

No June Meeting.
The Committee regret that it is necessary to cancel the Meeting arranged for June, as no Committee Member will be available to run it.

FESTIVAL TROPHIES

We have again found difficulty in getting our cups engraved, for engravers appear to be as scarce as Concertina Manufacturers. Mr. Hutcherson reports that the work is now in hand, and cups will be sent out as soon as possible, although it may be several weeks before he receives them all.

1968 PLANS ALREADY ?!!!

As there is not an I.C.A. Festival in 1968, plans are afoot to recruit a bumper entry for the London Festival, which takes place in the Spring, and uses Whitefield Hall. A circular will be sent to competitors next month.

The Hitchin Week-end is also under discussion. It is proposed to try and arrange it for the late autumn of 1968, and to provide a much ^ greater proportion of elementary tuition. There is also a proposal for a one-day elementary course in London in the late autumn of 1967.

REPORT OF THE 1967 FESTIVAL

It was a very good Festival.

Perhaps not the best, because the rule limiting the number of entries had the effect of keeping away some very good players and friends who entered too late, and we were sorry to miss them.

The playing was probably of the highest standard we have yet heard, and very varied in style. It was also noteworthy the considerable advance made by players young in experience if not in years, and this steady progression over several Festivals is probably the most worthwhile aspect of the event.

The audience was smaller, and a check when there appeared to be most there, revealed only eighty present. It looked more.

As usual, the friendliness and good fellowship was splendid. The occasion was a social re-union, and not a trace of envy was to be found among competitors and friends.

The adjudications were apt, sound and brief, and it was a help to have an adjudicator conscious of the time-table. Mr. Ham's little homily or folk-dance playing was delightful. The accompanist was perfect, there is no other suitable word, and the better musicians among us appreciated the task that some of the erratic players set her.

Vena McDougall presented the trophies gracefully and cheerfully, too, as the chuckling conversations between her and the winners seemed to show.

Alice Killick was C/O refreshments and provided a late box of sandwiches for the refreshment of competitors from afar when homeward bound. A nice thought, she also made the Festival Cake, won by Dorothy Nicoll for consumption in Burnley.

We had several casual visitors, made two recruits, and may get more.

Financially we shall have a good loss, and we hope that members will agree with the Committee that it is a reasonable expenditure of I.C.A. Funds to have such a musical treat and friendly gathering.

It was a very good Festival.

Who was who at the Festival

(Perhaps in the order you met them)

Box Office	- Doris and Valerie Butler
Hall Steward	- Jim Harvey
Trophy Steward	- John Hutcherson
Adjudicators	- P.A.L. Ham & Cimbrow Martin
Adjudicators Secretary	- Margaret Read & Ruth Hutcherson
Accompanist	- Felicity Young
Occasional Stewards	- F. Watts, Vena McDougall
Caterer	- Alice Killick and helpers
General Factotum	- Frank Butler

AN APOLOGY

I regret that in the report of the April Meeting, there was a typographical error. During the meeting I paid tribute to the late Mr. TYTE, and I am sorry for the concern which arose over the mis-spelling of his name.

FESTIVAL GOSSIP.

This heading gives me the opportunity to say things that do not always belong to the formal report.

I liked particularly Maurice Harvey's remark as he returned to his seat after playing Raccksy with the Kensington Group at incredible speed - "and then we never caught that train". I liked the stranger who popped in to see what it was about, went back for his girl friend, payed 6/- and stayed the evening.

I enjoyed meeting Mr. Realf and another good friend from Bognor, and some visitors sent along by Bill Waite. Distinguished visitors included our Auditor Mr. L. Bolton and his wife, last year's adjudicator Wilfred Charlton-Wright, Alfred Edwards, and Inga, of the famous Fay re Sisters. Some recent enquirers for details of the I.C.A, came along, and I hope they were impressed. They seemed to be.

We all missed the Dunhams, they were asked for repeatedly. Helen Bland and Eileen Jones were other absentees. Of the manufacturers, Mr. Harry Crabb gave generous support, and Tommy Williams was there, probably with emergency screwdriver as usual.

Wilfred Pearce was in great form. The Northern Group is his very own baby, and a fine big healthy baby it is. Few nurses can travel the country looking after their offspring as he dees, but he has the satisfaction of knowing that his Northern Group is the greatest achievement of the Festival.

There was the usual little outbursts of banter which retain some semblance of informality. Of course some very promising players suffered from nerves, but so did some very advanced players. It was remarked that ladies predominated in the Battersea and Holloway classes, but I assure members the fact is quite fortuitous.

For me it was an enjoyable occasion, by no means too strenuous, and for that I have to thank everyone concerned. There could not be a more willing bunch.

F.E. Butler.

WHO WON WHAT AT THE FESTIVAL

The Red Rose Cup	- Maurice Harvey
The Frederick Cup	- Patrick Russell
The F. Penny Cup	- H.E. Hague
The Tommy Williams Cup	- Patrick Russell
The Wilfred Pearce Cup	- H. Firth
The Alf Edward "Jean" Memorial Cup	- Northern Group
The Len Jones Cup	- Northern Group
I.C.A. Cups for Classes 1	- Violet Fordham
2	- H.E. Hague
3	" Tom Prince
5	- Tom Jukes & Maurice Harvey
8	- Kensington Quartette

THE ADJUDICATIONS IN BRIEF AND THE MARKS IN FULL

CLASS 1.	English Elementary, playing Alia Minuetto by Carse. Violet Fordham. Sensitive performance, with care in phrasing. <u>86 Marks</u>
	Anne Foster. Well judged pace, phrasing meticulous. <u>83 Marks</u>
	W. Gardham. Rather fast, but pointed sense of rhythm. <u>80 Marks</u>
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.CLASS 2.	English Intermediate playing Alter Refrain by Kreisler. H.E. Hague. Good pace, lift, flexibility in the rhythm. Real emotional content <u>89 Marks</u>
	Edith Wheeler. Expressive range of tone, interesting performance. <u>85 Marks</u>
	F. Watts. Firm attack, spontaneous use of rubato, good performance. <u>84 Marks</u>
	A.E. Crook. Sensitive approach and clarity of tone. <u>81 Marks</u>
	E.A. Garner. Conveyed the nostalgic character of the piece. <u>78 Marks</u>
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CLASS 3.	English Advanced, playing Contre-Tanz, Beethoven. T. Prince. Played with life and individuality. <u>87 Marks</u>
	Dorothy Nicoll. Easy and changing with sustained rhythmic interest. <u>86 Marks</u>
	H. Firth. Expressive in phrasing, character well understood. <u>86 Marks</u>
	A. Clements. Played with conviction and feeling for style, consistent good ability. <u>86 Marks</u>
	W. Pearce. Clear and well prepared. <u>85 Marks</u>
	Vena McDougall. Good tempo and performance, change of mood conveyed well. <u>84 Marks</u>
	T. Jukes. Very neat restrained playing. <u>84 Marks</u>
	J. Hutcherson. Musical in conception and fluent. <u>83 Marks</u>
	W. Duncan. Well noted in the middle section. <u>83 Marks</u>
CLASS 4.	Duet Concertina Advanced, playing Excerpt from Tschaukowsky. M. Harvey. Clarity and the necessary tension, well balanced and at the right pace. Playing has perception and musical understanding. <u>92 Marks</u>
	D. Pullen. Well conceived and with an easy flow. <u>87 Marks</u>
	G. Kaye. Excellent quiet beginning, and the 'grazia' properly sensed. <u>82 Marks</u>
CLASS 9	English Concertina, Intermediate. H.E. Hague playing Dream of Olwen. Played with temperament and a convincing final. <u>88 Marks</u>
	Dorothy Nicoll. Capriceio by Haydn. Interesting choice well played, musicianly and sensitive. <u>87 Marks</u>
	Edith Wheeler. Studies' by Schunan and Herron. Sympathetic in character and style. <u>84 Marks</u>
	Violet Fordham. Minuet by Beethoven. Firm steady tone, pleasing in quality. <u>84 Marks</u>
	F. Watts. Meditation - Gounod. Full rich in quality. <u>83 Marks</u>

	E.A.Garner. L'Anglaise by Shubert. Captured the style, good effort.	<u>83 Marks</u>
	A.E. Crock. Minuett from Berenice. Very good effort.	<u>82 Marks</u>
CLASS 14.	Duet Concertina Elementary. Patrick Russell. Watchman's Song. Greig. Very enjoyable, revealed considerable promise for his future development.	<u>94 Marks</u>
CLASS 6.	Folk Dances on the Concertina Patrick Russell. Would be a pleasure to dance to.	<u>92 Marks</u>
	D. Pullen. These had an Austrian flavour, well played attack and crisp accompaniment.	<u>91 Marks</u>
	Dorothy Nicoll. Well done, but a little fast.	<u>90 Marks</u>
	A. Duncan. Well played on the whole.	<u>82 Marks</u>
CLASS 5.	Two Concertinas. Tom Jukes & Maurice Harvey. Incisive rhythm, thoroughly enjoyable, with great artistic satisfaction.	<u>92 Marks</u>
	Edith Wheeler & Vena McDougall. Stylishly played effectively contrasted, good soft tone, unity and shape.	<u>88 Marks</u>
	H. Firth & D. Pullen. Serious and thoughtful interpretation, and exciting performance.	<u>87 Marks</u>
	Vena McDougall & A.E. Crock. Good pace and feeling for style.	<u>84 Marks</u>
	W. Gardham & Anne Foster. Played well together and neatly.	<u>83 Marks</u>
CLASS 7.	Junior Players. Patrick Russell. Well played, the crescendo. diminuendo was not in keeping with Bachs period.	<u>88 Marks</u>
CLASS 8.	3 or 4 Concertinas. The Kensington Quartette. Musical and intelligent, taken at an excellent pace.	<u>90 Marks</u>
ADDITIONAL CLASS	Duet Concertina Intermediate. Mrs. Scott. Good steady pace and obvious understanding.	<u>87 Marks</u>
	Mrs. Crabb. Humoresque - Dvorak. Tendency to triplet rhythm - brave effort.	<u>85 Marks</u>
CLASS 11.	English Concertina, Advanced. H. Firth. Czardas, by Monti. Very clear texture and musicianly use of rubato. Veil controlled excellent performance.	<u>92 Marks</u>
	Tom Prince. Slavonic Dance. Dvorak/Kreizler. Full wide range of tune - a 'tour de force'.	<u>91 Marks</u>

A. Clements. Kashmiri Song - Woodford Finden. A quality performance with eloquent phrasing.	<u>90 Marks</u>
J. Hutcherson. Hindu Song. Rimsky-Korsakoff. Sensitive, with natural unaffected feeling.	<u>89 Marks</u>
Vena McDougall. Mclodie. Gluck/Kreizler. A good choice, beautiful line, ausical and expressive.	<u>88 Marks</u>
Tom Jukes. Good pace, crisp rhythen, light feathery tone.	<u>88 Marks</u>
Wilfred Pearce. Romance from Eine Klein Nachtmusick. Good pace and style.	<u>86 Marks</u>
W. Duncan. Eton Boating Song. Quite a good effort, nervous.	<u>79 Marks</u>
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CLASS 12. Five or More Concertinas, own choice. Northern Group. Eine Klein Nachtmusick I & II. Good tempo, well balanced and stylish. Alive and precise.	<u>94 Marks</u>
Kensington Group. Concerto Grosso - Handel. Musicianly with structural clarity.	<u>93 Marks</u>
Holloway Class. Andante fron Orione, Bach. Warm and homogeneous, well sustained.	<u>88 Marks</u>
Battersea Class. Rosemary - Woodhouse. Good ensemble, very tasteful, musicianly playing.	<u>87 Marks</u>
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CLASS 13' Five or more Concertinas Test Piece. Rakoczy March. Northern Group. Tempo guisto and with buoyancy. Very rhythmic.	<u>92 Marks</u>
Kensington Group. Lively and vital in rhythmic projection.	<u>91 Marks</u>
Holloway Class. A slower pace overcome technical difficulties. Very good.	<u>85 Marks</u>

HOLLOWAY INSTITUTE MUSIC FESTIVAL

On Wednesday, 7th June, the music classes combined to give a concert demonstrating the wide range of musical interest catered for by this Institute under its Principal, C.T. Bird, Esq.,

The concert was organised by Mrs. Reading, who teaches solo singing, and she skilfully blended the diverse talents at her command. These included piano-forte duets, folk singing with guitar accompaniment, guitars in very modern idiom, and solo songs from students and guests.

A brass band was particularly good, and it was a pity that they followed the interval and did not get from their start, the attention they deserved.

Two concertina groups were featured. Frank Butlers Monday class used English Concertinas and favoured classical items; Harry Crabb's Friday class played duet concertinas in some popular airs, using piano and percussion to good effect.

There was no doubting the popularity of concertinas in Holloway.

ANGLO CONCERTINA MEETING
at Cecil Sharp House

P.A.L. Ham organized this for 22nd April and has reported a good attendance needing a repeat date in May. As it happened, only Anglo-players turned up, and all the playing was Folk Music, but Mr. Ham points out that other players and other music can be included.

The general pattern is an hour of instruction, and a "free for all" following. For example, the tunes suggested for preparation included The Rose, Dearest Dicky, Country Gardens, Shepherds Hey, Bobby Shaftoe, Santy Anna, amongst the dozen or more named.

Please write to Mr. Ham at. 4, Blake Close, St. Albans, Herts, if you wish to be kept in touch with this development, and try to get along for an experimental session.

DUMFRIES
The Dumfries Concertina Band

For much of this account we also express gratitude to "The Musician" of the Salvation Army.

The Dumfries Band is the only concertina band in Scotland and was established fifty years ago. The original photo shows sixteen members, and there are now fourteen. Several founder members survive, and must take pride in the continued existence of the band. Past leaders have made notable original contributions to the S.A. repertoire of Marches and pieces for Songster Brigades.

The I.C.A. regrets to announce the death of George Foster, a brilliant player, and professional artist of great experience and ability. His closing years were marred by increasing blindness, but his memory was prodigious and he continued to play to the end. He had performed at I.C.A. meetings, around 1957 and 58. His playing was full of heavy chords interspersed with brilliant runs, and he favoured transcriptions of operatic and classical works, in which he excelled. He was critical of those groups within the I.C.A, which favoured the use of orchestral parts, as may be expected from such a soloist and individualist.

We regret to announce the death of G. Bell of Monk Bretton, in March 1966, at the age of 79, and of his widow seven weeks later. Mr. Bell was among the first to join the I.C.A.

CONCERTINAS for sale, property of the late George Bell, of Monk Bretton.

Wheatstone Aeola No.25619. metal ends, 88 keys. probably duet model, system not known. Leather Case.

Wheatstone Aeola No.27440. metal ends, 68 keys. Duet model, McCann system. Metal ends, Leather Case.

Wheatstone No.24371. 56 key treble English, black polished wood ends, Leather Case.

All in good condition. Apply executor, C.B. Jackson, 13, Chilterh Walk, Pogmoor, Barnsley, Yorks.

CONCERTINA BAND JUBILEE

On the week-end of April 22nd, the Salvation Army held a Festival at the Bristol Citadel, the Concertina Bands from Doncaster and Plymouth joining that at Bristol for the occasion.

We are indebted to Jim Floyd for a first-hand account of the two days of playing, and to several members for copies of the S.A. Journal - The Musician, which contained a detailed article on the Doncaster Band.

The Doncaster Band was formed in 1917, soon growing to twenty-seven members, but now reduced to fourteen. It uses entirely 'English' Concertinas and plays from brass band parts. This resulted in the sound being a tone higher, and of recent years players have had their instruments tuned to correspond with those of the brass band, and in current low pitch, which is a particular advantage for congregational singing, and would enable them to mingle with brass players.

The Plymouth Band was formed in 1892, and now numbers twelve members. Its music is arranged from brass band scores. Like Doncaster Band, Plymouth has travelled widely, but has had the unique experience for an all woman party, of playing a programme in Dartmoor Prison.

Bristol Band is the oldest dating from 1882, and now with nine members. The music is all specially arranged by the leader, and although the band now confines itself to indoor activities, it plays a very big part in Corps life.

The programmes were spread over two days, each band contributing not only items from its repertoire, but also vocal solos, items on handbells, and duets and trios on the piano.

REPORT OF THE MAY MEETING
(at Conway Hall (contributed))

This was a pleasant meeting full of music and good fellowship. Duets from Franks' seemingly endless store were used to start the proceedings, with the treble part doubled. Hence Frank Butler, Vena McDougall and John Hutcherson gave us:

"I know of Two Bright Eyes"

"In Sunny Los Angeles".

Billy Hartford agreed to be first soloist, and was popular with "A Windmill in Old Amsterdam" and "Puppet on a String".

After that it was solos all the way, including:

Bill Link	Popular melodies on the Anglo
Vena McDougall	Mighty Like a Rose.
Charles Parslay	Lilac Tine Selection. (Henry Stanley's arrangement)
Tommy Willians	Mountains of Mourne and Sanctuary of the Heart
J.F.Hutcherson	Desert Song Selection
Fred Crook	Jesu, Joy of Man's Desiring.

Mr. & Mrs. Crabb played new items from their repertoire, all in Mr. Crabb's arrangement, and Billy Hertford came forward again to play "Kaiser Bill's Batman" assisted by John and Vena.

Concerted items fewer than usual, were a selection of Haydn's Melodies, not previously played at a meeting, and "Ski-Run", a lively novelty number not seen for some time.

Frank Butlers' 18 ninths old grand-daughter, Jeanne, surveyed the meeting with supercilious tolerance, and gave occasional vocal assistance which members accepted in good part, if indeed they were aware of it.

NEWS OF THE MEMBERS

Change of address:

Russell Enokson. to 518, Bald Eagle Avenue, Box 8541, White Bear Lake, Minnesota 55110, U.S.A.

R.H. Entwhistle. to 5, Duke Street, Cheltenham, Glos.

William A. Long, 70, Arundel Place, Clayton, Missouri, U.S.A. 63105

Mr. Long says our efforts are appreciated even in distant places.

Mrs. Gershenson of New York wrote to say that when she visited England she bought a beautiful instrument from Harry Crabb. She was only in London five days, but she spent two more weeks enjoying the peaceful beauty of the English countryside, including a glimpse of Wales and some days in Scotland.

The I.C.A. extends a warm welcome to the following new members.
C. Dransfield. 241, Springfi&ld Lane, High Green, Nr. Sheffield. (introduced by G. Palmer of Hoyland).

R.D.H. Edwards, 74, Rocky Lane, Monton, Eccles, Manchester, who specializes in folk music, has formed a sword dancing team, and is going on to Morris.

Mrs. Scott, 11, Wharton Street, Kings Cross, London, W.C.1, a pupil of "Harry Crabb.

Miss E. Smith, 53, Woodgrove Road, Burnley, Lancs, who is a highly competant violinist, and has been introduced by Dorothy Nicoll.

A.G. Hague, 24, The Chesils, Styvechale, Coventry, Warwicks.

Miss K. Wilde, 106, Horn Lane, Acton, London, W.3.

Doug. Brown, 106, Horn Lane, Acton, London, W.3.

J.T. Kenny. 10, Greylands Avenue, Walton, Liverpool, 4.

Miss A. Elderfield, 51. Radford Road, Hither Green, London, S.E.13.

Mrs. Mercer recently in London from the Isle of Man, says she enjoyed her sessions with the I.C.A. She says that the Manx Festival places a great emphasis on singing, and that she wishes she could meet other concertina players.

Cimbro Martin writes to say that he enjoyed the I.C.A. Festival: it was quite the most pleasant he has adjudicated.

A.G. Chadborn is on leave from West Africa, and we hope to see him at a meeting. He hopes to get his concertina overhauled, and to obtain tape recordings of other players.

Brigadier Russell, officially retired but busier than ever, has been compering and playing his concertina in Clevedon, Somerset.

Peter Honri, shortly to start filming "Oliver", is seeking information about music hall artists employing concertinas in their acts, as he is to write an article thereon for "Callboy". Peter is on the Executive Committee of Equity Council, possibly a harmonizing influence now that VAF and Equity have merged. His collection of concertinas includes a miniature by George Jones, and one previously owned by Dutch Daly.

H.E. Hague offers thanks for "a very-well organised" Festival.

Arthur Clements of Northampton says:-

"CONGRATULATIONS, on the arranging of a wonderful Festival, and one which everyone I spoke to was having a wonderful time.

It was not what we won but the spirit of hearing others play, and the constructive criticism of the Adjudicator who did a magnificent job, also the accompanist, and it was interesting to note that in the English Concertina Advanced own choice everyone took advantage of her sences.

We had all types of playing, and what a headache we must have given the Adjudicator.

There was many other outstanding performances in all classes, and we have some wonderful Juniors."

Jim Floyd of Bristol, who sent us details of the S.A. Concertina Festival is approaching eighty years of age, but still plays his concertina almost daily.

NEWS OF THE MEMBERS - CONTINUED.

Eileen Jones complains that days must be getting shorter, as she cannot accomplish all she would wish, particularly in her new house and garden. There are three tip-top pianists on the staff of her school, a very unusual fact these days, and it means that Eileen is not often called upon to play her concertina, other than for teaching music to her own class.

We have had enquiries from the following gentlemen:

J. Watcham, 11, Goldsborough Crescent, Chingford, E.4.

Rev. Percy D. Chisnall, Congregational Manse, Elm Grove, St. Monance, Fife.

P. Sissons, 8, Second Avenue, Heworth, York.

and hope they will feel impelled to join the I.C.A.

Harry Crabb and Son have had a good write-up recently in The Scotsman, The Times and The Sun. All stress the appeal of the concertina to young people, and its introduction to pop music.

Harry, has confirmed to us that he has not been so busy for a very long time, with orders for new instruments. For years he has had a high proportion of repair work, and not so long ago was heard to say that no one ever made a fortune out of concertinas.

Now we hope good fortune will reward his faith over the years, for his is almost the only factory making concertinas. Each instrument contains over 1,500 parts and takes a week to make, which does make them seem reasonably priced, even if they are a lot of money. But if they take a week to make, there does not seem any prospect of increasing the output until Mr. Crabb's precious "know-how" can be spread a bit further.

Tommy Williams is an ardent recruiting agent for the I.C.A., and notoriously kind to those with a love of the concertina and very little cash. He also reports increased interest, and points out that the Kensington Group and star pupils from Mr. Butler's classes ensure that good performers are not lacking.

CONCERTINA CLASSES AT I.L.E.A. INSTITUTES

The I.C.A., is grateful to the Principals of Holloway and Battersea Institutes, for consistent encouragement and support. The classes will close for the summer vacation from the end of June to the last week in September.

There are three classes, markedly different in character. On Mondays at Holloway, English concertinas predominate. Some of the students are of long standing, and have reached a very high standard of playing. Music is played from a classical repertoire, and some very difficult pieces are attempted.

On Thursdays at Battersea there are many beginners, but some enjoyable playing is achieved. This class is interested in simple theory, and the blackboard is often in use.

Holloway on Friday features duet players in popular numbers arranged on Harry Crabb's "easy to read" method. Obviously from its popularity, it meets a real need.

The fees are increased in September, but the classes are still incredibly good value, and the envy of players outside London.