

# December, 2021



## ♪ ♪ *SFAC Accordions Live* ♪ ♪

ONLINE-ONLY MUSICAL PROGRAM

SUNDAY, DECEMBER 12, 2021

VIA ZOOM - 2:00 PM

*MIKE ZAMPICENI*

*LOU JACKLICH*

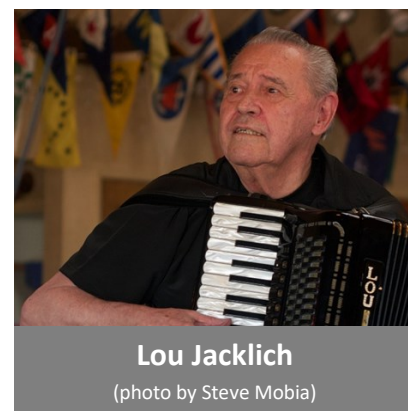
*LOU LEBRUN & LORNA ANDERSON*

MEMBERS WILL RECEIVE EMAIL WITH ZOOM LINK

from [KENNETH.E.SCHWARZ@GMAIL.COM](mailto:KENNETH.E.SCHWARZ@GMAIL.COM)



Mike Zampiceni



Lou Jacklich

(photo by Steve Mobia)

During his 75-year career, **Lou Jacklich's** sole occupation has been "accordionist" which explains why he is such an outstanding teacher and performer. Lou began teaching at 17 and hasn't stopped. He is busier than ever teaching both on the Internet and resuming in-person lessons. In the 1950s (the Golden Age of the Accordion) he founded the "Lou Jacklich School of Music" which had over 450 students and 9 teachers. He has taught about 1500 students during his career. Also at 17 Lou's professional career starting with vaudeville was launched.

In the late 1950s, before the Cordovox electronic accordion reached the West Coast, he toured as a successful pioneer mastering an electronic Lovell organ attachment that was connected to a La Melodiosa accordion. With his virtuoso artistic arrangements and unique sounds that he created on one of the earliest electronic accordions, he was in high demand and traveled extensively as a professional accordionist. He produced a Capitol custom LP (33-1/3 RPM) record, "Lou Jacklich Plays."

With his students entertaining and teaching along with his own performance and recordings, his musical outreach has touched thousands of lives over many decades. Lou is an active member of several local accordion clubs and leads the jam band for the San Francisco Accordion Club.

Son of Joseph Zampiceni, noted accordion composer, publisher, teacher, and performer during the Golden Age of Accordions, **Michael Zampiceni** was weaned on accordions as a youngster growing up in San Jose. Beginning studies at 8 years old, he was already playing for area parades and other events by age 11. By 14, he had advanced to his father's orchestra, playing either the accordion or drums.

While he was in junior high school, Michael joined the school choir, and others noted his pleasant voice and singing abilities, resulting in the pursuit of voice lessons at age 16. He eventually became a vocal major in the San Jose State music department with a secondary concentration in classical organ and received a Bachelor of Arts degree in music, and also attained many post-graduate units towards a master's degree.

After teaching, performing, and selling keyboard instruments for several years, Michael decided to develop his concurrent writing skills and eventually become a Silicon Valley technical writer. He nevertheless continued to perform

*Continued on next page ...*

# December Performers

(Mike Zampiceni - continued from page 1)

and teach when able. After a 30-year career, Mike returned to his roots, and has been fully teaching and performing in the Bay Area for the past several years. His repertoire is broad and diverse, including American standards, European, Latin, classical, and jazz music. Since retiring, he has traveled around the country appearing at festivals as a featured performer, clinician, and adjudicator for events including the Leavenworth Accordion Festival, Accordionists and Teachers Guild, and Las Vegas Accordion Convention. Mike was also one of the featured artists at the Cotati Accordion Festival in 2019 and 2021.

## Lou LeBrun

Lou LeBrun has been wowing our club since she joined in 2020. Lou is currently based in Missouri but grew up in California and trained under Anthony Galla-Rini as a classical, virtuoso accordionist from a very young age 9. Ninety-one years young, Lou has had a distinguished musical career, first as a teacher and performer for two Hollywood studios in Los Angeles and later in the Midwest and Branson, MO. She's been a stroller and performer recognized by the ATG, the National Accordionist Association, the Las Vegas International Accordion Convention, and others for her artistry.



## Lorna Anderson

Lorna Anderson has played the accordion since the age of nine. The daughter of Swedish immigrants, her talent at the Miss America Pageant was *Dark Eyes* on the accordion. Lorna appeared on the Ed Sullivan Show and was selected in 1957 as the "Fighting Lady" for the aircraft carrier USS Yorktown, where she played the accordion for 3,000 men. Lorna is a retired educator with 18 years in the San Juan Unified School District in Sacramento, and 4 years with the Leonia and Saddle River School Districts in New Jersey. She also retired from real estate after 10 years as a real estate broker, specializing in exclusive golf resort properties. She now resides in Pinehurst, North Carolina.

Lorna Anderson:

- ◇ Miss Sacramento 1957
- ◇ Miss California 1957
- ◇ 3rd Runner-Up - Miss America 1957



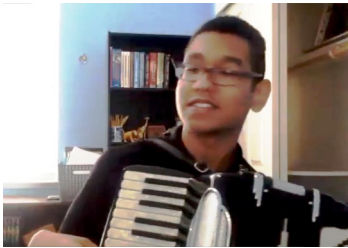


# Thanksgiving Accordion Circle Summary

By Ken Schwartz

This year's holiday festivities started with our own very special Accordion Circle, which showcased six up-and-coming young student accordionists as well as 3 of our more senior members. It was a very special afternoon! **Rosemary Bushner** organized today's student performances.

The event opened with brothers, **David and Joey Matella**. Twelve-year-old **David** beautifully performed *The Sharpshooters March* (Metallo) followed by *The Treasure Waltz* (Strauss), both of which demonstrated talent far beyond his young age. Well done, David! **Joey**, age 16, followed with his own terrific performances of *Roses from the South Waltz* (Johann Strauss II) and a spirited *Turkish Rondo* (Mozart), perfectly executing its great bass solos. Great performances, Joey!



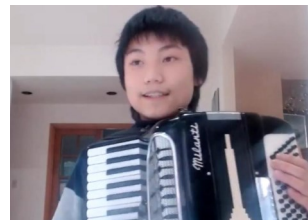
**Nicholas Plasichuk**, age 14, has been studying accordion since age 7 and also plays piano. His favorite school subjects are math and computer sciences. Nicholas wowed us with *Waltz Theme* (Durand) and a wonderful performance of *Come Back to Sorrento* (De Curtis) with lovely harmonics and long bass solos. Both were beautifully performed. Awesome, Nicholas, please come back soon for another performance!

Teacher **Mark Carlson**, who instructs David, Joey and Nicholas, was introduced and appreciated the opportunity for the students to play. This was our first opportunity to meet Mark, who noted how great this experience was for his students. Rosemary invited them back anytime and hopes they'll return for our next Accordion Circle, which will be February 20<sup>th</sup>.



**Luke Stenger**, age 15, is a baritone and euphonium player in school. Luke also plays the piano, which he started before the accordion, and is self-taught on the accordion! He mostly learns from YouTube videos. Luke perfectly performed a complex Balkan song, *Jovano Jovanke*, which is written in 7/8 time, followed by a simply lovely, smooth rendition of *Kass's Theme*, from the game "The Legend of Zelda: Breath of the Wild." Well done, Luke! You were terrific, so please hurry back!

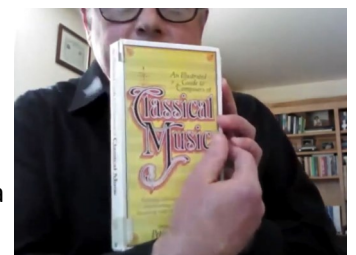
**Colin Kennedy**, age 11, student of Mike Zampiceni, next beautifully performed *Minuet in G* (Bach) in 3/4 time followed by a lovely rendition of *Dance of the Flowers* (Tchaikovsky). Well done, Colin! It's a pleasure to watch you grow up before us!



Next up was **Siyuan Donnelly**, age 11 and student of Mike Zampiceni. Siyuan is already a seasoned performer with our club. He flawlessly performed Mozart's spirited *Turkish Rondo*, perfectly executing its beautiful bass solos, followed by a spirited *Hungarian Dance No. 5* (Brahms). Wonderful, Siyuan! We've watched you grow and musically mature over the years! You were terrific, please hurry back!

Rosemary thanked teacher **Mike Zampiceni** for his great work with Colin and Siyuan; Mike is also her teacher!

We were next treated to performances by some of our adult members, including **Scott Anderson, Lou LeBrun and Ken Schwartz**. **Scott** introduced us to a book in his collection, titled "An Illustrated Guide to Composers of Classical Music" which was previously in the library at De La Salle High School in Concord (CA), where his son attended. The library was de-accessing the book, and Scott's son was able to give it to his dad. Scott attended a fundraiser at the school, which featured none other than our own **Lou Jacklich** as the



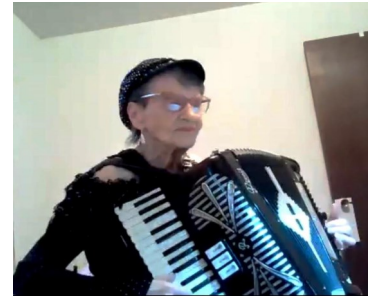
(continued) *Thanksgiving Accordion Circle Summary*



performer, an interesting connection! Scott nicely performed *Mattinata* (Ruggero Leoncavallo, whose photo is featured in the book). Composed in 1904, it was dedicated to Enrico Caruso. Next, Scott played the memorable contemporary song *What Are You Doing the Rest of Your Life* (Michel Jean Legrand). Thanks for a lovely performance and perfect songs to complement the afternoon! Well done, Scott!



**Lou LeBrun** has always been a consummate performer with her spunky accordion and fine technique. Today was no exception. Lou performed a bouncy version of *Cherry Pink and Apple Blossom White*, the well-known, popular light rhumba. Lou has been interested in rag-time music for several years and chose a short novelty piece titled *Chewing the Rag* (by Joseph Zampiceni). **Mike Zampiceni** shared that this novelty piece was composed by his late father, Joseph Zampiceni, who had his own music publishing company and acquired rights to an earlier publishing house, as well!

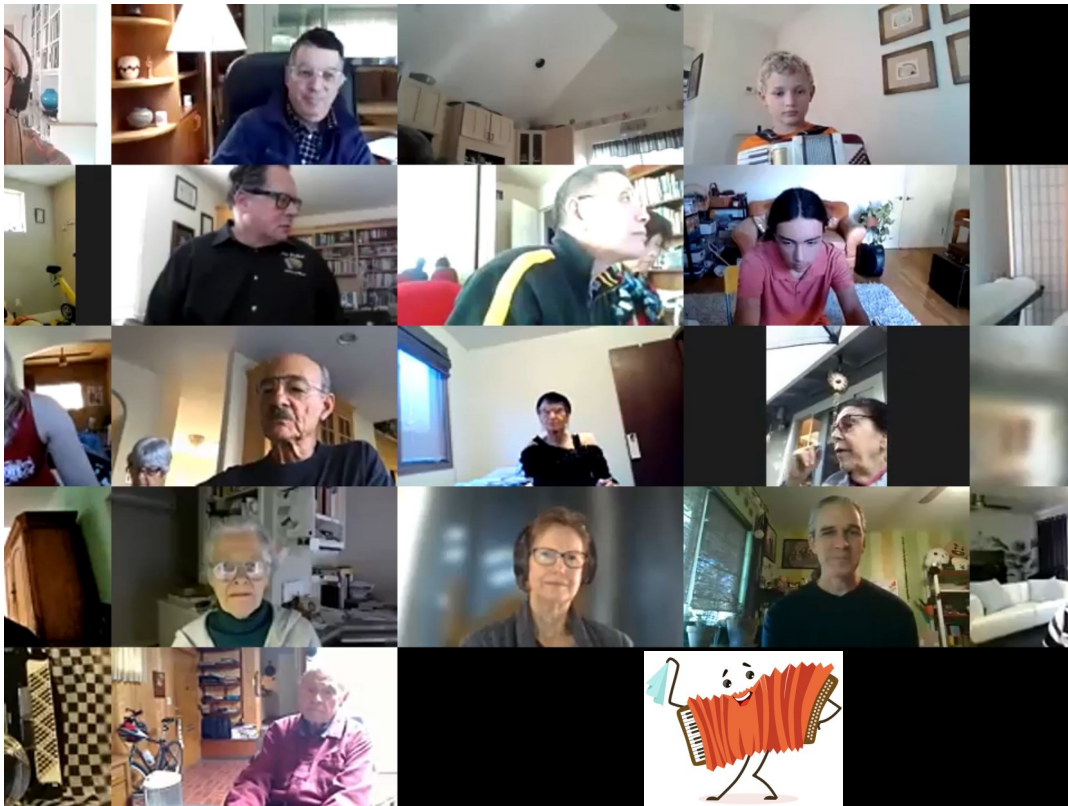


What a remarkable story to complement Lou's excellent performance today!

Finally, **Ken Schwartz** performed 2 pieces, both of which were often performed by the virtuoso violinist, Jascha Heifetz, including the Romanian piece, *Hora Staccato*, followed by the elegant *Valse Bluette* (R. Drigo). Thank you, Ken!



Everyone had a wonderful time and was inspired by the awesome talents of the young students who performed. And, many, many thanks to their teachers, Mark Carlson and Mike Zampiceni, who have so finely mentored them! Rosemary thanked them for their remarkable achievements and expressed our hope they'll want to return to perform again for us soon. Thank you to our adult members, who performed so nicely. And, special thanks to Rosemary Busher, who organized this event with the students and their teachers and for being such a terrific emcee!





**Ernst Gloe 1964**  
**with one of**  
**four accordions**  
**built by his**  
**father, Hans,**  
**who worked at**  
**Standard**  
**Accordions Co.**  
**in SF.**

## **Ernst Gloe: Patriarch, Visionary, Musician**

by Peter DiBono\*

Ernst Otto Christian Gloe was born on January 14, 1916 in Omaha, NE, of German parents (Marta and Hans). Ernst demonstrated an early and natural love for music – particularly accordion music. Early on, listening to music caused intense stirrings deep within him.

His formal music studies began at age 11. Since no accordion teachers were available in Omaha, Ernst's first music lessons were with an Italian violinist, Maestro Mazzeri, who imparted a sound basis in music theory and harmony as it could be applied with the right hand, treble keyboard. Knowledge of the left hand, the bass keyboard, was a labyrinth to Mazzeri, and Ernst had to teach himself. Ernst slowly began deciphering the maze of buttons and soon was providing chordal accompaniments to the melodies played by his right hand. This humble beginning yielded one of the preeminent and recognized authorities of bass keyboard in the accordion world.

Ernst progressed quickly and was the highlight of family gatherings and neighborhood parties. Local talent contests were regular fare and Ernst was the perennial favorite, amazing the judges with his impressive technique and seeming mastery of his instrument. He wanted to play the music of the masters – the classicists, and especially the contemporary composers.

His parents' selfless devotion to the needs of the aspiring musician led to the decision in 1928 to leave Omaha. San Francisco was becoming the West Coast center of accordion manufacture and activity in the U.S. It was hoped that Ernst could study under the fabled accordion virtuoso, Anthony Galla-Rini, who resided there. After settling in Alameda, an interview was arranged with Maestro Galla-Rini; alas, his performance schedule precluded commitment. All was not lost however, Galla-Rini recommended and endorsed Angelo Cagnazzo as a fine accordionist who might be available as a teacher for Ernst.

Mr. Cagnazzo required of Ernst countless thousands of repetitions of scale, arpeggio, and dexterity exercises which resulted in a technical ability paralleled by a few, but surpassed by none. It is thought that Ernst's absolute refusal to accept an other-than-perfect performance from himself, or his students, was engendered under the tutelage of Mr. Cagnazzo. Seeking, a broader musical base to effectuate his desire to compose and arrange, Ernst sought out the next level of instruction, at the prestigious Eastman School Music in New York.

Ernst related the story of first meeting his private teacher, Ormay, a fine pianist and conductor, at Eastman. Instrument in hand, Ernst went to an assigned room for his lesson. Professor Ormay, upon entering the room and seeing the accordion, was so visibly upset that Ernst feared he would be ejected bodily. The professor regained his composure eventually and Ernst played for him. Convinced that the young candidate was a serious musician, lessons began. The two became fast friends. Serious music was the regimen at Eastman; however, none was available for the accordion commercially. As a result, whatever pieces were assigned for study had to be transcribed by the student from piano, harpsichord, or other printed music. The arduous task was valuable experience because Ernst learned the inner intricacies of the accordion – knowledge which would serve him well for the entirety of his career. Earning his B.A. degree in music helped Ernst mature and further refine his musical sensibilities.

After serving in the Army during WWII, Ernst received his MA in music and teaching credential from UC Berkeley. He was busy the following years, teaching and performing in San Francisco. He taught at: San Francisco Conservatory of Music, San Francisco State College, University of San Francisco and Cal State Hayward, where he remained for over 20 years. Ernst was a highly-respected member of the Bay Area Accordion Club which evolved to become the San Francisco Accordion Club.

In recognition of his lifelong contribution to the arts, and especially the accordion, Ernst Gloe was honored as the 1992 Honorary Director of the 2nd Annual Cotati Accordion Festival. Mr. Gloe passed away peacefully on December 1, 1992.

*\*Peter DiBono is a SFAC member, past President of the San Francisco Bay Area Accordion Club, studied the accordion with Ernst Gloe at the SF Conservatory of Music and at SF State University and is a retired San Francisco Police Officer.*

## Recalling Lessons with Ernst Gloe

Steve Albini, *SF Bay Area Accordionist, Teacher and SFAC Invited Guest Artist*



Steve Albini - 2021

When I studied with Ernst Gloe he was living in Windsor, CA and was raising racehorses. He loved horses. He had retired as a Hayward State professor not long before I began my studies with him. I began studying with Ernst in the mid 1980's after being recommended to him by the late Gordon Piatanesi of Colombo and Sons Accordions. During the time I studied with Ernst, he had some health issues and was no longer playing the accordion. He played piano a bit during my lessons but not the accordion.

I had two weekly lessons. One day was for theory and dictation. Dictation is a type of ear training where the instructor plays something on the piano and the student has to listen and write what he or she hears. I had to write out on music staff paper what I heard Ernst play on the piano. For teaching music theory, Ernst used Hindemith's theory books. This instruction included part writing and composition following the standard rules (e.g., use of contrary motion, avoiding certain parallel intervals, etc.). I believe Ernst studied under Hindemith. My second lesson of the week was my actual accordion lesson.

In regards to my accordion lessons, Ernst never let me read from accordion music. I studied both using his transcriptions or transcriptions he would have me work out. He had me transcribing from a score, piano music, or music written for other instruments. For example, I learned *Flight of the Bumblebee* from the Heifetz violin score. Another example was learning Smetana's *Dance of the Comedians* from the actual score from the *Bartered Bride* opera. Once I brought in a Charles Magnate arrangement and he told me to put it away; he would never allow it. We used exercises from piano collections such as Pischna and Bartok. He had me study and play his transcriptions of pieces by composers such as Prokofiev and Scarlatti. He also knew I had an interest in jazz. He would sometimes have me arrange standards such as David Raksin's *Laura* from a lead sheet. He emphasized chord combinations in the left hand for creating more complex chords than one button would allow on a Stradella system. He also had me switch my left-hand registers while playing to get a variety of bass octaves creating a "free bass" effect which was similar to the Galla-Rini method.

On a side note, during my time studying with Ernst, I had an accordion custom built by Bugari Accordions in Castelfidardo, Italy. I ordered the accordion through Colombo and Son's. Ernst made the specifications for my accordion. A few of these specifications were a lowest bass note of "C" in the left hand instead of "E," 140 bass buttons (a minor counter bass row) and a palm bar that went across the left hand for air release instead of the normal air release button. This bar allowed for air release while playing for better bellows positioning. Ernst stressed proper phrasing with the bellows and the air release bar was used for this purpose. Besides studying with Ernst, I often took him to symphonic concerts and other musical events. By then, he no longer drove, due to his health.

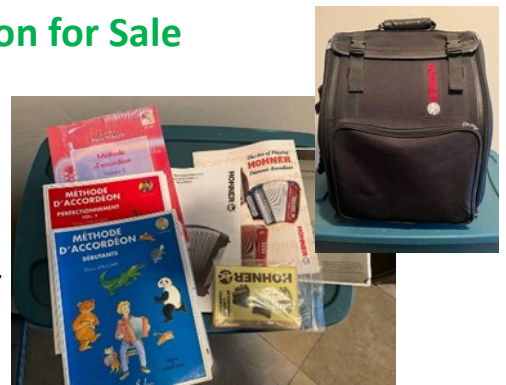


Steve Albini (approx. 21 yrs) and his custom Bugari accordion.

## Hohner Fun Nova II – 80 Light Button Accordion for Sale



Brand new condition! Sparkling pink Hohner chromatic button accordion! 60 treble buttons, 80 bass. C-system, 4 rows. 11 3/4" treble keyboard. 15.5 pounds. Perfect for strolling! Hohner gig bag and three levels of Méthode d' Accordion instruction manuals by Manu Maugain (French) included. Price: \$1,000. E-mail: Steve Marshall, [BadBellows@gmail.com](mailto:BadBellows@gmail.com)



# Megumi Hada's Latest Accordion Solos Released

By Pamela Tom



Megumi Hada, PhD, accordion music composer and student scholarship sponsor has released volume 4, "The Moon" as a book with accompanying CD. Stas Venglevski interprets and performs her music on the CD.

You can hear full length recordings and purchase individual compositions on [sheetmusicplus.com](http://sheetmusicplus.com). The book and CD bundle are a better deal and make a thoughtful gift for someone special on your list.

Megumi donates proceeds from the sales of her music to support student scholarships for young accordionists participating at the Houston Accordion Orchestra Retreat. Send Megumi an e-mail message for ordering information: [meghada33@gmail.com](mailto:meghada33@gmail.com).



# Mary Tokarski's Holiday CD Brings Good Cheer

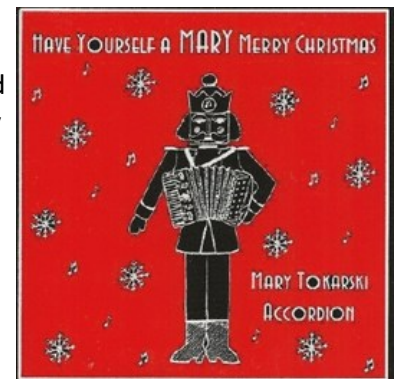
Pamela Tom



Mary Tokarski is a renowned international solo concert accordionist. She is also a former U.S. national champion and two-time US delegate to the Coupe Mondiale (World Championship). She is past president of the American Accordion Association (AAA). (I wrote about her superb accordion trio in the March 2021 SFAC newsletter.)

Mary produced a timeless solo accordion CD that brightens your holiday season and beyond. Her technique is flawless and textbook perfect. Her interpretations and arrangements bring sparkle to classical and contemporary yuletide favorites. The studio recording is excellent and her music serves as a model for crisp clean playing, dramatic expression and humor. Practically every key and switch of her Titano Emperor accordion are represented on her CD. Mary notes, "In my music I use almost all the registers on the treble side and most of the bass registers as well. Training from my early years I guess!"

In addition to **Have Yourself a Mary Merry Christmas** CD, she released two other CDs: 1) **Music with Mary, For My Friends!** and 2) **Music with Mary, With My Friends!** Classic and modern composers include: Daverne, DeBussy, Deiro, Ettore, Liszt, Piazzolla, Schimmel, Tacca, and more. For further details on the CD titles and sales, sound file samples, and more about Mary's accomplishments, visit: [www.accordions.com/mary](http://www.accordions.com/mary).



- ◆ March of the Toys – V. Herbert\*
  - ◆ Moon River – H. Mancini\*
  - ◆ On thin Ice – J. Gart
  - ◆ Shopping Center Suite – G. Daverne
    - ◇ Let's go Shopping
    - ◇ In the Bookstore
    - ◇ Super Market
    - ◇ Coffee Shop
    - ◇ Arcade
  - ◆ March from "The Nutcracker" – P. Tchaikovsky\*
  - ◆ Polonaise in A Major – F. Chopin
  - ◆ Ave Maria – Bach/Gounod\*
  - ◆ Parade of the Wooden Soldiers – L. Jessel\*
  - ◆ O' Holy Night – A. Adam\*
  - ◆ Slippery Slope – M. Bridge\*\*
  - ◆ Have Yourself a Merry Little Christmas – Martin & Blane\*
- \*Arranged by Mary Tokarski  
\*\*An original composition by 16-yr old Michael Bridge (2009), SFAC's January 2022 invited artist

## Accordion Tips: A Good Fit Helps to Prevent Shoulder Tension and Pain

Pamela Tom

Have you ever experienced shoulder pain from playing your accordion? As a new student, I experienced pain for about the first 6 months with my standard 41 key/120 bass button accordion. More recently with my smaller 30/60 rainbow accordion, I again have noticed some discomfort. So I wondered what's happening here? In most cases strap adjustment and accordion position play a key role in comfort and performance.

Before playing the accordion straps should be correctly adjusted and the instrument properly positioned. The top of the keyboard (low notes end) should be vertically aligned with your chin. Here's what the Petosa Co. (Lynnwood, WA) web site says about adjusting and stabilizing the accordion for proper fit. *"The top of the keyboard should begin just below your collarbone, and end slightly resting on the inside of your right thigh (41 key instruments). Second, the accordion must remain stationary. It is important that your accordion be secure and not move while playing. With the correct fit, the accordion is locked in place with your shoulder straps and wedged with 60% of the weight on your lap and 40% on the shoulders when sitting. We know what it feels like to have a large accordion on...it is overwhelming. But too small can be just as difficult to play. If it is too short, then the accordion is not able to rest on your lap; therefore, 100% of the weight is pressed on the shoulders making it feel heavier. This also allows for too much movement and constant re-adjusting of the position of the accordion. If, over a period of playing time, the accordion starts to feel heavier, then all the extra effort takes away from conserving your physical energy in playing. Try a back strap as well. The most important purpose of the back strap is to hold the shoulder straps together allowing no movement of the accordion. When the straps stay in place, your accordion will stay in place."* For further reading visit:

<https://petosa.com/blogs/accordion-culture/the-great-accordion-myth-uncovered-by-joe-petosa>

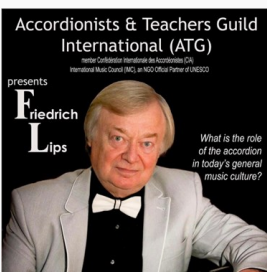


Jesse Mea

Jesse Mea, professional Canadian jazz accordionist, plays a 30/72 Fantini and points out that, regardless of the accordion size, it should rest squarely in the player's lap. "If an accordion doesn't rest in the player's lap, then it's full weight is entirely supported by the straps which is too much strain. If it doesn't rest squarely, then the weight of the accordion is concentrated on its edges instead of spreading evenly over its bottom portion. Also, the balance of the straps is important for even weight bearing." Jesse feels that both feet should be firmly planted on the floor, so the player has full body control. The accordion has a moving center of gravity, so it's important that the player doesn't lock into a static body position, but instead harmonizes movement to complement that of the instrument.

For ergonomic reasons, your stature influences how you adjust your position to the accordion. For shorter players, a lower chair allows a square lap, and is therefore more harmonious for body position. For his performances, Jesse brings a foldable chair that he has modified to sit lower for his height. He notes shoulder pain is not to be taken lightly. Locked-in and tense positions should be avoided. Movement should be fluid, not restrained. Jesse's favorite accordion mentor adapts the Feldenkrais method to body-instrument friendly playing.

## ATG presents Professor Fredrich Lips of Moscow with Stas Venglevski, moderator



Join ATG as Professor Lips raises the question of how the accordion interacts with other instruments and groups such as symphony orchestras and chamber groups, accordion education, competition, and modern music written for the accordion by modern composers.

Don't miss this opportunity to spend the afternoon with this highly acclaimed international teacher, author, and performing artist — Live from Moscow!

This event is **open to all and free of charge**, but pre-registration is required to attend.

<https://www.eventbrite.com/e/atg-presents-friedrich-lips-tickets-220419700257>

SUNDAY, DECEMBER 12TH, NOON, PACIFIC TIME.





## A Message from the SFAC President

By Ken Schwartz

Good Tidings to You! As the year draws to a close, we have much for which to be thankful. The club made it through the year without "skipping a beat," thanks to ZOOM, our members, and the many talented accordi- onists who entertained and inspired us. Hopefully, we'll be turning the corner in the new year, but regardless, we will continue to provide the best in music. Stay tuned!

Our holiday wish list - return to live, in-person events (with ZOOM as an option as well); continue to foster young students, much as we did last month; encourage member volunteer participation; and importantly, con- tinue our mission to promote and stimulate an appreci- ation for the accordion

Wishing you a wonderful and joyous holiday season!

~Ken



## ACCORDION HAPPENINGS

LIVE IN-PERSON & ONLINE/VIRTUAL EVENTS

### Fredrich Lips' Discussion - How the Accordion Interacts with Other Instruments

December 12, 2021

Hosted by Accordionists & Teachers Guild International (ATG)  
<https://www.eventbrite.com/e/atg-presents-friedrich-lips-tickets-220419700257>

### A World of Accordions Museum Holiday Celebration

December 12, 2021

Live & Video Streaming. Join AWAM mailing list to get a link: [worldofaccordions.app.neoncrm.com/np/clients/worldofaccordions/survey.jsp?surveyId=1&](http://worldofaccordions.app.neoncrm.com/np/clients/worldofaccordions/survey.jsp?surveyId=1&)

### Gordon Kohl's New Year's Eve/Dinner Music Workshop

December 19, 2021

ZOOM contact: [gkohl5890@gmail.com](mailto:gkohl5890@gmail.com)

### Houston Accordion Orchestra Concert w/Stas Venglevski

Gloria Dei Lutheran Church, Houston, Texas  
January 15, 2022 — Live & Video Streaming  
Contact: [meghada33@gmail.com](mailto:meghada33@gmail.com)

### IDEAS\* Virtual Symposium 4.0

International Digital Electronic Accordion Society  
January 21-30, 2022 [www.gr8ideas.org](http://www.gr8ideas.org)

### ATG Professional Development Workshops

February 13, 2022 AND March 27, 2022

ZOOM contact: [ATG.AccordionistsTeachersGuild@gmail.com](mailto:ATG.AccordionistsTeachersGuild@gmail.com)

### National Accordion Association Convention

March 16-19, 2022

Richardson, TX [www.accordions.com/naa/](http://www.accordions.com/naa/)

### A World of Accordions Museum World Accordion Day, Willard Palmer Festival and Polka Service

May 6-8, 2022 — Superior, Wisconsin  
Same link as AWAM event listed above (join list)

### Leavenworth International Accordion Celebration

June 16-19, 2022 — Leavenworth, Washington  
[www.accordioncelebration.org](http://www.accordioncelebration.org)

### AAA Festival

July 13-17, 2022 — Conshohocken, Pennsylvania  
[www.ameraccord.com](http://www.ameraccord.com)

### ATG 80th Anniversary Festival

July 20-24, 2022 — Chicago (Lisle, IL)  
[www.atgaccordions.com](http://www.atgaccordions.com)

### Oregon Alpenfest

September 29-October 2, 2022 — Joseph, Oregon  
[www.oregonalpenfest.com](http://www.oregonalpenfest.com)

### Friends of SFAC— Accordion Groups/Clubs

*Many clubs are on hiatus or meeting virtually (online) only. Check each club's website and/or club contacts for meeting schedules*

#### Accordion Club of the Redwoods (Santa Rosa)

Meetings 3rd Wednesdays—Cibo Rustico Pizzeria  
(707) 318-0474, [dcdacapo@gmail.com](mailto:dcdacapo@gmail.com)

#### Silicon Valley Accordion Society (SVAS)

[www.svasociety.org](http://www.svasociety.org)

#### Accordionaires of Los Angeles

Meetings in North Hollywood or online  
[dnorferi@aol.com](mailto:dnorferi@aol.com) or find them on Facebook

#### San Antonio Accordion Society

2nd Tuesdays online  
ZOOM Contact: [LauraJNiland@outlook.com](mailto:LauraJNiland@outlook.com)



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

### 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.

Contact: [Kenneth.E.Schwartz@gmail.com](mailto:Kenneth.E.Schwartz@gmail.com)

### SFAC Scholarships

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

eclecticguy@comcast.net  
408-569-2579

*The San Francisco Accordion Club is a 501(c)(3) tax-exempt charitable organization whose purpose is to enhance, promote and stimulate an appreciation for the accordion within the membership and throughout the general public.*

*Donations are tax-deductible and gratefully accepted by using the **Donate** button at [www.sfaccordionclub.com](http://www.sfaccordionclub.com) or by mailing your contribution to the SFAC Treasurer, Elaine Cooperstein, 539 Elsie Ave., San Leandro, CA 94577*

### SFAC Newsletter Ad Policy

Members may place 1/8-page (business-card size) free of charge for one month each year.

Additional ads are \$10/issue or \$100/year.

Monthly ad prices **for members:**

1/8 page: \$10; 1/4-page: \$25; 1/2-page: \$50; Full-page: \$100.

Non-member rates are double.

Contact [info@sfaccordionclub.com](mailto:info@sfaccordionclub.com)

## Support the Businesses That Support the SFAC!

### 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](http://www.AccordionInfo.com)  
Email: [Paul@AccordionInfo.com](mailto:Paul@AccordionInfo.com)



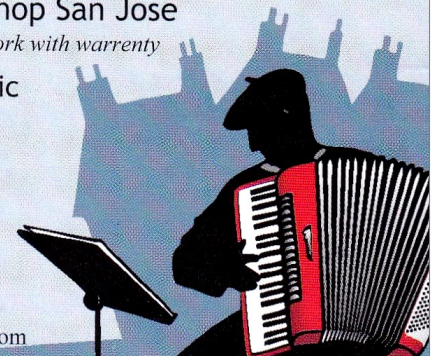
#### Accordion Repair Shop San Jose

*Professional, high quality work with warranty*

Prof. Valdet Jakubovic  
Owner

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

Fax. 408-238-7637  
[vjakubovic@yahoo.com](mailto:vjakubovic@yahoo.com)  
<http://www.accordionrepairshopsanjose.com>



## Wecome New SFAC Member!

Let's welcome our newest club member, *Emily Bates* of Santa Rosa! In joining, Emily mentioned that she has been aware of the SFAC thanks to its visibility at the Cotati Accordion Festival. We have had our own canopy set up every year, and quite a few of our members attend the Festival. See you online Emily, and maybe in the not-too-distant future in-person when we resume our monthly live musical programs!

Robert Cooperstein

## Thank You, Donors! 🍷

Sincere Thanks to those who generously donate to support the SFAC. We thank these members who have made extra donations during our current membership year.

Scott T. Anderson; Dave Braun; Rosemary Busher; Raymond Celentano; George Chavez; Elaine & Robert Cooperstein; Edward Crnich; Xavier & Candace de la Prade; Christine Esteban; Terrie Frankel; Ed Gorzynski, Jr.; Carlyn & Janet Jensen; Arlene Johnson; J. Robert Kennedy; Christina Knapp; Linda Lonay; Franco, Susan & Lorenzo Lucchesi; Michael A. Marotta, Jr.; Nora Mazzara, James Monfredini; Anna Nicora; Laura Jean Niland; Julie Norman; Gisele B. Oakes; Colette Ogata; Robert D. & Dil Pisani; Diana Purucker; Michael Sanossian; Don & Mary Savant; Kenneth Schwartz; Bill & Gloria Tapogna; Pamela Tom; Jane & Frank Tripi; Frank Venturelli; Barbara Winter; Barbie Wong; Mike Zampiceni; Marlen Zhagel

If you have donated and your name doesn't appear here, please contact [elainedc@sbcglobal.net](mailto:elainedc@sbcglobal.net). We greatly appreciate the support and want to be sure you are recognized.

## ACCORDION INSTRUCTION

- ◆ **Gail Campanella\*** [GailCampanella@gmail.com](mailto:GailCampanella@gmail.com)
- ◆ **David Chelini** [dichelini@sbcglobal.net](mailto:dichelini@sbcglobal.net)
- ◆ **Reno DiBono** 30-minute online group lessons Sundays 11am, request link from [OurHike@AOL.com](mailto:OurHike@AOL.com)
- ◆ **Lou Jacklich\*** 510-317-9510
- ◆ **Marian Kelly** 650-954-3711
- ◆ **Joe Simoni\*** [jsimoni2000@gmail.com](mailto:jsimoni2000@gmail.com), 650-867-1122
- ◆ **Pamela Tom\*** [accordionpam@gmail.com](mailto:accordionpam@gmail.com)
- ◆ **Joel Weber\***  
[www.joelseastbayaccordionlessons.weebly.com/](http://www.joelseastbayaccordionlessons.weebly.com/)
- ◆ **Mike Zampiceni\*** [www.mikezamp.com](http://www.mikezamp.com)

\* = remote lessons (ZOOM, Facetime, Skype) available

## SFAC Members Performing Around the Bay

**RON BORELLI** San Mateo - [RonBorelli@aol.com](mailto:RonBorelli@aol.com)  
[www.ronborelli.com](http://www.ronborelli.com)

**RICHARD DENIER** Carmel - [rjd.denier@gmail.com](mailto:rjd.denier@gmail.com)

**DAVID CHELINI** Sacramento area, Soloist & Duo,  
[djchelini@sbcglobal.net](mailto:djchelini@sbcglobal.net)

**PETER DI BONO** San Francisco [www.peterdibono.com](http://www.peterdibono.com)

**RENO DI BONO** South Bay - [ourhike@aol.com](mailto:ourhike@aol.com)  
[www.italianaccordion.com](http://www.italianaccordion.com)

**JOE DOMITROWICH** South Bay [www.alpinersusa.com](http://www.alpinersusa.com)  
or [www.capricious-accordion.com](http://www.capricious-accordion.com)

**ED GORZYNSKI, JR.** East Bay - [edspolkas@yahoo.com](mailto:edspolkas@yahoo.com)

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

**ROBERT KENNEDY**  
[robertkennedymusic.com](http://robertkennedymusic.com), [missionhotclub.com](http://missionhotclub.com)

**PAMELA TOM** Yolo & Solano Counties  
[accordionpam@gmail.com](mailto:accordionpam@gmail.com)

**MIKE ZAMPICENI** East Bay & South Bay  
[eclecticguy@comcast.net](mailto:eclecticguy@comcast.net), [www.mikezamp.com](http://www.mikezamp.com)

## Accordions for Rent

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

## SFAC Board of Directors

**Ken Schwartz**, President  
(650)344-6116, [Kenneth.E.Schwartz@gmail.com](mailto:Kenneth.E.Schwartz@gmail.com)

**Rosemary Busher**, Vice-President  
(510)220-2931, [rosemary@busher.org](mailto:rosemary@busher.org)

**Paul Cain** [paulrussellcain@gmail.com](mailto:paulrussellcain@gmail.com)

**Robert Cooperstein** (510)207-6009, [drcoop@sbcglobal.net](mailto:drcoop@sbcglobal.net)

**Elaine Cooperstein** (510)921-9323, [elainedc@sbcglobal.net](mailto:elainedc@sbcglobal.net)

**Randall Hicks** (510)750-6858, [hickr01@sprintmail.com](mailto:hickr01@sprintmail.com)

**Dominic Palmisano** (Honorary Director) [accord47@gmail.com](mailto:accord47@gmail.com)

**Webmaster & Bookkeeping:** Randall Hicks

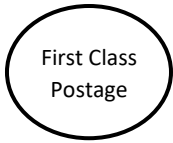
**Newsletter:** Content, Layout, Edit, Print shop pick-up, Labeling, Mailing  
Elaine & Robert Cooperstein, Pamela Tom, Rosemary Busher

**Scholarship:**

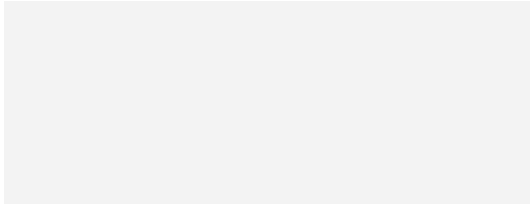
Mike Zampiceni (408)569-2579, [eclecticguy@comcast.net](mailto:eclecticguy@comcast.net)

**San Francisco Accordion Club**  
*Newsletter*

c/o 539 Elsie Avenue  
San Leandro, CA 94577  
[www.sfaccordionclub.com](http://www.sfaccordionclub.com)



**FIRST CLASS POSTAGE**



**Musical Meeting — 2nd Sunday in December** [usually 3rd Sundays monthly]

**SFAC Sunday Meeting**

**Accordions Live! [via ZOOM]**

*Lou Jacklich*

*Mike Zampiceni*

*Lou LeBrun & Lorna Anderson*

**Sunday, December 12**

Join us for fun and great music!  
Sunday, December 12, at 2:00 pm

Check email for **ZOOM** link

See newsletter email for details, or  
contact [info@sfaccordionclub.com](mailto:info@sfaccordionclub.com)

[fb.com/sanfranciscoaccordionclub](https://fb.com/sanfranciscoaccordionclub)



*Happy Holidays!*