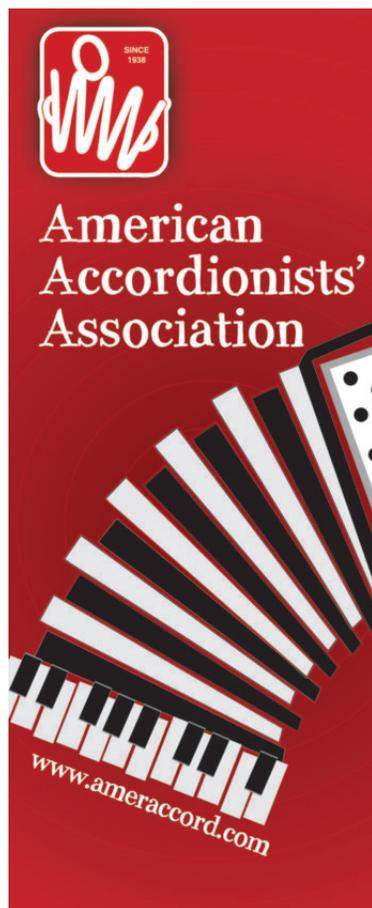




Newsletter



AAA Festival 2016
July 6-10, 2016
Adams Mark Hotel
120 Church Street •
Buffalo, NY 14202
Complimentary
Excursion
to Niagara Falls
For AAA Hotel
Registered
Guests Only



From the Editor

Welcome to the July 2015 edition of the AAA Newsletter.

As the final preparations are being made for our annual AAA Festival, we remind you to make plans to attend this exciting event to be held in Alexandria, VA, featuring renowned American and International guests, a competition held in honor of the late Faithe Deffner with an unprecedented cash prize offering, workshops, concerts, a Festival Orchestra and numerous social events.

We invite and encourage you to submit your news items for publication in the future issues of this Newsletter. Our membership is involved in a variety of activities, and we know our readers would love to hear about these things. At any one moment, our members are performing on Broadway, at the White House, in concert both here and abroad, producing festivals, undertaking various International projects, working on commissions and many other accordion happenings. We thank you in advance for keeping our readers informed.

As always, my thanks to immediate Past President Linda Reed and Rita Davidson for their kind assistance with the AAA Newsletter both in the final production and with providing important news items for publication.

Items for the September 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 file attachment. 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. The deadline for the September Newsletter will be the 15th of August 2015.

I look forward to seeing you all in Alexandria.

Sincerely,
Kevin Friedrich – AAA Newsletter Editor



Accordions and Their Stories - A Living Legacy

The AAA would like to welcome Paul Ramunni as a new member of their Board of Directors. Paul is the Director of The New England Accordion Museum.

As the world commemorates servicemen and women around the world on the occasion of the 70th Anniversary of the end of WWII, and the 100th Anniversary of Gallipoli in WWI, Paul has shared some stories relating to the accordion's involvement in war times. First Paul tells us how he became interested in collecting instruments, before presenting three instrument specific stories.

The New England Accordion Museum opened its doors in the Fall of 2011 in Canaan, Connecticut. How it came to be is, in itself, an interesting story. I learned to play the accordion from age 10 to 17 while growing up on Long Island. I was part of an accordion band and, as was the custom back then, participated in many competitions and contests. However, I remember being one of the more reluctant players who did not like the stress of the competitions and the practice that was required to do well. But I must admit, as I look back, the challenges I

faced in learning how to play in front of an audience and disciplining myself to practice helped prepare me for my eventual career as a CPA.

Fast forward some 42 years to 2008 when I woke up one morning with the inexplicable urge to start playing the accordion again. To this

continued on page 2



Paul Ramunni
New England Accordion Museum

Accordions and Their Stories, cont'd. from page 1

day I cannot figure out what caused me to suddenly desire to play again, but the process had begun. I found an accordion collector that very same day in the middle of Vermont (of all places) where we were vacationing. He had about 125 accordions in his collection and I began looking for one that would suit my needs.

In the middle of the room, stacked on the floor and separated from all of the other accordions, was a pile of small concertinas, about 20 or so all together. They were brown, rusty and dirty looking. I asked about them, and the owner told me that he had just purchased them from a well-known collector. These, he said, came from the Nazi prison camps of WW II. As I stood there looking at them, an eerie feeling came over me as it was the beginning of my reason for collecting accordions. I started to realize then that there was something very special and unique about the accordion. It has participated in the development of our culture for approximately 200 years. It came across the prairies as the West was settled. It was portable and accompanied people wherever they went and they usually took it out to be played in happy times as well as trying times as during war, armed conflicts, and in God forsaken places like concentration camps.

In a word, the accordion has become part of our Country's DNA. It has a legacy to share, not only for America, but for many of the world's cultures. That alone is reason enough for us to work hard at preserving that legacy as we move it forward into the 21st century.

Our collection at NEAM has over 400 accordions, some of which were involved in the major wars that have occurred in the last 200 years. We have a flutina that I purchased from a person who believes that it was owned by someone who was at Bull Run during the Civil war. It came in a very sturdy compact oak carrying box. Reportedly, the soldiers at that time would take an instrument such as this with them into battle and would play it at night as they sat around the campfire. It offered support and comfort to the troops as a reminder of home and better times. But the instrument would often change hands and sides in the conflict if the owner was killed in battle, as surviving soldiers would find it and keep it.

Not long ago, I received a donation of a small wooden button box from a friend in Great Britain. The accordion came from his friend's family and was owned by someone who fought in the trenches of WWI. The story goes that this person played for the troops while they waited for the order to attack or prepare to fend off an assault. Mustard gas was the weapon of choice in that war and whenever the alert came that there was an attack imminent, the soldiers would literally drop whatever was in their hands and rush to put on their gas masks. This small, brown and very plain looking accordion was dropped and gassed at least two dozen times. The owner had to work the bellows after the gas attack while his mask was still on to get rid of any gas that had settled in the unit while on the ground. But it survived, as did the owner, and both were still in good working order after each attack.

I remember the story being told to me of a Jewish boy, Alex Rosner, the youngest child rescued by Oskar Schindler during the Holocaust. Before coming under Schindler's protection, Alex was sent to Auschwitz and he had his accordion with him. The Nazi guards kept him alive because Alex was forced to entertain them with his music. Schindler stayed in close touch with Alex and his parents throughout the remainder of his life. His accordion was a small Traviata and is on display at the Holocaust Museum on Long Island. I have heard a number of these war time stories where people were kept alive just so they could play accordion music for their captors.

The following three stories came to me via family members of the people who owned and played their accordions during WW II.

I. The first story was from a chief Navy mechanic on a USS aircraft carrier. His job was to keep the planes mechanically running when they returned damaged from missions. Tom played an accordion and had it on board with him. Interestingly, his shop and crew

were in a very large cavernous area below the main upper flight deck. The crippled aircraft would be lowered by elevator down to his secondary deck to be worked on. But sometimes at night when things were quiet, he would play his accordion in that lower deck area. The acoustics were amazing. The sound of his playing would permeate the entire ship. Tom soon realized that his playing was probably the last time some of the fliers would ever hear music that reminded them of home. He played for them...it was his way of encouraging them.

II. The next story is about Walter Mackiewicz, a tank driver for General Patton's 10th armored division. Walter played an accordion but didn't have one as his unit moved into Germany in the latter stages of



the war. They were shelling a German town when a building took a hit on its main side wall. The wall collapsed and exposed a desk with a full sized Hohner piano accordion sitting on top of it. Walter stopped the tank and ran through the firefight to get the accordion. He managed to get it into the tank and later played it for the troops whenever they stopped for rest. His family sent me a "souvenir" that Walter picked up for his meritorious service. He was hit with fragments of a shell fired from a German "88" howitzer. The surgeons took the shrapnel out of Walter and gave it to him. He did receive a purple heart for it too.

III. This last story is about a young girl named Barbara O'Connell. I believe she grew up in the middle of the USA and learned how to play the accordion as a youngster. From all accounts, she was a stellar player. Around 1935, she asked her Dad if he would buy her a professional accordion. Now, her father made something like \$20 a week in those days. Even though the Great Depression was in full



swing, he agreed to order her the accordion. It was a full size special order Chiusaroli made in Castelfidardo, Italy. It cost \$750. For that amount of money, in those days, a person could have bought a small house or certainly one of the best cars on the road. So, the whole family went to work to raise the money. After WW II broke out, Barbara announced to her family that she wanted to join the USO and travel to Europe to entertain the troops. She was only 19 years old at the time. And she did just that. She entertained well over 200,000 troops while on tour. She learned, like Tom the Navy mechanic, that her accordion was her second voice. She could speak to people while playing music...the accordion translated her sentiments into a special language. She had to memorize all kinds of songs to play for not only American soldiers but for troops from our allies coming from other countries. Oftentimes she would choose "God Bless America" as her last song. It was her way of sending them off encouraged and blessed.

These are just some of the stories we've been collecting here at

Accordions Stories, cont'd. from page 2

NEAM. While we are always on a search and rescue mission for the accordions themselves, we are especially looking to record the stories "behind the boxes." These tell us of the personal sacrifice and good that accordionists have done over the years with their musical talents. Simply put, I have come to believe that only people who have a real heart for other people play these wonderful instruments. I say that because you don't play it for yourself, you play it for the people who will hear you. It becomes your second voice and you are simply inviting people to enjoy your gift. This is the kind of legacy that's worth saving.

For more information about the New England Accordion Museum, please contact Paul Ramunni, Director, 860-833-1374, e-mail: ramunni@comcast.net or visit:

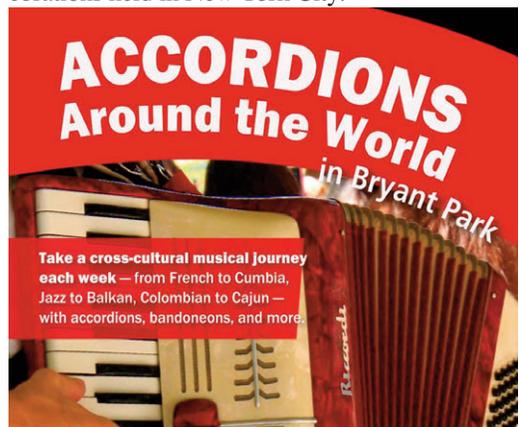
www.thenewenglandaccordionmuseum.com. ■

Accordions Around the World in NYC

The annual 'Accordions Around the World' celebration will begin on July 1, in the heart of New York City when the Wednesday weekly series in Bryant Park kicks off from 6 – 8:00. Listeners are invited to take a cross-cultural musical journey from France to Colombia, from the Balkans to Louisiana, from Cumbia to Jazz, and more with accordions, harmoniums, concertinas and bandoneons.

After the last weekly edition on August 26, the series will finish on Friday August 28 when for the first time, Bryant Park presents a festival of bands playing World Music, with each band having at least one accordionist.

The AAA celebrated a night of the accordion in Bryant Park as part of the concert series during their recent 75th Anniversary Celebrations held in New York City.



Bryant Park is situated behind the New York Public Library in midtown Manhattan, between 40th and 42nd Streets & Fifth and Sixth Avenues. For a schedule of the accordion performances please visit:

<http://www.bryantpark.org/plan-your-visit/accordion.html> ■

Meet Counting Crows Accordionist, Charlie Gillingham

Counting Crows are following up their critically-acclaimed seventh album, *Somewhere Under Wonderland*, with the US leg of their 2015 worldwide tour after the band returns from sold-out shows throughout Europe, Australia, and Canada. The multi-platinum band will begin the domestic run of the *Somewhere Under Wonderland* tour in Miami, FL on July 30, continuing on through Chicago, New York, Seattle, Los Angeles, and other major cities, before wrapping in Oklahoma City, OK on October 11. Joining as the tour's special guests will be Citizen Cope, known for his trademark mix of soul, folk, and R&B during his commanding live shows, and Outlaw Road Show favorite Hollis Brown.

"We had a blast last summer playing *Somewhere Under Wonderland* for US audiences before the record was even released. I cannot wait to finally play all these songs in America now that the album is out," said Adam Duritz.

Counting Crows is an American rock band from Berkeley, California, formed in 1991. The band consists of Adam Duritz (lead vocals, piano), David Bryson (guitar), Charlie Gillingham (accordion, keyboards), Dan Vickrey (lead guitar), David Immerglück (guitar, banjo, mandolin), Jim Bogios (drums) and Millard Powers (bass).

Counting Crows gained popularity following the release of its debut album, *August and Everything After* (1993), which featured the hit single "Mr. Jones". They have sold more than 20 million albums worldwide and received a 2004 Academy Award nomination for their song "Accidentally in Love", which was included in the film *Shrek 2*.

Accordionist in the group Charlie Gillingham was born in Torrance, California and joined the group in 1992 soon after it formed. Gillingham attended Richard Henry Dana Junior High in San Pedro, California, and also attended Miraleste High School in Rancho Palos Verdes his sophomore, junior and senior years. He was a member of Slip Stream, Clark, Kent, and the Reporters, Midnight Radio, Zip Code Revue, and played keyboards on Train's 1998 debut album.

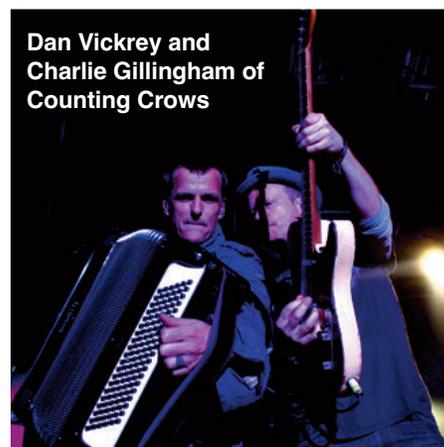
In 2004, Gillingham was nominated for an Oscar as co-composer of the song "Accidentally in Love". He was put forward in the category Academy Award for Best Original Song with his fellow songwriters Adam Duritz, Jim Bogios, David Immerglück, Matt Malley, David Bryson and Dan Vickrey. The track was used in the film *Shrek 2*.

Gillingham studied philosophy and artificial intelligence at University of California, Berkeley. Before entering the music industry, he worked as a software engineer in the field of artificial intelligence.

To hear Counting Crows on their upcoming USA tour, please visit <http://countingcrows.com/tour-dates/> ■



Charlie Gillingham



Dan Vickrey and Charlie Gillingham of Counting Crows

AAA America's Hottest Accordion Winner

America's "Hottest Accordion" winner, Dwayne (Dopsie) Rubin has just released a new album 'Dopsie's Got It'. Dwayne hails from one of the most influential Zydeco families in the world and plays a unique, high energy style of Zydeco. Although inspired by tradition, he has developed his own high energy style that defies existing stereotypes and blazes a refreshingly distinct path for 21st century Zydeco music. This singer/songwriter and accordionist has performed all over the world since debuting his band, Dwayne Dopsie and the Zydeco Hellraisers, at age 19.

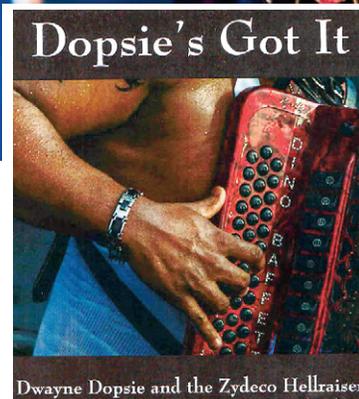
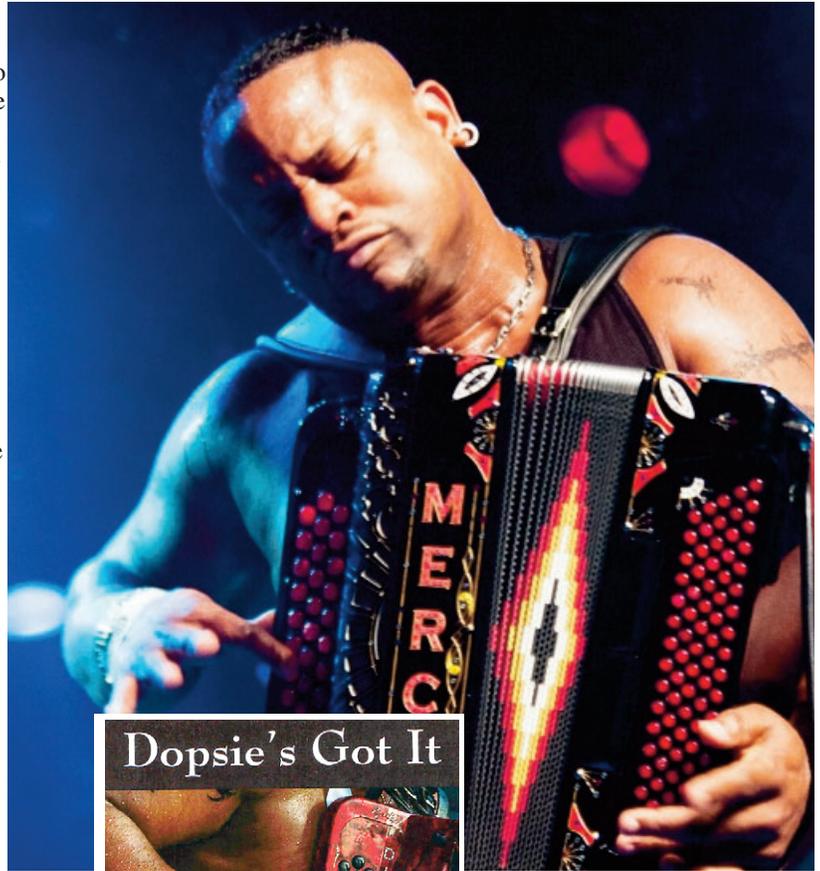
Dwayne, born March 3, 1979 in Lafayette, Louisiana, was the last of eight children. Dwayne attributes his musical abilities to his father, Rockin' Dopsie, Sr., a pioneer of Zydeco music. As a small child, Dwayne was interested in the washboard, but quickly realized he had an eye for the accordion. He has played the accordion since age seven and states, "This is my calling - Zydeco music is in my blood and it is my heart and soul."

"Dwayne takes the instruments and traditions of zydeco to new levels infusing blues, soul and funk with a driving rub-board rhythm. The Zydeco Hellraisers' sound is relentless, pulsating and funky, easily appealing to fans of all genres." – Toledo City Paper

As a tribute to his late father, Rockin' Dopsie, Sr., Dwayne will record an album of his Dad's greatest Zydeco hits. Dwayne and the Hellraisers have just released "Dopsie's Got It", a follow up to "Up In Flames", their second album to be pre-nominated for a Grammy Award. The Louisiana native writes both the lyrics and music for his songs and describes the upcoming album as soulful with a touch of blues and old time zydeco feel. The new album will receive additional air time on Sirius XM satellite radio. The band plans to promote their album on their upcoming tours. 2015 will mark their 7th summer promotional tour in Europe, adding to the 70+ international festivals they have performed in the last two years.

The energy, true talent, and exuberance that Dwayne Dopsie and the Zydeco Hellraisers emit from stage makes it obvious that there is no competition for this band. Not only has Dwayne's band mastered Zydeco music, they also add a bit of rhythm and blues, funk, rock and roll, reggae and pop to their performances, making them a very versatile choice for any audience.

This Indie artist was named "The Hottest Accordionist" in America in 1999, in the competition 'Search for the Hottest Accordionist' hosted by the American Accordionist's Association in Branson, MO. He won over the judges with his ability to both work the crowd and pump out musical harmony in grandiose fashion. Dwayne doesn't confine himself to the stage; he interacts with the crowd, blurring the barrier between performer and audience. Audiences jump to their feet energized by Dwayne's musical innovation, charismatic performance and sheer, raw talent. His ability to capture the imagination, heart and soul of his audience makes Dwayne one of today's most dynamic performers.



Above - Dwayne Dopsie
At left: Dwayne's Latest CD

Upcoming shows include:

July 25, 2015
PA Blues Festival
Lake Harmony, PA

August 7, 2015
Gadsden Amphitheatre
Gadsden, AL

August 8, 2015
Bradfordville Blues Club
Tallahassee, FL

August 14, 2015
Driver's Appreciation Day
Hubbard, Ohio

August 16, 2015
Salem Jazz and Soul Festival
Salem, MA

Please visit www.Dwayne-Dopsie.com for more information on his recordings and upcoming appearances.

Carrozza Scholarship Competition & Memorial Concert October 2-4, 2015 Double Tree by Hilton in Tarrytown, NY

October 2nd AAA Open Meeting 7:30 p.m. • October 3rd Carrozza Scholarship Competition
October 4th Memorial Concert and Dinner 1:00 p.m. - Entertainment Throughout

Richard Galliano in NYC

Accordionist Richard Galliano, guitarist Victor Juris, pianist John Nelson, bassist George Mraz and drummer Mauricio Zottarelli recently performed in New York City as part of the Jazz at the Lincoln Center annual event. World-renowned Galliano appeared at Dizzy's Club Coca-Cola in New York City to present music from his "Sentimentale" album, from June 26-29, 2015.

Though his career has included unprecedented accordion performances of Vivaldi and Bach, and a revival of the French folk style *bal-musette*, Galliano clearly feels at home playing jazz. He has worked with jazz greats since the 1970s, from Ron Carter and Kurt Elling to Toots Thielemans, and he continues to work with some of the most interesting musicians around. Alongside a veteran group of jazz musicians, the accordion virtuoso will apply his unique sound to the music of Chick Corea, Duke Ellington, Horace Silver, and John Coltrane, as well as classic Brazilian composers like Ivan Lins, João Doato and Abel Silva.

Galliano is a regular visitor to New York, appearing at various Jazz venues around the city. He was drawn to music at an early age, starting with the accordion at 4, influenced by his father Luciano, an accordionist originally from Italy, living in Nice.

After a long and intense period of study (he took up lessons on the trombone, harmony, and counterpoint at the Academy of Music in Nice), at 14, in a search to expand his ideas on the accordion, he began listening to jazz and heard records by the trumpet player Clifford Brown. "I copied all the choruses of Clifford Brown, impressed by his tone and his drive, his way of phrasing over the thunderous playing of Max Roach". Fascinated by this new world, Richard was amazed that the accordion had never been part of this musical adventure. In this period, Galliano won twice International Accordion Competitions, which took place in Spain (1966) and France (1967). In the Spanish competition, the participants Test Piece was the work "Chaconne" by the Israeli accordionist Yehuda Oppenheimer. Galliano and Oppenheimer kept up their musical collaboration and personal friendship



Richard Galliano - "Sentimentale"

until Oppenheimer's death in 2012.

Some later collaborations include Astor Piazzolla, George Mraz, Brigitte Fontaine, Al Foster, Juliette Greco, Charles Aznavour, Ron Carter, Chet Baker, Enrico Rava, Martial Solal, Miroslav Vitouš, Trilok Gurtu, Jan Garbarek, Michel Petrucciani, Michel Portal, Eddy Louiss, Biréli Lagrène, Sylvain Luc, Renaud Garcia-Fons, Ivan Paduart, Anouar Brahem, Wynton Marsalis, and Toots Thielemans. He was a key member of Claude Nougaro's band for several years as a pianist and accordionist.

For more information and upcoming tour dates, please visit: <http://www.richardgalliano.com/anglais/english.htm> ■

Patricia Bartell with the Spokane Symphony

Correspondent Larry Padidus from Spokane, reports that accordionist Patricia Bartell recently joined Eckart Preu for an acclaimed performance with the Spokane Symphony Orchestra on the stage of the Martin Woldson Theater at the Fox. In keeping with Preu's interest in expanding the repertoire, they collaborated in performing the Concerto for Bandoneon, subtitled "Aconcagua" (1979) by Argentine composer Astor Piazzolla (1921-1992), who is credited for bringing the tango into the realms of both jazz and concert music.

Padidus says: "Bartell's appearance onstage brought the audience immediately to its feet, and occasioned a burst of whistling and shouting unusual in that auditorium. The Spokane musician is plainly a star, and the reasons are not hard to find. Her mastery of her instrument is absolute, which enables her to use the accordion as a resonator for her soul, able to reach across the gap between her and her listeners to make their thoughts and feelings vibrate in

tune with hers.

"Piazzolla's concerto asks less of the orchestra than of the soloist. Still, the job of synchronizing with the soloist in his tricky, ever-shifting rhythms is far from easy, and the symphony distinguished itself by mirroring Bartell's kaleidoscopic range of color and mood precisely. Most memorable was the second movement, in which she engaged in intimate dialogue with concertmaster Mateusz Wolski, principal cello John Marshall and harp Earecka Tregenza Moody.

"The audience did not want Bartell to leave the stage without an encore, which she graciously supplied with an improvisation so brilliant that one felt that the whole orchestra was still playing."

Patricia was born in La Paz, Bolivia. She lived her first five years in an orphanage before being adopted by a family in Montana. She is a graduate of Whitworth University with a B.A. in Music Education and Accordion Performance. Patricia teaches accordion and

Patricia Bartell, cont'd. from p. 5

piano full time in Spokane, Washington. Her passion is not only in teaching students but also training up new teachers and mentoring them. Ms. Bartell is a member of Tango Volcado (Argentine Tango Quartet), leads a radical young accordion band called, "The Portatos," and is the USA adjudicator for the Trophée Mondial – a prestigious international accordion championship.

Having started the journey of music at the age of eight, Patricia excelled quickly and began teaching at the age of sixteen. During her senior year in high school, thanks to the encouragement of her band and choir teacher, Alicia Lipscomb, she quickly found that playing and teaching music was what she wanted to pursue as a career. Patricia studied accordion in France under world-renowned teacher Frédéric Deschamps and studied piano with Dr. Judith Schoepflin of Whitworth University and Kendall Feeney of the Golandsky Institute, the preeminent center for the Taubman Technique Approach. Her performances, whether individual, ensemble, or with other classical artists both in the USA and Europe, continue to receive high reviews. She has performed in numerous international competitions, claiming many International titles.

Currently, Patricia is helping develop the new HOHNER Certified Simply Music Accordion Program. Simply Music is the largest playing-based music education institution in the world. Founded by Australian Educator, Neil Moore, Simply Music has grown into a worldwide organization dedicated to developing innovative programs, promising a world where everyone plays. ■



Above, the Martin Woldson Theater at the Fox in Spokane, WA



At left, Eckart Preu, Musical Director of the Spokane Symphony, congratulates Patricia Bartell for an outstanding performance of Piazzolla's "Aconcagua".

Dr. William Schimmel's Theatre News

Acclaimed accordionist Dr. William Schimmel is currently performing in 'An American in Paris' at the Palace Theatre on Broadway in New York.

In addition to his performances, he also developed and realized the accordion part to give the show that distinct Parisian flavor along with the Gershwin Score. The show has been nominated for 12 Tony awards and a cast album will be released on the Masterworks label in a few days.

In addition, William Schimmel's new CD, 'Theatre of the Accordion' will be released in July 2015 on Roven Records. Dr. Schimmel continues to expand the range of the accordion repertoire as he plays his versions of Der Rosenkavalier, Carnival of Venice, Candide Overture and even Mahler's Ninth Symphony.

Schimmel has performed on CDs with everyone from Sting to the Scent of a Woman and the Billboard No. 1 CD, The Tango Project. On this new CD, he is joined by musical legend and nine-time Grammy winner Wynton Marsalis on St Louis Blues and Mahler Ninth. Roven Records reports that this CD breaks all boundaries and more, and is a true crossover: it will appeal to classical listeners, jazz listeners and the millions of people worldwide who play the accordion.

William Schimmel is a virtuoso accordionist, author, philosopher and composer. He is one of the principle architects in the tango revival in America, the resurgence of the accordion and the philosophy of Musical Reality (composition with pre-existing music). He received his diploma from the Neupauer Conservatory of Music and his BM, MS and DMA degrees from the Juilliard School. He has taught at the Juilliard School, Brooklyn College CUNY, Upsala College, New School University, Neupauer Conservatory (dean) and has lectured on accordion related subjects at Princeton, Columbia, Brandeis, University of Missouri, Duke University, Manhattan

School of Music, the Graduate Center CUNY, Santa Clara University, The Janacek Conservatory in Ostrava, Czech Republic and at Microsoft.

Dr. Schimmel has performed with virtually

every major symphony orchestra in America including a longstanding relationship with the Minnesota Orchestra, as well as virtually every chamber music group in New York including Ensemble Sospeso and the Odeon Jazz Ensemble. Pop star colleagues range from Sting to Tom Waits, who has made the legendary statement: "Bill Schimmel doesn't play the accordion, he is the accordion". He is founder of the Tango Project, which, in addition to his hit recordings with them, has appeared with Al Pacino in the film: Scent of a Woman, for which Pacino won an Oscar. The Tango Project also won the Stereo Review Album of the Year Award, received a Grammy nomination and rose to number 1 on the Billboard Classi-

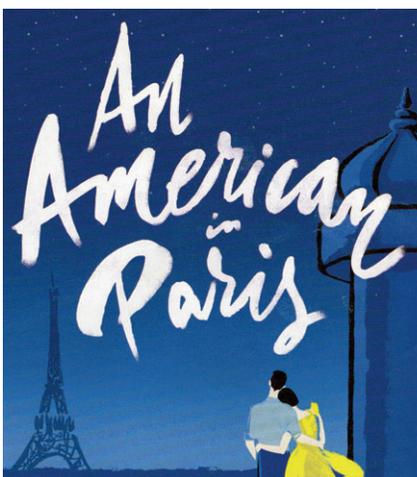


Dr. William Schimmel's Theatre News, cont'd. from p.6

cal Charts. He can be heard in other films including True Lies, Kun Dun and many others including films that he both scored and performed and a series of films for the Nature Conservancy which have won numerous prizes in documentary categories.

He is an authority on the music of Kurt Weill, having recorded all of Weill's music that employs the accordion. He is a prolific composer with many commissions from concert music to Broadway and off-Broadway. He has written countless accordion pieces for himself and others including a test piece for the Coupe Mondiale, the accordions' most prestigious world competition. His Portrait No. 1 for orchestra was conducted by the late Leopold Stockowski.

For further information on these CDs and upcoming activities, please contact:
billschimmel@billschimmel.com ■



AAA Seminars

As the AAA Seminars celebrate their 21st year, organizers are please to announce that they are continuing to be supported by some of their same loyal participants who have been there from the very beginning: Dr Robert Young Mc Mahan, Micki Goodman Schimmel and Paul Stein - along with Will Holshouser, Benjamin Ickies, John Foti, Art Bailey, Doug Makofka, Erica Marie Mancini and many others.

Host and Moderator Dr. William Schimmel reports that most members or the Brooklyn Accordion Club will be participating - this includes Mayumi Miyaoka, Peter Flint, Denise Koncelik and a performing group called Bachtopus.

In addition to accordionists, we will have a theremin player (Elizabeth Brown), a sho player (Michael Dames), a trombonist, violinist, concert pianist, harpist, guitarist and a few special guests who will appear un-announced.

We will have many world premieres: Dr. Mc Mahan, Dave Soldier, David First, David Stoler, Elizabeth Brown, Normali Fenn, Peter Flint, Milica Paranosic, Gene Pritsker, Dan Cooper, Peter Jarvis, Art Bailey and myself - My new CD: "The Theatre of the Accordion" will be unveiled at this time as well.

Our initial intent of the Seminars starting with the first one back in 1994 was: to build a strong artistic accordion community in the New York Area, a community of artists that could communicate on an equal level to the rest of New York's diverse artistic community. All of our workshops and performances will bear this in mind.

We also did surveys - in the past and now - asking participants and would be participants what they really felt they needed at the Seminars. The response was almost unanimous: a sense of belonging to something that could prepare them intellectually as well as practically for just about any musical situation in a competitive music world - not just the accordion world. And we maintain that philosophy as our goal to this very day.

The Seminars are not just a series of workshops and concerts. It's an experience, a total immersion into a weekend where judgments are suspended, competition comes to a halt and the steady flow of ideas can almost make one's head spin.

We urge you to attend this years Seminars: Chock full O' Learnin - August 7-9 at the Tenri Cultural Center in New York City. You won't forget it!

For further information: www.ameraccord.com or e-mail:
billschimmel@billschimmel.com ■

MUSICAL NUMBERS

ACT I	
"Concerto in F"	Company
"I Got Rhythm"	Henri, Adam, Jerry, Company*
"Second Prelude"	Lise, Female Ensemble
"I've Got Beginner's Luck"	Jerry*
"The Man I Love"	Lise
"Liza"	Jerry*
"S Wonderful"	Jerry, Adam, Henri, Company
"Shall We Dance?"	Milo
"Second Rhapsody/Cuban Overture"	Company

ACT II	
Entr'acte	Orchestra
"Fidgety Feet"	Jerry, Company*
"Who Cares?"	Milo, Henri
"For You, For Me, For Evermore"	Henri, Jerry, Lise, Milo
"But Not for Me"	Adam, Milo
"I'll Build a Stairway to Paradise"	Henri, Adam, Company*
"An American in Paris"	Company
"They Can't Take That Away From Me"	Adam, Henri, Jerry

ORCHESTRA
 Conductor: Todd Ellison; Associate Conductor/Piano: Greg Anthony Rassen
 Flute: Kathleen Nester; Woodwinds: Lino Gomez, Deborah Avery, John Winder; French Horn: Russ Rizzer; Trumpet: Dominic DeRasse; Alex Holton; Trombone: Bruce Eidem, Jeff Caswell; Percussion/Assistant Conductor: Andrew Bianco; Drums: Warren Odze;
 Accordion: William Schimmel; Violin/Concert Master: Martin Ayeer; Violin: Robin Zeh; Viola: Richard Brice; Cello: Stephanie Cummins, Alisa Horn; Bass: Mark Vanderpool.
 Music Coordinator: Seymour Red Press; Music Copying: Emily Grishman Music Preparation - Emily Grishman/Katharine Edmonds
 *Dance Arrangements by Sam Davis

The Passing of Anthony J. Carrozza (April 6, 1931 - May 9, 2015)

Anthony Carrozza of Chappaqua, NY passed away peacefully on May 9, 2015 surrounded by family. He was born April 6, 1931 to Joseph and Mary Carrozza and was a lifelong parishioner of St. Mary and St. John Church in Chappaqua. He is survived by his loving and devoted wife of 58 years, Domenica (Mimma) Carrozza nee Raso, brother Patrick Carrozza and loving sister, Jean (Antonio) Ciccone, devoted nephews and nieces: Joseph (Ethel) Ciccone & children; Carmen (Nancy) Ciccone and children; Carmen (Adriana) Carrozza Jr. and children; Marianne (Larry) Carrozza-Smith and Mark (Karen) Carrozza & children. He is predeceased by his brother Carmen Carrozza; an infant sister Giovanna; and sister-in-laws Jean and Connie Carrozza.



Anthony graduated from the Horace Greeley High School in Chappaqua, NY in 1951 and pursued his love of cars by working at the Ford dealer in Pleasantville, NY. He then served in the US Army for 2 years and upon his discharge he followed his musical talent with the accordion and piano.

As a professional accordionist he performed at many different functions and went on to open the Carrozza Music Studio in Mamaroneck where he taught music. He was on the Board of the American Accordionists' Association.

In the 60's he formed and conducted the Carrozza Accordion Orchestra made up of young accordion enthusiasts - teenagers and young adults - and they competed in AAA orchestra competitions, were champions many times and gave many concert performances, including Carnegie Hall.

Upon his retirement, Anthony Carrozza continued giving private piano and accordion lessons until his Parkinson's disease put a halt to many things in his life. He deeply loved his family and was very much a family man.

Anthony leaves behind many dear cousins and paisani locally and in Italy. He will be truly missed by all. ■

CT Association Hosts Young Musicians' Concert

AAA member, Anita Siarkowski, reports that the CAA (CT Accordion Association) featured young musicians as soloists and in concert on Sunday, May 31, 2015 at Vasi's Restaurant in Waterbury, Connecticut where several accordion soloists performed, in addition to other musicians in the Youth Festival Orchestra directed by Mary Tokarski and the Youth Jazz Ensemble conducted by Don Gerundo. The turnout for this event was terrific, as were the reactions and responses to the young musicians' presentations. Without exception, all of them were very professional in appearance and decorum. The talent of each and every one of these fine young people is a wonderful testament to today's youth and the music world!

As an unexpected bonus, everyone there was in for a pleasant surprise... Waterbury native, 92 year old accordion legend, Anthony Mecca, appeared on the scene with his son, Bill Mecca and sister, Kay Mecca Rocco - a thrill for all to see! Just two days before, Anthony Mecca was featured in his hometown newspaper, The Waterbury Republican American.



Above, Mary Tokarski conducts the Jr. Festival Orchestra
Below, Don Gerundo conducts the Jazz Ensemble



Per Marilyn O'Neil, Co President of CAA (Connecticut Accordion Association) and member of AAA (American Accordionists' Association)'s Board of Directors: *"Five years ago, I developed a program called The Youth Involvement Program, which pairs young accordionists with peers who play other instruments from the festival's host city. They came together at the AAA Festival, formed a jazz ensemble, then performed for festival attendees and the general public. The non accordionist youth learn about the accordion, about the potential for both solo and accompaniment in jazz and classical genres."*

The conductor for this year's jazz ensemble, which will be held in Alexandria, VA from July 8-12, 2015, is Waterbury's own Bob Vitale of Vitale Realty in Waterbury CT. Bob owned his own music studio in Waterbury during the heyday of the accordion. On a national level, we are in the midst of a huge effort to reintroduce the accordion to a very willing young audience. The AAA's annual Festival, held in various major cities along the Eastern part of the USA, now proudly offers - in addition to solo competition, opportunities to participate in a Youth Festival Orchestra led by Mary Tokarski, President of AAA and Co-President of CAA - in existence since April of 2004. Several CAA members serve on the AAA Board of Directors. Immediate Past President of AAA, Linda Soley Reed also serves as Conductor of

the CAA Orchestra.

Marilyn O'Neil went on to say.. "Today's youth are fascinated by the accordion because it's different from what they're used to. Whenever we feature it to young crowds, we consistently get requests for where they can go to learn how to play. This instrument is new, different, with the capability of producing various sounds - both acoustic and digital. And let's not forget the portability factor! It's a way for kids to be seen as innovative, creative.....a far cry from still another guitar. That having been said, it's worth it for me, Marilyn O'Neil, to tell you that John Lennon also played accordion.....along with numerous other fine rock musicians."

According to Mary Tokarski, the accordion translates to the 21st Century: "Accordions are heard in more commercials, movies and live events now than ever before! The sound is unique, easily supports a solo sound, or the need for a fuller, orchestral effect. The accordion is being integrated with all sorts of instruments in groups that are creating "today's music". Jarred and the Mill is one fine example from Mesa, Arizona. Is there a new generation ready to embrace it? You bet! Young people are attracted to the instrument in droves. The sound creates excitement and its versatility is so much fun to experiment with and create new music for - both acoustically and electronically with the new midi-enabled accordions. We truly look forward to what the young people of today have to offer the accordion!"

Bob Siarkowski, CAA Advisory Board, AAA member, Proprietor of Bob's Music Center in Plantsville, Connecticut stated: "As a lifelong accordion instructor and professional accordionist, I have seen more and more people who are interested in the accordion over the past few years. A month doesn't go by that my telephone rings and I hear, "I'd like to take accordion lessons, rent or buy an accordion!" The accordion is regaining its popularity from the past. A lot of young people are taking lessons today, which is a wonderful sign for the future of the accordion."

CAA Hosts Young Musicians, cont'd. from p. 10

AAA member and CAA Advisory Board member, Anita Siarkowski was introduced to the accordion at age 9. "Decades later, I still perform professionally on a regular basis until today - with ongoing requests to entertain for ethnic festivities, seasonal gigs, strolls down memory lane, birthdays, anniversaries, reunions, organizational functions, etc. I dress for the occasion to match my repertoire, and am often referred to as "The Accordion Chameleon!"

"The future of the accordion...The accordion has so potential. It is very unique, being the only portable, self-contained (no need to plug in) musical instrument that you can play the melody, harmony, rhythm and accompaniment all at the same time! It is very versatile. Most musical instruments have only one sound. The accordion duplicates several instruments (why we can have all accordion orchestras), and can adapt to all types of music. It is the international instrument. There is no country in the world where the accordion is not played. The future of the accordion is where the action is, with today's youth - as demonstrated at CAA's Gathering just days ago! The accordion is here to stay!" ■

UMKC Chamber Accordion Ensemble to perform in Chicago

The University of Missouri - Kansas City (UMKC) Chamber Accordion Ensemble are preparing for an upcoming performance in Lisle, IL (Chicago) as part of the upcoming 75th Anniversary of the Accordionists and Teachers Guild, International (ATG) Festival.

All players are alumni of the University of Missouri - Kansas



City, and former members of the renowned UMKC Accordion Orchestra. The players make their living in various careers, but each have remained devoted to promoting the accordion and its varied repertoire, which includes transcriptions, commissions and other original works.

The eight member UMKC Chamber Accordion Ensemble under the direction of Joan C. Sommers, has recently performed in Chicago, San Francisco and Kansas City. In addition, they have participated in the USA contributions to World Accordion Day, when videos of their past performances were broadcast during the live presentation.

This year, the UMKC Chamber Accordion Ensemble will be joined by Macedonian violin soloist, Filip Lazovski, a violinist with the Kansas City Symphony Orchestra, who will be featured as soloist on Por una Cabeza by Carlos Gardel (arr. J. C. Sommers) and as a member of the ensemble on Hans Boll's Immortal. The ensemble will also perform Danse Bacchanale by Saint-Saens (arr. J. C. Sommers) and Gigue by Gretry, Decade by John Darnall with Jeff Lisenby as soloist and Blue Swan and Fuga a new composition by Stas Venglevski. For more information please contact: joansommers@kc.rr.com ■

Celebration in Honor of Dr. Willard 'Bill' Palmer

A World of Accordions Museum will host the annual Palmer Festival from July 16-18, 2015 in Superior, WI. The weekend event will feature workshops, concerts and guided tours of the Museum facilities and is held in honor of the late Dr. Willard 'Bill' Palmer.

The name of "Bill" Palmer is certainly the USA's most influential in music pedagogy, critical editions, and performance.

The American musician, composer, scholar and music educator, Willard (Bill) A. Palmer was a child prodigy. At 13, he played the piano on the radio. He studied both piano and accordion which were to form the basis of his musical endeavors.

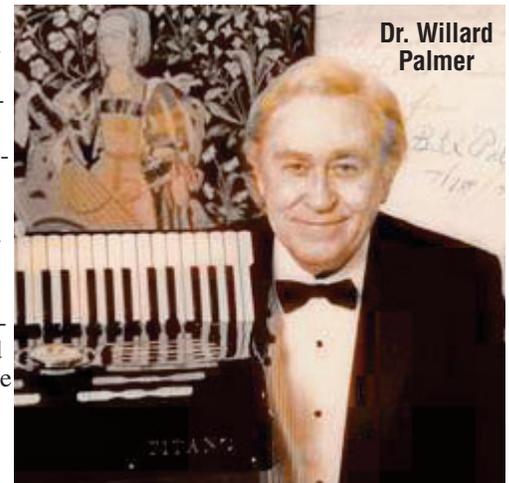
After the war, Willard A. Palmer and his former student, Bill Hughes joined forces. They can be credited with the high point in accordion performance in the USA. Palmer collaborated with Hughes in producing a series of accordion method books which have had worldwide impact. Sales ran into the millions making it the cornerstone of the Alfred Publishing Co. empire.

As an educator, Willard A. Palmer was ahead of his time - instrumental in carving an indisputable niche for the accordion at the university level. He and Hughes took the accordion beyond mere college acceptance, into the realm of establishing an actual accordion department within the University of Houston, where they were faculty members enabling young accordionists to earn both Bachelor's and Master's degrees with their instrument. Palmer also founded the "Palmer-Hughes Accordion Symphony", a superb orchestra which appeared at Carnegie Hall in New York.

During his period as a professional accordionist, Willard A. Palmer sought to perfect his yet-evolving instrument and contributed significantly to the development of the stradella-free bass "convertor" accordion. He designed the "Palmer Emperor Convertor", and collaborated with Titano Accordions to achieve the realization of his creative ideas.

Willard W. Palmer eventually became one of the most important editors of keyboard music in the United States. His editions of works of the masters are highly acclaimed and respected in the most elite music circles. Palmer is noted especially for his painstaking detail and care in the scholarly researching of original editions. He became Alfred Publishing Company's Senior Editor in 1964, researching the original manuscripts of the great masters of keyboard literature, with special emphasis on the study of performance practices in the Baroque, Classic and Romantic eras. He achieved recognition as the leading authority on Baroque ornamentation and lectured on the subject at various colleges, universities and music festivals throughout the country.

While achieving accolades for his educational works for other instruments, Willard W. Palmer remained a steadfast supporter of his beloved accordion. Willard A. Palmer's revolutionary teaching principles were reflected in 789 of his published works, which included an accordion method, several piano methods, a



Dr. Willard Palmer

Bill Palmer, cont'd. from p. 11

method for Hammond Chord Organ, a guitar method, hundreds of solo pieces and many choral works.

In 2013 his son, Willard Palmer, III, donated his father's musical estate to the World of Accordions Museum. The collection includes one of the finest accordions of the museum (Titano Super Emperor V, 1996) and the decorous two-manual, eleven-pedal harpsichord (A. Cecil Taylor, 1979) that graces the concert hall.

The celebration weekend at A World of Accordions Museum at the Harrington Arts Center begins with a formal opening ceremony welcoming guests of honor Willard Palmer, III, and his wife Julie, and an address by Mayor Hagen.

Concert artists include Paul Vargason, Alex Meixner, Helmi Harrington Ph. D., Florian Chmielewski and Lorren Lindevig, the Accordion Concertina Music Band, The Harringtons, Amanda and Nolan Hauta, Joy and Roger Schmitz, the Vargason-Harrington duo, the Carver-Harrington duo and Carolyn Carver (violin) and Generations in Music: Julie Council and grandson Christopher Hernandez as "Buttons and Bows".

Workshops include Bill Palmer: "Life's Journey: A Musical Potpourri", Dr. Anthony Bukoski: "A Sea Story", Bill Palmer: "Master of Magic, Mindreading, and Storytelling", "The Alfred Masterworks Editions", Helmi Harrington, Ph. D., "Interpretation: It's Not Written in the Notes", and a special presentation of the "History in Performance on Museum Accordions".

The event, organized by Museum Curator, Helmi Harrington, Ph. D., will present a keynote address explaining the importance of the Preservation of Cultural History through Music: What AWAM Is All About. Attendees will be offered a special HARTS Tour including a visit to the newly expanded Palmer-Deffner Library, the American Accordionists' Archival Collection and the Deffner Legacy Room

The event will conclude with the Closing Ceremonies: Champagne Toast. For further details on any of these events please contact: (715) 395-2787. ■

Roland V-Accordion Celebration in MA

AAA Board of Director Sam Falcetti recently hosted the 17th Semi Annual Roland Workshop and Performance event at Falcetti Music in Springfield, MA.

The workshop portion covered information on transposition, the When, Why, and How of changing the key of a song, which was discussed and demonstrated, not only by using the transposition button available on the Roland instrument, but also tricks of changing the key using other methods.

The performance portion featured scheduled entertainment on the Roland models by artists including Martha Flood, Liam McCool, the 3rd place winner in the Accordion Championship category at the recent ATAM competition, Joseph Dziok, a 2015 graduate of Hartt College of Music, Angela Falcetti with a 5 piece all girls group (the Pink Zebras), and Sammy Gavish performing Jewish, Arabic and Russian music on his Roland 8X.

For more information on upcoming events, please contact organizers Sam and Peggy Falcetti: peggyf1944@gmail.com or call: 413-596-6940. ■

AAA Upcoming Events:

Master Class & Concert Series NYC Aug. 7-9
Carrozza Scholarship Competition and Concert
October 2-4, Tarrytown, NY
Lifetime Achievement Award presented to
Mario Tacca - April 17, 2016
Colonial Manor - Cortlandt Manor, NY

Mumford & Sons US Concerts

Mumford & Sons have hit the top of the Billboard Charts with their new Album Wilder Mind, which was released in May 2015, and will be touring the USA this summer in what promises to be sold out concerts to their American fans.

Mumford & Sons are a British rock band from London, England, formed in 2007. The band consists of Marcus Mumford (lead vocals, electric guitar, acoustic guitar, drums), Ben Lovett (accordion, vocals, keyboard, piano, synthesizer), Winston Marshall (vocals, electric guitar, banjo) and Ted Dwane (vocals, bass guitar, double bass).

Accordionist, Ben Lovett is one of the founding members of the band, Mumford & Sons. He attended Hallfield School in Birmingham before moving to London. Later, he attended King's College School in Wimbledon which he attended with Marcus Mumford. It was in London that he met fellow band members, Ted Dwane and Winston Marshall. He primarily plays keyboard, piano and accordion on the group's songs.

The band has three full length studio albums, Sigh No More (2009), which earned them a number of Grammy Award nominations in 2010 and 2011 and won the Brit Award for Best British Album in 2011, and Babel (2012) which won the band, the Grammy Award for Album of the Year, and their third album, Wilder Mind, released in May 2015. In 2013 the group won the Brit Award for Best British Group.

Mumford & Sons have released three studio albums: Sigh No More (2009), Babel (2012) and Wilder Mind (2015). Sigh No More peaked at number two on the UK Albums Chart and the Billboard 200 in the US, with Babel and Wilder Mind both debuting at number one in the UK and US, the former becoming the fastest-selling rock album of the decade and leading to a headline performance at Glastonbury Festival in 2013. The band have also issued two live albums: Live at Shepherd's Bush Empire (2011) and The Road to Red Rocks (2012).

The band have won a number of music awards throughout their career, with Sigh No More earning the band, the Brit Award for Best British Album in 2011 and six overall Grammy Award nominations. The live performance at the 2011 Grammy ceremony with Bob Dylan and The Avett Brothers led to a surge in popularity for the band in America. The band received eight total Grammy nominations for Babel and won the Grammy Award for Album of the Year. The band also won the Brit Award for Best British Group in 2013. Upcoming USA concerts include:

August 7, 2015: Golden Gate Park in San Francisco

August 17-18, 2015: The Forum in Los Angeles

August 21-22, 2015: Salida, Colorado



Ben Lovett, Accordionist – Mumford & Sons

AkordioM gives American debut in New York

New Yorkers were offered a rare musical experience when the Ministry of Culture of the Republic of Macedonia presented the acclaimed Macedonian accordion trio 'AkordioM' in a free concert at their Gallery MC in the heart of New York City.

Each a virtuoso in their own right, the dynamic and skillful ensemble on their American debut in New York, comprises Zorica Karakutovska, Bojan Volchevski and Filip Stamevski all from Skopje, Macedonia.

The trio began performing together a few years ago, but each have previously been part of various other performing ensembles. AkordioM members Bojan Volchevski and Filip Stamevski are both Karakutovska's former students and now perform together as musical colleagues. Their concert appearances are considerable, with performances in Macedonia, Serbia, Bulgaria, Croatia, France, Portugal, Luxembourg, Italy and now the USA.

In addition to heading the accordion program on the Faculty of Music in Skopje, leader of the group, Professor Zorica Karakutovska, is also the President of Ljubitelji na Klasicnata Muzika in Skopje, the Association of Accordionists - Macedonia, the Premiere Voting member of the Confédération Internationale des Accoréonistes (CIA).

AkordioM performed a variety of repertoire including transcriptions of works from other instruments, trio arrangements of accordion works as well as original music written specifically

written for the group.

The concert included three works by resident composer Bete Ilin, a Professor at the State Music and Ballet School Center "Ilija Nikolovski - Luj" in Skopje. With more than 50 works in her Opus, in addition to numerous accordion works for solo, chamber music (for multiple accordions and also accordion with other instruments) and an accordion concerto, Bete has written vocal works, ensembles pieces, as well as compositions for violin, clarinet, piano and bassoon. The trio presented three of Bete's works including her Macedonian Paraphrase No. 1, No. 2 and No. 3. These captivating compositions composed in a contemporary style, showcased the complex rhythmic structures of Macedonian folklore (5/8, 7/8, 9/8) while eluding to the inspiration from traditional Macedonian songs. In 2014, Bete Ilin was the most frequently performed Macedonian composer in Cultural Centres throughout the Republic of Macedonia. Bete was in attendance at the concert, along with her parents who traveled to New York to attend the concert.

The trio, performing completely by memory, engaged the audience in a captivating musical journey as they delivered their concert with technical prowess and engaging charisma. From the delicate transparency of Mozart to the magnificent orchestral grandeur of Elmer Bernstein's Magnificent Seven, from Piazzolla's intricate Fuga Y Misterio to the entertaining arrangement of Strauss's Radetzky March, the trio awed the audience with their musicality and elegantly presented interpretations. Each performance drew extended applause, culminating in several standing ovations as they presented a series of encores including Tango for Claude by Galliano and a popular traditional Macedonian Folk Song.

The program was as follows: Macedonian Paraphrase No.1 by Bete Ilin, Divertimento D Major, (1st mov.) by Mozart, Semenovna by E. Derbenko, Fuga Y Misterio and Libertango by Astor Piazzolla, Macedonian Paraphrase No. 2 by Bete Ilin, The Magnificent Seven by Elmer Bernstein, Spanish Dance by E. Derbenko, Macedonian Paraphrase No. 3 by Bete Ilin and Radetzky March by J. Strauss.

At left, Kevin Friedrich is pictured with Composer, Bete Ilin, Bojan, Kevin, Zorica and Filip



**AkordioM featuring
Zorica Karakutovska,
Bojan Volchevski,
and Filip Stamevski
from Skopje
Macedonia**



Coast to Coast

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



San Francisco, CA

San Francisco Accordion Club President Lynn Ewing proudly announces that The San Francisco Accordion Club is celebrating the 25th Anniversary of the Re-establishment of the San Francisco Accordion Club and the 100th anniversary of the original San Francisco Accordion Club.

The SFAC has celebrated these two milestones with a festive evening gala on June 6 in San Mateo, CA and featured The Accordion Orchestra Project conducted by Richard Yaus, the strolling accordion music of Reno Di Bono, performances by Jana Maas and Mike Zampiceni and dance by Steve Albini. For information on upcoming activities, please contact: Lynn Ewing: ewinglynn@gmail.com

Victoria, BC

The 9th Annual Victoria International Accordion Festival, a World Festival of Accordion Soloists and Ensembles, will take place from July 12-19, 2015 in Victoria, BC, Canada.

The BC Accordion Society, a non-profit society, was founded in early 2010 in the beautiful city of Victoria B.C. Our mission is to promote the beauty of this wonderful instrument through concerts, workshops, master classes and competitions. In 2010, the Society took over the responsibility for Victoria Accordion Festival, establishing at the same time an international accordion competition, for the first time in this part of Canada. The society also created the BC Accordion Orchestra, a unique ensemble of its kind.

The most outstanding achievement so far for the BC Accordion Society has been establishing the accordion program at Camosun College in Victoria. Currently, this is the only place in Canada, outside Toronto, where students can study accordion and obtain an official degree. For more information, please contact: contact@bcaccordion.ca

Wallace, ID

Accordion lovers are invited to join the festivities from August 7-9, during the Fifth annual great Historic Wallace Accordion Festival! This year organizers are pleased to welcome the Dempsey's as one of the Friday night Entertainers for the German Buffet and Dance, to be held at the Nite Rock Events Center. On Saturday night, they wel-

come back Andy Mirkovich for a concert and dance in that same venue. In between, attendees will enjoy the traditional Saturday morning Celebration Parade, workshops, and gazebo music.

Guests include: Andy Mirkovich, Jean Roberts, Dynamic Accordion Duo (tom and Judy Dempsey), Ted Lunka Trio and more. For more information, please visit www.wallaceaccordionfestival.com or call: 208 699-7554.

Cotati CA

The 25th annual Cotati Accordion Festival will be held August 22-23, 2015. 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 we have contributed in excess of \$320,000 to the youth of our community.

This year's Silver Anniversary will feature: Il Sole, Jessica Fichot, Patrick Harison, The Great Morgani, Giorgio Albanese, Maggie Martin, Ginny Mac, Cory Pesaturo, Those Darn Accordions Reunion, Matthias Matzke, The Mad Maggies, Dan Cantrell, Polkacide, Jim Gilman, Steve Balich Polka Band, the Wild Catahoulas, Sourdough Slim and Rober Armstrong, The Redwood Tango Trio, Stas Venglevski, The Amigos, Sergui Popa, The Familia Pena-Govea, The Johnny Koenig Polka Band and MotorDude Zydeco. For more information and a complete schedule, please visit <http://www.cotatifest.com>

East Northport, NY

Mary Tokarski and Nathan Chapeton were the featured guest artists at the June 3, 2015 meeting of the Long Island Accordion Association (LIAA) held at La Villini Restaurant in East Northport, NY. Pictured from left to right are Nathan Chapeton, Bob La Bua (CFO of the LIAA) and AAA President Mary Tokarski.



Long Island, NY

On Friday, June 12, 2015 accordionist Dominic Karcic and vocalist Cheryl Spielman brought their "From Broadway to the Met" presentation to the Mills Pond Nursing and Rehabilitation Center in St. James, Long Island.

Their program consisted of selections by George Gershwin, Cole Porter, Rodgers and Hammerstein, Sammy Cahn, Leonard Bernstein, S. Harnick and J. Bock, Giacomo Puccini as well as several accordion solos. Pictured left to right are vocalist Cheryl Spielman, Director of recreational services Nicole Livigni and accordionist Dominic Karcic.



Enfield, CT

The New England Digital Accordion Orchestra, the "Newest Sound in Music", under the direction of Sam Falcetti will perform from 6-7:30 pm on August 1st, in Enfield, CT as part of the 90th Annual Enfield Italian Festival. The program will also feature Deana Martin (vocals) with special Guest Bobby Rydell. For more information, please visit www.falcettimusic.com

New York, NY

The AAA presents the annual Master Class and Concert Series 'The Seminars' from August 7-9, 2015 at the Tenri Cultural Institute in New York City. The event titled 'Chock Full O' Learnin' is three consecutive days of seminars, workshops, lectures, discussions and performances moderated by Dr. William Schimmel. For more information, please visit www.ameraccord.com.

Chock Full O' Learnin'