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## **Instruction Manuals for the English, Anglo, and Duet Concertina: An Annotated Bibliography<sup>1</sup>**

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### **INTRODUCTION**

This bibliography lists 183 “instruction manuals” for English, Anglo, and duet concertina,<sup>2</sup> dating from the 1840s onward. With some exceptions, the items listed are books (or booklets) published in the United Kingdom or the United States.<sup>3</sup> The bibliography is divided into separate sections for English, Anglo, and duet concertina, with the entries (in

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<sup>1</sup> Allan Atlas, Robert Gaskins, Douglas Rogers, Neil Wayne, and Leslie (Wes) Williams provided many useful comments on an early draft of this article. Robert Gaskin also uncovered several publications cited herein and helped with research at the British Library and the Horniman Museum. Assistance was provided by staff of the British Library, British Patent Office, Heritage Centre of the Salvation Army, Horniman Museum, and United States Library of Congress; citations were provided by Eric Matusewitch, Göran Rahm, and Gordon Taylor. The genealogical information for the Chidley family was compiled by Paul Udloff, great-grandson of Edward Childey, Sr., and was provided to me by Wes Williams.

<sup>2</sup> There are actually 185 entries, including five items in the postscript and two tutors that were written for both English and Anglo concertina and which are listed in both sections of the bibliography. For descriptions of the concertina systems, see Allan W. Atlas, *The Wheatstone English Concertina in Victorian England* (Oxford: Clarendon Press, 1996), 12-15.

<sup>3</sup> The exceptions are one Canadian tutor (*A24*), one Dutch tutor (see postscript), three German tutors (*E50*, *A53*, and postscript), one Russian tutor (*E53*), two Swedish tutors (*E33* and *A45*), one tutor published in both Ireland and England (*E51*), two tutors from Ireland (*A87* and postscript), two videos (*A85* and *A93*), and one instruction manual available on the internet (*D1*). Articles in concertina magazines and newsletters, as well as internet commentaries on how to play the concertina, are excluded. Nor have I included the many English and Anglo concertina “tune books” and “song books,” titled as such, that contain short prefaces on how to hold the instrument, how to use the bellows and keys, etc., even though some of these contain about as much instructional material as some of the instruction manuals included.

alphabetical order by author or title)<sup>4</sup> being numbered successively within each section (*E1*, *A1*, and *D1* for the first English, Anglo, and duet concertina entries, respectively) to facilitate cross-referencing.

“Instruction manual” is broadly defined. I have included a publication if the title or subtitle contained “tutor,” “instructions,” “learn to play,” “primer,” “method,” or other wording that implied instructional content. Many publications are rich in instructions and exercises, while others are glorified tune books that are short on instructional material. These often contain more on learning the rudiments of music (i.e., standard musical notation) than on playing techniques and exercises for the concertina itself. In fact, some of the publications limit their “concertina instruction” to no more than one to three pages.

The titles of the manuals offer various names for the concertinas. The English and Anglo concertina were often simply called “concertina.” Nineteenth-century Anglo tutors often referred to the instrument as the “German,” “Anglo-German,” or “German-Anglo” concertina. From the 1860s on, the term “chromatic” was used to designate Anglo concertinas that could play all the notes in the chromatic scale. Today, “Anglo concertina” often refers to both the diatonic and chromatic instruments. “German concertina” now usually refers to the Chemnitzer concertina or even the bandoneon (sometimes “bandonion”).<sup>5</sup>

I include a publication date—either precise or approximate—for all entries in the bibliography. Thus a date of 1890, for example, indicates that the book was either published in 1890 or that 1890 was the year in which the publication was received by the national depository—the British Museum (later the British Library) or the United States Library of Congress. Dating publications that were not distributed to the national depository is challenging.<sup>6</sup> Often, the most useful clue is the address of the publisher as printed on the cover, since many of the publishing firms changed their names (e.g., from “& Co.” to “& Sons”), moved their premises (for some firms, several times in a few decades), sold their

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<sup>4</sup> Titles beginning with *The* are alphabetized by the succeeding word; citations beginning with *Robert Cocks* and *Henry Russell's* are alphabetized under Cocks and Russell's. A chronological arrangement would have been too imprecise at times (see below).

<sup>5</sup> These large, square-ended relatives of the Anglo concertina are not covered in the bibliography. For information about them, see Maria Dunkel, *Bandonion und Konzertina: Ein Beitrag zur Darstellung des Instrumententyps*. Berliner musikwissenschaftlicher Arbeiten 30 (Munich and Salzburg, 1987; Emil Katzwichler, 1987/2<sup>nd</sup> ed., 1996); Dunkel, *Akkordeon, Bandonion, Concertina im Kontext der Harmonikainstrumente*. Texte zur Geschichte und Gegenwart des Akkordeons 6 (Bochum: Augemus, 1999); Loren C. Schaeffer, “Chemnitzer Concertina Information” <<http://www.newulmtel.net/~lorens>>; and Christian Mensing, “Christian's Bandoneon Page” <<http://laue.ethz.ch/group/cm/band>>, which includes a section on bandoneon tutors.

<sup>6</sup> See Donald W. Krummel, *Guide For Dating Early Published Music* (Hackensack, NJ: Joseph Boonin, 1974).

music catalogues, or merged with other firms.<sup>7</sup> In most cases, a date such as “c. 1890” indicates that the publication appeared either in 1890 or one or two years earlier or later, but a few may be a bit further from the mark. For some entries, I can suggest only a broad time period, as in c. 1890-1900. Finally, I have sometimes resorted to providing a date only for a dated edition subsequent to the first.

Each entry is followed by one or more of the following sigla, these either telling if the publication is still available in the retail market or, if it is not, providing a library location at which it may be found, or still some other source of documentation.

<b>AVAIL</b>	In-print or out-of-print but still available in the retail market
<b>BL</b>	British Library (London) <sup>8</sup>
<b>CSFRI</b>	Center for the Study of Free-Reed Instruments (The Graduate Center, The City University of New York)
<b>HM</b>	Horniman Museum (London)
<b>LC</b>	United States Library of Congress (Washington, D.C.)
<b>ADVERT</b>	Advertised in a music publication or a dealer catalogue (price list)
<b>BMTCC</b>	Board of Music Trade of the United States of America, <i>Complete Catalogue of Sheet Music and Musical Works, 1870</i> (New York: Da Capo, 1973)
<b>EWER</b>	<i>Catalogue of Ewer &amp; Co.'s Universal Circulating Music Library</i> (London, 1860)
<b>OSS</b>	Other secondary source (including tutors that I acquired along with old concertinas)

The sections for English, Anglo, and duet concertina (including the postscript) contain seventy-four, one hundred and two, and nine entries, respectively. Sixty-one of the English concertina entries originated in the United Kingdom, seven in the United States, two in Ireland, and one each in Holland, Germany, Russia, and Sweden. Forty-nine of the British

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<sup>7</sup> John A. Parkinson, *Victorian Music Publishers: An Annotated List* (Warren, MI: Harmonie Park Press, 1990), is an especially useful source. The retail prices shown on the covers of publications provide only weak clues for dating them, since the range of price quotations within and across periods is fairly broad.

<sup>8</sup> I used the British Library Public Catalogue in the British Library at <<http://blpc.bl.uk>>, and *The Catalogue of Printed Music in the British Library to 1980* (London: K. G. Saur, 1986), which is now available on CD-ROM: *Catalogue of Printed Music in the British Library Plus*, 2<sup>nd</sup> ed. (London: Bowker, 1997).

and three of the American publications for English concertina appeared in the nineteenth century. The earliest entries for the English concertina, dating from 1844 or shortly thereafter, are *Instrucción para tocar la Concertina* (E30—published in London despite the Spanish title, and nothing more than a translation of E31); *Instructions, Followed by a Selection of Melodies and Harmonized Airs* (E31); George Case, *Exercises for Wheatstone's Patent Concertina* (E11); Ferdinand Pelzer, *A Practical Guide to the Concertina* (E46); Giulio Regondi, *Rudimenti del Concertinista* (E52); and Joseph Warren, *Warren's Instructions for the Concertina* (E69).

Of the one hundred and two tutors for the Anglo, sixty-nine are from the United Kingdom, twenty-seven from the United States, two from Germany, and one each from Canada, Ireland, Italy, and Sweden. All but twelve of the British publications and all but nine of the American publications appeared in the nineteenth century. The 1846 tutor by Carlo Minasi (A50) and that from circa 1846 by Elias Howe, Jr. (A32) are the earliest British and American publications for Anglo concertina, respectively.

As for the duet concertina, all nine publications are from the United Kingdom, the earliest being Joseph Warren's 1855 tutor for the "double concertina" (D8).<sup>9</sup>

The annotations (not included for every item) contain information about authors, publishers, and contents. Choices from among the publications would no doubt have depended on the user's proficiency, learning style, and musical preferences (classical, folk, etc.). The instructional material tends to be timeless (as witness at least one present-day player of the English concertina who warms up each day with nothing but Regondi, Alsepti, Warren, and Case), except when it deals with such obsolete systems as the 28-key German concertina or the technique of playing the English concertina with four fingers of each hand (though the latter can still be a useful exercise, and at least two concertinists—Douglas Rogers and Wim Wakker—have revived the technique). Many of the tunes and ballads in some of the publications, popular music from a bygone era, have mercifully passed into obscurity.

Most Anglo concertina tutors were written with both standard musical notation and tablature. The tablature was used mainly to overcome musical illiteracy, not to indicate specific fingerings, since many passages contain notes for which there are alternative fingerings. Instruction manuals for English and duet concertina, on the other hand, have little, if any, tablature and have, therefore, been suited mainly to those who can read music. Recently, however, tutors for the Anglo concertina have moved away from tablature, and four of the five most recent Anglo concertina tutors are written in standard musical notation

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<sup>9</sup> I have found no instruction manuals for the Jeffries or Hayden systems of duet concertina. Two of Charles Jeffries's sons, Charles Jr. and Thomas, produced some handwritten materials (mainly chord diagrams) for their students. Hayden has produced typescript material for his concertina workshops. On the Hayden system, see Brian Hayden, "The Hayden System," *Concertina Magazine* 8 (Autumn 1984): 4-8; on the Jeffries system, see Phil Inglis, "History of the Duet Concertina: Part III" *Concertina Magazine* 14 (Spring 1986): 12.

with little, if any, accompanying tablature. These include Mick Bramich's 1996 tutor, *The Irish Concertina: A Tutor for the Anglo Concertina in the Irish Style* (A7); Frank Edgley's 2001 tutor, *The Anglo Concertina: Handbook of Tunes and Methods for Irish Traditional Music* (A24); Niall Vallely's 2002 tutor, *Concertina CD ROM Tutorial* (A87); and the booklet accompanying John Williams's 1995 video, *Learn to Play Irish Concertina* (A93). The exception is Mick Bramich's 2000 tutor, *Absolute Beginners' Concertina* (A6), which is written in tablature only and, unlike the others, has no audio or video component.

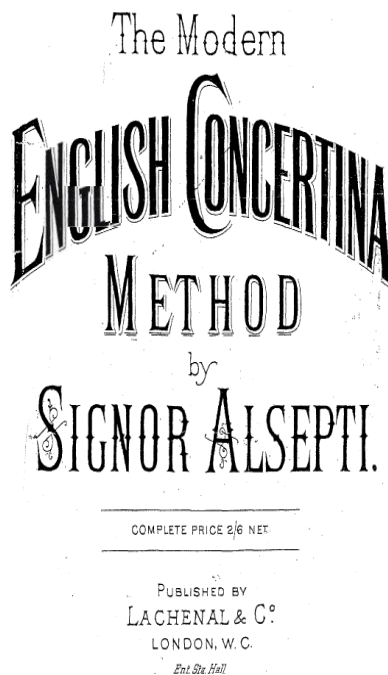
English concertina instruction has fared less well in the video and digital-audio age. Until recently, the only English concertina tutors with accompanying audio were Alistair Anderson's 1974 tutor, *Concertina Workshop* (E2), and Richard Carlin's 1977 tutor, *English Concertina* (E8). Anderson's tutor is currently marketed without the companion LP recording, and Carlin's tutor, which contained a floppy vinyl record, is out-of-print. The first English concertina tutor with accompanying CD—Pauline de Snoo, *Concertina Course, Volume One* (see postscript)—appeared in 2002. The first video or CD-ROM for English concertina instruction has yet to be produced.

## THE BIBLIOGRAPHY

### *I. English Concertina*

- E1 Alsepti, Signor. *The Modern English Concertina Method*. Parts 1-2. London: Lachenal & Co., c. 1895. BL, CSFRI, HM

A self-proclaimed pupil of Giulio Regondi (see E51), 'Signor' James Alsepti was a well-known concertina performer and teacher. An 1888 advertisement indicated that he played for parties and dances and gave daily performances and lessons at Keith, Prowse & Co. Alsepti was one of the inventors and a major proponent of "bowing valves": concertina air valves for simulating the phrasing of the violin's bow. In the language of his tutor, expansion of the bellows is a "down bow," compression an "up bow," and playing successive notes without a change of bellows direction is playing "in one bow." Lachenal & Co., publisher of Alsepti's tutor, was primarily a manufacturing firm that made thousands of English, Anglo, and duet concertinas from about 1850 until it closed in 1935. On the firm of Louis Lachenal (c. 1821-1861) and his early association with Wheatstone & Co., see Stephen Chambers, "Louis Lachenal: Engineer and Concertina Manufacturer, Part 1," *The Free-Reed Journal* 1 (1999): 7-18. The bowing-valve patent ("Improvements in Concertinas," July 8, 1885; Patent No. 8290) was granted to Alsepti and Richard Ballinger, an employee of Lachenal & Co. Further on Alsepti, see Allan Atlas, "Signor Alsepti and 'Regondi's Golden Exercise'," *Concertina World: International Concertina Association Newsletter* (forthcoming).



**Fig. 1. Cover of Signor Alsepti, *The Modern English Concertina* (E1).**

- E2 Anderson, Alistair. *Concertina Workshop: Tutor for the English Concertina*. London: Topic, 1974. AVAIL

Anderson (b. 1948), a leader in the 1960s concertina revival, is a well-known English concertina performer, teacher, and recording artist. An LP recording accompanying his *Workshop* appears to be no longer available.

- E3 Attack, W. J. *New and Improved Tutor for the 48-keyed English Concertina*. London: Morley & Co., 1891. BL

- E4 Birch, William Henry. *A New Tutor for Concertina*. London: Leoni, Lee & Coxhead, 1851. BL

Birch (1824-1893) was a well-known concertinist, composer, and arranger of music for concertina and piano. As Atlas noted, he predicted in his tutor that “The Concertina . . . will ere long become as necessary to the Concert and Drawing Room, as the Piano Forte” (*The Wheatstone English Concertina*, 2).

- E5 Blagrove, Richard Manning. *Instruction Book for the Study of the Concertina, Comprising Elementary and Progressive Exercises*. London: Cramer, Wood & Co., 1864 (through the 3<sup>rd</sup>, rev. ed., J. B. Cramer & Co., c. 1903). BL, CSFRI

- Blagrove (1826/27-1895) was a major figure among classical concertina performers and arrangers. He was a member of the Case-Blagrove-Regondi-Sedgwick quartet (founded in 1844), gave hundreds of concertina recitals, including one in 1868 at Windsor Castle at the invitation of Queen Victoria, and actively commissioned chamber music for the instrument. Blagrove's father (also Richard) and brothers, Henry Gamble and William, were well-known violinists; see Atlas, *The Wheatstone English Concertina*, especially Chapters 4-6, and on the family, *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001) 3, 670-671 (hereafter cited as *New Grove/2*).
- E6 Butler, Frank E. *The Concertina: A Handbook and Tutor for Beginners on the English Concertina*. Duffield: Free Reed Press, 1974; New York: Oak Publications, 1976. BL, HM, LC
- Frank Butler (1903-1992)—grandson of concertina-maker George Jones—was a lifelong English concertina devotee and promoter of it as performer, author, composer-arranger, teacher, historian, founding member of the International Concertina Association, and frequent contributor to concertina newsletters and magazines. See Alex Richards, "The Frank Butler Story," *Concertina Magazine* 9 (Winter 1984): 20-22. The tutor contains an excellent short history and description of concertina systems, as well as instructional material.
- E7 \_\_\_\_\_ . *Concertina Two*. London: F. Butler, 1983. OSS
- Alex Richards's review appears in *Concertina Magazine* 7 (Summer 1984): 18-19. Butler's *Arranging Music for the English Concertina With an Introduction to Harmony*, a supplement, appeared soon after *Concertina Two*. BL
- E8 Carlin, Richard. *English Concertina*. New York: Oak Publications, 1977 (floppy vinyl record included). LC
- E9 Case, George Tinkler. *The Baritone Concertina: A New Method, Containing Introductory and Explanatory Remarks, Followed by a Selection from the Best Masters*. London: Boosey & Sons, 1857. BL, CSFRI
- Case (1823-1892) was a violinist, pianist, and concertinist who turned out a voluminous amount of music for the concertina. He also manufactured concertinas, acquiring his firm from Joseph Scates in 1850-1851 and selling it to Boosey & Co. around 1859. On Case and his works, see Atlas, *The Wheatstone English Concertina*, especially Chapters 4-5. The Case concertinas in the Horniman Museum are described in Neil Wayne, *Concertina Book: Final Edit* (unpublished typescript, 1986), 55-58.
- E10 \_\_\_\_\_ . *Boosey's Shilling Tutor for the Concertina*. London: Boosey & Sons, c. 1855. EWER
- Contains most of the contents of Case's *Instructions for Performing on the Concertina* (E13).

E11 \_\_\_\_\_ . *Exercises for Wheatstone's Patent Concertina*. London: Wheatstone & Co., c. 1845. BL

The exercises were also marketed in two sets: *Exercises for Daily Practice*, No.1 (in C) and No. 2 (in G).

E12 \_\_\_\_\_ . *George Case's English Concertina Tutor*. London: Boosey & Co., 1883. BL, CSFRI, HM

E13 \_\_\_\_\_ . *Instructions for Performing on the Concertina*. London: Wheatstone & Co., 1849; London: Boosey & Sons, c. 1854 (and subsequent editions through the enlarged 4<sup>th</sup> ed., c. 1875). BL, CSFRI, HM

Case did not view the tutor as a self-instructor: "the Author . . . does not expect that his course of instruction will supercede the necessity of a Master . . . His endeavours have been to cooperate with, and assist the Master" (p. 2). Case concludes with admonitions about improper demeanor, including: "all contortions of the face, twisting of the mouth, or the like evidence of difficulty in expressing abstruse and elaborate passages, should be scrupulously avoided . . . a continual swaying of the body (however much it has a tendency to preserve the time) causes an unpleasant sensation in the spectator . . . [and] a serene and unconstrained expression of countenance should be as much as possible preserved" (p. 62). The first edition was advertised as forthcoming in the Wheatstone & Co.'s, "Music for the Concertina," 1848. The fourth edition from Boosey & Co. (Boosey & Sons before 1864; see Parkinson, *Victorian Music Publishers*, 31) has *Case's Concertina Tutor* on the cover, but shows the title as *Instructions for Performing on the Concertina* on the title page.

E14 \_\_\_\_\_ . *Supplement to the Concertina Instructor No 1*. London: Boosey & Sons, 1855. BL

E15 \_\_\_\_\_ . *Universal Instructions from the First Rudiments to the Most Elaborate Style of Performance for the Concertina*. London: Boosey & Sons, c. 1855. EWER

E16 Chesney, Edwin. *New Instructions for the Concertina with Progressive Exercises*. Books 1-2. London: E. Chesney, 1857. BL

"It is not generally known that the Concertina is an easy instrument to learn . . . The beautiful harmony which can be produced from it, enchants the hearer while its portability renders it a most convenient little companion" (p. 1).

E17 \_\_\_\_\_ . *New Instructions for the Concertina with Upward of One Hundred Progressive Exercises*. London: E. Chesney, 1852. BL



- E18 Chidley, Edward. *Chidley's Instructions for the Concertina*. 3<sup>rd</sup> ed. London: R. Chidley, 1854. BL

Edward Chidley, Sr. (1830-1899) and brother Rock Chidley (see A14) worked at Wheatstone & Co. in the 1840s prior to starting their own concertina-making businesses. Edward Chidley later returned as a manager of Wheatstone & Co. His family provided three generations of Wheatstone managers: Edward, Sr., succeeded by his elder sons, Edward, Jr. (1858-1941) and Percy (1863-1949), who were succeeded by Edward, Jr.'s son, Kenneth Vernon (1892-1964). Another of Edward, Jr.'s sons, Gifford Marcus Chidley (1896-1980), also worked at Wheatstone & Co. Edward, Sr. also arranged music for concertina and piano. His name is incorrectly given as Edwin in the British Library catalogue. See Atlas, *The Wheatstone English Concertina*, 4, 40; and Wayne, *Concertina Book*, 65-67.

- E19 *Robert Cocks & Co.'s Hand Book of Instructions for the English Concertina, With 32, 40, and 48 Keys*. London: Robert Cocks & Co., 1855. BL

One of several tutors that were designed for the early concertinas that had mean-tone tuning: "The Concertina, besides having a complete Chromatic scale, has the difference between the G sharp and A flat, and D sharp and E flat throughout the instrument, each of which are distinct notes . . ." (p. 2). On Wheatstone's use of mean-tone tuning, see Atlas, *The Wheatstone English Concertina*, 40-47.

- E20 *Robert Cocks & Co.'s Tutor for the Concertina*. London: Robert Cocks & Co., c. 1860. ADVERT

- E21 Davidson, George Henry. *Davidson's Concertina Tutor*. London: The Music Publishing Company, 1880; J. R. Lafleur & Son, 1885. BL, HM

Davidson was a prolific author and publisher of tutors, songbooks, and serialized music collections.

- E22 Dobigny, A. *Self-Instructor for the English Concertina*. London: E. Donajowski, c. 1885-1892. ADVERT

Dobigny was a well-known composer and arranger for concertina and other instruments. This tutor and his *Self-Instructor for the German Concertina* (A23) are from "Dobigny's Popular Self-Instructors" series (1885-1892).

- E23 Drouët, Louis-François-Phillippe. *The Elementary Principles of Harmony and Modulation Indispensably Necessary to be Known by Every Performer on the Concertina, Followed by the Art of Embellishing a Simple Melody (Adapted to the Concertina by Joseph Warren)*. London: Wheatstone & Co., c. 1846. BL (stamped 1855)

The Dutch-born (of French descent) Drouët (1792-1873) was one of the most influential nineteenth-century flautists as performer, composer-arranger, author and teacher, and designer-maker of flutes (established in England in 1818-1819). The book is on music theory and, except for the title, is not specific to the concertina. (On Joseph Warren, see *E68*.)

- E24* Edwards, Alfred. *Wheatstone's Instructions for the English Concertina*. London: Wheatstone & Co., 1960. BL, CSFRI, HM, LC

“Alf” Edwards (c. 1905-1985) was surely the most successful twentieth-century concertinist in terms of building a career as a “commercial” musician; he performed frequently on radio, television, and film scores.

- E25* *The English Concertina*. London: Hawkes & Son, 1921. LC

In 1930, Boosey & Co. (founded in the 1760s) merged with Hawkes & Son (founded in 1865), and the tutor was reissued as *The Simplicity Tutor for English Concertina*, rev. ed., London: Boosey & Hawkes, c. 1930-1935 (HM and LC). In 1948, Boosey & Hawkes acquired Besson & Co., the brass-instrument manufacturer that had purchased Wheatstone & Co in the 1940s. Boosey & Hawkes sold Wheatstone & Co. to Steve Dickinson in 1975.

- E26* *English Concertina Instructor*. Boston: Oliver Ditson, c. 1865. BMTCC

- E27* Hamilton, Ernest. *Dallas' Shilling Tutor for the English Concertina*. London: John E. Dallas & Sons, c. 1913. OSS

This tutor was published during the years 1912-1914 when Dallas & Sons was located at 415 Strand.

- E28* Haskins, James F. *Tegg's Concertina Preceptor*. London: Tegg & Co., 1852. BL

- E29* Heatwole, G. W. *The English Concertina and An Introduction to Music*. Washington, D.C.: Heatwole, 1974. HM

- E30* *Instrucción para tocar la Concertina*. London: Wheatstone & Co., 1844. BL

Translated as *Instructions for Playing the Concertina*, it is the Spanish-language version of *E31*.

- E31* *Instructions, Followed by a Selection of Melodies and Harmonized Airs*. London: Wheatstone & Co., c. 1844. ADVERT (along with *E30*, in Wheatstone & Co., “Music for the Concertina,” 1848)

- E32 Juliana, T. J. *New Instruction for the English & German Concertina*. London: Joseph Williams, c. 1870. HM

One of two tutors written for both English and Anglo concertina (= A41; see also E60).

- E33 *Kortfattad Konsertinskola*. Stockholm: Stridsropets Tryckeri, 1928. OSS

The English translation of this citation is *Short Concertina Tutor* (Stockholm: "War Cry" Printing Works, 1928). It is a Swedish version of the enlarged edition of George Case, *Instructions for Performing on the Concertina* (E13), and was published for use primarily by Salvation Army players in Sweden.

- E34 Lea, Henry. *A Complete Scale for the Full Compassed Concertina*. London: H. Lea, 1855. BL

Lea was also a voice teacher; see *A Directory of London and Its Suburbs* (London: J. Pigot & Co., 1839), addendum.

- E35 \_\_\_\_\_ . *The Concertina Shake: Exercises*. London: H. Lea, 1860. BL

- E36 \_\_\_\_\_ . *Exercises (Fingered Throughout) on Thirds, Sixths, Octaves & Tenths, For the Full Compass Concertina (With 48 Keys)*, 2<sup>nd</sup> ed. London: H. Lea, 1855. BL

- E37 \_\_\_\_\_ . *Lea's Progressive Studies*. London: H. Lea, c. 1870. ADVERT

- E38 Matusewitch, Boris Gregory and Sergei. *Matusewitch Associates 5 Week Course for the English Concertina*. New York: Matusewitch Associates, c. 1965. OSS

The Matusewitch family has produced three generations of performers and teachers of classical concertina: Russian émigré Gregory Matusewitch (1886-1939), his sons Boris (1918-1978) and Sergei (1917-1998), and grandson Eric (b. 1951), who still performs and teaches concertina in New York City. Boris and Sergei Matusewitch's hundreds of concertina students included actors George C. Scott and Shelley Winters, as well as the editor of *The Free Reed Journal*. See the following essays by Eric Matusewitch: "Boris Gregory Matusewitch," *Mugwumps* 7:2 (June 1983):14-15; "Gregory Matusewitch," *Mugwumps* 7:3 (Aug.-Sept. 1983):10-11; and "The Matusewitch Family: Concertina and Accordion Virtuosi—Russia, Europe and the United States," on-line at <<http://trfn.pgh.pa.us/free-reed>>. See also, Thomas Gabriel, "The Russian Virtuosi in America: An Interview with Sergei Matusewitch," *Concertina and Squeezebox* 21 (1989): 4-10. One of Boris Matusewitch's arrangements for the instrument appears as Music Supplement, No. 2, in this issue of *The Free Reed Journal*.

- E39 \_\_\_\_\_ . *Method for the English Concertina*. New York: Matusewitch Associates, 1952. LC
- E40 *Millet's English Concertina Instructor*. New York: William B. Millet, c. 1865. BMTCC
- E41 Minasi, Carlo. *Instruction Book for the English Concertina*. London: Chappell & Co., 1858. BL

Minasi produced more than forty tutors and tune books for English and Anglo concertina and other instruments, a vast array of sheet-music arrangements for English concertina and other instruments, and *Minasi's Concertina Journal* 1-6 (Chappell, 1858 onward). The British Library catalogue lists more than one hundred entries for music books and sheet music by Franz Nava, a pseudonym that belonged either to Carlo Minasi or to someone with whom he collaborated.

- E42 \_\_\_\_\_ . *Instructions for the Concertina, Comprising the Rudiments of Music and a Series of Scales and Exercises*. London: Wheatstone & Co., 1855 (and subsequent editions through c. 1900). BL, EWER
- E43 \_\_\_\_\_ . *Self-Instructor for the English Concertina*. London: E. Donajowski, c. 1875. HM
- E44 \_\_\_\_\_ . *Willey & Co.'s English Concertina Tutor Without a Master*. London: Willey & Co., 1884. BL
- E45 Minting, Harry. *Introducing the Mayfair: A New Version of the English Concertina*. London: Wheatstone & Co., 1955. HM

Minting was a well-known concertina player, principal of the Harry Minting Concertina School, and the last manager of Wheatstone & Co. before its acquisition by Steve Dickinson in 1975.

- E46 Pelzer, Ferdinand. *A Practical Guide to the Concertina*. London: (publisher unknown), c. 1844-1850. EWER

Pelzer (1801-1860), a German émigré, was a well-known guitarist, music teacher, and author of tutors for guitar, piano, and concertina. His daughter Catherina Josepha (1821-1895), best known as a guitar virtuoso under her married name of Madame Sydney Pratten, and his daughter Anné both arranged music for English concertina. See Philip J. Bone, *The Guitar and Mandolin* (London: Schott & Co., 1954), 278-79, 286-87. The tutor may have been published soon after Pelzer's *A Practical Guide to Modern Piano Forte* (London, 1842).

- E47 Pietra, Giuseppe T. (pseud.). *The Instruction Book for the Concertina*. London: Brewer & Co., c. 1855-1860. ADVERT

Pietra's real name was Joseph T. Stone which he simply "translated" into Italian. The book was advertised in *Simpson's Concertina Journal* (London: S. J. Brewer & Co., c. 1855-65).

- E48 Pratten, Robert Sydney. *Complete Instruction for the Concertina*. Parts 1-2. London: Campbell, Ranford & Co. 1856. BL (Part 1 only)

Pratten (1824-1868) was a flute virtuoso who often performed with his wife, Madame Sydney Pratten (see E46), both of whom played concertina. Though foremost a flautist, he lavished praise on the concertina: "By its numerous qualifications [the concertina] has won for itself the reputation of being the most fashionable of modern Chamber instruments" (p. 1). On Pratten, see James D. Brown and Stephen S. Stratton, *British Musical Biography* (London; 1897/reprint New York: Da Capo, 1971), 326.

- E49 \_\_\_\_\_ . *Metzler & Co.'s Tutor for the English Concertina*. London: Cramer & Co., c. 1885; and London: Metzler, 1920. HM

- E50 Prussak, W. F. *Neue vervollkommnete, leichtverständliche, praktische Schule für die englische Concertina*. Berlin and Leipzig: Julius Heinrich Zimmermann, c. 1890. AVAIL, CSFRI

The English translation is *New Completed, Easily Understandable, Practical School for the English Concertina*. It is available in reprint (Frankfurt am Main: Zimmermann, 1982). According to an anonymous reviewer, "The German used is quaint and extremely dated. It contains 60 exercises starting at a moderately difficult level [and] finishing off with the absolute diabolical"; see Ditty Box Enterprises, on-line at <[www.grainger.de/db/sbs/tutor003.html](http://www.grainger.de/db/sbs/tutor003.html)>.

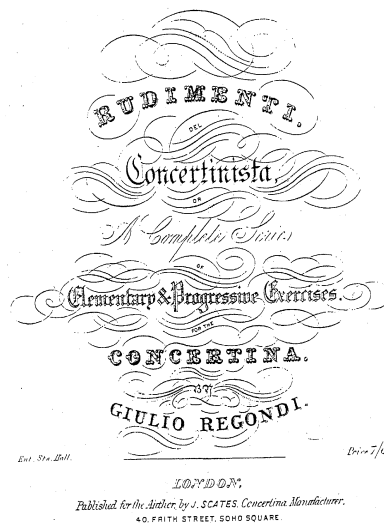
- E51 Regondi, Giulio. *New Method for the Concertina*. Dublin: Joseph Scates, 1857; London: Wessel & Co., 1857. CSFRI, HM

Regondi (1822/23-1872), a child prodigy on guitar, became the unrivaled classical concertina virtuoso as well as a classical guitar master. He was a prolific and highly acclaimed composer and arranger of classical music for concertina and a teacher of the instrument. On Regondi, see Douglas Rogers, "Giulio Regondi: Guitarist, Concertinist, or Melophonist? A Reconnaissance," *Guitar Review*, Part I: 91 (Fall 1992), 1-9; Part II: 92 (Winter 1993), 14-21; Part III: 97 (Spring 1994), 11-17; Tom Lawrence, "Giulio Regondi and the Concertina in Ireland," *Concertina World: International Concertina Association Newsletter* 411 (July 1998): 21-25; Stewart Button, *The Guitar in England, 1800-1924* (New York: Garland, 1989), 100-13, 126-33; Bone, *The Guitar and Mandolin*, 291-96; *New Grove/2* 21, 122; and Allan W. Atlas, "Collins, Count Fosco, and the Concertina," *Wilkie Collins Society Journal*, new ser., 2 (1999): 56-60; "Giulio Regondi: Two Newly Discovered Letters," *The*

*Free Reed Journal* (this issue). The *New Method* was still being advertised in Wheatstone catalogues of the 1950s.

- E52 \_\_\_\_\_ . *Rudimenti del Concertinista, Or a Complete Series of Elementary and Progressive Exercises for the Concertina*. London: Joseph Scates, 1844; later by Wheatstone & Co. CSFRI

This publication (which is in English except for the title) dates from shortly after Joseph Scates (formerly a Wheatstone employee) set up shop as a London publisher and concertina maker. In 1850-1851, Scates sold his concertina manufacturing business to George Case and moved to Dublin, where he was a publisher and music retailer. See Wayne, *Concertina Book*, 52-55; and Parkinson, *Victorian Music Publishers*, 245.



**Fig. 2. Cover of Giulio Regondi, *Rudimenti del Concertinista* (E52).**

- E53 Rothstein, A. von. *Neue praktische englische Concertina Schule*. Russia (city and publisher unknown), c. 1890-1900 (in German and Russian). OSS

The English translation is *New Practical English Concertina School*. “Another fine concertina tutor was published in the late 1800s, not in England but in Russia. Written by A. von Rothstein, one of the great Russian virtuosi, it was intended to be a guide for secondary school pupils. In Russia, every secondary school student was required to learn concertina. There were many virtuosi, who performed Bach, Vivaldi, Mozart, and other strictly classical music, in a monophonic style. Their arrangements were much more conservative than the arrangements popular in England”; see Richard Carlin, “Concertina Tutors: A Brief Survey,” *Free Reed* 24 (July 1976): 4-5, drawing upon information provided by Boris Matusewitch (see E38).

- E54 Roylance, Charles George. *The English Concertina Player's Companion*. London: C. Roylance, 1886. BL

Roylance was a musical instrument dealer, concertina performer-teacher, and author-publisher of tutors for English and Anglo concertina and other instruments. Most banjos and concertinas marketed under his name were made by other firms. He sponsored at least one contest—Mr. C. Roylance's English Concertina Contest, Cambridge Hall, Oxford Street (July 5, 1870).

- E55 \_\_\_\_\_ . *Harmonized Scales and Studies for the English Concertina*. London: C. Roylance, 1877. HM

- E56 \_\_\_\_\_ . *How to Learn the English Concertina Without a Master*. London: C. Roylance, 1877. BL, HM

Roylance dismissed the difficulties of learning to play: "The fingering of the Concertina is extremely easy, so with ordinary attention to the following instructions, any person with the least musical talent, may in a very short time perform any favorite melody" (p. 2). He offered his own undocumented history of the instrument: "The English Concertina was invented by Professor Charles Wheatstone . . . and was introduced to Public notice in June 1838. The first instrument was sold to Capt. Gardner of the 2nd Life Guards, it was then called the "Symphonian" [sic] with bellows, and not until December 27th of that year, was it named the Concertina" (p. 2).

- E57 \_\_\_\_\_ . *Roylance's Complete English Concertina School . . . Together with Full Instructions for Learning the Bass Concertina*. London: C. Roylance, c. 1875 and 1880 (Enlarged edition). HM

- E58 \_\_\_\_\_ . *Studies for the English Concertina*. London: C. Roylance, c. 1880. ADVERT

- E59 Russell, Joseph. *Russell's New and Improved Self-Instructor for the English Concertina*. London: J. Russell, 1854. BL

- E60 *The Salvation Army Anglo-German and English Concertina Tutor*. London: [Salvation Army] Publishing Offices, 1905. BL

One of two tutors written for both Anglo and English concertina (= A73; see also E32). The Salvation Army, founded by William Booth in 1865, became a strong market for concertinas. The first Salvation Army concertina band was formed in Bristol Citadel in 1884; others soon followed. Even earlier, George Jones (see A39) was making concertinas to Salvation Army specifications (see A65). On the Salvation Army concertina bands, see Major Archie Burgess, "100 Years of Concertinas," *The War Cry* (October 8, 1932); reprinted in *Concertina Magazine* 24 ((1988): 12-13;

Nigel Pickles, "Concertina Bands," *Concertina Magazine* 7 (Summer 1984): 10; and Wayne, *Concertina Book*, 60. The Bristol Citadel Salvation Army Concertina Band, originally having about thirty members, was reduced to four members by the time it disbanded in 1971; see Mr. and Mrs. Baker, "Bristol Citadel Concertina Band," *Free Reed* 12 (May 1973), 8-9.

E61 *The Salvation Army Concertina Tutor*. London: [Salvation Army] Publishing Department, 1891; 2<sup>nd</sup> ed., 1892. ADVERT

E62 *The Salvation Army Tutor for the English Concertina*. London: Salvationist Publishing and Supplies, 1924 (ADVERT); new ed.: rev. and enlarged, 1935 (HM, BL, LC) and 1945 (ADVERT).

The tutor supposedly was written by Lt. Col. Bristow.

E63 Sedgwick, Alfred B. *Sedgwick's Complete System of Instruction for the Concertina*. London: Levesque, Edmeades & Co., 1854. BL, CSFRI

Sedgwick (birth and death dates unknown) was one of the first music-hall concertinists and a member of the Blagrove-Case-Regondi-Sedgwick concertina quartet, founded in 1844. In 1850-1851, he emigrated from England to New York and became a well-known composer for the musical stage. He also performed, often with son Charles (b. 1848-?) on baritone or bass concertina, in major theaters in New York. See Michael Meckna, ed., *The Collected Works of Alfred B. Sedgwick*, *Nineteenth Century American Musical Theater*, 7 (New York: Garland, 1994); and Atlas, *The Wheatstone English Concertina*, 52, 57, and 67. In his *Complete System*, he extolled the virtues of the concertina, while revealing Victorian attitudes towards women: "There is no instrument as yet invented that presents so many advantages to the Amateur, as the Concertina . . . one of those destined to continue alike popular in the Concert or Drawing room . . . To ladies it is particularly recommended for its extreme elegance and portability, as also on account of its being the only *wind* instrument at their command" (p. 1).

E64 \_\_\_\_\_ . *Sedgwick's Hand-book for the English Concertina*. London: H. Darewski, c. 1875; London: Charles Sheard & Co., c. 1890. HM

E65 \_\_\_\_\_ . *Sedgwick's New Method for the English Concertina*. New York: S.T. Gordon, 1870. LC

E66 Seymour, W. *Dallas' Tutor for the English Concertina*. London: John E. Dallas & Sons, c. 1920. HM

The tutor was published during the period 1915-1934, when Dallas & Sons was located at 202 High Holborn.



- E67 Simpson, John. *Easy Method for Learning the Concertina*. London: Simpson & Co., c. 1855. BL

Simpson—a flute and flageolet maker—also made concertinas (Wayne, *Concertina Book*, 72) and edited *Simpson's Concertina Journal* in the 1850s and 1860s.

- E68 Warren, Joseph. *Robert Cocks & Co.'s Hand Book of Instructions for the English Concertina with Forty Four Favourite Airs*. London: Robert Cocks & Co., 1855. BL

Warren (1804-1881) was an organist, music historian and collector of original manuscripts of the great composers, and composer-arranger of a large collection of classical music for both the English and Anglo concertina. He also arranged opera excerpts for Charles Wheatstone's mouth-blown symphonium, from which the English concertina is a direct offspring; see Atlas, *The Wheatstone English Concertina*, Chapters 5-6; and *New Grove/2* 27, 93-94.

- E69 \_\_\_\_\_ . *Warren's Instructions for the Concertina*. London: Wheatstone & Co., c. 1844 (and eight subsequent editions through 1905). BL, CSFRI, HM, AVAIL

It is widely known as *Complete Instructions for the Concertina*; the title shown on the title page and as advertised in Wheatstone & Co., "Music for the Concertina," 1848. The ninth edition is available in reprint (Bristol: Jenny Cox, 1998); for a review, see Atlas, "Concertinas 1998-1999: A (Brief) Review-Essay," *The Free-Reed Journal* 2 (2000): 41-42.

- E70 Watson, Roger. *Handbook for English Concertina*. London: Wise Publications, 1981. AVAIL

The hype on the cover outdoes even the Victorians: "The First complete guide to playing the English Concertina . . . [N]o satisfactory tutor for this instrument has ever been published. This clearly written method fills the gap at last . . ." A different perspective is provided in Suzette Watkins's review in *Concertina Magazine* 1 (Winter 1982): 20.

- E71 *Wheatstone's Instructions for the English Concertina*, rev. ed. London: Wheatstone & Co., 1946. HM

## II. Anglo Concertina

- A1 *Adams' 100 Popular Irish Airs for the Concertina with a Concise Course of Instructions for the Art of Playing the Concertina*. Glasgow: J. Cameron, c. 1860. BL

- The title refers to Alexander Adams, author of *The Musical Repository: A Collection of Favourite Scotch, English, and Irish Songs, Set to Music* (Glasgow: A. Adams for A. Carrick, bookseller, Saltmarket, 1799); see Frank Kidson, *British Music Publishers* (New York: Benjamin Blom, 1967), 201. George Cameron began publishing about 1855, and his brother John in 1860 (Parkinson, *Victorian Music Publishers*, 44-45). The Camerons and later Cameron & Ferguson, formed in 1871, published many tutors and tune books for Anglo concertina and several for English concertina.
- A2 *Adams' 100 Scottish Airs for the Concertina with Complete Instructions and Scales.* Glasgow: J. Cameron, c. 1860. ADVERT
- A3 Adrian, C.F. *Adrian's Concertina - Instructor.* Chicago: Forster Music Publisher, 1938. LC
- A4 *The Art of Playing the Concertina Without a Master.* Glasgow: Cameron & Co., c. 1863; London: F. Pitman, c. 1863 (and subsequent edition, Cameron & Ferguson, c. 1872). BL
- A5 Bayford, Dudley Escott. *Francis and Day's Anglo-Chromatic Concertina Tutor.* London: Francis, Day & Hunter, 1965. HM, BL
- A6 Bramich, Mick. *Absolute Beginners' Concertina: A New Guide to the Twenty Key Anglo Concertina.* Devon: Posset Press, 2000. AVAIL
- A7 \_\_\_\_\_ . *The Irish Concertina: A Tutor for the Anglo Concertina in the Irish Style.* West Yorkshire: Dave Mallinson Publications, 1996 (CD or audio cassette available). AVAIL
- Provides in-depth instruction for playing Irish tunes in several major and minor keys.
- A8 Bremner, Louis. *A New Tutor for the German Concertina.* London: W. Williams & Co., 1862. BL
- A9 Cameron, George. *Cameron's New and Improved Concertina Tutor, or Guide to the Art of Playing the Concertina.* Glasgow: G. Cameron, 1860. BL
- A10 \_\_\_\_\_ . *Cameron's Selection of Concertina Music: Containing Complete Instructions and Scales, and a Variety of Popular Airs, Marked and Figured for the Ten, Twenty, Twenty-Two, and Twenty-Eight Keyed German Concertina.* Glasgow: G. Cameron, 1857. BL

A11 *Cameron's Concertina Dance Music, With Instructions*. Glasgow: J. Cameron, c. 1855. ADVERT

A12 *Cameron's Concertina Tutor with Catechism*. Glasgow: J. Cameron, c. 1870. ADVERT

A13 *Celestial Melodies: Moody and Sankey's and Other Sacred Songs for the Concertina . . . The Work Being Prefaced by A Course of Instructions for the Concertina*  
Glasgow: Cameron & Ferguson, c. 1876. HM

Probably published soon after Dwight L. Moody and Ira D. Sankey's first tour (1873-1875) of the British Isles.

A14 Chidley, Rock. *Chidley's Instructions for the German Fingering Concertina*. London: R. Chidley, 1858. BL

Chidley (1825-1894) started as a concertina assembler at Wheatstone & Co. in the 1840s and became a Wheatstone supervisor before starting his own concertina making business. His concertinas were promoted in the tutor: "These instruments being made by English workman under the superintendence of R. C . . . will be found very superior in tone to those generally sold; having screwed notes, metallic action, ivory keys, improved regulating straps, and in addition extra notes which enable the performer to modulate into more keys than the German Concertina" (p. 1). The tutor contains illustrations of the layouts of keys for concertinas with 10, 20, 22, and 28 keys. The layout of Chidley's 28-key concertina had two 5-key rows and one 4-key row on each side. The 4-key row was the top row on the left side and the bottom row on the right side. The 28-key German-made concertina of that era also had two 5-key rows and one 4-key row on each side, but the 4-key row was the bottom row on each side of the instrument. Both systems were relics before the end of the century.

A15 *The Complete Tutor for the Concertina*. Glasgow: Cameron & Ferguson, c. 1875. ADVERT

A16 *The Concertina Tutor, Or Guide to the Art of Playing the Concertina*. Glasgow: J. Cameron, 1883. BL

A17 Converse, Frank J. *Mel Bay's Deluxe Concertina Book*. Pacific, MO: Mel Bay Publications, 1981. AVAIL

Bob Bolton's review appears in *Concertina Magazine* 24 (1988): 23-24.

A18 Coule, Charles. *Complete Self-Instructor for Playing Coule's Improved German Concertina*. London: C. Coule, 1856. BL

Coule's "improved German concertina" was a short-lived system: "the performer is enabled to play all the principal Natural notes, Double Action, on the Instrument, that is, by either drawing out, or pressing in the bellows . . ." (p. 1). The keys—all single-action—were arranged in two 6-key rows on each side. His "Double Action" refers to a given note being available in each bellows direction, pushing for one key and drawing for another key.

- A19 \_\_\_\_\_ . *New and Complete Method (or Self-Instructor) for Playing the German Concertinas*. London: C. Coule, 1852. BL

"The Concertina is . . . in every way entitled to the notice and patronage of the lovers of Music . . . [T]his small but expressive little instrument, so enchants the ear that few persons can fail to admire its sweetness and beauty" (p. 1).

- A20 *Cramer's Instruction Book for the German Concertina*. London: Cramer & Co., 1873. BL

- A21 Curwen, John. *The German Concertina Book for Tonic Sol Fa Pupils*. London: J. Curwen, 1864. BL

- A22 De Ville, Paul. *The Eclipse Self Instructor for Concertina*. New York: Carl Fischer, 1905. LC

Later titled *The Concertina and How to Play It* (AVAIL), which retained the original contents except with "the concertina" replacing "the German or Anglo-Saxon concertina." The music and tablature for 208 of the 250 tunes in De Ville's book were taken from *Howe's Eclectic School for Concertina* (A33) and *Howe's Western German Concertina School* (A36).

- A23 Dobigny, A. *Self-Instructor for the German Concertina*. London: E. Donajowski, c. 1885. HM

- A24 Edgley, Frank C. *The Anglo Concertina: Handbook of Tunes and Methods for Irish Traditional Music*. Windsor, Ontario: F. J. Edgley, 2001 (CD included). AVAIL (see <<http://www.concertinas.ca>>).

Edgley teaches and performs on the Anglo concertina, Northumbrian and Scottish small pipes, and tinwhistle. He also builds and repairs concertinas. The handbook and CD, which include detailed coverage of embellishments and variations, provide a course for beginning and advanced players of Irish-style concertina, emphasizing the North County Clare style of Chris Droney, Tommy and Jacqueline McCarthy, and others.

- A25 Felton, William Matthew Horace. *The Melodeon, Concertina, and Accordion: Instructions on How to Play, Tune, and Repair*. Dover: Standard Office, 1903. BL

- A26 *Francis & Day's Sixpenny Popular German Concertina Tutor, with Sol-fa Supplement*. London: Francis, Day & Hunter, 1904. BL
- A27 *German Concertina Instructor*. Boston: Oliver Ditson; and St. Louis: Balmer & Weber, c. 1865. BMTCC
- A28 Hamilton, William. *The Concertina Preceptor, or Pocket Guide to the Art of Playing the Concertina Without a Master*. Glasgow: John Cameron, 1850 and 1855; and Cameron & Ferguson, 1883. BL
- A29 Harding, Joseph R. W. *New and Complete Method for the German Concertina, With Scales for 10, 20, 22, and 28 Keys*. London: Metzler & Co., 1858. BL
- A30 *Howard & Co.'s German Concertina Tutor*. London: Howard & Co., 1884. BL
- A31 *Howard & Co.'s New and Improved German Concertina Tutor*. London: Howard & Co., 1875. BL

“New and Improved” implies that there may have been a pre-1875 edition.

- A32 Howe, Elias, Jr. *The Concertina Without a Master*. Boston: Elias Howe, c. 1846. (Later published by Oliver Ditson and Balmer & Weber.) BMTCC

Howe (1820-1895) was a well-known fiddler, tune collector, music publisher and dealer, and instrument manufacturer and collector. He published more than two hundred books, including tune books, dance books, and tutors for many musical instruments. Two of his tune collections—*The Musician's Companion* (1840) and *Ryan's Mammoth Collection* (c. 1883)—are especially well known. He is sometimes confused with Elias Howe Jr. (1819-1867), the sewing machine inventor. On Howe and his publications, see Patrick Sky, *Ryan's Mammoth Collection* (Pacific, MO: Mel Bay Publications, 1995), 10-19; *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (New York: MacMillan, 1986) 2, 435; and Christine Merrick Ayars, *Contributions to the Art of Music in America by the Music Industries of Boston, 1640 to 1936* (New York: H.W. Wilson, 1937), 12-15. Predating the 1850 sale of Howe's music catalogue to Oliver Ditson Company (see A35), the tutor in this entry was published at about the same time as Howe's *The Accordeon Without a Master* (Boston: Elias Howe, 1846).

- A33 \_\_\_\_\_ . *Howe's Eclectic School for the Concertina*. new and enlarged ed. Boston: Elias Howe, 1879 (in English and partly in German). LC

A34 \_\_\_\_\_ . *Howe's New Concertina Without a Master and Concertina Exercises*. Boston: Elias Howe; and St Louis: Balmer & Weber, c. 1870. BMTCC

A35 \_\_\_\_\_ . *Howe's New German Concertina*. Boston: Oliver Ditson, c. 1855. BMTCC

In 1850, Howe sold his music catalogue to the Oliver Ditson Company in a deal that precluded Howe from publishing music for ten years. Howe skirted the agreement by publishing many books of dance instruction during the 1850s. This tutor was published during the term of Howe's "banishment." The Oliver Ditson Company—a major manufacturer of musical instruments (but not concertinas) and music publisher—became the dominant U.S. publisher of concertina tutors. Ditson purchased the entire firms or music catalogues of rival publishers for concertina—Firth, Pond, & Co. (in 1867), Lee & Walker (in 1875), and J. L. Peters (in 1877)—and was a founding partner of John Church & Co.; see William A. Fisher, *One Hundred and Fifty Years of Music Publishing in the United States* (Boston: Ditson, 1933).

A36 \_\_\_\_\_ . *Howe's Western German Concertina School*. Boston: Elias Howe, 1879. LC

A37 *Jefferys's German Concertina Tutor, With 10 & 20 Keys*. London: C. Jefferys, c. 1885. HM

Charles Jefferys, music publisher, should not be confused with Charles Jeffries, the well-known concertina maker.

A38 Jewell, Philip. *Instructions for Playing Davis's New Patent Chromatic German Concertina*. London: The Music Publishing Company, 1862. BL

Jewell was granted the first British patent for the Anglo-chromatic concertina. His patent ("Concertinas," August 29, 1861; Patent No. 2152) included another innovation that was short-lived: ". . . parallel plates of glass . . . by which the tone . . . will be modified and improved." In his tutor, Jewell states that "The concertina being an Instrument so well known, it is unnecessary to enter into any description . . . further than to explain the great improvements in . . . the 'New Patent Chromatic German Concertina' . . ." (p. 1). However, the Anglo concertina with an extended set of notes was not entirely new. Although George Jones (see A39) was making models with 26 or more keys in the 1850s (Wayne, *Concertina Book*, 60), he did not patent his extended-range (42-key) Anglo concertina until 1884 ("Improvements in Anglo-German Concertinas," June 23, 1884; Patent No. 9314). In the 1850s, Rock Chidley (see A14) was also making Anglo concertinas with more than 20 keys. British claims of invention disregarded the 28-key German concertina—well-known in Britain in the 1850s (see A10, A29, and A82)—and other early chromatic-type concertinas from Saxony. Davis presumably was the maker of Jewell-designed concertinas; he is referred to only in the tutor title.

- A39 Jones, George Smith. *Scales and Chords Arranged for the New Patent Anglo-German Concertina*. London: G. Jones, 1884. BL

Jones (1832-1919) was the self-proclaimed “inventor of the Anglo-German concertina with perfect chromatic scale.” Early in his career, Jones worked for Jabez Austin, who made reed pans for Wheatstone & Co., and performed on German (i.e., Anglo) concertina and flutina in the music halls. He invented a portable harmonium, wrote concertina and banjo tutors, sold musical instruments, and taught music. From the 1850s to 1909, George Jones & Co. (later, & Sons) produced thousands of concertinas. After Jones retired in 1899, his firm survived for a decade under the management of his children. George Jones’s life is described in his own words in “Recollections of the English Concertina, from 1844, by George Jones, born February 29<sup>th</sup> 1832,” *Concertina Magazine* Part I: 13 (Winter 1985): 4-5; Part II: 14 (Spring 1986): 4-7; Frank E. Butler and Neil Wayne, “The Concertina Trade in Victorian Times,” on-line at <<http://www.d-and-d.com/contributions/tinas-jones2.html>>; Frank Butler, “Concertinas in the Commercial Road: The Story of George Jones,” *Concertina & Squeezebox* 20 (Summer 1989): 5-14. His concertina students included the famous comic/concertina duo of the Brothers Webb (Arthur and Joe); see Frank Butler, “The Brothers Webb,” *Concertina Magazine* 24 (1988): 6-8.

- A40 \_\_\_\_\_ . *The Chromatic Anglo-German Concertina Tutor*. London: G. Jones, 1876. OSS

The 1989 reprint by *Concertina & Squeezebox* is no longer available. [The title was incorrectly given as *Tutor for the Anglo-German Concertina* in the article as published in *The Free-Reed Journal*.]

- A41 Juliana, T. J. *New Instruction for the English & German Concertina*. London: Joseph Williams, c. 1870. HM

One of two tutors written for both English and Anglo concertina (= E32; see also A73).

- A42 Kail, Bob. *The Best Concertina Method—Yet!* Carlstadt, NJ: Lewis Music Publishing, 1975. AVAIL

Contains reprints of all but one of the 250 tunes in De Ville’s book (see A22), as well as some songs arranged by Kail.

- A43 Kay, David. *How to Play Concertina Today*. Miami Beach: Shattinger International Music, 1980. AVAIL

- A44 *La Concertina: Method for Diatonic Concertina*. Stagi Edition. Recanati: Brunner Musica, c. 1995. AVAIL

- A45 *Lärobok för Nybörjare å Frålaningsarmens Konsertina*. Stockholm: Stridsropets Tryckeri, 1909. OSS

The English translation is *Tutor for Beginners on the Salvation Army Concertina*. The tutor indicates that the Salvation Army concertina is in the key of A flat, but that the instructions are compatible with the Anglo concertina in the keys of C and G major.

- A46 Levy, Bertram. *The Anglo Concertina Demystified: Eleven Lessons for the 30-Button Anglo Concertina*. Voorheesville, NY: Front Hall Enterprises, 1985. (book and two audio cassettes) AVAIL

A full-fledged “self-instruction course” for beginning and advanced Anglo concertina players, it contains instructions for playing melody and accompaniment for folk, Morris-dance, Irish, and other styles of music. A review appears in John Green and John Townley, “Bertram Levy: The Maestro Makes His Mark,” *Concertina & Squeezebox* 3:1-2 (Winter-Spring 1985): 45-47.

- A47 Maynard, Richard Frederick William. *Maynard's New German Concertina Tutor and Budget of Popular Songs, Ballads, &c.* London: R. Maynard, c. 1895. BL

- A48 *Millet's German Concertina Instructor*. New York: William B. Millet, c. 1870. BMTCC

- A49 Minasi, Carlo. *Instruction Book for the German Concertina*. London: Chappell & Co., 1858. BL, HM

Minasi was a prolific author of music books and arranger of music (see *E41*).

- A50 \_\_\_\_\_ . *Instruction Book for the Use of Learners of the German Concertina, of Twenty Keys and Ten Keys*. London: Kleyser & Tritschler, 1846. BL

Contained “medallions” to cut out and paste on the instrument to label the keys. Minasi, like other authors, promoted the instrument as easy to learn: “The German Concertina is confidently recommended as an instrument of much power and variety, and one upon which great execution can be attained with comparatively little practice” (p. 1). The firm of Kleyser & Tritschler dealt in German clocks and toys; see *A Directory of London and Its Suburbs* (London: J. Pigot & Co., 1839), 242.

- A51 \_\_\_\_\_ . *J. A. Turner's Instruction Book for the German Concertina*. London: J. A. Turner, 1864. BL

John Alvey Turner was one of the earliest dealers in English-made concertinas. Wheatstone sales records show his purchase of several concertinas in 1843, the year that he became a publisher; see Wayne, *Concertina Book*, 37; Parkinson, *Victorian Music Publishers*, 274.



- A52 \_\_\_\_\_, *Minasi's Tutor for the German Concertina*. London: Boosey & Co., c. 1870. ADVERT
- A53 \_\_\_\_\_, *New German Concertina Album and Tutor for the 20 Keyed Instrument*. Braunschweig: H. Litolff, 1880. BL
- A54 \_\_\_\_\_, *Willey & Co.'s Instruction Book for the German Concertina with 10 and 20 Keys*. London: Willey & Co., 1886. BL
- A55 *Mitchison's Celebrated Concertina Tutor*. Glasgow: Mitchison & Co., c. 1880. ADVERT
- A56 Morgan, Edward. *Morgan's New and Improved Instructor for the German or Anglo-German Concertina*. London: E. Morgan, 1858. BL
- A57 *The New Sixpenny Anglo-German Concertina Tutor*. London: Charles Sheard & Co., c. 1890. ADVERT
- A58 *New Work for the Concertina . . . With Directions for Playing and a Variety of Popular Airs*. Glasgow: John Cameron, c. 1850 and 1883. HM, BL
- Concerning the date of first publication, the introduction states: "The Musical World, some five and twenty years back, was amused . . . by the introduction of a rude little instrument named the 'Mouth Harmonicon'."
- A59 Redmond, Walter. *Francis & Day's Concertina Tutor and Popular Song Book for 1891*. London: Francis, Day & Hunter, 1891. BL
- A60 \_\_\_\_\_, *Francis & Day's Concertina Tutor: New Edition for 1889*. London: Francis Brothers & Day, 1888. BL
- A61 \_\_\_\_\_, *Francis & Day's German Concertina Tutor*. London: Francis & Day, 1881. BL
- A62 \_\_\_\_\_, *Francis & Day's German Concertina Tutor and Book of Popular Songs and Ballads*. London: Francis, Day & Hunter; New York: T. B. Harms, 1893. BL, HM

- A63 *Regondi's Concertina Melodist, Fingered for the German Instrument*. Nos. 1-14. London: Charles Sheard, 1854-1862. BL (No. 6 only)

Although the title suggests that it is a collection of musical arrangements, it also includes lessons and exercises. Regondi supposedly had no input into the Anglo concertina tutors and songbooks bearing his name. On Regondi's brilliant career as a guitarist and performer-composer-arranger-teacher of music for English concertina, see *E51*.

- A64 *Regondi's German Concertina Tutor*. New and Enlarged Edition. London: Charles Sheard & Co., c. 1890. ADVERT

Long after Regondi's death in 1872, the publisher was still capitalizing on Regondi's name in tutor and songbook titles.

- A65 *Regondi's Hand-Book for the German Concertina*. London: Charles Sheard & Co., c. 1895. HM

The cover states "And Adopted for the Octagon, Sexagon, or Organ Celestial, and Anglo-German Concertinas." Beginning in 1859, George Jones made "Celestial" English and Anglo concertinas—larger instruments that were prized (especially by the Salvation Army) for the vibrato effect of their double reeds (Wayne, *Concertina Book*, 59-60). The reference to "Charles Sheard & Co., Music Publishers and Printers, 192 Hilborn" on the cover provides clues for dating. Though the firm of Sheard was located at the Hilborn address from 1851 to 1900, its name became Charles Sheard & Co. only in 1890; see Parkinson, *Victorian Music Publishers*, 248-49.

- A66 *Regondi's Up-to-Date German Concertina Tutor*. new ed., London: H. Darewski, 1920 (?). BL

- A67 Roylance, Charles George. *Anglo-German Concertina Player's Companion*. London: Roylance, 1889. BL, CSFRI, and HM

- A68 \_\_\_\_\_. *How to Learn the Chromatic Anglo-German Concertina*. London: C. Roylance, 1878. CSFRI

- A69 \_\_\_\_\_. *How to Learn the German Concertina*. London: C. Roylance, c. 1870. ADVERT

- A70 *Henry Russell's Celebrated Tutor for the German Concertina*. London, Charles Sheard & Co., c. 1890. ADVERT

Russell (1812-1900)—an English pianist, singer, and songwriter—was the most famous composer of American popular songs before Stephen Foster (who was directly influenced by Russell). Russell resided in New York from 1835 to 1845, and

engaged in songwriting, solo concerts (piano and vocal), and short careers as a church organist, choirmaster, and music academy teacher; see *New Grove Dictionary of American Music* 4, 111-12. Considering Sheard's propensity for inserting celebrities' names in their titles, it is unlikely that Russell had anything to do with the tutor.

A71 Russell, Joseph. *Russell's New and Improved Self-Instructor for the German Concertina*. London: J. Russell, 1854. BL

A72 Ryan, Sydney. *Ryan's True Concertina Instructor*. Cincinnati, OH: John Church, 1875 and 1903. LC

This was the only concertina tutor sold through the mail order of Sears, Roebuck, & Co. (1899-1903 catalogues). Sydney Ryan was a well-known composer-arranger, not to be confused with William Bradbury Ryan, author of *Ryan's Mammoth Collection* (see A32).

A73 *The Salvation Army Anglo-German and English Concertina Tutor*. London: [Salvation Army] Publishing Offices, 1905. BL

One of two tutors expressly written for both Anglo and English Concertina (= E60; see also A41). Earlier, Herbert Booth, son of Salvation Army founder William Booth, wrote a booklet (title and date unknown) on concertina chords for Salvation Army players. From Burgess's description, it appears that Booth's booklet was for Anglo concertina; see Burgess, "100 Years of Concertinas," *Concertina Magazine* 24 (1988): 12.

A74 Sedgwick, Alfred B. *Complete Method for the German Concertina*. New York: J. L. Peters, 1865. LC



**Fig. 3. Cover of Alfred B. Sedgwick, *Complete Method for the German Concertina* (A74).**

A75 \_\_\_\_\_ . *Sedgwick's Improved and Complete Instructor for the German Concertina*. New York: Firth and Son, 1865; Boston: Oliver Ditson, 1893. BL, LC

Though Sedgwick (see E63) had an undisguised disdain for the Anglo concertina, he wrote some of the most advanced (and arguably best) Anglo concertina tutors. In this tutor, he proclaimed the superiority of the English concertina: “. . . a perfect instrument capable of producing the more elaborate and intricate harmonizing . . .” (p. 23). He was more outspoken in his *New Method for the English Concertina* (E65): “The English concertina is . . . far superior . . . to that known as the German concertina, which as compared to the former, can only rank as a mere toy” (pp. 9-10).

A76 \_\_\_\_\_ . *Sedgwick's New Method for the German Concertina*. New York: S.T. Gordon, 1869. LC

A77 \_\_\_\_\_ . *Sedgwick's Perfect Method for the German Concertina*. New York: J. L. Peters, 1873. LC

Sedgwick counseled that “. . . the Concertina should be lightly waved in the air. By *waving* I do not mean *swinging*. There are some performers who appear to think that it is impossible to play without tossing the instrument round and round as if they were a windmill and their arms the sails . . . [I]t is decidedly injurious to the instrument and liable to cause the breaking of reeds, besides making it sound out of tune; and also causing the player to appear more like a buffoon than an artist” (p. 18). He probably was relying on his memory of performers in the British music halls, rather than on the American stage. I have found only two concertinists in nineteenth-century American minstrelsy—virtuoso James Sharpley (1845-1902) and William F. Hoey, a black-face comedian/concertinist who first appeared on the minstrel stage in 1873; see Edward LeRoy Rice, *Monarchs of Minstrelsy, From “Daddy Rice” to Date* (New York: Kenny Publishing, 1911), 182, 264.

A78 Seymour, W. *Dallas' Tutor for the Anglo Chromatic Concertina*. London: John E. Dallas & Sons, c. 1920. ADVERT

A79 \_\_\_\_\_ . *Dallas' Tutor for the Anglo Concertina*. London: John E. Dallas & Sons, c. 1920. HM

A80 Shepherd, John. *Shepherd's Plain Directions for Learning the German Concertina*. London: J. Shepherd, 1856. BL

A81 *Sinclair's New and Improved German Concertina Tutor*. London: J. Bath, 1873. BL

- A82 Steers, Frederick A. *Steers's Instructions for the German Concertina, Containing Explanatory Scales for the 10, 20, 22, and 28 Key'd Instruments*. London: F. Steers, 1860. BL

Promotion of the tutor was based on both utility and price; as the cover states, "Persons totally unacquainted with Music can play the figured [i.e., tablature] Melodies without the slightest aid of a master . . . This instructor will be sent, (Post paid), to any part of the United Kingdom, upon receipt of 12 Postage Stamps."

- A83 Stephano, Charles (pseud.). *Wickins' Easy Concertina Tutor*. Wickins' Sunbeam Music Books, No. 12. London: Bosworth & Co., 1897. BL, CSFRI, AVAIL

Stephano's real name was Alfred William Rawlings; he was a prolific arranger of secular and sacred music. The tutor is available in a reprint (Oxford: Hands on Music, 1998).

- A84 Synnberg, Margaret J. *New Standard Concertina Course*. Chicago: M. M. Cole, 1938. LC

Synnberg was a music teacher in a Chicago high school. Her 16-page method—reissued as *Concertina - Self Instruction Method* (Chicago: M. M. Cole, 1965)—was provided along with many Anglo concertinas sold in the United States.

- A85 Townley, John. *The Seaman's Concertina: A Beginning Guide to the Anglo Concertina in the Nautical Style*. Mendocino, CA: Lark in the Morning Instructional Video, 1987. AVAIL

Instructional video without printed music or tablature. John Townley was an editor of *Concertina and Squeezebox*. An anonymous review appears in *Concertina & Squeezebox* 23 (Summer 1990): 11.

- A86 *Up-To-Date German Concertina Tutor*. London: Charles Sheard & Co., c. 1900. OSS

A photograph of Percy Honri and the caption "The Greatest Concertina Player of the Age" appears on the cover. The photograph, which appears to be from a set taken in New York in 1899, is reproduced in *Concertina Magazine* 2 (Spring 1982): 23. Sheard used celebrity "endorsements" without regard for the concertinas that the celebrities played. Percy Honri (1874-1953) was a star performer, but on the duet concertina. With respect to the dating, Charles Sheard & Co.'s address is given as 196 Shaftesbury Avenue, the firm's address as of 1900 (Parkinson, *Victorian Music Publishers*, 248).

- A87 Vallely, Niall. *Concertina CD ROM Tutorial*. Cork City: MadForTrad, 2002. AVAIL (order on-line at <<http://madfortrad.com>>).

Vallely, concertinist in the former Nomos band and music teacher, has toured with Irish singer Karan Casey. The tutorial combines video, audio, text, and music notation to teach beginning-to-advanced students of Irish-style concertina.

- A88 Vincent, Frederick. *Tutor for the German Concertina*. London: W. Kent & Co., 1865. BL

The tutor is prefaced by “A Brief History of the Concertina” by W. Stout, who states that: “The English Concertina was made some years before the German instrument bearing its name, but, owing to its high price, and the immense difficulty of playing it perfectly, it never could become a favourite with the industrious class. Soon after the Exhibition of 1851, an instrument became known in England as the German concertina . . .” (p. 1).

- A89 Wade, James Augustus. *Metzler and Co.'s Tutor for the German Concertina*. London: Cramer & Co., 1886. HM

Wade arranged a large volume of music, especially for piano.

- A90 Warren, Joseph. *Robert Cocks & Co.'s Hand Book of Instruction for the German Concertina with 10, 20, and 22 Keys*. London: Robert Cocks & Co., 1855 and 1858. BL

- A91 Watson, Roger. *Handbook for Anglo-Chromatic Concertina*. London: Wise Publications, 1981. AVAIL

The hype on the cover, rivaling that on his English concertina handbook (E70), exaggerates the contents: “The first complete tutor for the Anglo-Chromatic Concertina.”

- A92 Wetstone, J. *The First Step: How to Play the Anglo Chromatic Concertina*. London: Keith, Prowse & Co., 1935. HM, LC

Reissued as *First Steps: Concertina, Anglo-Chromatic* (Essex: International Music Publications, 1993). AVAIL

- A93 Williams, John. *Learn to Play Irish Concertina*. Woodstock, NY: Homespun Video, 1995. AVAIL

Williams, an All-Ireland Senior Concertina Champion and music teacher, was formerly a member of the Solas band. The video, accompanied by a booklet in standard musical notation, is an instructive and enjoyable introduction to playing in the Irish style.

- A94 Wilson, G. F. *Wilson's Complete Self Instruction Book for the German Concertina*. London: H. Lea, 1857. BL

- A95 Winner, Septimus. *Winner's Easy System for the German Concertina*. Philadelphia: Lee & Walker, 1869; Boston: Oliver Ditson, 1897. LC

Septimus Winner (1827-1902) was author and/or publisher of at least two hundred instruction books for more than twenty instruments. His many songs included "Listen to the Mockingbird" (under the pseudonym Alice Hawthorne) and "Der Deitcher's Dog" (known today as "Where, Oh Where Has My Little Dog Gone"). He gained fame (or notoriety) in 1862, when he was arrested on a charge of treason for publishing "Give Us Back Our Old Commander: Little Mac, the People's Pride," written in response to General George McClellan being relieved of his Union Army command. He was released from jail after agreeing to destroy all remaining copies, but the song survived as a McClellan campaign song in the 1864 election. His brother, Joseph Eastburn Winner, composed "The Little Brown Jug." See *New Grove Dictionary of American Music* 4, 542; and Charles E. Claghorn, *Biographical Dictionary of American Music* (West Nyack, NY: Parker, 1973), 480.

- A96 \_\_\_\_\_ . *Winner's New American School for the Concertina*. Boston: White & Smith, 1883. LC



**Fig. 4. Cover of Septimus Winner, *Winner's New American School for the Concertina* (A96).**

- A97 \_\_\_\_\_ . *Winner's New Primer for the German Concertina*. New York: William A. Pond & Co., 1897. LC

An earlier edition (no date) is listed in BMTCC.

- A98 \_\_\_\_\_ . *Winner's Perfect Guide for the German Concertina*. Boston: Oliver Ditson, 1869 and 1897. LC
- A99 \_\_\_\_\_ . *Winner's Primary School for the Concertina*. Cleveland: S. Brainard, 1872. LC
- A100 Zimmermann, Carl Friedrich. *Zimmermann's New and Complete Instructions for the Concertina: In Numbers Instead of Notes, Without a Master*. Philadelphia: C. F. Zimmermann, 1869 (in English and German). LC

Before emigrating from Germany in 1864, Zimmermann founded a free-reed manufacturing business (Carlsfeld, c. 1848) that became the foundation for the bandoneon industry. The eleven-page tutor employs an early version of the tablature that he patented in 1871. The drawings from his patent ("Improvement in Musical Notations for Accordeons," January 3, 1871; United States Patent No. 110,719) are reproduced in Maria Dunkel, "Buttons and Codes: Ideographies for Bandoneon and Concertina as Examples of Alternative Notational Systems in Nineteenth-Century Germany," *The Free-Reed Journal* 2 (2000): 18. His tablature system did not gain support among other authors of Anglo concertina tutors. He should not be confused with another C. F. Zimmermann—namely, Charles F. Zimmermann (1817-1898)—well-known inventor of the early type of autoharp ("Harp," May 9, 1882; United States Patent No. 257,808). I do not know if the two Zimmermanns, both of whom resided in Philadelphia, were related. On Charles F. Zimmermann, see Keith Young, "Custom Autoharps," on-line at <<http://www.ioip.com/~kyoung/autoharp.htm>>; Ivan Stiles, "The True History of the Autoharp," on-line at <<http://www.fmp.com/aq/autohist.html>>.

### **III. Duet Concertina**

- D1 Gaskins, Robert. *How to Play Chords on Any MacCann Duet Concertina*. Available on-line at <<http://www.maccann-duet.com>> (2001).

Although the concertina system is widely known as "MacCann," the proper spelling of the inventor's surname is Maccann (see D3).

- D2 *Instructions for Performing on Wheatstone's Patent Duett Concertina*. London: Wheatstone & Co., 1855. BL
- D3 Maccann, John Hill. *The Concertinist's Guide: The Most Simple Modern Methods, How to Play Correctly, With or Without a Master*. London: Howard & Co., 1888. BL



Maccann, inventor of the popular duet system that he patented (“Improvements in Concertinas,” March 12, 1884; Patent No. 4752), was billed as “Concertinist by command to H. R. H. the Prince of Wales.” He played and promoted the MacCann duet concertinas built by Lachenal & Co. The *Guide* contains advertisements and listings of many concertina makers, dealers, tuners, repairers, and teachers (including Signor Alsepi, Richard Blagrove, John H. Maccann, Madame Sydney Pratten, Charles Roylance, George Roe, and Clementine Ward). William H. Maccann, John Hill’s brother, is listed as a maker, dealer, and MacCann duet teacher in Plymouth.

D4 \_\_\_\_\_ . *New Method of Instruction for the New Chromatic Duet English Concertina*. London: Lachenal & Co., 1885. BL, HM

D5 Minasi, Carlo. *Tutor for the New Patent Piano Concertina*. London, Carlo Minasi, c. 1863. HM

The piano concertina is described in the tutor as “having double action, produces the same note by compression or expansion of the bellows; natural succession as in the Pianoforte. High tones on the right, and the lower for the left.” Dating of the tutor is based on the fact that “new patent piano concertina” in the title refers to the system in Charles F. W. Rust (“Concertinas, &c.,” July 9, 1862; Patent No. 1976).

D6 Rutterford, Ernest. *A Practical and Comprehensive Tutor for the Duet Concertina: Wheatstone’s Instructions for the Duet Concertina*. London: Wheatstone & Co., 1914 (and four later editions through the revised edition of 1946). BL, HM

Rutterford, one of the earliest concertina recording artists, made at least a dozen commercial discs and cylinders; see Malcolm Clapp, “Concertinas on 78’s,” *Concertina Magazine* 8 (Autumn 1984): 14. He presumably was related (son or nephew?) to Charles Rutterford, who performed on English concertina at concerts organized by Richard Manning Blagrove (see *E5*).

D7 *The Salvation Army Tutor for the Triumph Concertina*. London: Salvationist Publishing and Supplies, 1924 (HM); new ed., rev. and enlarged, 1938 (BL).

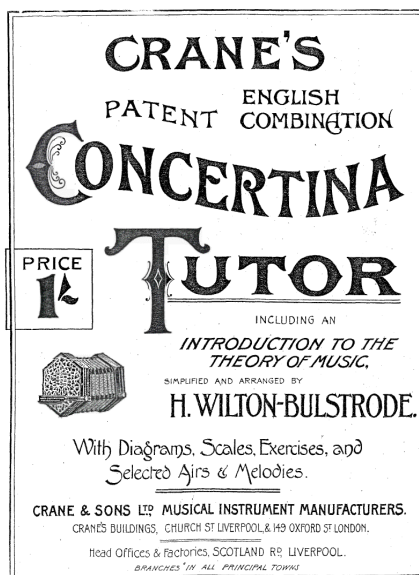
The “Triumph” was a Crane duet system that was made for the Salvation Army, which introduced it in 1912.

D8 Warren, Joseph. *Instructions for the Double Concertina*. London: Wheatstone & Co., 1855. BL

“Double concertina” was Charles Wheatstone’s name for an early type of duet concertina; see Atlas, *The Wheatstone English Concertina*, 12; and Wayne, *Concertina Book*, 36.

- D9 Wilton-Bulstrode, H. *Crane's Patent English Combination Concertina Tutor*. Liverpool: Crane & Sons, c. 1898. OSS

The Crane duet patent ("Improvements in English Concertinas," September 28, 1896; Patent No. 21,730) was granted to John Butterworth, a pianoforte tuner from Cheshire; see Phil Inglis, "The History of the Duet Concertina: Part III," *Concertina Magazine* 14 (Spring 1986): 11-12.



**Fig. 5. Cover of H. Wilton-Bulstrode, *Crane's Patent English Combination Concertina Tutor* (D9).**

**Postscript:** After this article went to press, five additional instruction manuals were found.

### ***English concertina***

Branchett, Les. *Conquering the Concertina: A Comprehensive Guide to the English Concertina*. Gloucester: Sherborne House Publications, 2002. AVAIL

De Snoo, Pauline. *Concertina Course, Volume One*. Schijndel (NL): De Snoo, 2002. AVAIL

Contains a "Technical Appendix" by Dave Elliott and a CD; in English with Dutch translation forthcoming; vol. 2 is also forthcoming; the tutor can be ordered through <desnoo@ncrvnet.nl>.

Miles, Dick. *The Concise English Concertina: A Tutor*. Cork: Milestone Publications, 2002. AVAIL

### ***Anglo concertina***

Bäcker, Volker. *Konzertina – Schule*. Munich: Voggenreiter Verlag, 1995 (book and CD). AVAIL

Coleman, William. *Coleman's New Instructions for the German Concertinas*. London: W. Coleman, 1854. BL

### **Author**

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