

# THE CONCERTINA NEWSLETTER

## FOR PLAYERS AND COLLECTORS OF THE CONCERTINA AND RELATED METAL REED INSTRUMENTS

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by Subscription.  
Supported by donations.

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### 1. EDITORIAL

#### Newcastle Meeting

The first "Concertina Convention", in Newcastle on Tyne, in July, was a great success. All the 40-50 Subscribers who came to the afternoon and evening sessions enjoyed themselves and I think everyone went away a little more knowledgeable and even more enthusiastic. The afternoon session, held with the help of Stefan Sobell, in the Black Gate museum, concentrated on discussions about history, repairs and various playing techniques for Anglo and English. Alistair Anderson was on top playing form, and we were honoured to have Mr. Gordon Cutty, a renowned local player who has recorded for the BBC, together with his pupil Marie Robson, to play their amazing arrangements of English Concertina music for us. The evening playing session was ably led by Alistair who persuaded nearly everyone present into giving a tune or two, and there was even a burst of singing towards the end. We're glad to announce that the Second Concertina Convention is to be held in Long Eaton, near Nottingham with John Kirkpatrick and Aly Anderson on September 2nd. For more details see Item 3 in this issue.

#### Southport Concertina Bands

I spent July 12th watching the Orange day Parade at Southport, Lancs., a splendid occasion for the Concertina enthusiast, because over 20 of Liverpool's Concertina bands marched in the grand Parade. Notable amongst these bands were:-

Colonel Sanderson's Memorial Concertina Band,  
which play large McCann System Duets.

The Pride of Aintree Concertina Band,  
who play duets and anglos.

The Protestant Reformers Memorial Band

and many more than I can list here. I'm preparing an article on all the Liverpool bands, and hear that Bill Leader of Leader Records is planning to record the bands in their local clubs.

### Repairs and Spares

In addition to having quite a list of Concertina repairers now, I've also been in touch with several craftsmen who can make hexagonal leather boxes, thumb and wrist straps, and square wooden Concertina boxes strong enough to stand on! If there's enough demand, I can order lots of these items and supply them to subscribers very cheaply indeed, so there'll be more details about repairs, leather work and box prices in the next issue.

### Subscribers Lists

With over 700 subscribers now, it just isn't possible for everyone to get a complete list, as it would weigh 1lb! What I suggest, is that people who'd like to get in touch with fellow subscribers in their area should send in a request with, if possible, a small donation, under 70p, and I'll print out a list of the subscribers in their county and its adjacent counties - for foreign subscribers, I'll send the list for the whole country or continent.

### Record News

Production and distribution delays have held up a new batch of Alistair Anderson's solo Concertina Album (reviewed last issue). A new batch is coming next week, so the many subscribers waiting for it will receive one soon. If you'd like a copy of this important record, I'm afraid the price has been put up, but you can still buy it through the newsletter at £1.50 (plus 9<sup>1</sup>/<sub>2</sub>p p+p) - a saving of nearly 40 pence over the shop price.

Perhaps one of the best records featuring Anglo Concertina and Button Melodeon ever made is John Kirkpatrick's solo album "Jump at the sun" released on Leader (Trailer LER2033 stereo) next week. Now one of the most original of the innovators who are enlivening the Folk Concertina and Melodeon scene, John K. here demonstrates his inventiveness and virtuosity with Morris tunes, Reels, Hornpipes and jigs, some five songs, and a breathtaking piece of classical anglo playing that to me is alone worth the price of the album! He's supported, amongst others, by his wife Sue Harris's singing and oboe playing - which blends beautifully with the concertina. Through the kindness of Bill and Helen Leader, Newsletter subscribers can buy this record at £1.50 (plus 9<sup>1</sup>/<sub>2</sub>p p+p), a saving of 35 pence, so please send in your orders as soon as possible.

### Concertina Consciousness T-shirts

After selling out at Loughborough and Cambridge Festivals, some more of these fine garments "essential for every true free-reed fan" have arrived. See Item 2 for details.

### Next Edition includes:

A Concertina study by Frank Butler, with hints on how to play it well. The start of the new tuition courses: firstly John Kirkpatrick's guide to painless Anglo playing, and secondly, a guide to English Concertina song accompaniment techniques

by Frank Pitt of Australia, and articles on the Concertina in Irish Traditional music. Also, another free photocopy of an old Concertina catalogue, and the long awaited Readership survey questionnaire.

Finally, a bit of good news: Alf Edwards, Britain's most famous Concertina player, and teacher of many of today's younger players, is out of hospital now. Good luck from us all, Alf!

And good luck to all you out there, too!

Neil Wayne.

Shadows on the moon  
Bright silver on the water  
Reflecting fragments of broken thought  
Ripples of the mind.

All things are one, there's no division  
No ifs or buts or whys  
No hopes or fears  
No tears that fall  
All things simply ARE.

C. Hamilton

## 2. FINANCE OF THE NEWSLETTER

### Subscriptions

For the benefit of New Subscribers, here's a summary of the suggested subscription charges which come into operation with Issue No. 8.

British Isles:	£1.50 per year
Europe:	£2.00 per year or equivalent
America, Australia:	\$7.50 per year, surface mail
Asia:	\$12 per year, air mail

Back Issues 1-7 - 10 pence each, 8 onwards, 15 pence.

The Newsletter remains free to those who cannot afford to subscribe, or to those who prefer to make donations occasionally. All we ask is that you keep in touch with us to let us know how you're getting on and notify us if you change address or wish to stop receiving the Newsletter. Also, if postage rates go up again, we might have to ask for a bit more help!

### Helping Hands

We'd especially like to get in touch with people who have access to photocopy facilities, to duplicators, and to photo-litho or offset machines and can get such work done "cheaply". Similarly, with the new magazine format starting in issue 8, any artists, draughtsmen or illustrators who could provide help with layout, with line drawings of Concertina parts and repairs, or do nice drawings of Concertinas and other musical subjects, would be welcome to send in their work for use in the magazine. (Ideally, we need an expert Concertina repairer and player, who's a good artist and typist, has his or her own printing machine and paper factory, and is very rich! - but no such person seems to have subscribed yet .....).

### T-shirts

The "Concertina Consciousness" T-shirts are going fast. Everyone who wrote in should have theirs now. I have another three dozen left, a few tiny ones for tots at 70 pence. Sizes 28, 30 and 32 and small, medium and large in assorted red, blue, green and mauve colours all at 75 pence, and some nice scoop necked, long sleeved ones in orange, blue, and light green at £1.20p. (The makers sent better quality ones this time, hence the different prices for long sleeved ones).

State a couple of preferences when you order, and if possible include 5 to 10 pence postage.

If there is sufficient demand, we hope to produce some more T-shirt designs, such as "bellows power" and "Melodeon Magic" worked into suitable designs, and we're open to further suggestions - send your own designs in, perhaps? (Thanks for the "Concertina Consciousness" design to subscriber Mick Scott of Nottingham, by the way).

### Future Production and Finance of the Newsletter

If all goes well, issue 8 of the Newsletter will be the first in a printed magazine format, and should vastly improve the quality of our journal. We'll also have much more space available for articles, drawings and photographs, and this is where you come in; if you've been thinking of writing something, now's the time to do it! Articles on your use of the instrument, the Concertina and Melodeon in your country, repair hints, queries, and of course, criticism will all be very useful. With more space, we'd like more adverts from you, so any professional players, club and concert organisers, magazine editors, festival promoters, craftsmen, repairers and lonely hearts are all welcome to advertise in the Newsletter. Private rate is 15 pence for as much space as you need:- business, companies, shops etc - cheap space rates on enquiry.

Many thanks to the following subscribers, whose generous donations have kept the Newsletter going, and growing!

Peter Persoff	Robin and Donna	Peter Lerner	K. D. Pearshouse
George Collings	Chris Dillon	David Gillett	Margaret Burgess
W.H. Wake	R.H. Mann	Dick Lofthouse	Michael Aslin
Peter Honri (again)	R. Humphrey Lewis	N.J. Nimmo	Kate + Doug Brown
John Lawes	Don Shimmin	Henry Daniels	Edward Ryerson
Brian Harris	John Watcham	Graeme Symons	Alan Pittwood
William Duke	Rev. Ken Loveless	Mike Cockerill	Harry Mousdell
Rod Ward	Jenn Colley	John Bagnell	
Bob Powell	Ben Thackeray	C.D. Duckham	
Tony Davis	Dave Blayney	Ivor White	
Janice Lane	Chris Wendt	Ewart Russell	
R. Brown	S.D. Hobbs	Bernard J. Wrigley	



### 3. FORTHCOMING EVENTS

#### Whitby Folk Festival

From August 20th to 25th - The Concertina Newsletter hopes to have a display and stall there - but if you haven't got tickets, enquire at E.F.D.S.S. Northern Area Office.

#### The Second "Concertina Newsletter Convention"

The second great "Concertina Convention" is to be held in Long Eaton, near Nottingham, on Saturday, September 2nd 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 Neil Wayne, with workshops by John Kirkpatrick, Alastair Anderson, and others.

The Programme is as follows:-

- 1.00 p.m. to 2.30 p.m.: Foregather in 'The Locomotive', Cross Street, Near the Market Place, Long Eaton
- 2.30 p.m. to 6.30 p.m.: In the Club Room of the Locomotive:  
Talks on Concertina repairs, maintenance and history, workshop 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. Also a large display of old and interesting Concertinas and early reed instruments.
- 6.30 p.m. to 8.00 p.m.: Tea-time break, rolls, pies and sandwiches available, also time for informal sessions and workshops, or tours of historic Long Eaton.
- 8.00 p.m. to Closing time: In the Club Room of 'The Locomotive' (15 pence to help with expenses).

Further demonstrations and workshops, followed by an informal tune session sing-around, soloist spot, and concert with the assembled 'Grant Consort of Free Reeds'.

Long Eaton is near the M1 motorway, Junction 25 (travelling south), or Junction 24 (travelling north). From Nottingham, the A453 passes through the Market Place, and bus service X99 from Birmingham and Tamworth, 10 from Loughborough, both stop near Cross Street - ask for "The Green".

#### 7th Annual Eastern Regional Festival, Kinross, Scotland - 8th, 9th & 10th Sept., '72

For the second year the T.M.S.A. will hold this Festival at Kinross.

The Festival will take the form of Concerts, Ceilidhs, Competitions, Dances and informal music sessions in Hotels and pubs.

Again the concerts and ceilidhs will feature the best of our traditional musicians and singers. For the first time the Cullivoe Fiddle Band make the long trip from the island of Yell in Shetland. Shetland fiddlers Tom Anderson and Aly Bain will also appear. Other instrumentalists include whistle player Alec Green, Champion 3 Row Button Box player Willie Black, and Clarsach player Alison Kinnaird. Singers

include Belle and Sheila Stewart from Ratray, Davie Stewart, Glasgow. From Forfar come bothy ballad singers Charlie Murray and Adam Young. For the first time a reciter appears at Kinross, Eddie Martin from High Valleyfield in Fife. Another innovation will be the Concertina Workshop conducted by Tom Ward, to be held on Sunday 10th in the Victoria Hotel between 12.00 and 14.00 hours. Anyone interested in the Tina, be they players or not, are welcome. A visitors concert will again take place featuring visiting singers not on the official bill, this will be compered by Archie Fisher.

Competitions will be held for singing (men & women), whistling (oral) diddling, Accordion, Melodeon, Fiddle, Mouth Organ and Scots Ceilidh Band. Silver Cup and Certificate Awards will be given

The Festival begins on Friday evening with the opening concert and a dance. On Saturday the competitions are held followed by a concert and ceilidhs. Sunday starts with the Concertina Workshop and after 2 concerts we end with the farewell ceilidhs.

There will be a festival shop selling tickets, folk records and items of traditional craft work. We also intend to feature a demonstration of Corn Dolly making in the shop. Neil Wayne of the Concertina Newsletter also hopes to bring some old and interesting concertinas, publicise the newsletter, and meet Scottish subscribers!

Kinross has 7 Hotels and 3 camp sites.

All in tickets: £2 (excluding Competitions), Concerts: 40p.

Ceilidhs: 35p. Dance: 40p Competitions: 15p.

Programmes 20p. (Including postage), information and tickets can be obtained from:

John Watt,  
Tethyknowe Farm,  
Blairingone,  
Dollar,  
Clackmannanshire. (Tel: Saline 295)

#### Bromyard Folk Festival - 15th, 16th & 17th September

Many Concertina playing performers at this one, and lots of Morris sides. Also John Kirkpatrick and Sue Harris. Tickets and info from Jim Braunigan, 224, Greendale Road, Coventry CV5 8AH.

#### London Folk Music Festival

October 20-22nd, Cecil Sharp House, London NW1.

#### Third "Concertina Newsletter Convention"

Saturday November 18th, with Alastair Anderson and many London players. This is the first to be held in London - but as yet we haven't found a suitable venue. If anyone's local pub or Folk Club room is vacant on that Saturday afternoon and evening get in touch with Neil Wayne right away.

SECOND

WEST RIDING FESTIVAL OF FOLK

TO BE HELD IN

DEWSBURY

FRIDAY & SATURDAY 6th/7th OCTOBER, 1972

SATURDAY 7th OCTOBER

Artists appearing include:

TONY ROSE - THE SONGWAINERS - TONY CAPSTICK - THE DRUIDS - MORRIS LONGSWORD -  
MAYPOLE - COUNTRY DANCE

M.C.'s - BILL PRICE & MICK HAYWOOD

PARADE - CONCERT - SONGSPORTS - CEILIDH - EXHIBITION

And a two hour Concertina Workshop, to which all Newsletter Subscribers  
are invited.

FRIDAY 6th OCTOBER

PRE-FESTIVAL CONCERT WITH ROGER SUTCLIFFE & DIS DISLEY

FURTHER INFORMATION AND TICKET APPLICATION from: Wendy Price, Broomfield House,  
Halifax Road, Dewsbury, Yorks. Tel: Newsbury 2000.

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NOTES AND QUERIES

Harry Daniels of 253 Northfield Road, Kings Norton, Birmingham B30 1E6, writes:

"If anyone in the Birmingham area is stuck for a repair I would be glad to help him out. Also if there any classical players around Birmingham who would like to form a quartet I have enough instruments, including a recently acquired bass (Wheatstone, West Street) when I have returned it from Bb to C, and cut a new fret to replace the part that's broken".

The playing of classical music, especially quartet playing is an essential part of the Concertina revival: I hope any such players in the Midlands will get in touch with Mr. Daniels. NW.

Mr. E.A. Garner, writes:

"When I hear the Concertina sometimes by chance on the radio or television it sends the blood surging through my veins. One such occasion was when I tuned in by chance to 'Talk on Sunday' on Radio 4, Alistair Anderson played a haunting Scottish traditional tune, 'Dark Island'. I was neatly knocked over by it. I heard a record of the same tune on Family Favourites this time with a backing of sea gulls and wave moises: very good!

I would love to play this tune and I wonder if you could find out for me if the music is available and where obtainable. It would not matter which instrument the tune was written for as long as I have the melody line".

If anyone can help Mr. Garner, his address is 63 Laburnum Road, Leicester.  
NW.

#### T.R. Willis, a Concertina repairer

Bryan Harris of Swansea, writes:

"In issue No. 3, page 3 Concertina Tongues and Timing, mention is made of T.R. Willis of 29 Minories, London. Some weeks ago I acquired a 20 button Lachenal Anglo, which I have since been repairing. It may be of interest to note that T.R. William's name and address was written in pencil on the inside. The number of this box is 3150. It still plays well, except for the G reed on the right hand, which is broken.

I wrote to 29 Minories, to make inquiries but my letter was returned marked 'No such number in this road'!"

#### A Lachenal Bill of Sale

David Peel of Nottingham, writes:

"As one only very recently bitten by the Concertina bug my ignorance is considerable, and although it is being slowly lifted by our excellent Newsletter I have not felt able as yet to answer our over-worked editors call for more subscribers articles. However I may be able to make a small contribution to the dating and numbering controversy presently raging! I recently acquired a Lachenal Edeophone Duet complete with the original bill of sale from Lachenals at Little James Street, London, to the original purchaser, a Mr. A. Beech. The number of the instrument is 4683 (engraved onto the metal end) and the date on the bill is 26th April 1929. The price of the instrument new was £26-12-0 (61 key professional model) and Mr. Beech secured a trade-in allowance on his "old 48 keyed Concertina" of £1-5-0! Incidentally Lachenal's telephone number is listed on the bill as "Museum 6322", a number sadly more apt today than in 1929!"

If any other subscribers have a good idea of the date and number of their instruments, please let us know, so we can build up a list to help others date their instruments. NW.

#### Accordion Workshop Manuals

Arthur Rath of 80 Pecksniff Street, Liverpool 8, writes:

"I am interested in chromatic accordions to the extent that I run a band of some 26 players, the instruments we play are 23 button key Amatori by Hohner and 23 button key Paola Soprani. What I would like to know is where I can purchase a workshop chart of the reed lay-out; you see we are on the road every week! My dilemma is that there are four reed blocks two for each row of buttons but containing four reeds for each note to make the four voices up. When a reed goes, which say is C sharp, what are the corresponding reeds that make the four voices? If we had such a chart, we could then try to get the replacement reeds, but not knowing what to enquire for its no use enquiring! Hope you can help us in this difficult matter."



Can any of the accordion-lovers help Mr. Rath's band? I would suggest writing to Hohner in Germany, to the Accordion Times or to Bells, the Accordion specialists in Surbiton. By the way, it must be quite a musical experience to hear 26 skilled chromatic accordion players at once! NW.

### Concertina Repairs

Wes Williams of 109 Rectory Lane, Long Ditton, Surrey, writes:

"As you probably know yourself the hardest thing for a beginner (like me) to do is to get a tina in tune and with little wind loss. Perhaps then a few people over the land would volunteer to patch up tinas for beginners in their area for some meagre pittance just to get them on their feet. Beginners don't really want a precision job, just a few adjustments to get their tinas in a reasonably playable state. Anyway, if you like, you can publish my address and say that I'm willing to help out any beginner to the best of my limited ability just to start the ball rolling."

### A Joint Concert by Frank Butler's Concertina classes

Mr. Butler's two classes met together on July 1st at Holloway; twenty English and two Duet concertinas, plus violin and piano, for in addition to the overtures Barber of Seville and Rosamunde, a Suite by Horowitz, Quartettes by Haydn and other works, they played a piano-concerto and a violin concerto. There was a core of experienced players of course, but one student, a girl from Chicago, had only just completed three terms, and she took a full share of the playing.

## 5. THE CONCERTINA IN CORNWALL, AROUND 1890

In those days, the tina was a very popular instrument in Cornwall, you could near one in many houses. At Xmas time, groups of four or five would come around - we played mainly to the higher class folk, and to the farmers, when we could get a glass of cider and a piece of Xmas cake, but the working class, who were mainly players, would join in with us with their rinas, and we found many good players. Sometimes they gave us a step dance in the kitchen, with a drink of wine. The Tina was a lovely instrument for quick music. Then at Xmas time we'd have dance parties in the kitchen. We used to have one dance, we would do, "The Polka", and at intervals all dance and meet at the centre. Then we had another dance called "The Heel and Toe", and we finished with a jig. They were the best days of our lives. But the Methodists, they would not open the doors to us, but we only played one selection to them before we would knock on the door, but no answer. But when Billy Wesley came round with his Fiddle and Chapel Choir, they would open the door and listen! But you give me the tina with Bones, Triangle and Tembourine: it was something worth listening to, and at times, one of us had to give a song, which was my part - I used to sing "I shan't forget the day when I was born" and "If we hadn't any women in the world". Of course, the days were different then, you could always buy a tina in the shops from 4/- to 5/- and many used to buy one just to have a bit of fun for the Xmas, and my belief is that is why many learnt the tina. Of course, they only had brass reeds, and when they went out of tune we should throw them in the duet bin. You could not get them tuned. But if you had one with Steel Reeds, German make, you could not wear them out. My father had one called "The Nightingale" for 21/-, it was a handsome tina, much better than the Edeophone, with every corner chamfered. But lastly my father bought one by Jones of London: of a Summers evening you could hear it

nearly 2 miles away! There were five tina players in our family and 2 melodeon players. But I am sorry to say there is no tina players in my own family, only 3 or 4 accordaon players. People today get so much in their heads they have no time for music. When I was younger, I never went out of an evening, I was always humming the tunes I played, at my work, so I was always happy. If ever there was a wedding, 3 or 4 neighbours would go to the Church Gate with their double-barrelled g ns and when the couple arrived they would open up and fire in the air! Bang Bang - Bang Bang!! and after the wedding service and the couple left for home - Bang Bang - again! Then, after the Wedding Breakfast was over, out would come the Tina, and dance in the kitchen until the early hours of the morning. People of today don't know what life is - what we old people enjoyed!

Then of a Saturday night or at Xmas time, many would take their tinas to the pubs and after closing time they would do step dancing on a farm waggon with the tina, and dance for prizes. I have had many a happy Xmas in the olden days. We would disguise ourselves as Ladies - some would lift our skirts up to see what clothes we had on inside - we used to bleachen our faces with a piece of Cork. You was lucky to get a shilling from each house in the olden days, but as the years passed, we got more. I remember we went to a farm and struck up, and after a while out comes the farmer - "what are you doing boys?". My brother, being the eldest said "Giving a tune, maaster", the farmer answered "I wish I had my gun loaded". Well that put the wind up me because I was only a boy. So he said "You are doing very well boys" and gave us double amounts of money!

Many players would go to a fair and learn some of the Fair Organ tunes, and would play them off when they got home. Some had a wonderful ear for music, but had no money to learn music. My father was a marvellous player, and when we wanted a dnce we had to ctach him in a good mood to play for us. We used to invite many young ladies, then after the party, the young men had to take them home and walk miles in the country, but we got a nice midnight kiss X! Lovely days!

Then there were players who would play in the Church Service, with the organ, and also with a Brass Band, but in olden days, workers could not get any time off. There were many good players in the area, if only they had the chance of someone to bring them forward!

F.J. Collings

Mr. Collings tells me he'll be glad to welcome fellow concertina players at his home; which is: Little Windsor, Rainham Close, Park Bottom, Redruth, Cornwall. NW.

#### 6. THE TOMMY WILLIAMS STORY - part 3

Concluding the interview with this founder member of the International Concertina Association, who worked as a tuner and reed-maker at Lachenals for many years and now has a small business buying, selling and repairing concertinas.

Neil: Who were the Chidleys?

Tommy: The Chidleys were nephews of Sir Charles Wheatstone, his name was Rock Chidley. They carried on up to the 1930's and 40's and the elder of the brothers died and left the youngest son. Well, he'd never made no will, and some of the family wanted the business sold. Booseys was after these premises in West Street, Charing Cross, the old Chidley place.

Neil: I have an old tina with the label "Chidley maker, late finisher to Wheatstone and Co." - Does this mean he used to work for Wheatstones?

Tommy: Well, Chidley sort of started the business - Sir Charles Wheatstone though he invented a lot of things, always had other people to carry 'em through, work 'em out. He wasn't really involved with the business premises at all, wasn't really involved, they just carried the name on. Chidley was the last owner of the business. His father never made no will, the business was shared and he lost all interest. He'd come there once a week, sort of supervising. Meanwhile, Lachenals was going strong, exports as well, a vast quantity. Other makers couldn't compete with the methods they used. A bloke'd slog his eyes out to make a set of reeds - it'd take him a day - a long day at that. With Lachenals, you'd help yourself to reed frames and tongues from boxes; they gave you two files, one for reducing and one for fine tuning. Wheatstones used to do 'em up in packages, and I don't suppose there was few over, just enough, so no mistakes!

The pay was 10/3d for doing an Anglo, a guinea for doing an English, and they paid 9d for a girl to make a bellows.

Neil: Did you meet Alexander Prince - the great Duet player?

Tommy: Quite a few times: he was very eccentric, and talked of nothing but the tina and music.

Neil: Did workers go from one maker to another?

Tommy: Not much, but when Lachenals closed, one of our finest tuners, name of Green, he went to Wheatstones, they wanted him bad. I started doing accordions, but I did a few tinas for Wheatstones and they said "Come along to us". I said "I'm busy with accordions", but I got fed up with 'em, though.

Some of Lachenals' staff went to Wheatstones, my mate that was putting the shutters up, though he'd had the opportunity of learning the trade fully, he went out and did odd jobs like what a boy could do, and saw to the despatching. He worked at Lachenals for 45 years, stamping out frames and cutting up steel for the notes, and his father before him.

We finally closed in 1936 - it was the depression, very often they'd have no money to pay out for the workmen. They'd go and say "Where's the money?", and the boss got so fed up he decided to close the works down.

Neil: Was demand dropping off then?

Tommy: No, we could have ticked over with repairs done, far from making. We had the whole world, Wheatstone couldn't compete with us - Lachenals' methods of making were much quicker, more or less mass production. All the uprights where the levers go was pushed in all in one go. Other makers, they put 'em in one by one, with a hammer, but ours was pushed in with one go. The brass reeled instruments, they was all stamped out, tongues and all, all that had to be done to 'em just tuned. They was all fitted, some as accordion making - the frame was stamped out, reed was stamped out, all to within a fraction of an inch, all the parts shaped out by a planing machine. Later on Wheatstone had that. When I made sets of reeds, they'd give you the pen boards with a set of empty frames already in, knocked out on a fly press.

Neil: How many sizes of reeds in, say, an English?

Tommy: Well, there's not much difference between the two halves; they used to number the reeds, for us to go by, biggest note 22, smallest note, No. 1.



The paper circle on the pen boards was just to guide you. When Chidley made 'em, he just stumped, branded his name on 'em. The little numbers like L13, R15 stamped on the ends were to guide the tuners.

Neil: Did any other makers try to make all the reeds in one piece?

Tommy: No, we were the only people who done it, and only on the cheap brass reed ones. Most of the cheap ones turned out for about 50 bob were brass reed. Brass reeds were still being made to turn out a cheap instrument, mostly they was exported.

When the firm finally closed, Ballinger turned over all the Salvation Army orders to Harry Crabb, whose father was dead then, rather than let Wheatstones have it. Well, the machinery and all that was put up for sale, along came Wheatstones and bought the bloomin' lot up, and scrapped most of it. Nobody else could get it - well, I didn't have the money, it was offered to Harry Crabb and he didn't have the money. It all went for as little as a hundred quid, including the gas oil that drove the machinery. They took barrow loads of unfinished work, they'd come into it alright.

Neil: Do you wish you'd have had the chance to get hold of it?

Tommy: Yes, I could've done with it. Me and my mate and one of the pan-board makers we had a lot of repairs that'd never been called for - partly finished Edeophones, we had 'em. I ought've been inside ..... Of the bosses, Ballinger died in the infirmary, his two sons, they went into the motor car business. Sanders didn't have no sons in the business.

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#### A Gentle Wind - FV Hsüan

A gentle wind fans the calm night;  
A bright noon shines on the high tower  
A voice whispers, but no one answers when I call;  
A shadow stirs, but no one answers when I beckon.  
The kitchen man brings in a dish of bean-leaves;  
Wine is there, but I do not fill my cup,  
Riches and honour are the handmaids of Disaster.  
Though gold and gems by the world are sought and prized  
To me they seem no more than weeds or chaff.

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#### The Red Cockatoo

Sent as a present from Annum -  
A red Cockatoo.  
Coloured like the peach-tree blossom,  
Speaking with the speech of men.  
And they did to it what is always done  
To the lorned and eloquent.  
They took a cage with stout bars  
And shut it up inside.



7. THE CONCERTINA CONSORTE PROGRAMME

THE CONCERTINA CONSORTE

Robert Jamason - Founder  
Boris Matusewitch - Musical Director

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Boris Matusewitch - Treble Concertina    Cathy Roskam - Treble Concertina  
Robert Jamason    - Cello Concertina    Ruth Weiss    - Viola Concertina

Sunday afternoon, May 21, 1972 at 2.00 p.m.  
The Church of the Good Shepherd

236 East 31st Street (between 2nd & 3rd Ave.)  
New York, New York

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P R O G R A M

1. Concerto - D minor (Two Violins) ..... J.S. Bach  
    Vivace - Largo - Allegro  
    Cathy Roskam - Boris Matusewitch  
    Pauline Styler - at the Piano
2. Pavane..... Faure (arranged by B. Matusewitch)
- Quantetto ..... Mozart (K 285a)
- Fugue - G minor..... J.S. Bach

Cathy Roskam - Boris Matusewitch  
Ruth Weiss - Robert Jamason

3. Duo ..... Mozart (K 423)

Ruth Weiss - Boris Matusewitch

4. Adagio & Menuet (from "Divertimento" - D major) ..... Haydn  
Duo No. 1 ..... Beethoven

Boris Matusewitch - Robert Jamason  
(Obbligato accompaniment)

5. London Trio No. 1 ..... Haydn  
Variations on a Ukrainian Folk Song ..... Kabalevsky  
(arranged by B. Matusewitch)

Cathy Roskam - Ruth Weiss  
Robert Jamason

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Boris Matusewitch, as his father before him, has concertized in most parts of the world. He has been soloist with many symphony orchestras and a frequent soloist on radio and TV.

Robert Jamason is a Corporate Vice President.

Cathy Roskam is a professional actress and has appeared in her own production of Jean Genet's "The Maids" here in this church.

Ruth Weiss does administrative work in a large corporation.

All are students of Boris Matusewitch.

## READERS LETTERS

John Price of Clevedon Somerset, writes:

"Thank you for the news letters I have just received. I found them most interesting and I have already learnt a lot that I didn't know before. My interest is mainly playing the melodeon which I have Reg Hall to thank for. I heard him playing it on an L.P. by Cyril Tawney and when I heard it I knew I had to learn to play and so through the news letter I should like to say thank you Reg.

I am a relative new comer to the melodeon world as I have only been playing for three months, but I have already had a great deal of pleasure in trying to make my own music and I wish I had found out about the melodeon before."

Harry Ellis of New Waltham, Lincs, writes:

"I am very interested in your efforts to gather together all those who are concertina minded.

I have played all my life, (Banjo and English concertina), at some of the biggest clubs in the country, also B.B.C. some time ago, but always felt I was ploughing a lone furrow. The Grimsby Telegraph gave me a very good write-up and photo when I played recently at the Grimsby Fretted Instruments Society's meeting, and I've met many people who were intensely interested in the concertina and Banjo, but could find no means of furthering this interest - your idea of a 'Newsletter' should do a great deal to bring these enthusiasts into close touch with each other. I am keen to help in any way I can. This much neglected instrument deserves a better place in this 'Amped' up Guitar age of which so many of us are heartily sick, and I am sure you will soon have many people joining you in your efforts.

My own Concertina is a Lachenal 56 Keyed Edeophone (Circa 1895) which is still in excellent 'nick' and which I retuned to modern pitch myself. Musically, I make all my own arrangements from piano score and have a repertoire, ranging from The 'Kerry dancers' to such items as 'Poet and Peasant' - there are not many people nowadays who appreciate the enormous versatility of the instrument and at concerts I have often been complimented after springing one of the 'Heavy' ones on them - "How do you get so much out such a little instrument?"

Leslie E. Cox of Coventry, writes:

"I was very pleased to receive your very interesting letter and had my father been alive I know he would soon have got me to bring him to see you. He died three years ago and up to 12 months before he died he used to fetch his concertina down and try a few tunes on it. I'm afraid he was never very good and only played for his own amusement. One of his favourite tricks was to wave it round and make it sound like church bells ringing. When we lived in Birmingham in the 1920's my father took me one night to the Empire or the Hippodrome (I don't think they are there now) to see a man named Percy Honri play his concertina and his daughter, Mary, play an accordion. I was about 12 or 14 years old then, I am 63½ now. They played, I think, one number only, "The Lost Chord". I can see and almost hear them now and I shall never forget it."

Paul Thomson of West Wickham, Kent, writes:

"I have only been receiving your newsletter since issue 5, but one glance through it made me want to buy a concertina. Up until about 10 months ago

I had only been vaguely interested in British folk music - on account of the fact that I had a very wide taste in music (ranging from Desmond Dekker to Frank Zappa to Toscanini and stopping at all stations) and therefore did not concentrate on one particular sort. Then my friends who had a Morris side persuaded me to join them as a dancer; as I did, thinking it might be a laugh. The first tune I heard was "Shepherd's Hey" which struck me as being catchy and simple, so on returning home I dug out an old C Harmonica, which I remembered having around somewhere, and with only one or two bum notes, was soon able to play the tune. This was my introduction to 'suck-blow' music proper, and after a couple of weeks I bought myself a couple of Hohner vamps in G and D, and started playing in a pub in New Cross with some of the boys. Our band consisted of piano-accordion, guitar, fiddle and me sucking and blowing. (Subsequently they bought me a drum set for when we did dances, but that's another story). Favourite tunes of ours, apart from "Music while you work" and odd pieces by Haydn and Richard Strauss thrown in for a laugh, were such ones as "Mucking of Geordie's Byre", "Cock o' the North", "Blaydon Races", "Hunters Morris", "Jimmy Allen", "The Flowers of Edinburgh" and so on. I used to vamp most of the time, occasionally breaking into melody or harmony. It was great fun I can tell you, but very exhausting blowing a mouth-organ all night.

Then I decided that the morris side might in future need a spare musician, so I bought a G and D Hohner melodeon for £10 from Bob Henson of Hartley Morris Men six months ago. Because I had already sussed the "push-pull" idea on a mouth-organ, I didn't find the melodeon too difficult. To date I have mastered about 3 dozen morris tunes and a number of other tunes.

Not long ago a friend of mine, Dick Matthews of an Essex Morris side, the Benfleet Hoymen, sent you my address, and I got my first copy of the Newsletter.

For some reason unknown I was determined to get hold on an anglo with all speed, although not really thinking I would succeed with it. I was lucky enough to get a B F Jeffries for £22 from John Watcham of the Chingford Morris men. It sounds as clear as a bell, and to my surprise is unbelievably easy to play. After two weeks I am tackling tunes I found difficult on my melodeon and playing tunes in minor keys (don't ask me what key, I never was much good at theory and I can't read music) I have even managed to punch out "Papa Stoor" the Orkney slip jig, much to my own surprise. At the moment I am getting practice with "The Nutting Girl", "Princess Royal", "Trunkles", "Country Gardens", "The Old Woman tossed up", "29th May", "I'll go and list for a sailor", and many others. (Only two on that brief list did I ever bother to play on melodeon).

Can you or anyone suggest any other tunes for me to practice, perhaps country dance tunes, which I know very little about, or perhaps tell me of any records where suitable tunes can be found. These need not necessarily be played on concertina, as the tune is what I need most."

Peter Persoff of 2639 Russell Street, Berkeley, California, U.S.A., writes:

"I am one of a contingent of American "Reed Freaks". I play the melodeon, and would like to meet some melodeon players when I am in the British Isles this fall, so if anybody could advise me of clubs to go to, etc., I would be grateful. If anyone wants some American instruments, I might be able to find and bring some over, if they will tell me what they want".

Peter is melodeon and tina player in the "All Oakland Ceilidh Band" - I hope British club organisers will drop him a line, especially concertina conscious clubs, so that he can visit you.

NW.



Boris Matusewitch of New York, U.S.A. writes:

"Thank you very much for the Newsletters. I found them very interesting. It is a wonderful service to the concertina 'cause'. I've always been amused by comments about which is the best instrument in the concertina family and the reasons given. The best instrument is the one the player enjoys playing regardless of range, pitch; or any other mechanical construction. All instruments are a compromise between range and performance and the only adequate treble and bass on any one instrument is on the piano, organ period. The instrument one likes and enjoys playing is the best instrument!

Enclosed is a programme of an ensemble concert I gave with some of my students. They did very well. I will certainly keep you posted of all concertina activities here in the States. Please keep me informed through your Newsletter."

Mr. Matusewitch is America's most renowned Concertina virtuoso and teacher, and in addition to giving regular concerts, teaches many American players. He publishes the Five Week Course Method for English Concertina. His concert programme is published in this issue. NW.

Mr. Will Gardham of London writes:

"In an earlier newsletter article on the lesser known makers the name of Shakespeare is mentioned. I am not sure if the person I am going to write about is the one referred to; if it is, then here are some words that might be of interest.

Sometime in 1908 I took an interest in the concertina as the result of my father taking me to a Sunday League concert at Camberwell Palace and heard Percy Honri play. Dad said he would buy me an instrument made by a Mr. Shakespeare (I do not now remember his Christian name) who was a member of dad's club - North Camberwell Radical in Albany Road, S.E.5.

For a period I used to go to Mr. Shakespeare's house in Camberwell Road and watch him work on the instrument - I think it was a Crane duet - each week. He would give me a lesson before leaving. I tried for a time but probably because I needed to learn bass and treble music I stopped playing: I have very much regretted it ever since. I was more interested in mechanics, motor-cycles and cycling.

About 1910-12 I saw Mr. Dean's (North London) advert and he took my duet in exchange for the English instrument I still have and which I thought would be easier to play. Unfortunately, my other interests were stronger so I never made a real start until about 8-9 years ago.

All I can now remember of Mr. Shakespeare is that he was a very painstaking man - probably about 50-60 years of age then and used one of the rooms of his house as a which looked out on to the main road. The house was demolished about 10-12 years ago at a rough guess."

The gentleman mentioned by Mr. Gardham could certainly be the T. Shakespeare who made Concertinas. I only have one, a 48 key nickel-ended English in poor condition, with the name and address "T. Shakespeare, 110 Oakley Street, London SW" stamped on the right hand end. Naturally, it would be interesting to hear of more Shakespeare instruments. Mr. Gardham is an ICA member, and a member of Mr. Frank Butler's Battersea Institute Concertina class. NW.



9. SMALL ADS.

Wanted: Cheap playable or repairable 20 key Anglo. Bob Powell, Darnaford, Longdown, Near Exeter, Devon.

Wanted to swap or buy: Old or damaged Concertinas and any other old metal reed instruments, and Concertinas with unusual labels, stamps, decorations or keyboard arrangements. I'd be interested in any melophones, symphoniums, square concertinas, and bandoneons that people may wish to part exchange. Concertinas I'm specially interested in are those with the labels of G. Jones, Shakespeare, Ebbelwhite, Sedgwick, George Case, Louis Lachenal, Nickolds, Simpson, Joseph Scates, Myers, Howson, Winrow, G. Jeffries, W. Jeffries, Journet, Metzler, Murdock and early Crabb. Condition is unimportant, and I'd prefer to exchange them for some of my more modern playable Anglos and English instruments. I could also trade for some of my Banjos (Grey, Winsor and Vega), Guitars (Ponorno, Lacote, Gibson), Mandolins, Phonofiddle, Citterns, lutes, or for old Fairground penny amusement machines, stereo rock records or antique silver! Large and small duets, Bass and Contrabass Concertinas are also of interest. Information and enquiries to Neil Wayne, c/o the Newsletter.

FREE - Half-Siamese kittens, house trained, to a good musical home. Derby area. Inquiries, c/o the Newsletter.

"STOP PRESS" - Late addition to Forthcoming Events

Folk Concert in Mond Hall, Clydach, near Swansea, on Saturday September 9th, 6.30 - 11.30 p.m. (60p tickets).

With: Bob Davenport and the Rakes, Fred Jordon, Barry Dransfield, Gordon McCullough and Trevor Hyett, and the Coventry Mummers.

Tickets from: Council Offices, Pontardawe, Swansea.