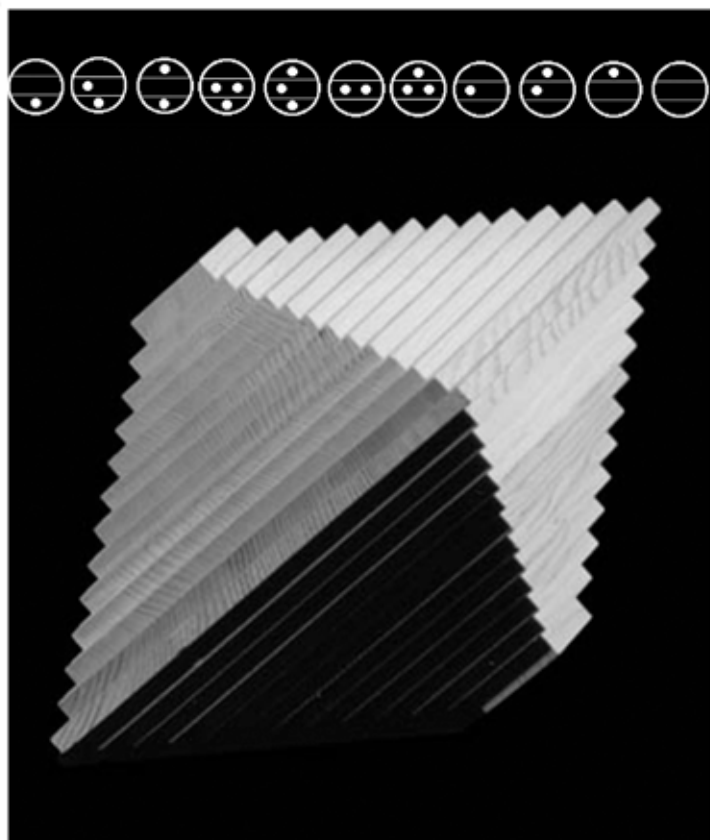


THE ACCORDION SOCIETY OF AUSTRALIA INC.'S

ACCORDION REVIEW



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CONTENTS

Page 1	ASA (inc NSW) COMMITTEE DIRECTORY
Page 2	PRESIDENT/MUSICAL DIRECTOR'S REPORT
Page 3	SNIPPETS AND GOSSIP
Page 5	GREETINGS FROM GEORGE BUTRUM LIS
Page 6	FROM THE BEDIC MUSIC STUDIO
Page 8	VALE SEVERINO GIUDUCCI
Page 9	CORDI'S COLUMN
Page 10	SHORT HISTORY OF THE ASA cont.
Page 12	JEDDA MISTAKEN FOR WIGGLE
Page 14	NEWS FROM NEW ZEALAND
Page 16	FROM GEORGE BUTRUM LIS
Page 17	NEWS FROM VICTORIA
Page 19	FESTIVAL PICS
Page 21	JOSH GOES TO MELBOURNE/ BASS BUTTON SAVED
Page 23	TRIBUTE TO SHIRLEY EVANS
Page 28	MELBOURNE FESTIVAL RESULTS
Page 31	TEACHER'S DIRECTORY
Page 33	ASA SUBSCRIPTION
Page 34	REVIEW SUBSCRIPTION
Page 36	

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A.S.A.(inc.NSW) COMMITTEE DIRECTORY



ASA (inc NSW) Headquarters

60 Richard Avenue
Earlwood NSW 2206
Ph. (02) 9718 2609

President Emeritus
President

Else M Brandman
Elizabeth Jones
60 Richard Avenue
Earlwood NSW 2206
Ph. (02) 9718 2609
Mobile 0419 547 180
e-mail: fisaccord@hotmail.com

Vice Presidents

Denise Kassis & Rob Scott-Mitchell

Secretary

Sylvia Granturco

Treasurer

Vince Granturco

Co-Musical Directors

Ross Maio & Elizabeth Jones

Public Relations Officer

Sylvia Granturco

'Accordion Review' Editor

Rob Scott-Mitchell

Victorian Committee

President

George Butrumlis
16 Raleigh Court, Werribee Vic 3030
Ph: (03) 97426750
e-mail: paccservices@optusnet.com.au

Vice President

Frank Berens

Secretary

Holger Golinski

Treasurer/Public Relations
Officer

Margaret Berens
67 Doveton Ave. Eumemmering Vic 3177
Phone (03) 8707 4093
margaretberens2@optusnet.com.au
Elisabeth Peischl & Holger Golinski

Editors Vic newsletter

FROM THE FEDERAL PRESIDENT/CO-MUSICAL DIRECTOR

It has been a busy couple of months for our ASA members. The NSW Orchestra has been busy with rehearsals and fundraising and Victoria has had a change in committee. Congratulations to George in his new role – we look forward to reading about all the exciting news from Melbourne and hope to see all attend next year's festival.

Fundraising in NSW is aimed towards next year's Coupe Mondiale in China. To be held from October 2nd to October 6th in Shanghai, it promises to be a great event close to home. Remember to start attending rehearsals and fundraises now if you would like to be included in this event.

This year's Coupe Mondiale is being held in Varazdin, Croatia from October 19th to October 25th. For those of us unable to attend remember to go to www.coupemondiale.org for daily updates during this time period. Good luck to all competitors.

Other upcoming dates feature another graduating recital at the Australian Institute of Music. Vincenzo Tavernese will perform during the week of the 13th -17th December in the John Painter Hall at AIM. Further details will be available in the NSW newsletter. Vince will be the fourth accordionist to graduate with a Bachelor of Music (Classical Performance) at AIM

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 junala1@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)

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SNIPPETS AND GOSSIP

- A few weeks ago on the Channel 9 programme hosted by Bert Newton, 20 to 1, it focused on top Australian stars. One of the Stars was Rolf Harris and in the film clip which was shown Rolf was backed by a group of musicians – one being Ross Lombardo. It was lovely to see Ross, known to many members of the ASA. Sadly he is no longer with us having died at too young an age. This is a picture of Ross with Rolf on the very tour which was shown. This happened in March/April 1987. In the Accordion Review of that time this is part of what Ross wrote:- “Did you know that Rolf Harris owns 3 accordions which he had specially built for him in Castelfidardo, Italy many years ago. They are bigger sized 48 bass Giuletti accordions with 5 treble registers. He told me that he loves the sound and keeps one accordion in Canada, one in the UK and the other in Australia.



Federal President in Queensland.

The Festival in Melbourne finished on the Sunday and Elizabeth with Bryn flew back to Sydney, but not for long. The following morning Elizabeth, Simon and Bryn flew to Brisbane where Elizabeth was to play with an ensemble of players from the Queensland Symphony Orchestra and the renowned tenor David Hobson. It was a week of intense rehearsal which culminated in a performance at the Brisbane Powerhouse Theatre.

The work was A Winter Journey a composed interpretation by Hans Zender of Schubert's Winterreise . “This interpretation of Schubert's iconic song cycle uses ingenious orchestration to vividly illustrate the wanderer's lonely journey through a desolate wintry landscape. The poetry, with its poignancy and depth of emotion, never fails to move both performer and listener.”

Elizabeth enjoyed the opportunity of playing such a work with music written for the accordion. She received praise from both the conductor and David Hobson.

Hi everybody.

Our new website is on line - <http://www.accordionsocietyofaustraliavic.org.au>

We hope you like it and visit often and let other people know

The ASA Victoria committee



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

Attention all Accordionists Please be Aware!!!

In case you haven't heard the news, Music Junction had a break-in on the evening of Sunday, 18th July. The thieves targeted 4 top line Scandalli accordions and nothing else, so it's obvious that they knew exactly what they wanted and understood the value of the instruments.

The accordions that were stolen were as follows:

Scandalli Super VI - new

Scandalli Super L - new

Scandalli Air III - new

Scandalli Super VI - Vintage second hand model.

Please note that no cases were stolen.

If you have any information or suspicions that you feel may help to catch the thieves could you please either contact Music Junction on 1300 687425 or Detective Leading Senior Constable Greg Cotter at the Boroondara crime desk on 03 8851 1111.

Your cooperation in catching the culprits would be greatly appreciated.

Best Regards

Palmi Snorrason

GREETINGS FROM GEORGE BUTRUM LIS

Hello everyone,

I am very pleased to announce that at the Annual General Meeting of the Accordion Society of Australia, Victorian Division, on August 22nd 2010, I was elected to the position of President by the committee. I have spent my life playing the accordion professionally, and other instruments, and teaching and mentoring. In this new role I am looking forward to extending my contribution to the presentation and promotion of our beloved instrument, to raising the standard of performance, and to opening our ears and minds to the possibilities which lie outside our own little accordion world.

The world is full of so many different types of music and every one of them can make a positive contribution to our own musical lives and what we are capable of producing with the accordion. Every time we listen to music, whatever it is, we can learn from it. Every time we play music, whatever it is, we can understand more about it. Listening and playing go together. It's just like language and conversation. We gain our language and learn to speak by hearing our parents and others speak to us when we are babies and we continue to learn throughout life by listening to others and of course, by reading and many other means.

I hope to broaden the scope of the ASA and through that, the accordion world here in Victoria and Australia. I plan to welcome all kinds of accordion players to join us, to participate with us and to share their music with us. I will promote a co-operative, inclusive and supportive approach. I will attempt to break down some of the age old barriers and prejudices which exist in the accordion world. If you play the accor-

dion or have some interest in or knowledge of the accordion, I want to hear from you and I want you to feel comfortable to make a contribution whether you play Irish jigs and reels on a single row diatonic button box or Australian bush tunes on a Wheatstone concertina, or Serbian music, or Croatian, or Greek, or Bulgarian, or Russian, or Cajun, or Tex-Mex, or Son, or Samba, or Tango, or French musette, or Italian, or German, or Austrian, or Dutch, or classical, or classical free bass, or jazz, or free improvised music, or polka, or norteno, or forro, or choro, or Frosini, or John Zorn, or pop, or rock and roll, or blues, or zydeco, or r and b, or gypsy, or heavy metal, or rap, or trance, or house, or glitch, or emo, or electronica, or Chinese, or African, or Bach, or Messiaen, or Offenbach, or Sculthorpe, or Kats-Chernin, or Grainger, or Grabowsky, or Glanville-Hicks, or Ross Edwards, or Andrea Keller or Cathie Travers, or you! Whew, lucky I cut that list short or we'd be here all day!

The point is that all this and much more is available and achievable with an accordion. All we need to do is to open our ears and our minds and embrace the wide world of music. I see my role as promoting the accordion and all its possibilities and actively providing guidance, signposts and inspiration to all accordion people who are interested in exploring these possibilities.

With very best wishes,
George Butrumlis.

(You can view my musical biography on the ASA Victoria website which is...
<http://www.accordionsofaustraliavic.org.au>)



FROM THE BEDIC MUSIC STUDIO

Following Bin Lu's and Li Li's fantastic success at the AATA 2010 Australian International Accordion Championships and Festival, Bin competed at the ASA NSW State Championships where he was successful in winning the ASA NSW State, Open Age Standard Bass and Free Bass and Jazz Championships. This was a wonderful experience for him and for his mum, who was able to witness his success.



After the ASA NSW State Championships, Bin and I came down to Melbourne for the ASA 39th International and National Accordion Championships and Festival in July. It was Bin's first time to compete in all of these championships and needless to say, this was the most amazing and memorable experience of his life. We were both absolutely delighted with his success in winning all of the major championships and competition categories and for receiving the prize for the highest mark of the competitions. Bin was awarded first

prize in the ASA Australasian Accordion Championship, Australian National Open Age Standard and Free Bass Championships.

The Melbourne festival was one of the best that I have had the pleasure to attend. The gala concert was a huge success with the highlight of the night being the sublime performances by George Butrumlis and Joe Ruberto (Robertino). My congratulations goes to John and Teresa Kalkbrenner and the Victorian ASA branch for putting on such an entertaining, enjoyable and top class festival. Hope to see you all in Sydney next year.



Bin is now looking forward in representing Australia at the Coupe Mondiale and other international competitions but unfortunately this will have to wait until such time that he receives permanent residency or Australian Citizenship. He has only been in Australia for twenty months and is preparing for his HSC exams. **Bin has just been nominated as one of the most talented young HSC musicians in the state (NSW) by the NSW Board of Studies and has been offered an opportunity to perform at a special event at the Sydney Opera House early next year.** This is an absolute thrill for both of us. Bin, we wish you all the very best in your HSC exams and in your Opera House performance. Congratulations!!



PS On a very sad note, I would also like to share with everyone in the ASA and beyond, that our very dear friend, Severino Guiducci, had sadly passed away on the Sunday prior to the ASA International Festival in Melbourne. Fortunately, I was able to fly up from the ASA Festival in Melbourne just in time to attend Sev's funeral in Sydney, where there were around 2000 people in attendance. Sev left behind, his wife Connie and three beautiful children. I was sincerely honoured and privileged to be at his funeral service which was the most moving service I have ever been part of. I also passed on my best wishes to Sev's family on behalf of the ASA.

On the day, Beni Dimitrioski told me that he won the National Championships in Melbourne a number of years ago on the same day of Sev's funeral. Sev was Beni's teacher and that was the last time he saw him play. May his soul rest in peace."

Yours musically,

Zeljko Bedic
Director Bedic Music Studio"



VALE
SEVERINO GUIDUCCI
12.08.64 - 4.07.2010

*L'ultimo respiro ti colse dopo
una lunga malattia;
la tua immatura dipartita lascia nello
stazio più desolante la sposa,
i cari figli ed i parente tutti.
Le loro lacrime han trovato conforto nel pensiero
che la tua anima vive nel regno del signore.*



*The last breath came to you following a long illness:
your early departure leaves in the most despairing
suffering your spouse, your dear children
and all your relatives.*

*Their tears have only found comfort in the
thought that your soul lives in the reign of the Lord.*



*Amatissimo sposo di Connie
caro ed amato papà e suocero di Renee e Tanese Tofa,
Simone e Angelo, orgoglioso figlio di Angelo e Francesca,
amato genero di Rocchina Torrelli.*

*Severino lascia nel più vivo e profondo dolore
anche la sorella Lina, cognati Carmine e Maria, John
ed Elizabeth, nipoti Estelle, Sophia, Amato, Laura, Chiara,
Joseph, Rosina, e Dominic, parenti ed amici tutti vicini e lontani.*

Alla Cara Memoria di



*Severino Anthony
Guiducci*

*Nato a Sydney (Australia) il 12 Agosto 1964
Nato alla vita eterna a Sydney (Australia)
il 4 Luglio 2010*

*I famigliari sentitamente ringraziano tutti coloro
che hanno partecipato al loro profondo dolore.*



*The Family thank you sincerely for your kind
thoughts and sympathy in their recent bereavement.*



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Well the 39th. Festival and 40th. Congress of the Accordion Society of Australia held in Melbourne in July is over. The Festivals are a fantastic opportunity to meet old friends, make new ones and reflect on the aims and ambitions we as a society have for the instrument we all hold dear and have in common – THE ACCORDION. Many stories will appear in this edition of Accordion Review about the good times which were shared and the wonderful way in which the competitors performed. There is a kind of euphoria in the air which unfortunately appears to dissipate after the Festival is over. I think that now the society has reached a milestone, serious thought should be given to how to keep the momentum of the Festival continuing right up to the next one.

Teachers have a great role to play in this aspect. Encourage your students to become members, to participate in orchestra rehearsals, fund raising concerts and other kinds of fund raising. We all have many demands on our time but if we are serious about promoting the accordion we should be able to spare a bit more than we do. When the ASA decided to enter into the 2004 Innsbruck Festival in Austria the sense of purpose was palpable. The effort everyone put into the fund raising efforts was nothing short of amazing. It was an incredible experience. The same thing applied when the ASA Youth Ensemble went to the Coupe Mondiale in New Zealand last year. Just because we live in different parts of Australia it doesn't mean we cannot share ideas and plan to do things (especially with the use of the internet and e mails). As part of a society we have to adjust our thinking to encompass the whole and not just think of the individual. Because the society is incorporated in NSW it follows that the business part is conducted in NSW but that is not a barrier to promoting aims.

The younger members of the ASA are working very well and taking a lot of responsibility with ideas and action.

Australia wide teachers can assist by encouraging active participation and if you know of members who have ceased to be active – let them know that the society is alive. Just a few weeks ago there was an enquiry from an accordionist who was an early member to see if the orchestra was still in operation. She now travels a fair distance each week and is enjoying the opportunity of playing with other accordionists. There is a face book on the internet and an ASA email address asa.inc@hotmail.com where you can put forth your ideas and suggestions. The website www.accordionsofaustraliavic.org.au will also keep you in touch with Victoria.

The time has come for more interaction and sharing – a caring society.

I hope I have provoked a little in the thought process and look forward to your suggestions and feed back. If you do not have a computer I can be contacted by mail at Headquarters.

Happy Reading and Accordion Playing

Cordi.

A SHORT HISTORY OF ASA (cont)

The year 1999/2000 was hectic and rewarding. Competitors from NSW, Victoria, Tasmania, New Zealand and China had attended the Festival in Melbourne. Two members from the Elite Accordion Group in Adelaide attended and re-established contact with the ASA accordion world, In her report on the activities of this year the Federal President spoke about the importance of the Accordion Review in keeping open the lines of communication between Australia and the rest of the world. The magazine had been sent to all parts of Australia, NZ, UK, Germany, Austria and Norway. Enzo Giribaldi had to retire at the end of 1999, from his position as editor for personal reasons and he was thanked for his hard work and the wonderful presentation of the Review. At the beginning of 2000 Rob Scott-Mitchell took over the position. The President also spoke about her aims when she became President to establish closer relationships with accordionists in New Zealand. This aim was being achieved by sending competitors to the competitions held by the two major groups in NZ, the NZAA and the NZFOA. With the aid of fund raising the competitors were sponsored and were very successful. Elizabeth Jones and Ross Maio also assisted with adjudication.

Apart from competing in NZ the younger players from NSW supported the AATA competitions in Sydney. The opening concert showcased Elizabeth Jones and Tania Lukic-Marx performing duets, ACE, and Ross Maio with Robyn.

At this time the ASA was in regular contact with the Queensland Accordion Club, Durban Speciale from the Perth Accordion Club, Gunther Zeilinger from Germany and Jacob Noordzij from Austria.

The 2000 Festival was held in Adelaide SA, the first time since 1983, with members from many parts of Australia, New Zealand and China participating. One day an excursion was taken into the Adelaide Hills to meet Peter Hyde, Australia's only accordion maker. He gave a very informative workshop.

At the annual Congress reports from State Divisions were given. Vince Fuda, President of NSW reported on a year of activity. Highlights were: performance of Orchestra at Ashfield Town Hall, Elizabeth Jones for Liverpool Rotary, Senior members of orchestra at the launch of Company B (where TV personalities were present), Scalabrini Italian Village, Blacktown British Festival and Burwood Police Multicultural Day.

At the end of 1999 the annual accordion concert took place at Club Marconi where audiences were treated to a special event when some of the legends of accordion played. These included Enzo Toppano, Lou Campara and Frank Morelli. In April 2000 the State Championship was won by Milica Obradovic with David Stanizzo in second place.

The Victorian President reported an uneventful year with most things at a standstill. The committee met each month working harmoniously handling various administrative matters, working largely as an accordion advisory, information and directory centre. After many years as President of Victorian Division Ian Southwood announced his retirement.

At this time the Queensland Division disbanded except for Mackay and District. They still had regular meetings and accordion practices. They continued playing in the local community and supporting the ASA.

This year the National Australian Championship was not awarded nor was the Australasian Championship.

The contingent from NSW on the return journey from Adelaide made an overnight stop at Hay the venue for a concert. This concert was very well received and all involved enjoyed themselves.

NSW members had no sooner settled down from the excitement when it was off again - this time to the Gold Coast for an Accordion Spectacular organised by Ashley Ebsworth and QAC (Queensland Accordion Club). The orchestra had been sponsored for the flights and accommodation by fund raising thanks to the hard work of parents and friends. Ashley's report on the activities of QAC follows.

"The QAC major concert for 2000 was recently held on the Gold Coast in the Southport RSL auditorium and attracted a capacity audience. Featured were the Ossie Mazzei and NSW State Orchestras, Ross Maio, Robyn Owen, Lian Jones, Elizabeth Jones, Leo Mazzei, John Cave, Nerida Farmer and Joseph Castorina."

Next year the QAC assisted the ASA in organizing the 2001 Annual Festival which was to be held on Queensland's Gold Coast in July (15th - 21st). The Festival once again to be held at the 'Mecure Resort' which is where the very successful 1991 Festival was held. The final concert venue was also booked.

To be contd.

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JEDDA MISTAKEN FOR WIGGLE

As part of my 'practical experience' in my university course, I was to plan many a lesson and play environment for pre-school children. Following through with the musical interest of my focus children, I took lead of the routine group music time and brought my accordion into preschool. As the children settled down from outside play into morning tea, I encouraged them to sing, dance and clap to the music. Opening my accordion case, I noticed the children sitting up as tall as they could, in silence with their eyes wide open to see the 'surprise'. Some of the children recognised the instrument from the ever so famous purple Wiggle and asked why I didn't bring a white accordion. I played a few songs which they were familiar with and some which they could dance to. Increasing and decreasing in speed and volume, the children were constantly smiling, laughing and moving. Following on with this, I talked to my focus children about the experience and their thoughts and feelings of it. One of the children kindly invited me and my accordion to his house. Expressing his interest in the experience he concluded by saying "Jedda, I like the 'ccordion".

JEDDA KASSIS

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8 - 10.30 pm**

Entry: \$5 & \$10

Supper provided

**Enquiries: Cliff Restarick Tel. 9628 2539
Lee Puccini Tel. 9889 4089**

NEWS FROM NEW ZEALAND

GRAYSON MASEFIELD WINS CMA



Photo Trophée Mondiale Senior Classique presentation: 2nd Pavel Zyabko (Russia), 1st Grayson Masefield (New Zealand), 3rd Angelo Miele (Italy).

UPDATE FROM GRAYSON MASEFIELD

After spending just over three weeks in America performing in Boston, Connecticut, Kansas and New York I flew back to France to go immediately to Germany to compete at the Klingenthal Competitions in May in Variety category and placed second which was slightly disappointing.

I then returned back to France and had a small period to prepare my classical program. I then went to Spoleto, Italy for a week (where the 2012 Coupe Mondiale will be held) to perform four concerts at the Strumenti & Musica festival and also to compete in two categories (which also included the Italian CIA qualifications, where two Italians who attended last years CIA in NZ competed, Angelo Miele and Samuele Telari). It was fantastic to play in some wonderful acoustic Italian churches, although one was in a very remote hilly area and due to a thunderstorm the concert had to be delayed by forty minutes to wait for the organizer who couldn't travel in the weather! The competitions also went pretty well as I won both the senior classic and senior variety classes.

I then did something quite fun and new. I was asked by Roland Corporation if I would be a demonstrator on their new DVD promotional video for their newest model instrument the FR-3x, so with less than a week with the instrument I recorded La Tempete (in Roland demonstrator and designer Ludovic Beier's studio) using the different accordion sounds, new orchestral sounds i.e. oboe flute and strings and the new feature with drums. The next day we began to shoot the video in Paris on the Seine River. Unfortunately it was pouring down and I was completely drenched before filming, but at least we found out that Roland's can hold out pretty well in the rain! Thankfully in the afternoon the weather cleared up and we finished shooting in front of the Eiffel tower in perfect conditions.

I missed returning home to New Zealand for the NZAA Accordion competitions in June (only the second time in eighteen years) because I was gearing up for a Hohner organised trip to China in Shanghai and Chengdu (home of the panda). My professor Frederic Deschamps was to teach master classes and Petar Maric and I to perform a couple of variety concerts - which were very well received. Afterwards we would get swamped by children running up for photos and autographs, something no accordionist has the habit of! I met He Qian the winner of the Piano Category in CIA who just returned from playing at the NZAA competitions. I embarrassingly didn't recognise her as her English had improved considerably since meeting her in Dargaville at the Coupe Mondiale Prizewinners Concert.

For the last three weeks of July there were full time seminars at Fred's house in France with up to 15 people each week in the house to prepare for the French qualifications to be able to compete in the Coupe Mondiale and Trophee Mondial. I was luckily moved out to the small chalet that's just wide enough to fit in a mattress, and using candles instead of lights to finish learning a Bach work and prepare two small concerts for the qualifications.

Two days later I flew to Lithuania and had one of the craziest schedules I've ever had. At this time of the year there are three separate summer musical festivals running in different areas of Lithuania and I was invited to perform four concerts at the different festivals. After landing in the evening I had to wake up at 5.30am the next morning (4.30am with time change) to perform on Lithuania's most watched morning TV show, then quickly prepare for my first concert that evening in the capital Vilnius. The next days were frantic as there were three more solo concerts in three days some being up to 3 hour drive away. The worst part though was to realize after the last concert and returning to Vilnius that I had a 4am flight check-in the next morning!

After trying to recover half a week later I got to return to China and perform at one of the country's biggest music festivals, which included the Harbin Summer International Accordion Art Week, this is the first time after thirty years that the festival introduced an accordion week. It was full of top level accordionists with Russian composer/teacher Viacheslav Semoinov (teacher of Alexander Poeluev) one of his oldest students Yuri Shishkan who is now one of the best concert accordion artists, another very well know Russian composer Vladimir Zubitsky and also CIA president Raymond Bodell. I was delighted to be invited as a Guest Artist. It was great to see some other kiwis, Kevin Friedrich and Uncle Harley who I hadn't seen since the US.

I thought I was slightly prepared to be performing multiple times in short periods after Lithuania but that didn't help when I learned that I had to play an hour after our flight landed in Harbin at the opening concert. Then the great news that I had to compete at 5pm the next day then perform at the concert at 7pm was slipped into conversation halfway through the taxi ride into the city.

But it was a very interesting time. I placed first with the other Hohner Artist Alexander Veretennikov (a new Russian studying with Fred from the Gnesin academy in

Moscow) placing second. Strangely enough we were excluded from the competitions prize results and given a special award/placing with the 3rd and 4th places being raised to 1st and 2nd. I guess that maybe we should have paid the entry fees.....??

After believing that I had a week's vacation I found out I had a concert in Italy the weekend after so I had to quickly find a way to travel to Genoa to have a concert with CMA variety winner Pietro Adragna and Castelfidardo variety winner Petar Maric.

Now I prepare for the CMA competitions later in two weeks and the Castelfidardo in October and then I get to go to this year's Coupe Mondiale as a spectator. Be sure to look at www.accordions.com over the next month as its full of the years biggest competition Trophee Mondiale (CMA), Castelfidardo, Roland Festival and finally Coupe Mondiale (CIA) hopefully the daily reports will surely show us all on our best behavior.

FROM GEORGE BUTRUM LIS,
PRESIDENT OF ASA VIC.

Hello everyone,

As you will have seen elsewhere in this review, I am happy to say that I am the new president of the Accordion Society of Australia, Victorian Branch and I would like to extend warmest greetings to all ASA members, accordion players and accordion lovers wherever you are and whatever music you are into.

In August I was in Sydney in my role as a member of the Music Board of the Australia Council for the Arts and I took the opportunity to meet with many of our NSW colleagues. Silvia Granturco was a very kind host and took me to dinner (best pizza I have had since I was in Castelfidardo, Italy) with most of the NSW orchestra members prior to the orchestra rehearsal. I had a marvelous time and it was great to catch up with you all. What a fine surprise also to see Ross Maio. We had some very good conversations and I had the opportunity to tell Ross how much I liked his arrangement of Led Zeppelin's 'Stairway To Heaven' on his album, The Squeezer, Cocktails At Oasis-3, a very different interpretation from the one I presented at the gala concert in Melbourne recently. Ross is a very fine accordionist and arranger. He really knows his craft and has a comprehensive arrangement vocabulary covering all aspects of good arranging; instrumental colour, tempi, dynamics, key changes, segue etc. If you haven't heard this album of Ross's I would encourage you to seek it out. Ross is one of those people who can do pretty much anything with the accordion and even introduce great humour without denigrating the instrument. We can all learn from him.

The orchestra rehearsal was well disciplined and everyone was on time, worked hard and maintained focus for the whole session. Ross conducted most of the rehearsal but Amelia also directed from the 1st chair. I was honoured to be asked to play something at the end which I did. A little funk.....Herbie Hancock's 'Watermelon Man', a little old style R and B and I think I sneaked in a Nazareth piece. Chris Tavernese asked me to play Hancock's 'Chameleon'....I just couldn't remember the riff at the time but as soon as I got on the plane it came grooving back in my ears....next time Chris! He said that one of his lecturers or tutors had said you couldn't play funk and

fusion on the accordion. YES WE CAN! (Thanks for that Mr Obama). Then Ross joined in and we had a wonderful time playing a couple of improvised duets. One was La Cumparsita, a piece I always love to play completely differently from the straight way we have all been taught it. I play it molto rubato et misterioso. Ross played beautifully and we were both thrilled with how well we worked together. On the Wednesday I booked the last flight back to Melbourne so I could see a performance at AIM involving Amelia Granturco and Chris Tavernese. It was a performance assessment recital by a young woman student singing a selection of arias. I was pleasantly surprised as she was really quite good and she even handled a couple of missed high notes without blinking. There were various ensembles of instruments accompanying her. The last piece was accompanied by Amelia and Chris sitting together playing two accordions. They performed very well and it looked like there was a good sense of camaraderie amongst the students. I had to leave for the airport immediately after that so apologies for not saying goodbye to you all. Thank you very much to all the NSW crew. I felt welcomed and in the company of friends. It was great to see some of you and what you do in your real musical lives outside of annual competitions. I will catch up again when I am next in Sydney. Please be in touch if you are coming down this way and feel free to contact me any time.

NEWS FROM VICTORIA

The following piece is especially relevant for Victorian members as it specifically refers to Victorian ASA people but really it is relevant to all the ASA as it is an acknowledgement of the great voluntary work done behind the scenes which enables the ASA to exist. Generosity of spirit, graciousness, open mindedness and a willingness to share and support are important ingredients in an organization like ours and I plan to encourage and foster those ingredients.

I would like to acknowledge the tireless work which has been done for many years by our past president, John Kalbrenner. I have known John for many years and we have become good friends. I do not know of any person anywhere who is more dedicated to the accordion than John. He has devoted countless unpaid hours to the promotion of the accordion and the ASA. He has maintained friendships and relationships with accordionists, accordion teachers and accordion lovers all over Australia and without him many of these connections would be lost. John is also a unique repository of the history of the accordion in Australia and particularly Victoria over the past 40 years or more. He knows who played what accordion and when, who it was sold to or bought from, who taught who, who played where and why! Without John the annual festival and competitions would have gone by the way by now. When there was no-one prepared to organize and conduct the orchestra, John took it on just to make sure it survived and we should be very grateful for that. It takes a lot of time and hard work. He has always made a very special effort to encourage children to play the



accordion. He understands that it is only by passing the knowledge and love of the accordion on to children will our great instrument have a secure existence into the future. His efforts have been without peer and I am confident that he will continue to contribute to the advancement of the accordion in any way he can. Thanks John for inspiring me also and happy fishing!

There are others who have served and still serve on the committee of the ASA Vic. without who we could not continue. Margaret and Frank Berens, Guenter Zalisz, Holger Golinski, Elizabeth Peischl, Ratko Crnic, Terezia Kalkbrenner. These people attend committee meetings, organize publicity, venues for annual and Christmas concerts, prepare, print and mail out the newsletter, keep track of membership monies, sit at the reception desk at our ASA festival, prepare and print programmes, play in the ASA orchestra and conduct the orchestra, prepare music, transport music stands and ASA banners, get the keys and unlock then lock the rehearsal room for the orchestra and prepare tea and coffee. These are all time consuming activities and are done voluntarily. And then there are all the people who give their time to practice with the orchestra every week and those who are associated with the accordion and the ASA just because they love the accordion. We are grateful to all of you and we need you!

So to our recent ASA Festival here in Melbourne.

Held at Crest on Barkly in St. Kilda, the festival was 7 days of accordion competitions, concerts, discussions and presentations culminating in a gala concert on Friday night and a presentation dinner on Saturday night. The festival was well attended and everyone had a good time. I am happy to say that the general standard of playing was a bit better this year. I would always like to see more contestants and I hope we can address that in the coming years. We had 3 orchestras performing, 2 from Melbourne and one from NSW. The highlight for me was the performance by Bin Lu from Sydney. His performance of 'Scythians of the 20th Century' by Pushkarenko was particularly noteworthy. He demonstrated a sophisticated and mature understanding of the music and I would encourage all accordionists to strive for this level of understanding. He showed a level of involvement and commitment to the music which we should all try to achieve no matter what piece we play. It is that involvement, commitment and respect for the music, no matter what it is, that will ultimately lift our performance out of mediocrity and will provide the most positive benefit for us as musicians and for the audience we play for.

The gala concert was a great success with an enthusiastic full house. We had solos, duos, trios, family groups and the combined orchestra. What a sound! Every musician should have the opportunity to hear an accordion orchestra at least once. I was fortunate to be able to play a couple of tunes with the great Joe Ruberto. Joe and I had never played together before that night but we were kids playing the accordion at around the same time back in the 60's. We played Billy Strayhorn's 'Take The A Train' (made famous by the Duke Ellington orchestra of course) and 'Autumn Leaves' (original French title, 'Les Feuilles Mortes'for those of you who want to play jazz, Autumn Leaves is one of the best tunes to practice on.....it has the classic jazz chord progres-



sions and is a piece for jazz study all over the world...) by Joseph Kosma, Johnny Mercer and Jacques Prevert. We had a ball! I'm sure you'll see more of us at future ASA concerts.

The presentation dinner closed the festival with a terrific night of eating, drinking, talking and the presentation of trophies to all the prizewinners. A highlight was the raffle of a brand new Paloma accordion kindly donated by Palmi Snorrason of Music Junction, Camberwell. All in all the festival was a great success and I hope that we can develop it further to incorporate more diversity of accordion music and accordionists. The more there is, the more we can learn. The broader the diversity, the broader our understanding of music.

Best wishes to you all,
George Butrumlis.

By the way, our new website address is
<http://www.accordionsocietyofaustraliavic.org.au>



FESTIVAL PICS COURTESY OF ZELJKO BLEDIC
(and many others in this edition, thanks Zeljko!)





JOSH GOES TO MELBOURNE

"A year ago if someone were to tell me that I'd be flying to Melbourne to perform in the National Accordion Competition, I would have merely shrugged them off and dubbed them 'insane'. I'd never even been on a plane, yet alone never even seen an accordion with my own eyes. A lot changes in a year. Six months into learning this wondrous instrument I was posed with the question by my teacher, "would you like to compete in the national competition in Melbourne?" Of course it was too good of an opportunity to miss and with a little convincing to my parents we were on a plane headed to Melbourne. Arriving in Melbourne was exciting enough itself, with its artsy feel completely different to Sydney, but then throw on the prospect of playing the accordion at a national level. Excitement was almost too hard to contain. As I arrived in St. Kilda I was welcomed by its laidback and easygoing atmosphere – the perfect place to host an accordion competition. When I arrived at the hotel where all the contestants would be performing I was greeted by friendly Melbourners. What amazed me about this competition was the friendliness of the people performing. We were competitors, but at the same time it felt like one big family united through the accordion. Being a novice I didn't know many people prior to performing, but by the time the week was over friendships were made. The standard of performing blew me away. Naturally, I didn't know what to expect, and I can confidently say I was pleasantly surprised. The competitors were all excellent performers and it really inspired and made me more passionate for my accordion endeavours."



Josh Foster - Sydney

THE BASS BUTTON THAT WAS SAVED BY THE ASA ACCORDION TEAM OF EXPERTS...

When Bin and I arrived in Melbourne for the ASA 39th International and National Accordion Championships and Festival, Bin opened up his accordion case and to his amazement, he found that one of his bass buttons was missing. We immediately took the accordion out of the case and luckily there it was, lying at the bottom of the case. That was such a relief to both of us, but what was to follow neither of us would have ever thought possible. Bin was eager to fix the bass button and before I had a chance to do or say anything he took out a small tool kit and some super glue, put it on the button and glued it on to the metal rod, but it didn't go down far enough. Yes, it was stuck firmly in place but was more than half a centimetre higher than all of the other buttons. This made it extremely difficult to play with but try as we did, we couldn't pull it out of the metal rod. It was there to stay. In the end, Bin had to compete in a couple of the competitions with the bass button sticking out, Needless to say, it caused him

some significant problems with his performances. Something had to be done before he had to compete in the top level competition, the ASA Australasian Championships.

What took place in the next couple of hours was simply the best ASA team work I have ever witnessed. I told John Kalkbrenner what had happened and he straight away said that George Butrumlis was the only person who could fix this unique problem. George came to the rescue immediately but unfortunately he didn't have any of his tools with him. He tried many different things and finally came to the conclusion that the bass assembly had to be dismantled to get to the bass button rod in question, but then a team of ten or so ASA minds, all came together and were determined to solve this insurmountable problem. Ideas were flowing from everyone but to no avail. The best idea came from John Kalkbrenner Jnr., it was to saw the top off the button and sand it down to the right size. It was quite a radical solution but the only one that would provide a timely resolution to the problem. But then, Jimmy Photopoulos suggested that the metal rod needed to be heated up, thus to melt the super glue inside the button, but how? Out of the blue, Ratko Crnec pulled out his blow torch lighter. Wow, what an invention!! George and Jimmy proceeded with the delicate surgery using the blow torch lighter. We even witnessed a bit of fire within the bass mechanism but nothing that couldn't be handled by the two expert surgeons. Alas, the glue finally melted and the bass button slipped out of the rod. There was a huge cheer by all that were present. It was a magnificent exhibition of accordionists working together to help a fellow accordionist who desperately needed to perform with his instrument.



There was one more step. The glue was still inside the cavity of the button and somehow needed to be cleaned out so that the rod could fit back in. Well, Jimmy who happens to be an electrician by trade, had some electrical cable in his car and used the copper core as a small drill to clean out the button cavity. What a brilliant idea!!! So finally, after a couple of hours or more of blood, sweat and tears, there was success. Bin and I were ecstatic, relieved and so grateful to George, Jimmy, John snr, John jnr, Frank, Ratko and the whole ASA team of experts. Who knows, this experience might even be a calling for Jimmy to think about becoming an accordion repairer...

Thank you to all of you who were involved in one way or another!!! Bin and I will always cherish this experience and your help which lead to Bin performing at his best and ultimately winning the Australasian Championships.

Thank you!!

Bin and Zeljko



A TRIBUTE TO SHIRLEY EVANS A WELL LOVED SISTER AND AUNT
An accordionist extraordinaire!



Shirley was born on the 29th. January 1932 in Birkenhead, Cheshire, England the first daughter of Elizabeth and Sidney Evans. A brother for David and later a sister for June and Valerie.

From a very early age Shirley's passion was music and in particular playing the accordion. Music and playing the accordion was a dominant feature of family life. While Shirley was at High School she was in demand to play the piano for assemblies and visiting dignitaries. The teacher in charge was very disappointed when Shirley told her she was giving up playing the piano to concentrate on the accordion, but years later this teacher was in the audience at one of her performances on a CSE (Combined Services Entertainment) tour and realized why. Shirley left school at 14 and wanted to pursue her career in music. But considering the state of the world at that time our parents wanted her to get a "proper job". She joined the income tax office, but continued with her accordion. She wasn't idle and entered many talent quests in Birkenhead and Liverpool. Every quest she entered she won and one memorable one (while she was still at school) had the later famous actresses Glenda Jackson and Jean Boht as fellow competitors.

At 16 Shirley completed her 2 years with the Tax Office and passed her exams and handed in her resignation. Then she embarked on her career which led to great successes and a wonderfully full life. Her first professional appearance was in a show at a Salford (Greater Manchester) theatre.



Photo taken 1949

In 1952 Shirley was performing at Butlin's Holiday Camp at Clacton-on-sea and decided to take a day trip to London to Tin Pan Alley to look for the sheet music of 'Blue Tango'. A decision which changed her life. The store manager recognized her (he had seen her perform) and it was organized for her to audition for CSE. She was asked if she would like to go to the Middle East or Austria and in typical Shirley fashion she said send me anywhere – she was so excited. Within weeks she was off to Austria

and Italy with the Tessie O'Shea show to entertain the British Forces overseas. Thus began a long and happy association with CSE.

She toured through the Middle East and celebrated her 21st. birthday in the middle of the Sinai Desert. Her next tour was with the John Hanson show to Germany. A tour which affected Shirley emotionally as they went to Dachau to play for the British and American troops. Also for CSE she toured to Japan (where she visited Hiroshima – another deeply moving experience), South Korea, Hong Kong, Singapore (where there were riots) and through the Malayan jungle with armed guards. A photograph of Shirley being escorted by an armed British soldier during the Suez Crisis appeared on the front page of a London newspaper.

She also did many shows for the American forces in Europe including the Eddie Fisher Show in Germany. The Evans – Hume duo travelled as a self contained show for the USO to Thailand, Korea, Taiwan, Okinawa and Australia.

In 1974 with George Jessel she did the first National tour of all the Veteran Hospitals across America. Afterwards, James Sheldon, the head of USO asked Shirley to write her thoughts about the tour. She wrote a story “Norman on the Third Floor.” The story was good enough to take to Washington and played a part in obtaining funding for future entertainment for Veterans in hospitals everywhere in the USA.

The Command Performance Shirley did for Queen Elizabeth at Buckingham Palace was for “The Not Forgotten Association” (the Veterans).

She did not only perform for CSE and during this time she worked as a solo cabaret performer. She found time to include the major London and Provincial clubs, numerous appearances on BBC and Independent Television, play Dandini in pantomime – send the sales of Black Label (a beer) soaring as “Mabel” in the TV commercial. In 1955 she went to Hong Kong to perform at Maxim's Nightclub.



Arriving in Hong Kong

While in Hong Kong she hosted her own twice weekly children's television show, “Auntie Shirley” which she wrote and was reported by the South China Morning Post as the best children's show on Hong Kong television. From here to Australia where she remained for two years performing in theatres and clubs and appeared in the early TV shows when television was introduced to Australia 1956. Further travelling and then in 1959 she arrived in Jordan to perform in nightclubs there. She was very successful. King Hussein at that time was hosting the Shah of Persia on a state visit, and Shirley was invited to perform. Hussein even played the maracas at one point. From Jordan Shirley travelled on to Rome. Then travelled to Castelfidardo and the Scandalli factory, where Scandalli Snr presented her with the latest accordion a Super 6. Shirley did a lot of advertising for Scandalli in the Accordion Times. This ac-

cordion was very special for her and this was the accordion she used in the Beatles 'Magical Mystery Tour' and to record 'Shirley's Wild Accordion' which John Lennon had written for her in 1967. This was recorded at the EMI studios, Abbey Road, London. The backing was provided by George on bass guitar, Ringo on drums, Paul on maracas and various percussion instruments. For the first time John Lennon took the role of producer. Shirley remained friends with John until his death. She lived in New York before moving to Miami.



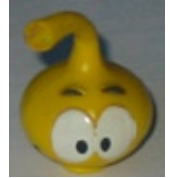
In 1968 she played the accordion with the Norrie Paramour Orchestra backing Cliff Richard in the Eurovision Song Contest when he came second with Congratulations. She also played on the recording of Little Rag Doll, featured on Cliff's EP titled Congratulations. In the early 70's Shirley spent some time in Australia and performed nation wide but mainly in Sydney. She was invited by Donald Hume (the 1961 Coupe Mondiale Champion) to work in America. They formed a double act, "Evans and Hume", touring the USA, Far East and Australia. The duo made a record for the Liberace management who named it The World's Greatest Accordionists. They also performed concerts on Cunard's Queen Elizabeth 2, on its voyage to Britain and on the first stage of QE2's historic First World Cruise from Southampton to New York. In 1976 they decided to pursue their solo careers and interests.



On resuming a solo career Shirley was booked by Robert Owens, Director of International Artists Series, into the "Rusty Pelican", Miami. This developed into a per-

sonal relationship which lasted until her death. When she had finished performing she joined Robert as Director/Consultant of The International Artists Series presenting artists in Florida such as Luciano Pavarotti, Margo Fonteyn (who became a friend), Rudolf Nureyev, Jose Greco, Alexander Goudonov (after he defected from the Soviet Kirov Ballet), Charles Aznavour, Carlos Montoya, Andre Segovia and many international ballet companies.

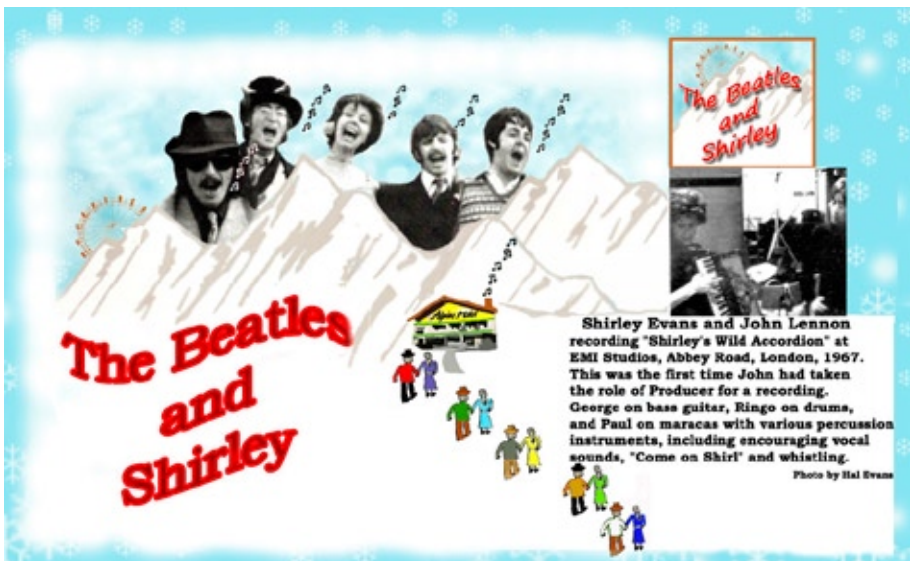
Writing was also a part of Shirley's accomplishments. She wrote a series of children's books about the underwater adventures of sea creatures. These were copyrighted in 1974/76. Snorky Snorkel was one of the characters.



One of Shirley's greatest pleasures was composing and arranging and she gives credit to the late Henry Mancini for his encouragement and inspiration. Mancini complimented Shirley in a letter saying "I enjoyed listening to your tape....I think both the words and music are first rate". In 1999 Shirley composed 40 minutes of music for Texas Tech. University, for the world premiere of the ballet "Twin Flame". She received a standing ovation for her music, Professor Peggy Willis-Aarnio considers, "Shirley is one of the finest present day composers for the ballet." She also wrote additional music "Pretty Snowflakes" for a St. Petersburg Classic Ballet Theatre performance of the "Nutcracker" at the Dade County Auditorium.

These are some highlights of Shirley's life. So much more could be written – but then this would turn into a book! Shirley's ashes are now in Sydney and will be buried in Rookwood Cemetery with our Mum and Dad. May she rest in Peace. Finally I reproduce one of Shirley's poems written with music in 1974 and which was sent into space from NASA on one of the space missions.

June and Elizabeth Jones.





Infinity

There isn't a beginning. There is no end.
God meant us to be all friends.
Different color skins.
Different shape eyes.
Peace and happiness forever, if we could only be wise.
We see each other and yet we don't.
Takes a lifetime to learn the lessons we should, but won't.
Let's strive to make this world a better place.
For who knows what's in outer space.
Amongst the stars, way up near Mars.
Martians and moon-men answering our call.
Our tiny worlds are not the beginning and end of all.
If we can't live together in peace, what hope have we,
when different planets meet?
If each of us would work internal, and cherish our neighbors,
our love would be eternal.
No parallel is unique when people from different places we meet.
One wonders when we reappear, in another life, we may become
what we would now like to disappear.
We're all brothers and sisters in this universe.
When we leave our souls linger on, for eternity.
Infinity.

By Shirley Evans

MELBOURNE FESTIVAL RESULTS LIST

N3 15yrs up to 1 year	
1st Robert Stefancic	85
BB1 Novice Soloist up to 9 yrs	
1st Paul Rauza	78.5
BB1 Novice Soloist up to 12 yrs	
1st Joseph Corio	85.5
1st Paul Rauza	85.5
BB3 Novice Soloist up to 15 yrs	
1st Robert Stefancic	78.5
BB4 Novice Soloist up to 18yrs	
1st Josip Jurjevic	81
2nd Joshua Foster	77.5
BB5 Novice Soloist Open Age	
1st Josip Jurjevic	80.5
2nd Vincenzo Tavernese	79
BB6 Novici Soloist 30 yrs and over	
1st Elisabeth Peischl	78
B2 Soloist up to 12 yrs	
1st Joseph Corio	84.5
B3 Soloist up to 15 yrs	
1st Edin Kocic	88.5
2nd Sam Rauza	86
B4 Soloist up to 18 yrs	
1st Sam Rauza	86
2nd Richard She	85
B5 Open Age	
1st Bin Lu	94
2nd Edin Kocic	93
B6 30 yrs and over	
Lawrie Hort	85
C5 Free bass open age	
1st Bin Lu	81.5

D3 Duet up to 15 yrs	
1st Sam Rauza and Edin Kocic	71.5
D4 Duet up to 18 yrs	
1st Edin Kocic and Josip Jurjevic	72.5
D5 Duet Open Age	
1st Edin Kocic and Sam Rauza	73.5
E2 Open age Trio	
1st Sam Rauza, Edin Kocic, Josip Jurjevic	73
F1 Ensemble	
1st NSW State Ensemble	82.5
G1 Band	
1st NSW State Band	89
2nd Melbourne Accordion Band	84.5
H1 Orchestra	
1st The Big Squeeze Orchestra	87.5
2nd NSW Youth Orchestra	86
I1 Pop/Jazz Soloist	
1st Amelia Granturco	91
2nd Sam Rauza	89.5
J1 Traditional/Folk Soloist	
1st Sam Rauza	90.5
2nd Kemal Curan	90
J2 Traditional/Folk Group	
1st Sam, Stephanie and Paul Rauza	92
2nd JACQUE	88
K1 Showmanship	
1st Joseph Corio	89.5
2nd Uri and Michaela Cohen	87.5
L2 Composer/Arranger Open Age	
1st Dominique Granturco	83.5
2nd Vincenzo Tavernese	81
A1 AUSTRALASIAN CHAMPIONSHIP	
1st Bin Lu	93
2nd Chunjiang Li	71

Best Group Performance: JACQUE
Best Stage Presentation: Joseph Corio
Highest Mark Awarded: Bin Lu

Congratulations again to all those who participated and who attended to support the Society and the many performers.

Hope to see big crowds in Sydney next year !!!!

TEACHERS DIRECTORY

New South Wales

Cornelia Baier
Dip. ASA. MMTA
11 St Kilda Street
Bexley North 2207
Mob. 0414 600 211

Zeljko Bedic
Dip ASA MMTA
5 Loch Maree Crescent
Kyle Bay 2221
Ph. (02) 9546 7373
Mob. 0417 696 303

Ivan Bolesic
4 Mellick Street
Fairfield West 2165
Ph. (02) 9604 3312

Else M. Brandman
Dip. ASA MMTA
4/59 Gerrale Street
Cronulla 2230
Ph./Fax (02) 9527 6661

Kemal Bunguric
B. Mus. Ed.
9 Somerville Street
Arncliffe 2205
Ph. (02) 9567 8221
Mob. 018 466 274

Milica Canak
29 Bluebell Close
Glenmore Park
NSW 2023
Phone (02) 4733 4180

Catherine Day (Jackett)
B. Mus. Ed.
8 Hermitage Avenue
Kellyville 2155
Ph (02)9836 0155
Mob. 0418 413 148
Fax 9836 0155

Ione D. Harbourne
12 Learmonth Street
Rooty Hill,
NSW 2766
Ph. 9675 2124

Elizabeth Jones
B. Mus. A. Mus. A.
60 Richard Avenue
Earlwood 2206
Ph. (02) 9718 2609
Mob. 0419 547 180

Ross Maio
PO Box 1008
St. Pauls 2031
Ph. (02) 9344 3138
Mob. 0438 504030

Heather Wilson
10 Villawood Crt.
Lavington
Albury NSW 2641
Phone (02) 6025 6480

Giancarlo Ursino
BME A. Mus. A.
45 Ardath Avenue
Panania 2213
Ph. (02) 9772 3391

Queensland

Mary Corsetti
A. Mus. A. Dip. ASA
160 Mulgrave Road
Cairns 4870
Ph. (071) 51 1435

Bob Grant
21 Brandenburg Road
Mooloolah
Queensland 4553
0411 959 157
(07) 5494 7568

Marie Kielly
1/7 Advocate Place
Banora Point 2486
Phone (07) 5524 3470
Mobile 0414 534 230

Primo Pin
39 Ilya Street
Macgregor
Queensland 4109
Ph. (07) 3420 3630

Western Australia

Lois Hodgson
29 Castlecrag Drive
Kallaroo 6025
Ph. (08) 9402 5294

Victoria

Tomislav Andjelkovic
5 Wilklin Court
Endeavour Hills 3802
03 9700 2909
0422 118 707

Emica Corio (Vukovic)
A. Mus. A.
PO Box 170
St. Albans
Vic 3021
Mob. 0425 797 696

Heinz Dabernig
4 Erica Avenue
Boronia 3155
Ph. (03) 9761 3099
Fax (03) 9761 0003

Roberto De Sanctis
1/124 Atherton Rd.
Oakleigh Vic 3166
Ph. (03) 9569 9721

John Kalkbrenner
5 Chestnut Drive
St. Albans 3021
Ph. (03) 9366 3331
Ph. (03) 9687 6735

Adrian Kanselaar
7B Vittorio Crt.
Lilydale Vic 3140
Ph. (03) 9739 6604
Mob. 0458 914 575

Juliette Maxwell
9 Suffolk Street.
Blackburn VIC. 3130
Ph. (03) 9877 0795

Joe Ruberto
B.Sc. Dip.Ed. Dip. ASA
31 Olive Street, Hampton
Victoria 3188
Ph (03) 9597 0730

Guy Scalise
A.Mus. A Dip. ASA
49 Armstrong St.
Middle Park 3206
Ph.(03)9696 2737
Mobile 0409 418 528

Ian Southwood
A. Mus. A. Dip. ASA MMTA
186 Buckley Street
Footscray 3011
Ph. (03) 9687 6735

ACT
Emil Rathouski
18 Aroona Court
Ngunnawal
ACT 2913
Ph. (02) 6242 7572
emilr@netspace.net.au

South Australia
Dora Marechal
Dip. ASA
3 Albert Road
Mount Barker
SA 5251
Ph. (08) 8391 6674
Mob. 0407 431 742

Tasmania
John Young
71 York St.
Devonport
Tas 7310
Ph. (03) 6424 5702
Mob. 0417 361980



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

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.

Victorian members: The Treasurer
67 Doveton Ave. Eumemmering Vic 3177



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(incorporated under the Associations Incorporation Act 1984)
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