

THE ACCORDION SOCIETY OF AUSTRALIA INC.

ACCORDION REVIEW



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VOLUME 34 ISSUE 2

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Cover: The late Ossie Mazzei

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Editors Vic newsletter

Margaret Berens & Holger Golinski



Hello from the Editor

Welcome to our June issue of the Review which is a bumper edition thanks to all those that contributed. We have some nice stories and Tributes to the life of Ossie Mazzei who sadly passed away in April, aged 103. Tributes have been received from members which may be found on pages 7 & 8 plus his life story from page 9.

Leo Mazzei kindly sent a DVD to the ASA covering the life of his father which I thoroughly enjoyed and by the end I felt as though I knew Ossie despite never having met him. The DVD contains photographs, the sounds of his music plus video clips. I was so impressed that we have taken the liberty of copying it using the expertise of Sam Tripodi and are offering it to any of our readers that would like a copy. Simply email or phone me and I will be pleased to despatch a copy to you. Also thank you Sam for your efforts in creating all our DVD's.

I thoroughly enjoyed reading your stories and achievements submitted and certainly hope you will as well. Our annual 'Italian Day' in Griffith articles from Joe Staltare always include the maestro Ross Maio who makes the trip. Well now I know why Ross is so fond of Griffith and you can as well, refer page 20.

The Big Squeeze Band went Dutch in April and I was impressed with their effort to include Dutch music in their repertoire, pieces like 'Tulips from Amsterdam' and 'Daar bij die molen'. Well done, it was certainly a great success, page 23.

The 'Where Are They Now' article is back in this edition, with Anthony Schulz from Melbourne sharing his accordion achievements and life with us. Thank you Anthony for taking the time to write the story on page 29.

Accordions Alfresco performed outdoors under the canopy of a massive tree at the Russell Lea School Fete. It was a great day and especially nice for our newest member Glennie who has been an infant teacher at the school for 30+ years, the pupils loved seeing their teacher on stage playing the accordion, see page 25.

Who would believe that you could be disadvantaged for playing TOO well? Well Michael Glinski experienced this and I had to laugh when I read it, refer page 39.

We are all very proud of Finn MacDermid for firstly competing in the NZ and AATA championships and then to win 2 Firsts and 2 Seconds in New Zealand and 4 firsts in the AATA (Sydney) competitions. Congratulations Finn, well done.

An Accordion Concert will be held in Mosman (northern side of Sydney) on Sept 24th and we would love to get a good crowd. Please spread the word and email the Poster on page 18 to your family and friends, and we would love to see you there.

Happy reading.

Cheryle Mills

Presidents Report



2017 is proving to be a very important year for the ASA. It is a year of growth and learning, of hard work and reward. Importantly it is a year of great friendships and collaboration. We have worked hard this year and thank every person who gives their time and energy to help us. There is a very positive feeling in our organisation. With this large amount of your support we have been able to seriously consider where we are and where we can be on an international platform and are now developing the framework in which we will achieve this huge challenge.

Sadly 2017 has seen the passing of Ossie Massei a brilliant accordionist and an inspiration to many Queenslanders, our thoughts are with the Massei family.

Recently a small group undertook a trip to the New Zealand Accordion Association (NZAA) competitions held just outside of Auckland. Many years ago, the Jones family left us a donation, humbly named the Mrs Brandman Scholarship fund, we put it aside and there it sat for many years. Sylvia Granturco had the wisdom to suggest we use this donation to send one of our young members to New Zealand to compete. We chose to send Finlay MacDermid to represent us. He managed to blitz nearly all who faced him. Finlay is taught by Catherine Day and is the grandson of dedicated member Maria Worthington. Our time in New Zealand was very positive and has led to a great amount of co-operation between our two organisations. We thank everyone in New Zealand for your efforts and look forward to working together in the future. You can see videos and photos posted at <http://www.accordions.com/accordion/2017/03June.htm>

International Competition is beneficial to the standard of all players. We recognise this as an important area for future development within the ASA. While we are looking at competitions in New Zealand, we are also looking further abroad, we have strong ties with several groups in China and Europe.

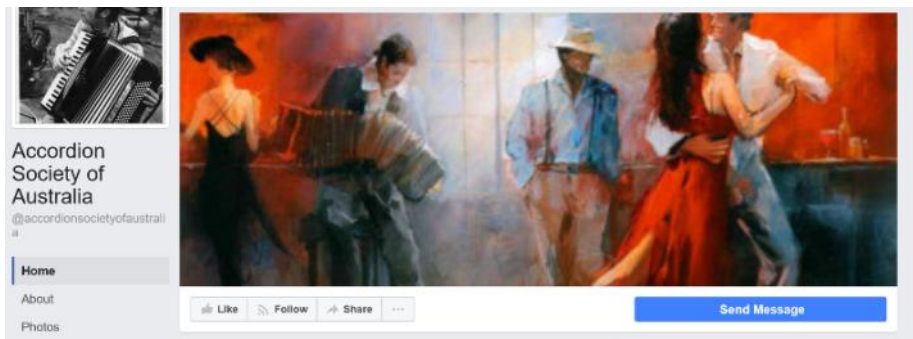
The standards in these countries are high and Australia/ASA need to strive for such levels of excellence in our younger students, we must increase our standards in Australia. We are currently looking at scholarship packages for next year to help send players off shore to compete in international competitions. Early in 2018 we will have auditions for students who would like to compete in competitions. We also encourage players and members to attend the Australian Accordion Championships hosted each year by the AATA on the Queen's birthday weekend.

I would like to leave you with this thought, it is an excerpt taken from the obituary written for Mrs Else Brandman By Elizabeth Jones. We are a truly Australian multicultural body capable of anything, if we set our minds to it. My last word on the matter has not yet been spoken, but my thoughts are as follows: *if we do not get recognition as the ASA and the accordion is not fully accepted by all States and in all schools and by the Australian Music Examination Board, then we can only blame ourselves for not trying hard enough. We have the students, the talents, the teachers, the brains, there is really no limit to our ultimate aims.* (All of these goals Mrs Brandman achieved.) We live in the shadow of this great person. We must stand tall and be heard again.

Ben Pattinson

Facebook Page 'Accordion Society of Australia'

We encourage all our readers to follow us on Facebook and keep up-to-date with what is happening in the accordion world. Our FB page is shown below. Thanks.



In Loving Memory of Ossie Mazzei
June 10, 1913 — April 13, 2017



Ossie

Ossie Mazzei passed away peacefully at the wonderful age of 103. Ossie had a huge impact on the accordion in Queensland and will be remembered fondly by many ASA members. Our thoughts are with the Mazzei family, friends and the accordion world, a wonderful man.

Tribute to Ossie Massei

All of the members of the Queensland Accordion Orchestra were pupils of Ossie Mazzei. We were all members of Ossie's various orchestras over the years until he found he could not continue and the present Orchestra evolved. I am sure I speak for all of the orchestra members and many past pupils in saying he was our teacher and our friend. He was always very supportive of the group and encouraged us and will be very, very sadly missed by all of us. We will always visualise him in his wheel chair 'conducting' us in his later years.

One of our orchestra members had the longest association with Ossie. She started with Ossie in 1954 when she was 16. It was late in 1955 when she started teaching for him, firstly at his house and then at Brunswick Street, the Valley in Brisbane until her first child was born in 1963.

Marie McGuinness

In Memory of Ossie

I was saddened by the recent death of Ossie Mazzei, but what a good age 103!! I knew about the legendary Ossie and his wonderful orchestra, but I only met him for the first time in 1985. The ASA Festival was held in Mackay that year and Elizabeth and I flew there to participate.

It was a great pleasure to meet him then and the times that followed. He will be missed in the accordion world. **RIP** **June Jones**

In Memory of The Great Ossie Mazzei

From Ross Maio

I would like to acknowledge the late Ossie Mazzei for his gigantic effort in pioneering and trail blazing the accordion in Australia.

After arriving in Australia in 1930 he switched from playing chromatic accordion to piano accordion. In those days there wasn't any music arranged for accordion in Australia so Ossie had to arrange his own. I would have liked to have been a fly on the wall witnessing his 1949 tour of major towns in Queensland with his Accordion Orchestra.

I met Ossie in the late 80's in the Gold Coast when I was conducting for the Accordion Society of Australia at an Annual Accordion Festival. I was very impressed with his enthusiasm, gentleness and care that he took with his "Queensland Accordion Club" members. I also experienced his enthusiasm and encouragement in my career.

When I was performing at many Accordion festivals and big outdoor Italian Saints Festivals throughout the years I always looked forward to catching up with his former accordion students. They all had such a high respect for him both as a mentor and teacher.

I had the pleasure of hearing a selection of Ossie's accordion playing recently when his son Leo Mazzei sent me a DVD entitled The Ossie Mazzei Story. He had a fantastic touch on the accordion and displayed great musicianship.

It is has certainly been an honour for me to have known such a great accordionist and teacher as Ossie Mazzei.

On behalf of all the Australian accordionist that you have inspired we salute you.... Ossie Mazzei. R.I.P.

*Life of Osvaldo (AKA Ossie) Mazzei (1913 - 2017),
Brisbane - Australia*

Ossie Mazzei, at 103 years of age, passed away on 13th April 2017 in Brisbane.



Ossie Mazzei was born 10 June 1913 on the "Island of Elba", Tuscany, Italy. It was there that he had his first introduction to music with a button accordion. On his arrival to Australia in 1930 he switched to the piano accordion. In the absence of music for the accordion, Ossie had to rely on piano music.

He had a natural talent and soon attained recognition as one of Australia's leading accordionists. Ossie was a guest performer with Jim Davidson A.B.C. Dance Band for several months in Sydney and later with the Tivoli Circuit performing in all major Australian Cities. He performed along side famous personalities as Jack Davey, Bob Dyer and George Wallace snr.

During World War II, Ossie served with the Australian Army entertainment unit. After discharge from the army he started teaching the accordion and soon had two other teachers helping out.

In 1948 Ossie formed an orchestra from his more advanced pupils and toured North Queensland, playing at every major town and receiving many standing ovations. All members of this orchestra were taught by Ossie Mazzei at his successful accordion school in Brisbane.

He became not only a success as a brilliant musician and teacher, loved by all his students and admired by his fellow colleagues, but achieved his greatest fame and glory as the man who created the piano accordion era in Queensland.

In 1962 and 1963 Ossie gave concerts at the Brisbane City Hall, both filled to capacity. The Orchestra presented these times, comprised of 80 players and the programs included a large variety of music.

In 1996 at the request of Gunther Zeilenger, conductor of the Hofer Akkordeon Symphoniker, Germany, Ossie, 83 years old, toured with his accordion orchestra to Germany and Austria where they received standing ovations throughout their tour. His orchestra was formed of past pupils of his school. A total of nine concerts were performed, receiving fantastic receptions at every concert.

Ossie's successful work in furthering the promotion of the accordion has won him citations from world wide organizations including the Confederation Mondiale De Accordion.

He was 103 years, ten months and three days old when he peacefully passed away. Ossie will be sadly missed and lovingly remembered by all.

*This signed photo of Ossie is to his friend, Australian composer/accordionist, **Peter Piccini** in 1959.*



*Photo Album
Ossie Mazzei*





THE OSSIE MAZZEI PIANO ACCORDION BAND
1948



OSSIE MAZZEI ACCORDION SCHOOL
1961



Ozamalnd Accordion Club
European Band - 1996
Musical Director - Ossie Mazzei
Back Row (Left to Right) -
Diane Macintosh, Sherry Ellington, Jerry Hardburgh,
Ashley Elsworth, Ossie Mazzei, Maurice Hardburgh,
Len Wright, Ross Brown, Leo Mazzei, Claire Elsworth
and Carmel Bonaventura.
Front Row (Left to Right) -
Julie Costantino, Sandra Carter,
Joseph Costantino, Florence Whiting,
Geraldine Murray, and Nerida Farmer.





FAREWELL OSSIE,
YOU WILL BE
MISSED.



Finn's Musical Adventure begins

Winner of our ASA Scholarship, Finn MacDermid, was sent on his way to the New Zealand Accordion Championships.

Finn, under the watchful eye of another member of the Accordions Alfresco, his grandmother Maria Worthington, left on June 2nd for the championships in Auckland, N.Z.



They exude excitement and we share their excitement, while we indeed pray that they do very well, we also equally hope for valuable experience that comes from attending this type of competition; There is great potential in all the up and coming young players, and we at ASA encourage them all, and of course our own special lad, Finn.

Go for it Finn!

Amos De Pasqualle



More on the New Zealand championships later in this Review however by the smile on Finn's face, the results were good.

World Accordion Day—Sydney

On world Accordion Day 6th May, Ben Pattinson and Amelia Granturco played for a fundraising evening at Belfield Bowling Club run by The Inner Wheel Association of Balmain.

The evening was a great success with over \$5,000 being raised for Cord Blood Research. There was lots of Dancing and Singing everyone thoroughly enjoyed themselves with a delicious meal and great music.



Ben entertains at AGIRA celebration



On Sunday 7th May the AGIRA Association celebrated San Filippo (Saint Phillip) at Our Lady Queen of Peace Church Gladesville.

During lunch the guest were entertained by Ben Pattinson and afterwards there was a few tarantella enjoyed by all. Ben has become their in-house entertainer.

Well Done Ben!!

Entertainers at Canada Bay Luncheon

On Sunday 21st May several of our Accordion members entertained over 150 at the Luncheon of the Coro D'Abruzzo Sydney at Canada Bay Club. Jedda, Amelia and Dominique are members of the Choir but on this occasion Ben joined them to accompany the Choir during their performance. During main course the four of them played several pieces as well as our in-house singer "Dominique" who sang two songs. Everyone enjoyed the performance. Well done!!!!



**ACCORDION SOCIETY
OF AUSTRALIA**

ACCORDION CONCERT

**SUNDAY 24TH SEPTEMBER
COMMENCING 2:00 P.M.**

**ENTRY PRICE: \$15
CHILDREN UNDER 15 FREE
AFTERNOON TEA SERVED**

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COMMUNITY CENTRE**

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Italian Day at Central Plaza

Italian day at the Central Plaza was again a great success.

Once again the echo of the squeeze box could be heard throughout the whole shopping centre, as the sound was amplified by Mark and Gail Condon , great set up Mark.

Yes the master was here entertaining more than 300 people. Some sat to watch and others were standing around, not to miss the beautiful melodies that Ross Maio played for the crowd together with most talented Mark Hudson.

The people sang, danced, clapped to the music and Angelo Ippoliti from the choir sang with Ross for a special moment . Also Debbie played a big roll making all those fantastic puppies etc with her pump up balloon skills (the children missed you Debbie when it was all over).

Griffith Italian choir was, as always on hand to sing some favourites and a wonderful day was had by all.

Cheers

Joe



Griffith for Ross Maio is.....Home away from Home

After arriving in Australia in 1954 at the age of 5, I lived in Innisfail, North Queensland. My father was a seasonal worker in the sugar cane fields south of Innisfail. He would travel by himself to work from January to May to Griffith in Rossetto's Winery Estate.

In 1960 he decided to take my mother, my brother and myself for 5 months to experience "Little Italy" in Griffith. I used to attend a primary school in Beelbangera and also Griffith High School for four months of the year 'til 1963. Soon everyone knew that his son played accordion, which resulted in my first duo gig at Rossetto's Winery...yes ...I was allowed to drink a small glass of vino at age 11.



From then on we would repeat the same trek down to Griffith, which led me to perform New Years Eve gigs from 1961-1965 at the Yoogali Club.



Ross's first "duo gig" at Rossetto's Winery in Griffith, NSW

When I teamed up with Robyn Woolfrey as the act "Ross & Robyn" we would continue to work the same club plus The Hanwood Catholic Club nearby.

It was in 1965 that I met a very young Joe Staltare and his then future wife Cathy. It is always such a pleasure to catch up with Joe, Cathy and my childhood friends in Griffith.

I started playing at Griffith Central Shopping Centre's Italian National Day Celebrations in 2013, so this year marks our fifth presentation. I might add we are already looking forward to June 2018 for more celebrations with all the Griffith community. *Ross*



Scalabrini Village Italian Day

Italian day was once again celebrated with the residents of Scalabrini Village Griffith

This year so many were out to celebrate there was not enough room to have them all together, all enjoyed the scrumptious meal that was prepared and the sound of the squeeze box echoed through the village rooms

Joe





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THE BIG SQUEEZE BAND IN MELBOURNE GOES DUTCH

By Paul Feikema

When offered a chance to play at the newly invigorated Holland Festival in April this year, we jumped at the chance. A new organising committee led by Paul Rubens from Rotary had reinvigorated the event, and this would be the first time the festival was held for several years. He knew there was a desire for such an event to be held, but he had no idea how popular it was to be.

The opportunity provided some of the band members to go back to their Dutch roots, and we prepared 7 new Dutch pieces especially for the event. We also selected additional pieces from our repertoire we knew would be a hit with the Dutchies. We made sure we had some red, white and blue and orange so we really looked the part.

It was clear when we arrived in Berwick on the morning of the festival that it would be an interesting day, and that it would be important for us to be flexible. Being the first time and a new venue, we had to think quickly and work with organisers where we could best sit.



We had wanted to perform early, (in order to beat the crowds), and thankfully we did. Our concerns that we may be playing to a handful of people soon disappeared, when we saw the long lines of people waiting to buy tickets before opening time.

Our first session at 10.45 am was outside the main pavilion, near chairs and tables where many people were already enjoying Dutch food. We kicked off with 'Tulips from Amsterdam'. The crowd steadily built while we played, and many people were clearly appreciative of our music.



There was a special moment between pieces, when Suzanne invited a young boy, who was clearly intrigued by our accordions and music, to come up and have a closer look.



We then played a second slot inside the pavilion, at lunch time. There was standing room only, as we again played our largely Dutch repertoire. This time we were joined by many singing along and swaying to the music – with 'Daar bij die molen' (There at the mill) invoking a lot of participation from the audience.



We took to facebook and youtube to share our impressions and memories of the performances. We received a lot of encouraging feedback from the organisers and from those who listened to us. We felt honoured to be able to bring back some traditional Dutch music to make it a memorable day. Many were keen to have more Dutch music at future festivals – and we hope to play our part in that next year. With attendances far exceeding expectations, there is a lot of support for the festival to continue, and plans are already underway for 2018.

Videos of the performances (including footage of the festival) can be viewed on our youtube channel at <https://www.youtube.com/user/bigsqueezeband>

Accordions Alfresco

Russell Lea School Fete

On Saturday, May 12th at the Russell Lea Public School Fete, nine members of 'Accordions Alfresco' performed on a large outdoor stage in brilliant sunshine to an enthusiastic crowd. Well over a thousand people attended this fete throughout the day - a popular local annual event.

Our 'Accordions Alfresco' members all thoroughly enjoyed the experience. An ex-student of the school, Finn MacDermid, an 8 year old accordionist, also entertained the visitors, including his old school-mates and their parents, his teachers and principal.

The outdoor venue was a challenge for us because of the background sounds of the chocolate wheel, raffle ticket spruikers, the jumping castle, the baby animals farm, fairground rides and the shouts and chatter of happy children!

We later reviewed this concert, especially the limitations of playing outdoors with minimal amplification to reflect our sound, and recommend to any accordion group to have a solid wall or screens directly behind the players to act as a soundboard.

This concert was our 'World Accordion Day' celebration! Lots of fun!

Glenny



SNIPPETS, GOSSIP & NEWS

Sicily's 'Oi Dipnoi' Trio

Recently in Australia there has been a trio performing traditional Sicilian Music in Melbourne, Brisbane, Canberra, Sydney & Perth. Numerous ASA members were able to see the trio perform at numerous venues in April. And we encourage everyone to check out their album - *Bastrika* and have a listen to how they use the accordion in not only traditional folk music but modern improvisation.



Hailing from Sicily, this charming trio draws deeply from the wells of tradition while creating a new sound full of personality. Born from the encounter between tradition and innovation, Oi Dipnoi's music is rooted in traditional melodies of the region, where new themes are developed and sustained by the diatonic accordion and Italian Bagpipes (Zampugna), supported by the Nakaira rhythmic section, with percussion and bass.

Amelia



NEW "AWW App" for Android of the Accordions Weekly News by Accordions Worldwide

New Android App for the Accordion Weekly News in English. This is designed for Android phones, download free at the Google Play Store. Search for "AWW Accordions" to find. Put it on your phone now.

Direct link to get English Weekly News app:

<https://play.google.com/store/apps/details?id=com.accordions.aww&hl=en>

App for iPhone users to follow soon.

June Jones says Thank You

To all members of the ASA I would like to say thank you for all the moral support, best wishes, cards, flowers and the many visitors I had during my extra long stay in hospital.

I am now safely home, but still have a way to go with some doctor's appointments and possible scans on the horizon. But I am in a much better situation both physically and mentally and feel I am ready to cope. One of my young cousins in England wrote in her card that I must feel all the good vibes which keep coming my way. I think she could be right.

Because I was away for so long, Alan (who has dementia) had to go into respite care. When I went in to see him he didn't know me – so that was a bitter blow when I realized we could not be together. Alan is happy where he is and is being well looked after.

It is only a short drive from home to see him. Many of you will have happy memories of when he used to use one of the buses and later the coach for ASA Festivals near and far. I too have those happy memories and to know how great it was to be a part of the ASA for so many years.

Now I will finish again with my heartfelt thanks for all the kindness you showed me in what was the darkest part of my life. Thank you.

June



Condolences Luigi Lucchetti

Sadly Luigi Lucchetti passed away peacefully at home on May 4th. Our thoughts are with Annick and her family.

Flowers were sent on behalf of ASA members and the following note was kindly received from Annick

Thanks to my ASA friends I and my family are touched with such a kind gesture. The flowers are totally appropriate Luigi loved the bush. Love to everyone.

Annick

Accordion Concert with Accordions Alfresco

Sunday September 24th, 2pm at Mosman (Sydney)

Refer flyer on Page 18 or

logon to <https://www.facebook.com//accordionsocietyofaustralia>

John Kalkbrenner

Every Thursday and Friday nights

Sam Rauza

Every Saturday and Sunday nights

'Hofbräuhaus' German restaurant

18-24 Market Lane, Melbourne. Phone 9663 3361

Heinz Dabernig

Every Friday and Saturday night and Sunday lunch.

Cuckoo Restaurant in the Dandenongs, Victoria

Ross Maio

Please check Ross Maio Facebook page for all his gigs and venues.

Ben Pattinson with Medusa's Wake (Sydney)

Please check Medusa's Wake Facebook page for their gig guide.

**Every band exists because
people took the time to
listen, to go to shows, to buy
albums, to spread the
word..... Music talent is
everywhere!! Help and
support your fellow
musicians!!**

WHERE ARE THEY NOW?

This is the second questionnaire in our series to locate accordionists from years past to see where and what they are doing now. In this edition we are pleased to hear from Anthony Schulz from Melbourne.

Name: Anthony Schulz

When and where did you start to learn the accordion? I started to learn the Piano Accordion in 1975 in Croydon, suburb of Melbourne, Victoria.

How old were you? 6 years old

Who was your first teacher? Paul Herwig

Were there any other teachers involved in your musical education? Heinz Dabernig, Tomas Spriwak, Donna Coleman, Eidit Golder to name a few.

Your first accordion was a? Small and new one! (can't remember brand).

What make and model accordion(s) do you have now? Giulietti Super Continental and a Sonola 5520.

Who or what most inspired you during your musical education? While there have been many people and occasions that have inspired me, my second teacher Heinz Dabernig certainly played a pivotal role in showing that it's possible to perform, teach and love music.



anthonyschulz-music.com

Tell us about your music achievements, family and has your involvement with the accordion helped you in your journey through life?

I live in Melbourne and am a full time musician. By full time musician I mean that I work solely as a performer and composer as well as lecturing in the Bachelor of Music at Melbourne Polytechnic. I have two teenage sons who are both very involved in music at Blackburn High School (which has a really great music program!). My younger son Anton plays double and electric bass and my elder son Hugo, plays trumpet and also sings in a kind of progressive rock band. We have a great musical relationship in which we exchange lots of great contemporary and classical music. We all love to improvise! I play a wide variety of styles from classical to jazz, folk and world to experimental and free improvisation. My goal is to ALWAYS present the accordion in the most positive and legitimate light possible! I try to practice every day and when I have upcoming concerts I practice between two and four hours a day! When I'm not practicing, performing or teaching I love to read books and drink coffee (of course...I live in Melbourne!).

As part of this questionnaire, I have been asked to list my musical achievements. This question or list is not as simple as you might think! Why? Well, because there are different kinds of achievement. I guess there are what I think of as the more obvious externally recognized achievements such as successfully competing in many state and national Accordion competitions as a soloist and ensemble member. I remember these days of travelling locally, regionally and nationally with great affection as not only was I recognized for the practice I spent on the Accordion but also, I had the opportunity to meet many fine players and wonderful people. In 1990, I decided to study music at college and spent the following six years at Box Hill TAFE (Advanced Certificate in Contemporary Music), and the Victorian College of the Arts (Bachelor of Music-Improvisation and finally Hawthorn Institute of Education (Graduate Diploma of Education). Each of these periods of study and consequent qualification felt like a great achievement!

From the age of 15 I have played accordion and piano in a stylistically wide range of bands. This is something I have continued through to the present day and I remain an active performer on the local, national and international music scenes. In 2007, I was awarded an ARIA for my work with the world music ensemble Zulya and the Children of the Underground. This also felt like a very nice achievement that represented the work I had put into my music and that ensemble. This particular ensemble has recorded 4 CDs (one of which is part of a book) and toured Europe and Russia numerous times. I also play in an original jazz/world ensemble called Frock that started in 1995 and was instrumental in bringing a new sound that featured the accordion to Australian contemporary improvised music. We have released 8 CDs and toured internationally a number of times. Another very cool achievement!

In 2013 I completed a Master's of Music Performance at the VCA (Melbourne University) in which I focused on both the accordion and the piano as part of my research and recitals.

These and many other things that I have done over the last 42 or so years are achievements of which I am very proud. But there is another kind of achievement that I feel is equally important. This is the sense of achievement we feel when we commit to doing something for a long time (maybe even our entire life!). It's what we get from doing something to such a depth that we understand the world and ourselves to a far greater degree than what might have otherwise been possible. To practice music regularly and to perform either solo or with other musicians means that I am a better person for the experience; and that is my greatest achievement! For that, I thank the accordion, music and my teachers and my students for all the amazing places, musical relationships, ideas, discussions and creative output I have and continue to explore.

Anthony



Whoops!!
Check out the
accordionist, you've
gotta laugh!



**I PLAY MY
ACCORDION**
 
**BECAUSE IT
KEEPS THE
ALIENS
AWAY!**

AATA Competitions Sydney June 10th, 11th

By Ben Pattinson

The AATA (Australian Accordion Teachers Association) was founded 22 years ago, 22 years later it continues to host a truly international event and gives Australian and International players the opportunity to compete in competitions held on the Queen's birthday weekend. Many people come together for this weekend to make this possible. To name a few, Lionel Reekie, Harley and Morris Jones, Richard and Melissa She, Owen Mormul and the driving force behind everyone Tanya Marx. Tanya has



a vision; her hard work and dedication provides us with a great event that we are able to enjoy and take part in. It is a pleasure to work alongside these talented and extraordinary people every year.

This competition is integral to the future success of the accordion in Australia. It is a fantastic weekend of competitions. There are friendships, rivalries and great times. This is a truly unique event for Australia. The ASA works closely with Tanya more so every year, we would love to see you all come back next year or come for your first time. **For more information, photos, videos and results please go to http://accordions.com/aata/report2017_june10.htm**



*Finn MacDermid achieved 4 first places
Qualified class 8 yrs & under, Std solo
9yrs & under, Qualified solo, 10yrs &
under, Open Solo with vocal.*

*Ben Pattinson ready to assist the young
competitors*



Two of the youngest players, both 5 years old, Valda Mormul and Oscar O'Byrne performed a duet.



Zelda Mormul winner Australian International 12 years and under Champion

Winner of two international categories was Marina Jin.



Yang Chen (Chinese competitor), Tatjana Marx, Jury member and well known teacher/composer Zhang Xinhua, Shen Rongjia (Chinese competitor).

Monsieur Camembert

We recently had a great night out at the Camelot Lounge (Marrickville) to see the Gypsy band 'Monsieur Camembert' with great accordionist Marcello Maio. I went along with Alex, Amelia and Jedda and we look forward to having more great nights out with our fellow accordionists.

Not only are nights like this very enjoyable, they are also great from an educational stand point. I see and have always thought that part of what we do as accordion players and the Accordion Society is to train players and help better prepare them for the challenges that await them in the real musical world. Marcello always had music in his veins and his association with us has always been an influence.

Cheers Ben



**Musicians are just
therapists that you
can party with.**


Bass Patterns and Runs

By ALEX GOVIER – Australian Accordions Player (Facebook) May 5th, 12th, 2017


You might find this chart useful as a performer or a teacher. I devised it to clarify my thinking about the relative positions of buttons for covering different intervals between the bass notes.

This can help you devise linking runs between vamping sections to relieve the relentless monotony of bass chord bass chord or even to modify some patterns with extra bass notes instead of chords. (Another way to stop them is of course to stop(!), particularly when a new line of melody is starting part way through a bar, but while maintaining the tempo temporarily unsupported). In fact my next job might be to map out useful basic runs or some alternative rhythm treatments. It will need a modified approach though. Hmm..


Find bass note buttons easily in Stradella bass for more interesting bass parts




For a MAJOR 3rd move (or Minor 6th) you can also move 4 across. - And this also applies to the outside row!
As in G to B, E to G sharp, Bb to D




For a MINOR 3rd above (instead of Major 3rd adjacent on outside row) Move three to down to the left
EXAMPLES C to Eb, B to D, F to Ab




ALTERNATIVE FOR NOTES A FULL TONE APART USING TWO ROWS eg C to Bb, A to G, Especially good for minor key runs




Text MINOR 3rd BELOW go three over in the same row or easier when going in that direction, diagonally across to outside row
Examples C to A, F to D, E to C sharp.



Notes a full tone apart in the same row on alternate buttons, examples A to B, C to D, Db to Eb, F sharp to G sharp etc
But SEE NEXT ALTERNATIVE VERSION!



Diminished 5th or Augmented 4th
E.g. C to F sharp, A to Eb. B to F



TWO METHODS FOR MOVING A SEMITONE, THE MOVEMENT IS ALWAYS TO THE OTHER ROW IN THIS, UNLESS YOU WANT TO MOVE SIX BUTTONS ACROSS INSTEAD!

CHROMATIC SCALE - Simply progress upwards or downwards on the marked buttons using alternately the standard bass notes and the outside row. The diagonal works towards the same colour, the closer notes are on alternate colours.

Bass Patterns and Runs continued.....

I have found that, even though it was me who wrote these little studies in this form, studying and practising them has improved my own knowledge remarkably. I simply do not have to think so hard to play a new bass run. Do Try Them out and test it for yourself.

MORE USEFUL BASS RUNS - bass note rows ONLY are shown!

**IMPORTANT: THE NUMBERS SHOWN ARE NOT FINGERINGS!
THEY SHOW THE ORDER IN WHICH YOU USE THESE BUTTONS FOR THIS BASS RUN**



**THIS IS A FAST RUN USUALLY,
PLAYED WHILE YOU WOULD
NORMALLY ONLY BE DOING THREE
BUTTON PUSHES ie DiddleDiddle Dee
ONCE LEARNED YOU MAY FIND OTHER
TIMINGS TO SUIT DIFFERENT MUSIC**

Examples

G - A - Bb - B - C
A - B - C - C# - D
Bb - C - C# - D - Eb
F - G - G# - A - Bb
G - A - Bb - B - C



**YOU WILL NOTICE THAT THESE RUNS
ARE JUST LIKE GOING BETWEEN TWO
OF THE MAIN CHORDS OF THE KEY**

For Example

G - A - Bb - B - C is like G7 to C
A - B - C - C# - D is like A7 to D
Bb - C - C# - D - Eb like Bb7 to Eb and so on

**HERE IS AN EXTENDED VERSION WHICH REQUIRES AN EXTRA BEAT TO GO FURTHER
eg from G to D, F to C, or Bb to F etc, if played as Diddle Diddle Diddle Dee (4 quavers + a crotchet)**



**For some really scary speed you can play this as Diddely Diddely Dee (two sets of triplets to a crotchet)
NB A Total of three beats, three notes in the first two beats**

**THIS IS A RUN WHICH IS ACTUALLY
FULLY CHROMATIC EXCEPT FOR THE
FIRST TWO NOTES BUT DONT LET THAT
SCARE YOU**

Normally I say use your own fingering, but here I would suggest 2 4 5 2 3 is very comfortable and probably the only practical choice.

One of the rare instances where the little finger will settle securely on its button, even for players who do not normally use it.

**THE SECOND DIAGRAM IS ACTUALLY THE SAME
"SHAPED" RUN BUT STARTING ON THE OUTSIDE ROW**

**IF YOU WERE TO WANT THE SAME NOTES AS YOU
JUST PLAYED ON THE FIRST DIAGRAM
YOU WOULD NEED TO START MUCH LOWER ON
YOUR BASS BUTTONS
(TO THE LEFT ON THESE DIAGRAMS)**

**FOR SOME REASON A MINOR CHORD AFTER IT
SEEMS VERY SUITABLE AS IT SEEMS TO INFER
A COUPLE OF MINOR CHORDS.**

**DON'T WORRY YOU DO NOT NEED SEVEN FINGERS TO
TO PLAY THIS!** This time you need the fingering 2 4 5 2 3 2 3. You have to stretch a little further across to get to the last two notes or use 2 4 5 2 4 2 3 2 by squeezing the 2 and 4 closer together to adjacent buttons momentarily. This would give you an easier stretch towards the last two notes.

EVEN MORE BASS RUNS - bass note rows ONLY are shown!

**IMPORTANT: THE NUMBERS SHOWN ARE NOT FINGERINGS!
THEY SHOW THE ORDER IN WHICH YOU USE THESE BUTTONS FOR THIS BASS RUN**



MUSICAL EXAMPLES

ESSENTIALLY MAJOR SCALE WITH AN EXTRA CHROMATIC NOTE TO FORM 8 NOTE PATTERN

C - D - E - F - F# - G - A - B

D - E - F# - G - G# - A - B - C#

G - A - B - C - C# - D - E - F#

F - G - A - Bb - B - C - D - E

Bb - C - D - Eb - E - F - G - A

NOTE CHROMATIC SECTIONS HIGHLIGHTED

If you repeat the same run you get a continuous modified scale passage which on a full sound on stradella bass gives the illusion of covering two octaves.



VARIED ABOVE: For the Eighth note return to position 6. This is no longer a scale passage (BUT COULD INFER OR PLAY WITH A MAJOR, MINOR OR 6TH CHORD)

MUSICAL EXAMPLES

C - D - E - F - F# - G - A - G or D - E - F# - G - G# - A - B - A or G - A - B - C - C# - D - E - D or

F - G - A - Bb - B - C - D - C or Bb - C - D - Eb - E - F - G - F

MUSIC HALL STYLE RIFF AS IN BETWEEN VERSES OF COMIC SONG



EXAMPLES

C - B - A - G - F - E - D - G

G - F# - E - D - C - B - A - D

F - E - D - C - Bb - A - G - C

Bb - A - G - F - Eb - D - C - F

NOW TRY THIS

Play at **HALF SPEED** with a major chord after each bass note. The chord matches the first note thru the first half (the first bar) then changes to match the fifth note then the 7th and 8th notes. Ideally make the chord with the 7th notes a minor chord. Do not try to hold the note and chord down together at first. For maximum effect do not play evenly but in a jerky manner (dotted crotchets and quaver alternately - dotted quarter notes and eighth notes in USA version!)

THIS IS A RUN WHICH HAS A (SEMITONE) CHROMATIC FOUR NOTE RUN IN THE MIDDLE ON NOTES 3 4 5 6.

You should recognise the chromatic scale pattern on these particular notes from an earlier picture

Notice there are two possible positions to get the same note for notes 2 and note 7.

Either are OK but you will be most secure if you choose both from the same side - NB numbers 2 and 7 on the left OR BOTH on the right

UNLESS OF COURSE YOU WANT TO MOVE TO A DIFFERENT PART OF THE BASS KEYBOARD AFTERWARDS

My Continued Love for the Accordion—Michael J. Glinski

In the last edition of this fantastic Newsletter I mentioned my great friend Kenny Laybourne; the little English accordionist who was, as I described him 'six stone wringin' wet! This great, nuggety little guy played the biggest accordion he could find, namely a Farfisa Supersyntaccordion! I have this beautiful accordion now, and I'm 186 cm and 91 kgs but still find it very heavy. I asked Kenny how he managed to hoist the accordion, the huge Farfisa amplifier and the accompanying tone generator in to the back of his little Daihatsu Feroza at the age of 80 and tour the state, playing to the delight of everyone privileged to hear him. He replied "I never told you what I did for a career, did I, lud (sic)?" With bated breath I said "no, what did you do, Kenny?" He replied, "I was the fireman on locomotives most of my life, and with bent back, bulging forearms and pulsating carotid arteries (or something like that) I shovelled the coal into the furnaces". Here then, was the secret to pint-sized Kenny's core strength. The below photo is a picture of Kenny playing my Crucianelli accordion at one of the times he encouraged me to play his pride and joy, the Farfisa.

I really miss Kenny and the great times we had together; he taught me more about the accordion than anyone else, and it was done with patience and love. He would tell me, "Listen not only to the melody in a tune; listen to the backing. It's here you'll learn about fill ins, which will augment your melody and enrich your sound".

After Kenny's passing I tried to keep in touch with Kenny's son, who asked me to play two numbers at Kenny's funeral, which I did. They were the first two tunes Kenny played when he was nearly three years old. 'Daisy, Daisy' and 'On Ilkla Moor Bah Dat', which I think translated to 'On Ilkla Moor without Your hat!'.

Kenny had only one child, a son, who was terribly saddened by the loss of his 'terrific Dad', and sadly took his own life last September.



Kenny played in many bands in England and Australia, and although not being able to read a note of music (he referred to notes as 'dots'), could quickly determine the key and tune and 'jam' with the best musicians around. He quickly became well known, and had many offers to perform solo and in the company of other musicians.

He was an avid astrologer, and declared without any shadow of a doubt that he had been born under an astrological formation that had bestowed upon him the gift of music; no-one would question that after hearing him and listening to him speak of his passion for the accordion, or 'the box' as he called them.

Kenny admired greatly the Norwegian accordionist Toralf Tollefsen (1914-1994). Kenny had been in Europe at a venue where Tollefsen had performed a concert, and

after this concert went to the backstage in the hope of meeting his idol. Unfortunately, Tollefsen had left, and Kenny, feeling a little deflated, sat down in a chair. One of the concert producers came up to Kenny, and hearing how much Kenny thought of Tollefsen, advised him Tollefsen had sat in the chair Kenny was in not 10 minutes ago! What a thrill for Kenny!; he must have told me that story 20 times during our valued friendship.

Now a little story about me. In the last newsletter I spoke a little bit about my life and love of the accordion; a passion instilled in me by my late father and his desire for me to play. I have had a number of nice accordions over the years, but had set my sights on one day owning a Scandalli Super VI, which I have coveted since hearing one played about 15 years ago. By late 2015 I had saved up enough money to buy a used one, and hence started to scan publications and places where I might find one. Eventually I found one for sale way out on the other side of town, and made the 45 kilometre trip out there, becoming more excited the closer I got to the address. The accordion was a 2015 model, and a beautiful instrument. After playing a couple of numbers on it, I decided I would buy it. To my dismay, the seller said, "Michael, I hope you don't mind, but I didn't think the accordion was capable of sounding like that; I'd rather keep it and get some lessons from a professional teacher". Well, you can imagine my disappointment (no, you can't!!!) Anyway, all good; I wished the gentleman all the best, had a cup of coffee and a bit more of a play, and headed home. I had a safe trip back, albeit I went through a full box of man-sized tissues over that 45 km trip.

'One door closes, another opens'. In mid-November last year I happened upon a Scandalli Super VI 4S that had been sitting under a lady's staircase for 40 years. It is a 1962 model. Moths had gotten in to the accordion and eaten away all the Artisan reeds and specialised felt, rendering the instrument useless. The casing however, was in beautiful condition. Over the last seven months I have had the accordion meticulously re-furbished with original Scandalli products back to new condition. It was a very proud and exciting day in early June when I headed off to pick up the accordion. My heart was pumping in my throat and my anxiety levels were at an all time high. I shouldn't have worried; I was not disappointed. I am there; I long for nothing more; I am done, and if you think I'm undecided about that you're welcome to ask me later! Here's a picture of my new love!

All the best to you all.

Michael



*NEWS FROM
NEW ZEALAND
ACCORDION ASSOCIATION*



*CONDOLENCES
OSSIE MAZZEI OBITUARY*

On behalf of the New Zealand Accordion Association I would like to offer our condolences to the wider family and Australian accordionists on the death of Ossie Mazzei. Many of our members have taken part in events that he has organised or attended over the 45 year life of our organisation. A real pillar of the Australian accordion world has passed away. His contributions to accordionists are legendary. A teaching highlight must have been his student Nerida Farmer entering the Coupe Mondiale in New Zealand in 1980 hosted by our organisation. He is especially respected for his orchestral conducting and work with groups. A sad loss
President

Sonja Palinich

DARGAVILLE MUSEUM CONCERT 1/4/17

Kaipara son and international accordion supremo, Kevin Friedrich, received an Honorary Citizen Award from Mayor Greg Gent at last Sunday's sellout concert at the Lighthouse Function Centre. Born and raised in Dargaville, Kevin travels back each year from his base in New York to host the community fundraising event. "I was absolutely thrilled by this award. With my passion for the area — my heart is here," he said. "My mum, brother and sister and their family are all here. It is home." He added it was appropriate the concerts were held against the background of the Dargaville Museum accordion exhibit. "We got the concert ball rolling and this year was the 10th consecutive event. It's wonderful to have this award to mark that." Mr Gent said Kevin has done a huge amount for the museum, arranging the concerts each year. "Just by him doing that helps to attract the very best talent. The money he has raised has meant a number of improvements have been made at the museum. "He is also inspirational in that a local boy can rise to the top of his craft worldwide and once again proves that with motivation and dedication anything is possible. Although Kevin lives in New York, it's very clear when talking to him that his heart has never left the Kaipara." — Kaipara Lifestyler

If you wish to have a DVD of the 10th Anniversary Concert (price unknown) please contact Christine Johnstone on ca@ihug.co.nz



New Zealand member of the Confédération Internationale des Accordionnistes - CICA-UIEACD
The New Zealand Accordions Association presents the

SOUTH PACIFIC INTERNATIONAL AND NEW ZEALAND NATIONAL 2017
ACCORDION
CHAMPIONSHIPS AND FESTIVAL

*ASA Members travel to
Auckland N.Z.
June 3rd & 4th, 2017*

Several ASA members made the trip to NZ to attend the South Pacific and NZ Accordion Championship and Festival. Finn MacDermid was our only competitor winning **2 Firsts and 2 Second places**. It was his first competition and everyone was thrilled with his results especially his teacher Cathy Day and his Grandmother Maria Worthington who accompanied him on the trip.

Amelia Granturco, Ben Pattinson and Alex Zhao formed a trio and performed as part of the festival. Refer accordion.co.nz website for photos and results .



I would like to congratulate Finn MacDermid on his trip to New Zealand and his magnificent achievement. Two 1st. and two 2nd. Hope you celebrated. Well done. Best wishes

June Jones.

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I,
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hereby apply to become a member **OR RENEW** my membership of the abovementioned association. In the event of my admission as a member, I agree to be bound by the rules of the association for the time being in force.

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Signature of applicant Date

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It is very helpful if stories and photos are emailed to Cheryle to avoid the need to retype and scan. Thank you.

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