

May, 2020

♪ ♪ Virtual Accordions Live! ♪ ♪

Online-only performances via internet

Sunday, May 17, 2020

via Zoom

2:00 pm

See Ken Schwartz's forthcoming email
for details & instructions

Gail Campanella



From the moment Gail uncovered the contents of an unusual black suitcase in the basement of her farmhouse, she was drawn to the accordion. She started lessons at the age of 10 on her mother's 1930's accordion. By age 14, she was teaching and taking lessons in Denver.

She majored in piano in college while continuing her accordion studies with Prof. Robert Davine at the University of Denver. After graduation she taught music in the Denver Public Schools and played honky-tonk piano on weekends.

Gail has played for Accordion Clubs around the country, including in San Francisco, Silicon Valley, Orange County, San Diego, Las Vegas, Chicago and

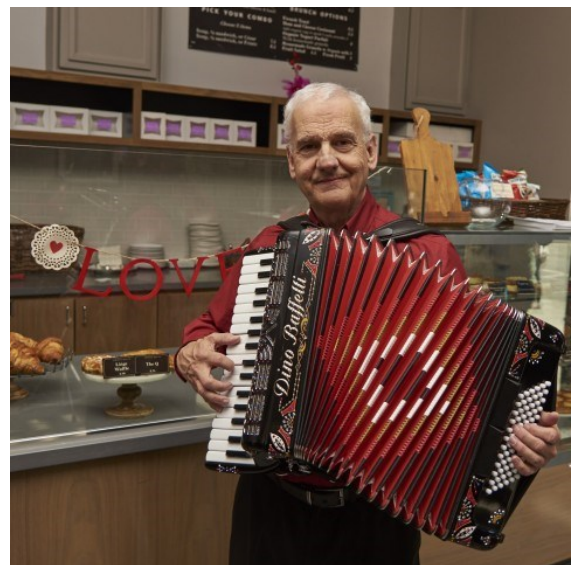


Washington, DC. She also performed at the 2013 and 2017 Cotati Accordion Festivals.

Currently, Gail's focus is to introduce children in the Santa Barbara Schools to the accordion. The children receive weekly instruction on loaned instruments which they may take home. Accordion Club in the Schools will continue this September for the 4th year.

Gail's solo album, Discovery (2016) is available on cdbaby.com, or by emailing Gail at gailcampanella@gmail.com.

Mike Zampiceni



I've been involved in this club for well over two decades, and most members already know my musical background, including growing up in an accordion environment in San Jose with my father, Joseph Zampiceni, who was a performer, composer,

Continued on next page ...

May Performers

(continued from page 1)

Mike Zampiceni (continued)

arranger, and publisher of accordion music under the name Zampiceni Publications. My musical life is like bookends, in that I was deeply immersed in music for my first 30 years, was a technical writer for the next 30 years, and have now come full-circle to my musical roots.

I initially started learning the accordion at age 8, then branched out to drums and voice when I was in high school, whereupon I graduated with the Bank of America achievement award in music. I became a music major at San Jose State with concentrations in voice and classical organ performance. During this first segment of my musical life, I played a lot of music gigs in various groups and sold pianos and organs.

During my middle period as a writer, I continued playing music gigs when I was able and also taught a few students. After I retired over five years ago, I was eager to play and teach as much as desired, since I identified more with being a musician than anything else, and it was also a pursuit that would give me personal satisfaction while also mentoring and entertaining others. More recently until the pandemic curtailed my retirement "job," I had several students, played and sang for private parties, and also performed twice weekly at O Sole Mio in Millbrae.

I have eclectic musical tastes reflected in my repertoire, including classical, jazz, Latin, European, and American standards from the 1930s through 1970s.

Lou Jacklich (adapted from biography by Pamela Tom)

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 years of age and hasn't stopped. During this shelter-in-place, there was concern that his students would quit. But he is busier than ever with his students on the internet taking Skype 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.

At age 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 the Las Melodiosa accordion. With his virtuoso artistic ar-



rangements and the 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 $\frac{1}{3}$ RPM) record, "Lou Jacklich Plays." One of his students converted it to a CD, and 12 of his amazing arrangements with 29-second audio previews of standards are available via: <http://www.musicforaccordion.com/eTracks/inform/jacklich/index.htm>

Continued on next page ...

Lou Jacklich with some of his students at the Accordion Club of the Redwoods (Petaluma). L to R: Jane Tripi, Steve Marshall, Kaisu Lankinen, Lou Jacklich, Colette Ogata, Pamela Tom and Elaine Cooperstein. (February 2020)

May Performers

(continued from page 2)

Lou Jacklich (continued)

Lou continues to perform his own jazz arrangements to the delight of his audiences. Earlier this year he was the guest artist for the San Diego Accordion Lovers Society International and the Accordion Club of the Redwoods. Recognition of his distinguished career include:

- 2014 San Francisco Accordion Club's lifetime achievement award
- 2016 Cotati Accordion Festival Honorary Director
- 2016 Art Van Damme Education Award at the Las Vegas International Accordion Convention
- 2017 Certificate of recognition honoring his accordion achievements and leadership from California State Senator Bob Wieckowski (District 10)

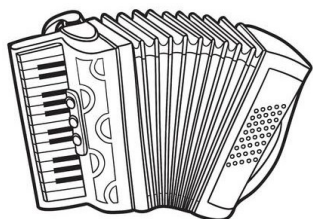
With his students entertaining and teaching along with his own performance and recordings, his musical outreach has touched thousands of lives over decades. Lou is an active member of several local accordion clubs and leads the jam band for the San Francisco Accordion Club.



Siyuan Donnelly

Siyuan started playing accordion at pre-school in Shanghai at age 4. Since moving to California at age 5, he has been a student of Mike Zampiceni for over 4 years. Mike regards Siyuan as one of the two finest students he's ever worked with, and he is exceptionally gifted. He's dedicated to the instrument, works diligently, and has a voracious appetite for learning new music. Most adults don't play this well unless they're professionals. In the 10-book Palmer-Hughes course that many of you are familiar with, he's currently working on selections from book 8!

Siyuan has performed at the San Francisco and Silicon Valley accordion clubs several times, and was awarded a scholarship by the San Francisco club in 2019. He has competed in the Cotati student stage in each of the last 4 years, winning a prize each time. In August last year at Cotati, he was the first recipient of the annual Anthony Facciuto award, a \$500 scholarship given to the student who earns the top score in the student stage competition.



April Virtual Accordion Shindig Together Summary

by Ken Schwartz

Our April Virtual Accordion Shindig Together (VAST) was extremely popular, with 78 people logging in, not including multiple observers from each connection! Our club is fortunate to have so much phenomenal talent, and kudos to our club members who stepped up and each performed a few pieces during the meeting!

Ken Schwartz emceed the event and introduced today's member performers, who kindly allowed us into their homes and, in one case, accordion museum (more below).

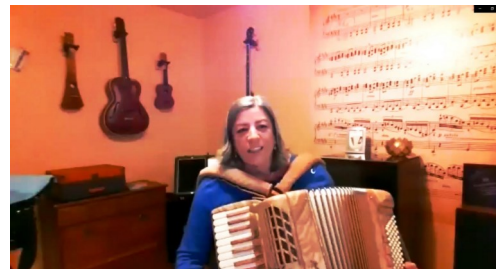
Don Savant performed pieces titled appropriately for the current times: *What Are You Doing the Rest of Your Life?* (Michel Legrand); *I Thought About You* (Jimmy Van Heusen), and *We'll Meet Again* (aka, *We'll Be Together Again*), a 1939 British WWII song made famous by singer Vera Lynn. Dame Lynn is still singing at 103 years of age and has recently been promoting this song to get us through the COVID pandemic. (musical notes courtesy of Don Savant)



Mike Zampiceni followed with playing and his usual terrific singing to provide some "musical uplifting", including: *Zippity Doo Dah* (from *Song of the South*, 1946); *This Could Be the Start of Something Big* (written by comedian/TV host Steve Allen, 1956); *Don't Get Around Much Anymore* (Duke Ellington, 1942); and *Gravy Waltz* (also composed by Steve Allen).



Colette Ogata performed *I Left My Heart in San Francisco*; an energetic Irish *Swallowtail Jig*, which she found on the internet and recently learned; and *Peg O' My Heart*. Aside from her great musical style, many also admired the wallpaper in Colette's home. Can you guess what composition is displayed?*

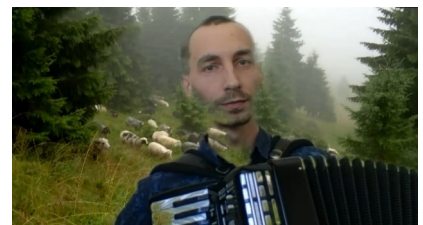


Alex Roitman performed a series of tangos on the bandoneon, much in the spirit of Astor Piazzolla, including *Capricho Otoñal* (*Autumnal Caprice*, Federico and Oavaldo Requena); *El Marne* (Eduardo Arolas); and *Pobre Mi Madre Querida* ("My Dear Poor Mother") (Betinotti). We don't often have the opportunity to enjoy the bandoneon, so thank you for this special treat, Alex!



Always a club favorite and well-known performer, **Ron Borelli** performed a medley of familiar Italian and French songs, including *Passion*, followed by *My Foolish Heart* (Victor Young), and *Laurita* (Richard Galliano). Ron has appeared numerous times before the club, so many thanks! It's always a special treat to have Ron perform for the club!

Dima Oliinychenko performed a rhythmic *Bossa Nova* (Victor Vlasov). Dima has previously performed for us and introduced us to international tunes and great musicianship. Today was no exception, so many thanks, Dima!



*Answer: It's the 1st page of *Malagueña* (Ernesto Lecuona)

Continued on next page ...

(continued) **April Virtual Accordion Shindig Together Summary**

Reno DiBono performed and sang soothing selections, including *Adagio Cantabile* (Beethoven), *Olive Blossoms* (Pietro Frosini) and *Pick Yourself Up* (from a Fred Astaire/Ginger Rogers movie, composed by George Gershwin). Thanks for picking us up, Reno! One member commented that *Olive Blossoms* is her favorite tune, so she was delighted to hear it performed so well by Reno!



Paul Cain, aside from being a talented accordionist, also collects accordions and introduced us to his collection from his Prunedale (Monterey

County) home. There were almost too many accordions to count! (78, in fact!) Paul performed several songs and movie themes and challenged the group to guess the titles (Tom Petty's *Wildflowers*, followed by *The Addams Family* theme (Colette guessed it first ; followed by Siyuan!). Paul finished with a lovely waltz, which stumped everyone - it was his own composition, named after his daughter Pele, who enjoys dance! Paul invites us to visit his "museum," but I would recommend we wait until the SIP order is lifted!

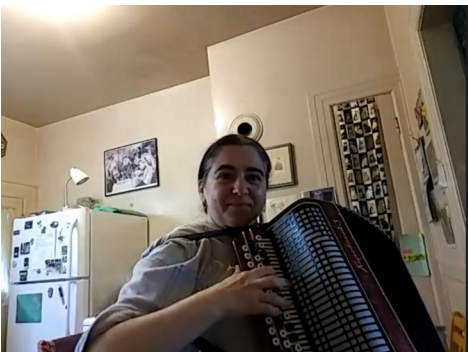


Accordionist **Paul Aerbosold** was joined today by multitasking pop and opera singer/stage actress/dancer **Christine Capsuto-Shulman**. Paul had first seen Christine when she recently appeared in the 42nd Street Moon Theater's production of "A Gentlemen's Guide to Murder." In one of those "meant-to-be" moments, Christine later encountered Paul at a farmers' market in San Jose, where he was singing from Mozart's "The Marriage of Figaro!" Thus, over farm-to-table vegetables was born this new team! Today was their first try at a remote duet from their respective homes, with Christine's vocals transmitted via WiFi to Paul, who in turn transmitted it to our Zoom video conference call. Christine's beautiful, soaring soprano with Paul's accordion accompaniment sent Zoom into turbodrive, let alone almost blowing out my speakers, but it was worth it! They performed the opera classics: *O Mio Babbino Caro* (from Puccini's *Gianni Schicchi*), and *Quando me'n vo* (from Puccini's *La Bohème*). Bravissimo! We look forward to enjoying them in person when we're able to return to Millbrae.



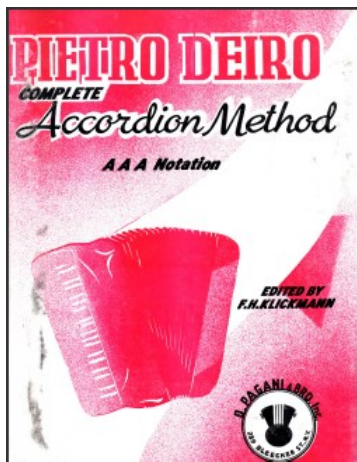
Finally, **Dina Gutkina** joined today with an impromptu series of songs on her

Bayan Kirovsky chromatic button accordion. Some of you may recall she thrilled us in duet with **Stas Venglevski** in April, 2016 and returned 2 months later for a solo performance. Now 4 years later, Dina thrilled us again today with her medley of multiple international songs, including: *La Cucaracha*, *Tico Tico*, a waltz, a folk dance, *The Mexican Hat Dance*, *Czardas*, mixed in with the Italian favorite *O Sole Mio*, *Dark Eyes (Occhi chorni*, Russian), another Mexican tune, and another Russian waltz. Thank you for ending today's meeting with so much talent and musical styles, Dina! We'll look forward to having you return soon.



Once again, thank you to our members for their wonderful performances!

We were touched to receive a generous donation from Mary Nelson of Chico, CA. She added these lovely words: "To honor my cousin Christopher Bronte who brought joy to his family and friends with his creativity, especially his ACCORDION!" The SFAC's newest member is Catherine Schmid-Maybach of Reno, Nevada, who joined in May. In addition, Jacqueline Flaten of Fremont CA joined our club in April; and John Horan of San Mateo joined in March. Thanks to our new members for joining, and to Mary for her donation in honor of her cousin!



While shuffling through my music library recently, I came across a book published in 1951, called **Pietro Deiro Complete Accordion Method**. Those of you who are already versed in the golden age of the accordion are aware of Pietro's stature in the formative years of the accordion in this country during the first half of the 20th century. When I think of that era, I regard Pietro at the highest pinnacle of accomplishment as a performing artist, composer, and educator. Others I include in this exclusive list are his brother Guido, Charles Magnante, Pietro Frosini, and Anthony Gallarini. There were certainly many other fine artists who were also composers and educators, but these five are those I feel were the most successful, prolific, and well-known beyond the accordion community.

When I browse through a music book, I typically skip the front explanatory material and concentrate on my assessment of the music itself. However, I'm glad I turned the page to the brief biography of Pietro's invaluable contributions to the instrument itself aside from his outstanding compositions and technique books. The third paragraph states: *To Pietro Deiro, we owe many of the improvements on the modern accordion. At his suggestion, the accordion was fitted with the modern piano keyboard from which the instrument takes its name, and this was the same one he presented to the public for the first time in 1909 at the Washington Square Theatre in San Francisco, California.*

Wow, he selected our very own club's home city for this momentous debut! Although the piano accordion existed in Europe beginning in about 1852, Pietro apparently refined the instrument with a better keyboard, register switch mechanism, and the plunger shifts for the bass side. The Washington Square Theatre was located at 1731 Powell St. in the heart of the North Beach district across from the Washington Square park. 1909 was also the year that the theater opened, but it is not known whether Pietro played for the grand opening. The theater eventually became the Pagoda Palace, and was unfortunately demolished in 2013.

Perhaps even more enlightening is that we now definitively know when the original San Francisco Accordion Club existed. The biography mentions that Pietro gave a series of concerts at the San Francisco Panama Exposition, and the exposition was held in 1915. Furthermore, "... he played and conducted at several concerts given by the San Francisco Accordion Club -- the only one of its kind in the world during that period." So the club may have existed before that, but it definitely was around in 1915. Pietro was still alive in 1951, so he surely would have either created this biography or approved it before publication.

I'm sure that Pietro would have been pleased that the club was reconstituted in more recent decades, and it would certainly be a tribute to Pietro and all of the early members of the club to keep it healthy and vibrant for several more decades. Hmm, I'll have to comb through more of my old accordion books to see if more historical gems reside within.

Mike Zampiceni

BIOGRAPHICAL SKETCH OF THE AUTHOR

Pietro Deiro, universally known as "Pietro", born in Salto Canavese (near Torino), Italy, came to the United States in 1907. From his early youth, he showed an exceptional love for music and a special inclination for the accordion. At the age of fifteen, he had already proven himself an accomplished performer.

Upon his arrival in this country, Pietro began instruction in piano, theory, harmony and the various allied studies, under the guidance of the most capable teachers. However, his perseverance in the accordion world has made him an outstanding personality.

To Pietro Deiro, we owe many of the improvements on the modern accordion. At his suggestion, the accordion was fitted with the modern piano keyboard from which the instrument takes its name. Pietro became the recipient of the first instrument developed according to his own design and specifications; and this was the same one he presented to the public for the first time in 1909 at the Washington Square Theatre in San Francisco, California. He invented many other mechanical devices—the automatic switch, indicator, the plunger shift for the basses which, in addition to many others, are among the latest.

In 1912, Mr. Deiro secured a ten weeks engagement at the Winter Garden in New York—one of the most important variety theatres in America, at that time. So pronounced was the success which he attained that his contract was extended to forty-two weeks. During his engagement at this theatre, Pietro signed an exclusive one year contract with the Victor Recording Company. At the end of that year, the executives of Victor, acclaiming Pietro as the foremost piano accordionist, signed him to a very lengthy contract. From that time on, his popularity and success have kept on mounting by leaps and bounds; so much so, that the name of Pietro has become synonymous with that of the piano accordion.

During the series of concerts given at the San Francisco Panama Exposition, Pietro became the idol of that great cosmopolitan city and, as a remembrance of his stay, he played and conducted at several concerts given by the San Francisco Accordion Club—the only one of its kind in the world, during that period.

Pietro's success as a leading virtuoso, record and radio star, composer and arranger continues undisputed. We now hope that television will add to his laurels and allow the public to view the infectious smile and genial personality of that incomparable artist, Pietro Deiro—affectionately known as "The Daddy of the Accordion."

THE EDITOR

2020 Not Just Oompah! Goes On ... *Online*, that is!

Pamela Tom

The 2020 Not Just Oompah! Accordion Concerts will be on June 14 & 22, and Workshops on each day June 23-28 *online* via Zoom. Shirley Johnson and Laura Niland have been working with a grant from the Cultural Arts Division of the City of Austin Economic Development Department, and Texas Folklife. Fees are now reduced to \$100 for participants, which is a real bargain for 5 workshops online and 2 online concerts! This allows an opportunity to provide quality accordion music performances and well-designed workshops to all participants. This year's presenters include: Alicia Baker Straka and Kevin Solecki. Registration needs to be completed by June 15 so that materials can be delivered in time. For more information and to register, visit: www.notjustoompah.org

NJO is also offering one FREE Youth Scholarship for a young accordionist age 18 or younger. Application is online (due by June 5), so apply today!

Concerts will be open for all to listen at no charge, though we encourage a donation via PayPal, and a link will be noted on the Facebook screen during performances.

- The Oom-Pah-Pah! June 14 Sun. Kevin Solecki: Polka Plus Concert on Facebook @ 4-5 PM (CST) Features: polka, schottische, waltz and more.
- The Ooh-La-La! June 22-Mon. Alicia Straka: French & International Concert on Facebook @ 8-9 PM (CST) Features: French café and other international music.

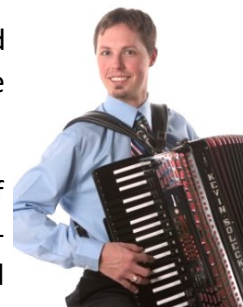
Workshops will be delivered via ZOOM. Register online at www.notjustoompah.org. All workshops will be recorded so that you can view them at a different time, in case the schedule conflicts with other events. In addition, Nick Ballarini will be joining us on June 23 at the scheduled "Meet and Greet Night" through ZOOM to talk about accordions and your accordion needs. The "Meet and Greet" will welcome all participants and will include short introductory performances by some of our participants as well.

Workshops



Alicia Straka: Parisienne Café Music, All About Articulation, Tips and Trips for Left Hand Accordion, Bellows Bellows Bellows, The Ultimate Coordination Singing While Playing Accordion and more.

Kevin Solecki: Different Styles of Polka Performance, Other Styles of Ethnic Music, History of Polka thru Music, How to Embellish Your Music (How to Play a Polka Effectively), Playing with Others (duets and bands) and more.



For more information visit www.notjustoompah.org or contact Shirley Johnson @ (512) 680-0422 or email ShirleyJ@Vjeverica.com or accsaj@gmail.com or contact Laura Niland (210) 651-4359 or email Ljini-land@texas.net



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Thank You, Donors!

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Paul Aebersold; Chris & Tor Arild; Evelyn Baulch; Anthony Bologna; Dave Braun; Phil Carmo; George Chavez; Xavier & Candace de la Prade; Vince Cukar; Aldo Didero; Ed Gorzynski, Jr.; Dominic Granelli; Gus & Sharon Greyhosky; Ron & Mary Jo Harris; Franco, Jerry Keifer; Susan & Lorenzo Lucchesi; Michael A. Marotta, Jr.; Stephen Marshall; Nora & Tony Mazzara; Herb Meier; James Monfredini; Mary Nelson (in honor of Christopher Bronte); Anna Nicora; Gisele B. Oakes; Colette & Casey Ogata; Alexander Roitman; Michael Sanossian; Don & Mary Savant; Kenneth Schwartz & Jayne Tan; Bill & Gloria Tapogna; Pamela Tom; Jane & Frank Tripi; Frank Venturelli; Barbara Winter; Richard Yaus; Mike Zampiceni; Marlen Zhagel

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Area Accordion Groups/Events

Accordion Club of the Redwoods

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

Good Time Accordion Club (GTAC)

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

Humboldt Accordionaires

humsqueez44@yahoo.com
3rd Tuesday at 7pm, Humboldt Swiss Club
5403 Tompkins Hill Road, Loleta

Napa Valley Accordion Party

gbachich@accordionrevival.com
2nd Thursday at 5:30 pm, The Runway Restaurant
2044 Airport Road, Napa

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

Sacramento Jammers

accordiondave1@gmail.com

Silicon Valley Accordion Society (SVAS)

1st Sundays at Christ Episcopal Church
1040 Border Rd., Los Altos, CA
Doors open at 1:30pm. www.svasociety.org

Music Lessons

Peter DiBono

415-699-8674

peterdsf@gmail.com

www.peterdibono.com



2020 ACCORDION HAPPENINGS

Many events are cancelled or postponed—
please check each event website for updates

Rose City Accordion Camp — **CANCELLED**

Collins Retreat Center - Eagle Creek, Oregon
June 7 - 12, 2020

rosecityaccordionclub.org

Not Just Oom-Pah Accordion Concert & Workshop

Virtual (online) - see page 7

June 26-28, 2020

Featuring: Alicia Baker, Kevin Solecki

www.accordioncelebration.org

Accordionists & Teachers Guild International (ATG) 2020 Festival— **CANCELLED**

Los Angeles, California

August 5—9, 2020

<https://www.atgaccordions.com/2020-festival>

Cotati Accordion Festival— **CANCELLED**

LaPlaza Park, Cotati, California

August 22-23, 2020

<https://cotatifest.com/>

Squeezebox International Accordion Festival

Frederikshavn, Denmark

September 10-13, 2020

<https://z-m-www.facebook.com/events/2543348092383455/>

Coupe Mondiale 2020

Confédération Internationale des Accordéonistes (CIA)

October 2 - 4, 2020

Algrave, Portugal

www.coupemondiale.org

Leavenworth International Accordion

Northwest Accordion Society

June 17 - 20, 2021

Leavenworth is Washington's "Bavarian Village"

www.accordioncelebration.org

American Accordionists' Association (AAA) Festival

Marriott Philadelphia West—Conshohocken, PA

July 14-18, 2021

<http://www.ameraccord.com/festival.php>

SFAC — Looking Ahead!

• May 17, 2020

SFAC Accordions Live! -

Campanella, Zampiceni, Jacklich, Donnelly

• June 21, 2020

Accordion Circle, participation meeting

• July 19, 2020

SFAC Accordions Live! Featuring—

Adrian Jost/Bandoneon & Carlos Garcia/Guitar

<http://www.triogarufa.com/>

We're seeking members to perform during the 1st half of upcoming performance meetings. This is a great opportunity for our members to polish their stage skills and share a few favorite pieces! Even a few minutes of performance will be enjoyed by all!

My contact information is:

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

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.

Please contact Kenneth.E.Schwartz@gmail.com

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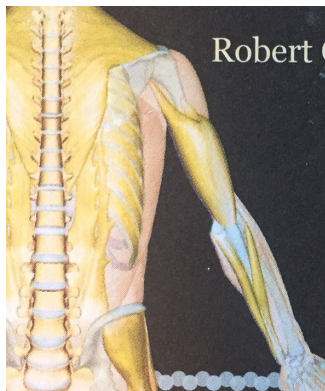
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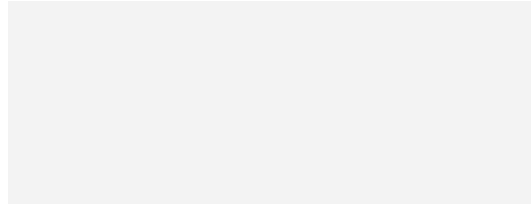
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