

Free Reed

THE MAGAZINE OF THE CONCERTINA REVIVAL 22 1975



You are invited to
THE 11th CONCERTINA CONVENTION

The 11th great "Concertina Convention" is to be held at **The Folk Centre, Park Lane, Poynton, Cheshire**, on Saturday, March 1st, 1975. All players and collectors of Concertinas, Melodeons, Accordions, in fact fans of all types of free-reed instruments are invited to this day of music and workshops, which is sponsored by "Free-Reed" and organized by Neil Wayne, Alistair Anderson, and the Folk Centre.

The Programme is as follows:—

- | | |
|-----------------------|--|
| 1.00 to 2.30 p.m. | Foregather in The Bar, Poynton Folk Centre (Hot meals available). |
| 2.30 to 6.00 p.m. | In the Club Room of the Centre: (25p entrance)
Talks on Concertina repairs, maintainance and history, with separate 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, an informal Concert Spot, and demonstration by local traditional players and bands, and the new technical and repair workshop.
We're happy to announce that Alistair Anderson and Frank Butler, who have both written excellent concertina tutors, will be with us to play, and to lead workshops.
There'll also be a large display of old and interesting Concertinas and early reed instruments. |
| 6.00 to 7.30 p.m. | Tea-break; rolls, hot pies and sandwiches available, also time for informal sessions and workshops.

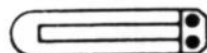
The Centre has a fine cafe and games room. |
| 7.30 to Closing Time. | In the Club Room of The Centre (25p to help with expenses).
An informal tune session, sing-around with soloist spots, and concert with the assembled company. Licensed bar, and snack service. |

Poynton is on the A523, between Hazel Grove and Macclesfield. Park Lane is right in the centre, and Poynton is within easy reach of the M6, and very close to Manchester. Derby and Nottingham, West Midlands, Liverpool and Bradford/Leeds are all within a short travelling time.

There is overnight sleeping space available — bring sleeping bag (and cushions!) — those requiring orthodox accommodation should let me know beforehand, or contact Mike and Pauline Walthew, on (061) 428-3186 (eve), for this and any other information.

There's no fixed limit on numbers, though to be sure, drop a line to Free Reed.

See you there!



FreeReed

THE MAGAZINE OF THE CONCERTINA REVIVAL

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EDITORIAL

ELEVENTH CONVENTION — POYNTON FOLK CENTRE, SATURDAY MARCH 1st.

Poynton Folk Centre is noted for its great Easter Festival, and the Festivals Committee are our hosts for this event, our Eleventh! Alistair Anderson and Frank Butler will be with us, and ace engineer Ron Shuttleworth will be leading a special repair and technical workshop, let's hope as many of you as possible can make it — the details are on the facing page.

FORTHCOMING EVENTS

- Fri. Feb 28th. A Memorial Concert for Mick Robinson. At the Blind Institute, Beverley Road, Hull, 7.30 p.m.
- Sat. Mar 1st. Poynton Concertina Convention.
- March 28th-30th. Poynton Folk Festival
- Barnsley Folk Festival
- Inverness Folk Festival
- June 27th-29th. Berkshire Festival
- July 6th-13th. Willie Clancy Summer School, Miltown Malbay, Co. Clare, Ireland.
- July 11th-13th. Redcar Folk Festival
- Aug 7th-10th. Fox Hollow Festival, Petersburg, N.Y. 12138, USA.
- Sat. Sept 27th. Wheatstone Centenary Concert.

AMERICAN NEWS

For those of you interested in the Midwest Concertinas Scene, drop a line to Jack Zimmerman, at 52237 North Donald Road, South Bend, Indiana, 46637. He recently organised a great "Concertina Carnival" — Two days of Continuous Concertina music, with 100 Midwest Concertinists, and has a Concertina Convention due on April 5th and 6th this year.

Free Reed has been invited to the great Fox Hollow Festival in upstate New York, between the 7th and 10th August. We intend to present a Concertina Band at this event, so here's an advance warning for all of you: I'd like as many as possible of our North American Concertina players who are planning to attend Fox Hollow, to write in to me if they'd like to participate in this Band. There'll be special music written and arranged for the band which will be distributed well in advance of the Festival, and I hope anyone interested will offer suggestions on suitable tunes and arrangements. Info about your concertinas (range, pitch, type etc.) would be useful too.

The recent Sing Out! magazine, Vol.23, No.4, has a teach-in section on Fiddle, guitar, banjo and yes! — the Anglo concertina — it is worth reading, and you can get copies from 106 W. 28th Street, New York City, NY 10001 — send a dollar or more.

FORTHCOMING ARTICLES

The long awaited series of repair articles have been re-written in collaboration with Ron Shuttleworth and will start appearing soon, as will the edited series of articles on playing the Anglo, written by John Kirkpatrick.

I recently spent a week researching future articles in London, and spent some time with Harry and Neville Crabb. Extended interviews with the Crabb Family will appear in future issues featuring the history and new policies of the firm. I also interviewed Mr. Harry Minting, concertina expert and last manager of Wheatstone and Co. in the late 1950's, and his comments will feature in our special Wheatstone Centenary issue later in the summer.

THE SUBSCRIPTION CHANGES

There's been an interesting response to the annual report and subs increase. There's not space here to quote at length from the responses, so I'll report on this, and the projected future of Free Reed in the next issue.

FREE REED MUSEUM NEWS

Little progress on the building so far — but the Museum has been given a unique donation of Sir Charles Wheatstone's personal collection of unusual free reed and woodwind instruments, including many patent prototypes and developmental models. Unfortunately many of them are in urgent need of substantial restoration, and we're applying for a Science Museum restoration and conservation grant for this purpose.

TAPICERS TOUR

Free Reed is organising the first central England tour of the well-known London based traditional singers TAPICERS. They feature the concertina, and song accompaniments from Frank Warren's English concertina are excellent.

Any club organisers who would like to offer a date please contact me at Derby 840935.

ENVELOPE CRISIS

At time of writing, I cannot locate sufficient 9" x 4" brown envelopes to post out this issue! Anyone with access to bulk-envelope supplies out there? — By the way, you are welcome to pay your subs "in kind" — £3 worth of stamped, UN-addressed 9" x 4" envelopes will be gratefully accepted!

FINALLY

Many thanks for all the support, advice, and constructive criticism received from you since the Annual Report issue. Also best thanks to Paul Ricko for great cartoons, all our advertisers who've stuck with us, Gill Ford for skilled typesetting, all the folks who've contributed articles and reviews, and "Concertina Lover" of London for a lovely book.

Keep in touch
Neil Wayne.



A Photograph of the Concertina Band at The Salvation Army School for the Blind, Likoni, Kenya —
Probably one of the few surviving Concertina Bands in the world.

THE INTERNATIONAL CONCERTINA ASSOCIATION'S
FIFTEENTH FESTIVAL

will be held

at Whitfield Memorial Hall, Tottenham Court Road, London, W.1.
(Close to Goodge Street Station)

SATURDAY April 26th 1975 From 10 a.m. to 10 p.m.

- ADMISSION** — A charge of 30p will be made for the programme, which will allow admission all day.
- REFRESHMENTS** — A set tea will be served for 25p. Tea and biscuits will be available at intervals. Lunch is available at many restaurants and cafes in the neighbourhood.
- PROGRAMME** — Both halls will be available for rehearsals, and the public will be admitted. The main Festival will be held in one hall and full details will be given together with provisional times of classes in the admission programmes. A list of competitors and times of competing will be issued at Whitefield Hall, on April 26th.
- ADJUDICATOR** — Miss Vera Kantrovitch, FTCL., LTCL.
- ACCOMPANIST** — Mr. John Winter, B.Mus.ARCO.
- CLASS FEES** — The fee for each class will be 20p. per person, except for Class 12 and 13 where the fee will be 65p. for the entry.
Competitors must also purchase a programme to obtain admission to the Hall.

tapicers

Dave East
01-459-7334

Frank Warren
01-722-0166

or 53 Cobbold Road, London, N.W.10

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ENTRY FORM

THE INTERNATIONAL CONCERTINA ASSOCIATION FIFTEENTH FESTIVAL. APRIL 26th 1975

Please despatch to: Mrs. Ruth Ware, 65 Byron Road, Wealdstone, Harrow, Middlesex by April 5th.
See Rule 1 and Rule 12.

From: _____ (Name) Date: _____

Address: _____ 1975

Please note Please note my entry for the following classes

	£	p
Class B1 Beginners "English" Concertina, with test piece	_____	_____
Class B2 Beginners "English" Concertina, own choice	_____	_____
Class 1 English Concertina, Elementary, with test piece	_____	_____
Class 2 English Concertina, Intermediate with test piece	_____	_____
Class 3 English Concertina, Advanced, with test piece	_____	_____
Class 4 "Duet" Concertina, own choice	_____	_____
Class 5 Two Concertinas, own choice	_____	_____
Class 6 Folk Dance Playing, own choice	_____	_____
Class 7 Junior Players, own choice	_____	_____
Class 8 Three or four concertinas, own choice	_____	_____
Class 9 English Concertina, Intermediate, own choice	_____	_____
Class 10 "Ear" Players, own choice	_____	_____
Class 11 English Concertina, Advanced, own choice	_____	_____
Class 12 Five or more Concertinas, own choice	_____	_____
Class 13 Five or more Concertinas, with test piece	_____	_____
Class 14 "Duet" Concertina, Elementary, own choice	_____	_____

STATE NAME OF GROUP: _____

Please forward programmes at 30p each.

Programmes will be sent by April 16th. No other acknowledgement
will be made. Donations will be accepted gratefully and acknowledged.

REMITTANCE
ENCLOSED £
FOR TOTAL



TOPIC

The label for folk music SONGS OF EAST ANGLIA



SAM LARNER/A GARLAND FOR SAM 12T244

The first-ever British LP by one of the father-figures of the folk revival. These 1958/9 recordings present Sam Larner at his best. Alphabet Song/Merry Month of May/ Napoleon's Dream/London Steamer/Bonny Bunch of Roses/Barbara Allen/The Smacksman/The Lofty Tall Ship and others.



CYRIL POACHER/THE BROOMFIELD WAGER 12TS252

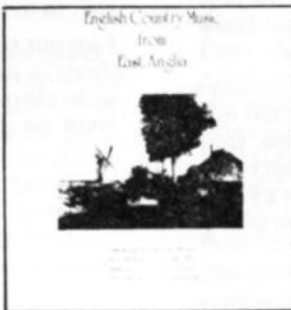
At last, a full LP by the most famous of the singing regulars at the Ship Inn, Blaxhall. The Green Bushes/Nancy of Yarmouth/The Maid and the Magpie/The Bog Down in the Valley/Australia/Joe Moggins/The Black Velvet Band/Flash Company/Plenty of Thyme/I'm a Young Man from the Country/The Nutting Girl & others.

Music of East Anglia: a Topic Selection



BOB HART/SONGS FROM SUFFOLK 12TS225

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reedwrite

SOME REPAIR HINTS from Peter Persoff

A common problem with older instruments is sounding two notes at once when only one button is pressed. This usually indicates a warped reed pan. When the reed pan has warped, the separates no longer seal tightly and air can leak from one compartment to the next, sounding the reed in the next compartment as well as the one you want.

One way of fixing this is to place the reed pan flat again so it does not "rock" and put on new felt or leather (better) gaskets. However, I have found an easier way, which is this:

Remove all the gaskets across which air has been leaking. They will often be grey, from having dust collected in them. Also, if one separator is leaking, there is probably another one leaking opposite it. Then you find a piece of soft leather that is tapered. This is not too difficult, as most leather is naturally thicker in some spots than others. Cut out new gaskets, placing them so the thicker end of the leather is at the outer edge of the reed pan — thus the extra thickness of the leather will fill the gap caused by warpage. Ordinary white glue is good for this job, and you can place weights on the reed pan with the gaskets down on a flat surface to help the new gaskets get into place with the old ones. There is no need to take out any of the reeds.

Whether you're sharpening or flattening, you have to remove metal from the reed, and after too many trips back and forth, they lose their tone. Don't be dismayed! You can make a new reed by breaking off a slightly larger reed from a piano accordion and filing it down to size and pitch.

THE NORTH LONDON MUSIC FESTIVAL 1975.

will include one class for concertina solo. It will be held on 10th May at St. George's Parish Hall, Cranley Gardens, Muswell Hill, London, N.10. Class 117 will be for a concertina solo by a competitor of any age, time limit 5 minutes, entrance fee 50p. Closing date 5th February, 1975. Entries to Miss P. Page A.R.C.M., Wood Meadow, Burtons Lane, Chalfont St. Giles, Bucks. Phone Little Chalfont 2646. It is hoped that a large number of players will enter, as a good show of support will encourage the

Your Letters

Festival Committee to add more concertina classes to the syllabus in subsequent years. "Worthy of Free Reeder's support!" N.W.

Ron Shuttleworth writes

"I have twice recently met someone who told me that they had come across several Concertinas for sale at the same time but that they "could only afford to buy one of them". Follow-up operations proved barren.

Considering the effort that goes into attempts to locate good instruments, this is a horrible thing to happen. It is also unnecessary. I therefore make this offer/appeal to anyone who finds themselves in a similar situation.

If they will put down a small holding deposit and get in touch with me, I can arrange the necessary finance to purchase the lot en bloc. The original finder takes what he wants and I pay for, and dispose of, the remainder.

Apart from the ethical considerations, there is an additional advantage that people will often accept a lower offer 'for the lot' — to our mutual benefit.

I must stress that this is not an offer to provide H.P. to individuals.

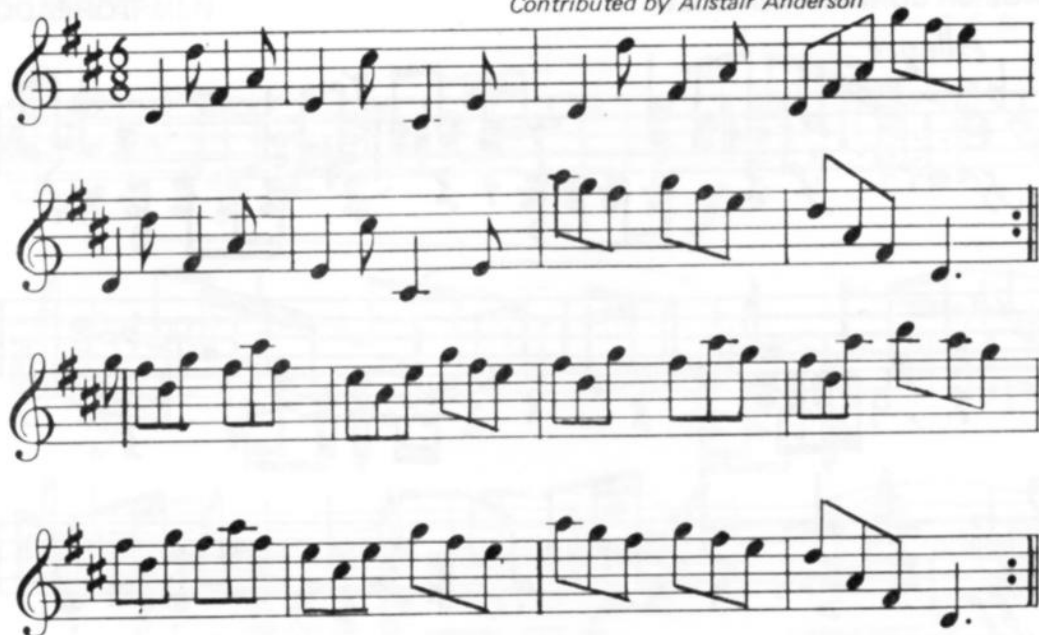
I am not trying to muscle in on someone else's 'finds' — just to ensure that playable instruments go to players and not end up as a 'conversation piece' on some antique collector's wall.

R.K. Shuttleworth"



WEARMOUTH LADS

*From the Manuscript of William Vickers 1770
Contributed by Alistair Anderson*



Record Review

An Bothar Cam – The Crooked Road
Eamon de Buitlear and Ceoltoire Laighean
Gael Linn CEF 035

Ceoltoiri Laighean are a Dublin based group consisting of John Kelly – fiddle & concertina, his son James – fiddle, Paddy Glackin – fiddle, Peter Phelan – Uilleann Pipes, Mary Bergin & Michael o LAlmhain – flute & whistle, Aileen McCrann – harp, Paddy O'Brien – button accordion and Sean O Liathain & Diarmuid O'Suilleabhain – singers. Eamon de Buitlear, apparently not a member of the group, plays bodhran and accordion.

There is some beautiful music on this record, as would be expected from such a list of musicians. John Kelly's concertina-playing is particularly fine (and that's not to say his fiddle playing isn't), and there is some lovely harp playing from Aileen McCrann. However, I did wonder what happened to Peter Phelan's pipes. Either the man's microphone was off or he has been mixed out. Listen carefully and you'll hear a few notes here and there, but that's all.

There is only one track which I don't like and that is the slow air Sean O Duibhir a Ghleanna – John O'Dwyer of the Glen – which closes side one. This is broken up into phrases and doesn't flow as it ought to. The plodding bodhran doesn't help either.

Favourite tracks are the title tune and the Duke of Leinster and his Wife, two lovely reels, which are new to me, the Morning Dew, a reel which I never tire of hearing, particularly when it's played as well as it is here, and the final track – a piece over 200 years old, brought to life from script archives by the late Sean O Riada – entitled O Love Lie Beside Me. A sentiment I fully endorse.

The three songs are sung in Irish and apparently sung very well, so far as someone who understands barely a word of the language can tell. English translations are, however, given on the sleeve for the likes of me; and the accompaniments are to be enjoyed rather than tolerated, which makes a pleasant change.

The record has a double sleeve with interesting and informative notes by Seamus Ennis in both Irish and English.

Buy it for the sheer musicianship.

Lyn Murfin

Allegro

The musical score is written for a single English concertina. It begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The tempo is marked *Allegro*. The first staff starts with a forte (*f*) dynamic and includes a series of eighth and sixteenth notes, with some chords. The second staff continues the melody and accompaniment. The third staff features a fortissimo (*ff*) dynamic. The fourth staff includes a piano (*p*) dynamic and a triplet of eighth notes. The fifth staff returns to a piano (*p*) dynamic. The sixth staff continues the piece. The seventh staff concludes the piece with a final chord. The page number 10 is printed at the bottom center.

10

S SONG FROM CARMEN

BIZET
arranged by
F. E. Butler

rit.

pp

mf

f

p

cresc.

cre - scen - do

Handwritten musical score for guitar, featuring seven staves of music in G major. The score includes various musical notations such as chords, triplets, and dynamic markings like 'p', 'cresc.', 'dim.', 'rit poco.', and 'f'. The piece concludes with a double bar line.

F. E. BULLER © 1974



TOMMY WILLIAMS shows the Mayor of Wandsworth, Councillor Jimmy Hill how to play the concertina.

FIFTY REPORT YEARS BACK

The clock was turned back half a century at Battersea Town Hall for the annual elderly people's talent contest, "Stars of Yesteryear."

The audience were treated to a night of old time music hall by some of the senior citizens of Battersea, whose ages added together totalled more than 1,600.

The winner was 81-year-old concertina player Tommy Williams of 71 Tennyson St. He has been playing the instrument for over 60 years,

and took it to the Somme with him in the first world war. He used to entertain the troops.

When he was working, he used to make concertinas, but now spends his time entertaining other senior citizens. In his younger days, Tommy used to play in the clubs and pubs. He won the contest about six years ago at the first attempt, he told the *South London Press*. Tommy won £10 and a rose bowl trophy.

From South London Press

PLAYING THE JEWS HARP

The Jew's Harp is held in the front of the mouth which acts as a resonator of infinitely variable volume. This use of the mouth cavity is well-known throughout the world and not only for Jew's Harp playing; the same technique is used for instruments like the mouth bow. You can even test this way of making music without a Jew's Harp. If you tap a pencil against your front teeth at the same time changing the shape and size of your mouth cavity by moving your tongue up and down, the sound of the pencil echoing in your mouth will appear to change in pitch. In this way you will be able to tap out musical scales and even play tunes. The smaller the cavity that you make your mouth, the higher will be the note heard. This is exactly the same technique as that used with the Jew's Harp, the advantage of the instrument being a longer, more sustained note and greater musical possibilities.

Hold the Jew's Harp so you won't squeeze the arms of the frame together and prevent the lamella from vibrating.

Now press the arms of the frame *against* your upper and lower teeth (you don't bite it).

Close your lips around the frame, making sure that the lamella is still free to vibrate.

You can now pluck the tip of the lamella with a regular, steady movement. When plucking it, move your hand *towards* you. Many people pluck away from them, but I find that this wears the lamella out more quickly and I have yet to see a traditional player do it.

Once the lamella is vibrating and producing a clear note, listen to the sounds you are getting. The most evident is continuous fixed drone of the fundamental note of the lamella, but by moving your tongue in your mouth in the way described above, you will start to hear other very definite notes — why?

It's rather complicated to explain in two or three lines but here goes —

by John Wright

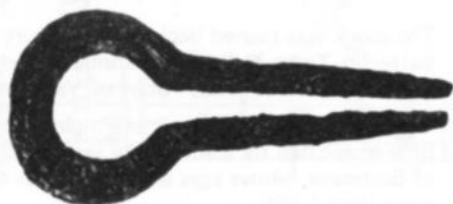
The sound of any vibrating object is rarely a pure signal (unless it is a sinusoid produced by an electronic generator), but is usually made up of a number of sounds (overtones) which fuse together making a whole which gives the impression of one note. When these sounds are related to one another mathematically (or, rather logarithmically), they are called harmonics and when taken one at a time come in a definite invariable series.

The Jew's Harp produces a series of overtones so close to harmonics that they are usually referred to as such.

We make music with the Jew's Harp by tuning our mouth cavity to differentiate the harmonics of our choice.

For those who are discouraged by the last paragraph, I would hasten to add that practice is simpler than theory. Nevertheless, playing the Jew's Harp demands a good ear and good co-ordination. The general rule is that some people find out straight away how to play, whilst others never manage to make more than noises. The most important thing to learn is to stay in tune with the fundamental drone note of the instrument — as with the bagpipes, for instance. For that reason, the Jew's Harp is ideal for the playing of folk dances and ancient music.

Once you have mastered the basics, you are ready to acquire other techniques that will enrich your playing and give you more rhythm and tune possibilities. Try to imitate these techniques and apply them to your own repertoire. In this way you will develop your own style and certainly find other techniques that I would never have thought of.



A rare bronze Jew's Harp, 14th century, recently sold at Sotheby's.
The Lamella is missing.

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SUBSCRIPTION RENEWAL : NOTES

1. All subs originally due on November 1st 1974 are now due on January 1st, at the new rates.
2. Those of you who subscribe by Banker's Order, please forward the extra now due for 74-75.
3. All of you with dates between 11/73 and 11/74 on your address labels are due now for renewal at increased rates.
4. All people who wish their free subscriptions continued, please include a note of your reasons.
5. All those who have not yet re-subscribed, please get in touch soon if you want your "Free Reed" to continue.

Small Ads

FOR SALE —

1 Co-Operativa Piano Accordeon, about 1937 model with a 4 treble voices and two bass. It has strong tremolo tuning and is so little used that it appears almost new. Will accept £75.00.

1 Fratelli Crosio (French factory) musette accordeon with a 4-row chromatic treble and 120 bass in Italian configuration. Two treble couplers behind keyboard, one bass. I have personally used this instrument since 1969 when it was made for me in Paris. Will accept £150.00 (all hand made reeds). G. FULLER, 9 Arnhem Way, Woodhall Spa, Lincs.

FOR SALE — Jeffries Anglo, 32-key superb condition. Lachenal Anglo, 32-key, leaking, needs attention. Lachenal English bass, excellent and re-tuned. Offers — MIKE SMITH 34/109 Ladbroke Grove, London, W11. 01-229 7191.

FOR SALE — One Lachenal 48 Button English Concertina with new four-fold bellows and wooden case. Concert pitch tuning. Also Free Reed and Wheatstone English Concertina tutors. £30.00 o.n.o. M. McCOIG, 122 Derby Road, Southampton, SO2 0DL. Tel: 26031.

WANTED TO BUY: New or Nice — "Commander" 3 or 4 stop, 10 key, 2 or 4 bass Melodeon, Pay Cash. Write: Stinson. R. Behlen. 1010-SO. 14th Street, Slaton Texas. 79364

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(Readers in other countries order from Neil Wayne, England.)

Write to the address below for price, which includes a de luxe carrying case and a copy of Heatwole's "The English Concertina and an Introduction to Music" (64 pages).

Price of book alone is \$1.50 (U.S. and Canada).

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