

BAAAC PAGE

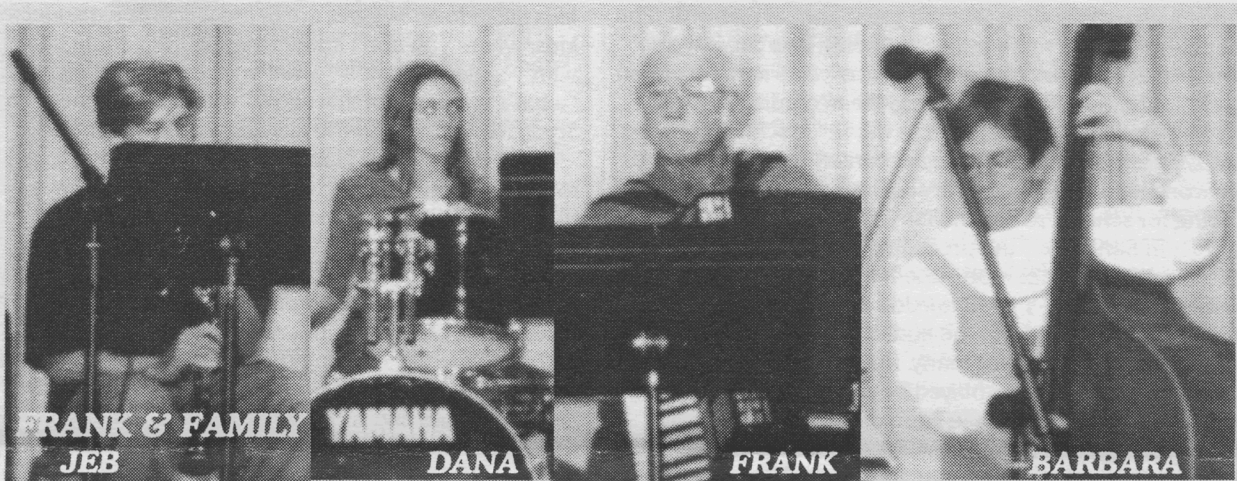
Dedicated to the accordion through fun, service & education

June 2001: Show Tunes & More

By Valerie T. Kieser

Lou Soper started our meeting June 6 by telling about BAAAC's representation on KQED on June 2 and 3. It was pledge night and the program was a special on Lawrence Welk, so it was natural to

drums, and grandson Jeb (graduating from high school this month) on clarinet. Every musical member of that family has a string of distinctions and honors. Frank also presented all the



have BAAAC members playing accordion during the pledge breaks! We thank **Dick Schiller** for arranging for our participation! [Ed. note: see Dick Schiller's article.]

Dominic Benedetto got up and described the wonderful food we will have at our Picnic July 8: New York steak, pasta, salad, garlic bread, and chickens for those who would prefer it (let me know if you would prefer chicken, Val 510-531-4836, so that Dominic and Frances can have enough on hand).

Then **Bob Berta** told us whom we have so far for entertainment at the picnic: Harry Gay and Bob Foppiano from Modesto, Frank Montoro, the BAAAC Fun Band, Sharon Walters, and lots more. Music will be played in short sets, interspersed with time for jamming, the raffle and other fun. If you'd like to donate any items for the raffle, please let me know. Lou then announced that the second free-to-members **Workshop 2001** takes place at **Moose Lodge Colma/Daly City on Saturday, June 30 starting at 10:00 a.m.** (This is a change from the original date of June 23.) Lou will conduct this workshop, which will cover major triads in 12 scales, 6th and 9th extended chords and passing chords.

We had among us at this BAAAC meeting none other than our wonderful Russian friend and incredible accordionist **Vladimir Kallistov**. Sadly, however, Vladimir's very special, made-to-order accordion was seriously damaged by the airline on his flight, so he could not play [See Bob Berta's article & review.] What a disappointment—to us and to Vladimir! Vladimir did have some CD's for sale at this meeting. I was lucky enough to buy one before the supply ran out. Anyone who was at that BAAAC meeting in 1993 when Vladimir played cannot possibly forget the experience.

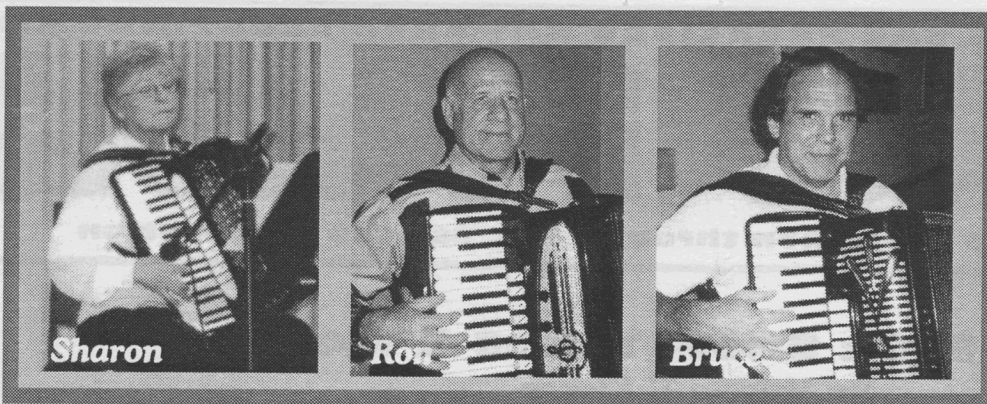
Our M.C. for the evening, Bob Berta, introduced the evening's players. First up was the **Montoro Family**: Frank on accordion, his daughter Barbara on string bass, granddaughter Dana on

family members who were in the audience. The Montoro family played very mellow, danceable music: *Creole Love Song* (Duke Ellington), *Opus One*; and then a lovely vocal of *Cabaret* sung by granddaughter Dana. Lastly, they played one of Joe Smiell's wonderful polkas, and it sounded great! I saw Joe enjoying every minute of it! The musicians of the Montoro family are definitely professional caliber. Their music would have been perfect for any dance party.

The next act was **Jackie Jones** (accordion) and **Pauline Scholten** (guitar and vocal). They are always a special delight to have. Pauline is an excellent country/western performer, so it was suitable that their first number was *Sweet Dreams* from the movie about Patsy Cline. Their next number was *Willow Tree* (Fats Waller), with Jackie on accordion first, and then Pauline singing. They also played *What Is This Thing Called Love* (Cole Porter) from the 1929 show *Wake Up and Dream*. That was the serious part of the act. Many of you know that Jackie is famous for inventing musical instruments. We have heard her play the saw and other great musical inventions. Well, she had a new one for us this night: a *catfood-can xylophone*!! It was hilarious, and worked very well. Jackie had made sure each can was exactly (or nearly exactly) the right tone for a major scale, all mounted on a stick. She holds the instrument horizontally and hits the cans with a stick. She played a very recognizable *Yankee Doodle* and *Home on the Range* to a roaring audience. What an act! My sides were splitting!



(Next page)



4th & picnic; no full newsletter either, just a 4pp BAAC PAGE Lite, which will allow everyone more time to catch up on summer reading & give our budget a break, too. If anyone would like to help out and donate to support the NL & BAAC that would be wonderful].

Next on the program was **Sharon Walters**. She began with a Galla-Rini arrangement of *Climb Ev'ry Mountain*. Absolutely beautiful! Then she played Pietro Frosini's *Florette*, a delightful French-style waltz. Sharon is such a smooth player; the phrase lines curve just right with the melody. Then, she played

another Frosini piece, *Bubbles*, which was light and fun, with lots of triplets, as in 6/8 time. Sharon then treated us to a sort of comedy vocal about two gardeners who are neighbors and their kids fall in love: Veggies are *Befrienable & Expendable*; and unlike kids, where you don't know what you're getting till they're grown, with veggies you know "what you're about"! Lastly, Sharon played "what's the name of that show" with the audience. The song was *Try to Remember* and the answer was *The Fantasticks*.

Next up was **Ron Harris**. We've been trying to get Ron to play for us for ages, it seems. We in ACE already know he is a great player. Well, finally he played for BAAC, and what a treat! Ron played a variety of music, including music from *The Godfather*, a tarantella, *Anita Polka* (John Pezzolo) with flying fingers; theme from *Love Story*, a French piece that he got from Michael Sanossian, *Fête Musette* (*Musette Celebration*). He also played an authentic medley of swing dance tunes, with a very mellow bassoon sound, *Pennies from Heaven* and *All of Me* in a medley, *Little White Lies* and *It Had to Be You* in another medley. Great show, Ron!

Last but not least, we heard from our friend and BAAC member **Bruce Metras**, a correspondence music student who studies with **Gary Dahl** in Puyallup, WA. Bruce makes progress every time I hear him. He played a nice arrangement of *La Mer* (*The Sea*) and the theme from *Picnic*—very nice, with lots of full chords and a pleasant ending. Thanks, Bruce, and thanks to all our players for making June 6th an especially wonderful way to spend an evening!

Then Lou made a few more announcements and introduced **Kris Nelson**, **Accordion Club of the Redwoods President** & BAAC member, who came down from Petaluma for our meeting & to announce a change of date for their great annual picnic (it'll be September 22nd; there's more info elsewhere). **Joe Smiell** also got up and told us the story about how, many years ago, he visited a school and found the principal playing the accordion—and it was Frank Montoro! Joe also told about the three school concerts that the ACE Ensemble played two days earlier. The kids were absolutely wonderful and loved every minute of it, which is what makes playing for schools so worthwhile. ACE also gave its formal spring concert in San Mateo the preceding Sunday. Its next formal concert is the summer concert on June 24 in Piedmont (call Val Kieser for information 510-531-4836). Joe also introduced his friend Charlie Bubb, who was in the audience. Charlie was with the San Francisco Symphony for many, many years.

Yours truly and **Herb Meier** played background music during the intermission. It was good to see Herb again. I hope he will come to our meetings more often.

After the break, Bob Berta announced that the **Viennese Accordion Chamber Ensemble will be our special guests at the August 1 meeting**. We'll certainly look forward to hearing them! On the same program will be **Richard Yaus' Ensemble, called Absolute Accord**. From what I know of Richard and the other members of the group, they will be fantastic. What a meeting that will be! [Note: as stated—no meeting in July because of the

Why do you get your newsletter?

Because of the effort of Rusty Bartoli, one of our five founders. He, often with the help of his family, retrieves BAAC PAGE from the printer, labels & stamps each copy and delivers them to the post office without fail & without expecting thanks. At the risk of embarrassing him: a big thank you Rusty, Thelma & son from all of us.

Frank Marocco

Accordianist Frank Marocco accompanied vocalist Raquel Bitton at a concert entitled "Raquel Bitton Sings A Little Bit of Paris" at the Greek Theatre in Los Angeles on June 23rd. The event included songs by Edith Piaf and others with a 20 piece orchestra. For informaton of future concerts, etc., email: RBitton@aol.com

Accordion & Opera

ENO (one of the most successful opera companies in the UK) have commissioned six new operas from established composers, including John Webb. The great news for accordionists is that all six will contain substantial parts for accordion. This is a major coup for the accordion in the UK and will generate much publicity for the instrument when they are premiered by accordionist Ian Watson in London in January 2002. There will then be a 10 week run in London followed by performances around the UK and in Europe. For further details email: ianwatson99@lineone.net

Jon Hammond

Accordianist Jon Hammond entertained over 100 patients and staff recently at Laguna Honda Hospital in San Francisco with Barry Finnerty (guitar). Their program included a mix of everything from standards like, *Willow Weep For Me*, *Blues In The Night*, and *When Sunny Gets Blue*, to pop songs like Leon Russell's *Masquerade* as well as their own original compositions. The event was sponsored by the AFM Musicians Union Local 6 in San Francisco. Jon also performed at the "New Orleans By The Bay" music festival held at the Shoreline Amphitheatre in Mountain View on June 23rd and 24th. Organized by the SFX concert booking agency. The event included well known US performers such as *Funky Meters*, *Beausoleil* and *The Zydeco Travelers*.

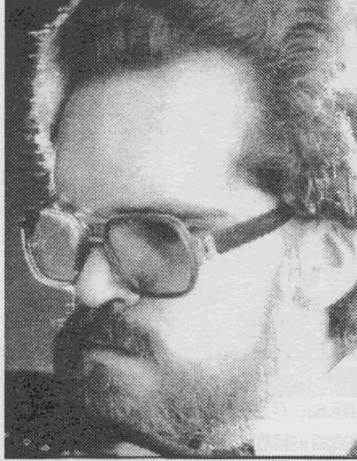
(Again, don't forget the picnic July 8th. Call Val Kieser for info @ 510 531-4836.)

Vladimir Kallistov

By Robert K. Berta

As many of you know our guest artist at the June meeting had a disaster. His gorgeous new custom Fisart MIDI bayan had major damage inflicted on it thanks to airport gorillas in the trip from Italy to the US. Those members who last heard Vladimir at our club 8 years ago were disappointed that he was unable to perform, as he is a truly an amazing and talented musician.

The only bright spot was he did bring some new CDs along, so that a few lucky members were able to buy one. Rather than a



ramble on about his non-performance or attempt an interview at this point (perhaps I'll have one in the future) I thought a review of his CD might at least give members a taste of what they missed. Vladimir is primarily a MIDI accordionist and while I have heard him play acoustic accordion wonderfully and have an older recording with some outstanding selections without electronics—this CD is purely electronic—but what a recording it is, and one that perhaps defines the art of MIDI

accordion playing.

While purists express a certain resistance to MIDI (perhaps having never heard it done well), there is no denying that as a MIDI controller the accordion far exceeds a standard keyboard in versatility. MIDI is a generic term for the electronic interface that allows any instrument to connect to outboard synthesizers; thus, an accordion can sound like a guitar, a guitar can sound like an accordion (and so on), because all the sounds are generated by a synthesizing electronic module. It is possible to replicate any one or any combination of thousands of different sounds & instruments (which are usually sampled from real instruments). The inherent nature of the accordion, the left hand and right hand being independent, allows for the lush layering of sounds and the live (real time) playing of many parts simultaneously. Many MIDI accordionists are unimaginative—they tend to stick to a couple of sounds or only use the potential of the instrument to simulate back-up accompaniment. But just as geniuses of the acoustic accordion such as Lips, Semyonov and Soave far transcend even virtuoso players—a genius of the MIDI accordion can define the instrument and take its artistic expression to new heights of musical accomplishment that few dreamed possible: Vladimir Kallistov is exactly that kind of defining artist.

The first half of the recording consists of well known classical orchestral and organ works and operas, the second half is dance music that is well known in both the US and Vladimir's current home, Italy. Also included are a couple of his own compositions—but we will get to that later.

Throughout the recording I found myself continuing to be amazed that this was all coming from one person without overdubbing. Layer upon layer of lush sound flowed effortlessly in every musical arrangement. Since MIDI can replicate any instrument and can also create unlimited electronic sounds—the usual tendency by MIDI players is to overuse and misuse sound for the sake of sound; that is, the performer becomes wrapped up in showing and telling what novel noises he can make rather than artistically matching appropriate instrumental sounds to the music. Rather than showing off via an abundant use of questionable sound selections, Vladimir lovingly chose sounds that were always

perfectly suited to the meaning and passion of the music. On top of that—this CD was so good that it made no difference what instrument was playing; I was simply hearing gorgeous and meaningful music for music's sake.

The classical arrangements I enjoyed the most were Bach's *Air on a G String*, a beautiful Bach organ prelude performed with an absolutely accurate simulation of a tracker pipe organ and operatic selections from Verdi's *Aida* and Bizet's *Carmen*. I had heard these renditions when Vladimir played for us 8 years ago and he amazed me even more with these later performances. And now that he lives in Italy he has expanded his repertoire to include polkas, mazurkas, waltzes, cha chas and tangos with wonderful results. These lighter works were thrillingly performed—and were complete with MIDI percussion for the beat, superb voicing and imaginative arrangements. Standouts were the *Tango Chitarra Romana* and an exciting *Cha Cha La Preferita*. The final two compositions on the CD were by Vladimir himself and were entitled *Ksugel* and *Canzonetta*; they were moving pieces that obviously came from his heart. The one quality that makes a MIDI performance effective is whether the musician captures the essential quality of the particular instrument that is being replicated—this is a matter of taste, imagination and musicality. I usually hear glaring mistakes when most musicians play MIDI—like chords on a solo flute (an impossibility). Vladimir demonstrated that he understands in his soul exactly how every instrument is supposed to sound and how it is used to express music. When he invokes a "classical guitar" it sounds like it is a real guitar being played by a virtuoso guitarist, nothing more or less.

The recorded quality is excellent and you will appreciate the CD even more if you have a good stereo system or headphones. If you missed out on the very few CDs that were available at the meeting and would like to get a copy you can order through myself or order directly from Vladimir. You can contact him via e-mail: kallistov@tin.it, or write: Vladimir Kallistov, Via Pedretti 29, Int. #5, Rome 0012, Italy. You can send a \$20 US money order to cover the price of the CD, plus shipping & handling; be sure to enclose your shipping address.

Henry Doktorski & Guido Deiro

Accordionist Henry Doktorski has begun recording the complete works of the great vaudeville accordionist, composer, recording artist and educator Guido Deiro (1886-1950) for a two volume compact disc set scheduled to be released in 2002. The album is being produced by the son of Guido Deiro, Count Guido Roberto Deiro, who met Doktorski when the latter performed his father's music at a recital at the City University of New York in March 2001.

In May, Doktorski recorded *My Florence, Valse Caprice No. 1* and *Egypto*, Deiro's most elaborate and ambitious work—an eight page, six minute concert fantasia for solo accordion. Doktorski said, "Guido Deiro's genius as a composer has been neglected since his unfortunate death over fifty years ago. His melodies are exquisite with a beauty that defies description. I find his original works to be well-crafted and satisfying to perform and listen to. I am grateful to Deiro's son, Guido Jr., who has made it his mission to disseminate his father's music to the world." For CD information email: webmaster@henrydoktorski.com

From Count Guido Deiro

I would like to ask the members of BAAC a favor; would you please keep an eye out for any Deiro material, particularly anything to do with my father. I am always in the market for Guido Deiro music, photos, recordings. Thanks: countdeiro@earthlink.net

Magnante's Lost Cadenza

By Hilding Bergquist

In my October 1948, and July 1950 (Teacher Edition), (also August 1950 Tutor Edition) articles, I wrote briefly of an interesting orchestral work which was composed by Franke Harling (born in England in 1887) which was premiered on May 14, 1927 at the world famous Roxy theatre in New York, and in which our own Charlie Magnante participated.

With a view of encouraging serious American music, S. L. Rothafel ("Roxy") commissioned Franke Harling to compose a work especially for his theatre. It is dedicated to "Roxy." Harling himself called it *American Choral Symphony*, and it was also called *Concerto for Jazz Band, Symphony Orchestra and Chorus*. A symphony orchestra of 110 men was in the pit, while a jazz band of a dozen outstanding men was on the stage, banked on both sides by a huge chorus. Erno Rapee conducted the whole.

Composed in classical sonata form, the work has 3 movements sub-titled "Hot Bouillon," "Largo Religioso," and "Tear It Off." Harling used the jazz band as most composers use a soloist (like a concerto grosso) in that it played solo-parts to an accompaniment by symphony orchestra. A chorus was also used in the third part in a most original way, in that it was probably the first time a large chorus was employed to interpret intricate "stop" rhythms. The work was written in free style, but contained a fugue written in jazz rhythm.

The jazz band on the stage was scored for 3 trumpets, 3 saxes, 1 trombone, 1 tuba, 1 accordion, 1 banjo, timpani, and 2 pianos. A special cadenza was allotted each to the accordion and the banjo. Charles Magnante's execution of the accordion cadenza (which apparently was quite spectacular and of some duration) was described as "intended to introduce an entirely new technique for the accordion." This cadenza was in addition to his normal share in the score, of course; it is doubtless the first American instance of an accordionist's participation in such an exceptional orchestral presentation. Magazines reviewing the work were *Musical America*, *Musical Courier*, *Metronome*, *Variety*, and *Billboard*.

I once asked Magnante if it could be revived and performed again, and he stated it was probable, although the score is possessed by Harling, who, [then was] probably in Hollywood scoring for films.

BAAC Board Meeting

Cotati: We won't have the jam tent this year. We'll have a booth and pay \$250. ¶The Board thanks Dick Schiller for setting things up at KQED. Through Dick's efforts BAAC had a fine presence at the June 2 and June 3 pledge nights, playing background music during pledge breaks for a special program about Lawrence Welk. Players among others were: Joe Smiell, Bob Smith, Ron Borelli, Val Kieser, Lou Soper, Eldo Bianchi and Gary Catrone. ¶Budget: Ron Borelli burned the midnight oil working on our budget. We will pursue ways of reducing expenses on the meeting hall, on the newsletter and on insurance. ¶Next scheduled Board Meeting (call Val 510-531-4836 before showing up): Tuesday, July 10.

Boozoo Chavis Passes

In late April Boozoo Chavis suffered a mild heart attack after performing at the Austin Swamp Romp & Crawfish Festival in Texas. He was transported to the Brackenridge Hospital in Austin, where he then suffered a stroke. On May 5th he passed away. National Public Radio paid tribute to the accordionist including information on his song *Paper In My Shoe* that was very popular in the 1950's and created mass interest in Zydeco music.

Raimondas Sviackevicius

Raimondas Sviackevicius (of Lithuania) will perform a solo recital of contemporary accordion music at The Hague Royal Conservatory (Netherlands) on May 25th. His program will include works by S. Gubaidulina, B. Tarenskeen, K. Wolkov, N. Valanciute (a Lithuanian premiere work written for Raimondas) and J. Ganzer. Cellist Kate Harris (Groningen) will join Raimondas for several works.



Letter from Raimondas

To: Accordion Club of the Redwoods
Mr. Kristofer Nelson, President,
Dear Mr. Nelson,

I am Lithuanian concert accordionist Raimondas Sviackevicius. Last year I gained my master degree in Lithuanian Academy of Music. At present moment I am studying accordion on second phase in Royal Conservatory in The Hague. I won many international competitions, participated in many seminars, festivals. This summer Accordion & Teachers Guild is organizing International Competition-Festival in San Antonio (Texas). I'm going to take part in this event and combine some other concerts with my trip to US. I am playing almost any kind of music (Classical, Baroque, Modern, Jazz, Popular etc.) I played many public concerts in big concert halls, churches, also in clubs, restaurants & cafeterias etc. So, I could make any kind of concert if somebody will help me to organize it. Maybe this way I could earn some money for trip,

San Antonio Accordion Festival

The first International San Antonio Accordion Festival will take place on September 29th and 30th in historic La Villita, one of San Antonio's original settlements, in the heart of Downtown San Antonio. The event is organized by the City of San Antonio Office of Cultural Affairs, in collaboration with Texas Folklife Resources and the Guadalupe Cultural Arts Center. Many groups representing numerous diverse international accordion musical traditions will perform German, Colombian/Vallenato, Irish, Argentine Tango, Cajun/Zydeco, Dominican Merengue and Conjunto/Tejano music at the festival. In addition, on September 27th and 28th (just prior to the festival) a symposium focusing on international accordion traditions will be held. For details email: ebailey@ci.sat.tx.us

Polka Time

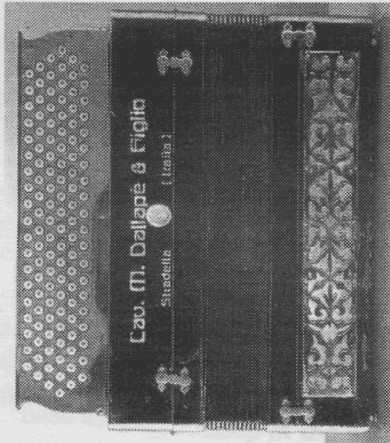
My name is Ted Lange and I'm the Webmaster for GoPolka.com, I have many years experience in playing as well (2 years with Marv Herzog from Frankenmuth, MI and 5 years—and currently—with Toledo Polkamotion, Toledo, OH. The purpose of *GoPolka.com* is to provide polka information for all genres of polka music. Currently working on the website are the following features:

Searchable Band Schedule: a database of schedules by state, band name, and date. **Searchable Polka DJ Database:** by state to find all the polka radio shows on the air. **"What's on Now?"** searches through our database of web casts, and displays to the user *what's playing* on the Internet right now (this feature is going to be revised shortly to accommodate all time zones). **GoPolka Polls:** anyone can vote—and questions are submitted by users. **Band Contact Info Page:** Search for a band's contact by state. **Submit Band Schedule:** enter your playing schedule for free. **Submit Polka DJ Info:** DJ's can enter their radio show info free. **Submit Band Contact Info:** bands can submit their contact information for free.

Eddie's Corner

By Eddie Chavéz

Dear Paul & BAAC Members. Here's some info that might be of interest and suggest something about the nature and problems of accordion manufacturing. I was made aware of something when I went to a concert in Minnesota in 1987 and saw the great accordianist Wolmer Beltrami play (he passed away a few months ago). By that time he had been a world-class player for many years, encompassing the whole of the Golden Age of the Accordion. I'm



sending a picture of an accordion made for him in 1912. Well, it was a marvelous concert and I was particularly impressed by his left hand (the treble was a chromatic button system). I quickly realized there was something very different about his instrument: his basses were mounted laterally. This positioning of the bass seemed to give him a lot of freedom, reduce strain on the wrist and avoid the problem of "reaching around" to hit basses. The

instrument he brought that night was an Excelsior—which made sense because the Minneapolis music dealer (a Mr. Brown) who brought Wolmer to the US was an Excelsior representative. I later learned that Wolmer usually played a custom Bugari—and had for many years. I remember seeing Bugari catalogues with Wolmer Beltrami depicted as one of their stars. (If I may digress: I know nothing about the Armando Bugari family, except that Armando Senior back in the 1930's made all the Excelsior reeds for their top of the line instruments—it seems a shame that so much important information is slipping away. On a different subject: did you know that Pietro Frosini's real name was Giuffrida; he took Frosini as a stage name to honor his teacher at the conservatory.)

Anyway, this Excelsior Wolmer played in Minneapolis (not a great instrument) had been made for him some years back, but ever after I remembered the man and his fabulous concert. One day, a decade later I started wondering about Beltrami's bass disposition and if anything had been done with it. I wrote the Excelsior Factory, since that was the instrument I had seen and stated how it seemed to me a lateral system was a much easier system to play—I wondered if more were made and what the state

of instruments like it were (this was in 1996). Mr. Luciani of Excelsior responded saying it was getting hard to find technicians who could build standard basses, let alone custom ones and that Wolmer's instrument had been made more than 50 years ago. Also, he wondered how many people would want to play a lateral system, since accordion players were generally tradition bound. Well, I didn't follow up on the same question with Bugari—& maybe should have—I don't

know why I didn't. But maybe someone with Bugari connections might be interested in asking about the instrument they built for

this wonderful now departed artist.

Well, I thought these were interesting tid-bits. You can see in the first photo Wolmer's lateral bass as it appeared in 1912—made by Dallapé. The second picture shows the Excelsior he played, which was made circa 1950. Of course, these days we're getting advances like converter bass systems with chromatic arrangements. I understand in a previous newsletter that an article mentioned how Øivind Farnen's Zero Sette had a recessed outer row of basses that allowed him to use his thumb. Innovations like that are great and important and too little sought after with our beloved instrument. I get caught up in these things, because while the accordion is wonderful and I know it's making progress, it still needs to keep being reinvented and reimagined in basic and important ways until it comes into full flower. While keyboard placement is simple enough, what about its sound qualities and its expressive nature? After all, artisans worked long, hard and consistently on most instruments over an extended period of time before they "got them right." Violins and pianos weren't all that great before ingenious and basic things were done that gave them the rich voices they have today. Well, I hope you and your readers have been patient with me and maybe found a little interest in my ramblings about these matters. Best regards always to you and BAAC.

A Castelfidardo Flash

By way of **Dick Schiller**: "Our own **Marian Kelly** has brought back from Italy an amazing accordion that beguiles the senses (I've had too much wine). A family company has produced a line of quality accordions, that possess amazingly deep basses along with 5 treble reeds, which make possible a great musette & anything else. The instruments also have a convertor on the bass. And to prove I'm not crazy I spoke with Bob Berta who tried it and he said it's the best sounding accordion he's ever heard. It's called Fisart. In fact, it's the same make that Vladimir brought to our last meeting & when Bob and Vince Cirelli opened it to try and fix what the airport monkeys did to it, they were tremendously impressed by the internal finish and craftsmanship. Marian invites one & all to try her accordion and see the catalogues from this innovative company!"

TDA on the road

Those Dam Accordions performed at the Meadowlands Fair in East Rutherford, New Jersey on June 23rd and 24th. The San Francisco based band (that threatens to forever change your understanding of the squeezebox) will play at various times during the fair. From June 28th to July 6th the group will perform daily at the Milwaukee Summerfest in Milwaukee, Wisconsin. The group includes accordionists Paul Rogers, Suzanne Garramone and Patty Brady as well as Lewis Wallace (bass) and Bill "Dee Boom" Schwartz (drums).

@ Boaz Accordions

Every other Wed. Henri Ducharme teaches folk, classical and popular music in a 7-8PM drop-in class: ongoing July 11 & 25, etc. Henry is a native of Montreal and studied classical accordion for 14 years in Chicago with Edmund White. He has performed with the Berkeley Lyric Opera and the San Francisco Symphony.

Starting July 18th, a Button Box/Concertina class with Boaz Rubin focusing on sea chanties, French, Canadian, Irish & other folk music. It's a 7-8PM drop in class beginning July 18th and continuing through August 1, 15th, 29th, etc.. Boaz will teach you how to play either the button box or concertina by ear in keeping with folk traditions.

Accordions al dente

By Tom Torriglia

(Dear Paul, with this entry I've decided to retire from the newsletter-writing business. Thanks for everything. You've done a great job with BAAC PAGE. Keep up the great work and the tireless effort. Tom)

Here goes June, 2001: I would like to thank the Bay Area Accordion Club Fun Band, Big Lou's Polka Casserole, The Jazz Chords, Conjunto Romero, Bella Ciao, Baguette Quartette, Sexfresh, Alex Yaskin, the Squeegees, and Crowdaddy for making the Day of the Accordion the great event it was. I would also like to thank Kris Kremers, a former accordion student of mine and current Marketing Director of the Cannery, for hosting the event. From a co-producer's perspective it was great and everything went off without a hitch. One bad note was some old guy who was pointing at his watch and yelling at Sexfresh to get off the stage. How rude. It was great that Sexfresh dedicated their next song to this heckler. Some old lady came up to me as Sexfresh were playing and asked me when the accordion music was going on. I, of course, knew what she meant and played dumb. I said, oh, that band is playing accordion music, they have a fine accordionist in the band. She said well, that's not accordion music. And I said well, if some one's playing an accordion in the song, doesn't that make it accordion music. She just turned and walked away in a huff. Besides providing some great music, Sexfresh were very proactive in getting word about the festival on an on-going basis. Their lead singer Emily was always emailing me with promo notices that she was sending out. They were very excited to perform at the Day of the Accordion and it's disgusting that some rotten eggs tried to spoil it. So there. One of the things I prided myself on was booking an event that showcased diversity. Each act played a different type of music, so hopefully there was something for everyone. I would also like to thank all the BAAC members who came on by. It was great to see you and have you lend your support. Finally, thanks to Meg Madden from Music in Schools Today (MUST) who came down and sat at a table passing out literature about the organization and using the spot as a drop off for the adopt-an-instrument program. We were able to raise some money for MUST with the raffle of two musical instrument-imprinted ties. If you would like to know more about MUST and their mission to help out high school music programs, give Meg a call at 415 392 9010.

As one of the publicists for the event, I was able to get booked and appear on five radio shows in support of the festival; each with its own demographic. I would like to say thanks to KFRC (610 AM), KABL (960 AM), KFOG (104.5 FM), KYCY (93.3 FM) and NPR's *West Coast Live* for their support of accordions and I hope you give these stations a listen. A reporter from the famed *Voice of America* radio show who heard me on *West Coast Live*, thought the accordion stuff sounded fun and did an interview with me; a 20-minute piece that will be broadcast to Europe in July. He even videotaped me playing everybody's favorite tune, *The Pasta Song* for broadcast on their website.

Many people think that all I do is complain. It's not really complaining, it's frustration stemming from colliding universes and from different perspectives. There is a Bay Area Accordion Club (BAAC) accordion universe and my accordion universe. In my universe, I see BAAC doing so much more and being so much more, but in the BAAC universe it is doing all it wants to do. Which is fine. However, it's very frustrating for me when these collisions occur. I feel it's time for my universe to get out of the way of the BAAC universe. The ideas and thoughts in my accordion universe don't coincide with the ideas in the BAAC universe but this newsletter does. Because of the colliding universes, I don't know to whom or for whom I am writing. As a result, I have decided to retire from writing the column. I would like to thank Paul Magistretti for allowing me to write this column. I would like to

thank Lou Soper for listening to and putting up with my ranting.

Here's some final thoughts that may explain the collision and my frustrations resulting from the collisions. In my accordion universe, I am constantly thinking of ways to promote the accordion. For example, I am currently trying to get Castelfidardo named as a sister city to San Francisco. I have not heard of any similarly creative *promotional* events going on in the BAAC universe. Which is fine. Nobody says BAAC has to try to promote the accordion. But, in my accordion universe, I think they should.

In my accordion universe, BAAC would have its annual picnic in June so that it could benefit from the exposure of June being National Accordion Awareness Month. In the BAAC universe, the picnic is held in July. The same with the Accordion Club of the Redwoods (ACR). Their picnic is in September.

In my accordion universe, I encourage people to attend the Day of the Accordion festival. In the BAAC accordion universe, BAAC tries to discourage people from attending the accordion festival. Here's what the Executive Board wrote (from May, 2001 newsletter):

"*Accordions dal Mente*—By The BAAC Executive Board. Playing for the Day of the Accordion is intriguing and fun, and it would be great to have more participation by our club. The logistics of getting there with an accordion and parking are a bit of a deterrent."

In the BAAC universe, the Executive Board is saying it would be great to have more participation, yet, they say that getting there with an accordion and parking is a *bit of a deterrent*. Now, how in Frankie's name are you going to get more participation if you tell people that getting there with an accordion and parking are deterrents from even going? Sheesh! Of course, the BAAC Executive Board doesn't tell anyone *why* the logistics of getting there with an accordion is a bit of a deterrent or how they know that parking is a deterrent. In my accordion universe, you simply drive your car to a nearby parking lot, remove your accordion from the trunk and walk about a block to the festival. Or, you can take MUNI to within a block of the festival. In my accordion universe, I **encourage** people to come to accordion festivals produced by people who actually play the accordion by telling them that getting to the festival with or without an accordion is easy and there's plenty of parking. In the BAAC accordion universe they **discourage** people from going to accordion festivals produced by people who actually play the accordion. In my universe, if I felt there were deterrents in accessing the festival, I would try to come up with work-a-rounds. For example, I would suggest that the club get a shuttle bus donated for the day and shuttle people from a parking lot, let's say in the Presidio, to the Wharf. In the BAAC universe they state there is a problem but offer no solution. And what's worse, is that this isn't just one person's *feelings*. This tid-bit was written under the byline of the **entire Executive Board!**

In my accordion universe if I tell someone that BAAC would like him or her to perform at a meeting, he or she is told when he or she will be scheduled. This isn't true (at least in my case) in the BAAC accordion universe.

In my accordion universe I would have a presence at any accordion festival in the **Bay Area** because I am the **Bay Area Accordion Club**. Currently, there are two accordion festivals in the Bay Area. I would want to have a presence at both festivals because people who go to accordion festivals are obviously already *interested in the accordion*. This is my target audience. These are my people. It would give me an opportunity to solicit new members, distribute information and newsletters about the club and I could raise some money from the sale of T-shirts. You

don't try to sign up new members to an accordion club at a violin recital. In the BAAC universe, there was no "official" presence at the Day of the Accordion. I was told the reason this did not occur was because there was no money to fund it (\$200.00 for a table). In my universe you find that money to sponsor a table at an accordion festival that is put on by people who actually play the accordion in the city in which the club is located. In my accordion universe, the BAAC Fun Band donates the pay it received for performing at the festival (\$100.00—half the total cost of a table) toward the purchase of a table where BAAC can sell T-shirts and try to get some new members. In the BAAC universe, this doesn't happen. Over the past 12 months, I've donated at least \$25.00—(\$17.00 so far this year) as commission from sales at meetings. Where's that money going—cookies? BAAC knew 12 months ago that if it wanted to have a presence at this year's festival that it would cost (probably) \$200.00. This is an expense that BAAC could

have prepared itself for over the past 12 months if it wanted to. If BAAC raised the admission to its meetings by 50¢ and 40 people showed up for each meeting and there were 10 meetings during the past 12 months; right there, the club would have raised \$200.00. Let's face it, if BAAC wanted to have a presence at the Day of the Accordion and it knew 12 months ago how much it would cost to have that presence, it would have found a way. I guess that's what I am really disappointed about—the *lack of interest*. This same disappointment extends to the Accordion Club of the Redwoods (ACR) who also declined to have a presence at the Day of the Accordion.

Yada, yada, yada. I could go on but why.

A fellow BAAC member called me to say that he thought we should start the North Beach Accordion Club. Yep, it's time. A presto!

President's Message

By Lou H. Soper

Well, summer is upon us and we have a couple of exciting events.

Bring your accordion: on June 30th we will have a workshop at the Moose Club in Colma. It starts at 10:30AM, goes till noon—break for lunch—then continues from 12:30 to 3:00. The first session will teach the easy way to play all 12 scales and the 12 major triads plus how to learn the circle of 5th's. The second session will cover 6th, 7th and 9th chords plus extended and passing chords. This is a terrific bargain for all accordionists and it is free to BAAC members. For nonmembers the cost is \$10. That too is a great bargain. **Since July 4th is the first Wednesday in July, our regular meeting is canceled.**



Instead, on Sunday, July 8th we are having our annual picnic with great food, music and dancing at the Nature Friends Park in the Oakland hill; it's located off highway 13 at the Joaquin-Miller exit. We will have signs and flashy balloons to guide you. Make your reservations by July 1 so we know how many New York steaks to order. Our chef, **Dominic Benedetto**, will provide chicken for those who do not want steak, but you must let him

know by July 1. The cost is \$12. Call Val Kieser at (510) 531-4836

The Day Of The Accordion at the Cannery was well received and the accordion got a lot of recognition and appreciation. The weather was super, the entertainment provided a great variety of music and our club had many members playing. **Tom Torriglia** did a fantastic job getting this organized. Hats off to you, Tom.

In August, we will have a terrific meeting with our guests from Vienna, a fantastic ensemble of eight players—and we're having our own South Bay ensemble with members **Richard Yaus & Marian Kelly**, *Absolute Accord*, which is *absolutely superb*. Also, we'll have nominations for officers and board members for the upcoming year. **Ron Borelli** is chairman of the nominating committee and you can contact him at (650) 574-5707 if you would like to help. Nominations can also be made at the August meeting. We will be electing a President, Vice President, Treasurer and Secretary plus two board members.

At this meeting we are planning a group picture of our many members with their accordions so please **bring your accordion** and be included in this picture. Our next board meeting at the Moose Club will be Tuesday, July 10 at 7:00 P M and you are invited to attend to see how this club functions.

Accordions Are Back

By Richard S. Schiller

Hello everyone, I think that in large part, the days of accordions being denigrated is a thing of the past. KQED Television, Channel 9 in broadcasting *The Lawrence Welk Reunion Special* asked BAAC to provide background music for their pledge breaks, Saturday and Sunday in May. The call went out and 7 accordionists from our club came. On Saturday, Joe Smiell was our leadoff batter on his button box and set the tone for a successful two days of accordions on pledge. Later, Joe came back and wowed us with his piano accordion artistry. Val Kieser also checked in with her button box playing original compositions and wearing her ever-beautiful smile. Bob Smith made a KQED first, by stopping the pledge break with the volunteers pausing to give him well-deserved applause! And Ron Borelli got so pumped up he kept playing after the break was finished even though he had another gig to go to! On Sunday we continued to wow the audience and staff with the Gary Cottrone/

Eldo Bianchi Duo, whose musical strains wafted throughout the building as they practiced in the green room. Lou Soper, a television veteran, played beautiful songs to the camera and had a great presence. Jim Firpo gave a heartfelt performance of Italian melodies, while Mark Zhagel supported the cause with his own unique stylings. Don Nurriso and clarinetist Wally Steele providing swing pieces caught the ear of the pledge producer (a swing enthusiast), who indicated an interest in having them participate in future pledge presentations. And of course, in the cleanup spot, Joe Dimitrowich did not disappoint with his head-turning artistry on MIDI. So, it was a great opportunity for the accordion and BAAC. Cart B. Smith, and Greg Sherwood (Don Sherwood's son) were extremely cooperative in supporting our cause. And since I work at KQED, I'm bursting my buttons with all the positive comments I received. Thanks to all for a job very well done.

Stefan Hussong

(An Interview conducted with the virtuoso player for *The Classical Free Reed Website* in January 2000 & reprinted by virtue of TCFR's kindness)

By Tom Fabinski

TOM FABINSKI: It's been a joy to listen to your wide-ranging musical repertoire. Please share with our readers what draws you to these various musical genres. Do you feel any special affinity to a particular musical style?

Hussong: Actually it's the instrument's capabilities, which draw me to these various musical genres. The accordion has so many possibilities, colors etc., which always reveal to me some new side and that makes me want to "test" it with different musical styles. Yes, I have a special affinity for good contemporary, baroque and pre-baroque music. But my absolute favorite is the music of Schubert, which can't and shouldn't be played on the accordion (unfortunately).



What brought you to record John Cage? It seems like an unusual departure for someone who has the technique to do Bach. Was your motivation a desire to simplify away from the technical demands of classical music? Did you have difficulty convincing Denon of the *Dream* project?

Hussong: Cage's music always fascinated me, since I got in touch with traditional Japanese Gagaku-music during my studies in Tokyo in 1989. I love Cage's concept of "indetermination," which is so different from many (tight-controlled) contemporary music tendencies in middle Europe (Darmstadt school etc.) His beautiful sounds and "mysterious" approach to time and timing, his open minded way of experimenting with sound and his generosity towards Art in general are quite unique and make him one of the most creative artists of the 20th century. His pieces for Sho, the music for violin and keyboard (which I recorded with Irvine Arditti) as well as the pieces recorded on *Dream* are perfect for the instrument. Regarding simplifying: I don't think these pieces are simple at all. They just use less notes than Bach.

Regarding convincing Denon: Cage is much better known in Asia and Europe than in the States. My producer agreed right away to the *Dream* project. He even played the Conch-shell on one piece (his major instrument is usually the Saxophone).

Have you studied any music written for the sheng or sho?

Hussong: Yes, I have studied the Japanese Sho for a while at the Tokyo Geijutsu Daigaku (Tokyo State University) with the Japanese Shoplayer Mayumi Miyata. The Sho or Sheng is the real ancestor of all free reed instruments and many pieces by contemporary Japanese and Korean composers refer to that "relationship."

Which of your recordings has generated the most interest?

Hussong: *Piazzolla-Revolucionario* (I got the Echo Classic Prize for that last year), the Bach Goldberg variations/partitas and the Cage.

When did you begin studying accordion? When did you think about pursuing a career as a performing accordionist?

Hussong: I started to play the instrument at the age of four and began my studies in 1980. As for my career as a performing accordionist—well, my activities are divided between playing, teaching, working with composers, doing workshops, recording and recently filming. I don't think of myself just as a performing accordionist pursuing a career or so. It is too early and too "limited" to speak of that.

Do you teach many accordion students in Germany? What

are the opportunities for accordionists in Germany?

Hussong: I do teach regularly at the Würzburg university (Hochschule für Musik) 12 hours a week. Otherwise I do master courses in Salzburg, Florenz and Berlin once a year. In Germany, we have 12 universities where you can study the accordion as a major. After graduation most students do teach at (municipal) music schools, or get jobs somehow connected with accordion orchestras (conducting and teaching). Some of them play in new music ensembles (there are about 20 professional new music ensembles in Germany), have their own small chamber music groups, do theater work or are members of Tango and Klezmer bands.

When you perform in Europe and Asia, are you performing in small ensembles or solo? Do you have opportunities to perform with symphonies?

Hussong: Both, solo and chamber music. Very often with string players (violin, violincello). Once a year I try to premiere a concerto (with symphonies). Otherwise I am a free member of some new music ensembles (Ensemble Modern, Musikfabrik etc.)

You perform on a Hohner Gola free-bass instrument. How did you acquire your Gola? Do you think it's important that the accordion's resonance be increased on a scale like that of the violin which produces a lot more sound with a smaller, but more acoustically resonant sound box?

Hussong: I bought my Golas in 1982 and 1997. They were built in 1967 and 1968 by Giovanni Gola himself. I also play sometimes on a Czech Delicia from Praha, especially when I play Renaissance and pre-Baroque music (see my Frescobaldi CD). I think the accordion's sound quality hasn't improved very much or rather hasn't improved at all since these instruments were built, due to a lack of interest on behalf of the factories as well as my sense that most accordion players seem to be more attracted by systems (button, keyboard, bayan etc.) than by sound. In my opinion, it is not necessary to have more sound, but better sound!!!

Have you ever played a bandoneon?

Hussong: No, the Bandoneon uses a completely different system, which needs a hell a lot of practicing to play it really well.

Since you play a piano accordion, are there any pieces that would be easier to play on the chromatic accordion? Can you please discuss the two keyboard styles and why the piano accordion became more accepted in Germany.

Hussong: No, not at all, do you have that impression? The two keyboard systems are a matter of historic development of the instrument. Up to now, none of them can claim to be better (even if some people like to defend one system against the other). It's much too early to discuss that. As I said before, caring about sound and good music for our instrument would be much healthier than getting taken away by ten buttons/keys more or less.

I don't hear any stradella in your recordings. How often do you use stradella? 10% of the time or less? Why not use an all free-bass instrument?

Hussong: There are pieces using quite a lot of Stradella but not in any known way (i.e. Lindberg-Jeux d'Anches and Berio-Sequenza XIII). I did use a lot of Stradella in my "Tango-Fantasy" record. Why should I "abandon" Stradella, when it's there and I can make use out of it once in a while. (Try to play 3 octaves on

the Solo bass!!! I would rather push one button of Stradella instead).

Do you play Zolotaryev and the Russian school? What do you think of this music?

Hussong: I love Shostakovich, Moussorgsky, Stravinsky, Gubajdulina, Denisov, Schnittke, Ustvolskaya and Tschaikowsky. Great composers! That is the Russian school!

In America the accordion has, I believe, finally shrugged off its low-brow stereotyped image. This change in approval is partly due to Piazzolla of course, but also due to the popularity of Zydeco, Klezmer and other world music. Can you comment on the ascendancy of the accordion in America and the role of the accordion in other parts of the world.

Hussong: Oh, no, that's almost a whole book. Please ask somebody else.

I enjoyed your recording with Tomoko Kato of Bach and Piazzolla.

Hussong: Thank you!

I was disappointed to find out that you did not obtain a U.S. release. So there is apparently still some additional work that we accordionists in the U.S. need to do to raise the musical conscience of our audience. How has this recording done in Europe? Can you provide ordering information?

Hussong: That recording has been released neither in Europe nor America due to a restructuring of the overseas sales system of Denon. It should come out this or latest next month.

You seem to plan your recordings very carefully. Do you regard them as a complete listening experience to be heard in one setting?

Hussong: I love doing records and try to always be very well prepared before each session. Recording is for me an art form, where I can "materialize" my ideal inner imagination of a musical work. All of my records are indeed "planned" as a complete listening experience in one sitting.

Can you give us a hint what your next musical project might be?

Hussong: Last year I recorded in Japan a Double-CD (called *Twogether*) with my colleague Mie Miki on Denon. We played: Bach's C-major Concerto BWV 1061a; A. Soler's Concerto No. 6; Mozart's KV 594; Takemitsu's *Cross Talk* (with tape); Tiensuu's *Aion* and Piazzolla's *Ballet Tango* (arranged for 2 accordions). The recording was a lot of fun and is going to be quite a special CD. We also did a one-hour movie about that collaboration with German TV.

Do you have any plans for another entirely modern recording like Whose Song?

Hussong: Yes, 4 weeks ago I recorded a CD (featuring women composers) with works by Adriana Hölszky (*High Way* for accordion and orchestra), Keiko Harada (*Bone* for solo accordion), S. Gubajdulina (*De Profundis*), Hyunkyung Lim (*Me-A-Ri* for solo accordion) and Babette Koblenz (*Sans Soleil* for solo accordion).

You seem to enjoy discovering new music and supporting new composers. Have you considered commissioning any composers or arrangers to write for the accordion?

Hussong: Up to date I have commissioned about 50 pieces. I try to premiere at least 5 pieces every year. I think that's essential for a young instrument like the accordion and fortunately most of my colleagues do that too. The next upcoming premieres will be solo and chamber music pieces by T. Suzuki (October 30 - Cologne), H. Lim (January, 2001 - Bremen), Concertos for accordion and orchestra by Toshio Hosokawa (December 5 - Paris), Adriana Hölszky (December 11 - Saarbrücken), Uros Rojko (Spring 2001 - Berlin).

Do you look at unsolicited compositions for the accordion?

Hussong: Sure, I do look at and try out pieces which I didn't request.

What country in your experience is strongest right now in producing young accordionists? And in which country do you receive the most favorable audiences?

Hussong: Finland and Germany are producing the strongest accordionists and Japan and Korea provide my best audiences.

Who are some of your favorite accordionists?

Hussong: No comments on colleagues. But if you insist, the ones who are first Musicians and second Accordionists.

What do you think the accordion needs to continue its musical elevation?

Hussong: Good education equals good musicians. Good pieces. Better sounding instruments.

Do you have any plans to tour in the U.S.?

Hussong: I was just touring the U.S. in February (2000) together with a cellist friend of mine, Julius Berger. We played Bach, Bloch, Gubajdulina, Hölszky, Soler, Frescobaldi and Piazzolla in Atlanta, New York, Oak Ridge and some other smaller towns.

Our staff loves your artistry and thinks you're the finest accordion player ever! Other players are fabulous in their own way, but no one plays with more expressiveness and virtuosity! We thank you for sharing your talents with us!

Hussong: Thank you!!!

Discography

Le Grand Tango 1998 SH 1 DENON. Tomoko Kato (Violin) and Stefan Hussong play Bach (Sonatas BWV 1017,1023) and Piazzolla (Le grand tango, Escualo, Tango en la, Milonga sin palabras, Milonga en re). Dream, Stefan Hussong plays CAGE 1997 SH 2 DENON, Dream (1948), In a Landscape (1948), Souvenir (1983), 7 Harmonies (1976), TWO 3 No.5 (1991) review CO-18069

Stefan Hussong plays Frescobaldi 1999 SH 3 THOROFON: Capricci, Canzoni all Francese CTH-2349.

Revolucionario Tangos by and for Astor Piazzolla 1997 SH 4 THOROFON. Astor Piazzolla: Novitango, Todo Buenos Aires, Violentango, Milonga sin Palabras, Le grand tango, Tanguedia III, Revolucionario, Preludio 9, Fuga 9, Fuga y misterio, Libertango, Uros Rojko: Tango I-V (1995/96) Hommage à Piazzolla, Stefan Hussong: Accordion, Mika Yamada: Piano Julius Berger. Violoncello review CTH-2374

Stefan Hussong plays Johann Sebastian Bach, 1996 SH 5 DENON. Partitas #2 in C-minor &, #4 D-major, 3 Chorals (Jesus bleibet meine Freude, Nun kommt der Heiden Heiland, Wacht auf, ruft uns die Stimme) Stefan Hussong: Accordion review CO-18031

In die Tiefe der Zeit 1997 SH 6 WERGO. Julius Berger (Cello), Stefan Hussong (Acc.) play: J.Cage: TWO 4; T. Hosokawa: In die Tiefe der Zeit review WER-6617-2 Toshio Hosokawa-Portrait 1996 SH 7 Col Legno Melodia, Sen V, In die Tiefe der Zeit, Vertical Time-study I,III Stefan Hussong: Accordion review WWE 20016

Tango Fantasy 1995 SH 8 DENON. Works by Piazzolla, Stravinsky, Wolpe, Rojko, Albéniz, Soler, Tiensuu, Cage, Satie, Ishii, Klein Stefan Hussong: Accordion review CO-78841

Johann Sebastian Bach: English Suites 1994 SH 9 DENON. English Suites No.2 (a-minor), No.3 (g-minor), No.5 (e-min) Stefan Hussong: Accordion review CO-78836.

Whose Song 1997 SH 10 THOROFON. Accordion music of the 20th. Century Works by: T. Hosokawa, M. Lindberg, U. Rojko, J. Cage, A. Hölszky, I. Stravinsky Stefan Hussong: Accordion review CTH-2184.

Sofia Gubajdulina 1992/93 SH 11 WERGO. '7 Words' for Violoncello, Accordion and strings, In croce for Violoncello and Accordion Julius

Berger: Violoncello, Stefan Hussong: Accordion, Ensemble Diagonal, Florian Rosensteiner review WER 6263-2.

Bach: Goldberg Variations — Sweelinck: Fantasia 1987 SH 12 THOROFON. J.S.Bach: Goldbergvariations, J.P.Sweelinck: Fantasia b-a-c-h Stefan Hussong: Accordion review CTH-2074.

John Cage 1992 SH 13 Edition. 'Six melodies', 'Thirteen harmonies' for Violin and keyboard, Irvine Arditti: Violin; Stefan Hussong: Accordion review Michael F. Bauer, Neue Musik für Akkordeon 1989 SH 14 Edition.

S.Gubajdulina, V. Heyn, K.Huber, J.Krebs Stefan Hussong: Accordion review Michael F. Bauer MFB CD 026
Adriana Hölszky, 1993 SH 15 Koch-Space, Miserere, Decorum, Nouns to Nouns I, Innere Welten, Sonett, Stefan Hussong: Accordion, Maria Großmann: Cembalo, Monika Hölszky-Wiedemann: Violin, Rundfunk-Sinfonieorchester Saarbrücken, Deutsches Streichtrio, Freiburger Gitarrenduo Schwann Records3-1417-2.

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Cotati 2001

The Cotati Accordion Festival—August 26th & 27th—presents: Anoush, Rahman Asadollahi, Black Irish Band, Cachagua Playboys, Kerry Christensen, Hot Fritatas, Santiago Jimenez Jr., Lammam, Los Compas with Renee Govea, Los Trujillo, Tony Lovello, Misty River, Motor Dude Zydeco, Red Hot Chachkas, **Joe Smiell (2001 Honorary Director)**, Steve Shen, Sourdough Slim & Blackie, Steve & Mike Trucco, Joe Vento and Len Wallace. The Steve Balich Polka Band will hold forth in the Polka tent for dancing. For details email: info@cotatifest.com

Coming to BAAC in August

The Viennese Accordion Chamber Ensemble was founded in 1967 and was made up of the best soloists in Austria at that time. This combination has virtually remained together ever since.

One of the secrets of this lasting success is continuity. Over many years the combination has virtually not changed at all: Ladies: Sylvia Zobeck, Margarete Gebauer and Erna Forst, Gentlemen: Prof. Walter Maurer, Werner Weibert, Peter Forst, Anton Barinka, Walter Dietz and Günter Zobeck.

Buckwheat on a Roll

The #1 party band in the land has committed its legendary power to record and the results hit the stores in April. *Buckwheat Zydeco: Down Home Live!* it's a must-have for anyone who's been to his shows and it's a killer introduction for anyone new to the band's foot-stompin' good times!

Buck himself couldn't be happier with the results: "This record captures us doing what we do best in the place we love the most," he says of the disc tracked on home turf in the heart of Creole Country at El Sid O's Zydeco & Blues Club in Lafayette, La.

The album captures 73 minutes of music and fun recorded during the band's annual Thanksgiving stop in the neighborhood where Buck grew up. El Sid O's is one of the smallest (and coolest) venues the band visits all year, and this album catches them at their most relaxed and rollicking.

Here's what *People* magazine had to say about Buck's latest studio album, "Trouble is 10 tracks of propulsive, rollicking dance party music. Bottom Line: Swamp-boogie joy ride." The Wall Street Journal put it this way: "Trouble proves why his has been called the best party band in America."

You can order *Trouble* directly through www.BuckwheatZydeco.com (at a special Internet price) or through any record store or any Internet retailer such as Amazon.com.

Museum's 20th year

By Holda Paoletti-Kampl

The 20th anniversary of the Castelfidardo Accordion Museum was celebrated in style on May 9th at the Astra Theatre in Castelfidardo. Beniamino Bugiolacchi took part both as the host and guest of honour. Nothing could have marked this event

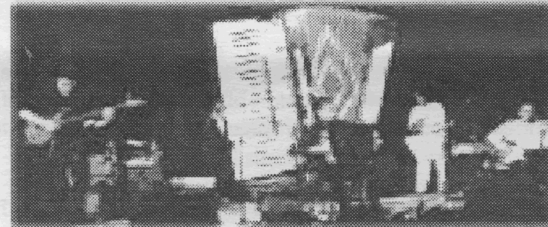


better than the decision to use the huge accordion built by Giancarlo Francenella as a backdrop for this special evening. When the curtain was raised, the audience was amazed



at the sight of the instrument—the largest in the world. As this accordion can actually be played, it could not have been used solely as a prop, so Mirco Patarini assisted by Roberto Lucanero at the bellows end, played Astor Piazzolla's *Oblivion*, accompanied by the Milonga Quintet.

After this opening piece, the evening unfolded with alternating performances and prize-giving sessions. Musical guests included the Milonga Quintet with Cesare Chiacchiaretta (who played *Romance* by Paolo Picchio and works by Piazzolla), Roberto Lucanero (whose performance was acclaimed by the audience), Albertino Bastianoni (one of the most accomplished professional musicians of the Italian dance hall scene), Pino Di Modugno (who performed a series of



pieces on the MIDI accordion), Giuliano Cameli (with his traditional hurdy-gurdy), Sergio Castelli and Giuliano

Leoni (two accordionists who in the past have donated accordions to the Museum), Pasquale Coviello and Mirco Patarini. Patarini gave a tribute to Luciano Fancelli with his arrangement of *La Cumparsita*.

At the finale all the artists appeared together on stage for a performance of Gianni Morandi's song *La Fisarmonica* (the accordion), sung by surprise guest Mina Grossi. The City Council of Castelfidardo thanked all those who contributed to this special evening with a copy of a splendid lithograph by Tonino Guerra.

Vegas 2001

There will be more about this in forthcoming issues of BAAC PAGE, but the **International Accordion Convention is coming October 14-18 to Las Vegas** and it looks to be even better than last year, which everyone says was fabulous—an event of a lifetime & not to be missed. This year: Art Van Damme, Peter Soave & Dick Contino are headlining and they'll be joined by Joe Vento, Gina Brannelli, Julian Labro, Tony Lovello, Domi Emorine, Tony Dannon, Eddie De Santis, Ray Battani & that's not all! If you can possibly make it—GO! It's great and it's a bargain. **To register for the CONVENTION call: 1-(801) 486-1695.** For Plaza hotel reservations: 1-(800) 634-6575.

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CALENDAR

Bay Area Accordion Club:

1st. Wed. 7:30 pm. *Patio Español*,
2850 Alemany
San Francisco. 510.792.8765
<http://www.baaccordionclub.org>

East Bay Accordion Circle:

2nd Thurs. 7:30pm. *NEW LOCATION!!!*
1540 Scenic, Berkeley. *Bring Your Accordion!*
Info: (510) 548-2822

ACR Fun Band Practice:

2nd Mon. 7-9pm. *McDowell*
Elementary School.
421 South McDowell Blvd.
Petaluma. Info: Gwyn Lister
(415) 924-3202

Golden St. Accordion Club:

2nd Tues. *Pietro's #2.* 679 Merchant.
Vacaville. Info: (707) 864-2359

Good Time Accordion Club:

2nd Weds. *Community Center.* 7:00pm.
1055 Escalon Ave.
Escalon, CA. Info: (209) 545-3603

ACR General Meeting:

3RD Mon. 7:30pm
Herman Sons Hall. 860 Western. *Petaluma.*
Info. contact *Harry Cannata* (707) 838-2859

South Bay Jam

1st Sunday 2PM.
7th Day Adventist Church
off Camden and Kooser.

BAAC Ensemble

2nd & 4th Weds 7pm.
Moose Lodge, Daly City.
Call *Frank Montoro* (650) 574-4757 to confirm.

BAAC "Fun Band"

3rd Weds 7pm.
Moose Lodge Daly City.
Call *Val Kieser* (510) 531-4836 to confirm.

BAAC PICNIC

July 8th @ *Nature Friends*
in the *Oakland Hills* from
10AM on. *Come join us for*
a great time & great food.

*** Cotati Festival 2001 ***
August 26th & 27th!

ACR Summer Fun Picnic

Sept. 22nd, *Penngrove Community Park.*
Penngrove, CA. Adults: \$10.00
Kids 12 & under: \$5.00. Includes:
Music & Food! 10-5pm; *Meals* 12-2pm.

International Accordion Convention @ Las Vegas

October 14 to 18th. *The Accordion*
Event of a Lifetime



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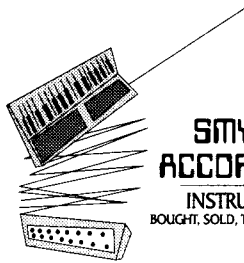
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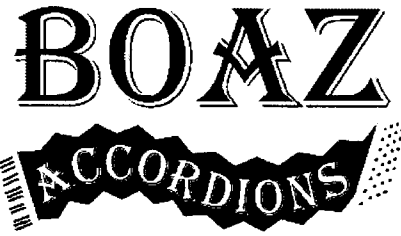
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BAAC PAGE would like to hear from our readers and we welcome any submission of material that might be of value to people interested in music and accordions of all persuasions. You may submit your articles to the address below. Or, contact our President Lou Soper by e-mail: <LouHSoper@aol.com>

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