

NEWSLETTER OF THE
SAN FRANCISCO
**BAY AREA
ACCORDION CLUB**



April, 1993

EDITORS: Marian Kelly
Dominic Palmisano

April Meeting

The meeting was an extraordinary night filled with exceptional talent! With over 140 in attendance, we all sat back to a cavalcade of fine players. Before the meeting began **Jim Firpo**, **Tony Addiego**, co-founders **Rusty Bartoli** and **Walter Traverso**, **Leon Brussal** and **Jean Pierre Pogola** worked diligently making sure all details were handled. Also working behind the scenes was **Tom Torriglia**. Before starting, a special mention to one of our best fans and a true love, **Celine DiBono**...

So let's get on with it....

Our conductor, **Peter DiBono**, opened with some good news. **Nancy Mardesich** donated an Easter basket full of goodies that was raffled off. The bad news was that **Dick Contino** was not going to appear at the Balboa High School function... Then the nominating committee chairperson, **Tom Torriglia**, announced their recommendations for the upcoming election (see p. 3). Finally, **Peter** announced that **Gordon Piatanessi** donated four Veikko Ahvenainen tapes that will be raffled off at the next meeting...

How about some music now?

Dave Baioni opened the evening with a fine rendition on *Speak Softly Love*, *My Ship* and *April in the Rain*. Before playing, **Dave** emphasized

the need to get young people started on our instrument. Also, **Dave** has agreed to serve on the BAAC Board this coming year. Hopefully, we'll get him to play for us again!.. Next came the crowd pleasing trio of **Tony DiBono**, **Jim Firpo** and **Lee Woodall** performing two Italian numbers and *Lara's Theme*. Their kind of music makes everybody feel good!

Jim Cert, from Prague, Czechoslovakia, who has been in this country for about a year stepped up to play and sing his own original music in a delightfully

cont. p. 2



Ken Olendorf

MARK YOUR CALENDARS

May 3, Monday, BAAC's General Meeting, featuring *Ladies Night*. Female accordionists only. Our special guest will be **Barbara Ann Martindale** of Vancouver, British Columbia. Annual election of officers. Must be present to vote.

June 6th, Sunday. BAAC picnic, Elks Club, Palo Alto.

July 8-11, ATG 1993 National Competition, Milwaukee, WI, with Myron Floren, guest of honor. Includes contests in music and composing. Write to Julie and Juha Silfverberg, P. O. Box 22342, Kansas City, MO 64113.

July 25-30th, Galla-Rini Accordion Camp. See p. 4

August 28, 29, Cotati Accordion Festival.

Endeavor to learn that
which is the composer's
interpretation instead of
substituting that which is
yours.

Anthony Galla-Rini



Harry Thompson, Harry Cannata,
Stas Wisniach, Steve Cannata

April General Meeting, from p. 1

dramatic, intense, and personal style. He plays a Scandelli with a concave keyboard made in 1929. **Jim** is already making a name for himself, currently performing at the Cafe Soma, 1601 Howard St. S.F. on Fridays. Check him out! And watch for a picture and more info on Jim in May.

Then, Stas Wisniach demonstrated his fantastic bellows technique in performing a medley from *Fiddler on the Roof* and a selection of his favorite tunes. **Stas** doesn't hide anything when he plays; his face tells it all. He practically makes the accordion speak!

Tom Torriglia topped the first half of the evening by presenting **Joxan Goikoetxea** from Spain. This good looking Basque accordionist dazzled our audience with his lightning fast touch and expressive style. It all came exquisitely across in his rendition of a Basque Fandango. See little bio, at the right.

Before intermission **Walter Traverso** announced that the Third Annual BAAC Picnic needs donations for door prizes and drawings. Call **Walter** (415-585-0144) if you have items to donate. Also, **Frank Montoro** reminded everyone that our library is a lending, not a "keeping" library (good point!).

After intermission our outstanding guest artist from Seattle, **Ken Olendorf**, was introduced. The first part of his program was performed on an acoustic accordion, the second part on a Petosa Midi. Some of the great hits he performed included *My Romance*, *All the Things You Are*, *Under the Paris Skies*, and a beautiful tune called *Barbara* that he wrote many years ago for his wife. **Ken** plays with great finesse and style. Each number is a treasure of wonderful sounds phrased with meaning and substance. **Ken** is truly one of the great performing accordionist of our day!.. After concluding his program, **Ken** asked **Lou Soper** to come up and play *Satin Doll* with him...

After the meeting, a large group gathered at Lyon's Restaurant for a little chitchat and, a little more serious accordion playing by **Bart Beninco**, **Ken Olendorf** and **Joxan Goikoetxea**. Hope to see you all at our first annual LADIES NIGHT meeting on May 3rd.

Barb Hartley and D.P.



A Delightful Surprise from Spain

Joxan Goikoetxea (first name pronounced Ho shan; last name too challenging for me), pictured above, brought the audience to its feet at the April general meeting. Tom Torriglia, at whose doorstep Joxan had previously appeared, brought to the meeting this unassuming, young (mid-twenties), rather shy Basque who came forward with a chromatic accordion and proceeded to astonish all of us.

You may know that Basque country is between France and Spain. Joxan's home town is San Sebastian, in the Spanish area, so he speaks Spanish and Basque, but he is also comfortable with French and English. In fact, his accordion was made in Lyon, France, and he recommends French instruments very highly.

Joxan has been playing for eleven years, and developed his skills during his years of lessons with Richard Galliano in Avignon, France. He reports that many young Basques play the accordion and that they first learn the traditional music of the region, then, as they mature, go on to specialize in other musical areas. He spoke of an annual Basque accordion competition attended by 8000, which indicates the high level of interest.

His own personal musical favorites lean toward new age and jazz, although he also has a sound classical training. His CD, which BAAC will have available, is full of intriguing modernistic sounds featuring Joxan's midi accordion, electric guitar, bass and piano, drums, and sometimes trombone and trumpet. The selections are mostly originals composed by the performers, but include a familiar one by Thelonius Monk, "Round Midnight."

If you missed hearing Joxan, take heart. He is planning to return to the Bay Area either for Cotati or for Tom's October festival at Anchorage, so you may have a second chance.

MK

Nominations and Election

April is the month for the report of the Nominating Committee so that the election for BAAC's officers and directors can be held at the May meeting. Things are proceeding on schedule this year, as the Committee has reported.

The Committee's task is to choose a slate of officers and directors which they believe will best serve the Club's current needs. Only one person is nominated for each position even though quite obviously more than one person might be effective in a given slot, largely for simplicity and to keep the politicking to a minimum. Therefore, it is likely that many positions will be uncontested.

However, at the April meeting, nominations were accepted from the floor for all the board and directors' positions, making it possible for those who have not been chosen to still run for office.

And thus it is this year. The Committee, consisting of Tom Torriglia, Frank Montoro, Domenic Saso, Josephine Hornbrook, and Adam White, presented its recommendations at the April meeting. Their proposed slate of officers was:

President: Dominic Palmisano
 Vice President: Marian Kelly
 Treasurer: Frank Montoro
 Financial Secretary: Rusty Bartoli
 Recording Secretary: Barbara Hartley
 Directors: Dave Baioni, Algis Ratnikas, Joe Smiell, Lou Soper, Tom Torriglia.

During the request for nominations from the floor, Lou Soper and Peter Di Bono were nominated for President. Lou accepted the nomination and asked that his name be removed from candidacy for the Board of Directors, but Peter declined.

Since there was now a vacancy on the directors' slate, Peter asked and got the agreement of Dennis Stoscher to become a candidate.

Your editors have decided not to ask the candidates for President, the sole contested office, to provide statements which we can publish here partly because an Editor is one of the candidates. We encourage you to attend the May meeting and to vote.

March Board Meeting Synopsis

- The Veikko Ahvenainen concert on March 7th was a definite success. Paid attendance was almost 200. After expenses, the Club netted \$900 of which 75% was paid to the San Francisco Accordion Ensemble for their participation in accordance with the previous agreement.
- The group complimented Marian Kelly and Dominic Palmisano on the newly issued March newsletter, which had been upgraded by photos and a better grade of paper. In accepting the approval, the Editors stressed that they need more black and white photos and encouraged all camera buffs to submit pictures.
- Picnic plans are progressing. A caterer will be on site this year with hot entrees

for purchase. Hopes for a rented portable dance floor were dashed by reports of the high cost.

- Dominic Palmisano proposed that BAAC develop an operating manual containing detailed instructions for carrying out all club activities and operations. Committees would be named to carry out functions described in this manual, and the Board would monitor progress. One goal of such a system would be streamlining and ease of operation.

- The question of whether we should set up and strictly enforce a policy defining how many musical numbers a performer might play at a general meeting was tabled until the April board meeting.

MK

EDITORIAL

The Board of Directors' meetings have frequently included a discussion of what to do about the problem of members talking during performances at the general meetings. Unless they are held very unobtrusively, conversations are easily heard around the room, especially by the performer.

Ideally, we might find another meeting location which would be large enough to provide an area for conversation well removed from the evening's program. Barring that solution, though, the next best thought the Board has had is to name a Sergeant-at-Arms to "play the heavy" and keep our more loquacious and/or enthusiastic members muzzled when others are playing. That, clearly, doesn't sound appealing, and the Board has been reluctant to take such measures.

At the April General Meeting, the problem was particularly acute for almost the entire evening. Several groups of members were engaged in separate conversations toward the back of the room, creating a general underlying hum, but some conversations were louder and closer to the group than others, and many words were quite audible to those who were seated. Requests for greater awareness of the noise level and greater respect for and attention to the performer went relatively unheeded.

What are your thoughts? Does this situation bother you? Might it be sufficient to appeal to the general membership for greater consideration more frequently and forcefully? Perhaps intermission should be 5 minutes longer.

Let's start right here. Please, folks, if you *must* hold a conversation when others are performing during the meetings, do it as quietly as you can, as briefly as you can, as close to the door as you can. If the weather permits, go outside for a little while. All the performers as well as the seated audience members will appreciate your consideration and respect.

Conductor's Column

MANY THANKS to Marian Kelly for presiding over the March meeting - my spies report it was one of the best meetings we've ever had. Speaking of THANK YOU: a special word for those unsung heroes: Tony Addiego, Leon Brussal, Jim Firpo, Jean Pierre Pogola, and Club co-founders, Rusty Bartoli and Walter Traverso. Every month these gentlemen arrive early and get right to work setting the hall up for our meetings, and after everyone has left, they remain to see that everything is put away and cleaned up. You guys are terrific!

And what about this last meeting (April 3rd), does terrific cover it?? I don't think so either! The "Rose N Thorns", Lee Woodall, Jim Firpo, and Tony Di Bono playing everyone's favorites; new Board member, Dave Baioni; the music of Czechoslovakia; Poland; Spain; and a true master of American jazz, Ken Olendorf.

Ken Olendorf came down from Seattle with his wife, Barbara (she's the president of the Northwest Accordion Club in Seattle). Ken's appearance here is BAAC's first venture into a club exchange idea that our Board of Directors originated. In an effort to get to know the other clubs on the left coast, (and across the country eventually [hopefully]), we

want to exchange players with these other clubs from time to time.

The annual elections will be held during the May meeting. The Nominating Committee, headed by Tom Torriglia, devoted a great deal of time, thought, and careful deliberation to come up with a slate which can work together to guide our Club through the next year. Please give their recommendations your careful consideration.

Also at the next meeting, May 3rd, will be our first, annual, "Ladies Night At BAAC", and the entertainment program will be Ladies Only. In addition to our own "fairer" players, Canadian accordionist, Barbara Ann Martindale, will be our guest performer. This should be a special evening and you won't want to miss it.

The Veikko Ahvenainen Concert was successful beyond all hopes. This concert was the first of several that we wish to stage every year. We believe that by presenting excellent players, in concert, on a regular basis, we can help put the accordion back into the spotlight of the music consuming public. A very special THANK YOU to Mary Alice Eldon, and her committee, who spent so much time calling the BAAC membership to come out and support this event.

We owe a debt of gratitude, and this is a perfect time to express it. The accordion is the official instrument of the City of San Francisco, and June is National Accordion Awareness Month. Please send a note to San Francisco Supervisor Willie B. Kennedy, who proposed this legislation, and tell her how much we appreciate her assistance with our cause. Write Supervisor Kennedy:

The Honorable Willie B. Kennedy
Board of Supervisor
City Hall
San Francisco, CA., 94102

Let me know your suggestions to improve the monthly meetings. Is there something you would like to add, or do away with? We are always looking for good ideas in this regard. Speaking of improvements: the enthusiasm at the monthly meetings is inspiring, but let's respect the performers, and keep the talking to a minimum, preferably none.

Our annual BAAC Picnic, June 6, is approaching quickly, hope you are planning to be there. Walter Traverso, 585-0144, needs raffle items, please help out if you can, either a raffle prize or some help with the details.

That's it for now; see you May 3rd.

Peter Di Bono

Galla-Rini Accordion Camp

Anthony Galla-Rini has sent us information about the Fourth Annual Galla-Rini Accordion Camp, to be held July 25th through July 30th, 1993 at the Silver Falls Convention Center, Sublimity, Oregon in Silver Falls State Park, the largest of Oregon's State Parks.

The days will be filled with workshops and classes, both group and individual, with Mr. Galla-Rini, by ensemble work directed by Mr. G.R., and by exploration of the beautiful walking and biking

trails (bikes provided) nearby. And, of course, lots of jam sessions. The final night, Thursday, features a camp concert given by all camp participants.

The flyer says "You don't have to be a great player to attend. All that is required is to have a Love of Accordion Music and a serious attitude about learning how to be a better player".

Fees are very low: \$450 including tuition, five days' lodging, and meals. Should you wish to camp, tuition alone is \$180.

The camp is close to Portland (and Salem); if you fly in, there is a free shuttle between the Super 8 Motel in Portland and the camp.

The camp is sponsored by Accordion World; for more information call Marian (415-854-1896). Or write to or call Accordion World, 465 N.E. 181st St. #213, Portland, OR 97230. (503) 661-7068 fax and phone.

Sounds like a terrific opportunity to get-away-from-it-all and improve your accordion skills at the same time.

TOM'S TANTALIZING TIDBITS

April, 1993



Road trip! Those Darn Accordions! have just been hired to perform at the Milwaukee Summerfest, the largest festival in the Midwest.

The festival runs from June 24 to July 4th and TDA! will be performing on July 3 and 4. This is not an accordion festival or an ethnic-based festival. As I mentioned last time, the door is open. Milwaukee is also the beer capital of the US. So, let's see, 10 accordionists and 500 taverns. We just may not come back. I'm probably going to try to book the band for some evening shows as well. Or, maybe an evening concert in conjunction with the Milwaukee and Chicago clubs. And of course, no trip to Milwaukee would be complete without doing a TDA! Accordionista Raid. I can't wait to see the expressions on their faces. Mrs. Schmidt of the MAC has already signed on. But wait, there's more!

From Russia with Love? TDA! is also in the planning stages of performing at the St. Petersburg (Leningrad) Accordion Festival slated for October 29, 30, and 31. After the festival, the promoters are going to try to line up some bookings for TDA! in Helsinki and Stockholm. Sounds pretty cold to me. If you would like further

information on the St. Pete festival, please contact Victor Dukaltetenko at 011-7-812-255-1494. And yes, he speaks perfect English.

A couple of columns ago I mentioned that the accordion clubs should look into assembling people to perform the National Anthem at a Major League baseball game as a way of showcasing the instrument. How's it going? Has anybody been able to get booked or have you all struck out? (Sorry). Those Darn Accordions! will be out at windswept Candlestick performing the National Anthem before the Giants-Mets game on Sunday, July 18. Hope to see you there—or check your local listings.

So what are you doing to support National Accordion Awareness Month? So far, Those Darn Accordions have scheduled a San Francisco Accordionista Raid in early June; we are planning to perform in Los Angeles (11th and 12th), then back for San Francisco's North Beach Fair (19th and 20th), the Gator Ball (26th), and of course, the 1993 Lady of Spain-a-Thon on June 27. Phew! And what about you? If you or your club plan to do something special during NAAM to help promote the accordion to the general public, let me know and I'll include it in my nationally distributed press material. Send it to me today. My stuff goes out May 1.

Cotati?? Accordion Festival?? Who knows. To date, there's been no publicity or any bands booked. Penngrove? Polka Festival? July? .More on this next month.

San Francisco? Accordion Festival? Patty Roberts, Marketing Director at the Anchorage Shopping Center, has moved on. Patty assured me before she left that the 3rd Annual San Francisco Accordion Festival is still on for October 2nd and 3rd. It seems her former boss really likes the event. That's all I had to hear.

Do you ever wonder with all the accordion clubs in the United States why San Francisco and Cotati are the only two cities that put on accordion festivals? Oh, I know, there's competitions with evening concerts and the like, but nothing like the events held here. Why not? Well I guess my new World Accordion Association will just have to go around the Country and put them on.

Biographical movie about FOTA's Alice Hall? Thanks for asking. It's back on hold.

Paul Pasquali informs me there is a new accordion club in Utah. It's called the Northern Utah Accordion Club. Contact Max Robison, who can be reached at 1727 N. Moor Ln., Orem, UT 84057. His phone is 801-224-8847. So far they have 40 members. Why don't you make it 41? Need to reach me? (415)0346-5862.

Tom Torriglia

Just ask Walter.....

Q: I have an accordion that was made in Germany more than 100 years ago. I don't really want to sell it, but perhaps it should be insured. Where could I take it for appraisal?

—B. S. Santa Cruz

A: That's a tough one because, as one aficionado explains, accordions don't appreciate over time. "It's almost the opposite," says Walter Traverso, spokes-

man for the Bay Area Accordion Club. Traverso doesn't recommend insuring your accordion because "I can't see where anybody would steal a thing like that." The wax used on the reeds hardens and deteriorates, and the sound worsens over time, he says. However, Traverso says club members would be happy to look at your accordion at an upcoming meeting. The club meets from 7 to 9 PM the first

Monday of every month at 22 Hillcrest St., the top of the hill, in Daly City. Admission is \$1; membership is \$20/year. Contact Traverso at (415) 585-0144 for more information.

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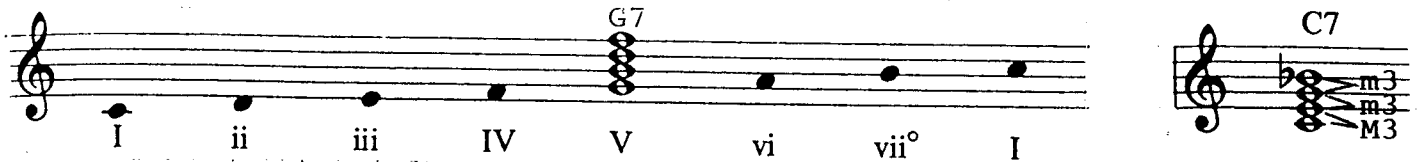
March 15, 1993

The Dominant Seventh Chord

by Jim Holliday (Bay Area Accordion Club)

The most important chord in any key is the "Home Base" chord, more technically known as the Tonic, or I-Chord. It is built on the first scale note of any key, and since it conveys to the ear a feeling of rest and finality, it is often used to end a musical phrase within a tune and is almost always used as the final chord. If a song is in the key of 'C', the last chord will be a C-chord; in 'Bb', a Bb-chord; in 'D', a D-chord.

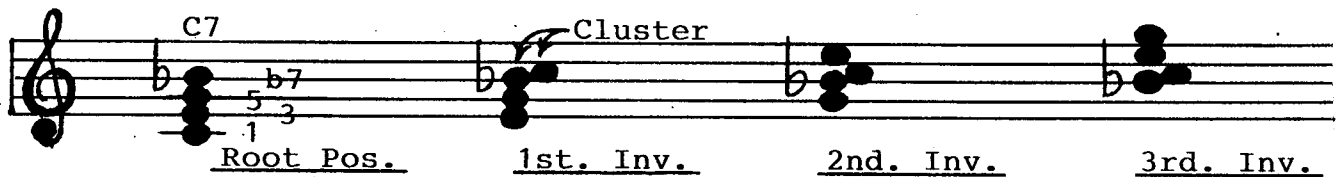
The second most important chord in any key is the Dominant Seventh, or V-Chord, a four note chord built on the fifth, or dominant tone of a major scale.



The Dominant 7 precedes the I-Chord at the end of a progression and functions as a hinge by resolving back to the I-Chord, a V-I progression. The V-I is the most frequently used progression in music.

In root position the fourth note is a minor seventh (b7) above the bottom root note, so the Dom-7 formula becomes 1-3-5-b7. An easy way to think of the chord is a major triad with a minor third added on. The chord structure in thirds is M-m-m. (C-E-G-Bb, G-B-D-F, D-F#-A-C.)

When the Dominant 7 chord is played in any of its three inversions, the root and flat seventh are positioned close together and form what is known as a "cluster." In this cluster, the upper note is always the root and the flat-7 is always two half-steps below.



On sheet music, the Dominant 7 is notated as C7, Ab7, G7, etc. All '7' chords are played with a flat 7 unless labeled otherwise. For accordionists, playing the V-I progression on the left hand bass buttons is simple. Play any Dom 7 chord and then drop down to the next row below and play the Major chord.

Key	Dominant 7th (V7)
C	G7
F	C7
Bb	F7
Eb	Bb7
Ab	Eb7
Db	Ab7
Gb	Db7
Cb	Gb7
G	D7
D	A7
A	E7
E	B7
B	F#7
F#	C#7



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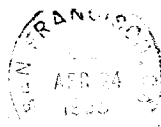
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7:00PM

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