

THE ACCORDION SOCIETY OF AUSTRALIA INC.

ACCORDION REVIEW



S E P T 2 0 2 1

VOLUME 38 ISSUE 3

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Hello from the Editor

I am thrilled to include 'live' performance articles back into the Review, it seems such a long time. Thank you to George Butrumlis for informing us about the Cabaret Act by the MAO, I believe it was a wonderful show. Refer page 7—9 to read all about it.

Sadly we lost our wonderful friend and ASA member Rob Scott-Mitchell in July, he did a lot for the ASA and he will be missed.

How wonderful to receive an article from John Brandman, Else Brandmans son (pages 12-15). I knew John between 1966—1974 when his mother was my teacher at their Rockdale Studio and I recall all the memories and accordionists of that time mentioned in his article. I also remember the first time drums were introduced into the ASA orchestra—very exciting as a teenager to have a 'drummer' in your band! I agree with John that Giuliatti is a good brand and in 1967 Mrs Brandman (as we all knew her), suggested I purchase a Giuliatti 140 bass accordion which I did and this is still the same accordion I use today and still love it!

When the ASA was founded and the annual festivals commenced, it was exciting to have interstate accordionists being billeted out amongst us and vice versa when we travelled interstate. I remember the accordionists from North Qld arriving in Sydney and a girl (Marlene Burry) from a small sugar cane town near Townsville was billeted to me. She had never been to a city and was briefed by her parents to be extremely careful! So paranoid, her mother wrapped her spending money in a handkerchief and packed it in her accordion bellows for safety. On arrival in Sydney they all alighted the bus and there was a buzz of excitement and Mrs Brandman had a photographer ready and instructed everyone to "put your accordions on for the photo". It wasn't until that night that she remembered 'the money', yep she had lost it all!

At orchestra practice the next day with all the various interstate visitors, Mrs Brandman put the hat around and raised money for her Sydney stay. I am thrilled to say, Marlene and I still remain very close friends and in regular contact after nearly 50 years. Thank you John for the wonderful article and memories and Sandra for organising it.

Thank you to everyone for your input and please keep sending in your news.

Cheryle

Presidents Report



I would like to start by thanking all the people who tirelessly provide us here at the Accordion Society with their stories and experiences about the accordion society and your musical lives for the Accordion Review. It has been around for many decades and hopefully many more to come. I would especially like to thank John Brandman who has provided us with a story of our founder Else Brandman. It is a story that I myself did not know and simply wonderful to read. I knew Else later in life and worked with her at Elizabeth Jones Music studio in Chifley in my early twenties. Else was still teaching there at the time. One day we got to talking about purchasing a new accordion, as a student funds were particularly tight. As John will mention Else bought and sold Juliette Accordions. When Else heard that I needed professional accordion she told me that she would sell me here last remaining accordion for sale at Lombardo's Music. Else sold me that accordion for half the price that it was selling for. It was my first professional accordion and 22 years later it is still my main performance instrument. It still sounds as good as the day that I bought it. Thank you Else Brandman you were a wonderful person.

With Covid the destroyer of all things music I am pleased to announce that George Butrumlis and the Melbourne Accordion Orchestra managed somehow to play a cabaret show at the Melbourne Cabaret Festival. The show features Bass, percussion, 10 accordion players and guest vocalists such as Cameron Goodall and Robyn Archer. George takes you on a journey of cabaret songs. I watched it recently and although I was envious, I was pleased to see musicians playing live on stage. I urge everyone to check it out at

<https://youtu.be/RvFHpGa33Cg> and follow the link. We hope that we will have the opportunity to perform again sometime soon. Thankyou George for your unending dedication to this wonderful instrument, you are an inspiration for us all.

In the next (December) edition of the Accordion Review you will read an interview with myself and Glenn Grunfelder. Glenn got stuck into me about ways in which we can improve the Accordion Society and how we can move forward in the future. I have personally felt that we have been somewhat on hold during our 2 years of pandemic madness. I realised that many positives have come out of Covid. We have been shifting our focus to the individual needs of our members recently. Over the next 12 months we will look at new ways in which we can educate and improve people's performance techniques as well as expanding your understanding of the theoretical construction of music. If you believe that your theory needs some work, then I would encourage you all to purchase the book '*How to Blitz grade 1 musicianship*'. I am planning a series of Zoom sessions where I will guide you through the lessons. Our Monday night zoom sessions have been very successful in helping people to improve their playing skills and this will be a great stepping stone for improving your all-round technique. If you would like to attend Monday night performance sessions, send us an email and we will send you the pieces that we are currently working on.

Regards from an excited

Benny



Life's a Cabaret at Last *From MAO (Melbourne Accordion Orchestra),*



After being cancelled due to COVID last year we finally managed to perform at the Melbourne Cabaret Festival but it wasn't easy.

We initially had 2 performances booked, but due to restrictions the whole festival was curtailed and reduced to one week so in the end we only had one performance on Thursday 24th June at Chapel Off Chapel. We were unable to rehearse as we'd have liked due to restrictions on numbers at house gatherings and in the weeks and days before the festival I had countless phone calls with the festival organisers and our wonderful orchestra members regarding every detail.

As time was extremely limited we negotiated with the producers to have a full set up and sound check on the Sunday morning before the Thursday performance at the venue. Digital technology is so helpful in this situation as once we got the sound right with foldback etc it was all saved in the mixing console as were the lighting states etc. The festival producers also sent in a photographer from the Melbourne Herald-Sun and our photograph was featured as the festival publicity shot on page 8 of the newspaper.

Our bass accordion player, Jenny Banks, took the initiative to book

rehearsal time at Bakehouse Studios at 1 pm on the Sunday so after sound check and publicity shots we packed up and drove there for an intense 2 hour rehearsal session which included playing some of our pieces with Cameron Goodall for the first time.

We were blessed with having Cameron and the incomparable Robyn Archer performing with us.

Jenny Banks arranged our material into a cohesive show which we titled "The Poor Man's Grand Piano" after a song written by Leo Ferre which takes an affectionate look at the accordion.

We opened with my arrangement of The Stranglers "Golden Brown" as an instrumental which set the tone for an evening of unexpected accordion repertoire. One never knows what might work on the accordion until you try it and Jenny suggested this song for the orchestra ages ago and it works beautifully.

Next was Randy Newman's "Lonely At The Top" which I sang followed by another Randy Newman song, "Pants".

Cameron and I then did "Stay Away From Me", a song Randy Newman wrote as a message to the American people to follow the rules for COVID safety, as a duet, accordion and vocal.

Next we played my arrangement of "Money Makes The World Go Round" by Kander and Ebb from the musical "Cabaret" and then we introduced Robyn Archer.

Robyn and I did "The Poor Man's Grand Piano", a song by French accordionist and composer Leo Ferre, as a duet and then Jenny joined Robyn and I on bass accordion for another very dark Leo Ferre song, "Monsieur William". Poor Monsieur William ends up dead with his throat slashed on a Pigalle street.

Then the whole orchestra joined with Robyn to perform a tribute to Kurt Weill which includes the very well known "Moritat Vom Mackie Messer" or Mack The Knife.

Returning to purely instrumental mode our orchestra then played my arrangement of Led Zeppelin's "Kashmir" which is such a powerful piece for the orchestra and provides quite a lot of scope for improvisation for myself and Dave Evans. Our drummer Gary suggested this one and it's perfectly suited to the orchestra.

Cameron Goodall then came back to join the orchestra and we performed Randy Newman's "God's Song", one of my favourite songs of all time. The tempo and mood of this led perfectly into our final piece, "New Orleans Fantasy". This piece starts with a funeral chorale composed by myself in the style of a New Orleans "second line" and then incorporates snippets of some of the great New Orleans piano pieces such as "High Blood Pressure" and "Don't You Just Know It". It morphs into a grand finale of "Down By The Riverside" at which point both Cameron and Robyn came back on stage to sing it out and lift the roof off!

The audience went wild and wanted one more so we finished with a complete contrast by playing the very beautiful "Boeve's Psalm" by Lars Hollmer. It left some people in tears.

The performance was a rousing success and the feedback was very positive with the most common theme being, " Who would've thought that an accordion orchestra could play such a range of music. It just shows you what an amazing instrument it is. "

It was a great if not stressful experience for everyone involved and I would like to thank every member of our wonderful orchestra and our team who all make the real effort to come to rehearsals on Sunday mornings (when we're allowed!!) :

Holger Golinski, Palmi Snorasson, Jeannette Benzing, Jeanette Taranto, Tineke Sydekum, Jenny Banks (bass accordion, who generously provides her house as a rehearsal space), Karine Descoubes, Dave Evans, Enio Pozzebon, Sam Slamowicz (electric bass), Gary Samolin (our drummer/percussionist) and Tracey Claire (our manager and social media co-ordinator) . You all did a wonderful job and I'm proud to be working with you all. I can't wait until we can get together and play again. There's so much new material to discover!

And that's the other part of the story, don't confine yourself to established accordion repertoire. Try anything and everything. You never know what might happen.

And here's a link to the MAO performance on youtube.

[MAO at the 2021 Melbourne Cabaret Festival](#)

Best wishes,

George and MAO xx

ZOOMING on a Monday Night

Monday nights at 7pm is the check-in time for all accordionists that would like to play along with Ben and/or Amelia with a tune distributed the previous week by Sandra. The nights have evolved into a tutorial style session, very good when learning the various styles of music, different rhythms and suggested fingering.

Thank you to the Monday Night members who have been sending in tunes for us to play on ZOOM and to Sandra for distributing and coordinating the Zoom sessions!

Email Sandra at mackaynoyce@gmail.com if you would like to join a ZOOM session.



Live Performance before Lockdown #6

Performing live seems such a distant past! However a window of opportunity appeared in Regional Victoria between Lockdown 5 and 6 so we were ready to go! Well maybe not as ready as when we rehearsal weekly, but nothing was going to stop us, even the fact that our lead singer/guitarist and our didgeridoo player were both away.

A wonderful '*Food Van Feast Under the Stars*' night was held in Mallacoota on July 10th. There was seven food vans, lots of activities for the kids and of course live music, 3 bands in total on the night.

It seemed everybody in town (all 1000 of them) turned out for the event, probably due to the fact they could, Lockdown was over! Although sadly it was only a temporary reprieve.

Music was held on stage in the hall and could also be heard via loud speakers in the park so when someone outside heard a tune they loved, they would run in to listen. This occurred when a few New Zealanders heard Tim Finns 'Six Months in a Leaky Boat', a great piece for the accordion and singer. Many popular songs were played as well as 'Vai Vedrai' from Cirque du Soleil (Alegria). A very haunting tune and I was accompanied by our guitarist Jim and Louise singing in the original Italian of the song.

Sadly our group have not met since this concert but Regional Victoria will be let out on Friday Sept 10th so guess what I am doing on Sept 11th?—Yep rehearsal with the group outdoors in the park!!

Cheryle



John Brandman and the Accordion

by John Brandman

When asked to submit an article for this newsletter I thought it may be of interest to detail the role & importance of the accordion in my life. It's perhaps not too dramatic to say that without this instrument I may never have existed.

My Mum, Else Brandman was very much the driver and, by default, the President of the Accordion Society in many of its early years. But not too many people may know the establishment of the Society was in many ways a tribute to the instrument that saved her life on more than one occasion.



At the outbreak of WW 2, she was just 13 & living in a Nazi Germany that she despised. Her means of survival was to join bands of travelling musicians, playing the accordion & that later in the war got her away from the bombings in Berlin and finally to close proximity of the (neutral) Swiss border. In bizarre circumstances she was mistakenly assumed to be Hitler's mistress Eva Braun, whom she somewhat resembled. This entitled her to freedoms to walk the nearby forest, so she took trouble not to enlighten the local villagers of this misconception.

Hence late one afternoon, with her small accordion on her shoulder she proceeded to again walk in the forest, but this time continued to cross the border

into Switzerland, and thereby escape from Germany.

This was one huge problem solved, but she literally walked into another, as she was immediately arrested by the Swiss border guards and put into an internment camp until the end of the war.

Again the accordion came to rescue as once it was discovered she could entertain the guards, she was granted privileges not available to most inmates, and she saw out the war in relative comfort and security.

Post war, at the tender age of 23, her brave decision was to go to the furthest part of the planet away from the warzones so she emigrated to Australia, met my Dad and married the very next year. *



It was no surprise that this enterprising

lady was not going to be a normal stay at home Mum, so in a few years started the "Brandman Music Studios", initially just out of the front 3 rooms at our house in Maroubra, but then later extending the business to a single shop-front, then a double one on Princes Highway at Rockdale with 7 studio teaching rooms and a retail shop, specializing in (you guessed it) in accordions.

My life growing up then was filled with the sound of accordion lessons going till 10pm every weeknight & on weekends, so I'm not sure I want to hear "La Cumparsita" or the " Blue Danube" ever again.

Many fine accordion players were produced during those years, with Cheryl MacInnes (nee Gadge), Ross Lombardo, now very sadly departed, & Cathy



When the Accordion Society Orchestra came in to being , I was seconded to be the drummer, (shows what a talented accordionist I wasn't) and enjoyed many a trip to

“The Nationals” in this role . The ones in Townsville, in Melbourne (with Tony Andrios & Ian Southwood) & at Sydney Town Hall stand out for me. Mum also shared her expertise by



travelling to far flung places, being invited to be an adjudicator at many of the “Coupe Mondiales”, the world championships of accordion performance,. She always brought back with her new ideas to incorporate into her teaching as she saw the trends emerging from the world’s leading exponents .

In my late teens I left home and travelled overseas for a year, getting to spend many weeks in the hospitality of the Giulietti family, manufacturers of the (arguably) worlds finest accordions. Time was spent with both Guido in Castelfidardo, Italy, in charge of manufacture, and Julio , the older brother, in New York City where distribution was organised. At both places I got to spend time training with their technicians which proved invaluable when I later went on to repairing accordions. In Castelfidardo, which is a small village in the Ancona region of Italy I observed how handmade reeds were actually produced, at least at that time, in various family workshops in the surrounding district, and sent to the leading factories to be incorporated into their instruments. If you ever get to have a close look at an accordion reed and see the precision with which it is cut & fitted, you may experience the same amazement I did when I saw the process in action.

If you have a typical 41 treble key 120 bass accordion, with 4 sets of reeds on the treble side, that's 41 x 4 x 2 (there's a reed each for the In & out) = 328 reeds, just for the treble side ! Realising this I'm still amazed accordions don't cost far more than they do.

This amazing instrument, which is responsible for taking the modern 12 note scale around the world, has woven itself through my life, after being critical in allowing me to be born.

Gotta have respect for it !

John Brandman

** For anyone wanting to know more detail of the early life & exploits of Else Brandman, the May 1987 edition (Vol 3 Issue 2) contained an article written by her that provides insights into life in another era & makes very interesting reading. I have a copy should anyone be interested.*

Note: the ASA also has a copy of the May 1987 edition and Cheryle Mills may be contacted for a copy of the article.

SNIPPETS, GOSSIP & NEWS



get well
SOON

María

Maria Worthington severely injured her back when she lifted her accordion. Maria required major surgery and is instructed not to lift anything heavier than her 1kg dog!

Please recover steadily so you can be back playing the accordion. All your ASA friends are thinking of you and wish you all the best.

A follow up to the article on page 8 of our last edition titled:

COVID4740 Rocks North Queensland

One of the tracks on the album performed by an up and coming 16 year old called Bella Mackenzie, debuted on the radio charts at number 3 in June. I was lucky enough to play piano on this track, so feeling chuffed for Bella and myself and the other musos on the track.

Kind regards

Rhonda Bates



JUST MARRIED



Amelia Granturco and Benjamin Marshall were married on the 12th of September at 11am with a covid ceremony, with only 11 guests of immediate family present. Congratulations!



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Did you know?

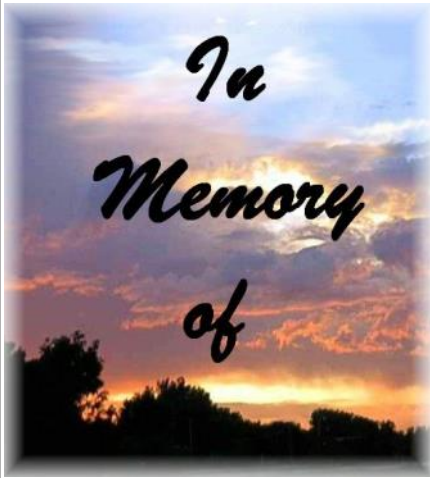
A Song That Gets Stuck in Your Head is Called an Earworm

HEY YOU KNOW THAT SONG YOU HATE



An earworm is a cognitive itch in your brain. This “brain itch” is a need for the brain to fill in the gaps in a song’s rhythm. The auditory cortex is a part of your brain that will automatically fill in a rhythm of a song. In other words, your brain kept “singing” long after the song had ended.

An earworm, is sometimes called "a brainworm," "sticky music," or "stuck song syndrome". There have actually been studies done on earworms, including one out of the University of London, which found that earworms could also be triggered by experiences that bring up a memory of a song, such as seeing a word that reminds you of the song, hearing a few notes from the song, or feeling an emotion which you associate with the song.



Rob Scott-Mitchell
18/12/1954—27/06/2021

Rob was an active member of the ASA for many years before relocating to Coorabell (Byron Bay) in 2015, a seachange he adored together with his longtime partner Lindy Lee and their beloved dogs.



Rob held the position of ASA Vice President and Editor of the Accordion Review for many years before stepping in as President in 2013 to 2015.

Rob was also an active member in the NSW Orchestra and bass accordionist in the latter years.

Rob passed away in June 2021 and he will be sadly missed by everyone that knew him. R.I.P

When
words fail,
music
speaks
~Shakespeare





Willy Stader

1919 - 2021



We are sad to announce the passing of Willy on 2nd of September, 2021.

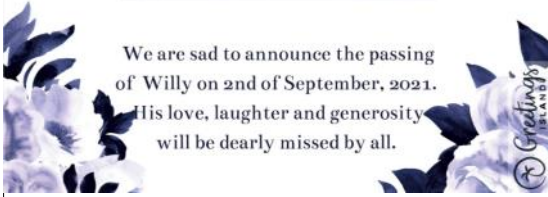
His love, laughter and generosity will be dearly missed by all.



In Willy's latter years, he played a Roland, quite amazing for a man in his 90's. Willy always looked forward and enjoyed reading the *Accordion Review*.

His family intends holding a memorial celebration at Cremorne Point Reserve when the Covid restrictions are eased.

Willy will be sadly missed, R.I.P.



Ione Dell Harbourne

Passed away 13th April, 2021

Ione Harbourne from Rooty Hill in Sydney was a long-time member of the ASA and Accordion Teacher. She passed away suddenly in April.

She will be sadly missed by her husband Alan, family and friends. R.I.P.



The Maclagan Squeezebox Festival - Australia's only accordion festival.

Yippee! It's on again!

Where the hell is Maclagan, you ask? You'll read about that later in this story! If you play a free reed instrument such as the button accordion, piano accordion, harmonica, concertina, bandoneon or harmonium, then make your way to Maclagan in October and showcase your talents with us.

What started as a fund-raising activity in 2003 to keep the local community hall going, the accordion festival at Maclagan has morphed into a much-loved and highly successful festival entering its 19th year of accordion playing in 2021.

No other instrument has witnessed such a dramatic rise to popularity—and precipitous decline and renaissance—as the accordion.

After the invention of the accordion in 1829, its popularity spread throughout the world, in no small measure due to the polka craze. Its popularity was a result of its unique qualities. It was portable and loud enough to be heard from front verandahs, at weddings, social gatherings, dances and as entertainment in theatres and town halls. It was a 'one man band' with bass and chords on the left-hand side and buttons for the melody on the right, and you could still sing along and beat the rhythm with your feet.

During World War II, the piano accordion was included in many 'big bands' that accompanied dances. After the war, the working class and returning soldiers around the world became nostalgic for their ancestral homelands and the sound of the accordion they heard while in Europe. As more manufacturers entered the market, the instrument became more affordable and a surge in demand fed instrument sales and lessons.

The glory days for the accordion worldwide was the 1950s and 1960s and it was used in a wide variety of music genres, including traditional, popular and classical music.

Paul McCartney's first instrument was the accordion. He frequently took it with him and used it as he wrote songs for the Beatles around 1965 as an effort to promote the accordion to teen rock 'n' roll musicians but these efforts proved brief and ill-fated as the younger generation rebelled against anything beloved by their parents.

By the 1970s the accordion garnered an unpopular stigma and it was relegated to second-class status and the dreaded purgatory of the uncool as the younger generation embraced the guitar (in particular the electric guitar) and drum 'rock 'n roll' era. The accordion was not seen as the poster instrument for flower power counterculture and rebellion so the popularity of the accordion declined strongly.

As the 20th century came to a close, the accordion was resurrected as a 'world music instrument'. It became a key component of cabaret and burlesque revivals as well as a 'cool' instrument amongst alternative experimenting pop groups.

The accordion has come full circle, settling comfortably into the 21st century, and now occupying a respected niche in popular and folk music worldwide.

Immigration originally influenced the accordion's popularity in Australia and more German peoples came to southern Queensland from the Germanic regions of Europe from the 1850s until the start of WW1 than any other ethnic group. Music and food were two particularly strong traditional elements of the German culture that have transplanted to regional Australia.

The tiny rural township of Maclagan, 80 km north-west of Toowoomba in Queensland, attempts to rekindle the old time song and dance traditions each year for the public and aims to keep some of these accordion traditions alive.

On Saturday accordion players from 'all over' come to perform and there are visitors in the audience from every state in Australia. Busloads of visitors of all ages arrive from all directions on festival day and meet and socialise at the Maclagan Memorial Hall.

On Saturday evening experienced accordion players will take the stage to provide the dance music, and all other instruments will join in to provide variety, artistic colour and instrumental combination for the accordionists on stage.

Maclagan, (once named 'Bismarck' after Chancellor Otto von Bismarck who reigned Germany) is a pioneering German agricultural region. The legacy of the musical styles brought from Germany by the early immigrants can be seen at the Maclagan Squeezebox Festival held on the second Saturday in October each year.

Twelve members of the Sydney accordion ensemble, known as 'Accordions Alfresco', attended the 2019 festival and performed at the afternoon concert and at the evening dance. The group was so well received that there are always enquiries about whether members from this group may be able to attend again this year.

Players, visitors and spectators can find out more about this festival on Facebook and on the web at www.maclagansqueezeboxfestival.org



Calling all PERFORMERS & SPECTATORS

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Enquiries ring Joan on 0427 170 857 to register your interest.

Be part of a festival which truly embodies what our small rural communities are all about; resilience, friendship, and having as much fun as possible!
Entry by pre-purchased tickets only.

9th October 2021

- 9.00 am - Walk up and Play
- 9.30 am - Morning tea
- 12 noon - Lunch
- 1.00 pm - Official Opening
- 1.30 pm - Main concert
- 3.00 pm - Afternoon tea
- 5.00 pm - Auld Lang Syne
- 6.00 pm - Dinner
- 7.00 pm - Dance
- 9.00 pm - Light Supper
- 11.00 pm - Close

Adults \$12 (all day)
Adults \$10 (Dance only)
Children under 15 years free

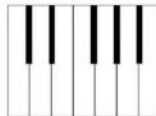
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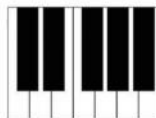
Time for a laugh



THE BLACK KEYS WHEN YOU ARE TRYING TO PLAY THEM



THE BLACK KEYS WHEN YOU AREN'T TRYING TO PLAY THEM



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10 epic tracks that put the accordion in the limelight

*by Dan Shaw
June 18, 2021*

The accordion has a sound that's instantly recognisable – a fact that can make it easy to pigeonhole. But here are 10 songs that do this complex and sophisticated instrument justice.

Too often the accordion is relegated to the [niche instrument category](#). Given its instant recognisability, it has a tendency to be filed away in the “ambient sounds of Paris” category of our collective subconscious.

There is, of course, more to this challenging instrument. Designed to offer the breadth of musical functions, including melodies, drones and harmonies, the accordion is a powerful tool to incorporate in any song. Let's dive into a list of 10 that do it better than most.

To listen to any of the Youtube clips within this article, right click with your mouse on the youtube picture and select the option “OPEN HYPERLINK”

1. Road to Nowhere – Talking Heads

It only makes sense that the ever-curious David Byrne-fronted [Talking Heads](#) would heartily embrace the accordion. Coming from the band's 1985 record *Little Creatures*, the accordion makes its mark here rhythmically and melodically on *Road to Nowhere*.

The ska-like rhythm of the accordion slots in among the military drive of the snare, as well as playing miniature melodic motifs in the instrumental sections and occasionally breaks into lush pads. If any song wrings maximum musical interest out of the accordion, it's this one.

<https://www.youtube.com/watch?v=LQiOA7euaYA&authuser=0>

Preview YouTube video Talking Heads - Road to Nowhere (Official Video)



2. *Constant Craving* – K.D. Lang

This song was **K.D. Lang**'s smash hit, famously elevating the Canadian's voice to a worldwide audience. As a bona fide pop track, the vocal is, of course, front and centre. The accordion plays a massive role.

Despite being overshadowed by the powerhouse vocal performance, the accordion weaves in and out of Lang's phrases with finesse, carving its own compelling melodic path throughout the song.

Preview YouTube video [k.d. lang - Constant Craving \(Official Music Video\)](#)



3. *Boy in the Bubble* – Paul Simon

In the mid-'80s Paul Simon took a musical tour through South Africa, resulting in his definitive artistic statement, *Graceland*. The opening salvo was *Boy in the Bubble* featuring the unique accordion stylings of Forere Motloheloa.

The rhythmic rub between the angular accordion and the smooth shuffle of the drums and **reverberant** vocals of Simon shouldn't work on paper, but it sure does.

<https://www.youtube.com/watch?v=Uy5T6s25XK4&authuser=0>



4. *A Pair of Brown Eyes* – The Pogues

The Irish folk stylings of The Pogues were in safer accordion territory. This kind of tempo and metre seems made for this particular sound. It finds a perfect home among other folk staples like the tin whistle and **banjo**, filling in the arrangement's mid-range with rich harmony and lush texture.

<https://www.youtube.com/watch?v=zNtQ5AnRlz8&authuser=0>



5. *4th of July, Asbury Park (Sandy)* – Bruce Springsteen

In this immortal example from [Bruce Springsteen](#), the accordion plays an unconventional role. This sprawling song is heavy with lyrical content, yet the accordionist Danny Federici manages to pull off a masterclass in busy rhythms and melodic gymnastics amid the dense arrangement.

Most impressive of all is the instrument's ability to inject extra emotion into the song. It's subdued when the vocals take over and spring into life in between The Boss' phrases.

<https://www.youtube.com/watch?v=KgFHM8HMbWQ&authuser=0>



6. *When I Paint My Masterpiece* – The Band

Canadian-American Folk-rock legends [The Band](#) were famous for incorporating all kinds of strange tones into their music. Their freewheeling style never compromised the chops of this all-star ensemble and in *When I Paint My Masterpiece*, the accordion shone.

Garth Hudson was a master of many keyboards and woodwind instruments and perhaps it was this intimate knowledge of breath and keyboard skills that met its apex on the accordion.

<https://www.youtube.com/watch?v=ahe-n6to3W4&authuser=0>



7. *Scenic World* – Beirut

The brainchild of Zach Condon, Beirut has always incorporated a broad swathe of cultural influences in its music. The accordion finds a home in *Scenic World* among a selection of other typically non-rock ‘n’ roll sounds, especially trumpet.

The use of accordion here isn’t excessive, though it plays a concise melodic role alongside the trumpet, blending together to concoct a [phasey](#), breathy and altogether otherworldly tone.

<https://www.youtube.com/watch?v=mUnorrfc77w&authuser=0>

Preview YouTube video *Scenic World*



8. *Neighborhood #2 (Laika)* – Arcade Fire

[Arcade Fire](#) didn’t so much emerge as explode onto the world stage. Their debut album, *Funeral*, displayed the band’s eclectic roots on its sleeve, with the accordion stylings of Régine Chassagne at the fore.

The simple motif that punctuates *Neighborhood #2 (Laika)* was the world’s introduction to the riff mastery of the band. It’s a gentle tone, but given its distorted rock context, it carries a great deal of menace and foreboding.

<https://www.youtube.com/watch?v=siFsdlnZqC0&authuser=0>

Preview YouTube video *Arcade Fire - Neighborhood #2 (Laika) (Official Video)*



9. *Back Street Girl*—The Rolling Stones

The Stones have a reputation for being one of the hardest rocking bands in history, filling stadiums with their anthemic tunes, built on the back of immortal guitar riffs. On *Back Street Girl*, however, the band explores their gentle side.

This singalong waltz makes a hero of the accordion, which fills the production with warmth, making this very rock 'n' roll band sound positively folksy. It was the '60s after all.

<https://www.youtube.com/watch?v=2bScwCdYkDc&authuser=0>

Preview YouTube video Back Street Girl



10. *I'm Shipping Up to Boston* – Dropkick Murphys

In the same tradition of The Pogues, **Dropkick Murphys** lean heavily on their Celtic roots in their brand of hard-hitting rock. If you ever thought the accordion wasn't capable of dishing up some serious attitude, this track is here to prove you wrong.

This is accordion for the big stage. It's an accordion anthem. It's accordion that you can have a barfight to. Interestingly, there's no alternative treatment of the instrument, but within the context of this song, this "folk" instrument is utterly transformed.

https://www.youtube.com/watch?v=NsxcZol_FEE&authuser=0



Online Competition Record Numbers in Australian International Accordion Championships

By **Lionel Reekie**

The 2021 Australian International Accordion Championship attracted more than 169 entries from 17 different countries in the largest event ever held by the **Australian Accordion Teachers Association (AATA)**.

Due to the ongoing lockdown in Sydney, Australia, because of the Covid-19 pandemic, this year's competition was held fully online, but this did not prevent some of Australia's finest young players from taking the opportunity to compete at an international level.

Download full results: **2021AATAResults.pdf**. Following are some results:

International Senior Virtuoso Entertainment 32 years & under Class:
1st—Tian Fengshuo (China)

The premiere category, the Australian International Accordion Championship, 32 years & under Class: 1st—Radovan Ivanovic (Bosnia & Herzegovina).

International Junior Concert Artist 18 years & under Class:
1st—Zhouyang Zhai (China).

International Junior Virtuoso Entertainment 18 years & under Class:
1st—HaoYang Lin (China).

International Jazz 12 Years and Under. 1st—Viktor Stocker (Czech Republic)

International Light Classical 10 Years and Under. 1st—Ivan Vlachuga (Russia)

A breakdown of all marks are listed at **www.aata.org.au**

The **Australian Accordion Teachers Association**, is the Australian representative and premiere voting member of the **Confédération Internationale des Accordéonistes (CIA)**, member of IMC - UNESCO.

AATA President, Tatjana Lukic-Marx (pictured) extends her sincere thanks to all of the international jury members who gave so freely of their time to support the event and the many international competitors.



*NEWS FROM
NEW ZEALAND
ACCORDION ASSOCIATION*

NZAA PRESIDENT'S REPORT 202

July 2021



I am pleased to be able to present to you the 2021 annual president's report in our 50th anniversary year. The impact of the Covid-19 pandemic has continued to present challenges, however like everyone else, we have had to adapt. The following is a summary of the major activities that our members have been involved in during the past year.

In September 2020, the 73rd Coupe Mondiale championships were due to be held in Castro Marim, Portugal. Unfortunately, this event was cancelled given the global pandemic. A general assembly was still held via Zoom which was attended by a full New Zealand delegation. The winter congress due to be held in Basel, Switzerland in March 2021 was also cancelled and again, a general assembly was convened via Zoom. Both times, the New Zealand delegation received the short end of the stick, having to tune in with a 3am (NZ time) start time.

The pandemic saw Kevin Friedrich being stationed in New Zealand for the year. This meant that Kevin was able to deliver more concerts to the Dargaville community with concerts being held at the Dargaville museum in July, November and March respectively. The March American themed concert featured performances from the NSAO, Alanah and Maurice Jones. In August Kevin compiled a CIA retrospective of the 1980 Coupe Mondiale held in Auckland, New Zealand. Both he and Marcel Riethmann had been contestants.

In October, Kevin Friedrich held a function in Dargaville to launch his CD *The Journey*, marking a 30 year collaboration between Kevin and composer, Gary Daverne. The CD consisted entirely of Gary's works. There were performances by Kevin and supporting artists, Lionel and Elena Reekie.

English accordion and cello duo *Good Habits* remained stuck in New Zealand due to the pandemic. This has enabled them to perform nearly 100 concerts nationwide and they have just embarked on their farewell concert tour.

Stephen Vincent on organ and Stephanie Poole on accordion presented a concert in November at Holy Trinity Cathedral to showcase the cathedral's new organ.

In January, New Zealand accordionists, Harley Jones, Grayson Masefield and Andre Samotoi participated in an international collaboration in a mixed aged orchestra, run digitally as part of the Shenzhen Competitions and Festival. In March, Kevin Friedrich completed another CD *Reflections* consisting of re-mastered live recordings from the 1970s and 1980s.

Lian Jones had an active year performing with her tango group *Milonga De Cuatro*. A concert was held in May, to celebrate the 100th birth anniversary of the legendary tango composer, Astor Piazzolla.

We were able to expand from last year, our annual competitions and festival over the Queen's Birthday weekend. The event was held at the Rose Centre in Belmont.

Given the trans-Tasman travel bubble, we were lucky to have one international guest in the form of the President of the Accordion Society of Australia, Ben Pattinson. Ben assisted with adjudicating, entertaining and giving a masterclass. Masterclasses were also presented by Grayson Masefield and Maurice Jones. With no restrictions on domestic travel, a contingent of seven members from Christchurch also attended, which included the scholarship winners for 2019 and 2020.

The farewell concert featured a lot of variety, with performances from championship winners, the massed orchestra conducted by local conductors, Gary Daverne and Bryan Holden, a duet from Martin Meyer (accordion) and Helen Jarrett (vocal), Notable Soundz, Grayson Masefield and the NSAO conducted by Bryan Holden. Marcel Riethmann presented Gray Daverne with the AEB Certificate of Merit.

The weekend was completed with a dinner at Aubergine restaurant in Takapuna. Thanks to Sven Balvan, Theodor Redepenning, Steve Cope, Maurice Jones and Ben Pattinson for entertaining us.

We are fortunate that we were able to carry on with events this year in New Zealand which resembled a return to some normality. Many other countries around the world have not been able to do so, at this stage. However, we are not there yet and I look forward to the day when we can welcome more international guests to our shores and move around globally without restrictions.

Sonja Palinich
President

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