



## Performing in March

**MURL ALLEN SANDERS** is a musician, composer, teacher and recording artist who has performed in the United States and internationally in Canada, England, Brazil and Japan. Murl has worked with such diverse artists as Chuck Berry, Etta James, Il Divo, Glenn Yarbrough, Seattle Symphony, Brazilian accordion virtuoso Chico Chagas, virtuosos Stas Venglevski and Gary Blair, Leroy Bell, Peter Duchin, Alarm Will Sound, Seattle Modern Orchestra, Cascade Symphony, Everett Philharmonic, Orchestra Seattle/Seattle Chamber Singers, The Von Trapp Children, Theodore Bikel, Leslie Gore, Barbara Lamb, Susan Pascal, Warren Rand, Pearl Django, Michael Tomlinson and Kelly Harland, among many others.

Murl teaches piano and accordion privately and is also adjunct faculty at Cornish College of the Arts and Shoreline Community College in Seattle. Among his compositions are *She Blows Hot and Cold* for chorus and symphony orchestra, *Accordion Concerto No. 2*, and *Accordion Concerto No. 1*. Murl received a 2010 and 2009 ASCAP plus award for his concert compositions from The American Society of Composers, Authors and Publishers.



**CREOSOTE** is the accordion duo of **Jamie Maschler** and **Gabriel Hall-Rodrigues**. Together they play a dynamic array of original and world music. Maschler and Rodrigues are both seasoned musicians and have individually and collectively mastered their craft of performing, composing and arranging on the accordion.

Jamie Maschler is based in Seattle, WA where she studied accordion under three-time Latin Grammy Nominee Jovino Santos Neto at Cornish College of the Arts. Brazilian culture inspires her current projects.

Jamie works for Petosa Accordions, where she is able to share her passion and actively participate in the reinvention and face of the traditional instrument.

Gabe Hall-Rodrigues is an Arizona-native accordionist, pianist and vocalist currently residing in Seattle. He began playing the piano at age 7 and quickly realized his love for music and performing. In 2010, after only studying the accordion for a year, Gabe won the American Accordionists' Association's Virtuoso Solo Competition. Gabe has been teaching privately for over 10 years and, in 2016, became Music Director for Gateway Academy, a private school for K-12 students on the autism spectrum.

Gabe has presented workshops at the American Accordionists' Association and the Frank Marocco Accordion Event on the use of the accordion in music therapy as well as elements of jazz language and harmony for accordionists. He also works at the Petosa shop in Lynwood, WA.

Expect to hear elegant and clever arrangements of new and old Brazilian and world music. The instrumental duo recently released their first album.



## February 2019 Accordion Circle summary

by Ken Schwartz

The February Accordion Circle offered an informal opportunity to enjoy an hour or so of accordion jam session followed by an afternoon of open-mic in which fellow accordionists played a piece or two. Members who contributed to a great afternoon with their solos were Rosemary Busher, Clarence Witzel, Jr., Mark Zhagel, Ed Massolo, Don Savant, Ken Schwartz, and Dima Oliinychenko. Reno Di Bono joined the jam session and added to accordion fun with his vocal rendition (in Italian, of course) of *Oh Marie!*

Adding to the afternoon was an impromptu performance by Mike Zampiceni, who entertained with his usual great accordion renditions and vocals, including *Beer Barrel Polka*, *Moon River*, *Ferryboat Serenade*, and *Girl from Ipanema*. Reno Di Bono gave a discussion on music theory, including the importance of chords based on the 5<sup>th</sup> key to making music more interesting and demonstrated the Cycle of Fifths (also known as the Circle of Fifths) for the bass keys and its importance for solo accordion jazz improvisation. This chord progression is fundamental to Western music.

Thanks to all for making this month's Circle a great success!



# How to Pick the One Accordion You Really Want

Joe Domitrowich

There are a couple of subtle bass options you should be aware of. Due to the Stradella bass mechanism design, when you play, for example, any ascending major scale on the bass and counter-bass rows of buttons, you progress through only 7 of the 8 unique tones – all the while carrying along the multiple octaves - of that full scale. After the 7th tone of the scale, you have no choice but to return to the button and note on which you started. There is no button to complete the final octave note at the conclusion of the sequence of notes in the scale. So, depending on which note you start the scale, at some point in the scale the sequence of notes necessarily reverts to a lower octave. And, you will hear a disconcerting octave “split” (the notes stop ascending and suddenly drop one octave before resuming to ascend in the scale) somewhere in the sequence as you progress through the scale. (Conversely, in a descending scale, the notes will revert to a higher octave.) This effect is somewhat camouflaged by the fact that each button plays multiple octaves simultaneously. Therefore, it is more pronounced and easier to detect when you play a register other than master. Bottom line: take note whether the bass splits at C, for example, or perhaps F, and your accordion will have a deeper or less deep bass overall.

A clever idea in the design of the Stradella system - yes someone apparently gave this a lot of thought! - was to leave the fifth of the scale out of each seventh chord on the left hand. If that were not the case, there would be no chord button to play on the left hand without clashing against an augmented fifth played on the right hand. While I have never witnessed one, I am told that there are accordions whose seventh chords do include the fifth. So, it might be a good idea, especially in buying an older accordion, to check this. Simply play a seventh chord button on the left hand while simultaneously playing the corresponding augmented chord on the right hand and listen for a dissonance.

While, I am considering only Stradella bass in this article, I would be remiss if I didn't point out in this context that the free bass accordion has four or five complete and separately played octaves - but no pre-made chords - on the left hand. Wow! this is greater in acoustic range than the treble side. Imagine what you can do with that!

## The Foremost Consideration in Selecting an Accordion: Choosing the Right Treble Reed Configuration

The tuning of the treble reeds will be the most significant factor in the sound of your accordion, and probably the most relevant one. Of course, your ear will tell you what you like to hear. But, what's behind the sound you hear? If you are searching ads or talking on the phone with someone selling an accordion, what do you look for?

If you have four sets of treble reeds, then there are two common configurations. In both, the lowest octave reed set is called the bassoon reed. (Art Van Damme aficionados will recognize this sound – a “smooth”, deep sound, some accordions have two sets of bassoon reeds!)

Next, you will have either two sets of reeds in the middle octave and one set in the high octave (piccolo reeds), or alternatively, three in the middle and no piccolo reeds. And, it is in the tuning of the middle reeds where the differences mostly lie.

Here is where it gets interesting. If the middle reeds are tuned true with each other (“dry tuned”), as well as with the other octaves (bassoon and piccolo reeds), you have what is called a “dry tuned” accordion. When you select a register switch with only bassoon and piccolo reeds, you have what is usually referred to as the “organ” sound; it is so-called because it is reminiscent of the familiar sound we associate with the pipe organ and that we hear when the stops of the organ are selected in such a way as to omit the middle octave. This is the sound that is commonly invoked when the accordionist plays tangos.

Now, it gets really interesting. The multiple middle reeds that sound when a single key is depressed can be tuned to the identical pitch or slightly dissonant relative to each other. If the latter, then we call it “musette” tuning. In this configuration and tuning, you can deselect the dissonant reed set and revert to a dry-tuned sound. And, if you want strong musette, then you should opt for three middle reeds – usually omitting the piccolo reeds. The latter are the reeds which tend to break most easily, hence most often needing replacement. I have had several piccolo reeds replaced in the lifetime of my Excelsiola.

When all three middle reeds are dissonant, given enough register switches on the grill, you can still single out just one middle reed set for a ‘dry’ tuning, two reed sets – one true and one dissonant - for a slight musette, two dissonant sets (omitting the true set) for a medium musette, or all three for the strongest musette. But, remember, with three middle reeds sets, you sacrifice the familiar tango “organ” reed sound. And, there are many different styles and degrees of musette tuning, varying in how far from true pitch the dissonant reeds are tuned. The tuning of each accordion is unique and is a matter of personal taste. *[To be continued\*]*

\*Editor's note: Previous chapters of Joe's memoir appear in the May, June, September, October & November 2018 newsletters



# San Francisco Airport Museum

## Display of Arhoolie Records Features Accordions!

Pamela Tom

During September 15, 2018 – June 9, 2019, the San Francisco International Airport Museum (a.k.a. SFO Museum) is hosting “**Down-Home Music: The Story of Arhoolie Records,**” an exhibit honoring Chris Strachwitz’s important contributions to the history of American traditional music through his Arhoolie label. Strachwitz’s recordings covered several important blues singers, and his Cajun, Creole, and zydeco releases—including the “King of Zydeco” Clifton Chenier—helped popularize these genres. Strachwitz also recorded numerous Mexican-American musicians including Flaco Jiménez and Lydia Mendoza. While traveling around the country, Strachwitz recorded a number of gospel steel guitarists in their homes and churches. Additionally, he made country and jazz recordings. The SFO exhibit features a Cajun accordion and a triple row diatonic accordion, numerous LP covers, posters, and historical discussions about the ethnic genres that Arhoolie Records captured. The Cajun and at times piano accordion are prominently featured on posters, photos and LP covers.

You don’t have to be a passenger traveling through Terminal 2 at SFO to see the exhibit. Time permitting, SFO Museum offers escorted tours to the public interested in viewing exhibitions that are behind security. Visitors must email [Curator@flysfo.com](mailto:Curator@flysfo.com) in advance to set up an appointment during business hours. Visitors need to provide a form of government identification (a state ID, driver’s license, or passport) to get a badge to be able to go through security without a boarding pass. They would also have to abide by TSA rules as if they were flying (no liquids, pocket knives, etc.)

The exhibition is located in Terminal 2 on the departures Level (gates 50-59) beyond TSA security. It is not near any gates but part of a long hallway that everyone needs to pass through to go to their gates.

Photos are courtesy of SFO Museum (<http://www.flysfo.com/museum>) and courtesy of Chris Strachwitz and the Arhoolie Foundation.



## World's Best Contemporary Accordionists, 2<sup>nd</sup> Edition – Order Now

Less than 6 months after *World's Best Accordionists* (Time Square Press®, New York, December 1, 2018, 502 pages) was published, a revised edition will be released around March 20, 2019. The 2nd edition is expected to include 230 additional pages in English and 20 pages in French. The newer edition will contain new names, talents, pioneers, listings, articles, statistics, charts and interviews with the world's greatest accordionists. The title of the second release is expected to be **World's Best Contemporary Accordionists, 2<sup>nd</sup> edition**. The first edition was published in English and French. The content complements and modernizes the 1990 edition of *The Golden Age of the Accordion*, by Edward Chavez, Edwin Davison, and Ronald Flynn. The publisher is marketing this book as "the only book-reference on contemporary accordionists."

A **limited number** of books will be printed. If you wish to add this accordion book to your library, you are encouraged to pre-order the book right away by sending an email to [newyorkgate@aol.com](mailto:newyorkgate@aol.com) (Attention: Liza Feldman) and let her know that you wish to order the book, so that she can reserve a copy for you. Payment is either via PayPal or check. If you prefer to pay via check, let Liza know so that she can provide the address for mailing the check.

### THE BOOK WILL BE AVAILABLE ON / AROUND MARCH 20, 2019.

To give you an idea of what the expanded 2<sup>nd</sup> edition may include, here are excerpts and comments from the 1st edition. The table of contents of the 1<sup>st</sup> edition included: Ch. 1: The World's Best Accordionists, Ch. 2: Best Accordion Teachers, Ch. 3: Best Schools of Accordion in France, Ch. 4: Stars Illustrated Magazine Awards of the Year, Ch. 5: Statistics and Facts About the World of Accordion and Accordionists, Ch. 6: Who Could or Should Represent France's Accordion in the US? The Bleeding Reality of Accordion's Financial Enterprises!, Ch. 7: American Accordionists of the Year, Ch. 8: European Accordionists of the Year, Ch. 9: Their Famous Words...Verbatim, and Ch. 10: In Memoriam [a tribute to three French accordionists who passed away in 2018].



Twenty-two best selling accordions in the US are noted. Statistics on the number of accordionists by country are featured. California accordionists mentioned in the first edition include: **Steve Albini, Gail Campanella, Dave Chelini, Peter Di Bono, Lynn Singleton Ewing, and Lou Jacklich**. The book has some minor flawed facts. A well-known accordionist from Canada was identified as coming from the US. An instructor who passed away in 2017 was listed among Accordion Schools. There are also omissions of some very fine accordionists west of the Mississippi. The list of "cosmopolitan-American" public favorite French songs and "songs and tunes loved by a Cosmopolitan American audience" are very worthwhile to include in a professional accordionist's repertoire.

## Music Lessons

Peter Di Bono

415-699-8674

[peterdsf@gmail.com](mailto:peterdsf@gmail.com)

[www.peterdibono.com](http://www.peterdibono.com)



### Event Reviews:

Member volunteers are needed to assist with the monthly event summaries. This is a great opportunity to express your creative writing skills while assisting your club!

Please contact Ken Schwartz at  
[Kenneth.E.Schwartz@gmail.com](mailto:Kenneth.E.Schwartz@gmail.com)



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## ACCORDION HAPPENINGS

### San Diego Accordion Camp

April 4-6, 2019

Manga Italiano Restaurant - Chula Vista, California

Contact Gordon Kohl: [Gordon-Kohl@GordonKohlAccordions.com](mailto:Gordon-Kohl@GordonKohlAccordions.com) 619-395-0454

### World Accordion Day/Dr. Willard A. Palmer Festival

May 4-5, 2019

Superior, Wisconsin

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

### Leavenworth International Accordion Celebration

June 20-23, 2019

Leavenworth, Washington

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

### ATG-Accordionists & Teachers Guild International

29th Annual Festival

July 23-27, 2019

Denver, Colorado

[www.atgaccordions.com/2019-festival](http://www.atgaccordions.com/2019-festival)

### Las Vegas International Accordion Convention

LVIAC—20th Anniversary

October 14-17, 2019

<http://accordionstars.com>

Paul Pasquale (801) 485-5840

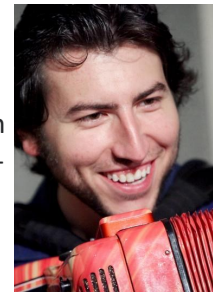


**Pamela Tom** returns with her rainbow accordion, French tunes and more on Saturday, March 30

**The Wardrobe** fashion boutique, 117 D St, Davis, CA, 1-4 PM

### Save the Date — May 19, 2019 SFAC Welcomes Cory Pesaturo!

We are excited beyond words that world-famous **Cory Pesaturo** will perform and direct the entirety of our May 2019 meeting! Among his many achievements, in 2009 Cory became the first American to win a World Accordion Championship since Peter Soave won 25 years earlier! Cory is a **BIG** name in our accordion world – this is one you won't want to miss.



## BAY AREA ACCORDION CLUBS

### Accordion Club of the Redwoods

3rd Monday at 7:30 pm. — \$3 admission  
Hermann Sons Hall, 860 Western, Petaluma  
Contact: Tony Mustaro, President (707) 318-0474  
[dcdacapo@gmail.com](mailto:dcdacapo@gmail.com)

### Golden State Accordion Club (GSAC)

[gsaccordionclub.netfirms.com](http://gsaccordionclub.netfirms.com)

Contact: Jean Stevens, President (916) 872-8081  
[accordionriffs@gmail.com](mailto:accordionriffs@gmail.com)

**GSAC Napa Valley Chapter** (formerly Vacaville)  
2nd Thursday at 6:00 pm.  
The Runway Restaurant  
2044 Airport Road, Napa

**GSAC Humboldt Chapter**  
3rd Tuesday at 7pm.  
Humboldt Swiss Club  
5403 Tompkins Hill Road, Loleta

**GSAC Sacramento Chapter**  
3rd Wednesday at 6:30 pm  
Elks Lodge No. 6  
6446 Riverside Blvd., Sacramento

### Good Time Accordion Club (GTAC)

2nd Wednesday at 7 pm. Escalon Community Center  
1055 Escalon Ave, Escalon  
Contact: Ed Sciarini (209) 545-3603

### Northern California Accordion Society (NCAS)

1st Wednesday at 6:30 pm. Lutheran Church Hall,  
6365 Douglas Blvd, off Hwy 80, Granite Bay  
Contact: Jim Shoemaker (916) 443-0974

### Silicon Valley Accordion Society (SVAS)

*[New location]* 1st Sundays at Christ Episcopal  
Church, 1040 Border Rd., Los Altos, CA  
Doors open at 1:30pm. [www.svasociety.org](http://www.svasociety.org)

## 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)

**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)  
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**BIG LOU**, aka LINDA SEEKINS San Francisco  
[www.accordionprincess.com](http://www.accordionprincess.com)

**KAY PATTERSON** Napa Valley & Surrounding  
[AccordionKay@comcast.net](mailto:AccordionKay@comcast.net)

**TANGONERO** [www.tangonero.com](http://www.tangonero.com)

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[accordionpam@gmail.com](mailto:accordionpam@gmail.com)

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### SFAC Newsletter Ad Policy

Members may place one small ad (business-card size) free of charge for one month, once a year. Additional ads are \$10/issue or \$100/year. Monthly ad prices **for members**:  
1/4-page: \$25; 1/2-page: \$50; Full-page: \$100.  
Non-member rates are double.

### 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](mailto:eclecticguy@comcast.net)  
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# WORLD ACCORDION DAY

in conjunction with the 7th Annual  
Dr. Willard A. Palmer Festival

## A World of Accordions Museum at Harrington Arts Center

1401 Belknap Street, Superior, WI 54880 Phone: (218) 393-0245

Admission: \$25 per event, \$75 per day or \$125 for both days, refreshments & food available

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

Introduction to the Confédération Internationale des Accordionistes (CIA): Kevin Friedrich

Mayor Jim Paine: Proclamations

Introduction of AWAM Board Members, Life Members, Special Recognitions: Helmi Harrington

### Concerts and Presentations:

Mary Tokarski

Murl Allen Sanders

Betty Jo Simon

Joan C. Sommers & Stas Venglevski

Henry Doktorski

UMKC Chamber Accordion Ensemble



May 4, 2019

May 5, 2019



### Concerts and Presentations:

Dance Attic: Suzi and Jimi

Dr. Michael Middleton

Stas Venglevski & Aydar Salahov

Helmi Harrington, Ph. D.

Jane Christison

Willard A. Palmer, III

Stas Venglevski

Accordion Concertina Music Band: World Accordion Music

## World Accordion Day

*Celebrated in*

**Superior, Wisconsin**

**May 4-5, 2019**

A World of Accordions Museum at Harrington Arts Center in Superior, WI will celebrate World Accordion Day and the 7th annual Willard A. Palmer Festival during May 4 and 5, 2019, respectively. The 2-day event will feature an array of concerts, workshops and educational seminars.

For details:

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

## Time Now for Scholarship News!

The Board of Directors is pleased to announce the recipient of the SF Accordion Club Musical Scholarship Award. Congratulations to the nine year old professional-accordionist-in-the-making **Siyuan Donnelly!** We love such talent in our midst and acknowledge his hard work and dedication under the tutelage of **Mike Zampiceni.** Our club holds this student-teacher duo close to the heart; it would be a dream to have a dozen more like them!

This award is made possible by members like YOU! **Thanks so much** for participating in our monthly raffles and by your donations, we are able to maintain this tradition and appreciate support in fulfilling our scholarship goal.

Youngster Siyuan Donnelly is familiar to many of us in the club, having performed outstanding renditions of songs far beyond the level of expertise one would expect for a 9-year-old. Having recently turned 9, he has already mastered *Flight of the Angels*, and is now enthusiastic about learning *Waltz Allegro* by Charles Magnante. A student of Mike Zampiceni for the past three and a half years, Mike regards Siyuan as a prodigy, and says that he has never had a young student before who demonstrates such a combination of musical aptitude, initiative, and execution!



### SFAC Directors

Lynn Ewing, (650)867-2633, ewinglynn@gmail.com  
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Ken Schwartz (650)344-6116, kenschwar@yahoo.com  
Elaine Cooperstein (510)921-9323, elainedc@sbcglobal.net  
Dominic Palmisano\*, (415)587-4423, accord47@gmail.com

### Webmaster

Randall Hicks (510)750-6858, hickr01@sprintmail.com

Newsletter team: Layout, Content Coordinators, Proofing,  
Mailing: Elaine Cooperstein, Rosemary Busher, Robert Cooperstein, Pamela Tom

(Newsletter volunteers needed!)

### Scholarship Awards

Mike Zampiceni (408)569-2579, eclecticguy@comcast.net

\*Honorary Director

## **ACCORDION INSTRUCTION**

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MIKE ZAMPICENI (408) 569-2579

## **Thank You, Donors!**

*Sincere Thanks* to those who generously donate to the Club. We would like to thank the following regular and lifetime members who made a donation during the past renewal campaign (October 2018 - September 2019 membership year):

Paul Aebersold, Anthony Bologna, Scott Anderson, Chris & Tor Arild, Evelyn Baulch, Dave Braun, Dr. & Mrs. Anthony Bruno, Gail Campanella, George Chavez, Elaine & Robert Cooperstein, Xavier & Candace de la Prade, David G. Deanda, Peter & Victoria Di Bono, Aldo Didero, Lynn & Gail Ewing, Ed Gorzynski Jr., Dominic Granelli, Gus & Sharon Greyhosky, Johan & Marja Gullmes, Ron & Mary Jo Harris, Lou Jacklich, Jerry Keifer, Marian Kelly, Gwyn Lister, Franco & Susan & Lorenzo Lucchesi, Nora & Tony Mazzara, Herb Meier, James Monfredini, Anna Nicora, Julie Norman, Gisele Oakes, Colette & Casey Ogata, Paul Pasquali, Diana Purucker, Alexander Roitman, Ed Salvador, Michael Sanossian, Don & Mary Savant, Kenneth Schwartz, Richard & Leslie Selfridge, Georgia Sutherland, Bill & Gloria Tapogna, Pamela Tom, Jane & Frank Tripi, Barbara Winter, Clarence Witzel Jr., Richard Yaus, and Mark Zhagel

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



## *Ron Borelli*

### *& the Art Van Damme Tribute Band*

Every 1<sup>st</sup> Thursday of the month performing @  
The Double Tree Hotel, 835 Airport Blvd., Burlingame—6PM to 9PM, no cover, great dinners & drinks, reasonably priced.

To connect with Ron:

- ◆ 415 203 6700 cell
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San Francisco Accordion Club

Newsletter

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First Class  
Postage

## FIRST CLASS POSTAGE

3rd Sundays—Musical meetings in Millbrae

**SFAC Sunday Meeting**

**Accordions Live!**

**Sunday, March 17**

Come for fun and great music!!

2pm—5pm

*Murl Allen Sanders*

*Creosote (Accordion Duo)*

*SFAC Jam, final 30-60 minutes of the meeting*

*All are encouraged to participate!*

**\$10 general public/\$8 SFAC members (Under 13 free)**

**Millbrae Chetcuti Community Room**

**Civic Center Plaza/Library Plaza**

**450 Poplar Avenue, Millbrae, CA**



*Plenty of free parking in Library lot*

*Accessible location*

*Close to public transit*



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

