will look too! The problem is, donations and fund raising combined never get any where near this figure each month, so I'd like to suggest the following :

Starting from November, (our first anniversary!) when we should have nearly 1000 subscribers, all new subscribers are asked to donate at least £1.50 a year - people who subscribed before that date, continue as usual.

The Newsletter readership survey questionnaire which is being sent to you with Issue 7, will have on it a note of your donations, stamps and SAEs and Newsletters received so far, and the answers to the questions will help greatly in planning the second year of the Concertina Newsletter.

Incidentally, those subscribers who don't wish to continue receiving the Newsletter can be taken off the mailing list by not returning the questionnaire - More about this readership survey in Issue 7.

I hope all overseas subscribers can help out soon with the high costs of postage - if you'd like your copies air mail for instance, the postage is an outrageous £1.44 an issue! Needless to say, we have to send all overseas issues surface mail.

I'm sorry I've taken up so much space with all this, but I want every subscriber to be in the picture regarding the future progress of our Newsletter. I'm sure we can start printing it as a fine little magazine soon, and then include the diagrams and detailed drawings, music and photographs, that will make it a much more informative and helpful service, but we need your help.

Finally, as usual, many thanks to the following, whose kind and helpful donations went a long way towards bringing to you issue No.6 of the Concertina Newsletter - and thanks to Joe for the poems.

C. D. Duckham	Margaret Burgess,	Hilda Gibson,	Ray Brock
Trevor Vale,	Paul R. Thomas	Mac and Vena McDougall	
H. Hague,	C. R. O'Connor	Mike Stutely	Harry Hatton
Bill and Helen Leader		Steve Wood	Jim Craig
John Golubowicz, again	Alison Macfarlane	M. G. Wells	John Price
Tom Ward	Graeme Symons	Arthur Rath	Robin Morton
Gary and Vera spey	C. D. Richards	Aubrey Richards	Frank Goodhey
Bruce Pearson	Dick Cross, again	Frank Pitt	Roger Burnes
Alan Pittwood	Arthur Austin	Maggie Morris	David Haxton
Pete and Chris Coe	Mike Billington	J. P. J. Entract	
Ken Bramhall	Marguerite Rober s	William Duke	Lesley M. Smith
Tony and Sue Lloyd	Paul Thomas	John Hazlehurst	Jennie Bassett
Ron Shuttleworth	Richard Tallet	Julian Pilling	John Maker

3. Forthcoming Events

A "Concertina Convention" In Newcastle on Tyne, Saturday July 22nd 1972.

All players and Collectors of concertinas, melodeons, accordeons, in fact fans of all types of free-reed instruments are invited to this day of music and workshops which is sponsored by The Concertina Newsletter and organized by Alistair Anderson Stefan Sobell and Neil Wayne. The programme is as follows :

1.00 pm. to 2.30 pm. Foregather in the 'Bridge Hotel', near Castle Garth.

2.30 pm. to 5.00 pm. in the Black Gate Bagpipe Museum, Castle Garth
(5 p. Ticket)

Talks on concertina repairs, maintenance and history; workshops on Anglo and English playing, in classical and folk styles, for beginners and advanced players, duet and melodeon players will be most welcome. Also, a question and answer session, and demonstrations by local traditional players and repairers.

5.00 pm. to 8.00 pm. Tea Time break : informal sessions or tours of Newcastle.

8.00 pm. until closing time in The Bridge Hotel, 15 pence each (room hire) Further demonstrations and workshops followed by an informal tune session, sing-around, soloist and concert with the assembled 'Grand Consort of Free Reeds'!

If you'd like to come to this, the first we hope of many such gatherings, around the country, send off the enclosed form, or write and let us know as soon as possible, as the afternoon session at least must be limited to 40 people. The evening session, attendance is unlimited. There'll be a large display of old concertinas and related instruments, and perhaps even a Concertina Band as well as many local experts.

Cambridge Folk Festival

28th, 29th and 30th July 1972. (information from the Guildhall, Cambridge)

Radio 3 - August 8th 1972, 11.45 am. to 12.15 pm.

An illustrated Talk on the history of the concertina by Neil Wayne, with many musical examples.

The Barleycorn Folk Club, Newcastle on Tyne

This club, late of the "Brass Man" reopened on Saturday July 1st - at the fine and friendly "Barley Mow" City Road, Near Tyne Bridge, Newcastle. Held every Saturday, its residents include Stefan and Liz Sobell and Dave Emery. The club room is cozy but small, so get there early!

Free Folk Concerts in the open air

At Waterlow Park, Highgate Hill, London N.6. Thursday at 7.00 pm.

July 20th Oak and Swan Arcade

August 10th Packie Byrne with the Peelers

July 27th Latin American Evening

August 17th The Southern Ramblers

August 3rd Martin Winsor and
Steel with Goliard

August 24th Cy Grant

Manifold Valley Folk Group

From 19th to 28th August 1972 - enjoy a cheap informal week in good company with Ceilidhs, Singarounds, Morris, climbing, music, caving, walking, or just lie around and do whatever you like! (Resident musician is John Kirkpatrick, so take your concertina!)

To Book : Contact :

Folk Camps Society
3 Barnfield Crescent,
Exeter, Devon.

Tel Exeter 74768

4. Record Review - by John Kirkpatrick

Alistair Anderson Plays English Concertina - Trailer Ler 2074 Stereo

The main difficulty in playing dance tunes on the English concertina is that the instrument lacks the inherent danciness of its bellows-wagging single-action squeeze-box cousins, the Anglo and the Melodeon. The liveliest reel can easily become a lifeless succession of slurring notes. Perhaps this is why the Irish players in Co. Clare, who constitute the main surviving tradition of playing dance tunes on the concertina, take the easy way out and favour the Anglo. At least on the double-action piano accordion you can cover up, a sloppy right hand technique by jabbing at the um-pa buttons on the other side. With the English 'tina there's no escape.

On his record Alistair Anderson overcomes this problem with phenomenal success. His playing is a model of clarity, brightness and control, and he phrases the music with a lilting rhythm that any instrumentalist can envy and admire. His decorations and variations on the tunes are ingenious in their conception and masterly in their performance, with one or two slips allowed through as proof of the man's humanity.

Nine out of the twelve tracks feature dance music, and not only do they comprise a magnificent collection of tunes, but on some tracks Aly has used as accompaniment fiddle, whistle, mandolin, banjo, and guitar in various combinations to create a surprising variety of textures in the music. My favourites are 'Another j g will do' where whistle and concertina alternate weaving around the other's tune, and 'Dorrington Lads', a duet on double-tracked concertina with superb variations and ending up with both parts in unison down to the last twiddle.

Double-tracking is also cleverly used on a Scott Joplin piano rag 'The Entertainer' using bass and treble concertinas to give a fairground organ effect. Although the record as a whole benefits from the inclusion of a different style of music I think this piece would have had a greater impact if at least one other part had been added to emphasise the jazzy quality about it. It's still pretty good though!!!

The most memorable tracks for me however are the two classical pieces. In the two-part minuets and Bouree from Bach's Sonata No. 6 in E major (and played in E major too) Alistair squeezes every ounce of expression his instrument can give. The change of mood from the minuet into the bouree is particularly impressive.

And now to the piece de resistance. On Bach's Polonaise from the Suite in B minor the whole range of the concertina family is employed as five different instruments are superimposed to give a rich blanket of sound. Despite repeated playing this track never fails to affect me physically by its sheer beauty. The playing of the different parts is combined flawlessly to give an ensemble sound like an organ. Cue for a new craze of concertina bands. This record has variety, pace and excitement. It is at once entertaining and inspiring. Buy it.

JOHN KIRKPATRICK.

5. Notes and Queries

Anglo Fingering

George Terry writes: "Could someone please advise me on the fingering of the Anglo? I have a 26 Key model in which the main Keys are G and D. The make I do not know although where the makers' name should be there is a Sally Army stamp (Blood and Fire, so it says). I have managed to work out the notes with the aid of a guitar and a 'first step' tutor but as the latter includes nothing on gingering, I find my fingers are not where they should be in the middle of a tune and I also find bringing my little finger into play very difficult. Help!"

The "first step" tutors are rather poor; they do have fingering charts of a range of angles in them, from 20 to 40 key, but since the Anglo is mainly played by ear this is little help. However, there will be a series of articles starting soon on basic Anglo technique for beginners, when all will be revealed! N.W.

The Honri Family

Roger Johnson writes: "I can add a note, to Fred Osborne's article about the concertina on the variety stage. Around the turn of the century one of the greatest concertina players of the music hall was Percy Honri. I've seen some posters of the period, which bill him as "The Concertina King". Never having heard him play (not surprising, as I wasn't around at the time) I can't comment on his playing. But I can comment on the playing of his grandson, Peter Honri, who I think is one of your subscribers. I saw Mr. Honri perform in a variety show in Cornwall a couple of summers ago, and he is brilliant. A remarkable player in the classical/popular idiom rather than the folk tradition. Like Jack Easy, Mr. Honri plays a midget concertina to great effect. Mr. Honri has performed on the stage and in films in other contexts too, notably as one of a band of street musicians in the film musical "Oliver!".

Yes, we're lucky enough to have not only Peter Honri as a subscriber but his Father, Baynham Honri and aunt Mary Honri has subscribers. Though Peter's very busy as a professional performer, we hope to print an article by him soon on Britain's most famous concertina-playing family. N.W.

Concertina Workshop in Scotland

Jim Craig, of the Traditional music and Song Association of Scotland, writes: "Our festival takes place on the weekend of September 8th, 9th and 10th. We are having a concertina workshop by Tom Ward of Edinburgh, but if any of your friends who can play the wee box good would like to come up they would be most welcome!"

Concertina Makers and Repairers

Gavin Atkin writes: "Could you please publish or inform me by letter or other means of a reputable company selling and repairing concertinas?"

This point is becoming the main problem of the concertina revival: though the long established firm of Harry Crabb and Son still makes quality concertinas, and repairs and sells second hand ones, the supply is very limited, and far out-stripped by demand. In addition, prices for both new and reconditioned instruments are likely to be beyond the reach of most young enthusiasts. Due to the skilled nature of the repair work, this too is often very costly. But since there most certainly is a worldwide revival of interest in the concertina, we of the Concertina Newsletter must organise

ourselves into some form of self-help co-operative, at least as far as repairs go, and this plan is underway: from information acquired from the membership survey questionnaire and from subscribers letters, we have a growing list of people who have successfully made reeds, tuned or repitched instruments, made bellows and other spare parts, and who would offer their services to fellow subscribers. As well as this, we'll continue to print regular articles on how to effect such repairs. As regards finding a concertina, I can only repeat Alistair Anderson's remarks made at his workshop at Cleethorpes: "if you're patient, and take your time looking, with little adverts in shop windows, parish magazines etc., you'll get a good instrument, perhaps slowly, but cheaply. If you're impatient, you can soon get a good instrument, but only at the disturbingly inflated prices asked nowadays!" N.W.

Wheatstone and Co.'s addresses

Frank Butler writes: "Wheatstone's moved to Duncan Terrace after leaving Ives Street, Chelsea. They shared the premises at Duncan Terrace, Isling, with a famous flute manufacturer, (Lafleur), another subsidiary of Boosey and Hawkes. The Duncan Terrace factory had all the plant from Ives Street, and all the staff of experts, by then few in number. The manager was Henry Minting, an outstanding player and teacher now in retail business on his own account, still handling concertinas, but much given to guitars."

6. The Accordeophone

A new type of Musical Instrument made by Lachenal & Co.

An instrument combining the lightness of the English Concertina with the tone of a piano accordeon. This instrument has a standard English Concertina keyboard but is made with three sets of reeds. Two treble in celeste with a lower octave coupled to them and having the same range of scale as the right hand keyboard of a Piano Accordeon, i.e. F-E. The tone is exactly that of a P.A. and as powerful, incidentally it has a much purer tone and is correctly in tune.

In presenting this instrument to the Musician we feel that we have at last met the needs of the single stave instrumentalist. Bandoneon & hot passage effects being easily obtainable without the hard work of learning and playing the Piano Accordeon keyboards.

An ideal instrument for Dance & Tango Bands. Small Orchestras & Open Air Mission work.

SPECIFICATION

Shape. Square with slightly rounded corners.

8½ ins square. Weight 8 lbs.

Blue Marble Bexoid finish with elaborate open frets.

40 keys. Imitation glass with spherical ends. Colour Red. Keys bushed in cloth.

Very light and extremely sensitive action and quick response. Wind Release Key.

Broad Thumb Straps. Wrist Strips. Shoulder strap fittings. Silver plated Finger Rests.

10 fold extra deep Red Leather Bellows.

Finest steel reeds in standard English Concertina screwed brass note frames.

High or Low Pitch

PRICE £20.00

Instrument is constructed with quick detachable tops, no screws, easily removed inside pans for accessibility. Made to last and keep in tune not to wear out in a year or two like many makes of expensive foreign made accordeons.

Instrument is supplied with a strong linen fibre stitched case.

The Lachenal Accordeophone (cont'd.)

This instrument was one of the last attempts of Lachenal and Co. in the 1930's to compete with the rapid rise of popularity of foreign accordions. Note the anti-accordion style in the Specification! Tom Prince of Consett, County Durham, who has one and sent the above Lachenal specification, says that they only made three or four and it is said that the production and subsequent failure of it contributed to the collapse of the firm.

7. Concertina Music for Learners. - Frank E. Butler

During nearly fourteen years of teaching concertina playing for the London Education Service, and more years than that as former Secretary of the International Concertina Association, I have incessantly been asked to suggest music for concertina players of all grades of ability.

Players of the English Concertina are easiest to help, even if not easy to satisfy. For beginners, the best tutor is easily that by Alf Edwards, so often recommended in this Newsletter. It is published by Boosey and Hawkes over the Wheatstone imprint, and the present price is £1. Like all tutors, it advances too quickly, but that is an outcome of the economics of publishing. Mr. Edwards wrote much more than is included in the book, and I believe planned a second volume, but the selection of his material was limited by what could be afforded at the price. It should therefore be used as the centre of a course, and widely supplemented.

Tutors for other instruments (which can be borrowed from public libraries) abound in simple exercises and pieces for beginners, which often sound well on the concertina, and are good practice. Try the tutors for oboe and trumpet first, and then go on to the flute and clarinet.

Violin tutors are less useful for beginners, as the music involves bowing exercises, and is often in sharp keys which may be employed too early for concertina beginners. Advanced players could however, get great benefit from the exercises in the bigger violin tutors by Loder, by Flesch, and others, sometimes issued in several volumes at prices around £2 per volume.

Simple violin studies are first class for beginners, and Adam Carse was a prolific composer of tuneful studies, largely intended for school use. Most of his books are carefully graded, and designed to extend the players ability. The violin music of the Associated Board of the Royal Colleges of Music is published annually, in a book of exercises and pieces for each of six grades, from Junior to Advanced. Much of the music for past years is still available, and so the student can buy if he wishes to, several books of the grade suited to his ability, and later buy books of a more advanced grade as his skill increases. The library he thus acquires will be of permanent value.

Song books could be very useful, both community songs and folk songs. There is one drawback; that a separate note is used for each syllable of the words, which is confusing to players expecting to find quavers linked in rhythmic groups. However, try them, for it is delightful to find yourself playing some old favourite at a stage when you have not mastered the art of keeping in time.

What do I use in my classes? I ask all students to buy Edward's Tutor, but I also have my own Elementary Course, which is issued on loan in photo-copies, one page at a time. This course is a series of exercises, each planned to introduce only one or two technical points. For example the first exercise plays only the note "C" in crotchets and minims, the second exercise adds the note "D" and semibreves. In 85 exercises it goes through four time changes, and seven key changes, used the commoner expression marks, and includes simple chord work. The best pupils complete it in three terms. I explain everything verbally, using also the blackboard, and demonstrating.

I have a text ready in manuscript, which if printed as I would like to see it, would explain each **point** as needed, and I have also planned to issue it as a taped course with exercises. No publisher would undertake to issue it, I fear, and it would inevitably be very costly if produced by me for **resale**.

For my advanced pupils I have a Series II of four tuneful studies which are moderately difficult. These are photo-copied on to two sheets. There is also a Series III, for the serious student who wants studies for steady practice. Series III comprises nine sheets of exercises, some in each of the major keys up to four sharps and flats. Included are suggestions for phrasing, which show how some of the exercises can be played in six different ways. Advanced Exercises for the English Concertina, Series II and III together, are obtainable for 65p plus 4p postage from H.D. Arthur's Folklore Bookshop, 2, Haltbridge Cottage, Oast Road, Hurst Green, Oxted, Surrey. It is just possible that my Elementary Course may be available in in photo-copy by the autumn.

My classes do a great deal of concerted playing, and I make a great point of including much sight reading, which I think is vital. I use ordinary orchestral sets, but re-write the bass and transposing instruments. In addition I have many sets which I have arranged myself for concertina groups, and these I think most successful, for in the one group I am able to provide difficult parts for advanced players, and parts graded down to the requirements of the almost beginner. A good student takes his part in concerted playing within the first term.

From my library of about four hundred sets for concertina groups I change most of the music for every lesson, so that is in some cases several years before a piece comes up again. In addition I produce something completely new about every three weeks.

There is an average of twelve reasonable players in each class (beginners excluded), but there have been occasions when I have rehearsed groups of thirty or more, probably up to eighty players on about three occasions. Big groups require an awful lot of music to be written.

vI have taught Anglo and Duet also, but that story must wait for another Newsletter.

8. Small Ads.

WANTED: Cheap, playable or repairable anglo in G, for Morris accompaniment. Roger Johnson, 15 Berwick Avenue, Chelmsford, Essex.

FOR SALE: Lachenal Soprano English 48 key returned to modern pitch by Crabb fair condition and healthy noise. £30. John Rodd, 145 Grand Avenue, Berrylands, Surbiton, Surrey.

WANTED: Best price paid cash for 56 key "Bortone treble" English Concertina preferably Crabb. Ray Brock, 94 Church Road, London N.17.

WANTED: Jeffries Anglo in good nick. Telephone Tony Rundle, St. Albans 65605.

WANTED: Information about John Matthews Stroh and his firm of phonofiddle makers "Stroviols". If any subscriber possesses a Stroh violin or Japanese fiddle of the same type, i.e. one string fiddle with horn or "phonofiddle", of any type, I should be pleased to hear from them. I am also looking for a copy of Turner's Japanese fiddle tutor and should be pleased to buy or borrow a copy. Julian Pilling, 126 Railway Street, Nelson, Lancs, BB9 9AC.

WANTED TO SWOP OR BUY: Old or damaged concertinas and other metal reed instruments, or Concertinas with unusual labels, stamps or keyboard arrangements. Labels I'm very interested in are G. Jones, Shakespeare, Ebbelwhite, Sedgwick, George Case, Louis Lachenal, Nickolds, Simpson, Joseph Scates, Myers, Howson, Winrow, G. Jeffries, W. Jeffries and early Crabb. Condition is unimportant and I'd prefer to part exchange them for some of my more modern playable Anglos and English instruments. Large and small duets, Bass and Contrabass concertinas are also of interest. Information to Neil Wayne, c/o The Newsletter.

9. Subscribers letters

John Widdowson, of Sheffield University's 'Survey of Language and Folklore' writes: "We'll be pleased to distribute the copies of the Concertina Newsletter to members of the Survey of Language and Folklore who are interested in folk music and musical instruments, and would be very pleased to become subscribers to future issues.

I am taking this opportunity of enclosing some material about the survey and hope that it may go somewhere towards an exchange of views on matter of mutual interest. The Survey journal Lore and Language has included quite a lot of material on folk songs especially an article by Tony Green serialised in three issues on the ballad, McCaffery.

I hope we can continue to keep in touch and exchange views and material and I am confident that members of the Survey Team interested in your work may get in touch with you independently regarding their interest in both folk music and musical instruments".

I'd strongly urge any of you interested in British Traditional song, speech, dialect and customs to investigate the survey. As well as the survey Journal, 'Lore and Language' they can supply lots of advice and materials to help folksong and folklore collectors. N.W.

Rod Stradling writes: "I was pleased to see John Kirkpatrick's letter refuting the statement that the English is superior to the Anglo. Although I feel it is more the case that each instrument is neither superior nor inferior - merely more suited to a particular type of music. The important thing is to build up a style of playing suited to the instrument and one's own personality - and it is this style - resulting from the limitations of the instrument (all instruments have limitations) - which determines the type of music which can best be played .. Also as John says, the dance tunes, Morris and Sword dances most suitable for double action instruments have in fact been heavily influenced by years (or generations) of performance upon them. In short, it is the instrument which creates the style and the music, and the sensitive musician who has the good sense not to overstep these limitations.

These limitations can be severe. As a melodeon player (G/D non-chromatic) I know there is a lot that cannot be done, and yet the scope is still fantastic - often things you would not think possible. Listen to Suffolk melodeon player, Tony Hall, and see what I mean. He is the only player I have heard who seems to have fully explored the possibilities of this 'limited' instrument.

Will you please soon print some very basic information on concertina maintenance, repairs and tuning. Many of your correspondents display ignorance of these simple basic facts (like a driver who can't change a wheel!). I think many new players give up just because a couple of out of tune reeds, a buzz, a broken spring or a lost pad. Concertinas are so easy to repair that anyone should be able to do simple maintenance, given a few basic instructions.

In one of the earlier issues you describe a Bandoneon as just a large concertina. As an ex-Bandoneon-owner I would like to inform your readers that they are not tuned the same - in case anyone decides to buy one and finds it an expensive mistake. The rows of buttons give gapped scales and the missing notes have to be picked up from other rows. Also some of the notes are double action, some single and one or two only half action - altogether a very complicated instrument - so be careful!

One little tip. A four row anglo (C row, G row and 2 accidental rows) can easily be altered to C G D + accidentals by swapping the notes around in the accidental rows and retuning 5 reeds. This makes playing in the key of D straightforward and maintains the character and style of the music in this key - very useful if you play much with a fiddler".