



AMERICAN ACCORDIONISTS' ASSOCIATION

Newsletter

A bi-monthly publication of the American Accordionists' Association page 1

May-June 2020



**Carrozza
Scholarship
Dinner
Cancelled
See you in 2021**

We are now accepting
articles and stories
for the July-August issue.
Send your information to either
Kevin Friedrich at
goaccordion@yahoo.com
or
ameraccord1938@gmail.com
Text can be sent as a word docu-
ment or within the body of an
email.
Photos should be .jpg files

From the President

Dear AAA members,

We are moving forward with our plans for the 2021 AAA Festival to be held at the Marriott Philadelphia West in Coshohocken, Pennsylvania, July 14-18, 2021. Unfortunately we are also cancelling this year's Carrozza Scholarship Dinner which was to be held September 13th at the Famee Furlane of NA Club in College Point, New York. Chairman, Dominick Karcic is working on a follow up for this event either later in 2020 or in 2021. Please send your articles of interest for the AAA Newsletter which is now being sent to all members electronically as well as on the AAA website, www.ameraccord.com under "Breaking News". You will also note that our website has been updated to include all previous newsletters. Let us hear from you - any thoughts or ideas are always welcome. And remember to stay safe! This virus is not completely under control so always be mindful of your surroundings and your behavior. God Bless,
Joseph A. Ciccone, AAA President

From the Editor

Welcome to the May-June, 2020 AAA Newsletter.

As we find ourselves mid way through 2020, it seems everyone is adjusting to the new scenarios we are faced with on a daily basis.

With almost all live events from around the world being either postponed or cancelled, it has been encouraging to see the adaptation to sharing performances, projects and educational presentations via online forums. The accordion is still being featured on regular occasion as we await the return to live gatherings. Congratulations to the AAA on their informative and well received presentation as part of the World Accordion Day celebrations which showcased both historical and current activities.

As always, my sincere thanks to Past AAA President, Linda Reed for her ongoing work in making the final Newsletter Publication and in particular our Board of Director Rita Barnea for her outstanding work in helping source accordion events across the USA that we often include in our Newsletter publications.

Items for the July-August 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. As always, text should be sent within the e-mail or as a Word attachment if possible. Pictures should be sent as a high quality .jpg 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. Please send your items as soon as possible in order to ensure it is included in the upcoming publication.

Thank you in advance for your continued support with the Newsletter and we wish you all continued music making and the joy it brings to all.

Sincerely, Kevin

Kevin Friedrich – AAA Newsletter Editor



**Annual Master Class and Concert
Series to be Presented Online using Zoom
Zoom access will be sent to each participant.
July 31-August 2 & 3**

Accordion Teachers Association of Massachusetts Transitions to a Virtual Music Competition

The impact of the Covid-19 pandemic has been felt worldwide. One organization, the Accordion Teachers Association of Massachusetts (ATAM), has worked hard to overcome the difficulties of the pandemic by transforming their annual music competition into a new virtual format. For the past 57 years, the annual New England Music Festival has been held during a weekend in April where over 600 students and their families gather to compete and showcase their musical abilities.



With categories for accordion, drums, guitar, piano, voice, and violin players, there is a wide variety of musicians represented. Also, just last year, the ATAM added categories for adult musicians as well. The ATAM also distributes over \$5,000 in cash awards and scholarships each year at this event. The competition includes many music studios throughout New England.

Unfortunately, the New England Music Festival, which was to be held during the last weekend of March at the Boston Marriott Newton, had to be postponed due to the pandemic. While the competition had originally been postponed to July, the members of the association made the difficult decision to convert the competition to a virtual format. This decision did not come easily, but the ATAM found it to be the safest and most effective way to hold the competition during the uncertain times of Covid-19. With this transition to a virtual competition, the students who had worked so hard to prepare their competition pieces will still be able to perform. The ATAM has worked hard to find a virtual format that would be efficient and simple, so that all of the original contestants would have the opportunity to remain in the competition.

The students will be working with their teachers and studios to record their performance and post a video for each of their categories onto YouTube. The judges will then be sent a scoresheet and video for each contestant and will score and critique each performance.

This alternative design is not the ideal way to host a music competition, but the ATAM thought it was important to make sure that all of the hard work of the students and teachers was not wasted. During the difficult times of this pandemic, it is important for these contestants to keep doing what they love, playing music, while making sure they are staying safe. The ATAM is looking forward to hosting the 59th Annual New England Music Festival at the Boston Marriott Newton on April 9, 10 and; 11, 2021, but for now they are capitalizing on the advantages ■

A World of Accordions Museum

For many people it has been difficult to stay in touch during the last few months. One reason is that many new concerns occupied our minds and used our energy resources. Another reason is that what we were accustomed to doing in person became unacceptable for fear of the pandemic. Life is not entirely different now, but people are moving away from an attitude of fear and reverting to normal optimism. We are therefore pleased to announce Harrington ARTS Center and A World of Accordions Museum is gradually and cautiously reverting to functionality as a national attraction and as a center of musical excellence.

Because we have reduced hours of operation, guests wishing to view the museum are requested to make an appointment by phoning 218-393-0245. Music students, researchers, and people seeking accordion repairs are similarly requested to call before planning to arrive.

World Accordion Day--CIA Broadcast on June 6

On May 6, 1829, Cyril Demian received the first "accordion" patent, a date celebrated annually worldwide. During this 200th anniversary, Kevin Friedrich and Grayson Masefield of the Confédération Internationale des Accordéonistes have assembled and hosted several multi-hour-long segments honoring the musical evolution that continues to sweep the world. The June 6 concluding broadcast will include videos from A World of Accordions Museum and a brief livestream conversation with me.

It's easy to connect to the program on your computer—type www.worldaccordionday.org into your browser and click on segment 4, 2020. Beginning at 12:00 noon CDT, this segment will include Slovenia, France, Russia, Spain, AWAM, ATG, and Sweden. Our portion is expected to begin around 2:00 PM CDT.

Stas Venglevski Concert Scheduled

We are excited to announce a concert by Stas Venglevski is scheduled for July 19, 3:00-4:15 in our concert hall. Stas will perform his charming, audience-friendly new composition "Petting Zoo Suite" and he will honor us by presenting the WORLD PRE-



MIERE of Josh Schmidt's beautiful music entitled "Eleven for Accordion." Hosting the world premiere of a distinguished composer's work is always a landmark event, which we will be proud to declare for our institutions.

All admirers of Stas' music are encouraged to attend, as are those who may yet be less familiar with his popularity in the accordion world.

Our concert hall allows for 6' distancing between audience members, and we encourage use of masks as authorities recommend. Admission charged. *More information on page 9.*

5th Edition

THE WORLD'S BEST OF THE BEST AND MOST ILLUSTRIOUS

We proudly announce our inclusion in this latest edition. The mega book contains 740 pages, offered by <newyorkgate@aol.com> and Lisa Feldman/Marjorie Lerner. Here's their post:

You can save 15% right now, if you order without delay: Use code: SAVE 15 before checking out. Offer ends 5 June at 11:50 PM. The following book distributor sells the book at a cheaper price than all the other booksellers/distributors: **lulu.com** ■

Into The Wild Blue Yonder!!!

by Marilyn O'Neil

Probably the most satisfying part of Coordinating the Bob Vitale Youth Jazz Program at festival since 2011 has been watching our young musicians grow personally as well as musically. They accomplish academically, graduate, enter chosen careers, travel the world, win at competition, and even take up the baton and conduct the jazz ensemble!

Will Comer has been a staple of the jazz program. Until last year, my exposure to Will's musicianship strictly involved accordion. In addition to the Jazz Program, Will has graced our CAA orchestra. He competed and won titles at AAA competition taking 1st place in the Elsie Bennett Competition in 2016 and 3rd place in the Carmen Carozza Competition in 2019.

What I didn't know is that Will has been a pianist since the age of 8, primarily studying under Joe Utterback of Stratford, CT. Music has always tugged at Will. Piano is his staple, but he also played organ, synthesizer...and harmonica! When his mother brought an accordion home from work one day it came as no surprise that the then 15 year old Will would be drawn to it. He loved the sound of it as well as the way the instrument connected to his body.

And connect it did. So much so that he added accordion lessons to his musical studies. Referred to Sandy Zera by AAA Board Member Emilio Magnotta, Sandy nurtures Will's love of the accordion to this day. Sandy and her late husband, Ed Zera, owned Zera Musicland for years, and she has been musical "mom" to Will and numbers of other young very talented musicians. Sandy has a way of not only tapping into her students' skills, but providing the holding environment unique to each of her students. She makes them "mind" and helps them grow. Will cherishes her for that.

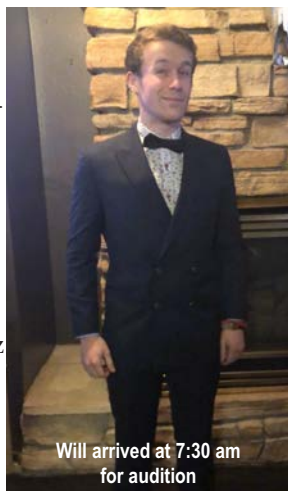
Will entered college double majoring in Jazz Performance and Human Resources Management at Rutgers University in 2016. He took his accordion with him, gigging across 10 states with it on weekends to make extra money. He graduated this past May.

On February 19, 2019, I was invited to hear Will perform at a church service in his home town. The progressive and moving service featured a jazz combo with Will on piano, along with a stand up bass player, sax player, and percussionist. A full chorus sang a composition that Will wrote and arranged. It was then that I saw Will in his element. And I couldn't stop slobbering all over myself and his parents, who were sitting next to me. He was simply brilliant.

As graduation from Rutgers approached, Will's cousin, Dana Bowers, a vocalist and Airman 1st Class with the Mid America Air Force Band, told him about an opening for a pianist with the group. Will applied for the position. He recorded and sent in a performance tape that included Funk, Pop, Classical and Jazz selections. 27 other young musicians did the same. Will was one of 2 applicants chosen out of that group of 27 to fly to St. Louis to audition in person.

Will described the process as only Will could. "It was very nice, even given the inaccuracy of one of the lead sheets!"

He arrived at 7:30am for his audition. The three round audition process included some 15 selections that involved playing along with a big band and a small combo. Some of the selections were given to him ahead of time.



Others he had to sightread and play along on the spot. He chose the pieces for his solo round: Mozart's Sonata in A Minor and Lush Life by Billy Strayhorn.

By 12:30 that day, Will Comer was offered the position of Airman First Class with the Air Force Band of Mid America stationed at Scott Air Force Base. The band performs from St. Louis to Chicago, but there's a possibility of deployment outside of the United States as well. He'll be playing in several groups that perform jazz, big band music...even rock and roll! He has committed to 4 years of service. He leaves for Basic Training in San Antonio, TX this September. When the judges found out he also played the accordion they were thrilled and are considering the purchase of an instrument for Will to play. His duties will be primarily music and include youth outreach projects. Some administrative duties are also likely added. Will is looking forward to "giving back to my country and serving for the next 4 years, growing musically as well as personally."

When asked to describe his musical high points on accordion to date, he cites playing in many places across the country, meeting people. He has coined a style of his own on the accordion, using unique combinations with harmonic color.

He credits several people in the accordion world as having a profound impact on him.

Among them are his accordion teacher Sandy Zera, Don Gerundo, Eddie Monteiro, Bob Vitale and Frank Marocco.

There are likely more, because Will is open to learning no matter what the circumstances, positive or otherwise.

Frank Busso, Jr. has served his country for the last 15 years as the accordionist with the Air

Force Strings Premier Band as Senior Master Sargent. His official title is Superintendent of the Air force Strings. When asked to comment on Will's new adventure with the armed forces, he says it's a "great opportunity for Will to serve his country while doing something he loves." Frank looks forward to serving in the military with Will, confident that he'll do great things representing our country.

AAA Board member Manny Bobenrieth, who recently retired as accordionist with the United States Army Strolling Strings Band, offers Will his good wishes and these words of wisdom:

"Be prepared to put the needs of the Air Force above your own"

I suspect this will come naturally to Will. He shared with me that he was considering obtaining an advanced degree in Social Work at one point along the way. He was instrumental in helping me recruit players for the jazz group, paying them out of his own pocket, performing at local venues at festival to promote the accordion whenever asked. He was ALWAYS THERE, always willing, always "WILL." He consistently added a special "sparkle" to the jazz ensemble with his unique brand of humor and dazzling smile. His energy is boundless and has to be reigned in at times, as his teacher, Sandy Zera can attest to.



cont'd. on next page



Wild Blue Yonder, cont'd. from p. 3

I had the honor of speaking directly to Will's most influential piano teacher, Mr. Joseph Utterback. "Dr. Joe," as he is called, is a celebrated jazz pianist, composer and recording artist having performed throughout the United States and Europe. He taught for over 20 years at Sacred Heart University in CT. He's been a jazz artist both nationally and internationally for over 50 years. His credits are too numerous to mention here. When I asked this fascinating, high energy man about his student, he responded thus: *"Will is prodigiously gifted, one of the most gifted young musicians I know. I can throw anything at him and he'd do it!"*

Will is among a group of young musicians that would regularly join Dr. Joe for "parties" in which the creative musical process was encouraged and they learned from and with each other. Music, according to Dr. Joe, is a shared adventure, playing along the same track, moving towards a musical goal.

Will has clearly benefited from his time with Sandy and Dr. Joe. Will says *"all music is valid. The worst thing to say is NO when it comes to music. I'm open and have a fluid concept of music. I'm eclectic."*

Will's parents, Tom and Charisee are bursting with pride for their son and his many accomplishments to date and his dedication to his musical journey, wherever it takes him. They have been, like his musical mom Sandy Zera, staunch supporters of this journey, putting their arms around him when he needed it as well as giving him the space to stretch and grow.

CAA Orchestra Conductor Peter Peluso is grateful for Will's artistry both as a soloist at CAA concerts as well as a member of the CAA Orchestra. He consistently added youthful vigor and energy to the group.

Last Summer, while busking on accordion in New York's Columbus Circle along with friends on bass, drums and trumpet, Will was stumbled upon by AAA member and CAA Orchestra member Fred Schwinger.

Fred was totally surprised, as was Will. The crowd was upbeat, having fun. People were gathering and enjoying the music. He was clearly enjoying himself... a true "Will Moment."

I must say I will miss "Will Moments" like these, whether it's the mark he made on the Bob Vitale Youth Jazz Ensemble or the CAA Orchestra. Will has always felt like a second son to me and Sandy Zera. For that, we feel blessed.

AAA President Dr. Joe Ciccone sends Will his very best wishes on behalf of the American Accordionists' Association. "We are proud of you, Will!"

We release Will into the Wild Blue Yonder with our love and very best wishes.

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Something Good Comes from Pandemic!

by Luigi Brutti

October 1992, my daughter Anna is born. She didn't live part of my musical experiences, the accordion related ones as I stopped playing professionally in the early 90s.

As unfortunately happens in the hectic everyday life, while still working in the field of music, but in a whole other sector, I never had time to tell them those years, the sacrifice of the studio, the victories of musical contests, never had time to dwell on it commenting on the many photos of my scrapbooks...

It took the 2020 COVID-19 pandemic! Everyone home, forcibly and aiming to find something interesting to do.

Suddenly, the reading of a letter received 43 years ago by Enrico and Luigina Fancelli, parents of the famous accordionist, Luciano, triggers an amazing chain reaction:

*"Terni 26/4 /77-While we congratulate you on your victory, we thank you for dedicating our Luciano his perfect execution of **10 km to the Window.***

We wish our warm wishes for ever more successes and return greetings to you and family. - Enrico and Luigina Fancelli " (Anna) << Dad... who is Luciano Fancelli, why did the parents thank you?

(me) << Luciano Fancelli was an accordionist and composer who disappeared very young at just 24 years old. The son of a violinist and a pianist, he was a virtuoso of the accordion ranging from classical music, lightly and jazz.

He wrote many accordion tunes including **10 km to the Window**, a song that musically tells a trip to a train window.

When listening to it you really feel like you hear the noises and sensations of a train trip and it's a song of high difficulty.

Thanks to the performance of this song, I won the Italian Championship in 1976 and the World Championship in 1977 dedicating my victory to Luciano Fancelli.

I was only 17 years old, he was my idol and I musically owe a lot to studying his compositions.

(Anna) << Dad, restudy it and let me listen! >>

I dusted the old accordion in the attic and started a path of over a month to find the forgotten agility.

It wasn't easy, a study of over 4 hours a day with the desire to be able to leave a testimony of my performance of this song.

I then decided to arrange it in a modern way, using:

- stamps of " Synth Bass ", " Overdrive Guitar " and " Strings Ensemble " of DEX7 VIVO SX7 sound module played via
- remote Keyboard iRIG 37 PRO della IK MULTIMEDIA
- I used two rhythmic "Groove" by STYLUS RX from SPEC-TRASONIC
- and of course my EXCELSIOR Acoustic Accordion registered via its internal piezoelectric pickups
- input to the Scarlett 2 i2 sound card of FOCUSRITE.
- The track was recorded with LOGIC PRO X and
- mastered via OZONE 9 of iZOTOPE.
- Used reverb is the Clearmountain's Domain Plug-in
- compressors are SSL Native X-Comp V6 plug-ins
- equalizers are the Native Channel StripV6 Plug-ins of SL
- Video was shot at home using exclusively two iPhone XS with 4 K footage
- video editing done via Final Cut Pro X
- Used computer is MacBook Pro 2,7 GHz Intel core i7

Finally, I made it... just today on April 10, 2020, 92 years after his birth, I dedicate this video of my execution of **10 km to the window** to Luciano Fancelli and of course also to my daughter Anna who managed to push me into this "mission impossible" ■

Luigi Bruti of Dexibel (Italy) received the Confederation Internationale des Accordeonistes Merit Award for his contribution to the international accordion movement in Salzburg in November of 2014.

If you have a story to share of something GOOD that came from this ugly virus, please send it to ameraccord1938@gmail.com so we can share.

Alternative Instruments

The Accordion: More Than Your Mama's Squeeze Box

Originally published on www.MakingMusicMag.com.
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An accordion is a free reed aerophone instrument with bellows, but there are actually many different instruments within the accordion family, with diverse sounds for various playing styles and genres of music. Major categories include diatonic, chromatic, piano, and concertinas.

Diatonic Accordion

A diatonic accordion plays only the notes of a diatonic scale, with no accidentals. When most people think of a diatonic accordion, they are thinking of a single action “push-pull” (or bisonoric) accordion. The pitch of the note changes according to the direction the bellows are going. For example, holding down one key while the bellows are going out, you may play a C, and when you bring them in, you play a D. Usually there are rows of buttons on the right side corresponding to notes of a diatonic scale, and on the left side are bass buttons. However, within diatonic accordions there are many variations. Here are a few:

One-row: The German melodeon has one 10-button row as its (right) treble side and has two bass buttons (left), providing a total of 20 available notes.

Organetto: This Italian accordion has up to 24 treble buttons and 12 bass buttons, but most have two bass buttons and one row of 10 treble buttons.

Two-row: To increase range and compatibility with other instruments, this accordion has another row of treble buttons, which can either be one half-tone or a perfect fourth above the first row. There are also three-, four-, and five-row accordions, following a similar pattern.

Italian: This variation has two rows of treble buttons, with the second row a perfect fourth above the first. An additional partial third row may have five or six buttons of accidentals.

Helicon

Named after the helicon tuba, this accordion's longer, wider bass reeds have a distinctive “tuba” sound.

Virtual Accordion Camp

A safe way to gather accordion players to learn and play together. The camp will be focusing on Celtic, English, Breton, and French folk traditional music. www.virtualaccordioncamp.com

The camp will be run through Zoom and will feature an afternoon of workshops on many different topics as well as a discussion time and an evening concert. The workshops are open to all levels, and we welcome anyone and everyone for the concert, even those who are not participating in the workshops.

Coordinator, Rachel Bell, is an accordion player based in Brattleboro, VT. New England-based accordionists Jeremiah McLane and Alex Cumming have joined Rachel during the pandemic to create a



Chromatic Accordion

F. Walter created the first chromatic accordion in the 1850's when he rearranged the reeds of a three-row diatonic. Today, double-action chromatic accordions are the most common. All of the keys are a semi-tone apart, covering all the notes, including sharps and flats. Usually, the pitch stays the same when the bellows change direction. Chromatic accordions can range from 20 (right) treble keys and 12 (left) bass buttons to modern button accordions with six rows of treble buttons and 160 bass buttons. The chromatic button accordion is widely used in Russia, where it is called the bayan.

Piano Accordion

Piano accordions are chromatic accordions with a piano keyboard. With its standardized Stradella bass system, it became the first universal accordion, allowing accordionists to play any type or make of piano accordion without switching systems. This is probably why it became the most popular accordion in the US. A full-size piano accordion has 41 treble keys on the right and 120 bass buttons on the left.

Concertina: Ranging from four to 12 sides, concertinas have distinctive shapes and two keyboards, one on each end of the instrument's bellows. They are smaller than most accordions, allowing players to move around more freely. There are no fixed chords, and all of the buttons are individual notes.

English: Either hexagonal or octagonal in shape, the English concertina has four parallel rows of buttons and supports for the thumb and finger on each end. It usually has 48 keys, a range of three-and-one-half octaves, and was originally intended to play violin melodies.

German: Square-shaped and bisonoric, German concertinas are usually based on the diatonic accordion, with two rows on each side, each tuned a fifth higher.

Anglo-German (or Anglo): Combining the English concertina shape and German concertina note system, the Anglo concertina adds an extra row of buttons for accidentals, making it fully chromatic.

Duet: Enables the player to play a melody line in the right hand and accompaniment in the left. There are varied systems and key layouts.

Bandoneon: Based on the German concertina, it has 72 or more buttons for a larger range of notes, usually up to four-and-one-half octaves. It can be diatonic or chromatic, and is popular with South American tango orchestras. ■

safe way to gather accordion players to learn and play together. The Virtuao Accordion Camp is scheduled for Saturday, June 27th
“We have designated one workshop per session as 'more accessible to beginners'.

These workshops will be accessible to all abilities whilst the others will be aimed more at intermediate/advanced players. We have made sure each tutor is running a workshop for both levels and have tried our best to create a varied program of technique and repertoire based classes.

As mentioned in the camp description, this event is aimed more at Piano Accordionists but other accordions are more than welcome.

Whether you're an experienced accordion player or just starting out, you are invited to join the fun, camaraderie, and inspiration of a camp setting from the comfort of your own home. Workshops begin a 1:00 p.m EDT, Concerts at 7:00 p.m.

Technician's Fun: *The Coughing Flea*

By Yvonne Marts, "*The Accordion Lady of Fergus Falls*"

AWAM board member Yvonne Marts (Fergus Falls, MN) is a multi-talented lady, a long-standing board member of AWAM, donor, and a dear personal friend. Her drawings are often featured as covers and her articles are regularly included in Norway's "Nygammalt," the most significant accordion magazine in Scandinavia. A professional accordion repair specialist, she is a graduate of the 1994-95 ARTS curriculum, for which she wrote the yearbook. At my request, she rediscovered her sketches and wrote about the events leading to her "Coughing Flea" cartoon still displayed in our HARTS repair area. Its title became a synonym for the parsonage residence shared by ARTS students of that year.

Attending Accordion Repair School required me to find a place to live in Duluth. I stayed two months at the YWCA. That was enough. Helmi opened the manse behind the church/school building, and I moved in there ASAP. Glyn, a student from England, also had a room there. I decided that he and I were not going to cause gossip, so I announced that the manse was now a Student Union, and all the students could come there for lunch, or R&R, or special occasions. Helmi hadn't thought of that, but it worked very well indeed, and I have lots of good memories. We named it "The Coughing Flea" (TCF) because Helmi told us, "Don't ever tell a customer that if they have a problem to bring it back and you'll fix it. They will hear fleas cough!" Then I drew this cartoon, in October of 1994, later incorporating it into a 2'x3' complete cartoon, which was framed, and now hangs in Helmi's workshop in A World of Accordion Museum. It depicts the technician as a puppet, controlled by "Kof," the Flea, and his minions, the special tools which the technician is learning to use. The Technician must "dance to Kof's tune."

This particular course ran from September of 1994 until June 1st (graduation) 1995. It was at The Coughing Flea that I had the ideal situation. My housemate loved to clean house, and I had a car for

running errands. He, from England, had a lot to learn about Duluth, Minnesota. One day I had eaten lunch at the Duluth Grill (only 4 blocks from the school) and brought home a large fresh generously frosted brownie. Glyn had never seen one before, but fell in love with brownies. The next time I took him grocery shopping, I introduced him to Betty Crocker Brownie Mix. From then on every week, and in his suitcase going home to England, his list included two boxes of brownie mix. He shared with the other guys, of course. (The class consisted of five men and one woman, me.)

We had holiday parties and our graduation party at TCF. It was just a great place. I had set up my computer and typed papers for Les Haanpaa, 45, a mechanic, who gave me a nickname, Friddle. Why? I have no idea. Pete, 35, was a graphic artist. Gary, 36, was an electrician wizard. Glyn, 55, a handyman. Dan, 21, perpetual student and dreamer. And Yvonne, 62, retired teacher. Helmi, 51, and husband, Duane, 50+, were the outstanding instructors. What a year!"

The Museum's 2020 World Accordion Day concert would have included Lorna in performance had it not been forced to cancel the event due to Covid-19 restrictions. In the bio sent for our festival brochure, she mentions a plethora of successes: she won third place as the California entrant for the 1957 Miss America Beauty Pageant playing her accordion with orchestral accompaniment. She went on to play for 2,000 American troops; was shown in national television commercials; modelled for major clothing stores; formed the "Polka Dots" band; earned a Master's degree in Special Education; spent 24 years as classroom instructor, administrator and director; and recorded for Jedoodle Records.

Stimulated through her accordion, her life story can be a model for many, along with her generous and kind spirit. ■

Forward to a friend and have them sign up for our email list by visiting AWAM and selecting this link:

**SIGN UP FOR AWAM ACCORDION NOTES
UPCOMING EVENTS WILL BE POSTED
AS SOON AS THEY BECOME AVAILABLE.**

JamKazam

Searching for a way to rehearse with musicians from around the globe?

The Westmont Philharmonia Accordion Orchestra and the Westmont Accordion Club have found a way to continue rehearsing LIVE while remaining in their own homes during the corona virus pandemic.

There is a free computer program available, called JamKazam. This program works by each player using a microphone. The incoming microphone signal is sent to a central server and then returned to each player involved in the rehearsal, where they can hear all players simultaneously. When the signal is at the central server, each person's signal is adjusted for latency issues prior to being returned to all players in a homogenized form.

The biggest issue of the program is that there is still a small amount of latency, which players must learn to ignore and really fight to keep tempi from ritarding. We have found that while this seemed like an impossible situation in the beginning, we have improved our abilities in dealing with it. We can now have a pleasant rehearsal and enjoy the social aspect of being a group member.

This program is different from many of the virtual choir recordings and orchestras that are being heard today. Virtual choir and or-

chestra performances are done with each player recording their part while listening to a pre-recorded track and then sending that newly recorded track to someone, who lines the tracks up digitally. While offering the best results for latency issues, this eliminates the social aspect of the group. It is ideal to produce performances, but rehearsals are not involved.

Jamkazam offers the possibility for visual contact while rehearsing. Sadly, this visual feature significantly increases latency issues. The program offers an internal metronome, which would seem to be a way to bring all members together, however now and then beats can be interrupted by signal disturbance. It has been found that instead of a visual of the conductor, if the conductor counts for a majority of the time, the end result is much better.

While definitely not perfect, each time we rehearse, the rehearsals become more effective. There is a resync feature that can be utilized repeatedly through the rehearsal to improve the latency as members join or leave the rehearsal.

This program also offers "Jamtrack" recordings which can be used for individuals or groups to rehearse along with.

JamKazam, while not perfect, is fulfilling a purpose at this time for our orchestra and club rehearsals. JamKazam can be used for duet as well. Enjoy working with JamKazam after your learning curve. Have fun. ■

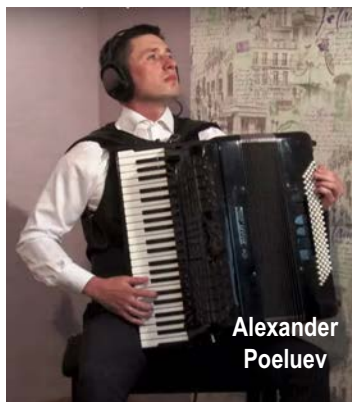
Submitted by Joanna Darrow

**Carrozza Scholarship Dinner - September 13th postponed until September 2021.
Date and time to be announced shortly.**

Poeluev Live Online Concert

By Edward Petrowski, Jr.

Alexander Poeluev held his first live online concert on Saturday May 16, 2020 at 11:00 AM New York time. If you missed this milestone you can still see the concert video at [YouTube.com/Alexander-Poeluev](https://www.youtube.com/Alexander-Poeluev). Is a live online concert exciting? I mean there is no driving, no tickets, no coat check, no looking for your seat... Well I can say unre-servedly yes! The anticipation of seeing it live does make all the difference. Knowing you are seeing and hearing a concert as it happens from a Moscow time zone is really amazing.



With Alexander performing and his wife Liza as the Master of Ceremonies and sound engineer, one talented cameraman, one broadcast manager and a guest appearance of Saxophonist Machnev Andrey the 1 hour and 50 minute concert had all the elements for success.



Liza Poeluev, MC and Sound Engineer

Alexander and Liza Poeluev produced their first live online concert from the port city of Rostov-on-Don to a world wide audience with viewers from 15 countries and 40 Russian

cities. 2,800 views of the broadcast with as many as 350 active viewers at one time. This broadcast video has now had more than 4,700 views. Alexander's YouTube channel picked up more than 100 subscribers after the concert and has now reached a total 11,100 subscribers.

Alexander's program was wide and far reaching with composers, mood, styles and time periods. The concert started with two Scarlatti Sonatas: A and E major, followed by pieces by Rameau: *Le Rappel des oiseaux*, Couperin: *L'Arlequin*, Schumann: *Träumerei* and N.Paganini, F.Liszt Concert Etude "*Hunting*".

The concert continued with Arkhipovsky: *Cinderella*, followed by Tchaikovsky: *March* and Russian dance *Trepak* from the Nutcracker ballet.

At this point Liza explained Alexander's use of a FX processor Looper Board (Headrush looperboard 2019 model) as the camera panned to show the pedal's location and active display. There were no backing tracks as all the loops were created live during the performance as Alexander created layer after layer for his moving performance of Frenkel's *Zhuravli*. Next up an all time favorite and original rendition of Vurtner's *Dark Eyes*.

Forty-five minutes into the program the Poeluev's made a dedication to the memory of their friend Lou Coppola. The concert setting disappeared from our screens and was filled with a picture of Lou. Liza Poeluev began the dedication with highlights of Lou's life rendered in both Russian and English and when she finished, our view returned to Alexander performing *Hallelujah* by Leonard Cohen, the piece he selected to dedicate to his friend, Lou Coppola. This was a moving tribute to Lou that transcended

language and cultures with both beauty and grace.

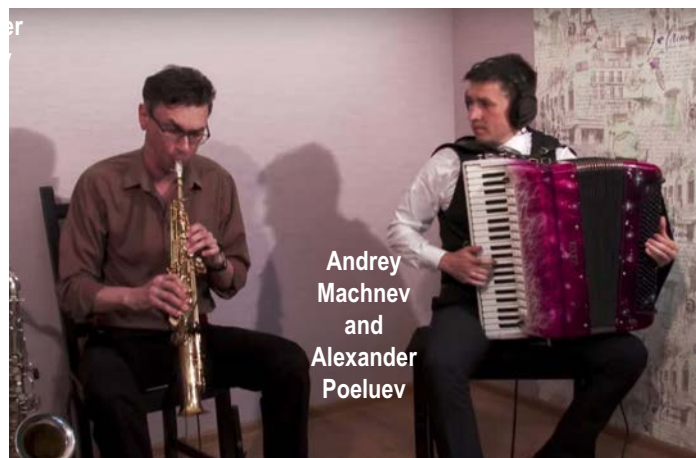
The program continued with V.Semionov: *Don Rhapsody* (final movement) - which is a piece written about the river Don in the Poeluev's home city Rostov-on-Don.

A short intermission of 5 minutes and the concert resumed with their invited guest Andrey Machnev, saxophonist. Andrey Machnev is not only a performer but also teacher, composer and arranger. He is a leader of both orchestras and ensembles, one of the organizers of jazz education in Rostov-on-Don and a laureate of international competitions and festivals. Mr. Machnev is well known as a soloist of Rostov's big bands and one of the leaders of the New-Centrepezn Jazz Quartet and of the Youth Big Band in Rostov.

The concert recommenced with Andrey Machnev performing a World Premier of his composition *Impromptu* on tenor saxophone.

This was not the only World Premier on the program as next Alexander premiered his own composition *Snowflakes*. Galliano's *Tango pour Claude* was performed next as a duet by both Alexander on accordion and Andrey on soprano saxophone.

After an hour into the program we are met with a change in tempo and the upbeat sounds of Alexander and Andrey playing Vlasov's *Basso-Ostinato*.



At this point Liza Poeluev informed the audience that many people supported them in putting this concert together. She expressed their thanks sending their love and gratitude to everyone who attended the concert during these hard times wishing everyone to "*Be happy, healthy and strong. That beauty will save the world and we will play beautiful music for you!*"

We continued with Alexander and Andrey playing Vlasov's *Bossa-nova*. A short break while Liza read some of the many comments and greetings recorded from all over the world during the concert. The concert then closed with Andrey on soprano saxophone and Alexander performing Andrey Machnev's *Child Game*.

I believe I speak for many when I say we look forward to their next production. Bravo! ■

About the Author: AAA member Ed Petrowski, Jr. lives in Milford CT. Ed studied stradella accordion with Bob Osso of Milford, CT for 10 years and later studied free bass with Frank Porto at the University of Bridgeport where he received the Bachelor of Music degree in Conducting.

We are hopeful that another concert and workshop will be scheduled in the near future.

Annual Master Class and Concert Series to be Presented Online

The American Accordionists' Association (AAA) will present a 2020 Master Class & Concert Series with Dr William Schimmel, moderator and curator from July 31st to August 2nd, 2020. For the first time, this event will be presented OnLine and will consist of 2 one-hour segments each day: 1st hour (3:00 p.m.): Master Class: Talks/Workshops and the 2nd hour (4:00 p.m.): Concert/Performances. The cost is \$25 per one hour session or \$40 per day; \$110 for 3 days. **Please provide your email address so we can provide directions on "how to tune in."**

There will be a memorial piece for LOU COPPOLLA composed and performed by Dr. Robert Young Mc Mahan

There will be a piece HONORING DANIEL DESIDERIO entitled VESPRO by Dr. William Schimmel based on the Ampco Records that he and Carrozza recorded many years ago.

www.ameraccord.com or contact Dr.Schimmel at: Accordionbill@gmail.com ■

Schedule of Events

Friday, July 31

MASTER CLASS #1

Pre-Show Audience Arriving - Video	
Brecht Song Dr. Schimmel - Played Live	3:05 to 3:10
Intro to Seminars	3:10 to 3:15
Performer for Criticism	3:15 to 3:25
Dr. Schimmel introduces the following live	
Dr. Robert Young McMahan	3:25 to 3:40
Will Holshouser	3:40 to 3:55
New work by Peter Jarvis	3:55 to 3:58
<i>Segue to Concert</i>	3:58 to 4:00

CONCERT #1

Intro Live - Dr. Schimmel	4:05 to 4:07
Beaux Arts Tango - Micki Goodman	4:07 to 4:14
Will Holshouser	4:14 to 4:20
John Foti	4:20 to 4:25
Lee McClure	4:25 to 4:35
Denise Koncelik	4:35 to 4:47
Robert Young McMahan	4:47 to 4:54
Dr. Schimmel Live - Work by Elliott Sharp	4:54 to 4:57
Dr. Schimmel Live - Work by Dave Soldier	4:57 to 4:58
Dr. Schimmel Live	4:58 to 5:00
<i>Sign Off</i>	

Saturday, August 1

MASTER CLASS #2

Performer for Criticism	
Intro - Dr. Schimmel	3:05 to 3:10
The Curved Accordion - Paul Stein - Video	3:10 to 3:20
Music Bizz Protocol - Live - Dr. Schimmel	3:20 to 3:40
Programming 101 - Denise Koncelik	3:40 to 3:55
Performer for Criticism	3:55 to 4:00

CONCERT #2

Intro Live - Dr. Schimmel	4:00 to 4:05
Time Travel - Ted Nash Dr. Schimmel	4:05 to 4:10
Corn Mo	4:10 to 4:17
Bar Thalia	4:17 to 4:24
Dr. Schimmel - Live - Talking	4:24 to 4:26
Benjamin Ickies	4:26 to 4:30
Jeanne Velonis	4:30 to 4:35
Paul Stein	4:35 to 4:42
Lauren Flanigan & Company	4:45 to 4:51
Dr. Schimmel - Live - Performing	4: 51 to 4:55
Dr. Schimmel - <i>Sign Off</i>	4:55 to 5:00

Sunday, August 2

MASTER CLASS #3

Video - Audience Enters	3:00 to 3:05
Performers for criticism	3:05 to 3:15
Traveling Thru Musical Zones-	
Erica Mancini	3:15 to 3:25
Dr. Schimmel - Talking	3:25 to 3:30
Dr. Schimmel - Playing Homage to	
Dan Desiderio	3:30 to 3:55
Dr. Schimmel - Sum Up	3:55 to 4:00

CONCERT #3

Melissa	4:00 to 4:07
Bob Goldberg	4:07 to 4:14
Erica Mancini	4:14 to 4:19
David Stoler	4:19 to 4:25
Mary Spencer Knapp	4:25 to 4:31
Dr. Schimmel - Live Commentary	4:31 to 4:36
Carl Riehl	4:36 to 4:41
Mike's Place - with Brian, Bill, Keith, Mike	4:41 to 4:43
Brian Dewan	4:43 to 4:50
Godfrey and Lorraine	4:50 to 4:55
Dr. Schimmel -- Sign Off and Thanks	4:55 to 5:00

The American Accordionists' Association
presents
MASTER CLASS & CONCERT SERIES
Dr. William Schimmel
Moderator and Curator

Time Travel



Our 26th Smash Year

July 31 and August 1, and 2, 2020
For the first time.....Presented online!!
Master Class/Lecture at 3:00 p.m.-Ending at 4:00 p.m.
Concerts at 4:00 p.m. Ending at 5:00 p.m.

In addition, there will be a memorial piece for **Lou Coppola** composed and performed by **Dr. Robert Young McMahan** as well as a piece Honoring **Daniel Desiderio** entitled **Vespro** by **Dr. William Schimmel** based on the Ampco Records that he and Carrozza recorded many years ago.

Cost: Each one hour segment - \$25
Master Class & Concert - \$40
All 3 days - \$110

How to Set Up a Performing Arts Space at Home

By Derek Cannon

Whatever type of performing arts you enjoy, finding the room for it can be a challenge. However, with the right resources and tips, you can convert an area of your home into a multi-purpose room for whatever hobbies you enjoy. Here's how you can DIY a space to suit your needs.

Choose the Right Spot for Your Studio

Deciding where to set up your multi-purpose room depends on a variety of factors.

Consider a room addition to add square footage.

Be sure to obtain permits, as applicable, to ensure any addition is legal.

Plan for your studio space to add home value.

Customize with Multi-Purpose Features

A multi-purpose room can serve as a dance space, rehearsal area for music, or a singing and recording spot for vocalists. Customize your studio to meet your household's needs.

Store your equipment properly, even in small spaces.

Test and adjust the acoustics for voice activities.

Prep the area with soundproofing materials, and estimate the cost.

Start a Safety Routine for the Studio

Following safety rules and keeping up with cleanliness are crucial for a healthy home studio. Be sure that everyone understands the guidelines and how to properly use the room.

Choose the right flooring for dancer or performer safety.

Require dancers to warm up before starting practice.

Keep your space sanitary with DIY cleaning products.

Don't Stop at Setting Up Your Space

While having an area to practice your art is essential, sharing it with others is valuable, too. Find ways to maximize your space and community.

Add elements or features for other hobbies and interests.

Think about offering music lessons as a professional home studio.

Join a local music association to grow your arts community.

Creating a multi-purpose room can make your home feel like an artistic retreat. By planning the studio carefully, customizing it to suit your needs, and following safety protocol, you will have a space the whole household can benefit from. And as your interests change, you can incorporate adjustments to your studio — and continue enjoying it for years to come. ■

About the author: Derek loves being outdoors so rockhounding was the perfect hobby for him. He enjoys sharing his passion with anyone who will listen. He created hobbyjr.org together with his wife to help his and his wife's mental health.



A World of Accordions Museum in conjunction with Harrington ARTS Center

Proudly Announces

Stas Venglevski in Concert

July 19, 2020
3:00-4:15 PM

Benefitting A World of Accordions Museum in the Hanni Strahl Concert Hall at Harrington ARTS Center, 1401 Belknap St., Superior, WI 54880.

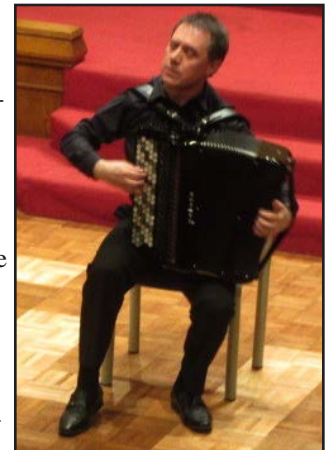
Please phone 218-393-0245 for advance tickets at \$15.00; at the door purchase: \$20.00.

Our concert hall offers 6' distancing between audience members, disinfecting wipes, and gloves. All attendees are requested to wear masks.

Famed composer Josh Schmidt has chosen Venglevski to present the WORLD PREMIERE of his suite Eleven for Accordion. Mr. Schmidt plans to be present for this historic event.

In addition to Schmidt's compositions, Stas will perform his charmingly picturesque Petting Zoo Suite, several new compositions (and a few of our favorites), followed by Taquito Militar, a milonga by Mariano Mores, and Rocky Top by Felice and Boudleaux Bryant.

We hope to offer this concert live-stream.



Welcome New AAA Members

David Matthew Bisson
Stavros Michalopoulos

Ilmar Kuljus Celebrates 90th

by Susan Graham

Thanks to Ilmar's wife, Susan Graham for sharing this story of "The Old Accordion." Ilmar taught both Sammy Thomas and Gabe Hall-Rodrigues, both AAA Champions as well as Patricia Bartell. Ilmar accompanied Sammy 2006 to the Coupe Mondiale in Asker, Norway in 2006

This old accordion was the prized possession of a modest innkeeper, who lived with his bride deep in the woods of a tiny country in the far north of Europe. It is a century old, maybe older. This is the accordion the innkeeper played to entertain his guests and family and friends on the long, cold winter nights in his faraway land. When the never-ending days of summer came, he played the accordion late into the night for the dances on the village green.



On one such summer day in early June, when the sun barely set in this northern clime, the innkeeper and his young wife welcomed a baby boy into their lives. The date of the boy's birth, June 6, would become one of the most memorable days in his history...not because it was the boy's birthday, but because of what would happen on that day fourteen years later. This boy was born into a musical family: his father, the innkeeper, played numerous instruments, all self-taught, and his mother had a beautiful singing voice. He was born in a musical country, where song and dance are revered and celebrated. He grew surrounded by music, and soon he too wanted to play. This is the accordion that was placed on the arm of the sofa in the old log house, so the little boy of six could nestle in behind it and begin to find the notes and learn to make the sounds, just like his papa. The boy was gifted not only musically, but academically, as well. He gained entrance to the finest school in the capitol city and rode the train there every day from his small village. He learned five languages and studied piano at the end of the school day. Life, in many ways, was idyllic, but storm clouds were gathering over his small country.

In 1939 began the years of fear and torment and death. This is the accordion the boy refused to leave behind when his father woke him before dawn one chilly September morning in 1944 and said, "Pack your clothes...we're leaving." With the accordion in one hand and a small suitcase in the other, the boy climbed into the back of a farm truck with his mother and father and headed to the port. The boy's mother turned to lock the door, but her husband stopped her, saying, "Leave it, there is no point." They managed to board one of the last retreating German troop ships and waited in the harbor until first light to make their escape. During the night, the boy stood on deck and bade farewell to his country, to his beloved capitol city. He watched the flames as the Red Army bombed, burned and occupied Tallinn.

This is the accordion the boy played to raise the spirits of his fellow refugees on a stormy passage to a bombed-out Berlin. This is the accordion, which the youth of fourteen, now separated by war from both his mother and father, dragged across Europe with a rag tag group of Estonian boys, who fled from conscription in the German army. Their goal: to find the Americans. When luck was with them, they hitched rides with friendly farmers, slept in barns, and in the fields they ate potatoes missed in the fall harvest. By some miracle, the boy found his mother already living in a refugee camp in the western sector of Germany. Some months later, his father, who escaped from a prison train bound for Siberia, wandered into the camp, as well. Still in his forties, the boy's father was a broken man, his health and spirit ruined by the horrors he had endured. This is the accordion that played somberly at the funeral of the innkeeper, for he died shortly after the happy reunion; he had a heart attack while swimming in the river nearby.

The teenage boy and his mother lived together for months and years in the crowded camps, sharing cramped quarters and limited food with fellow countrymen. The American officers administering the camps told them, "Go home! The war is over!" But to return home was certain imprisonment or death. They dreamed of the day when they might receive word of permission to emigrate to Canada or Australia or America. Meanwhile, professors among the refugees organized schools so the boy could complete his education, pastors led worship services, seamstresses sewed clothes, doctors ministered to the sick. And the boy? He organized a dance band, led by this old accordion.

After five long years, word came, papers arrived: they could finally leave for America! Now the young man of nineteen found himself at sea once again, and again separated from his mother. This is the accordion he played on the long, stormy voyage to New York to console himself and fellow passengers. He occupied his time practicing and learning to play bridge. He landed in America with three dollars in his pocket and a train ticket to Minneapolis, where he was met at the station by a farmer in overalls, his sponsor. They drove for hours in a rickety old truck to the far north-western corner of Minnesota, where the land was flat and bare and the cold wind howled. The young musician was to become a farmer: milk the cows, slop the pigs. He lasted less than 3 months. With a promise to the farmer to return for spring planting, the young man boarded a Greyhound and headed for Olympia, Washington and a Christmas reunion with his mother. In the luggage rack of the Greyhound was this old accordion. This is the accordion the young man played to land his first real job and begin a new life in America. Someone from the local service club had heard of the young accordionist from Estonia. He was invited to play and tell his story at the club meeting. The Olympia city engineer happened to be there and asked the young man if he needed work. Installing traffic lights seemed much more appealing than picking berries and broccoli from dawn til dusk, as other Estonians did. The young man had never done such work, but the engineer assured him that he could be trained and even invited him to live in his home.

With a few dollars in his pocket, the young man strolled the streets of Seattle one day, dreaming of going to college, maybe to study medicine or architecture. Suddenly something caught his eye. Could it really be? An accordion shop? He ogled a shiny new instrument displayed in the window. What a beauty it was! He knew he could never afford it, but maybe he could just have a look. He drew up his courage and walked into the shop and pointed out the accordion. "Would you like to play it?" the shopkeeper asked. As the young man eagerly played a favorite Estonian tune, a booming voice sounded from the back room: "Who is that playing out there? Get him in here!" "I need teachers," the

cont'd. on page 11

owner continued when he saw the young man, "and you are going to teach for me!" "But I don't know how to teach," the young man protested. "If you can play like that, you can teach!" the owner replied. Every good teacher knows this is far from the truth, but it was true in the case of the young man, and thus began his career as one of the finest accordion teachers in the US and, indeed, the world. This is the old accordion he played to inspire and teach his students.

In the early 1950's the accordion was a very popular instrument in America. The GIs returned from Europe in love with the music of the accordion. They wanted their kids to learn to play. It didn't take the young man long to realize that an accordion studio was a money-making enterprise. He soon struck out on his own. Together with the studio manager from Seattle, he opened Accordia Nova in Spokane. Within months, using cold-calling and musical aptitude tests to recruit, they had hundreds of students.

They traveled the back roads around Spokane, signing up students and selling instruments for the farmers' kids. Life in America was turning out okay. In 1955, the young man of 25 was able to buy a small house and marry the love of his life Lehta, his Dolly. Dolly was also Estonian and had also survived the hardships of war. They met at an Estonian celebration in Portland. All at once, he became a husband and a father to Dolly's small daughter Linda. The young couple worked hard and struggled to adapt to a new culture. With time and perseverance, they gained security and a modest prosperity. The teacher was now able to buy that shiny new instrument, but this old accordion took pride of place in the display at the studio.

In February of 1964 the accordion world was dealt a devastating blow in the form of four mop-haired boys from Liverpool, who performed on the Ed Sullivan Show. Overnight, the accordion was dead and guitar was king. Enrollment at Accordia Nova plummeted. This door was closing, but a new door opened with

the launch of Sputnik, the space race and the Cold War. Suddenly language teachers were in demand, and this man could teach and he knew languages. School District 81 in Spokane signed him up to teach German and Russian and Latin. He worked all day in the high schools of Spokane and worked evenings and weekends keeping his beloved studio alive. And somehow in these busy years he found the time to pursue his dream of a university education, earning first a bachelor's degree at Eastern Washington University and then a master's at the University of Washington.

This old accordion, sitting high on a shelf at the studio, witnessed a long parade of students over the years. They came at all ages and abilities, some very talented, some not. A handful, with the loving prodding and coaching of their teacher, reached world-class status. The special gift of this teacher is to discover the specific challenges each student faces and find a way to conquer them. His students were and are family to him. He and Dolly spent long hours at the studio and long hours on the road, judging the competitions, attending the festivals and concerts, and always, always offering encouragement and support. He taught for free when they couldn't pay, he found them instruments when they couldn't afford to buy. He created the Spokane Accordion Ensemble, one of the first accordion orchestras in the US, as a venue for his students to play and learn. Simply put, he devoted his life to his students.

On June 6th, the maestro turned 90. He still teaches a few students on Skype and spends much of his time arranging music for a new generation of accordionists. I'm sure he looks back at his life and wonders where the time has gone. After all, he doesn't feel 90. Just ask him. More like 75, he might tell you. They say a man's life can be judged by the number of friends he has... This man has a lot of friends! You are one among many. So please join me in wishing Ilmar, my sweet husband, a very HAPPY BIRTHDAY! And just maybe he'll play us a tune, on this old accordion. ■

AAA Historian and Archivist, Joan Grauman has announced that the 2021 Workshop Presenters have begun submitting their projects. Below is a brief article regarding Linda Ann Warren's workshop presentation. Joan Grauman will be presenting a workshop on The Women of the AAA. If you would like to suggest a topic, please contact the AAA office at ameraccord1938@gmail.com

Forever Young ~ Aging American Accordionists Coming Of Age! Linda Ann Warren

If you follow Linda Warren on Facebook or Accordion to the Girlz International, you will understand why I have left her description exactly as only she would write it!

My Philosophy in life is: "to be creative" - "set goals" - & "make things happen!" As early as age 6, when I first began taking Accordion Lessons, I began setting "goals" for myself. Setting "goals" has remained "a constant" - though my "goals" ~ evolve constantly! (smilin')

I begin each day with "A Prayer" & "A Song." My Prayers are between GOD & ME. However today's song is one that my Italian Mother sang to me & it goes - "Let The Sunshine In. Face It With A Grin. Open Up Your Heart & Let The Sunshine In." Those of you my age may remember that sweet little tune.

When asked what I am most proud of as a Musician - my answer is: I am most "Proud" that both my Parents believed that Accordion Lessons should be included as part of my Education beginning in the 1st grade of elementary school & continued through my senior year. In my opinion, that was "smart thinking"



~ and all the 'ncouragement that this TenneSsee Girl ever needed! SoOOo, when in the 1st grade of Elementary School, I began taking Accordion Lessons at "Central Academy Of Music" (an Accordion Studio) in Memphis, TenneSsee. Though my parents had no musical training, they both encouraged me to be "the best" Accordionist that I could be & they were "proud" of my musical accomplishments "every step of the way" ...and I didn't let them down! I practiced 7 days a week & won numerous awards & trophies in talent competitions both locally & nationally. Music came EZ for me. I could read it, play by ear & transpose before I knew what the word "transpose" meant.

I wish that my Parents & my precious little girl, "Eve Warren Edmaiston" who often played Accordion duets with her Mother, had lived to see me pictured on the Cover of the December (2018) Issue of "STARS ILLUSTRATED MAGAZINE" as "Musician Of The Year" & on the Cover of the December (2019) Issue of "ACCORDION STARS MAGAZINE" & on the cover of Books about the Accordion & Accordionists published by "Times Square Press New York."

I credit my dear friend, "Linda Soley Reed" (Past President Of "THE AMERICAN ACCORDIONISTS' ASSOCIATION" for encouraging me to attend, & participate in The Song Writing Competition where I won a trophy playing "Hirefest Polka" - July of 2009. Until 2009, at age 60, I had no idea that Accordion Festivals still existed! I had not participated in an Accordion Festival in (42) forty two years & that is a long time! I absolutely had the time of my life at The AAA "Love Me Tender" Festival (as I affectionately call it), & I am looking forward to participating in the July 2021 AAA Festival to be held in Pennsylvania where I will once again be presenting a Workshop. This Workshop will be called: "FOREVER YOUNG ~ AGING AMERICAN ACCORDIONISTS ~ COMING OF AGE!"

World Accordion Day

Producing a Four Episode live broadcast series showcasing the diversity of the accordion. Hosted by CIA World Champion and Vice President of the CIA Music Committee Grayson Masefield and CIA Ambassador and AAA Board of Director Kevin Friedrich, the shows presented a collection of Interviews, Performances and Historical information from around the globe.

The CIA hosted their first World Accordion Day celebration on 6th May 2009, marking the 180th birthday of the accordion - 6 May 1829, the date the accordion patent was filed.

On May 6, 1829, Cyrill Demian (1772–1849) an organ and piano maker of Armenian origin, accompanied by his two sons Karl and Guido, filed a patent in Vienna, Austria for the accordion.

Consign: No. 1433 listed a new type of instrument consisting of a small box with “feathers of metal plates and bellows fixed to it” making it easy to carry and play. The new instrument was seven to nine inches long, three-and-a-half wide, and two inches high. The bellows were fixed above the box with five claves fixed below. The makers claimed it was possible to perform marches, arias, melodies, even by an amateur of music with little practice, and to play the loveliest and most pleasant chords of three, four and five voices with little practice. The patent was approved a short time later on May 23, 1829.

Since 2009, this CIA initiative, World Accordion Day, has been very successful, generating a lot of positive publicity for the accordion. Every CIA member association and accordionists from around the world are invited to share accordion activities of all genres in their country.

This year the worldwide events were showcased over a series



of four live broadcasts and contained a variety of accordion related activities from messages of goodwill and performances from current and former CIA World Champions to historical information, discussions with artists and composers and performances from CIA members around the world.

The American Accordionists' Association (AAA) offered a well received presentation hosted by Board member and Past President Frank Busso. The segment showcased historical information about the AAA founding members, activities from over the years ranging from projects such as the Seminars and Con-



cert series hosted by Board member Dr. William Schimmel, Awards and fundraising events, the Search for the Hottest Accordionist won by Dwayne Dopsie (held in Branson, MO) to AAA members performing in the US Military Army and Air Force Strolling String ensembles.

This global event serves as an exciting means of bringing the world together in an effort to promote and elevate the awareness and status of the accordion! The four Episodes of the World Accordion Day Project, including Episode 3 containing the AAA segment, are available for viewing at www.worldaccordionday.com. ■

Coupe Mondiale in Portugal

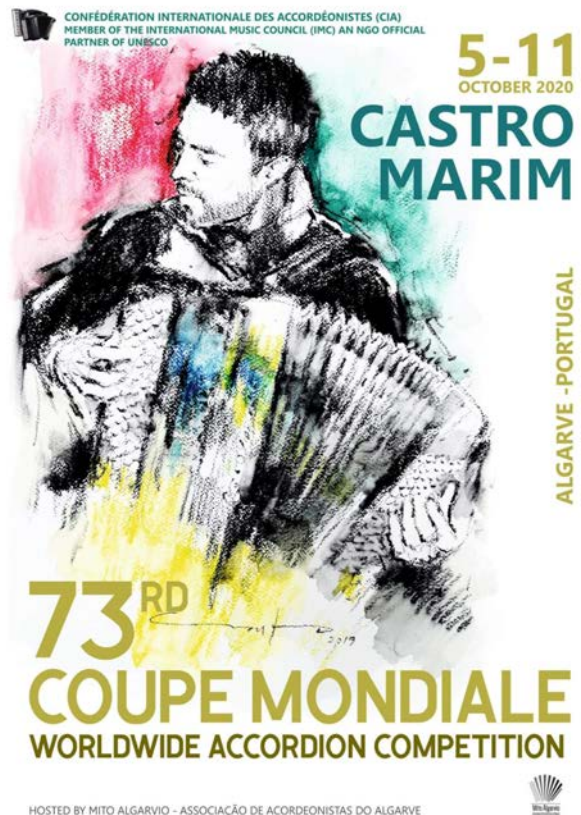
The Confédération Internationale des Accordéonistes (CIA) is currently on track to welcome guests to the 73rd Coupe Mondiale and the 144th CIA International General Assembly of Delegates Congress in Castr Marim - Algarve, Portugal. The event will be hosted by the CIA member Mito Algarvio - Associação de Acordeonistas do Algarve from 5-11 October, 2020 in Portugal and will offer 20,000 Euro in prize money.

The festival will feacompetitions as follows:

- 73rd Coupe Mondiale
- Masters Coupe Mondiale
- Junior Coupe Mondiale
- International Competition for Virtuoso Entertainment Music
- Junior International Competition for Virtuoso Entertainment Music
- Chamber Music - Classical
- Chamber Music - World Music

With numerous cancellations and postponements of all events, organizers continue to monitor guidelines and restrictions closely. As with many events, organizers are challenged with the implications of accommodation, concert venue and artist contracts, ever changing restrictions and many other considerations. In addition, while some events have the possibility to re-schedule to the following year or other timeframes, for our CIA members, with heavy bookings of Coupe Mondiale events scheduled well into the future, there are extremely limited possibilities to adjust the timeframe of the event.

As current European Union travel restrictions are eased, travel opportunities are increasing, so the current festival is planned to go ahead as scheduled, even if operating with a more limited number of participants. Updates and changes will be communicated as soon as they become available based on the ever changing circumstances associated with the world situation. Please visit www.coupemondiale.org for the latest information and meanwhile, organizers are still hopeful that they can welcome as many visitors as possible to Portugal! ■



Global Accordion Project Orchestra



Accordionists from around the world came together to form a Global Accordion Project Orchestra (GAPO) and have given two performances by works of London based composer and conductor Ian Watson. The two works are 'Peace' and 'Song without Words.'

As the world has closed its doors on live music performance, it has created an opportunity to view music in a whole different way. Many performers over the years have used technology for teaching, showing solo/group performances or streaming live orchestras. The accordion world is no exception to this, and from lock down in the United Kingdom, Ian Watson (Musical Director of the London Accordion Orchestra - LAO), and Sam Cullen (Principal Bass Player) created the "Global Accordion Project Orchestra".

The call was put out in March, inviting players from around the world to be part of this Virtual orchestra. On April 8th, the first project premiered on Facebook and YouTube.

The piece selected was entitled "Peace" by Ian Watson. This piece was selected as the inaugural global project as it was composed by Ian Watson, and he released copyright. It was inspired

by his visit to the battlefields of Normandy and the beach landings of WWII.

Leaders of the sections included 1st accordion - Julie Luck (UK), 2nd accordion - Marco Rottig (Germany), 3rd accordion - Grayson Masfield (New Zealand), 4th accordion - Kevin Friedrich (USA) and Bass accordion - Liz Finch (USA) with the Principal Percussionist - James Hulme (United Kingdom). Both performances featured over 100 musicians from almost 20 countries that submitted a video or audio file. On Peace, players used the London Accordion Orchestra's 2017 performance at Union Chapel as the backing or click track and Song Without Words being performed to a straight click track.

The new project Horizon is being commissioned as a new work by Ian Watson by the performers with various levels of sponsorship available.

To view the performances and find information about the upcoming Horizon project, please visit <https://www.londonao.co.uk> then select News for links to the Global Accordion Project Orchestra videos and commission. ■

AAA Competitions in the '50s

We received an inquiry from a woman who is trying to find information on her father's competition experience in the 1950's. Roy Appy was a student at John Serry music studio. I am guessing that the competition was most likely 1950-1954. Roy won a first place "gold" trophy from the AAA performing Khatchaturian's Sabre Dance. But what is most interesting is that the adjudicator was the man who arranged Sabre Dance for the accordion. Roy not only won a first place trophy but he was given a one year scholarship to continue his music studies. I remembered that Papa Joe DeClemente mentioned something about the AAA competitions that were held in NYC at Charles Evans Hughes and Stuyvesant High Schools. Many of us competed in those days and it was always an adventure for us Connecticut kids - taking the train was a big deal in those days.

If any of our members or family members would like to share any memories from the early days of AAA competitions and concerts, please send them to me at ameraccord1938@gmail.com. *Linda Soley Reed*

Catching Up With "Creosote" —The exciting accordion duo of Gabe Hall-Rodrigues and Jamie Maschler

By Joan Grauman, AAA Historian

It was in early February when I had a long and enjoyable phone interview with Gabe Hall-Rodrigues and Jamie Maschler. We stay in touch often and I love hearing of their many incredible musical projects, concerts and workshops held worldwide. It was time to do another of my feature articles, and I wanted it to be about this delightful couple who chose the name "Creosote" for their duo, after the fragrant Creosote bush.



As I prepared to put the article together in early March, the coronavirus changed everything for musicians throughout the world. The article was put on hold as we all learned to live with our new (and hopefully short-lived!) restrictions. My article's main focus had to suddenly drastically change, however I am pleased to report that Gabe and Jamie are doing very well and thriving with their online concerts and workshops, teaching virtually, creating and learning new music, and working at Petosa Accordions in Seattle, Washington. More on their current projects later in this article! Time to tell you more about these two gifted musicians who met through their love of the accordion.

Jamie Maschler began to play the accordion at the age of four, thanks to a door to door salesman. Jamie happily says, "The accordion chose me!" Although this may be true, she was instantly enamored with her new instrument and began to study privately with the renowned accordionists and teachers, Dan and Kim Christian, in Colorado Springs. She studied with them throughout her youth. I spoke with Kim Christian: "As young as she was, Jamie took to the music right away. She pretty much grew up with our daughters competing and playing together in bands. Jamie always loved music and always loved performing. She won many, many trophies over the 12 years she took lessons with us!"



Young Jamie

Jamie knew early on



Jamie with her Family

that she would major in music. After a year at Denver University, she transferred to the Cornish College of the Arts in Seattle, Washington to study accordion under three-time Latin Grammy nominee Jovino Santos Neto. Neto, a well-respected Brazilian jazz pianist, inspired her love for Brazilian music and culture.



Jamie Maschler

Seattle is the home of Petosa Accordions where Jamie has worked since 2011. There, "she is able to share her passion and actively participate in the reinvention and face of the traditional instrument". Jamie also performs with a forró band, EnCanto, and is a frequent guest performer and presenter of workshops on stylized Brazilian and tango music at numerous festivals, including the AAA Festival in Princeton, New Jersey in 2017. She has played with the Seattle Symphony, Port Angeles Symphony, Lake Union Orchestra and the Pueblo Symphony. It was in Seattle, at Petosa Accordions, where she met accordionist and Arizona native, Gabe Hall-Rodrigues.

Like Jamie, Gabe's lifelong love affair with "all things music" began around the age of four. By five, Gabe was certain that he was going to become an opera singer! In his family's home in

Phoenix, Arizona, Gabe loved listening to his uncle play piano, and his mother sing and play the piano and guitar. "I was always musically supported by my family", says Gabe. He started with piano lessons at age seven. "My teacher was perfect for me as he allowed me to play by ear as well as with music". He stud-



Gabe performing at Leavenworth Accordion Festival 2017

ied with the same teacher from age 7 to 18. In school, he sang in the choirs and played baritone saxophone in the band.

Gabe attended Arizona State University (ASU) where he received his bachelor's degree in Music Therapy in 2011 and his master's degree in Jazz Piano Performance in 2013. He studied under the award-winning pianist and composer, Mike Kocour.

One fateful day, Gabe was sitting outside at ASU playing an old accordion someone had just given him. His good friend since middle school, percussionist Wes Anderson, saw him and told him about the Frank Marocco Accordion Event, the annual camp that I co-directed from 2007 to 2014 in Mesa, Arizona every winter. Wes had been our amazing percussionist at the camp since he was 18 years old. Gabe came to our accordion orchestra concert that year at the encouragement of Wes. It was January, 2009. I was introduced to Gabe at the end of the concert and was so impressed by this well-spoken young man whose interest in the accordion was so genuine! By the end of that evening, Gabe was introduced to celebrated accordion teacher Ilmar Kuljus, with whom he began his studies. Also, Gabe was



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Pictured left: Frank Marocco and Gabe, 2010

Below: Gabe and Jamie online performance, 2020

invited to join our camp the following winter by another person who was very impressed with him: the world renowned jazz accordionist, Frank Marocco.

The following January, at our 2010 camp, Gabe was “adopted” by all of us! He was playing incredibly well and his enthusiasm for the accordion was infectious. I spoke with Ilmar Kuljus the other day about his lessons with Gabe. “He was an excellent student, always prepared for each lesson, so eager to learn, and I recognized a tremendous amount of natural talent in him immediately”. In Gabe’s words, Ilmar taught him to “slow down and practice well”. That summer, Gabe competed and won the title of 2010 AAA Virtuoso Accordion Champion, a very prestigious annual national award, at the AAA Festival in Hershey, Pennsylvania. He has presented workshops at various accordion festivals ever since, and performed at the 2011 AAA Festival in Charleston, South Carolina with his jazz trio “Ocotrillo” (named for another bush, the Ocotillo!).

Gabe taught in the Arizona school system and at a private school for ten years, spent a year in Recife, Brazil where he studied Brazilian music and performed with local musicians, and toured the US with the folk rock band “Jared and the Mill” as their accordionist.

While in Seattle touring with Jared and the Mill, he visited Petosa Accordions, and he met Jamie. Both loved Brazilian music and Jamie invited Gabe to open for her band EnCanto. This was the start of a terrific musical collaboration and...they fell in love.

Their duo “Creosote” has been a wonderful outlet for this virtuosic and exciting duo. It features fresh, new Brazilian pieces and world music classics. When not performing in the US and abroad, both work “with their extended family, the Petosas” at Petosa Accordions. Between the two of them, they teach about 30 private students. They have released their first album together and were planning another album this summer in collaboration with musicians from Brazil. Sadly, their travel plans were abruptly halted because of COVID-19.

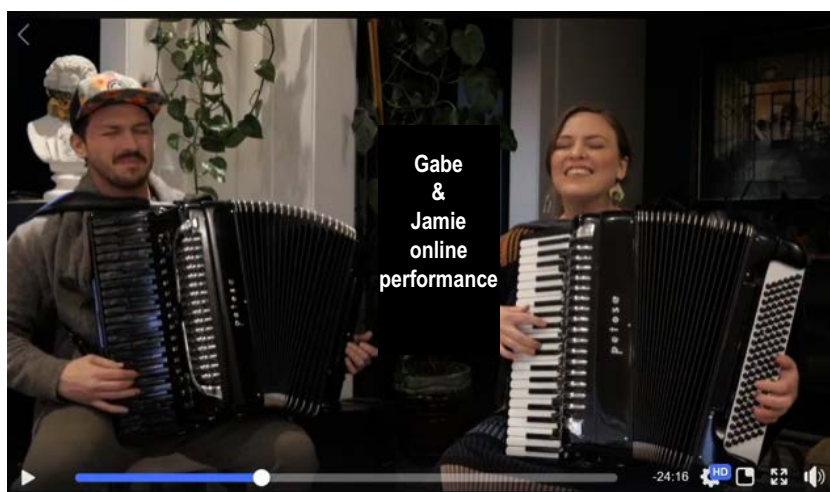
In isolation together, Gabe and Jamie have been streaming live concerts, which have been a challenge, yet it has been a great way for them to stay connected with friends and colleagues near and far. They have recorded, separately and together, and they are working on “a ton of new original music and arrangements” that they will be recording soon.

Kim and Dan Christian are so happy that Jamie has found a partner who also loves and plays the accordion. “There is nothing like sharing your life’s passion with the one you love!”, Kim said. And she knows that well: she and Dan have been married and duet partners for 37 years.

I will conclude with Jamie’s inspiring words about this strange time we are all experiencing right now:

“As you can imagine, all concerts in person for the foreseeable future have been cancelled and the current economic situation has affected the music industry for years to come. Between venues not being able to stay open, potentially not being able to pay musicians, and the uncertainty of future travel, it seems like the challenge of learning some new techniques and technology is going to be worthwhile.....It’s not ideal, it’s not preferred, but art and music will continue no matter what. Change is inevitable and there is no going backwards. The great thing is that, if people are able to capture and share their art more easily, they can more easily discover new artists, music, teachers, and get inspired. That’s one of the powers of art and music, it always finds a way.

Gabe and I hope everyone reading this is taking care of their physical, mental and emotional health. Be kind to others and yourself. We are all in uncharted territory. It’s not forever, just for now.” ■





American Accordionists' Association



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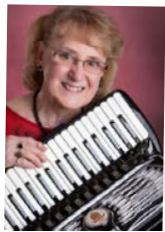
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