

The San Francisco

Bay Area Accordion Club

Newsletter

April, 2000

Tony Lovello Workshop

*Learn from this
master! Come to
Moose Lodge in
Colma on
Wednesday, May
3rd at 7:30 PM.
Members Free.*

Once you see the performance of Tony Lovello on Tuesday, you won't want to miss this opportunity to learn the techniques Tony uses to dazzle his audiences.

Topics covered will include: Precision, Execution, Bellows Shake, Razzle Dazzle. Also included will be a informative workbook..all FREE to members who joined before April. So don't miss this once in a lifetime chance to learn from a master accordionist..one of the very best!

Wednesday, May 5th at
Moose Lodge
7535 Mission St.
Colma
7:30 PM.

Get Ready.... Here I Come !!!!!

*Famed Three Sons accordionist Tony Lovello headlines our
May second meeting!*

Here comes our blockbuster May event! The arrival of the incomparable Tony Lovello! After 17 years in retirement, Tony reemerged at the request of Joe Petosa three years ago, and performed at the Seattle Accordion Club. He literally blew the doors off the place with an immensely entertaining "history of the accordion", playing in comedic fashion all the styles that contributed to the evolution of accordion playing as we know it today. And his rendition of Maleguena with (I swear) a 3 minute bellows shake, even had our own Lou Jacklich saying, "Get a load of this!" He does it all....and comes right at you with his "no holds barred" performance.

Of course Tony's claim to fame is the sensational career he had as part of the Three Sons trio that made famous (and on the charts) the familiar songs, "Just One More Chance", "Twilight Time", and "Peg O' My Heart". And now he is on a national tour and are we lucky to have him. He will also conduct an accordion workshop on Wednesday following his Tuesday performance. Boy oh boy, are we in for a treat, thanks to Vince Cirelli who arranged all of this. SO, If you missed the Jorgen Sundeqvist/Øivind Farmin concert....shame on you! But, if you pass up this once in a lifetime experience to see this master, then you better think about putting your accordion back in the closet.... and taking up the harp...or somethin'. Come On!...Let's Get It On!.... D. S.



Come to our May 2nd General meeting to enjoy special guest Tony Lovello! Paio Espanol, 2850 Alemany Blvd., San Francisco. Meeting starts at 7:15. Door fee will NOT be increased that night...just the usual \$2.00 to see and hear this fantastic musician.

A Moment in Accordion History

Scandinavians Rule in April!

Hello Everyone, We've had some really memorable performances at our Bay Area Accordion Club in the past. Our club has been known for its devotion to bringing the very best in the accordion world to San Francisco, with its rich history of the accordion, and to celebrating the finest the world has to offer. Masters Soave, Lips, Semyonov and Ahvenainen, have crossed our stage along with our own resident masters, world class accordionists Lou Jacklich and Ken Chambers. Happily, the Jorgen Sundeqvist-Øivind Farmen appearance clearly gave us two additional Masters to add to our list. A newly formed duo of two of the greatest accordionists in the world today - one piano, and the other chromatic. But we had an

"The finest accordion duo I have ever heard!"
Joe Smiell

inkling of what we were to experience, when our own Master Joe Smiell consented to be the master of ceremonies. Who knows more about our accordion heritage or has a command of the history of music than Joe, the internationally renowned leader of our widely acclaimed BAAC Accordion Ensemble. Joe realized the significance of this performance and took the stage to introduce this night's concert. "I asked Jorgen what piece they were going to open with", Joe later recounted in an interview. "When I was told that their opening number was to be Frescobaldi's Toccata, I realized the significance of the program that was about to be presented. Jorgen and Øivind were opening their concert with a piece written by a man who created many of the music forms as we know them. He started the whole thing." Joe went

on to state that Girolama Frescobaldi was the most distinguished organist of the 17th century, being also gifted with voice. He was the first of the great organ composers, creating such major organ forms such as toccata-fugue and Partita. "He was like the Henry Ford of the music world, creating music forms which were used by composers who came after him such as Bach and Handel, as building blocks to create their beautiful works". Frescobaldi in the early 1600's became the prestigious organist at the famed St. Peter's Basilica in Rome, Italy. His first performance there attracted a documented attendance of 30,000 people.



Jorgen Sundeqvist (Sweden) and Øivind Farmen (Norway), both scandalously young, brought down the house at our April meeting

After Joe imparted this wonderful background to the audience, Jorgen Sundeqvist and Øivind Farmen took the stage to perform what will be remembered as one of the most astounding performances of accordion duets in the 21st century. Their program ran the gamut of music history. The first half of the program consisted of beautiful classical works such as Toccata by Frescobaldi; Spanish Dance/deFalla; Pari Intervallo/ A. Part; Three Preludes by Gershwin; Papi s'amuse (Papa is having fun) / Lassagne-Torchy; Avalon, arranged by Vince Geraci; and a first time performance anywhere of Eugene Ettore's Rhapsodie Espanol.

Øivind took the stage as a soloist in this first part of the program to make a presentation of excerpts from F.S. Bach's Goldberg Variations. Øivind showed why he is considered by many to be the best bayanist/accordionist in the world. His left hand free base button board has the last two rows stepped down so that he can use his thumb, and his performance was nothing short of incredible with both hands moving like the wind, with lightning

triple bellows shakes, leaving the audience incredulous that such artistry is possible.

Jorgen and Øivind practiced for 6 months prior to beginning this tour, and besides the obvious technical brilliance of their performance, the interaction between them as they played was most interesting. Øivind showing an almost teenage like demeanor and enthusiasm playing off the more conservative Jorgen to create a wonderful interplay between the two. Although they were playing the music as written, they each had their own interpretation for the parts they were playing and from time to time would smile and glance to see if the other noticed. It was very apparent that they like each other along with playing so very well together.

They started the second part of their program with Frosini's Jolly Caballero (never heard it played like this!) and boy did the audience respond to the excellent presentation of this accordion classic. Following was another Frosini gem, Serenata Primavera. Merry Melodies Medley /V. Gridin; Russian Folksong /A.

Shalayer; Five O'Clock Rush / E. Ettore; Il Treno "The Train". The previous two were played with a most energetic creation of accordion generated sound effects! And for their encore, The Acrobat by A. Johansen.

It is most difficult to convey in words to you the reader of the mood and feeling of this absolutely stunning performance. If you missed it, you missed a moment in history that cannot be retrieved! And to also hear this beautiful acoustic accordion music fill the hall without amplification, was something to behold. Unamplified! Certainly, this is the way that God intended true accordion music to be presented. Thank you Jorgen and Øivind for giving us the finest!



VINCE CIRELLI in the news:

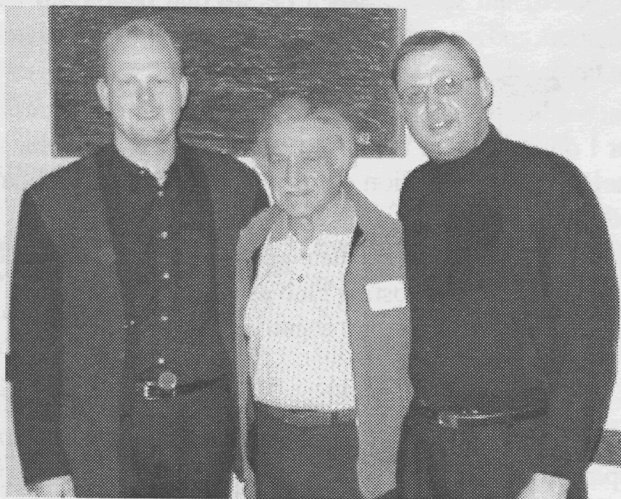
It's been a good news/bad news couple months for everybody's friend, Vince Cirelli. First the Good News: Vince



Recognize this guy?

has been named the Honorary Chairman of the Cotati 2000 Accordion Festival! That's certainly a timely tribute! We can't think of anyone as deserving as Vince and will look forward to seeing him there! Vince, we're also hoping to hear a few tunes, and your great stories!

On the other side of life's little happenings...Vince just came out of the hospital. He had open heart surgery on Wednesday the 12th and is now resting at home anxiously awaiting the day when he can get Back to That Shop! He sounds good; he's very cheerful and optimistic. And he has a message for everybody: "Make your reeds sing when you play. Coax your accordion to make sounds with a single reed similar to the human voice, with as much sensitivity and variety as you can hear in a trained human singing voice"



Øivind, Vince, Jorgen

BAAC March Board Meeting

Synopsis

- Since there was no quorum, those present agreed to proceed with the meeting and poll the missing members on matters voted upon . The polled members subsequently agreed on all votes.
- The bank balance shows \$507 less than the previous month.
- Board OK'd having John Seckman register a new web site name, **BAACcordionclub.org**, with the following costs: \$70 for two year registration; \$49 setup fee; \$25/month for use.
- Authorized payment of \$600 for Jorgen Sundeqvist/Oivind Farmen concert, April 4th. No increase in door admission price.
- Authorized \$150 to have beer and pizza at get together for Vasterfarnebo Accordion Club party at Moose Hall, April 24, charging \$ 2 at the door.
- 10th Anniversary party will be the first week of June in place of the regular June meeting. Since the El Patio Restaurant is closed on Tuesday, members will be asked at the next general meeting to select a day for the event.
- BAAC picnic is Saturday, August 12, at Nature Friends in the Oakland hills. Board authorized maximum rental cost of \$300.
- Val Kieser is investigating a design for BAAC t-shirts.
- Lou Soper is pursuing the making of buttons...Design fee \$100. 500 buttons/55 cents each.
- Board authorized a contribution of \$100 to Tom Torriglia to he organize Accordion Festival at the Cannery in June as Accordion Awareness Month.
- Board approved \$300 donation to ACE for the year 2000.
- Half of the proceeds from their concerts will be donated to the BAAC Scholarship Fund.

D.S.

Letter to the Editor

Editor:

I received my copy of the newsletter hoping to read something positive regarding The Dick Contino Show in Lodi on March 19th, 2000.

In your article you make reference to a lack of a defined program, but do not address the undefined. the inexperienced sidemen you refer to both performed with Dick Contino before....the drummer in June 1999, and the keyboard player in December 1999. Dick was familiar with both musicians. The sound mix was rehearsed with Dick prior to the show and the mix was to the specifications he requested. You then say that half the audience left before the second performance as a result of the sound. We anticipated, and we have seen before that people do leave after one performance considering that people arrived at 12 noon, and some stayed until 7 PM for this event. Dick gave a good performance and letters received have been quite favorable.

Approximately 650 people attended and many accordionists put in much time for this show's success. I realize that you have a right to your own opinions, however I don't know if the BAAC newsletter is the vehicle to relay the opinions as presented. I belong to all five of the Bay Area accordion clubs and all articles that I have seen have always been of a positive nature in these newsletters.

How many other times have you witnessed a not entirely perfect and ideal performance and sound adjustments; I consider that part of the business. I feel insulted on behalf of the hosting club as well as being an accordion player, and belonging to clubs that always seem to promote positive rather than negative information.

Robert Foppiano

Editor's note: At the Golden Gate Accordion Club meeting on Tuesday April 10, Both Bob Foppiano and Harry Gay were in attendance and engaged your editor in a spirited but friendly debate about the Dick Contino performance. We agreed to disagree and ended the meeting on a friendly basis. Dick Schiller

Pearls from Our Prez..



Exciting things are happening with BAAC.

Our April meeting was sensational. We had a full house and the music

was outstanding. Our M C, Joe Smiell, did a great job.

On the 13th, Art Van Damme was here and we celebrated his 80th birthday with fine food and excellent music. The crowd was not too large

as we only had 9 days to promote the party. However, those who attended had a great time. MC, Dennis Stoscher, did an excellent and humorous job with only a two day notice that he was the MC for this occasion. Art is a very gracious guy. He and Laurie really enjoyed themselves.

On Monday, April 24, we are meeting at the Moose Club in Colma to welcome an accordion group from Sweden with a pizza party starting at 7 PM. If you would like to join

us, please do and bring your accordion if you would like to play. The ACE group will play and I'm sure the Swedish group will entertain us. Cost is \$2

On May 2, We will have Tony Lovello here to entertain us. We have negotiated a workshop for Wednesday, May 3. This workshop would be free to members who paid their dues before April 2000.

Remember, your comments are always welcome. Thank you.

Lou Soper

BAAC Celebrates Art's Birthday..

Thursday, April 13, our club hosted a dinner at Patio Espanol to celebrate the 80th birthday of the grandmaster of the jazz accordion, Art Van Damme. Although the turnout was smaller than what we had hoped for, the 50 or so folks attending expressed their enthusiasm and respect for this great gentleman, who has brought us to enjoy the modern accordion as we know it today! The Dinner feted the best jazz musicians that BAAC has to offer: Steve (the voice) Albini; Ron Borelli; Lou Casalnuovo; Jim (doodle doo) Hillman; Don Nurisso; Roberto Rosa; and Lou Soper. Solid rhythm backup was provided by Dave Lario on bass, and Mark Hinchman on drums. A special salute has to go to Roberto Rosa who absolutely wowed us all with his midi stylings, providing wonderful dinner music and repeated applause from the Man himself...A tribute to you Roberto! Art, who looks no older than a healthy 60, appeared with his lady love Laurie, who certainly compliments

him with her charm and presence.

As many of us found out at the November concert Art performed in San



Jose, Art Van Damme is better than ever in his playing, burning up the keyboard with his innovative stylings. Never has a musician of any instrument been able to present with such clarity ideas that are so pleasing to hear, and which connect with the listener's own ideas of beauty in sound!

So, may we at the Bay Area

Accordion Club, wish you, Art Van Damme, along with Laurie, the best in health and happiness. We hope to be able to hear your incomparable artistry on many occasions in the coming years.

A.C.E. News

By Valerie Kieser

Considering that we were short of time to put out publicity, our SF Accordion Chamber Ensemble concert in Redwood City on Sunday, April 9 was a success. We received a gratifying standing ovation. It would have been nice to have more BAAC members there, but again, the only publicity for BAAC was an announcement at the April meeting.

We are beginning work on new music now, and hope to play for a BAAC meeting soon. We also are working on scheduling a concert in San Francisco and one in the East Bay. Stay tuned! We'll keep you up to date on our activities.

The Fundamentals of Reed Quality

By Michael J. Arralde Copyright 1994

The reeds in an accordion are undoubtedly the most important ingredient. As a young boy, my grand father used to tell me that the reeds were the "heart of an accordion". I have come to appreciate this fully over the years as I have tuned, made and serviced many thousands of reeds. Put another way, an accordion is only as good as the reeds that are in it. I have seen many shiny, sparkling and immaculate accordions that didn't "play worth beans." This had proved to me that appearances do not tell the entire story...especially when one is talking about accordions. Mechanics and cosmetics are important factors in an accordion (#2 & #3) but they are subordinate in importance to the overriding quality factor – THE REEDS.

The "D" quality reeds are Called Commercial Reeds.

These reeds are the lowest quality, and are the least expensive to have installed in an accordion. These reeds are primarily used in instruments such as 12 basses, small button accordions, concertinas and small student model accordions. The steel is of inferior quality, the reed plates are made of a lighter alloy of aluminum, the leather used on the reed is of lesser quality, the reeds are generally smaller and are manufactured almost totally by machine. The tongues of the reed are stamped from large sheets of steel, and the reed plates are punched out with dies. The tongues are ground into rough tolerances with grinders, and are riveted to the plate with machines. These reeds receive a minimum of hand attention. They are the least expensive, and are the most affordable to the beginning player.

The "C" quality reeds are next up on the report card.

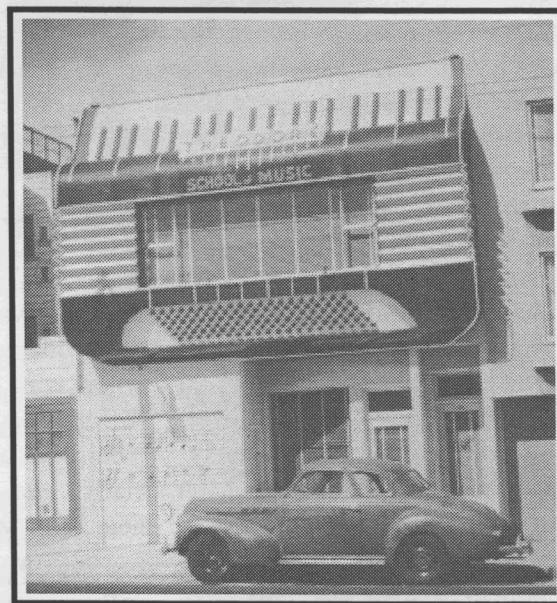
These reeds are called Hand Finished Reeds. They are similar to commercial reeds, but the steel and aluminum are of better quality, the reed leather slightly better, and the plates are a bit larger. These reeds are checked, adjusted and tuned by hand—thus the name "hand Finished." These are the most commonly used reeds used in accordions. I estimate that about 40 to 45% of all accordions have these reeds on board.

The "B" quality reeds take us into the world of finer reed quality.

These reeds are known by several different names—"Tipo A Mano," "Imitation Hand Made," "Hand Made Type" and "Semi Professional" are a few of the more commonly known names. These reeds are made of even finer quality steel, harder reed plates, and have much hand attention in the adjusting and tuning areas. They are more expensive than those previously mentioned and

are only used in about 1 out of every 5 accordions manufactured.

The "A" quality reeds are known the world over as "HAND MADE REEDS." These reeds are a must for the professional accordionist and even for the avid enthusiast. These reeds are cut by hand from strips of the finest quality of Swedish Blue Steel, A.k.a. "Nastrino Steel." Only a master reed maker can get a sense of this finest quality as takes samples from many reeds until he finds one suitable for his artistic needs. The steel is then hand cut and mounted on the finest quality aluminum alloy reed plate. The plates are larger, the reed tongues also are larger, the leather is cut from the finest tanned and seasoned calf skin, and they are completely adjusted, precision fit and tuned by hand. In the hands of the right reed maker, these reeds are sought after the world over and command the highest price. It is for this reason that some 30 or 40 year old accordions with hand made reeds command a greater price today than the day they were new. To the experienced accordionist, playing reeds of this quality is much like riding in a Rolls Royce for the very first time. The feel and handling of the reeds is second to none. The sound and resonance that these reeds produce (with the correct acoustical workmanship) would be much like hearing a Stradivarius violin for the very first time. Michael Arralde, Diamond Accordion Co. (206) 241-5500



Theodore Pezzolo Accordion House S.F.

Mark Your Calendars

May 2nd (Tuesday). Bay Area Accordion Club General Meeting. featuring special guest Tony Lovello. At Patio Espanol, 2850 Alemany Blvd., S.F. 7:15 PM.

May 5th (Wednesday) Workshop by Tony Lovello at Moose Lodge. 7:30 PM. See article on front page.

May 7th (Sunday) (and every first Sunday). BAAC San Jose meeting. now being held at the 7th Day Adventist Church, on Carter, near Kooser & Camden in S.J. 2:30P to 6P. Admission \$3.00. Call Dick Cruickshank for more information. (408) 258-1258.

May 8th (Monday). (and every second Monday). *The Good Time Accordion Club.* At Cocina Michoacana, 2253 Jackson Ave., Escalon. 7 PM. Info (209) 545-3603

May 9th (Tuesday). Meeting of the Golden State Accordion Club. 7:00PM. Pietro's Italian Restaurant 549 Merchant St. Vacaville. Info: (707) 864-2359.

May 11th (Thursday) (and every second Thursday). Accordion Circle of the East Bay Music Meeting. 7:30pm, 1542 Grant St., Berkeley, in the cottage behind the main house.

May 15th Monday. (and every third Monday). Meeting of the Accordion Club of the Redwoods. 7:30pm. Volpi's in Petaluma, 122 W. Washington St.

JUNE is National Accordion Awareness Month! .

June 6th, (Tuesday) Bay Area Accordion Club General Meeting. 7:15 PM. Patio Espanol, 2850 Alemany Blvd., S.F.

June 18th, Sunday. Day of the Accordion at the Cannery. 1801 Leavenworth. Free admission. Call Tom torriglia (415) 440-0800. www.ladyofspain.com.

June 22 - 24th. Leavenworth Accordion Celebration, Leavenworth, WA. concerts, competitions, workshops, jamming. (509) 548-5807. info@leavenworth.org.

July 3 - 9th Kimberley Int'l Old Time Accordion Championships, Kimberley, BC Canada. Info: (888) 4KIOTAC. E-mail, kiotac@cyberlink.bc.ca.

July 12 - 16th. American Accordionists Association annual celebration. Wyndham Hotel, Washington, D.C. www.ameraccord.com; ameracc@aol.com.

July 20-23, 2000. ATG Festival (Accordion Teachers' Guild) in Chicago. Info: Joan Cochran Sommers, 2312 W. 71 Terrace, Prairie Village, KS 66208 or jcsommers@umkc.edu.

July 23 - 28th. Galla-Rini Accordion Camp at Mission San Luis Rey near San Diego. Info from Kjell Holmes, 4779 Cather Ave., San Diego 92122. (858) 453-5486.

August 6 - 10, 2000 National Accordion Convention in Las Vegas . Workshops, master classes (taught by Art Van Damme), exhibits, gala dinner each evening. Rooms are \$35/night at the Plaza Hotel and Convention Center. Call them at 800-634-6575. For info, (801) 486-1695 or www.Accordion-Info.com/convention.

August 12. BAAC Picnic at Nature Friends in Oakland. Save the date!

August 26th and 27th. Cotati Accordion Festival. La Plaza Park, Cotati, CA. 10 to 7 both days. Jam Tent/Workshops/Cajun Dance Party/Food Booths/Polka Dance Party and non-stop accordionizin'! Info: (707) 664-0444. <http://www.cotatifest.com/>. To advertise in the program, phone (707) 538-8640.

BAAC Ensemble: Meets at Moose Lodge, Daly City the 1st and 3rd. Wed. of the month. Contact Frank Montoro (650) 574-4757 for info.

BAAC Fun Band Meets at Moose Lodge the 4th Wed. of the month. Contact Val Kieser (510) 531-4836.

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Button Box Concert & Workshop

Vincenzo Caglioti, the Italian master of the diatonic Button Box Accordion, is making a rare appearance in Berkeley!

Vincenzo Caglioti is a celebrated musician and teacher who has performed for 18 years in and around Europe with the acclaimed Baraban group. Information about the Baraban group is available online at <http://web.tiscalinet.it/diegro>.

CONCERT, 2:00-3:00

Traditional Dance Music of Western Europe. A lively musical excursion from the Renaissance music to the early 1900s through Italy, Ireland, France, Scandinavia and Spain, showing how the execution techniques on the ancient instruments (hurdy-gurdy, violin, bagpipes) have influenced performance on the relatively new button box.

WORKSHOP, 3:00-4:00

Diatonic Button Accordion for All Levels, Western European dance melodies, and playing techniques.

ADMISSION

Concert only: \$5; Concert plus workshop: \$25 (Bring your button box.) For tickets and information, call Boaz Accordions at 510/845-1429.

Visit Boaz Accordions on the Web at <http://www.well.com/~schmatte>.

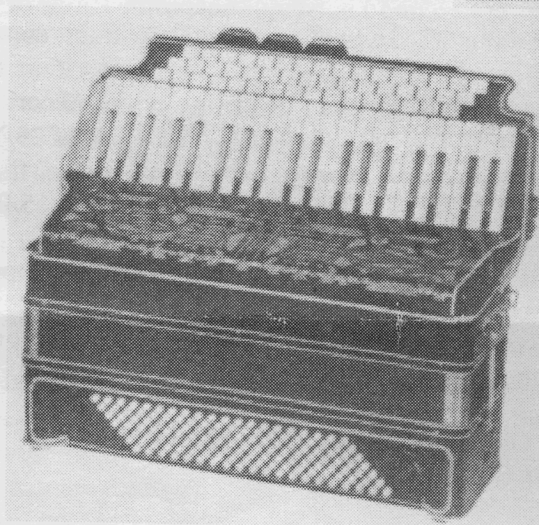
Get Your Cotati Tickets HERE.....

Be sure to purchase your Cotati tickets from BAAC. Tickets are \$10. for one day admission, and \$18. for both days. So, Lou Soper says, "Don't buy at the gate....Buy from BAAC!"

(To the right) Ernest Gloe, playing a Standard Accordion Ernest Gloe model \$500. From Standard's 1935 catalogue.



(Below) Colombo & Sons, 126-138 Columbus Ave., S.F. Piano & Chromatic Combination, \$1,000. The Best of Both Worlds???? Jake Kons, please note!!



For Sale
White mother-of-pearl
"Florentino" Accordion.
Excellent condition
With mics and case.
Asking \$450.
Call Anita (650) 364-5446.

Announcing a New Book of Accordion Duets!

BAAC composer, educator, and accordionist Valarie Morris recently completed an accordion version of "What a Week!", her popular duet book. At her recent workshop at the Texas Accordion Convention, the demand for accordion duets became crystal clear. She woke up early the morning after her return with the idea of creating an accordion book for her popular series and that's what she did! "What a Week!" is also available for flute, clarinet, oboe, bassoon, saxophones, trumpet, and trombone and has been warmly received by instrumentalists of all ages. Any two instruments can play together and the duets also work well with larger ensembles of various combinations of instruments.

"What a Week!" is available at local music stores and at stores in the San Diego area and in Portland, Oregon. Valarie will bring copies of the book to BAAC meetings, so be sure to look for them. To hear some of the tunes in the book, plan to come to our June 6 meeting when Sharon Walters will join Valarie in playing the duets.

A CD Review by Paul A. Magistretti

Baroque by Øivind Farmen

While Øivind Farmen has trekked on down the concert brick road he's left behind discriminating evidence of his appearance in April: a CD produced in 1995. The recording is a selection of baroque music played so well that even baroque deny-ers will surrender. On the simplest level he has a great instrument that was beautifully recorded - the reproduction is clean, sweet and delivers lots of presence with none of the psycho reverb that turns accordions into evil organs. While the selections were originally written for the harpsichord, Øivind's careful attention to tonality (switches), superb articulation and bellows control transfers them beautifully to his concert accordion (Zero Sette's B 32 C; 64 notes treble, 58 notes bass, plus a Stradella system with the last two rows of the bass keys stepped to allow the use of the thumb).

First off, he plays the Aria and nine variations from Bach's Goldberg Variations (excerpted from thirty) giving the listener a taste of the feast. Glenn Gould made this work his debut recording in 1955 and astounded the world by bringing the sheer beauty of it to our attention. Until then, musicians had relegated the Variations (along with most of Bach's keyboard works) to a dystopia of finger exercise. Not so. The Goldberg is

three-dimensional emotion when performed as it is here — like they say in *Goodfellas*, "You'll hear things." The variations are built on the harmonic structure of the opening Aria and work like baroque jazz; say, Art Van Damme plays *Lady Be Good* and improvises choruses - well, Bach gave us thirty choruses of the Goldberg Aria. It's just a Titanic-berg tip of his genius, for he improvised greater stuff than he ever wrote down. Øivind has guts to take on this piece and plays it beautifully.

Domenico Scarlatti of the famous peripatetic family of Sicilian maestri spent the latter part of his life in Spain. While there he primarily composed sonatas for the harpsichord (over 500) and they're miniature masterpieces: inventive, charming, dramatic and beautiful - plus, they were without precedence in musical history. They've since become a part of every keyboard performer's repertoire from Mozart to Horowitz. Øivind selects four and plays with musical insight and feeling, breathing life into the pieces. Many virtuosi I've heard fail badly with Scarlatti, failing to perceive the emotional sense of these so-called *esercizi*.

Handel's keyboard works are often overlooked — his Chaconne in G Major consists of a short theme and twenty-one variations (like riffs). It's not comparable to Bach's Goldberg

Variations, but Øivind makes the Chaconne come alive. The Suite in G Minor (a typical baroque suite) has only three movements (*allemande*, *courante*, *gigue*), the *sarabande* is missing (being 250 years old it might have wandered off; if you see it, help it home). Øivind knows where to find the three stay-at-homes and makes them sing & dance for their supper, especially a melodious *courante* and the vibrant *gigue*. Øivind gives us an interesting program and plays it beautifully. Choosing an all-baroque program and sticking to it takes artistic integrity. Accordionists often play disparate anthologies and come off sounding like they're looking for a gig rather than reaching for the heart. Øivind has solid insight into these works and something to say; he does so with artistry and feeling. He delivers performances both razor sharp and expansive, capturing the emotion and meaning of the pieces beautifully. Few accordionists attempt this kind of artistry, let alone achieve it — most settle for dancing fingers.

Finally, Øivind plays the accordion as an accordion, not as a wannabe Wurlitzer, or wouldabe Steinway; he lets the instrument have its own expressive voice - alone, that's worth the price of admission.

E-mail orders to Øivind at farmen@farmen.net. Or, order from Øivind Farmen, Jonsvannsveien 337, N. 7048, Trondheim, Norway.

Scholarship News

by Val Kieser

We received a very nice letter from Greg Callaghan, our most recent scholarship recipient. We know Greg will go far. I hear from Peter Di Bono that he is a serious and hard-working accordion student.

All you accordion teachers out there, if you have students who love the instrument, practice diligently and

have real potential, and a financial need, do let us know. Our scholarship aid is available not only for lessons, but also for upgrading an instrument, attending an accordion or button-box camp, or other accordion-related activity. We take applications on a case-by-case basis.

Call Val Kieser (510) 531-4836 or Mary-Alice Eldon (650) 366-7819 for information, and call Val for as many application forms as you would like - not only for your own students, but to distribute to music stores and other musical venues. We want to encourage as many young people as possible to experience the joy of accordion playing!

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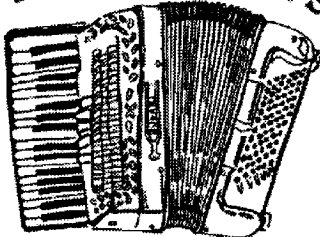
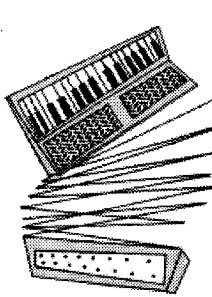
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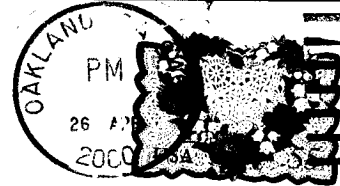



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