

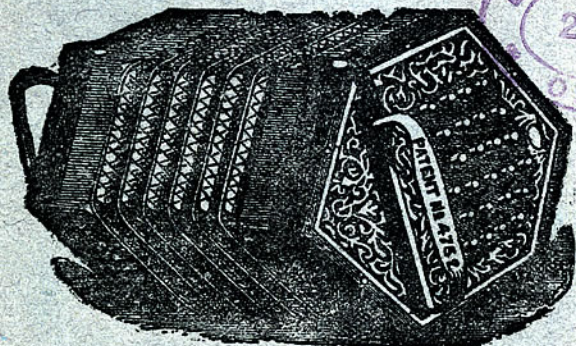
THE  
**CONCERTINIST'S**  
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THE MOST SIMPLE MODERN METHODS

**HOW TO PLAY**

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How to Purchase ; how to hold the Instrument ;  
management of the Bellows ; the production of Tone, etc. ; with  
Names of Makers, Dealers, Tuners, Teachers, Soloists, and Publishers  
of Music, in London and various towns. Illustrated with Engraved  
Drawings of different Concertinas.

BY

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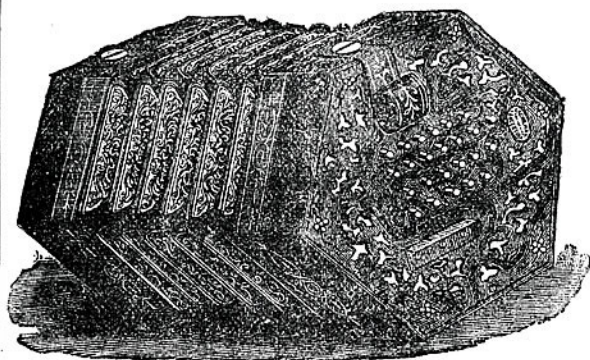
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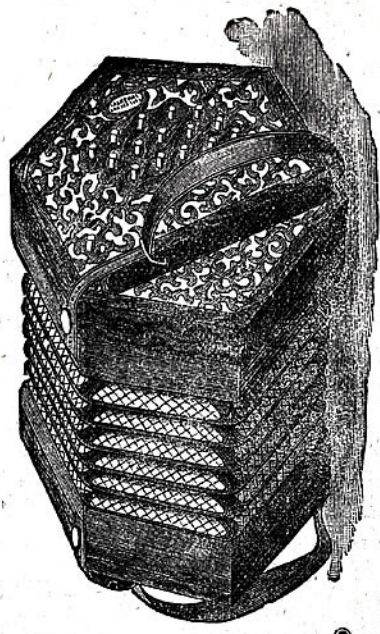
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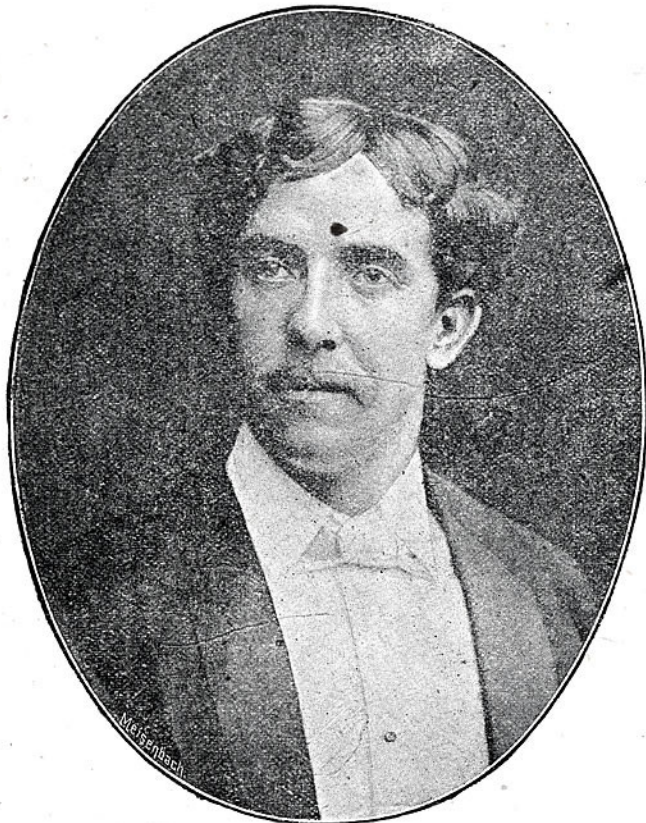
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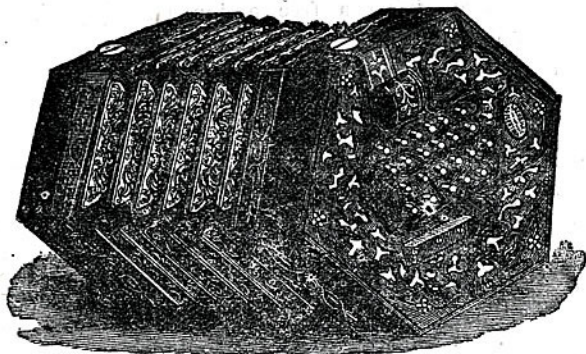
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## THE PATENT ENGLISH.



**I**NVENTED by Professor CHARLES WHEATSTONE (a'terwards knighted). It was brought before public notice about 1837. One of the greatest artistes was Giulio Regondi, who on September 26th of the same year received Forty Guineas for the performance of two Fantasias on the Concertina, at the Birmingham Musical Festival. The above date shows that the Instrument is entirely a modern invention, and had, until recently, been kept nearly a secret among the makers and the few performers, who could command high prices for Instruments. A moderately good Instrument which ten years ago would cost £10, can now be bought for £6; while those costing at that time 20, 25, and 30 guineas are to be obtained now at nearly half the price, and better Instruments, so that it is no wonder the Concertina has not been appreciated more than it has. At the Inventions Exhibition Messrs. Wheatstones' Recitals, by Mr. G. Blagrove, Mr. J. C. Ward, and the Messrs. Chidley, were greatly admired, and the Quartettes which were played on the Treble, Tenor, and Bass Concertinas showed the beautiful effect of concerted music, when performed on the Concertinas, and by competent musicians. The solos were also artistically rendered. Again, there were the Recitals by Mr. James Alsepti, Mr. Henry Roe, Mr. George Roe, and Madame Debenham, under the direction of Messrs. Lachenal and Co., the various solos (some of them comprising the most difficult music) being accomplished on this Instrument in a manner that would

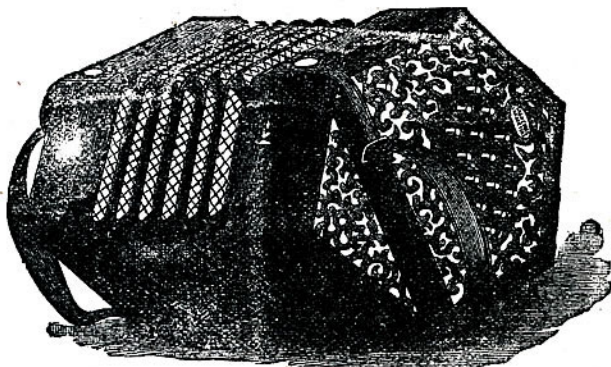
take a good Violinist to excel. The New Patent Bowing Valve assists the performer a great deal in the rendering of Violin music, the Valve giving a free action check to the Bellows. Prices, from £2 2s. to £20.

There are now established in several towns Bands of these Instruments. In Newcastle, Mr. H. Boyde has the training and conducting of a Band. Mr. James Astley, of Oldham, Lancashire, has also a Band who can give a good account of themselves. Therefore we can look forward to a great future for the Concertina. It only requires careful study, with musical knowledge, to place the Instrument on a par with any other.



QUARTETTE—TWO TREBLES, TENOR, AND BASS.

## ANGLO-GERMAN & CHROMATIC ANGLOS.

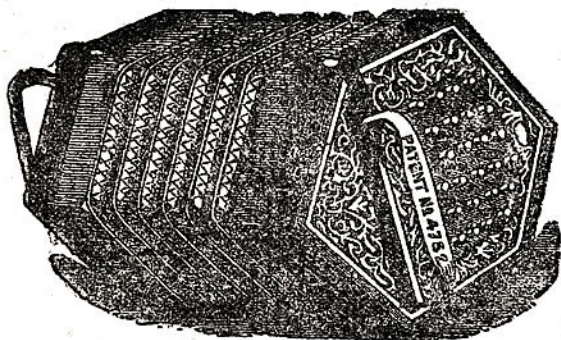


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of the Scale. Those with 30 to 40 keys have a Chromatic Scale of Semitones\* (Flats and Sharps), which enables the performer to play in different keys. There are a great many good performers, also several Bands, who have Piccolo, Treble, Tenor, and Bass Instruments, and who play some excellent Marches, &c. The difficulty with this Instrument is in it not being Double-action, which places it at a great disadvantage with the English or Duet. Prices, from £1 5s. to £15 15s.

## IMPROVED. PATENT DUET.



**P**ATENTED by Professor MACCANN, March, 1884, with whom Messrs. Lachenal and Co. have arranged for the sole manufacturing. The important advantages are of having a separate Scale of Notes on both sides, the Treble on the right, and the Bass on the left, thus enabling the performer to play the melody entirely with the right hand, the left playing the accompaniment, similar to the Pianoforte. Being Double-action, like the English, it enables the Concertinist to play Slurred Staccato Passages, similar to the Violin or Flute. The arrangement of the Scale allows Chords of 8 to 14 Notes to be sounded together, thus giving an immense power of tone. They are made with 39, 46, and 56 keys, which may be extended. Every Instrument is carefully Tuned, equal temperament (Orchestral pitch), containing all the recent modern improvements. Prices:—39 keys,

from £2 12s. to £6 10s. ; 46 keys, from £3 10s. to £10 ; 56 keys, 4 Octaves, from £12 to £18.

Nickel Silver Sides, Silver or Gold Keys, extra.

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**T**HE Duet Concertinas were awarded Honourable Mention at the Liverpool International Exhibition, 1886; also played with immense success at the London, Liverpool, Newcastle, Glasgow, and Edinburgh Exhibitions.

From the *Western Figaro*.—"Mr. Maccann's Concertina and Ballad Concert was arranged to shew the different performances of the Concertina when brought in accent with the voice and other Instruments. The Professor's Merry Band of Concertinists gave a good account of themselves at all times. They gave Mr. Hele's "Mayor's Processional March," and one of the Professor's, "The Osborne." with a Mazurka, all of which were good. The accompaniment of the Songs on the Concertina by Mr. Maccann, and the Trio,



Cornet and two Concertinas, "The Lost Chord," tendered to convince us of the capabilities of Mr. Maccann's invention."—Plymouth, Feb. 27th, 1885.

*Over 100 other Testimonials from Ladies and Gentlemen Newspapers, Journals, &c., recommending the Duet Concertina.*

---

## HOW TO PURCHASE.

**T**HE best way is to go to a respectable dealer, one who knows the best Manufacturers of good Instruments, as some dealers will sell Instruments, foreign made, as English manufactured, to get extra profits. Many foreign Instruments being made so much like the English in appearance that buyers cannot detect the difference.

---

## HOW TO PLAY.

**H**AVING got an Instrument, it is necessary to learn, by the aid of a proper book of Instructions, which can be bought, at any music shop, for either the English, Anglo, or Duet, such books being by different authors, amongst whom are Regondi, Case, Manasia, Roylance, and Maccann. By careful study of the book it is easy to play correctly, without a Teacher, although for rapid progress it is much better to consult a Teacher, especially if they play the Concertina. With their practical knowledge as performers, it enables the Pupil to overcome difficulties in a short time, that without being shown would cause prolonged study, which even then might not be correct.

---

## HOW TO HOLD THE INSTRUMENT.

**T**HE Duet and Anglo are held by inserting the hands between the Strap; the thumb being left outside the Strap, ready to act on the Valve or Air Key. By keeping the back part of the hands firmly extended against the Strap, the fingers arched over the Keys, the thick part of the hands resting on the top behind the

handle; it allows a firm grip, entirely preventing the unequal balance and consequent falling forward, as is sometimes the case with heavy Instruments. The English, by placing the thumb through the Thumb-strap, the little finger resting on the Finger-plate.

Mr. W. P. Dando has recently invented a Patent Concertina Holder and Support, which can be attached, when standing, to a Music Stand, or sitting, to a table or the Piano. This supplies a long felt want; the price is also very reasonable. Can be made to fit any Instrument.

## MANAGEMENT OF THE BELLOWS.

**N**EVER draw out or close the Bellows without at the same time pressing the Studs or Valve. Never force the wind by sudden jerks; it produces a disagreeable effect, and often breaks the Reeds. Loud or soft parts in music are regulated by a gradual increasing or diminishing movement of the hands acting with smoothness on the Bellows.

## PRODUCTION OF TONE, TO PLAY LOUD OR SOFT.

**E**LASTICITY of the fingers and pliancy of the wrist, combined with the power conveyed by the nerves, are necessary to obtain the production of that firm quality of tone which is accomplished by so few performers. To do this requires an amount of careful practice and masterly power over the Instrument. For example:—Always allow the wind to act of its own natural will on the Reed, by gentle or strong guidance from the wrist; the fingers being left entirely to do their own separate work. Never commence to learn by playing loud, but always softly, until you can produce the tone by gradual pressure of nerve power, conveyed from the muscles of the arm to the wrist. FORCE should never be used. Fine qualities of expression and accent are similarly produced by the nerves acting directly on the key note. This affords the performer the means of conveying the actual expression of sympathetic power direct, bringing forth that quality and sweet-



ness of tone which is so much admired when heard produced by expert Violinists or Flautists. This is the great art of Concertina playing, which all Concertinists should carefully study.

## CONCLUDING REMARKS.

**A**LTHOUGH the Concertina is so easy to learn, still, to be an expert, it requires the same amount of study and practice as all other Instruments, even more than some, as the student must study harmony as well as melody, for without the former the Concertina has to depend so much on the Piano for accompaniment. Should the Piano not be the same pitch, the Concertinist who has only studied the melody (without the harmony) would find the disadvantage of not being perfect with both. For Ladies the Concertina is specially adapted, being so compact and convenient to carry, much more so than the Banjo, which seems to be the latest idea. Ladies studying the Piano would find it an easy matter to play on the Duet Concertina, it being always very useful, especially where there is not a Piano, and music is desired. For persons who have to travel, nothing can be better, being easily packed away. Instruments are specially made for Australia, India, Canada, &c., suitable to the climate



## NAMES OF TEACHERS, TUNERS, DEALERS, MAKERS, AND PUBLISHERS OF CONCERTINA MUSIC.

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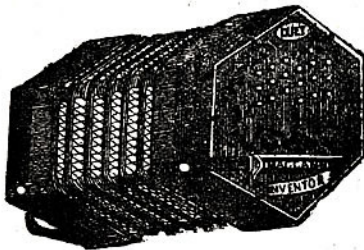
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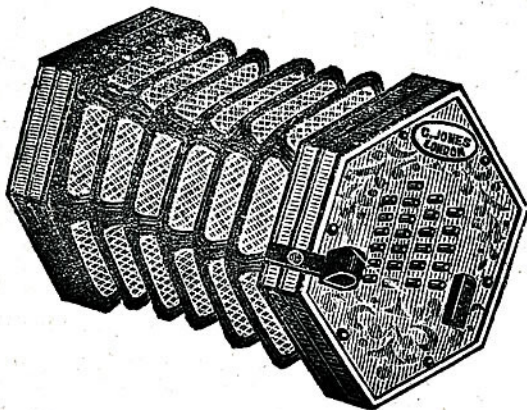
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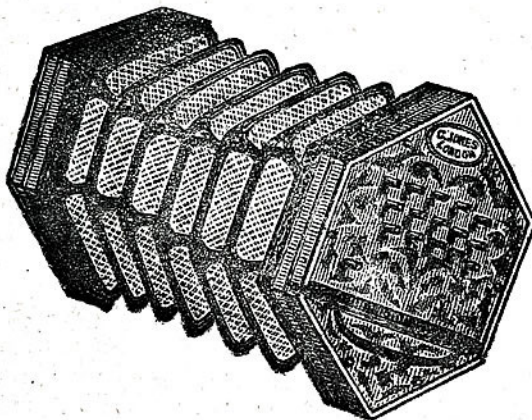
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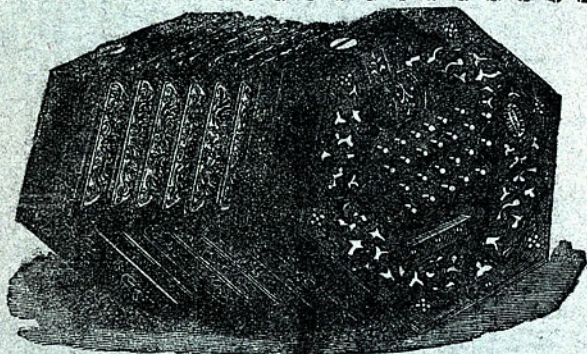
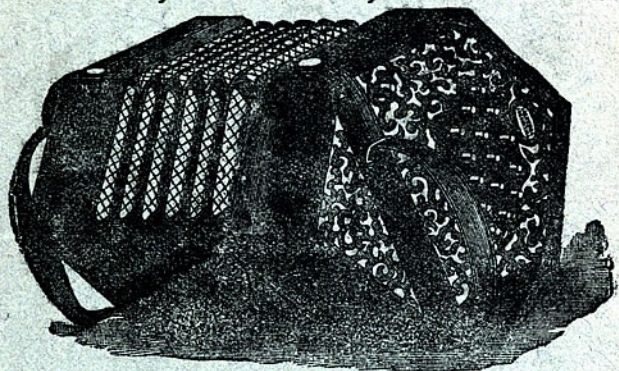




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Signor Alsepti (Pupil of the late Giulio Regondi) has been performing at Balls and playing solo parts at Concerts, to the unbounded delight of his audiences. Signor Alsepti gives Lessons at 48, Cheapside, where also he can be heard performing daily on the Concertina alone, and with Pianoforte accompaniment. Ladies and Gentlemen desirous of hearing these delightful and almost phenomenal performances will be admitted on presentation of their Cards at 48, Cheapside, Signor Alsepti can be engaged for Concerts, Dances, &c., on application to Keith, Prowse & Co., 48, Cheapside.

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Branches. East Corridor, Langham Hotel; 4, First Avenue Hotel Buildings, High Holborn, W.C.; 2, Army and Navy Hotel Buildings, Victoria Street, Westminster, S.W.; Holborn Restaurant, High Holborn, W.C.; 1, Prince's Buildings, Piccadilly, W.; Hotel Metropole; and 13, Grand Hotel Buildings, Charing Cross, W.C. City Branch, 148, Fenchurch Street, E.C.





MACCANN (J. H.) *The Concertinist's Guide, etc.*  
pp. 12. [London, 1888.] 8°. D-7808. c. 14. (14.)

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M

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[Front cover, c1]

[Page border of small triangles, with elaborate compass roses and astronomical figures in the corners. Inside outer border:]

THE  
CONCERTINIST'S  
GUIDE.

[decorative rule]

THE MOST SIMPLE MODERN METHODS  
H O W T O P L A Y  
CORRECTLY, WITH OR WITHOUT A TUTOR.

[line illustration of hexagonal duet concertina  
with six rows of keys, the hand strap lettered  
"PATENT No 4752"]

[Accession stamp of the Bodleian Library,  
two oval rules: in outer ring, "BODLEIAN LIBRARY"  
and "OXFORD", in inner ring "20 JAN. 91"]

How to Purchase ; how to hold the Instrument ;  
management of the Bellows ; the production of Tone, etc. ; with  
Names of Makers, Dealers, Tuners, Teachers, Soloists, and Publishers  
of Music, in London and various towns. Illustrated with Engraved  
Drawings of different Concertinas.

BY

\* P R O F E S S O R \* M A C C A N N \*

(Concertinist by command to H.R.H. the Prince of Wales).

London : Howard and Co., 25, Gt. Marlborough Street,  
W.; Gorge and Co., Concertina Studio, 3A, Tottenham  
Court Road ; H. Vickers, Bookseller, 317, Strand ; W.  
Maccann, Plymouth ; Ward and Sons, Liverpool ; at all  
Railway Bookstalls ; also at Paris and New York.

Price Threepence.

[Below outer border:]

Entered at Stationers Hall.

1st Edit., 2,000.

Copyright.

[Handwritten below border:]

17426 e 3 (2)



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[Inside front cover, c2  
full page advertisement]

[Page border of short parallel lines, with corner pieces]

New and original Compositions for  
the Pianoforte, by  
J. H. MACCANN.

Amatie' Valse.  
Published at 4/- Third the Price 1/4 nett.

A Happy Dream.  
(Ballad). Sung by Miss Maud Disten, Emily Vane, Ella Dean, etc.  
1/4 nett. The most beautiful Song ever written.

The Osborne Grand March.  
Third the Published Price, 1/- nett.

Two Lovers.  
(Mazurka). Third the Published Price, 1/- Pretty, simple to play,  
easy to dance.

Other Pieces, Published at 3d. each by Howard and Co. (Song and  
Dance) :-- "When the Moon is Shining," "Princess" Schottische,  
"Masquerade" Polka, "My Love" Schottische, "My Darling" Valse,  
"Bang, Bang" Galop, etc. May be had of all Music Dealers.  
"The Coral Pearl" (Gavotte), by W. T. Gliddon. 1/- nett.  
"Graphic" Polka, by Harry Slade.

[below rule]

Printed in separate Editions of 2,000. Charge for  
Advertisements in each Edition, Whole Page, 15/-;  
Half, 8/-; Quarter, 5/-. All Communications to 3A,  
Tottenham Court Road, London, W.

=====

[wrap-around page i  
full-page advertisement]

[page border of rules, with flower corner pieces at top, geometric at bottom  
corners]

T. BOSTOCK,  
\* MAKER, \*  
REPAIRER, DEALER, AND TUNER  
--- OF ---  
ENGLISH & ANGLO  
CONCERTINAS.

[illustration of English concertina, with "CONCERTINAS." written vertically to  
its left and right.]

CHEAPNESS & QUALITY COMBINED.

BANJOS, VIOLINS, & FITTINGS IN GREAT VARIETY

Strings Imported direct from the Manufactories.

281, ROSAMAND ROAD,  
CLERKENWELL, LONDON.



=====

[wrap-around page ii  
two half-page advertisements]

[page border of rules]

CHAS. HENSHAW & CO.,  
Pianoforte Saloons and General  
Music Warehouse,

PICCADILLY, MANCHESTER,  
(Near London Road Station.)

ENGLISH PATENT, ANGLOS,  
NOTICE. AND DUET CONCERTINAS,  
By all the best Makers.

REPAIRS of all kinds. Instruction Books.

[horizontal rule across page]

GOOD NEWS.  
-----

On and after October, a Journal will be published,  
called --

THE CONCERTINIST

Under the management of  
Professor Maccann & Henry Stiles, devoted to the  
interests of Concertinist and General Music Trade.

Price 2d. Monthly, at all News Agents.

For ADVERTISEMENTS, Address 3a, Tottenham  
Court Road, London, W.

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[wrap-around page iii  
four quarter-page advertisements]

[page border of rules]

CHAS. CRABB,  
For 35 Years  
CONCERTINA MAKER,

116, SUSSEX ROAD,  
Seven Sisters' Road, Holloway, London, N.

[pointing hand] Tuning and Repairing.

[horizontal rule across page]

HOWARD & CO.,  
publishers of the

CONCERTINA JOURNAL,  
GERMAN CONCERTINA TUTOR,  
ETC.

25, Gt. MARLBOROUGH St., LONDON, W.

[horizontal rule across page]

CAUTION!           MACCANN'S  
PATENT DUET CONCERTINAS  
Are all Stamped on the Handle, English make, with the  
No. of the Patent, 4752.   See this before you buy.

[horizontal rule across page]

P. GODWIN,  
WIG MAKER to the TRADE,

9, Queen's Road, Dalston, London, E.



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[wrap-around page iv  
full-page advertisement,  
turned to run vertically from bottom of page]

[page border of rules, with flower corner pieces at top]

HIGHEST AWARDS.

London, 1862.

Paris, 1878.

Sydney, 1880.

London, 1884.

GOLD MEDAL, LIVERPOOL, 1886. ADELAIDE, 1887.

LACHENAL & CO.'s

PATENT  
CONCERTINAS.

[Illustration of  
Anglo Concertina]

ENGLISH      TRADE  
                 [illustration of      MAKE.  
                 reed in carrier]  
                 MARK.

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[page 1]

Played  
By Royal Command

[Three plumes  
device]

Before H.R.H.  
The Prince of Wales.

[nearly-full-page oval photo of John Hill Maccann, in white-tie]

PROFESSOR MACCANN,  
Soloist & Patentee of the Improved Duet Concertina.

From a Photograph by the Stereoscopic Co., Regent Street, W.  
Printed from the Meisenbach Block process.

Printed by the  
"Victor" Printing Co., 182, Union Street, Plymouth.

Entered at Stationers Hall.

Copyright.

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[page 2]

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THE PATENT ENGLISH.

[large illustration of English concertina]

Invented by Professor Charles Wheatstone (afterwards knighted). It was brought before public notice about 1837. One of the greatest artistes was Giulio Regondi, who on September 26th of the same year received Forty Guineas for the performance of two Fantasias on the Concertina, at the Birmingham Musical Festival. The above date shows that the Instrument is entirely a modern invention, and had, until recently, been kept nearly a secret among the makers and the few performers, who could command high prices for Instruments. A moderately good Instrument which ten years ago would cost [GBP]10, can now be bought for [GBP]6; while those costing at that time 20, 25, and 30 guineas are to be obtained now at nearly half the price, and better Instruments, so that it is no wonder the Concertina has not been appreciated more than it has. At the Inventions Exhibition Messrs. Wheatstones' Recitals, by Mr. G. Blagrove, Mr. J. C. Ward, and the Messrs. Chidley, were greatly admired, and the Quartettes which were played on the Treble, Tenor, and Bass Concertinas showed the beautiful effect of concerted music, when performed on the Concertinas, and by competent musicians. The solos were also artistically rendered. Again, there were the Recitals by Mr. James Alsepti, Mr. Henry Roe, Mr. George Roe, and Madame Debenham, under the direction of Messrs. Lachenal and Co., the various solos (some of them comprising the most difficult music) being accomplished on this Instrument in a manner that would

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[page 4]

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The Concertinist's Guide.  
-----

take a good Violinist to excel. The New Patent Bowing Valve assists the performer a great deal in the rendering of Violin music, the Valve giving a free action check to the Bellows. Prices, from [GBP]2 2s. to [GBP]20.

There are now established in several towns Bands of these Instruments. In Newcastle, Mr. H. Boyde has the training and conducting of a Band. Mr. James Astley, of Oldham, Lancashire, has also a Band who can give a good account of themselves. Therefore we can look forward to a great future for the Concertina. It only requires careful study, with musical knowledge, to place the Instrument on a par with any other.

[small illustration of four people in formal dress (M,F,F,M)  
seated in a row playing English concertinas, caption under]

QUARTETTE:--TWO TREBLES, TENOR, AND BASS

[rule]

ANGLO-GERMAN & CHROMATIC  
ANGLOS.

[large illustration of anglo concertina]

These Instruments are an improvement of the original German, being made on the same principle as the English or Duet Instruments, but differing from them in the arrangement

of the Scale. Those with 30 to 40 keys have a Chromatic Scale of Semitones (Flats and Sharps), which enables the performer to play in different keys. There are a great many good performers, also several Bands, who have Piccolo, Treble, Tenor, and Bass Instruments, and who play some excellent Marches, &c. The difficulty with this Instrument is in it not being Double-action, which places it at a great disadvantage with the English or Duet. Prices, from [GBP]1 5s. to [GBP]15 15s.

[rule]

IMPROVED PATENT DUET.

[large illustration of duet concertina, "PATENT No 4752" on strap]

Patented by Professor Maccann, March, 1884, with whom Messrs. Lachenal and Co. have arranged for the sole manufacturing. The important advantages are of having a separate Scale of Notes on both sides, the Treble on the right, and the Bass on the left, thus enabling the performer to play the melody entirely with the right hand, the left playing the accompaniment, similar to the Pianoforte. Being Double-action, like the English, it enables the Concertinist to play Slurred Staccato Passages, similar to the Violin or Flute. The arrangement of the Scale allows Chords of 8 to 14 Notes to be sounded together, thus giving an immense power of tone. They are made with 39, 46, and 56 keys, which may be extended. Every Instrument is carefully Tuned, equal temperament (Orchestral pitch), containing all the recent modern improvements. Prices :--39 keys,



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[page 6]

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The Concertinist's Guide.  
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from [GBP]2 12s. to [GBP]6 10s.; 46 keys, from [GBP]3 10s. to [GBP]10; 56 keys, 4 Octaves, from [GBP]12 to [GBP]18.

Nickel Silver Sides, Silver or Gold Keys, extra.

[rule]

Air and Bowing Valves at greatly reduced prices. Baritone, Bass, and Celestial Instruments made on the Duet principle. Instruction Books, containing Diagrams, with Scales, Chords, Major and Minor, and a choice selection of Sacred and Secular Melodies, every Note having the name marked above, corresponding with the name engraved on the Keys of the Instrument, also Figures shewing the proper Fingers to use. 41 pages, engraved on large plates, full Pianoforte music size. 2/- nett. Acknowledged by the Press and public to be the most simple method of instruction ever published. It is also very useful for the Pianoforte. May be had from all Music Dealers.

[rule]

[small illustration of 2 performers in formal dress,  
woman seated at grand piano and man standing with concertina]

The Duet Concertinas were awarded Honourable Mention at the Liverpool International Exhibition, 1886; also played with immense success at the London, Liverpool, Newcastle, Glasgow, and Edinburgh Exhibitions.

From the Western Figaro.--"Mr. Maccann's Concertina and Ballad Concert was arranged to shew the different performances of the Concertina when brought in accent with the voice and other Instruments. The Professor's Merry Band of Concertinists gave a good account of themselves at all times. They gave Mr. Hele's "Mayor's Processional March," and one of the Professor's, "The Osborne," with a Mazurka, all of which were good. The accompaniment of the Songs on the Concertina by Mr. Maccann, and the Trio,

Cornet and two Concertinas, "The Lost Chord," tendered [sic] to convince us of the capabilities of Mr. Maccann's invention." --Plymouth, Feb. 27th, 1885.

Over 100 other Testimonials from Ladies and Gentlemen Newspapers, Journals, &c., recommending the Duet Concertina.

[rule]

#### HOW TO PURCHASE.

The best way is to go to a respectable dealer, one who knows the best Manufacturers of good Instruments, as some dealers will sell Instruments, foreign made, as English manufactured, to get extra profits. Many foreign Instruments being made so much like the English in appearance that buyers cannot detect the difference.

[rule]

#### HOW TO PLAY.

Having got an Instrument, it is necessary to learn, by the aid of a proper book of Instructions, which can be bought, at any music shop, for either the English, Anglo, or Duet, such books being by different authors, amongst whom are Regondi, Case, Manasia, Roylance, and Maccann. By careful study of the book it is easy to play correctly, without a Teacher, although for rapid progress it is much better to consult a Teacher, especially if they play the Concertina. With their practical knowledge as performers, it enables the Pupil to overcome difficulties in a short time, that without being shown would cause prolonged study, which even then might not be correct.

[rule]

#### HOW TO HOLD THE INSTRUMENT.

The Duet and Anglo are held by inserting the hands between the Strap; the thumb being left outside the Strap, ready to act on the Valve or Air Key. By keeping the back part of the hands firmly extended against the Strap, the fingers arched over the Keys, the thick part of the hands resting on the top behind the

handle, it allows a firm grip, entirely preventing the unequal balance and consequent falling forward, as is sometimes the case with heavy Instruments. The English, by placing the thumb through the Thumb-strap, the little finger resting on the Finger-plate.

Mr. W. P. Dando has recently invented a Patent Concertina Holder and Support, which can be attached, when standing, to a Music Stand, or sitting, to a table or the Piano. This supplies a long felt want; the price is also very reasonable. Can be made to fit any instrument.

[rule]

#### MANAGEMENT OF THE BELLOWS.

Never draw out or close the Bellows without at the same time pressing the Studs or Valve. Never force the wind by sudden jerks; it produces a disagreeable effect, and often breaks the Reeds. Loud or soft parts in music are regulated by a gradual increasing or diminishing movement of the hands acting with smoothness on the Bellows.

[rule]

#### PRODUCTION OF TONE, TO PLAY LOUD OR SOFT.

Elasticity of the fingers and pliancy of the wrist, combined with the power conveyed by the nerves, are necessary to obtain the production of that firm quality of tone which is accomplished by so few performers. To do this requires an amount of careful practice and masterly power over the Instrument. For example :-- Always allow the wind to act of its own natural will on the Reed, by gentle or strong guidance from the wrist; the fingers being left entirely to do their own separate work. Never commence to learn by playing loud, but always softly, until you can produce the tone by gradual pressure of nerve power, conveyed from the muscles of the arm to the wrist. Force should never be used. Fine qualities of expression and accent are similarly produced by the nerves acting directly on the key note. This affords the performer the means of conveying the actual expression of sympathetic power direct, bringing forth that quality and sweet-



ness of tone which is so much admired when heard produced by expert Violinists or Flautists. This is the great art of Concertina playing, which all Concertinists should carefully study.

[rule]

CONCLUDING REMARKS.

Although the Concertina is so easy to learn, still, to be an expert, it requires the same amount of study and practice as all other Instruments, even more than some, as the student must study harmony as well as melody, for without the former the Concertina has to depend so much on the Piano for accompaniment. Should the Piano not be the same pitch, the Concertinist who has only studied the melody (without the harmony) would find the disadvantage of not being perfect with both. For Ladies the Concertina is specially adapted, being so compact and convenient to carry, much more so than the Banjo, which seems to be the latest idea. Ladies studying the Piano would find it an easy matter to play on the Duet Concertina, it being always very useful, especially where there is not a Piano, and music is desired. For persons who have to travel, nothing can be better, being easily packed away. Instruments are specially made for Australia, India, Canada, &c., suitable to the climate

[decorative rule with center ornament]

NAMES OF TEACHERS, TUNERS, DEALERS, MAKERS,  
AND PUBLISHERS OF CONCERTINA MUSIC.

LONDON. -- (Teachers.) Prof. V. Albo, 44, Delancy Street, Regent Park, W.; R. Blagrove, Evorgalb Ho., Orlando Road, Clapham, S.W. J. Bray, 66 Great College St., Camden Town, N.W.; J. Burton, 144, Westminster Bridge Road, S.W.; G. Guy, 44, Delancy St., Regent Park, N.W.; Mrs. Guy, 4, Ryland Road, Prince of Wales Road, Kentish Town; Madam Pratten, 22A, Dorset Street, Portman Square, W.; G. Roe, 19, Cumberland Street, Belgravia, S.W.; C. Roylance, 184, Tottenham Court Road, W.; Miss C. Ward, The Retreat, Haverstock Hill, N.W.; Prof. Maccann, 3A, Tottenham Court Road, W., daily by appointment or at Pupils own residence; J. Alsepsi; Keith, Prowse & Co., Cheapside.

Makers, &c., Wheatstone & Co., Conduit Street, Regent St., W.; Lachenal & Co., Little James Street, Gray's Inn Road, W.C.;

C. Crabb, 116, Sussex Road, Seven Sisters Road, Holloway, W.; T. BOSTOCK, 281, Rosamand Road, Clerkenwell; Chas. Jefferys, Parade Street, Paddington, W.; F. Nickolds and Son, 159. Kingsland Road, S.E.; Shakespeare, 110, Oakley Street, S.E.; Jones, Commercial Road, E.

Tuners: G. and C. Ballinger, 19, Heathcote Street, W.C.; Brooks, 11, Myddelton Street, Clerkenwell; Maccann, 116, Sussex Road, Holloway, W.

Dealers: Metzler & Co., Great Marlborough Street, W.; J. Murdock & Co., 19, Flanington Road, E.C.; T. Dawkins and Co., 17, Charterhouse Street, Holborn Circus; J. Wallace, Euston Road, (opposite Ry., Station); Keith, Prowse & Co., Cheapside; Ihlee and Sankey, 31, Aldermanbury, City; Butler, Haymarket; S. Hayes, Exchange, City, and Old Bond Street, W.

Music Publishers: Boosey & Co., 296, Regent Street; Ashdown and Parry, Hanover Square; Brewer and Co., 38, Poultry, (city); Cramer & Co., 201, Regent Street; Chappell & Co., 50, New Bond Street; Howard & Co., 25, Great Marlborough St., W.; Francis and Day, Oxford Street, (German Concertina Budget, Music and Words, 6d).

LIVERPOOL. -- R. J. WARD & SONS, 10, St. Anne, Street, Islington (Dealers, Tuners, &c.); Crane and Sons, 217, Scotland Road, (Dealers); E. J. Ward, 18, St. Anne Street, (Dealer).

MANCHESTER. -- Henshaw & Co., Piccadilly, (Dealers, Tuners, &c.); W. Fallows, Tuner, Braughton Road., Greengate, Salford; Henshaw and Lobbell, Limited, Swan Street, (Dealers).

BIRMINGHAM. -- W. Ashmore, (Teacher, Dealer), 129, Newton Row; Gilmer, 30, Paradise Street (Dealer); J. Riley, 25, Constitution Hill (Dealer); Scotcher Son and Jeffery's, 37, Bull Street (Dealers, Tuners); Sames, Holloway Head (Dealer).

LEEDS. -- Mrs. Sykes, Albion Street (Dealer); Murdoch and Co., 12, Upperhead Row (Dealers); Mr. Johnson, 15, Camberon Street, Holbeck (Teacher); Mr. Bilton, 20, Osborne Street, Woodsley Road, Teacher; Brandon, 38, Kirkgate Covered Market, (Tuner.)

BRADFORD, YORKSHIRE. -- S. Dover, 237, Thornton Road (Teacher of Duet and Dealer); Townsend and Son, 5, Bank Buildings, Manchester Road (Dealers); Mr. Moore, Westgate, (Dealer, Tuner, and Teacher).

BOLTON, LANCASHIRE. -- Booth, 11, Church Gate (Dealer, Tuner); Ramsden, 5, Bradshaw Gate (Dealer).

CARDIFF, WALES. -- Heath and Sons, Crockherbtown (Dealers, Tuners); Thatcher and Co., Roath Road.

EDINBURGH. -- Paterson and Co., 27, Georges Street (Dealers).

GLASGOW. -- Campbell and Co., Trongate (Dealers); J. Lynn, 27, Dick Street, New City Road (Dealer, Tuner, Teacher Duet); W. Pedler, 29, Cameron Street, City Road (Agent, Teacher Duet).

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The Concertinist's Guide. 11  
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NEWCASTLE-ON-TYNE. -- H. BOYD & CO., New Bridge Street, (Dealers, Teachers, Tuners Duet and English Concertina).

NOTTINGHAM. -- Gregory and Son, 27, Lister Gate (Dealers, Tuners).

SUNDERLAND. -- Ferry and Foster, 3, Bridge Street (Dealers, Tuners).

SWANSEA, WALES. -- Brader and Son, 9, Wind Street (Dealers, Tuners).

WIGAN, LANCASHIRE. -- Mason, 51, Mesnes Street (Dealer, Tuner).

PLYMOUTH, DEVON. -- W. H. MACCANN, Claremont Street (Maker, Dealer, Teacher, Patent Duet, etc.); Moon and Sons, 6 and 7, George Street (Agents, Dealers).

OLDHAM, LANCASHIRE. -- James Pallitt, 131, Yorkshire Street, (Dealer); Collins, 23, Mumps, (Dealer); J. Taylor, 92, Round Tom Road (Teacher Anglo); J. Astley (Teacher, Dealer Duet and English).

HUDDERSFIELD. -- Moore and Co., Buxton Road (Dealers, Tuners); Wood and Marshall, 39, New Street (Dealers).

HALIFAX, YORKSHIRE. -- T. RHODES, 28, Crown Street (Dealer in Duets, English, and Anglos); H. Slade, Oddfellows' Hall (Teacher of the Patent Duet).

BLACKBURN. -- Sharpley, 2, Northgate (Dealer, Tuner).

Names in Capitals inserted at a charge of 1/-; others free.

[rule, half-page ad below]

English & DUET CONCERTINAS  
Specially Made & Tuned.

Prices from [GBP]2 12s. 6d. to 30 Guineas.

[Illustration of duet concertina, with "DUET" above the right-hand keys where a maker's nameplate would be, "MACCANN" written on the right palm rest, and "INVENTOR" written on the right hand strap]

[illustration centered; to left, written vertically up:]

Instruments of every  
description Tuned and  
Repaired by experienced  
Workmen.

[to right, written vertically down:]

Send for one of  
Boyd and Co.'s 10/6  
Melodions, Carriage  
Free.

[remainder full width]

LESSONS given by Mr. H. BOYD, Professor and Teacher of the English and Duet Concertinas. Mr. H. BOYD is also at liberty as Soloist for Concerts etc.

N.B.--No charge for explaining the scale and capabilities of the English and Duet Concertinas.

For further particulars of Concertinas and other Instruments, apply to

B O Y D & C O.,  
WHOLESALE AND RETAIL  
Dealers in every description of Musical Instruments,  
20, New Bridge St., Newcastle-on-Tyne.



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[page 12]

12

The Concertinist's Guide.  
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[full-page advertisement]

[Head within type ornaments:]

MUSICAL INSTRUMENTS !  
MUSICAL INSTRUMENTS !

BUY DIRECT FROM THE MAKERS,  
(ESTAB. 1848),  
R. J. W A R D & S O N S ,  
LIVERPOOL AND  
BIRKENHEAD.

[rule]

Your Concertinas, Accordeons, Melodeons, Banjos,  
Guitars, Violins, and Bows, Mandolines, and all  
kinds of Musical Strings and Fittings at wholesale prices.

[rule]

HIGHEST AWARDS AT ALL EXHIBITIONS.

P.O.O. payable St. Anne Street, Liverpool.

N.B.--Specialty Melodeons, 6 Stops, Leather Bellows,  
Extra Broad Steel Reeds, Ivory Keys, in lock-up wooden  
box. Carriage paid, 25/-

[rule]

Satisfaction guaranteed, or Money returned.

REPAIRS CHEAP, WITH QUICK DESPATCH.

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[wrap-around page v  
quarter-page, half-page, quarter-page advertisements]

GEO. P. MATTHEWS,  
  
Tuner and Repairer of  
ALL KINDS OF CONCERTINAS, ETC.,  
  
5, ASTON STREET, BIRMINGHAM.

[rule]

H. ASHMORE,  
Wholesale and Retail Tobacconist,  
and  
IMPORTER OF FOREIGN CIGARS.  
  
Also, Agent and Dealer in all kinds of  
  
ANGLO, ENGLISH,\* \* \* \* \*  
\* \* \* AND DUET PATENT \* \* \*  
\* \* \* \* \* \* \* \* CONCERTINAS,  
  
129, Newton Row, Birmingham.

[rule]

F. C. NICKOLDS & SON,  
  
ENGLISH & ANGLO CONCERTINA  
Manufacturers,  
  
156, KINGSLAND ROAD, LONDON, E.  
  
Established 1848.

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[wrap-around page vi  
four quarter-page advertisements]

GORGE & CO.,  
Central Academy of Music.

Tuition daily on all Instruments, by eminent Professors.  
Reasonable Terms.                      3a, TOTTENHAM COURT ROAD, LONDON

[rule]

J. MOORE,  
MUSIC WAREHOUSE,

Dealer and Repairer of all kinds of  
English, Anglo, and Duet CONCERTINAS,  
WESTGATE, BRADFORD, YORKS.

[rule]

R. TOWNSEND & SON'S  
PIANOFORTE SALOONS

Every kind of  
ENGLISH, ANGLO, & DUET CONCERTINAS IN STOCK.  
MANCHESTER ROAD, BRADFORD.

[rule]

EDWIN DREW.  
Editor--  
'THE ELOCUTIONIST.'

A Paper devoted to Dramatic, Musical, & Artistic interests.  
4d. Monthly.                      124 Gower St., London.

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[wrap-around page vii  
full-page advertisement]

GEORGE JONES,

IMPROVED  
ENGLISH & PATENT ANGLO-GERMAN  
CONCERTINA MANUFACTURER,

350, COMMERCIAL ROAD, LONDON, E.

Established 1856.

[large illustration of English concertina, label "C. Jones London"]

INVENTOR of the ANGLO-GERMAN CONCERTINA.  
ORIGINAL MAKER of the Celebrated BROAD STEEL REEDS

[large illustration of Anglo concertina, label "C. Jones London"]

PRICE LISTS WITH TESTIMONIALS FREE.



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[wrap-around page viii  
Blank.]

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[Inside back cover, c3  
full page advertisement]

[page border of rules, geometric corner ornaments]

LACHENAL'S  
CONCERTINAS,  
ALL STYLES AND QUALITIES.

ENGLISH, ANGLOS, AND DUET.

[large illustration of Anglo concertina]

[large illustration of English concertina]

Moderate Prices. Hire-Purchase Terms.

JOHN G. MURDOCH & GO., LD.,  
91 & 93, Farringdon Rd., E.C.; 9 & 10, Broad St.  
Corner, Birmingham; 47, Pilgrim St., Newcastle; King St., South  
Shields; 77, Nielson St., Edinburgh; 83 & 85, Union St., Glasgow.

=====  
[Back cover, c4  
full-page advertisement,  
turned to run vertically from bottom of page]

[page border of rules, with corner type ornaments]

KEITH, PROWSE & CO.  
MUSIC AND MUSICAL INSTRUMENT WAREHOUSE,  
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MACCANN (J[OHN]. H[ILL].)  
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