

# November, 2018

Sunday, November 18, 2018

♪ ♪ SFAC Accordions Live! ♪ ♪

## THE PETER DI BONO TRIO

PETER DI BONO

HARRIET NEWHART—VIOLIN

STEVE HANSON—BASS

SPECIAL OPENING SOLO PERFORMANCE BY:

DIMA OLIINYCHENKO

Chetcuti Community Room — Millbrae, CA

2:00 pm - 5:00 pm

Hello Accordion Club friends

We have a wonderful meeting for you in November, with a new young player **Dima Oliinychenko** we are pleased to introduce to you, and one of our favorite groups ever, the **Peter Di Bono Trio**.

We are so thankful for our club, that we have decided to have a little Thanksgiving party at the break, which will be longer than usual. In addition to our normal coffee and snacks, we'll have red and white wine and beer available.

Join us!



The **Peter Di Bono Trio** has been serenading Bay Area audiences for over 25 years. Venues range from an elegant wedding on Nob Hill, to a forest picnic in Carmel Valley. The music covers a very wide spectrum from Broadway to Bach, and back.

**Peter Di Bono** has played nearly every type of music, and in every setting imaginable. Performances include musical theater and guest soloist with Bay Area symphony orchestras. His musical styles include classical, jazz, Italian, French, German – “You name it, I do it!”. Peter has an active teaching practice with over 20 students, and is on the faculty of The Community Music Center in San Francisco.



Violinist **Harriet Newhart** is equally comfortable playing Mozart, Mancini, or marches. Classically trained on piano and violin at The San Francisco Conservatory of Music, Harriet brings such warm vitality to her music that she has been a favorite of San Francisco audiences and musicians for her entire career.

Harriet and her husband Byrne, also a violinist, are the principals of San Francisco's **Starlite Strings**, which provides classical and strolling violin ensembles for weddings, corporate events and private parties in the San Francisco Bay Area and Wine Country.

*Continued on next page ...*

## *In November:*

### **Peter Di Bono Trio — Dima Oliinychenko**

Bass player for the Peter Di Bono Trio, **Steve Hanson**, was raised on a family farm in Minnesota, and as soon as he was of age, joined the United States Navy. He was soon accepted into the Navy Band playing horn. Steve has played his bass as well as the tuba and trombone all over the world. In 1973, while part of the US Navy Band, he was out in the Pacific for Skylab III's return to earth. Two years later his brass ensemble performed at the Vatican for the canonization of the first American saint. Closer to home, Steve spent several years in New York, playing with Puerto Rican salsa groups, Italian festivals and other ethnic events. One of his groups, a Chinese funeral band, appeared in the film, *The Year of the Dragon*. He also played tuba in Woody Allen's Dixieland group. Steve's bass playing style and all around musicality keeps him one of the busiest musicians in the entire Bay Area.



### **Let's give thanks for great music and good friends at our November SFAC performance meeting**



**Dmytro "Dima" Oliinychenko**, joined us at the October SFAC meeting, and blew us all away with his wonderful playing! We are so pleased that Dima will perform an opening set for the November meeting!

He describes himself as an amateur accordion player, but all of us would like to be such a wonderful amateur! Dima is a theoretical physicist at Lawrence Berkeley Lab. He was born and raised in Ukraine, studied physics in Moscow, (Russia) and did his PhD in Frankfurt (Germany). He learned to play accordion at a free music school in Rivne (Ukraine). He has also played accordion in a Dubna music school orchestra in Russia, in Akkordeonorchester Frankfurter Berg in Germany, and in a balkan-folk group Batutas, also in Frankfurt. Dima's favorite styles are classical music, European folk music, tango; he is currently trying to learn a little bit of jazz. He is also the newest member of our club, and we are delighted that he has joined us.

### **Call for back issues of the BAAC and SFAC Newsletters! - By Randy Hicks**

We are missing a few back issues of the newsletter from several years ago and are asking if anyone might have copies tucked away in a box or folder and would be willing to temporarily loan them for the benefit of the club. If you have hard copy, digital copy, or know where we could find access to such, please contact me - Randy Hicks at [hickr01@sprintmail.com](mailto:hickr01@sprintmail.com), or any Board member (who will relay the message to me). Anything you can provide will be carefully handled and returned to you in a timely manner.

Thank you!

#### **BAAC Newsletters Wanted:**

- 1992: January
- 2000: December

#### **SFAC Newsletters Wanted:**

- 2008: January, February, March, June, July

**SPECIAL THANKS TO JERRY TRAMONTOZZI FOR PROVIDING THE JUNE 2000 BAAC NEWSLETTER!**



# SFAC Accordion Circle – October 21, 2018





## *LVIAC—An Event Not to be Missed!*

*by Lynn Ewing*

The **Las Vegas International Accordion Convention** has been happening for 19 years, and I believe it is more wonderful now than when it began.

Where else can you hear two concerts a day from world class accordionists, attend workshops on interesting and relevant subjects presented by virtuosos, and have lunch and dinner every day with fellow lovers of the instrument? If that isn't enough, afterward you can have a drink and enjoy *Club Concerto*, where anyone can perform. This is a great way to hear old favorites and new works you might like to add to your repertoire.

The event this year featured internationally known performers Grayson Masefield, Stas Venglevski, Cory Pesaturo, Joan Sommers and Mary Tokarski. Also on the stage were extremely entertaining professionals such as Kim & Dan Christian, Mike & Steve Trucco, Gordon Kohl, Europa Trio, Paul Betken and Jerry Ciglar, as well as Linda Ann Warren, Mike Zampiceni and comedian Pete Barbutti.

For those who like to play in orchestras, the Las Vegas Orchestra, conducted by Joan Sommers, cannot be beat. Sixty players took advantage of Joan's expert conducting this year. The music is sent out well in advance so that you can learn your parts and feel comfortable at rehearsals. The orchestra played some great pieces including a medley from *West Side Story*, *In the Hall of the Mountain King* by Grieg, *Serenata* by Leroy Anderson, and a great rendition of *It Don't Mean a Thing if it Ain't Got That Swing* with improvised solos by Grayson, Stas, and Cory. Cory ( who knew he could sing?) also contributed some vocals!

The traveling bookstore has accordions, accessories and one of the finest collections of accordion sheet music and books under one roof. CDs of the performers are also available for sale and autograph. I can never get out of there without finding several things I can't live without.



The convention will be happening for its 20th year in 2019, and I strongly encourage you to put it on your calendars now and plan to attend. It cannot continue to number 21 without attendance by accordionists and accordion lovers. Spouses and friends are encouraged to attend as "Evening only" partners, for a really attractive price. The room prices over the course of the convention are very low - usually around \$45 per night. This festival is unique in the world, and accordionists travel from as far as New Zealand and Europe to participate. Surely those of us who are a short plane ride away, can avail ourselves of this wonderful, fun event.

The LVIAC plans to host the 20th anniversary on October 14-17 at the Gold Coast Hotel and will continue to feature professional and world champion accordionists who bring out the best in music genres with the beloved accordion. For more information about next year's LVIAC, visit this web site: <http://accordionstars.com> or call Paul Pasquale at: (801) 485-5840.

Hope to see you next year at the convention - come for inspiration, fun, and education! Who could ask for anything more?

Lynn Singleton Ewing

## SFAC Members Shine at Las Vegas Accordion Convention

by Pamela Tom

The **Las Vegas International Accordion Convention (LVIAC)** is an accordion-friendly event with daily shows of professional and world champion accordion entertainers who bring out the best in music genres. There are workshops plus master classes for attendees who can get advice from veteran instructors on improving their accordion skills and knowledge. The San Francisco Accordion Club (SFAC) was well represented by several members returning to attend and perform at numerous opportunities at the 19th LVIAC, October 15-18, 2018.

SFAC members performing in the world-class 11th Annual Las Vegas Accordion Convention Orchestra directed by Joan Cochran Sommers included:



Gail Campanella, Gay Castellano, Lynn Ewing, Gwyneth Lister, John Lister, Pamela Lister, and Mike Zampiceni. For highlights of the program and information on next year's event, see Lynn Ewing's article on page 4.

During the week, accordion pro Mike Zampiceni also strolled and sang during the Honorary Conductor's Dinner and presented the workshop, "So You Want to Improvise?" – good job, Mike!

Several SFAC members performed on multiple occasions for Club Concerto (open mic sessions that take place during each evening of the convention). Duets included: Collette Ogata/Accordion Maestro Lou Jacklich, and Lynn Ewing/Gail Campanella. Soloists included: Pamela Tom

who included in her repertoire Roman Possedi's *The Windy City Polka* (nominated for best recording of 2018 in the Cleveland Polka Hall of Fame), and Lou Jacklich who performed his jazz arrangements and received the first standing ovation of the week on day one at Club Concerto.

The LVIAC is a fantastic venue to meet accordion stars and enthusiasts who share a love of music and the accordion. Long-lasting friendships and connections through the accordion have been fostered via the LVIAC. I look forward to returning next year to the 20th anniversary, October 14-17, 2019 at the Gold Coast Hotel. I hope to see you there!





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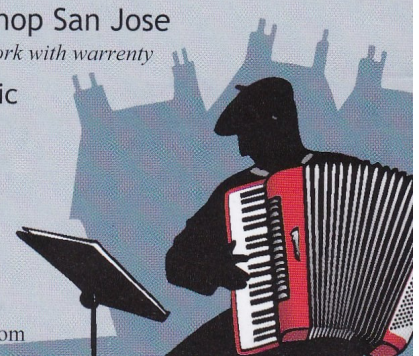
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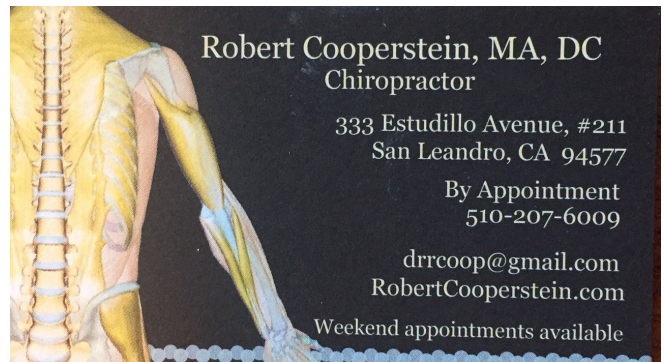
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## WELCOME NEW MEMBER!



The SFAC takes great pleasure in welcoming our newest member, Berkeley's Dmytro Oliinychenko (Dima) to our club. Asked to comment on his favored styles of playing, he checked off everything on our membership list! He found the SFAC through our Facebook page, and was also referred by Professor Valdet Jakubovic, whose accordion repair shop is in San Jose. Dima played some tunes for us at the first of our musical programs that he attended, and really knocked our collective socks off!

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(Positions open, volunteers needed! )

### Scholarship

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## *Thanks to our Donors!*

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

Paul Aebersold; Scott T. Anderson; 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; Marian Kelly; Gwyn Lister; Franco, Susan & Lorenzo Lucchesi; Herb Meier; James Monfredini; Anna Nicora; Julie Norman; Gisele B. Oakes; Colette Ogata; Leslie Robertson; Alexander Roitman; Ed Salvador; Michael Sanossian; Helen Estok Schoell; Linda C. "Big Lou" Seekins; Taffy Steffen; Georgia Sutherland; Bill & Gloria Tapogna; Heinz Trilck; Mr. & Mrs. Hilbert Werner; Mike Zampiceni.

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## *How Many Accordions Are Enough?*

### **Joe Domitrowich — Accordion Memoirs — Part 4** *(Continued from October newsletter)*

Next, let's consider the number of keys and bass buttons. The standard professional Stradella piano accordion has 120 bass buttons and 41 piano keys. The great advantage of the more robust 140-bass system provides a minor third counter-bass row for ease of fingering when playing in a minor key. There are also accordions with more than the standard 41 piano style keys. These add to the acoustic range on the treble side.

More basses and keys offer serious advantages, but also have some drawbacks in my opinion: they add to the weight of the accordion, and, due to their rarity, unless you commission a custom-built instrument, will necessarily narrow your choices regarding the availability of other features discussed below. And, especially if you are a performing artist, you will inevitably find yourself in a situation where you are invited to play and your specially configured instrument is not at hand. Then you will experience the inconvenience of trying, on the spot, to re-render your arrangements to conform to the standard fingering configuration. While this is not so serious perhaps with respect to the number of treble keys, it will impose an awkward compromise in the case of left hand fingering if you are accustomed to playing a 140-bass accordion and suddenly find yourself playing a 120-bass model.

Those of us at an advanced age tend to choose accordions that weigh less. This means they will likely have lower reed count, fewer keys or fewer basses. The compromise if you select fewer treble keys is obvious. You have less acoustic range. And, if the keys are also smaller, and if you play with a lot of complex and fast fingering spanning more than one octave, you will find it awkward to switch between accordions with differing key sizes and still manage to cleanly hit the right notes.

Opting for fewer bass buttons can result in some serious compromises. You might sacrifice a vertical row of buttons, i.e. diminished chords. If you opt instead for fewer horizontal rows, you will have less versatility in which keys it is convenient to play. This can become an issue when playing together with guitarists who tend to like sharps, horn players who prefer lots of flats, or vocalists who have some arrangements in arcane keys. In these cases, you might find it necessary to move your hand quickly and accurately between the bottom and top rows of basses to accommodate the chord changes in the required key. Good luck with that!

Beyond weight and size, I suspect the most prominent in your choice of features will be the sound of the reeds. And this, in my mind, leads to the biggest compromise in opting for lower weight and size, perhaps the most consequential tradeoff in arriving at the ideal instrument.

With only one accordion, how do I get the sound I want? The sound and tone quality of reeds is likely the most difficult compromise in selecting an accordion. Lower weight is most often in direct opposition to robustness and quality of the sound the instrument produces. I hope to impart some understanding about what is behind the reed configuration of your accordion and the sound you experience when you play it.

The standard professional acoustic piano accordion has four sets of reeds on the right hand and five sets on the left hand. Hence, you will often see accordion ads that read "4/5 reeds", indicating that it is a standard professional reed configuration. While we refer to the left-hand side of the accordion as the "bass" side, it offers more than just bass. In addition to the two vertical bass rows of buttons, it provides several rows of pre-made chords used most often – though not exclusively\* - for effective rhythm accompaniment. These are well acclimated to Euro-ethnic music. (\*SFO Bay Area accordionist, Reno Di Bono, a master at using the left hand for deep, sustained acoustic chords, is an exception to this generalized notion. Take some lessons from him and your horizons will be broadened.)

The most prominent characteristic in choice of left hand reeds will be in whether you prefer the "alpine" sound of the deep octave bass, and correspondingly heavier bass helicon reeds. These are found in the so-called diatonic button accordion or in the Zupan brand of piano accordion, vs. the more common reeds found in

*Continued on next page ...*



(continued from page 8)

## Joe Domitrowich—Accordion Memoirs

most accordions. Beyond that, the changes in bass sound possible by choosing different left-hand registers will not give you much recognizable variety in sound, as you might have already experienced.

When you select the master register switch in the Stradella system, a reed from each set - five in a professional model - play simultaneously when you press just one bass button or one chord button. The five reeds that sound are separated by octaves of the fundamental pitch. Other register switches leave out one or more of the multiple octaves that would otherwise play simultaneously when you depress one button. The accordion is similar in this respect to its close cousin, the organ, where the selections of "stops" includes or eliminates some octave of pipes present in the mix when you depress a single key.

If the left-hand side of your accordion has fewer sets of reeds, by virtue of omitting some of the higher octave reeds, while maintaining the lowest octaves to preserve a reasonable deep bass sound, it will be lighter in weight. And, in this configuration, you don't have to give up any buttons. This is the case in a student accordion. Whatever your choice of bass reeds, however, the variety in bass side sound you experience by choosing a different left-hand register switch will not find a lot of application in every day playing. After all, how often do you select a register other than master on the left hand?

*Editors note: Joe's memoir began in our May 2018 newsletter and will continue in upcoming issues, as space permits.*



## SFAC Scholarships

Scholarships are **now** available for 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.

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For information, contact Megumi at [meghada33@gmail.com](mailto:meghada33@gmail.com)

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

### Leavenworth International Accordion Celebration

**June 20-23, 2019**

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

### ATG-Accordionists & Teachers Guild International

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LVIAC—20th Anniversary

**October 14-17, 2019**

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### Good Time Accordion Club (GTAC)

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### Northern California Accordion Society (NCAS)

1st Wednesday at 6:30 pm. Lutheran Church Hall,  
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### Silicon Valley Accordion Society (SVAS)

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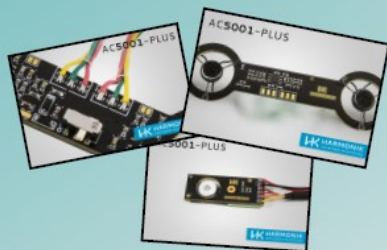
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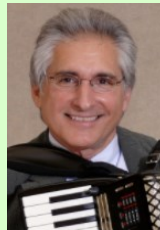
## 2019 "Accordion Babes" Calendars!



The photos in the 2019 Accordion Babes Calendar combine a timeless 1940's pin-up aesthetic with modern photography, appreciating women and accordions in a way that's sensuous, fun, and inspiring. On the 2019 Accordion Babes CD (included), each Babe has shared one of her songs on an album that's eclectic, passionate, and wildly alive.

\$15 each - available at SFAC meetings, while they last!  
or purchase online from [www.accordionpinupcalendar.com](http://www.accordionpinupcalendar.com)

Ron Borelli performs at the DoubleTree Hotel,  
835 Airport Blvd, Burlingame 6-9PM



1<sup>st</sup> Thursdays: Art Van Damme Tribute  
1<sup>st</sup> Fridays: Hot Club, Gypsy jazz.

[RonBorelli@aol.com](mailto:RonBorelli@aol.com)

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

### Event Reviews:

We are seeking a few members 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)

## HELP WANTED

Elaine Cooperstein has been doing our newsletter layout ever since February 2016. As much as she enjoys it, her growing responsibilities at work require her to give up – or at least share - this position as soon as possible. MS Publisher is easy to learn if you have any experience with moving things around in MS Word or PowerPoint. The task requires minimal writing, and involves laying out content written and collected by other volunteers.

For more information, contact

[elainedc@sbcglobal.net](mailto:elainedc@sbcglobal.net) or 510-921-9323.

### Mike Zampiceni

Sunday evenings, 6:30-9pm  
352 Broadway, Millbrae

O Sole Mio Restaurant  
Serving old-school Italian fare with a nostalgic ambiance, including a juke box.



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

San Francisco Accordion Club

Newsletter

c/o 539 Elsie Avenue

San Leandro, CA 94577

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

First Class  
Postage

**FIRST CLASS POSTAGE**

3rd Sundays—Musical meetings in Millbrae

**SFAC Sunday Music Program**

**Accordions Live!**

**Sunday, November 18**

Come for fun and great music!!

2pm—5pm

*The Peter DiBono Trio*

*Dima Oliinychenko*

**A Celebration to Give Thanks!**

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

*All are encouraged to participate!*

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

**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*



**Have you renewed your membership?**

**Current membership year**

**October 1, 2018—September 30, 2019**

Join or renew with PayPal or credit card at:

[www.sfaccordionclub.com/membership.html](http://www.sfaccordionclub.com/membership.html), or  
mail a check payable to "SFAC" to:

Robert Cooperstein, Membership Coordinator,  
539 Elsie Avenue, San Leandro, CA 94577

- ◆ \$35 per year for individual or household
- ◆ \$5 discount for online newsletter option

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

