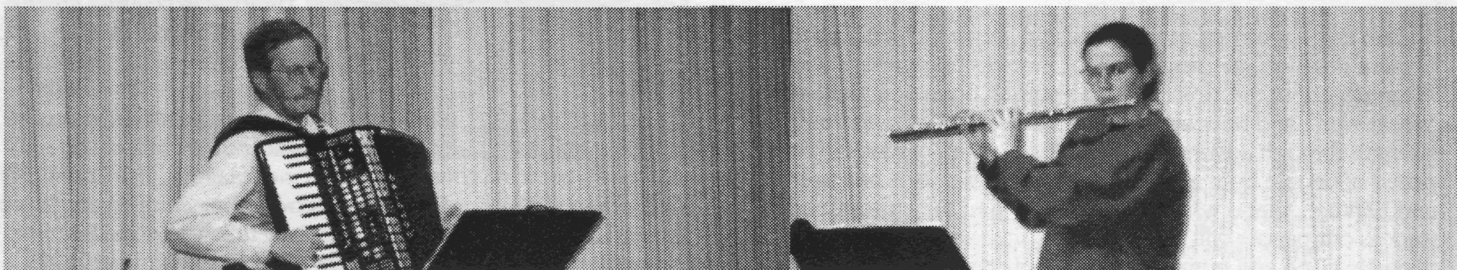


# BAAAC PAGE

Dedicated to the accordion through fun, service & education

## October 2001: Val Begins Her Presidency

By Paul Allan Magistretti



### Bob & Kristine Berta Raise The Curtain on the Next Act of BAAC

Val Kieser took the stage & began her term as BAAC's new President. The role seemed to fit her comfortably, despite her claims of nervousness. She welcomed everyone and asked for our support during her term. She said she was both proud and awed to be our President and she thanked Lou Soper for the great job he did over the past two years; she said she would do her best to continue the fine example he set.

First off, there was some business to take care of. There was a minor non-musical chairs change of officers. Joe Smiell and Frank Schlotter wished to switch. [See President's Message] Val asked for a vote on the matter and it carried unanimously.

**Next, Val reminded members that dues were now due. She asked you to please remit and remind others to do the same. The dues are the same as before: \$25 a year for an individual and \$30 for a family membership. They are payable to BAAC, PO BOX 318175, San Francisco, CA. 94131-8175. Please, take care of this immediately and get our new President off to a rousing start.**

Val asked you to make a special note of this: **November's meeting** will be a super event, our first **NovemberFEST**, a quasi-indoor picnic, an extravaganza. There'll be the installation of officers, a concert, a super buffet and that's only the first half; in the second half a band will supply continuous music for ambiance, listening, a soundtrack for chatting and (for those who want) dancing. A space will be cleared in front of the stage, so that those who can't resist Terpsichore's call can relive their youth as if Benny Goodman never left.

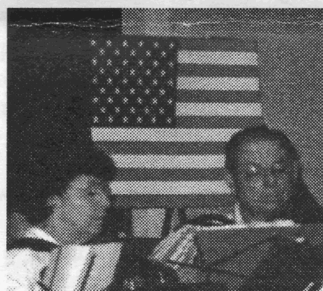
Val would like our club's teachers to know that they should encouraged their students to come and play for us. Remember, any student who plays at BAAC is entitled to a year's free membership. Also, there is our Scholarship Fund & nothing inspires the Board's admiration and generosity better than a bright young performer honoring us with his or her talent.

Val asked if there were any guests and Bob Smith said his mom, Esther was visiting—this sprightly, charming woman has visited us before & it's always good to see her. Sela Bronstein from South San Francisco was there, too; don't be a



stranger—South City isn't far. Our third guest was Frank Panacci's special guest & friend, Dorothy Garbero; she always brightens up the room.

Val turned matters over to the MC for the night, Bob Berta. Bob introduced Joe Smiell who conducted an emotional rendition of *The Star Spangled Banner*.



Bob Smith gave a nice introduction to the next piece the Ensemble would play: *God Of Our Fathers*. It was a hymn that for many years was the closest thing the USA had to an anthem. The text was written by Daniel C. Roberts in 1876 for the centennial of the founding of our



nation. It was first sung to the tune of a *Russian Hymn* (we are a nation of immigrants) at Brandon, Vermont and adapted by George W. Warren and published in 1894—which version the Ensemble played with a few changes. The first quatrain of our one-time National Hymn is: "God of our fathers, whose almighty hand, / Lead forth in beauty all the starry band / Of shining worlds in splendor thro' the skies, / Our grateful songs before Thy throne arise." **[complete text, page 3]**

Bob told us the *Star Spangled Banner* became our anthem relatively late. So, on various national occasions if the National Hymn wasn't performed, then people would fall back on songs like *American the Beautiful* or *My Country 'Tis of Thee*: "The United States of America did not have an official National Anthem until March 3, 1931 when the *Star Spangled Banner* was officially adopted. Its lyrics were written by Francis Scott Key during the War of 1812 to be sung to a well-known British drinking song, *The Anacreontic Song*. The Anacreontic Society was named in honor of Anacreon, a Greek poet who lived in the fifth century B.C. The Society was dedicated to wit, harmony and Bacchus, the God of Wine. If you look at the words and music of the first stanza **[see insert]** you'll find the first few notes are different; there are a few times F-natural is used instead of F-sharp." **[Next Page]**



Next, the Ensemble performed a piece by Henry Purcell, *Fanfare and Rondo*, which became the basis for Benjamin Britten's famous *Young Person's Guide to the Orchestra*, wherein the theme was used with variations, ending in a fugue & giving all the different orchestral instruments a solo passage by way of illustration.



Bob Berta returned to the stage and spoke movingly about our present situation referring to Viktor Frankl's book, *Man's Search for Meaning*, about the Holocaust, the human condition, the Second World War—and how humanity has existentially found inner strength through adversity. America is a nation of nations, comprised of people from all over the world; diversity is our strength and heritage; that is why no matter how bad the current circumstances our people will rise above the situation and find renewed strength, hope and humanity. Bob recounted a recent anecdote about how some Middle Eastern people were on the NY subway and feeling depressed by what happened. They felt disheartened, fearful and perhaps guilty by ethnic/cultural association in the eyes of others; at that moment some rough and ready New Yorkers reassured them, "Hold up your heads, you're Americans like the rest of us."

Bob thought that perhaps our present generation would learn to better appreciate the contributions and sacrifices of previous generations, particularly "the greatest generation," those men and women who went through the Second World War (& in some cases the First as well, though veterans of both are rare today). He said his father-in-law was a Second World War veteran, a silent hero (among many), who never spoke of the War; only late in life did Bob come to learn he had single-handedly manned a machine gun and fended off an attack in the Pacific, in spite of being shot through the thigh. Bob said there are such men in our own club. He didn't want to embarrass anyone, but pointed out that our own Ed Massolo endured being a POW.

Ron Borelli asked for the floor and reported that, "A fellow accordion player called a local radio station after the events of September 11<sup>th</sup> and in the progress of the show was asked to play. He performed moving renditions of several patriotic songs stirring the emotions of the host and the listening audience. The accordionist was Peter Di Bono."

Bob introduced a lovely young woman, who happened to be his daughter, Kristine. She's now a sophomore in college and each time we see her she's more lovely and accomplished. She played a flute transcription/excerpt from Hadyn's String Quartet #8. Her rich tone, sensitive expression and phrasing were superb. Hearing her again after two years was solid confirmation of her continual and impressive artistic



growth. Bob said she belongs to a flute ensemble and that she may return with them in December to play for us.

Next, Bob introduced—himself—and performed. He's mastered the potentials and limitations of the MIDI accordion. Few people use MIDI effectively; they usually overwhelm the music with bells and whistles, so that even the accordion itself is lost. Bob avoided the pitfalls and turned in an impressive performance. He was under control and musical—nearly as accomplished as when he's

playing acoustically in a casual situation—when he's one of our very best players. We enjoyed *Madrid*, *Neopolitan Nights*, *The American Cavalry March* and *The Jolly Robber's March*; it was only on the last that there was a smidgen of playing faster than our ears could hear. Thanks Bob, you're one of the club's most talented and generous members.

The *Dream Team* was back: Ed Massolo and Frank Panacci. It's been far too long since we've heard their duets. They're better than ever—smooth, musical & almost like a single player with four



hands—it was seamless, beautiful work and I hope they won't wait too long before playing for us again. They played *Luci e Ombre (Light & Shade)* by Pizzigoni, an interesting piece I hadn't heard before. Then, *Just Because*—with a series of effective and nicely done modulations. *The Carnival of*

*Venice* brought gasps of anticipation from the audience and lots of satisfied applause at the end. Then, they followed with *The Pennsylvania Polka*, *Canadian Capers* and an encore with variations on Charlie Magnante's cadenzas in *The Beer Barrel Polka*. They're terrific together and I don't think I've ever heard them better than they were on *The Pennsylvania Polka*, they absolutely nailed it.

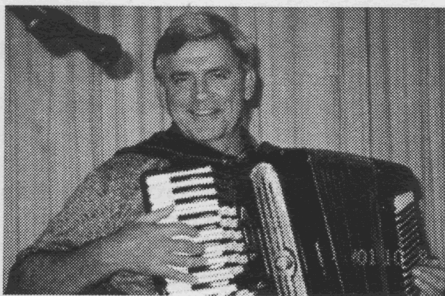
After the break we had our feature performers, *Sagebrush Swing*, a talented duo with Barbara Ann Barnett on accordion/vocals and Audrey McLaughlin on guitar/vocals. They were smooth, harmonious and sincere. They take their inspiration from



*Bob Wills & the Texas Cowboys*. Bob and the Boys would be more than happy how these *Girls* carry on the tradition. Performers often approach a

genre from the past by commenting on it or serving up retro *chic*. None of that happened. *Sagebrush Swing* play fresh and from the heart; no artificial colors and flavors. Plus, they're a perfect team with Barbara Ann's easy accordion accompaniment, solos and fills and Audrey's floating rhythm—add vocal harmonies as smooth as silk and you've got a winner. Their play list included: *My Window Faces the South*, *Sugar Moon*, *La Zanda*, *Time Changes Everything*, *Mexicali Rose*, *Jesse Polka* and *Slowpoke*. They encored with *Won't You Ride in My Little Red Wagon*, which has gotten them into the top ten of the western music charts in their category. I particularly liked *Mexicali Rose*, an oldie you don't hear often. *Jesse Polka* was their showstopper. I would have liked to have heard them do *San Antonio Rose*; (it's on their CD) and maybe break our hearts a little. I think certain tunes in western swing have an undercurrent of pathos uniquely their own; they keep their smile, but let you know there's a tear not too far out of sight. If you didn't get their CD, do; they're good. You can call Barbara Ann at (650) 854-5869; email [babaccordn@aol.com](mailto:babaccordn@aol.com); or check out their website at [www.sagebrushswing.com](http://www.sagebrushswing.com).

The evening had a coda: Peter Di Bono. We're always happy to hear Peter; he definitely has an uncommon command of musical expression. He began in casual manner saying he'd like to play two medleys. Well, he'd play one and if we wanted, he'd play the other. When he began you could see emotion well up in his eyes. He began with the main tune from *On the Town*: (*New York, New*



York) It's a Wonderful Town. We immediately knew the whys and wherefores of Peter's emotion. Then, he worked his way through a kaleidoscope of songs about New York—*Lullaby of Broadway*, (*We've Got*) *Manhattan*; then, *East Side/West*

*Side*. What hit me hard was *Autumn in New York*. September 11<sup>th</sup> was officially autumn and I heard the lyrics, "Autumn in New York, is often mingled with pain." He concluded with *New York, New York*, which Sinatra made his own and which is like an anthem of determination.

Of course, everyone wanted to hear the second medley. Peter began with a few strains of the American folk classic, *Garry Owens*, then he took off into *Yankee Doodle Dandy*, *You're a Grand Old Flag*—and eventually arrived at *America the Beautiful* and a heartbreaking version of *God Bless America*. Peter delivered an eloquent statement and a moving experience.

While complimenting Peter afterwards, he commented on his playing. He said he's more aware of the words of songs than the musical notes; that he's trying to *sing* with his instrument.

The evening ended with good conversation and our buffet (thanks Dom and Fran). Meetings are always fun and this one marked an auspicious beginning for Val's presidency.

## Fun Band Raffle Continues



Front: Frank Schlotter & Sharon Walters. 2nd Row: Clyde Forsman, Vic Corsighlia, Jim Firpo. Rear: Val Kieser, Barbara Corsighlia, Vince Cirelli, Lee Woodall. Visitors: Lou Soper & Dick Van Rooyen. Taken at Penngrove picnic 9/22/01.

Frank Schlotter wants to remind us that there is an ongoing (for the next two months) Fun Band Raffle. The Fun Band is trying to raise money to pay for its vests; the vest is emblazoned with the club's official logo & was charmingly modeled at our last meeting. It's a sharp looking thing & will be good for the club. You can get tickets at our next two meetings, or if you don't want to wait you can call Frank at (510) 339-1163, and/or mail a check to 1762 Indian Way, Oakland, CA 94611. Tickets are \$1 each; 6 for \$5; 13 for \$10 & good deals on volume purchases. A fine 120 bass Recanti accordion donated by Boaz is the grand prize + there's a case and + an accordion stand (play without holding)—all good prizes for a good cause. You don't have to be present to win!

**BAAC PAGE's** note on the passing of John Fiore's wife brought this response: "Val and members of the SFBAAC: **Thank You, all, for your kind thoughts on my wife's passing! John Fiore**"

## Our National Hymn God of Our Fathers

God of our fathers, whose almighty hand,  
Lead forth in beauty all the starry band  
Of shining worlds in splendor thro' the skies,  
Our grateful songs before Thy throne arise.

Thy love divine hath led us in the past,  
In this free land by Thee our lot is cast;  
Be thou our ruler, guardian, guide and stay,  
Thy word our law, Thy paths our chosen way.

From war's alarms, from deadly pestilence,  
Be Thy strong arm our ever-strong defense;  
Thy true religion in our hearts increase,  
Thy bounteous goodness nourish us in peace.

Refresh thy people on their toilsome way,  
Lead us from night to never ending day;  
Fill all our lives with love and grace divine,  
And glory, laud, and praise be ever Thine.

## 2 New Accordion Websites

**1. To Kristofer Nelson & from Kris to us:** Hello from Galan Productions in Austin, TX. I wanted to make you and your membership aware of a new website on the accordion at this website address:

<http://www.pbs.org/accordionsdreams>

This website is the companion website of the PBS Documentary Film, *Accordion Dreams*, that was shown on PBS this past August/September, 2001. Thank you very much. Evy Ledesma, Galan Productions.

**2. Boaz Accordions** welcomes you to the Live Accordion Music (SF Bay Area) group at Yahoo! The group is a free, easy-to-use email service. It will keep you up to date on live accordion music (i.e., solo accordion or bands that include accordion) in the SF Bay Area. You can use this group to submit information about upcoming accordion performances that are not already listed. To learn more about this group, please visit:

<http://groups.yahoo.com/group/LiveAccordionMusic>

To start sending messages to members of this group, simply send email to:

[BoazAccordionsAnnouncements@yahoogroups.com](mailto:BoazAccordionsAnnouncements@yahoogroups.com)

## Frosini Commemorative Concert In Stockholm By Knut Halling

The Frosini-Deiro Society held a concert on September 22nd in memory of the great Pietro Frosini, who died in September fifty years ago. The concert took place at the Music Museum in Stockholm, with performances of Frosini's music.

## Gubaidulina in Switzerland By Holda Paoletti-Kampf

Twelve young musicians were recently given the opportunity to meet with famous composer Sofia Gubaidulina, who turned 70 October 24th. She assisted them in studying some of her chamber works. The *Pro Musica e Cultura* organization invited the famous composer to St. Moritz to a Chamber Music Symposium at the end of September where she assisted musicians from all over Europe. Sofia also heard *De Profundis* for solo accordion performed by Cao Xiao-Qing.



# Cleveland Rocked AAA Convention 2001

By Sundi O'Mara

This past summer from July 12<sup>th</sup> to the 14<sup>th</sup> I attended the American Accordionist Association Festival at the Sheraton Hotel in Cleveland, Ohio (my hometown). Because it was my hometown I was able to come back to my house each night and let my accordion stay at the Sheraton. During the three days, there were competitions, workshops, "Endless Performances" (I played in this group) and an opportunity to hear some talented players. I also played in the "Massed Band."



There was a display room set up in the hotel where they were selling accordions, music and recordings. I met Helmi Harrington there. She had a display of accordions from her museum and some

were over 100 years old.

On the first day I met some friends from the Galla-Rini Accordion Camp. I was thrilled to see them there in my hometown. Also, there were plenty of Ohioans attending the event, too, which was good to see. There was a luncheon concert and I heard Linda Griffith and Helmi Harrington playing different types of accordions, some of which I had never seen before. Stella Allison and John Simkus played a duet, Rita Davidson played solo and Tops Cardone and Nancy Seibert played the music of Frankie Yankovic, who was certainly one of the polka pioneers in Cleveland. And yes, I knew Frankie.

That evening for the first time at an AAA Festival they had a Polka Band contest and the winners were Al Battistelli, Fred Ziwick and George Staiduhar, all from Cleveland. I sat with Johnny and Richie Vadnal, brothers who used to play the accordion. There were quite a few polka players there that night and it was a blast.

On the second day we took a bus to Downtown Cleveland to play in the Public Square with Frank Busso conducting. We played *Cleveland Rocks* from the Drew Carey Show. It was terrific. My aunt and my mother were there and it was the first time they heard me play in a group—which was very exciting. The Gala Concert took place that evening and I heard Carmen Carrozza, a very fine classical accordionist. I sat next to his wife Jean on a bus tour of Cleveland. After Carmen, Tony Dannon and Joe Cerrito played a duet and Eddie Monteiro played jazz. The Busso Trio played more jazz as well as classical music. The last act was Anthony Rolando and while he studied classical accordion he played mostly Italian songs that night. I guess I really like classical music better than jazz. But all in all it was a great evening.

On the third day I attended two workshops. One was with Helmi Harrington. She owns the accordion museum I mentioned and also runs a school where she teaches people how to repair accordions. She told us the history of the accordion and it was very interesting. Helmi and I had heard and read about each other, so we really hit it off. The other workshop was with Lynda Griffith and she talked about the correct posture when playing your accordion, whether sitting or standing. I usually play standing myself. I played *Toselli's Serenade* and a couple of Slovenian tunes in the "Endless Performance" venue where there were some really talented players. In the evening there was the Gala Banquet and a concert with Linda Soley Read conducting the Massed Band. We played *Moon River*. Valerie Vacco sang *Serenade* from *Eine Kleine Nachtmusic* and *Brasilia* and a medley of Latin music.

After dinner Anthony Rolando played more Italian songs and classical music—I think my favorite was *The William Tell Overture* by Rossini. It was a great evening, although I wished there was

more of Anthony's solos and singing. At the end of the evening I went to Club Pub where we took turns playing. Carmen and Jean Carrozza came in and listened for a while. And yes, he heard all my clinkers, just like Anthony Galla-Rini does, but both Anthony G & C are down to earth people. The Pub was a great way to end the night.

Carmelo Pino, President of the AAA, and his committee did a great job and I was in my glory. It was the first time there was anything of this kind in Cleveland & it did rock. Later, I took off for the Galla-Rini camp, which has been already written about. Mr. Gall-Rini is such a wonderful person and I love the camp. He said that the camp is like one big family and I agree. I'm already looking forward to going back in 2002. Well, I'd better get back to practicing my music.

## Henry Doktorski Performs

**[Henry has written that he's been very active recently with two performances. First, he reports on the results of his playing in Cleveland, which was previewed in a previous issue of BAAC PAGE and then on work with the Duquesne Ensemble in Pittsburg.]**

On his performance of *Vintage Alice: Fantascene on a Mad Tea Party* with the Cleveland Chamber Symphony (September 24) by the American Pulitzer Prize winning composer David Del Tredici (b. 1937) Henry wrote:

"The concert, performed to a packed house at the Drinko Recital Hall at Cleveland State University and featured the Israeli-born soprano Hila Plitmann, and was conducted by the composer. The accordion part was substantial: some two dozen pages of music. It was one of the most difficult accordion pieces I have played with an orchestra—due to the presto tempo and convoluted right and left-hand passages (after all, it was a mad tea party), but that simply made the live performance even more exciting. For much of the piece, the accordion, banjo and mandolin functioned as a trio within the orchestra; at several other places, the accordion was featured as a solo instrument and even had its own cadenza toward the end. My favorite part was the accordion and soprano duet near the conclusion of the piece, a classical-period stylistic variation on the *Twinkle Twinkle Little Star* melody (which figures prominently throughout the piece); it was a pure pleasure to play."

A four-hour recording session was held the day after the concert for a future CD release.

### **& At Duquesne University with the Ensemble:**

"I performed *Kammermusik No. 1* (Paul Hindemith) with the Duquesne University Contemporary Ensemble on October 11th. The concert took place at the Duquesne University Recital Hall in Pittsburgh, Pennsylvania, conducted by Jonathan Niederheiser. The fifteen-minute work (in four movements) is scored for a string quintet with flute, clarinet, bassoon, trumpet, accordion, piano and a battery of percussion, including xylophone, a siren and a tin can filled with sand. It was written in 1921 and was the first of seven *Kammermusik* (chamber music) pieces which have been called "a twentieth-century equivalent of J. S. Bach's "Brandenburg Concertos."

*Kammermusik No. 1* was one of the very first pieces written by a classical composer to include an accordion and it's a cheerful, irreverent suite, which manifests clear reference to Hindemith's early experience performing in dance bands and musical comedy orchestras in and around Frankfurt. It has strong rhythms, sparkling instrumentation and an incorrigible impudence.

*Panacea* comprised of Nada Lewis (accordion), Robin Petrie (hammer dulcimer) and Shira Kammen (violin) played a Halloween Party as *Vampirella & the Transylvanians* at the Albatross in Berkeley (10/30). There was a scary mix of Bulgarian, Romanian, klezmer, antique French, Greek and other old world music.



# President's Message

Valerie T. Kieser

First I want to thank everyone for your wonderful, warm support. I have already had many offers of help where needed, and I am



most appreciative. I surely will be calling on you wonderful people from time to time! Meanwhile, I couldn't continue without the ongoing hard work of all the same special people named in Lou's President's Column of last month. Every one of them is crucial to me as well!

Next, I want to thank Lou Soper for his tireless work for the club over the last two years. He truly gave his heart and soul to this club, and I am glad to have him as a friend and source of

moral support. He is a tough act to follow, and I hope I can live up to the job.

A few announcements. First, I inadvertently left off our indispensable director, Ron Borelli, from the list of candidates for whom you voted at the September meeting! Since Ron was unable to attend that meeting, it temporarily slipped my mind, but he is definitely a continuing director and extremely valuable to our board and our club. Incidentally, I might add that we have a superb and very cooperative and committed executive board. I am looking forward to working with them.

At our October board meeting, and confirmed at our general meeting the next day, Frank Schlotter and Joe Smiell essentially

swapped places, so that Frank is now our Vice President and Joe is a director-at-large. This was a natural switch and certainly makes sense, and will not affect the running of the club in any way.

We have altered our plans for the **installation of officers and directors**. Usually we hold a dinner-dance for this purpose, and we might do that again in the future. **This year, however, installation will take place at the November 7 regular meeting, at Patio Español.** For the second half of the meeting we are working on something very special in the way of entertainment that will set this meeting apart from our usual meetings. Stand by! If it works out as we hope, it will be worth waiting for!

Plans for our **Christmas meeting/party** are well underway. Our own BAAC ensemble and ACE ensemble, and the BAAC Fun Band—and possibly ACE and Bob Berta's daughter Kristine's flute ensemble playing a few pieces together. And that's not all! We are going to ask everyone to **bring your accordions** and something special will happen wherein you will have a great opportunity to play (or clap, or sing, or whatever else you like to do if you are not an accordion player)! **Meanwhile, please be aware that we are informed that we might not be able to use Patio Español on our usual first Wednesday in the month of December.** I should know for sure by late this month. If it turns out that we can't get the room on Wednesday, I am told that we can have it on Tuesday of that same week (i.e. Dec. 4)—so **save both dates** and I'll let you know as soon as possible which date it will be. Please let's not let those who would destroy our country keep us from enjoying our freedoms and our beautiful music!

## October Board Meeting

Joe Smiell offered his resignation as Vice President, and Frank Schlotter as board member at large, and the board approved the appointment of Frank as Vice President and Joe as board member at large, as reported elsewhere.

We currently have approx. \$1500 in checking account, \$4,700 in savings. Installation of incoming officers and board members will take place at BAAC's November 7<sup>th</sup> regular meeting. The second half of the program will feature special music, listening and dancing. The December Christmas meeting will feature BAAC's ensemble, the ACE ensemble, the Fun Band and perhaps the flute ensemble; the big drawing for the Fun Band raffle will take place, plus some wonderful surprises.

Committee Chairs so far: Membership: Vince Cirelli and Joe Smiell to co-chair; Programs: Jim Firpo; Publicity/Promotion: Dick Schiller; Finance: Ron Borelli.

The Board is working toward finalizing the budget for 2001–2002 at the next board meeting, scheduled for Tuesday, November 6<sup>th</sup> at Moose Lodge. Anyone is invited to attend, but it is recommended that you verify the meeting by calling Val Kieser at (510) 531-4836.

## Henry's PS to Sept. Comment

Henry Doktorski would like to submit this addendum regarding his comments on AAA & ATG publications in the last issue of BAAC PAGE:

"Both AAA and ATG have done absolutely *wonderful* things for the accordion, including sponsoring fantastic festivals (which I have enjoyed attending) and commissioning composers to write music for the accordion. Please don't think I intended to demean those two fine organizations or their officers and members. I simply meant to encourage BAAC PAGE for some fine work. Sorry."

## Liturgy & the Accordion

Accordionist and composer Dr. William Schimmel works closely with Pastor Rev. Robert Brashear to bridge the relationship between music, arts and worship at Manhattan's West Park Church. Schimmel is no stranger to liturgical music having been involved with experimental liturgies as far back as the 1960's and having composed innovative Masses which include his three-hour mass for chorus and orchestra (1973, Juilliard Doctoral Dissertation) and his tango mass which was performed in such prestigious institutions as Riverside Church, Union Theological Seminary and General Theological Seminary.

At West Park Church, Schimmel draws upon the rich cultural diversity of Manhattan's upper West Side using salsa, tango, conjunto, Celtic, gospel, classical, jazz, punk, grunge, cajun, reggae and makes the accordion a significant part of the celebratory experience.

Schimmel feels that the accordion is the perfect catalyst for bridging the gap between musical cultures as well as ecumenical forms of worship. In keeping in the spirit of the recent tragedy at the World Trade Center, the liturgies will take on a more meditative and reflective dimension.

## Accordions on Internat'l Radio

The weekly Australian radio show *The World Of The Accordion* hosted by Robert Gesmundo has been very successful thanks to the accordionists that have submitted recordings to CLP Productions. The show has featured Frank Cambareri (CD *Tender Feelings*), Bernadette Conlon (CD *Accordionally Yours*), Eddie Chavez, Enzo Toppano, Lou Toppano, Lou Campara, Ron Pearce, Sam Aquilina, Joseph Castorina, Guz Merzi, the Air New Zealand Accordion Orchestra (CD *On Tour*), Pearl Fawcett (CD *Ettore Fantasia*) and the Peter Piccini Jazz Trio (CD *Cool Change*).

## **Bart Beninco Accompanies Pavarotti**

**By Kristofer Nelson**

There were over 12,000 people packed into Sacramento's ARCO Arena on the evening of October 5th, 2001. The din of the crowd hushed as the house lights lowered and the spotlights focused on the expansive stage. On the stage was a sixty-five member symphony orchestra, a conductor and Luciano Pavarotti.

The spotlights illuminated all of them in grand fashion. They also shown brightly on the heart of the Accordion Club of the Redwoods as founding member, Bart Beninco, sat in the front row, center seat of the orchestra. "This has been a lifelong dream of mine," Said Bart. "I've always wanted to perform as part of a symphony orchestra. I never would have dreamed that I would also accompany Luciano Pavarotti! At first I was concerned how the other musicians were going to react to having an accordion in the orchestra. This is very uncommon. But I found out I didn't have to worry, because while I was comparing tunings with the oboe player, the bassoon player asked if I was the accordion player. When I said that I was, he was delighted and stated that he had an accordion at home and loved to play it. This gave me the courage to take the instrument out of it's case. At this point one of the cello players saw it and got a big smile on his face. He said, "In my country, everybody loves the accordion."

The orchestra had one day of four hours sessions to perfect the music prior to the concert on Friday night. The first morning session was with soprano, Cynthia Lawrence. The afternoon session was spent working with Luciano Pavarotti.

"He [Pavarotti] is extremely serious about how everything is to be presented," Bart said. "It is important that all the musicians in the orchestra understand the mood and story of the music. He had a magnificent way of getting the musicians to understand what he wanted. For example, I had a solo that was the introduction to one of the pieces. He was standing about five feet directly in front of me, it appeared that he was almost in a trance, he closed his eyes and almost inaudibly sang the part. I played it back to him on my instrument while he conducted using his hands and facial expressions. When I finished, he raised his right thumb and said good, and turned to another musician for yet another part that was vital to the piece."

Having been a member of the Molinaro Accordion Orchestra in his youth, Bart performed at Town Hall and Carnegie Hall in New York, Orchestra Hall in Chicago and the International Accordion Festival at Hunter College. Even with all this training under his belt, Bart exclaims that it wasn't easy. "This was the most challenging and intense preparation I believe I have ever been through. Right now I'm really tired. But, it's a good kind of tired. You know you've really accomplished something when you're spent like this."

Bart's efforts and passion paid off because the evening's performance was a magnificent event. Pavarotti performed song after song weaving a tapestry of classical arias, popular songs, and Italian folk ballads. All of these Pavarotti presented with the effortless skill of a master musician.

"It was an incredible sound." Said Bart, "The concert went very well and I could hear the accordion over the PA system in the arena. I was surrounded by incredible music and incredible musicians. It was an unforgettable night!"

### **Klucsevsek Award**

Accordionist Guy Klucsevsek received a composer award on September 21st in New York. The award reads: "Dance Theatre Workshop presents a New York Dance and Performance Award, in recognition of outstanding creative achievement during the 2000-2001 season, to Dan Hurlin and Guy Klucsevsek."

## **Excelsior Tours Canada with Ravaglia & Lucanero**

**By Holda Paoletti-Kamp**

Accordionists Daniele Ravaglia and Roberto Lucanero toured Canada in early September with the sponsorship



of the Excelsior Company of Castelfidardo (Italy). Their first performance was in Montmagny (Québec), which for the last thirteen years has hosted the Carrefour Mondial de l'accordéon. This festival has become an important event for accordion enthusiasts world-



wide. Montmagny and the festival's artistic director, Raynald Ouellet, deserved a mention in the well-known novel by E. Annie Proulx *Accordion Crimes*. Roberto Lucanero played a series of folk-oriented concerts, which also featured John Whelan (USA), Chris Parkinson (England) and Alain Chatry (France), while Daniele Ravaglia played (on MIDI accordion) a series of performances alongside Andrei Romanov (Russia), Artango (France) Baikal Duo (France) and Milen Slavov (Bulgaria). Excerpts from the Montmagny concerts were recorded and played by Elizabeth Gagnon on Radio Canada.

The two musicians also took part in a concert in the auditorium of the Central Library Complex of Mississauga (Ontario), organized by Richard Szymczyk of Accordions Exclusively in collaboration with the Cemex Company of Castelfidardo, Italy. The concert was attended by students of the Siemens School of Music in Kitchener (Ontario).

The tour continued with a concert in the Emile Legault hall of the Cegep de Saint-Laurent, in Montreal, organised by ADAM (Accordionists' Association of Montreal). In recognition of the numerous Italians in the audience, Ravaglia and Lucanero concluded their concert with an original rendition of the Italian national anthem and of *La bella Gigogin*.

### **Special Design for Ensembles**

The *Timbre Russian Accordion Group* (Moscow) will tour Switzerland and Germany during October and November. The group includes five musicians from the Gnessin-Institute in Moscow, who are winners of several important world competitions such as the Citta di Castelfidardo Prize. Their instruments were constructed by Russian engineer Nikolaj Kosokruzow, who designed them especially for ensemble performance work.

The ensemble will play a variety of classical music by composers such as Tchaikovsky & Vivaldi, folk pieces from Russia and South America, Piazzolla tangos as well as contemporary works from Russian and international composers.

### **105 Years Making Accordions**

The Secretariat of Culture of the City of Buenos Aires has issued an invitation to accordion lovers to attend a tribute to the Anconetani family on October 7th in Capital Federal. Giovanni Anconetani travelled from Italy to Argentina in 1892 and began the first and only Argentinean accordion manufacturing business 105 years ago in 1896. His four children Luis, Juan, Josefina and Nazareno continued the business which is now run by the two survivors Josefina (86) and Nazareno (80).

The family, together with other accordionists, founded the Asociación Internacional de Acordeonistas - AIDA (Argentina Accordion Association). Email: [aquinapastarusso@fullzero.com.ar](mailto:aquinapastarusso@fullzero.com.ar)



## A First for Finland



The first International Lasse Pihlajamaa Competition for virtuoso accordionists was held in September and organized by the Finnish Accordion Association. Performances were given by The New Young Chamber orchestra (UNKO), Matti Rantanen, Mika Väyrynen & Marko Ylönen (cello).

Competition finalists included Aidar Gainullin (Russia), Teemu Kyllönen (Finland), Sergei Tchirkov (Russia), Niko Kumpuvaara (Finland), Veli Kujala (Finland) and Alexandre Matrossov (Russia).

## William Schimmel Completes A New Commissioned Work

Composer/accordionist, Dr. William Schimmel has just finished a new work entitled *Empty World* for accordion and chamber orchestra. The work was commissioned by North South Consonance, a group founded by Mexican/American composer Max Lifchitz (whose *tientos* for accordion was written for and recorded by Schimmel) and specializes in music of the Americas.

Schimmel's work draws on many sources including: tango, rock, jazz, salsa, Motown, Elton John, Scarlatti, classical, Brahms, baroque, modern eclectic and punk, and is inspired by two existing songs, *My World is Empty Without You Babe* (by the Supremes—hence the Title *Empty World*) and *Sixty Years On* by Elton John (from his first album).

All of the elements are fused together by the process of compositional reality, giving the accordion the main say in a true reality dimension, not a dream-like state. Although not literally a concerto, the work is concerto-like in its interplay between the accordion and the chamber orchestra, yet the accordion solo part also blends with the instrumental textures.

## Castelfidardo's 25th Year



The 26th International Accordion Competition Premio Citta Castelfidardo was held from October 10th to 14th in Italy. Competitors came from all over the world and competed in sections for soloists, ensembles and orchestras. The International Premio di Castelfidardo prize was won by Gainullin Aidar of Russia.

## Hope of New Russia Award

On October 2nd, accordionist Sergei Voitenko was presented the *Hope of New Russia* award. This award was founded in December 2000 by delegates from 128 public organizations. It has received support from President Vladimir Putin.

This prestigious award is public recognition for the role people play in promoting positive values affecting change in the lives of Russians. Sergei is the youngest recipient and the first accordionist. Other recipients have included the Governor of the Samara area and political figures. It's great recognition for the accordion!

## Jazz Lite



On October 28th the official *Pigini Instrument Handover* to Lydie Auvray took place in Cologne. Lydie is well known as a vocalist and musette player who often performs on TV and radio. Her new *Jazz Star* accordion is a very light instrument (12 lbs.),

which is especially suitable for performances where the musician plays standing up.

## Have You Seen This?

Here's an interesting keyboard being played by Angelo De Bellis. The picture is taken from an old accordion magazine (circa, late thirties).



If you want to see this keyboard in action rent the video of *The Goldwyn Follies* (1938). It's not a very good movie—sort of a hodge-podge with a thin storyline: a producer (Adolphe Menjou) seeks a naïve young woman to give him advice; he needs someone who has the average person's unspoiled point-of-view about talent and the movies (a pre-focus group era concept), so he can again capture the public's imagination.

The film stars Kenny Baker, Helen Jepson, Andrea Leeds, Phil Baker, Edgar Bergen and Charlie McCarthy, the Ritz Brothers, Vera Zorina, Bobby Clark, Ellen Logan (of *Finian's Rainbow* fame), Jerome Cowan and Nydia Westman. It was directed by George Marshall with a script by Ben Hecht (surprisingly weak, so maybe Goldwyn follied it up), but the songs are by George and Ira Gershwin and include: *Our Love Is Here To Stay*, *Love Walked In*, *I Was Doing Alright*, *La Seranata*, *Serenade To a Fish*, *I Love To Rhyme*, *Water Nymph*, *Here, Pussy, Pussy, Romeo and Juliet*, *Spring Again*, *The Real American Folk Song Is A Rag* and *By Strauss*. Gregg Toland (of *Citizen Kane*—& many other great films—fame) did the photography. It was nominated for 1938 Academy Awards in the categories of Best Score & Set Decoration.

**Phil Baker** (no: Kenny, the tenor) wanders through the film playing an accordion with the exact type of keyboard shown above. He plays (mostly) *I Love To Rhyme*—to the consternation of Charlie McCarthy. At first, I didn't notice the difference, then it hit me and I did a double take; I'd never seen one like it. The configuration looks like it would be an improvement—the hand and shoulder are in a better position, as is the wrist; the accordion's weight would be centered by a natural shift it to the right (about where chromatic players place their keyboard and the instrument's weight—a real advantage in handling the bellows. It might even help back problems, because the weight is centered in a line with the player's body; there's no torque on your torso and no need to reach *way to the left* on bellows extensions). The sound comes out where our keyboard is now (& perhaps in the back, too). Does anyone have any knowledge or experience of this type of keyboard arrangement?

## A Positive Conclusion?

An Accordion Orchestra Workshop and Discussion took place at the Musikakademie Alteglofsheim in Alteglofsheim, Bayern (Bavaria) on November 1st. Elisabeth Glauber led a discussion on whether "Accordion orchestras are up-to-date or antiquated?"

Workshop lecturers include Stefan Hippe, Wolfgang Pfeffer, Bernd Maltry and Kurt Mass. For details email: [elisabeth.glauber@t-online.de](mailto:elisabeth.glauber@t-online.de)

**Dues/BAAC PAGE correspondence:**  
San Francisco  
Bay Area Accordion Club  
PO Box 318175  
San Francisco, CA 94131-8175  
[www.BAACaccordionclub.org](http://www.BAACaccordionclub.org)  
Yearly dues: \$25; \$30 for families.

# Whoever Was First, We Shouldn't Be Last

By Paul Allan Magistetti

[Editor's note: Here's an old letter from B. Quattrocioche a pioneer accordion teacher and friend of Guido Deiro's who wrote about his experience regarding the piano accordion and the "Who Was First" controversy. Guido and others were playing piano accordions in America long before Pietro. Also, Guido recorded first in 1911 and had a huge hit record (one of many), plus tremendous stardom throughout the teens and twenties right up to the 1929 crash and the demise of vaudeville and cutbacks in recording company's inventories. I think a lot of Pietro's later claims were hype and self-promotion at a time when he was fighting for business as a performer, composer and teacher. Also, there had to be competitiveness on Pietro's part because Guido's stardom had been huge and G. was known by the family name *alone* throughout the world: *Deiro*. Maybe the younger brother felt marginalized by Guido having the family name and major billing worldwide. Anyway, in the late thirties and forties Guido's career had dimmed and Pietro saw a chance—perhaps taking advantage of the fact that Guido's fame was as *Deiro* to usurp for himself some of his older brother's glory. Pietro was competing in a business that was still hot and his competitors were men like his brother, Magnante, Galla-Rini and Friosini, etc. Apart from getting bookings there were students to attract. How do you do that? Well, by claiming you're the "King of the Piano Accordion," its inventor, etc., the one and only. There was an feeding-frenzy afoot; I've seen ads by Pietro and others, "If you know how to play the piano, you know 80% of how to play the piano accordion!" What a cruel lie that was for selling lessons and instruments. Clearly, Pietro took advantage of his later prominence at the expense of his brother and confusion over the latter's stage use of "Deiro" alone without specifying which (he didn't have to then—on records and in vaudeville, there was only one *Deiro*). Pietro even made later claims that he "invented the piano accordion"; this was reaching beyond hyperbole into historical distortion. It's not excusable even if it was meant for those who didn't know better. He billed himself as, "Pietro, king & inventor of the piano accordion." I think his use of his first name was not only a showbiz ploy, but it was another way to obfuscate things and claim "Deiro" for himself. "Pietro who? Pietro Deiro. Oh, he was *Deiro*?" Thus, with Pietro's greater prominence in the public eye in the late thirties and forties he effectively erased Guido from his proper place in the public's consciousness. Guido was a huge star and I'm sure a source of envy for his younger brother. The later short-changing of Guido by Pietro suggests the jealousy of a younger brother being overshadowed and never forgetting it.

Now, regarding Pietro being "the daddy of the piano accordion," an article in the *Accordion News-Musicana*, July 1939, answers that claim. The scholar J. H. Lobel presented factual evidence to the contrary (along with a salvo in Pietro's direction for "violating all the rules of ethics...by usurping the glory and ingenuity of other people..."). This could be stated on Guido's behalf and added here. Lobel prints a chronology of the accordion and shows that after centuries of precursors, the first recognizable button accordion was made by Christian Ludwing Buschmann in Berlin (1822), which he called the *Handaeline*. This was the instrument Cyrillus Demian turned into a three or four note instrument called the *Schieber*, afterwards improving it and calling it an *Accordeon*. This type of "accordion" was the instrument a wayfaring stranger brought with him during a room & board stopover at the Soprani house in Italy and which intrigued the febrile mind and hands of Paolo Soprani—the rest is history. After the accordion was established (and this was still a button box), Phillip de Punts and Johann Forster, according to Lobel (citing the *Accordeon Dictionary*, Berlin edition), put a piano keyboard to the

accordion in 1865—which seems to be the first occurrence of a piano accordion and pretty much beats Pietro to the punch, since he was born around 1888.

Anyway, here's some of what Quattrocioche wrote to a correspondent in April of 1955 from his studio on Huron Street in Los Angeles. If nothing else, it gives a flavor of the early days of the accordion in the USA. It comes our way via the Xerox of a handwritten letter, which was given to BAAC PAGE by Jim Holliday.

## B. QUATTROCIOCCHÉ

### Music Publisher **Q**

**Music, Musical Instruments—Accessories  
Agent for Iorio and Soprani Accordions  
2643 Huron St. Los Angeles, 65, Calif.  
Apr 29, 1955**

Dear Mr. Barsuglia,

Thank you for the order. The music is already in the mail.

I read your biographical sketch and see that you and your Missus have a very good musical background.

Yes, too bad Mr. Guido Deiro had to pass away; he was still a relatively young man (63). Galla-Rini and I were pallbearers at his funeral. None of his relatives from New York were there at the funeral.

We had a very close relationship and had an arrangement whereby he would play whatever came to his mind and I would write it down to create new compositions. But then, he got sick....

When I came to Los Angeles in 1947 I started to teach piano and violin in his studio and when he started to feel sick and was forced to close his place at North Broadway, I had to teach his pupils in my studio here on Huron.

About the origin of the piano accordion: I know something about it, because I am old (73) and I remember when I was a kid (maybe Pietro wasn't born yet). I used to tinker around the factory where August Iorio and Amedeo Iorio (two brothers, cousins to my father) had a little factory to build pipe organs, accordions, etc. They already had piano accordions for themselves to play duets. As both were fine musicians and composers they used to play their own compositions and operatic music.

In 1900 together with Frank Iorio (17 years old) son of August, they formed a very good trio and went on tour in France. They played in several big cities and made enough money to make plans to come to New York. After a few years Amedeo Iorio came first to New York and started to work for Cerabino, doing repair work and building small accordions. After a year or so August Iorio came and started to work in the same place for about a year and then looking around found a place uptown in NY. Then, Bernardoni, who already had a store selling accordions and doing repairs, offered him higher pay, so he began to work for him building chromatic and piano accordions for customers. The piano accordion at that time was 48 or 60 bass.

After another year or so, Frank and Candido (sons of August) came to NY to join their father. Also, Arthur and Ugo (sons of Amedeo Iorio) came to NY. At that time there wasn't enough accordion work, so Frank, Candido, Arthur, Ugo and I started to work at the piano factories. It was only 1907 when August Iorio opened up an accordion factory at 44 Baxter St., NY and suggested to me to put my sign in the window as a teacher of piano, violin, cornet and piano accordion.



So, I began to teach the piano accordion in NY in 1907. But I know that in Chicago, G. Bartoli had a piano accordion school then and later his son Frank published a method with a photograph of his father's piano accordion school. Right on the photo is the date, 1907. To have so many students as seen in the picture, I think he must have started about 1904 or 1905 [really pushing back the date for piano accordions in the USA]. For better details you can ask Frank Bartoli: Accordion School 217 E 115<sup>th</sup> St. Chicago 28, Ill.

Guido and Pietro always had a little trouble between themselves, not for anything especially, but because Pietro later wanted all the credit and glory for himself. When Pietro published his first accordion method, he had printed on the first page that he had been the first to publish accordion music. Well, when Pagani Bros., together with Pietro wanted to start their accordion publications in 1919, they wrote to me asking to give them permission to use my system for their accordion publications, so I gave it to them without asking even a penny.

My accordion publications started in 1916 and during the same year I had published 36 numbers.

Anyhow, for three years I was the only accordion music publisher in the world.

This is what I know about the piano accordion. I thought I would write you these details, because you are young and know just what other people tell you.

I am sending a copy of the first piece I published for the accordion, No. 1. You can see the date of the copyright is 1916.

Sincerely yours,

**B. Quattrocioche**

Guido's first recording and the first accordion record issued by an American company was released in May of 1911 and it contained two of the biggest favorites in the accordion repertoire, *The Sharpshooters March (I Bersaglieri)* and *Ciribiribin*. The record was so well played by him and recorded that despite being an acoustic recording it remained in print well into the thirties when electric processing replaced acoustic records. **[Visit the Guido Deiro website to purchase CDs of GD's great performances as well as new performances of his many compositions: [www.guidodeiro.com](http://www.guidodeiro.com)]** Guido, Frosini, as well as Pietro and many other stars on the vaudeville circuit pretty much defined the accordion in America. We still find that true today in what you'll hear most accordionists aspire to in this country by way of repertoire. The majority of middle-aged and senior accordion players, unless they've consciously reached out to incorporate Jazz & classical music define themselves and the accordion in terms of a little ethnic music, polkas and the big numbers that were the staples of vaudeville—*Dizzy Fingers*, *Nola*, *Flight of the Bumble Bee*, plus, brief operatic excerpts—music that was meant to dazzle an uncritical audience for four or five minutes with excitement and fire power. There is nothing wrong with this music; we all love and enjoy it. But wonderful as it is, the phantom of vaudeville grows dimmer and older accordionists pass away; the accordion as a living instrument (apart from its cherished history in America) must expand its repertoire or die from the dwindling of adherents. People who love the instrument should want to aid and abet the furtherance of an appreciation of the broadest possible repertoire for the instrument. Violins, pianos and other instruments aren't captives defined by any era or type of music & so it must be with the accordion.

## **Some Thoughts on Repertoire**

### **Excerpts from an Interview with Stefan Hussong**

Stefan Hussong addressed the problem of repertoire in an interview with Japanese television. He said: "First of all, I'm not sure that the music I really want to play—contemporary music—is the kind that my audience likes the most. That is why I try to put together, as best I can, a concert program that will let the audience—which may be meeting the accordion for the first time—experience all the different facets of the instrument. However, that does not mean that I just string together a bunch of different pieces, but instead I try to develop a program along a certain fundamental theme, within which I present various things. For example, in my present concert program, I play two pieces in succession that were both written in D minor: one by the 20<sup>th</sup> century composer, John Cage, and the other by the 17<sup>th</sup> century composer Giralamo Frescobaldi. It is interesting to me, when doing so, that I almost feel Frescobaldi's work is much more complicated and "evolved" than is Cage's piece, at least from a harmonic point of view. Moreover, while Cage's work places great emphasis on symmetry and spatiality, making it the kind of music where the sound expands into the distance, Frescobaldi's music gives us the impression of being "closer" to us, focused as it is towards a single point with its four voices. There are other interesting parallels in my program, such as that between two pieces separated in time but based on the same text: Gubaidulina's *De Profundis* and Bach's chorales BWV 147 & BWV 659. I really think it is interesting to show audiences the juxtaposition between "new things" and "old things."

Creative music never loses its value, although the era may change. But we cannot elicit that creativity just by repeating such

music through the old way of performance. Instead, we have to jump in the middle of such music and "recreate" it.

For instance, I believe that Bach's pieces for the harpsichord, somehow, contain certain parts that are almost impossible to be performed on that instrument. I'm not saying that Bach was a fool. He had his reasons. I mean to say that Bach, as an excellent composer, did not want to be confined within the boundaries of "what I can do now with the instrument before me."

If one merely thought about limits, one could no longer search for the musical possibilities that lay beyond. And so, Bach demanded more from his instruments than they could give him. That goes not just for his harpsichord pieces, but also those for unaccompanied violin and cello. What I'm trying to say is that the different colors and power lurking in a piece of music may not have necessarily been fully discovered as of yet. And I feel that an important job of those of us living today is to bring those things out and express them.

Fortunately, given that some composers are still alive, we can do that job "jointly" with them and I have the opportunity to exchange views, and that's one process by which a piece can develop. Instead of trying to fit oneself in a ready-made work, this open and progressive process enables music to develop.

The accordion is able to do precisely what we need today—namely, it delivers its expression "directly" to the listener. This instrument directly absorbs the movement and breathing of my body as I play it, amplifying them as it gives expression. As a result, the accordion is able to give a highly "direct" impact—aurally and visually—to both the audience and the composer. Indeed, modern

composers are gladly responding to the call to produce works for the accordion. Not only that, but they are facing the problem of not being able to do much else with other instruments such as the piano, whose possibilities have almost been thoroughly explored and "squeezed out." In contrast, the accordion, as a new instrument, still has plenty of possibilities left, and can do many things that are not possible with existing keyboard instruments. For example, a single note on the accordion can be modulated in many ways as it is being played. And so, the last two decades or so have seen a huge increase in the repertoire for the accordion. Before, there were only a few pieces for me to play, but now I can choose from a broad selection. That's the kind of era we live in...the accordion is the instrument of the 21<sup>st</sup> century.

Meanwhile, as a relatively new instrument, the accordion has not been completely accepted by the public. That is why I must prove to my audiences that this instrument has the capacity to play many different types of music. This is a kind of "challenge" or "fight" for me.

A violinist who gives a bad recital, for example, is assigned individual responsibility for the results, while the violin itself is left blameless. However, when an accordionist gives a bad recital, people tend to blame the instrument. I am forced to be flexible. So, in my program, I take a four-century trip of music. Four centuries may seem extremely limited from a human point of view, but in the area of music it offers an experience full of a sense of expansiveness, one that transcends the limitations of reality. As in the case of dreams my trip transposes chronological order (i.e., the pieces of the program are not arranged chronologically), so that the audience may have the concert hall imbued with the memories of certain cosmic or spatial images. hall imbued with the memories of certain cosmic or spatial images.

## Marcosignore in China

He played a one-hour impromptu performance in Shanghai Square, a big shopping mall in Shanghai on October 12th. Seventy-three year old Gervasio Marcosignore was born in Castelfidardo, Italy and by the age of 15 was already giving concert tours around Europe. After a performance at the British Royal Celebration Hall, the press gave him the title of the "Poet of the Accordion." During a month's trip to Shanghai, he was accompanied by the Italian Marche Region Council Delegation and his performances included pieces played on the MIDI accordion such as *Flight of the Bumble Bee*, *Dark Eyes* and Italian favorites. Shanghai's major newspapers and TV covered the events.



## Accordion on the Sea

By Jane Berkovitz

On November 11th the "Norwegian Majesty" cruise ship will leave San Juan, Puerto Rico on a seven day cruise with over 2,000 passengers aboard. The Accordion Association of Puerto Rico will play several concerts aboard the ship and will also play informally in various locations. The orchestra consists of ten accordionists and three percussionists. Their program includes a variety of Hispanic music, an Italian medley and some international favorites such as *Orpheus in the Underworld* (Jacques Offenbach) and *Syncopated Clock* (Leroy Anderson). They will also get an early start to the Christmas season with a medley of Christmas songs.

The ship will visit St. Kitts, St. Lucia, Barbados and St. Croix. For further details email: [janeberkovitz@msn.com](mailto:janeberkovitz@msn.com)

## Fall Workshop Series The Aural Tradition Masters Of French & Irish Folk Music

@Boaz Accordions

**Completed: Oct. 14, Sun. 2-4 pm, Gary Breitbard**—French country dance music: piano accordion and button box. French, French Canadian, Celtic & Italian.

**Completed: Oct. 16, Tues. 7-9 pm, Daniel Thonon**—New French Folk Music: piano accordion and button box, as influenced by the music of Belgium, Brittany, the Alps, Paris & Quebec. Contact <[mailto:mont\\_corbier@yahoo.com](mailto:mont_corbier@yahoo.com)> for info.

**Nov. 6, Tues. 7-9 pm, Paddy O'Brien**—Traditional Irish Music G/C button box or concertina—all levels. Paddy O'Brien is known as a walking encyclopedia of Irish music; it's estimated that he carries in his head the melodies of nearly 3,000 Irish tunes. He has collected 500 double jigs and reels on cassette and strives to share the spiritual power or soul—*draiocht*—of the music with students—also, he'll instruct technique, appreciation of melody and history and learning tools. His band, *Chulrua* plays Nov. 3 & 4 at the Plough & Stars in San Francisco ([www.chulrua.com](http://www.chulrua.com)). Workshop: \$25.

**Nov. 7, 8-9 (Wednesday): Latin Button Accordion** with Miguel Govea of the popular band *Los Compas*. Intermediate-advanced; \$15.

**Ongoing Wednesdays, 7 pm: Drop-In Accordion Classes.** No experience necessary! We supply the accordion (or bring your own); \$15 per class—the Sixth class is **free**.

**Class sizes limited;** sign up in advance to hold your place. Instruction is primarily by ear, so bring your tape recorder and a notebook. All workshops held at **Boaz Accordions**, Sacramento St. & 67th, Berkeley Tel. 510/845-1429 [www.BoazAccordions.com](http://www.BoazAccordions.com) <mailto:info@boazaccordions.com>.

### Fine Arts Cinema

2451 Shattuck Ave., Berkeley CA 94704

[www.fineartscinema.com](http://www.fineartscinema.com)

Live Accordion & Silent Film

**The Patchwork Girl of Oz (L. Frank Baum, 1914)**

Original new score written & performed by Max & Minka

**Nov. 23-27, 7:30 pm**

Sponsored by Boaz Accordions

International accordion duo Max and Minka perform their original score for the rare 1914 silent film, *The Patchwork Girl Of Oz*, directed by *Wizard Of Oz* author L. Frank Baum, at Berkeley's Fine Arts Cinema, 2451 Shattuck at Haste, five nights including Thanksgiving weekend, November 23-27 at 7:30 pm. Admission is \$8 for adults, \$6 for seniors, and \$5 for children under twelve. This program is highly suitable for children and a treat for adults as well. For more information, telephone 510-848-1143 or visit <<http://www.FineArtsCinema.com>>.

### BAAC PAGE

**Editor & Layout  
Paul Allan Magistretti  
Contributors**

**Valerie T. Kieser Holda Paoletti-Kempl  
Frank Schlotter Knut Halling  
Kris Nelson Bob Smith  
Sundi O'Mara Henry Doktorski**



## 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. \*\*\* RELOCATED\*\*\***  
7:30pm. Fifth Street Farms 1517 5th Street,  
Berkeley Info: (510) 548-2822

**ACR Fun Band Practice:**  
Petaluma. For info about (if & when)—  
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. 7PM.  
1055 Escalon Ave.  
Escalon, CA. Info: (209) 545-3603

**ACR General Meeting:**  
**3RD Mon. 7:30pm**  
Herman Sons Hall. 860 Western. Petaluma.  
Info: 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.  
Confirm: Frank Montoro (650) 574-4757.

**BAAC "Fun Band"**  
**3rd Weds 7pm.**  
Moose Lodge Daly City.  
Confirm: Val Kieser (510) 531-4836.

### October BAAC Board Summary

We currently have approx. \$1500 in checking account, \$4,700 in savings. Installation of incoming officers and board members will take place at BAAC's November 7 regular meeting. The second half of the program will feature special music, listening and dancing. The December Christmas meeting will feature BAAC's ensemble, the ACE ensemble, the Fun Band and perhaps the flute ensemble; the big drawing for the Fun Band raffle will take place, plus some wonderful surprises. Committee Chairs so far: Membership: Vince Cirelli and Joe Smiell to co-chair; Programs: Jim Firpo; Publicity/Promotion: Dick Schiller; Finance: Ron Borelli. The board is working toward finalizing the budget for 2001-2002 at the next board meeting, scheduled for Tuesday, November 6 at Moose Lodge. Anyone is invited to attend, but it is recommended that you verify the meeting by calling Val Kieser at (510) 531-4836.

### Contact Officers

**President:** Valerie Kieser (510) 531-4836  
email: [vtkacc@value.net](mailto:vtkacc@value.net)

**V/President:** Frank Schlotter (510) 339-1163

**Secretary:** Richard Schiller (510) 832-3002

**Treasurer:** Bob Pisani (650) 347-2559

### Board Members

James Firpo (415) 648-3674

Vince Cirelli (415) 467-2208

Ron Borelli (650) 574-5707

Joe Smiell (510) 832-6938

## On the Trail



Hi BAAC Members,

It was good to meet y'all at BAAC a couple of weeks ago. I'm sending 'long this schedule of ours, case anybody wants to hunt us down. We go to Tucson for the Western Music Association festival, where we'll be one of a handful selected to do a *Tribute to Dale Evans* (died, Feb. 2001; she was 88). We'll sing the song she recorded circa 1953 called *Under a Texas Moon*. We'll also be presenting three shows.

Our CD, *Western at Heart*, has made it through two cuts to be a finalist (top 5) in the Best Western Swing Album of the Year 2001 category (as voted by WMA members). The last song on the album *Won't You Ride in My Little Red Wagon* has been listed in the top ten western swing songs for four months, according to Sunset Network Information Services.

We're heading south to L.A. Thursday (10/25); we've been invited to be part of the First Annual Cowboy Music and Poetry Gathering at the Autry Museum of Western Heritage.

And that's all from Sagebrush Swing that's fit to spit. Love, y'all  
Barbara Ann Barnett

### Gary Dahl Accordion School

ACCORDION LESSONS: PRIVATE & CORRESPONDENCE

Quick Easy Methods

Harmony—Chords—Practice Techniques

Beginners & Advanced

TESTIMONIALS & FREE CATALOG ON REQUEST

A Published Author of Books and Arrangements

Certified AAA—40 years of Teaching/Performing/Bandleading

B.Mus. in Theory, Composition

500 Valley Av. N.E. #5 Puyallup, WA 98372

Email: [garydahl@webtv.net](mailto:garydahl@webtv.net) (253)7709492 FAX/PHONE

[www.accordions.com/garydahl](http://www.accordions.com/garydahl)

## BAAC TEACHERS

**San Francisco**  
Peter Di Bono  
Theory/Technique/  
Performance 415 621-1502

Sharon Walters  
All levels 415 621-8284

**North Bay**  
Steve Albini  
Marin/Sonoma  
Private: 415 897-4131

Bart Beninco  
Accordion & Piano  
Petaluma 707 769-8744

Marjorie Konrad  
Buton Box, Piano Accordion  
& Chromatic Lessons  
Santa Rosa 707 539-5308

**East Bay**  
Valarie Morris  
Group & Private: Theory  
Technique, Composition; All  
Levels/Ages 510 222-8442

Lou Jacklich  
Private Lessons: Technique  
Arranging & Chords  
510 317-9510

**South Bay**  
Lynn Ewing  
All Levels & Ages  
650 365-1700

**Peninsula**  
Lou Soper  
Every Tuesday 3-6:30  
Moose Club, Colma  
510 792-8765

Ron Borelli  
Theory, Technique and  
Performance  
650 574-5707

**Sacramento**  
Mike Zampiceni  
Beginner to Advanced  
BA & MA in Music  
916 966-8384

**Correspondence**  
Gary Dahl  
Technique/Musicianship  
Mel Bay Arranger/Author 253  
770-9492 Phone/Fax  
[www.accordions.com/garydahl](http://www.accordions.com/garydahl)



Accordions

**petosa accordions**

CUSTOM CRAFTED SINCE 1922

313 NE 45th St.

Seattle, WA 98105  
(206) 632-2700

www.petosa.com  
petacc@aol.com



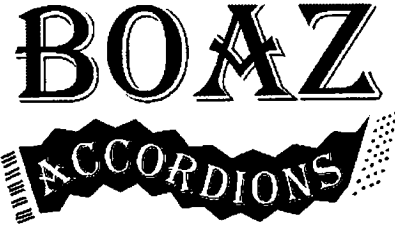
**Kimric Smythe**

21 Grand Avenue

Oakland, CA 94612

(510) 268-4084

smythek@ix.netcom.com



Sales • Repairs  
Workshops • Accessories  
• Armando Bugari  
• Castagnari  
• Hohner and more!

Visit our Berkeley location  
By Appointment  
(510) 845-1429

www.BoazAccordions.com

**President**  
Valerie T. Kieser

**Vice President**  
Frank Schlotter

**Directors**  
Joe Smiell  
Ron Borelli  
Vince Cirelli  
Jim Firpo

**Secretary**  
Richard Schiller

**Treasurer**  
Bob Pisani

**Historian**  
Frank Schlotter

(Submissions to BAAC PAGE are due 2 weeks after the 1st Wednesday of the month)

# BAAC PAGE

San Francisco Bay Area  
Accordion Club  
PO Box 318175  
San Francisco, CA 94131-8175  
www.BAACcordionclub.org



**FIRST CLASS POSTAGE**





Live Accordion & Silent Film  
**The Patchwork Girl of Oz**

(L. Frank Baum, 1914)

**Original New Score**

**Written & Performed by Max & Minka**

**Sponsored by Boaz Accordions**

**Fine Arts Cinema**

2451 Shattuck Ave., Berkeley CA 94704  
www.fineartscinema.com

**Nov. 23-27, 7:30 pm**

International accordion duo Max and Minka perform their original score for the rare 1914 silent film, *The Patchwork Girl of Oz*, directed by Wizard of Oz author L. Frank Baum, at Berkeley's Fine Arts Cinema, 2451 Shattuck at Haste, five nights including Thanksgiving weekend, November 23-27 at 7:30 pm. Admission is \$8 for adults, \$6 for seniors, and \$5 for children under twelve.

L. Frank Baum is best-known for his fourteen Oz books, including *The Wonderful Wizard of Oz* (1900), *Ozma of Oz* (1907), *The Scarecrow of Oz* (1915), and, of course, *The Patchwork Girl of Oz* (1913), delighting children and adults alike for more than a century with the fantastic creatures of his homespun American wonderland.

But even many diehard Oz fans don't know that Baum also wrote, produced, and directed three Oz movies in 1914. Shot on the Oz Film Company lot in Hollywood, these silent films used the natural light of a once-pastoral Southern California, along with wildly imaginative costumes and primitive special effects reminiscent of the Lumiere brothers, to re-create Baum's amazing vision of Oz.

In the original Oz movies we also get the Woozy (a ferocious creature made of cardboard boxes), the Hoppers (who hop around on one leg each), the Jolly Holanders (whose enormous bellies shake with constant laughter), full-size Munchkins in elaborate bobbed hats and pointy shoes and Gibson Girl soldiers in tights and heels. Boys play girls, girls play boys, the remarkably talented Fred Woodward plays a collection of wacky animals—the *Patchwork Girl* is played with double-jointed agility by a brilliant French acrobat.

The *Patchwork Girl* and her Munchkin companions are on a quest to find magical ingredients for a Powder of Life to rescue their frozen friends. Their search takes them through the Marvelous Land of Oz to the Emerald City, where they meet the Wizard and Princess Ozma of Oz, foil the selfish Munchkin *Jinjur*, and reunite friends and family. Written on the eve of World War I, this tenderhearted imaginative comedy still charms us with its conviction that love and silliness will win the day.

Max and Minka, accordion duo: Max (Matthew Fass) plays Balkan brass band music in New York and Berkeley with *The Brass Menagerie* and with the *Hot Flying Plates*. He also designed the duo's web page at <<http://www.maxminka.com>>. Minka (Jeanette Lewicki) plays accordion and sings in Yiddish with the *San Francisco Klezmer Experience*. Described as "effervescent" by the *East Bay Express*, she met Max while playing in the street, and they decided that two accordions are better than one. They live together in San Francisco and New York City. Back by popular demand at the Fine Arts Cinema, Max and Minka had a successful run at the Fine Arts Cinema last year with *His Majesty, The Scarecrow Of Oz*.

**Gary Dahl Accordion School**

ACCORDION LESSONS: PRIVATE & CORRESPONDENCE

Quick Easy Methods

Harmony—Chords—Practice Techniques

Beginners & Advanced

TESTIMONIALS & FREE CATALOG ON REQUEST

A Published Author of Books and Arrangements

Certified AAA—40 years of Teaching/Performing/Bandleading

B.Mus. in Theory, Composition

500 Valley Av. N.E. #5 Puyallup, WA 98372

Email: [garydahl@webtv.net](mailto:garydahl@webtv.net) (253)7709492 FAX/PHONE

[www.accordions.com/garydahl](http://www.accordions.com/garydahl)