



Membership: 153

February Issue
1991

editor: Dominic Palmisano

If you missed this meeting, what a shame! We had great players at all levels including a guest appearance by a world class accordion player. We started with a little business. A rough draft of the By-Laws was passed out to the membership. Frank Montoro suggested that we take it home, read it, and at the next meeting revise and adopt it...

.Adam White donated an accordion to the club which will be raffled off at the June 16th Fathers Day Accordion Picnic. We applaud you, Adam, for your gesture is another example of the enthusiasm for an *accordion society* in the Bay Area...

Let's have a little music.. Michelle Gallandre, invited one of her students, Idoya Salaburu, to open the evening entertainment. Idoya delighted the audience with a beautiful rendition of Basque Fandango, Iran-Iran and Carnival de Lanz. After Idoya played, the Board decided to make her a Junior Member (no dues will be assessed). This is the second student Michelle has introduced to the club. Either her students are very gifted or she's one superb teacher!...

Dan Cooper followed with a 1941 tune, Nighty Nighty, and a 1933 tune called Everything I Have Is Yours (I know that one!). Dan

continues to bring to his audience songs that capture the best of his singing/playing style...

Joe Smiell and Stas Wesniach took the stage and did a duet. I can't tell you the name of the songs because when we asked them for titles, they said, "the first piece was, Number 3 In The Red Book, and the second one was, It's In The Same Red Book." Personally, I think it takes all types to make up the world, and when you put these two types together you come with a sensational performance (please do it again guys)...

Picnic news next...Walter Traverso filled us in on the latest developments for our gala event. The Picnic will be held on June 16, 1991, at the Palo Alto Elks Club. Walter said that 500 tickets have been printed. It was also announced that the legendary Anthony Galla-Rini will be in attendance...

We want more music...Algis Ratinikas passionately played two Jewish songs. We asked him for titles but he's another fine player with songs in his repertoire that have no names...Reno DiBono concluded the first half of the evening with his dynamic chord theory seminar. Many of our beginning players were excited about discovering a number system that explains chord progression theory. They also were hoping that Reno would present a seminar

for beginners in the future. The membership truly appreciates Reno's effort to simplify our understanding (where were the teachers like Reno when I was learning to play?).

Time for a 10 minute break...

You could feel it in the air after an excellent first half that the second segment was destined toward stardom. Lou Jacklich opened the segment with a strong statement about our club's purpose. He strapped on Clyde Forsman's newly purchased Brandoni Accordion and proceeded to demonstrate his brilliant skills. This man can express his feeling; he can dazzle you with fine technique. Lou serenaded us with Malaguena and I'm In The Mood For Love. Encore Lou!...

After that performance, the crowd was pumped up. What next? A gentleman from San Diego stood up, walked to the stage, strapped on a Titano accordion furnished by Colombo & Sons, and, none of us accordion lovers have been the same since. Lou Fanucci, a protege of Anthony Gala-Rini, had flown up to perform for us. He opened with the Theme From the Fathom Of The Opera, Blue Bosa and Meglio Stasera (from the movie "Pink Panther"). The audience was stunned! Most of us had never witnessed a *world class accordion artist* in person. We wanted more. Lou followed with Sens Unique, Over The Rainbow

February Meeting



(using Lou Soper's chord structures) and Fanucci's Fifth. This man's playing looks effortless and sounds magnificent! For the finale, Lou played a tarantella, Danza, written by Rossini, and Rhapsody In Blue, a tribute to Anthony Gala-Rini. Everyone in the building was captured by his talent. It was suggested that we post his address so our members could write and thank him...

Lou Fanucci

4155 Mount Alifan Place #D
San Diego, CA 92111

After the meeting...27 members, including Lou Fanucci, met at our favorite spot for our usual socializing where we asked Lou to play a couple more tunes. It was wonderful to watch him play up close. According to Lou Soper, tapes are available (415-487-2883).

A SPECIAL THANKS

LaVerne Traverso has been a key player in organizing our club. You can count on her, and believe me, we have. So, thanks again LaVerne, we truly appreciate you...

To Lady Barbara... your letter was insightful. I enjoyed it. I'll be writing to Phoenix in the near future...

To Tony Addiego and Jim Firpo... You guys are the best! Chio...



A PROFILE OF RUSTI BARTOLI



Oreste "Rusty" Bartoli is another of our members who has fond memories of the accordion picnics of the 30's and 40's. In fact, if it hadn't been for the picnics, Rusty might not be playing music today. Credit John Pezzolo in part for bringing him back into the world of the accordion.

Although Rusty began playing accordion when he was 14, he had several false starts. His interest waxed and waned for the next four or five years. Each time he attended one of the picnics, he renewed his interest for a while then he would stop playing again. During one of those intermissions, one day John Pezzolo saw Rusty walking past his store on Mission Street. He went out on the sidewalk and talked Rusty into getting back to music. Rusty bought a used Pacific accordion and began taking lessons periodically.

He said Pezzolo was partly responsible for encouraging him to keep playing. The other part of the equation was his wife of 40 years, Thelma. "It was probably because he played accordion that I married him," she said. She even persuaded him to buy a new accordion early in their marriage. He still has his 140 bass Excelsiola and plays it very well. He has a large library of tunes which he handles expertly, playing mostly for seniors and private parties in the area.

The Bartlois have a daughter, two sons and two grandchildren. One of their sons, Russell, is an accomplished cellist who plays with local ensembles and orchestras in addition to holding down a job with American President Line. "He keeps busy all the time," proud Papa explained.

We owe a debt of gratitude to Rusty for the formation of our accordion club. Although he had the idea of forming such a club some seven years ago, he couldn't get some of his accordion friends to actively support it. He shelved his idea until the meetings with the San Francisco Board of Supervisors last April. He went to the meeting with his close friend, Walter Traverso, who introduced him to Dominic Palmisano, Lou Soper and Jim Holliday. "Wouldn't it be great if we formed an accordion club to fight back?" he said. He recalls that Lou jumped at the idea and the men later met at Walter's house where the plans began to develop. For this, all of our 148 members thank you, Rusty. You helped to bring us together.

Frank Montoro

ACCORDION DAZZLERS

For many, the sound of the accordion is the embodiment of romance. It bespeaks enchanted nights in faraway places filled with music – moonlight over the Grand Canal in Venice, a glass of rich red wine in Naples, a little Spanish seacoast town at dusk, with the promise of love in the air. The accordion seems an instrument made for melody and in recent years has made its presence felt in an ever-greater variety of settings. Through such masters as Milton Delugg and Mat Mathews, it has even gained attention as a vehicle for jazz improvisation. Surely, it's an instrument for all seasons.

Volare (Midugno-Migliacci-Parish) Myron Floren

This 1958 hit, which actually topped the charts three times in three different years, introduces the accordion stylings of Myron Floren, who became nationally famous as a featured attraction on bandleader Lawrence Welk's weekly television show. The song arrived here as "Nel Blu, Dipinto di Blu," sung in Italian by its Sicilian composer, Domenico Modugno. It had won the 1958 San Remo Song Festival and shortly afterwards carried off a Grammy in this country as Song of the Year. Lyricist Mitchell Parish, an old hand at providing foreign songs with customary magic with this one. As "Volare," it went once again to the top of the charts and opened the way for a steady procession of Italian imports, including such favorites as "Al Di La" and "More."

Lady of Spain (Evans-Reaves) Dick Contino

This is one of a small body of pop songs that have gained an unexpected, even questionable, kind of fame. They're the straightforward tunes that for one reason or another become associated with one instrument or performer, sometimes even in a comic fashion. Who can listen to "The World Is Waiting for the Sunrise" nowadays without thinking of some banjo player rolling away at breakneck tempo? Or Hoagy Carmichael's fetching "Heart and Soul" without hearing one of the kids by the millions who have sat at parlor pianos playing its melody to a "dum-de-dum-de, dum-de-dum-de" bass accompaniment. Similarly, "Lady of Spain," by the British songwriter Tolchard Evans, made its debut as a love song in 1931. But, perhaps because amateur accordion contests were a major feature of British working-class life before (and since) World War II, the song turned up often as a display piece for aspiring youngsters playing accordions twice their size. But here Dick Contino, a virtuoso of the accordion, takes "Lady of Spain" beyond those schoolboy limits, bringing it back closer to Tolchard Evan's original intention.

Pennsylvania Polka (Lee-Manners) Lawrence Welk and Myron Floren


No disputing it – Pennsylvania is polka country. The middle Europeans who settled this coal-rich region beginning late in the last century brought with them a rich, varied folk heritage. There were waltzes – echoes of the *Ländler* of Austria and Germany – marches and, notably, polkas. Many have laid claim to the origin of the last dance. Best to say that the various groups represented in central Pennsylvania – Germans, Poles, Hungarians, Czechs, Slovaks, Slovenes – shared many common points, especially in the areas of music and dance. Perhaps because of this, the "Pennsylvania Polka," composed in 1942 by California songwriter Lester Lee and country entertainer Zeke Manners, is a polka for everybody.

Moonlight and Roses (Black-Moret-lemare) Dick Contino

Neil Moret's compositions number barely two dozen, yet among them are some of the most distinguished of American popular songs. Born Charles N. Daniels in Leavenworth, Kansas, Moret began writing around the turn of the century. By the end of the 1920s, he had produced such landmark songs as "She's Funny That Way," "Song of the Wanderer" and "You Tell Me Your Dream." Perhaps his most unusual achievement, in collaboration with his friend and colleague Ben Black, was to make a popular song out of the Andantino in D Flat, a composition for organ by Edwin Lemare, published in London in 1892. The result was "Moonlight and Roses," popularized in the early 1930s by radio singer Lanny Ross. Once again, Dick Contino returns us to the essence of the original, letting the beautiful melody soar.

Hoop-Dee-Doo (Loesser-Delugg) Dominick Cortese and the Accordion Triplets

Milton Delugg's accomplishments in the music business extend far beyond having helped elevate the accordion to a secure place as a jazz solo instrument. After attending UCLA, he went from an apprenticeship as a Hollywood studio musician to musical director and arranger for major radio and TV shows. His career got a major boost when he was hired to lead the house orchestra on the Tonight show hosted by Johnny Carson. DeLugg has also had considerable success as a songwriter: Nat "King" Cole had a major hit with his "Orange Colored Sky" in 1959, and such other DeLugg compositions as "Be My Life's Companion" and "Shanghai" have done well. Inevitably, any accordionist will be called upon to play polkas, and DeLugg has been no exception. Whether native to Bohemia, as some scholarship indicates, or Poland, as many Poles will insist, this sprightly dance seems to have been made to be played on the accordion. Not content with being merely a master of the form, Milton DeLugg has written several very successful polka-style pop songs, among them "Just Polka" in 1953 and the lastingly successful "Hoop-Dee-Doo" in 1950.

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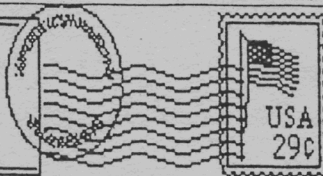
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Letters to the Editor



January 22, 1991

Dear BAAC,

I find your monthly newsletter very stimulating, concise and most of all, informative. I'm sure you must get many notes of appreciation and recognition from the members. Nevertheless, I would like you to add my name to that list of appreciative accordionists who value your relentless effort which is clearly fueled by a genuine passion for our favorite musical instrument "the Accordion." Also, I thank you for your special Holiday Greetings. I was in Philadelphia and New York during the holidays and just returned a few days ago.

In closing, I would like to extend to you and your BAAC associates my very best regards..

Giorgio Curletto
 Washington, D. C.

January 29, 1991

Dear BAAC,

I was very glad to see that article on *The Sharpshooters March* by Guido Deiro which I submitted in your January 1991 issue. I am sure that many of the members have learned a lot about the history of that song and how it all came about.

It would be nice (I think...) if you sent a copy of your January issue to his son (see address below). I'm sure he would love to add it to his collection of his dad.

Sincerely,

John Barsuglia

Sacramento Music Conservatory

For Your Information

The Club has purchased *The Golden Age of the Accordion* written by charter member, Ron Flynn. Also, we have purchased (honorary member) Anthony Galla-Rini's Workshop & Concert Video package. Both selections will be available to our members on a sign up basis. Please contact the club librarian, Don Rowlands (415-792-1632) for the details. Sheet music and other literature is also available...

BAAC TEE-SHIRTS

Currently On Order...

Committees

ENTERTAINMENT

Joe Smiell
 415-832-6938
 Domenic Saso
 415-587-7557

PICNIC

Walter Traverso
 415-585-0144
 Tom Torriglia
 415-346-5862

BY-LAWS

Reno Pucci
 Glenn Cohen
 Frank Montoro

SET-UP

Rusty Bartoli
 Tony Addiego
 James Firpo
 Walter Traverso

BEVERAGE

Albert Enos & Wenzel Rasmussen

next meeting: March 4th

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