



January Issue
1991

editor: Dominic Palmisano

What a great meeting! Some people counted 97 in attendance, some people said 106. Whatever the count, it was fabulous to see so many people band together to celebrate the accordion... Also, we missed **Joe Catalano**, our buddy and friend. In memory of him, we had a moment of silence at the beginning of the meeting...

Algis Ratnikas opened the musical evening with two melodious compositions, *Here Comes The Green House* and *Sunrise on Mercury*. Both pieces were written by **Algis** and beautifully played... Then, **Marian Kelly** volunteered. Who is she? **Marian** just so happens to be one talented player. She delighted the crowd with *Tea For Two* and *Return To Sorrento* showing what the instrument can really do. There was a feeling of excitement

in the room after she finished...

Stas Wisnagh came next and amazed the audience with *Fiddler on the Roof Overture* and an *No Name Russian Tune*. This guy knows how to work an accordion to the maximum. When he plays, looking at his face tells it all!

Next, business... **Glen Cohen** covered the By-laws. It was great to see so many people involved with him in the process. The club really appreciates **Glen's** effort...

More music please!... **Reno DiBono** presented another lesson on chord theory. There are many members who want this kind of instruction. The series will continue at the next meeting. A special thanks to **Reno** for his contribution...

Break time...during the intermission, the members took up a collection for flowers purchased for **Joe's** funeral. The total amount (\$75.00) was collected.

Back to music...**Ted Varga** opened the next segment with a nice rendition of *Pasa-Doble* and *Some-where My Love*. We want to hear him play again...**Don't forget members, Joe Smiell will be tak-**

ing care of the entertainment for the club and would appreciate a call (415-832-6938) in advance if you plan to play at future meetings...

Speaking of **Joe Smiell**...He strapped on one of those button monsters and completely dazzled the audience with a selection of Austrian tunes. He makes it look so easy..

Just a little more business...**Lou Soper** asked **Dan Cooper** to stand and make his \$66.00 contribution to the **Performance Fund**. **Dan** earned it at a New Year's Eve gig. The Performance Fund has been **Lou's** baby. It's great to see players contribute to the project. The fund currently has \$751.00 (Great job **Lou!**).

Bring back the music...**John Gullmes**, a self taught chromatic accordionist, played an outstanding rendition of a Finnish composition called *Best Wishes* and played another *No Name Russian Tune*. [How come there are so many *No Name Russian Tunes?*] **John** is a fine player and a real accordion enthusiast. You can

January Meeting



always run into him at accordion concerts...

Just back from Italy, **Clyde Forsman** followed with his fine playing. He entertained us with a Scandinavian tune called *Dansen Gar Svinnsta Skar* and a tune written by Clyde's dear friend, **Sigurd Ostrom**, called *Those Darn Accordions Polka*. Clyde has been patiently waiting for a Brandoni accordion that he purchased in Castelfidardo, Italy. Fortunately, he does have 6 or 7 other accordions to play while he's waiting...

Bring on another **DeBono!** **Peter** got up and played *Schoen Rose Marin* and *Granada*. What a soloist! You can tell he loves to play...

Time to close... What better way to finish than to have **Lou Soper** put on his accordion. He played a very touching medley of *Dreams*, *Nevertheless*, *Make Believe* and *Auld Lang Syne* in memory of our pal, Joe...

After the meeting... A lot of people stayed to hear others serenade. It was great hearing several accordionists going at once, all playing different tunes. There are some players who prefer to perform during this "free for all" session. The members have a lot of fun checking out these accordion minstrels...

Final stop, Lyons Coffee Shop... We had more than 30 members at our after the meeting "chew the fat" session. **Wenzel and Sylvia Rasmussen** decided to treat us all. We want to thank them very much...

SPECIAL ANNOUNCEMENT

The club has asked **Ed Zaro** to be our Video Technician. **Ed** was delighted. He said Monday nights fit into his busy schedule.

IN APPRECIATION

Thank you **Lady Barbara** for your support. **Phillip's Tree** was perfect!



A Profile Of Paul Pasquali



Gordon Piatanesi met Paul Pasquali at a music festival in Los Angeles in 1984. From their meeting a friendship developed which culminated in a partnership at Colombo and Sons Accordions. Hardly an accordionist in the Bay Area has not met Gordon one way or another. He is credited with running a successful accordion business while all other firms failed in an era which saw a drop in popularity of the instrument. As the grandson of Colombo Piatanesi, he continues a family tradition of 84 years. This profile is on Paul Pasquali, Gordon's junior partner who has made a major contribution since coming to Colombo.

Paul, who is an outstanding performer, has brought his knowledge and expertise of electronics to the firm. While he does not claim to be an engineer, his special talent is knowing how to use an electronic accordion artistically. Drop in sometime and ask for a demonstration. You'll see what we mean.

Paul, who is a native of Salt Lake City, started music at eight years of age, studied with Larry Pino for ten years before taking his first steady music job playing at an Italian dinner club for two years. He went to Italy for two years where he sharpened his Italian language skills while studying and then returned to the same dinner club for another ten years. He went to college and earned AB and MA degrees majoring in business and graphics.

He worked in graphics for two years along with starting his accordion business. His appreciation for electronics grew out of owning three instruments starting with a Cordovox. Because technicians were so few and far between, he learned to make repairs himself. His accordion business, while successful, provided customers encompassing several nearby states and Paul found himself on the road more than he liked.

Subsequently, he met Gordon in Los Angeles and was offered an opportunity to come to the Bay Area. He is very happy working with Gordon and with Gloria Piatanesi, the person who keeps track of where things are going. Gloria's brother, Bob Ballstrazzi, also works at Colombo doing mechanical repairs while Bob Schlecher handles electronics.

Paul enjoys his work because it gives him the opportunity to use his many skills. Demonstrating instruments to potential buyers along with purchasing for Colombo are his most important functions. He gets to use his Italian and his knowledge of graphics when the Colombo and Sons newsletter comes out. Telex and now Fax machines are used in transmitting buy orders overseas. Now that Chinese instruments are also being imported, Paul is going to have to consider taking up a third language. **Frank Montoro**

THOUGHT I'D SEEN
EVERYTHING BUT!
READ THIS...

Dominic Palmisano, Clyde Forsman and Yours Truly saw the "J.C. Spowart Accordion Museum." You name it, Excelsiors, Colombos, Sopranis, Giuliettis, Crucianellis and others, all in excellent playing condition. We had a most fabulous afternoon as this accordion man showed us his 30 or 40 (I lost count) accordions and his work shop. Jim and his lovely wife, Jean, were so friendly serving refreshments. He also let us play and check out any of his accordions. What a field day we had with all those "best of the best accordions" from previous times:

Colombo Polka Accordion
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(Smooth Action/Great Tone)
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(Exquisite Touch and Power)
These were my favorites but Jim had another 30 accordions really worth mentioning also.

YOU JUST GOTTA GO SEE UM...

"I'M IN TUNE- YOU BE IN TUNE,"

ROY BLACK



P.S. Jim told us that all BAAC Members are welcome to visit. Call him at 415-228-5958 for an appointment...

GUIDO DEIRO'S OWN STORY OF



"SHARPSHOOTERS MARCH"



Of all the compositions that have been arranged or composed for the accordion, there is probably none that has outsold "Sharpshooters March." It is a "must" in the repertoire of all accordionists. Furthermore, it is a composition that enjoys a popularity only among accordionists. Since it has been so popular for so long and may be found in the catalog of every publisher of accordion music, I have been asked to tell the true story behind the introduction of this composition to the public. There are many who have given me credit for being the composer and, although this is true in some respects, it is not entirely correct, and I would like to take this opportunity to clarify certain prevailing opinions and rumors.

One morning, in the Fall of 1907, I was playing in Metz, Germany. I heard a very catchy march melody that was being played on a hand organ. I was so impressed by the tune that I made the hand organist play it over several times. He didn't know the name of it; all he could tell me was that it was an Italian march.

At that time, I was taking lessons from the famous accordionist, Giovanni Galiardi. He took it down the best he could. We then sent it to several European music companies. They had no record of ever seeing such a number in print. I didn't become discouraged and, after a time, when I was able to arrange my own music, I arranged it from memory.

Soon after, I came to America and played the composition in cities on the West Coast. It was an exciting moment for accordion players since they had never before heard a bass solo on the accordion. The composition's popularity soared overnight but there still was no published arrangement. Since it was a military march, I titled it "Bersaglieri" or "Sharpshooters."

While in New York on the Keith Circuit in 1910, I was requested by the Columbia Records to record for the company. I agreed to make 10 records, one of which was the "Sharpshooters March." Later, I recorded it again for the Edison Recording Company. In this case as "Italian Army March" by DEIRO.

Upon the final publication of the composition "Sharpshooters," there was applied the secondary title of "Curro Cuchares" by G. Metallo. When I saw the publication I inquired why the second title had been entered and why composer's rights were given to Metallo. I was informed that there was a march similar to "Sharpshooters" under the name of "Curro Cuchares" for violin and guitar. However, when I listened to this march, I noticed quite a difference between the one I had arranged and the published copy entitled "Curro Cuchares."

And so you can see I have never claimed the composition as being mine, I did, however, introduce it and make it popular with the American Public. The old composition, "Curro Cuchares" is never played in its original form by accordionists. It is, in every case, written and published under the title of "Sharpshooters March," as I arranged it, as I introduced and popularized it.

REPRINTED FROM

THE PIETRO MUSICORDION

May-June 1948

THE BAAC Classified

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 1201 Andersen Dr. Suite 0
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Wanted:
 A LIGHTWEIGHT STROLLING ACCORDION
 Monte Navarro
 415-593-3640

Letters to the Editor

December 11, 1990

Dear BAAC,
 Thank you for inviting Mike and I to join the Club. Our schedules are very busy at this time which will make it very difficult for us to attend meetings and gatherings. However, we do appreciate the invitation and hope our membership will benefit the organization. Please keep us informed as you have been since we remain optimistic in attending some gatherings at some point in the future.

Sincerely,
 Pam and Mike Turbetti

December 28, 1990

Dear BAAC,
 I am interested in putting an ad about the Mini Diatonic Accordion I have for sale. It is a novelty item for adults and children. It plays in the key of C and has good tone. When it is closed, it is 7inch by 7inch. I have a limited supply and will ship it to BAAC members for \$29.95 (postage & handling included). Send Check Or Money Order To
MINI ACCORDION
 P.O. BOX 852791
 MESQUITE, TEXAS
 75185-2791
 Thank you,
 Louise Kucera
 208 Barnes Bridge Rd.
 Sunnyvale, Texas 75182
 P.S. Just write to me for more information and a photo...

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 literatures also available...

BAAC TEE SHIRTS
 \$10.00 + shipping
 Call: Reno Pucci 415-588-4381

- Committees**
- | | |
|---------------------------------|-----------------------------|
| <u>ENTERTAINMENT</u> | <u>BY-LAWS</u> |
| Joe Smiell
415-832-6938 | Reno Pucci
415-588-4351 |
| <u>PICNIC</u> | Glenn Cohen
415-573-1624 |
| Walter Traverso
415-585-0144 | <u>SET-UP</u> |
| Tom Torriglia
415-346-5862 | Rusty Bartoli |
| | Tony Addiego |
| | James Firpo |
| <u>BEVERAGE</u> | Walter Traverso |
| Wenzel Rasmussen | |
| Albert Enos | |

next meeting: Feb. 4th
First Monday of the Month
HOUSE OF PARTIES
22 HILLCREST DR.
DALY CITY
7:00 PM
 [Free Municipal Parking 1/2 block west]

- officers**
- | | |
|--|--------------------------------------|
| Lou Soper (Pres)
415-487-2883 | Rae Lembi (Sec)
415-553-8510 |
| Josephine Hornbrook (Trea)
415-591-3009 | |
| Jim Holliday (PR)
415-344-6446 | Walter Traverso (PR)
415-585-0144 |
| Mary Casey (photographer) | |
| Ed Zaro (video technician) | |

Dominic Palmisano (editor)
 178 Alta Vista, Daly City, CA 94014
 415-587-4495

Founders
 Rusty Bortoli
 Lou Soper
 Jim Holliday
 Walter Traverso
 Dominic Palmisano