

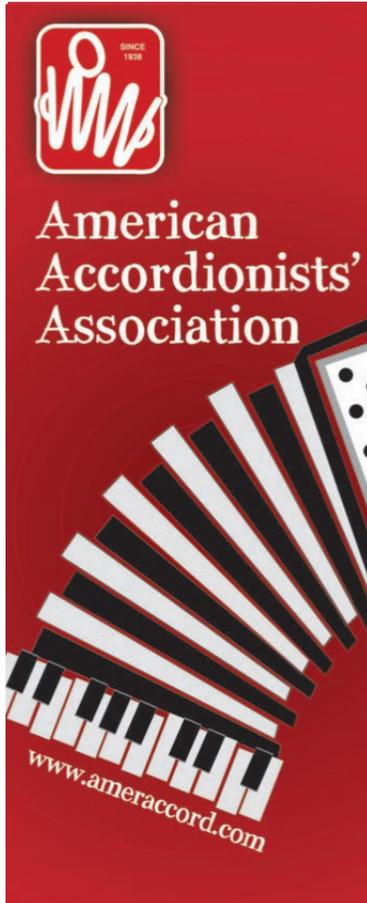


AMERICAN ACCORDIONISTS' ASSOCIATION

Newsletter

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

July-August 2020



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

We are now accepting
articles and stories
for the September-October 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 Editor

Welcome to the July-August, 2020 AAA Newsletter.

Most events are adapting to the new online world with organizers and attendees adjusting to various platforms enabling continuing education, performances and participation. The accordion is still being featured on regular occasion with various states and countries adapting event compliance to the ever and rapidly changing environment. The AAA has participated in these virtual events including their informative and well received presentation as part of the World Accordion Day celebrations and the more recent Seminars and Masterclass series moderated by Dr. William Schimmel.

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 September-October 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 taking the time to share your news with our readers. Your continued support with the Newsletter is much appreciated and we wish you all continued music making and the joy that it brings to all both in person and online.

Sincerely, Kevin

Kevin Friedrich – AAA Newsletter Editor



From the President

Dear AAA Members,

Our heartfelt condolences go out to family and friends who have lost loved ones during these extremely challenging times. A big thank you to our courageous frontline heroes who have been working diligently to save and protect our people. May God continue to bless them and give them the strength to go on. Although our lives have changed and hopefully for a short period of time, we must continue to adapt and I'm pleased to say-Accordionists throughout the world have been doing just that...

Our new ventures through online lectures/seminars and other digital methods have made it easy for us to communicate without missing a beat. The 2020 AAA Master Class & Concert Series hosted live by Dr. William Schimmel, was a perfect example of how we can manage even during the most difficult circumstances. The capabilities are endless! Bravo Dr. Schimmel! Attention Members... The AAA Newsletter will continue to be forwarded through email as well as being posted on our website. So if you're not email friendly, please check out the AAA website and download from there. Our apologies for any inconvenience but we feel at this particular time it's the most efficient way in distributing the Newsletter. A huge thank you to the "Big Three" - Linda Soley Reed, Kevin Friedrich and Rita Barnea for their dedication gathering the most updated Accordion News for us to enjoy. Keep up the great work! If you have some time on your hands, which I think you do, remember Practice...Practice...Practice... and post some youtube videos, so we can see what you're up to.

I'm looking forward to seeing everyone at Festival 2021. Until then be safe and be well.

Warm regards,

Dr. Joseph A. Ciccone, AAA President



Accordion Teachers Association of Massachusetts Transitions to a Virtual Music Competition

Over 100 Falcetti Music students of Springfield competed virtually in the 58th Annual New England Music Festival. The competition includes many music studios throughout New England and over 800 entries were received by the music committee, chaired by Peggy Falcetti of Wilbraham, MA. After postponing the event, which was to be held during the last weekend of March at the Boston Marriott in Newton MA, the competition was originally moved to the last weekend in July. This event usually draws 2,000-3,000 people over the competition weekend. Because of the Covid-19 pandemic, the association was unable to hold this event at the Boston Marriott Newton this year, and had to transition to a virtual competition. Mike Silvia, a member of the ATAM, was the virtual competition coordinator and was instrumental in making this competition a reality. This decision did not come easily, but was determined 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 were still able to perform.

With categories for accordion, bass, drums, guitar, piano, voice, and violin players, there is a wide variety of musicians represented. Besides the student categories, there were also adult categories as well. Some of the local judges adjudicating the video performances were Robert Ferrier (Coordinator of Jazz Studies at HCC), Ron Calabrese (50 years of teaching and performance experience), and Angela Bowker (Longmeadow Middle School & Chestnut Middle School). All of the bands, orchestras, and ensembles were unfortunately unable to perform due to the inability to gather in larger groups to practice and record their performance, especially with the temporary closure of Falcetti Music's store. The Accordion Teachers Association of Massachusetts (ATAM), which sponsors this event, also distributes \$3,000 in cash awards and scholarships. This year's annual music scholarship was awarded to Miriam Felzenstein, a student of Carol Adamski-Maggi's at Falcetti Music. Miriam is a resident of Longmeadow



Above Left: Miriam Felzenstein \$500 Scholarship Winner
Angela Falcetti, 2020 Vocal Champion and
2nd place Vocal Entertainment
Center: Patricia Pohler - Adult Accordion Champion
Above Right: Wilson Kibbe, Guitar Champion

MA and will be attending Yeshiva University in New York City. Locally, the Voice Championship was won by Angela Falcetti of Ludlow, MA, the Guitar Championship was won by Wilson Kibbe of Enfield, CT. and the Adult Accordion Championship was won by Patricia Pohler of Palmer, MA. Congratulations to all of the contestants who competed in one of the largest, if not the largest, virtual music competitions in the USA. For more information regarding the Festival, please visit: www.atamnemusicfestival.com ■

AAA Master Class & Concert Series

Dr. William Schimmel
Moderator and Curator

The 2020 Seminars were an outstanding success. It was our 26th year. And it was the first time that The Seminars were presented on-line.

Each day consisted of a Master Class at 3 and a Concert at 4.

Dr. Schimmel hosted it live and performed live as well. The rest of the performances were pre-recorded. In addition to a staggering array of styles and genres (as always), there were tributes to Lou Coppola and Daniel Desiderio which can be seen in the enclosed program of events each day.

The Online production was by Rachid Eladlouni. The Artistic direction was by Micki Goodman and I thank Denise Koncelik for her assistance and Linda Reed for her help in the reservations.

Friday, July 31 - 3:00 pm

William Schimmel, *History of the accordion and accordion ancestors*

Will Holshouser, *The Accordionist as a collaborative musician*

Robert Young McMahan, *AAA Commissioned Works*

Jack DiBenedetto, "Psalm 98" by Karen Berry Chapman

Robert Young McMahan, *Lou Coppola tribute*

William Schimmel, *Homage to Morton Feldman*

William Schimmel, "Memory Amor" by

Elliott Sharp, graphic piece



William Schimmel, "Etude 15" by Dave Soldier
Friday 4:00

Micki Goodman, *Dancer Choreography/Performer*

Will Holshouser *Murmur for 4 accordions WH*

John Foti *Interplanetary Music JF*

Lee McClure *For Paul (Nash) LM*
William Schimmel

Robert Young McMahan *For Lou Coppola RYM*

William Schimmel-

"King of New York" by Peter Jarvis - *Homage to Morton Feldman*

Denise Koncelik *Fox/Fire Song DK*

William Schimmel *Year of Goodbye Gene Pritsker*

William Schimmel-

Consumation of Right and David First - Wrong

Benjamin Ickies *Exquisite Corpse BI*, and others (4 bars each)

Cont'd. on p 3.



Saturday 3:00 p.m.

Performer. Title Composer

William Schimmel & Peter Jarvis;
Playing (hitting) the bellows

William Schimmel, Hot-headed Accor-
dionists, Guido Diero, Nicky Wayne

Paul Stein, Concerts from the Stoop,
Sunset Park, Brooklyn

Sari Kalin, Come Sunday by Duke
Ellington

Denise Koncelik & Jeanne Velonis, Ac-
cordion Appetites, programming concerts

Bachtopus Quartet, Immortal Bach by
Knut Nystedt, video compilation Rob
Duncan

Denise Koncelik, Catalonia! By William Schimmel, accordion &
video DRK



Saturday 4:00 p.m. - Performer. Title Composer
William Schimmel Cyclops Girl WS

For the Main Squeeze Orchestra Video by Denise Koncelik

Doug Makofka (Trio) Benedictus Dave Cousins ed WS

William Schimmel - talk Jacob C. Neupauer Order of the
Shield Conservatory

David Stoler Tempo Voyager DS

Hap Kuffner, mandolin Accordion, Mandolin, Tape

Godfrey Nelson, guitar, voice

Gretchen's Spinning Wheel, a realization Franz Schubert/Nel-
son/WS

Lorraine Nelson-Wolf, piano

William Schimmel, acc

Alexandra Hofman, soprano

Corn Mo Superman CM

Paul Stein Eric Garner PS

Paul Stein Emergency Accordion

Stoop Extravaganza - AP video

Sunday 3:00 p.m.

William Schimmel, Accordion ancestors

Erica Marie Mancini, Travelling Through Musical Zones
William Schimmel, "Vespero" by WS, homage
to Daniel Desiderio

Erica Marie Mancini, Glamour and the Accordion

Main Squeeze Orchestra, "Carousel Breakdown" by William
Schimmel

William Schimmel, Don't be afraid to make theater, Projection &
Intent & Chi

Sunday 4:00 p.m. - Performer Title Composer

Bob Goldberg Pressed Rat & Warhog Ginger Baker/Mike Taylor
Passing the Time arr. & video BG

Denise Koncelik, acc Crow Song by DK

Raymond Storms, voice Margaret Atwood Video by DK

Melissa Elledge Old Town Road Lil Nas X, arr. ME

Mary Spencer Knapp Factory Suite MSK

Denise Koncelik, acc, vocal Those were the days Raskin/Fomin

Carl Riehl (and friends) Carl Riehl & Company CR

Robert Young McMahan Sonata for Accordion 2nd Movement
Robert Baksa

Erica Marie Mancini, acc, Feira de Mangaio Sivuca, arr. EMM
Vocal, Fun Machine

Yorkvillians @ Bar Thalia Key West WS

William Schimmel, acc John Ferrari, Drums

Dan Cooper, 8 string bass Michiyo Suzuki, Clarinet

Denise Koncelik, acc, vocal Don't get around much Duke Ellington

Brian Dewan Enough About Human

All three concerts are now available on YouTube.

AAA Master Class and Concert Series.

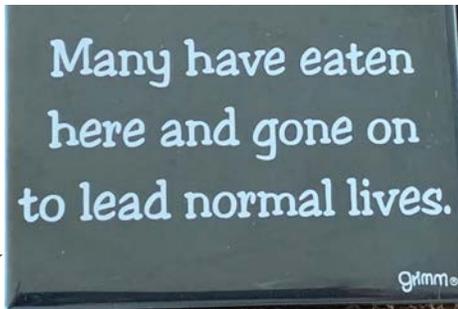
Dr William Schimmel, curator - Time Travel

or

William Schimmel

We're not just Divas...we are Culinary Artists as well!

In speaking with the female representatives of the AAA Board of Directors, I discovered that I was not alone in dreading "what to make for dinner!" Doing what we're told...wear your mask and STAY HOME. But the "chore" that used to



be such fun has become a necessity and we are down right tired of hearing "What's for dinner?" So I polled some of my fellow board members who are all taking part in The Divas, and thought we would share some of our Culinary delights and quick fix meals and desserts. *Linda Reed*

From the Kitchen of Joan Grauman

I was never much of a cook, and neither was my mother or my grandmother! I learned from no one, and kept the family tradition intact. I could cook a few decent meals and, over several decades, company was served ONLY those few meals — over and over again.

Until now. The pandemic has kept me from restaurants, and I won't even get take-out food or pre-chopped veggies. I've become Julia Childs — well OK, not really, but I'm messy and clumsy in the kitchen like she was!!

So, here you go: two pretty decent, very tasty and healthy meals that use no salt. I made up the recipes too! I'm excited about cooking, and I can't believe I'm saying this!!

Suggestion: keep salt-free "lemon pepper" seasoning in the your cabinet at all times. This spice makes just about everything taste better, except for ice cream.

NO SALT CHICKEN and VEGGIES

In a Pyrex 9x13 baking dish, place
Package of chicken drumsticks with skin (non-Kosher: Kosher chicken is loaded with salt)
Package of baby carrots
One Vidalia onion, chopped
Package, about 10 oz., of fresh baby spinach leaves

Seasoning:

In a measuring cup, place
5 tablespoons of butter, plus
3 tbs of cinnamon
4 tbs of lemon juice
3 tbs of garlic powder
1 tbs of lemon pepper seasoning
Place in microwave for 30 seconds, Stir and pour over chicken mixture.
Cover the dish with foil and bake at 325 degrees for 1 hour. Stir and cook at 275 degrees for 30 minutes.
Delicious, low calorie, low sodium and filling!

If you have a favorite recipe you would like to share, please send to ameraccord1938@gmail.com and place "Recipe" in the subject line.

NO SALT CHICK PEA and VEGGIE CURRY:

This meal is a refreshing vegetarian dish that can be eaten alone or over pasta or riced cauliflower.

Ingredients:

One can of low sodium, organic Garbanzo beans
One package, about 10 oz., of fresh baby spinach
One frozen package of butternut squash
One Vidalia onion, chopped

Seasoning:

Curry powder (use your judgment)
No-salt lemon pepper seasoning
One tablespoon of sugar
1 tbs of garlic powder

Directions:

In a large skillet, place a small amount of Olive Oil
Cook on medium: onion, spinach, butternut squash
Then add the Garbanzo beans and the seasoning

That's it! This meal has been popular here, especially over pasta (with a little olive oil and garlic).

From the Kitchen of Mary Tokarski

RICE PUDDING:

1/2 cup regular rice	1 teaspoon vanilla
1 cup water	3 eggs
1/2 stick butter	1 quart milk
1/2 cup sugar	

Rinse rice. Cook rice in water for 7 minutes. Add sugar, butter and milk and let simmer 45-60 minutes on low heat until at desired consistency. Stir occasionally.

When almost done, beat eggs and vanilla together. Remove pan from heat and add the egg mixture. Mix well. Pour into a 9 x 13-inch pan and sprinkle with nutmeg. Cool before serving.

BLUEBERRY CROSTATA

2 cups fresh blueberries
1/3 cup plus 1 tablespoon turbinado (raw) sugar (*I frequently use regular sugar if I do not have turbinado sugar*)
1 teaspoon cornstarch
1/2 to 1 teaspoon dried lavender (*optional*)
1 store-bought piecrust (*not in tin plate*)
1 tablespoon heavy cream

In medium bowl, mix berries, 1/3 cup sugar, cornstarch and lavender (if using). Unroll piecrust on baking sheet. Mound berries in center, leaving 3" border. Fold edges of crust over filling. Brush edges of crust with cream, sprinkle with remaining sugar. Bake at 375 until crust is golden brown and filling is bubbly, about 25 minutes. Let cool. Serves 6.

From the Kitchen of Linda Soley Reed

ANYTHING GOES QUICHE

I have yet to master the skill required in "cooking for 2". Not that I had a large family, but we were always hosting Shriners, Musicians or Neighbors who waited patiently for the Reed's annual Pig Roast or whatever holiday event we decided to host! We debated whether or not we should have the movers pack the Pig Roasting gear - alas, it remained in Fairfield. So needless to say, I always have tons of left overs and the best use of leftovers is a quiche.

cont'd. on next page

We're not just Divas... *cont'd from p.4*

NONNIE'S SAUCE RECIPE

From the Kitchen of Marilyn O'Neil

I dedicate this article to my mom, Rose Fuoco Grosso, who died 7 years ago August 3, exactly a year and a day after her eldest daughter, Natalie. The daughter of Italian immigrants, (Calabria), Rose was an expert seamstress, a people lover, a devoted Catholic, a tough but loving mother with a wacky sense of humor. She welcomed everyone into her home along with her family for her Sunday macaroni dinners. I thank her for her wonderful sauce recipe, handed down from her mom, my "Nonnie," Angela Fuoco.



I also thank Eddie Monteiro for the inspiration behind this article, which I'm sure my mom will enjoy from her rightful place in Heaven. After doing me a very special favor, I gave Eddie a container of Rose inspired sauce. Eddie dutifully returned the container. However, try as he may, Eddie could not manage to remove the sauce stains off of it! Exasperated, he exclaimed to me "What the ----- was in that sauce, NAPALM?????*"

Now, I must admit, my mom could be a force to be reckoned with, and her maiden name, Fuoco, means fire in English. Was Eddie channeling my mother when he said that to me? Only Rosie knows for sure.

THE RECIPE, by Marilyn, but inspired by
Rose, Angela...and Eddie

Please Note: True to most Italian cooks, there are no exact measurements for herbs, spices, breadcrumbs, cheese. Ya gotta add accordion, er, I mean according, to your own particular taste, you cabishe???

First, ya gotta maka da meatballs:

Using approximately 2 lbs of ground meat, in a large bowl, beat 3 eggs along with a large clove of minced garlic. Spread the meat and salt lightly. Sprinkle the meat with parsley and basil. Add grated Parmesan cheese (again, play the accordion! In fact, you should be listening to Italian music on accordion as you are makin' da meatballs.)

Break up the meat and add it into the eggs and garlic mixture. Add bread crumbs (accordion again!). Mix it up until the breadcrumbs are mixed in really good with the meat. If the mixture is too sticky, add more crumbs. If it's too dry, add some warm water. It's gotta be the

right consistency to forma da meatballs.

I generally bake my meatballs on a rack in da oven along with a pound of sausage. Bake at 375 degrees for about 40 minutes. It's gonna cook the rest of the way when you add the meat to the sauce.

While the meat is cooking and as you're listening to Jerry Vale or Connie Francis, open 4 large cans of good quality ITALIAN BRAND tomatoes, whole or crushed. Add a can of tomato puree. Add a half small can of tomato paste. I generally use Red-pack or Tuttorusso tomatoes, but you can use a combination of brands. If using whole tomatoes, blend them first.

In a large (and I mean freakin' big), sauce pan, put enough olive oil to wet the bottom of the pan. Heat it up. Break another large clove of garlic into 4 pieces. Slice half an onion and saute the garlic and onion together in the hot oil till onions are translucent. Don't burna da garlic and onion or your sauce gonna taste like - - - t! Er... I mean NAPALM!

Add the cans of sauce, the tomato puree and the paste. Add about a cup of water. Stir the sauce. Sprinkle it with parsley, basil and oregano. Add a speck of cinnamon and a speck of salt. Stir again. Let the sauce come to a boil under fairly high flame, but stir it or it'll burn and taste like ---t! Er...I mean NAPALM!

When it comes to a boil, lower the heat to a simmer. Ifa da meat has finished cooking, add it to the sauce. Keeping the lid of the pan half on and half off, let it simmer for about 3 hours or until the oil rises to the top. Sometimes, I let it simmer all day. Stir it frequently to avoid it burning and sticking the bottom of the pan, which will make it taste like ---t. Er, I mean NAPALM! I generally use this time to hold my beloved Titano and learn a new piece of music. I mean, what else should you do when you're listening to good Italian music and smelling sauce cook???

When it finishes cookin', let it cool completely. Keep it away from any animals, or they will eat the meat. Serve it over your favorite pasta, preferably with family on a Sunday afternoon while listening to good accordion music. You can also divide the sauce and meat up into containers that don't stain and freeze it till ya wanna use it.

With Love to all of my AAA Pals, Marilyn

Definition of Napalm: A highly flammable sticky jelly used in incendiary bombs and flamethrowers, consisting of gasoline thickened with special soaps.

Anything Goes Quiche, *cont'd. from page 4*

Preheat your oven at 350 degrees.

You will need:

One refrigerated 8" pie crust (Pillsbury is the best)

4 eggs

3 1/2 cups milk

1 package of shredded cheese (Cheddar, Monterey Jack, Sharp Cheddar - whatever you prefer).

Remaining ingredients are "anything you want them to be" (or that you have left over).

Gently unwrap the pie crust and spread it out on a wooden carving board (or counter is good, too) and give it a quick pass with a rolling pin to even it out.

Place in an ungreased 9" or 10" shallow pie tin (or glass baking dish) and you are now ready to fill the shell. (a deep dish will take longer to cook and you need to protect the crust from burning - foil works). Whisk the eggs and milk in a 16 oz pitcher until thoroughly blended; fill the pie shell with your leftover veggies that have been

drained and patted dry. Place the pie shell in the middle rack of the oven and gently pour the egg/milk mixture over the contents of the shell. (This prevents spilling half of the ingredients when you try to lift it to put in the oven). Then sprinkle the top with the entire package of chredded cheese.

Bake for 45 minutes. Carefully remove from oven and allow to cool. Enjoy for breakfast, lunch or as a side dish. *I just popped a quiche with spinach, zucchini & yellow squash in the oven. Yummy!*

All Italian Quiche

Prepare the same as above "Anything Goes Quiche" except use the following ingredients in the pie shell: bottom layer Escarole shredded in bite size pieces, single layer slices of Genoa Salami (sometimes I add some mortatella sliced thin), artichoke hearts, manzanetta olives, roasted red pepers. Make sure the artichokes, olives and peppers are drained and patted dry. Next sprinkle with parmesan cheese and then top with shredded mozzarella. Follow above baking procedures.

Now that's a decadent Italian quiche!

Acme School of Music Seeking Guest Artist(s) for "Virtual" Awards & Concert

On October 9th, Acme School of Music will host its "end of the year awards program" for all students, club and orchestra members.

Obviously this year we were not able to do so due to the Covid Pandemic and this will be our very first Virtual performance.

The program will be held via Zoom, and we would like to have 2 or 3 Guest Artists who would volunteer a 15 to 20 minute solo program. Each Guest Artist would perform in their own location via ZOOM. No traveling involved.

This will not be streamed over the internet or posted on youtube. It is a studio event, free of charge.

Donations may be asked to support the Acme Scholarship Fund.

Purpose of the program in addition to Awards, is to expose the attendees to various genre of accordion.

Guest Artists can play their special interest type of music. Please contact Joanna Darrow via:

acmeaccordion@gmail.com or 856-281-4035.

Guest Artist Selection will be based on a first response basis.

New Additions to AAAWebsite

AAA Historian Joan Grauman has been adding fascinating historical information pertaining to AAA personalities to the AAA website.

Each month, more of AAA Historian Joan Grauman's articles are carefully placed on the AAA website covering a wide variety of topics, providing a glimpse into AAA's wondrous past, as well as on the happenings in the accordion community in the US today.

Articles that have been added most recently are:

- Spotlight on Frank Busso -- Musician, Educator, Conductor and Ambassador of the Accordion (2017)
- Joe Cerrito: Consummate Musician and Extraordinary Educator (2016)
- Guy Klucsevsek and Cody McSherry -- A Heartwarming Story of Coincidences (2017)
- Gabe Hall-Rodrigues and Jamie Maschler: "Catching Up with Creosote" (2020)
- JoAnn Pankow and Art Piel: And All Because of a Bumper Sticker (2019)

These articles now join eleven others that have been uploaded previously with more being currently readied for publishing. We invite you to visit www.ameraccord.com to enjoy the historical information.



Not Just Oom-Pah! (NJO) Accordion Concerts and Workshops

The 2020 Not Just Oom-Pah! (NJO) Accordion Concerts and Workshops (June 14, 22-28, 2020) went virtual this year for the first time. The event was launched with one-hour FaceBook concerts by NJO presenters Kevin Solecki (Polka Plus), and a week later with Alicia Jo Straka (French and International) which included on-line question and answer chats between workshop participants and presenters.

The opening event began with a two-hour Meet and Greet Zoom social session with over 60 attending, to introduce participants and presenters. A quick Zoom tutorial was also presented.

During the five consecutive days of NJO, Alicia Jo Straka gave 3 two-hour workshops covering French and International music styles. Kevin Solecki followed with Polka Plus music on Saturday three-hour workshop and a 2.5 hour workshop on Sunday. Gaby Thompson, dance instructor, created video dance lessons for polka, schottische and waltz dance steps on her Facebook page so participants could practice Social-Distance Dancing at home. There were over 50 NJO participants. Representation from 18 USA States and Ontario, Canada, made this NJO's first International program. States represented: CA, CO, FL, ID, IL, IN, MS, NH, NJ, OH, OR, PA, TN, TX, VT, VA, and WA. This year's youth scholarship recipients were students of Elena Fainshtein (Dallas, TX): Peter Gresser and Elijah Clements.

US Accordion leaders participating included: Rita Barnea, editor for www.accordionusa.com, Charlie Lockwood, Dir. of Texas Folklife; Jim Rice, Pres. of Accordion Renaissance (Virginia Non-profit that sponsored our scholarship recipients), Joe Natoli, Mike Soloway and Bob Donovan from International Digital Electronic Accordion Society; Laura Jean Niland (San Antonio Accordion Assoc. Pres.), Mitch White (Central Texas Accordion Assoc. Pres.) and Coreen Bergholm (Yuma Accordion Club Pres.). Accordion Lovers Society International members attending were Donna Kaspar, Coreen Bergholm, and Pamela Tom.

The NJO administrative team consisted of: Shirley Johnson (from Austin, TX) and Laura Jean Niland (from San Antonio, Texas) who spent countless hours reformatting presentations and reworking advertising in order to make the online program successful. NJO support staff included: Mario Pedone, Nick Ballarini, and Terry Cavanagh. This project was made possible by a grant from the Cultural Arts Division of the City of Austin Economic Development Dept., and supported by Texas Folklife, Accordion Renaissance, Accordions for Kids USA, San Antonio Accordion Association, and Austin Central Market.

cont'd. on p. 7

Please visit www.ameraccord.com for these and additional items

Updated Coupe Mondiale Information

CIA Secretary General Kimmo Mattila announces that the 2020 Coupe Mondiale online entry system is now open for entries to the 73 rd Coupe Mondiale and all CIA members are welcome to register delegates for the 144th International Congress of Delegates which will meet for two General Assembly congress sessions in Castro Marim.

The 73 rd Coupe Mondiale will be hosted by the CIA member Mito Algarvio - Associação de Acordeonistas do Algarve led by President João Pereira from the 6-10 October, 2020.

CIA President Mirco Patarini invites competitors from all nations to being the entry process and highly praised the officials of Castro Marim and President João Pereira of Mito Algarvio for all their assistance.

The festival will feature competitions as follows:

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

Due to Covid-19 safety regulations, restrictions on the number of people in a close proximity unfortunately precludes the hosting of the Classical and World Music Ensemble categories and World Accordion Orchestra at this particular event. Entry closing date is 5 th September

2020. For the latest information and news as it pertains to updated guidelines and other relevant information can be found at www.coupemondiale.org. ■

not just

OOM-PAH!

ACCORDION CONCERT



Check the website for future workshops currently in the planning stages for the Fall of 2020. For details on next year's annual NJO, visit website in early 2021 at www.NotJustOompah.org

For further information on this or other activities please contact: ljniland@texas.net.

USAF Strings perform "live" at Walter Reed

We are so grateful for the opportunity to perform for LIVE audiences again! Many thanks to our friends at Walter Reed National Military Medical Center for having us this week to play for the staff and patients, whose enthusiasm was so incredibly uplifting for us all. AF Strings



Pictured above (left to right) - Master Sgt. Mark Dorosheff, Technical Sgt. Emily Barnes, Senior Master Sgt. Frank Busso, Technical Sgt. Victor Holmes, Technical Sgt. Matthew Maffett, and Chief Master Sgt. Deborah Volker

A World of Accordions of Museum presents World Premiere

Milwaukee based accordionist Stas Venglevski recently performed a highly successful live stream concert featuring the world premiere of a work by



Josh Schmidt

Joshua Schmidt. The concert was produced and streamed by Scott Lillo (Sound Central, LLC Duluth, MN)

Josh Schmidt is a graduate of the University of Wisconsin-Milwaukee and guest lecturer at Harvard, Suffolk, University of Mississippi-Oxford, Illinois-Urbana/Champagne, and UNLV. His major compositions have won numerous awards including the Lortel Award for Best Musical; the Outer Critic's Circle Award for Best Score & Best Off-Broadway Musical; Joseph Jefferson Award for Best Musical; four Obie Awards, nine Drama Desk nominations, and Drama League nomination for Best Musical.

His work *ADDING MACHIN3* was heralded as one of the ten best events of 2008 in the New York Times, Wall Street Journal, Time Out NY and Chicago Tribune. Many recent prestigious credits have followed subsequent compositions.

A World of Accordions Museum (AWAM) was privileged to present the world premiere of Schmidt's Suite Eleven for Accordion as interpreted through the genius of our special Museum friend Stas Venglevski.

Stas Venglevski, well known throughout the USA, was born in the Republic of Moldova and since 1992 a resident of Milwaukee, WI, has honored us with performances on several occasions. His compositions range from masterpieces in miniature to orchestral feats. Additional to his international concerts, he teaches privately in Milwaukee. He earned a Masters Degree in music from the Russian Academy of Music in Moscow and has won many signif-

icant world competitions. Under the guidance of Friedrich Lips, Stas's artistry, dazzling technical command and musical sensitivity have brought him to the forefront among concert accordionists. He has performed in solo concerts in Canada, Europe, throughout the former Soviet Union, throughout Europe, and in many events in the United States. His acclaim has advanced through theater productions, television commercials, and appearances with celebrities. He has been further distinguished as premiere performer of numerous original compositions.

In service to the accordion community, Stas accepted duties as board member and president of Accordionists and Teachers Guild, International, at which festivals he has performed, adjudicated, and conducted his orchestral compositions. In 2010 he founded Accordion XXI Century Series in order to share with Midwest audiences the skills and cultures of gifted artists from all over the world in unique musical experiences. As composer and arranger, Stas touches the souls of countless accordionists through self-published scores and recordings. In his Masterclasses, aspiring accordionists gratefully receive intelligent advice and tactful counsel by this inspired and inspiring adjudicator.



Stas Venglevski

The world premiere work by Josh Schmidt was: *ELEVEN FOR ACCORDION* (Suite in 11 movements)

1. Prelude (for Summer Lee Jack)
2. First Invention
3. Chorale
4. Second Invention
5. Touch Piece/Anthem of the Time (after Julius Eastman)
6. Waltz (for Dick Scanlan)
7. Third Invention
8. Lullaby (for Maggie Jo Langs)
9. Air/Tabula Rasa (after Terry Jennings)
10. Fourth and Final Invention
11. Post/Prelude (for Summer Lee Jack)

For more information on upcoming activities, please visit www.worldofaccordions.org. ■

Some Personal Thoughts Regarding the Promotion of Original Contemporary Music for or Including the Accordion and the Contributions of the AAA Composers Commissioning Committee

Robert Young McMahan, DMA

Chair, AAA Composers Commissioning Committee

Note: At this year's AAA Master Class and Concert Series, its director and host, Dr. William Schimmel, asked me to say a few words about the American Accordionists' Association commissioned works and the AAA Composers Commissioning Committee, founded in the early 1950s by AAA Board member at the time, the late Elsie Bennett. I was next asked by Linda Soley Reed to submit a written version to the AAA Newsletter. The following, then, is a somewhat improved and enhanced transcript of my rather impromptu compliance with the first request.



The AAA Composers Commissioning Committee and its many successes in creating original contemporary concert repertoire for the accordion is a very vital and important part of the accordion world to me, and from the start distinguished itself as being one of the pioneering organizations worldwide to get this movement underway. I think or at least hope that I will reflect the feelings of a considerable number of concert accordionists in what I am about to express regarding my advocacy for this endeavor. I will begin by describing my own early youthful experiences as an increasingly committed and serious accordion student who began to be concerned about the instrument's lack of original classical works.

It was my great privilege to have studied with Louis Coppola from the age of 12 through my undergraduate college years. By the age of 18 I was considerably advanced and was playing some very difficult works, such as the last movement of the Tchaikovsky Violin Concerto, Mendelssohn's Capriccio Brillante, originally for piano and orchestra, and Bruch's Scottish Fantasy, for violin and orchestra, all great works that sounded wonderful on the accordion. They were certainly essential builders of technique and musical expression and artistry. They also revealed to skeptical listeners of musical erudition that the accordion was far more varied in timbre, technique, and expressivity than its usual stereotypical "entertainment" offerings implied. But there was something basically missing, and that was original music for the accordion itself, particularly by important living composers. For example, the saxophone, no older than the accordion, was certainly getting its share of new contemporary repertoire alongside its arrangements of the "classics" of other established instruments, as were other "new" instruments; but the accordion of the 1960s and earlier seemed to have a dearth of such significant and idiomatically conceived concert music. There were a number of well crafted and highly expressive works during the first half of the twentieth century written specifically for the accordion, mostly by known ac-

ordion stars or their ghost writers—concertos by Pietro Deiro or Magnante's wonderful Waltz Allegro, for examples—standing out from the multitude of virtuosic novelties and other light works intended mainly for the vaudeville stage. Furthermore, what "serious" works there were had been composed in anachronistically nineteenth century styles completely out of step with current mid-twentieth century advances in concert music, leaving the impression that the accordion was a curious misfit in the music world, perhaps fun and good for laughs, but certainly not to be taken seriously among musically elite audiences. This was terribly disheartening to me and soon after graduation from high school I reluctantly decided to drop the accordion and put all my gained technical and musical skills and progress into the universally accepted and celebrated piano (which certainly did not have to stoop to transcriptions of other instruments' works to prove itself). No defenses needed to be accepted in musical circles with that celebrated bearer of some of the greatest works of Mozart, Beethoven, Chopin, Liszt, and countless other titans of Western music! I henceforth rashly announced to Lou Coppola, who had slaved over me for the previous seven years to take me where I was at that point on the accordion, that I was switching to piano. But before I scarcely finished my proclamation, he quietly informed me that, though it was great that I would be studying piano, I was in no way going to give up the accordion! Something inside of me told me not to revolt against this firm rebuttal and that it was somehow right, at least for the likes of me! So from that date onward I put in endless hours, morning through evening, studying piano with an excellent teacher in my community and continuing to advance on the accordion under a no less tremendous musician and mentor. Within two years I was accepted into the Peabody Conservatory (now the Peabody Institute of The Johns Hopkins University) with a major in piano.

To be continued in the September-October issue



Paul Creston and Elsie Bennett, discussing Creston's first AAA commission, *Prelude and Dance*. St. Malachy's Church, New York City, where Creston served as organist for many years. March 1957. This is probably the earliest photo of both of them together.

Coast to Coast

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



Many of our clubs that host monthly meetings have stopped because of local restrictions as well as restaurant closures.

But several groups have gone viral - that is, they are hosting their meetings online via a program called Zoom. Fairly easy to use, Zoom can be installed on anyone's computer or phone. And there is also a "dial in" feature so you can watch on your phone.

As with face to face meetings, performers sign up to play with the "host" and they can either perform live, or submit a video performance.

ATLANTA ACCORDION CLUB

Bif Asta organized his Atlanta group that used to meet at Taqueria Tsunami in Sandy Springs, Georgia to meet via Zoom and it has been very successful. Members can sit back in their own home and enjoy the music. Unfortunately, the club was advised that the restaurant may be closed permanently. Which is sad, but they still have a plan until they find another venue to host their meetings. Their next Zoom meeting will be Sunday, September 13th at 1:30 p.m. If you would like to "tune in", contact Biff at henria@bellsouth.net

CONNECTICUT ACCORDION ASSOCIATION

Connecticut has also gone viral. Marilyn O'Neil who is the coordinator of the CAA, contacted an accordion duo called Creosote. Based in Seattle, Washington, Gabe Hall-Rodrigues and Jaime Maschler are no strangers to accordion events. Gabe participated in the Mesa Accordion Event under the direction of Frank Marocco and received 1st place in the AAA competition in Hershey, PA sponsored by the American Accordionists' Association. Jamie, too, is an award-winning performer and represented the USA-AAA at the Coupe Mondiale held in Victoria, BC. Canada in the Entertainment category. She was also guest artist at the AAA Festival in Princeton, NJ. In addition to performing a beautiful program of duets, Gabe presented a workshop on Brazilian Music. The CAA members were provided with the log-on information and enjoyed the program from their home.

WASHINGTON METROPOLITAN ACCORDION SOCIETY

The September live concert with Stas Venglevski has been cancelled, as are all live concerts, until further notice.

Peter DiGiovanni will present a workshop on "Tips for playing by ear" at the September 20 Zoom meeting, 4 pm EDT.

Bachtopus Commissioning Grant

A project adapts to the changing realities presented by the coronavirus pandemic.

The Bachtopus Accordion Ensemble, known for its live performances of works by both contemporary composers and of Johann Sebastian Bach, was awarded a grant this year from the Brooklyn Arts Council, allowing the group to commission nine new works for accordion quartet.

A call for submissions was announced on Bachtopus' Facebook and Instagram pages, with further details available on the group's website. Interested respondents are sent information on the group's preferences for style, accordion types used, and level of difficulty. For those composers who are not accordionists, information on the instrument and how to notate music for it are also provided.

As of this writing, the group has received completed scores from Rob Curto, Will Holshouser, Guy Klucsevsek, Denise Koncelik, and Tony Kovach; other pieces are in progress.

Bachtopus performs in both formal and informal settings with widely varying acoustics, such as reverberant churches and outdoor street festivals. Their audience is comprised primarily of accordion enthusiasts and new music fans in New York City, and they have a wide online following.

The original plan for the project included six concerts in Brooklyn and two in Manhattan in which the new pieces would be premiered, but the COVID-19 pandemic has forced a change of plan for the time being. Unable to rehearse or perform together for reasons of safety, the group is studying and recording their parts individually with the goal of releasing performances as videos on Facebook, Instagram, and YouTube.

To learn more about Bachtopus and their project, please visit www.bachtopus.com. ■



Pictured above: Robert Duncan, Miyumi Myaoka, Jeanne Velonis and Peter Flint