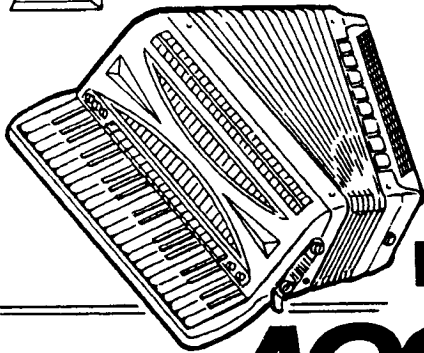


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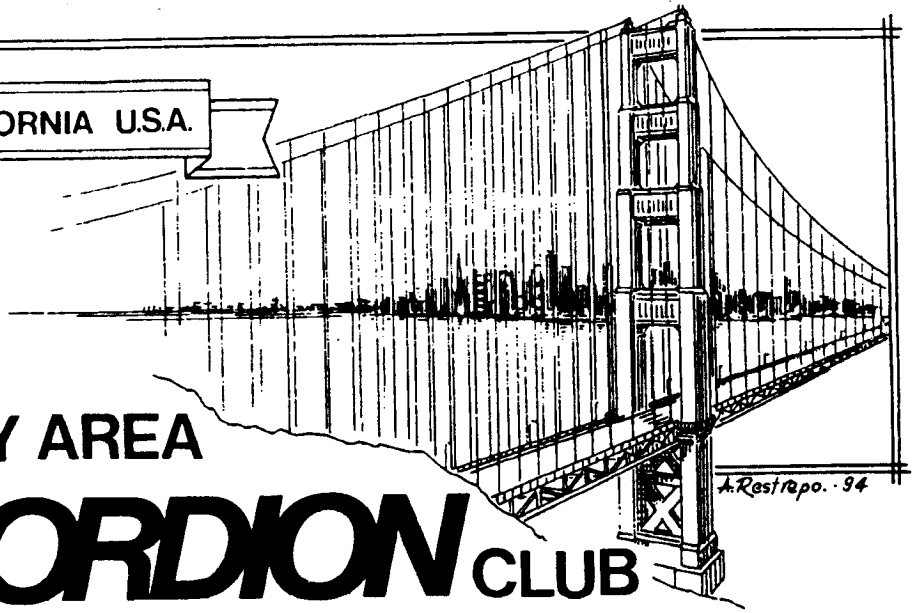
SAN FRANCISCO CALIFORNIA U.S.A.



BAY AREA

ACCORDION CLUB

February, 1999



The Editor's Corner

by Bob Berta

Marian is taking some time off from her normal spot here. She decided to get away from the local rain storms and soak up some sun in Mexico. I thought that I would take this opportunity to put down a few of my thoughts.

Whew, this newsletter editor job can be a lot of work but your many notes and comments of approval make it all worthwhile. But putting together this newsletter is made a lot easier by the various people who help me out by submitting articles and ideas for articles. High on my list of heroes would be Boaz with his many wonderful technical articles that I hear so many of you enjoy. And let's here it for all of the fantastic workshops he provides throughout the year. Boaz also helps recommend guest artists some of whom performed at last months meeting.

Also a special thanks to Jim Holliday for his technic articles. I have a couple more of his to run plus I have a great one from Texan, Eddy Chavez that I know you will enjoy when I print it in a couple of months.. Eddy co-produced my favorite accordion book, *THE GOLDEN AGE OF THE ACCORDION*, along with Edwin Davidson and Ron Flynn.

Also a great help is Vince Cirelli who feeds me lots of historical info and keeps me informed on his progress in restoring the famous Deiro accordion. There are many other people behind the scenes who help and if I missed you please forgive me. I am always looking for ideas and articles. You don't have to necessarily provide the entire finished product...I can work with your ideas to ghost write an article.

This Newsletter is your resource and if you have some ideas about what you would like to see here please let me know. Also starting with this months edition we will provide CD reviews of recent releases that feature accordion. I just received club member Valarie Morris's new CD "*Reeding Between the Lines*" that features her own compositions performed by Valarie and many other club members. Look inside for more comments on this most unusual recording.

Mark Your Calendars

March 2 (Tuesday). BAAC General Membership Meeting at *Verdi Club in San Francisco*. 2424 Mariposa at Potrero. 7:00 - 9:30pm+. **Family Night** with the Bianchi's, Berta's, Campanella's and more. And a *very* special performance by Jim Hillman. Contact Bob Berta at 510-450-5766 if you would like to play with or without your family.

March 4 (Thursday). (And every 1st. Thursday) Meeting of the Accordion Circle of the East Bay. 7:30pm. 951 Aileen, Oakland. For info call 510-653-6983.

March 8 (Monday) (And every second Monday). Accordion Circle of the East Bay Ensemble practice. Beginning and intermediate players. 7:30pm, in West Berkeley at 816 Bancroft. Cost: \$10 per practice. Led by Henri Ducharme, 510-526-3255 or Jean O'Malley, 510-843-9958.

March 9. (and every second Tuesday). Meeting of the Golden State Accordion-Aires. 7:00pm. Pietro's No.2. 679 Merchant St. Vacaville. Ca.

March 10. (Wednesday). 7:30pm. BAAC Board Meeting. Val Kieser's home at 3437 Crane Way, Oakland 510-531-4836. Guests welcome.

March 14 (Sunday). (and every 2nd Sunday). BAAC San Jose meeting. Germania Rest. 261 N. 2nd. St. 3:00pm to ? Bring your accordion!

March 21 (Monday). (and every third Monday). Meeting of the Accordion Club of the Redwoods. 7:00pm. Volpi's in Petaluma.

March 14 (Sunday). (and every 2nd Sunday). BAAC San Jose meeting. Germania Rest. 261 N. 2nd. St. 3:00pm to ? Bring your accordion!

March 3-6. "*Live Accordion and Silent Film*" concert featuring Henri Ducharme. At Berkeley's

Cont. page 2

Fine Art Cinema located at 2451 Shattuck Ave. Show stars at 7:15pm. \$7 in advance from Boaz accordions 510-653-6983 or at the door. Come see a unique presentation of the 1928 movie "Man With a Movie Camera" and also see the second double feature Orson Wells "F For Fake" which is included with the same ticket!

March 7, 14, 21. Lou Jacklich Technique Workshop Series. \$25 per day. At Boaz Accordions 2:00-4:00pm. Call for reservations and location...510-653-6983.

March 25 Weekend. Search For Hottest Accordionist Contest. In Branson, Missouri's Lawrence Welk Center. Video entry. Info on WWW.Accordions.com or call 800-505-WELK.

April 6 (Tuesday) BAAC General Membership meeting. Come here local accordion virtuoso Henri Ducharme and others in a night of music and epicurean delights. Bring deserts to share with your fellow club members.

April 11. Klezmer Workshop with Jeanette Lewicki. \$25 per day. At Boaz Accordions 2:00-4:00pm. Call for reservations and location...510-653-6983.

April 14 (Wednesday) BAAC Board Meeting. Val Kieser's home at 3437 Crane Way, Oakland 510-531-4836. Guests welcome.

April 11 (Sunday). (and every 2nd Sunday). BAAC San Jose meeting. Germania Rest. 261 N. 2nd. St. 3:00pm to ? Bring your accordion!

May 4 (Tuesday). BAAC General Membership meeting featuring the ladies of the club. Contact Bob Berta to arrange a spot on the program for yourself by calling 510-450-5766.

BAAC Ensemble practice first and third Wednesday of each month at Moose Lodge in Colma at 7535 Mission St. from 7:00pm-9:00pm. Contact Frank Montoro (650)574-4757 for additional information.

BAAC Fun Band practice fourth Wednesday of each month at Moose Lodge in Colma at 7535 Mission St. from 7:00pm-9:00pm. Contact Tom Cordoni @ 415-333-5625 for more information.

Beginners Support Groups/Bands
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Please send Calendar Information to your Editor, using the address on the last page.

February Meeting Review

By Lynn Ewing and Bob Berta

The February meeting theme was Ethnic Night. While some might argue that every night at a BAAC meeting features ethnic music, a special effort was made to provide a very wide variety of music to illustrate just how versatile the accordion is. A very large audience was on hand after hearing about our wonderful new meeting location and also in expectation of a night of unusual music. They weren't to be disappointed...this was arguably one of the best meetings we have ever had!

While we have always longed to hear the Tango music of Dale Meyer and the group *Strictly Tango*, our clubs move to a Tuesday night made that possible. Wow, what a great sound and talented musicians! Dale played Bandoneon, Mark Wyman was on piano, Mike Silverman on Bass and Katie Reede on Viola. Their performances of *El Choclo*, *Verano Porteno* and *La Cuparsita* were emotionally charged dramatic arrangements that proved this group is certainly worthy of all the great praise we hear. Evidently they have quite a following in their weekly performances on Mondays at the Mark Hopkins hotel in San Francisco.



Strictly Tango



Valarie, Val and Mary Ann

Next up was Valarie Morris on piano accordion with Val Kieser and Mary Ann Field both playing button boxes performing a trio of compositions by our own Joe Smiell; *Landler Study in C*, *Echo Waltz* and *Bavarian Landler*. As always Joe's music was a delight and the performances by the three ladies was excellent.

Providing a musical trip to Bulgaria was new member, Lily Pulantov. She has been in the US for about 14 years and only last summer "found" our club at Cotati. Since then she has been an enthusiastic member and we were treated to her fine performances of Bulgarian tunes. She also is gifted with a fine voice and she sung a couple of the tunes to the accompaniment of her accordion.



Lily Pulantov

Taking the stage next was a student of Peter DiBono, Brett Thurber. This 12 year old gentlemen showed that Peter has another win-

ner in his stable of outstanding students.. His performances of *Carnival of Venice*, *Edelweiss* and *Phantom of the Opera* were great and we are looking forward to hearing more of Brett down the road.



Brett Thurber

Our musical tour next took us to Israel where we heard Jeanette Lovitsky performing a series of Klezmer tunes. Jeanette is a member of the *Gonifs* and the *SF Klezmer Experience*. Hopefully we will be able to get her entire group on stage in the future. There is nothing like Klezmer music to get your heart pumping and Jeanette certainly gave a rousing performance.

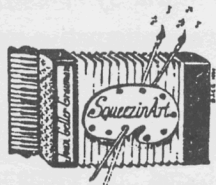
Prior to the intermission Valarie Morris selected her clarinet (is there any instrument this versatile lady doesn't play!) and joined Sharon Walters on accordion. We were treated to a mazurka *Docci Aprile* by Carepresi and a *Moravian* by our own Joe Smiell. The members were truly impressed with Valarie's incredible playing on the clarinet. In particular we loved her emotional interplay with the instrument. Sharon as always was faultless on accordion and the combined sound of the two instruments was glorious. Looks like Joe has another winner with his composition...it seems that he can't write a bad tune!

During the intermission Clyde Forseman provided the

continued on page 5

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A CHROMATIC ACCORDION

**BAAC Members in Service
to their Community**

by Val Kieser

Several BAAC members are playing for various organizations and BAAC often gets the recognition for the hard work of our members. Val Kieser has been playing regularly at Salem Lutheran Home in Oakland, Sunrise Assisted Living in Oakland, the Altheim German retirement center in Oakland, and plans are being made for playing at the Mercy Retirement and Care Center, an affiliate of Salem Lutheran Home.

In addition the ACE Accordion Ensemble has been playing at some interesting events. They recently played at a wedding reception for the son of the leader of the "Los Tigres Del Norte" Mexican/Latin band. There were several hundred people in attendance and besides the ACE group, music was provided by TWO Mariachi bands! They have also played at art festivals, schools, churches, garden clubs, senior centers, The Danish Women's Club, and guest appearances at the various accordion clubs in the Bay Area. Two concerts are tentatively planned for April 11 in Redwood city and April 18th in San Francisco. When the plans are more definite details will appear in the BAAC News Letter Upcoming Events column.

BAAC encourages other club members to offer their talents to those many organizations out there who are looking for entertainment. Part of our purpose as a tax exempt club is to provide service to the public. I can assure you that you will have a most appreciative audience.



**Valarie Morris Produces New CD
"Reeding Between the Lines"**

Fellow club member Valarie Morris has just released a new CD that features her compositions (one by Charles Mingus). The Newsletter Editor received one of the first copies and I quickly popped it on the CD player. What a neat CD! Performing on the CD we hear Val on several different instruments along with many other club accordionists. Also heard are the Sax Maniacs (great name!) who all play saxophones. As club members know, Val is a superlative composer and arranger as well as a performer on a variety of instruments. As you recall from last months newsletter one of her compositions is being performed by the Marin Symphony.

The music heard on this CD straddles the fence between alternative music and jazz. I was most appreciative of the high quality of the recorded sound and the production was first rate. On the CD you will find 56 minutes of music. The tunes include some that she has recently performed for our club and other local clubs. The standouts include *Past Eleven*, *From The Peacock* which is based on a Hungarian tune that is more than 1,000 years old, *Before the Storm* and *After the Storm* which features many accordionists from the club.

The Sax Maniacs perform on a couple of tunes that feature only saxophone that are very nice. In particular I enjoyed *Five Movements* and *Goodby Pork Pie Hat*, a Charles Mingus composition arranged by Valarie.

This is an excellent CD to add to your collection of accordion music. To get your copy you can contact Val at:

Skyblue Productions
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El Sobrante, CA 94820-1584 USA
(510)222-8442 vmorris@vmcomm.com

Continued from page 3

background music and I heard several other people jamming or playing solos in the various corners around the Verde Club. And once again the Verde Club provided snacks that were delicious.

After the intermission full time professional accordionist Steve Shen performed three Chinese compositions; *Horseback Riding on the Grasslands*, *Dating at Aorbal* and *The Beautiful Chinese Grasslands*. I have always admired Steve's playing and his strong loud voice (he speaks 4 languages). As a professional he is a regular performer at The Dark Horse Coffehouse in Sausalito. Many accordionists are unaware that the accordion is the most popular instrument in China. While living in China Steve spent a number of years playing for the Communist Party Propaganda Team since during those years only Chinese political songs could be played in public. 10 years ago he decided to move to the US and we are glad he did!



Jeanette Lovitsky



Valarie Morris & Sharon Walters

Returning to our stage was popular performer Alex Yaskin. This Russian immigrant has only been in the US for 4 years but already has a faithful following at the many restaurants he performs at throughout the Bay Area. He plays both a Russian Bayan as well as a Chromatic C system 5 row accordion. But he also incorporates a unique "instrument" into all his playing. He sits on his accordion case and uses the heel of his shoe against the accordion case to act as a drum. This proved very effective in his playing of a *Ukrainian Dance*,



Steve Shen

a Russian Waltz *My Lover*, and unusual arrangements of the *Macarena*, *Moon River* and a really nifty version of *Tico Tico*. Alex just released a neat recording which features him performing in multi-tracked versions of a wide variety of tunes. He will lay down multiple tracks of him on accordion, guitar, singing, percussion, etc.all at the same time. He is a true one man band.



Alex Yaskin

Last up was perhaps the most unusual act we have had on our stage for quite a while. The Perkins family/ensemble consists of dad Michael, mom Linda, son Pablo age 14 and daughter Santara age 10. The group plays calypso style music with a stage full of steel drums (Pans) which are manufactured and sold by Michael. Michael alternates between the steel drums and his two accordions (piano and button accordion) as the rest of his family switches between various steel drums and regular drums in a most entertaining performance. During the performance Michael explained the historical reason for steel drums, how they are made and the various tunes he performed. This was a delightful performance and the family was fun to visit with.

Be sure to attend the March meeting as we have some nifty performances scheduled and a **BIG SURPRISE**.



The Perkins Family



Accordion on TV

Peter DiBono reports that he happened to catch the 4:00 am ABC News (man doesn't Peter ever sleep!) and was surprised to see Barry Mitchell playing accordion and two female singers doing "The ABC News Polka". Evidently this has been an ongoing feature on the news show for some time and the music is complete with a Polka backup band. It was treated in a very respectful way. According to Faithe Deffner, Barry is a very enthusiastic accordionist and may indeed submit an entry in the "Hottest Accordionist" contest.

ACCORDION TO BOAZ

by Boaz Rubin

MORE ABOUT MICS

In the search for the perfect amplified accordion sound, we have been busily testing various accordion microphone systems and components at Boaz Accordions. There is still a lot more work to do, but so far we have been able to demonstrate a significant and measurable difference between systems. Preliminary results suggest that an appropriate condenser microphone system is worth the investment if you want the highest fidelity. Condenser mics are more sensitive than the classic accordion microphones, and it may be necessary to readjust your amplifier or equalizer when making the switch. This is because the new mics may pick up frequencies that the older mics ignored. If you have been boosting certain frequencies with older microphones in order to improve the sound, you may find the new condensers now feed back on those frequencies.

FORWARD TO FEEDBACK

This leads me into my next topic; feedback. A good book on sound reinforcement is worth the investment for the professional musician or even the amateur who uses amplification a lot and cares about his or her sound. If you are using good quality equipment, feedback can be effectively controlled without compromising sound quality. The first rule is to never face your speakers while performing. To prevent feedback, it is best to locate yourself behind the main speakers and use a small monitor speaker in order to hear yourself. Second, if you are using an amplifier with a master volume and separate channel volumes, it is usually better to keep the channel volume turned up and control the output with the master volume. With a little tweaking of the tone controls or by using a graphic equalizer to reduce any frequencies that tend to feedback, you should be able to control any feedback problem. If you follow these guidelines and are still having problems, it may be worthwhile to consult a sound technician.

In my last column, I recommended that musicians avoid coiling their cables when using amplification. But according to my in-house electronics expert, this is only a problem for those who use very long cables in large venues, usually professionals. Such cables are shipped and stored on spools. If a substantial part of the cable is left on the spool when the cable is used, the result can be distortion. For your average accordion player with a 10 or 15 foot cable this is not a real concern.

ROCKIN' ACCORDIONS

Some of my customers have introduced me to a new type of music (new, at least, to me) called "rock in opposition." And these rockers in opposition say the accordion plays a major role in their music. Will black leather become the prevailing fashion at the Verdi Club? It's good to know that the accordion is finding a home in more types of music all the time!

Accordion answer man Boaz Rubin is a professional repairman based in Oakland. Send your accordion-care questions to Boaz care of this newsletter or e-mail Boaz at: schmatte@well.com.

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Great Giuletta Give Away

The five accordionists in this picture were a popular Bay Area group and performed at many civic functions and were regulars on a weekly live music show in the early days of TV. One of them is currently a BAAC member (the one sitting on the stool in the front playing the Giuletta).

If you are the first club member to guess the identity of this group, the name of the TV show or the name of the BAAC member you can win a real prize...a Giuletta accordion. Whoa....did you just read that right! Yep, you sure did....you can be the proud owner of a Giuletta just like Peter DiBono, Don Nurisso and many others in our club.

To enter the contest you need to send an entry to the editor at:

Bob Berta

4 Park Manor Drive.

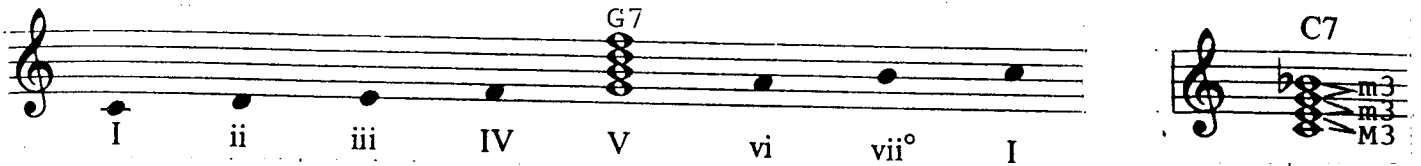
Daly City, Calif. 94015

The Dominant Seventh Chord

by Jim Holliday (Bay Area Accordion Club)

The most important chord in any key is the "Home Base" chord, more technically known as the Tonic, or I-Chord. It is built on the first scale note of any key, and since it conveys to the ear a feeling of rest and finality, it is often used to end a musical phrase within a tune and is almost always used as the final chord. If a song is in the key of 'C', the last chord will be a C-chord; in 'Bb', a Bb-chord; in 'D', a D-chord

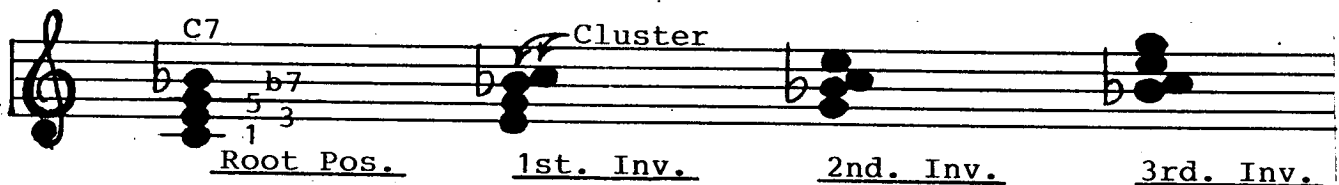
The second most important chord in any key is the Dominant Seventh, or V-Chord, a four note chord built on the fifth, or dominant tone of a major scale.



The Dominant 7 precedes the I-Chord at the end of a progression and functions as a hinge by resolving back to the I-Chord, a V-I progression. The V-I is the most frequently used progression in music.

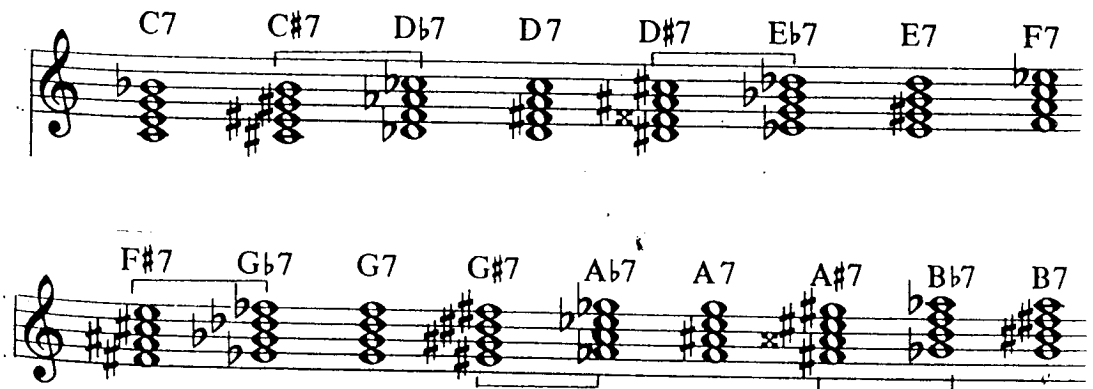
In root position the fourth note is a minor seventh (b7) above the bottom root note, so the Dom-7 formula becomes 1-3-5-b7. An easy way to think of the chord is a major triad with a minor third added on. The chord structure in thirds is M-m-m. (C-E-G-Bb, G-B-D-F, D-F#-A-C.)

When the Dominant 7 chord is played in any of its three inversions, the root and flat seventh are positioned close together and form what is known as a "cluster." In this cluster, the upper note is always the root and the flat-7 is always two half-steps below.



On sheet music, the Dominant 7 is notated as C7, Ab7, G7, etc. All '7' chords are played with a flat 7 unless labeled otherwise. For accordionists, playing the V-I progression on the left hand bass buttons is simple. Play any Dom 7 chord and then drop down to the next row below and play the Major chord.

Key	Dominant 7th (V7)
C	G7
F	C7
Bb	F7
Eb	Bb7
Ab	Eb7
Db	Ab7
Gb	Db7
Cb	Gb7
G	D7
D	A7
A	E7
E	B7
B	F#7
F#	C#7



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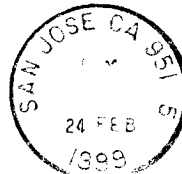
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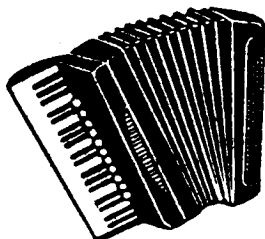
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