

ACCORDION SOCIETY OF AUSTRALIA

Accordion Review

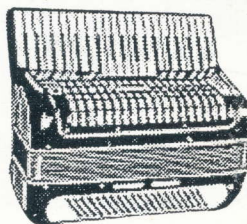
SPECIAL FEATURE

Part TWO of the development of the Accordion



FROM THIS

TO THIS!



Birth of the Accordion

Volume 16 - Issue 3 - April 1999

FREE ARRANGEMENT OF "ON THE ISLE OF CAPRI"

Included in this issue

*This issue - gratefully sponsored by
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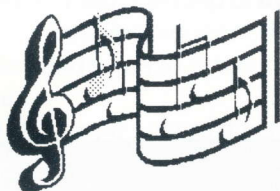
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Editorial

Third Edition Already!!



Wow! how time flies! This is my third edition of the **Accordion Review** and thanks to our sponsors we can bring to you a magazine which I hope you enjoy. On this matter I would appreciate your effort in helping to distribute the **Accordion Review** to more and more readers. In fact we can offer one issue for free to anyone interested

On Sunday 28th of February, I along with my wife Edelvais, Robyn Pitt-Owen, Michel Klugger and Ross Maio had a most memorable day when we were invited at the home of Enzo and Peggy Toppano to meet some of the great Australian accordionists of the past. Apart from the great views, drinks and food we were able to meet and talk accordion with: **Lou Campara - Lou Toppano - Frank Morelli - Eric Di Losa - Vic Toscano** and of course the one and only **Enzo Toppano** himself. (See Page 16) (By the way I'm E.G. and he's E.T. otherwise we both answer when someone calls Enzo!)

In this issue I have featured the accordionists mentioned above because I feel that they are deserving of being remembered for the pioneering work they did to establish the accordion in Australia. **They are and were too great to be forgotten!** In fact I plan to feature other accordionists from time to time in the **Accordion Review**, both present up and coming young accordionists and those who continued the tradition set by the pioneers mentioned above.

This year's annual (5th) Accordion Concert at Club Marconi in November which raises money for the A.S.A. - will be a tribute to the pioneers and will be called the Australian Legends of the Accordion. Ross Maio and I are working on it as of now.

It's my ambition to acknowledge sooner or later, everyone who has made a contribution to the accordion here in Australia. This will include not only players but Mum's and Dad's - repairers - retailers - young and old - active or retired etc. My only limitation is that at the moment the **Accordion Review** is only published 4 times a year. But God willing and with the help of our generous sponsors we might end up publishing more often and maybe bigger and better. I again appeal to one and all to provide me with articles and news to place in the **Accordion Review**. Just send them to my Box address.

Bye for now - yours musically,
Enzo Giribaldi - Editor

Play the Accordion - It's Cool!

Federal President's Report

Hectic start to the year after a great Christmas break abroad in Europe. During the Christmas holidays I travelled around Europe. It was a hectic four week our with many chances to catch up with old friends and to make some new ones.

First main stop was Vienna where I stayed with Herbert Scheibenreif and his wife Sylvia. Some of our members would have met Dr. Scheibenreif at last years National Festival where he did some guest adjudicating. From Vienna I went to Saalfelden to stay with members of the SAS orchestra - the Kellerer family. Our family hosted Hubert Kellerer Senior and Junior on their first tour to Australia in 1987.

From Austria it was onto Germany to Hof. I spent five days with Gunther Zeilinger and his family and had a fantastic time. Then it was back to Austria and into Graz for two days with Hubert Kellerer and a chance to catch up with James Crabb and the accordion department of the Graz University.



A quick visit into Italy to get a new grille for my accordion at the Pigini factory, and to visit my cousin. Then onto London to catch up with old friends from my days of living there.

Last port of call was Copenhagen where I met with the owners of Samfundet music. Samfundet music publishes works by Danish composers for accordion and has some fantastic titles. If anyone is interested in seeing their catalogue please contact me. A 10 hour stopover in Hong Kong and I was back in Sydney ready to start work. A busy, but very rewarding trip.

The Festival committee has been hard at work with preparations for this year's National Festival

Included in this issue is some more information for the National Festival. A finalized programme for the Festival will be available at the beginning of June when all competition entries will have been received.

Remember you don't have to wait until the closing date to send in your entry forms and registration forms. The earlier we receive your forms the easier it will be to have the finalized programme out.

Interest has been shown from accordionists in China, New Zealand, Adelaide and of course Sydney. We are looking forward to what should be a fantastic week of accordion music.

The sponsoring of ASA members to New Zealand competitions has already been implemented with Lydia Ivaskovic attending the N.Z.F.O.A. competitions in Auckland. The competitions are being held on the 10th and 11th of April. We wish her the best of luck.

Also during April the NSW State Championships are being held and competitors will have a good chance to air their pieces for the National Festival. Good Luck to all students who are sitting for the first session of the A.M.E.B. practical examinations. Let us know of your results.

Happy Music Making.

Elizabeth Jones.

Support Our Sponsors!

Why not call them up or write - and just say Thanks! for sponsoring the *Accordion Review* and helping the A.S.A.

Letters to the Editor/Webmaster

Dear Sir. I would like to invite you to our site at <http://www.accordions.com/genage>
We are currently organizing the very first International Accordion Festival in Iceland in July this year. I would be honored if you could see fit to come to Iceland for this occasion. Maybe you could pass these messages on to your colleagues ? All details can be viewed at the above site. Sincerely yours. Ingi Karlsson General Agency/GenageMusic

Hi! Congrats on your excellent website which I've just visited! One suggestion: You may want to add a link to another great music site that I've just become aware of. At <http://www.acses.com> you can find any CD and compare prices from all major online music shops Best regards Katrin

Dear Enzo - My name is Peter Trifunovski and I play the piano accordion Im from Melbourne Australia. I am looking for a setimio artist six if you know of one for sale would you be kind enough to notify me or any other professional accordion that is for sale. Thank you Peter Trufonovski

We would like to be listed on the A.S.A. site. We are a group member of the A.S.A. and details can be found at; ion.com.au/~ebsworth/accordion. We are also listed on the [ww.accordions.site](http://www.accordions.site). Our next big concert will be at the Southport R.S.L., 2p.m. Sunday 27th.June featuring Ross Maio, Mt. Roskill Orchestra from Auckland and the Gold Coast Orchestra [M.D.Ossie Mazzei] Regards Ashley Ebsworth.

Dear Webmaster, AccordionSearch is a NEW search listing for all bellows-driven instruments. This free service assists you to accurately list your internet site - your homepage plus all pages that have different accordion subjects. While most search engines do not allow you to submit your site many times, AccordionSearch encourages you to list each page separately, complete with a description in your own words. We believe that if your site is worth the work to build, it's worth the work of registering comprehensively. We want to empower you with the flexibility to very accurately describe your site and register quality information in your own words in a format that is easy for readers to find. You can view it a <http://www.AccordionSearch.com>. To register your site, simply click "Add URL". Yours faithfully, Tatiana Lanchtchikova Webmaster Accordion Search

I am an accordion enthusiast, who has just stumbled on your web site. I play as a personal hobbie and also enjoy collecting interesting accordions. Please e-mail me with the details of the society and any information on events. I look forward to your reply. Regards David Deeben

Dear Enzo Giribaldi, My name is Herbert Scheibenreif (<http://www.accordions.com/Scheibenreif>) and I was judging at the competition of ASA last July in Sydney. I am an Austrian accordionist and the producer and distributor of CDs with Russian bayanist Friedrich Lips who will possibly come to Australia next summer. Elizabeth Jones just spent a short visit with me some days ago. We spoke about cooperation for instance in establishing a link exchange between the site of ASA and my site with information about LIPS CDs: <http://www.accordion-cd.co.at/herbert> Elizabeth told me to contact you for this purpose. Thanking you very much in advance and all the best for 1999! Yours sincerely, Herbert Scheibenreif

Dear Friends. I came across your web page. I hope you will review mine. I have been a life long accordionist, now with three recordings. My homepage is: <http://homepages.infoseek.com/~lenwallace/lenwallace.html> I hope you will consider adding me to your list. Many, many thanks. Len Wallace

Hello, we are producer of high quality bandoneons. Since 1995 we produces and sold 100 new Bandoneon. I live in Berlin. If one of you visit Berlin, have a look. Our email-adress: premier.bandoneonbau@berlin.snafu.de <<mailto:premier.bandoneonbau@berlin.snafu.de>> or have a look to our (not finished) home-page www.bandoneon.org <<http://www.bandoneon.org>> Have a nice day. Sincerely, Peter Spende

Hey,Just to tell you about one great link.. www.accordionist.org ! Regards, Guðmundur Már gme@nett.is

EMAIL pianoaccordion.com
INTERNET info@pianoaccordion.com

Birth of the Accordion (Part Two)

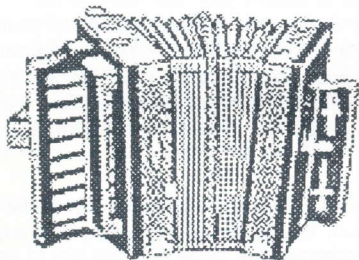
From the book *The Classical Squeezebox*

by Henry Doktorski.

The accordion, like the harmonium, harmonica and bandoneon, descended from its early forms before composers could write very much for it. The first accordion was really a toy measuring roughly 22 cm. x 9 cm. x 6 cm., with three leather folds for bellows and five keys, each giving two tones.

The American accordion historian, Stanley Darrow, explained, "The early one-row accordions were played in quite a different way compared with today. For the melody, only the three middle fingers of the right hand were used, whereas the thumb was inserted into a loop at the back to steady the instrument. For accompaniment, the second and fourth fingers of the left hand operated bass and chord pallets, while the middle finger controlled the air-release button which released the bellows. The thumb and little finger of the left hand were placed under the instrument. Only around 1840, did the playing of the accordion get nearer to the present way, when it was twisted by about 90 degrees and operated in and out. Slowly the shoulder straps which were non-existent at first, made their appearance."

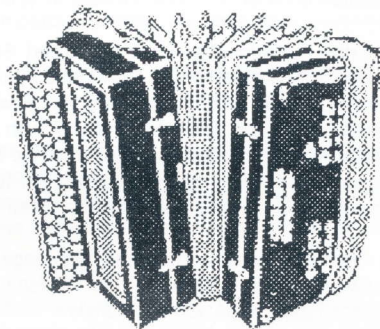
As mentioned earlier, the first accordions were single-action instruments. Alfred Mirek, the author of *Reference Book on Harmonicas*, claimed that the first double-action accordion appeared in Russia. He wrote, "In the early 40's, last century, a local model of harmonica [actually a *garmonica* — an early Russian accordion] began forming in the Vyatskaya province. It was called *Vyatskaya*. It had sixteen keys in the right keyboard (with the same sound while changing the bellows), and three buttons in the left (basses, chords and a constant sounding *piskun*). Due to further improvements of Vyatskaya harmonica there was an increase in the number of the reeds: two of them were built an octave higher while two were the basic and the rest one octave lower. Sliding registers (from one to five) were designed on the right side of the instrument."



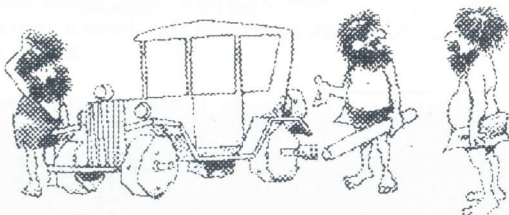
Vyatskaya harmonika.

(All from the archive of A. Mirek)

Monichon, Biannattasio and Bugiolacchi claimed that the first chromatic three-row button-accordion was constructed in 1870 by the Russian musician, N.I. Beloborodov, in Tula. However, Mirek — who is Russian himself — claimed that the first chromatic three-row button-accordion was built in 1891 by G. Mirwald in the city of Zelitue, Bavaria.

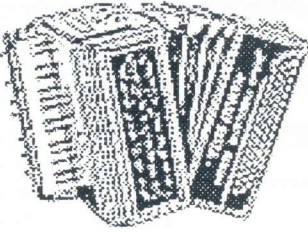


Mirwald's three-row button-accordion.



"I invented the wheel and the rest kinda fell into place"

The first patent of an accordion with a piano keyboard was made by M. Bouton of Paris in 1852, but the piano-accordion did not come into popular use until the beginning of the twentieth century. In 1880, an instrument was made by Tessio Jovani in Stradella, Italy which included preset registers with the names of tutti, violina, celesta, flute, organ and tremolo and a bass-chord accompaniment with sixty-four buttons in the left hand.

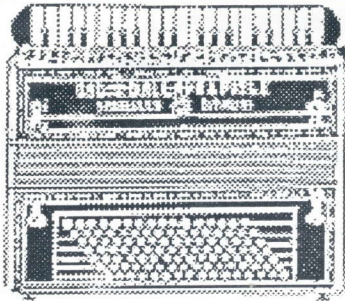


Jovani's piano-accordion.

By the last decade of the nineteenth century, the left-hand manual had developed into a complex series of bass and pre-set chord buttons arranged according to the circle of fifths.

There were six rows of buttons, consisting of two rows of bass buttons encompassing a range of a major seventh: 1) the counter-bass row (a major third above — or a minor sixth below — the fundamental bass tone), and 2) the bass row (the fundamental); plus four rows of pre-set chord buttons: 1) major, 2) minor, 3) dominant seventh, and 4) diminished. This system eventually became known as the "stradella" system, to differentiate it from the other forms of bass-chord systems which were common at the time.

In 1890 the deluxe model made by Mariano Dallape and company in Stradella Italy, had a right-hand piano keyboard of three octaves and 112 left-hand buttons; according to Mirek, it was considered to be the finest instrument for solo playing.

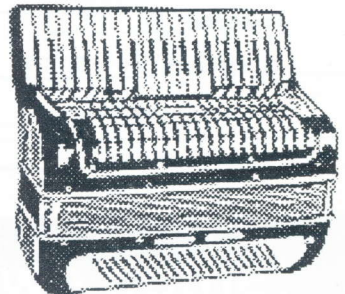


Dallape's piano-accordion.

By the beginning of the twentieth-century the accordion finally had progressed into a sophisticated instrument capable of playing in all keys. Composers gradually began to take note of this new improved accordion.

Credit for much of the growth of the classical accordion must go to the Hohner company which began manufacturing accordions shortly after the turn of the century. Wagner wrote, "In the late 1920's, Hohner came up with a new idea for enlarging the market for the instrument. They decided to improve its public image by turning it from a folk instrument played by ear to a respectable instrument played from sheet music. A model 'accordion orchestra' of around thirty skilled amateurs was put together and toured extensively by bus throughout Germany and the neighboring countries presenting the new concept to the public. Hohner also began to publish sheet music of classical pieces and established a college for accordion teachers to 'raise the standard.' The response was enormous."

Modern piano-accordion.



28th. National Accordion Festival 4th. July to 10th. July 1999. Registration Form and - Accommodation Reservation Form.

Closing Date: 3rd. May 1999. - Registration Fee: AUS\$95.00 - Late Registration; \$100.00
Festival Venue: Crest International - 47 Barkly Street St. Kilda - VICTORIA 3182 - AUSTRALIA

Please complete the following information and return with your registration fee.

Name: _____

Address: _____

Post Code: _____ Phone: _____

I am interested in participating in the Festival as:

- Competitor Observer Adjudicator Parent Orchestra member
 Official Delegate Trade representative Other

Please make cheques etc. (in Australian Dollars only) payable to the Accordion Society of Australia.
Send to: Festival Convenor 85 Macquarie Street CHIFLEY - NSW 2036 - AUSTRALIA.

Registration Includes:

- * Festival Kit * Admission to evening concerts * Welcoming Buffet * Admission to Workshops
- * Unlimited admission to hear competitions * Gala Concert and Prize Winners Dinner

Venue: Crest International - 47 Barkly Street - St. Kilda - VICTORIA 3182 - AUSTRALIA

DATES: 4th. to 10th. July 1999

Type of Room.	Cost (room only) per night
Single	Aus\$ 85.00
Double/Twin	Aus\$ 85.00 (\$42.50 ea.)
Triple share	Aus\$ 95.00 (\$32.00 approx. ea.)
4 share	Aus\$ 105.00 (\$26.50 approx. ea.)
5 share	Aus\$ 115.00 (\$23.00 ea.)

If you would rather share than take a single room, please let me know and I will try and organize something.

Please return this form with the first night's accommodation cost for each person. AUS\$ ONLY.

Name: _____

Address: _____

Post Code: _____ Phone: _____

Type of Room: _____

Names of persons in the room: _____

Arrival day and date: _____ Departure day and date: _____

Please make cheques payable to the Accordion Society of Australia and
send to: Festival Convenor - 85 Macquarie Street - CHIFLEY - NSW 2036 - AUSTRALIA.

28th. National Accordion Championships.

Copies of the categories for the championships, lists of test pieces the Rules and Regulations and competition entry details can be obtained from the Festival Convenor.

This year the age categories have been altered slightly. they are detailed below.

Age up to	9 years	DOB after 30.06.1990	eligible
Age up to	12 years	DOB after 30.06.1987	eligible
Age up to	15 years	DOB after 30.06.1984	eligible
Age up to	18 years	DOB after 30.06.1981	eligible

Competitors younger than the set age are eligible to compete.

For futher clarification or any assistance please contact the Festival Convenor:
Elizabeth Jones - 85 Macquarie Street - CHIFLEY - NSW 2036 - AUSTRALIA
Phone (02) 9311 2540 Fax (02) 9718 2609 - e-mail LIZJONES@bigpond.com.au

28th. National Festival - 4th. July to 10th. July 1999

Expression of interest coach travel form.

For those people in the Sydney / Wollongong area who are interested in travelling to Melbourne by coach, Alan Jones has been approached as to the viability of driving his coach to the venue.

No cost can be given as yet, as this would be dependant on the number of people interested in doing so.

The coach is a business vehicle so therefore meets all legal requirements.
Alan is a fully accredited operator with years of experience.

The coach is equipped with reclining seats, video and toilet.

If you are interested in this form of transport please tear off this slip and return to the:
Festival Convenor: 85 Macquarie Street - CHIFLEY - NSW 2036.

If you wish further information re travelling times etc. etc. Alan can be contacted on (02) 9718 2609

I am interested in travelling from Sydney/Wollongong area to Melbourne, by coach, for the 28th. National Festival.

Name: _____

Address: _____

Post Code: _____ Phone: _____ Number of Persons: _____

Any comment. _____

Melbourne - here we come!

Greetings from the South Coast Accordion Ensemble.

The year 1998 finished on a high note for the S.C.A.E. with a very successful Annual Concert, Saturday afternoon, 28 November, followed by dinner for members, families and friends.

An entertaining programme was presented by the ensemble together with accordion and keyboard solos and duets. Cornelia Baier and John Cras appeared by invitation presenting several duet pieces. Elizabeth and Tom provided a bright, happy segment during afternoon tea, with accordion and keyboard.

Our special thanks go to the "work party" and the "kitchen staff" who assisted in making the function such a successful and enjoyable event.

During the year three other "get together" outings were held with music and fun enjoyed by all who attended. Our appreciation and thanks go to the Stanizzo, Gregorini and Downton families for their hospitality and support not only on these occasions but also throughout the year.

Engagements included the Wollongong Salvation Army Over SOs Club, the Kemblawarra Sports and Social Club, competition and charity fund raising function, the City of Wollongong Music Library German Culture Celebration. The final outing for the year, the Thirroul Masonic Lodge Ladies Christmas meeting with the support of guest artists Helen Smith - soprano and Jill Christopher - piano. Alan Zvirikic provided "Songs of Russia" for the Burrawang Company of Players stage show in November at Burrawang.

Tom and Elizabeth continue to provide happy music for many functions. They are to be congratulated for organising a special Social and Dance night to raise funds to send Dana Mrnzevski to the United States of America for specialist medical treatment.

Congratulations to the members who competed at the State and National festivals in Sydney with great success. Well done Lisa, Teena, Teesha, Alan, David and Oliver - keep up the good work.



The calendar for 1999 already includes the NSW Festival, the Senior Citizens Week celebrations, the Salvation Army Over SOs and the Thirroul Uniting Church Sunday Singalong.

Our appreciation and thanks to all for your support during 1998 and we look forward to seeing you throughout the year.

No doubt Oliver and David will be entertaining family and friends over Christmas now that the HSC and other school exams are over. Alex Alexander.

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See sample on page 25

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NOSTALGIA

In the Editorial of this issue of the *Accordion Review*, there is a mention of a gathering held at Enzo Toppano's home on the 28th of February. At that gathering there was the greatest living legends of accordion players of Australia. The *Accordion Review* wishes to honour these "greats" by beginning with this issue by featuring a brief history.

Lou Campara



Lou Campara (Left) has made a significant contribution to the accordion in Australia over the last 60 years. Lou came to Sydney in 1938 where he quickly established himself as an accordion entertainer at local venues including the Regent Theatre.

Since then Lou has travelled and toured extensively both locally and internationally, performing on many shows and television programmes such as the first Benny Hill Show. After a sudden stroke in 1995, sadly Lou had to cease playing the accordion.

Lou Toppano (Below) came to Sydney from Broken Hill in 1935 wanting to study music at the Sydney Conservatorium of Music but found out that they had never seen an accordion! So he enrolled as a student to study harmony and counterpoint.

Soon after he was offered a job playing with a five piece band in a restaurant in Pitt Street playing eight hours a day, six days a week! 12 noon to 2pm - 3.30pm to 7.30pm and 10pm to 12 midnight. This job lasted 2 years then Lou was given a weekly spot on the A.B.C. with the Jim Davidson band.

As the popularity of the accordion grew the A.B.C. offered Lou a 3 month tour of all the capital cities doing three 15 minute recitals each week. Soon after Lou was offered a years contract with the newly formed A.B.C. Orchestra in Melbourne, a job which lasted 15 years.

When the War started in 1939, Lou joined the Army and spent 6 years entertaining troops wherever they were stationed. At the end of the War, Lou rejoined the A.B.C. and after winning a musical competition traveled to Canada and America where he performed on television and radio in New York and also toured America with the famous band of Art Mooney.

Returning to Australia he rejoined the A.B.C. and also formed his own bands working for both the A.B.C. and commercial stations. He led a 17 piece dance band at the Palais De Danse which was selected to play at the Royal Ball in Honor of H.M. Queen Elisabeth.

When TV arrived in Australia, Lou became Musical Director of a 30 piece orchestra for the opening of all 3 commercial stations in Melbourne and remained musical director of all the live shows on Channel 7 for the next 6 years.

He formed the Lou Toppano College of Music with a peak of 2000 students and 33 teachers - ran a retail and wholesale musical instrument business until he retired.



Lou Toppano

Enzo Toppano



A recognized prodigy at the age of ten Enzo Toppano needs no introduction here. A lifetime of radio, recordings, television and concert performances can attest to that.

In 1949 a teen-aged veteran armed with introductions from Australian impresarios arrived in London and immediately impressed B.B.C. and other producers with his staggering technique and musicianship. Enzo established himself a new star and was contracted by top British impresario Harold Fielding for his Celebrity Concerts with world renowned artists and orchestras. Europe, America, Canada in fact over 40 countries have been on the Toppano itinerary ever since.

In 1950 British music lovers, musicians and accordionists captivated by his dynamic playing and completely natural and unassuming personality voted him "Musician of the Year" and induced him to give

Europe's first and subsequently highly successful Accordion Recital. This was staged in the manner of a legitimate virtuoso soloist, and was followed by similar recitals by him in other countries.

Toppano is equally at home on piano, synth, and other keyboard instruments. A highly acclaimed composer, arranger, jazz musician and musical director/conductor for theatre, concert, musicals television etc. he has shared the bill with world class artists too numerous to mention. During the T.V. show "THIS IS YOUR LIFE" (given in Enzo's honour) Sir Harry Secombe paid special tribute to their long professional association and friendship.

The real medium for ability such as Toppano's is obviously the Concert Platform. A concert recital is needed to fully display the many facets of his talent, the amazing extent of his repertoire and the delicate nuances of tone colour that (contrary to uniformed belief) can be produced from the modern accordion.

Frank Morelli



Frank Morelli was born in Florence, Italy, and came to Australia in 1934 when 11 years old.

His father had been in this country for about 10 years, and it was only natural that his family would eventually join him here.

His father had a farm, and during the next 4 years when Frank was not busy with his schooling, Frank had to help on the farm.

He had heard and seen accordions occasionally, but on the farm near Lismore there was very little opportunity for music lessons and at that time young Frank had not yet decided what he wanted to do when he grew up, becoming an accordionist had not entered his mind just then.

When his family took him along to an Italian ball held in Lismore and there heard an accordion played by a real expert in the person of Ossie Mazzei, fired the imagination of young Frank who went on to study with Ossie Mazzei to become one of Australia's outstanding accordionists performing throughout Australia and in

Sydney Clubs and so many other venues too numerous to list here.

In 1990, the Chamber of Commerce of Lucca (Tuscany) presented Frank with "La Medaglia D'Oro" (The Golden Medal) for outstanding achievements reached by migrants of Lucca descent in an overseas country.

The Golden Oldies at the Toppano's

**Standing left to right: Ross Maio - Lou Toppano - Frank Morelli - Vic Toscano - Michael Kluger
Sitting Left to Right: Eric Di Losa - Enzo Toppano - Lou Campara - Enzo Giribaldi**

A letter from one of the Golden Oldies.

Dear Enzo, (E.G.)

We certainly had a great day over at the Toppano's the other week, it was a trip back down memory lane for us golden oldies. Especially for me as I've been out of the business for a number of years due to health problems.

Memories came flooding back to me about the good times when we

veteran Accordion players were competitors in a very limited field but still remained mates and had great respect for each other.

It was sad to see Lou Campara my dearest friend, Hero and mentor looking so frail, but I guess time catches up with all of us at some time or other. I grew up in those heady days when the Accordion was really big time, but not many succeeded mainly because it is a difficult Instrument to play, the Stradella system was the only one in those days, and the Accordions were not as agile as they are now. Herbie Marks, for whom I played at his wedding, Enzo Toppano and his Brother Lou, Lou Campara, Gus Merzi and Lin Sharem, a star pupil of Laurie Pensini who was my dearest friend and Teacher, and another young and brilliant Player called Jimmy Sutton who was Killed in a Bombing Raid over Germany were all my mates. The Master in those days was Peter Piccinini a brilliant virtuoso who made the earliest recordings of the Accordion if I'm correct.

Did I understand that you are compiling the History of the Accordion in Australia and if so, I would be happy to pass on some interesting information and anecdotes about the top Musos of those days with whom I had the privilege of working with in the Sydney night Clubs that were the meeting places of some of Sydney's wealthiest people and the American Forces that were here during WW2. Campara and Enzo Toppano would know who they were. It was nice to see Del on that day, she is a very nice young Lady indeed.

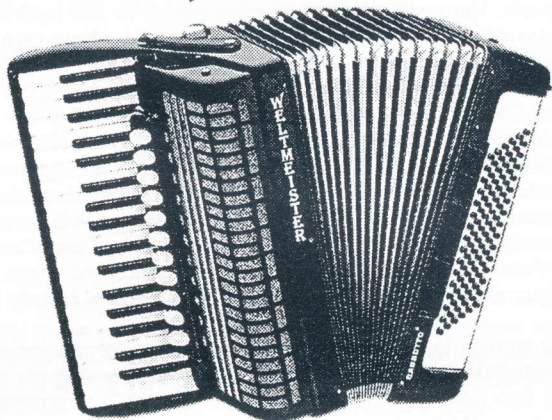
Going home with Frank Morelli was great company and fun, he was a little nervous with my driving because he, by the impression he gave me, is not very experienced on the Roads these days, and myself having spent twenty years driving professionally as you would be aware as my second job.

I wish you well in your venture and hope that you get plenty of help from the Accordion Society.

Best regards,

Eric Di Losa





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Did you know....?

Hohner's music school, which was established at Trossingen in 1931, became an official state academy in 1948 under the principalship of Hugo Herrmann (1896-1967), who, on the invitation of Ernst Hohner in 1927, composed the first original composition of musical importance for the solo accordion: *Sieben neue Spielmusiken*, op. 57/1 (Seven New Pieces). The movements are titled: 1. *Wie ein Praeludium*, 2. *Kleiner Marsch*, 3. *Langsamer Walzer*, 4. *Serenade*, 5. *Lied ohne Worte*, 6. *Dudelsack-Musette* and 7. *Harlekinade*. Herrmann wrote many other pieces for the accordion, including *Musikalische Bewegungsspiele*, which was written on the occasion of the Olympic Games in 1936 and consisted of five pieces titled: *Der Laeufer — Perpetuum mobile*, *Der Springer — Capriccioso*, *Der Schwimmer — Tango*, *Der Ringer — Toccato* and *Der Sieger — Hymne*.

Herrmann also wrote *Rondoletto* (1937), *Fruehlingssonatine* (1940), *Toccata* (1942), *Kleines Konzert fuer Akkordeon* (1943), *Five Etudes* (1946) and *Fuga Chromatica* (1946) which were published by Hohner. Soon other German composers followed, such as Hermann Ambrosius, Alfred von Beckerath, Hans Brehme, Hermann Erdlen, Friedrich Haag, Wolfgang Jacobi, Ernst-Lothar von Knorr, Hans Lang, Gerhard Maasz, Ph. Mohler, Walter Rein, Kaspar Roeseling, Josef Schelb, Fritz Stege, Gerhard Strecke, Bruno Sturmer, Eberhard Ludwig Wittmer and Hermann Zilcher



In addition to solo accordion pieces, Hohner commissioned and published much chamber music with accordion — including seventy-six works for accordion orchestra between 1933 and 1955. In 1983 Walter Maurer listed 287 compositions for accordion orchestra in his book *Accordion — Handbuch eines Instruments, seiner historischen Entwicklung und seiner Literatur*, the majority of which were written by German composers and published by German music companies such as Matth. Hohner, Josef Preissler, Alfons Holzschuh, Edition Helbling and Sikorski.

Wagner continued, "when the Nazis came to power, the growth of the accordion slowed down. The propagandists claimed that the accordion was a 'nigger jazz instrument' for its close connection with modern American dance music. The Nazis tried to stop accordion bands from playing classical music which for them was an 'abuse of the music of our great masters.'

The president of the *reichsmusikkammer* the highest institution controlling music in the Third Reich declared that 'now is the time to build a dam against the flooding of our musical life by the accordion.'

The decision to eliminate the accordion from Germany was never enforced, however, because the Hohner company made a convincing appeal to the government. Hohner argued that the accordion was a genuine, legitimate instrument and had a large repertoire of authentic German folk music. In addition, they claimed, if the accordion were banned, hundreds and thousands of German music teachers and workers in Hohner factories would lose their livelihoods.

In 1937 two **Soviet composers** wrote the first concerti for accordion. Feodosy Antonovich Rubtsov (b. 1904) of Leningrad wrote *Concerto No. 1 for Bayan* (a Russian button-accordion) and *Russian Folk Instruments Orchestra*, which was the first large-scale piece of art music in the history of the Russian accordion. Almost simultaneously with the concerto by Rubtsov, there appeared a large composition for bayan and symphony orchestra — *Concerto* by T. Sotnikov, which, however, has left no considerable trace in the history of accordion-playing.



Soon other concerti appeared. In 1940 **Hugo Herrmann** composed *Concerto for Accordion and String Orchestra*. In 1942 Hohner published *Concerto in B Major* by Fred Malige. Herrmann's second concerto followed in 1949 and his third concerto, *Double Concerto for Accordion, Harp and Orchestra* came in 1951.

In the United States there were three **accordionist-composers** who more than any other dominated the first half of the twentieth century; they were Pietro Frosini, Pietro Deiro and Anthony Galla-Rini. The first American classical accordion pieces were not written by professional composers, but by accordion vaudeville performers who wanted something more substantial to play.



The Italian-born **Pietro Frosini** (1885-1951) studied piano, cornet, harmony, counterpoint and composition at the Municipal Conservatory of Fine Arts in Catani Sicily and the Milan Conservatory of Music. He emigrated to the United States in 1905, made his accordion debut at Fresno California, and became a vaudeville star who in 1911 gave a command performance before King George V of England. Frosini wrote approximately 200 original pieces for accordion; most were light and entertaining but some were more serious, like his virtuosic *Variations on Carnival of Venice* (1938) and *Three Rhapsodies* (1939).

Pietro Deiro (1888-1954), who also was born in Italy, wrote hundreds of waltzes, marches, polkas and novelties, but also attempted more serious pieces, such as five overtures — Trieste, Aurelia, Imperia, Eternal Spring and Militaire (1929-1945), Six Concert Etudes (1947) and three works for accordion and orchestra: Concerto in D, Concerto in A and Concerto in E. Deiro's Concerto in D (1939) received many performances, including one in 1947 at the Royal Albert Hall in London by the Norwegian accordionist, Toralf Tollefsen. Flynn, Davison and Chavez wrote in *The Golden Age of the Accordion*, "Affectionately named the daddy of the accordion by his colleagues, Pietro was recognized as a primary force in establishing the popularity of the instrument through out the world."

Anthony Galla-Rini (b. 1904) was one of the world's first "legitimate" accordionists. Although he began performing popular music professionally (sometimes in clown costume and makeup) with his father's touring vaudeville act (known first as the Galla-Rini Four and later as *Les Buffons Musicale* — The Musical Clowns) at the age of seven years (and therefore could not complete his formal education), his heart was immersed in the classics. Ove Hahn wrote in *Anthony Galla-Rini — On His Life and the Accordion*: "He [Galla-Rini] started listening to recordings of great artists such as Rachmaninoff, Heifetz, Paderewski and conductors such as Toscanini, Stokowski Koussevitsky. Those musical personalities thus became his 'teachers!' . . . Whenever [his father] John gave Anthony some spending money, he did not buy candies or ice cream, but music!"

Galla-Rini began composing in 1931 and premiered his *Accordion Concerto in G Minor* with the Oklahoma City University Symphony Orchestra on November 15, 1941. Since then there have been more than thirty-nine performances of this concerto in the United States as well as additional performances in England, Finland, Norway and Canada.



Galla-Rini's second work for accordion and orchestra, *Concerto in E minor*, was completed in 1976, and his *Sonata in D Minor* appeared in 1984. Galla-Rini received an entire half-page entry in *The New Grove Dictionary of American Music*, a standard reference work for libraries in English-speaking countries. In 1947 the American composer, Roy Harris (1898-1979), commissioned by the Midwest Accordionists' Association, wrote *Theme and Variations* for accordion and orchestra. It was first performed in a radio broadcast by the American Broadcasting Symphony Orchestra with Andy Rizzo as soloist.

The **American Accordionists' Association**, <http://www.ameraccord.com/comm_wrks.htm> founded in 1938, commissioned fifty works for the accordion between 1957 and 1995, including Concerto for Accordion and Orchestra (1960) by Paul Creston; Concerto Brevis for Accordion and Orchestra (1961) by Henry Cowell; Night Music for Accordion and String Quartet (1962) by David Diamond; Adagio and Rondo Concertante (1962) for two accordions and orchestra by Paul Pisk; and other works for solo accordion by Robert Russell Bennett, Lucas Foss, Ernst Krenek, Normand Lockwood, Otto Luening, Pauline Oliveros, Wallingford Riegger, William Grant Still, Alexander Tcherepnin and Virgil Thomson, to name a few.



The story which follows was sent in by a member of the ASA - Annick Lucchetti. She and her husband Luigi were present at the party. They are staunch supporters of the ASA. Annick was the editor of the Accordion Review for some time.

ROSS MAIO'S 50th. BIRTHDAY SURPRISE PARTY

The crowded audience is waiting silently for the handsome and talented musician to appear on stage.

He is behind the curtains unaware of what type of crowd is waiting for him, maybe for the first time in his life he will be playing for himself.

As he walks on to the stage the audience becomes wild, they shout, scream, clap until their throats and palms hurt. Ross starts to play and gives his best wishes to Rosaria and Angelo, for their 50th. wedding anniversary. Suddenly he sees people he knows - and a few more and BINGO it clicks ! He shouts, 'what have you

done to me` and he rolls on to the stage with his accordion strapped around his shoulders. His lovely wife, Regina and boys Marcello and Lukas hid themselves well. We were all very happy to share this special moment with Ross. Now the surprise is out in the open ! MC Craig Corsetti is telling everyone to enjoy the food, drinks and mainly the accordion. (PLENTY OF IT AHEAD)

During the evening we were treated to some slides put together by the Lange family, Ross's early childhood and performances. My favourite one is Ross in bananas.

Young Marcello and Lukas performed 'Shut up your Face` for their dad - well done !

We also had the pleasure of hearing Enzo Toppano, Enzo Giribaldi and Michael Klugger. Ross and Robyn performed some of the great Piaf songs, compliments to Robyn for well articulated French. Ross's dad played the harmonica and a poem was read by one of Ross's friends, it was clever and moving. The ensemble and other orchestra members played for Ross and were very well received by the audience. Interstate friends also attended the party. For those who could not make it many telegrams and faxes were sent. They were all read by Cathy Day.

As the night went on we all danced to the sound of the accordions - we all had a great time. Unfortunately all must end and like Cinderella at the last chime of 12 we all must go home.

Finally on behalf of everyone and myself many thanks to Cathy Day for inviting and organizing such a great party. Many thanks to the Mediterranean House at Five Dock for the great food and drinks.

I personally would like to thank my Luigi for driving back from Berry to Attend the party.

Annick Lucchetti.

See you next decade Ross.



Congratulations Ross on your 50th Birthday - From all the Members of the Accordion Society of Australia - May you have many many more yers of health. Keep on Squeezing!

Ross is shown here with wife Regina and sons Lukas and Marcello.

Accordion Society of Australia

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Bernadette Conlon

“An inspiration for young accordion students of today”



Bernadette was born in 1978, and lives in Dixie, Victoria, Australia. Born with Retro-lentil Fibroplasia, and as a consequence has less than 1% eyesight. She learns all her music from memory. She uses a closed circuit television for her studies at school. Apart from playing the accordion (her first choice instrument), Bernadette also plays saxophone, flute and clarinet. The level Bernadette has achieved in music is incredible. Hereunder is a brief outline of Bernadette's achievements and performances since 1992 which should be an inspiration for young accordion students of today.

1998 Winner of the South Pacific Solo Championship (Auckland, New Zealand) - Winner of the prestigious Churchill Fellowship to study in the Ukrainian capital, Kiev. - Recorded the closing music to the ABC's "Seachange" - Concert tour of New Zealand's North Island
1997 Winner of the South Pacific Solo Championship (Auckland, New Zealand) - Performed concerts by invitation in Germany - The first

Victorian to attain an Associate of Music Diploma with the Australian Music Examination Board - Performed solo at many concerts and festivals in Australia and overseas.

1996 'Concerto for Bernadette' was composed for Bernadette by Mr. Michael Easton. She premiered this at the Port Fairy Spring Music Festival - Recorded this concerto with the Victorian State Orchestra, which will appear under the NAXOS label in 1998 - Toured Europe as Orchestra member and Soloist with the Ossie Mazzei Accordion Orchestra - Recorded for ABC Classic FM Radio Young Australia Program Winner of the top six sections at the Accordion Society of Australia's National Festival; Australian National Freebass, Australian National Stradella, Australasian Stradella, Open Age Stradella, Open Age Freebass and Open Jazz - Attended Masterclasses in Germany with leading Professors of the accordion - Winner of the Australian Open Championship, Australian Open Classical and the Junior Virtuoso classes, Runner-up in the Australian Open International at the Australian Accordion Teachers Association (AATA) National Championships - Commenced Bachelor of Mus/Literature at Monash University, being the first student from her school to be invited to study at tertiary level whilst doing Year 12 - Dux of her school, Camperdown College. - Performed solo at many concerts and festivals in Australia, New Zealand and Europe

1995 - Attained Licentiate of Music Australia Diploma (L. Mus. A.) using Free Bass Accordion, being the first and only candidate to achieve this level - Winner of the South Pacific Solo Championship (Auckland, New Zealand) - Winner of the top 4 classes at the Australian Accordion Teachers Association (AATA) National Championships and Festival; Australian International Open Solo Championship, Australian Solo Championship, Open Free Bass Championship, Open Amateur Championship - Winner of the top 4 classes at the Accordion Society of Australia (ASA) 25th Jubilee Festival; Silver Jubilee Championship, (\$1000), Australian National Free Bass, Australian National Stradella, and the Australasian Free Bass - Performed in many concerts and festivals both in Australia and overseas

1993 Associate of Music Australia Diploma (A. Mus. A). First Victorian to achieve this diploma from the AMEB using the accordion. - Grade 8 Accordion (Hons) (AMEB) - Grade 6 Musicianship (Hons) (AMEB) - Grade 5 Saxophone (AMEB) - Winner 15 years & under South Pacific Solo Accordion Championship - Runner-up South Pacific Open Solo Championship - Performed in many concerts and festivals around Australia

1992 Grade 7 Accordion, Australian Music Examination Board (AMEB) - Grade 5 Theory (AMEB) - Grade 2 Flute (AMEB) - Winner of all Open and Age Group Sections Victorian Eisteddfau, Melbourne, Victoria Performed at Inaugural National "Music for Youth" Festival - Played solo in concert at ABC Studio, Southbank in a showcase of V.C.E. Excellence - (a performance of the top V.C.E. music students) Entertained at many other functions; festivals, dinners, weddings, etc., including past Australian Prime Minister Malcolm Fraser's daughter Pheobe's wedding.

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A CD launch took place on 24th. February at the Cafe Galleria in Annandale, Sydney. Ross Bolleter (See page 26) from Western Australia, was the accordionist. The CD, 'Crow Country' (fourth track a solo accordion improvisation). An audience of enthusiastic accordion lovers gave the accordionist a warm reception.

Ross will be in Sydney later in the year to launch an all accordion album 'Enigma Tango' - featuring stories of and by older Italian accordion players who lived, played and taught in Perth in the 1950s. One of the pieces on the album was performed by Ross at the Adelaide Festival in March last year, it's called 'Enigmata'.

Another CD is also available 'The Country of Here Below'. The last track is a solo accordion piece. This is plenty of accordion elsewhere including the first track. If you would like to know more about the CDs, or wish to make a purchase, please contact:
Ross Bolleter, 8 Elizabeth Street, Bayswater 6053 W. A. or phone 08 9271 5373.



June Jones

On Saturday 27th. February at the Petersham RSL Club, in Sydney, an enjoyable evening was spent listening to 'Accordions around the World'. Before the curtain went up the House Full sign had already been posted.
Ross Maio, Robyn Owen, John McDonald and Michael Klugger, ably supported by A.C.E. presented a wonderful history of the accordion through its cultural diversities. Music from many countries was heard with a wonderful rendition of the ever popular 'Aussie Medley'.

Ben Pattinson has been busy since the last Accordion Review. He played in two theatre productions - 'Picasso' at Castle Hill and in 'Romeo and Juliet' at the summer Shakespeare Festival in Thredbo. On 15th. March he was invited to West Lindfield Bowling Club to play cabaret style music for a luncheon for Seniors. Eurofest is taking place at the Ararat Reserve on the 20th. March and Ben will be there playing a mixture of international music.

On Good Friday (3rd. April) Elizabeth Jones has been invited to play some solo works at the Garrison Church in the Rocks, Sydney. She will also be joined by Asmina Kanaridis, together they form Voxion, and they will perform with voice and piano.

Don't forget the NSW State Championships on the 18th. April in the Riviera Room at the St. George Leagues Club, Kogarah, starting at 11 am.
Further details on 9718 2609.

June Jones.

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Second system of musical notation. It continues the piano accompaniment. Chords are A7, D, A7, D. The system includes first and second endings, marked with '1' and '2' above the treble staff.

Third system of musical notation. Chords are G, D, A7, D, D7, G, D.

Fourth system of musical notation. Chords are E7, A7, D, A7. The system includes triplet markings (3) over the bass line.

Fifth system of musical notation. Chords are D, A7, D, D. The system includes 'Repeat' and 'Ending' markings above the treble staff.

Sixth system of musical notation. Chords are D, D, A7, D, A7, D.

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ROSS BOLLETER - ACCORDIONIST

(Early Memories)

My parent's bought me an accordion for my eleventh birthday after they heard Guido de Sondrio playing on the radio. He was a fine accordionist and noted womanizer who blew his right hand off while duck-shooting. Thereafter he learned to play the accordion upside down with the left hand only.

My first accordion was a Ficosecco (dried fig) from castelfidardo. Its reedblocks were painted with a mixture of blackboy gum and spirit so that the tone was very sweet and rough at the same time. The bellows leaked so that as I pulled with all my eleven year old might it blew the breath of love on my face. Later I taught my accordion to smoke by gluing a burning Rothman's cork tipped cigarette to its bellows.

In the middle eighties I played in many fine improvisation groups and because everyone wanted to play piano I switched back to the instrument of my childhood and found that the piano accordion had a richness of possibilities that I had barely suspected. In 1994 I released the CD "The Country of Here Below" which featured the piano accordion. Many of the

accordions I utilized were in an advanced state of decay which opened up the possibilities for pitch bending and split coupler effects. This album reflects my love for the bandoneonist composers - Astor Piazzolla and Juan Jose Mosalini.

In July this year I am releasing a CD - "Ancient Streams" - a wake for the fine accordionists who lived and played and taught accordion in Perth during the 1950's. "Ancient Streams" tells the life stories of three Italian pioneers as well as featuring their favourite solos, all this combining with my own contemporary tango compositions and improvisations. This album will be launched in Sydney with the details to come.

Ross Bolleter.

Exciting news also came from Germany. Gunther Zeilinger's top accordion ensemble has won a German instrumental ensemble competition. The competition involved standard orchestral instruments and the accordionists won. Prize was DM 5,000. A great achievement for the accordion music.



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Mob: 0411 226 449

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Don Quatrocci
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Joc Ruberto
B. Sc.Dip.Ed.Dip.ASA

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Ph: (03) 9363 2763

28 Tarongo Drive
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Ph: (03)9580 8884



ATTENTION ACCORDION TEACHERS!

The AMEB is continually reviewing the Syllabus for Accordion. Suggestions for pieces to be included or general comments concerning the Syllabus are always appreciated. If you wish to suggest a piece for inclusion, write to the Accordion Specialist Examination Board at Federal Headquarters, noting name of piece, composer/arranger, grade and list in which you feel it could be included.

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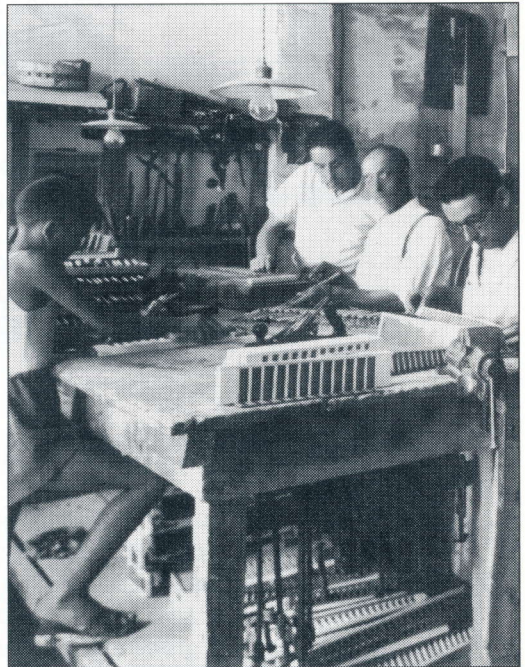
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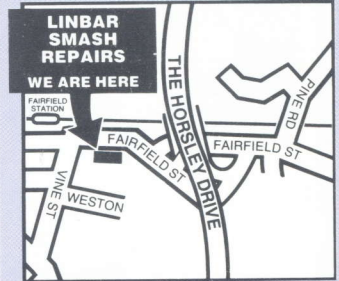


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