

April, 2020

🎵 🎵 Virtual Accordion Circle! 🎵 🎵

Online-only gathering via internet

Sunday, April 19, 2020

Online via Zoom

2:00 pm

See Ken Schwartz's email for details

Well, we are living in some strange times right now . . . but that just challenges us to come up with alternative ways to share our love for accordion music. In that spirit, what would be finer than holding a **VAST – Virtual Accordion Shindig Together!**

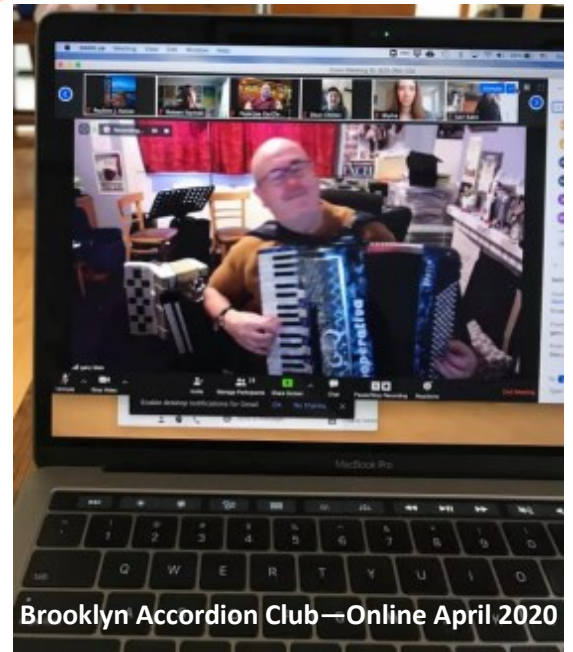
Some of us have already experimented with virtual accordion jam sessions (multiple players in unison) and can say with some authority that that does not work. Problem is, people are at different distances from one another and using different internet providers, so the audio is simply not synchronized. Therefore, our virtual program by necessity requires either solo players or contributions from duets/trios that are not socially distancing from one another.

If you would like to be one of our virtual performers, please let us know by sending an email to Ken Schwartz (kenneth.e.schwartz@gmail.com) who has always done a wonderful job of providing an organizational backbone to our jam sessions.

To participate, all you need is any device connected to the Internet – a PC, an Apple computer, a tablet, even a smart phone. You will be sent a link via email ahead of the meeting that will enable you to join easily. It is slightly easier to join the meeting if you have installed the free program Zoom ahead of time.

When we send you the email containing the link to join the meeting, we will provide a few tips on how to use Zoom. Many of us have had to switch to virtual meetings to continue our work duties, and to keep close to our families. Although we miss the face-to-face contact, we are really getting a kick out of keeping things going in innovative ways. Some day we will all look back on the time when Covid-19 brought not us only unexpected challenges, but also some awesome new ways of getting together!

“See you” on April 19th, fellow squeeze-boxers!



SFAC Event Summary for March 2020

by Kenneth Schwartz

As we faced the most pressing challenge of modern times, the club was pleased to provide a bit of a reprieve with the Virtual Concert by the duo **Tutto a Dio** and their accompanying soprano singer, **Neringa**, at our March event. Those of you who tuned in were treated to an amazing performance, all from the comfort of your living rooms! I hope you will agree: this was one of the most spectacular groups to have ever appeared before the club!



It took a team to make this event happen, so many, many thanks to fellow board member **Rosemary Busher** for hosting the group and to **Ellen Wang**, who made the YouTube connection possible, all on very short notice, and to member **Pam Tom**, who first met **Tutto a Dio** at the 2019 ATG and introduced us. It all came together on the day of the event and, while we encountered a last minute glitch which necessitated switching the YouTube URL just prior to the start time, all else went smoothly. So, while this club may be a century old, we're also capable of embracing new technologies!

The ensemble **Tutto a Dio** - **Greta Staponkute** (viola) and **Augustinas Rakauskas** (accordion) - met when creating common summer musical projects in London, in 2012. Augustinas and Greta were joined by Lithuanian soprano **Neringa Radėnaitė**. The group's American and Canadian tour was planned to highlight the 30th anniversary of Lithuania's independence, which is celebrated on March 11th.



The repertoire included classical music along with a series of virtuoso performances on Augustinas' magnificent, concert-grade Scandalli accordion with extended keyboard (weighing in at 33 lbs with 20 black and 27 white keys). Included was a stunning solo performance of Vivaldi's First Movement from *The Four Seasons (Winter)* followed by *La Campanella* (Italian for "The little bell"), which is the third of Franz Liszt's six *Grandes études de Paganini*, and *Hommage a Paco* (Angelis), noted for its sounds of Spain.

Augustinas then introduced his beautiful and amazing wife, Greta, to perform on the viola *Tango pour Claude* (Richard Galliano). Neringa then joined the duo to perform the vocal for a lovely tango. Greta and Augustinas followed with *Escualo (The Shark)* by Astor Piazzolla.



Continued on next page ...

(continued) SFAC Event Summary for March 2020

by Kenneth Schwartz



Neringa rejoined the group for beautiful vocal rendition of *Yo Soy Maria* (Astor Piazzolla).

Tutto a Dio has performed at many of the Lithuanian embassies and consulates. In closing, Augustinas, Greta and Neringa performed as an encore a traditional Lithuanian song on the sunset. It was elegant and lovely!



The Club was thrilled to be able to host the virtual performance, which we hope brought a bit of pleasure in this time of uncertainties to your Sunday afternoon. It was also the final

performance for the group's American and Canadian tour, which, of necessity, was cut short due to the emerging COVID-19 crisis.



We were greatly relieved and pleased to inform you that the trio *miraculously* was able to make it back to Lithuania safely on extremely short notice, after Sunday's performance! We wish them well and express our deepest gratitude for their agreeing to perform for the club despite what were rapidly emerging uncertainties of international travel! Huge thanks, again - Greta, Augustinas and Neringa!

Finally, on behalf of The San Francisco Accordion Club, we wish your family and you good health and peace of mind.



Accordion music lovers spread far and wide, and not just members of the SFAC, found their way to the splendid virtual performance of Tutto a Dio, who had to cancel the live event that had been scheduled for our club meeting on March 15. Some of our viewers commemorated participation in this live streaming event by taking selfies with our Lithuanian friends projected in the background, as if we somehow wanted to confirm we had been there in real-time!



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- Rosemary Busher** (510)220-2931, rosemary@busher.org
Robert Cooperstein (510)207-6009, drcoop@sbcglobal.net
Ken Schwartz (650)344-6116, kenschwar@yahoo.com
Elaine Cooperstein (510)921-9323, elainedc@sbcglobal.net
Dominic Palmisano* (415)587-4423, accord47@gmail.com
 *Honorary Director

Webmaster & Accounting

Randall Hicks (510)750-6858, hickr01@sprintmail.com

Newsletter team: *Content collection & writing, Layout, Copy Editing, Print shop pick-up, Labels/Stamps, Mailing*

Elaine Cooperstein, Rosemary Busher, Pamela Tom, Robert Cooperstein [*volunteers needed*]

Scholarship

Mike Zampiceni (408)569-2579, eclecticguy@comcast.net

ACCORDION INSTRUCTION

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 DAVID CHELINI (916) 428-8764
 PETER DI BONO (415) 699-8674
 LOU JACKLICH (510) 317-9510
 MARIAN KELLY (650) 954-3711
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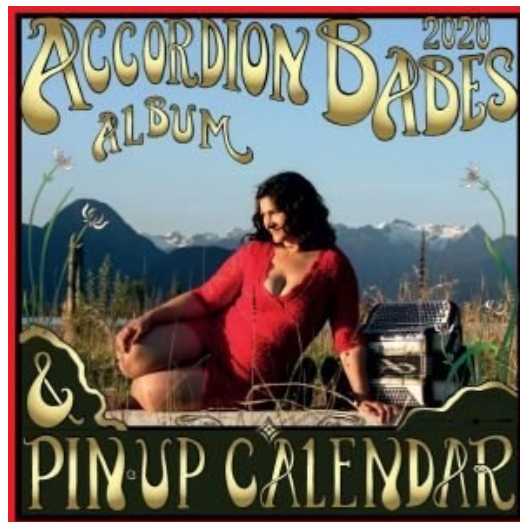




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2020 “Accordion Babes” Calendars!



Photos in the 2020 **Accordion Babes Calendar** combine a timeless 1940's pin-up aesthetic with modern photography, appreciating women and accordions in a way that's sensual, fun, and inspiring. On the 2020 Accordion Babes CD (included), each Babe has shared one of her songs on an album that's eclectic, passionate, and wildly alive. **\$15, while they last, at the club meeting!**

SFAC Members Performing Around the Bay

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www.ronborelli.com

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RENO DI BONO South Bay - ourhike@aol.com
www.italianaccordion.com

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or www.capricious-accordion.com

ED GORZYNSKI, JR. East Bay - edspolkas@yahoo.com

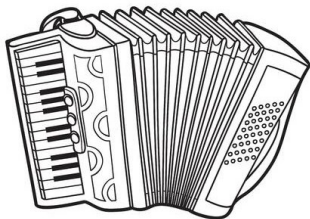
IL DUETTO MUSICA (aka Paul Aebersold & Gloria Gazave)
mazurkaman@yahoo.com
<https://www.facebook.com/Il-Duetto-Musica-992981207392410/>

BRUCE KIRSCHNER & THE KLEZMAKERS
kirschner@aol.com

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www.tangonero.com

PAMELA TOM Yolo & Solano Counties
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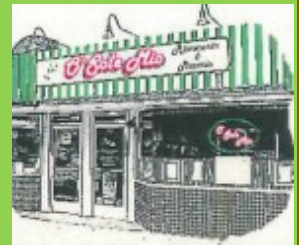
Sincere Thanks to those who generously donate to support the SFAC. We would like to thank the following members who have made donations during the current membership year (October 2019 - September 2020):

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If you have donated and your name doesn't appear here, please contact elainedc@sbcglobal.net. We greatly appreciate your support and we want to be sure you are recognized.

Mike Zampiceni

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Guest Artist: Joan Cochran Sommers

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This retreat is designed for the serious accordion ensemble musicians. Limited number (**maximum of 35 accordionists-availability** on a 1st come, 1st serve basis). Contact Megumi to participate in the retreat and secure your spot.



For more information contact Megumi (Meg) Hada, meghada33@gmail.com

2020 3rd Annual San Diego Accordion Camp – **New Date:** June 4-6, 2020

The 3rd annual **San Diego Accordion Camp**, under the musical direction of Gordon Kohl, has been changed to June 4-6, 2020 at the Mangia Italiano Restaurant in Chula Vista, CA. The camp emphasizes building accordion musicianship skills, enjoyment and self confidence in playing an accordion solo. Both acoustic and digital accordianists are welcome to attend. This camp is designed for accordionists playing at Palmer Hughes book level 3+ to 7. Workshop topics will include solos/duets/trios, exercises, chord harmony, bellow expression, group play and improvisation on two lead chart tunes. The modern tango, *Oblivion*, will be included along with some of Gordon's original compositions in today's pop style:

Celestial Fire-- a study in rhythm and bellowing

Klezmer Waltz

Polka Italiano--a fun solo in 8ths and 16ths

You Are the One--a dance ballad and study in tempo and harmony

Venetian Minstrel--an Italian mazurka

Beautiful Señorita--a Latin rhythm study

\$195 fee includes: music exercises, notebook, study materials, daily parking fee and 3 lunches.

For more information visit Gordon's web site: <http://www.gordonkohlaccordions.com/>

Phone: (619) 395-0454 (text) E-mail: GordonKohl@GordonKohlAccordions.com



The streets of Bethlehem, PA may be still, but they're also musical lately, thanks to a meandering, masked accordionist playing for an audience of passing birds and squirrels — as well as for people behind windows and doors, at home due to virus concerns.

The Limerick—by Morris Bishop

The limerick's furtive and mean:
You must keep him in close quarantine,
Or he slips to the slums
Where he quickly becomes
Disorderly, drunk and obscene.

What Is Jazz?

This article was originally published by the Oahu Publishing Company, Cleveland, Ohio, in 1942. It has been adapted for the year 2020, with an added postscript by the editor.

What is jazz? America's contribution to music? Some call it that. A passing fad, full of blare or muted horns and unusual musical effects? Others see no more in jazz than that. Or can it be that it is really a new venture into music, with something fundamentally different about it? Something that has nothing to do with crooning singers and stale-air dance halls?

Jazz, like music itself, is hard to pin down to any set rules or definitions. Historically, jazz springs out of folk music. Jazz is spontaneous, as well as full of improvisation and lyric subtlety. Jazz adapts folk ballads, popular songs old and new (which are sometimes used as themes), marches, Caribbean traditions, and dance hall music. And this music moves in unprecedented, extremely varied and persuasive rhythms.

Jazz originated, as you know, in the deep South – New Orleans, to be specific. Jazz was developed by African Americans and it springs from a mixture of black and white folk music and popular styles, with roots in both West Africa and Europe.

Most jazz is very rhythmic, but jazz is much more than rhythm. Jazz embodies the idea that music should be free to express what the player feels – that this expression should not be bound to the dogma of written scores – but that the notes should be secondary, a mere guide, around which the musicians might weave their own interpretation.



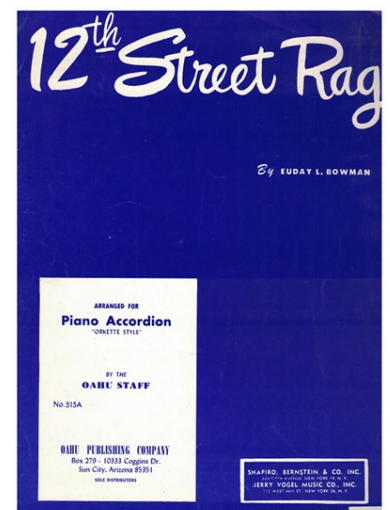
To make it all a bit more understandable, let us take three or more jazz players. They are playing the same piece. The time is 4/4 (the fundamental time or beat for jazz playing). One musician plays a horn, one an accordion, another a guitar, another the drums. The drummer sets the beat one-two-three-four! The players take off. But, instead of each one accenting the one-two-three-four exactly with the accent of the drummer, they accent any notes they choose, merely keeping to the general feeling of the beat. In fact, they do not play the music at all the way it is written, but pick up a note or a phrase here and there, carrying the melody along as far as they feel it fits their particular instrument, then dropping out or toning down while another player carries on. Or, individual players may add notes or passages, improvising as they choose. Jazz improvisation has been compared to a musical conversation among the players.

But, you may ask, is the result complete chaos? How do the players know what to play or how to play it?

It is that very ability or “feeling” that makes jazz, jazz. Unless a group of players can get that “feeling” of each one carrying and blending their separate parts, of adding their contributions to the whole at just the right moment, they are not playing true jazz.

Aside from this ability to improvise and to carry on the rhythm, there is another quality that makes jazz, jazz. Jazz players use their instruments as if they were not of skin or strings or metal but a living voice. The jazz musician believes that, like the human voice, music is made up of many tones – all of them good – half-tones, quarter tones, eighth tones, hundreds of them, sandwiched in between what we ordinarily call pure or

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(Continued) What is Jazz?

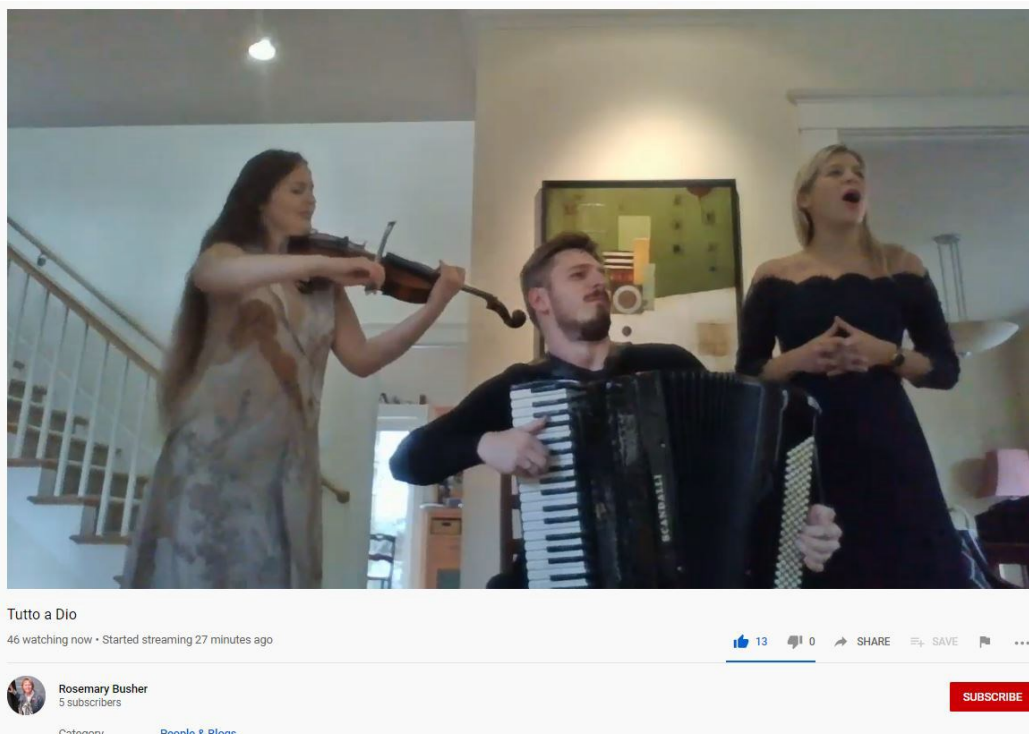
“legitimate” tones. To the jazz player, every one of these tones has its place. There is no such thing as an “off-tone.” Tone to a jazz musician is musical color with many shades or gradations which we who know only western music have not heretofore acknowledged. So the jazz player plays “all” these tones, and is not limited to the “harmonious” few. Thus, jazz contains “slurs” and “glissandos” with every degree, attaining tones sometimes harsh and strident, often harmonious, and many times absolutely new.

Is jazz here to stay? There can be little doubt that the jazz feeling for “more freedom in music” is here to stay. Right now many of the greatest modern composers are drawn to the unusual sounds and syncopations of jazz, and are using this new freedom both of rhythm and tone in their modern compositions. But there can also be little doubt that jazz as a separate and distinct musical form will pass on – as all individual forms have passed – contributing those of its qualities which are good enough to stand the test of time, but submerging its individuality in the ever-widening flow of music.

E.W. McAdam
1942 Oahu Publishing Company

Editor’s note in January 2020:

Over the intervening 78 years since this article was written, jazz has indeed evolved. But far from disappearing, many genres and styles of jazz have emerged. Jazz is recognized as a uniquely American art form that has influenced listeners and musicians worldwide. According to the famous jazz trumpet player Winton Marsalis, “Jazz broke the rules of European conventions and created rules of its own that were so specific, so thorough and so demanding that a great art resulted. This art has had such universal appeal and application to the expression of modern life that it has changed the conventions of American music as well as those of the world at large.”



YouTube screenshot of March SFAC performance livestream



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Area Accordion Groups/Events

Accordion Club of the Redwoods

3rd Monday at 7:30 pm, Hermann Sons Hall
860 Western, Petaluma

Contact: Tony Mustaro, President
(707) 318-0474, dcdacapo@gmail.com

Good Time Accordion Club (GTAC)

2nd Wednesday at 7 pm, Escalon Community Center
1055 Escalon Ave, Escalon

Contact: Ed Sciarini (209) 545-3603

Humboldt Accordionaires

humsqueez44@yahoo.com
3rd Tuesday at 7pm, Humboldt Swiss Club
5403 Tompkins Hill Road, Loleta

Napa Valley Accordion Party

gbachich@accordionrevival.com
2nd Thursday at 5:30 pm, The Runway Restaurant
2044 Airport Road, Napa

Northern California Accordion Society (NCAS)

1st Wednesday at 6:30 pm. Lutheran Church Hall,
6365 Douglas Blvd, off Hwy 80, Granite Bay
Contact: Jim Shoemaker (916) 443-0974

Sacramento Jammers

accordiondave1@gmail.com

Silicon Valley Accordion Society (SVAS)

1st Sundays at Christ Episcopal Church
1040 Border Rd., Los Altos, CA
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Rose City Accordion Camp

Collins Retreat Center - Eagle Creek, Oregon

June 7 - 12, 2020

rosecityaccordionclub.org

Leavenworth International Accordion

Northwest Accordion Society

June 18 - 21, 2020

Leavenworth is Washington's "Bavarian Village"

www.accordioncelebration.org

Not Just Oom-Pah Accordion Concert & Workshop

Austin, Texas

June 26-28, 2020

Featuring: Alicia Baker, Kevin Solecki

www.accordioncelebration.org

American Accordionists' Association (AAA) Festival

Holiday Inn & Suites, Alexandria, VA

July 8-12, 2020

<http://www.ameraccord.com/festival.php>

Accordionists & Teachers Guild International (ATG)

2020 Festival

Los Angeles, California

August 5—9, 2020

<https://www.atgaccordions.com/2020-festival>

Cotati Accordion Festival

LaPlaza Park, Cotati, California

August 22-23, 2020

<https://cotatifest.com/>

Squeezebox International Accordion Festival

Frederikshavn, Denmark

September 10-13, 2020

<https://z-m-www.facebook.com/events/2543348092383455/>

Coupe Mondiale 2020

Confédération Internationale des Accordéonistes (CIA)

October 2 - 4, 2020

Algrave, Portugal

www.coupemondiale.org

SFAC Meetings — Looking Ahead!

- **April 19, 2020**

Accordion Solos, virtual (online) meeting

- **May 17, 2020**

SFAC Accordions Live! - TBD

- **June 21, 2020**

Accordion Circle, participation meeting

- **July 19, 2020**

SFAC Accordions Live! Featuring—

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<http://www.triogarufa.com/>

We're seeking members to perform during the 1st half of upcoming performance meetings. This is a great opportunity for our members to polish their stage skills and share a few favorite pieces! Even a few minutes of performance will be enjoyed by all!

My contact information is:

Kenneth.E.Schwartz@gmail.com

SFAC Scholarships

Your club has scholarship funds available to support accordion students studying with teachers who are SFAC members in good standing. Preference is given to students who demonstrate dedication to pursuing the study of the accordion. Contact **Mike Zampiceni** for a scholarship application.

eclecticguy@comcast.net

408-569-2579

Event Reviews:

Volunteers are *very much* needed to assist with the monthly event summaries. This is a great opportunity to express your creative writing skills while assisting your club! Please volunteer to write up a meeting review for an upcoming newsletter.

Please contact Kenneth.E.Schwartz@gmail.com

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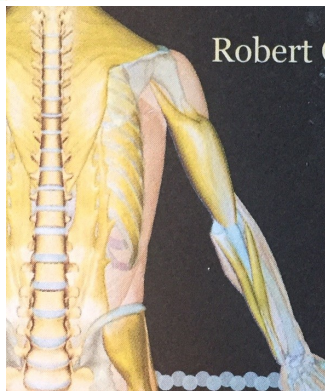
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Monthly ad prices **for members**:

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See recent email invitation for details, or
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Sunday, April 19, 2020

2:00 pm



fb.com/sanfranciscoaccordionclub

