

# October, 2018

## ♪ SFAC Accordion Circle ♪

Sunday, October 21, 2018

Chetcuti Community Room  
450 Poplar Street, Millbrae, CA  
2:00 pm - 5:00 pm



“Music Builds Community” and we sure hope the recent past couple of SFAC meetings have inspired you to join the **Circle Jam Band on Sunday October 21**. Pull up a chair and play a little or a lot, it builds community. Watch as someone may rip out a few German Oktoberfest style songs, we never know ahead of time who will be there, so surprises are bound to happen.

At the time of writing we aren't sure who will lead the Jam Band ... but music will be played! For those of you who have a solo or duet piece we will start a sign-up sheet at the start of the meeting.

Rumor has it that the new 2019 **Accordion Babes Calendars** will be available for purchase, so consider doing some early Holiday shopping, and get 'em while they last!



## September SFAC Meeting Review - By Allan Schwartz

Our September 16 meeting featured **Lou Jacklich** and myriad of his students.

Lou Jacklich has been playing accordion since the age of 7. He knows the answers to things most of us will never even know are musical questions. One might easily consider him the dean of local accordion players. But he is also something of a dean to accordion students. His superbly crafted, full biography is well worth the read. It is printed in our September newsletter, available at [www.sfaccordionclub.com](http://www.sfaccordionclub.com).

Even from my outside vantage point, a couple of things struck me above all else. Lou Jacklich knows music. I am not just saying he is a great player or technician; nor that he has a vast knowledge; nor that his accordion accomplishments are close to unparalleled, although all of that can be said. But that he wisely uses music to bring people together, a tenet of our Club. The evident, profound mutual respect between Lou Jacklich and his students attests to this better than any review might.

Lou Jacklich is also a great teacher. Many accordion instructors are good players. But teaching is another thing. It requires a different set of commitments and aptitudes. A good teacher is patient, flexible, even tempered and has a genuine commitment to the student's advancement, among other things. Accomplished players, though lacking those qualities, sometimes become teachers out of career default. Lou Jacklich is not among their number.

None of this is to say Lou Jacklich is a softie. His students made it clear you need to earn his praise. And to be one of his students is usually to submit to his rather rigorous work ethic.

Speaking of them, Lou Jacklich brought a good number of his pupils [pictured on page 3]. Students Thor Miao, Scott Anderson, Kaisu Lankinen, Pamela Tom, Colette Ogata, Steve Marshall, Connor Nachland, and Jane Tripi played accordion for us. They ranged from students who have studied with Lou Jacklich a few weeks to over 20 years. More of his students were in the audience.

Steve Marshall doubled as our very able MC. He not only gave interesting and amusing introductions to the line-up of performers but kept the audience laughing in interims.

The diversity of types of music played testifies to the flexibility and accommodating nature of Lou Jacklich as an accordion instructor. The audience was treated to a panoply of performances from *Old MacDonald* to the *Warsaw Concerto*. Some of the others were: *There's No Place Like Home*, *Dreaming*, *Two Guitars*, *Foggy Day*, *Exactly Like You*, *Laura*, *Stardust*, *Espana Cani*, *Pietro's Return* and *Satumma*.

The stylistic range was likewise expansive, from boogie to classical to jazz to Eastern European; you name it. Lou Jacklich's students showed great valor in taking on one difficult composition after another, usually from memory.

The array of accordions was also broad: from Petosa (yah!) to Roland; button to keyboard.

When it was the Maestro's turn, Lou Jacklich treated us to virtuoso deliveries of such tunes as *Granada* and *Flight of the Bumblebee*. He played duets with students, such as on *Poinciana* and *Fly Me to the Moon* (with Colette Ogata). And in the midst of it all Lou Jacklich found the opportunity to impart knowledge to us all. This was usually done in a warm and entertaining manner, such as his comical but important recital of how he had learned the necessity of showing dramatic facial expressions while playing accordion.

Finally, Lou Jacklich ran the jam band, which consisted of a hefty 20 or so accordion players. Lou Jacklich led it in a style that quickly earned him the respect of all, students and non-students alike. He infused unpracticed, sometimes bare or even rote standards with imaginative ideas that gave them life.

A thousand thanks to Lou Jacklich and his able entourage!





**Lou Jacklich**

## “Good idea, hands!” - by Robert Cooperstein

Our September musical program was performed by Mr. Lou Jacklich and many of his students. Although I don't play the accordion or even read music, the event was particularly appealing to me beyond its obvious musical context. You see, like Mr. Jacklich, I also teach psychomotor skills; I have been teaching spinal manipulation for 33 years at two different chiropractic colleges.

Psychomotor learning is demonstrated by physical skills such as movement, coordination, manipulation, dexterity, grace, strength, speed—actions which demonstrate the fine motor skills, such as use of precision instruments or tools. It seems to me that the initial steps in mastering the art of accordion playing resemble those related to the art of spinal manipulation. Students start out by slavishly imitating as closely as possible what their instructor models, but at some point there is a gradual transition to working with the music, learning to improvise.

If I have to pick a favorite professional accordion player, it would be Cory Pesaturo. I once had the pleasure of hearing him describe the process of improvisation, after which he played about 10 versions of *Mary Had a Little Lamb*, using different “tongues” – as a waltz, polka, Klezmer tune, Tango, etc. Each rendition seemed remarkably calibrated, well-thought out and rehearsed; and yet he was clearly arranging each on the spot. When asked how he was able to accomplish this, he explained that his hands were in essence divorced from his brain, but that his brain would frequently exclaim “good idea, hands - that sounds great!”

Most recently Mr. Jacklich has been focusing on jazz in his own training, and has acquired a Sonola accordion which (I am told) is well-suited precisely for that. In spite of his heavy teaching schedule, he finds a way to practice jazz on the accordion several hours a day. The essence of jazz is improvisation, the creative activity of “in the moment” musical composition, combining performance with communication of emotions and instrumental technique. Improvisation often incorporates spontaneous response to accompanying musicians. At one point in the September show, Mr. Jacklich created a song on the spot based on 4 musical notes solicited at random from members of the audience. In addition to playing many of his classics for us, Mr. Jacklich gave us a sense of how a musician spontaneously fills in the spaces between musical phrases with sub-themes and flourishes. That's it, hands, what a great idea!

It must have been challenging for the students of Mr. Jacklich to play before the Maestro, because I am sure they wanted to demonstrate not so much their own talents but that of The Teacher. Pam Tom had a bunch of “Lou Jacklich School of Music” shirts made, despite the fact that there is no physical school beyond his residence. That was the perfect thing to do, because Mr. Jacklich and his students in fact comprise a school of music, the premier accordion grouping in the wider Bay Area of California. Allen Schwartz' column in this newsletter (p. 2) does justice to their wonderful contribution to last month's musical program. We look forward to something of a repeat in the not-too-distant future. It was truly one of the most joyous accordion-themed celebrations the SFAC has had!



“Lou Jacklich School of Music” - 90th birthday party, 2018

## Scenes from the September SFAC Meeting



### New Membership Year October 1, 2018 - September 30, 2019

Renewal forms for continuing membership in the SFAC were mailed a few weeks ago. Members who have already renewed will receive a confirmation in the near future. We do hope every current member of the SFAC will continue to support the Club into future years. We are proud of 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](http://www.sfaccordionclub.com/membership.html), or mail a 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

*Please respond promptly to spare our hard-working directors the avoidable work of sending reminders.*

### Thanks to our Donors!

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

Paul Aebersold, Dave Braun, Dr. & Mrs. Anthony Bruno, Gail Campanella, George Chavez, Xavier & Candace de la Prade, Aldo Didero, Dominic Granelli, Gus & Sharon Greyhosky, Johan & Marja Gullmes, Ron & Mary Jo Harris, Marian Kelly, Gwyn Lister, Franco & Susan and Lorenzo Lucchesi, Herb Meier, James Monfredini, Julie Norman, Alexander Roitman, Ed Salvador, Michael Sanossian, Don & Mary Savant, Allan & Judy Schwarz, Richard & Leslie Selfridge, Georgia Sutherland, Bill & Gloria Tapogna, Pamela Tom, Jane & Frank Tripi, Barbara Winter, Marlen Zhagel

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

### SFAC Directors

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Elaine Cooperstein, Rosemary Busher, Pamela Tom,  
Robert Cooperstein, Barbara Bruxvoort, Dominic  
Palmisano (**Positions open, volunteers needed!**)

### Scholarship

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

*\*Honorary Director*

### SFAC members' public performances:

#### ◆ Mike Zampiceni

Sunday evenings, 6:30-9pm

*O Sole Mio Restaurant*

352 Broadway, Millbrae

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

#### ◆ Alpiners USA (Joe Domitrowich)

Saturday, October 13 - Cotati Oktoberfest

Sunday, October 14 - Salinas Elks Lodge Oktoberfest

See [www.alpinersusa.com](http://www.alpinersusa.com) for details

#### ◆ Ron Borelli

1<sup>st</sup> Thursdays - Art Van Damme Tribute - 6-9pm

1<sup>st</sup> Fridays - Hot Club Gypsy Jazz - 6-9pm

DoubleTree Hotel, 835 Airport Blvd., Burlingame

#### ◆ Pamela Tom

Saturday, October 20 - noon-3pm

Wardrobe Fashion Boutique, 117 D St., Davis

Friday, November 9 - 7-9pm

The Artery, 207 G St., Davis

#### ◆ Garf's Uncle (Adam Dohner on piano & accordion)

Friday, October 12 - 7pm

Freewheel Brewing Company, Redwood City

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

### ACCORDION INSTRUCTION

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MYRLE DAHL (415) 897-2283

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JOEL WEBER (510) 655-4398

MIKE ZAMPICENI (408) 569-2579

### ACCORDION HAPPENINGS

#### Accordion Orchestra Retreat 2019

January 17-20, 2019 — Houston, Texas

*Music Director:* Stas Venglevski, *Guest Artist:* Mischa Litvin

Retreat designed for serious ensemble accordionists.

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

#### National Accordion Association 2019 Convention

March 7-9, 2019

Hyatt-Regency - Richardson, Texas

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

#### 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)

## Planes, Cars and Accordions

On September 15, Xavier de la Prade and Pamela Tom, who hold dual membership with the San Francisco Accordion Club (SFAC) and Golden State Accordion Club (GSAC), were among 8 GSAC accordionists performing, entertaining and educating the public about the accordion at the Napa Airport Day. Attendees saw planes, helicopters and classic cars. Tours, kids' activities, and public safety exhibits were also on hand.

Accordion music prevailed inside and outside of the airport on Napa Airport Day. Xavier and Pam independently strolled among the exhibitors and planes while delighting attendees of all ages. The GSAC's monthly meeting location is at the *Runway Restaurant* located at the Napa Airport.



Xavier De La Prade in front of a DC 3 plane which were used in the Berlin Airlift in the 1940's.



Pamela Tom on her first ever strolling job with her new rainbow Weltmeister MM 30/60 accordion and matching tie-dyed shirt.

### *How Many Accordions Are Enough?*

**Joe Domitrowich — Accordion Memoirs — Part 3** *(Continued from September newsletter)*

And, now the point...finally: Given today's diverse selection of accordions in the market, there is no one accordion that offers all that I need or want. While some of my acquisitions came about as the result of travel considerations or, more recently, the result of advancement in technology, someone selecting an accordion today has many, many features to choose from. So, if you have only one accordion, the subject becomes, "How do you pick the right accordion?"

"How to Pick the One Accordion You Really Want?" Here, finally, is what I started out to convey before I became carried away with an extended preamble.

In casual conversations with novice accordionists over the years, I have come to realize that most don't have a grasp of available features. With a serious technical background as an engineer, I always had an interest in the inner workings of everything I came across. So, when I embarked on this article, my intention to impart, especially to novice accordionists, some understanding of the choices in acquiring an accordion to make an optimal choice in selecting their next (or first) instrument. But in the first parts of the article, I became mercilessly carried away reminiscing - hopefully in an entertaining way - about some of my early accordion escapades and haphazard history of accordion acquisition. In this part, I get to the topic of various features to consider when choosing the right accordion for you.

If you are a purist and your preferences lean toward the acoustic sound of reeds, then your choices of revolve around weight and size, number and size of the keys, sound of the reeds, bellows artwork and accordion finish, number of bass buttons, bass configuration, right hand configuration piano vs. chromatic, or even the various styles of button accordions. Oh, and I almost forgot...the cherished tone chamber!

I will limit consideration in this article primarily to piano accordions - although most of the discussion also applies to the so-called 'chromatic accordion'. I say 'so-called' because the piano accordion is also chromatic, but the moniker 'chromatic' became legacy-attached to the construction of accordion played so often by eastern Europeans, the Swiss and Italians. And, I'll limit it to Stradella bass mechanisms. To include concertinas, bandoneons and other instruments with bellows, would be unwieldy at best. Moreover, I don't know much about those. And, I'll save electronic/digital accordions for another time.

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(continued)

## Joe Domitrowich — Accordion Memoirs

The tone chamber is a straight-forward choice. It houses some of the reeds inside a walled off chamber inside the accordion and imparts a unique quality sound. It is found only in professional models at the high end of the price range. Some instruments also have a mute slide switch on the grill which can be closed to produce a more mellow sound to the reeds.

Before I get too deeply into other features, allow me just a brief word about microphones. Many purists regarding sound insist on playing into an external microphone to capture the true sound of the accordion. While this is a noble point of view, even with two well-placed external mics, the accordion left-hand side volume will change as you expand and contract the bellows so that the bass reeds change their proximity to the microphone. And, regarding the treble side, unless you mount the external microphone to the accordion grill (not a pretty sight), this requires that you remain still while playing. And, even with a single grill-mounted mic, the volume of the amplified sound of the treble reeds will vary as your hand moves up and down the keyboard and the currently sounding reed is nearer to, or farther from, the microphone. So, as a practical matter, unless you are very stationary while playing - as you might be perhaps in the case of classical music - it is best to have microphones that are mounted inside the accordion. And, these should be distributed to pick up sound roughly equally from all the reeds.

In the event you are buying an older used instrument, look for separate volume controls for the treble and bass sides. This indicates there are separate microphones for each side. Some of the older accordions had only one microphone in the bellows which is not ideal as it doesn't permit good balance between treble and bass sides. The more modern microphone installations, which involve active circuitry and an array of microphones, are preferable. These are apparent by the presence of a battery to power them. Of course, these can be installed in any accordion, so you need not be limited to what might be present in a used accordion at the time you acquire it.

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

### Call for back issues of the BAAC and SFAC Newsletters!

- By Randy Hicks

Dear Club Members & Friends,

Thanks to a great amount of time and effort on the part of Bob Smith, we are fortunate to have a digital archive of *almost* all of the newsletters of both the *Bay Area Accordion Club* (previous club name) and the *San Francisco Accordion Club* from the very first issue in 1990 through 2007. We have a full set of newsletters from 2010-present posted on our website, along with all of those archived by Bob.

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.

Our newsletter archive serves to remind us where we came from, how far we have come, and of all those who have contributed to making the Club what it is today. I would like to see our collection of past newsletters as complete as possible and hope that you will be able to support me and our Club in this effort.

**BAAC Newsletters Wanted:**

- 1992: January
- 2000: June, December
- 2002: May

**SFAC Newsletters Wanted:**

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

Thank you!



You never know when you are going to run into a great accordionist while visiting Peoria, Illinois!

*Above: Elaine (left), Alex Meixner (right)*







## Music Lessons

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## 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.

[eclecticguy@comcast.net](mailto:eclecticguy@comcast.net)

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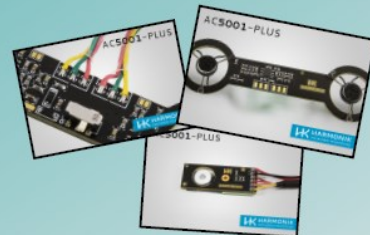
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## HELP WANTED

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. If you have any experience with moving things around in MS Word or PowerPoint, MS Publisher is easy to learn. 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 .

### 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)

## 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**  
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](http://www.svasociety.org)  
\$5 for members, no charge under 16



### 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.

## Performers Around the Bay

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**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)

**WILLIAM DE MICHELIS** *South Bay*  
[accordionist.sanjose@comcast.net](mailto:accordionist.sanjose@comcast.net)

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

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

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

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[www.youtube.com/user/sevieri55](https://www.youtube.com/user/sevieri55)

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

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

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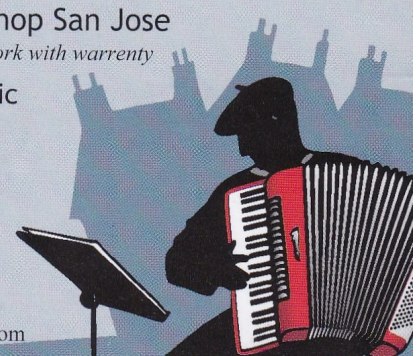
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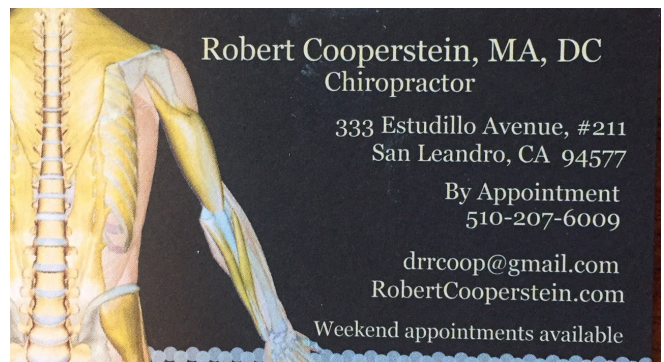
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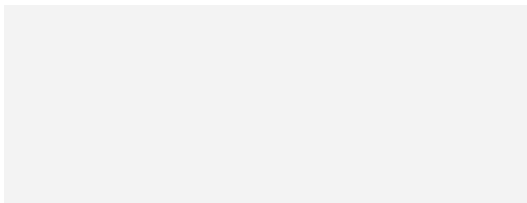
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**FIRST CLASS POSTAGE**



**3rd Sundays—Musical meetings in Millbrae**

**SFAC Sunday Meeting**

**Accordion Circle!**

**Sunday, October 21**

Come for fun and great music!!

2pm—5pm

*“Open Mic” solo opportunities*

*SFAC “Jam Band”*

*All are encouraged to participate!*

\$5 suggested donation (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



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**New membership year**

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

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