

THE ACCORDION SOCIETY OF AUSTRALIA INC.'S

ACCORDION REVIEW



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Editors Vic newsletter

Elisabeth Peischl & Holger Golinski

FROM THE FEDERAL PRESIDENT/CO-MUSICAL DIRECTOR

How amazingly time flies. It seems like it was only a few months ago that members from NSW started the hectic organization of flights, accommodation and rehearsals to fly to Auckland, New Zealand for the Coupe Mondiale, and now we have our own International Festival to organize and attend. Within this issue of the Accordion Review you will find details about the upcoming festival and in the mail out you will receive your Festival handbook and rules and regulations. Please read all material carefully. This year the festival is being organized by our Melbourne members and we thank them for all their work in the planning and I hope to see many of our members attend and support.

The NSW ensemble has been practicing on a Monday night at Haberfield with musical leadership from Ross Maio and Amelia Granturco. Jedda Kassis and Dominique Granturco performed at the McDonalds Happy Day fundraiser and ran into one of the audio managers from SAE. As a result of their contribution to the day the NSW ensemble has landed some studio time – thank you to Jedda for organizing times and dates and acting as a liaison.

Students at the Australian Institute of Music have also been busy promoting the accordion. Amelia, Chris, Dominique and the AIM ring in Jedda passed the audition round held by the contemporary department and will be performing at the years Royal Easter Show. The semester is also an important one for both Amelia and Milica Krga (nee Canak) who are performing their graduating recitals in May. Amelia is completing her Bachelor of Music (Classical Performance) degree and Milica is completing her Bachelor of Music (Honors) in May. We wish both girls the best of luck. Details of their recitals will be in upcoming issues of the NSW newsletter.

An important call out to all members to please keep us posted of your concerts, masterclasses, and gigs. Many members are interested in attending events where accordionists are performing.

For members who receive the ASA Accordion review don't forget we are trialling going paperless. If we do not have your email address and you would like to receive all correspondence by email, could you please send an email to June Jones on junala@bigpond.com asking to be placed on our email list. Alternatively you will receive your correspondence by mail.

Happy Reading and Happy Practicing

Dr. Elizabeth Jones DCA (UWS) BMus (Syd.Uni)

NEWS FROM BEDIC MUSIC STUDIO



Following Li Li's wonderful success earlier this year in winning the prestigious Music Teacher's Association of NSW, \$3000 Margaret Chalmers Memorial Scholarship award, I am extremely delighted to announce that my student, Li has been successful in being awarded the AMEB AMusA Piano Diploma on her very first attempt in December 2009. She has also been successful with her extremely difficult medicine entrance exams and interview and will be commencing her studies at Sydney University in 2010. And if that wasn't enough, I am preparing Li for her 6th Grade Musicianship exam and AMEB LMusA diploma on accordion.

Congratulations Li!!

What an amazing young lady. We wish her all the very best success in her future endeavours and aspirations.

Yours musically,

Zeljko Bedic
Director, Bedic Music Studio.

SNIPPETS AND GOSSIP

Jacob Noordzij from Saalfelden sent his best wishes for Christmas and the New Year via Sophie Brown. All is well with him.

A one man band.





THE AUSTRALIAN INSTITUTE OF MUSIC

The Australian Institute of Music is proud to be the first tertiary institution in Australia to offer accordion studies within their classical performance department. Students will be able to study for a Bachelor of Music (Performance – Accordion), a Diploma of Performance, be actively involved in ensembles or for younger school members attend young AIMS for lessons, or attend the high school for years 11 and 12.

Accordion will also be offered for individual private lessons.

Students who already hold a Bachelor of Music degree can also apply for post-graduate studies at a Masters level.

The Accordion performance component of the course will be headed by Dr. Elizabeth Jones and students will participate in master classes and performance practice on a weekly basis, on top of having individual tuition. Students will also actively participate in chamber music and pedagogical classes. Accordion students will also be following the outline of the Bachelor of Music course with studies in music history, harmony, aural skills and pedagogy. For further details on course requirements for the Bachelor degree in Music, interested accordionists are invited to go to the website www.aim.edu.au. At the moment the accordion is not listed on the website, but the Institute is in the process of updating and re-designing this site.

Interested students to contact Head of Accordion Studies, Dr. Elizabeth Jones at ejones@aim.edu.au. In your email please state whether you are interested in enrolling in the Bachelor course, diploma course, and participation in ensembles, young AIMS or the high school.

You can contact Elizabeth Jones at ejones@aim.edu.au or on fisaccord@hotmail.com

Viva Italia

Festival Wangaratta

GUINNESS WORLD RECORD ATTEMPT



WHERE

Viva Italia Festival Wangaratta
Apex Park
Sunday 21st March 2010
GWR attempt 2pm
Registration from 9.00am

WHEN

Sunday 21st March 2010
GWR attempt
Registration from 9.00am
@ Apex park
World Record attempt
Approx 2pm
Music Arrive Derci Roma

MUSIC

Arrivederci Roma
Key of C
played continuously
for 5 mins.

JAM SESSION

King George Gardens Wangaratta
Saturday 20th March 2010
from 1pm - 5pm
bring a chair

CONTACT

Gill Delaney P: 03 5722 2721 M: 0429 343 770
Dianne Cribbes P: 03 5721 7318 M: 0427 217 310
Jenni Wilkinson P: 03 5721 5242 M: 0403 926 144

www.vivaitaliawangaratta.org.au
P.O. Box 1320 Wangaratta Vic 3677



NEWS FROM VICTORIA

Youth Concert 8th of November 2009



What a great place to have a Sunday afternoon concert given by our young players in the East Malvern Uniting Church . Thank you for the organizers to find such a fantastic location.

And thank you for all the performers who entertained us so magnificently. Are we worried not to have young and strong players? Not after this concert, which also was perfect timing before the exams to test-run the exam repertoire.

The concert started out with the youngest player Paul Rauza (aged 8, started 2 years ago) playing enthusiastically the Echo Waltz and Irish Rose. Liam Stauber (13 years, learning for 2 years) performed the William Tell and Waltzing Cuckoo. Ondrej Dobovský (also 13 years of age, playing for 3 years) showed his strengths with La Cucaracha and a traditional song. David Zhang (aged 15) performed Sabre Dance and Flick Flack. David also played the first Duet with Ginger Hanson: 'Can Can'. I nearly started to dance. Joseph Corio (aged 10 playing for 4 years) performed the Mexican Hat Dance and the Simpsons. Carla Picker (16 years, plays for 11 years) played Beep Beep Taxi and The Galaxy. And it was great to see a second young woman performing: Ginger Hanson (18 years, learning for 1.5 years) played Springende Punkte (Jumping Dots) and Turkish Marsh. Edin Kocic (14 years) performed 12th Street Rag and Let's Dance the Samba. Edin Kocic and Sam Rauza teamed up for a Duet: Let's play the Polka. If they go any faster they'll have to watch out for a speeding ticket! Sam Rauza (age 12 and playing for 7 years) performed Hungarian Dance No 5 and Comedian Dance. Followed by a Duet: March Militaire. The afternoon concluded with the fabulous Youth orchestra.

We heard a high standard, well prepared and enthusiastically performed songs and a break with cake and tea/coffee allowed for meeting new people and catching up with old friends.

Congratulations to all concerned. This is the way to make sure the Society continues for another 40 years.

CORDI'S COLUMN

Cordi's column first appeared in the Accordion Review in February 1992. That is a long time to think of articles to write for each edition. Since a lot of this edition is about the beginnings of the Society and the nostalgia which goes with it. Cordi is taking it easy and reproducing an article written in 1989 pre Cordi's Column days.

The alarm clock went very early on the morning of Saturday 24th. June and I suddenly realised that I had to get up early to catch the bus from Strathfield to Canberra for my accordion holiday. Arriving at Strathfield bus station I noticed a couple of shivering figures easily recognizable by the familiar shapes of the accordion cases, which accompanied them. When the bus arrived the driver did not seem too pleased when he saw all the extra accordion cases he had to load into the bowel of the bus.

After a couple of detours via Parramatta, Liverpool and Campbelltown we were finally on the Freeway toward Canberra. I became more and more excited as we approached Canberra and I thought about: where will we play and where will we sleep and eat?

The members of the German Club Harmonie who had invited us to Canberra, were waiting to take their billets home. A long convoy with members of the Accordion Society and their precious accordions proceeded to the German Club in Narrabundah. At the Club were more members waiting for their billets. At 4 pm on the Saturday we were summoned by our conductor for an orchestra practice in the Wein Keller of the Club. At 5.30 pm all the orchestra members finished practice and were treated to a sumptuous meal provided by the Club. At 8 pm the Hall started to fill with people to see what the night would bring. The orchestra was placed on a small stage against the wall in the middle of a beautiful parquet dance floor.

I was situated at the edge of the stage and I was wondering if I was able to remain seated, if I pulled the accordion too hard, I may fall off. The thought made me dizzy. After playing a couple of numbers, the orchestra settled down for the night. I have to confide in you, that I made a few 'booboos' in the beginning, but I don't think the conductor noticed as she was busy trying to get more out of the accordionists (remember you have to pullllll the bellows!). After the orchestra played about 6 players remained to play Dance Music. The mood was terrific and everyone was swinging around. The German Male Choir gave support to the evening and their rendition of old German songs was good to listen to. The night was soon over. I am sure 75% of the audience would have leg cramps from all the dancing and sore throats from all the singing.

On Sunday we had to assemble in front of the German Club at 11am to tour Canberra. We were driven around the part where all of the different Embassies are. Then to see the Nation's New Parliament House. Time was limited but we managed to see the Canberra Planning Exhibition and to round it off a visit to Mount Ainslie to see Canberra City from 900m above. Back at the Club we were again feasted

with a German meal. A bus was waiting to take us to our next port of call – the Italo-Australian Club. Our conductor, Ross Maio was already there, busily setting up his instrument and loud speakers. There was no time to talk.

After changing into our official stage gear we started with a bang. To gauge from the applause the Italian audience was thrilled. Ross Maio played a programme of Italian music with his magic accordion with shouts of encore, encore from the audience. The orchestra worked through an exhausting programme, which the audience appreciated. Afterwards the orchestra shared an Italian dinner with the President of the Club. Thanks were exchanged and we struggled back to the bus, tired and satisfied.

It was a wonderful experience and weekend in Canberra at the beginning of our trip to Melbourne for the annual Festival. Many thanks to all who made it possible.

Cordi

A TRIBUTE TO THE ACCORDION SOCIETY OF AUSTRALIA FOUNDED IN 1970

The Accordion Society of Australia known to all as the ASA and symbolised by the accordion playing kangaroo superimposed on the map of Australia, is very dear to our hearts.



**February 1970 to February 2010
40th Anniversary Year**

The inaugural meeting of the ASA was held at Rockdale Town Hall on February 21st. 1970. It was opened by Mrs. Else Brandman acting as Convenor. It was pointed out that the purpose of the meeting had been stated in a circular sent prior to the meeting. There were 37 people present and all agreed to the founding of the Accordion Society of Australia. The first elections took place with the following results:

President
Vice President
Secretary
Treasurer
Committee Members

Mrs. Else Brandman
Maestro D. Simonelli
Miss C. Gadge
Mr. J. Bailey
Miss M. Brandman
Mr. L. Dellolio
Mr. R. Maio
Mr. V. Mirosunyk

A motion was passed that the Constitution as submitted be adopted as the Constitution of the ASA. A second motion agreed that the Society be registered under the Business Names Act as a non-profit making Society.

Most of the general discussion was concerned with the fact that the accordion was not recognised as an instrument for School and Higher School Certificates. The pursuit of excellence in standards of playing and teaching was strongly urged. The minutes ended this way:- "The ASA will fight for recognition in the following manner :

- A. Showing evidence that Bassetti or accordion music is of a suitable standard to warrant recognition by the AMEB.
- B. Pointing out to the AMEB that they would profit by accepting Bassetti players and Accordionists for official Examinations.
- C. Establishing music seminars for teachers.
- D. Concerts
- E. Promotion by newspaper, radio and television
- F. Encouragement of compositions for Bassetti

All in all, a serious effort will be made nation wide to promote the bassetti and accordion. I would like to finish with these words, 'In an effort towards recognition one voice is lost – but if the ASA has YOUR SUPPORT the AMEB must hear us.' "

A letter dated 21st. April 1970 submitted the proposed Memorandum and Articles of Association of the ASA to the Registrar of Companies in Sydney.

In the Sydney Morning Herald of Friday December 18th. 1970 the following notice appeared in the Public Notices section of the paper,

The Society became incorporated in NSW under the Companies Act of 1961.

The Founding Members are listed as follows:-

**Act, 1961, directing that
ACCORDION SOCIETY OF
AUSTRALIA**
be registered as a company with limited liability without the addition of the word "Limited" to its name.
The main objects of the proposed company are: To promote the study, understanding and playing of all types and makes of the musical instrument known as the "Accordion" and the study, interpretation, composition and playing of the music therefor.
A copy of the Memorandum and Articles of Association of the proposed company may be inspected at the office of
**Brandman Music Studios,
579 Princes Highway,
ROCKDALE, N.S.W.**
Objections by any person, corporation or association to the issue of the licence should be forwarded to the Registrar of Companies on or before the 5th day of January, 1971. Dated this 16th day of December, 1970.
ELSE M. BRANDMAN, Secretary of Association.

Elsa Brandman	NSW
Ross Maio	NSW
Cheryl Gadge	NSW
Diane Spies	Queensland
Leo Dellolio	NSW
Jim Dimo	Victoria
Margaret Brandman	NSW
Leslie Cookaley	South Australia
John Bailey	NSW
Victor Kramer	Tasmania
Enzo Giribaldi	NSW

Application was made to the Confederation Internationale des Accordeonistes (CIA) the world association of accordionists in November 1970.

CONFEDERATION INTERNATIONALE DES ACCORDEONISTES CIA	
Somerset House, Cranleigh, Surrey, G.B.	19. Nov 1970
No.	198
RECEIPT is acknowledged of your remittance for	
£25.00	
representing Affiliation Subscription for	1971 & 3 test. fee
Accordian Society of Australia	

An enormous amount of work went into establishing a syllabus of examinations, an examination board, designing membership cards and certificates. There were members of the ASA in South Australia, Tasmania, Western Australia, Queensland and Victoria as well as NSW. It was decided to hold examinations twice yearly, in April and September. The first examinations were in April 1970 with 22 candidates. In September the candidates numbered 45.

Monthly meetings were held throughout the year, with many plans being formulated to promote the aims of the Society. It was envisaged that an Accordion Festival would be held each year and this would incorporate competitions and search for National Accordion Champions.

The first National Congress and Accordion Festival were held in Sydney, NSW from 7th. to 14th. November 1971 with representatives from NSW, Queensland, Victoria and Western Australia. The first National Congress was held on 12th. November among those present were Else Brandman, Federal President and President NSW; A. Andrios, President Victoria; D. Krygger, President Western Australia; F. Garlick, President Queensland.

The first National Accordion Championship was held on 14th. November at the Union Theatre, Sydney University. The combined National orchestra played Advance Aus-

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tralia Fair; Blaze Away, Aviator's March; Waltz from Sleeping Beauty; Emperor's Waltz; Cavaleria Rusticana; and for junior players Piccolo Rondo and Skater's Waltz. Orchestra conductors were Enzo Giribaldi and Bert Beaton.

The set pieces for the first National Accordion Championship were-Classical: Sonata in C minor by Scarlatti; Stradella: Presto by Mendelssohn.

Classical Champion was Cheryl Freeman (NSW) and Stradella Champion was Kemahl Bunguric (NSW).

Festivals and Congresses have been held each year since, sometimes abbreviated and not at the usual time. There has always been an excellent reason for this, two exceptional times were when the Accordion Ensemble competed at the Innsbruck competition in 2004 and the State and National Festival combined in 2009 to enable various ensembles to go to the Coupe Mondiale which was held in New Zealand. This year 2010, the 39th. International Festival will be held in Melbourne along with the 40th. Congress. Considering the size of the Society this has been a considerable achievement and as in all things has been the hard work of many people.

The perpetual trophies for the top class were donated by Julio Giulietti (classical) and Pietro Deiro Jnr. (stradella). In 1980 the Australasian Championship was introduced and this gave a top class for International competitors as well as Australians. The perpetual trophies were donated by Heinz Dabernig (free bass) and E & R Lindsay (stradella). In 1997 the National Championship was altered to one title and the perpetual trophy is the Beltuna Award. The Australasian Championship was altered to one title and the perpetual trophy is the Accordions'n'Folk Award. Competitors can play any bass system or combination of systems provided that the music score is faithfully reproduced without concessions.

The aims are still the same and the acceptance of the accordion as a "worthwhile and legitimate instrument" has largely been achieved. The AMEB has accepted the accordion into its syllabus since 1990. The report to Congress by the Federal President (E. Brandman) in 1988 began:- 'My report to Congress this year is very brief and full of joy. The Accordion Society of Australia has reached the main objective of its existence, which is the acceptance of the accordion for Examination purposes by the Australian Music Examination Board.' She then went on to explain that the syllabus would now be finalized and be incorporated into the AMEB syllabus. It was

FIRST

ACCORDION FESTIVAL

Incorporating

AUSTRALIAN ACCORDION
CHAMPIONSHIPS

UNION THEATRE
SYDNEY UNIVERSITY

SUNDAY 14th NOVEMBER 1971 AT 8 PM

BOX PLAN

The Accordion Society of Australia.
Phone: 59 2356.

Mitchells - Wynyard Station. OK.

Brandmans Music Studio.,
579 Princess Highway, Rockdale.

Weiss Music Academy,
62 Devonshire Street, Sydney.

Liverpool Music Centre,
74 Moore Street, Liverpool.

SPONSORED BY

THE ACCORDION SOCIETY OF AUSTRALIA

REG: OFFICE AND

MEMBERSHIP ENQUIRIES 59 23 56

now up to teachers and students to prepare themselves and sit for the examinations. Mrs. Brandman ended her report in this way:- 'Let us spare a grateful thought to the foundation members of the ASA who had the foresight to inaugurate a Society, which made history in Australia for the Accordion.'

Accordionists are now happily accepted for High School music and into Bachelor of Music degrees at universities.

At this time a tribute must be paid to Mrs. Brandman who remained Federal President for many years. Her work for the accordion must be acknowledged.

Presidents of the Society

1970 – 1983 Mrs Brandman: 1983 -1986 Mr.A Beaton (passed away 28.2.86)

1986 – 1995 Mrs. Brandman: 1995 – 1998 Mrs. Day: 1998 - Elizabeth Jones.

Mrs Brandman was made President Emeritus in 1983 in recognition of her tireless work for the Society.

Acknowledgement of the early pioneers is made. Some greats of the Accordion World performed in Australia and Internationally. To name one who still supports the ASA when possible and that is Enzo Toppano. Two of the founding members are still around for the ASA one in particular is Ross Maio who still works in a constructive way as co-music director of the Society. Our present President, Elizabeth Jones has done much to promote the accordion in academic circles. She has nurtured many young accordionists to outstanding success. Without this type of nurturing, the accordion will perish. It is pleasing to see that Victoria has a group of young accordionists eager to do well.

In July 2006 our incorporation as a Society under the Companies Act was changed to the Department of Fair Trading under the Associations Incorporation Act 1984. This has made the management of the Society more straight forward. We now have to think in terms of being one Society without Divisions or a Federal Division. Because Victoria has many members there is a Victorian Committee which deals directly with Victorian matters but at the same time belonging to the whole.

Throughout the years there have been many highlights: just a few are mentioned here:

- 1973 The ASA, NSW Orchestra performed at the Sydney Opera House with soloists Valda Valainis and Ross Lombardo.
- !977 The ASA, NSW Orchestra was filmed by the ABC for the programme 'Week end Magazine'
- 1979 Visit by Dr. Karl Maier the President of CIA
- 1980 Coupe Mondiale in New Zealand, C. Jackett (Day) NSW and N Farmer Qld. Competed. ASA Orchestra performed under the baton of Bert Beaton.
- 1986 Chau Pui Yin from Hong Kong came to compete in the Australasian Championship.
- 1990 AMEB Manual of Syllabi contains the syllabus for the Accordion examinations from preliminary grade to Licentiate (diploma level)
- 1987 First of many visits by the Saalfelden Accordion Orchestra.

- 1991 Visit by Viennese Accordion Ensemble with Walter Maurer, Elizabeth Jones invited to play as soloist.
- 1995 Hof Accordion Orchestra toured.
- 1996 A tape 'Accordions Down Under' was released with accordionists from NSW and Victoria.
- 2003 A CD 'Celebration' was released by the ASA Youth Orchestra.
- 2004 A contingent of players and supporters went to Innsbruck, Austria to participate in the World Music Festival. They returned home with a trophy and two Certificates.
- 2009 ASA Youth Ensemble invited to play at the Coupe Mondiale in Auckland New Zealand.

To conclude this tribute to the ASA I would like to reproduce a piece written by one of the greatest supporters of the Society the late Tony Andrios M.A. L.B.C.M. A.L.C.M. Fellow of the ASA

There can be no doubt that taken as a whole, the accordion is a beautiful and useful instrument.

The accordion has often been depreciated as a non serious instrument but it certainly does not deserve that reproach. This instrument in the hands of an experienced master can produce a remarkably rich and full tone and will show that it has a soul, a life and warmth.

The very nature of the accordion tends towards velocity, brilliancy, and furthermore, has the ability to render singing passages. It is able adequately to interpret harmony and melody, and above all, like the violin, clarinet etc. possesses the faculty of sustaining the sound.

Due to the versatility of the instrument accordionists consider they can, without fear, meet the musical challenge demanded by any other instrument.

Many accordionists will tell you of the innumerable happy hours which have been spent either in solitary enjoyment or in the pleasant company of others, making the instrument a welcome companion and a great friend.

June Jones
Secretary ASA.



PHOTOS FROM THE FIRST A.S.A. INTERNATIONAL FESTIVAL
1971 TOWNSVILLE

Top Accordion Performers



Ross Lombardo and Gabriella Puzner
after winning the National Titles at the
2nd, Festival in Townsville 1971



Janine Jackett
NSW



Gabriella Puzner
NSW



Julie Mercer Queensland
Queensland Open Cham-
pion



Valda Valainis
NSW



Ross Lombardo
NSW



Ian Southwood
Victoria



Mrs. Else Brandman
Founder of the ASA



Mr. Bert Beaton



Patrick Rooney 1987 after winning his section in the Sydney Eisteddfod



Patrick after a similar win in 1979



Ross Lombardo & Kemal Bunguric



Mrs. B., Elizabeth Jones, Ross Maio



Mrs. B., Ross M, Ross L.



Monica Sullivan & Ross Fletcher



Mrs B & Chau Pui Yin (Hong Kong)



Ross Fletcher with Julie & Joseph Castorina



Ross L with the Orchestra



Mrs. B & Ross M with the Orchestra



Members of the South Coast Accordion Ensemble



Mrs B. with Tony Andrios



Jacob Noordskj with the ASA Orchestra

ROSS MAIO'S GIG GUIDE

Please check with the venue to confirm

- 22 March 2010 10:30AM-12: 30PM. Magic of Music @ Club Central.Hurstville.NSW.
23 March 2010 12:00 PM Cabaret @ Fivedock RSL Club Fivedock.NSW
24 March 2010 11:00AM Seniors Week Show @ Ashfield Mall Centre Stage Ashfield.NSW
26 March-04 April 2010 Cruising: Nagasaki / Guam on Sun Princess.
11 April 2010 02:00PM Ross Maio "Back to the Tivoli Show"@ Mingara Recreation Club. Mingara Rd. Tumbi Umbi. NSW.
24 April 2010 Private Function.
30 April 2010 10:30AM-12: 30PM. Magic of Music @ Dooleys (Lidcombe Catholic Club).Lidcombe.NSW.
29 April 2010 1:00PM-3:00PM Ross Maio Duo @ Melody Markets. Chatswood Mall. Chatswood.NSW.
03-08 May 2010 Cruising: Suva / Sydney on Dawn Princess.
16-28 May 2010 Cruising: Apia / Vila on Pacific Sun.
30 May 2010 01:00PM Solo Cabaret Show @ West Leagues Club Lambton.NSW
02 June 2010 10:00AM Ross Maio "Back to the Tivoli Show"@ Bankstown Sports Club. Bankstown.NSW
04 June 2010 5:00PM Private Function.
08 June 2010 8.00PM Accordion Café @ The Basement
14 – 29 June 2010 Cruising: SUN PRINCESS : Singapore / Penang
07 July 2010 12:00PM-02:30PM. Cabaret @ Club Rivers Belmore.NSW
21 July 2010 10:00AM Cabaret @ Canterbury-Hurlstone Park RSL Hurlstone Park. NSW
23 July – 6 August 2010 Cruising SUN PRINCESS : Singapore / Penang
09 September – 24 September 2010 Cruising SUN PRINCESS : Padang/Darwin
5 October 2010 11:AM Morning Melodies "Mary Schneider Show" @ Burning Log Restaurant Dural.NSW
09 October 2010 05:00PM-08:00PM. Bavarian Quartet @ Club Rivers Belmore.NSW
12 October 2010 11:AM Morning Melodies "Mary Schneider Show" @ Burning Log Restaurant Dural.NSW
16 October 2010 02:00PM-06:00PM. Bavarian Trio @ Crowne PLaza Terrigal.NSW
17 October 2010 02:00PM-06:00PM. Bavarian Trio @ Crowne PLaza Terrigal.NSW
19 October 2010 11:AM Morning Melodies "Mary Schneider Show" @ Burning Log Restaurant Dural.NSW
26 October 2010 11:AM Morning Melodies "Mary Schneider Show" @ Burning Log Restaurant Dural NSW
27 October 2010 11:AM Morning Melodies "Mary Schneider Show" @ Burning Log Restaurant Dural NSW
30 October 2010 04:00PM-09:00PM. Octoberfest @ Hotel Carrington.Katoomba. NSW
31 October 2010 04:00PM-09:00PM. Octoberfest @ Hotel Carrington.Katoomba. NSW

23 November 2010 6:30pm Private Function.

07 December 2010 11:00AM Magic of Music @ Illawarra Master Builders Club. Wollongong.NSW



Accordion Café
@
The Basement
Tuesday, June 8, 2010 at 7:30pm

An aromatic musical blend from around the world, featuring the highest quality players in the Sydney music scene, each bringing their own distinctive style and flavour.

Featuring:

Eddie Bronson - (founding member Monsieur Camembert)

Marcello Maio - (Monsieur Camembert, Tango Saloon, Samba Mundi)

Ross Maio

Lukas Maio

Accordions Alfresco- (accordion ensemble)

Robyn Pitt-Owen- (vocalist)

Gino Pengue- guitar (Marsala)

And special guest musicians.

NEWS FROM JEDDA KASSIS

On January 17, I set off to the Adriatic coastal city of Bari, Italy to attend the first NMC (Ni Mondlokaj Civitanoj) World Youth Meeting for sustainable development. The first three days were spent at the conference centre where I attended many workshops, met youth from around the globe and discussed local and global issues of today and tomorrow's world. I had just two free days at the conclusion of the conference to explore the ever so beautiful port city of Bari. But what is a trip to Europe without seeing an accordion or two? Walking through the lively city centre at night felt just so European! All the shops were open, many people were around and accordion music was to be heard from every corner. Whether it was heard in pop music on the radio, on the bus, from the shop stereos or from the older men busking on the city streets, it just goes to show how important and active our instrument is to many a culture. On my final day as I explored the city with an Italian friend, we navigated our way to the sound of an accordion on the street. I began to take photos when my friend spoke to the accordionist and soon after I was handed the Hohner. With frozen fingers, I began to squeeze a few short tunes to top off a great week in Italy!



MEETING 21ST. FEBRUARY 2010.

A gathering was held at Villa 5 Hampton Mews in Mittagong on Sunday 21st. February to make a toast to the ASA. A BBQ was held for the members who had made the journey to the Southern Highlands and glasses were raised as the President, Dr. Elizabeth Jones made a toast to the ASA – past, present and future.

Memorabilia from 1970 was on display. Some letters written in 1969 when Mrs. Brandman first canvassed the idea, of forming a Society. There were some tapes from years ago, some CDs which had found their way into the archives. Some photos old and not so old, and plenty of yellowing newspaper clippings. To make the day a perfect day, there was some accordion playing. Pieces which could be managed with depleted numbers. Some of the neighbours joined us for the music and afternoon

tea and thoroughly enjoyed themselves. Bryn was well into the swing of things and marched to the Radetsky March and even did some counting in. Many thanks to all who made this a fun day and revived some memories.

June Jones.



TWENTY FIVE YEARS OF THE ACCORDION REVIEW

What a memorable year this is. The Society is 40 years old and the Accordion Review is 25. The first edition came out in February 1985 and was the brain child of George Milne. In his editorial he wrote :- "Welcome to your magazine, created to provide you with a feeling of communication and participation in the world of the accordion. For too long there has been a void in communication in Australia, for both players and followers, leaving all concerned unaware of accordion events and venues in both Australia and overseas. Hopefully this void will now be bridged with the issue of the Accordion Review, keeping you in touch with the world of the accordion both at home and overseas.

So share your knowledge, your experience and your opinions with us to make the magazine an informative source of all that is accordion.

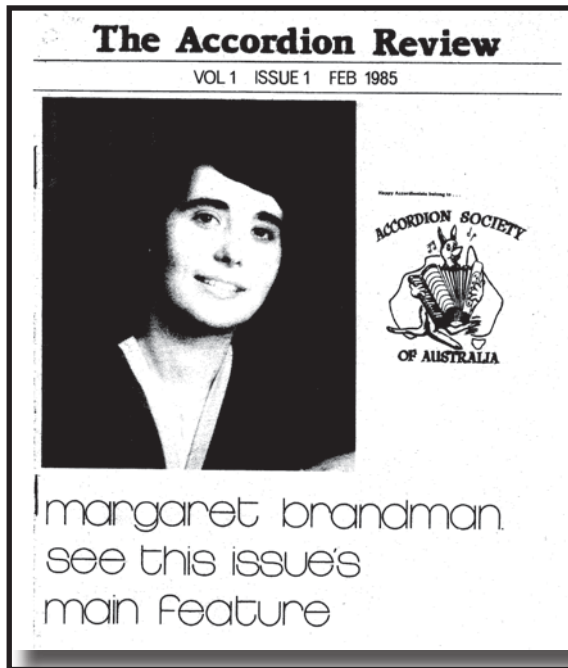
It matters not if you are a professional, amateur, or teacher and pupil, perhaps just a listener of the accordion, the magazine is yours, enjoy it and share it with us all."

These are the ideals we still follow and hope in some small measure has been successful. The magazine had a book review, a record review and an article on the care of your accordion. Provision was made for letters to the editor.

The main article was about Margaret Brandman, daughter of Else Brandman, and a well known composer and performer. The article also contained examples of her compositions.

News from overseas gave information about the opening of a new music shop in Scotland, and the open Accordion Championship of UK and Eire to take place in Leicester, England. The result list from the Coupe Mondiale which had been held in England in 1984. The winner was Peter Soave USA. Competitors came France,

Poland, Canada, USA, C/Slovakia, Germany, Spain and UK one of whom was James Crabbe known to many for his visits to Australia in the 90's
 News from Australia gave details of the National Festival to take place in Melbourne in May 1985. The Otto Weiss Music Academy celebrated their 27th. yearly concert at the Concordia Club in Sydney.



INTERNATIONAL COMPETITIONS 2010 & 2011
 that Australian contestants may be interested in.

Please discuss with your teacher & remember that to compete internationally an Australian needs to be entered by the ASA. Please advise Elizabeth Jones of intentions to compete so preparations can be made.

Dates of some of these competitions may change.

Please view on www.accordions.com

2010

- | | |
|-------------------|---|
| April 16-18 | Icobaca, Portugal |
| April 23-25 | NAO Britain |
| May 7-13 | Klingenthal |
| May 13 – 16 | Innsbruck, Austria (for accordion orchestras) |
| May 19-23 | Spoletto, Italy |
| June 4-6 | NZAA, Auckland |
| June 11-13 | AATA, Sydney |
| June 29 to July 4 | Sata Hame Soi |

June 30 to July 4	Folefest, Portugal
July 6 to 12	ASA, Sydney
July 14-18	AAA, Penn, USA
July 21-25	ATG San Francisco
Sept 21-26	CMA, Vigo, Spain
October 5-10	Castelfidardo, Italy
October 15-17	Roland in Roma, Italy
October 19-24	CIA, Croatia
December 3-7	Arrasate, Spain

As World Accordion Champion Grayson has been invited to perform at many of these 2010 Festivals/Competitions so an experienced NZer will be present if a group goes.

Please note

The American Teachers Guild is held in San Francisco this year, a venue perhaps more accessible from Australia than European Competitions. They are providing large cash prizes.

The Castelfidardo, Roland & CIA are also geographically close as well as one week after the other, a NZ contingent will be going.

2011

All of the above competitions but these are geographically enticing

September CMA in USA

October 2-6 CIA Shanghai

Competition information supplied by NZAA. Received with thanks

ME AND MY ACCORDION.

By E. M. Brandman.

First published in the Accordion Review May 1987.

At the time of writing this little epistle, I am 60 years old, and when I look back into my past and forward into the remaining future, the accordion seems to be playing a big part in my life.



I was born in Berlin, Germany. At the time Berlin was considered a Cosmopolitan City, fashion, the arts, politics, international expositions were part and package of life in Berlin. I am therefore a true cosmopolitan. I love people, I like activity, I love expositions, exhibitions, controversies, new ideas.

My parents were both musicians, my Mum was 2nd. violinist in one of the first lady-orchestras touring Europe. My father played the Handharmonika, the diatonic kind in the key of D major, with a D major chord when pulling the bellows and a seventh chord when pushing the bellows. He came from a farming family, his uncle was a Kapellmeister in the village and spontaneous musical "parties" were not uncommon in our family. My brother played the violin, he is 13 years older than I, and often acted as if he was my "Big" brother, who knew most of the music very well.

I remember getting a small 24 bass Hohner accordion when I was 5 years old. Often my father would sit down with his harmonika and play some Pomeranian Landlers or Folksongs and I tried to pick the melodies up by ear, all in the key of D naturally.....

My Mum had experiences of her own with the ladies orchestra, in fact she often told the story that she had been paid the fare from Vienna to Warsaw in Poland to audition for her first engagement as violinist. She had only had some occasional lessons on the instrument in Vienna, courtesy of the father of one of her friends. She could hardly handle the violin, let alone play it for an audition, however, as the fare from Vienna to Warsaw must have cost the orchestra leader quite a bit and as he must have realised that my Mum had 'guts' to even dare apply for the job, he decided, that although she could not play the instrument at this stage, he would keep her in the ladies' band for "ornamental" purposes. She was dressed in a long white frock, stood with the other 4 ladies on stage and played the violin vigorously, the only difference being, that the bow had been treated with soap, so that not one single sound would be produced whilst she was on stage..... Needless to say, that she was given intensive instructions off stage and eventually became a fully fledged orchestra member. She met my father whilst touring in Berlin. He was there on a political rally for the Marxists, who were then a very ambitious group of people, fighting the newly formed Nazi movement.

Anyway, my parents realized early that I should not have a musical handicap and accordion lessons commenced with the one and only accordion teacher at the time in Berlin, a Mr Golzo. I don't know what his qualifications were, but he scared me out of my wits one day, I think it was my 3rd. lesson with him. He wanted me to bring a composition and play it too..... I remember not knowing what to do, so I cried and sobbed and generally must have made such an unhappy impression on my parents, that they investigated the cause of all this and decided he was the wrong teacher for their little "darling".....

Professor Schwarz, the second teacher was a lovely, sloppy, well established elderly gentleman, who taught piano and theory and had taken up the accordion as a side line. I think, as the years went by and we got to know each other very well, he learned more from my playing than he cared to admit. In any case I cannot remember him

ever actually having or playing an accordion. He was a wonderful classical pianist, his forte lay in the fact that he could make a piece exciting by explaining and imagining what the composer was trying to depict. He introduced me to most of the Classical Composers, he gave me an historical sense of music development, even dared to play Mendelssohn or Rubinstein, which was against the Nazi principle of "Aryan" music and musicians.

The ground work done, Prof. Schwarz instigated my enrolment into the Berlin Music Hochschule and into one of the first Accordion Academies in Berlin. From then on experts supervised my piano, violin, accordion and for a short while alto saxophone tuition. With typically German thoroughness I was taught musicology, history, psychology and performing skills and lots and lots of dry theory and counterpoint. However for nearly 8 years 'my' Professor had great, great fun in coaching me for auditions, examinations and performances.

Hitler had come into power by then, the year was 1936, the Berlin Olympics were on, millions of people visited our City, excitement everywhere. A Composer's Competition was held, my entry was chosen to be played by our School Orchestra, it felt great. Then came High School. My parents did not have too much money for private schooling, so I had to make sure to be on top of the list for a scholarship. When I received it, I had to make a speech in the school auditorium and play an accordion solo. I remember my professor told me: 'if you are scared, just think of the professors and teachers as sitting in the audience in their underwear.....' It did help me to make stage appearances and speeches all my life as the spell of stage fright had been broken very early.

My accordion accompanied me on Scout outings, school functions, Speech day, my stage proficiency became better as a soloist. The school elected me to be assistant Choirmaster (or mistress) I was just 14. The war had broken out in 1939. I remember my Mother crying for all the unnecessary dead who were to come....

And then I discovered JAZZ. I was crazy about it. I bought all the Jazz records Benny Goodman, Sachmo, Ellington and played them on our hand-wound gramophone machine. At night I listened to outlandish radio stations- forbidden under Hitler as being un-arian – and soon we were a circle of young jazz lovers trying to play that 'strange' music.

We had a little 'Sommer-cottage', where our family would spend from May to September, about 30km out of Berlin. There our jazz band would play during interval of the Brassband, when we had annual Harvest Festivals and Easter Parades. Soon the Brassband was only popular with the oldies, whilst all our young friends would clap and stamp their feet to our newly beloved jazz. Our neighbour, Gunther, played accordion, did not know a note but his rhythm was something I tried to imitate for a long time. He again got all the right notes from me, as I was reading music fluently, so we both needed each other. We also had a guitarist, playing by ear and a very good drummer. Soon our jazz band was invited to play at all sorts of functions, which were

mostly unpaid, but great fun. Then Gunther volunteered to the Glorious German Army and was reported dead within a fortnight of his departure. That was the end of our jazz, and the beginning of a very hard time of war, bombs, killings, air raids, misery.

My father died in 1944 from pneumonia and malnutrition, my brother was drafted into the army in 1941. My Mum and I spent the time trying to get more food to survive and nights in the primitive air-raid shelter beneath our large flat house. A certain sense of desperation comes over you, when you look death in the eye day after day after day. I had my accordion with me in the air-raid shelter, we often started singing altogether and if a bomb had hit us, we would have perhaps died with a defiant song on our lips. We sang songs like : das kann doch einen Seeman nicht erschüttern, translated it means something like: nothing can shatter us any more.

Anyway, the bomb only took half of our house and we were still surviving. In October 1944 we were given instructions that no Higher School Certificate and Conservatorium Diploma would be issued unless all students could prove a participation in War Work for 3 months.

I was studying piano and violin at the Berlin Music Hochschule since 1938, my Diploma Examination was behind me, my Abitur was behind me (Abitur=HSC) and yet the precious Certificate would not come unless our class of 32 girls would enter the 'compulsory War Work'. Well my mother said, pack your bags and see if you can escape into Switzerland, the only country that was not at war, forget about Hitler and his war. To make a long story short, 30 of the 32 girls in our class were killed during the 'glorious retreat' of the Germans from the Russian front whilst attending to their duties as ammunition carriers. I was one out of 2 who survived, simply because I escaped.

To get a ticket for the railways to take you more than 60kms out of any town, one had to have a permit. I had played as a solo artist at one of the official functions of the German Army Commandant, and the General in charge was in his office the next day, when I went to him and asked him for his signature for a travel pass to Freiburg in South Germany (the direction of Switzerland). He complimented me on my accordion playing, gave me his signature and recommended me as an entertainer to the Commandant of German Army troops stationed in South Germany.

Equipped with his signature and the proper Red Cross Entertainment Status and lots of official stamps on the identification card I obtained a railway ticket to Freiburg. A hasty farewell was said on the bombed out railway station in Berlin. My mother was very courageous to send me away, she also had a lot of political foresight, as most of the girls in Berlin were later raped by occupation troops and a lot of misery was spread in my generation.

On the way to Freiburg I called into many Commandants to obtain food stamps and permits. My Identification Card became to look very official. The Commandant at Freiburg looked at me incredulously before giving me yet another permit to travel further south, allegedly to re-join an Entertainment Troup at Constance, near the Swiss Border. By then the French were shooting across the Rhine, South Germany was

about to be entered by the American troops from Italy and the Marocains from the West. I played the accordion.... In Freiburg.....in Black Forest towns, villages, hamlets..... I got food, I got transport and shelter. The morning after a night of sing-songs in the local tavern the villagers came up to me, they brought me lots of food, money, a horse and carriage waited for me to take me to the next village. I was overwhelmed by their hospitality, intrigued as to why they were so very kind to me, puzzled by their secrecy! Was it because I played the accordion? Was it because they felt sorry for me? When I asked, they shook their heads like wise old owls, 'well we do not only like you, but we all know your true identity..... (nudge, nudge, wink, wink!) no need to broadcast it..... We all want to help you escape, for we know you are EVA BRAUN.....'

Well Eva Braun was Hitler's mistress, but if they wanted to believe that, so be it. I got food, shelter and transport, and eventually I succeeded in playing my accordion into an Internment Camp in Basel, Switzerland.

Here we were about 100 internees, all nationalities, we were safe in a war free country, and yet many an American airman or French trooper wanted nothing more than to get out and fight against the Germans. I was happy to be in the camp, it was January 1945 the war had finished in May. In the camp other people had to peel potatoes, clean the rooms etc.. I played music virtually all day long. Soon I was called to the Swiss Camp Commander, he engaged me to entertain for dinners and soirees. I learned a lot of new international tunes for we had a lot of nationalities in that camp. Once a week we were led into the Basel bath house for a proper wash and swim. I had given as a reference the address of our friends the Brandmans in Sydney, so that the Swiss authorities could check up on my political credentials. Unfortunately Brandman's house number in Bondi had changed from 297 to 327 Bondi Road and would you believe the letter was returned by the Australian Post Office. So that meant no reference for 'Miss Elise' as I was known then.

The Swiss Camp Commander was a retired army man, he took pity on me, he proposed to me, if I had married him, I would be Swiss now..... Anyway, no reference, no marriage to a 68 year old, the war finished on May 8th 1945, I was deported back to Germany on May 10th.

I remember sitting with the 2 Swiss policemen at the Swiss German Frontier, my accordion in a knapsack – the troupe of 12 Marocains with a French sergeant marching towards us. The Swiss felt so very sorry for me, that they gave me some chocolate and made me drink a glass of Pernot as a farewell gesture. I was collected by the French.....

At the German side of the border they locked me into an attic until they clarified the position. They knew I was German, I could speak French – thanks to school French, they knew I came from an Internment camp so I could not be a Nazi, what to do with me!!!

I sat in the attic and took out my accordion. With the enormous number of international songs and melodies I had picked up at the camp it was not hard to guess that

their curiosity would get the better of them. So, before long I shared a good French meal with them and played the accordion, what else!!! At midnight the next day, I was collected by army jeep, the French always do things at an unearthly hour to give it excitement and mystery (I think). The trip was dark, short and wild. I was presented to the French Commander of Occupation in the district of Singen.

Vous etes une musicienne? Vous parlez l'français? Oui and I also speak a little English. Bon, we need an interpreter. And so I worked from May 1945 to the middle of 1947 as an interpreter and musician. My accordion was quite tattered by then, it was a 120 bass Rauner with a master coupler which you could shift with your chin. In due course I was treated more or less like French Army personnel and enjoyed my privileges, including my own car (taken from the Germans) and a little dog mascot. American Officers came often to visit the French and my knowledge of English, French and German was as much an asset as my accordion, not only for the officers, but for the kitchen staff and all the other little working bees which are necessary to run an occupation force.

1947 made me very restless, I did not know if my mother was alive in Berlin and if my brother was a prisoner of war. I wanted to go back to Berlin to find out. Equipped with the necessary French identification I took 3 weeks to reach Berlin, the Russian border was a big hindrance. Eventually I got to our street, my Mum was looking out of the window and when I called out to her, she was so overjoyed that for a moment I thought she would fall out of the window 2 storeys up. It was a very emotional homecoming, we both had not known of each other since our good-bye in December 1944. Our flat was partly bombed out. Mum had very little food, money was next to nothing....

I became again an interpreter and the music was more lucrative, more money and more American cigarettes for the black market. My accordion made me the star in an 8 piece all male Dance orchestra – Lizzy and her 8 soloists. I stood in high heels on stage from 8pm Saturday night to 3am on Sunday morning. I played and sang in 3 languages (in a fashion like Marlene!), soon there was plenty of work in American, English and Russian Army Clubs, we were paid one carton of cigarettes for the night. One single cigarette was worth one egg on the black market, 4 cigarettes equalled ½ pound of sugar, we were rich. I remember I played one whole night for one lousy, single LEMON!

My accordion took me to Chinese weddings, which lasted for 3 days, to French gay parties, to German beer drinking Festivals. I could even afford a ticket to Frank Sinatra's big show in Berlin. Wow!

Then one morning in 1948 the Russian Military Police came to my door, they took me away, threw me into a lightless cellar with all sorts of creepy rats and vermin. After an endless time of insecure waiting and not knowing what would happen, they dragged me into a room for interrogation. From the accusations, it appeared that in their Russian logic, I was a spy because I had worked for the French as interpreter. I spoke English and I was working with my music in Russian clubs, I was a spy. Did I speak

fluent Russian? Njet! Ah but who would believe me. I insisted I was only a musician. The Russian sergeant brought out one of the many requisitioned accordions and asked me to play..... I did, mostly Russian songs, which I could remember in my anxiety. This night I slept at home in my own bed..... Oh, my accordion!

1949 my husband's family made application to let me come to Australia. We had known each other from Berlin; I was the girl friend of my husband's sister Eva. Anyway, Fred was not my husband then, but he married me in 1950, I was officially one of the first Australian war brides. My career as an accordion teacher had started in Berlin and in order to earn a bit more money for us, I took up my former profession as soon as possible.

I had started Junior teaching at the age of 14 and certainly had no trouble to continue during the war and post-war years to at least keep up my teaching and playing in good practice. In Australia a new challenge presented itself as quite a lot of terminology was new to me. However the old way of thorough-groundwork in teaching music is still valid and probably always will be.

I learned a lot of the new style of Classical Accordion with my daughter, Margaret, who started learning the accordion with me when she was 4 ½ and I expanded a lot of my own system of teaching with some of my very gifted students, like Cheryl Gadge (MacInnes) and Ross Lombardo. We explored together and when my son John took up the accordion we opened new vistas with extensive manipulation of chord work with the accordion.

I could teach piano, violin, I have knowledge of the alto sax, but I found that there are many, if not too many piano teachers and my heart is really with the accordion. When I decided to do something to get accordionists in Australia together by instigating the Accordion Society of Australia I only filled a long existing gap for accordionists. That was in 1970, we now have 1987 and our Society has truly expanded beyond anybody's expectations. We are a truly Australian multicultural body capable of anything, if we set our minds to it.

My last word on the matter has not yet been spoken, but my thoughts are as follows: if we do not get recognition as the ASA and the accordion is not fully accepted by all States and in all schools and by the Australian Music Examination Board then we can only blame ourselves for not trying hard enough. We have the students, the talents, the teachers, the brains there is really no limit to our ultimate aims.

Teaching has always been a pleasure for me. Many times I have learned more from my students than they from me. For instance when Sylvia Barnett, a blind student learned from me, we did everything by ear. I played a tune first, she would play it on her 'Jittenjack' as she called her accordion affectionately. I learned that to Sylvia the accordion was a living part of her life. I began to talk more friendly-like to my accordion also.

Then I learned how obsession can shape a man by teaching an elderly chap for the one and only purpose in his life: he wanted to play 'the old grey mare' on Anzac Day in the RSL Club. He achieved his goal and told me so, stone- drunk at midnight when

he had been thrown out of the club. How happy this had made him! Another chap used playing the accordion to get his long desired divorce from his nagging wife and thanked me profusely for the chance I had given him!

Often I look back and I must confess that my life without my accordion and without music would have been intolerable. A life without music and nutty friends, a life without witless enemies, a life without whinging students, a life without playing in tune together, a life without the unexpected..... No not for me!

Thank you Friedrich Buschmann for inventing the 'hand-organ'.

Mrs. Brandman still receives all the Newsletters and Accordion Reviews and is up to date on all that happens in the ASA. She now lives in Cronulla. Her daughter Margaret is a respected composer and teacher who also lives in Cronulla. Her son John has a thriving music business in Engadine.

2010 MELBOURNE FESTIVAL UPDATE.

The 39th. International Festival and 40th. Annual Congress will be held in Melbourne Victoria from Monday 5th. July to Saturday 10th. July 2010.

The Festival Venue is: The Crest on Barkly Hotel
47 Barkly Street
St. Kilda. Victoria
Phone: (03) 9537 1788
Email: info@crestob.com.au
Web: www.crestob.com.au

St. Kilda is a beach side suburb of Melbourne and is about 10 minutes from the city and easily accessible by trams. The Crest on Barkly offers a cocktail bar, outdoor terrace eating and a la carte restaurant. Everything will be held under the one roof including the Gala Concert.

Accommodation Costs are per night (room only)

Hotel Room	1-2 guests	\$119.00	extra person \$25 per night
Apartments	1-2 guests	\$160.00	extra person \$25 per night

All accommodation must be booked directly with the hotel. Details above. Please make sure you inform the hotel you are attending the ASA Festival to receive the special rates.

Registration for the festival is optional for all delegates, but registration saves time and money. Cost is: \$120.00 for combined orchestra members
\$135.00 for non orchestra members

Registration is due by 1st. June and late registration incurs a \$20.00 extra fee.

The Festival at a Glance.

Monday 5th. July

10 -12 noon	Registration
2 – 5 pm	Orchestra Rehearsal
7 - 9 pm	Welcome Cocktail Party

Tuesday 6th.- Thursday 8th.

9 -5 pm	Competitions
7 -9 pm	Combined orchestra practice

Friday 9th

9 -3 pm	Competitions and combined orchestra practice
7.30 – 9 pm	GALA concert

Saturday 10th.

10 -12 noon	Congress
7 – 10 pm	Presentation Dinner

Sunday 11th.

Departure Day

The complete Handbook of the Festival with the Rules and Regulations with competition entry form should all be sent out with this Accordion Review, but if not shortly afterwards.

All enquiries regarding the Festival should be directed to John Kalkbrenner:

Phone/Fax: (03)9366 3331

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APPLICATION FOR MEMBERSHIP OF ASSOCIATION



ACCORDION SOCIETY OF AUSTRALIA (Incorporated NSW)
(incorporated under the Associations Incorporation Act 1984)

I,
(full name of applicant)

of
(address)

Phone Email

hereby apply to become a member of the abovementioned association. In the event of my admission as a member, I agree to be bound by the rules of the association for the time being in force.

.....
Signature of applicant Date

All memberships are renewable on 1st. August each year.
A once only joining fee of \$5.00 is payable on all new memberships.

General Member	\$ 35.00
Teacher Member	\$ 47.00
Family Member	\$ 53.00
Group Member	\$ 89.00
5 year membership	\$165.00

Please find attached an \$AUS cheque/money order payable to the Accordion Society of Australia Inc.

Please forward to: Membership Department
Accordion Society of Australia Inc.
60 Richard Avenue
EARLWOOD NSW 2206
AUSTRALIA.



ACCORDION SOCIETY OF AUSTRALIA (Incorporated NSW)
(incorporated under the Associations Incorporation Act 1984)
ACCORDION REVIEW SUBSCRIPTION FORM.

The Accordion Review is published by the Accordion Society of Australia Inc for distribution to its members. Subscription rate for non members is \$18.00 per year (within Australia) and \$AUS 22.00 per year for overseas.

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All materials, advertisements etc. should be sent to:

June Jones

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