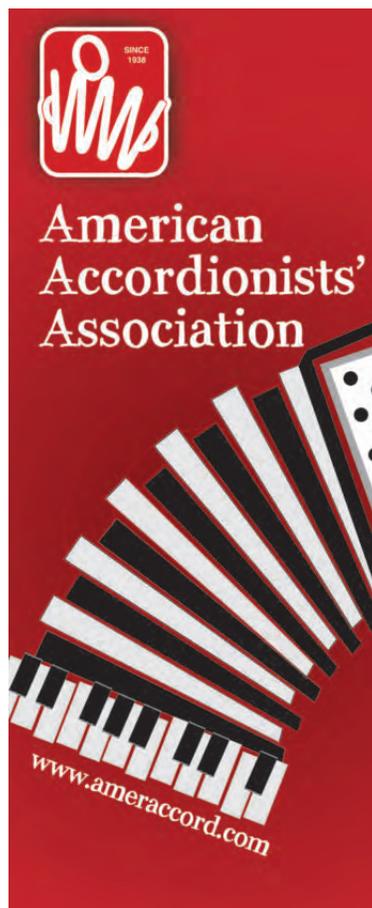




Newsletter



AAA Festival 2016
July 6-10, 2016
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Complimentary
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From the Editor

Welcome to the March 2016 edition of the AAA Newsletter.

Our summer festival in Buffalo is just around the corner, and I hope you are all making plans to attend this exciting event, showcasing some of the finest young accordionists in the world today both from the USA and abroad. It promises to be an energizing and inspiring event located adjacent to Niagara Falls, one of the United State's premiere tourist locations.

Meanwhile, if you have an event that you would like to share with our readers, we invite you to submit the information to the contact information listed below!

Once again my sincere thanks to all those that have assisted in providing news items and pictures, including your very own AAA Board of Director Rita Barnea who is always an avid supporter of the AAA Newsletter sharing a variety of news items from around the country.

Items for the May 2016 Newsletter can be sent to me at goaccordion@yahoo.com or to the official AAA e-mail address at: ameraccord1938@gmail.com. Please include 'AAA Newsletter' in the subject box, so that we don't miss any items that come in. Text should be sent within the e-mail or as a Word attachment. Pictures should be sent as a high quality .jpg or similar file, and the larger the file size the better. We can always reduce/crop the picture if necessary, however we are unable to increase the quality from smaller pictures. The deadline for the May 2016 Newsletter will be April 15, 2016.

I look forward to seeing you all soon!

Sincerely,
Kevin Friedrich – AAA Newsletter Editor



Message from the President - Mary Tokarski

It is hard to believe that it is already March! Where has the time gone? Fortunately, Mother Nature has been relatively nice to us this year, without dumping too much of that white stuff on us. (I guess it also depends on where you live, but Connecticut has not been bad at all!)



It gives me great pleasure to direct your attention to our newly updated AAA website. Check it out at www.ameraccord.com – you will be amazed. Not only has our website been given a facelift, but we are opening an AAA YouTube Channel. There you will find performances of competitors and artists alike from our events. First up are the winners from the Deffner and Carozza Competitions in 2015. Every month something new will be added, so stay tuned!

I hope you will take time to visit with us on

April 3, 2016 at 3:00 p.m. when we will hold an Open Meeting for all AAA members – and prospective members too! It will be at the Hanover Marriott in Whippany, NJ. Catch up with your peers, accordion artists and AAA leaders to find out what is going on in the accordion world. Great opportunity to network, and let everyone know what you have been up to as well. Hope to see you!

Remember, your opinions and participation counts. We NEED you! Without YOU there is no organization! Please be sure to email any brilliant ideas you may have to the AAA account at ameraccord1938@gmail.com.

Thanks for your help in keeping the accordion alive and well in the 21st century . . . I hope you will join us at ALL our events for 2016.

SAVE THE DATES – April 17, 2016 - Lifetime Achievement Award Dinner honoring Mario Tacca – noon – 5:00 p.m. Cortlandt Manor, NY - July 6-10, 2016 - the AAA SqueezeFest in Buffalo - November 26, 2016 – AAA celebrates Valtaro music at the Magnanini Winery in Wallkill, NY. Hope to see you at ALL these events. ■

AAA Lifetime Achievement Award Dinner Honoring *Mario Tacca*

Sunday, April 17, 2016 • 1:00-6:00 p.m.

Colonial Terrace (Oval Room)

119 Oregon Road • Cortlandt Manor, NY 10567

See reservation form on page 11

Amy Jo Sawyer with the St. Louis Symphony

Accordionist Amy Jo Sawyer performed the extensive accordion part with the St. Louis Symphony's US Premiere of the music from Disney's Academy Award winning movie "Ratatouille."

Sara Hicks, winner of many music awards, was the conductor as the Symphony produced live music to the film viewed on a high-definition big screen. The music score required a "French Musette" accordion sound for Amy Jo's performance.

Amy Jo Sawyer said she was "privileged" to know Frank Marocco who was the accordionist that did the recording for the original movie. "He was a wonderful friend that passed away three years ago," she said. "He attended the Frank Marocco Accordion Event held in Mesa, AZ, that I participated in annually for five years. I was flattered that he liked my original music for accordion orchestra and chose to have the 50 piece orchestra perform my music in each annual concert." Marocco also chose to have her original Tango, "Juntos" (Together), performed in a concert he conducted in 2011 in Castelfidardo, Italy. Amy Jo Sawyer has become very popular and well-known in recent years for her own compositions which are usually more of the entertainment or commercial styles of music, including tango, swing, and Latin jazz, for example. She has written not only for solo accordion but also for accordion ensemble. The entertaining compositions are not normally difficult but rather quite accessible by most all groups of accordionists today and very popular with both performers and listeners throughout the world.

Amy Jo is pictured with guitarist Steve Schenkel and guitarist Kirk Hanser, the trio that performed with the St. Louis Symphony. For further information: AmyJo@apci.net ■



Amy Jo Sawyer
with guitarists,
Steve Schenkel
and Kirk Hanser

AAA Reaches Out to Youth

The AAA has initiated a Youth Outreach Program to expose and increase interest of the accordion in the youth community. We felt that the most natural place to initiate this program is at a school that would provide an appealing environment for students to be exposed to the instrument in a positive manner.

The program consists of a presentation about the accordion, its history the different genres of music that it fits in as well as information about the AAA. After a presentation the students will hear a short performance played by the artist conducting the program. Finally there will be a hands-on workshop where several students will be able to actually experience playing an accordion.

The first program will take place at the Lehigh Valley High School for the Arts in Pennsylvania and will be hosted by Dallas Vietty a well-known performer and teacher in the Gypsy Jazz Community. The program will take place at the end of May and we are expecting a potential of 250 students to participate in this first program.

For further information, contact us at ameraccord1938@gmail.com.



Dallas
Vietty

Buckwheat Zydeco Keeps Busy Spring Schedule

Buckwheat Zydeco recently performed in New York City. "Buckwheat Zydeco" is the stage name of Stanley Dural, Jr. (born November 14, 1947), an American accordionist and zydeco musician, one of the elite zydeco artists to have achieved mainstream success.

The New York Times says, "Stanley 'Buckwheat' Dural leads one of the best bands in America. A down-home and high-powered celebration, meaty and muscular with a fine-tuned sense of dynamics... propulsive rhythms, incendiary performances." USA Today calls him "a zydeco trailblazer!"



Buckwheat Zydeco

Buckwheat Zydeco has performed with a large number of famous musicians from Eric Clapton (with whom he also recorded) and U2 to the Boston Pops. The band performed at the closing ceremonies of the 1996 Summer Olympics to a worldwide audience of three billion people. Buckwheat performed for President Clinton twice, celebrating both of his inaugurations. The band has appeared on the Late Show with David Letterman, CNN, The Today Show, MTV, NBC News, CBS Morning News, and National Public Radio's Weekend Edition.

His upcoming Spring/Summer performances include:

March 31 - Athens, GA	April 10 - New Orleans, LA
April 1 - Charlotte, NC	April 22 - New Orleans, LA
April 2 - Asheville, NC	April 23 - Huntsville, AL
April 3 - Charleston, SC	May 22 - New Orleans, LA
April 7 - Thomson, GA	July 22 - Mendocino, CA

For more information please visit www.buckwheatzydeco.com/shows

Did you forget??
Still not too late to register for AAMS events
Workshops • Concerts • Banquet
April 1-3, 2016
at the Hanover Marriott in Whippany, NJ
Please visit aamsaccordionfestival.com
for full details

Peter Soave Performs Simoncic's "Accordion Concerto"

Accordionist Peter Soave will perform Max Simoncic's "Accordion Concerto" with the Michigan Philharmonic Youth Orchestra on Sunday, March 13, 2016 at 2:00 PM at the First United Methodist Church in Plymouth, Michigan. Also on the program will be Nikolai Rimsky-Korsakov's "Dance of the Tumblers" from "The Snow Maiden" and Sergei Prokofiev's "Symphony No. 5 in B flat Major, Op. 100".

This concert is in celebration of the Michigan Philharmonic's 70th Anniversary. One of the orchestra's favorite artists, Detroit native and internationally renowned accordion virtuoso Peter Soave returns home to Michigan to perform this exciting new concerto by Slovenia-born, California based composer Max Simoncic.

Peter Soave has travelled the world delighting audiences with not only his technical ability but also his passionate interpretations and in doing so, has established himself as one of the leading soloists of his generation. The hallmark of his performances is his unique combination of commanding stage presence and the excitement of his vibrant virtuosity.

Of Italian descent, Peter Soave's earliest memories are of music played on an accordion. By age three, he was certain of his life's work. He began music studies at five, and quickly gravitated towards classical music. At sixteen, he entered international competitions and went on to sweep first place four times, confirming his reputation as a virtuoso of the highest order: Grand Prix in Neu Isenberg, West Germany; Klingenthal Wettbewerb in East Germany; Coupe Mondiale in Folkstone, England; and the Trophee Mondiale in Arrezano, Italy.

In 1987, Peter Soave was the inaugural recipient of "Voce d'Oro," the international award honoring those who have given prominence to the accordion in the world of modern music. Deeply inspired by the music of Argentinean composer Astor Piazzolla, Mr. Soave's impassioned musicianship motivated him to include the characteristic bandoneon in his performances.

Mr. Soave's engagements include performances as a soloist and with orchestras and chamber ensembles throughout North and South America, Asia, Middle East, Europe, and Russia. He has appeared with the San Francisco Symphony, the Hollywood Bowl Orchestra, Detroit Symphony, Phoenix Symphony, Brooklyn Philharmonic, Zagreb Philharmonic, Windsor Symphony, Flint Symphony, San Salvador Philharmonic, Belgrade Philharmonic, Lubbock Symphony, Bellevue Philharmonic, Walla Walla Symphony, Orquesta Sinfónica de Puerto Rico, Williamsport Sym-



The Three Voices by Victor Prieto

New York based accordionist Victor Prieto has just released 'The Three Voices', a new recording available as either a CD or as a digital file download. The tracks on the new album include: Chatting with Chris, Michelangelo 70, Games, Games No. 2, Papa Pin, Recuerdos, Rosa, Six Notes Samba, Muñeira for Cristina, The Three Voices, The Vibration and Two Door.

Grammy Nominee Victor Prieto is hailed by The New York Times as "A fiendishly skilled accordionist and composer" and by The All About Jazz as "One of the best World music and Jazz accordionists now a days".

continued on page 4



phony, Orquesta Sinfónica Gran Mariscal de Ayacucho and The Zagreb Soloists.

Peter has collaborated with conductors such as James Levine, Neeme Jarvi, Thomas Wilkins, Robert Spano, Leone Mageira, Hermann Michael, Duilio Dobrin, and Guillermo Figueroa. For the only North America appearance in 1999 of the "Three Tenors," Soave performed as the featured bandoneonist. He has also appeared on ABC's "Good Morning America."

In 2007, Soave premiered Astor Piazzolla's oratorio "El Pueblo Joven", written for symphony orchestra, voice recitative, soprano, bandoneon, choir, and percussion, with the Radio Romania Chamber Orchestra, Romania.

Peter has had numerous compositions written for him by Venezuela's foremost composer, Aldemaro Romero: "Piazzollana-Homage à Piazzolla" for bandoneon and full orchestra; "Suite de Castelfidardo" for bandoneon and string orchestra; "Soavecito" for accordion and string orchestra; and "Tango Furioso" for bandoneon and string quartet. Romero's "Five Paleontological Mysteries," for accordion and string quartet, received its American premiere in Detroit in February 2008 and its European premiere in Italy in July 2008.

His discography includes a solo album "Pride and Passion," "Five Tango Sensations" with The Rucner String Quartet, a double CD "Undertango 2," and "Peter Soave & Symphony Orchestra," featuring the music of Astor Piazzolla and Carmine Coppola. His recording awards include the Detroit Music Award for Best Classical Recording in 2001 and Best Classical Instrumentalist in 2003.

Eager to harmonize nature and music, Peter founded the Peter Soave Music Academy in the Dolomite Mountains in Italy in 2010, welcoming music lovers to convene and share. Peter will be a featured artist and clinician at the 17th Annual Las Vegas International Accordion Convention from August 8-11, 2016. For more information, please visit www.petersoave.com. ■

Victor Prieto, cont'd from p. 3

Victor Prieto is a native of Galicia, Spain born in the town of Orense in 1975. At the age of nine Victor was encouraged by his mother to study the accordion, an instrument deeply ingrained in Galician folklore. While studying classical accordion at the Orense Conservatory Victor understood the immense musical potential of his instrument and branched out from the classical education by concurrently taking harmony, arrangement and improvisation classes at Estudio Escola de Musica (Santiago de Compostela, Spain). In 1998 Victor received a scholarship from Berklee College of Music where he majored in performance under the direction of Joanne Brackeen. Berklee, where Victor was the only one to date to specialize in accordion, did not offer any classes focusing on accordion. Uninhibited by these circumstances Victor created his own study program applying the expertise offered by educators at Berklee to the accordion.

Today Victor Prieto is revolutionizing the way that the accordion is played by creating new sounds and techniques for this instrument. His music embraces Jazz, Tango, Classical and Celtic Roots enriched with new rhythms and colors. He is the creator of a new technique for the accordion called "chord approach on both hands", which creates rich and elaborate harmonies.

In 2002 Victor moved to New York where he quickly established himself as one of the most prolific and versatile accordionists on the music and Jazz scenes. As a leader Victor has performed at many prestigious venues and events such as Berklee Performance Center, Dizzy's Club Coca-Cola, Jazz at Lincoln Center, Blue Note NY, New Jersey Performance Art Center, Three Rivers Musical Festival, Williamsburg Jazz Festival and the Mary D'Angelo Performing Arts Center.

Victor has performed and recorded with Yo-Yo Ma (Songs of Joy and Peace, Sony BMG Masterworks, "2010 Grammy Nominated Album"), Jeff Ballard, Chris Cheek, Paquito D'Rivera, Matt Wilson, Donny McCaslin, Lionel Louke among others and is involved in projects such as Pablo Aslan's Avantango, Emilio Solla's NY Jazz Tango Project, Tessa Souter and Beat Kaestli.

He teaches Master Classes in Spain, Italy, Portugal, USA and has headed the jazz accordion studies at the Brooklyn Conservatory (2003 - 2004). He is a recipient of numerous awards and prizes for excellence in accordion performance and composition, among them are: the Creative Performer award from the Spanish Association of Artists and Performers, and the first prize at CMZK's Concourse of Composition (Argentina).

Victor now lives in New York City dividing his time between performing, teaching and recording. He has recently produced his third recording, "Chris Cheek and V. Prieto, Rollo-Coaster", Cheekus Music. ■

ATAM Festival in Massachusetts

The Accordion Teachers Association Of Massachusetts (ATAM), will hold their 54th New England Festival at the Boston Newton Marriott in Newton, Massachusetts on April 8th, 9th, & 10th, 2016. Contest Chairman, Peggy Falcetti reports that this year's event will be larger than last years with more than 2,000 entries.

In addition to the accordion, drum, guitar and piano championship



Cory Pesaturo

Eddie Monteiro featured at Michigan Accordion Society Anniversary

As they continue their 20th Year Anniversary Celebration, the Michigan Accordion Society is pleased to announce a special concert produced by The Michigan Accordion Society, Danny Patrona & MoonBoat Productions that was held on Monday, March 14, 2016 at 7:00 PM at the Steinway Piano Gallery located at 2700 E. West, Commerce Twp., MI., featuring AAA Board of Director and renowned Jazz musician Eddie Monteiro.



Eddie Monteiro has over 30 years of musical performance in classical, jazz, dance, theater, cabaret and choral ensembles. Eddie has performed as a member of Bobby Rosengarden, Skitch Henderson, Peter Duchin, Ray Bloch, Michael Lanin and Marty Ames orchestras from 1971 to present, performing both in the New York Metropolitan area and worldwide.

Eddie has been a featured member of the pit orchestra on stage in the Broadway revival performance of "Carnival" and recently in "Evita" with pop superstar Ricky Martin, as well as recording radio and television jingles for Sesame Street, General Foods, Colgate Palmolive, Anheuser-Busch, AT&T, Bennigan's Restaurants, Pontiac and more. Lead artist of innumerable society bands performing throughout the world at social events, political gatherings and corporation conventions, Eddie serves currently as the Music Teacher, Choral Director, Vocal and Instrumental Music Director for the Ann Street Elementary School.

Eddie will perform with Heidi Hepler (Voice), Michele Ramo (Guitar & Violin), Johnny Trudell (Trumpet), Cliff Monear (Piano) and Bill Cairo (Drums) and the gala event will feature other artists from the Michigan Accordion Society. For information on future events, please call: 248-560-9200. ■

THE AMERICAN ACCORDIONISTS' ASSOCIATION MASTER CLASS & CONCERT SERIES - 2016

No Place Like Home!

DR. WILLIAM SCHIMMEL, MODERATOR

JULY 29, 30 AND 31, 2016

and entertainment categories a vocal championship and an accordion entertainment category (up to 13) have been added. Over \$4,000.00 in cash awards will be awarded throughout the weekend and a \$500.00 scholarship will be presented to a deserving student who is majoring in music and starting college in the Fall.

President Frankie Coelho is happy to announce the return of internationally famous digital accordionist Cory Pesaturo who will be joined by vocalist Claire Dickson and will provide the entertainment for the Saturday evening awards banquet with more than 400 in attendance. Cory was the winner of the inaugural International Competition for Digital Accordion held at the CIA Coupe Mondiale festival in 2009 in Auckland, New Zealand. Following the banquet will be a dance party which is free of charge and open to all contestants.

The ATAM will recognize Bob Ferrier as a Lifetime Honorary Member. Mr. Ferrier, a graduate of Berklee Music College, is chair of Jazz Studies at Holyoke Community College & Guitar Studies at the University of MA. Bob was a former contestant of this competition many years ago and has been adjudicating at the festival for over 25 years making for a well deserved honor. All events are free and open to the public.

For further information please email: peggyf1944@gmail.com

Accordionaires "Pops" Orchestra In Santa Barbara, CA

Over 150 people turned out on Sunday afternoon, February 28, 2016 to hear a concert performed by The Accordionaires "Pops" Orchestra.

The concert was sponsored by AIMS (Accordion International Music Society), the Santa Barbara Accordion Club. Selections included a wide variety of music. The program began with Verdi's "Nabucco Sinfonia" and concluded over an hour and a half later with a Ployhar's patriotic medley, "Americana," as arranged for accordion orchestra by Dan Desiderio. Many of the audience members proudly stood during the playing of their service branch's song. Also featured on the diverse program were accordion soloist Gail Campanella, playing "Flight of the Bumblebee" and tenor Ara

Kocharyantsa singing "Torna a Surriento" and "O Sole Mio". The orchestra received a long, standing ovation at the end of the concert from the warm and enthusiastic audience. This concert has become an annual event, with each recent performance being sold out.

The Accordionaires "Pops" Orchestra is based in North Hollywood and performs under the baton of Janet Hane. The orchestra has over twenty accordionists (including two on electronic accordions and a bass accordionist), a bass guitarist, a trombone player and a drummer. This combination gives the group a unique sound that has been widely appreciated by audiences throughout the southlands, including at the Ronald Reagan Library, the annual Swiss Fair and with the Conejo Valley Youth Orchestra. Many members of the orchestra are professional or semi-professional musicians and several teach accordion. ■



A Glimpse into the early Piano Accordion Evolution

by Helmi Strahl Harrington, Ph.D. - A World of Accordions Museum

A great deal has been written about piano accordions, and rightfully so, there are thousands of models, brands, types and hybrids. In researching our Busson "Harmoni-flutes," conventionally considered a foundation stage in piano accordion evolution, I was surprised that our first-line reference sources contained little about chromatic unisonar keyboard aerophones, and minimal clarity about the styles of their keyboards, such as two rows of buttons in piano order, two rows of unisonar levers in "C" and a third with bisonar half-steps, unisonar treble with bisonar basses and unison basses with bisonar treble. (See Walter Maurer: *Accordion: Handbuch eines Instruments, seiner historischen Entwicklung und seiner Literatur*, Edition Harmonia, Wien, 1983. pp. 75-95.) French sources (Monichon, Billiard and Roussin, Wadier, Gervasoni, Benetoux) showed some pictures but contained little more. Internet sources were similarly incomplete.

Further issues turned up in references that attributed the "Harmoni-flute" to Bouton, also of Paris, named as 1852 patent holder



of the described instrument and after examining many sources, one could draw the conclusion that Bouton and Busson might in fact be the same person. (Sources include Curt Sachs: *Reallexikon der Musikinstrumente*, Georg Olms Verlag, Hildesheim and New York, ISBN 3 48704458 7. Third reprinting of the 1913 original. See also Sibyl Marcuse: *A Survey of Musical Instruments*, Harper and Row, New York, 1965. ISBN 0-06-012776-7, p. 742f.)

While many sources cite Busson's manufacture of Flutina-like instruments to be among the first to incorporate a piano keyboard (1854/5), other sources report a lap-held accordion with piano keyboard may be found decades earlier. Its relationship to the bellowed table organ (Harmonium) accompanied popular demand for novel sounds and portability.

Musicians, instrument makers and shopkeepers thrived in Paris during the early-to-middle 19th century. Among aerophone enthusiasts were Alexander, Mayer, Marix, Busson (Bouton), Buffet, Charrière, Siguret, Duvernoy, Pichenot, Isoart, Viallet, and Dedenis. At the same time, a host of Austro-Hungarian and Italian professionals were working with enthusiasm in similar directions. Many factories were established whose output numbers reached into the thousands of diatonic and chromatic accordions and hundreds of thousands of harmonicas.

References claim that the Parisian George Busson founded a shop in 1835 building pianos that won medals for excellence in 1839 and 1844. (Accordions have been attributed to him as far back as 1825. Two different addresses have been cited.) He and his son Constant,

continued on page 6

Piano Accordion Evolution, cont'd from p. 5

listed as "Musical Instrument Merchants," received an award for their "Double Play Flutina-Polka" in Paris at the French Universal Exposition of 1878. George received his last medal (silver) during the 1889 exposition for his development of the "organ accordion." The company ceased operations around 1900.

The "Harmoniflute Brevete," cited by patent number 2630 in 1853 and shown at the Great Exhibition of 1855 in Paris, appears to have been constructed in three sections like our three examples: reservoir bellows that sound reeds only while bellows are closing, a fully chromatic piano keyboard section with three octaves of internally positioned reeds, a resonance chamber that can be extended from within the keyboard section and held in open position by spring-loaded caps, and a hand-hold to which bellows are attached. In order to produce uninterrupted sounds, great quantities of air can be brought into the bellows through quick outward motion of the hand-hold that houses an automatic air valve. The keyboard can be manipulated by either right or left hand. The wood frame is painted black; the extending chamber is a lacquered lighter wood with impressed decorations on front and back. A grill-mounted pull-stop controls single reed tongues and tremolo tuned doubles. The instrument is protected by a wood carrying case. It is not known when the last of such instruments was produced, however the advertisement found on p. 12 of the Campbell Co. Catalog (1901, Glasgow) indicates its popularity.

Some years ago, A World of Accordions Museum was honored to receive about 150 free-reed instruments (principally accordions, concertinas, and harmonicas) being dispossessed by a well-known musical instruments museum. This "Harmoniflute" was included in the gift. It is the most fragile model among our other such instruments already in displays. It distinguishes itself through extended body size and an additional half-octave range that may indicate presumed horizontal positioning and may clarify the terminological use of "Organ-Accordion."

Further features involve its pitch-range from C3 to F6, the absence of a tremolo pull-stop, and an air valve button that protrudes from behind the keyboard. No rudimentary strapping is present or has left evidence of previous attachment. Impressed on the front panel is the Busson trademark, found also on other accordions in

The Story of an Accordion - and a Family

by Helmi Strahl Harrington, Ph.D. - A World of Accordions Museum

This instrument is particularly beautiful in its exterior ornamentation. The wood substructure is covered with crème mother-of-pearl celluloid, trimmed with gold glitter and richly colored stripes. Painted on the treble section front are the floating angel figures favored by, and trademarks of the Soprano company.

Roses are painted on the bass section front as well as at the top and bottom of both sections. The nickel silver grill includes a lyre shape, floral garland, and hummingbirds.

While the brand name is shown to be Anton Mervar, whose fame in the Mid-West was well established, it was not an uncommon



Anton Mervar four-row button diatonic accordion from the Urbancic estate



the museum, an oval reading "Busson" and "Paris" with a presumed serial number between.

Our first step in beginning improvements was to remove the bar joining the keyboard to the treble frame. The separation of corner joints resulted from shrinkage of the ogee carved framework at all four junctures, but because the underlying body frame is structurally sound, forced clamping of the decorative framework would not close the gaps. We opted to fill in the spaces with non-porous materials, which was reasonably successful. The central cavity is beautifully intact and lined with kidskin. (Clearly scripted on the reed chamber spine are the words "George Demetre's Property," and elsewhere, "L. G" (or "O") over the numbers 30047 and elsewhere 30037.

Reed plates and tongues are brass attached over kidskin. The double-tongues are affixed to the same side of each plate; their fundamental and octave pitches beat at a rate of 2-3 vps. No damages are evident; tuning marks appear to be original.

The key tops appear to be bone, not ivory as conventionally described. Some of the original pieces are imprecisely cut and affixed, which we did not attempt to correct. New key tops were designed first in paper and then in plastic, which served as templates for new key tops in faux-bone celluloid. In its current partially-restored status, the instrument plays adequately and looks beautifully appropriate in the museum cabinet. Further improvements will be undertaken in the future. ■

practice to order instrument sections from various Italian companies, enhance some elements of the machine, contribute specifics of pitch orders, and then market the product under a personal name. An instrument very similar to this one is pictured in a Baldoni-Bartoli catalog of 1928. This company imported instruments from a variety of manufacturers, noting on the cover their status as representatives of the P. Soprani Co.

The following information is found inside this Mervar: On the inside of the treble frame: (in-house serial number) 1160, Nov. 4, 1929. On the bass section pan: Anton Mervar, 1160, Nov. 4, 1929, Accordion Manufacturer And Music Store, 6919-12 St. Clair Avenue, Cleveland, Ohio. On the treble reed blocks: Tuned 440, John Mikus, Aug. 28, 1946. Accordion Mfg., 4807 Edna Ave., Cleveland, Ohio.

The reeds of its A-D-G-C treble scale rows have been restored to their original tuning, not made to comply with modern standards, an ideal which retains sound characteristics nearly lost in present time. The treble pitches are an alternative, archaic version of "Slovenian," charted in the display but not reproduced here. The bass reeds are Helikon plates.

At A World of Accordions Museum many people admire this and the hundreds of other worthy representatives of human ingenuity

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Accordion and Family, cont'd from p. 6

that contribute to the complex family of button diatonic accordions. We hope that each viewer, in his own fashion, quietly thanks the generosity and farsightedness of their donors, and that the original owners smile from a distance.

When Dr. Donald Urbancic's father died, the estate contained this beautiful and rare Anton Mervar (pictured on page 7) four-row button diatonic accordion. The family easily could have sold the instrument, but they looked instead for a way to preserve this exquisite example and their father's pride and joy in a manner that would benefit a larger public. Further, they sought a memorial to its owner Norman Urbancic (1915-1974) through its placement at A World of Accordions Museum. This brought additional benefits: the instrument's complete restoration to original function, its use in performances in-house, its inclusion in the museum's travelling exhibits, and the daily admiration of museum visitors.

Displayed adjacent to the accordion is the family's story written in a 1999 letter by Donald W. Urbancic, M.D. and his sister Margaret Urbancic McGraw. Their story is not unique. It contains elements of the contribution music-making provides family and society, and of intra-personal enrichment all musicians understand. It tells of the struggles of their Slovenian immigrant grandparents who settled in the Adirondacks near Glenfield, New York, where they ran lumber camps.

Donald writes: *When was my father not playing the accordion? Family legend has it that, when he was a baby in his playpen, he would make accordion movements by holding the opposite pages of an open catalog and then continually bring his hands together and move them outward in a back-and-forth motion while making the sounds 'too-too, too-too, too-too'. Dad clearly had musical talent and was given his first accordion when he was 10 years old. Although never having had a lesson and unable to read music, his playing, nevertheless, was a source of nostalgic entertainment for the immigrant loggers in the camp. His desire and goal was to attend a musical conservatory to learn how to properly play the instrument and develop that talent. Unfortunately, his father, my grandfather, died, leaving the rearing of the family to my grandmother. While three older brothers were able to attend trade schools, music school for Norman was considered frivolous and unattainable under the conditions of the times.*

Donald continues: *It fell on my father to help support the family along with the schooling of his older brothers. Beginning at age 15, ... he brought money into the family by 'running' bootleg liquor down from Canada during the Prohibition Era to sell in the camps, and by organizing his first band which played weekends at clubs... around Saranac Lake. He worked at many jobs over the years. ... He organized a number of bands during the 40's and early 50's to earn needed extra dollars for his family. He often considered himself a failure because he could not read music and lacked the finesse he felt necessary in a musician.... A musician he was, though. His music gave life to the emotions of those he entertained. He was one who could bring tears to the eyes of immigrants, smiles to the faces of those whose memories extended only to these shores, and joy to everyone for whom he played. He was clearly a beloved entertainer and loving husband and father.*

Margaret writes: *His heavenly music filled my heart and soul from the beginning of my life. Being the youngest of three children, time available to me from my daddy included polka music and waltzes that reached out to me in a most loving way. Being 'Daddy's Girl' meant that I always had a ringside seat (inside the accordion case) as I watched his strong hands dance from 'button to button' on the accordion to the tune of 'My Mary Polka' and 'Blue Skirt Waltz.'*

As time passed, and we became owners of the Sheffield Tavern,



Friday nights found my dad in the dance hall area of the tavern leading other accordion 'guest players' in his upbeat music. God's most precious gift to my dad was his ability to hear music and then play it without even one instruction or lesson. He enjoyed entertaining for his audiences at weddings and family reunions, as well as for weekly crowds when he worked two jobs to earn enough money to keep his family wanting for nothing. God gave my dad the gift of music, and God gave me the gift of my dad and the memory of his smile as he played for me as I sat right in front of him so very proudly thinking 'that's my dad!'

Donald concludes: He brought happiness into the lives of countless people over the years. People would 'light up' when Norm began to play his accordion, the accordion that was so much a part of his spirit. His spirit lives now in that instrument included in this museum's collection. He smiles on us all when it is played and when it warms the hearts of those who hear its lovely tones. Written on the 84th anniversary of the birth of my father, Norman George Urbancic, a humble man, was a giant in the eyes of those he left behind. ■

A Felix Callewaert Diatonic is added to Belgian Display

by Helmi Strahl Harrington, Ph.D. A World of Accordions Museum

Another item has been added to the Belgian display at A World of Accordions Museum—an original Felix Callewaert joined the three Eugène Callewaert (son) diatonic and piano accordions made in Lichtervelde, Belgium. The treble section contains six reed banks dignified by beautiful blue logo inserts in the pull stops. There are 21 treble keys and 6 bass/chord keys. Typical of Belgian accordions before 1940 is the spectacular peacock feather paper in gold and red that decorates the bellows. This instrument has been in my workshop awaiting restoration, begun now but complex in completion. In the near future it will remain one of the few unplayable instruments in the museum.

Factual information about the Callewaert accordions was gleaned from a wonderful book by Herbert Boone, *Accordeon en Voetbas in Belgie*.

In Flanders the history of the accordion began only half a century after Demian's first accordion patent, when Felix Callewaert (1862-1918) and his brothers established the first accordion workshop in the West Flemish village of Zwevezele. In 1890 Felix Callewaert relocated to the neighboring village of Lichtervelde. On his death he was succeeded by his son Eugène (1894-1944). The firm soon developed into the leading Belgian accordion manufacturer. The 'Lichtervelde' accordions were much sought after, not

Belgian Display, cont'd from p. 7

only in Belgium and northern France, but also among the many Flemings in Detroit and elsewhere in America and Canada. The Second World War brought about the end of the company. In 1942 Eugène Callewaert, then mayor of Lichtervelde, was arrested for his involvement in the armed resistance movement. He was beheaded in Wolfenbüttel on June 15, 1944.



In its heyday, between 1900 and 1930, Callewaert employed six workers, who produced six or seven instruments a week. Around 1925 a catalogue shows no fewer than 151 different models and versions. Some were nearly entirely made in the Callewaert workshop.



Others were assembled from mainly German parts, or imported readymade from Italy. Callewaert offered accordions in all price ranges, from basic diatonic squeezeboxes for the average amateur to deluxe chromatic accordions for professionals.

On diatonic, single-action or bisonor accordions, each button or key corresponds with two different notes or chords: one when the bellows are pushed in and another when they are pulled out. On chromatic, unisonor or double-action accordions a button or key produces the same note or chord on the pull and the push. Flemish folk musicians mainly favored the "tienbasser", a diatonic accordion with two rows totaling 21 treble keys and five pairs of spoon shaped brass bass keys, with one key of a pair sounding the fundamental of a chord and the other the corresponding major triad, or rarely, a minor triad.

Around 1925 the least expensive diatonic Callewaert accordion cost 300 Belgian francs, and the most expensive chromatic model 4,275 francs. A more elaborate accordion made ca. 1928 cost 1,100 francs, for the average worker the equivalent of one and a half to two months' wages. In the years 1928-1930 Callewaert paid his employees about 2.5 francs per hour.

Belgian visitors to the museum have called the Lichtervelde accordions "the Holy Grail" among instruments. This display is housed in the "Low Countries" area. ■



At the Tralf!

Friday, July 8 @ 7:00 p.m.

Ginny Mac • Cory Pesaturo
Bob McMahan & Nora Sirbaugh
Grayson Masefield
Guy Klucsevsek
Alexander Sevastian & Quartetto Gelato

Mario Tacca and Mary Mancini Perform at LIAA

Internationally acclaimed accordionist Mario Tacca and vocalist Mary Mancini performed to a capacity crowd at the March 2, 2016 Long Island Accordion Alliance (LIAA) meeting at La Villini Restaurant in East Northport, NY.

The enthusiastic audience of accordion music lovers were treated to a very wide variety of repertoire that included Mary singing beautiful renditions of "Firenze Sogna," "Volver, Volver," "Shenandoah," and "Mon Manege e Moi." Mario dazzled the patrons with "Musette Waltz," "Waltz #2" (Shostakovich), "Irish Medley," and "Russian Fantasia." Later in the program Mary was joined by noted romantic tenor Rinaldo Toglia in a spectacular duet rendition of "Non Ti Scordar di Me."

The several standing ovations by the audience throughout the evening were truly very well deserved. Pictured below are "Papa" Joe DeClemente, Ray Oreggia, Mario Tacca, Joe Campo, Mary Mancini, Dominic Karcic, Greg Zukoff, Phil Prete, Frank Scardino, Bob LaBua, Sam Endrizzi and John Perno.

Celebrating their fifth year, the Long Island Accordion Alliance (LIAA) meets the first Wednesday of each month and their next meeting will be on April 6th at 6:00 PM and feature accordionist Fabio Lucarelli. All events take place at La Villini Restaurant, 288 Larkfield Road, East Northport, NY 11731. Bookings are recommended by calling (631) 261 6344. ■



Youth Involvement Program, 2016 From Participant...to Conductor!!!

I remember the first time I saw Mitch Guido, walking up the driveway of my home, saxophone in tow, with several other teenagers. These New York natives were here for a rehearsal with Joe Cerrito and other members of the Youth Involvement Program. It was the summer of 2013, and this would be an introduction on many levels for all of the participants.

Several of our accordionists had already played in this type of ensemble in the years prior to this one. Mr. Cerrito was a seasoned accordion teacher and jazz man, used to conducting young musicians. Our accordionists were still new to jazz, but this was, after all, their "turf." They donned their accordions and waited with anticipation to see what the remainder of the group was going to add to the sound.

Despite the fact that they were not new to the world of jazz, the young, non accordionist musicians were at somewhat of a disadvantage. Not only did they not know their conductor, but some of them had never set eyes on an accordion before. They were mavericks, these kids, each carrying their trumpet, trombone, flute, saxophone, clarinet, bass guitar. What were these accordion kids about? And what about this strange instrument? What was going to happen here? Cerrito sat at the head of the group with one of those accor-

continued on page 9

From Participant...to Conductor, cont'd from p.8

dions sitting on the floor next to him like some kind of huge encyclopedia. It was, after all, his frame of reference.

But then there was Mitch Guido. He stood apart from the rest of the “newbies.” It wasn't only his height or his broad smile. It was the way he carried himself. There was a calm, approachable, yet understated confidence about him that belied his 20 years. And while he was intrigued, he was not at all intimidated by this journey he was about to take. He had been exposed briefly to the accordion by Paul Cohen, his classical sax teacher in college, and, like many young musicians these days, thought the instrument was cool. He was eager to see just what was going to happen, ready to pick up his sax and go with the flow.

He, along with most of this group of non accordionists, was a private student of one of the finest music teachers in New York: Mr. Hercules Faranda. And to this day, Mitch calls that man one of the biggest influences on his life. Faranda was “herculean” in every respect when it came to the music business, having played with the best. He expected the best in his students and brought the very best out of them. He was also a very humble man, approachable, no hint of ego. A perfect match all around for Mitch.

It took Joe Cerrito about 2 measures to realize he had a group of stars. The kids came together and delivered a great performance at Festival, 2013 in New York City. Mitch's improvisational ability was obvious to Joe. He invited Mitch to jam with him at a special performance at that festival. Later that fall, having accepted an opportunity to play a gig at a meeting of the Connecticut Accordion Association, Joe Cerrito again welcomed the opportunity to have Mitch Guido play along with him. They blew the crowd away.

Festival, 2014 brought the New York kids back to Tarrytown, NY for another fine performance with Vladimir Mollov as Conductor. Mitch's talent continued to blossom. The following January, he met and played alongside none other than Eddie Monteiro at another meeting of the Connecticut Accordion Association. Eddie was impressed with Mitch's ability to make that sax wail. A true professional, Mitch rose to the challenge of keeping up with Monteiro...and the 2 had only just met each other at that gig!!

Festival, 2015 was held in Alexandria, VA. By this time Mitch had graduated with his Bachelor's degree from the Aaron Copland School of Music at Queen's College in New York. He'd majored in Music Education with a concentration in Jazz and Classical Composition and received multiple awards for his work. Mitch had received a special invitation to accompany Eddie Monteiro at this festival. His participation in the Youth Involvement Program's Jazz Ensemble embellished the fantastic performance the group delivered under the direction of jazz accordionist Bob Vitale.

Mitch was clearly becoming part of the accordion world. He'd embraced the sound of the instrument, developed an understanding of its unique qualities and recognized its capacity for adapting to all kinds of music. While I knew he played other instruments, namely piano, flute, clarinet, trombone and violin, I found myself wanting to hand him an accordion... testimony to how much I'd come to think of him as part of our accordion circles.

Apparently others felt the same.

Festival, 2016 in Buffalo, NY was already in the works by the fall of 2015. I pondered over who I should recruit to be Conductor of the jazz ensemble. I received a call from Linda Soley-Reed. Ever brilliant, ever creative, Linda explains what inspired her to recommend Mitch Guido for the job:

“After I got to talk to Mitch one on one, I saw the passion he had for working with kids...the patience, his quiet demeanor. Mitch is a gentle soul and I knew he would jump at the challenge. Going into Music Education is a challenging profession. I knew he would have to conduct and arrange the music for a diverse collection of instruments and abilities. So why not start with the utmost chal-

lenge...arranging and conducting a group with accordions, the instrument most educators under use or ignore?”

Her prediction was spot on. When I asked Mitch to conduct, his immediate response was “what a fantastic opportunity!!!!”

Music is woven into the heart of the Guido family. Very early on, Mitch demonstrated the gift that was handed down to him by his grandparents and his parents. They spontaneously made up songs and sang them around the house. This familial playfulness actually became the precursor to Mitch's love of composing music, as well as improvising. He constantly had music in his head and he would spontaneously sing it out.

A PBS special featuring the saxophone caught his ear one day. His mom, Kitty Guido, a teacher by profession and ever Mitch's “muse,” bought 8 year old Mitch several books about Blues music and Jazz, and Mitch learned a lot from them. Formal lessons with Herk Faranda began at age 9. He was hooked. He needed no encouragement to practice. His mother states that Mitch “slept, ate and lived saxophone.” When it came time for Mitch to drive, the family joked that they would “get him a sax with wheels.”

Mitch credits both Herk Faranda and Paul Cohen for showing him WHY he wanted to play the music, and it had nothing to do with playing a concert or reading notes on a page. It had to do with expressing what was in his heart. His teachers took the seed that was already there and provided the nutrients to help that seed grow, encouraging Mitch to listen to jazz and develop his own style.

The journey to self discovery, honed by his teachers, didn't only lead him to express his music in performance. Mitch identified with the important figures in his life on another level. He realized he, too, wanted to be a teacher. He is already teaching privately, and works full time in the middle school that he attended. “I just love teaching,” he states.

As conductor of this year's Youth Involvement Program's jazz ensemble, Mitch states: “I want to teach the music. In doing so, I'll expand my own musical horizons and show them how to expand theirs. I want to share what I'm learning from participating in the accordion world; that is to keep an open mind, take advantage of new experiences that will help them grow.”

From participant to Conductor for the Youth Involvement Program, from student to teacher at the middle school he attended, Mitch Guido's journey has only just begun!

We're honored to have him. ■



Coast to Coast

*...a sampling of accordion events across the USA!
Contact the individual organizations for updates.*



Cotati, CA

The 26th Annual Cotati Accordion Festival takes place in La Plaza Park in Cotati, California on August 20-21, 2016 from 9:30 AM to 8:PM both days. A partial list of performers includes: The Doo-Wah Riders, Michael Bridge, Cory Pesaturo, Debra Peters and the Love Saints, Joao Barradas (Portugal), Jelena Milojevic (Croatia), Jianan Tian (China), Vivii Maria Saarenkylä (Finland), The Vivants, Sourdough Slim, The Steve Balich Polka Band, Dan "Daddy Squeeze" Newton, Skyler Fell, The Mad Maggies, The Great Morgani, Haute Flash, De Colores, MotorDude Zydeco and Mark St. Mary. Additional artists will be added as they are confirmed.

The Cotati Accordion Festival is a non-profit organization established in 1991 to promote the love of the accordion and to support local youth service organizations. To date they have contributed in excess of \$320,000 to the youth of our community. For further information: Cotati Accordion Festival, P.O. Box 809, Cotati, CA 94931, Phone 707-664-0444.



Buffalo, New York

Come One! Come All! The AAA's Buffalo Squeeze Fest will be held from July 6-10 in beautiful Buffalo with side trip to Niagara Falls and a Gala Concert at the Tralf Music Hall. The Tralf Music Hall is located in Buffalo, New York's Theatre District. Renown by audiences and artists alike as western New York's 'best sounding room.' Audiences enjoy the atmosphere and unmatched concert sight lines...there is not a bad seat in the house. Artists enjoy the highest quality production elements in addition to the well appointed artists' backstage area and world class hospitality. Tralf Music Hall is a true concert club experience. Tralf Music Hall is the winner of the Buffalo Nightlife Music Awards 'Best Concert Venue 2014'. For more information about the Tralf, please visit their website at <http://www.tralfmusic hall.com>

Rancho Cordova, CA

Bonnie Birch will be the featured artist showcasing the new model Petosa AM-1000 Leggera when she performs on April 27 at 7:30 PM at the Sacramento Accordion Club. The event will be held at the Old Spaghetti Factory, 12401 Folsom Blvd., Rancho Cordova, CA. Dinner and Bar service will be available throughout the evening.

Las Vegas, NV

The 17th Annual Las Vegas International Accordion Convention will be held from August 8-11, 2016 at the Gold Coast Hotel. Guests will include Alexander Sevastian, Joey Miskulin, Mario Pedone, Kim and Dan Christian, AAA President and International soloist Mary Tokarski, Gina Brannelli, Gordon Kohl, Pete Barbutti and Joan Cochran Sommers who will conduct the Las Vegas International Accordion Festival Orchestra. For more information, please visit www.accordionstars.com



Lisle (Chicago), IL

The Accordionists and Teachers Guild, International (ATG) celebrating their 76th Anniversary festival from July 20-23, 2016 at the Hyatt Lisle, Lisle (Chicago), IL will feature World Accordion Champion Grayson Masfield, as well as the UMKC Community Accordion Ensemble and concert accordionist Xia Gang from China. The festival will also offer a variety of workshops as well as competitions and concerts. All events are open to the general public. For more information, please visit www.accordionists.com/atg



**American Accordionists' Association
July 6-10, 2016**

Superior, WI

A World of Accordions Museum Plans Galla-Rini Display

by Helmi Strahl Harrington, Ph.D. - A World of Accordions Museum

After meeting accordionist Louise LeBrun at the 75th Accordionists and Teachers Guild Festival last summer, it came to light that she had acquired a lovely Galla Rini poster from Esther Lanting that she hoped to display at the World of Accordions Museum for the edification of a wider public. The framed poster is indeed remarkable and it inspired our current Galla-Rini display. The preliminary organization includes Galla-Rini photos (including two with my students), the Galla-Rini Lectures and biography books (Ove Hahn), his accordion method books and Masterclass videos, original compositions (including an annotated copy of his Concerto in A, received from the estate of Sylvia Prior), concert advertisements, celebratory events and testimonials. A lifetime of accomplishments are well known by many, and Museum visitors are invited to read about them in the displayed items when you visit the exhibit.

Waterbury / Ansonia, Connecticut

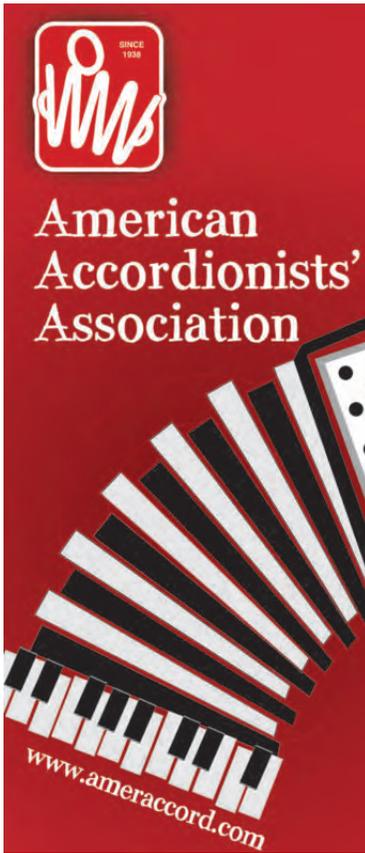
The Connecticut Accordion Association will host a Gala Spring Concert and Luncheon on Sunday, May 22, 2016 at 1:00 p.m. at Molto Bene Restaurant and Catering in Ansonia, CT. The restaurant is located directly off of Route 8 at exit 19.



A bountiful luncheon buffet will be served followed by a star-studded concert program. The CAA orchestra, conducted by Linda Soley Reed, will be featured along with vocals flute, saxophone and guitar. New selections will be performed along with old favorites. CAA member Peter Peluso will conduct the orchestra for his arrangement of The Battle Hymn of the Republic in honor of Memorial Day.

A silent auction will be held with unique recordings, videos and gift certificates to numerous events and dining experiences.

Cost for the Luncheon and Concert is \$30.00 per person with cash bar.



**American
Accordionists'
Association**

For additional information or
phone reservations, contact
Linda Reed
Phone 203-556-0002
Fax 203-335-2045
leave message and phone #

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Master of Ceremonies, Dominic Karcic



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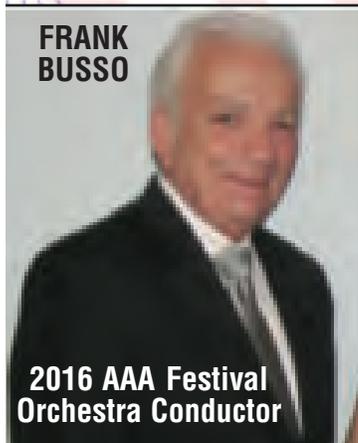
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Luncheon Concert - Extravaganza
Artist Reception
FRIDAY – JULY 8
Competitions, Workshops, Exhibits
Evening Concert at the Tralf
SATURDAY – JULY 9
Competitions, Workshops, Exhibits
Awards Concert
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