

October, 2017

♪ ♪ SFAC Accordion Circle! ♪ ♪

Sunday, October 15, 2017

Chetcuti Community Room, Millbrae, CA

2:00 pm—4:45 pm

Oktoberfest Jam Band

“Open mic” style performance

Bring your accordion!

All are welcome to join in the fun

Our next musical gathering will be **October 15th, at 2:00 pm**. This will follow the **Accordion Circle** format, in which club members take turns playing one or two pieces of their choice. This will mark the first anniversary of our launching of the Circle format, which we initiated October 16, 2016.

The original idea for the Circle meetings, which alternate with regular musical programs, was to mark a new departure for the SFAC, which the Board thought had taken on too much of the character of being a mere concert promotor. We saw it as a chance to return to our character as a participatory Club, in the spirit of the accordion aficionados who re-established the SFAC in 1990; and even more in the spirit of the accordion pioneers who founded the original SFAC in 1915.

As usual there will be an intermission, featuring door prizes and our raffle, and some light refreshments. As always, the jam band will take us to the conclusion of the day's festivities. Obviously, given the time of year, the jam band will focus on Oktoberfest music. The precise origins of Oktoberfest are not entirely clear, but we know it began in Munich in 1811; featuring horse races, wild beer drinking, lively music, and various assorted spectacles. It would be challenging to have a horse race or support wild beer drinking in our cherished David J. Chetcuti Community Room; but oh my, can our club members play Oktoberfest accordion music!



Membership Director Robert Cooperstein has graciously assembled lots of decorated binders full of Oktoberfest accordion music, so please make plans to celebrate the beginning of this wonderful Fall season by coming to the October meeting, ready to play!



Membership Renewal Update

The SFAC membership year runs October 1—September 30. Our first request to renew your memberships went out in September. Robert Cooperstein, our membership director, reports that renewals for 2017 are going well, with about 57% having renewed as of October 5. Thanks to all who have done so!

If you received an invitation to renew with an enclosed return envelope, please take the time to send it back with a check, or go to www.sfaccordionclub.com to renew online using PayPal or a credit card. This will save Robert the extra and unnecessary task of sending reminder letters and emails in the near future. If on the other hand you do not intend to renew (of course the SFAC will be very sad to lose you), please let him know that by mail or email (drcoop@sbcglobal.net), for the same reason.

September Meeting Review—Tribute to Joseph Zampiceni

By Robert Cooperstein

September 17, 2017 will go down in the history of the San Francisco Accordion Club as a day to remember. Long-time member and Club Secretary **Mike Zampiceni** created a lovely program commemorating the life and career of his father, **Joseph Zampiceni**. Joe began his career as a noted accordionist, teacher, composer and arranger in Barre, Vermont. In 1953, he moved with his family to San Jose and quickly established himself in the local accordion community. In 1955, he acquired Quattrociocche Publishing, the oldest publisher of accordion music in the United States, dating back to 1916, and became one of the most prominent accordion music



encapsulating his dad's life and times. He not only showed slides featuring family photographs and heirlooms, but treated us to recorded music featuring Joe. Underlining the authenticity of the event, Mike played this

music on a phonograph! Mike invited Xavier De La Prade to demonstrate the accordion purchased by his parents from Mr. Zampiceni when Xavier was his student in Vermont!



c. 1959

publishers on the west coast. He was one of four publishers of compositions and arrangements by Guido Deiro.

In addition to publishing, Joe composed and arranged accordion music, and was a prominent accordion music publisher on the west coast during the accordion boom in the 1950's, eventually publishing 80 songs written by himself and others. As if that weren't enough of a contribution, Joe also performed professionally and taught innumerable accordion students in the San Jose area.

During the first half of the program, Mike regaled us with splendid stories and anecdotes



Joe's wedding photo

1942

Before heading off to the Italian campaign

Continued on next page

September Meeting Review

Continued from page 2

Photos by Steve Mobia

During the intermission we had the usual awarding of a door prize and raffle winner. Mike handed most of the second part of the program to three of his students - future superstar **Siyuan Donnelly**, **Daniel Cher**, and **Don Savant** - and **Lynn Ewing** to perform for us.



Mike and Don



Xavier's accordion was purchased by his parents from Mr. Zampiceni in 1950s Vermont



Mike and Siyuan



Daniel



Lynn and Daniel

We are fortunate that Joe's legacy lives on through his son, **Michael Zampiceni**. And we are so grateful that Mike so artistically presented the life and accomplishments of his father, underscoring how Joe influenced the life and vitality of the accordion community in the Bay area and beyond.



Guess Who?

Our member featured this month attends and often plays at our monthly meetings, shown above/right in 1953 during his salad days. When he was only 4½, his accordion playing father got him one, too! Later they worked in their auto body shop until he decided to leave to become an Atherton police officer. He especially likes classic music that sounds so good on the accordion.

Can you guess who this SFAC member is?

(answer on page 8)

Request from the SFAC Board Regarding our meeting space

Carpet stains are a big concern to the good people running the Millbrae Community Center. If you see a spill, knock over a cup of liquid or notice a cookie crumble, please tell us! Cleaning towels and carpet spray shampoo are on hand. We want to be diligent in leaving the space in perfect condition as our club must incur the cost of replacing any stained carpet squares, and the Millbrae staff are meticulous in checking after we leave the premises.

We love that attendance is increasing and appreciate your help in this not-so-fun aspect of the event.

PLAY for your club!

Playing warm up or during the break for the SFAC's 3rd Sunday music program is a great, casual way to share your talent and hone your performance skills. Our scheduled performers are drawn from professional players and groups, and from talented amateurs as well. Call us—we're happy to add you to the schedule to play a 10-15 minute set, or even just a couple of songs.

Contact:

Lynn Ewing (650) 453-3391 ewinglynn@gmail.com

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Gretsch La Tosca Accordion - in great shape!

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Tony Lovello

1932—2017

Tony Lovello of Jessamine County died Sunday, September 3, at age 84, and with him died the old-time razzle-dazzle that delighted audiences who witnessed the charm of the [“Liberace of the Accordion.”](#)

Lovello performed with such singers as Frank Sinatra, Debbie Reynolds, Jimmy Durante, Kate Smith and Eddie Cantor.



When an illness caused him to be deaf in his left ear, he retired from show business and settled down in Lexington to work at The Campbell House Inn. He was there 31 years, first as entertainment director and then as general manager until his retirement in 1999.

Born Tony Lovullo in Buffalo, NY, he learned to play the accordion at age 5 under the guidance of his father. He was playing professionally by age 7.

When he was 12, his family moved to Los Angeles, where he was discovered by Eddie Cantor, the singer and dancer who suggested Lovullo change his name. While serving with the U.S. Army during the Korean War, Lovello did several tours in Korea and Alaska.

After his military service, Lovello performed on Arthur Godfrey’s TV show, then joined The Three Suns, a popular nightclub attraction in New York City. He toured and recorded with the group, and also released several solo recordings.

In 1969, a couple of years after Lovello joined The Campbell House, his brother, Sam, called and asked if he wanted to help produce a new TV show in Nashville.

“I said, ‘No, I like Lexington,’” Tony responded.

The show became “Hee Haw,” television’s version of the Grand Ole Opry that aired on CBS from 1969 to 1971, and then spent another two decades in syndication.

“Sam becomes a millionaire and I’m washing dishes at The Campbell House,” Lovello joked in a 1999 interview with the Herald-Leader.

In his later years, Lovello sold instructional videos, spoke at seminars and gave accordion lessons via Skype.

“People think the accordion died with Lawrence Welk but it didn’t.” he said.

In addition to his wife Jo Ellen, Lovello is survived by four daughters.

Bellows Technique—Part 4

Achieving Dynamic Expression Competency

By Mike Zampiceni

As you’re aware, one of the ultimate goals in playing musically is to play with expression as the composer intended. Merely playing the notes correctly is simply playing notes, not playing music. To transform notes into music, students need to understand phrasing and be competent in the tools to interpret phrases, namely employing the appropriate overall dynamic level, crescendos and decrescendos, and accents.

Introducing Dynamic Concepts

Of course, introducing these concepts and techniques to a beginning student is actually counter-productive, because the student is concentrating on just the coordination aspect of doing three things at the same time; well, four including thinking. Consequently, I initially don’t instruct about achieving dynamics, but rather how to keep the sound steady without variations in volume for the entire duration of a pull/push sequence. Similar to the adage that one must learn how to walk before being able to run, I’ve found that having students able to achieve steady, monotone phrases actually better prepares them to start playing dynamically, because they have a baseline to work from. Also, if they’re unable to play smoothly without spikes in volume, teaching them expression nuances is like putting the cart before the horse.

When to introduce these techniques is largely dependent on the progress of the student, but I’ve generally noted that about two months is a good time to start working on these elements. I don’t like to wait too long, because it takes considerable effort for students to master these elements. I usually begin by mentioning to the student that music phrases should always be traveling to a destination and then returning to a state of repose. I liken this to the swells of the ocean, in which the ocean rises to a peak as it nears the shore, then tapers down and fades away as it reaches the beach.

Before progressing to progressive volume changes, I first make sure that students understand the basic dynamic ranges and their notation, and that they’re able to at least play softly and loudly. The

Continued on next page

Bellows Technique—Achieving Dynamic Competency

Continued from page 5

nuances required between ranges, such as *mezzo forte* vs. *forte*, are deferred until a later time after progressive volume changes, discussed below, are introduced.

I will typically introduce these concepts in simpler pieces by hand-writing them in, such as accents, for selected measures so that the student is prepared when encountering the notation in more difficult pieces. I also have a certain project piece aside from other assigned pieces that's played repeatedly over perhaps several weeks to perfect and reinforce the technique.

Introducing Crescendos and Decrescendos

I first instruct about executing crescendos and decrescendos, and then work with accents later. I first demonstrate how to execute these on my accordion, then I move over to the student's bellows side and physically execute both of these while their wrist is connected to the accordion so that they can feel the proper pressure and elapsed time required to succeed. To do this properly, it's important to convey the two aspects of achieving satisfactory results: gradual and continuous volume increase along with a pre-determined note duration for execution.

Similar to overall dynamic ranges, I strive to have students understand the concept, even if that means exaggerating the volume contrast from soft to loud and vice versa. Students can execute subtleties only after they've mastered the primary concept. Consequently, I mention to the student that it's better to do this with more intensity than they think is prudent, even if it feels like an exaggeration to them.

I don't have students play pieces with these elements in them until they can demonstrate basic proficiency with the preparatory exercise.

For a crescendo/decrescendo exercise, I ask the student to hold any whole note for two measures starting out softly, and then progressing to *forte* at the beginning of the second measure, tapering back to *piano* by the conclusion of the fourth beat. Played correctly, the two measures should sound like mirror images of each other, in that the

volume for beat 1 of the first measure sounds like beat 4 of the second measure, beat 2 of the first measure sounds like beat 3 of the second measure, and so forth.

Introducing Accents

I've observed that it's more difficult to explain how to execute an accent when just playing a single short note, such as a quarter note. The problem is that using this method is out of context with a baseline to demonstrate the contrasting volumes. It's much easier to establish a baseline in which the student holds a note at a certain volume, then accents the note by jerking the bellows, then returns to the previous volume and continues this pattern for a few iterations. In this manner, the student can associate the original static volume with what is required to transform it into an accent. The second benefit is that the student will now know how to play a longer note, such as a half-note that's accented, by initially accenting the note, then backing off immediately for the remainder of the note's duration.

As with my approach to teaching crescendos and decrescendos, I first demonstrate how to execute these on my accordion, then I move over to the student's bellows side and physically execute these while their wrist is connected to the accordion so that they can feel the abrupt and explosive movements. Likewise, I don't have students play pieces with accents in them until they can demonstrate proficiency with the preparatory exercise. You'll see that the student holds a long note and doesn't accent the note until the second beat in order to establish a dynamic baseline from which to operate upon.



ACCORDION INSTRUCTION

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VINCENT RINALDI (415) 824-7609
BIG LOU (LINDA SEEKINS) (415) 468-5986
JOE SIMONI (650) 867-1122
MIKE ZAMPICENI (408) 569-2579
NORMA ZONAY-PARSONS (408) 246-3073

Sincere Thanks to those who generously donate to the Club. If you have donated and your name doesn't appear here, please contact elainedc@sbcglobal.net. We greatly appreciate your support and we want to be sure you are recognized. We would like to thank the following regular and lifetime members who enclosed a donation during the current renewal campaign (October 2017- September 2018 membership year):

Evelyn Baulch, Dave Braun, George Chavez, the Coopersteins, William DeMichelis, Aldo Didero, Dominic Granelli, Johan & Marja Gullmes, Ron & Mary Jo Harris, Bruce Kirschner MD, Gwyn Lister, Deeana McLemore, Joe Petosa, Yakov Puhachevsky, Vincent Rinaldi, Ed Salvador, Kenneth Schwartz, the Lucchesis, Michael A. Marotta Jr., James Monfredini, Colette Ogata, Diana Purucker, Leslie Robertson, Alexander Roitman, Michael Sanossian, Don & Mary Savant, Allan & Judy Schwarz, Richard & Leslie Selfridge, Bill & Gloria Tapogna, Pamela Tom, Jane & Frank Tripi, Mr. & Mrs. Hilbert Werner, Barbara Winter, and Mike Zampiceni.



HELP WANTED

As many of you know, Elaine Cooperstein has been doing our newsletter layout 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, and certainly by the end of 2017. Two or 3 volunteers knowledgeable or willing to learn Microsoft Publisher might be able to each handle one newsletter every 3 or 4 months. If you have any experience with moving things around in MS Word or PowerPoint, MS Publisher is easy to learn. The position requires minimal writing, and has more to do with graphics skills in laying out the content written and collected by other volunteers. Contact elainedc@sbcglobal.net or 510-921-9323 for more information.

SFAC Scholarships

The SFAC awards 2 scholarships a year to 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.

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

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ANSWER: Guess Who? (from page 4)

Ron Harris!

Ron was born in San Francisco in 1936 and grew up in Daly City where he attended Jefferson High School, graduating in 1954.

He married his wife, Mary Jo, 60 years ago and last year they celebrated his 80th birthday on a cruise together. He played in the accordion orchestra ACE until 2010. In his 20s & 30s he played at parties and sometimes substituted for the regular piano player at a S.F. hotel and reports the tips were pretty good. People danced! Here are the accordion teachers he learned his craft from: Armand Oliveras 1941-45, Joe Lazzerini 1946-48, Angelo Cagnazzo 1948-51, who was also Dick Contino's teacher and Ron could hear Dick practicing when he was taking his lessons; Leo Giusti 1951-54 in Daly City.

Ron joined the Atherton Police Dept in 1966. He received the policeman of the year award for San Mateo County in 1977. Ron retired as a captain in 1996 and reports not a single murder took place while he was there, a year later the same could not be said. The funniest thing that happened during his 30 years was one night when he was on patrol, a drunken man mistook his police car for a cab and climbed in the back seat and said "take me to the nearest liquor store."

After retiring, he and his wife got into the horse world. Ron became president of the San Mateo County Horseman's Assoc in 1988 and was awarded the Horseman of the Year in

1989. Ron and Mary Jo were also founding members of the San Mateo County Parks volunteer Horse Patrol, also known as the "County Mounties" Ron has been a member of the Woodside Mounted Patrol for 32 years and occasionally plays his accordion at their dinner meetings and other functions. He is also a member of the Silicon Valley Accordion Society, and plays there regularly.

After their horses died, Ron and Mary Jo became cruisers, and have been to many great places. They are currently in a senior bowling league and are planning a trip to Los Angeles to attend the graduation of their grandson Luke, who after only 4 years is graduating from UCLA in June 2018.

Thank you Ron for being a steadfast SFAC member and music making with all of us!

Submitted by Rosemary Busher

ACCORDION HAPPENINGS

LAS VEGAS International Accordion Convention

October 23-26, 2017

Cory Pesaturo, Stas Venglevski, and many more!

Special tribute to Dick Contino

Joan Sommers directs the LVI Accordion Orchestra

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

1-800-472-1695 (outside the USA +01 801-486-1695)

Accordion 5 day visit to Castelfidardo, Italy

May 15-19 or May 22-26, 2018

Dates to be confirmed

See August newsletter for more details

Contact Peter LeGeyt plg@plgmarketing.com

Tel: +44(0)20 8977 6680

Leavenworth International Accordion Celebration

June 21-24, 2018

Leavenworth, Washington

www.accordioncelebration.org

If you know of an accordion-centric festival or event in 2017/18 that your fellow SFAC members might be interested in, please contact our newsletter coordinator rosemary@busher.org

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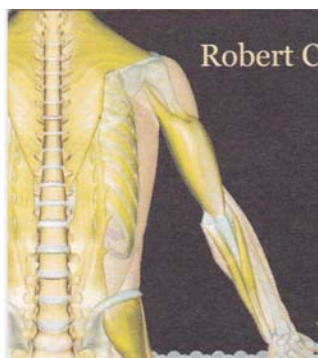
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SFAC Newsletter Ad Policy
 Members may place one small ad (business-card size) free of charge for one month, once a year. Additional ads are \$10 per issue or \$100 per year. Monthly ad prices **for members**: 1/4-page: \$25; 1/2-page: \$50; Full-page: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



Robert Cooperstein, MA, DC
 Chiropractor

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 RobertCooperstein.com

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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

Golden State Accordion Club (GSAC)

gsaccordionclub.netfirms.com
Contact: Jean Stevens, President (916) 872-8081
accordionriffs@gmail.com

Vacaville Chapter
2nd Thursday at 6:30 pm.
Pietro's No. 2,
679 Merchant Street, Vacaville

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

Sacramento Chapter (please note new time and place)
4th 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)

1st Sunday at 1pm. Harry's Hofbrau,
390 Saratoga Avenue (corner of Kiely), San Jose
www.svasociety.org
\$5 for adults, no charge under 16

PLAY WITH THE JAM BAND

Bring your accordion, other acoustic instrument, or your singing voice, and join the traditional jam sessions that close out each of our 3rd-Sunday music programs.

Our informal jam band is open to everyone, regardless of experience. Learn new riffs, make new accordion friends and have **WAY TOO MUCH FUN!**

Performers Around the Bay

RON BORELLI *San Mateo* - RonBorelli@aol.com
www.ronborelli.com

RICHARD DENIER *Carmel* - rjd.denier@gmail.com

PETER DI BONO *San Francisco* www.peterdibono.com

RENO DI BONO *South Bay* - ourhike@aol.com
www.italianaccordion.com

WILLIAM DE MICHELIS *South Bay*
accordionist.sanjose@comcast.net

JOE DOMITROWICH *South Bay* www.alpinersusa.com
or www.capricious-accordion.com

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www.youtube.com/user/sevieri55

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PAMELA TOM
accordionpam@gmail.com

MIKE ZAMPICENI *East Bay & South Bay*
eclecticguy@comcast.net
www.mikezamp.com

SFAC Members to Play in the Bay Area

◆ **Mike Zampiceni**

Tee Nee Thai Restaurant, San Jose

Select Friday evenings, weather permitting (call for schedule). Al fresco dining with accordion music by **Mike Zampiceni** 6:30-8:30 pm. 1423 The Alameda, San Jose (408) 947-7927, <http://www.teeneethaisanjos.com/>

◆ **Alpiners USA (Joe Domitrowich)**

www.alpinersusa.com info@alpinersusa.com

Saturday, October 14

Cotati Oktoberfest—11th Annual Oktoberfest

La Plaza Park (AlpinersUSA Noon-5:15pm)

Free Admission www.cotati.org

◆ **Pamela Tom**

Saturday, November 11

9am until noon

Davis Farmers Market

Central Park, 3rd & B Streets

◆ **Fiddle & Squeeze Musique**

Pamela Tom, with Catherine Heusner (violin)

Saturday, November 4, 7pm

Atria Covell Gardens

1111 Alvarado Ave., Davis



Fiddle & Squeeze Musique

SFAC members are invited to list Greater Bay Area performances in our newsletter. Send print-ready information, 50 words or less (per event), at least 6 weeks in advance, to rosemary@busher.org. Size and detail of notice will depend upon space available.

SFAC Directors

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Allan Schwartz, ALL07@aol.com

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Newsletter Layout, Content Coordinator

Elaine Cooperstein, Rosemary Busher

(Positions open, volunteers needed! See page 7.)

Scholarship

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



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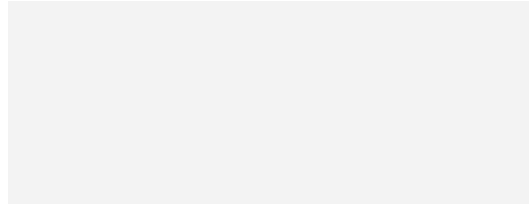
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3rd Sundays—Performance meetings in Millbrae

Open to the public

SFAC Sunday music program

Accordion Circle

Sunday, October 15

Come for fun and great music!!

2pm—4:45pm

Oktoberfest Jam Band

& Open Stage performances

\$5 suggested donation (Under 13 free)

Millbrae Chetcuti Community Room

Civic Center Plaza/Library Plaza

450 Poplar Avenue, Millbrae, CA

Plenty of free parking, ramp access.

Close to public transit

Directions & Map in March 2017 Newsletter

Please renew your membership!

New membership year began October 1

Many thanks to the 57% of our membership who have already renewed as of October 5.

We do hope every current member of the SFAC will continue to support the Club into future years. If you renew promptly, it will spare our hard-working directors the avoidable work of sending renewal reminders.

We are proud our musical programs, this newsletter, scholarships and other ways the SFAC continues to support the accordion culture in the Bay Area and beyond. We hope you agree!

Join or renew with PayPal or credit card at:
www.sfaccordionclub.com/membership.html, or
mail check payable to "SFAC" to **Elaine Cooperstein, 539 Elsie Avenue, San Leandro, CA 94577**

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