

August, 2020

🎵 Cotati Virtual Festival 2020 🎵

Online performances via internet

August 22-23, 2020

No SFAC meeting in August

www.cotatifest.com/virtual-festival

We are pleased to share with you that the **World Premiere of the Cotati Accordion Virtual Festival** will be taking place on the weekend of Saturday-Sunday, August 22nd-23rd from 11am to 3pm online for all to view. There will be no fee but donations will be accepted, and the platforms will be forthcoming.

Internationally acclaimed virtuosos from 9 different countries, such as **Cory Pesaturo, Alex Meixner, Pietro Adragna** and **Gary Blair**, will be performing live, along with streaming chats, interviews, the Lady of Spain-a-Ring, a Grand Finale, raffles and more.

The World Premiere of the Cotati Accordion Virtual Festival will give the viewers a chance to see the accordion played at artistic levels never imagined by the uninitiated. Whether you are an accordion aficionado or just curious, the performances will be unforgettable.

See below for the two day schedule, and please visit www.cotatifest.com/virtual-festival for further details and instructions to access this virtual extravaganza!



Saturday, August 22



PDT	Performer
11:00 am	Tiia Karttunen (Finland)
11:30 am	Weronika Sura (Poland)
12:00 pm	Pietro Adragna (Italy)
12:30 pm	Renee de la Prade (Germany)
1:00 pm	Gary Blair (Scotland)
1:30 pm	Lady of Spain a Ring
2:00 pm	Michael Bridge (Canada)
2:30 pm	Cory Pesaturo (USA)

Sunday, August 23



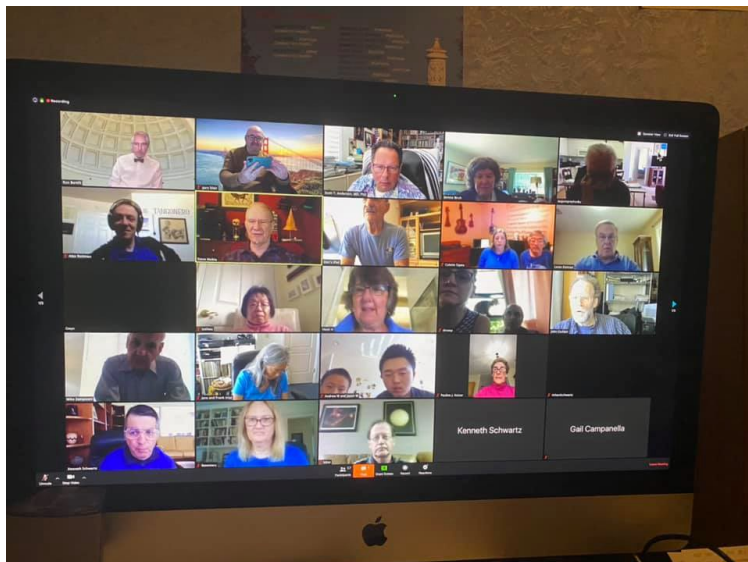
PDT	Performer
11:00 am	Julia Kultina (Russia)
11:30 am	Creosote (USA)
12:00 pm	Ginny Mac (USA)
12:30 pm	Matthias Matzke (Germany)
1:00 pm	Erica Mancini (USA)
1:30 pm	Lady of Spain a Ring
2:00 pm	Alex Meixner (USA)
2:30 pm	Royal Jelly Jive (USA)

SFAC July Accordions Live! Event Review

By Mike Zampiceni

Although the pandemic has displaced live music, one upside is that virtual performances now enable us to enjoy artists from anywhere on this planet. Such was the case when our two featured artists performed for us, one of whom joined us halfway across the world in Scotland. Our performers provided contrasting repertoire, with Gary Blair from Scotland emphasizing Celtic music, and Adrian Jost from the Bay Area playing tangos very characteristic of bandoneons and Argentinian music. Both artists entranced us with superlative performances.

Our MC for our July 19th meeting was Elaine Cooperstein, who began our musical journey by announcing that we're the oldest accordion club, and stated our purpose before introducing Gary Blair to open our program.



Gary Blair



Gary Blair is well-known in professional international accordion circles. Gary and I have had similar pathways to the accordion, both of us having started at 8 years old and learning from our fathers. He's competed in and won many accordion competitions, appeared on TV and radio, and frequents accordion gatherings and festivals around the world. He performs solo, as a performer and director of the Jimmy Blair Orchestra, as the leader of the Gary Blair Ceilidh Band, and with other accordionists.

Blair performs with flair, and we had the good fortune of experiencing a musical Blair affair for the afternoon. Gary is a master of interpreting Celtic music, which is his specialty. He also has the "chops" to back up anything he wants to play articulately at aggressive tempos.

I first met Gary at the Leavenworth Accordion Festival in 2016 where we were both featured artists. We also adjudicated the competitions together, and I had an opportunity as such to observe his musical bonafides firsthand. Gary always has an upbeat presentation and demeanor that shows he's having fun and invites the audience to do the same. It's hard to be in a sullen mood when you see and hear him play.

Gary played an acoustic musette piano accordion in his music room, which had a heavy vibrato similar to some of the Italian musette instruments. Three other accordions appeared in the background, one of which was chromatic. He said he dabbles at the chromatic instrument.

Gary played a series of medleys, the first of which was *Whistling Rufus*, *Heidi's Waltz*, and *Jimmie Blair's Waltz*, the latter two of which were Gary's compositions. *Whistling Rufus* is an American



July Event Review (Continued from previous page)

ragtime composition written in 1899.

His speedy, precise, articulate technique was exemplified in a finger buster called *Magic Fingers* that he's been playing since he was 14. It's definitely a warp-speed song, and I expected steam to emanate from the keyboard at any minute! This was followed by a whimsical Scottish song called the *Hen's March*, which cleverly imitated the sounds of chickens clucking.

He played a couple of Russian tunes, the first of which is known in this country as *Those Were The Days*, which was originally *Dorogoi Dlinnoyu* by Boris Fomin.

After showing his new music book called *Musical Memories, volume 2* containing his compositions, he played his quick, French musette-style composition called *Waltz for Domi*.

An accordion concert from a Scotsman wouldn't be complete without at least one Scottish reel, and Gary obliged with musical prestidigitation to perform the *Glasgow Reel* and *Jungle Reel*.

As he was winding down his spirited program, he played a composition of his, called *Leavenworth Polka*, which is named after the yearly Washington state accordion festival that occurs in this charming Bavarian-style town located at the foot of the Cascade mountains. He is especially attached to the town, because his half-sister, Heidi, owns a restaurant there.

For an encore, Gary concluded with *American Express*, which is a lengthy medley of fast American folk songs mostly from the 19th century that he assembled as an arrangement, deftly segueing through all of the familiar songs. He said he always plays this when he performs in this country.

Thanks, Gary, for an uplifting, rousing performance.

Adrian Jost

Occasionally, we're able to experience a rare musical opportunity, and such was the case when we enjoyed a virtual performance by bandoneonist Adrian Jost. The sound lineage to the concertina is unmistakable, and I regard the bandoneon as a concertina on steroids. I've only heard a live bandoneon concert twice before, one of them being from local bandoneon phenom, Alex Roitman. Watching a bandoneon performance is a visual delight, because there's much more motion involved than when playing an accordion. The bellows are longer, and each side moves from the center outward. The bandoneon is consequently a physically demanding instrument to play, requiring nearly incessant directional bellows changes due to its diatonic nature, and expansive arm stretches to probably more than 2 feet.

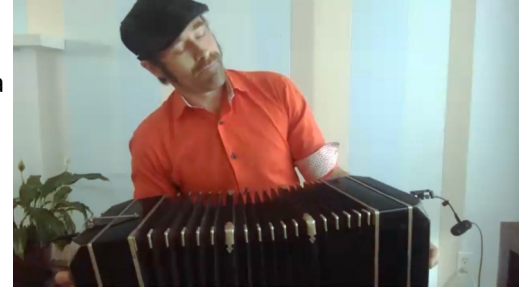


Despite pushback from his parents, who wanted Adrian to learn the violin or piano, he had an affinity for the accordion when he was just a youngster. Adrian studied music in the French Riviera and his native country of Switzerland. He won the gold medal of the French Association of Accordionists at age 11, which led him to eventually study the bayan with noted teachers. After moving to Chicago for work, he discovered tango music and ultimately started transitioning to the bandoneon. After landing a high-tech position in Silicon Valley in 2001, he co-founded Trio Garufa, a

tango group that plays for dancers and concerts throughout the San Francisco area, and that also enthralls audiences throughout the West Coast, Argentina, Colombia, Canada, and at various Tango festivals.

July Event Review (Continued from previous page)

One might think that the harmonic content in Argentinian compositions might be simplistic given the impressions from other areas of Latin America other than Brazil. However, the harmonies and chord structures are quite sophisticated and as advanced as what is composed in North America and Europe.



Adrian began his program by first playing *Golondrinas*, written by Carlos Gardell for the 1934 production, *El Tango En Broadway*. Unlike tangos performed in strict tempo for dancing, solo tangos such as this one are often interpreted in rubato style, rather than played in strict tempo.

Before continuing, Adrian chatted a bit about his background and mentioned that he's Swiss, but living in California now. He traveled to Argentina in December to visit the birthplace of the tango, which originated in the 1880s on the Rio de la Plata delta near Buenos Aires. Representative of this area, Jouquin Mora composed *Margarita Gauthier* in 1943. Adrian played an arrangement of it by Astor Piazzola. This is a free-form ballad with constant chord progressions, and opportunities for creative expression and interpretation, such as the numerous ritardandos I heard.

Adrian provided background information about the instrument. The bandoneon was invented in about 1846 by Heinrich Band in Germany under the name bandonion. German settlers began bringing the instrument to Buenos Aires and Montivideo around 1870, and this German instrument was eventually adopted as the centerpiece instrument of the tango. There are now two bandoneon makers in Argentina that Adrian knows of, and it took two years after he ordered one until it was finished! Adrian said that the instrument's tone quality can be warm and velvety on the left side, but more piercing on the right side. I noticed that he personified his instrument and repeatedly referred to it as "she."

Before continuing with the program, Adrian switched to a different bandoneon, which was made just prior to WW II in east Germany, then played *Barrio de Tango*. It describes the south side of Buenos Aires where a lot of tangos are written. This was another rubato-style piece with interesting harmonies.

Adrian's next selection was *El Portenito* by Angel Villoldo, which is a milonga, one of three types of tango rhythms. This type of rhythm is more up-tempo and percussive as compared with the relaxed, luxuriant style of the previous pieces.

Other selections to complete Adrian's program were *Fuimos*, *Nada*, and *Chiclana*. His website is adrianjost.com.

Thanks, Adrian, for a memorable performance on a seldom-heard and underrated instrument.



FOR SALE

GrandVox 140 bass accordion 26 LBS
\$2400. Proceeds benefit SFAC
4/5 with tone chamber, selling "as is"
info@sfaaccordionclub.com

Thank You, Donors!

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):

Paul Aebersold; Chris & Tor Arild; Evelyn Baulch; Anthony Bologna; Dave Braun; Phil Carmo; George Chavez; Xavier & Candace de la Prade; Vince Cukar; Aldo Didero; Ed Gorzynski, Jr.; Dominic Granelli; Gus & Sharon Greyhosky; Ron & Mary Jo Harris; Franco, Jerry Keifer; Susan & Lorenzo Lucchesi; Michael A. Marotta, Jr.; Stephen Marshall; Nora & Tony Mazzara; Herb Meier; James Monfredini; Mary Nelson (in honor of Christopher Bronte); Anna Nicora; Gisele B. Oakes; Colette & Casey Ogata; Alexander Roitman; Michael Sanossian; Don & Mary Savant; Kenneth Schwartz & Jayne Tan; Bill & Gloria Tapogna; Pamela Tom; Jane & Frank Tripi; Frank Venturelli; Barbara Winter; Richard Yaus; Mike Zampiceni; Marlen Zhagel

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.



ACCORDION HAPPENINGS

Many 2020 events are cancelled or postponed—please check each event website or contact for updates

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

Houston Accordion Orchestra Retreat

Designed for serious accordion ensemble musicians

January 14-16, 2021

For information contact meghada33@gmail.com

Leavenworth International Accordion

Northwest Accordion Society

June 17 - 20, 2021

Leavenworth is Washington's "Bavarian Village"

www.accordioncelebration.org

American Accordionists' Association (AAA) Festival

Marriott Philadelphia West—Conshohocken, PA

July 14-18, 2021

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

SFAC Directors

Rosemary Busher (510)220-2931, rosemary@busher.org

Robert Cooperstein (510)207-6009, drcoop@sbcglobal.net

Ken Schwartz (650)344-6116, Kenneth.E.Schwartz@gmail.com

Elaine Cooperstein (510)921-9323, elainedc@sbcglobal.net

Dominic Palmisano (Honorary Director) accord47@gmail.com

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

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

TERRIE FRANKEL

Please join us in welcoming new SFAC member, Terrie Frankel, of Sedona, AZ. Terrie has enjoyed a distinguished career in musical performance, composition, singing, comedy, fiction writing, producing, and honoring our service men and women!



In the 1960s, Terrie and her identical twin sister, Jennie, were early "Doublemint Twins." They could sing and played multiple musical instruments, including accordions, and in 1968, at the height of the conflict, toured Vietnam with the United Serviceman's Organizations (USO). They played 36 performances in all!

The twins later took Hollywood by storm and performed at the Comedy Store and Improv, wrote screenplays and were New York Times best selling authors.

Terrie is presently a member of the Recording Academy (Grammy's) and Producers Guild of America where she co-founded POV Magazine, the Producers Guild of America Awards and served two terms on the Producers Guild Board of Directors.

Terrie's tireless efforts on behalf of American servicemen and women and veterans continue to this day through her work with the Sedona Marine Corps League, the USO, and numerous other veterans groups. Terrie and her late sister, Jennie, were recently honored at the 2020 dedication of the USO Monument at the Verde Valley Military Service Park in Cottonwood, AZ, the only one of its kind to the USO.



In 2019, Terrie established the "Terrie Frankel Endowment for Critical Home Repair for Veterans" with the Verde Valley Habitat for Humanity organization.

One example of the twins' multi-talents is presented in a video, accessible by the following link. The video features the twins' original song *Live While You Can!* Please be sure to view the entire video for its creative melody and inspirational lyrics!

<http://dorothyparkermusical.com/about.html>



Sources: Personal Communications from Terrie Frankel & <https://thefacesofsedonaandtheverdevalley.com/terrie-frankel/>

Support the Businesses That Support the SFAC!

Smythe's

2511 Broadway
Oakland, CA 94612
510-268-4084



Kimric
Smythe

Accordion Center

Castiglione

Accordion and Distributing Co LLC

JOHN CASTIGLIONE Director

13300 E. 11 Mile Rd. Suite A
Warren MI 48089-1367

Tel: 586 755 6050
Fax: 586 755 6339

Email: johncast@bignet.net
www.castiglioneaccordions.com



Robert Cooperstein, MA, DC
Chiropractor

333 Estudillo Avenue, #211
San Leandro, CA 94577

By Appointment
510-207-6009

drcoop@gmail.com
RobertCooperstein.com

Weekend appointments available

Accordion Repair Shop San Jose

Professional, high quality work with warranty

Prof. Valdet Jakubovic
Owner

1888 Macduee Ct
San Jose, Ca., 95121
Tel. 408-903-9290

Fax. 408-238-7637
vjakubovic@yahoo.com
http://www.
accordionrepairshopsanjose.com



BRUCE KIRSCHNER, M.D.
OPHTHALMOLOGY
LASER VISION CORRECTION

1828 EL CAMINO REAL
SUITE 404
BURLINGAME CA 94010

PH: 650-692-8788
FX: 650-692-8798

WWW.DRKIRSCHNER.BIZ

SFAC Newsletter Ad Policy

Members may place one small ad (business-card size) free of charge for one month, once a year. Additional ads are \$10/issue or \$100/year.

Monthly ad prices for members:

1/4-page: \$25; 1/2-page: \$50; Full-page: \$100.

Non-member rates are double.

Accordions for Rent

Do you know someone interested in renting an accordion? The SFAC has four instruments available for members to rent. See June 2020 newsletter for descriptions and rental terms.

CONCERTO - COLOMBO - PIERMARIA

Accordions International
"Home of the Concerto"

- ◆ Italian artisan accordions
- ◆ Large Showroom
- ◆ Straps Cases, Music
- ◆ Factory Repair Facility

(801) 485-5840

1760 South 450 West
Salt Lake City, UT 84115
www.AccordionInfo.com
Email: Paul@AccordionInfo.com



August 10th marked the 1 year anniversary of the passing of our dear Lynn Ewing. Her husband Gail has kindly shared this photograph of her memorial headstone. Lynn touched so many, her memory will live on forever.



We are the music makers, and we are the dreamers of dreams

SHORT TIP #2 Start simple, then enhance your arrangement.

A good way to start out with a new song you want to learn is to play it from the lead sheet or fakebook transcription. Learn the song and develop a feel for it. Be conscious of the chords behind the melody. This will give you a good foundation to move forward. Then after you have memorized the melody and begin to be bored with the simplistic arrangement, begin to add the chords and embellishments. Work with a more advanced score, or develop your own embellishments. In this way, you will develop a deep connection with the song and ultimately a strong and confident delivery. And, consciously knowing the chords, you will always be able to work your way out of a tough spot should you falter when playing that tune in a public performance.

Joe Domitrowich www.capricious-accordion.com

Gordon Kohl's Zoom Accordion Workshop Starts August 23

by Pamela Tom

Gordon Kohl, Accordion Lovers Society International [San Diego Accordion Club] president will lead a new Zoom Accordion Workshop series. The first Zoom class starts Sunday, August 23, 3 - 5:30 PM.

Course Outline:

- ◆ *Solar Winds Etude* - a study on arpeggios and bass piano style to left hand accompaniment.
- ◆ *Beautiful Venecia Accordion* – a duet to play phrases like a singer. Switches for reeds and tempo important.
- ◆ *The Bavarian Boys Polka* – [objectives to be announced]
- ◆ *Just The Way You Are* – A study in playing a Billy Joel piano #1 song on accordion. Expression and keyboard articulation touch points. The bassoon and bandoneon switches are selected for piano timbre tone and style.



The workshop rate is \$20 for registered accordionists and musicians. Payment is made to PayPal via the website: <http://gordonkohlaccordions.com> (click the "Lesson Link" to make payment). To complete your registration, contact Gordon via e-mail to inform him that you have submitted your registration and to verify that he has your correct e-mail address to forward the Zoom link for joining the workshop. Following your registration, pdf files of the music will be e-mailed to you.

AAA's 26th Master Class and Concert Series

By Pamela Tom

The 26th Annual American Accordion Association (AAA) Master Class and Concert Series met on Zoom, July 31- August 2, 2020. The Series was hosted and curated by renowned and highly acclaimed New York accordionist, Dr. William Schimmel (whose extensive biography and accomplishments are at: <http://modernworks.com/musicians/bill.html>). The 6-hour program was evenly divided into a 2-hr, 3-day weekend with a wide variety of highly creative lecture and concert surprises. The fast-paced format focused on trendy and contemporary audio and visual art with the accordion. Solo and group performers in real time and interpretive videos were shown. The talks and performances averaged around 5-10 minutes. Numerous topics (a blend of past and current topics) resulted in an entertaining variety of contemporary accordion presentations. Each day averaged about 7 short talks and 10 performances with numerous guest artists and speakers. Many of the presenters studied with Dr. Schimmel who heads the Neupauer Conservatory Order of the Shield program, a private studies program for gifted students on a graduate and post graduate level.

The lectures and concerts were full of unique eclectic gems that stretched the accordion to new limits with talented artists and combinations of mixed media, orchestration and choreography. The AAA event is avant-garde and in a different dimension than the musical styles that we are accustomed to hearing. Dr. Schimmel said in "projection" that we should not be afraid to make theater out of everything we do with the accordion, itself a theatrical instrument. To project with our instrument we should have proper posture, focus on moving with our inner core (chi) and the accordion becomes the costume.

I've highlighted topics that had extra appeal to my interests and were especially memorable:

Will Holshouser – *The Accordionist as a collaborative musician* – Discussed four types of gig opportunities and what the accordionist needs to know and be prepared for in New York in performing rock 'n roll, Broadway, classical orchestra and jazz.

John Foti – *Interplanetary Music* by Sun Ra – *Used the app, "Acapella" to create individual recordings on various instruments and blend the videos and sound together. He noted that it took about an hour to compile his solo orchestral video performance.*

Dr. Robert Young McMahan, 2 talks: *AAA Commissioned Works*, - a discussion was raised recognizing the need for more women composers to be included; and *Lou Coppola Tribute* – Lou Coppola was a 4-time AAA virtuoso champion and first US male representative to compete at the prestigious international Couple Mondiale accordion competition, a teacher and career accordionist with many accomplishments.

Paul Stein – *Brooklyn accordionist giving a nightly stoop show during COVID-19 was picked up by the AP and Daily Mail* <https://www.dailymail.co.uk/wires/ap/article-8256623/Stoop-Brooklyn-accordionist-entertains-neighbors.html>

Bachtopus Quartet – *Immortal Bach* by Knut Nystedt, video compilation Robert Duncan <https://www.youtube.com/watch?v=SIL1sLkB724>

Erica Marie Mancini – *Travelling Through Musical Zones* – tips on being a freelance accordionist, learning on the spot, and fitting into the ensemble with your role and a review of genre characteristics that brings out the best in an accordion; and *Glamour and the Accordion* – Memorable quote: "People will listen with their eyes" and tales on her attire to suit her gig's ambiance.

Dr. Denise Koncelik and Jeanne Velonis – *Accordion Appetites, programming concerts* – a creative attention holding video on how to construct your concert in terms of deciding the selections for your dinner menu, "...tango like Diablo sauce, Bach might be the pasta or bread..."

Main Squeeze Orchestra (MSO) an all-women's accordion orchestra performed *Carousel Breakdown* by **William Schimmel**, arranged by **Denise Koncelik** – Inspired and created after MSO auditioned for America's Got Talent and was panned by Sharon Osbourne who told the group that "You sound like a broken carousel." Performed in circular motion, standing and sitting to simulate a carousel. <https://www.youtube.com/watch?v=StWrCl1slr0>

Continued on next page

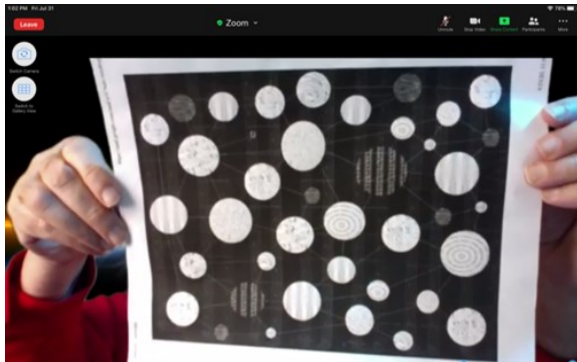
(continued from previous page) **AAA's 26th Master Class and Concert Series**

Dr. William Schimmel – discussed the backgrounds of many tunes that were played; gave numerous talks (*History of the Accordion and Accordion Ancestors; Hot-headed Accordionists, Guido Deiro, Nicky Wayne; and Don't be Afraid to Make Theater, Projection & Intent & Chi*). Dr. Schimmel performed about 10 creative and unique compositions [especially *King of New York* by Peter Jarvis and *Memory Amour* by Elliott Sharp – Graphic Piece] including several of his own. Several of his compositions were outstanding and enhanced audibly or visually via voice, choreography, artwork, accompanying musicians, and video.

Dr. Denise Koncelik contributed greatly to the seminar with her performing, arranging and videography talents.

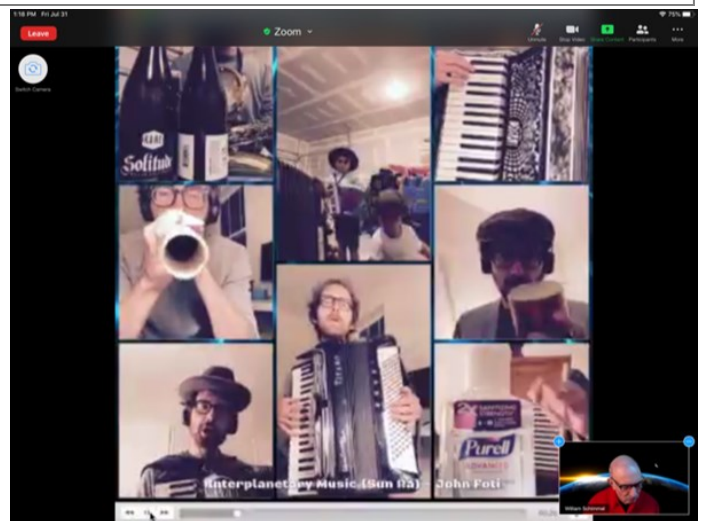
To learn about the 2021 Master Class and Concert Series visit the AAA web site next spring:

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



Sheet music to graphic piece *Memory Amour* (left)

Sun Ra's *Interplanetary Music* solo concert with combined videos by John Foti (Below)



Accordionist **Reno di Bono**

Plays 6pm to 8pm each Saturday evening at:

Tre Monti Italian Restaurant
270 Main Street
Los Altos, CA 94022

Reservations recommended:
650-935-2197



ACCORDION INSTRUCTION

RON BORELLI (650) 574-5707

DAVID CHELINI (916) 428-8764

PETER DI BONO (415) 699-8674

LOU JACKLICH (510) 317-9510

MARIAN KELLY (650) 954-3711

JOE SIMONI (650) 867-1122

PAMELA TOM (530 AREA) accordionpam@gmail.com

JOEL WEBER (510) 655-4398

<https://joelseastbayaccordionlessons.weebly.com/>

MIKE ZAMPICENI (408) 569-2579 MikeZamp.com

SFAC – Looking Ahead!

- **September 20, 2020**
SFAC Accordions Live! Membership Drive Kickoff Special Event!
Featuring (via Zoom)— **Alicia Straka** (formerly **Alicia Baker**)
- **October 18, 2020**
Accordion Circle, (virtual) participation meeting
- **November 15, 2020**
SFAC Accordions Live! Pre-holiday Extravaganza
Featuring (via Zoom)—
 - ◇ **Peter Di Bono**
 - ◇ **Alex Meixner** www.alexmeixner.com
- **December 20, 2020**
Accordion Circle, (virtual) participation meeting

Ultimate Accordion Amplification



- Incredible Fidelity
- Unprecedented feedback resistance
- Systems for all needs, from \$399

Wireless Made Easy

- Truly plug and play
- No batteries to worry about
- Works with Evo, most Roland and acoustic systems
- G10 Wireless system, only \$179.99













www.petosa.com 
 206.632.2700



Ron Borelli,
Accordionist
*Music for Dancers,
 Entertainment, and
 Fine Artistry*
 Ronborelli.com
 415-203-6700



*“My husband will be home at any moment—quick,
 take the accordion!”*

Music Lessons

Peter Di Bono

415-699-8674

peterdsf@gmail.com



SFAC Members Performing Around the Bay

RON BORELLI *San Mateo* - RonBorelli@aol.com
www.ronborelli.com

RICHARD DENIER *Carmel* - rjd.denier@gmail.com

PETER DI BONO *San Francisco* www.peterdibono.com

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

JOE DOMITROWICH *South Bay*
www.alpinersusa.com
 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/>

ROBERT KENNEDY
robertkennedymusic.com
missionhotclub.com

BRUCE KIRSCHNER & THE KLEZMAKERS
kirschner@aol.com

TANGONERO (Alexander Roitman)
www.tangonero.com

PAMELA TOM *Yolo & Solano Counties*
accordionpam@gmail.com

MIKE ZAMPICENI *East Bay & South Bay*
eclecticguy@comcast.net
www.mikezamp.com

Robert Cooperstein

Membership Director's Report

The SFAC continued its healthy pace of adding **new members** since my report in the July Newsletter, as we welcome three new members. Let us say "Hello" to Pauline Kelzer of Alamo, Jeanine Savello of Palo Alto, and Yakov Puhachevsky (who rejoined the club).

Membership renewal forms will be mailed out by the end of August. It will help us a lot if you renew via PayPal at our webpage (www.SFaccordionclub.com), which spares us from having to work with checks and banks. Being "contactless" during the membership drive will keep our volunteers as safe as they can be, in addition to saving both yourself and us a lot of time.

Those members who paid a premium last year to receive a **mailed newsletter** will be given a \$5 discount during this current membership drive, as the newsletter has been online-only since March to deal with the realities of the COVID-19 situation. This has minimized our contact with printers and with post office personnel, in addition to sparing club members contact with delivered newsletters when that was considered a bigger health concern than it is today. The membership form you will be receiving will make clear what your renewal options are. We are planning at this time to resume a mailed version of the newsletter by October.



3rd Sundays – Monthly Musical Meetings (except August)

No August SFAC Meeting

www.cotatifest.com/virtual-festival

Cotati Festival Online / August 22-23

Join us for fun and great music!

Next SFAC meeting in September

See newsletter & emails for details, or
contact Kenneth.E.Schwartz@gmail.com

Sunday, September 20, 2020

2:00 pm

fb.com/sanfranciscoaccordionclub 

ALICIA JO STRAKA

Accordionist, Vocalist, Pianist, & Composer



SFAC ACCORDIONS LIVE!

SUNDAY, SEPTEMBER 20, 2020 VIA ZOOM

WWW.ALICIAJOSTRAKA.COM