

CONTRIBUTORS

Allan Atlas (aatlas@gc.cuny.edu) recently published 'Ladies in the Wheatstone Ledgers: The Gendered Concertina, 1835-1871', *Royal Musical Association Research Chronicle*, 39 (2006), and 'The Victorian Concertina: Some Issues Relating to Performance', *Nineteenth-Century Music Review*, iii/2 (2006); both items are now online at www.concertina.com/atlas.

Les Branchett (lesbranchett@hotmail.com) is the author of *Conquering the English Concertina: A Comprehensive Guide to the English Concertina* (Gloucester: Sherborne House Publications, 2002); his essay, 'A Note on Salvation Army Concertina Bands', appeared in *PICA*, 2 (2006).

Stephen Chambers (jmcneill@indigo.ei) is a collector and researcher of early free-reed instruments, especially those from the 1820s/30s. His groundbreaking paper 'An Annotated Catalogue of Historic European Free-Reed Instruments. . .' (based on the instruments from his own collection that were exhibited at the Symposium 'Harmonium und Handharmonika', held at Stiftung Kloster Michaelstein in November 1999) contains much new research and fresh thinking. He is also interested in Louis Lachenal and the leading firm of concertina makers that he founded, and he has so far published two articles on that subject: 'Louis Lachenal: "Engineer" and Concertina Manufacturer (Part 1)', *The Free-Reed Journal*, 1 (1999), and 'Some Notes on Lachenal Concertina Production and Serial Numbers', *PICA*, 1 (2004), both available online at www.concertina.com/chambers.

Sarah Graves is a highly respected player of the English concertina; she lives in Essex (UK).

Randall C. Merris (rmerris@imf.org) is an economist at the International Monetary Fund and an amateur concertinist. He has been an economist at the Federal Reserve Bank of Chicago, has taught economics and finance at the Kellogg Graduate School of Management, Northwestern University, and has provided technical assistance on economic policy and financial reform in many countries. He writes mainly on economics and occasionally on the concertina and its history. He is the author of 'Instruction Manuals for the English, Anglo, and Duet Concertina: An Annotated Bibliography', *The Free-Reed Journal*, 4 (2002) and the co-author (with Faye Debenham) of 'Marie Lachenal: Concertinist' *PICA*, 2 (2005), both also available online at www.concertina.com/merris.

Gene Murrow (gmurrow@verizon.net) majored in music at Columbia University while studying oboe at the Juilliard School, and has been playing the English concertina since 1966. As a member of the English country dance band MGM, he has recorded four CDs; he can also be heard on Judy Collins's recording *Whales and Nightingales*. He plays regularly for dances through the United States and England, and has performed at New York's Metropolitan Museum of Art.

Göran Rahm (goranrahm@telia.com) lives in Uppsala, and plays an active role in the Swedish Concertina Society, of which he was one of the founders in 1981. A retired physician with a specialist degree in ergonomics, he has written on concertina history, playing technique, and instrument construction, chiefly from an ergonomic point of view.

Wim Wakker (wim@concertinaconnection.com) is active as a professional performer, educator, and concertina maker. He studied at both Amsterdam's Sweelinck Conservatory of Music and the University of Denver. In 1997 he was the first person to receive an honorary degree in concertina, for which he developed the curriculum (for the English concertina) used in the Dutch music education system, including the Bachelor of Music program at the Brabants Conservatory of Music, where he taught. In 1993 he founded Concertina Connection, which he now runs with his wife Karen.

Dan M. Worrall (danworrall@msn.com) holds a Ph.D. in Geology, and recently retired to pay more attention to family, farm, and concertina. He has played both Anglo and English systems for more than thirty years, and has now begun to build concertinas. He organizes a yearly concertina workshop in Palestine, Texas, plays English and American country dance music in a band, and recently published *The Anglo Concertina Music of William Kimber* (London: English Folk Dance and Song Society, 2005), reviewed in *PICA*, 3 (2006).

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Housed at The Graduate Center of The City University of New York, the Center for the Study of Free-Reed Instruments (Allan Atlas, Director) fosters research and discussion about all aspects of all free-reed instruments. To that end, the Center sponsors a concert/colloquium each Spring semester, maintains a library/archive of materials pertaining to free-reed instruments (the jewels of which are a large collection of Victorian music for the English concertina and the Deiro Archive, which preserves the documentary and recorded legacy of the legendary accordionists Guido and Pietro Deiro), has published four volumes of The Free-Reed Journal (1999-2002), and now co-publishes with the ICA Papers of the International Concertina Association. Among past events: 'Tango-Bandoneón-Piazzolla' (2000), 'The Accordion as an Icon of Italian-American Culture' (2001), 'The Incredible Concertina: A Concert in Honor of Sir Charles Wheatstone--A Bicentennial Celebration' (2002), 'Free Reeds of Asia' (2003), and 'Viva Regondi' (2006).



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