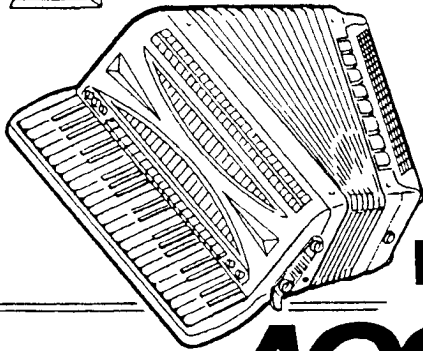


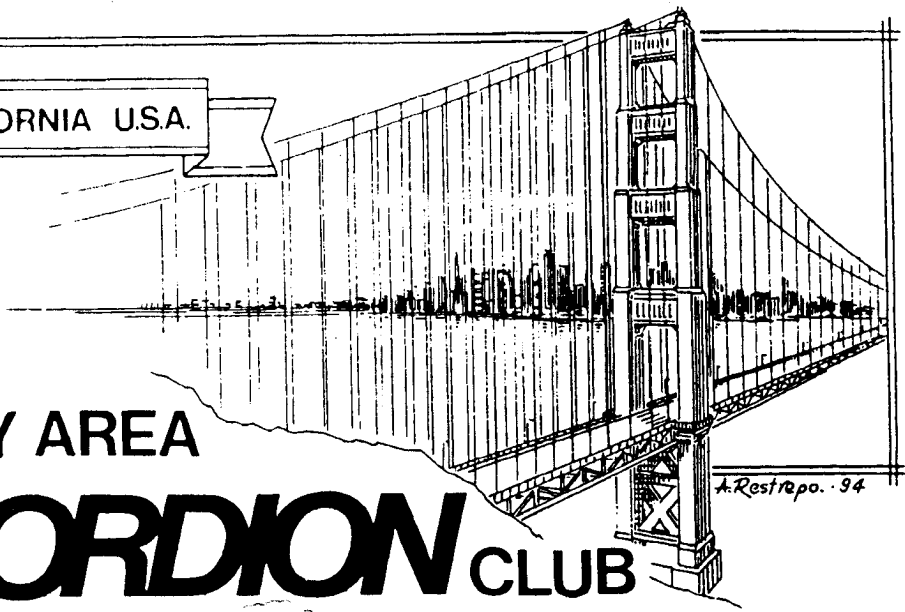
Newsletter of the

SAN FRANCISCO CALIFORNIA U.S.A.



BAY AREA

ACCORDION CLUB



January 1999

January, 1998

President's Message

by Marian Kelly

Dear BAAC Members and Friends,

I want to thank you wonderful, supportive folks for turning out in heartwarming numbers on Tuesday, the 5th, for our meeting at our new location. I must admit I was a bit worried... several people had told me that there was no way they could manage a Tuesday meeting, and that they had lots of friends who couldn't do Tuesday, either. And I knew only too well that we have had a first Monday tradition ever since the Club was founded and that changing any well-established tradition isn't the wisest thing in the world. The Board and I had our fingers crossed!

Not only did you come, but you also expressed close to unqualified approval of our new digs. Whew! You liked the room, the stage, the lighting, the adjoining bar which provided a refuge for anyone who wanted to talk rather than listen, and you especially liked the hors d'oeuvres which were served at intermission. I think we have a winner.

If you missed that meeting, do try to check out the Verdi Club soon. We'll be there the first Tuesday of every month from here till _____ . We have no thought of moving again, rest assured. Your Program Committee, chaired by Mr. Jack-of-All-Trades, Bob Berta, has some inventive, appealing plans for meetings this year, which should add to your motivation to see what we're doing! Check out the upcoming events on page 4.

And don't forget our San Jose meetings, held on the second Sunday of each month from 3PM till ? at the Germania Restaurant... 261 N. 2nd Street, San Jose. That Feb. meeting will feature Mike Zampiceni.



A BANDONEON

Mark Your Calendars

Feb. 2 (Tuesday). BAAC General Membership Meeting at *Verdi Club in San Francisco*, 2424 Mariposa at Potrero. 7:00 - 9:30pm+. **Ethnic Night.** Come hear every cultures favorite instrument. Dale Meyers and the *Strictly Tango* group, Alex Yaskin, Steve Shen, Val Kieser, Brett Thurber and more.

Feb. 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.

Feb. 7 (Sunday). Free demo of Bugari Model 288 (top of line model) accordion by Stephen Shen. At Boaz Accordions 2:00-4:00pm. Call for reservations and location...510-653-6983.

Feb. 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.

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

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

Feb. 12 through March 7 weekends. Sev Garcia playing accordion in *Fiddler on the Roof* at The Barn Theatre in Porterville. Call (559)782-7998 for more info.

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

Feb. 15 (Monday). (and every third Monday). Meeting of the Accordion Club of the Redwoods,

Cont. page 2

7:00pm. Volpi's in Petaluma.

Febr. 21 (Sunday). Balkan music workshop with Milen Slavov. At Boaz Accordions 2:00-4:00pm. \$25 Call for reservations and location...510-653-6983.

Febr. 28 (Sunday). Adapt Any Music for Accordion workshop by Henri Ducharme. \$25 At Boaz Accordions 2:00-4:00pm. Call for reservations and location...510-653-6983.

March 1 (Tuesday). BAAC Membership Meeting at Verdi Club in San Francisco. **Family night.** Contact Bob Berta at 510-450-5766 to put your family on the performance list.

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 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.

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
 East Bay 510-843-9958
 San Francisco 415-673-8835
 South Bay 408-258-1258

Please send Calendar Information to your Editor, using the address on the last page.

January Meeting

by Bob Berta and Ed Massolo

A good crowd arrived for the first meeting in our new home...and what a home it is! The Verdi Club in San Francisco's Potrero district located at 2424 Mariposa St. proved to be everything we were promised. The Club is perfectly suited to our group with a good sized meeting room complete with stage and sound system, a separate room for "liquid refreshment" and snacks and quite good acoustics. Finally we have a facility with enough elbow room but still giving a more relaxed atmosphere conducive to socializing. Even the parking wasn't bad!

In the spirit of adventure a new member, Lily Ann Purlantov, volunteered to play her accordion before the meeting and at the break. We first met Lily at the BAAC picnic and WOW...what an interesting lady....and an enthusiastic accordionist. Thanks Lily! We are looking forward to hearing more from you.

President Marian Kelly welcomed everybody and promptly invited MC for the night Ed Massolo up to announce the evenings activities. This meeting was our annual meeting featuring several of our young students.



Janet Seiden Frishberg and Sarah Caves

Lynn Ewing brought two students we have heard from before. Janet Seiden Frishberg and Elsie Caves. Hmmmm....it sounded like somebody has been practicing! Janet's rendition of the *Marine's Hymn* and *Toytown March* were excellent. Elise played *Home Sweet Home* and *On Top of Old Smokey* beautifully. Both seemed quite relaxed and in control of their instruments.

Next on stage was Marian Kelly's student Simon Goldeen. This is the first time we have heard from this young man but hopefully we will be hearing him some more. He did a great job of performing *Merry Widow Waltz*, *Arkansas Traveller* and *Arabian Enchantment* from *Scherzade*. Simon told us that his parrot evidently enjoys his playing...in particular it likes to join in when he plays *Arkansas Traveller* which he calls his "Parrot Song".

Peter DiBono's older students have also graced our stage before and never fail to impress us with their technique and polish. Neil Wahlgren gave us a delightful performance of *Jealousy* and *Adios Muchachos*. Jan Schellenberger impressed the audience with his performances of a *Scherzo*, a *Fugue* and finally a couple of *Tangos*. Wow....what great bass work Jan!

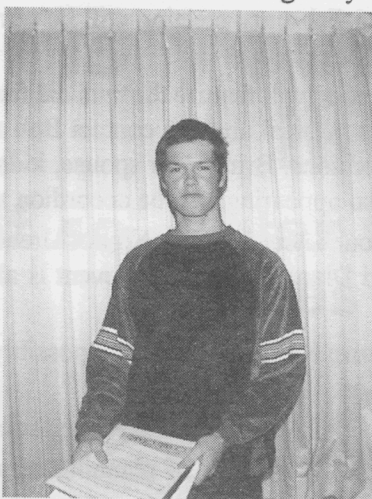
To announce the soon to be release CD of compositions by our own Val Morris, Sharon Walters played her accordion to accompany the singing of Tisha C Page in "Place Pigalle". No this isn't that "Place Pigalle" but a new composition by Val based on her impressions of a visit to that famous place in France.



Simon Goldeen

Members Peter DiBono and Don Nurisso performed a series of duets. Their performance included a few well known Italian tunes and a little jazz. As always the awesome twosome were a musical delight.

Richard Yaus was last on stage and announced that he was filling in for opera star Pavarotti who was originally scheduled to appear. Richard performed a series of classical music selections. Before doing so he reminded us that while he is not as young as the players in the beginning of the program, he is still a student....in fact he believes that a good musician will always be a student. You have heard the old stage cliché that says "The play must go on?". Evidently Richard believes in that motto judging by his outstanding performance in spite of a killer cold. And the audience didn't miss Pavarotti at all!



Jan Schellenberger

After the meeting I and a few other club members had the opportunity to visit with Jim Hillman, manager of the Verdi Club. Wow, what a treasure he is! Jim used to play accordion for Frank Sinatra and the rest of the Rat Pack, and has performed with many big names. He played a little for us and truly impressed me with his talent. Hopefully we will be able to get him to perform for us in the near future. And he has some great stories of his Rat Pack experiences.



Neil Wahlgren

Next month (March) is **Family Night** so if you have kids, spouses, grand kids, family pets, etc. who are musically talented we want to hear them....and NO... they don't have to play the accordion to be on our stage. Contact Bob Berta at 510-450-5766 to reserve your families moment in the spotlight.

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Record. Sect. Val Kieser (510)531-4836

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Upcoming Events at BAAC*by the entertainment committee*

The BAAC entertainment committee comprised of Bob Berta (chairman), Kimric Smyth, Herb Meier, Arnie Krenn and Steve Mobia are hard at work on providing some great events for 1999.

The upcoming February meeting will be our Ethnic Night...see the Events Column on page one for details.

The April meeting will feature the musical families of BAAC. If you wish to show off your families musical abilities contact Bob at 510-450-5766. And no....we won't only allow accordions. Bring your spouse, kids, grandkids and family pets (if they are musical). Also appearing will be accordion virtuoso, Henri Ducharme.

May will be our annual Ladies Night. Already scheduled are two students of Ken Chambers and Diana Gutkin. This event is always one of our best attended events.

June will feature Ken Chambers and possibly a REAL BIG surprise which is in the planning stages.

July is our annual Accordion and Accessories Swap Night.

We are also in the process of planning a major concert in September by Peter Soave.

.....

Valarie Morris Compositions Featured in Marin Symphony Performance and new CD.

The Marin Symphony selected "Symphony of Light and Shadows", composed by club member Valarie Morris last year, as one of four symphonies for performance at the Bay Area Composers' Symposium! At the symposium (which over 1,000 people attended last year), you can see how a new work comes to life. Music Director and Conductor Gary Sheldon will rehearse and conduct each symphony during this afternoon symposium. One of the four symphonies will be selected for additional performances by the Marin Symphony in March.

Event: Adventures in Music Date: February 13, 1999 Time: 2:00 p.m. Doors open: 1:00 p.m. Location: Marin Veterans' Memorial Auditorium Address: Civic Center Drive & Avenue of the Flags, San Rafael Cost: \$15 general, \$5 students, free for subscribers

You can purchase tickets at the door, by phone (11 a.m to 5 p.m. at (415)472.3500), or by mail.

Reeding Between the Lines, a new CD from Valarie Morris of her original compositions, will be released by Skyblue Productions early in February. Also included is her arrangement of Charles Mingus' exquisite "Goodbye Pork Pie Hat."

Local accordionists Ron Borelli, Steve Albini, Sharon Walters, and Valarie Morris are joined on this CD by the Sax Maniacs and many other talented local musicians, including Suzanne Garramone (of Those Darn Accordions) on piano.

"Place Pigalle", performed by Sharon Walters and vocalist Tisha C. Page at the January meeting, along with "Around the Corner", "Before the Storm", "After the Storm", and "Sunny Side Up" (all performed at other meetings) are also on this CD.

For more information, please contact Valarie at 510.222.8442 or vmorris@vmcomm.com.

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February 10, 1999

Remembering Two of BAAC's Friends

by Bob Berta

Sadly I have to report the passing of two of BAAC's friends. First we will remember the outstanding concerts by the Semyonov family on tour from Russia. Those two concerts remain among the most outstanding concerts I have ever attended. Those concerts tours throughout the U.S. were arranged by Robert Sattler who was also a very fine bayan player and a student of Prof. Semyonov. Robert performed in both of the concerts with his mentor and impressed us with his talent and charisma. Unfortunately Robert had a brain tumor and succumbed from it before Christmas.

Also BAAC member, Ted Varga passed away on Dec. 26th. Ted was a very active member of BAAC and I valued my many conversations with him and hearing him play his button box. Ted was a retired fire fighter from San Francisco. A good story is told about when he decided to take up accordion at a later stage in his life. His teacher, Dino Bannetti was concerned that his hands were rough from the work he did and wouldn't be able to play the accordion well. In true Ted fashion he devoted his attentions to hand exercises designed to loosen up his hands. Ted returned to Mr. Bannetti with more agile hands and Dino was so impressed with his enthusiasm and commitment that he taught Ted for five years.

The Major Third and Minor Third

by Jim Holliday

(San Francisco Bay Area Accordion Club)

An interval is the distance in pitch between two notes. The smallest interval is the half tone (H) C-C#, Ab-A, E-F. An interval of two half tones is a whole tone (W) C-D, Ab-Bb, E-F#.

When two notes are separated by four half tones, that interval is called a major third (M3) C-E, Gb-Bb, A-C#.

When two notes are separated by three half tones, that interval is called a minor third (m3) C-Eb, Gb-A, A-C.

The diagram shows the C major scale on a treble clef staff. Notes are numbered 1 through 7. Above the staff, intervals are labeled: MAJOR 3 between notes 1 and 3, and minor 3 between notes 3 and 4. Below the staff, intervals are labeled: 2 (W) TONES between notes 1 and 2, and 1 1/2 TONES between notes 2 and 3. Further down, two sets of intervals are shown with fingerings: FOUR (H) TONES (C-C#-D-D#-E) with fingerings 1, 2, 3, 4; and THREE (H) TONES (E-F-F#-G) with fingerings 1, 2, 3. To the right, a C major triad is shown with notes C, E, and G, labeled with m3 and M3 intervals and the word TRIAD.

Notes 1-3-5 of any major scale form a three note chord called a triad. A triad has an interval of a third between the bottom note and the middle note, and another third between the middle note and the top note. We can stack these thirds in four different ways M-m, m-M, m-m, M-M making four types of triad possible.

Four triads are shown on a treble clef staff:

- MAJOR:** Notes 1, 3, 5. Intervals are m (between 1 and 3) and M (between 3 and 5).
- MINOR:** Notes 1, b3, 5. Intervals are M (between 1 and b3) and m (between b3 and 5).
- DIMINISHED:** Notes 1, b3, b5. Intervals are m (between 1 and b3) and m (between b3 and b5).
- AUGMENTED:** Notes 1, 3, #5. Intervals are M (between 1 and 3) and M (between 3 and #5).

MAJOR TRIADS

Note: x = double sharp

Two staves of musical notation showing major triads for each note of the chromatic scale:

- Staff 1: C, C#*, Db, D, D#, Eb, E, F
- Staff 2: F#, Gb, G, G#, Ab, A, A#, Bb, B

* bracketed chords are enharmonically related. Same pitch, different names.

When you sharp a note that is already sharp, it becomes a double sharp (x). When you flat a note that is already flat, it becomes a double flat (bb).

The Major Third and Minor Third

by Jim Holliday (Bay Area Accordion Club)

Minor triads

Cm C#m Dbm Dm D#m Ebm Em Fm

F#m Gbm Gm G#m Abm Am A#m Bbm Bm

Diminished triads

C° C#° Db° D° D#° Eb° E° F°

F#° Gb° G° G#° Ab° A° A#° Bb° B°

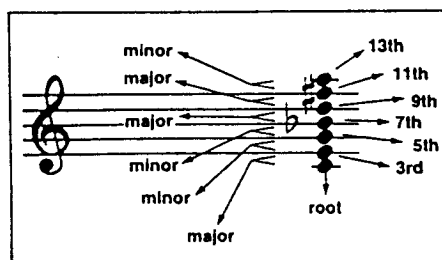
Augmented Triads

C+ C#+ Db+ D+ D#+ Eb+ E+ F+

F#+ Gb+ G+ G#+ Ab+ A+ A#+ Bb+ B+

Only seven letters, (C-D-E-F-G-A-B) are used to identify the twelve tones on a keyboard. The five black keys use the same letters as the seven white keys. Since any one of those seven letters can be the root letter of a triad, the following three-note combinations result CEG, GBD, DFA, ACE, EGB, BDF, FAC. These seven cover all 68 triads shown in this article! Memorize these seven three-letter units!

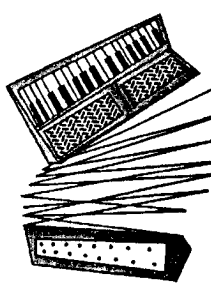
The most important way of building more complex chords (also called *extended chords*) is to continue stacking thirds on top of one another. Starting with a C triad, we add the note a third above the C. This note, B, is a seventh above the root, so it is called the 7th of the chord. Any chord that contains a note a seventh above the root is called a 7th chord. If we stack another third on top of the 7th, we have a 9th chord, and so on.



An extended chord made of stacked thirds. By choosing some of the notes in this extended chord while omitting others (and perhaps altering the ones you use up or down by a half-step) you can create

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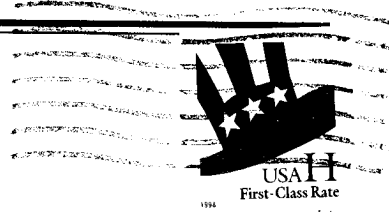
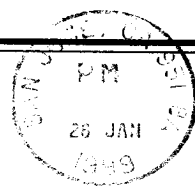
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If you would like to play at a meeting contact Bob Berta at 510-450-5766